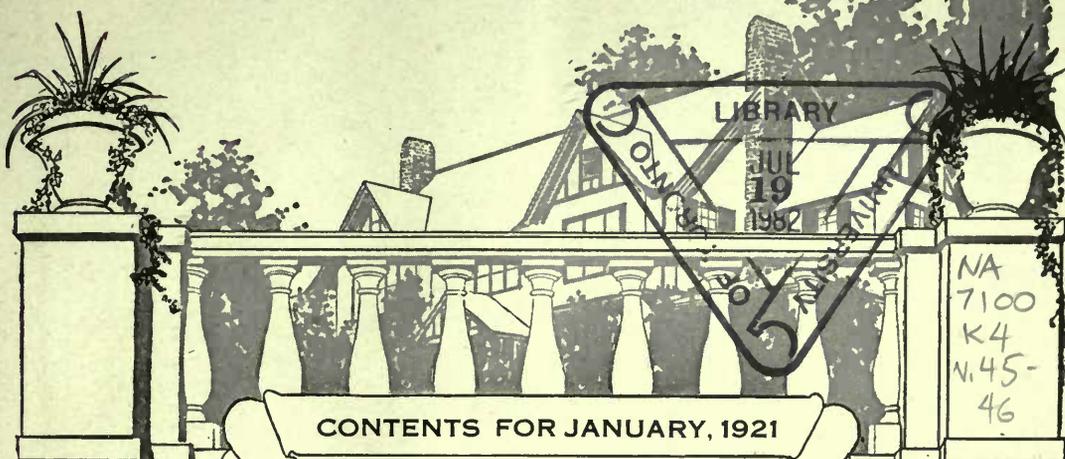


KEITH'S MAGAZINE

ON HOME BUILDING



CONTENTS FOR JANUARY, 1921

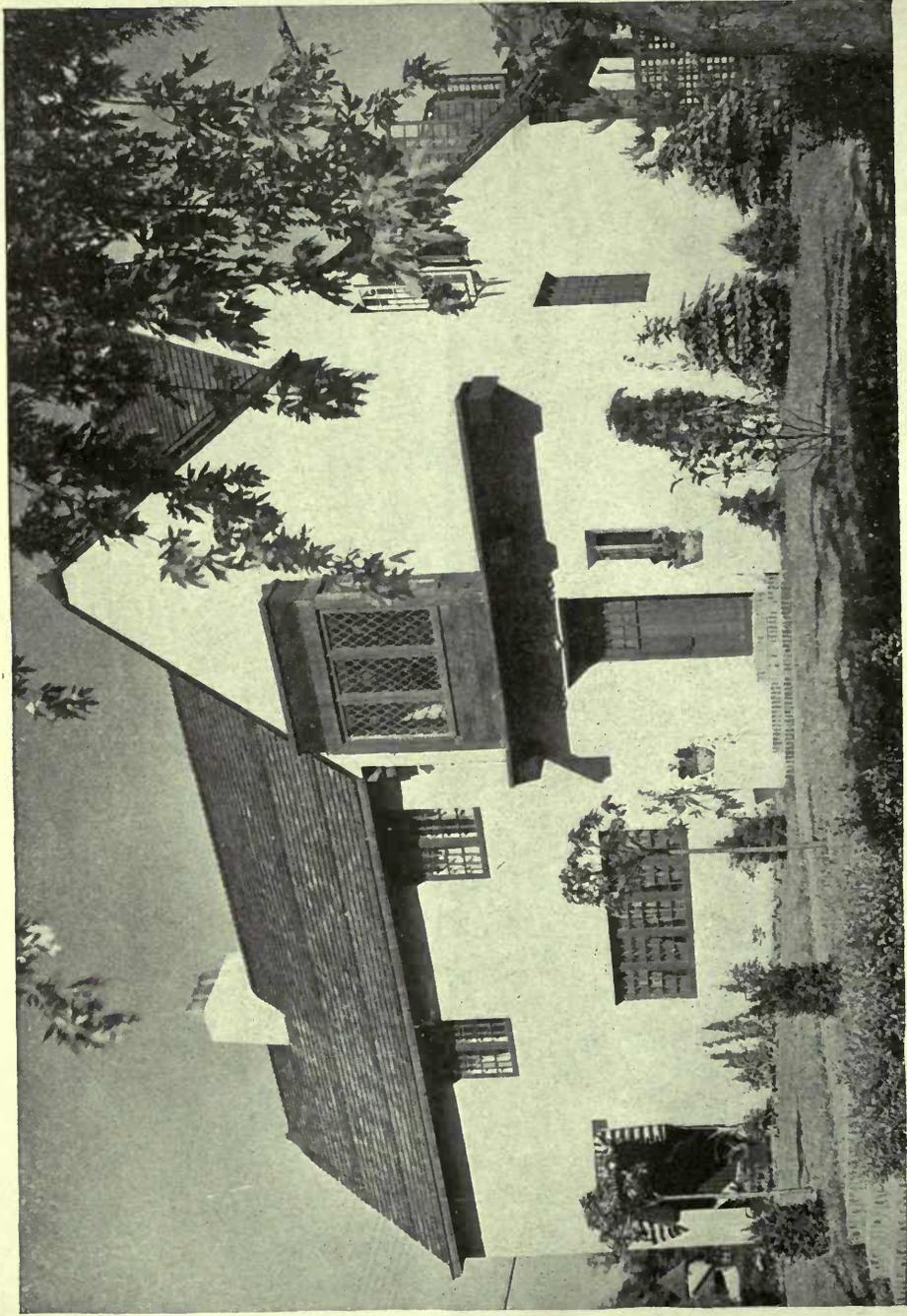
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The simplicity of the stucco walls is accentuated by well placed windows

Bloodgood Tuttle, Architect

KEITH'S MAGAZINE

VOL. XLV

JANUARY, 1921

No. 1

A Tinge of the Orient

R. D. Count



HE Old Builder, strolling along that sunny Sunday afternoon behind the bride and her recently acquired husband, halted suddenly as his glance fell upon an attractive bungalow on the corner opposite him. A gleam of awakened recognition lightened his features and deepened the crow-feet at the corners of his twinkling eyes as, with a quick hail, he attracted the attention of the couple ahead of him and motioned them to return.

"See there!" he said, pointing to the home across the way, "There is a bungalow I built for its present owner in 1912 and it is unique and striking in a number of ways. In view of the fact that you children are planning to build a home of your own and as I happen to be well acquainted with the gentleman who owns and occupies this one, perhaps he will permit us to inspect it—if you would care to do so?"

Noting their quick nods of assent he started to cross the street, but paused and said:

"I wish you to take particular notice of the Oriental tinge which is so pronounced in the exterior lines of this bungalow; especially so with regard to the roof and eaves—then I want you further to note that this Oriental motif is confined to the exterior alone; there is no



Notice the Oriental tinge of the roof lines

trace of it in the interior, either in arrangement, trim or furnishings. This Oriental touch is manifested in various ways in our western bungalows and is, of course, a reflection of the architecture of our neighbors across the Pacific. No particular advantages or benefits can be claimed for this Orientalism in design except that it is distinctive and—when conservatively used—attractive.

A cheerful greeting was given them by the genial host and when their errand was explained permission to inspect the house "from foundations to ridge pole" was laughingly given.

Asking for and obtaining a yard stick and with the host forming the third member of an interested audience, the Old Builder started his lecture, after first



An alcove is built in what appears from the outside to be a chimney

doing some quick measuring and making various entries in his note book.

"This bungalow, as you will have observed, faces the east with side exposure to the south. The lot is a corner one, 100 x 100, and the house with its garden, and garage occupy the northern half.

"The broad, semi-circular steps lead to a commodious front porch and from this porch one enters the reception room in which we now stand. This is the only room trimmed with solid mahogany with a five foot wainscotting, and beamed ceiling of the same wood. Its dimensions are 17 x 15 feet. To the front and east opens a three paneled window but the point of interest lies in the alcove to the left which is built into what appears to be, from the outside, a broad and massive chimney. This alcove is six feet deep and nine feet wide; has a dark green tile flooring and a real usable fireplace. At either side are comfortable divans with storage space underneath and above them daintily curtained windows admit plenty of light during the daytime.

"The main point of interest in this reception room lies in the method which has been adopted to separate it from the dining room immediately behind. In place of a wall between these two rooms

with the customary doorway there has been built what appears to be—and is—a long book case divided into compartments with individual glass doors. This case is but five feet high and therefore permits of an almost unobstructed vision from one room to the other with the attendant feeling of hominess; yet at the same time it does have enough separating effect to differentiate strongly between reception room and dining room.

"This bi-sectional book case is seven feet long and is flanked at either end with square pillars reaching to the beamed ceiling. (By the way, all ceilings are eight feet from the floor throughout the house.) These pillars are each three feet from the side walls and we therefore have what amounts to a five foot partition extending across the room with a three foot entrance at either end to the room adjoining. On the dining room side of this so-called partition we find a series of glass-doored compartments for the safe keeping of fancy china and glassware. This room has a beamed ceiling along the same lines as the reception room and has a large center drop light over the table. The room faces the south and has French doors opening onto a cement side porch with semi-circular steps similar in design to those in front.

"Proceeding across the room we are confronted by three doors—on the left or south side is one opening into the breakfast room; in the center a double swing door (with dish closets built into the wall at each side) opens into the kitchen, and on the right is one leading into a small box hall.

"Let us enter the breakfast room first and cross the house at the rear."

Exclamations of delight were heard from the bride as she stepped into this breakfast room and with a glance of amusement at the host, the Old Builder continued:

"This room is 8 x 10 feet and is trimmed entirely with bird's eye maple; the upper part of the wall above the wainscot being painted in a cheerful design in dark blue and gold. At one corner a glass door opens out onto the cement porch which spans the front of the dining room, while on the south side, and also on the west side opposite the door, are larger, broad windows—the kind that open easily to admit the fresh air of a summer's dewy morn, or close with sturdy strength against the nipping breath of Jack Frost.

"A double swing door admits us now

to the kitchen, 9 x 12 feet, with a large pantry closet just at our left as we enter and next to it a large gas water heater. Across the end of the kitchen is the sink and drain board with a long, low window above it looking into the glassed-in porch just beyond. The other side of the room is occupied by one of the most modern style of gas range.

"While we are here, let us inspect the rear porch. This, as you will observe, is in the form of an ell. It extends along a part of one side and entirely across the back of the kitchen; is completely glassed in, contains refrigerator, laundry tubs, and at the far end a lavatory to supplement the one in the bath room. The porch is four feet wide throughout its entire length.

"Directly across the kitchen from the breakfast room entrance is a door which admits us to a square box hall, 6 x 6 feet, with a narrow door in one corner opening into a small linen closet.

"We have seen the daytime part of the house—now we come to the nighttime part.

"There are three bedrooms in a row on the north side of the house but only the



Broad circular steps lead up to the porchea

rear two are ordinarily used for that purpose. Between these two and with entrance from the hall is a modern and well lighted bathroom eight feet long and six feet wide. The bedrooms on either side do not open into the bathroom but into the hall immediately in front of it. The sleeping room to the rear is on the northwest corner of the house and is 12 x 16 feet with long bungalow windows

"Stepping again into the box hall and from there entering the dining room, we pass to the reception room again where we find a door giving access to a front bed room, but which is used for that purpose only in case of necessity. It is equipped with a disappearing wall bed, but a piano in one corner and a work basket on the table enable us to guess shrewdly that it is commonly used for a



The garage and rose garden

on both the north and west sides. Along the wall dividing this room from the kitchen is a long but shallow closet divided into three compartments with sliding doors, while between the top of the closet and the ceiling are built a number of cubby holes—each with individual door, for the storage of ladies' hats.

"The bedroom opening from the other side of the hall is 12 x 14 feet, with a wide casement window looking to the north and a deep closet in the eastern wall. Both these rooms have white painted woodwork with plastered and painted walls and ceilings a light tan. Alluring chintz curtains are draped at every window.

music and sewing room. Its dimensions are 12 x 14 feet with white painted woodwork and walls and ceilings matching the bed room in the rear. Deep, invitingly comfortable window seats are built under both the front and side casements which, like those in the other rooms, are charmingly curtained.

"And now, as we re-enter the reception room, we find ourselves again at our starting point but as the sun has now set and it is growing dark outside, I will ask our friend to show us his soft lighting system, or 'twilight' as he calls it."

The host smiled and stepped toward the wall switches. With a click the large center chandelier was extinguished; another click and the room was alight

with a soft, dim glow proceeding from stained glass lanterns 12 x 6 inches with a three inch "V" drop, set into the beams of the ceiling at each corner of the room and also in the two pillars at the entrance to the fireplace alcove.

As they stepped out on the front porch into the red and yellow sunset glow of a calm summer evening, and passed around the house to inspect the garage and also the rose garden with its foundation and cement walled pool, the bride slipped her

hand into that of the Old Builder and whispered: "How perfectly ideal! Oh, if I could only go this evening to a home like this; without having to wait for it to be built."

The old gentleman glanced down at her eager face with a nod of understanding, for as she stood there with flushed cheeks and sparkling eyes, she bore a striking resemblance to one departed who long years ago had stood beside him and planned with enthusiasm for their home.

Community Building of Homes

Anthony Woodruff



HE spirit of co-operation seems to be the clue, whether or not it may be the solution of some of our most pressing problems. It is perhaps with some surprise that we find how long and with what success this spirit has already been at work and what has been done to blazon the trail for work which must be done in the immediate future. For a considerable number of years the idea of community building has been working, and organizations have been planning for better suburban lay out and building of individual homes, with relation to each other and the environment. In its early stages, the difficulties which are to be met in such endeavor are sometimes so discouraging as to baffle even the most enthusiastic, but nevertheless projects have been worked out with marked success.

One progressive city of the middle west has carried out such a project on an extensive scale with such success that the results are be-

ing studied by others and followed in many of its details.

The development of this project has been extremely interesting. In the beginning the entire property lay beyond the city limits, about five miles from the heart of the city, and across a stream regarding which the strongest feeling existed that the city would be slow to cross. The site selected comprised a great many holdings difficult of purchase and consolidation. Many other parts of



A home built on Sunset Hill



Roof lines economical as well as quaint

the growing city offered, of course, the keenest competition in the development of new districts.

About fifteen years ago, the idea of providing a residence section large enough for the location of the better homes of this city for a great many years and sufficiently removed from encroaching conditions as to permanently remain a high class district, was conceived. It was guided by a certain idealism in city planning, as well as a belief that ultimately larger profits could be derived from comprehensive, scientific development of a residence district, rather than the haphazard and disconnected residence development of this and most cities in the past.



Windows, as well as the entrance, are hooded

While this undertaking, which has grown into a vast project, comprises thousands of acres, and today represents an investment, in homes and grounds, of many millions of dollars, yet ample space has been provided for the \$5,000 home as well as for the \$250,000 home. Space is set apart in the plats for the homes of moderate cost, which are set in districts so the interest

of each group is enhanced by its relation to the others, rather than showing a disparagement in relative values. In other words, the relations of the different



A home one would wish to own

groups have been studied in their juxtaposition one to the other.

The entire district is characterized by a conspicuous balance and symmetry in home grouping. The street lay-out is according to the contours of the ground, affording most interesting development for home sites. Forest trees, stone ledges and the picturesque slopes have been carefully preserved, and the streets designed and homes placed with a constant effort to retain the interesting views and create good vistas so de-

sirable in a residence section. Interesting paths and pedestrian ways, rustic bridges and winding drives have been provided. The elongating of blocks made possible by the advent of the automobile, and also the introduction of public pedestrian ways, has reduced the amount of street construction. The group planning of homes, and the locating of houses so as to close street views, as well as to prevent unsightly views, is an interesting feature of the development.

The neighborly spirit of the small town is being retained in this section of a large city and the stabilizing of residence values as well as the creation of a permanent good environment for the home, along with the encouragement of the best civic interest and opportunity for child development are among the ideals of the management.

Skating, courses in winter sports, and a community swimming pool are under consideration. Plans are also being studied for the establishment of a movable



English half timber homes

community kitchen on wheels to supply hot foods.

The plan is also under way for the development of a club for domestic help in the district, and of an employment bureau to be operated in connection with the offices of the company.

These developments will be watched with the greatest interest, hoping that they may help to bring relief to the householder in many ways. Domestic service for the community, organized in the same way that it is for multiple-family houses and apartment hotels, will bring popular desire back to the individual home, and make people anxious to again build homes of their own.

The magnitude of this development and the success with which it has been carried out, augurs well for future community building. Comprising, as this does, practically two thousand acres, representing an investment today, in homes and grounds, exceeding \$35,000,000, it has nearly



A group of Dutch Colonial houses

sixty miles of paved streets, three country clubs, ninety acres of public parkways, five miles of boulevard, three public and three private schools, five churches, and innumerable community features. Ten thousand people are now living in this subdivision, and the section will provide ultimately homes for thirty to forty thousand population. The best landscape engineers and city planners in the country have been employed.

The whole subdivision has been planned with a broad vision to the future, and every effort is being made to perpetuate the character of the property for a long term of years. The residents of the entire district have responded in a remarkable way to the spirit of co-operation in beautifying their homes and grounds and the development of what is one of the beautiful residence sections of the country. It is the belief of the founders that there is no safer way of standardizing values than the feeling among the residents of the district that they and their children may continue to live for many years in the same house and the same location in this growing city.

Since the war, when individual builders have hesitated to undertake the building of even a single house, when investors have put their money elsewhere, when speculators have rushed into other fields, realtors have stepped into the breach, continuing old projects and initiating new ones. It is to them that the pressure has come in its most compelling form. They have taken the risks of new building, and in general have made good on their investments. It is doubtful if many people recognize how much they have been doing to solve the stringent housing problems facing almost every

industrial community in the country. While conferences have been held, and building experts have advised, the realtors in cities large and small have gone quietly ahead building houses, not by the hundreds, but literally by thousands. When the house is built or even started, some one comes along and buys it, often-times largely on a cash basis, and the



The entire district is characterized by balance and symmetry

money thus released is turned back into more houses.

Some of these developments are less expensive houses, more or less standardized, selling for a few thousand dollars each, though there is perhaps a larger class selling for from \$15,000 to \$50,000, the more costly houses permitting greater latitude of design and material, giving a wider range for individuality and merit, as the best obtainable labor can thus be put on the building. It is again a case of experts being pressed into service. People who will not trust their own judgment, and realize their lack of experience, will not take the responsibility of the initiative in new building, but will gladly buy, paying a good commission, when they can see the results of another's work. As a matter of fact, the material cost over pre-war prices only amounts to a few hundred dollars on a small house bill. It is the labor cost which absorbs the large part of the increase. Each new home reduces the shortage by that much.

The Colonial Stairway

Faith Burton

SHALL we ever again build as beautiful stairways as some of the fine old Colonial types? Not that modern builders can not duplicate these fine old examples, but that in our multiplied necessities we may not allow ourselves to afford them. That is part of the price we pay for our modern efficiency. At the same time we must remember that while efficiency is an excellent servant it may become an inexorable master, and as the economic pressure is gradually raised, as it will be in the progress of reconstruction, people must consciously choose what they will sacrifice; though probably we will never go back to the leisurely living of our forefathers.

In the house of the older time, the hall and stairway was the symbol of the hospitality of the house. Guests came—not for a few minutes' conversation or for a game of bridge; not even for the weekend—but for a visit of days or weeks. The stairway was near the entrance, so that guests could be taken right to the rooms. Under present-day conditions the stairway is being made a more or less secluded part of the house in which guests have no interest. It is built without ornament or any unnecessary expense, and placed in the most convenient



A hall charming in detail and furnishing

location for the intimate use of the family.

In many of the fine old Colonial houses the hall and stairway was easily the most beautiful part of the house. It was the part first entered and so gave the impression and character of the house, which the other rooms carried out, as the guest penetrated further and further into the house.

The stairway of the Colonial period

was not the product of the turning lathe. There was no advantage in duplication, as each spindle was carved by hand. Often four spindles were set to the step, and each of the four, being different in length, were carved in a different pattern. But often the chief work of art and craftsmanship was to be found in the intricate carving of the newel, formed of two or more spirals carved as interweaving. The simplest form of the newel was the central core with spindles set in a circle around them. Whenever one sees this varied design in the spindles one may be fairly satisfied that it is original Colonial work—not modern copies; for most modern work adheres to one type of design for the spindles, and rightly so for the effect is quite as satisfactory.

The most simply turned spindles often give an extremely satisfactory staircase as may be noted in the halls shown by photograph. The mahogany rail and mahogany tread of the step was used almost

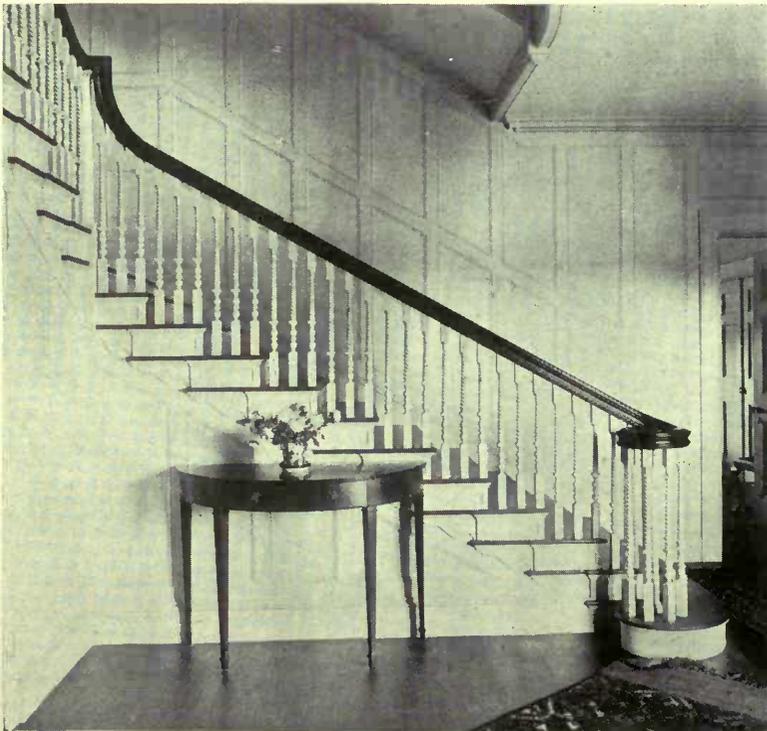
universally, and the reason is plain to see. A white painted rail under the childish fingers, or even a man's hand, would not be less practical than white painted steps under the feet. On the other hand, constant rubbing with the hand, such as the rail receives, gives the finest finish any woodwork can have.

The first photograph gives an unusually interesting modern stairway, following colonial traditions, and the furnishings and settings are particularly well chosen and placed. The design of the spindles and of the newel is not typical of the usual work of the olden time.

The hall shown in the second photograph is, however, quite true to type. The walls are paneled in wood in the usual way, with the delicate colonial moldings. The line of the step is emphasized by being carried through two lines of spindles, and the mahogany line of the tread is carried back under a second step, with a usual Colonial form of brackets

under them. A circle of spindles are set on the first step around the white painted core to form the newel, and the mahogany rail is rolled on itself to form the cap, all in the way typical of the fine old Colonial building. On the landing the rail is drawn up sharply to form the cap of the smaller newel at the turn in a characteristic way.

The other hall shows a wainscoting chair high, such as was often carried throughout the main rooms of the Colon-



A stairway true to Colonial type



Mahogany rail and treads used in the Colonial way

ial house, and a Colonial mirror and clock may be seen on the wall, with the Grandfather clock on the stair landing.

The balusters are plain round spindles, but set in the Colonial way. Another

feature typical of Colonial building which has been carried out here is the paneling under each step, as may be seen between the landing and the second floor, marking the soffit of each step.

Light Color for the Home Exterior

WHITE and light colors reflect light and heat, dark colors tend to absorb heat as well as light.

You will notice how difficult it is to get enough artificial light in a dark walled room. Three globes will scarcely give the light in the room that one will give if the walls are light. Dark walls absorb the light, while a light-toned wall will reflect, and re-reflect it,—often, indeed, giving an intense glare.

The present tendency is to make the outside walls of the house light in color.

The vogue of the Colonial has brought the white painted house into favor again, and emphasized the clean brightness of the white house, adding green, or possibly blue-green blinds as points of accent.

Buff-brown and cream with white trimmings is the color scheme of the first of these bungalows.

It has porch walls of buff-brown brick, light buff plaster walls, pure white trimmings, and crushed light granite screenings for the roof surfacing.

The inviting comfort of the spacious



Buff-brown brick and plaster with white trimmings

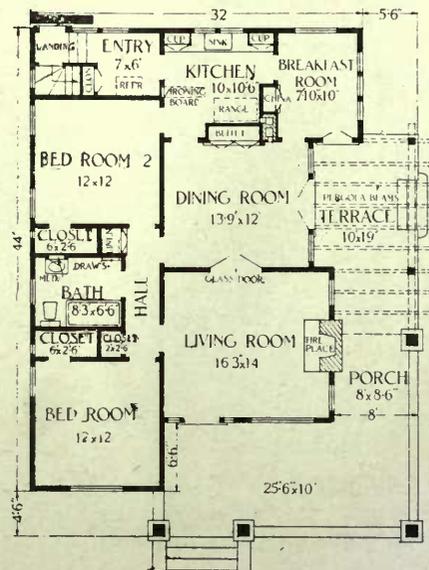
E. W. Stillwell, Architect

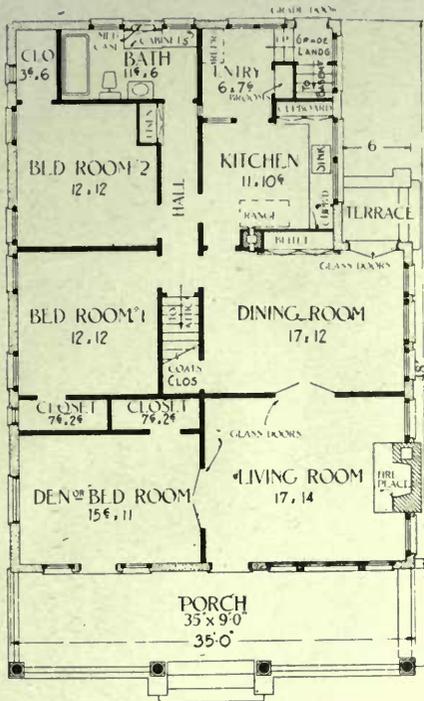
porches makes the Bungalow exceptionally attractive. These porches are all floored with concrete. The purpose of the side terrace is to let light into the dining room, but a flat roof could be laid on top of the beams without altering the pergola effect.

The porch gives entrance to the living room, to the dining room, and to the breakfast room beyond the dining room. The wall of the dining room facing on the terrace is practically all glass, with glass doors. A buffet is recessed in the wall between the dining room and kitchen, and the breakfast room connects both with the dining room and kitchen. The kitchen is small enough for step-saving, and is compactly and conveniently arranged.

On one side of the house are the bed rooms, two in number, connected by a hallway. Closets and a bath room are placed between the bed rooms, with an extra closet and a linen cupboard opening to the hall, in addition to large closets from each room.

Very different in design is the second home shown here; neither has it been built long enough for the luxuriant growth of vines. Designed in the greatest simplicity this bungalow is an excellent example of inexpensive design applied to rather a large plan, with walls of hollow tile. The simple, attractive form of the exterior permits the use of





A small side entrance with beautiful glass doors adds to the cheerfulness of the dining room and saves frequent travel through the front entrance.

The dining room is almost as large as the living room, as it needs to be if, on occasion, a long table is to be set for a company of guests or for a family party.

The accommodations of the house are rather larger than the usual, as while there are only two bed rooms opening to the hallway, the den may also be used as a bed room if there is need. There is a fair sized attic which is 8 feet 6 inches in the center, and at a width of ten feet has side walls 6 feet high. Two low-ceiled rooms might be finished in the attic, either for sewing room and play room for the children, or for additional bed rooms. The ceilings for the first story rooms are 8 feet 4 inches in height.

One reaches the cellar (or basement) by way of a weatherproof grade landing and this cellar is made the full area of the house back of the living room.

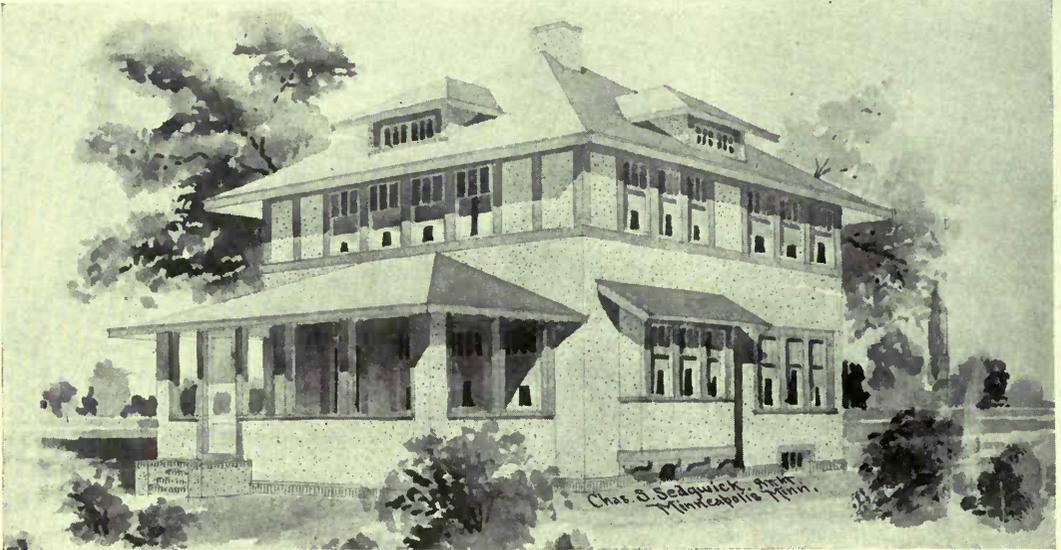
tile (or brick) at a cost of about 5 per cent over that of all wood construction. There is a delightfully cool front porch.



A larger home designed in the greatest simplicity

E. W. Stillwell, Architect

A Design in Stucco and Half Timber



Cream colored stucco with brown stained woodwork

Chas. S. Sedgwick, Architect

HERE is no more economical house to build, as far as the shape influences the cost, than the square house. The design here shown is 26 by 28 feet, exclusive of porches. The construction is frame, built in a good and substantial manner, with the outside finished in cement stucco. There is a header course of brick at the grade line. Wood trimmings above the sills of the second story windows give the effect of half timber work as a setting for the windows in a frieze under the eaves.

The cornice has a wide overhang and is cemented up on the under side of the rafters. The finish of the cement has a "pebble dash" surface and is of a natural cream color made by using white cement and cream colored sand. The wood work is stained brown with creosote stain. The

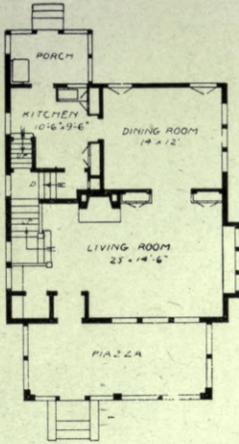
sash are all painted white. The roof is covered with green slate.

The living room fills half of the plan at the front, with a vestibule and coat closet beside the entrance. The main stairs lead from the same end of the living room to a landing where steps from the kitchen meet them, on the way to the second floor. The basement stairs are under the main stairs and lead from the kitchen.

Bookcases are built in beside the fireplace on either side the opening to the dining room. The projecting bay of windows in the living room is filled with a window seat.

The cupboards in the kitchen have been carefully planned to be near the dining room and convenient to the sink. The refrigerator is placed on the rear porch. The kitchen is finished in pine.

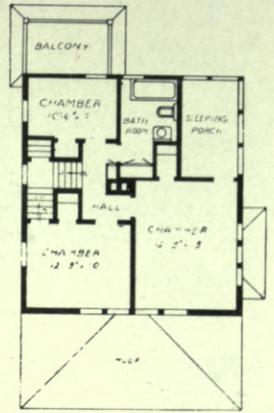
Oak is the finish throughout the main



rooms of the first floor, while the second floor is finished in birch, enameled, with doors stained to match mahogany furniture used on this floor.

On the second floor are three bed rooms, bath room and a sleeping porch. A convenient balcony opens from the rear chamber. A linen closet opens from the hall and a clothes chute to the laundry in the basement.

The front piazza is screened and may be glazed in winter.



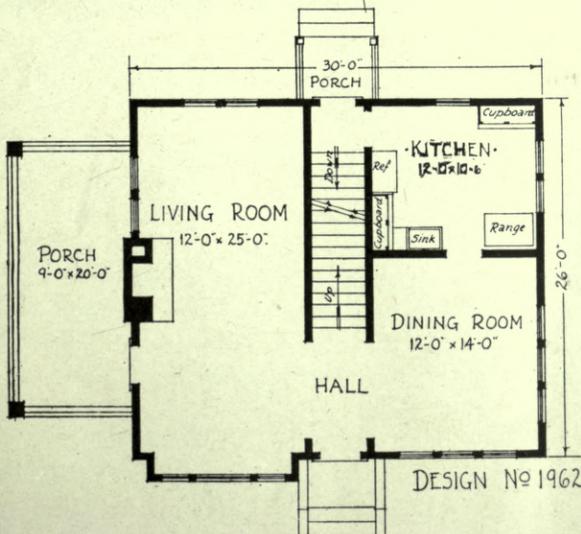
The House, Large or Small



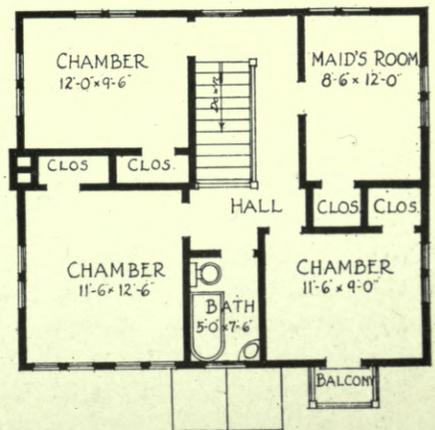
HALL the new home be as large as our money will buy, or as small as we want the compass of our labors? This is really a serious problem. If we build after the manner of our forefathers, a Colonial house, we have chosen the more spacious home. Nothing else will accord with the generous living of the Colonial period. At the same time, while the room size and room arrangement is generous, yet the

working space in modern Colonial is as compactly planned and as carefully fitted to its use as in the tiniest house.

In this group of homes are two houses, a roomy Colonial and a closely planned small house. The Colonial house has a central stair hall, with the living room filling one side of the house, the dining room and kitchen on the other side. There is a fireplace on the center of the long wall of the living room, with the door



•FIRST FLOOR PLAN•



•SECOND FLOOR PLAN•

to the porch on one side and a group of windows on the other side.

Wide openings allow the hall, dining room, and living room to be thrown together. Directly back of the dining room is the kitchen. Basement stairs lead from the rear hall by the kitchen door.

On the second floor are four good chambers and a bath room. From the

It attracts attention and creates favorable comment. Often the passer-by stops to make inquiries about it and the owners have had unlimited opportunities to sell it.

The house itself is small, yet the arrangement is so complete that it will give accommodation for a good sized family.

The exterior is of stucco on frame con-



Exterior siding is mitred at the corners

smaller front chamber opens a small balcony so convenient in many ways.

There is a full basement under the house equipped in the usual way.

The house is of frame construction, sided outside but without corner boards. The siding is mitred at all corners, even the projecting bay. A shingled hood protects over the main entrance.

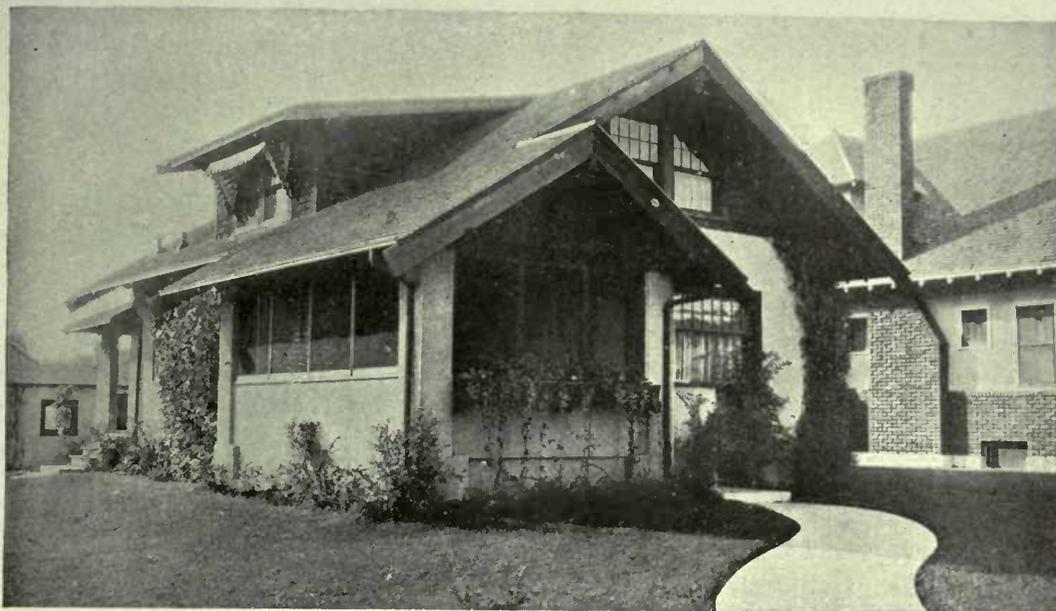
The second design of the group is shown in a particularly attractive home.

This beautiful little cottage is built on a northwest corner lot in a good residence section of one of our progressive mid-western cities.

struction with shingles in the gables, dormers and roof.

The living room extends across the front opening off a vestibule which contains a coat closet. Directly behind and to the left are the dining room and kitchen. On the right are a chamber, bath and sewing room. As there are four windows in the sewing room it could also be used as a sleeping porch.

The stairs to the second floor start from the small central hall through which the bed rooms and bath connect with the rest of the house. Three good chambers all with good closets have been secured



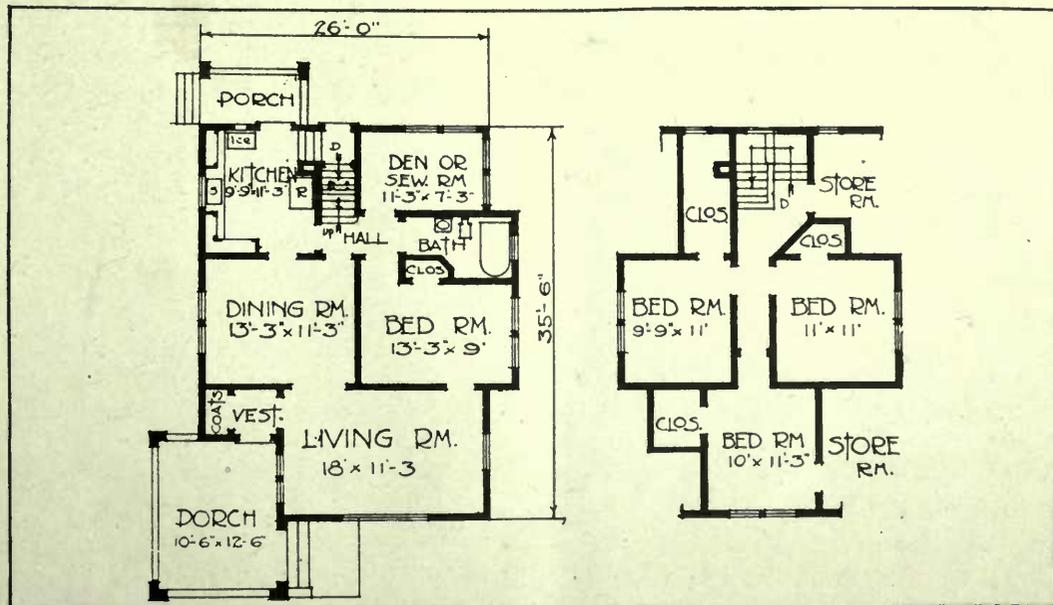
A home which always attracts favorable comment

on the second floor besides some space for storage.

A combination grade entrance and basement stairs are a convenience of the service part of the house.

There is a full basement under the entire house with boiler and fuel rooms.

The exterior is a good example of what, even in the mid-west, where the outdoor growing season is comparatively short, a thoughtful selection of vines and growing things, and care given to them during the growing season, can do in adding charm to the small home.



INSIDE THE HOUSE

Decoration and Furnishing

VIRGINIA ROBIE, EDITOR

Simplicity in Bed Rooms

SOMETIMES a very simple change will transform a room, and it is frequently a question of taste rather than money.

Many people live with uncongenial surroundings year after year, looking forward to a time when wonderful improvements are to be made. Begin today. Don't wait for that happy but vague future when you expect to do great things.

Possibly what your room needs is elimination.

If the success of a story, as someone has said, lies in what is left out, the success of a room, no less, consists in what it does not contain.

Put in one pile the things you cannot live without. Place in a second heap what remains. Note the difference. The ratio may be as the mole hill to the mountain.

Have you ever noticed how refreshing and attractive a room seems after it has been carefully cleaned and before the pictures and so-called "ornaments" have been replaced? Possibly you stop to rest, surveying the scene with satisfaction. The walls are unadorned, the tops of the tables as bare as a certain historic cupboard. Perhaps you do not analyze your pleasure; you attribute it to that shining quality ranked next to godliness rather than to the invisible bric-a-brac awaiting a second dusting.

You may not realize it, but this moment is a critical one. It is what our dear old time clergyman would call a turning point. That they knew nothing of the decorative problems that beset the soul of modern woman makes no difference with the comparison.

There are two ways of meeting the decorative turning point. One is to go on dusting and putting back the innumerable small things with the careless



If one is fortunate enough to have an old bureau it will give great distinction to the bedroom

INSIDE THE HOUSE

deliberation shown by Thackeray's Charlotte in cutting bread and butter. This is the popular way. The unpopular is to determine once for all that the old order passeth.

In no part of the house is clutter more out of place than in a sleeping room, yet here oftentimes does the "tyranny of things" reign supreme. If the room in question happens to be both small and dark, elimination is very important.

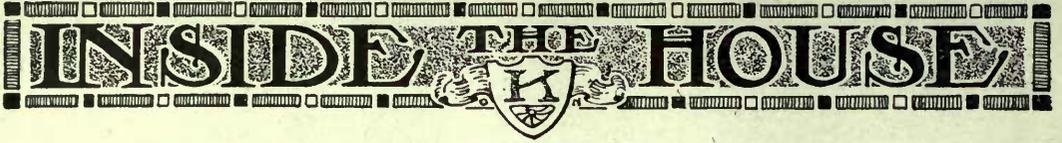
The small, dark bedroom is truly a test of the home decorator's skill. If she is successful the triumph is gratifying. First, light must be suggested by the

wall treatment, also texture. Study the latter in objects about you—the book covers on your shelves, the wall papers in your neighbor's house, the decorative fabrics in the shops. Think of texture as doubly important in a small, dark room. Then decide on the medium which gives you the effect you wish to secure whether wall paper, paint, calcimine, or other wall preparations. There are so many fine wall mediums now, interesting in tone and texture, and both sanitary and durable. There are wall papers in every possible pattern suitable for a small room and in every possible color scheme.



Interesting example of painted bedstead from Danersk Studios

INSIDE THE HOUSE



Having settled the question of the medium the required color note must be considered. Avoid dull tones. Make the room too light rather than too dark. Once the walls are finished it is difficult to change them.

If living in a community free from soot white is not a bad choice—although the white must not be cold. Cream white for the walls and deeper cream for the woodwork with bright colors introduced in the accessories will make an agreeable background.

Suppose that you choose light gray for your walls, not chilly blue gray, but a warm livable gray with real atmosphere about it. Della Robbia blue is attractive with this tone and not a hackneyed combination. Blue is a space suggesting color. It also suggests cleanliness.

Here are two suggestions for a blue, gray and ivory room. The first calls for luminous gray walls just mentioned, woodwork painted ivory, a floor covered with Della Robbia filling and curtains in a boldly figured fabric of this beautiful blue and creamy white. Some of these blue and white chintzes and cretonnes reproduce colonial patterns and are quaint in the extreme.

The second scheme gives to the walls an ivory tone, to the woodwork the gray, to the floor the blue filling and curtains of a small figured material in which the brightest colors are blended with this blue. Either of these schemes will be interesting and livable if the little room is kept very simple. A plain iron bedstead enameled gray or ivory, a coverlet like the curtains, pillows rather square, and covered with day over-slips of the same material, a blue and gray or blue and ivory rug laid on the filling and the few-

est possible pieces of furniture. If the room is to serve merely as a sleeping room without any dressing-room features, very little is needed. A chest of drawers, one chair and a small table ought to be sufficient. These pieces may be made very interesting. The plainer the shapes, the better, and inasmuch as they are to receive a body coat of paint, gray or ivory, an inexpensive wood may be used. The possibilities of painted furniture are tremendous and the varieties are almost limitless.

Other attractive schemes which suggest themselves for this same little room are ivory paint, a light gray green wall, a velvet rug of the same tone, and Chinese flower chintz at the windows in which there is a good deal of lavender. The furniture in this case is to be painted lavender and undecorated beyond the smooth body coat.

Another effect, rung on this same color harmony, gives a plain lavender velvet rug to the floor and gray green paint to the furniture. On the furniture, the flower motif of the curtains is to be painted—leaves a deeper green and Chinese flowers in lavender, old blue and deep rose.

Just a word in regard to painted decorations on furniture. They must be well done of course, but not necessarily elaborately executed. Choose a design following, if you must be a copyist, a good tracing. Wall papers offer a host of interesting motifs, particularly those of Chinese significance.

A stunning small bedroom furnished by a bachelor was brought to my notice the other day. On the wall hung what the owner called his beefsteak paper. It reminded him, he said, of the butcher's

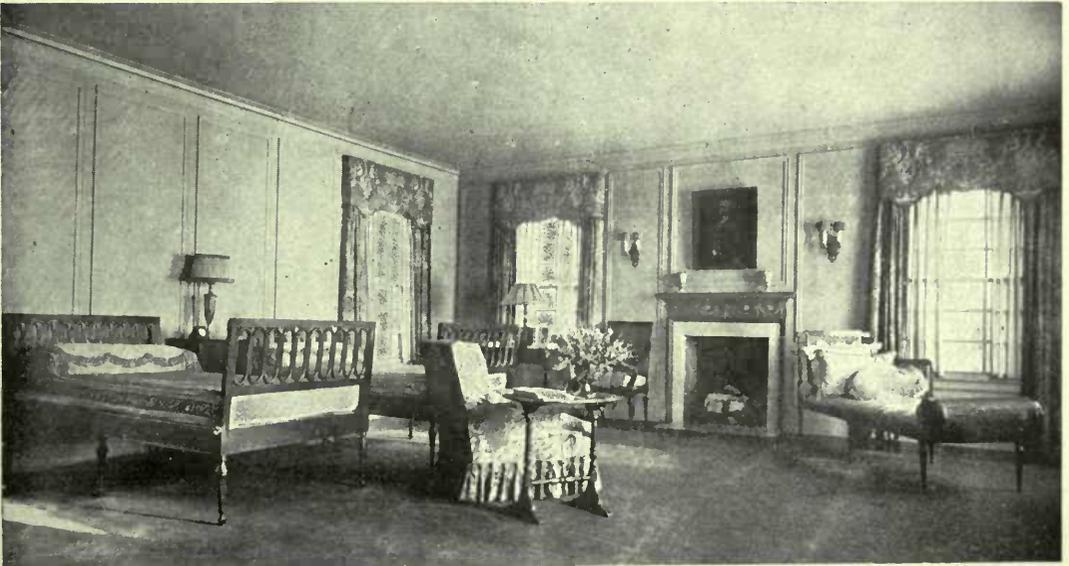
INSIDE THE HOUSE

paper which once wrapped the family steak. It was rather gray for market paper but similar in texture—rough and without glazes. The woodwork and floor were painted two shades darker, while the furniture, including the bedstead, had been given several coats of Mandarin red. The surface glowed like red lacquer which it cleverly imitated. Over the narrow mantel hung an old Chinese painting on glass in a polished black frame. There were no curtains at the one small window—only a gray shade the color of the paper. Gray Russian crash covered the bed and a rough gray jute rug with black border lines extended well over the floors. The whole effect was gray, and lacquer red, varied by the gay Chinese painting in its black frame,

and by many brushes, etc. in ebony backs.

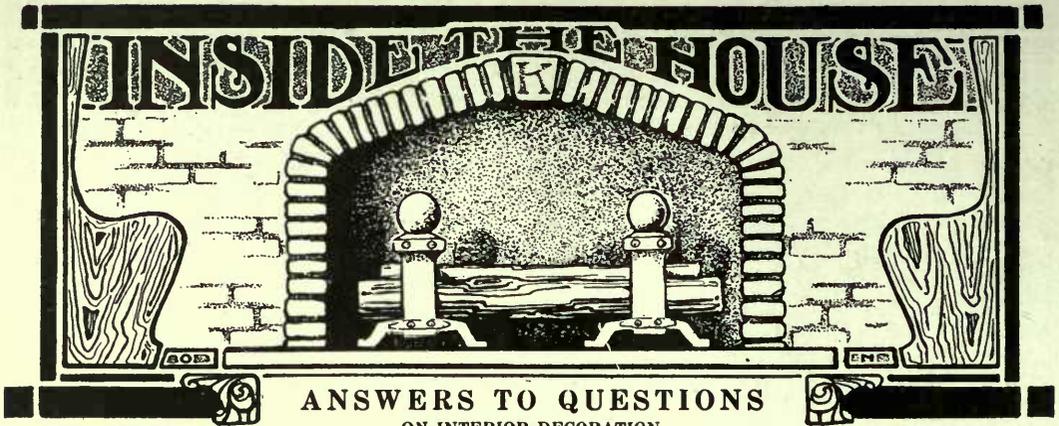
Every room, no matter how small, needs a culminating point of interest. Sometimes a panel of very decorative wall paper inserted in a plain wall will give the needed touch. It is surprising how admirably adapted for this purpose are some of the Chinese, Jacobean, William and Mary, and Queen Anne designs. Select a generous piece, large enough to carry the motif, but not the "repeat," and frame in a flat band of wood painted to match the trim or the furniture. You can tell which plan is the better as you work on the scheme.

Some of the papers with black backgrounds and brilliant birds, flowers and butterflies may be just the thing to give the little room life and snap.



A charming guest room

Howard Major, Architect



Letters intended for answer through these columns or by mail should be addressed to "Keith's Decorative Service" and should give all information possible as to exposure of rooms, finish of woodwork, colors preferred, etc. Send diagram of floor plan. Enclose return postage.

A Complete Decorative Scheme.

J. F. L. We are going to build a gray brick house with center hall, a living room, size 23 by 15 feet, with French door into sun room, which is 17 by 10. Across the hall the music room is 14 by 14 feet, with French door into the dining room, size 14 by 19 feet, with pantry and kitchen, side hall, back stairway and toilet. The front stairway leads up from front hall with art glass window on landing facing sun room. There is a front and back porch. Upstairs are four bedrooms, sleeping porch, sewing room, two baths, and on the third floor are the maid's room and bath.

Will you please advise me in regard to woodwork and treatment for each room, hall and stairway? Would you advise paneling? I would like a good standard woodwork and finish. Do you think the old ivory and soft grays are good or are they only a passing fad?

Would you use trellis treatment in the sun room? You have two such attractive sun rooms in one of your magazines, which I read and enjoy very much. I also have three of your plan books and your book of interior decoration and they have all helped. What color of tinting would you use for walls of rooms and hall with your woodwork?

Ans.—We make the following suggestions for wood finish, wall decorations, and for color schemes for draperies for your new home:

Living Room: Woodwork, brown ma-

hogany finish. Would suggest using paper instead of oil paint for walls, something similar to sample sent. Ceiling—lighter shade of same color either plain ingrain paper or fresco tint, preferably the latter. Would use same color on all rooms down stairs, except the kitchen. Over-draperies and portieres, brown, either velvet like sample or some other material of about same shade. Would keep the general tone of living room in brown, introducing other colors in upholstering, lamp shades, pillows, etc., for relief color.

Sun Parlor: Walls—Done in lead and oil paint, stippled and glazed, color as sample of paper sent. Woodwork—Soft gray to harmonize with wall but darker color for contrast. Drapery treatment—Shades, mounted on rollers, of crinkled casement, scalloped at bottoms, and trimmed with fringe and cord and tassel at each window. Over-draperies and valances of warp print or cretonne, treating each group as one window. The same cretonne could be used for upholstering of furniture. Plain rug would be preferable for floor in sun parlor.

Music Room: Woodwork—Ivory enamel, antiqued and glazed. Walls—papered as sample sent. General color scheme of room in old rose. Over-draperies might be combination of damask and velvet, using damask for side curtains with flat shaped valance of plain velvet. Portieres of plain velvet.

Dining Room: Woodwork—lower part of wall paneled in wood and finished in

INSIDE THE HOUSE

old ivory same as music room. Walls—above paneling papered and draperies carried out in blue. Lower hall—lower part of wall paneled if desired, and finished in old ivory. Stair treads, newel post and baluster in brown mahogany. Upper hall woodwork same as below with brown mahogany doors. Walls—scenery paper as sample suggested for lower and upper halls. If openings between hall and living room, and hall and music room are cased, would use portieres of brown on hall side same as in living room. On all French doors would use simple nets shirred on rods top and bottom.

Kitchen: Woodwork—white enamel. Walls and ceiling—flat paint, soft gray or cream color.

Bed Rooms: Woodwork—cream enamel. Walls and ceilings can be either tinted or papered. If tinted, would use plain neutral color as soft light gray or cream. Color schemes should be carried out in draperies, etc.

Bath Room: Woodwork—white enamel. Walls and ceilings done in lead and oil paint, stippled or glazed, light cream or some other light color. We would advise for the down stairs excepting the sun parlor, that you use papers rather than paint, this from a decorative standpoint. Also note that all samples sent are of a neutral color. You will find these a much better background than more decided colors for walls, which gives you a harmony all through the down stairs rooms, yet with some variety of color.

High Ceilings.

G. R. H.—My living room is 12'6"x24' and the height of the ceiling is 11'. There is a white picture moulding around the room three feet from the ceiling. The trim is painted white. The room is inclined to be dark. I have the following furniture for this room: mahogany gate leg table, leather covered chair with sheraton feet, wicker chair with arms and rocker to match, stained brown and verdure tapestry covered cushion, upright piano, light walnut case, mahogany grandfather clock. A stack of bookcases in golden oak finish.



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The dining room is the most hopeless case because of the wretched daylight condition. A balcony runs all along the side of the house, which robs us of all the good daylight. The room is 15' wide by 12' long, ceiling 8'6" high. The wood trim is in white enamel. Our furniture is colonial mahogany dining suite.

Ans.—In the living room change the white woodwork and moulding to ivory color, raise picture moulding one foot, placing it down two feet from ceiling instead of three. On account of height of room would use figured paper for walls instead of plain. Run side wall paper to moulding and drop the ceiling. Would use sheer net for curtains with over-drapery of light weight mulberry color.

In the dining room carry out the over-draperies in blue. The same net can be used as for living room. We have kept in mind the lack of light in these rooms, and suggest the light color papers accordingly.

Regarding your furniture, the mahogany gate-leg-table is all right, also the wicker chair and rocker. The leather chair should be recovered in some fabric which would give some color tone to the room. The leather is too cold and colorless. Probably some plain or two-toned fabric in mulberry would be best. The style of the chair is all right to use, if recovered. The oak bookcases are the worst feature of the furnishings. Could not they be used in some other room? Or they might be refinished in mahogany, which would help out the looks considerably.

Advice by Mail

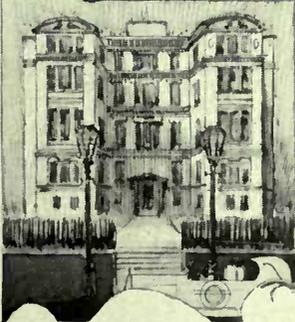
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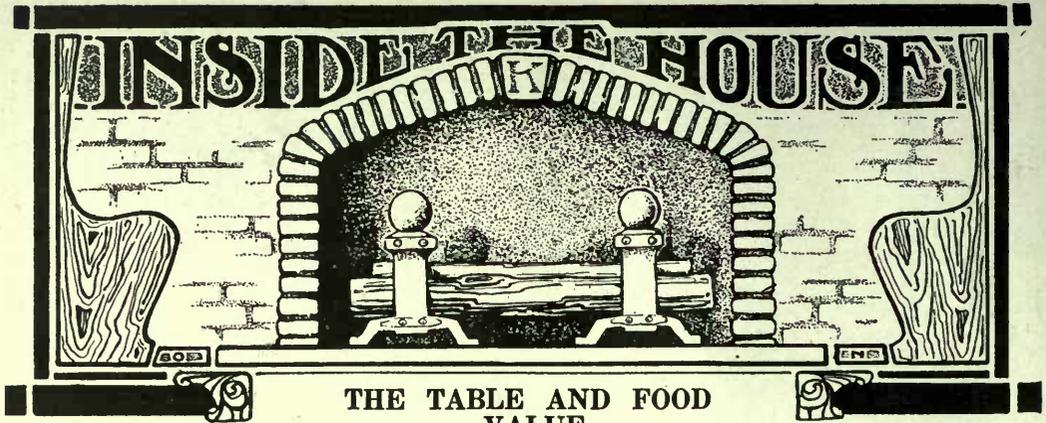
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Practicing Economy in the Kitchen

Elsie Fjelstad Radder

IO be called frugal instills a certain feeling of pride and gratification in the heart of every conscientious housewife because she knows that nothing less than her honest effort has been applied toward that object of womanly attainment—thrift.

Every woman prides herself on a little plate of butter left-overs which she will use to grease her cake pans or a luscious pudding which she has made of left-over pancake batter, and yet, does she know that a really economical housewife never has dry bread, aside from crumbs, or sour milk, unless she has purchased day-old bread or sour or butter milk.

With the uncertainty of family eating there must at times be left-overs, but that is extravagance, for instance, which is overgenerous in dishing butter because the leftover can then be used to grease the griddle irons, when otherwise a vegetable oil would be used.

Brand Canned Goods.

Knowing the brand of canned goods purchased is one of the qualities of the successfully thrifty housewife. That certain brands of vegetables and fruits are more desirable from point of flavor and price is a fact generally known and yet only the most thoughtful housewife tests out the brand which best meets the need of her family by buying a sample can.

In buying salmon it is well to know that it is marketed in two styles of cans. The head and tail portion of the fish is put up in tall cans and is paler, fainter in flavor and cheaper than the center part of the fish which is put up in the round flat cans. The salmon in the tall can is just as desirable for croquettes, salad or creamed salmon while that in the flat can is more desirable to serve alone.

The quality of canned asparagus should always be found out. Energetic little home keepers have sometimes bought a large can of asparagus thinking they were getting a good value because a can half the size was more than half as much in price. As a matter of fact the small can was packed with asparagus tips, the tenderest and best part of the stalk, while the biggest can may have contained some of the end or tougher part of the stalk.

Whether to buy shredded, broken or sliced pineapple depends on the way it is to be used. The shredded, broken pineapple is suited for use in puddings, sherbets and ices where it is wanted for its flavor rather than shape, but only the sliced brands would be desirable to use for salad or sauce.

Some baking powders contain a maximum of starch or filler. Directions as to the amount of baking powder to use for each cup of flour are usually given on the

INSIDE THE HOUSE

can. The kind of baking powder that requires the less amount to leaven a cup of flour probably has a smaller amount of filler.

Varieties.

There are two varieties of prunes on the market, the California and Oregon prunes. They are the same price. Many folks do not know that the California prunes are sweeter from growing in the southern sunshine.

Brands of canned corn should always be selected with reference to the amount of silk, cob and water present. A solid pack corn is cheaper in the end than an apparently cheaper variety which may be largely liquid.

Tomato pulp or puree is cheaper than whole canned tomatoes and it is just as desirable for soups and sauces. Of course, it is not so satisfactory for stewed tomatoes.

Peas vary in price according to size. French peas are the small ones; Early June peas the middle grade. Then there are the sifted and extra sifted varieties. In elite society the French peas are most desirable, of course, but the Early Junes may be quite as satisfactory for home consumption by hungry children.

In planning meals, several day's menus looked after at once make possible better purchasing. For instance, plan to have a meat stew the day following soup, sherbet or fruit pudding after juice or fruit has been left and a "one dish" meal from a dinner preceding.

Family favorite foods may be cooked in double quantity with good success if saving in time and fuel has any weight. Baked dinners save gas or fuel. The use of a fireless cooker is always an easy way to cut the fuel bill and have more time for recreation and other interests.

Food Values.

Food values and nutritiously balanced menus are, of course, an important part of meal planning, for no housewife could claim the honor of being practically economical if her meals are improperly balanced. Each meal should have as a part of it: a starchy food as potatoes, rice, carrots, onions, macaroni; a protein food as meat, eggs, milk, peas or beans; mineral foods as spinach or lettuce; a fatty

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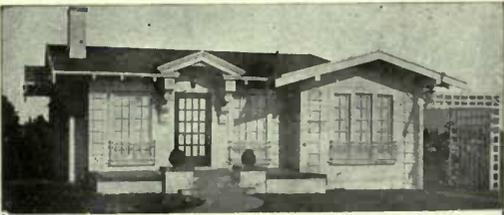
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INSIDE THE HOUSE



food as butter, lard, nuts-peanuts; and plenty of water.

Possibly the most important way to practice economy in the kitchen is to keep constant watch over all food preparation. Know the number to be served, estimate — from past experience — the amount they will eat and do not cook more than can be utilized on the table or in left-overs. Plan quantities closely, especially with bread. All bread crusts and crumbs should be dried in the oven, a pan constantly there for the purpose has been proven satisfactory. The meal should always be planned with a view toward saving time; clean all your vegetables and do all your baking at the same time. Much time may be saved if different kinds of work that requires similar procedure are done at the same time. Of course, left-overs should always be utilized without extra expense. Eggs, fresh ones especially, often stick to the shell when broken. This may be saved if the egg shell is cleaned out fully—or the film lining the shell pulled out. In like manner, the heavy part of the cream that clings to the sides of the milk bottle should never be wasted. Mixing crocks should always be cleaned out carefully.

Coffee may always be warmed over if it is poured off the grounds before standing and a little fresh coffee added in the usual way. There is never any excuse for waste of food through failure to regulate the oven. The use of common sense in following the cook book is probably the wisest secret of practicing economy in the kitchen.

The distinction between extracts and compounds is generally disregarded, if known. Extracts are distilled 100 per cent and although they are more expensive than compounds, less of them is required to produce the desired flavor.

Bulk or Package.

As to buying in bulk or package housewives often disagree. It is generally known that crackers, coffee and cereals

are cheaper in bulk than in boxes and yet—is your grocery store clean, and does the product in bulk lose strength?

According to experiments made by practical schools of cookery, good baker's bread is just as cheap as homemade bread if time, effort and fuel are considered. On the whole, though, prepared foods are more expensive. This is especially true of delicatessen products and often they are not as desirable as homemade foods.

The amount of any food to buy depends on the size of family and the frequency of serving, keeping qualities, storage space, amount of money to be spent, and the season of the year. Large quantity purchasing is universally recommended. It is not always cheaper. Take for instance, a box of apples. Every housewife naturally presumes that the food on hand is paid for and consequently cheaper. The apples are eaten in larger numbers than they would be if the box was not there. Or, in other words, the apples are eaten instead of other foods which would be cheaper. Certain sizes of cans of goods are better suited to needs of certain families. One can may be just enough while another can allows for a little left over. That left-over might be wasted. It may be generally accepted that staple goods are cheaper if purchased in large quantities.

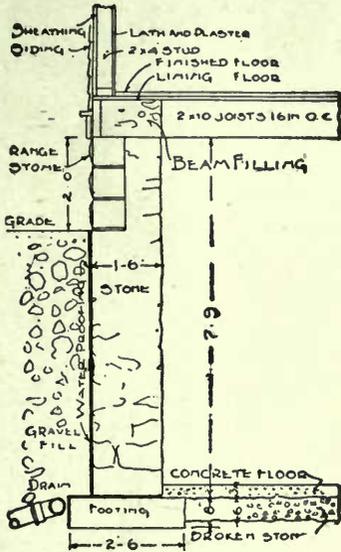
Cooking-fat.

To economize in lard buy a quantity of fresh leaf lard cones when they are the cheapest, run through the meat-chopper and fry out. Then every two or three weeks, or as often as needed, buy about three pounds of fresh suet, run this through the meat-chopper, fry it out and mix it with an equal quantity of the leaf lard. The mixture can be used wherever it is customary to use lard.

Save all meat drippings and the skimmings from boiled meat, and clarify it by frying in it slices of raw potato. This makes a very satisfactory cooking fat.

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The Kitchen Sink



ACH housekeeper should know definitely the height at which she wants her sink placed before the plumbing is ordered. The special danger is that it shall be set too low. For most women 36 inches from the floor is a good height for sink and work tables of all kinds.

It is a surprising fact that the height of the bended elbow from the floor is much more nearly uniform than the height of women. Four inches will cover the variation of elbow height between the tall and the short woman; in most cases the variation is less. For that reason the sink set three feet from the floor will be found none too high for most small women, and yet is right for her taller sister. At the same time it is well to try out the matter before the height is made permanent.

Plumbers have become quite amenable to suggestion in this matter and getting the sink set at the proper height does not mean such a fight as in older days, in order to get it right, but it is necessary to watch the matter and see that it is done as the housewife wishes it.

Plumbing Stacks.

When all the plumbing in the house can be arranged around one spot in the wall so that the plumbing stacks can be as direct as possible to all fixtures, the greatest possible economy in planning is accomplished. Often this can be

done satisfactorily, with the laundry under the kitchen, or else on a porch on the opposite side of the wall from the kitchen sink, and the bath room over the kitchen. There are other times when with the best of planning other conditions are more important than the matter of economical plumbing, when it seems better to scatter the fixtures. But one should realize the conditions. If it is a matter of running a plumbing pipe across the room in the installation, or the housewife walking across every time she performs certain operations, it is much better, and cheaper, to let the plumbing do the running.

Standardized Fittings and Home Repairs.

Calling in the plumber is such expensive business that the "handy man" about the house likes to be able to make small repairs himself. With the usual installation the slightest repairs on the water system anywhere in the house requires the inconvenience of shutting off all the water in the house unless a shutoff valve is placed somewhere on the incoming water pipes. Such a valve is often placed in the pipes which bring the water to the sink or basin, allowing the water to that faucet to be shut off at any time by the turning of the valve wheel, without interfering with the water elsewhere in the house. Faucets are being standardized more or less so that it is possible to get, or possibly to keep in the house, the



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INSIDE THE HOUSE

parts which are more likely to be required. When the water can be turned off at the sink without a trip to the basement and locating the cut-off from the city water main, the repair seems to be quite a simple thing. A faucet is being placed on the market, it seems, with a check-water valve, which shuts off the water automatically as the faucet is being removed. In selecting plumbing fittings do not fail to examine the faucets which are to be installed.

Separate Toilets.

While there is some economy, both of space and of expense, in having all the toilet fixtures in one bath room, yet there are many reasons for placing the water closet fixture in a separate room, connecting as directly as possible, if desired, with the bath room. Some people prefer to have this toilet room located in a different part of the house. The need for more than one toilet fixture in homes that are on more than one floor is coming to be recognized. Even the larger bungalows will have one or more private bath rooms. But the cottage or small home with bedrooms and bath room on the second floor or with a laundry in the basement has need for a toilet on the first floor or in the basement, and this should be so located that it is beside the soil pipe of the main bath room. Skillful planning is required to bring all these things together properly and at the same time keep them subordinated to the requirements of the main rooms, but it can be done successfully, and one should not allow any of these points to be neglected. The convenience and comfort of living for years to come depends on this planning of the house on paper, and no effort should be spared, and even a considerable expense can be incurred in order to have it satisfactory. If additional expense is not practicable at the present time, then provision may be made for alterations at a more convenient time. Plumbing may be "roughed in" so that floors and walls need not be torn out to place pipes, at a much greater expense than when it is done in the original work, and the work completed at a future date.



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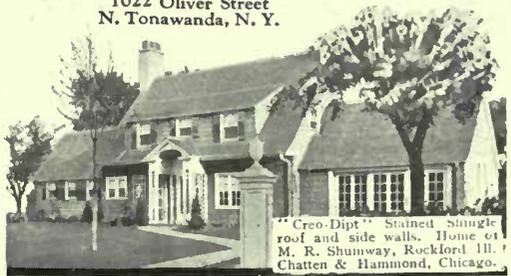
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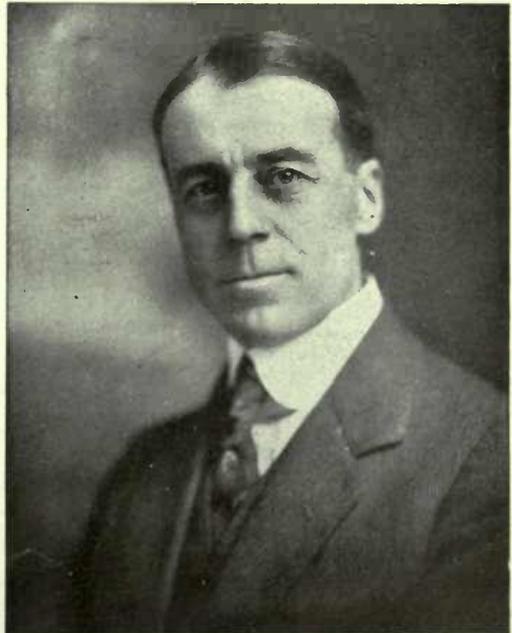
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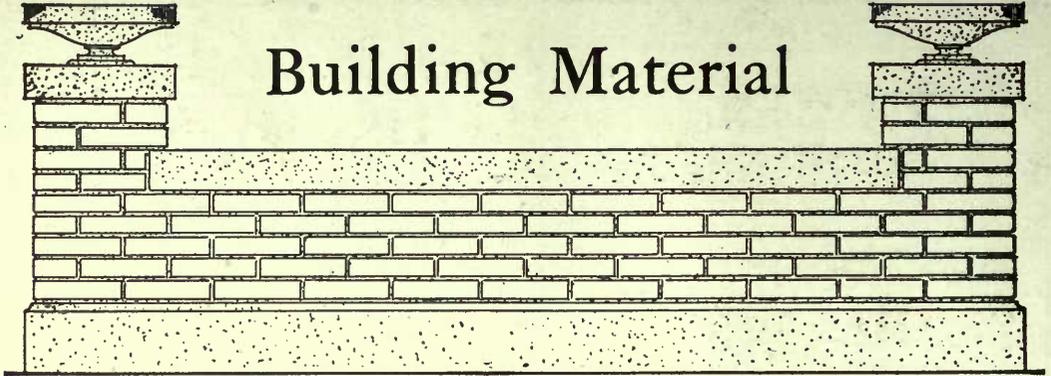
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Building Material

Construction Methods

CONSERVATION of materials has attained a new significance in the present necessity for reduction of costs. Methods are being sought which will eliminate all unnecessary labor and materials. Processes are taking the place of additional "hands" wherever possible. Old building traditions have been broken up by the more or less temporary lapses of building since pre-war days, and organizations have lost their team work. In fact one wonders if the old building era is not dead; the building which worked on "rule of thumb" methods, and traditional ways of doing things which have lingered from earlier periods of fine building, but for which no present reason exists.

In our coming period of building greater efficiency both in the use of materials and of labor must be developed. New methods of construction, new building materials, and perhaps to an even greater extent, new uses of old materials, and new materials used in old forms of construction are developing.

Two Lines of Development.

Two lines of development may be especially noted in the newer types of construction. The first of these follows the timber forms of construction, but supplemented by members either of metal, or of concrete, or by some of the various combinations of these giving a reinforced concrete framework, spaced in certain units. Only this class of construction has been considered at this time, and only

mention is made of the various types.

The second line of development, which follows along the lighter forms of concrete construction, with special or movable forms, will be taken up in the next paper.

In the first line of development may be noted several types. In one form of construction every fourth stud is doubled, leaving three inches between the studs, in which reinforcement has been placed and the intervening space filled with concrete, forming a reinforced concrete support every four feet. At the floor line a beam is formed for the purpose of bracing and stiffening the frame, which thus becomes a concrete skeleton. Anchors are placed in the concrete studs as they are poured, by means of which metal lath is attached to them as well as to the wood studding between. The exterior walls are then stuccoed on this metal lath, giving a reinforced shell and framework. The interior plastering is also on metal lath.

Timber Forms of Construction.

In another form of construction the corner posts are formed by three 2x4-inch studs, with intermediate 1x4-inch studs, spaced 16 inches apart. Window and door frames are placed in the usual manner. Metal lath is then stretched around the outside of the frame and nailed to the studs. Wooden panels two feet high and wide enough to fit between the studs, made of inch boards, are then placed flush with the inside face of the studs. This leaves a 3-inch space which is filled

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in with concrete, the wood panel making the form on one side and the metal lath the other. The concrete is deposited by hand and worked carefully to prevent bulging of the metal lath. The consistency is such that the concrete works through the metal lath and forms button-like projections which gives an excellent surface for the bonding of the exterior coat of stucco. As soon as the concrete has hardened sufficiently, the wooden panels are moved up and another piece of wall is concreted. After the walls have been completed the exterior stucco and interior plaster are applied, the lath being nailed directly to the 1x4-inch studs. When the wood panel is removed, it leaves a 1-inch air space in the wall for insulation against heat or cold.

Steel Lumber.

Still another form of construction uses steel lumber in the same way as dimension timbers, but that smaller sizes will, of course, carry heavier loading and longer span. This may be used not only for floor construction; but there are forms for all parts of the construction. Steel rafters may be used and the ceiling suspended and plastered on metal lath in the usual way. These materials are formed to fit into any part of the building without requiring much revision from wood construction. This construction may be used to make the entire building fire-resisting, as some of the best attempts at fireproofing are now modestly called; or the steel lumber may be used only for floor construction where the additional strength is required. In case only one part of a building can be made fire-resisting, floors that are not easily burned or destroyed seem a wise selection. More fires start in a basement and are carried through the building than are communicated even from the outside, except in the case of conflagrations.

Hand of Doors

In ordering hardware for a door it is necessary to state the hand of the door, or which way it opens, as the rabbet of the frame is on the inside of the door. The hand of a door is always determined from the outside, that is from the outside of the room into which the door opens; but the outside of a closet door is the room side,

and such doors are "reversed" in distinction from the "regular" right hand or left hand door.

A right hand door is one which when looking at it from the outside has the butts on the right hand side. A left hand door has the butts on the left hand side. If the door opens toward you from the outside it is "reversed," right hand or left hand, according to the side on which the butts are to be placed.

To Fill Holes in Furniture.

A cement for stopping holes in mahogany and other furniture or woodwork may be made by melting together five parts of shellac with one of Indian red and enough yellow ochre to give the correct color. Or beeswax may be used, in the proportion of one part of Indian red to four of wax. When properly mixed and applied, this filler after drying cannot be told from the wood itself.

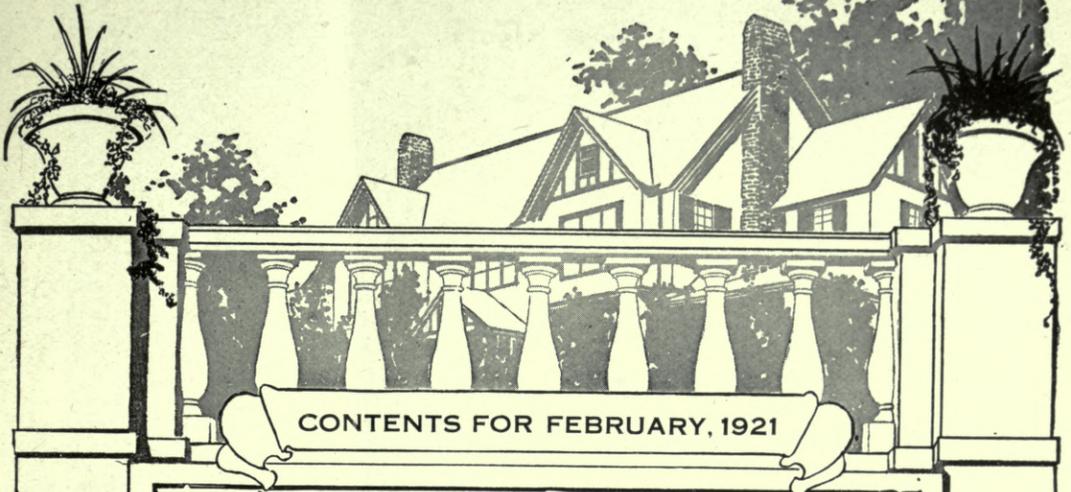
Labor Incentives to Produce.

To increase the efficiency of labor is mainly to create a new ideal in industry—the ideal of increased production. But such an ideal is of little value without an incentive behind it. During the war patriotism and spirit of teamwork for a common aim supplied that incentive. If workmen continue to demand increases in wages, shorter hours and decreased production, they may automatically create such an incentive in the competition among themselves for jobs, because of a slowing down in construction followed by idle workmen. Better, if means could be devised to increase the efficiency of all construction labor at rates satisfactory to all.

The elimination of restrictions on output is fundamental. Moreover, if some plan could be worked out by which there would be restored the mutual confidence between the contractor and the employee and by means of which it would be impressed on both that their interests were identical, and that in the long run decreased production costs the workman as much as it does the employer, then a long step in the right direction will have been taken.

—*W. A. Rogers, President, Association General Contractors of America.*

KEITH'S MAGAZINE ON HOME BUILDING



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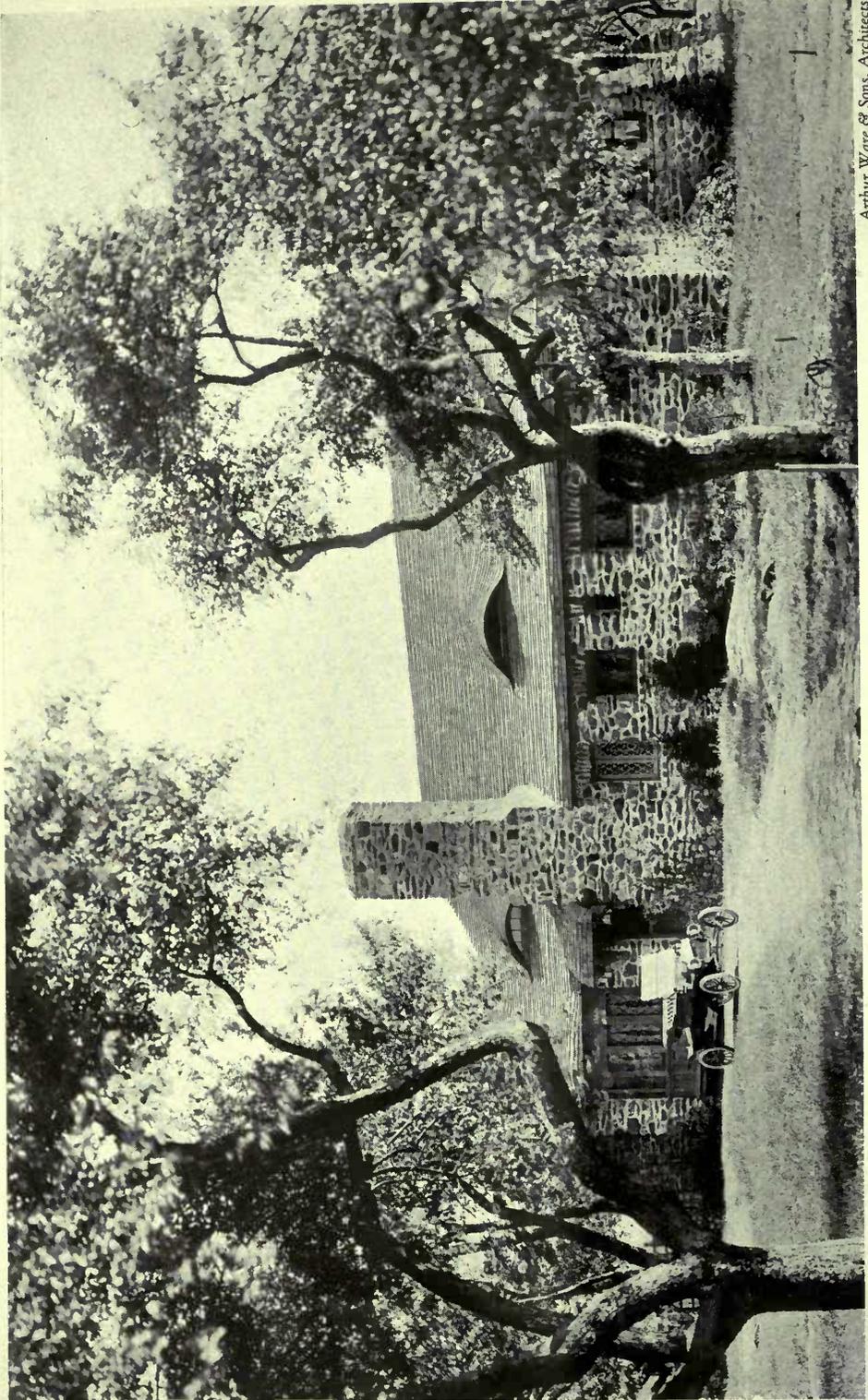
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A stone bungalow of beauty and distinction

Arthur Ware & Sons, Architects

KEITH'S MAGAZINE

VOL. XLV

FEBRUARY, 1921

No. 2

The Revival of the Adobe

Lee McCrae

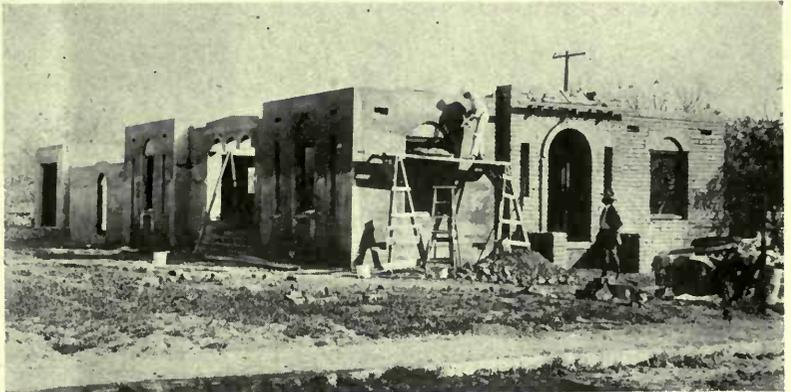


HE modernized adobe is Southern California's recent contribution to the world's house-building proposition.

In 1913 a Santa Barbara man began scientific testing of this ancient building material, and found that it did not yield under 200 to 300 pounds compression per square inch; and that it kept its normal temperature in extreme heat and extreme cold. Under temperatures that varied eighty degrees, a thermometer buried in a one-foot wall had registered only a difference of six and a half degrees.

With these two points in its favor as a home-building material, his next problems were those of making the walls water-tight and of bonding the plaster used within and without, necessary for a smooth, sanitary and sightly finish. After much labor and many experiments he has perfected an artificial plaster bond and a water-proof compound which renders these houses as sanitary and beautiful as those of costly stone. Indeed it is claimed that one will "last forever" with less attention than is required for a frame house to last ten years.

In the matter of economy and the con-



The adobe brick in the wall may be seen where it has not yet been stuccoed

servation of native materials, the architects find nothing that surpasses it. The soil upon the building site is used, and the most primitive methods employed for the manufacture, viz: mixing the mud, plus a certain amount of straw, with a hoe and stamping it with the bare feet. This work is done by Mexican laborers familiar with adobe-making. Sun-baked, these big earthen bricks cost only the labor, save for this handling; so a square foot of surface wall may be made a foot thick in the rough at a cost not greater than a six-inch wall of hollow concrete or of fired hollow clay tile.

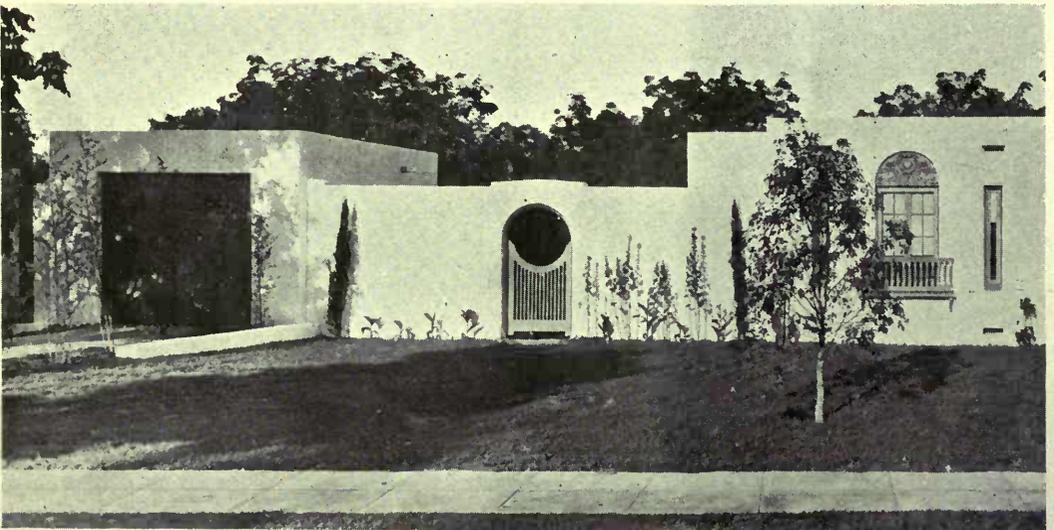
The accompanying photograph shows a large adobe house in Walnut Park, Los Angeles, in process of construction. The adobe brick, laid in the wall, may be seen at one end of the building, where the wall has not yet been stuccoed. The completed building, the garage and the court

yard enclosure are shown in the next photographs, giving an exceedingly interesting grouping. One story in height, the walls are carried up as a parapet for the flat roof without cornices or projection. Wide projecting eaves are for climates where it is desirable to keep the sunshine out of the houses, for some part of the year. The Californian wants the sunshine in his house for the greater part of the year, so the wide projecting cornice, while it is not in any sense a necessity, is often to be particularly avoided. In most climates one feels the need of a strong line at the upper silhouette of the building as a member in the design. With the luxuriant growth of the Southwest, vines trained over stucco will in a few years give a most decorative fringe over all copings, and as much of the wall surface as they are allowed to cover. This delicate tracery and heavier massing of vines are usually deliberately planned to make the decorative feature of a building and, although it is necessary to give a few years for such a growth, one may count on it without risk of failure,—with a careful selection of the vine, and a little care in training its growth.

This house is peculiarly artistic within and without and may be taken as a model not only for the adobe work but also for the house as a whole. Low flat lines are not essential, however, in this type of construction, as two-story houses are built, and the height does not seem to be limited by the construction. Sun-baked, these big earthen bricks cost only the labor, which in the adobe regions is still of a primitive sort.

These sun-dried adobe brick make a very practical modern building material, especially in the regions where the adobe abounds. One would hardly expect to ship them for use under more severe conditions. Just imagine, if you can, making big mud bricks, eight inches square by 2 thick, so that they are easily handled and quickly laid; making such brick in the front yard of the home-to-be; laying them out in the sunshine to dry, and being sure that they will dry; and then some little time later, when they are in condition, building your house with them. No transportation, no ordering ahead to get your turn when the materials come in, and the expense chiefly that of labor.

Modern interest in adobe brings to



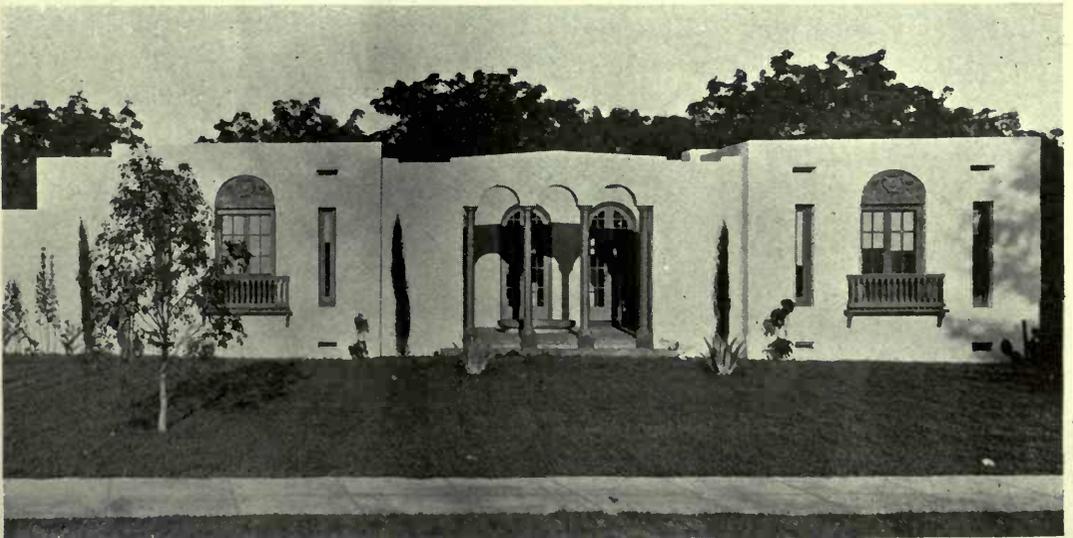
The garage, the court enclosure with its picturesque gate and the house

mind the part that it played in the building of the string of Missions which dotted the "King's Highway"—El Camino Real—one in each day's journey by foot, from San Diego, on its wonderful bay in the south all the long journey as it was in the days of Fra Junipero Serra, to San Francisco, on a bay even more marvelous, toward the north of the Californias.

The Aztecs of the time of Cortez, and the Indians of Mission days in Mexico, built with adobe, the native building material. Finding adobe soil in California, they brought the art and the artisans with them. The Missions of the older time which are still standing were built of adobe and the construction and the materials may be studied in the picturesque ruins which are now being guarded and treasured. It is not through deterioration of the building materials, however, that these buildings have fallen. They were the victims, as a general thing, either of earthquake or of fire. The Mission of San Juan Capistrano, one of the largest and most comprehensive of the missions, set at the second stage of the journey from San Diego, was destroyed

by an earthquake in the early decades of the nineteenth century, but the ruined arches are still standing, showing the square adobe brick, some two inches in thickness and eight inches square. They are broken, but not crumbling even now, through a hundred years and more of exposure to the mild weather of that climate. The Mission of San Gabrielle, near Los Angeles, and that of Santa Barbara have kept in fairly good condition, and in the latter, services have been held continuously through all these years.

Adobe may be found in many parts of Southern California, and wherever it is to be found, the house can be built—right out of the ground. Happening on a group of Mexican workmen making adobe brick, where an ancient building is under repair, is a not unusual sight, as the adobe brick are being made so that the new work shall be in keeping with the old building. The Indians work in the same way that they or their forebears did in the early days, getting much the same results as far as appearances go; and presumably these freshly made brick may last into the next century.



These make a continuous structure. The adobe is coated with white stucco

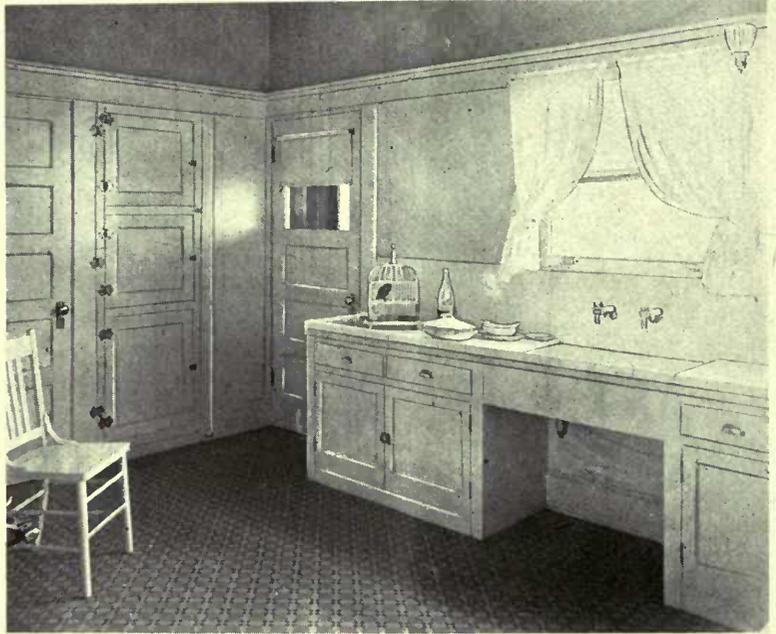
Some Charming and Practical Built-in Features

Charles Alma Byers



THE importance of designing the interior of the home so that it shall afford the maximum of convenience is becoming more fully and generally recognized each year. In view of the steadily increasing seriousness of the servant problem, the planning of the house to be as labor-saving in its appointments as possible has become a matter with which the housewife is particularly concerned. Consequently we find the architect and builder constantly devoting more and more of their attention in that direction, and with quite commendable results.

Built-in features are always especially helpful toward lightening the work of the housewife. To facilitate in maintaining orderliness in the home constitutes, in fact, the principal purpose of their use. Indeed, as labor-saving conveniences, they are delightfully practical; and, more than this, if designed and finished as they should be, they also help to improve the appearance of the interior decoratively. And gradually, both aesthetically and in a utilitarian way, they have been brought to quite charming completeness. Therefore, since they show a varied assortment



The built-in refrigerator is the notable feature

of late representations of the built-in idea, the accompanying illustrations will doubtless offer interesting study.

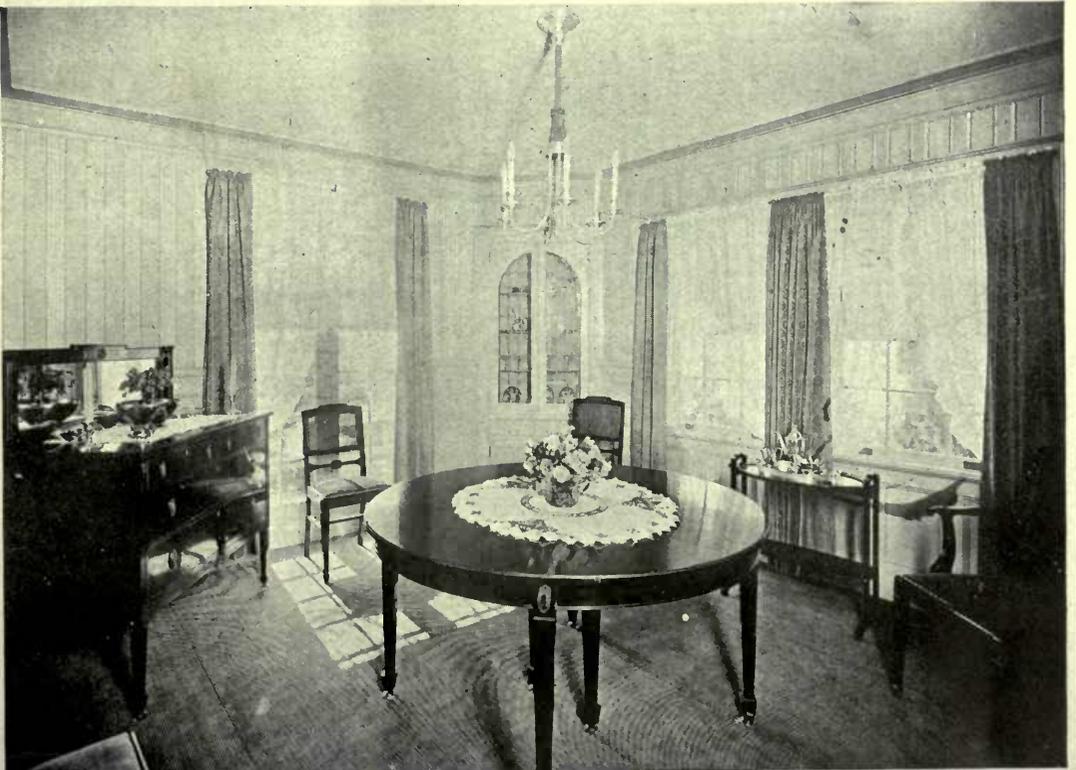
First is shown a neat and very practically planned kitchen. The sink and drain-board combination, with its shelf cabinets and drawers, is a prominent feature of the illustration. As will be observed, it is placed beneath a broad window, which gives it excellent light. There are two drain-boards and the wall space immediately above the entire combination is finished with glazed tile, while underneath at each end are two small drawers and a double-door shelf compartment. However, the feature of the room to which attention is invited especially is the built-in refrigerator, to be observed near the farther corner. In

respect to door arrangement, this refrigerator is particularly convenient as it is planned, for either the top, the middle or the bottom compartments may be opened separately, or, since there are three small doors set into a single large one, the various divisions may be thrown open together. The feature is recessed through the wall onto the rear entry porch, and another small door enables the filling of the ice compartment from this porch. The whole, including the doors, is double walled, the space intervening between the two being filled with sawdust, to help keep the cold of the air from escaping. The room further contains a draught cooler closet and a large section of built-in cupboards. Yet this kitchen is comparatively small—only ten by twelve feet in floor dimensions.

A very usual built-in feature is the delightful little Pullman breakfast corner, recessed off the kitchen. Good dimen-

sions for such an alcove are four feet six inches for the width, by five feet, maximum depth. Both the table and the seats may be stationary, or built-in, or the table may be movable. The table, in top dimensions, should be not less than twenty inches wide, by four feet six inches long. The wall above each side may be finished with a neat and convenient plate-shelf, and the wall end of the nook provided with three narrow casement windows. A feature of this kind, by helping to take the place of the regular and more exposed dining room, is especially helpful toward lightening the housework.

Next is shown an exceedingly pretty dining room, both as to finish and decorative scheme and in respect to the style in which it is furnished. It is, however, its built-in feature to which attention is especially invited. This consists of a small china cupboard combination set in one corner of the room, which, be it



A good dining room with a dainty corner cupboard for china

observed, is comprised of a top china compartment, equipped with plate-glass shelves and a pair of leaded glass doors, and of a bottom shelf division, the interior of which is concealed by a pair of paneled wood doors, while between the two sections is a single shallow drawer. In neatness of design, appropriateness of finish and general serviceability, the feature is, indeed, unusually worth serving as a model.

In the third photograph reproduced herewith is shown an excellent built-in combination for the bath room. The combination, in fact, comprises a very complete and practical dresser. Extending entirely across the outside end wall, it includes, as shown, a compartment composed of four various sized drawers, with a convenient counter-shelf top, at each end, and in the center a lower cabinet of two shelves, equipped with a pair of doors, the top of which division constitutes a very serviceable dressing table. Above this middle section is a shallow wall medicine case, the door of which is paneled with a conveniently placed plate glass mirror, while above each drawer

compartment is a half-length window, to admit natural daylight. The entire group of built-in features is neatly and attractively designed, and helps materially toward making the bath room convenient and easy to keep in order. The room, incidentally, has both tile flooring and tile wainscoting.

The fourth illustration, showing an attractively decorated bed room, is included to show especially a very delightful built-in feature in the way of a drawer cabinet, to be seen in the exposed side wall of the window alcove. The house, architecturally, is of the Dutch Colonial style, and the small alcove is a result of extending the window group, after the usual method, through the slope of the gambrel-shaped roof. Consequently, at one side of the window projection, was left a space beneath the roof that graduated down to considerable less than ordinary ceiling height, which has here been made use of—as shown in the side of the alcove—for a neatly designed cabinet of three drawers, but which, on the other side of the alcove, is utilized for a very roomy closet. The drawer feature, because of its neat

appearance and because it converts otherwise waste space into a very appreciable convenience, introduces a particularly interesting idea.

The built-in features here illustrated and briefly described are taken from different homes, to present suggestions for so providing the several different rooms of a single home—if there be a desire to do so. So grouped, one unquestionably



A dressing table built across one end of the bath room



Drawers are built in one side of the dormer under the gambrel roof

would possess a very delightfully and conveniently planned house—unusually easy to keep in order, improved in appearance and serviceability, and economical in furnishing.

Built-in bookcases are common because they have been found so universally convenient and practicable. They not only take care of the books, but help to furnish

the house, as an individual book case, even though it may contain a larger number of books, can not do. Low bookcases placed at either side of the living room fireplace, with high windows over them, make a decorative feature of the room, as does a group of windows with book cases on either side of them, and drawers or a seat under the window.

Dutch Colonial



HE advantage of the gambrel roof in Dutch Colonial homes is the added height of ceilings on second floor. This popular type roof builds without waste and is easy of construction. Stock size windows, doors and lumber lengths are specified, thus eliminating added expense for specially con-

structed features. The beauty in this house is due to its good proportion, placement of windows, doors and arrangement of rooms. Trellises allow vines to add nature's touch in external beauty.

This attractive Dutch Colonial home is adaptable to most any lot and will still be sunny and pleasant. As it stands it is

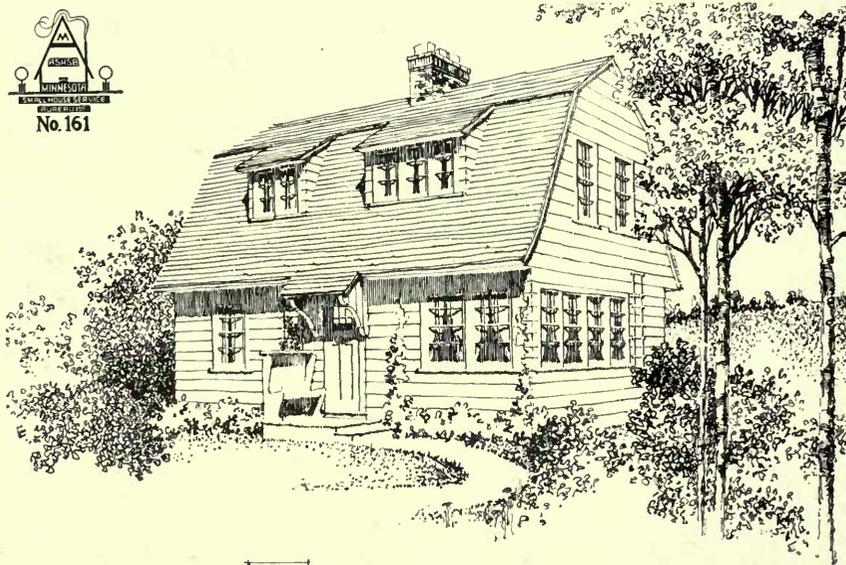
perhaps best suited to a lot facing South or West. By reversing the plan you can obtain just as satisfactory results on a lot with North or East frontage.

Because of its rectangular shape, without a single break in the ground floor plan and because of the simple lines of the roof, this home is one which is easily and economically built.

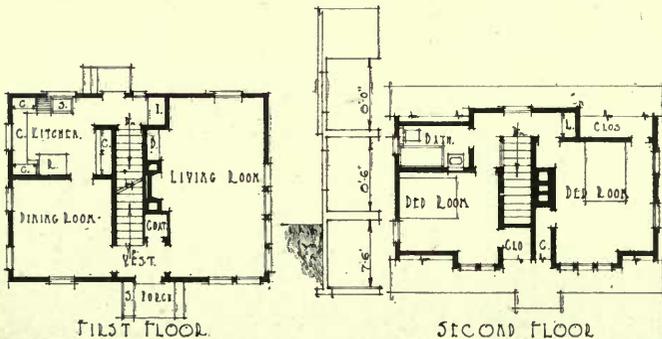
This home, when built, will appear larger than it really is. The gambrel roof, the dormer windows, the overhanging roof and low eaves, the hooded door-

—makes the living room cheerful and pleasant all day long.

This home is planned as a frame structure. The exterior is heavy siding, roof shingled and the base either brick or cement. A full depth cellar is called for. An attractive hood overhangs the front door for weather protection. The seat, while an attractive feature, also has practical advantages. While this home is specified as a frame structure, Dutch Colonial is frequently built in brick and is easily interpreted in this material.



The Architect's Small House Service Bureau of Minnesota, Inc.



way, the unusual grouping of windows in the living room—all these things give individuality and character to the exterior.

The spacious living room extends the full length of the home. The big fireplace with built-in seat on one side, the group of six windows on the front,—practically

Be sure that your lot is free from easements, that is to say, that no one has the right to erect wires, water pipes, poles, etc., on your land after you have paid the purchase price. These easements may exist to begin with and may not be objectionable in themselves. If,

however, after two years when your lawn has grown into a beautiful and attractive approach to your home, some corporation or public utility wishes to make alterations or repairs that require digging and excavations, it may prove a matter of much annoyance and perhaps detriment

to your property if they hold a priority right to do such things.

Your lot may be unimproved, without water mains, sewers, curbs, gas, etc. If these are to be installed later, you will want an estimate on the probable assessment, because eventually these items must be included in the total cost of your lot.

If your building site is improved, the purchase price includes these things and

you should be free from further assessments. If you are building in the country, you probably won't have to bother about these items but may have to provide these utilities.

Generally speaking, it is safer to buy a lot in a location either well developed or in the process of development. The first cost of the land may be higher but you are sure of a steady and gradual increase in the land value.

A Well Planned Little Home



HE vista from the living room is extended in two directions in the little home shown in photo and plan. It is extended on one side by the sun room, which may be closed off with glass doors. A wide opening connects the living and dining room. The rooms are so thrown together as to give a spacious interior. In order to seclude

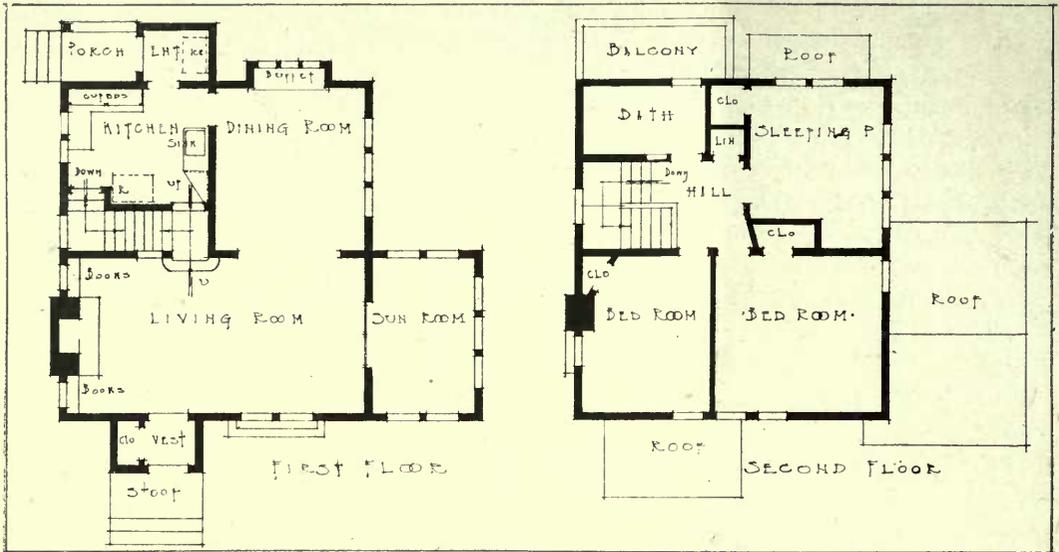
the dining room during the preparation of a meal, portieres can be drawn across the opening or a folding screen set up, closing the view.

There are books on either side of the fireplace. The stairs lead from the end of the living room, with a landing up two steps, reached both from the living room and from the kitchen side. The coat



Stucco makes an excellent background for vines

W. W. Purdy, Architect



closet is beside the vestibule at the entrance. The kitchen is well equipped. The basement stairs lead from the kitchen, with a landing at the grade entrance. There is space for the refrigerator on the rear entry.

On the second floor are three sleeping rooms including the sleeping porch, and the bath room. There is a closet opening from the sleeping porch as well as from the bedrooms, and the linen closet opens from the hall. There is a clothes chute from the bath room to the laundry in the basement.

The wood work for the main rooms on the first floor is white oak, while pine in a natural finish is used in the kitchen. The floors throughout the house are of maple, with tile in the bath room. The wood-

work of the second story is all finished in white enamel.

While the house does not give the effect of severe simplicity, yet there is no complicated construction. The main wall at the front of the house is carried up above the window heads and the roof raised, giving the effect of a dormer construction. The ceiling is clipped at the corners of the room, with 5 foot, 6 inches at the wall, using 14-foot studs.

Brick is used in the outside steps, and for an upstanding course of brick work at the line of the grade. There is a full basement under the house, with laundry, furnace room, fruit and storage rooms.

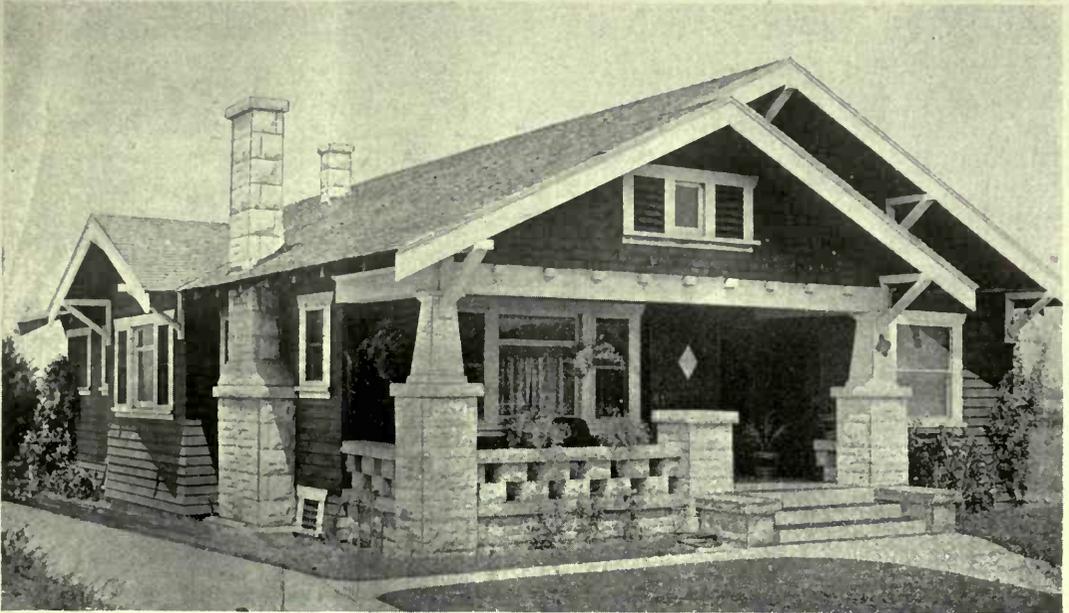
The planting and vines make the house unusually attractive.

Simple Construction for the Bungalow



HE bungalow with the open cornice and gabled end, the stained wood bungalow is now and for years has been the least expensive type to build. While styles may

change more or less, this kind will be found pre eminently suitable for many conditions and circumstances. The workmanship is simple and the long straight lines require the least labor. This is a



A bungalow economical to build

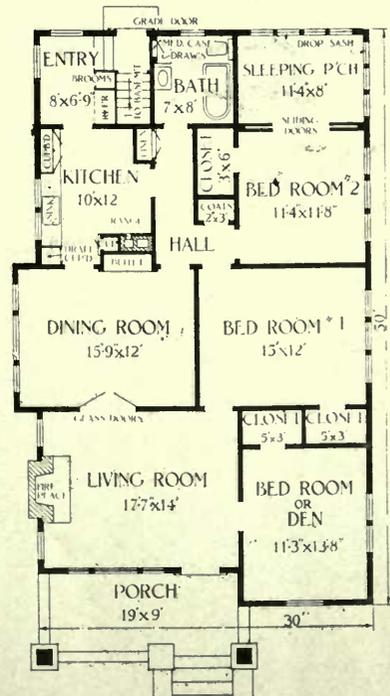
E. W. Stillwell, Architect

cost factor that should not be overlooked when making a home investment.

Seven rooms on one floor, yet without being a large or extravagant house, is shown in this bungalow design. Living room, dining room and kitchen, one back of the other, are placed on one side of the house, with bed rooms and sleeping porch on the other side. Glass doors separate the living and dining rooms. The end wall of the dining room is extended beyond the rest of the house giving a little better light and space. The two bed rooms at the front of the house are reached from the living room, and the hall which connects the other rooms opens both from the dining room and the middle bed room.

Notice the kitchen arrangement; in addition to the usual sink and cupboards is a cool closet, such as the California bungalow seldom fails to provide, and an extra cupboard opposite. Space for the refrigerator and broom closet are in the rear entry. Stairs to the grade and to the basement lead from the entry. There is a concrete basement under the rear half of the house.

The front bed room may be used as a den. The closet is 5 feet by 3 feet, large enough for a wall bed, in case the room is to be used as a sleeping room occasionally and as a den regularly. The closet to

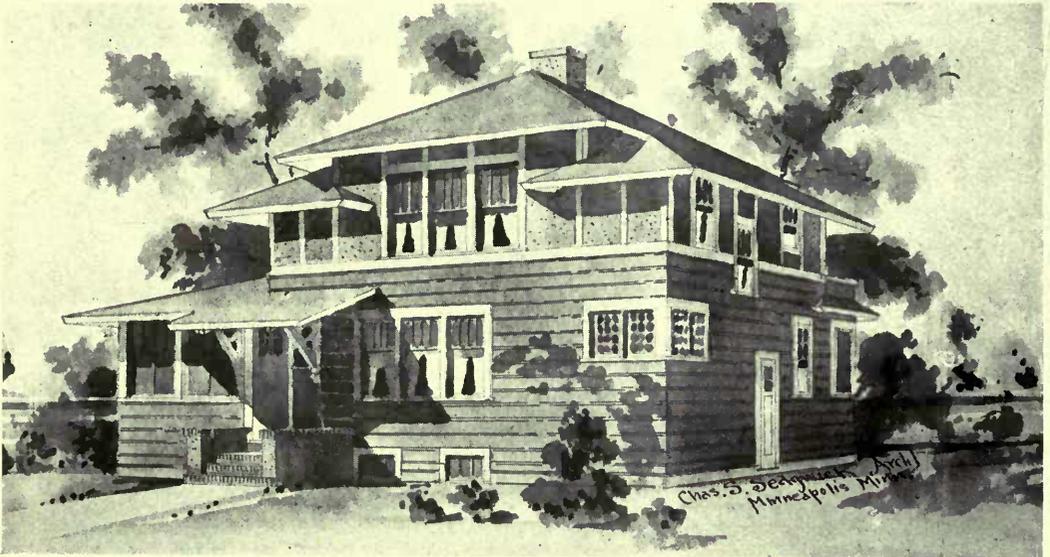


the next bed room is the same size. The bed room and sleeping porch with sliding doors between make an excellent suite. The closet is even larger than those from the front bed rooms. The coat closet and a linen closet open from the small central hallway.

The construction is simple and straightforward in all the details. All of the

needful things are provided, but no expense is wasted on unimportant or unnecessary details; all has been carefully planned. It is well to remember that good intentions never assure results. The new home, whether tiny or large, should be thoughtfully and carefully planned in all its working details if the result is to be satisfactory and lasting.

A Cottage With Wide Siding



A practical cottage design

Chas. S. Sedgwick, Architect

By careful planning it is sometimes possible to arrange for a fireplace, a flue for the kitchen and one for the heating plant with only one central chimney. Such a design is shown in the cottage illustrated. The plan is almost square. The dining room is back of the living room, with sliding doors between the rooms, and the kitchen opening both from the living room and from the dining room.

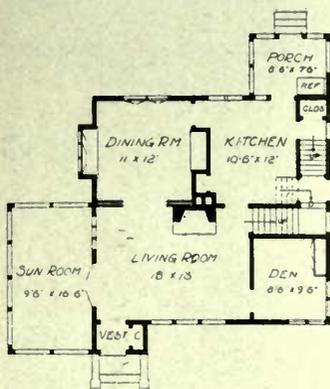
The entrance is through a vestibule into one end of the living room. The sun room opens from the living room near the entrance, through double French

doors. A den opens from the other end of the living room, and beside it are the stairs to the second story. The stairs are well arranged. A flight of steps from the kitchen reach the main stair landing. Basement stairs are under the main stairs, with an outside entrance.

The main floor is finished in oak, with a dark Flemish stain in living room and den. The finish in the kitchen is white enamel.

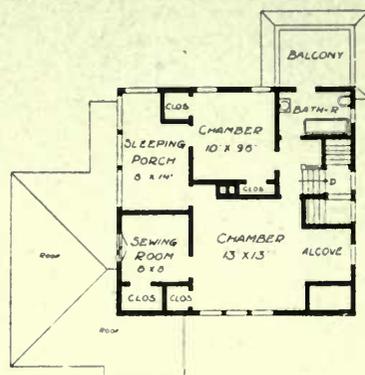
On the second floor are two bedrooms and a sleeping porch, also a convenient sewing room, and ample clothes closet. The bath room is on the second floor, and

opening from it is an open balcony over the rear porch. The finish of the second floor is in natural birch, with birch floors, and tile in bath room.



The house is of frame construction, with full basement and concrete foundation walls. The outside of the frame is finished in wide siding carried down over the foundation wall to the grade line and

up to the second story window sills. Above the sill course the walls are stuccoed and paneled in half timber effect. The siding is stained a shade of brown



creosote, and the casings, cornices, sash et cetera, are painted a light cream color.

The roofs are shingled, the shingles having been dipped in creosote stain of a moss green color.

Good Design for the Home



WHEN about to build a new home some people first visualize the house which they wish to stand for their home, its outside appearance, its approach; what their friends will say in coming to the door; and their own satisfaction in "coming home." Other people start with the plan which they want for the new home; how the rooms shall be arranged with reference to each other; whether they can all be put on one floor, or whether they prefer the sleeping rooms on the second floor. Either way of starting the home is perfectly good if not carried to extreme; both exterior appearance and the room arrangement must be fully studied to the last detail, each considered in connection with the other.

The first home shown in this group is unusually attractive in appearance. It is planned on simple and logical lines, with the central entrance and hall, and rooms

on either side, and sleeping rooms on the second floor. The exterior treatment well expresses the arrangement, is well composed and has a simple dignity.

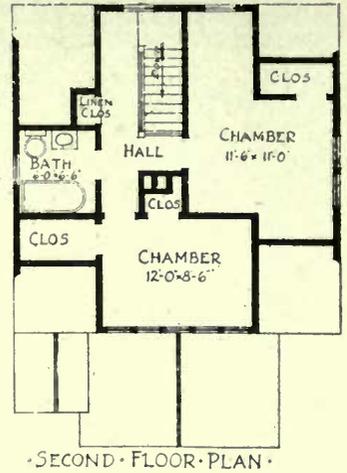
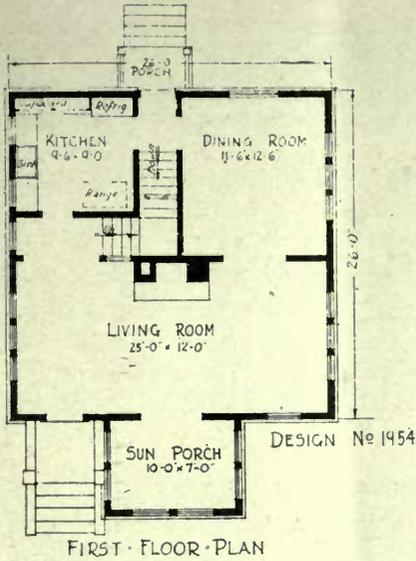
This design is of the well-known square type—one that gives a maximum amount of usable space.

The size is only 28 feet in width and 26 feet in depth exclusive of projections for entrance and sun room.

Entrance is into a center stairs hall with living room occupying the left side of the house and the dining room and kitchen on the right. Doors open on either side of the fireplace in living room to the sun room.

The living room is exceptionally long for so small a home and makes a very delightful room. At the end are two book cases with seat between.

On the second floor are three good chambers, bath and a small sewing room.



square exclusive of projections, but contains all the essentials of the modern home.

The living room is large and is a very bright and cheerful room. The arrangement of the stairway has been well worked out between the living room and kitchen.

The second floor contains two chambers and bath with ample closet space for each chamber. A linen closet is placed in

the hall just outside the bath room door.

Full basement under the entire house contains space for heating plant, fuel bins, laundry, etc.

The distinctive feature of this design is the brick work around the base of the house and entrance steps. A tapestry brick has been used and pointed in light colored mortar. The exterior walls of the first floor are stucco with shingles above.



Brick work adds a distinctive feature

INSIDE THE HOUSE

Decoration and Furnishing

VIRGINIA ROBIE, EDITOR

Backgrounds: Walls and Fireplaces

QUONE argument in favor of paneling is that it is such an entirely home-like scheme of wall treatment. It is pleasant to live with, also it has economical virtues, which, if not apparent on the surface, come to light in years of wear.

After the accession of William and his queen, many new woods

came into prominence in England, and the furniture of this period consequently shows a greater variety. Walnut was already beginning to replace the long cherished oak, and with its adoption, new designs in furniture were possible. Carving, well suited to oak and seen in perfection in Elizabethan and Jacobean pieces, was too heavy for walnut and kindred woods. Marquetry and inlay were seen in great beauty in the newly adopted walnut.

William brought with him from Hol-



White paneling in a room of blended French and English character—altogether homelike

land Dutch craftsmen who excelled particularly in marquetry and who handed on to English designers many of their secrets. Marquetry had been little known in England up to the time of the Dutch invasion. Inlay, which was quite a different thing, was of earlier growth, and is mentioned in a fragmentary way as early as Edward I's day.

Not only did Dutch designers flock to England, but the already increasing numbers of foreign workmen were further

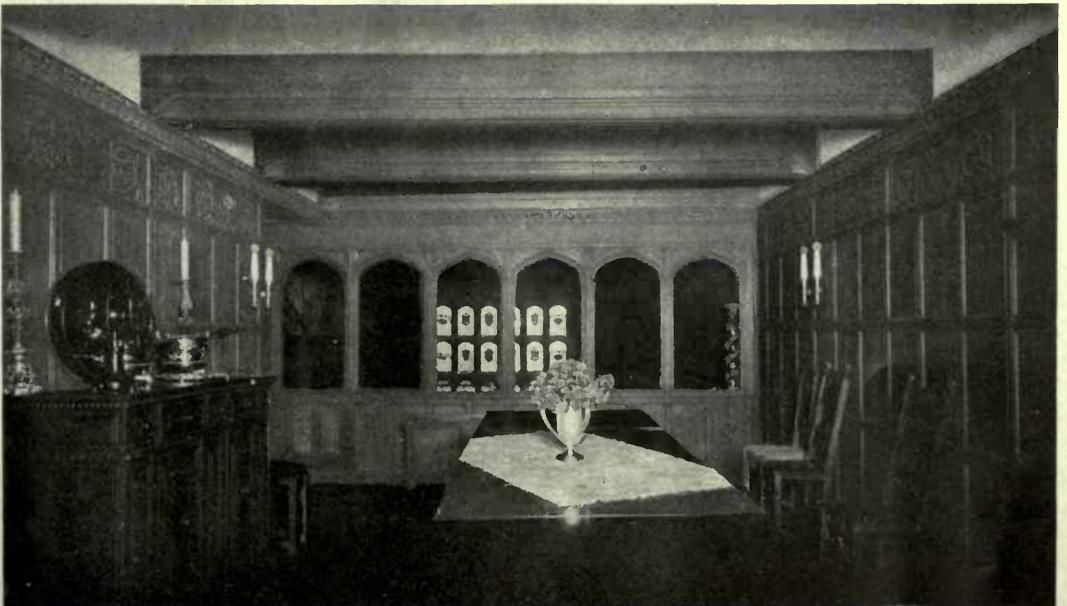
INSIDE THE HOUSE

augmented by scores of Huguenots, who escaped from France at the time of the Revocation of the Edict of Nantes. As they were mainly of the artisan class, England greatly profited in the proportion that France lost by Louis XIV's iron-clad measure. England had already gained by the Dutch and Flemish invasion in her arts and she now gained immeasurably by the light, deft touch of French designing.

The Flemings had long been famous for their work in cane, particularly in connection with the high straight chairs with backs and seats of fine cane webbing. These chairs were well known in Charles II's day, and survived until Queen Anne's time. They underwent several changes during the William and Mary period, mainly in the way of an upholstered seat which, when combined with a cane back, gave them quite a different appearance from the all cane chair. Chairs of this period were varied in design, and as it

was at this time that the bandy or cabriole leg appeared, they are well worth study. A few years ago six chairs of the William and Mary period were sold in London for about fifteen hundred dollars. It is safe to say that today they would bring a higher figure. They were made of walnut, with high open backs, carved with foliage, the center splats inlaid in marquetry, the legs of the carved cabriole variety terminating in claw and ball feet.

In a Jacobean hall, if we choose such, we need little furniture. An oak table, "oaken" expresses it better, is one necessary thing, long and narrow, with heavy legs and underbraces; also several high back chairs with cane seats and back. This type of English chair, combining both Flemish and Spanish characteristics, has been described many times. Its personal history has been duly chronicled; its charms have been emphasized. Its aristocratic Spanish feet, its scrolled underbracing date from sixteenth-century



Seventeenth century paneling in a city dining room



INSIDE THE HOUSE

Flanders; also, its fine cane webbing and delicate but strong frame work. This is the chair which, though foreign in origin, became extremely English in the reigns of James I and Charles I—the period of our paneled hall.

The furniture-makers of Charles II's reign transformed the cane chair. Here we have the famous Charles II spiral, and that combination of lightness and strength which is characteristic of late seventeenth century handicraft—not the lightness of mahogany, not the eighteenth century conception of delicacy in design, but the seventeenth century translation of grace, as expressed in oak. Italy and France are both suggested in the arm chairs of the day, and here it is interesting to recall that Charles II spent his youth at the court of Louis XIV. Many French motifs are mildly suggested in the furniture of his reign, particularly in the chairs and bedsteads where cane is used.

The decorative and utility side of the good reproduction is now emphasized, also the care with which such furniture is made. Even the cane has the mellow soft tone found in the real article, which a little while ago we believed only age could give. It is a mistake to think that all the wizards in woodcraft belong to a dead and gone race. Good modern work is very fine.

And consequently admiration is due the seventeenth century designs made in the twentieth. The Charles II chairs fit well into a dining room with paneled walls. Placed around the long narrow table—no squares and rounds for this far-away day—they help produce the atmosphere we are seeking, about the year 1670.

In entering a drawing room furnished in cane fully a century is usually bridged.

Somewhere between the dining room and this beautiful room a hundred years of intermediate designing have been lost. In a make-believe house, perhaps this gap does not count. Certainly in many real houses it has counted little in the past. The millionaire's house, beginning in the lobby with the last days of Pompeii and ending somewhere on the third story with the first years of Art Nouveau, is not entirely a matter of fiction, though in stories like "The Spenders" it has received its most picturesque treatment. In this house of our imagination, however, the architect has cleverly placed the drawing room where its white walls are not visible from the other rooms, a scheme often seen in modern English houses and occasionally in this country. The usual American house plan, however, makes such an arrangement impossible. The popularity of sliding doors and long vistas has not fostered detached rooms. It is the only feasible way to use different periods in one house or to use radically different schemes in wall treatment, particularly if different trims are desired.

This drawing room, which is furnished in cane of the Adam period, is paneled also; but here the walls are white the clear, pure tone of the eighteenth century, which is such a fine background for mahogany and satin-wood. It is a very white background—white paint, white stucco, and a white stone mantelpiece. When the paneled doors are closed and the curtains of Wedgwood blue are drawn, the resemblance to a room of the late eighteenth century is almost perfect. Instead of the small regular panels we have been talking about, the walls are divided with mathematical precision into dado, middle and upper panels, the middle panel being twice the height of the dado, the

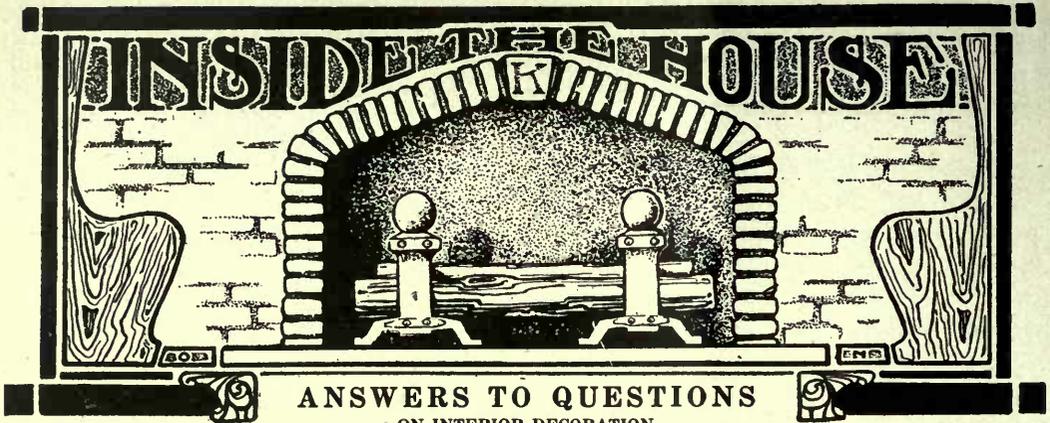
INSIDE THE HOUSE

upper one-half its height. The doors and windows are part of the decorative scheme, and so is the fireplace which is really a chimney-piece in the architectural sense. The latter is paneled in one big, unbroken panel, twice the width of the main panels. The walls of the drawing room could consistently be made very ornamental. The moldings of the panels could be carved in the classic manner of the day or decorated in stucco and painted to match the woodwork. The ceiling could be decorated also with various Adam details. The whole could be decidedly ornamental and yet very reserved—the fine reserve of Robert Adam's interior work. But inasmuch as this room is in a

modern American house and is not intended to be too fine for everyday use, the proportions and general aspect of the style are reproduced, but without all the ornamental touches. It is the simplest phase of a great style and is entirely appropriate for the house in question. So also with the furniture. The plainest Adam reproductions have been chosen; not white mahogany or satin-wood frames with painted decorations in the manner of Angelica Kauffmann or Pergolesi, but frames of walnut in a slightly deeper tone than the cane—a charming light brown, combining well with Wedgwood blue, also with old rose or apple green, all colors good for an Adam room.



Paneled walls which are suitable to many types of furniture



Letters intended for answer through these columns or by mail should be addressed to "Keith's Decorative Service" and should give all information possible as to exposure of rooms, finish of woodwork, colors preferred, etc. Send diagram of floor plan. Enclose return postage.

Remodelling a Home.

J. S. S.: Have been a reader of your magazine for years and have received much help from it, and I will be very grateful for any help you can give me in my present problem. We have been planning a new home, but in the present cost of new material have decided to remodel an old house which we have just purchased. I am enclosing a rough drawing of the rooms on which I would like your advice.

What kind of paper would you advise for these rooms? Had thought of tapestry paper because of size of same. Would like old ivory woodwork, but most of my furniture is fumed oak and this is not very suitable for that, I am afraid. If the room were brightened up with some wicker or upholstered pieces would it help with this furniture? Floors are all oak and woodwork at present time is light oak finish, but shows signs of wear, which I think the old ivory finish would eliminate. How should French doors be curtained? Exterior is to be painted deep cream color with red roof, chimney and porch posts red brick, unless you would suggest other scheme. Any suggestions which you can give relative to finish, draperies and furnishing will be greatly appreciated.

Ans.—Would treat dining room in brown (not too dark) to harmonize with furniture. Plain or two-toned brown rug. Net curtains at windows with over-draperies of figured cretonne to brighten it up. Cretonne in shades of brown with blue and probably some rose. Treat group

windows as one so far as over-draperies are concerned. Would use portieres between dining room and connecting room; brown on dining room side and mulberry on room side.

Treat rooms opening together as one room. Ivory woodwork. Walls soft tan color rather neutral in tone with lighter ceilings. On account of height of ceilings would drop moulding about eighteen inches from ceiling. Space between the moulding and ceiling treat same as ceiling. Would use net curtains in these rooms and dining room all alike. Tapestry paper would be good. The use of some wicker furniture would help to brighten up the room.

Carry out color scheme of over-draperies in these rooms in mulberry color using side curtains with valances in either a plain sunfast fabric or velvet. Rugs can be either figured rugs in Wilton with mulberry predominating, or plain or two-toned chenille rugs in neutral shades as tans or taupe color.

For the third room the lace roller shades with blue over-draperies would be very pretty. Would use plain or two-toned sunfast material for over-draperies. Would use side curtains and valances also.

Second floor: All woodwork should be in white or cream enamel. Cream preferably. Carry out color scheme of each room in over-draperies, etc. For room No. 1 use a pretty cretonne with pinks and blues. For room No. 2 use plain rose sunfast. For room No. 3 brighten it up with a pretty cretonne at the windows

INSIDE THE HOUSE

and possibly for bedspread. For room No. 4, if walls are in yellow, use cretonne over-draperies with some yellow in. A plain yellow color in the room.

Buy ivory enamel furniture for room No. 1. Use the mahogany suite in room No. 2. The bird's-eye maple in room No. 4 and the brass bed and ivory dresser in room No. 3.

A Living Room and Dining Room.

F. W. P.: I am desirous of obtaining your advice as to decoration, color scheme, etc., for a living room and dining room.

The living room is 12x26 with windows on three sides (five in number) and faces south and west. As may be seen from the enclosed photo, the porch, which is 8 feet deep on both sides shades the living room to some extent. There is a grayish rubble stone fireplace extending to the ceiling, about seven feet wide and nine feet high, with a hearthstone of dark brick red. The fireplace is flanked on either side by a small window. There is an opening six feet wide between the living room and dining room.

I am desirous of knowing the proper color of woodwork and walls. The present color of woodwork is a dark oak stain. I had thought of making the woodwork ivory enamel with a gray paper of some kind or perhaps a light tan paper would go better with the ivory woodwork and still harmonize with the fireplace.

The only furniture I have so far is an overstuffed davenport of brown mahogany and two arm chairs to match.

Suggestions are also asked as to what

Advice by Mail

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ANN WENTWORTH

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other type of chairs might be used, as I need two more and the room might be crowded after a pianola and music cabinet is added. The piano should go in the north end of room next to the stairs.

Please include suggestions for curtains, portieres, color of shades, suitable lamp, and whatever else might suggest itself to make the room complete, having regard, of course, to the item of expense.

The adjoining dining room faces east and south. I have a blue rug (delft blue) and oak furniture which I must use for the present. Could the same paper and hangings as the living room be used with the blue rug and oak furniture, in view of the large doorway between the two rooms?

In connection with the color of shades I wish to say that the outside of house will be ivory with brown stained shingles. Should radiator be enameled to agree with woodwork?

Ans.—We suggest that you finish the woodwork in ivory enamel, with walls papered with something similar to samples. Ceilings can be either tinted or papered. For living room over-draperies use the striped brocade for side curtains with valance either pleated or flat shaped of plain velvet. Brocade is wide enough to split for the side curtains. Use portieres between living and dining rooms of mulberry velvet on living room side, with dining room side blue. The rug which you have will go very nicely with this combination but a plain chenille with shaded borders in taupe color would be much more artistic.

From the size of your living room would think that you could set the davenport in front of the fireplace with long narrow davenport table back of it, on which you could have reading lamp and book blocks with a few books between.

One or two odd chairs could be covered with some plainer covering than the tapestry for the davenport and chairs you now have. One mahogany chair with figured linen seat cushion to harmonize, and a mahogany and cane arm chair with

plain velvet cushion would be good. You should also have a floor lamp near the piano if possible. This could be either a mahogany or polychrome base with silk shade in gold color.

Carry out the dining room in blue. Silk is suggested for over-draperies and blue velvet for the portieres. Your blue rug and oak furniture will be all right with this combination. Use net curtains at windows. Both rooms the same. The shades should be of duplex or two colors. The outside brown to match the shingles and the inside cream white. If ivory woodwork is used, radiators should be painted to match.

With a Gray Brick Fireplace.

H. R.—I am enclosing a floor plan sketch of the dining and living room of the house we are building. The house faces the south. Both rooms are entirely finished in oak and the fireplace is to be of gray brick. I am undecided whether I should like the woodwork stained the usual tan or brown and waxed or use a gray stain—think perhaps I prefer the latter. Will you please make suggestions?

We haven't as yet purchased anything in the way of furniture, rugs or hangings but I have had in mind a color scheme using gray and mulberry—at least for the living room. I shall be very grateful for any information, as well as samples and colors of wall paper and fabrics.

Ans.—Finish the woodwork of living room and dining room in gray to harmonize with the gray brick in fireplace.

For walls we would suggest using paper instead of flat paint and are enclosing samples.

Carry out mulberry as a general color scheme for living room, using this color for over-draperies at windows and portieres between living room and dining room. A taupe colored rug, either plain or two-toned, would be very satisfactory for this room. In the dining room use a blue color scheme with a blue rug to harmonize with the draperies.



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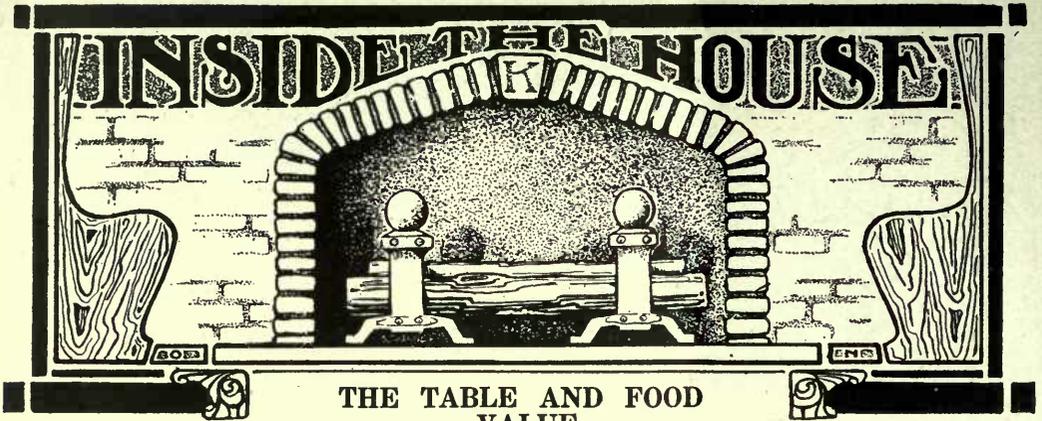
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Practicing Economy in Meats

Elsie Fjelstad Radder



AMERICA is known internationally as a meat-eating nation. Thus it is that the housewife cannot know too much about meat, for it is through her wise, careful selection and buying and cooking that "hubby's" money goes farthest for this mainstay of the American family.

Meat is a protein or muscle-building food, the various cuts containing from 17 to 21 per cent of this foodstuff. In addition to protein, all meat contains fat and some mineral matter.

Fat meats have high energy value. Some meat is valuable in all normal diets, but too large an amount is not wise, as it overworks certain organs of the body and also because it increases the total food cost.

Meat is made up of tiny fibers, tubelike in structure, held together by connective tissue. The more a muscle is used the thicker and tougher this connective tissue becomes. This explains why some meats are tougher than others. The tougher cuts will come from the part of the animal used most. Connective tissue, when boiled, yields gelatin.

The flavor of meat depends largely on the extractives present. As a rule, the tougher cuts of meat contain extractives in larger amounts than do the more tender cuts. For this very important reason,

cheaper cuts should not be scorned when they are properly cooked.

Following are given the cuts of beef and their uses. This chart is applicable, in general respects, to other meats:

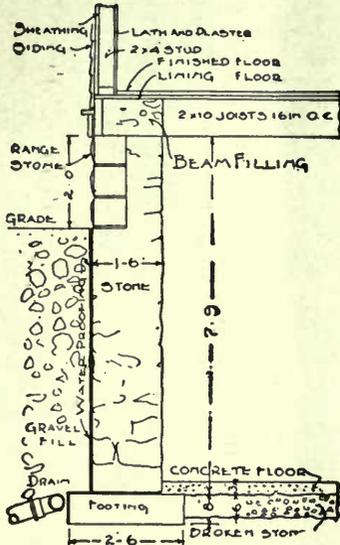
Name	Texture	Uses
Neck	Very tough	Stews, mince meat, etc.
Chuck	Tough	Steaks, roasts
Ribs	Tender	Roasts
Shoulder	Tough	Boiling, stewing, pot roasts
Shank	Very tough	Soup
Brisket	Tough	Stewing, boiling
Plate	Tough	Stewing, grinding
Loin	Very tender	Steaks, roasts
Flank	Tough	Stew, pot roast
Rump	Tough	Roast, pot roast
Round	Tender	Steak, pot roast

Cookery of tender cuts: No moisture is needed in cooking these cuts as there is very little connective tissue present. Sear them at a high temperature to seal the tubes of fibres open on the surface and prevent the loss of valuable juices. Turn fire low and finish cooking at a comparatively low temperature as a high temperature toughens protein. Cook only long enough to set the tissue.

Cookery of tough cuts: Sear at a very high temperature to cook the surface and

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(Fig. 6)
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INSIDE THE HOUSE

prevent the loss of juices. Add water and cook slowly until the connective tissue has been softened.

The cheaper cuts of meat are more economical than the very choice cuts, for they are not only cheaper per pound, but they also contain a lower percentage of bone and a higher percentage of lean meat. Therefore, try these dishes, which are made from cheaper meat cuts:

Mock Duck.

Use flank steak. Make two cups of dressing from bread crumbs, well seasoned with chopped onion, salt, pepper, a little chopped suet or other fat. Place this on the steak and bring the ends together. Tie or sew. Brown in the oven or in a skillet. Cook slowly in water until tender, in the oven or on top of the stove.

Braised Beef.

Three pounds of beef from lower part of rump, two thin slices fat salt pork, one-half teaspoon peppercorns, salt, pepper and one-half cup each, diced, of carrot, onion, turnip and celery. Wipe meat. Sprinkle with salt and pepper, dredge in flour, and brown entire surface

in pork fat. When turning meat, avoid piercing with fork, as the inner juices will escape. Place in a deep granite pan or in an earthen baking dish and surround with vegetables, pepper corns and three cups boiling water. Cover closely and bake four hours in a very slow oven, basting every half hour and turning after the second hour. Throughout the cooking the liquid should be kept below the boiling point.

Veal Loaf.

One and one-half pounds lean veal and one-fourth pound pork, put through the meat grinder; six crackers; salt; and one tablespoon lemon juice. Bake one and one-half hours in a very moderate oven, or 45 minutes in a "roasting" oven, basting with melted pork fat mixed with hot water.

Hamburg Steak or Meat Loaf.

Use meat cut fresh from the round, and grind with a little suet, one-sixth pound suet to one pound meat. Season and shape carefully into well-flattened cakes. Brush over with flour and sear quickly on both sides in a hot pan. Turn flame low and cook slowly until red color has disappeared. This meat may be baked in a loaf softened with bread crumbs or mashed potatoes, an egg and a little milk.

Escalloped Corn Beef.

Two cups cooked corn beef, cubed; one cup white sauce; one stalk celery chopped fine; two slices of onion, chopped. Cook onion and celery in white sauce made of one cup milk, one tablespoon fat and two level tablespoons thickening. Put the corned beef into a shallow baking dish. Remove celery and onion from sauce and add sauce to meat. Sprinkle with bread crumbs moistened with melted butter. Brown in a hot oven.

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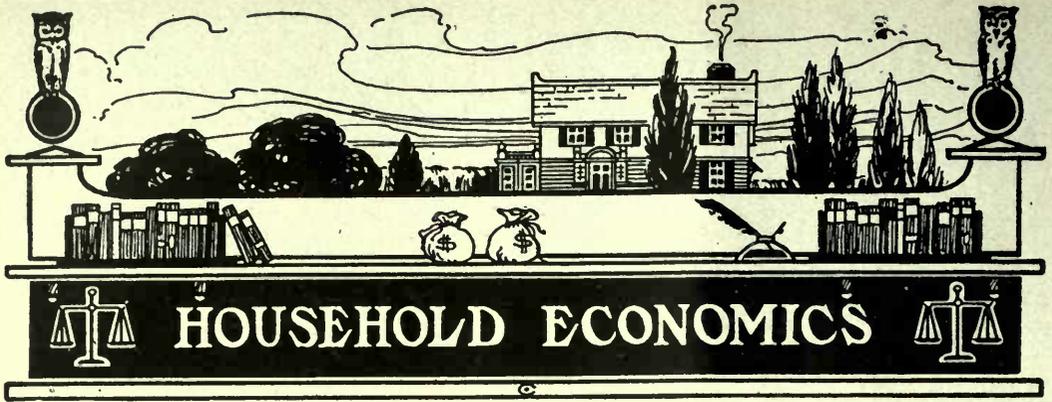
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Common Waste

Fuel Waste.



WENTY-FIVE per cent of the coal mined last year was wasted through inefficiency in its use, according to Van H. Manning, until recently director of the United States Bureau of Mines. Six hundred million tons were mined, the maximum of production, and 150 million tons were wasted. A chief part of the waste is after it reaches the user; between the coal bins and its ultimate use; in imperfect combustion in furnaces, boilers and other fire boxes, in bad installations, defective heaters, et cetera.

Householders in the United States use between 75 and 100 million tons of coal per year. To illustrate the magnitude of the loss, if the country could, by proper installations and methods save the 150 million tons for a year, it would mean free coal to the householders of the country for two years.

There is no magic or mystery about efficiency in the use of one of our greatest necessities. It means—what efficiency means everywhere—a little intermixture of gray brain matter, with the subject under discussion. Getting down to practical methods, it means the intelligent, interested application of well-known methods of efficiency. The coal is put into the heater; a sufficient heat should appear in the house; when the coal bins are empty they are refilled. Suppose a group of householders should use a measuring

shovel and keep a record of the temperature outside and the amount of coal used each day in order to keep the rooms at the desired temperature. They would soon establish a standard for amounts used which could be checked, and they would soon learn whether the heating plant was being operated at its maximum efficiency. After that the efficiency of the plant and of the installation could be tested.

Here are some of the points to be noted. These are not new, but seem to be oft-repeated:

Of first importance is the shut-off damper; this is placed at the smoke outlet so that the heat may be prevented from escaping up the flue before it has been absorbed into the heating surfaces of the plant. Cases have been known where 50 per cent of the heat created by the heating plant, has been wasted by slack use or by not making an intelligent use of such a damper.

Water Waste.

Don't waste water. It costs you money to pump water into your tank. Saving hot water is saving fuel. If you are using city water, the cost will come back to you just the same though you must also pay for the waste of the other careless people. A bulletin issued by the New York Department of Water Supply has the following notes.

1. Don't let the water run longer than absolutely necessary.

INSIDE THE HOUSE

2. Don't try to keep milk cold by running water over it. Put it in a pail of cold water.

3. Don't turn the faucet on and forget it. Turn it off as soon as you are through.

4. Don't turn the faucet on so as to give you a larger stream than you need.

5. Don't have leaking fixtures. If you hear a continuous noise from the water pipe, water is wasting somewhere. Find the leak if you can and fix it.

6. Don't let the water run in the winter time to prevent it from freezing, unless absolutely necessary on very cold nights, and then only run a small stream. Protect the water pipes from frost.

Things to Remember.

If you must be economical on meat be sure to have plenty of milk.

Honey can be used instead of sugar for sweetening custards.

Meat should never be put in cold water except for making soup.

Ammonia and turpentine, equal parts, will take out paint stains.

After cleaning brasses with salt and vinegar, rub with olive oil.

The aromatic oil of coffee is frequently a cause of indigestion.

Broiled green peppers make a delicious finishing touch to a steak.

Starch that is stirred with a paraffin candle will be clear.

If flatirons are sticky, wash them carefully and dry thoroughly.



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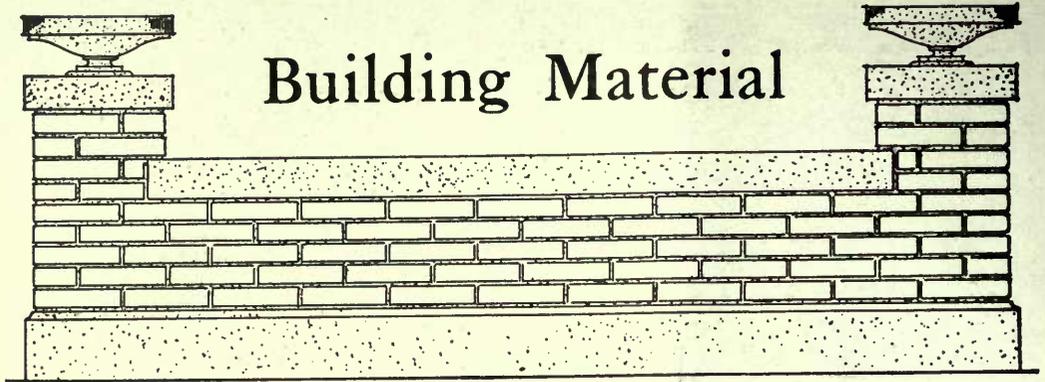
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Building Material

Concrete in Construction



HE possibilities in the use of concrete as an auxiliary in construction, as distinguished from solid concrete construction proper, is beginning to penetrate the building imagination and may lead into distinctly new developments, if one may judge from the promise which seems to be embodied in some of the types of construction now being placed on the market.

The total amount of concrete required for a concrete house is relatively small and does not justify heavy and elaborate equipment. To build an air space into the wall which shall give the advantage of insulation to the wall and at the same time conserve material, is the prime essential in most of these patented processes of concrete construction. The economical use of concrete in the design of smaller buildings has not been encouraged owing to the building requirements of many of our cities. An illustration given in the proceedings of the National Conference on Concrete Housing, relative to the status of the concrete house and building codes, is in point. In the house under discussion, "The weight of the whole building above the basement, together with its live load, could be safely supported by a well designed concrete column 23 inches in diameter. In the vertical supporting members in a typical concrete house, there is material sufficient to make 25 such columns," and continues, "Now this is extravagant designing—an unnecessary waste of valuable material. Designers are not encouraged to apply their inventive genius or even the best of

their training and experience, but in many cases are restrained and handicapped by the requirements of existing building codes, which in turn are influenced by older and different methods of building."

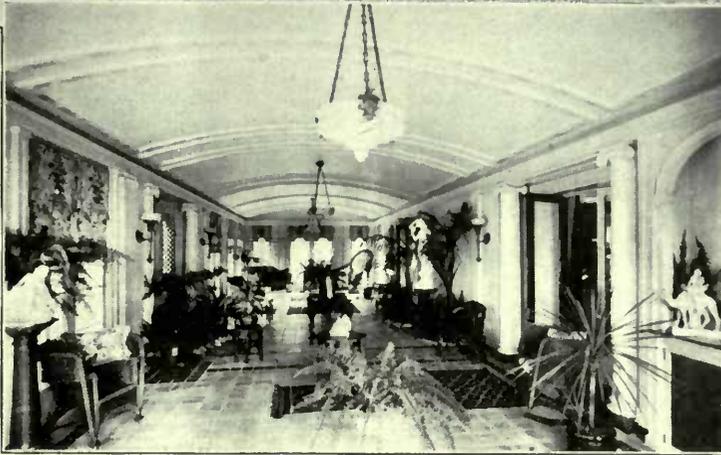
"The concrete house, with its unlimited opportunities for style, finish, and decoration has a value and a charm all its own. The designer should bear in mind that he is expressing himself in terms of concrete, and also that it is a medium worthy of his best thought and his noblest effort."

"However, we are progressing. Architects and engineers have led the way and we are beginning to build with concrete scientifically and safely." Many methods are being introduced. In order to produce concrete houses economically it was necessary to get away from the great waste of lumber and labor of the older methods, in the building and tearing away of wood forms.

Various systems of movable forms have been devised in order to avoid this economic waste. These forms can usually be set up by unskilled workmen and used over and over again on house after house. With some of these patented processes a rental system has been worked out suited to the building of only one or a few houses in a locality, or the moulds can be bought outright. As the moulds are of pressed steel they are almost indestructible, and the original cost becomes smaller with the multiplied use of the forms. Standardization has been carried as far as possible, not only with the processes themselves but also in the plans for houses built in this way.

What Our Friend the Architect Told Us

Facts that Every Home Builder Needs on Construction



Sun Parlor in Residence of E. V. Price, Lake Forest, Ill.

Plaster on Metal Lath

Architect, Ernest A. Mayo, Chicago

How to Prevent Plaster from Cracking in Your Home

THE young wife and her husband were asking questions of their old friend, the Architect.

"Isn't there some way to put up plaster so it won't crack?" asked the wife.

"Think of the money that we would save," added her husband. "Repairing and redecorating are a terrible expense all the time."

"Plaster won't crack if it's put up on metal lath," replied the Architect. "Did you ever realize that the beautiful ceilings in the best public buildings don't crack? Why not? Come over to where the new picture theatre is going up and I'll show you."

Only about half the ceiling and walls in the new theatre had been plastered. The rest was covered with sheets of steel mesh. "That's metal lath,"

said the Architect. "When the steel mesh is embedded in that plaster it forms an unbreakable union. That plaster will never crack."

Plaster That Won't Crack

"It's just like reinforced concrete," said the wife.

"The same principle," said the Architect. I saw a test at the Armour Institute of Technology. The frame work, representing a partition, was bent to an unbelievable extent and the plaster on metal lath did not crack."

"Isn't metal lath costly?"

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Send for Booklet

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(634)

Several of these types of concrete house construction using movable forms have been found extremely practical and are well known and widely used. They have become established methods of construction, and did good duty in government housing.

The moulds may be classified as to material—wood, and steel and a combination of the two. With some of the wood forms whole sections of wall, one or two stories are poured at a time. With another system grooved 2x4's support and hold in place sectional wood forms. Such forms are used in larger buildings, but there are other systems of form work which are especially practicable in building the small house. Most of the steel moulds are made up of relatively small plates, 2 to 3 feet square, or 9 by 18 inches. With such forms a line of forms completely around a small building can be set up and poured each day.

Some of the newer processes use common lumber for the outer forms of the wall with a movable metal core, which forms the air space in the wall. By another process it is claimed that a bungalow can be poured in a day; that all the materials for the forms can be obtained at the lumber yard and can be used again, and yet that the labor in setting the forms is not great. The inventors state that, like most of our important inventions and improvements, the process is so simple that it seems strange that no one had conceived and used the idea before. "The two walls are tied and braced with short steel bars which engage with the horizontal reinforcing bars of the inner and outer walls. The forms for the interior (air space) of the two walls are composed of common planks placed vertically and so held in position with wedges that when the walls are completed, all the forms, including the wedges, can be removed in a few minutes."

It is claimed that houses built with a well designed insulating air space can be heated with a very decided saving of fuel over the older types of construction, and they are also cooler in the summer. In fact, almost fabulous claims are made as to the saving in these "thermos bottle" types of houses as they are sometimes called. There is no limit to the design in these types of construction, and the possibilities of concrete in building are scarcely imagined as yet.



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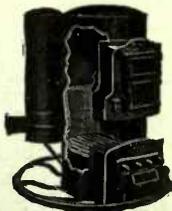
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Book Reviews

COLOR schemes for the Home and Model Interiors, by Henry W. Frohne, editor of Good Furniture Magazine, and Alice F. and Bettina Jackson, interior decorators: 20 full-page color plates showing actual color schemes for rooms,—wall paper, rugs, upholstery and details, together with suggestions and instructions in the use of these plates; 20 full-page illustrations of rooms furnished along the lines of these suggestions; quarto volume; published by J. B. Lippincott Company.

"In furnishing her house every woman wants to make it as attractive and homelike as possible. This is not a simple matter, for difficulties will present themselves but if she will give her home furnishing problems reasonable time and study she will experience pleasure and satisfaction in solving them herself.

"It is the object of this book to suggest to the home maker color schemes for her rooms, to assist her in the application of these schemes, and to make it clear to her that in beautifying her home the matter of harmony is of greatest importance and does not necessarily entail undue expense.

"A beautiful room, whether modestly or elegantly furnished, is not accomplished through hit-or-miss efforts, but by systematic study and careful planning."

Color is a first consideration in planning the decoration and furnishing of a room. The general subject of color and color relationship is briefly discussed. A color chart is given showing this relation between colors and a second chart showing the primary, secondary and intermediate colors. This diagram shows a simple way to determine which colors to combine and the proportions in which the colors may be used to preserve a proper balance with the backgrounds of the room. Colors prove satisfactory in combination when they are found in the same sector of the color scale and are accented by their complementary colors found on the opposite side of the scale. Segments cut from a sheet of white paper and laid

over the chart and turned to expose the dominant color chosen, show the tones which may be satisfactorily used.

Colors can be brought into harmony in one of two ways, either by "graying" or by "keying." If you mix equal parts of any color and its complement (for example red and green) the results will be gray. If the proportions are unequal the predominating color is "grayed" or neutralized, that is, softened in tone. Those are "keyed" which have some color in common. To illustrate, pure red and yellow are inharmonious, but by graying them (mixing green with red and violet with the yellow) we have dull red and tan, a good color combination. By keying them (mixing blue with each) we have violet and green, another good combination.

The colors of the scale from yellow through orange and red to violet are warm; while those from yellow through green and blue to violet are cool. For a room which has much sunshine it is best to choose from the cool side of the spectrum, a grayed green, for example, but a warm color, such as buff—a grayed yellow, is better for a room with little sunshine.

"In the general effect of a room no two elements are quite so important as the coloring of the floor and wall coverings, since they are the main backgrounds against which all accessories are displayed. The most beautiful furniture will lose half its charm against a background of ugly wall paper or ill chosen rugs. Expense is not a necessary factor in the case of either, for a calcimined wall and a modest rug combined with understanding will produce a more harmonious result than costly but inartistic paper and oriental carpet. The prime requisite of the main backgrounds is that they be so quiet in color and unobtrusive in design as to become secondary in importance to the furnishings. The best rule, regardless of color, is to keep the floor darker than the walls, and the ceiling lightest of all."

Rooms, like people, have personalities.

They reflect in a greater or less degree the characteristics of those who occupy them. The dining room is more formal and less personal in its atmosphere. The living room is what its occupants make it. Nowhere is the personality of the occupant so apparent as in the bedrooms, among one's intimate belongings.

Clothing—Its Choice, Care and Cost.

By Mary Schenck Woolman, B. S. Published by J. B. Lippincott Company, gives much food for thought, as well as valuable information which is not easily accessible to the average reader. To the New Consumer, who plans to live on a budget, and to become conversant with staple materials, their properties, values, prices, and reliability; and who wishes to dress well at a fair cost, this volume will prove invaluable. It includes directions for repairs and renovations and charts for made-over garments.

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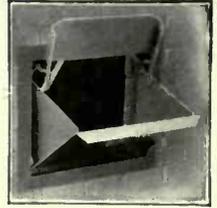
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KEITH'S MAGAZINE ON HOME BUILDING



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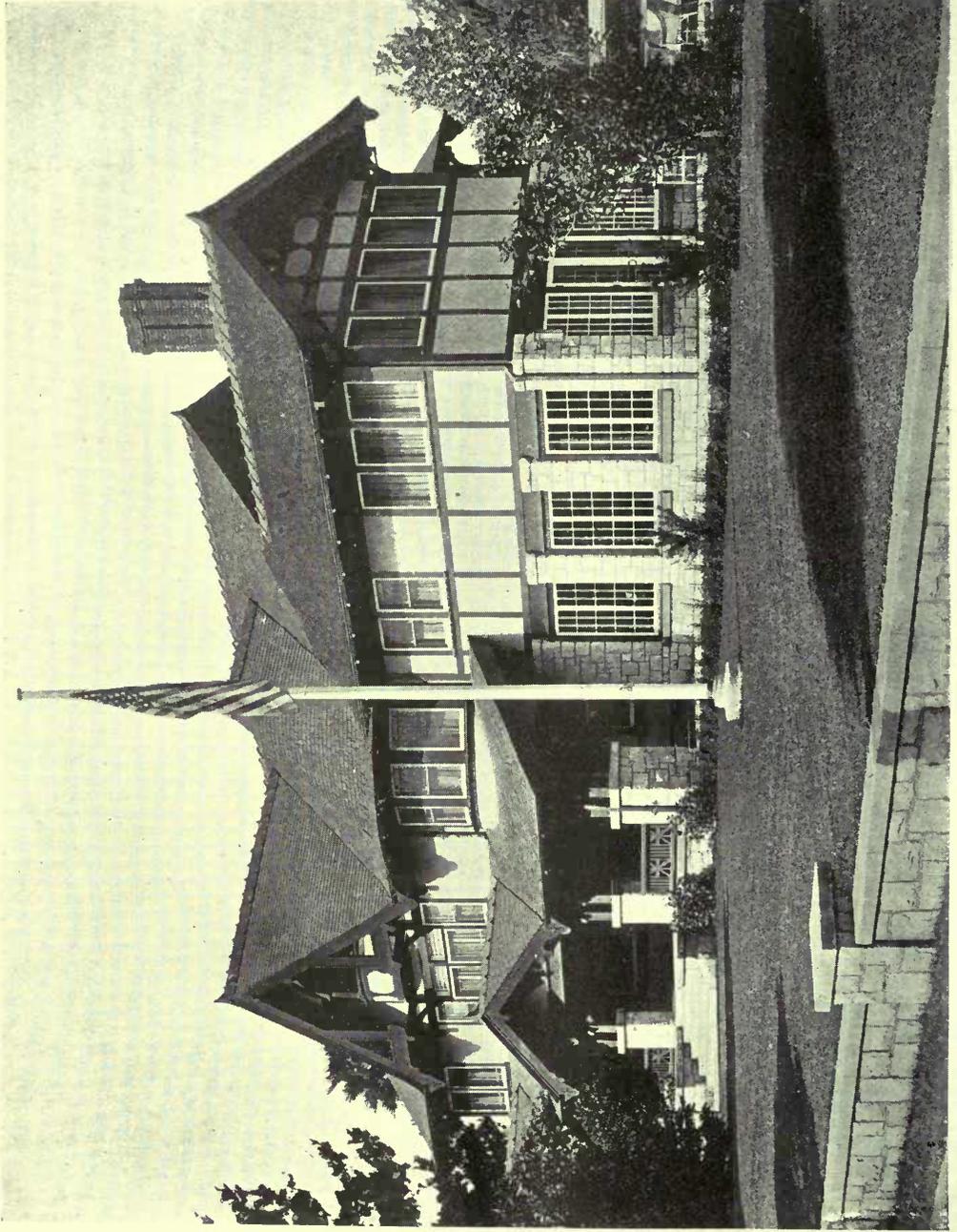
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Filled with windows are the walls of Judge Kramer's home

J. B. Althouse, Architect

KEITH'S MAGAZINE

VOL. XLV

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No. 3

Outside of the House

Anthony Woodruff

QUIGINALLY the house was for protection. We have made it into a prison and a task-master, or should we say task-mistress? Especially with the first stirring days of early spring does even the most beautiful home become a prison house, and nothing is so alluring as the great outdoors. The cozy fireside and the newest books have lost their charm and the appeal of the sun and the spring time are almost beyond denying.

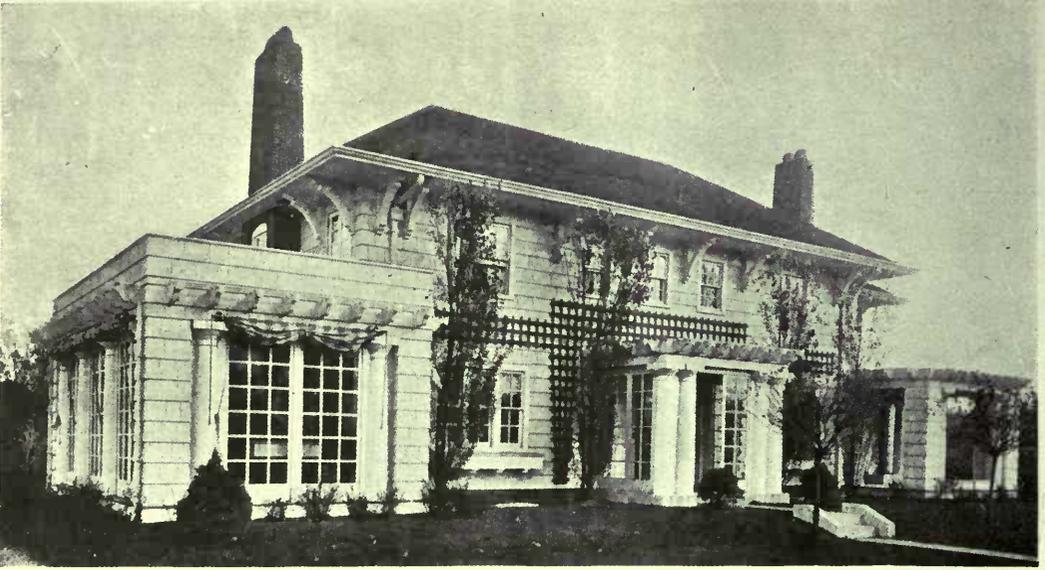
We are coming to give more consideration to the feasibility of living a little of our lives out of doors, with a consistent program which shall not keep us closed within the four walls so much of the time. There is a great relief in being within only three walls. This has brought into favor the enclosed porch, or the court with one wall open on the

least exposed side. It has brought the garden almost into the house; it has given us the pergola and the summer house, so called; though the possibilities of a little out-door living place has not received its proper recognition, especially in those parts of the country where the warm season is a fleeting thing, coming uncertainly and not always lasting on into or through the hazes and glow of a long and beautiful Indian Summer.

In the Southwest, people are more apt to build for an out door season and prepare for living out of doors. The home



The pergola gives an added beauty spot



Built in the east—with many porches

Lawrence L. Barnard, Architect

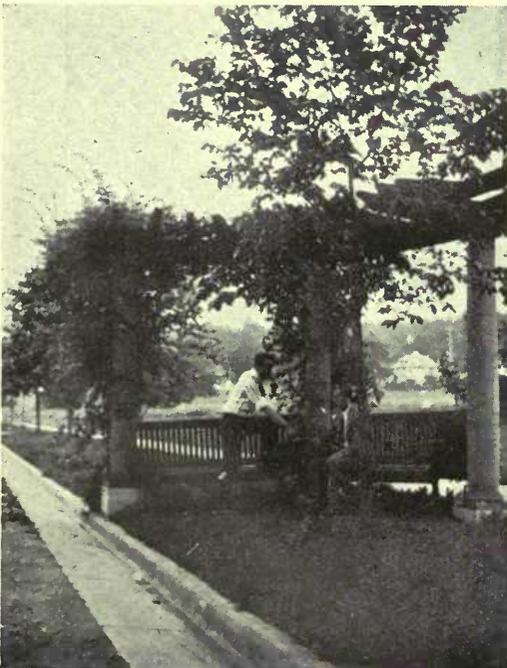
shown in the frontispiece is the residence of Judge Kramer, in Pasadena. It is built as substantially as a home in the east, yet with unusual opportunities for openness, with the many windows. The sun room and sleeping porch are almost completely glazed. Very attractive interior views in this home illustrate the

article which follows. The outside walls of the rooms are very largely filled with windows so that even in the house one is almost out of doors, as far as the light and air are concerned.

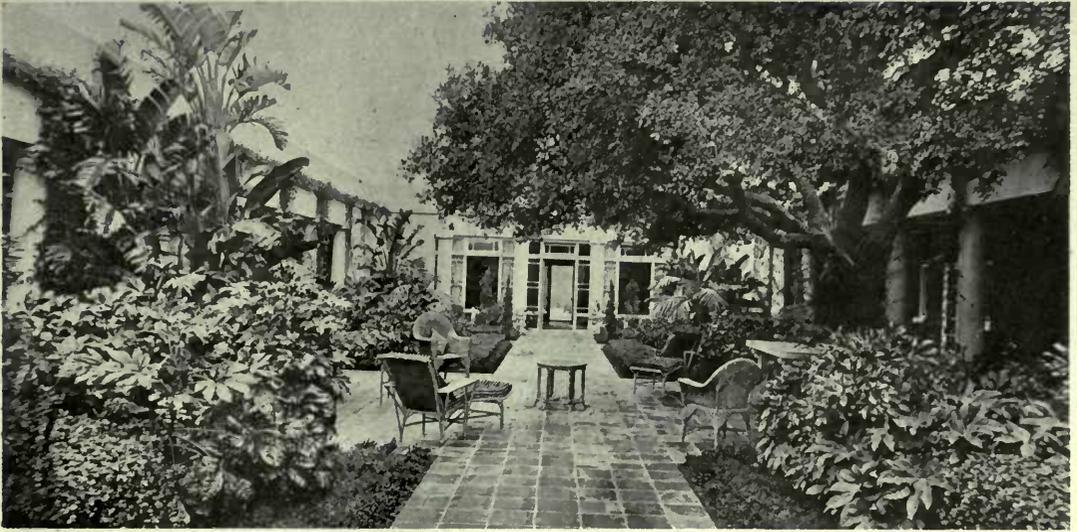
The pergola, vine covered, with seats set between the posts, gives an added beauty spot, where one may read or rest in the midst of vines and flowers. It leads from the sun parlor to the garden nook. Past the end of the house one may get just an interesting glimpse of an outdoor sitting room, beyond the sun parlor, with an awning over an open terrace, with wicker furnishings.

The garden seat may be built in many ways, depending on the conditions to be served, and the architectural treatment of the house and grounds into which it is to be fitted. A very practical garden seat, pergola covered and protected by vines is shown beside the driveway.

A low growing, wide spreading tree gives the opportunity for out-door living space, whether the tree be a live oak in California, as the one shown in the photograph, or a shade or fruit tree in another part of the country. Whether it is growing in a grassy lawn or in a paved and tropically planted court, is a matter of



A garden seat beside the driveway



Wicker furnishings under a spreading tree

local conditions rather than of essentials. When it is once realized that one can carry on a certain part of the business of living quite as well in the out-doors as anywhere else, manifold ways will immediately appear by which it can be arranged.

The next house of this group was built in the east. It has porches enclosed and glazed on one side of the house and open porches on the other. The entrance porch also is glazed with French doors.

The house is covered with shingles

given a very wide exposure. Colonial details are given a free treatment. Simple posts of the Doric type are doubled at the entrance porch. For the side porches engaged posts are set against the shingled piers.

Above the sun parlor is an open balcony reached by a door which can be seen, in the photograph, beside the chimney. A most interesting window is also noticeable in the chimney itself.

Heavy brackets support the wide overhanging cornice. These are grouped at



A southern home

W. Duncan Lee, Architect

the corners, except where they are separated to make room for the door between them.

A trellis painted green makes a feature of the entrance which is attractive in itself, whether or not, vines are later trained over the trellis and rafter ends.

Built in Virginia is the third house shown in this group of homes where provision has been made for a certain amount of out-door living. A quaint white picket fence, with high gateposts enclose a garden across the front of the house, with dainty and picturesque gates. Arched trellises are used as a framework for vines and also as a garden entrance. The photograph, taken before the growth of vines has obscured the construction, shows a very attractive summer house at the end of the house. A seat is built under the window beside the door, and the white pilasters and brackets carry the projection of the eaves which give a pro-

tection to the entrance and to the seat. The green shutters on the full length windows, and the white trim are very effective. The projecting bay and hooded side entrance with its white gate claim the attention from the driveway.

The last home comes from the middle east, built in stone and stucco. Over the driveway is a sun parlor, and windows are grouped in many of the rooms. The porch with its white arched door is the entrance feature. The whole treatment of the house is interesting in its variety. The stone piers of the porte cochere are buttressed, and stone corbels carry the timber work and the end of the sun parlor over it. The rock-bordered pool and rustic bridge in the foreground show what may be done in a country home where a little brook runs through the grounds. The planting, with its well-set evergreen trees, has been planned for a winter period as well as for summer.



A country home with a rock rimmed pool

Howell and Thomas, Architects

The Walls of a Room

Julia W. Wolfe



THE problem of decorating the walls of a room, whether with hangings, wall paper, or paint, is one that calls for something more than taste. There are certain scientific principles that must be reckoned with, if you would have your room satisfactory.

First of all, you should consider the exposure of the room,—whether it is north, east, south or west,—the height and size of the room, and the amount of light that comes into it. You can entirely change the apparent size and shape of a room by means of what you put upon its wall surfaces. Consequently, although you may have your personal preferences in the matter of color,—whether light or dark, warm or cold, dull or bright is best for that particular room, must be decided with reference to these conditions.

If the light comes in from the north, the room will have no sunlight, and consequently a red, yellow, or yellow-green wall covering is good. A cold blue paper on such a room would be cheerless, especially in winter. On the other hand, houses used only in summer are best papered with blue and gray-green, since cool effects are exactly what you want at that season. Rooms with windows that face the south or west, in which the sun-



A rich dining room, showing the influence of horizontal lines and figured hangings

light is plentiful, should be less warm in color; blues or cool greens may be used there, while it would be undesirable to have these colors on the north.

By cold colors is meant blues and grays; by warm colors, red and yellow, or colors in which they predominate. Green, for instance, can be made by mixing blue and yellow. If the blue predominates, you have blue-green, a cold color; if the yellow predominates, you have yellow-green, a warm color.

But it is not enough that the color be warm or cool. You will have to determine whether it is to be light or dark, and that is another problem. Few persons realize how much reflected light has to do with the apparent size of the room, although one may have noticed how much smaller a room appears when covered with a wall paper than it does when it is only plastered. Color absorbs light,

and the darker the color, the smaller the room appears. If you want a room to look large, use light paper; you want it to look small, use dark paper. Moreover the color of the paper also affects the quantity of light, for the more light the colors absorb the less they reflect. Blue absorbs comparatively little light; yellow more than blue, and red a good deal. Green, since it is a mixture of blue and yellow, comes halfway between them in respect to absorbing light.

If you take two rooms the same size, and equally well lighted, put dark red paper on one and light blue or cream-colored paper on the other, the second room will seem very much larger than the first. Moreover, the first will require twice as much light as the blue or cream-colored room. So there is a practical as well as an aesthetic side to the problem.

The nature of the design in the wall paper also affects the apparent size of the room. A wall paper with vertical

lines or stripes always gives the room a look of extra height. Horizontal lines, on the other hand, give the room greater apparent length. It is therefore not a question of fashion whether you should use striped paper, but a question of the shape and size of the room.

Mouldings, friezes, and chair rails—all tend to make the walls appear low. If the ceiling is already too low, obviously the thing to do is to take off all the mouldings, and run striped paper from baseboard to ceiling. Panels built over the door frames and reaching to the ceiling add greatly to the general effect of height. On the other hand, if the ceiling appears too high, put a deep frieze, a chair rail, or wainscoting, and horizontal mouldings wherever it is feasible.

When it comes to selecting the wall paper, other things must also be considered. Fashions change. Figured paper is popular one year, and the next year plain paper is thought to be in better



Vertical stripes in the wall paper gives the effect of height. Bedroom—residence of Judge Kramer



A charming sun parlor with the view from many windows

taste. There are, however, principles involved which are quite independent of fashion.

If the wall is to be decorated with paper only, a pronounced figure may be used; but if pictures are to be hung on it, the paper should be perfectly plain, or the figure so unobtrusive that it will not detract from the charm of the pictures.

Of course the character of the pictures makes some difference. Delicate paintings in soft colors should have quiet and reserved backgrounds, but more vigorous ones with strong contrast of color, will stand more prominent backgrounds. The pictures are the most important things on the wall surface and ought to be treated in such a manner as will set them off to the best possible advantage.

Since the wall is an architectural surface, nothing should be applied to it that makes it look less like a support.

One method of treating a wall surface where the ceiling appears too high is to

have an ample wainscoting. Five or six feet above it run a moulding entirely around the room. The space between the wainscoting and this molding should be kept very plain, covered either with wall paper or with cloth, and used as a panel for the pictures.

The advantage of the plan is that besides giving the horizontal lines necessary to lower the ceiling, it gives a space for the pictures, which brings them all "on the line," that is, within easy distance of the eyes. Pictures should never be "skyed," that is, hung so high that it is an effort to look at them.

The troubles of most amateur decorators come from trying to transplant some effect which has pleased them without stopping to consider fully whether it would be appropriate in their own home or not, and the mistake is only discovered when too late. The successful interior decorator must be able to visualize the effects sought before they are materialized.

The Desirable in a Home

Marion Brownfield



O make the most of sunshine for the average home, having either an east or west front, an arrangement of rooms something like the following may be found practical: breakfast, living and bedrooms with south exposures, and dining room, kitchen, pantries, halls and bathrooms on the north side. The dining room may be given a north exposure since it is only used for a short period, each day, and many meals are eaten with artificial light which renders the room cheerful. The kitchen is nearly always heated quite sufficiently so that one is ready to forego sunshine for it to the advantage of living rooms. North pantries are actually better for the storage of food supplies, bathrooms are usually well heated. But in

the breakfast, living and bedrooms, nothing takes the place of real sunshine for cheer and good health. The fireplaces should be planned for some other than a south wall where windows are always to be desired. Where the fireplace can be placed against a chimney in an inner wall, this will save heat and sometimes make an additional chimney unnecessary. On any site, the arrangement of rooms should take sunshine into account.

An important consideration in the convenience and satisfaction of a house is the arrangement of the doors, for often times they make or mar the room. A difference of a few inches in the placing of a door may make place for a desirable piece of furniture or make its use utterly impossible. Wall space for the larger



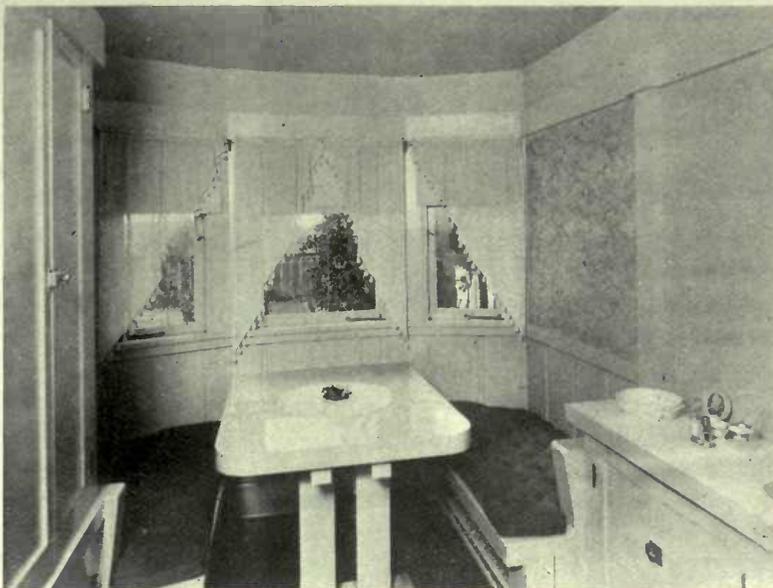
Glass doors give seclusion, and yet the effect of space

pieces of furniture should be studied as one of the problems of the house plan. In addition to this, care should be taken that the door should swing in the best way. If doors are close together they should be so arranged as not to swing into each other. Rather than overlapping in the swing they would much better swing so that one closes as the other is opened.

There should be enough doors, yet not too many. More than that, in these days of necessary fuel conservation, a closed door is also a heat saver.

Those who wish the effect of several rooms thrown into one can have glazed French doors or sliding doors that can be kept open in the summer time, and closed during the winter when fuel conservation may compel the heating of a limited number of rooms. An effect that gives space, and a view of several rooms at once, is a set of glazed French doors similar to those used on sun porches. The beauty of doors like these is that they can be opened, or closed to retain heat and will give the house a more spacious look than solid doors, and yet can be arranged for a certain amount of seclusion also, if desired, by the addition of sash curtains or draperies. A pair of these doors between a living and dining room are very attractive and useful as well.

Windows are not likely to be forgotten in any house, but they are not always as carefully planned, for their location and use, as might be and some very useful ones such as windows in closets, over the kitchen sink or near the range, are



A Pullman alcove or breakfast nook with cushioned seats

often omitted where they might just as well have been put in.

The average kitchen is apt to be a little short on windows. Glass in a door is often the solution of a dark problem. A small panel of glass set in a double swinging door may be made inconspicuous and is useful to avoid accident. Glass in the kitchen door will add more light to a dark kitchen. All of these special windows, but particularly the window over the kitchen sink, must be studied to give the light, air, and possibly a "view," but without glare and with sash easily regulated. An inswinging casement, charming as it is in a bedroom or over a seat, may be a great annoyance over a sink.

Shades for windows should conform to the color scheme of the house inside and out, and be restful to the eyes. To secure a good effect both inside and out, the double-faced shades are very useful. Those that are white, cream or tan outside may be faced with an olive green inside that will eliminate glare inside and make rooms restful to the eye. All white shades are much used, just now, as are a great many novelties in shirred and decorated shades. Lighter window shades can be

used when blinds or awnings are used to give extra sun protection in the warm season. To carry out period architecture and interior decoration, fancy shades are useful, but in general, simple shades that protect the eyes and quietly harmonize with the chosen color scheme, are most satisfactory for a long period.

The floors are among the most important matters to be decided in the planning of a house. Nothing seems to surpass hard wood for the floor in the house as a whole. Tile is excellent for the bath room, and may be used for the kitchen floor where the expense does not prevent. Larger tile are very effective and are good for vestibules and halls, as well as for porches. Composition floors are also satisfactorily used in the kitchen and bath room. In the kitchen, where so many steps are taken daily, linoleum is not only warm, but is resilient to the feet, a really vital consideration to any woman who uses this room constantly.

In the lighting installation, not only the choice of the lighting fixtures but also the placing of the fixtures and also of the outlets is a matter of great importance. There should be lights enough for all uses and even though all the fixtures need not be installed at the time the house is completed, the wires should be in place for all future installations. Lighting fixtures of simple design are always in the best taste. Wall plates should be installed for all reading and desk lamps. In addition to this, sockets should be supplied for all electric appliances, and especially the dining room equipment. In the kitchen there should be a light over the kitchen sink and another over the range or cook stove. There should be a light in dark closets, fruit and linen closets, as well as clothes closets. In the bath room there should be a light on either side of the mirror, over the wash basin, and one is suggested over the tub. These should be right for the man of the house in his

shaving and for the woman of the house to do her hair. A socket for the electric curler should be arranged. In the bedrooms, side lights should be conveniently placed for the dressing table and desk lights and also one near the bed.

The merits of heating systems are not to be discussed here. But the best way to keep any house warm is to "build it warm," so as to conserve whatever artificial heat has been provided. Building quilt or some kind of good insulation built into the walls conserves the heat in winter and also makes the house cooler in summer.

Every good house should have at least one fireplace. This should be provided with a damper, which may be kept closed in order to prevent the heat which has been provided in other ways from escaping up the chimney.

Built-in conveniences seem to appeal to nearly every woman. The Pullman alcove has become a permanent asset. There are many small features which add to the convenience, such as window seats in the living, bedroom or bath room that can be opened and used for extra storage space, or as settles near the chimney corner or on the porch, or a music cabinet in the parlor. Medicine and linen closets in the bathroom, under stair closets in the hall for wraps, and kitchen closets for carpet sweeper or vacuum cleaner; and a laundry bin in the kitchen, bathroom or laundry, and other housekeeping appliances, are very useful. Some people prefer a cabinet kitchen to all others, because the enclosed cupboards make a convenient, and at the same time a sanitary and neat looking kitchen. Others prefer fewer cupboards in the kitchen, and extra pantry room. In any case all shelves with doors, cupboard style, give a better protection from dust and steam. In dish cupboards, glass doors are good.

Among other convenient kitchen built-ins should be the flour bin, bread board,

ironing board and a cooling closet containing an egg rack. The closet into which the ironing board folds when not in use, should have an electric socket so that the electric flat iron cord can be attached without interfering with lights.

The height of the kitchen sink should be carefully planned according to the height of the user. It should be placed with space to drain dishes at the left to avoid a very needless waste of motion and energy. If there is also draining space to the right of the sink, so much the better. The material for a kitchen sink varies in popularity in different localities. In cost, also, there are various prices from the comparatively inexpensive sink to the one made completely of porcelain. Soapstone, tiles and composition are also used. For a good sink and drain-board, with no crevices anywhere to collect dirt, the composition

sinks are largely used in some localities. They also possess a fair degree of resiliency when dishes are set upon them. If cupboards are built above the drain-boards, they must be both shallow and high enough to prevent bumping against either one's head or cooking utensils beneath, usually about sixteen inches above the drain-board. Drawers beneath the drain-boards of the kitchen sink are the greatest convenience, and should be planned the correct size to hold kitchen towels, dish wipers, knives, forks and spoons, soap and other cleaners and any other utensils that a housekeeper likes to have near the sink.

Whenever they can be afforded, a few built-in mirrors add greatly to a home. Either in a closet, or medicine cupboard door over the bathroom wash bowl, a mirror is very useful for the dressing room, while downstairs in the dining



Note the light under the hood over the range which can be seen in the upper corner

room mirrors make built-in buffets and china closets much handsomer and also seem to make halls and other rooms larger and lighter in effect.

1. Don't forget that the plainest house will look best through years of changing styles of architecture, and that vines and shrubs will modify its "plainness" to a considerable extent.

2. Don't fail to have a good looking front door. Don't go in for fancy shaped windows in the front of the house if you want your home to have simple dignity.

3. Don't try to get too many effects either on the outside or inside the house.

4. Don't neglect to provide a few large wall spaces in your living room, unbroken by doors, windows or built-in effects, for a piano and couch or for pictures. A piano should be placed against an inner wall.

5. Don't place a medicine closet against an outside wall where sun will heat the drugs kept there.

6. Don't build a driveway that is hard to get into, or with much grade.

Modified Colonial



A small home with an attractive porch

E. W. Stillwell, Architect



WHETHER the house is large or whether it is small, whether there are sleeping rooms on the second floor, or if the rooms are all on one floor, the interest of the Colonial seems to hold, especially if it is not interpreted too literally, or copied too exactly. The simplicity of the exterior treatment,

the white siding, the small paned windows, each adds its bit of interest.

The first house of this group is all on one floor. The low porch is very attractive, with its square railed trellis beside each post. It is cement floored, and gives access to the living room. One end of the room is filled with the fireplace and

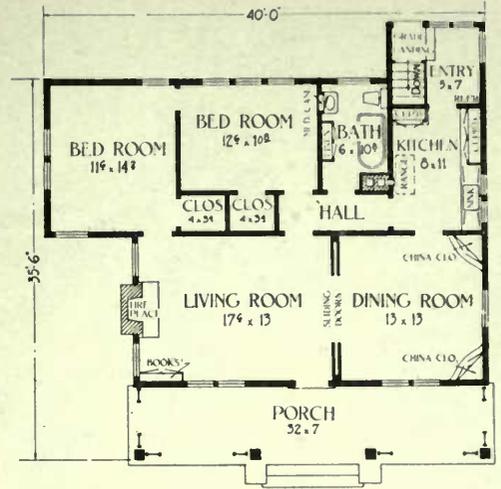
windows with book case on one side. Sliding glass doors separate the dining room from the living room. The latter room has two dainty Colonial corner cupboards for china and well grouped windows at the front.

The kitchen is well planned. The range has ample space. The sink is placed under windows. The cupboard is properly placed so that dishes may be put away with the minimum handling. The additional cupboard gives ample accommodations. The refrigerator is placed in the entry, and the basement stairs lead from the entry with an entrance at the grade landing.

A small hall opening from the living room gives access to the bed rooms and to the bath room. These rooms all have unusually large closets. The linen cupboard is in the bath room.

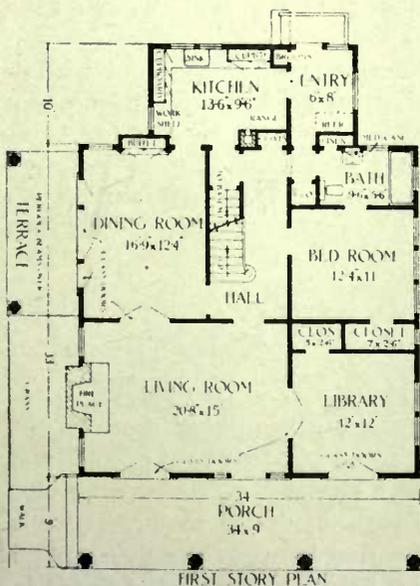
The house is covered with clapboard siding. There is a basement a little more than half the area of the plan, which is divided into four rooms.

The second photograph shows a country house which is also a modified Colonial type. It is larger or more roomy than the usual house, and will accommo-

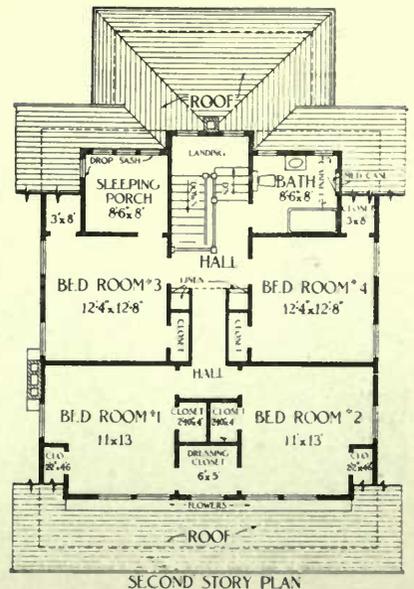


date a larger family. It has that almost ideal arrangement, in connection with good day rooms, of a bed room and connecting bathroom on the main floor and a second bath room and sleeping rooms on the second floor.

This home also has a porch across the width of the house, with the entrance at one side, leaving the lawn unbroken across the front. French doors at either side of the entrance give access to the living room and library. The living room is a pleasant room, 20 feet by 15 in width,



FIRST STORY PLAN



SECOND STORY PLAN



The modified use of the Colonial gives excellent results

E. W. Stillwell, Architect

with a fireplace at the end of the room.

Beyond the living room is a good hall with a stairway to the second floor and to the basement. The bath room opens from this hall way as well as from the sleeping room.

Opening from the living room by glass doors and also connecting with the hall is the dining room, which is also an unusually attractive room. A buffet is built-in opposite the doors from the living room. A series of glass doors open one side of the room to a pergola covered terrace.

On the second floor are four bedrooms with a sleeping porch opening from one of them. The closet space is unusually generous in all of the rooms, and a dressing room connects the front bed rooms. There are two linen cupboards, one on each side of the hall. The ceilings on the second floor are 8 feet high, while on the first floor they are 9 feet.

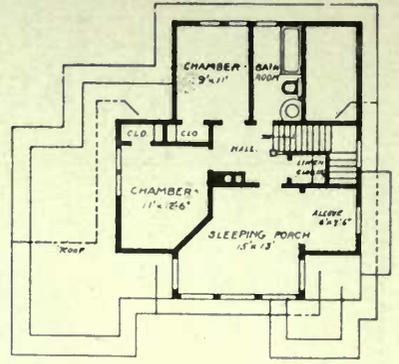
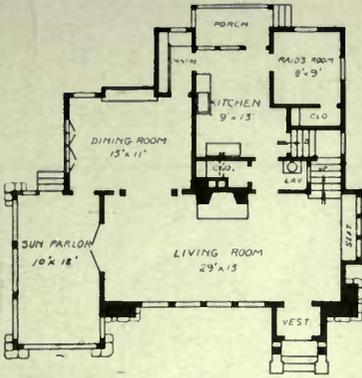
The exterior walls are covered with 8-inch siding, painted white. The porch floors are cement. There is a full basement under all of the house except the kitchen and entry.

A Spacious Cottage



WITH a living room 29 by 13 feet, and dining room 15 by 11 feet, this cottage is attractive as well as spacious. The fireplace on the center of the long wall is well placed in the living room and also gives a flue for the kitchen range and one for the

heating plant in the basement. Glass doors open from the living room to the sun porch, which may be glazed and made into a sun parlor. This porch also connects with the dining room. There is a wide opening between the living room and dining room and a recessed buffet in



the dining room. Beyond the dining room is the pantry connecting with the kitchen.

The stairs lead up from one end of the living room, beside a projecting window and window seat. In the hall space between the living room and kitchen is a lavatory on one side and a deep closet opens on the other side. Stairs to the basement are under the main stairs leading from the kitchen. A maid's room also opens from the kitchen. In the rear is a screened and glazed porch. Two windows and a door fill the end of the kitchen looking on the porch.

On the second floor are two chambers, a bath room, and a roomy sleeping porch

with an alcove opening from it, also a good linen closet from the hall.

The principal rooms and the sun parlor are finished in Flemish oak, with oak floors. All the other inside finish is Washington fir, or it may be birch left natural and varnished. The second floor is finished in birch with birch floors.

There is a full basement under the house except under the sun parlor, which is unexcavated. The construction is frame with the exterior shingled. The shingled roof is stained in creosote. The two principal corners of the building are built up of field boulders, and the chimney top is of boulders.



Cobblestone piers give a touch of the unusual

Chas. S. Sedgwick, Architect



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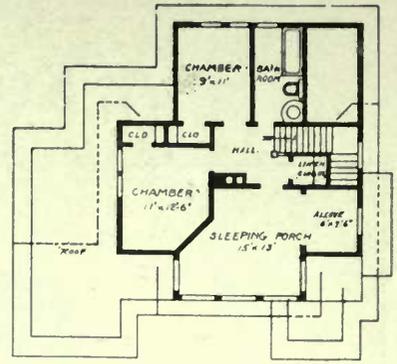
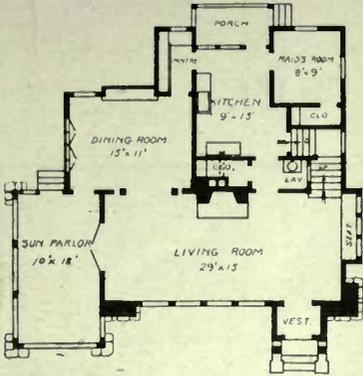
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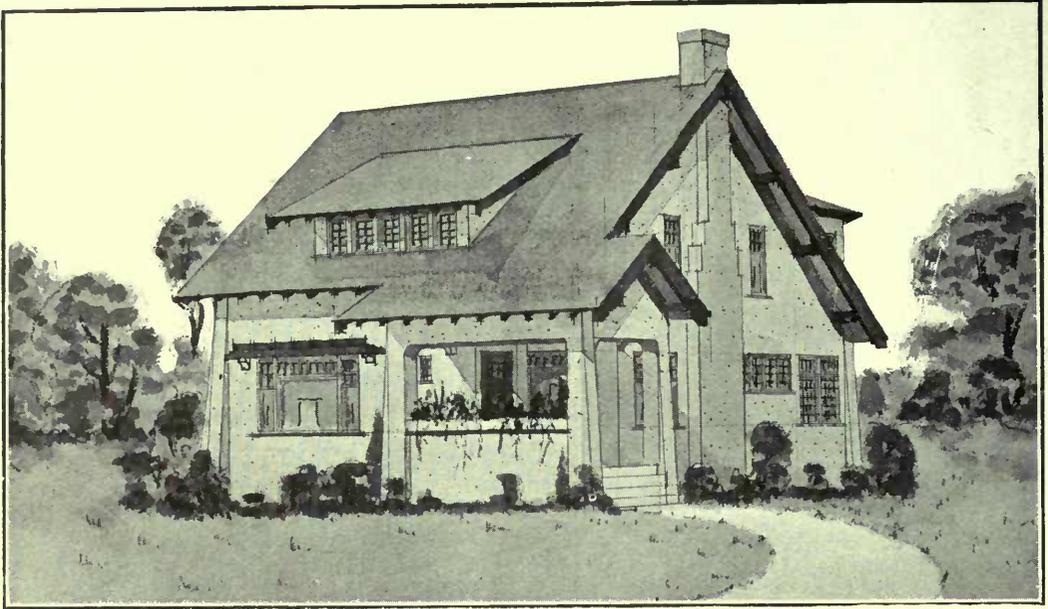
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Cobblestone piers give a touch of the unusual

Chas. S. Sedgwick, Architect

A Stucco Cottage



A home built with a red and white color scheme

W. W. Purdy, Architect



EMENT stucco over metal lath is gaining favor as a building material, not only with those people who like the stucco surface, but also for the additional measure of fire resistance given. At the same time, unless a fire resisting construction is carried out consistently in the whole building, almost as much protection is given by a fire resisting paint given to a wood exterior. Either of these precautions will give a householder a certain amount of protection against, for instance, a bonfire which children may have started in the vicinity, and a little time in which to get help in extinguishing the fire.

This cottage has an interesting room arrangement. The entrance is from the porch, through a vestibule into the living room. There is a coat closet opening from the vestibule. The long living room with the sun porch beyond gives a long vista on entering which is very effective.

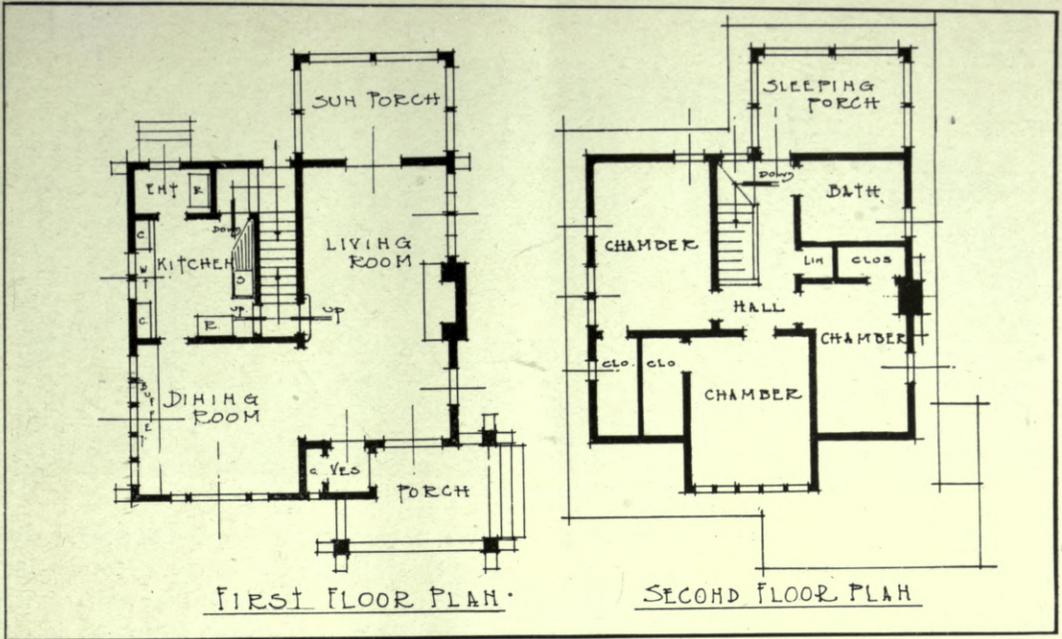
Glazed French doors close this vista when the sun porch is shut off. There is a fireplace on the long wall of the room, with the stairs on the opposite wall. There is a wide opening between the living room and the dining room. A buffet fills the end of the dining room built under a group of high windows.

The stair landing, up two steps, is reached from the kitchen as well as from the living room, giving convenient access from both parts of the house. The kitchen is compactly arranged. Space is arranged in the entry for the refrigerator.

On the second floor are three chambers, with good closet space. The closets coming under the roof as they do give additional low storage space.

The laundry is in the basement, also a toilet, and fuel rooms.

The exterior has a red and white color scheme, the roof laid in light red shingles. The rough cast cement stucco has a very



light gray tone. The chimney is stuccoed with a cement cap.

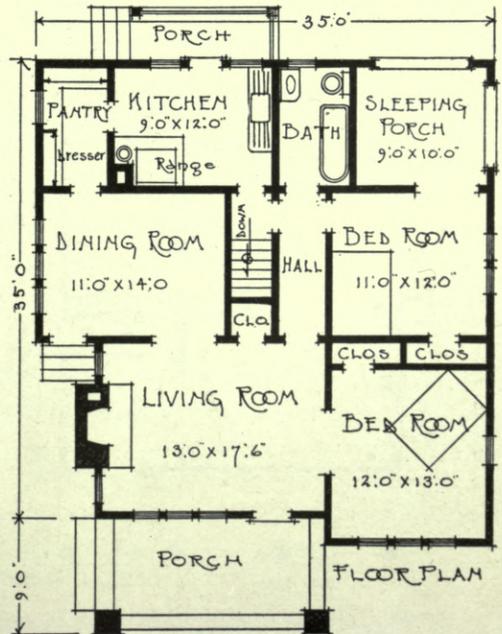
The main roof is extended to the front to cover the entrance porch, and to the

rear over the sun porch. The rafters are exposed both on the main roof and in the dormers. Rafter ends protect the long dining room window.

Attractive Small Homes



WHILE it is quite practicable for a house with as many as three sleeping rooms to be built on one floor, of the bungalow type, for the seven or eight room house it is usually found practical to put the sleeping rooms on the second floor. A six-room house and what should perhaps be called an eight-room house are shown in this group of homes. Of these the first is an exceedingly attractive bungalow; living room and dining room, two sleeping rooms and a sleeping porch all on one floor. The small hall secludes what might be called the owners' suite, bedroom, sleeping porch and bath room, from the rest of the house. This plan would easily adapt itself to a cottage with sleeping room on the second floor, with stairs lead-





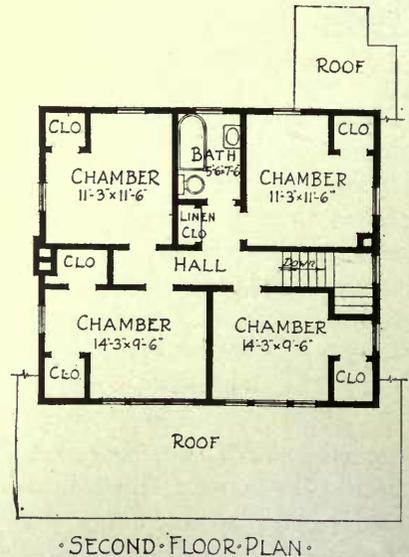
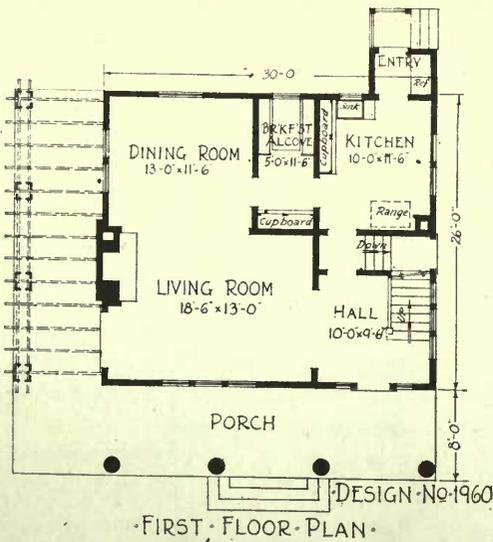
An interesting stucco and brick treatment

ing from the living room where the closet is shown.

The porch is inviting. It is entered at the side of the house and the stucco of the porch makes an excellent background for the planting across the front of the house. The entrance from the porch is into the living room, a pleasing and well proportioned room. Beyond the living room is the dining room, which has a cleverly placed outside entrance just visible in the photograph. The dining room and kitchen are connected through a pantry, well supplied with cupboards and serving space. The kitchen has two win-

dows, one on either side of the door, lighting the sink and the range. Notice that the sink stands against the wall of the bath room so that all the plumbing in the house is closely concentrated.

There is a full basement under the house, the concrete foundations just showing above the grade, the shingles of the exterior coming down over. The shingles are laid in alternating wide and narrow courses. The use of white cement for the outside chimney and porch piers with the brick coping for the porch work makes an unusual and very attractive feature of the design.



The house with the gambrel room is nearly square. The plan is of a type which has been very largely used and proved very acceptable to the householder. It is a very elastic plan, and with slight variations fits itself into many needs. With a wider hall and kitchen, space is made for a coat closet opposite the basement steps, and a narrow run of steps from the kitchen to the landing.

The entrance is into this square hall, which may be used as a reception hall.

As shown, the hall, living room, and

not left unused during the greater part of the day. With the lighter type of furnishing now being used instead of the older type of "dining room set" of big heavy table and chairs equally heavy in design, the gate-leg table may be pushed back, or the refectory table placed under the windows and the space immediately becomes a part of the living room.

The breakfast alcove is conveniently placed between the dining room and kitchen, in the space once occupied by the conventional "butler's pantry," now de-



A type of home which has proved very satisfactory

dining room are all thrown well together. The fireplace is so located on the long wall that it serves both living and dining rooms, without being so near to the diners as to be uncomfortable. When the dining room is so entirely a part of the living space, a light four-fold screen can be set between the table and the open side of the room to give a certain amount of seclusion while the table is being prepared, and while it is being cleared.

Such an arrangement has the advantage that the space of the dining room is

function with the passing of the butler, lost in the mazes of the servant problem. This alcove, however, serves a double purpose. Not only may the breakfast or lunch be served here in the servantless days, but it also may be used as a serving pantry. The 5-foot cupboard across the end takes the place of the china cupboard so often built into the dining room.

There are four chambers and bath on the second floor, with closets under the low part of the gambrel roof.

INSIDE THE HOUSE

Decoration and Furnishing

VIRGINIA ROBIE, EDITOR

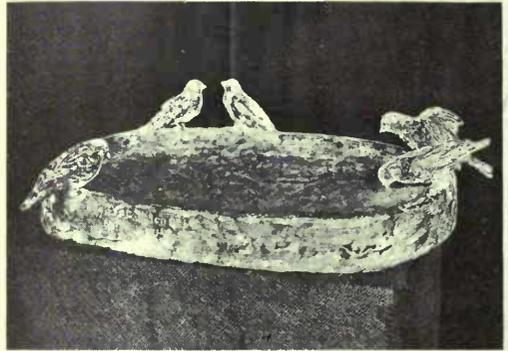
Furnishing the Garden

THIS is the time of year when seed catalogues make a strong appeal, and the gardens of the mind bloom in profusion. Also it is an opportune moment to plan garden accessories, weighing the merits between sun-dials and bird baths.

Now that various compositions have supplemented stone, marble and bronze, it is possible for the simple garden to have its embellishments, and rightly chosen, they add much to beauty and usefulness.

Every garden should have provision for birds, even if only a home made affair. Small birds like shallow waters and bigger birds, naturally, a deeper pool. The composition bird baths with graduated depths seem very popular with all classes of the feathered tribe. The "Audubon" bird bath, endorsed by the societies of that name, has been mentioned in these columns before, but is worthy a second reference. It is especially designed to meet the needs of timid birds as well as those who take kindly to a cold, deep plunge. It is made of composition stone and placed on the market by the New York studios which also make sun-dials, garden statuary, benches, etc.

Everyone who has watched the frantic attempts of sparrows to take cold dips in street puddles, or the movements of more delicately attuned birds following the garden hose over hard pavements, knows



Bird bath designed by Margaret Achelis

that cleanliness is achieved with much wear and tear, loss of feathers and, no doubt, tempers.

Elaborate and often beautifully adorned baths are not always popular. Birds have been known to pass by sculptured marble preferring a discarded pan which happened to have agreeable proportions.

Several years ago I had the pleasure of visiting one of the most beautiful of the many wonderful gardens at Bar Harbor. It was formal as to general design but informal in its rapid and marvelous growth of flowers which showed the brilliancy often found in gardens near the sea. There were pergolas, arbors, a walled old fashioned garden, a water garden, and one exquisitely designed marble bird bath, balancing a sun-dial in the symmetry of the garden, both from the hand of a famous sculptor.

I noticed that the birds paid little at-

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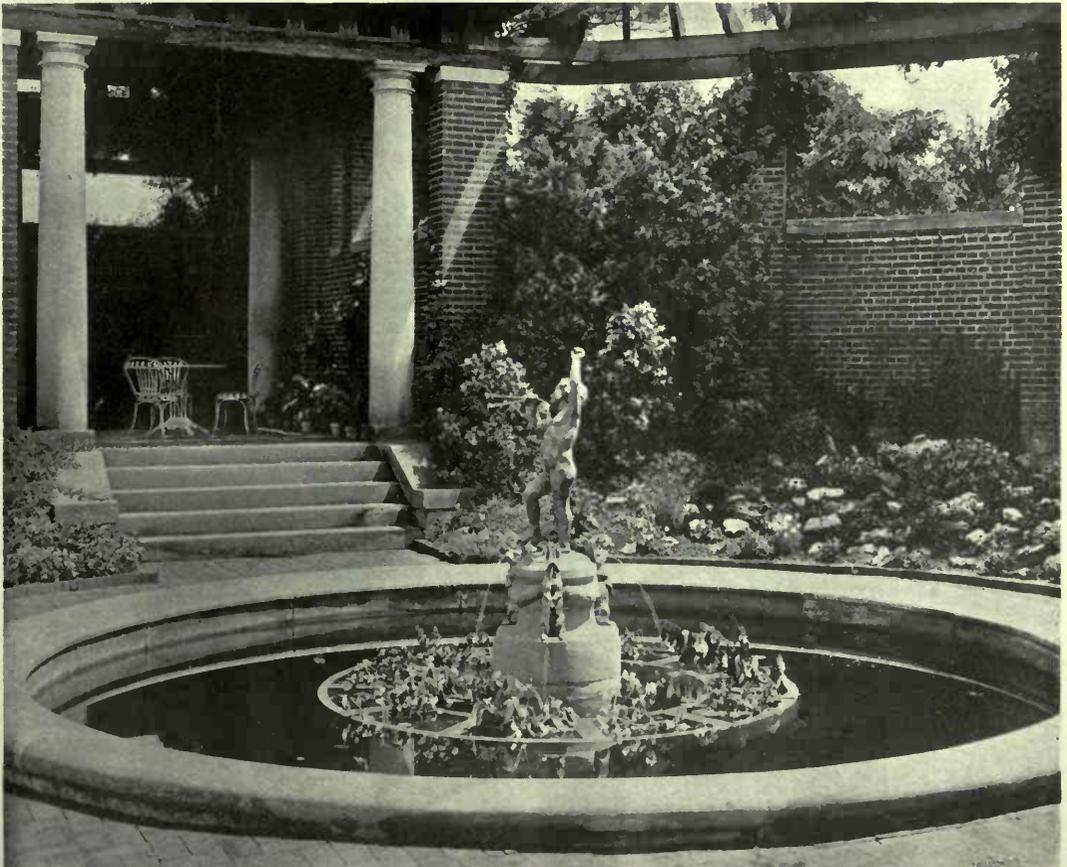
attention to the marble font, lighting in numbers around the rim of a shallow basin, upheld by a bronze nymph in a pool of water lilies. Rain kept the basin well filled and the birds had a beautiful time.

I asked the Scotch gardener if he did not approve their taste. "Madam," he answered, "birds always take the best, whether it's cherries or water. It's just so in Scotland."

Since then I have seen a bronze bath designed by Margaret J. Achelis, which seemed to have every attribute for enjoyable splashing, with the addition of beauty and a very happy thought. I imagine

that it is sometimes difficult to tell the real birds from those in bronze, when the bathing hour is at its height.

Sun-dials have a charm, difficult to define. They can hardly be called necessities, indeed, very often are poor time-keepers, owing to the fact that the dial-plates have not been correctly adjusted. Both the latitude and the longitude of a locality must be taken into consideration, which will need the services of one who understands these mathematical matters to a nicety. Many dials fail to register, on the brightest day, and thus poorly fill their mission, although, undoubtedly, pro-



Designed by Helen Farnsworth Mears

Fountain of Joy which has been placed in a Kentucky garden

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viding a picturesque interest in the simplest garden.

Many beautiful designs in sun-dials have been made of late years, particularly in that active period of achievement just before the war.

Exhibitions of garden sculpture are held from time to time in which dials, fountains and other out-door themes are delightfully presented. Fountains have inspired many exquisite fancies, and several sculptors, notably Janet Scudder, Helen Farnsworth Mears, Cora M. Holden and Enid Yandell are famous in this field. The frog and turtle fountains made by Miss Scudder are well known. In quite a different view is the "Fountain of Joy" by Helen Farnsworth Mears, in

which four delightful rabbits seem listening to the pipes played by a youthful Pan, who forms the chief point of interest in the composition. Water flows from the mouths of the captivating rabbits into a basin below, filled with flowers. Sometime ago this bronze was exhibited at the Gorham Galleries in New York City, as was the bird bath by Miss Achelis. Now the fountain has been placed in a Kentucky garden, the home of Miss Lucy Norton, Louisville, and Pan and the rabbits are entirely happy.

Naturally these beautiful works of art are not for garden owners of small means, whose horizon line of accomplishment must be limited to a wooden bench or two, attractively placed; or to home-



Interesting arrangement of flower urns in a Southern garden



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made achievements in concrete. Some very interesting things have been turned out by clever amateurs in the latter line.

Books may be obtained in which directions are clearly set forth for the making of all kinds of simple garden ornaments and furniture. Catalogues of standard designs may be studied, and volumes on gardens of the past read for inspiration. It is a broad subject when one begins to look beneath the surface, and always must it be remembered that possession is not nine points in enjoyment. Moreover, there are certain books which help us little in the practical methods of actual garden making, which yet have so much outdoor feeling, so much charm, so much of the philosophy of growing things, that they should be read by every owner of a rose bush.

Such a book is "The Four Gardens," published several years ago by the Lippincotts, and containing more human nature than is usually packed into vol-

umes ten times the size. It is a little book—a little book with a big outlook. It will not help you in picking out seeds for a Northwest climate, nor for any spot in America for that matter, but it will guide you in the massing of color and in garden design. It will offer the greatest aid in lines which touch but remotely real garden problems. Possibly the description of the purple garden will assist those wishing a one-color effect in this rather difficult color scheme.

There is a sun-dial in one of the chapters worth duplicating in outline and motto.

It is clearly illustrated against a background of roses. Years ago George Herbert, the English poet, wrote the lines: "There is an hour in which a man might be happy all his life, could he but find it."

But Herbert never found it, nor has anyone yet, who comes to the garden to pick roses.

The Selection of Tiles

INASMUCH as nearly every room on the main floor of a house now has a fireplace, the question of tiling in relation to this important feature must be considered. Possibly a brick chimney-piece is used in the living room and hearthtiles only are needed. Possibly the hearth is bricked, and if so, the matter is settled. But the hall or dining room possibly has a wooden mantel, and tiles are needed there. The choice is so extensive that before a selection is made many things must be taken into consideration—the wall treatment,

whether wall paper or rough plaster, paneling or textile, the color and character of the woodwork, even the furniture and the rugs if these be already purchased. There are foreign tiles of many descriptions and beautiful American tiles of every conceivable kind—plain and decorated—of pottery, of porcelain, of glass, glazed and unglazed.

It is a mistake to put the heavy unglazed tile in a delicately columned colonial mantel, or to use the small decorated tile in a room finished in rough cast plaster. The sense of fitness which brings



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plaster and oak beams together should extend to the tiles. The beauty of the large unglazed specimen in soft greens, ivories, dull yellows, light browns, etc., will be realized by those who have plastered rooms to furnish—also the great charm of the ornamental tile, likewise unglazed, in such simple motifs as have been described. In glazed tiles there are, among other things, numerous Dutch subjects—pictorial and conventionalized, some in old blues and others in the Dutch combination of blue, yellow and green. Many of these are copies of old subjects and with the right setting are extremely interesting.

There are irridescent tiles much favored by certain architects for very simple mantels, and wonderful they are in color and design. From the De Morgan pottery first came this type—really a revival of the old lustered tile of Moorish origin. American makers have now taken up luster schemes, and the range of prices is extensive.

The blue and green luster specimens turning to purple in certain lights are wonderfully effective with severely plain fireplaces of oak or mahogany. Under some circumstances they are decidedly pleasing with white paint, but not, however, with a fireplace on strictly colonial lines. There is a deep pink in luster which is usually combined with an old ivory tone, and this combination is most

attractive in rooms where ivory paint is used and pink is the dominant color in the furnishing. Absolute matching is not always necessary, in fact, is sometimes to be avoided, but a certain fitness must be attained or the tile question has been poorly handled.

The beauty of old Moorish wall tiling needs no emphasis to those who have been in the Alhambra. It is only necessary to mention the Gate of Justice, the Hall of the Sisters, and other rooms now dismantled of nearly everything but their superb tile decorations. The richness and softness of the blues, greens, old pinks and yellows are beyond description. They cannot be reproduced exactly even in the land of their birth, yet some excellent suggestions have been made in this country.

In a country house near Chicago one room, the dining room, has a wainscot of old Moorish tiles brought back years ago from Spain. Above the wainscoted walls is hung a grayish blue canvas, repeating one of the prominent tones in the tiles. The woodwork is ivory white, deep ivory, the color used in the background of the tiles. The mantel is without tiling—a very plain design in wood painted to match the trim. Over the narrow shelf are Japanese prints in blues, ivories and soft pinks, and they fit well into their surroundings.



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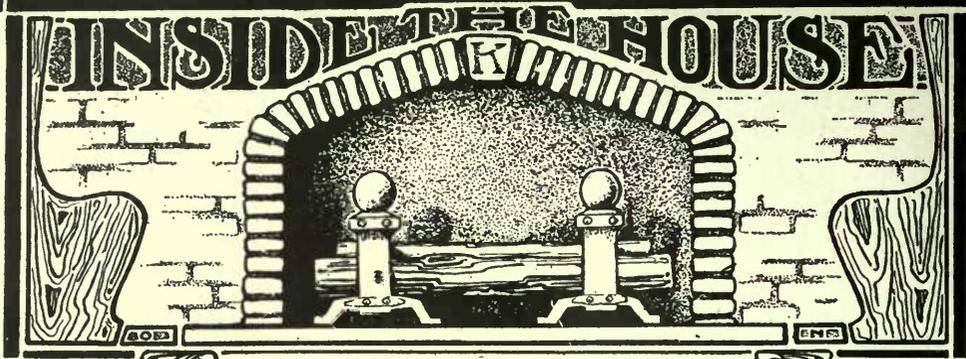
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ANSWERS TO QUESTIONS ON INTERIOR DECORATION

— Letters intended for answer through these columns or by mail should be addressed to "Keith's Decorative Service" and should give all information possible as to exposure of rooms, finish of woodwork, colors preferred, etc. Send diagram of floor plan. Enclose return postage.

For the New Home.

W. J. S.: Will you kindly give me your idea for the decoration and furnishing of my new home.

First, I shall explain to you that my husband is a practicing physician and we built a new home in this little town about ten years ago. You were so nice to suggest and also to answer questions at that time, I feel like asking you again for help on the same subject. We are moving to a larger place when spring comes—a town of about 8,000 people. Have bought a new home in a good part of town. It is a corner lot which is $93\frac{1}{2}$ feet wide and 150 feet deep, the front facing the west and the cross street running down by the north side.

The house has been built two years and seems to be modern in most of the arrangement. I am enclosing a rough outline of the house so it will give you some idea about it. The living room connects with dining room by a pair of French doors. Another pair of French doors connects this same room with back hall. The living room has been tinted a shade of green. Is this correct color? The other rooms are snow white plaster. When we change the walls do you advise tinting the plaster or using paper?

There is one finished bedroom up stairs with south exposure, and the sleeping porch is also up stairs and has a north, east and south exposure. The shades for all the house are two color, green inside and white outside. Please tell me what

kind of curtains for all the house. I want the house nicely furnished but not so very expensive.

The new home has oak finished woodwork for living room and dining room, with hardwood floors for both rooms. The woodwork for the other rooms is pretty but I can't describe it exactly. I have an oak buffet. My dining room table is an old one; it looks to be of walnut; an extension table with four legs. The top is not finished nicely enough to leave it bare. Do you think I could have a 54-inch veneered top made and fit it over the old table? It seems the four and six-legged tables are later than the one big leg in center. Dining tables as well as all other furniture are so high in price, I should like to postpone buying.

I am anxious to know just what kind of curtains I shall buy, especially for the windows and small windows that front both streets; and also how shall I hang them? What shall I get for front door? How shall I hang pictures on the plastered walls? I do not want to break plaster for we will not cover walls, if at all, for quite a while yet. We admire pictures very much and have several pretty ones.

Ans.: For wall decorations for your home would suggest the following: The green tint on your north living room is by no means correct. This should be washed off and I should use papers for all of the rooms. There are so many very artistic papers nowadays. For the living room would use a plain or two-tone pa-

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per in rather of a tannish color to harmonize with the oak woodwork. Nothing in too definite color or pattern. For the dining room would use a paper of blue, so as to make the color scheme of this room blue. The bedroom walls might be tinted in a soft gray color or there are so many pretty bedroom papers that could be had that it would be very satisfactory to paper the walls. Window shades should be reversed using the green outside and white inside.

Regarding the curtains and over-draperies. Would use a lace net curtain alike in living room and dining room in ecru color. Over-draperies for living room could be made of either a plain velvet or sunfast material. A deep shade of mulberry would be a good color to carry out, and blue in the dining room. Would use the same net as used for windows on the two pair of French doors and front door, shirring on rods top and bottom with one inch heading. The nets for windows should also be shirred with one inch heading on $\frac{3}{8}$ inch brass rods. The over-draperies could be made with a pinch pleated valance or just the side curtains as desired. If windows are high enough would use valances.

Plain sunfast or cretonnes could be used for bedroom over-draperies.

Regarding the dining room furniture. It would be much more desirable to buy a new suite either in walnut or brown mahogany.

You might have a new top made for your table, but even then your oak buffet would not match it and you have no chairs to go with it, and new ones would match neither the table nor buffet, so you would have at best a very unsatisfactory mixture and it would cost considerable to have a new top made for your old table.

Would certainly advise your hanging pictures but would not hang them from the plaster. Get a picture moulding to match the woodwork and put it at the angle of wall and ceiling. When you decorate you will have to have it, and that could be put up now as well as to wait until later.

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MINNEAPOLIS, MINN.





Living Room and Dining Room

L. R.—Please advise me as to interior decoration of living room and dining room of an eight-room house (stucco and pressed brick). Am enclosing a sketch showing the arrangement of windows, doors, etc. Living room is on southeast; dining room has west windows, and windows on south upon the porch. The two rooms have the hall between. Will have birch floors throughout, also painted walls.

In the living room I should like to use brown as predominating color. I do not wish to use reed furniture except, perhaps, in the sun room, which is off the living room on the east, French doors between.

How would green be for the predominating color in dining room, with walnut furniture; what should woodwork be? I think old ivory finished woodwork here would be pretty, but do not want too many rooms with light woodwork. The kitchen, bath room and one bedroom will be white, or light.

Ans.: We make the following suggestions:

Living room, woodwork mahogany or walnut finish; ceiling, light tan. We suggest using split width damask over-curtains hanging to bottom of apron of window, or to the floor if seat or radiators do not interfere with same; also using shaped lambrequins made on buckram, the same lined with cream sateen; also shaped band loops of velvet—these are made ready to hang on corner board and rod. Velvet can be used for portieres to hall.

In the dining room, we would suggest old ivory woodwork, antiqued in soft green or blue, the color being taken from your color scheme. We suggest that you use the new special color, cafe au lait. Would use cretonne for side over-curtains, with French pleated valance of same material; or you could use either green or blue velvet on a loose shaped valance, using bullion fringe, and pleated.

A Sun Parlor.

B. M. O.: We are adding a small sun parlor to our dining room this spring and I would like to ask your advice about finishing. It will be 13x7 feet. The living room is finished in light oak, and we wondered if we could finish sun parlor in a cheaper wood, then paint and enamel it, and what color would you suggest? It has an east and south exposure. Also what would you suggest or advise for window hangings? Our living room is done in tans and brown with over-drapes at windows in heavy figured cretonne.

Ans.: As you suggest, we would advise finishing woodwork in ivory enamel. Since you have cretonne over-draperies in the living room would not use it in the sun parlor, but would use a lace shade at each window on rollers with scalloped bottoms, trimmed with fringe and cord tassel. Overdrapery of plain sunfast made up with side curtains and full valance.

If windows are arranged in groups, would treat each group as one window so far as over-draperies are concerned. Use some color that would match up with the predominating color in cretonne in living room. If blue would be a possible color would use it. Finish walls in plain tan.

Natural Finish for Wood Work.

A. B. C.: Do you advise finishing woodwork in the natural color, or is it better to stain it before finishing?

Ans.: The wood finish in a room generally gives a key to the decorative scheme which is to be used. In many woods, in the natural state, there is a yellowish, or raw umber tone, which, when a finishing coat of varnish or oil has been given, is not a very good color, and at the same time is not sufficiently positive to give the key needed in the decorative scheme. If at least a slight stain is given the wood it can be blended into the desired color scheme. Otherwise the color scheme must be built around the tone of the woodwork.

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It is called "Beautiful Birch for Beautiful Woodwork" and is a regular text book on interior beautification. Shall we send it?

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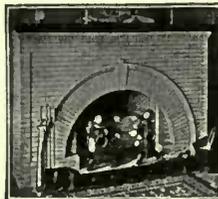
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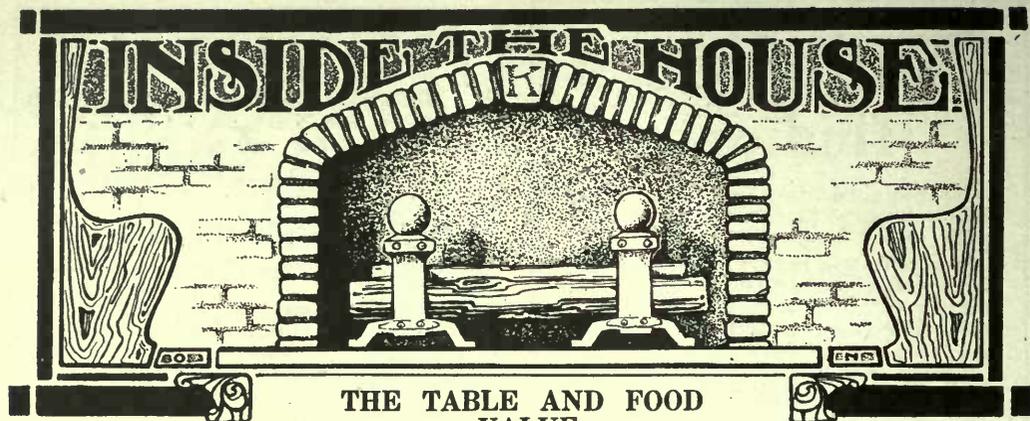
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Using Left-Over Meat

Elsie Fjelstad Radder

SEVERAL days ago I called upon a friend of mine, who has achieved quite a reputation for economy and variety in cooking. In my estimation she is about the best cook that every was and I wanted to get some new suggestions.

I found her making out her menus for the next week. She greeted me with: "This wouldn't be such a bad job if it wasn't for the meat bits which have been left over."

Immediately I was all interest. Meat bits, too, had been my biggest problem. Together we resolved on the plan of calling up a dozen or so of our friends and asking them for their best meat dish made of left-over meat.

Following are the choicest recipes we secured:

Scalloped Chicken.

Butter a baking dish. Arrange alternate layers of cold, cooked, chicken, which has been sliced, and boiled macaroni or rice. Pour over white, brown or tomato sauce, according to the taste of the family. Cover with buttered cracker crumbs and bake in the oven until the crumbs are a nice, appetizing brown.

Blanquette of Veal.

Heat two cups of cold veal, which has been cut into strips, in one and one-half cups of white sauce made of milk, fat,

salt and flour. Arrange a platter with a border of mashed potatoes and place the veal in the center. Sprinkle, over all, finely chopped parsley and serve immediately.

Barbecued Lamb.

Cut cold roast lamb in thin slices and heat in the following sauce: Two tablespoons melted butter, three-fourths tablespoon vinegar, one-fourth cup currant jelly, one-fourth teaspoon French mustard, and salt and red pepper to taste.

Chicken Souffle.

Make a sauce of two cups of scalded milk, one-third cup butter, one-third cup flour, one teaspoon salt, and a pinch of pepper. Add one-half cup stale bread crumbs and cook two minutes. Remove from fire and add two cups of cold cooked, finely chopped chicken, yolks of three eggs, one tablespoon finely chopped parsley and fold into the beaten whites of three eggs. Turn in a buttered baking dish and bake thirty-five minutes in a slow oven. Serve with mushroom sauce made as follows: cook one-half slice onion in two tablespoons melted butter until slightly browned; remove onion and stir butter until well browned; add three tablespoons flour mixed with salt and pepper seasonings, and brown the butter and flour. Then add one cup



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INSIDE THE HOUSE



of brown stock and boil two minutes. Add one-quarter can mushrooms, drained, rinsed and cut into cubes.

Beefsteak Pie.

Cut remnants of cold broiled steak or roast beef in one-inch cubes. Cover with boiling water, add one-half onion, and cook slowly one hour. Remove onion, thicken gravy with flour diluted with cold water and season with salt and pepper. Add potatoes cut in one-fourth inch cubes, which have been parboiled eight minutes in boiling salted water. Put in a buttered pudding dish, cool and cover with baking powder biscuit mixture or pie crust. Bake in a hot oven.

Corned Beef Hash with Beets.

When preparing corned beef hash, add one-half as much finely chopped cooked beets as potatoes. Cold roast beef or one-half cold roast and one-half corned beef may be used.

Chicken Hollandaise.

Cook one and one-half tablespoons of butter and one teaspoon of finely chopped onion for five minutes; add two tablespoons of cornstarch and one cup of chicken stock gradually. Add one teaspoon of lemon juice, one-third cup finely chopped celery, one-fourth teaspoon salt, a few grains of paprika and one cup cold chicken cut in cubes. When well heated add yolk of one egg slightly beaten and cook one minute. Serve with buttered graham toast.

Casserole of Rice and Meat.

Line a buttered dish with steamed rice. Fill the center with two cups cold, finely chopped, cooked mutton, highly seasoned with salt, pepper, red pepper, celery salt, onion juice and lemon juice. Then add one-fourth cup cracker crumbs, one egg, slightly beaten, and enough hot water or stock to moisten. Cover meat with steamed rice. Place over the top a buttered paper to keep out the moisture and steam forty-five minutes. Serve on a platter surrounded with tomato sauce. Other kinds of cold meat may be used in the same way.

Cottage Pie.

Cover the bottom of a small greased baking dish with hot mashed potato. Add a thick layer of roast beef, chopped or cut into pieces, seasoned with salt, pepper and a few drops of onion juice, and moistened with some of the gravy. Cover with a thin layer of mashed potato and put into a hot oven long enough to heat through.

Salmon Box.

Line a bread pan which has been buttered with warm steamed rice. Fill the center with cold flaked salmon, seasoned with salt, pepper and nutmeg. Cover with a thin layer of rice and steam one hour. Serve with an egg sauce, made as follows: Melt one-sixth of a cup of butter, add three tablespoons flour, salt and pepper and pour on gradually one and one-half cups hot water. Boil five minutes and then add the beaten yolks of two eggs and one-sixth cup of butter cut in small pieces. One-sixth of a cup of butter is a little less than 3 tablespoons, as there are 16 of the latter to a cup measure.

Minced Lamb on Toast.

Remove dry pieces of skin and gristle from cold roast lamb and then chop the meat. Heat in a well buttered frying pan, season with salt, pepper and celery salt and moisten with a little hot water or stock. Pour over small slices of buttered toast and serve as a luncheon dish. Other meats may be prepared in this way.

Scalloped Lamb.

Remove skin and fat from thin slices of cold roast lamb and sprinkle with salt and pepper. Cover the bottom of a buttered baking dish with buttered cracker crumbs. Cover with a layer of meat and then a layer of boiled macaroni. Pour on tomato sauce and cover with buttered cracker crumbs. Bake in a hot oven until crumbs are brown. Other meats may be prepared this same way and boiled rice may be used instead of the macaroni.

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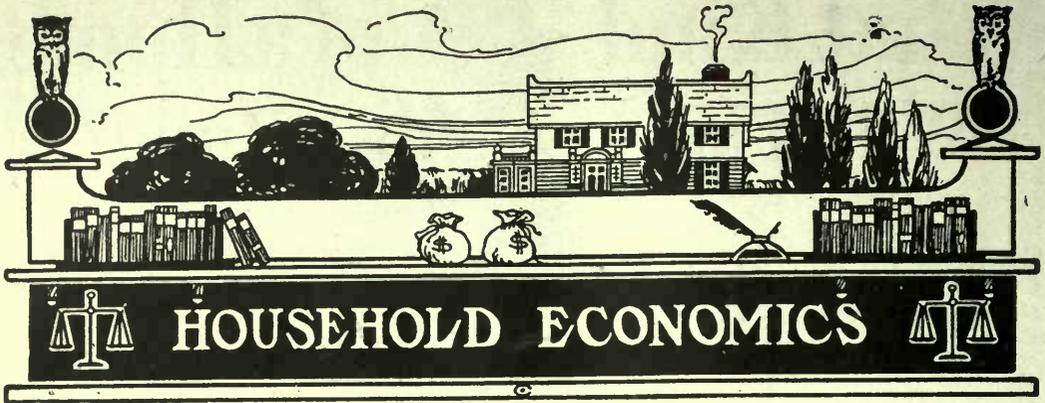
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MINNEAPOLIS, MINN.



On Washing Dishes

 S there a woman anywhere who really likes to wash dishes? One who likes the feeling of the warm soapy water and the smooth dishes under hand, who takes a pleasure in finding the minimum of motions necessary to get the piled up dishes into her dishpan and the clean dishes in her draining pan with rhythm of motion. Then with dishes in the drain pan, with quantities of boiling water,—no, it is not extravagance in the use of much boiling water,—only good sanitation to thoroughly scald dishes— then clean dry towels, which the dishes hardly need and the work is done and well done. No, it is not the thing itself, when conditions are propitious, that makes women “hate” to wash dishes. First, we would venture to say, it is the mental attitude which is traditional and stands against the tyranny of things, and especially the monotony of things. One dainty woman used to say, “If I could just have new dishes, I would not mind.” Second, it is the burden,—again mental—of the pressure of the job which is waiting, probably a pleasanter job which can not be begun until the dishes are washed. Some progressive women get around this difficulty by leaving the dishes, perhaps doing them only once a day, which is a logical thing to do if the dishes are so prepared that they do not become more difficult by standing.

Here is the method pursued by a dear young-old lady who loves to have her

friends about her. After breakfast in the morning she stacks the breakfast dishes in a place prepared for them, preferably where they can be sprayed with water. After lunch the luncheon dishes are added. In the late afternoon, four or five o'clock, a helper comes in, by prearrangement, and washes all the dishes, consults with the housekeeper and prepares vegetables or desserts or such dishes as may be prepared the day before for the next day's luncheon and breakfast. She then gets dinner, serves it, and washes dishes; leaving everything in readiness for breakfast the next morning. Three or four hours' work in this way leaves the housekeeper comparatively free from the burden of the work, yet able to entertain her friends as she wishes.

Anti-Dish Wiping Drive.

In some communities a drive has been put on by Home Economic circles against the wiping of dishes. No, this is not a masculine joke, nor did it originate with protesting husbands, who have found themselves drafted into the service “since Ann is gone,” nor is it influenced by the high school girl, nor yet by the boy who must “help mother” before he can go out to play with “the gang.” The wiping of dishes is an insanitary practice, according to the best authorities on home sanitation. When anything has been sterilized in a hospital it is kept from the contamination of anything touching it. It is just so



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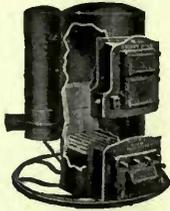
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INSIDE THE HOUSE



with dishes. They should be set to drain in such a position that the boiling water will cover for an instant at least, every part of the surface and pass off so quickly that no sediment will remain. A draining pan which allows a little water to stand over parts of the dishes, or to run off too slowly, will not leave the dishes in perfect condition. Finding dishes in this way, a little rough from sediment left by the water, the housekeeper feels impelled to wipe them, but this is the fault of the draining, not of the method.

A Home Made Dish Washer.

As with so many labor saving devices the first cost stands in the way of placing a dishwasher in every home kitchen. But that is no reason why one should not have the advantages of some of the features of these very useful devices. Dishes taken from the table should be prepared for placing in a dishwasher by first being cleaned with a little rubber scraper, such as can be obtained at any ten cent store. One sweeping motion of this little utensil leaves the dish practically clean without being sloppy. Let us have a home made dishwasher. Draining pans and wire baskets of many types may be bought, or may be made to order, which will hold dishes piled so that they do not closely touch one another, and so that the water can circulate thoroughly around them. There are also baskets for holding silver. The dishes may be cleaned and stacked in this drain pan as though they were to be placed in a standard dishwasher. A soap powder or some of the newer products which take the place of soap in dishwashing may be scattered over the dishes. A few spoonsful of salt may be used for this purpose. Then attach a common bath hose to the hot water faucet and spray the dishes so thoroughly that no spot escapes. If desired a rubber sink stopper may be used to hold the soapy water in the sink until the dishes are fully washed. Then remove the stopper and spray again with clear boiling water, being sure that one end of the draining pan is one to two inches higher than the other to insure quick drainage. Use plenty of boiling

water, then let the dishes stand until dry, and the deed is done.

A rubber scraper and sink stopper from the ten cent store, a well arranged draining pan,—which can be developed from an office filing basket, and a bath spray, together with plenty of hot running water, and you have the essentials of a first-class modern dishwasher. In fact, the water can even be poured from the spout of a tea kettle through a spray attachment, and the same thing can be done at the summer cottage where there is not running water.

Save on the Gas Bill.

The average housewife spends for four times the amount of gas that is necessary for cooking a meal and at the same time positively injures food values and quality of the articles she is cooking, according to an authority. To get the greatest amount of heat units from a gas range the flame should not be turned any higher than will give a perfect blue flame. When the flames become a yellowish red you are wasting gas and getting a heat that not only smokes and smudges your kitchen utensils, but decreases their longevity to one-half.

The flame should be about one-half inch of clear blue, and after the article you are cooking comes to a boiling point reduce it to a point that will just keep it boiling. This is equally true in the oven. Invariably the gas is turned too high for baking and the bread or cake is burned. This also means waste of gas and a constant anxiety about the oven which would not be necessary if gas were used at a lower temperature.

Remove Fresh Blood Stain.

To take out fresh blood stains on silk or other material from finger pricks, chew a piece of cotton thread and wipe off the stain with it.

To Make Summer Pillows.

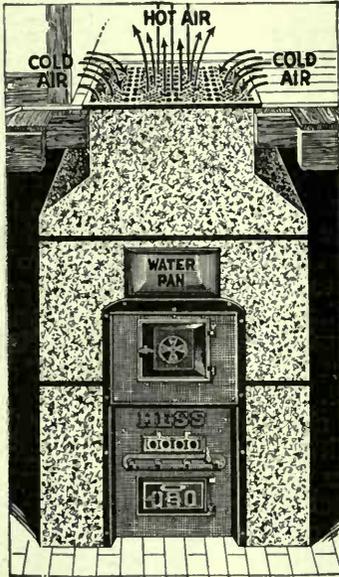
To make summer porch pillows, dye a heavy grade of unbleached muslin. The muslin takes the dye unevenly and so has the lovely effect of hand-dyed linen.

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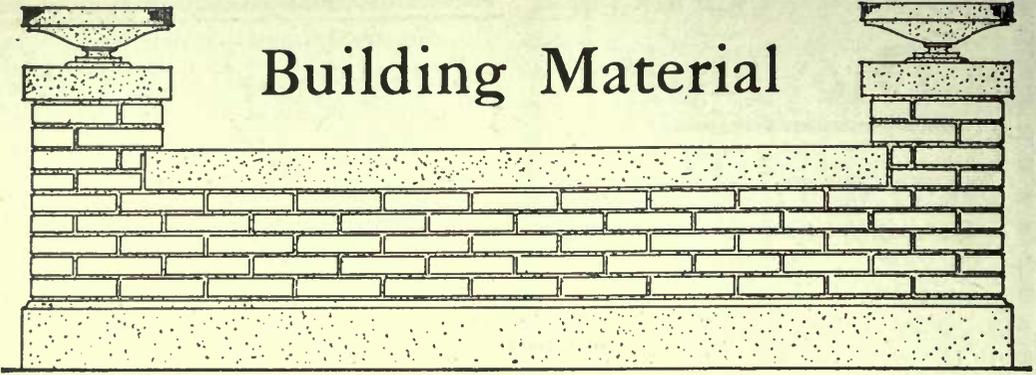
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More than that, have the surface put into proper condition for painting. "As well serve food in unwashed dishes as to put new paint on a dirty, rusty, greasy, dusty, wet, or unbrushed surface." It is said by paint authorities that 70 per cent of paint is wasted by not conforming to proper painting conditions.

A woman called up the Paintmaster and said, "I can't make the oil stain, I have just bought at the paint shop, stay on the woodwork in the bathroom." Investigation developed that she had bought some light oak oil stain for woodwork that was highly enameled, and in getting instructions the clerk had not told her that the enamel and the undercoats would first have to be removed, so that the oil stain could be applied to the bare wood.

To Paint Burlap.

Another woman entered a paint store and stated that she wanted to paint the burlap on her dining room walls a light tan. The clerk sold her some glue size, which she mixed with water and applied

to the burlap so that the paint would adhere.

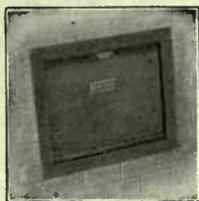
As a result, the water loosened up the paste which held the burlap on the wall, and the cloth became full of blisters. After waiting some time for it to dry, she began to apply the light tan paint. A quart should have been sufficient, but she used a whole gallon, and then had a space of about 10 square feet that had not been touched.

Glue size should never be used on burlap. Either a varnish or a regular house paint may be used for sizing, as these will not affect the paste. They fill up the burlap and make an ideal surface to receive a flat paint.

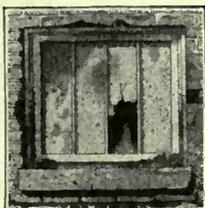
Paint Brushes.

We received a letter not long since from a young lady who started to do over a bedroom floor. She applied a graining compound, succeeded in doing a good job, and then applied the floor varnish. But she wrote that the varnish puddled, and would not stay put. Investigation developed that the graining compound was applied with a brush that had previously been used for oil paint, and some of the oil remained in the brush, making glossy spots on the floor to which the varnish would not adhere. Graining compound is a water compound, and as with any other special piece of work, it

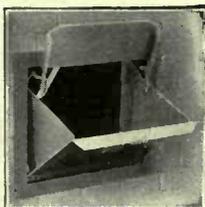
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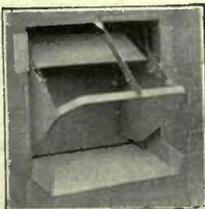
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is advisable to have a new, clean brush.

"What is the matter with your enamel paint?" demanded the customer at the paint shop. "I attempted to do over my bathroom in white, and spent at least two weeks getting the woodwork ready, then applied this enamel, and when it dried it looked as if someone had thrown handfuls of sand all over it. It was certainly disgusting. How do you account for that?"

"Did you buy a new brush for applying the enamel?" asked the salesman. "I sure did," was the answer. "Let me see one of the brushes." The dealer walked over to the showcase, brought out a good grade of brush to the man, ran the bristles across his fingers and little clouds of dust rolled out from them.

"Did you wash the brush?" asked the salesman, answered by a negative.

"There's the cause of the rough finish, When enamel is applied with a dusty brush, a coating is formed around each little particle, magnifying it so that it looks like sand. Some of these little particles are piled up by the brush, also, forming bigger lumps. Varnish does the same."

Kitchen Finish.

A householder writes that he tried to paint the woodwork in his kitchen with a high grade paint, but it wouldn't stick. He started at the top of the door frame, and when he reached the bottom he looked up and found there was no paint left at the top.

The trouble is that the kitchen walls and woodwork are subjected to constant cookery fumes and gases which produce a greasy film. When a rich, oil paint is applied to woodwork containing such a film, naturally it will not take hold.

The first necessary procedure is to thoroughly wash the woodwork with soap and water, rinse it off well, and see that it is perfectly dry. Then apply a coat of flat paint, which contains volatile oils, and it will stay put, because it cuts any remaining grease and destroys it. When the flat paint has dried, the enamel should be applied—and it will stick.

Houses With Fur Overcoats.

"One thing that must be impressed on the people of this country is that we should build real houses," said Dr. John

R. Allen, former director of the Heating Research Bureau, in an address before the Heating Engineers' Society a few weeks before his death."

"I was tremendously struck with that question in moving from Minneapolis down to Pittsburgh. In Pittsburgh, we have a mere 'shed,' at Minneapolis we had a real house. In Minneapolis they build houses with plaster, studs, sheathing and insulating material and then cover it with paper and clapboards. Thus they have houses with fur overcoats on them and every window from attic to cellar is a double window. At Minneapolis I burned less coal for heating with the thermometer at 30° below zero than in Michigan with the thermometer at zero. With high-priced coal, we should build houses to correspond. It costs very little to put on that insulating material, and its cost can be saved in a couple of years by reduction of coal bills. It pays to use the double windows."

"This society should stimulate the building of better houses, so that they will not have to put in such expensive heating plants and it will not be necessary to burn so much fuel, which is a waste of fuel."

Costs.

Building costs and building finances were the chief subjects discussed recently by Mr. O. E. Hawk, of Youngstown, O., before the Ohio Association of Real Estate Boards. Mr. Hawk made several points of very great importance; points which none should overlook when studying the theme of general construction and future prospects. Building Industry quotes Mr. Hawk as saying:

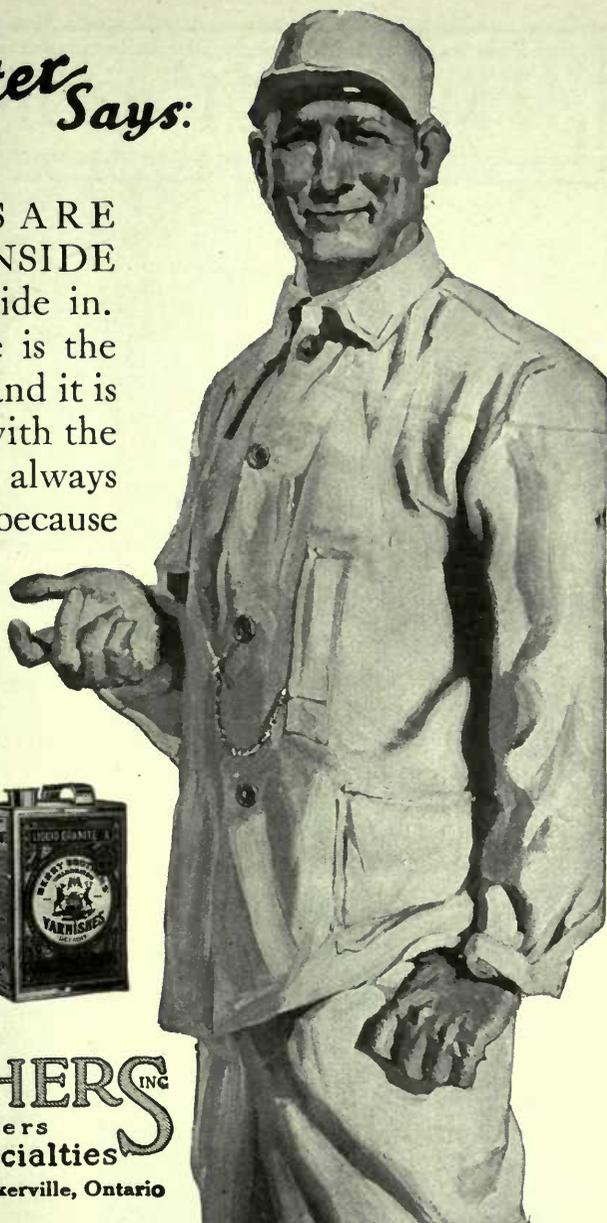
"The living standards in America must be maintained if we are to continue as a democracy, and should improve if we ever hope to render charity useless."

"Increase in population is, after all, the basic cause for increased demand and increased price of everything. If you held a million articles which humanity must have and it were impossible for another one to ever be manufactured, it would be folly to argue that any law, either natural or otherwise, could ever operate to reduce the value of these articles. This is practically the situation with land. Land today is as cheap generally as it can ever be."

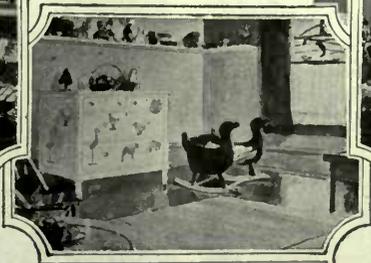
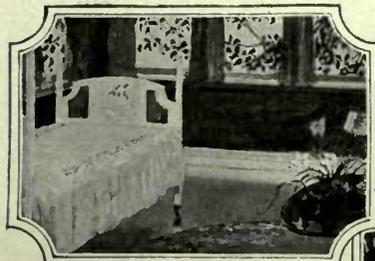
The Luxeberry Painter Says:

"BEAUTIFUL HOMES ARE MADE FROM THE INSIDE out and not from the outside in. The outside of the house is the casket, the jewel is inside, and it is the painter who creates it with the aid of the right finishes. I always use Berry Brothers Finishes because with them I can depend upon producing results that please me and satisfy my customer. I made a notable failure or two with other finishes but it will never occur again."

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MARKET CONDITIONS

The Trend of Prices



A SERIAL story, one of the most exciting and even sensational in its developments is that being staged from day to day in the field of Market Conditions.

Prices which obtained before the war are already ancient history and have lost significance. Those planning for operations during 1921 are chiefly concerned with price trends as they have emerged since the signing of the armistice.

"The war having joggled us hopelessly off the old base," says the American Contractor, "the point of stabilization will be determined only after it has obtained for an appreciable length of time giving supply and demand time to try the basis out. We may be on such a base now and not realize that the point of stabilization has been reached. On the other hand, it may be that the proper level has not been reached and that more violent fluctuations will be in store.

"A clear-cut picture of the period from January first 1919 to January first 1921 yields a certain ground to build 1921 forecasts upon."

The price movement of the five basic building materials: lumber, brick, cement, sand and gravel, steel, has been platted, and the graphic chart shows the peak prices between March and August, 1920.

Prices January, 1919, as a Base.

"For purposes of comparison the prices of materials as of January, 1919, are taken as the base, prices of that month being used as one hundred per cent.

"The average price of building materials fixed upon the above outlined base was below one hundred per cent up to July of 1919. It will be remembered the price of steel dropped early in January of that year and it was steel which was chiefly responsible for keeping down the average. Lumber kept to the January

price until the beginning of the widespread resumption of activity in May when it began going upward by leaps and bounds quickly outdistancing price advances in any other material.

Maximum Prices March, 1920.

"The maximum average of prices was attained in March of 1920, being at that time 141.8 per cent of the January 1919 price. In this month both steel and lumber reached their peak price while cement, common brick, and sand, gravel and crushed stone, which had moved upward more slowly, were still climbing to higher levels. At the close of 1920 such definite recessions had been made that the average price of the five materials was only 19.3 per cent above the base price or the price at the beginning of the post-war period. Portland cement was the only material showing a continuance of the upward trend at the close of the year. Brick was but little used for wartime purposes, many brick producers had ceased production. The fluctuation of brick prices shows a raise from the beginning, slowly at first and then more rapid ascendancy as the demand increased. The peak price was reached between July and August, 1920, the percentage price at that time being 151.3. Since then the most spectacular decline has been in New York City and the average price has dropped to 141.9 per cent.

Wide Variation of Price.

"Brick shows the widest variation in different cities of any of the materials. It is typically a local product, and different conditions make for great variations in cost delivered on the job to contractors."

"We have gone through the period of reckless production of luxuries and semi-luxuries. The psychology of holding back is strong. This psychology was started

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by publicity as much as by real causations. During 1920 the Federal Reserve Board and other powerful agencies counseled the curtailment of credits, and it was indeed necessary that these be curtailed. The press of the country pounded persistently for retrenchment. This general campaign has resulted in slowing up."

Reductions on Heating and Plumbing.

"During the past six months we have traveled a thorny path; the briars of deflation have torn and scratched our industrial structure but have not gone deep," is the picturesque introduction to a statement made by the Roberts-Hamilton Company concerning price reduction and stabilization on heating and plumbing goods. "We have taken a survey of ourselves and found that we are fundamentally sound and that the real power behind industry—courage—is still sound and true."

"Deflation was not orderly; it was almost a riot, but the drastic upheavals are apparently of the past. Business will revive, and with a rush, when public opinion considers prices as being fair."

The peak price was reached in September, 1920, reductions having reached something like 30 per cent from the peak price.

Boilers and radiation are quoted at 15-20 per cent reduction; furnace pipe and fittings 20 per cent; sanitary enamel ware 10 per cent; water systems 10 per cent; fittings 15 per cent.

The 40 per cent advance in freight rates is based on weight and so effects heating and plumbing materials in a marked degree, putting them to a great disadvantage in comparison with lighter materials.

A Survey in Minneapolis.

A survey going into the building price situation has just been completed by the Builders' Exchange of Minneapolis, in connection with the opening of the Building Show. This study revealed that the principal materials entering into construction have undergone a decline in price, ranging from 10 to 40 per cent, since the peaks of high building prices last summer.

Decreases are given as follows:

Lumber	40%
Millwork	30%
Cement	40%
Plaster, Lime	10 to 25%
Plumbing and Heating	20%
Plate Glass	40%

Building supply men assert that one of the most favorable signs is the fact that there is an abundance of supplies of all kinds. While there was a shortage of cement last year, there is a plentiful supply now. Planing mills are prepared to take care of the increased demand.

Many new kinds and forms of building materials have been introduced in the last year, notably new composition board, new kinds of roofing, flax straw products and heating devices. New methods of construction by cement have become popular, and as a result cement-handling machinery of various kinds has been introduced.

Improved building hardware, modern lighting fixtures, sanitary plumbing, new varieties of paint for interior work, as well as exterior, shingle stains and fancy brick are becoming popular in new construction work.



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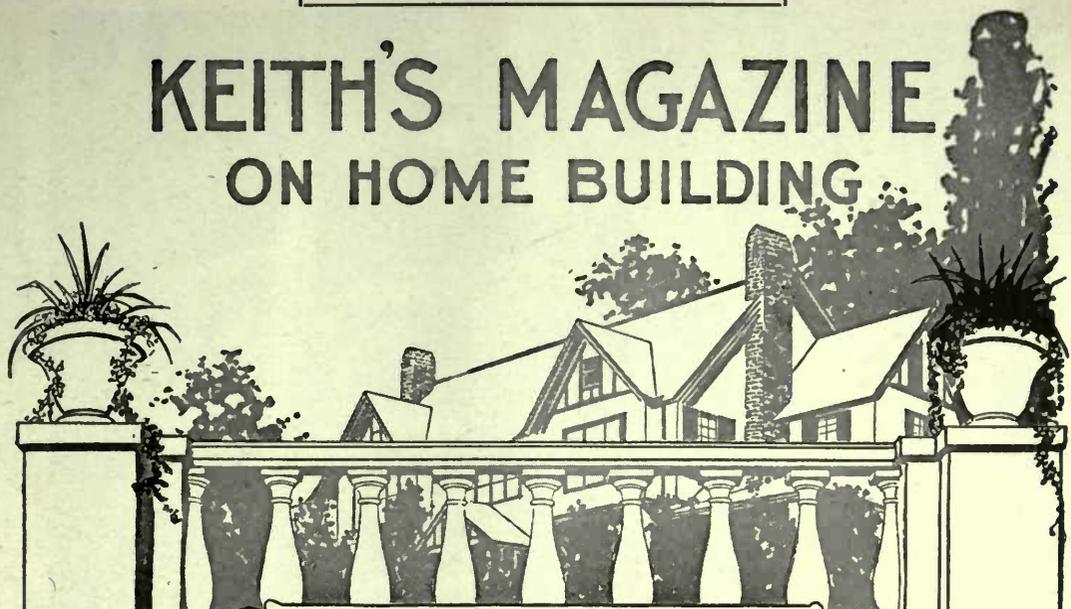
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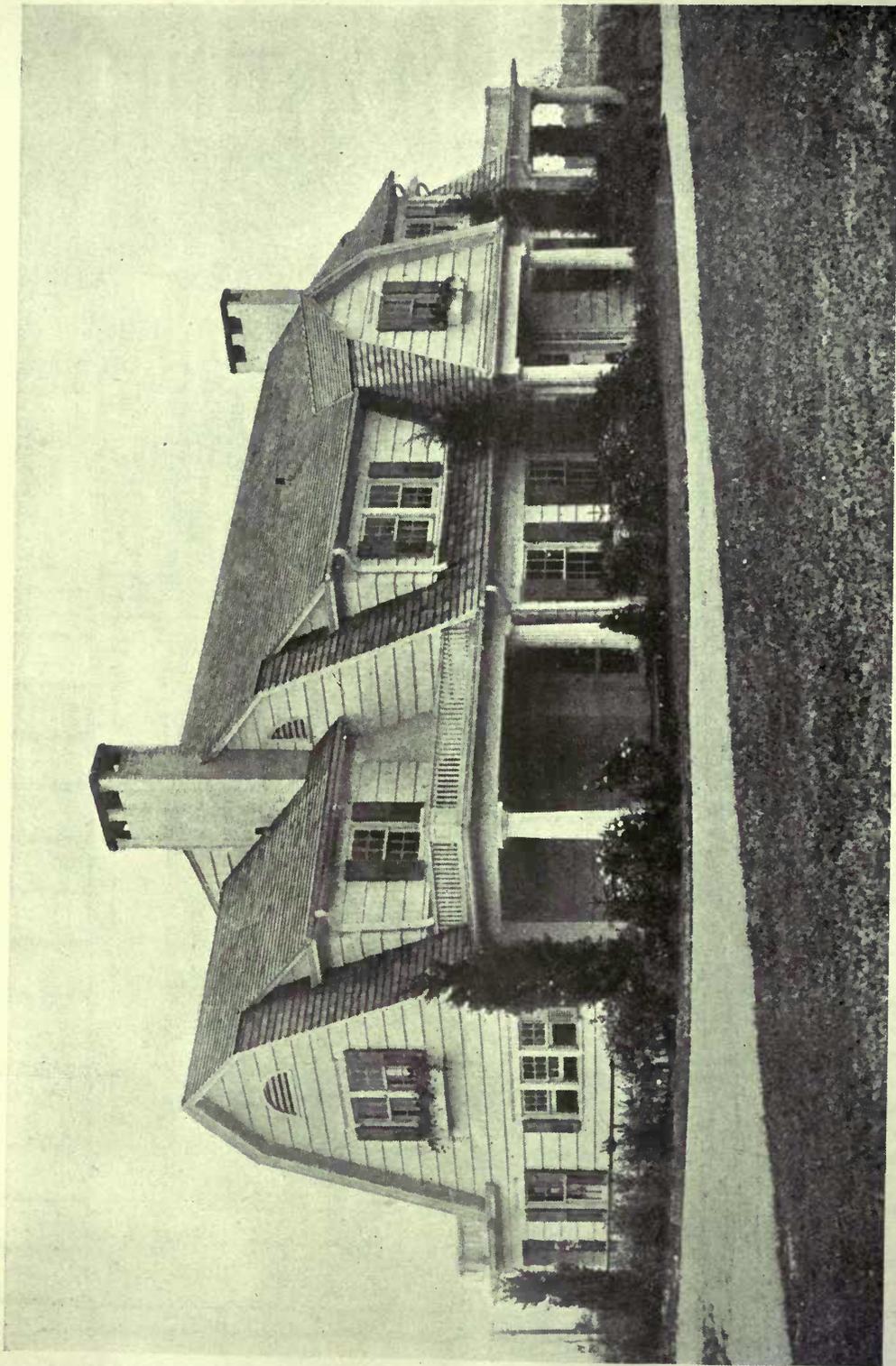


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A charming home on Long Island

Chester A. Patterson, Architect

KEITH'S MAGAZINE

VOL. XLV

APRIL, 1921

No. 4

The Old Builder's Monologue

R. D. Count



HE old builder carefully buttered a piece of toast and frowned at the young couple opposite him at table in the cozy breakfast room.

"Admitting that modern times and usage have changed conditions and customs of the past in instances too numerous to mention," he said, in reply to a previous remark, "it does not follow that everything has changed and matters of principle least of all. Your statement

that present day conditions and high building costs make it more economical for a family to rent instead of owning their home affects one of those unaltered principles.

"In the days of our grandmothers, the first thought of a newly wedded couple was a home of their own and its early attainment was a goal to be striven for, while not infrequently were weddings postponed until the house had been built



A home which is owned—not rented

or purchased by the prospective groom and was ready for immediate occupancy by the bridal couple. The tremendous growth of our cities has done much in later years to neutralize this desire, but now the pendulum swings back and once more there is being reasserted the inherent desire implanted in every human heart to have a home—not a mansion or a castle, just a home.

"The terrific rise in the prices charged for flats, apartments and dwellings during the past two or three years would appear at first thought to be solely to the benefit of the landlords and to the detriment of the tenants, but, improbable though it may seem, there is a great good being done to our country at large by these exorbitant rents. That benefit is this—that it is awakening not only the heads of the present rent-paying families but the forthcoming generation of bridal couples to the desirability and advantages to be derived in owning their place of residence. Habits and customs of a lifetime are not easily broken and the city dweller—born, reared and wedded in an apartment—though always longing for a home, hesitates with fear and foreboding to take the financial plunge. But the hesitation is generally worse than the plunge, and house-owning proves to be similar in this respect to going swimming, for always the shout of those who have already ventured is: 'Come on in, the water's fine!'"

The speaker paused to sip his coffee while his eyes twinkled boyishly at his listeners.

"Thought I better

inject a little moisture into a dry subject," he said with a smile, then continued:

"In considering the matter of building or renting, the fact that appeals most strongly to the average American citizen is that, as a house owner, he is independent. No landlord can raise the rent, he pays no rent; nor can he be ordered out for any reason or whim of the landlord; the property is his. He, as a property owner, is not merely a voter, but one whose opinion and desires carry weight, who is more apt to take an active part in municipal affairs and give serious thought to his community's betterment.

"Why should any wage earner or salaried man pay into the pocket of any landlord twenty, forty or sixty dollars a month for permission to live in a 'two-by-four' apartment with nothing to show but a collection of rent receipts at the end of a year for the money paid out when, on the other hand, the same amount applied on a house contract would give that tenant the privacy, privileges and independence of a home of his own with something of real and substantial value to show after a few years for the money he had expended?"

He glanced expectantly at his duo au-



One can live in an apartment house



A cozy, attractive bungalow home

dience, but as they remained silent he laid aside his napkin and went on.

"There being only one sane answer to be made to the foregoing question, the next decision to be made is whether to buy or build, and the answer to that may be given in the terse sentence: It is much wiser to buy than rent; but far better to build than buy!

"A house which has been built to sell is very rarely as good as the house built for a home. The construction of the purchased house is lighter and often shoddy, the design is frequently unpleasing and never entirely satisfactory, and the many little conveniences dear to the heart of the housewife which are to be found in a home are absent in a house built to sell. True, the man who builds to suit himself will almost invariably expend a larger amount than would be required to purchase a house ready built, and the prospective owner will wisely take this fact into consideration.

"The man who has available sufficient funds to build a home and pay cash is to be envied, yet it is not always done even

then, especially when it would be necessary to withdraw said funds from an investment producing good dividends. Nowadays nearly all house owners build on money borrowed either from the bank or from a building and loan company and consequently more or less time must elapse before they can hold a clear title; still, during that time they have had the use of their property, their payments have been but little greater than they would have paid if renting, their own improvements and the growth of the surrounding community steadily increases the value of their property, and they have established themselves in the eyes of their friends and of the world as being dependable and respectable American citizens."

The veteran produced from his pocket a notebook and pencil and did a few minutes' figuring. Then, looking up, said:

"Here are some facts I know of in the case of a house just completed. This man owned his lot and had three thousand dollars to invest, but the house he wanted cost five thousand, so arrangements were

made with a bank to loan the two thousand additional. Now, according to my figures, this man is paying the following amounts for a few years and meanwhile is living in a fine house to which he will eventually have a clear title.

Taxes — 6% on \$1,000—assessed value \$1,000	\$6.00
Fire insurance (building and furnishings \$6,500)	48.00
Repairs and depreciation.....	120.00
Interest on borrowed money (\$2,000 at 7%).....	140.00
Interest on private capital (\$3,000 at 7%)	210.00

Amount paid per year.....\$524.00
 Per month (approximately).... 45.00

“Furthermore, a home having been paid for according to agreement and the title secured, the habit of thrift often reasserts itself and the sums which the family have been accustomed to lay aside each week to meet the payments on the house contract are now put in the bank against the proverbial rainy day. Such sums amount to respectable totals in a remarkably short number of years and as an illustration, listen to this table”:

He turned the leaves to the little group of tables of various sorts so often found at the back of memorandum books and read aloud.

Per	2	7	8	10
Week	Years	Years	Years	Years
\$5	\$541.17	\$1,437.68	\$2,447.31	\$3,190.22
6	649.40	1,725.25	2,936.33	3,828.26
7	757.64	2,012.77	3,426.28	4,466.35
10	1,082.33	2,875.39	4,894.66	6,380.47

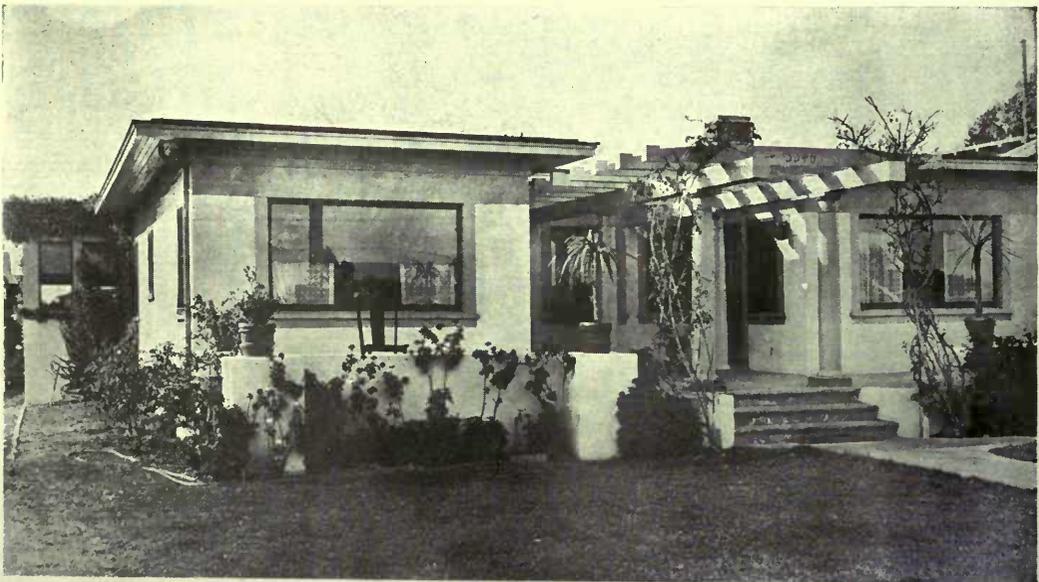
Interest compounded semi-annually at 4 per cent.

Replacing the note-book in his pocket he held up one hand detainingly and said—

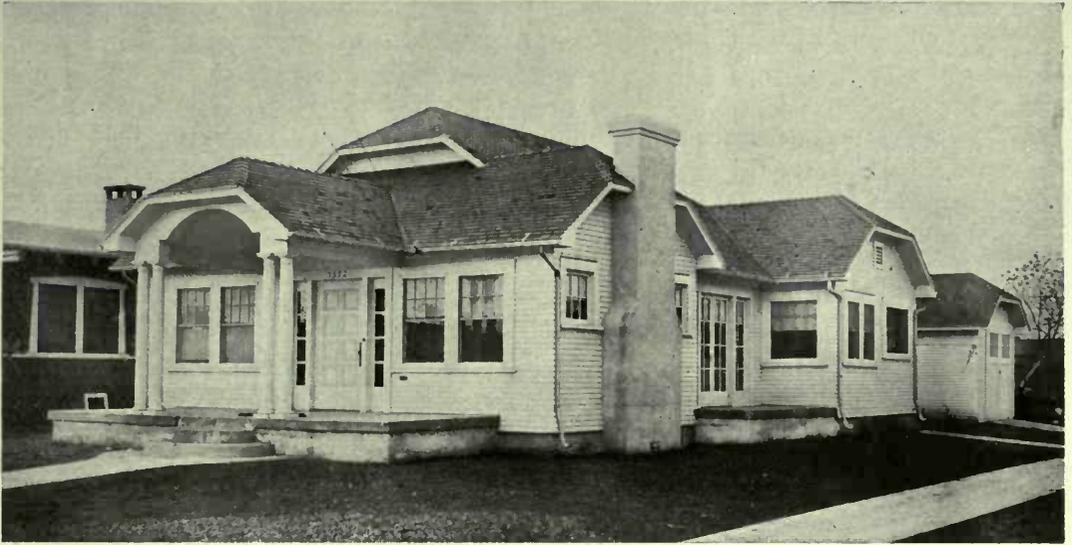
“By the way, it occurs to me that I have something to show you children which, I believe, will prove more efficacious than any arguments or statistics.”

Pushing back his chair, he rose and entered the adjoining room, where he could be seen searching in one of the capacious drawers of his desk. Presently he returned, carrying some photographs which he laid on the table before the bride.

“Look there,” he said, pointing. “Judge the size of those one and two-room apart-



Built around a recessed porch or patio



A well planned small house

ments as indicated by the windows; you well know the prices asked for them, and if you lived there five years you would have only a sheaf of rent receipts to show for the money paid out. Then look at these cozy, attractive bungalows where by making a moderate investment you may live in peace and privacy; paying a stipulated sum each month, not much, if any, more than rent. Finally the payments cease, the title is clear and you have succeeded in doing what every

American should be proud to do—you own your home!"

The old builder ceased and for a moment silently regarded the two heads before him bowed over the pictures. Then an amused twinkle came into his eyes as he noticed that the apartment house pictures had been pushed aside and that their attention was focused on the bungalows. Playfully tweaking the bride's ear he reached for his hat and cane and, opening the front door, passed out into the morning sunlight.

A House and Garage Under the Same Roof

Harriet Sisson Gillespie



o satisfactorily embody a garage and a dwelling under one roof is a task to enlist the skill and ingenuity of the architect. A wealthy home owner with extensive ground can usually employ his means to secure a harmonious treatment of his garage or else this useful structure can be hidden away by the trees and shrubs.

The man of modest means, who is

building a home of rather smaller proportions, however, and desires it to be, at the same time, both artistic and convenient, will find his pathway beset with difficulties. Whether he aims to build a separate garage to conform to the style of the house or builds the simplest type of a structure, he finds it is seldom an ornament to his property.

For that reason, many suburbanites or

small town dwellers have come strongly to feel that it is better to combine the house and garage under one roof. It was this conviction on the part of the architect, Dwight James Baum, which led him to seek a satisfactory solution to the problem in his own home. That he has been able to do so, this comely little house at Fieldston-on-the-Hudson, where the architect lives, is the answer. While the garage is a component part of the house it is a fire proof unit, which incidentally possesses the advantage of lowering the insurance rates and reduces the expense of construction.

Taken as a whole, the house is charming, with a certain homely air about it that is by no means the least of its attractions. The irregularities of the roof add materially to its general appearance, as they always do. As may be noted, the first story is vertically stripped with bat-

tens. This treatment, so popular in the early days of the Colonies, lends a certain old time aspect to the composition that at once endears it to lovers of the Colonial. This idea having lain fallow for many years, lost in the changes of time and place, has been employed by architects from time to time and with the happiest results.

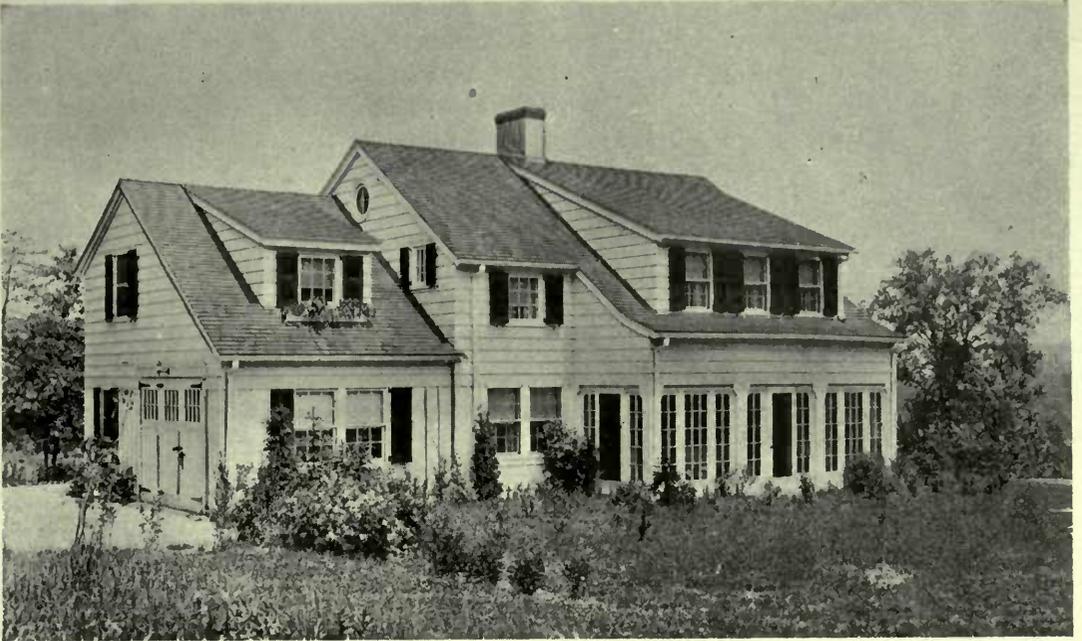
The fine Colonial entrance gives the key to the design, for, although the house is modern in general treatment, it follows Colonial feeling. The roof lines, for example, savor of early Dutch days, the wide siding, the oval attic window and general simplicity of the style are in keeping with early American architecture. The entrance and front door, with its delicately modeled panels and the hooded circular arch over it bears resemblance to those fine old mansions in New England and emphasizes the best Colonial tradition in effect.

The architect, too, has provided a pathway of tapestry brick that leads up to the entrance. He has carried the material to the floor of the porch, even to the door-step itself, all of which serves to emphasize most delightfully the early American spirit in architecture. Within the hooded arch, which is all of five feet in width, is placed a quaint wrought iron lantern.

As will be seen by the plans and the porch elevation, the garage is contained in an extension to the main building with its lower roof level broken by a pretty dormer and the side wall by windows of the same type as those used elsewhere in the house. The garage, with doors having high sashes of many small panes, is not visible from the front or one side of the house, and is not obtruded upon



The entrance



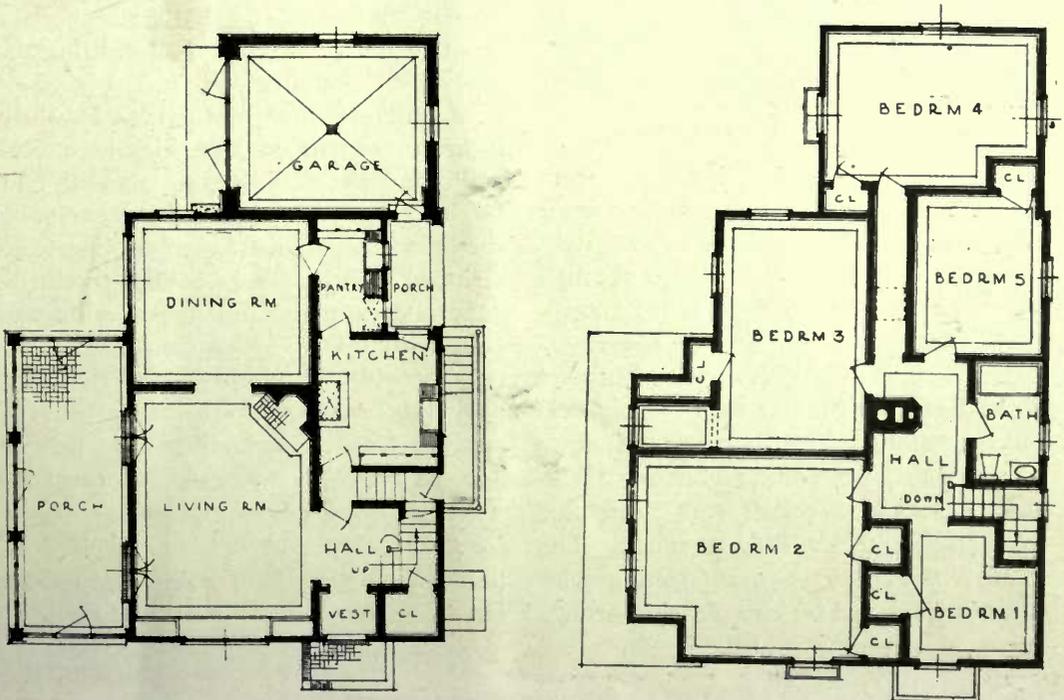
Dwight James Baum, Architect

The porch side of the house. The plan shows garage with door at the end

the attention, while at the same time it is by no means an unpleasing feature.

The difficulty of designing floor plans that will not only give a certain amount of privacy to the living rooms but at the

same time allow convenient access to the service portion, is a problem that always confronts the small house designer. Mr. Baum, it will be seen, has solved this problem most admirably, by providing





A wrought iron lantern over the entrance

an attractively spaced hall, entered from the vestibule, with coat room and stair case, which is easy of access to the kitchen so that the maid may answer the bell without intruding upon the living rooms.

The living and the dining rooms together occupy the depth of the main part of the house on the left with the big veranda adjoining. The living room shows a particularly interesting chimney treatment across one corner, the same flue connecting with the kitchen range. The room is lighted by two connecting windows in front and by two pleasing groups

of French windows on the side opening onto the porch which is a component part of the house construction. The porch, enclosed in glass, affords a charming sun room in winter and an out door living room in summer.

Beyond the living room is the dining room connected by a butler's pantry to the service portion. In this ante room are facilities for washing the silver and glass, with convenient built-in cupboards for china. Parallel to this, though not connecting, is a side porch from which access to the garage is given. This floor plan forms a practical and convenient arrangement of floor space that provides a maximum of comfort with a minimum of waste room.

The second floor is also a capital illustration of the skilful handling of floor space. It allows for four comfortable chambers, with ample closet room and a spacious bath for the family, while over the garage is the servant's quarters. The wood work throughout the house is white enamel with doors, stair rail and the like finished in mahogany. The house is heated by hot water with the heating plant in the basement. The lighting fixtures are Colonial in style.

In order to make the garage absolutely fire proof it is built of brick with thick walls and the ceiling is formed of reinforced concrete slabs. The exterior of the garage extension has the lower walls stripped with batten, to conform with the general treatment, and upper walls covered with siding. This construction not only provides ample fire protection, but, as before mentioned, it reduces the insurance rates to a minimum. The garage has accommodations for two cars with the necessary equipment demanded for their care and upkeep. This combined arrangement of home and garage has been found to be excellent.

Windows in the Bungalow

John Ford

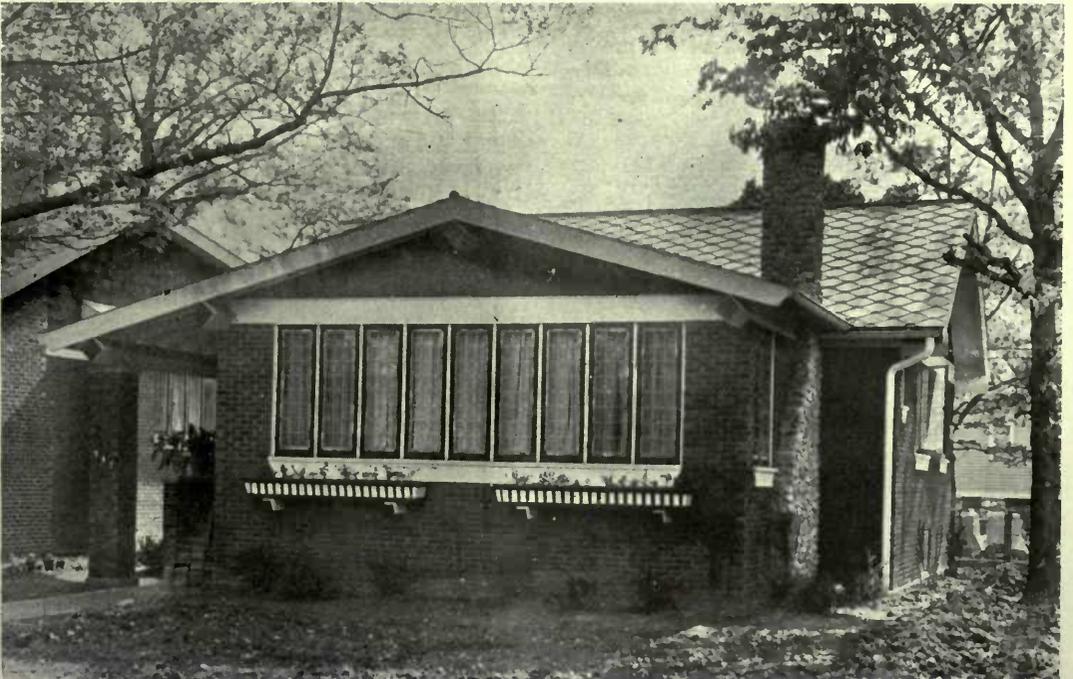


HERE is nothing else, perhaps, in the modern well arranged house which makes such a difference in the liveableness of the house as the number and placing of the windows. This is not only a matter of light and of comfort but of health as well. Where the sunshine comes, many of our dreaded diseases do not enroach. Sunshine brings health and vitality. At the same time it is not so much the number of windows that is needed as their placing, which shall fit the living needs of the family.

Three bungalows are here shown which are perhaps of more than usual interest. In all of these, windows are grouped, and very carefully placed. Have you ever noticed how seldom, nowadays, one sees a new house with the windows

spotted over the outside as though they had been dropped by chance, as was so often the case in older building? Windows are gathered into groups where they are wanted, and wall spaces between left unbroken, which give place for larger pieces of furniture. This systematic study adds greatly to the appearance of both the inside and the outside of the house.

The first photo shows a brick bungalow with a group of casement windows filling the entire front walls, leaving only the brick piers at the corners. These casements are out swinging with square paned clear glass leaded in the sash. This group of windows is equally attractive from inside or from without. The window boxes under this group are unusual in the way they are built and are very effective. They are set low enough that



Casement windows in a brick bungalow

vines may have a good growth without being in the way of the opening windows. Tall growing plants cannot, of course, be planted in boxes under outswinging casements.

The second bungalow is also built of one of the newer forms of brick. Since it has sleeping rooms on the second floor there might be question whether it is properly called a bungalow, except in those less discriminating sections of the country, where the term stands for a very convenient small home, whether of the true bungalow type or not.

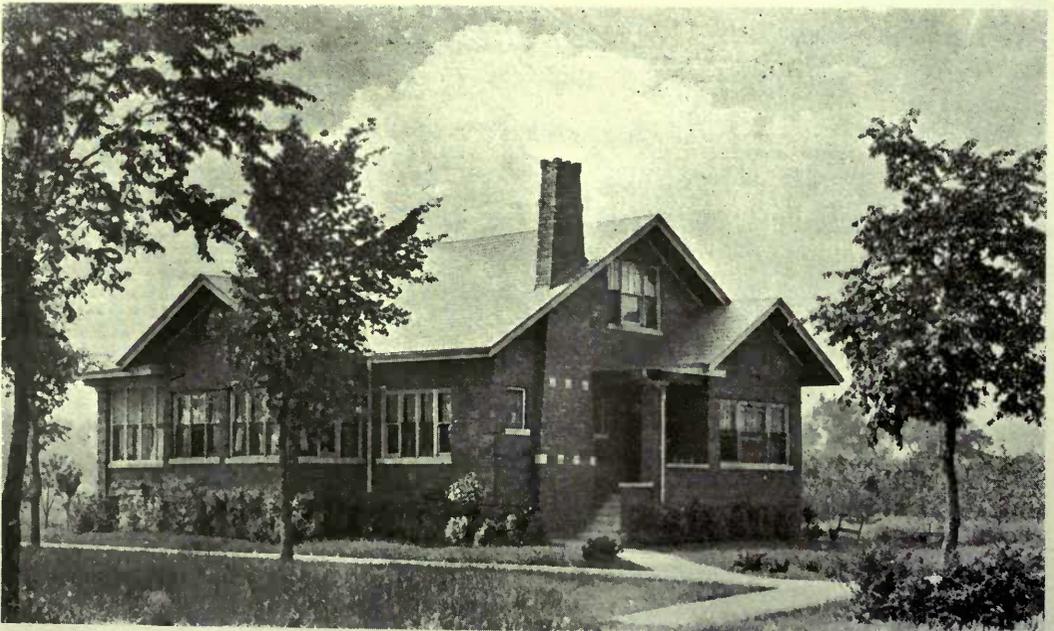
This is undoubtedly one of those very convenient small homes. There are high windows on either side of the fireplace, and a group of windows beside it. In fact, the sunny side of the house is completely filled with window groups with only brick piers between them. The walls of the sun room at the farther corner of the house has sash extending the full height of the wall. On the second floor the windows are grouped in the gable in the same way as on the first floor.

The third cottage is smaller but has a

homelike appearance. The windows placed either side of the door make rather an unusual treatment, but give good light in the center of the space. The glass in the door is square paned as is that in the upper sash of the windows. The planting contributes a very satisfactory note to the pleasing appearance of this little home.

The building of the new home is a great adventure, and for many people it is an adventure never repeated. It is not really of greater importance, for that reason, because if the original builders can turn to new projects and build new homes, to some one this record of their mistakes is still the home in which the life must be lived, for a time at least. The fact that a home may be sold later really only adds to the responsibility of the builders.

Men who pride themselves on the efficiency with which things are done in the office, store or factory, sometimes use an absolutely different set of principles when it comes to building or getting a home of their own. In the factory nothing is permitted which requires an em-



The sunny side of the house is filled with windows



A homelike cottage

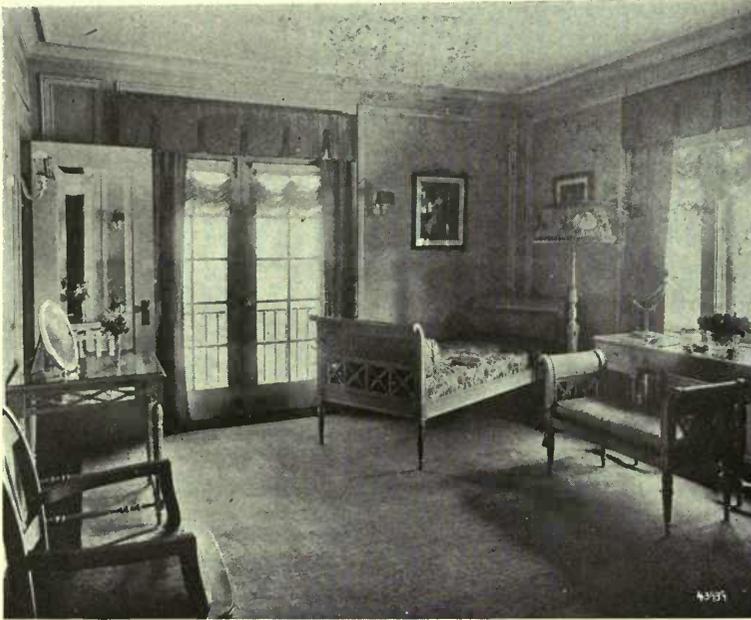
ploye to travel an unnecessary distance in performing a usual operation. Factories, or places of business, are fitted up at great expense to effect labor saving; to cut the time in which a piece of work can be done, or to reduce the number of motions necessary in an operation. When the factory is to be built every operation which is to be performed in that factory, has been studied for the most efficient arrangement with reference to the work to be done. This is all taken into account in the making of the plans, and the builder knows just what the owner expects in the finished building. While the matter of cost is an all-important matter, yet it is not placed above efficiency in carrying on the work, nor in the up-keep either of the work or of the building.

When the same man builds his home, how does he go about it? Employ an architect, who has an equal standing in the home-building field, as the architects and engineers who planned and built the

factory, asking for as complete and thoroughly studied plans? Some men do take this course, but there are others who say, "I know just what I want." "It is not my business, and I know practically nothing about the building game, nevertheless I can save money by matching my spare time against the training and experience of an expert in that line of work." "I can't afford to pay for his time,—I will make the time myself." "My builder is an honest man, and will save me money." When the work is finished, and he finds the things he wishes were otherwise he may see the work of the "honest builder" in a different light. Something else than honesty was needed. If he wishes to sell the house later he may find that his neighbor, who paid out good money to an expensive architect to plan the house, gets back a fine bonus on the architect's fee in the sale price of the house.

The Up-to-Date Bedroom

Marion Brownfield



A typically modern bedroom

To gain this effect, with plenty of windows; enameled woodwork, and dainty wall finish make an excellent background.

The fad for sleeping outdoors on screened or curtained porches has very pleasantly brought more light, air and sunshine into the bedroom itself. Many people feel that with plenty of windows arranged for cross currents of air, they



HE modern bedroom is quite often old-fashioned in regard to furnishings, for the latest style is likely to be a revival of former styles in bedroom furnishings, with "period furniture," if heirlooms are not used. But in plan, and in such arrangements as closets, heating and lighting, wholly modern ideas prevail. The up-to-date builder, therefore, considers the styles in furnishings in order to provide a suitable and convenient background in the room itself.

In size, the bedroom large enough to accommodate Colonial furniture, is rarely indulged in nowadays, except in the spacious mansion. Not only must there be sufficient room, but wall spaces must be provided for the usual pieces of furniture without crowding. On the other hand, nearly everyone likes the bedroom to look spacious and airy.

can get just the same benefit in the way of outdoor ventilation, plus more comfort within doors. Larger windows and more of them in the bedroom have certainly come to stay. French doors or casement windows that open full length are shown in two of the illustrations. This type of window is not only picturesque, but practical since it allows the whole space of the window to be open.

Just now wall papers are very popular as a wall covering. They do aid delightfully in carrying out pretty color schemes. Not big floral patterns—that haunt one even in dreams—but something dainty and pretty. Very subdued floral stripes as in one of the illustrations are favored, or often a pastel Dresden paper in an all-over pattern so neutral in its grays, blues and pinks, for example, that either a blue or rose color scheme may be used. A dainty floral wall treat-

ment is shown in another illustration. The ceiling is tinted to harmonize with the paper in a pretty restful way that would appeal to almost anyone.

Decidedly new are plain plastered walls that are left white or cream in Italian style. Sometimes black draperies to the full length casement windows make the only contrast in such a room as that coming into favor with the revival of Italian Renaissance styles. Soft, gray toned walls are also frequently tinted now to carry out a French color scheme of gray and mulberry, or rose. Finished with the panel treatment, as in the first illustration, it is not only decorative but very restful. As a background for pictures it is especially attractive. Panelled effects much more elaborate than this are frequently used for either tint or paper, but this room has the simplicity of good taste.

Except where concrete floors have been used, nearly every modern bedroom floor is planned for rugs rather than a carpet, because the former are more san-

itary and are good looking. Where the usual polished hardwood floor of oak or birch is not practical, maple makes an exceptionally durable and good looking floor, or pine may be used, either varnished or painted. For the room done either in a very modern bright color scheme with painted furniture, or the Colonial room, floors are frequently painted gray, green, brown or ochre. The gray floor strewn with blue or pink rag or braided rugs can be very pleasing—especially where Colonial furniture is used.

Lighting fixtures for the modern bedroom are usually placed as side fixtures on the walls, rather than from the ceiling. A pair of brackets installed on each side of the bureau or dressing table is quite customary. Many pretty effects that carry out the color scheme are obtainable in bedroom brackets and indeed go a long way in dressing up the room. It is worth mentioning that where electrical wiring and fixtures are already provided a change of globes, shades, or candles, will



A charming room in cretonne



A room planned for comfort

give the room a surprisingly new and attractive effect. Shades of frosted glass with crystal or colored bead fringe are very popular and likewise the silk shade trimmed with gold braid or fringe. The finish of the metal fixture, itself, varies from cream enamel and polychrome effects to brass and a gray or silver finish. A special bedside wiring is very useful for either reading or the use of such electrical appliances for the bed as a heating pad, or cooking utensils for a hot breakfast in bed. A lamp to be set on a bedside table is usual and for this several sockets in a wall plate permit the use of more than one such attachment. A pull device for adjusting the lamp to varying degrees of brightness spells both economy and comfort. Candle fixtures, lit safely by electricity are another type of bedroom fixtures that are charmingly artistic. The fixtures in the first illustration are somewhat of this style, being

provided with candle screens of silk. The bedside light in this room is conveniently movable, in the form of a floor lamp.

This room is typically modern indeed, in all its furnishings. The lambrequin treatment of the window draperies, the plain floor coverings, panelled walls and the modernized furniture make this a room any girl would adore. Especially attractive are the desk and dressing table topped with glass over moire silk, and the arrangement of the dressing table with its comfortable seat before a window is sure to make an appeal.

More American is the whole arrangement of the room in the second illustration, for cretonne cushions, easy chair and valanced windows are quite typical of any pleasantly furnished American bedroom. The full length mirror in both of these rooms is a convenience that every woman appreciates, and may be regarded as a "built in" that saves the purchase of

an expensive princess dresser or a cheval mirror. These mirrors usually adorn a closet door. The up-to-date bedroom closet is usually equipped with a shelf, a clothes pole, extra cupboards for hats and shoes, an electric light protected with a wire cage, and frequently a window.

More of the family bedroom type is the room shown in the last illustration with the fireplace, easy chair, and a couch at the foot of the bed. Such a room is bound to appeal to a mother. French Renaissance period furniture is also used here with the lambrequin style of window draperies which naturally harmonize with elaborate and rather formal furniture.

The dressing of the beds is interesting as each room illustrated shows a different but up-to-date style in a "bedspread." Filet and cut work in Italian style is

shown in the last photograph. A brocaded spread with bolster rolls at head and foot is shown in the first photograph, while a metallic cloth trimmed with fringe covers the bed in the second illustration. Most of these ultra modern spreads require a frame made by a draper.

Summed up, the modern bedroom is planned and furnished as a comfortable room for any one of the twenty-four hours. There is a decided tendency to make the bedroom very livable during the day time. Therefore, the up-to-date builder plans space for such cozy furnishings dearly beloved of feminine kind, as a window seat, or a bay for a chaise longue, a niche for the popular standing bird cage and fernery, and good suitable wall spaces for wardrobes, desks or twin beds.

Decoration and Rythm

Ann Wentworth



HERE there is a fine prospect, windows made of a single plate of glass are sometimes preferred to small-paned windows; but it must be remembered that the subdivisions of a sash, while obstructing the view, serve to establish a relation between the inside of the house and the landscape, making the latter what, as seen from a room, it logically ought to be; a part of the wall-decoration, in the sense of being subordinated to the same general lines. A large unbroken sheet of plate glass interrupts the decorative scheme of the room, just as in verse, if the distances between the rhymes are so great that the ear cannot connect them, the continuity of sound is interrupted. Decoration must rhyme to the eye, and to do so must be subject to the limitations of the eye, as verse is subject to the limitations of the ear. Success in any art depends on a

due regard for the limitations of the sense to which it appeals.

It was not until the eighteenth century that the window curtain was divided in the middle; and this change was intended only to facilitate the drawing of the hangings, which, owing to the increased size of the windows, were necessarily wider and heavier. The curtain continued to hang down in straight folds, pulled back at will to permit the opening of the window, and drawn at night.

The mediaeval bed was enclosed in curtains hanging from a wooden framework, and the lambrequin was used as a kind of cornice to conceal it. When the use of gathered window shades became general in Italy, the lambrequin was transferred from the bed to the window, to hide the clumsy bunches of folds formed when the shades were drawn up.

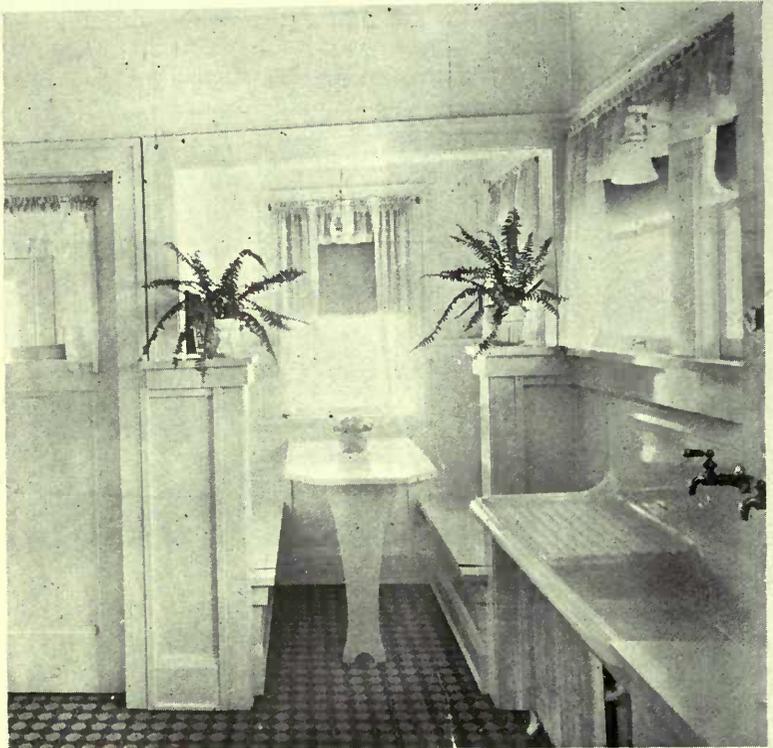
The Spotless Rooms of the House

Edwin Brown

BUILDING materials, surfaces, finishes, and finishing materials are coming to be considered matters of first importance in kitchen-management, if one may adapt the term from business,—other business where it is not more needed than in the kitchen. First cost in building and equipment, high as it may be, is a comparatively trivial matter when placed over against the drain of the vital energy of the mistress of the house herself.

The matter of finishing materials and of surfaces is of prime importance in keeping the kitchen and bath rooms spotless; the surface and tint for the walls; material for the working tops of the cupboards; and perhaps most important of all—the kitchen floor.

The perfect kitchen floor does not seem to have been invented as yet,—one that has resilience so that it is “easy under the feet”; without joints or cracks so that it is easy to keep clean; and at the same time is moderate in cost. Linoleum is excellent over the floor but the trouble comes when it ends. It is hard to cover the edge without a crack, and it can not be turned in a cove at the wall. The photograph shows a kitchen floor covered



■ A breakfast alcove off the kitchen

with linoleum laid with a tile border, getting the advantage both of tile and linoleum with a minimum of the disadvantages of each. The middle of the floor is soft under the foot and without joints, and the tile makes a perfect base at the wall. Notice that the tile extends several inches under the edge of the cupboards, giving “toe-space” for one standing at the work tables. This is a simple matter as all well constructed cupboards are built several inches above the floor, and toe-space can easily be arranged.

A good enameled finish seems to be the favored solution for the table tops and cupboards, and for the built-breakfast alcove. The varnish in the enamel gives a surface which can be washed, and

which, if given proper care, will give satisfaction for a considerable time, and is easily renewed at any time. Vitrolite, a white glass composition, is often used for table tops and even for cupboards, as well as for wainscoting or dado around the wall. Metal cupboards with a baked enamel finish are also coming into favor; but are used more especially in apartments and larger buildings.

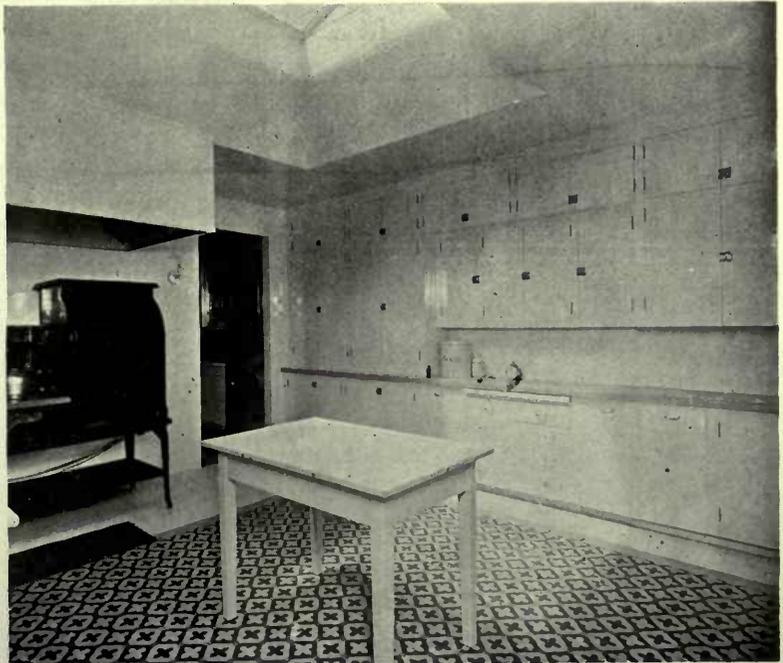
A tiled wall, either for the kitchen or for the bath rooms, is a luxury which cannot always be indulged, for the smaller type of homes; but a three or four foot dado or even a five foot wainscot can often be carried around the walls. A dado of this kind is very practical for the kitchen. When there are cupboards across one end of the room and several openings this does not require very many square feet of tile. The dado or the wall may be finished in Keene's cement and given a good enamel finish. The custom of marking such a wall in dirt catching ridges, in a supposed imitation of tile is not only insanitary, but is also absurd, as the chief objection to a well laid tile wall is found in the jointing.

With the painted or tinted wall any color scheme can be carried out; for a kitchen should have a color scheme no less than other rooms in the house. Buff and white gives excellent color, with buff earthenware dishes for kitchen use. Blue and white or green and white make pleasing colors.

In the bath rooms more latitude can be allowed and more color used. There

seems to be a growing tendency, where sufficient space can be allowed, to build cabinets into the bath rooms, with drawers for linens and cupboards for towels and for personal toilet articles. In larger houses, well equipped dressing rooms built in suite for each member of the family, are very convenient.

In a most charming home in the Southwest has been built-in the very convenient dressing table under the windows in the dressing room which is shown in the photograph. With its shallow drawers under the dressing table and deeper drawers on one side and a cupboard on the other it quite takes the feminine fancy. A triple mirror is formed by the little cupboard doors, mirror covered, on either side of the broad central mirror panel. Flush doors are used throughout this house, and all surfaces in the dressing and bath rooms are enameled. The whole house has been planned with the same attention to details and great care has been taken to avoid dust catching surfaces or corners that are hard to clean. Notice that there are no pipes through



A beautiful and sanitary kitchen

Irving J. Gill, Architect

the floor. The radiators are hung on the wall, high enough that a dust mop can easily be pushed under them. The basins are all on brackets and the floor space left free of pipes of every kind. Every bit of space has been utilized for cupboards, and everything is behind doors.

This house was planned by Irving J. Gill, the architect with whose work originated the term of "Dustless Houses," owing to the care with which these houses were planned to avoid dust catching surfaces, ledges, or pockets of any kind.

In the "Dustless Houses" there are no projecting ledges to catch and hold the dust. There is little or no wood work of any kind. Instead of cased opening where doors are not used, the jambs and soffit are simply plastered. There are no projecting casings around any openings, no ledge over the head casings,—so impossible to keep clean.

The wall is plastered flush with the frame, and these are nicely finished together and painted, either in the same tone,—or a band of color to trim the opening. Excellent workmanship is necessary with a flush finish. There is no woodwork to cover careless work. Neither is it necessary for the "scrub lady" to mount a chair and wipe off a layer of dust which has gathered on the ledges all around the room.

Nothing could be more beautiful than



An ideal dressing room

Irving J. Gill, Architect

the solid mahogany wainscot of the hall in this same house. It is built without panels, like a flush door.

There are no panels anywhere, all wood work is flush, and all doors are flush doors. Paneled woodwork gives a better gathering place for dust than almost any other form of construction. Panels are so common that we do not think about the matter, simply taking them for granted. Even housekeepers do not always remember that every panel is a dust pocket, or has a dust pocket at each lower corner. The modern housekeeper has all her woodwork built flush. This all emphasizes the fact that if a house is to be kept clean it must be built for cleanliness.

An Easter Gift

Evelyn M. Watson

 HERE, Mrs. Morey is bringing back my Easter present," exclaimed Mrs. Joyce, merrily.

"Returning your Easter present, the one you gave her?" Alice Dorman could scarcely believe this could be true. Mrs. Morey was the soul of courtesy; she would not bring back a gift, certainly not any of Mrs. Joyce's offerings.

Directly Mrs. Morey came up the Joyce steps, her arms laden with golden Calliopsis

"Alice Dorman," exclaimed Mrs. Morey, on greeting the two, "see this big bouquet, all because last Easter our good friend here, Mrs. Joyce, gave me a big package of Calliopsis seeds, instead of an Easter card or other gift. All summer my brown parlors have been wonderfully lighted with these gold flowers, and what bunches of them I have given to others. A great bouquet for the hospital every week, as well. All from one packet of seeds. It has been a real love gift, that seed packet."

"Cast your seeds upon the earth, and they come back to you as flowers," smiled Mrs. Joyce, taking the bouquet.

"You're a wonder, Mrs. Joyce, to think of doing it," declared Alice Dorman.

"It's not entirely an original idea," explained Mrs. Joyce. "We had a Civic League in the town to which my husband's business took us, before we came here. The town was fairly well-kept, but uninteresting, and there was little of the neighborly spirit a home town should have."

"Just the way this town used to be," Mrs. Morey interrupted.

"It was awake to its need, and wanted something better, and this is what we were striving for in the Civic League.

Some one of us hit upon the idea of popularizing the use of flowers to add interest to the town. We adopted it, and in so doing stimulated the neighborly feeling at the same time, quite unintentionally."

"Angels unawares," suggested Alice Dorman.

"It certainly worked that way," admitted Mrs. Joyce. "We gave seeds to our friends, as gifts; to children; to older people, left alone as the brood departed to homes of their own; to the lonely lady who needed an interest in life; to the anaemic student who had to be enticed from his books. One wise lady gave window boxes to various shut-ins of her acquaintance."

"Results were more than we had hoped," she continued. "The rather irresponsible father of one crippled lad spent the evenings of an entire summer at home tending, for his son, a garden spot planted with seeds presented by a League member. The idea grew, and various unsightly stone piles were covered with vines. Certain poorly kept lawns improved as the owners began to take pride in the flowers, and thus in the rest of the surroundings. One lady at the edge of town planted poppies along the road side, and the next year a friend competed with sunflowers on another road side, which were decorative in summer, and fed the birds in the autumn. The hospital never lacked for cheer; the orphans' home was bright with flowers from its own plots; and the children became more sturdy as they worked in their gardens. Everyone ill or in sorrow had tangible tokens of sympathy from the gardens of friends. The town became attractive and a number of residents came. Then some new businesses were located

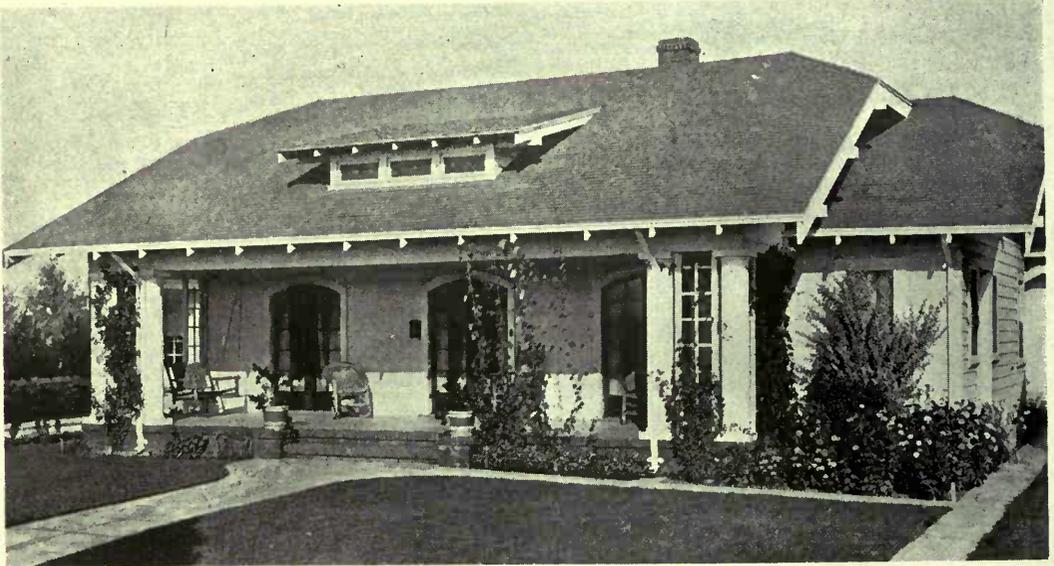
there, because of the improved residence qualities, its beauty, the healthy looking children, and the friendly spirit which became prevalent. The Civic League was amply rewarded for its trouble, in spreading the idea, for whatever improves a town's desirability improves the value of the property in the town, quite aside from the point of individual happiness."

"I'm going to try that plan," Alice Dor-

man broke in quickly. "Bulbs for Christmas gifts, and flower seeds for Easter, with every credit to our good Mrs. Joyce for bringing the suggestion."

"Do so," said Mrs. Joyce, "you will find there are many pretty ways to offer such gifts, they are appropriate for any occasion, and they are heartily appreciated—behold my reward," and she went in to place her spoils in water.

Two Homes With a Wide Frontage



A wide porch with unobstructed view

E. W. Stillwell, Architect



HE wide porch unobstructed by center columns is a very attractive feature of the first home of this group. Three sets of French doors open to the porch, and these doors with the Tudor or flat arch break the usual line of the flat lintel.

The dining room opens from the living room with glass doors. The breakfast alcove is particularly well placed with the little pass way by which it may be reached from dining room, living room and kitchen. The china cupboard is recessed into the wall of the alcove.

In the entry, opening from the kitchen, is space for the refrigerator, which opens, however, in the kitchen. There is a broom closet also which opens from the entry, and the stairs to the basement lead from the entry. The basement is under half of the house. The kitchen is well lighted and well arranged.

Two bed rooms and bath room occupy one side of the house, communication with the living room and kitchen by a passageway. Both bedrooms have good closets. The linen cupboard opens from the hall.

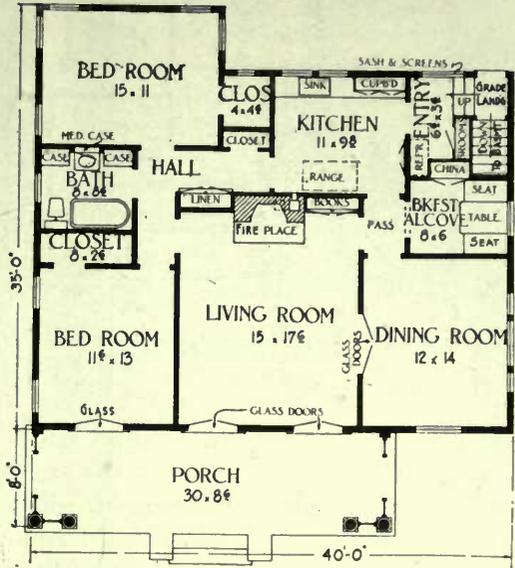
The walls are of siding, painted white, with white cornices and trim. The trellises, between the porch posts, are made for carrying vines, though very attractive in themselves. The porch floor is brick and cement.

Not less attractive but larger in plan is the second house of this group. With porches on each side this is a very wide house, suitable for a roomy suburban site, or for a country home.

The living room is 26 by 15 feet, with a fireplace at the end of the room. Glass doors at either side of the fireplace open to this porch, which also opens to the adjoining bedroom.

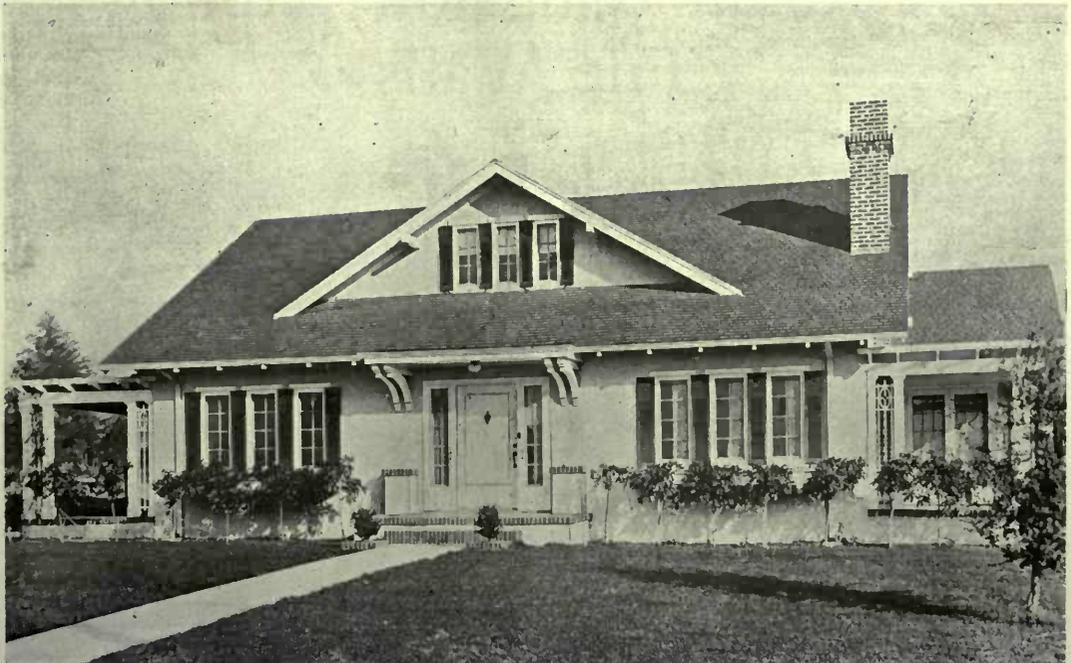
There are glass sliding doors between the living room and the dining room. A built-in buffet stands between two doors in the dining room. Glass doors open to a porch on the dining room side and this porch also opens to the breakfast room. A wide passageway connects the dining room and also the breakfast room with the kitchen.

As may be noted from the plan the



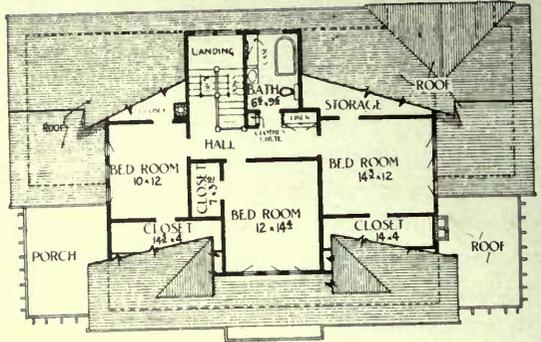
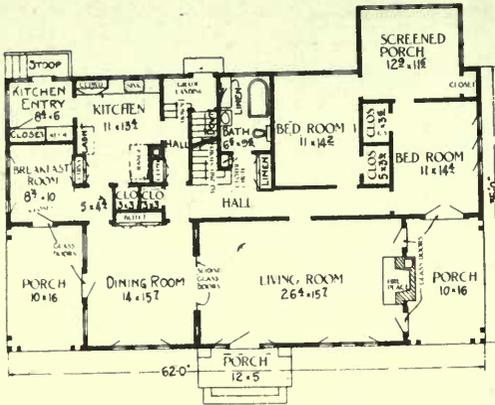
kitchen is well arranged. The china cupboard between the kitchen and breakfast room opens into both rooms. The refrigerator stands in the entry, where there is also a good closet.

Two bedrooms are on the first floor, with a screened sleeping porch opening from both rooms. There are bath rooms on both floors.



Brick trimmings are effective with stucco finish

E. W. Stillwell, Architect



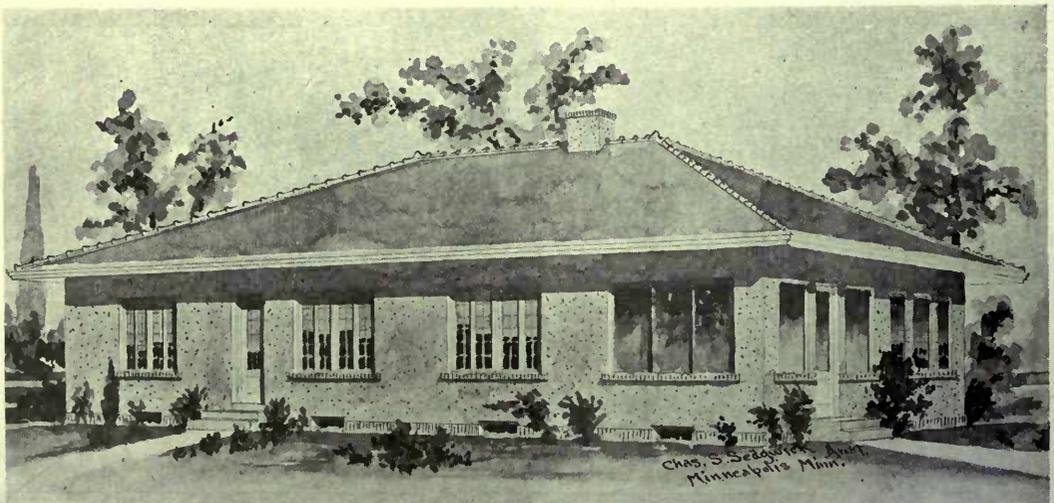
The stairs lead from the central hall, which connects the rooms. On the second floor are three bedrooms, all with good closet space and a second bathroom placed directly over the bathroom on the first floor and with identical arrangement, giving the most economical plumbing layout. There is a clothes chute from the second floor, and the closets are all unusually large. There are linen cupboards on both floors. The second-story rooms have partly sloping ceilings, as the

rafters cut the front and back walls at a height of 6½ feet from the floor. First-story ceilings are 9 feet, second-story ceilings 8 feet in the center.

The combination grade and stair landing gives a convenient rear entrance, and leads on to the basement.

The exterior walls of this house are of cement stucco on metal lath, and the roof of shingles. Brick is used for the steps and edging about the porch floor. The planting about the house is very effective.

Six Room Bungalow, Hollow Tile Walls



Walls of hollow tile below the low hanging eaves

Chas. S. Sedgwick, Architect

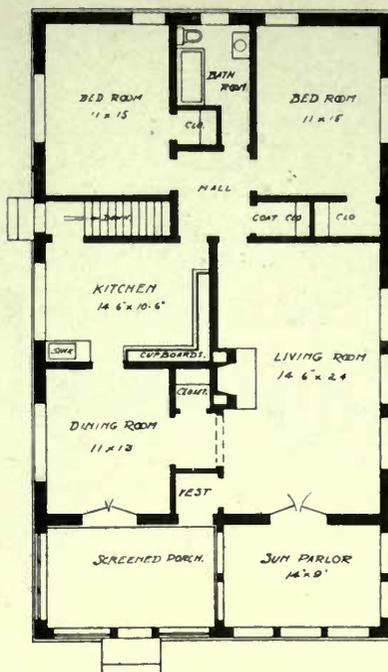
WITH the low walls of the bungalow having a hipped roof, and when the walls are not broken by corners, either projecting or recessed, the additional cost of hollow tile over frame construction is not great.

The bungalow home shown in this design is built of hollow tile, as may be noted by the greater thickness of the walls as shown on the plan. The partitions may be tile as well as outer walls. The house is 32 feet in width by 55 feet in depth. The entrance is from the screened porch through the vestibule into the living room. French doors open from the screened porch into the dining room and from the living room to the sun parlor. Casement windows, which open the whole space, are shown not only in the sun parlor, but in the rest of the house as well.

The living room is 14 feet 6 inches wide by 24 feet long, with a fireplace on the center of the long wall and a group of windows opposite. A big coat closet opens from the deeply recessed opening between the living room and dining room.

Beyond the dining room is the kitchen, well equipped with cupboards and with a big window opening. Stairs to the basement lead from the passage way which gives outside entrance to the kitchen.

Opening from the living room and from the kitchen is a small square hall which connects these rooms with the bedrooms and bath room. A large closet also opens



from the hall, and there are good closets for each bedroom. These bedrooms are corner rooms with windows on two sides giving cross ventilation.

There is a full basement eight feet high with concrete foundation walls, which extends under the whole building and is fully equipped in the usual way. The inside is finished in oak with oak floors.

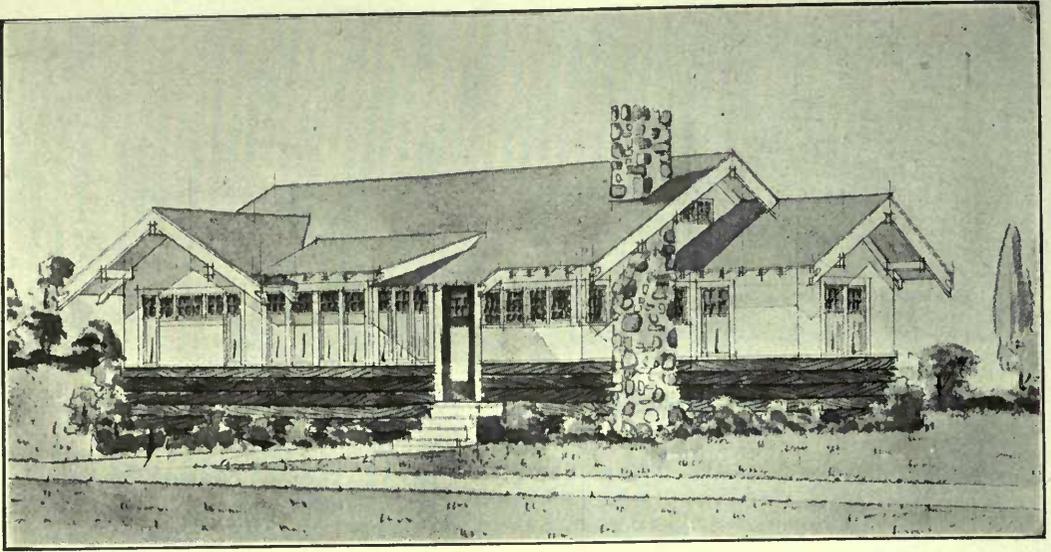
The outside walls are finished with cement stucco. Brick window sills are shown, and a course of brick at the grade level. A simply hipped roof covers the entire structure, including the porches, with Spanish tile roof, and ridge roll. The brick topped chimney is stuccoed.

A Well Planned Bungalow

AN interesting use of building materials, or a well arranged combination of these often makes the difference between a charming home and one which would be passed unnoticed. Cobblestones have been used

for the chimney, and rough-sawed siding up to the window sill course, in the bungalow here shown, with white cement stucco above. Cobblestones used for the basement course would be very effective.

The floor plan is unusual in its arrange-



An interesting use of building materials

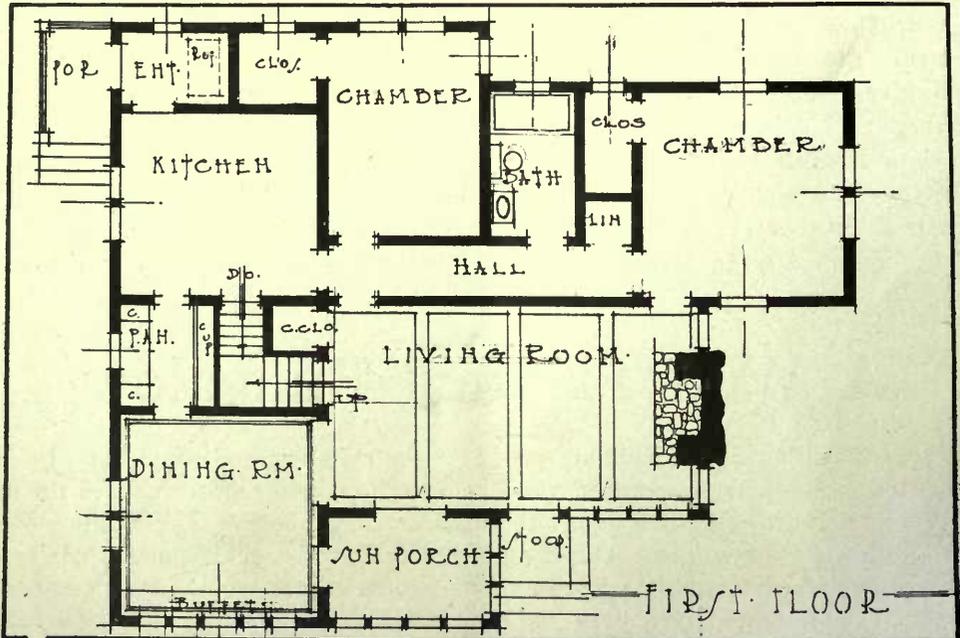
W. W. Purdy, Architect

ment. It is attractive and at the same time convenient and liveable. It has that central hall which gives seclusion to the sleeping parts of the house, yet with complete convenience in reaching each room.

The entrance is into the living room, beside the sun porch. The eaves of the house are projected, carried on brackets, to give a hooded entrance. The long liv-

ing room has a fireplace which, with windows on each side, fills one end of the room. At the other end are the stairs, a coat closet, and a wide cased opening to the dining room. The long wall gives good space for a larger piece of furniture.

The dining room is a pleasant room with grouped windows on two sides, and a door opening to the sun porch. A wider



opening connects the sun porch with the living room. Between the dining room and kitchen is a pantry, with cupboards and serving space.

The refrigerator is placed in the rear entry, which is reached from the outside through a small porch.

Opening off the hall, back of the living room, are two chambers, a bath room and linen closet. Large closets are supplied for each chamber, and each has windows on

two sides, giving good cross ventilation.

The finish and floors of living room, dining room, and sun porch are of oak. The rest of the floors are of maple, with enameled wood work. The bath room has floor and wainscot of tile.

Under the main stairs are stairs to the basement where is a drying room, laundry, furnace room, fruit and vegetable room. In addition to these there is a large amusement room in the basement.

Out of the Ordinary

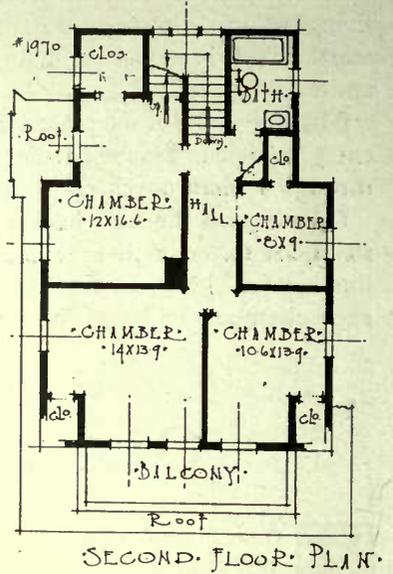
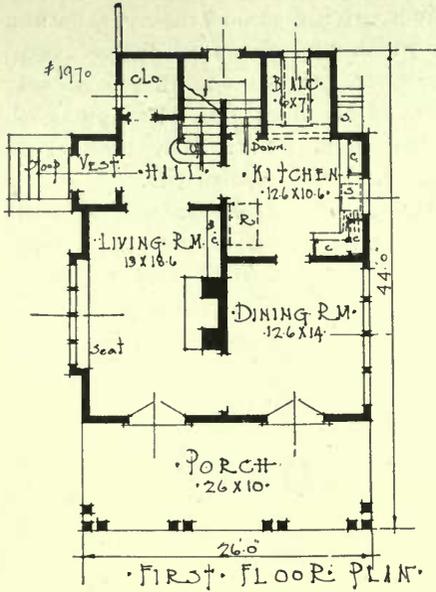


WO rather unusual little homes are shown in this group, each of which is quite attractive in its own way. The first has been built as a country or suburban home with plenty of space about it and in a setting of trees. It is equally adapted, however to a corner lot in a city block. While the front porch may be used as an

entrance, the vestibule at the side of the house, opening to the living room, giving access to the stairs and connecting so directly with the kitchen, is very cleverly arranged. A big closet opens from the vestibule also. This arrangement leaves the entire front part of the house free of intrusion from those just entering the house. The children may come home



Well planned and unusual in design

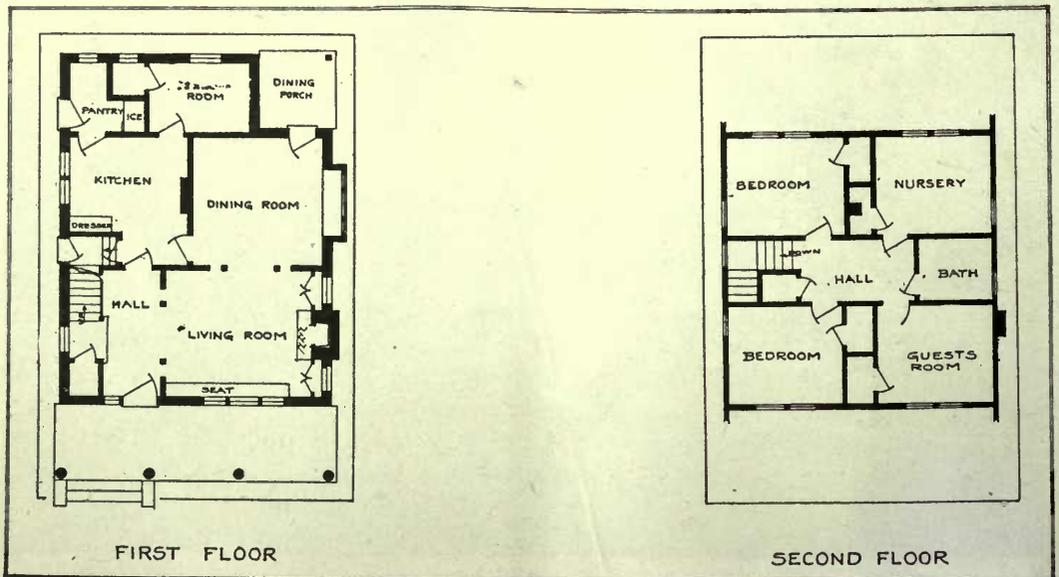


from school, or the man of the house come in and go to his room without encountering the chance caller or the guests with their afternoon tea.

The living and dining room open well together without losing the possible seclusion of either. The fireplace on the living room wall really serves both rooms. The wall of the dining room is filled with windows, and with the group of windows in the living room opposite,

an excellent circulation of air can be obtained. In the living room a case of books fills the wall on one side of the fireplace, balancing the dining room opening on the other side.

While the kitchen is of good size, 12 feet 6 inches by 10 feet 6 inches, yet it is a cabinet kitchen with the dishwashing center at the sink where dishes may be placed directly in the cupboards. Many housekeepers prefer the drain board,



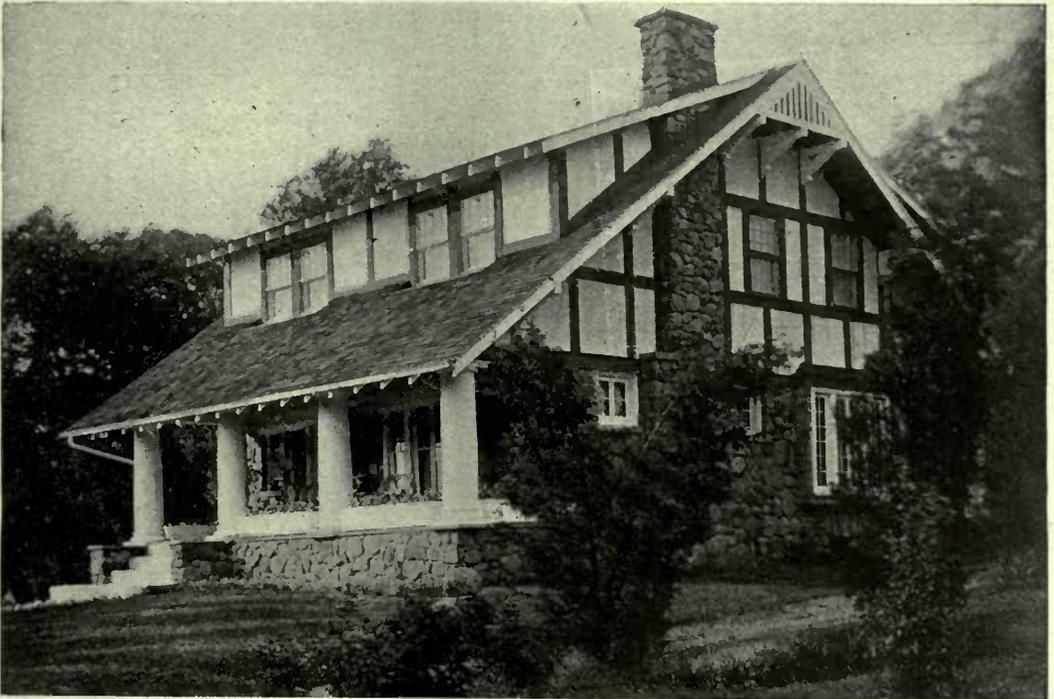
when there is only one, on the left of the sink, with place for the unwashed dishes on the right. The dish to be washed is taken with the right hand, washed, and put to drain with the left hand while the right hand is picking up the next dish. This is a matter of individual preference.

The breakfast alcove is placed beyond the kitchen. This alcove, whether used for a family meal or for other purposes, is becoming an extremely desirable feat-

this group. The porch extends across the front of the house, giving access to the hall. Columned openings connect the hall, living room and dining room, in a very attractive group.

Beyond the dining room is a small dining porch. A group of casement windows make an effective projecting bay in the dining room.

From the landing, up one step, opens the coat closet. The basement stairs are



Cobblestone and half timber work

ure of the well planned, convenient home.

The stairs are so placed that supplementary stairs are quite unnecessary. The basement stairs are economically disposed under the main stairs, with a grade entrance on the landing.

On the second floor are three good chambers and bath and a smaller bedroom. All have good closets, with a corner cupboard for linen. There is a balcony over the front porch, opening from the front chambers.

Very charming is the second home of

under the main stairs, leading from the kitchen, with a grade entrance.

The kitchen opens directly to the dining room and also to the front hall. There is pantry space in the rear entrance, and place for the refrigerator. The breakfast room is beyond the kitchen. On the second floor are four good rooms and a bath room.

The cobblestones of the exterior are very effective with the massive pillars, of the porch and the stucco and timber work in the gables.



A glassed porch makes an ideal breakfast room for spring and summer



Decoration and Furnishing

VIRGINIA ROBIE, EDITOR

Personal Experiences in Home Making

RECENTLY a builder of very successful small houses was interviewed informally in regard to his work. Among many interesting things he said:

"Many summer cottages, bungalows, and camps are built today without plaster, often merely with bare pine boarding between the scantling. Sometimes the wood is oiled; seldom is it that the interior fails being bare and barn-like.

"It is not many years since the use of stain on the walls of such houses was a new thing. It is still unknown to many, but to the initiated what a charming interior to the simplest cottage is quite within limited means, and what an opportunity for artistic finish is at hand!

"A house recently built at the seashore was finished in a satisfactory fashion. The whole front of the dwelling was one large room, opening on a porch. The dimensions were twenty-five by eighteen feet, with an eight-foot ceiling. The side toward the porch had a wide door, two sections, in the manner called 'Dutch,' and a window six feet across and four feet high, divided in three parts, a casement with leaves opening outward in the center and two leaded portions, one at either side. On one side wall was a corresponding window.

"On the interior wall was a chimney and fireplace of reddish brown brick, sloping toward the ceiling; the fireplace was

seven feet across, with tall, plain andirons. Between the chimney and the side window was the double door leading to the dining-room. On the fourth side was the staircase, first two steps, facing a window on the landing, then at right angles, the stair running up behind a grille simply made of narrow strips of wood, with cross-bands. Under the stair was a closet.

"The charm of this room lay not so much in its generous proportions, or in the huge, low windows, which seemed to frame sky and sea, or in the swinging door which let in the salt breeze, or even in the fireplace, with its logs of driftwood, but in the coloring, which gave charm to the whole.

The floor, and the wall up to a height of seven feet, were stained brown. Above this point there ran a shelf all around the room and from this up the panels between the beams were stained while the beams and ceiling were a darker shade. It is wonderful to see how, the moment the stain was applied, the room took on a new character, and became cozy and home-like in spite of its size.

"The furniture used in this room was made in ordinary white wood, but stained to match the woodwork. A table seven feet by three stood across the side window, a settee at right angles with the fireplace, a great arm-chair in front of the fire, and another heavy rocker nearby. The cushions of chairs and settee were



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of soft green, and, to relieve the eye, two wicker chairs of green were added.

"The rug, which nearly covered the floor, was of grass matting, green, with a thread of a darker color. On the large table was an iron lamp with a Japanese bamboo shade of simple designs.

"Other colors used in the furnishings were yellow, soft orange and old blue."

A decorator present, well-known in his profession, said, "Excellent, but beware of dark brown. Keep the browns rather light. Personally, I should never plan a ceiling darker than the upper side wall. However, I remember the living room of an artist in Chicago, in which the walls were papered in lightest gray. The wood-work and ceiling were black. But in this case the side walls were very high, and the ceiling seemed lower, naturally. There was little furniture in the room but there was a collection of brilliant, block prints. It is not well to make hard and fast rules."

"The dining room, which opened at the side of the fireplace," continued the builder, "with the double door, was treated in much the same way as the living room. Here, too, there were two windows, exactly like the others, leaded and casements, but the curtains were blue and white Japanese cotton. The floor and walls were of the same brown stains, and shelf ran around the room. On this latter old blue china was arranged, and cups hung below the shelf from hooks. The rug was of blue and white, something like an old bedspread in pattern, and from the lower shelf to the built-in corner cupboard a curtain hung, like those at the windows. The table was round and the chairs had tall, straight backs; both were stained brown like the walls. All the

dishes used at meals were of blue and white china, of a quaint old pattern.

"The bedrooms were stained in something the same way as the rooms downstairs. The beams, however, were a light brown, the filling-in almost a tan, or even a buff, and there was no shelf. In one room the walls were washed with water-color in rose, with brown floor and beams. and in another, pale green was used in place of rose, but the buffs and tans were more successful.

"The cost of all this staining was very light, and the first cost was all that would arise, as the scheme was permanent."

"That sounds almost too good to be true," remarked the decorator. "I have never seen any stain or any wall treatment that would go on forever—but I do agree with you that stains are more permanent than many wall schemes."

In the group of speakers sat a young woman who had ideas about decorating, although not on professional lines. She was a little in awe of the real decorator. On being asked by him about her father's new house, answered:

"I was given the privilege of furnishing my own room according to my ideas, making selections which suited my individual taste best. Accordingly I decided that it should be a 'lotus room,' where the rosy pink of that flower and the soft, silver-gray-green of its leaves should be the color scheme. My room should be in tones of soft rose-pink and quiet silver-gray-green.

"The lower wall was tinted a soft pink, bound by gray molding, which with the unfinished article and a can of enamel I attained at a small cost. Above this a stenciled lotus design of my own on a soft gray background, against which were

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the pink lotus blooms with foliage of deeper gray-green, all worked out in a flat conventionalized manner. My ceiling was papered the same shade of gray as the background to the frieze. The entire cost of the above amounted merely to the hire of a paper-hanger, together with the purchase of molding and enamel."

"Charming," murmured the decorator.

"Now, as to wall adornments," continued the young woman. "Above my door was the quotation, 'There is no joy but calm,' and above my mantel, 'O rest ye, brother mariners, we will not wander more,' both from Tennyson's poem and appropriate, in a certain way, to the atmosphere of quiet which I wished. These

quotations were printed on parchment. The molding left over from bordering my frieze answered well the purpose of framing these two parchments, and this was but a small matter of expense. A very good sepia print of my beloved Tennyson, was another adornment.

"I cannot follow you with as much enthusiasm now," interrupted the decorator, "for I fear you are losing real simplicity. I would have used only one quotation—the first. And I hope it was Watts' 'Tennyson' in a platinum print."

"The fireplace, an old brick one, was remodeled with unglazed pink tiles and gray enameled woodwork. Before this I placed a hand-woven rug of pink and



Interior of a summer bungalow



INSIDE THE HOUSE

gray material. There were a half-dozen of these rugs, comparatively small ones, scattered over the floor covering of gray terry, the whole proving very effective.

"The curtains to my windows were of pearl-gray monk's cloth, with pink lotus stenciled borders. The portière was in a darker shade of gray, with bolder design going entirely around each hanging. My dormer window was particularly adapted to effective treatment with these curtains.

"There was a determination in my heart that this room should be the true exponent of complete simplicity in every detail, so I designed my furniture simply and it was then gone over with gray enamel; the metal fixtures were gray. You must come and see the room sometime."

The final member of the party said: "Two of you are in the home-making business. And the young lady has shown an original scheme of decorating. My work is that of a college professor in a small city. I am going to tell you about my apartment, and certain problems of lighting, furnishing and staining, which I have grappled with in association with the Lady of the establishment.

"A word first as to the tone and finish of the woodwork. The mellow aging of oak may be acceptably approximated by treating with potassium chromate and ammonia in various combinations and applications; the mixture being made from pure chemicals dissolved in water. Two applications gave the warm, natural tone of a rich wood; and the finish was nothing more than a carefully applied and well-rubbed coat of wax. The process is direct and rapid, and wholly avoids from the first day of its completion an aggressive newness. The walls of the study and the dining room are oil-stained on rough

plaster in a tone close to Naples yellow for the study, and with a shading toward orange for the dining room. The latter has a strong contrasting tone in the frieze, a very unusual bit of Scotch wall-paper, based on the motif of the seven-leaved frond of the horse-chestnut in glorious yet subdued fall tones. The treatment of the reception-room is adapted to or adopted from the French. The ceiling is a solid gold paper-cloth, divided into panels by slight beams supported on brackets; and the wall paper bears a repeated but simple design in its own tone, which is that of a robin's egg, uncertainly blue, in some light suggestive of green.

"Equally with the need of heat, the necessities of light make the life of our habitations. The window problem in the study gave troubles of its own. The bay, it should be noted, is just eight feet high, while the vault of the study is eleven feet and three inches high (though seemingly much higher); this contrast decidedly aids the effect, while the added spread and depth of the bay gives a sense of spaciousness to the whole. The beam separating the two, with its supporting pilasters and brackets, forms an important structural feature of the room. On sunny days—and there are many of them—the general southwesterly exposure of the bay brings light and cheer abundant, while the most westerly window frames in the glorious sunsets, as the most southerly reveals the sprouts and blossoms of the Lady's care. The windows are of the casement type, opening inward, and fitted with clear, leaded glass, of a design that is carried through the suite.

"The problem of artificial light is nowhere simple, but is peculiarly difficult in a room of the character of the study, with its decorative tone rigidly set, and its

INSIDE THE HOUSE

uses involving that of daily or rather nightly use for studious purposes, as well as the gathering place of social occasions. The lighting of the vaulting appears in the form of four small, octagon pendants of oak, each bearing a flat ground lamp set in foliated cusp of hammered iron,—an agreeably suffused glow by night and by day, a detail inconspicuously springing from the oak mouldings of the vaulted ceiling. In the farther corners over the bookshelves (in due course to be replaced by cases more in accord with the room) are a pair of wall-brackets in the form of wrought iron candelabra, which originally—some two hundred years ago or more—dimly illuminated some castle wall in the north of England. They were adapted to their present use—after their discovery in a collector's hands on Fifth Avenue, New York,—by fastening them to a pair of corner-brackets to project them from the wall, and trailing small electric wires along their contours to the inserted sockets above. Of like old English origin is the lamp above the desk, suspended from the beam. This carries the tradition of a castle-light, used by the watchman in his inspection of the castle-yard and ready to set down upon its horse-shoe base, or to be hung on the ring of the castle gate. The beam-plate, from which it is now suspended, attempts to carry out the older use, but also provides for a switch outlet from which the lamp on the desk takes its current. So once more did it prove easier to adapt old things to new uses than to fashion wholly anew, while the quality of the workmanship and the grace and fitness of the forms remains a joy forever.

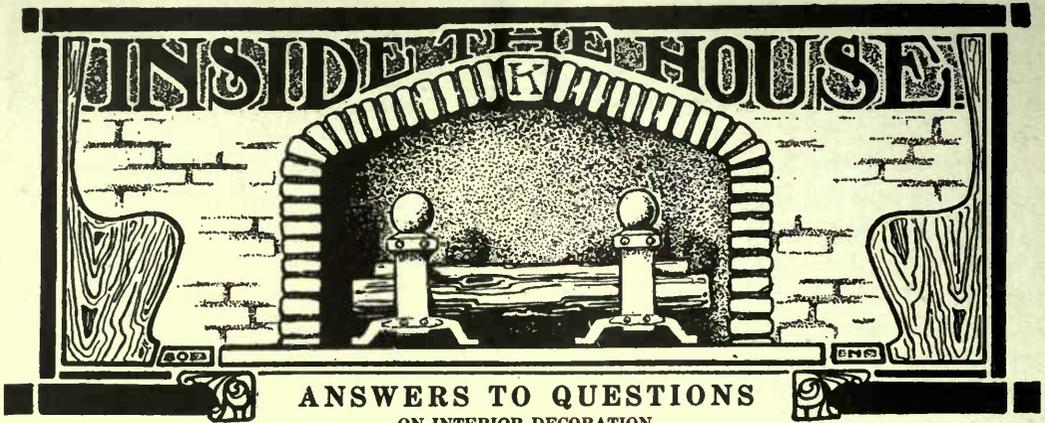
"In the dining room, a like readiness to follow foreign forms is indicated, the

woodwork suggesting the familiar domestic and simplified interior of central Europe, while the Dutch fashion appears in the mantel and the lighting, an eclectic and electric adaptation for which no apology is offered. The mantel follows one form of the Dutch manner, carrying the tiles (reproduction of older designs from Amsterdam) to either side of the central hood, which is of copper trimmed with brass. The fireplace is set in a recess, thus adding to the proportions of the room; and the walls of this recess repeat the plain, oil-stained tone of the ceiling.

(Continued on page 178)



Bookshelves designed for saving space in a simply built house



Letters intended for answer through these columns or by mail should be addressed to "Keith's Decorative Service" and should give all information possible as to exposure of rooms, finish of woodwork, colors preferred, etc. Send diagram of floor plan. Enclose return postage.

A One Story Cottage.

A. M.—Enclosed is floor plan of a one-story cottage we just bought, which was built a number of years ago, but we intend to make it do several years more, so we can plan and save for the new one. The new one will be on the same place and probably will be of medium size, semi-bungalow type, similar to the illustration in a late Keith's magazine. In advising about the present house, please do so with a view of making the ideas adaptable as far as possible to the new one later on.

The house is frame construction throughout, with wood shingle roof and is painted white with light green cornice. Inside is finished in hard pine, varnished, natural. The wall paper in bed room No. 1 has to be replaced, but the other rooms have been recently papered and would do for a couple of years.

We are getting a brown mahogany Queen Anne dining room suite, buffet without mirror, no china cabinet. Would you advise a mulberry colored rug or something in blue? What draperies for window and door and what wall paper? Since there is only one window and glass door, we should have a color scheme that is not too dark, so as to help give a more light and cheerful effect.

Bed room No. 1 is very small, just large enough for bed and good sized vanity dresser, but we intend to use it regularly because it has a closet. We have a Louis XVI bed, bow end with cane insert. We thought to furnish this room in pink,

simply wax the floor, with a small rug in front of bed and dresser. What do you think of the idea? How would you finish the floor and what would work well together in draperies, wall paper and rug? This is the room that has to be re-papered anyway. Is there anything preferable in chair and dresser coverings?

For the living room we wanted an overstuffed suite in black leather, but it seems to be unobtainable and if it were, the price would likely be prohibitive. So we almost have to get tapestry, which we tried to avoid, because it would soon tire and look old, we thought. Even tapestry suites are scarce and the only thing we found within our means, is a three-piece, overstuffed (mahogany) Queen Anne suite, in a dim leaf mixture design, with a decidedly predominating blue tone. It is in loose cushion and the style is fine, but we cannot imagine what could be gotten in rug, paper, draperies, etc., to harmonize and give this two-window room a cozy, homelike atmosphere, that will not eventually tire. That is why we have not finally bought the suite yet. Would an overall pattern rug, with small, indistinct figure, in mixture of green, tan, old rose and small blue spots or flowers do? I have one in mind like that. The suite also has a little green in it. In winter there will be a base burner in this room.

We intend to use No. 2 as the spare bed room. We have a plain Queen Anne dark mahogany suite, with bow end bed, for this and also thought of waxing this

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floor and laying small rugs in front of the bed, dresser, etc. We thought to have this room in blue, if that does not give too much blue.

As this is all very new to us, I would like all the information you can give.

Ans.—We would advise using a paper for walls. For living room and dining room rather plain in effect and plain in-grain ceiling.

For living room would use brown sunfast over-draperies, which will contrast and harmonize with the tapestry-covered furniture mentioned, and also would go nicely with figured rug. The one mentioned would be very satisfactory, providing the pattern is not too bold or decided. The same brown sunfast could be used at the doors for portieres.

For dining room the paper submitted would be very good, and use the blue over-draperies and blue rug, either plain or two-toned, or with some contrasting color, but with blue predominating. A 11'-3"x12' size rug would be very good for both of these rooms. Would use small rugs for bed room No. 1 and a 9x12 for bed room No. 2. Floors in wax finish will be good.

A New Home.

A. G. F.—That we may understand each other, I will first give you the facts in the case. Recently I purchased a little seven room, two-story house, oak finish throughout with hard wood floors, and in spite of the present high cost of living and the activity of the I. W. W., contemplate plunging into matrimony next fall. Never having done so before, I am sans furniture and sans ideas for securing it. Several things are puzzling me—what to get, how much to get, and how to pay for it. One plan I am committed to, that is, either get furniture that will not have to be replaced for a long time or to get furniture that I can afford to throw away when I can buy better.

The whole house is to be re-papered and the wood work in the breakfast room and kitchen and all of the wood work upstairs is to be done over. The living room is oak with hard wood floor, also oak. The stairway is of oak and makes a lot of wood work showing. The dining

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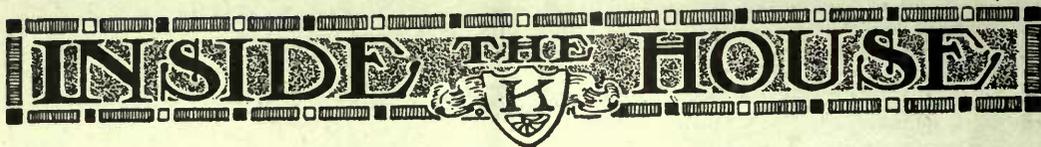
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INSIDE THE HOUSE

room which opens off the living room is also oak. I have had the book case and window seat built in and they can be stained either oak or to match the furniture, as you think best. The window seat was put in to take the place of a davenport as the room is of a rather peculiar shape and a davenport would block passage way to dining room.

Upstairs the problem is not so complicated. We want the front bed room finished or papered in blue. I had thought of a silver blue mottled oatmeal paper with French gray wood work. As the dressing room opens off this bed room with an arch between, the two should harmonize. I will use the dressing room as my room and as a sort of upstairs lounge room where we can read at night in comfort.

The furniture in the living room and dining room will be mahogany. I have found a suite of dining room furniture here of the Chippendale style, graceful and not giving any impression of bulk or massiveness, that I think will suit splendidly. The table is square, there is a serving table, buffet and six chairs.

I forgot to state to you that for some reason I am prejudiced in favor of plain drapings for the living room and dining room and like to save the flowered or figured stuff for the more intimate parts of the house.

When I think of the fact that everything from the shovel for the furnace to the draperies for the windows must be bought, and gaze on the price tags in furniture stores, I wonder if it can be done.

Ans.—We would suggest that all of the two window groups should be treated as a unit so far as the overdraperies are concerned. The material is wide enough to split for the side curtains. Use the same net on French doors between the living room and dining room shirred on rods top and bottom.

For the curtains, net should be used at the living room and dining room win-

dows, a pair at each window with overdraperies, making them up with side curtains and pleated valance excepting at the small windows on each side of the fireplace, where we would use the side curtains only, without the valance.

We should use tapestry for the window seat cushion in living room. Would prefer to use a plain tannish rug in this room or something in a figured rug with considerable tan mixed with rose and some blue. You would also need quite a number of chairs in the living room. One quite large upholstered chair covered with the same tapestry as window seat cushion and about two other smaller chairs covered with some plainer goods, carrying out a deep rose color. You would also need one or two smaller chairs or a rocker. The mahogany and cane would be good to fill in with, the seat cushions of some suitable fabric as a plain velvet. You will also need a living room table with a reading lamp.

In the dining room use blue as the predominating color. Blue rug and overdraperies and mahogany furniture.

In breakfast room, finish woodwork in ivory enamel with ivory enamel breakfast table and chairs and overdraperies of cretonne. Plain taupe color rug.

With the brown mahogany furniture in living room, would finish book case and window seat to match wood work.

On second floor, finish wood work in two bedrooms and dressing room in cream enamel. Have walls in front bedroom and dressing room alike with overdraperies of cretonne. Also in the dressing room which is to be used as a sitting room, use willow furniture stained brown with cushions of same cretonne as overdraperies. Use either brown mahogany or walnut bedroom furniture.

Would treat walls of back bedroom differently. Use a neutral color paper with overdraperies of plain sunfast material or cretonne as desired. Would suggest rose as color tone for this room.



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Worn Spots on Floors.

H. E. M.—On two previous occasions I have received your valuable advice on interior decorating, hence come to you once more. We bought a home which has oak flooring that has been neglected. In other words, the oak floors have been shellacked and waxed, but in a few places the wax and a goodly share of the shellac are worn off.

Would it do to shellac the worn places and then wax the whole floor a couple of times? We do not feel that we can bear the expense of having the floors all re-finished and do not like to leave them.

Ans.—You have the right idea in regard to refinishing the worn places on your floors. If you clean the floors well, shellac the worn spots carefully, matching well to the body of the floor, and give a good wax treatment, followed by another in thirty days, this should put the floors in good condition.

Wood-work for the Bedrooms.

A. H.—I am enclosing the bedroom floor plan of our new home.

My little girl's bedroom will be furnished in French gray furniture. What color should the walls, wood-work and ceiling be finished? Would a warm gray be appropriate?

My bedroom and guest room are on the same floor and have mahogany furniture. Now I should like the walls, ceiling and wood-work of all bedrooms to be alike. Will the same color (if it should be gray) harmonize with the mahogany furniture?

Ans.—In reply to your recent letter, we advise that you use ivory woodwork throughout upper floor. Gray woodwork is not very pleasing with mahogany furniture, though gray walls are good. Gray woodwork would, of course, be pleasing in the room with French gray furniture with white ceiling and walls papered in rose flowered striped paper. If such a paper is used, have over-curtains of plain rose. If ivory woodwork is used with mahogany furniture, have walls soft gray.

(Continued from page 167)

The same is true of the conservatory extension on the other side, the floor of which is similarly composed of diagonally set blue and cream tiles in orthodox Dutch manner. The conservatory thus adds to the lighting and expanse of the room; its own purpose is considered. It is fitted with faucets, from which the plants may be sprinkled by aid of a small hose, as the excess water drains off through a sink in the floor. Walls and woodwork are all water-proof. The fourth side of the room contains two corner cupboards, a window-seat between them and the door leading to the rear piazza, where in balmy weather an out-of-door meal is enjoyed. Though the room is but thirteen feet wide and a little over sixteen feet long, it carries the impression of a much larger space, thanks to the recesses adjoining it. It is amply large to sustain the effect of the wainscot and recessed doors, with pilastered casings, reminiscent though this be of more ambitious decorative treatments. The centrally suspended and depressing, as well as obstructing dining room lamp, is naturally avoided, the table-lighting presupposing the use of candles; while the general illumination is supplied by a form of sconce-lamps in copper and brass, again frankly constructed by local artisans with some truth to the fidelity of the metal work of old Holland. The glass globes are actually of the "oil" period, having been found in antiquarian Knickerbocker haunts. These rooms might not suit you, Mr. Builder, nor you, Mademoiselle Lotus, nor you, Mr. Decorator, but they have met the needs of the owners, and have given, I think I may truthfully say, pleasure to many friends."

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Lowe Brothers



But, Ned, that's the wrong way to buy paint

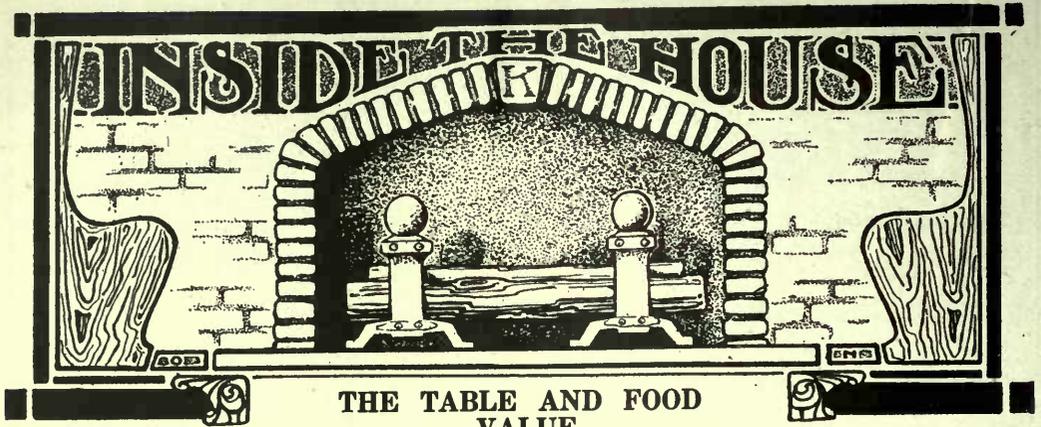
That's the way our neighbor did, and now look at his house! Don't pick out the color you want, and then buy the paint you can get in that color. The poorest paint may have the brightest looking color card.

First, let's decide what paint is the best one to buy. Then select the color in that paint. Before you do any painting at all, we had better send 10 cents for Lowe Brothers' Happy Happening Book. I saw Nell's. Am sure it will save us a lot of money and botherments. The address is:

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Nuts as Food---Their Value and Uses

Elsie Fjelstad Radder

THE richness of nuts in nourishing elements for the human body justifies a far larger use than has ever been given to them. In no other food, perhaps, is so much actual food value condensed into so small compass. Paradoxical as it may seem, the very fact of their richness in food value is the reason that they are often considered indigestible. Nut meats, like any other food, should always be reduced to liquid form in the mouth. This is a slow process, and "grown-ups," as well as children swallow them half prepared for digestion, and the digestive organs rebel; or else, owing to their small bulk, people are tempted to over-eat of them, and more food enters the stomach than it can take care of, with a usual result—and the nuts are blamed. Nuts are a food supplying protein, in larger relative quantities than do meat or eggs. Yet they are used like confections, in addition to a complete meal. There is too much food in them to be used in this way. To many people they are more acceptable than meat or eggs as a main part of the meal.

If properly eaten they are good in sandwiches for the school lunch. They are always acceptable in salads and in desserts.

Housewives, who have the welfare and health of their family in heart and hand, will appreciate these recipes which make exceedingly toothsome tempters for the tongue, and at the same time have real food value.

Nut and Cheese Sandwiches.

Mix equal parts of grated cheese and chopped English walnuts. Season with salt and paprika. Prepare as other sandwiches. These are best served on rye bread.

Nut and Celery Salad.

Mix one and one-half cups finely chopped celery, one cup pecan nut meats broken into pieces and one cup shredded cabbage. Add a cream dressing and serve in a salad bowl made of a small white cabbage leaf.

Cabbage Nut Salad.

Mix chopped peanuts and shredded cabbage. Add either French dressing or mayonnaise. This makes a delicious salad to serve with duck or chicken.

Carrot Banana Salad.

Run two small carrots and one-fourth cup salted peanuts through the fine adjustment of the meat chopper. Add two bananas, chopped. Mix with cream dressing and serve on lettuce leaves.

INSIDE THE HOUSE

Peanut Nougat.

Shell, remove skins and finely chop one quart of peanuts. Sprinkle with one-fourth teaspoon salt. Put one pound of sugar over the fire in a granite pan and stir constantly until melted to a syrup. Add peanuts and turn at once into a warm buttered tin and mark into squares. The sugar must be removed from the fire as soon as it is melted or it will caramelize.

Peanut Butter.

Grind roasted peanuts through a fine food chopper and mix with a little olive oil.

Peanut Butter Loaf.

Sift together two cups of flour, one teaspoon salt, four teaspoons baking powder and one-fourth cup of sugar. Add one-half cup of peanut butter and work it in well with the tips of the fingers. Add one cup of milk. Turn into a greased bread pan and allow to stand twenty minutes before baking. This loaf is especially good for sandwiches or with cheese and chopped pickle.

Rice Peanut Casserole.

Mix ground peanuts with boiled rice. Add seasonings and heat in the oven. Serve as a luncheon dish with tomato sauce.

Roasting Peanuts.

Peanuts may easily be roasted at home by spreading thinly on a flat baking pan and stirring every five minutes for thirty to forty-five minutes. Do not allow them to roast too long or they will have a scorched taste. When first taken from the oven, nuts will have a tough texture, but if they are exposed to the air they soon become brittle.

To those who like them, nut meats are almost universally useful. Hardly anything else can be added to practically any dish which is being prepared, and add both to the flavor and to the nutritive value. Nuts improve most salads, cakes, cookies, as well as frostings, desserts, candies, et cetera. Where nuts are added, as a rule, less fat is required. The fat in a cake may be reduced from one to one and three-quarters tablespoons for each cupful of nuts added.

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Nut Cakes.

Pound the meat from one pound of pecans and mix with one pound of powdered sugar and one-fourth cup flour. Fold into the beaten whites of six eggs and add one teaspoon vanilla. Drop from a spoon on buttered paper and bake twenty minutes in a moderate oven.

Nut Cake Filling.

Put one cup sugar and one-third cup water in a saucepan and stir to prevent sugar from sticking. Heat gradually to the boiling point and let boil until it will thread from the end of a spoon. Pour on to the beaten white of one egg, flavor with vanilla and add chopped nut meats. Beat until stiff enough to spread on the cake. If cooked too long it may be made the right consistency by adding a little hot water. If not cooked quite long enough, a little powdered sugar may be added.

Chocolate Nut Caramels.

Put two and one-half tablespoons butter in a skillet and when melted add two cups molasses, one cup brown sugar and one-half cup milk. When boiling point is reached, add three squares of chocolate, stirring constantly until chocolate is melted. Boil until a soft ball is formed when dropped in cold water. Add one teaspoonful vanilla, one pound of broken English walnut meats, or one-half pound chopped almonds which have been blanched. Turn out on a buttered pan, cool and mark in squares.

Nut Macaroons.

Beat white of one egg until stiff and while stirring constantly add one cup brown sugar. Fold in one cup of broken pecan nut meats which have been sprinkled with salt. Drop from a spoon into a buttered dripping pan and bake in a moderate oven until delicately browned.

Nut Spice Cake.

Mix one-half cup butter, one cup brown sugar, one-half cup molasses, yolks of four eggs, one cup sour milk, two and one-half cups flour, one teaspoon soda, one teaspoon cinnamon, one-half tea-

spoon cloves, one-half teaspoon nutmeg, one cup seeded raisins chopped, one-half cup currants, one-half cup walnut meats chopped and one and one-half teaspoons baking powder.

Almond Cookies.

Cream one-half cup of butter, add one egg well beaten, one-third cup almonds, blanched and chopped fine, one-half cup sugar, two tablespoons vinegar and two cups flour to which has been added two teaspoons of baking powder, and one-half tablespoon cinnamon, cloves, and nutmeg. Also the grated rind of one lemon. Roll mixture to one-fourth inch thickness, shape with a round cutter, first dipped into flour and bake in a slow oven.

Nut Cookies.

Beat yolks of two eggs until thick, add one cup brown sugar, one cup chopped nut meats, whites of two eggs beaten stiff, six tablespoons flour and a few grains of salt. Drop from a spoon and bake in a moderate oven.

Nut Bars.

Caramelize two tablespoons of brown sugar, add one-fourth cup butter, one-fourth cup water and boil two minutes. Remove from fire, add one-half cup brown sugar, one-half cup flour, pinch of salt and two tablespoons chopped walnut meats. Drop from a spoon onto an inverted dripping pan, spread, crease in two-inch squares, and decorate with halves of nut meats. Bake in slow oven.

Nut Prune Souffle.

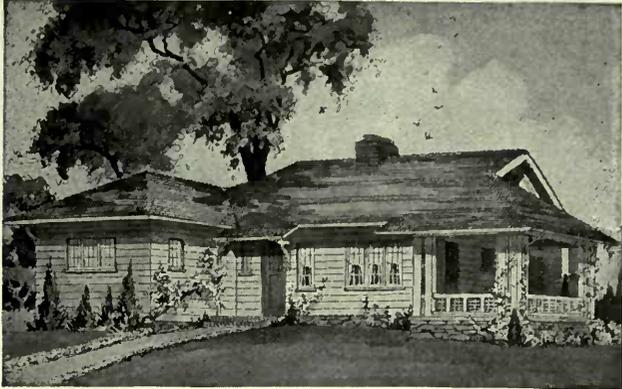
Pick over and wash one-half pound of prunes, soak one hour in cold water and then boil until soft in the same water. Remove stones, add one and one-third cups hot water, one cup sugar, one inch piece of cinnamon and let simmer ten minutes. Dilute one-third cup cornstarch with cold water until it will pour easily, add to prune mixture and cook five minutes. Remove cinnamon stick, add one tablespoon lemon juice. Fold into the beaten whites of two eggs. Add one-half cup walnut meats, broken in pieces, mould and chill.

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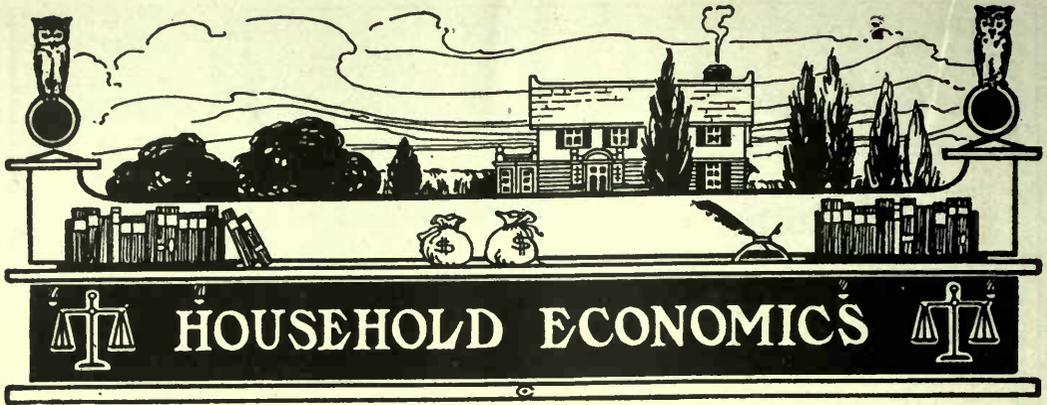
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Conservation of Woman Power

PRACTICAL ways to promote the saving of steps in the household is considered of such importance by the Department of Agriculture at Washington, that a section of the department undertakes, to teach housewives to conserve energy in the performance of their daily tasks. A kitchen larger than is really needed adds many steps which would not otherwise be necessary. One way in which women are prodigal of their energies is in standing to perform all of the many household operations. A stool high enough to avoid any effort in getting up from a sitting position, if kept in a convenient place will soon invite the cook to rest from standing while she mixes a dish or prepares a vegetable. Such a high stool is especially useful in ironing. With a conveniently placed wall plate or socket for the electric iron, and the basket of folded clothes and clothes rack conveniently placed, the ironing may be done with very few steps.

A wheeled tray or tea cart, on which food from the range as well as dishes, clean or used, may be carried back and forth between kitchen and dining room, is commended by home economic experts. The fireless cooker is also approved as a labor saver.

Notes From the Building Show.

Many household conveniences were on display at the recent Building Show, a few of which were new; many of which are old enough to be thoroughly tested,

and yet are comparatively new or unknown to the majority of housekeepers. The great body of the exhibits, as is usually the case, are not new but are the application of some, or many well known principles, like the dish washer, washing machine, and the ironing machine; and it is a matter of a selection of type, or of manufactured device which shall be chosen, when it comes to the matter of purchase and use.

Revolving Sink Drain.

An additional sink drain, placed under the sink, but which revolves on a swivel to any position, is one of the new things in the exhibit. It is strongly made of metal, coated with white enamel to match the sink, and may be installed on practically any sink. It has a drain connection in the swivel section of the pipe, and seems to be exceedingly practical. It makes an excellent place to wash vegetables, or to wrap garbage. While it is essentially a drain, it can also be used as a shelf. Any one who has tried to find a place in the kitchen to put something, during the process of a meal will appreciate the advantage of extra shelf space.

Oven Heat Regulator.

"Bake in a moderate oven," says the rule. What is a "moderate oven?" Experts tell us that all rules for baking will eventually give the proper oven temperature; that "good luck with baking" is another way of saying the oven was at

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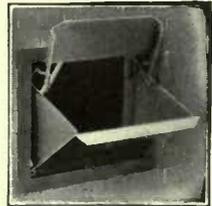
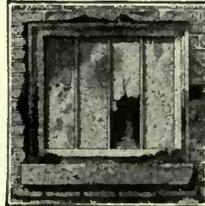
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INSIDE THE HOUSE



the proper temperature. The thermometer or temperature wheel regulates the flow of the gas and so gives automatic control of the temperature of the oven. Imagine the luxury of knowing that it is not possible for the cake to burn. It develops that we have been accustomed to turn the gas on farther than necessary, and have thereby not only used an unnecessary amount of gas, but have spoiled the flavor of the food as well. The use of the thermometer in cooking of all kinds is on the increase.

The dirty old black cook stove would hardly recognize its modern descendant in the beautiful enameled ranges on the market today; equally convenient whether they burn coal, wood, oil or gas, or any combination of two of these fuels.

Incinerator.

The convenience of an incinerator in the kitchen or rear entry is set forth. Garbage disposal is one of the problems of the time, to which the incinerator gives a solution. The incinerator has a sanitary chute from the kitchen, or in a multiple family house from an entry or passage way on each floor, to a specially constructed part of the chimney in the basement, where a grate is placed which receives the garbage which is dried and consumed largely in the heat from the furnace or heater, sometimes without requiring additional fuel. There is little expense in the up-keep, and when properly installed and operated, the garbage seems to be consumed in a sanitary manner.

Refrigeration.

Ice is no longer necessary to keep the refrigerator cold. Electricity may do the work. No visits from the iceman, for whom doors must be left open if he should be late, and no dire consequences if he fails to come at all on the hottest day of the season, with the refrigerator full of food. Over the same wire which lights the house, heats the flat iron and toaster, comes the energy which cools the

refrigerator. The low temperature is produced by evaporation which takes place in a coil of copper tubing, immersed in a closed tank of common salt brine. The brine tank goes into the ice compartment of the refrigerator. The electric motor and moving parts are placed in the basement or some place out of the way. The temperature in the refrigerator is fixed by thermostatic control.

Plumbing.

A modern plumbing display is always a thing of beauty. Kitchen and laundry appliances are very complete. Among the newer fittings for the bath room might be mentioned hand rails set over a tub, just large enough for the hand to grasp in getting into or out of the tub. Many bad accidents have come from slipping on the floor of a tub, and this hand rail comes as an especial boon to children and older people.

A number of fittings, such as soap dishes, holders for toilet paper, hand rails, are so made as to be recessed into the wall, and are set with the tile of the wainscoting.

Receiving Cupboards.

Receiving cupboards, built into the kitchen door, are not new, but they may be found a great convenience. They are made in two compartments six inches for thickness, with automatic locking doors on both sides. When the cabinet is empty the outside door is unlocked. When the grocery packages have been put into it from the outside, then the outside door locks automatically and the inside door is free. These cabinets may be set in the outside wall as well as in the door.

Twin Beds in a Davenport.

A davenport was on display which had in the bottom of it a box for bedding. It could be opened into a very comfortable double bed; or by unsnapping a cover and turning it back, one half of the bed was separated from the other and could be rolled across the room, making—in other words, twin beds.

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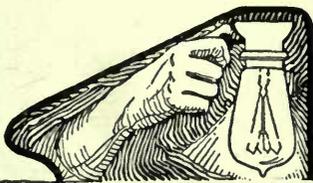


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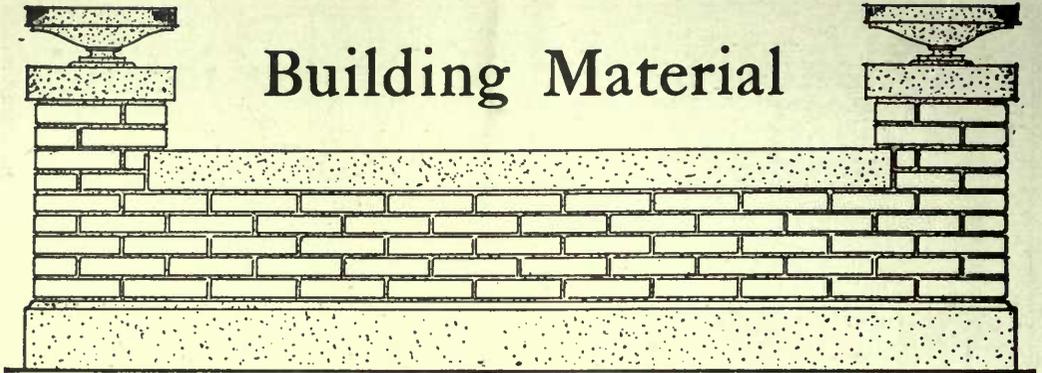
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Building Material

New Construction



ONLY at long intervals does a new type of construction evolve, or a new building material develop. Bricks were made in early Bible times. Concrete seems to have been in common use by the Romans. Timber has always been a chief method of construction. The making of hollow tile was an innovation; yet that is really a type of brick, or burned clay unit. The air spaces are for insulation, not for constructional purposes in their origin, though they have developed into a reinforced concrete construction as in supplying the form work for lintels and wall reinforcement. The present concrete wall which is turned into place after being poured in the horizontal, is also an innovation in the older methods of building, even though finally accomplishing similar results.

The poured concrete wall with an air space in the center, obtained by the use of some of the various types of moveable forms represents the modern way of attaining two important ends; giving an insulation to the walls, and at the same time reducing the amount of material used, where carrying strength is not required.

It is a curious fact that while four-inch wood studs are considered able to carry almost any kind of a simple building for two stories or more, and all the building ordinances sanction such use of "frail wood" construction, yet it is necessary, when sturdy brick or concrete is used, that the wall must be 6 or 8 inches thick for the first story and 12 inches for more

than one story. An air space in a poured concrete wall requires a pier and beam construction, by which a reinforced skeleton will act for bearing partitions, all of which requires the labor and expense of form work.

Conservation of Materials.

The problem before the builder today in the use of materials is to so adjust the form and construction of the wall that he shall use only the amount of material necessary for the carrying strength, yet so proportion the wall as to give it assured stability, at the same time with the minimum of economic loss in the way of labor and material in the way of form work.

Metal Lath.

The use of metal lath as concrete forms has infinite possibilities, as it adds reinforcement in the permanent structure, as well as serving for form work. Metal lath has, indeed, in connection with concrete added a new element to construction, as metal lath plastered with cement gives a fire resisting coating which may be applied over wood, or give a finish over any construction.

With the growing need for fire resistance in building, a frame construction encased in metal lath plastered both inside and out, gives a protection from fire starting in the house, or with danger from neighboring buildings. Quite as important as the walls is the fire resisting quality of the floor, especially the floor over the basement and heating plant. By one of the newer developments, metal lath is

What Our Friend the Architect Told Us

Facts that Every Home Builder Needs on Construction



Vaulted and crowned ceilings made on metal lath add beautiful and rich effects to any house at small expense. Ten dollars spent in this way is equal to a hundred dollars spent in other ways. Use vaulted ceilings in halls, dens, dining and breakfast rooms. See small cut.

Beauty and dignified charm of stucco exterior and the infinite variety of treatment made possible by stucco are exemplified in this picture. This loggia is on the inner court of the residence of William V. Kelley, Lake Forest, Illinois. Howard Shaw, Architect.

Plaster on Metal Lath Won't Crack

"Use metal lath and you won't have plaster cracks," said the Architect to his friends. "Metal lath gives you beautiful walls, and fire protection also. I want you to send for a free booklet just published on this subject. It contains no advertising."

"Metal lath is a money saver," said the husband. "Is it expensive to put up?"

"Metal lath costs nothing, as it pays for itself in saving repairs and redecorating," replied the Architect.

"Think of the joy of having beautiful walls and ceilings that never have cracks," exclaimed the wife.

"Metal lath prevents cracks and stops fire," said the Architect. "Let me show you a new house where metal lath is being put up."

In the new house only part of the plastering was done. Other parts of the walls and ceilings were covered with a network of steel mesh. "That's metal lath," said the Architect. "When the

plaster is put on, the steel mesh is embedded in it, as in reinforced concrete. Plaster on metal lath will not crack."

"Is metal lath the reason why beautiful buildings and homes don't have plaster cracks?" asked the wife.

Metal Lath Pays for Itself

"Use metal lath and you will save all the ugliness of cracked plaster, and also the expense of continual repairs," answered the Architect. "Metal lath is produced so economically now that every one can use it. See here, how metal lath stops fire." He pointed to the steel mesh under the stairs. "Fire can't get through that plaster on unburnable metal lath."

"Beautiful walls and ceilings, and safety from fire. I certainly want metal lath in our house," said the wife emphatically.



Vaulted Hall Ceiling, Plaster on Metal Lath. A Permanent, Rich and Inexpensive Embellishment.

Send for Booklet

"You want to know all about metal lath before you build or buy," concluded the Architect. "Send today for that illustrated booklet. It is full of pictures and information about interior plaster, also about stucco building. Write today to the Associated Metal Lath Manufacturers, 72 West Adams Street, Chicago."

Prevents Cracks Metal Lath Stops Fire

Free Booklet

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Send This Coupon

Just send your name and address in this coupon for free booklet, "The Essentials of Building." No obligation. Edition limited. Don't be too late. Send coupon.

Associated Metal Lath Manufacturers
Dept. 1474 , 72 W. Adams St., Chicago

Associated Metal Lath Manufacturers
Dept. 1474 72 West Adams Street, Chicago

Dear Sirs: Please send me your booklet. "The Essentials of Building." I understand that it is free and there is no obligation, and no manufacturer's advertising in it. I am planning to build Yes No

My architect, or builder is.....

Name.....

Address.....

laid over the floor joist and two inches of concrete poured over the metal lath, giving a reinforced concrete slab over the entire floor space for the under floor. Wood strips laid in the concrete give nailing facilities for the finished hardwood floor.

Steel Lumber.

For a larger type of building where greater carrying strength is required, steel lumber may be used over a span up to 22 and even 26 feet, spaced 12 to 24 inches from center to center. Steel joist may also be used as rafters, with suspended ceilings of light channels and metal lath, plastered, obviating the necessity for ceiling beams, as well as rafters. More than this, metal lath may be laid over the rafters of a low kitchen roof, and a dry mix of concrete placed over the metal lath, for the roof. Over this, any roofing material may be laid, asbestos or other shingles, tile, or a composition roofing. There is a special preparation of

mastic roofing, made in the usual roof colors, red, brown, green, etc., which is given a rough texture in finish, and makes an excellent and moderately inexpensive roofing, applied over the waterproofed concrete.

Fireproofing.

In the use of steel construction, it must be borne in mind, that while steel does not burn, nevertheless it must be protected against intense heat and requires fireproofing to an equal, or even greater extent than wood. Heavy wood timbers are slow to ignite, but in time will burn through, while steel construction under intense heat will buckle and give way. It is well to remember the characteristics of even the most fire-resisting materials for, as has been proven over and over again, practically nothing will stand in a great conflagration.

Composition Flooring.

While composition flooring has been used much in this country for the past decade and more, it never has been used so extensively here as in European cities. It was discovered by Professor Sorel in 1866 and is often referred to as Sorel cement. Many patented mixtures have been placed on the market, some of which have not had expert treatment, and in many cases good flooring composition has not been properly laid, and has given unsatisfactory results. Nevertheless when properly prepared and properly applied, there are great possibilities in composition flooring. These seem to have been given wider use in California than in other parts of this country.

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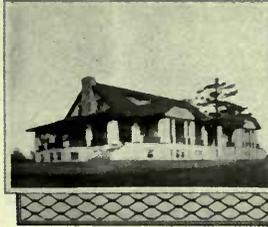
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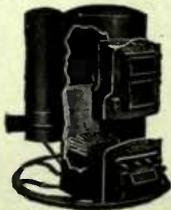
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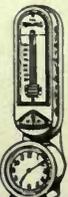
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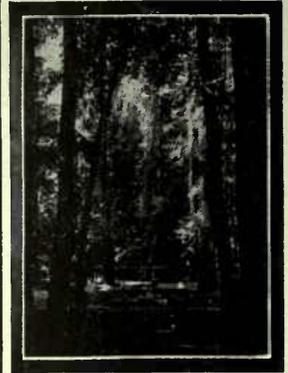




WOODS

AND

HOW TO USE THEM



EDITOR'S NOTE.—When the building idea takes possession of you—and the building idea is dormant or active in every person; when you feel the need of unbiased information, place your problems before KEITH'S staff of wood experts.

This department is created for the benefit of KEITH'S readers and will be conducted in their interest. The information given will be the best that the country affords.

The purpose of this department is to give information, either specific or general, on the subject of wood, hoping to bring about the exercise of greater intelligence in the use of forest products and greater profit and satisfaction to the users.

Our Forestry Policy



ODAY, for the first time in the history of the United States, there is united action ready to carry through the campaign for a National forest policy," says Charles Lathrop Pack, President of the American Forestry Association. "It is America's greatest need today. The people of the United States—those who own wood, those who manufacture it into articles of daily use, and those who buy the articles—all are ready to support the adoption of a policy which will help to save the forests, prevent them from being cut and burned down before they can be replanted.

"Today, for the first time, everybody who is interested in any way in the question of forestry, is standing ready to urge the adoption by the Congress of the United States of a National forest policy. This policy is to be in line with that which will be provided for in the various states by legislation suited to their individual needs. There must be co-operation, however, between the National Government and the states in order to make the policy a complete success.

"The people of the United States inherited from their fathers one of the greatest and richest heritages the world has ever seen—an area of timber-land which

seemed, as was frequently remarked less than a generation ago, 'inexhaustible.'

"It was because of the apparent impossibility of exhausting the great supply of timber with which this country was blessed that little thought was given by those of an earlier generation to the question of conservation—of saving, replanting, reforesting, the wooded territories of the United States.

"There must be ample fire protection provided. Forest fires will destroy in a few days what it has taken nature from fifty years to a century to build. This is one of the most important single steps which can be taken at the present time in carrying out a National forest policy. Forest-fire protection can be started at once, and will result in an immediate saving of our great forests.

"Saving from devastation by fire, in reality, makes for the greatest addition to the Nation's ultimate timber resources. Other features of the forest policy which must be adopted cannot be put into practice and bring definite results as promptly as that of fire protection. For this reason, the allowance for this purpose should be ample. The National and State Governments should not skimp on a few thousand dollars for forest-fire-fighting purposes when it will mean the saving of

millions of dollars annually. The present policy contemplates the asking of not less than a million dollars from Congress for use in co-operation with the states in fire-protection work.

"The National forest policy should provide means for the reforestation of cut-over and denuded lands, so that there will not be vast areas, as at present in increasing acreage, lying waste and barren, of no use to man or beast.

"Experiments, such as the government has been conducting at the Forest Products Laboratory at Madison, Wisconsin, in reproduction methods, wood utilization and preservation, timber tests, and the development of by-products, should be continued and increased; for as a result of discoveries being made at this laboratory, saving is being made in many directions in the use of wood."

Forest Fires and the Airplane.

Chemical bombs, such as can be dropped from an airplane, seem to be the only hope in fighting forest fires with any measure of success; just as observation from the air seems to be the only way of discovering the beginnings of a fire. Every time a forest fire gets started, the cost is likely to become vastly more than what would be spent in any kind of forest patrol. "How are forest fires put out when once they are started? Usually they burn themselves out, these big fires."

From an airplane every part of a reservation would be in view on a clear day. A tiny curl of smoke would be seen almost at a glance. A pilot could always carry a small stock of chemical fire extinguishers with him, and with a little practice in bomb dropping, he might alone check a small fire until help could arrive, even though he were not able to completely extinguish it. The millions of dollars' worth of timber a year will not be burned up so regularly if Washington is able to keep an airplane force in the forest reservations.

Vogue in Woods.

A generation ago the list of woods of commercial value was very different in contents as well as in value from such a list compiled at the present time. The older generation of lumbermen have witnessed the gradual passing of what was at one time considered cheap or valueless woods, not only into full recognition,

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but often to a point of value in excess of the woods for which they were first introduced as a substitute, because they were cheaper. Looking back over the vista there passes in review before the vision of the old-timer a procession of these once despised woods which have taken responsible and honored places in the building lists of woods. Over against this is the vision of the great development of our wood working and wood consuming industries, making a broad marketing field with an infinite variety of requirements, using all the different species of timber grown.

Pine and oak were the great building woods of the earlier period, and other woods, being unknown and untried, were entirely ignored. In fact, for the early building in this country, hardwoods were considered too hard to work well and were left standing in the search for white pine.

Birch and Maple.

Birch went through its period of being ignored from a sawmill standpoint because the sawmills in the birch territory were looking for white pine and nothing else—no hardwood made an appeal to them. A little maple was cut and was required by the industries, but generally this was gotten out by mills specializing in hardwood. In the early development of southern pine milling operations it was pretty much the same story. Oak, hickory and other hardwoods were ignored. Then later, even when the hardwood mills were actively cutting these, gum was looked upon as little less than a nuisance rather than a timber having stumpage value.

Gum Has Remarkable Record.

Gum perhaps furnishes one of the most remarkable records in the industry of lumbering among our native woods. It started with fewer friends and less to commend it than many of the woods which have been introduced as substitutes for other woods. It was hard, it would split, warp and twist and do everything else but behave like good lumber should, until the manufacturers had mas-

tered its proper handling. For many years it made its progress on cheapness, in the face of the opposition of machine men and cabinet workers, who found it difficult to handle. Today gum is distinguished by the fact that it leads the hardwood list in many lines of consumption. Red and figured gum are today more conspicuous items in many furniture factories than oak, which has been a sort of dominant item in the cabinet world ever since before the first tree was cut in American forests. Not only that, but the sap and white wood has attained a point of value that makes gum stumpage a mighty desirable thing to possess these days.

Every Native Wood Finds Use.

It is more or less the same story, with variations, among all of the native woods.

Indeed, it may be said, those which in the early days were regarded as having but little stumpage value, have made greater progress and attained higher values, comparatively, than some of the woods of more generally recognized merit that have been in use for a much greater length of time.

A World Without Lumber.

H. R. Isherwood.

Suppose that between midnight and morning some strange and mighty power were suddenly to strike every vestige of lumber from the world's entire equipment—what would be the effect upon the welfare of man?

Here is a startling challenge to the imagination, a suggestion calculated to strip the problem to its naked proportions. Try for ten minutes to see the world as it would look if lumber and all wood products were banished from the field of commerce and industry and you will be astonished by the sobering vision that will unfold.

A world without lumber!

Focus every faculty of your mind upon the task of seeing your familiar world as it would appear if swept clean of every board foot of lumber and wood products. You will feel that your eyes have been opened to an economic revelation!



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MARKET CONDITIONS

Prices For 1921



At the outset of the 1921 building activity there is noted the most serious groping for proper price levels that our economic history has ever known. From the signing of the armistice, the price of building materials, with a few exceptions, moved steadily upward, until March, 1920. From March to the end of the year, the average movement was downward, notwithstanding the fact that cement continued to rise, and sand stood a few points higher at the end of the year.

The prices of the five basic building materials for the month of December, 1920, as compared with the average price for the year of 1920, are given below; as tabulated by the American Contractor. The average price from July 1st, 1913, to June 31st, 1914, was taken as a base or 100 per cent. The average for 1919 is also given, since this is really our present basis of comparison.

	Avg. 1919	1920	Dec. 1920
Lumber	237	331	208
Steel	204	231	196
Cement	164	190	220
Brick	221	293	290
Sand	236	270	276

Brick.

The index for common brick at the close of 1920 stands highest of the five materials considered, though prices of this commodity vary locally. None of the construction industries was harder hit during the war period than was brick.

"During the war, face brick was declared a non-essential product. All face brick plants that could do so ran as building tile or drain tile plants. Therefore, when the armistice was signed, practically every face brick plant had little or no stock. The chief items of manufacture are labor and coal, followed next by ma-

chinery and machinery repairs, all of which show a very high increase in cost.

At the start of post war activity in 1919 the brick makers for the most part had to reopen their plants, and they did so in the face of high labor, high fuel and hampered transportation. Though brick prices are high the brick business is not profitable in proportion. Prominent brick producers see no chance of recession until their costs come down.

Co-Ordination of the Building Industry.

A national Congress of the entire building industry is to be held in Chicago in the early Spring. A conference of the building interests of the New York district, preliminary to this Congress, included prominent architects, contractors, men trained in the building trades, credit men, and a representative of the National Bureau of Economic Research.

Robert D. Kohn, well known architect and a leading spirit in the movement, expressed the need of the architect in understanding the "why's and wherefore's" of many phases of the building industry and at the same time warned against the "certain failure of a movement that was allowed to become a tool for the advancement of any single interest at the expense of other interests." To succeed it must serve the interests of every element in the industry and Mr. Kohn expressed the belief that it can do this very thing to a far greater extent than any one now believes possible. He favors the organization of strong local bodies to back up the program of the national association.

Speaking from experience as a building trades mechanic, as an employer of such mechanics, and as a champion of the union idea, Hugh Frayne admitted the crying need for better trained mechanics and expressed the opinion that only through such co-operation as the present movement proposes, can this training be given.



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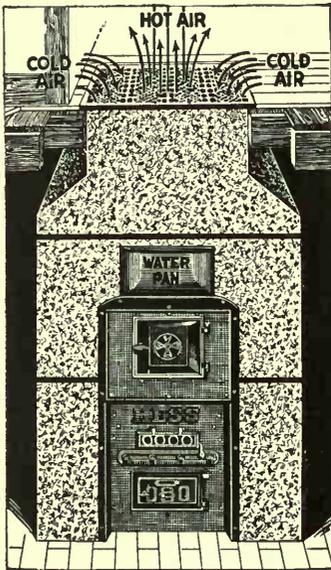
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"To standardize documents and laws affecting the building industry;

"To secure harmony of action on questions of materials, finance, and credits;

"To increase total production in the building industry, by elimination of waste effort;

"To work for trade regulations and legislative measures which will facilitate and encourage development of the economic side of the building industry;

"To inform and create public opinion through publication of facts regarding conditions in the building industry, the dissemination of views of technical experts and business men;

"To cultivate personal acquaintance-ship among builders, architects, engineers, and contractors in order to lessen group and sectional prejudices and misunderstandings;

"To promote peace, progress, cordial relationships, and co-operation among individuals in the building industry."

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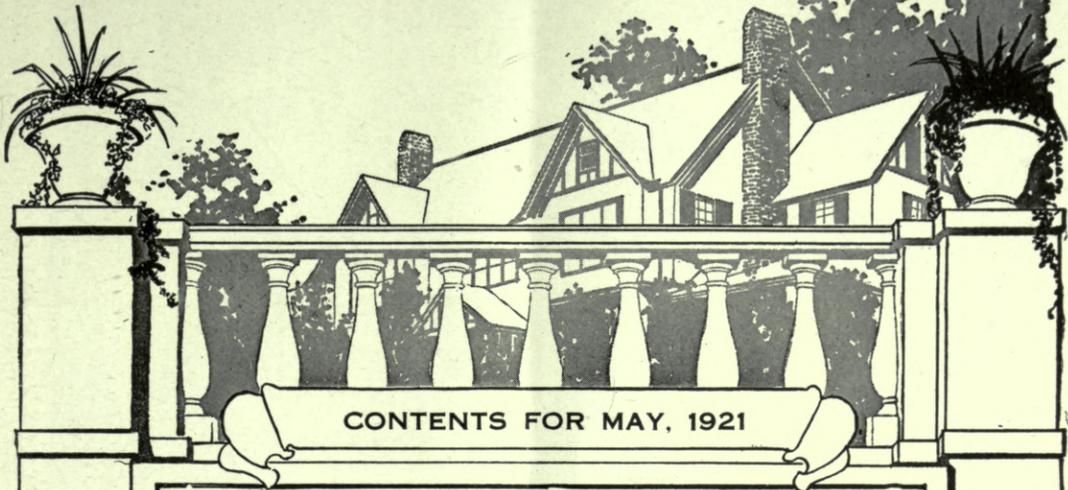
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KEITH'S MAGAZINE

ON HOME BUILDING



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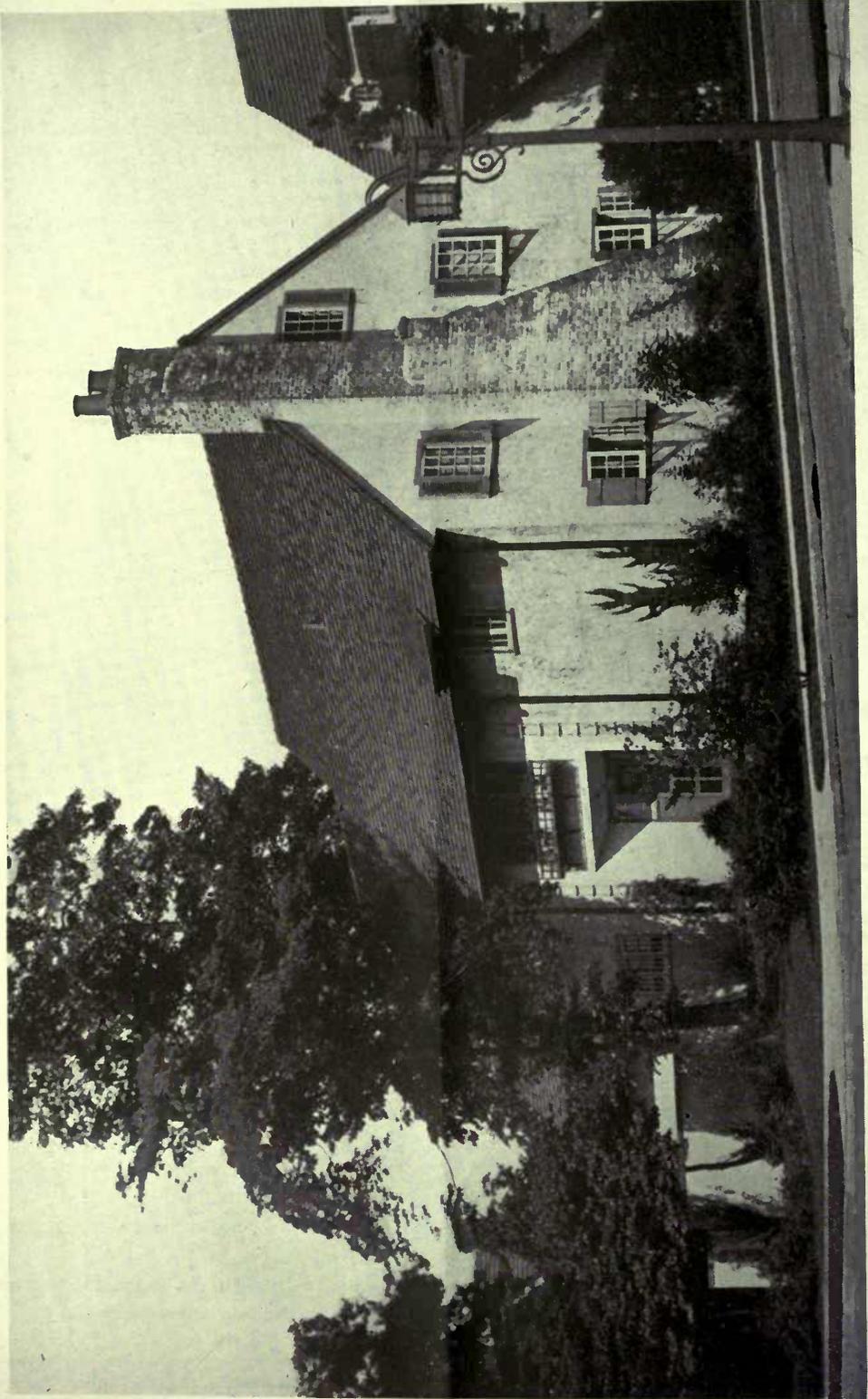
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A charming home, distinctive in design

Albro and Lindeberg, Architects

KEITH'S MAGAZINE

VOL. XLV

MAY, 1921

No. 5

A Small Colonial Home

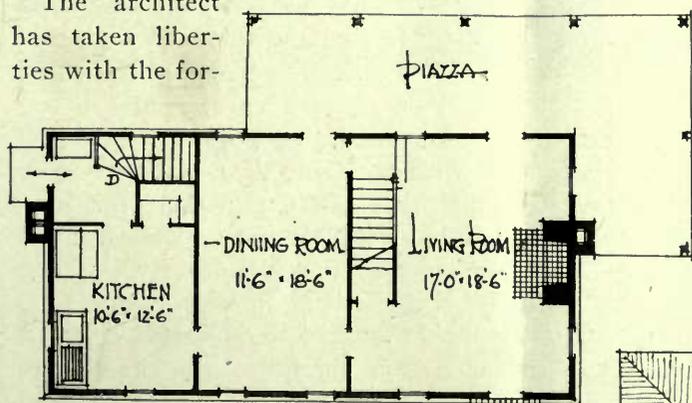
Harriet Sisson Gillespie

FTER all is said and done the thing one likes best in a house is simplicity, and the old fashioned "home spun" look that characterizes this little Colonial home makes an instant and universal appeal, whether it happens to meet the essential needs of the home seeker or not. It has a cosy, intimate air that invites occupancy and one feels quite confident it must not only satisfy the soul but meet the practical needs of the average home dweller as well.

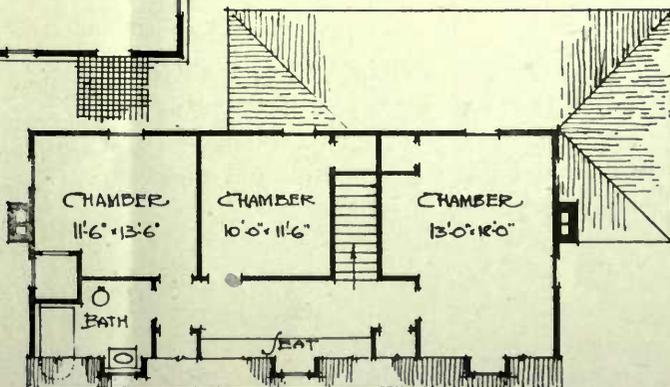
The architect has taken liberties with the for-

into the living room, which is 17x18 feet square. The house is but one room deep so this spacious apartment occupies the entire end of the ground area. A big old fashioned fireplace occupies one side of the room and a pretty Colonial staircase the other. To the left is the dining room and beyond the kitchen and pantry, with the stairs leading to the cellar from the rear entry.

A rather unusual arrangement of the second floor provides for a long passage-way or corridor running across the front of the house, which, containing the dormer windows, affords a fine cross draft and ventilation for the rooms, always an important consideration. The roof in the rear is two story height, after the manner of the Colonial builders, and



mal arrangement of the floor space according to strictly Colonial ideas but a six-room cottage requires careful planning so as to utilize every inch of room and none of the changes made affect the spirit of the type. From the arched and trellised entrance one enters directly





The English hob grate was taken from an old house

this allows for full head room in the three bed chambers. These, with the living room below, overlook the garden, thus affording the owners the opportunity of enjoying their garden, and watching the growth of the flowers and greenery.

Naturally, no Colonial house is altogether satisfactory unless it be furnished in the same style, and in this case the interior has been kept as charmingly simple as the exterior. The walls are plastered and left nearly white and the woodwork, enameled, corresponds. The chaste Colonial mantel and fireplace with its old English hob grate gives the key to the environment, which some lovely pieces of antique mahogany serve to accentuate. The grate, by the way, was picked up by the owners from an old-time city house about to be torn down.

This feature, with the simple Colonial columns supporting the mantel, the old fashioned clock flanked by candlesticks and the two oval framed portraits on the chimney breast form a composition quite in keeping with the spirit of the times, and is in pleasing contrast to the clutter so often seen in latter-day homes. The remainder of the house is equally restful, and in keeping with Colonial traditions. The bedrooms, with their ancient four posters, the tester and valance of pretty English chintz; their oval braided rag rugs on the floors and quaint hangings at the windows supply a picture of Colonial simplicity that carries one back to the days when hospitality was the rule and the home was the center of the social as well as the family life.

The outside walls of the house are covered with the same wide siding peculiar to this type of construction; the roof, sloping toward the front, is broken by three picturesque dormers; the solid wood shutters hang at the windows; the hospitable front door is battened and a staunch brick chimney flanks the end, all of which are part and parcel of Colonial charm. A wide veranda extends across the rear of the house and at right angles to the main wall, giving an open space on the corner, which, while not strictly in accord with Colonial times, is a concession to modern demands and adds immeasurably to the comfort of the occupants without in any way marring the effect of the whole. The trellis arched over the entrance has the flavor of the Colonial while softening the severity of the type.

I am often inclined to believe we middle class folk, and by that I mean those of us who have only limited means, get more real enjoyment out of our homes than the pampered rich; and I venture to say that not a few of those condemned to live in costly palaces frequently cast a longing eye on the picturesque small home of a financially poorer friend and would gladly change places. Perhaps this is especially true of women, for riches have a way of driving a wedge between their possessor and her happiness so that a sense of values is lost on this jour-



In the bed rooms are ancient four-post beds

ney through life, and she is left helpless.

And so I say again that the person who is destined to live in a little house of this sort should be happy. It is not the fault of the house if she is not, for the archi-



Eugene J. Lang, Architect

No other style than the Colonial has seemed so truly to fit into the needs of the American home

tect, Eugene J. Lang, of New York, has caught the spirit of the home and imprisoned it in wood and brick and mortar so that it embodies all the home-ly features for which the early American farm house was famous.

It may seem I am taking the tastes of home folk too much for granted, as to the appeal made by the homely, old fashioned house. But in the matter of Colonial houses we have experience on which

to base our fancy, for the early Americans proved its worth and no other style has been found since then that seems so truly to fit into our environment or so hospitably fill the needs in our lives. It is suggestive of home and all the sweet domestic things the word implies and, while it is plain to the point of severity, it has, like so many people we know, a distinct individuality that endears it at once to our hearts.

Practical Home Additions

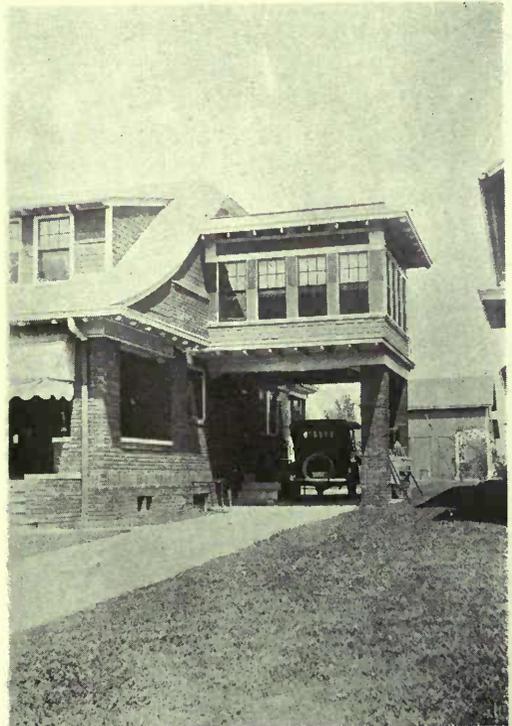
Charles Alma Byers



HERE are, no doubt, especially because of the greatly increased value old houses have come to possess, many owners of homes who have long talked about making improvements of some kind in their homes, who have continued to delay action in the matter because they hardly knew what form the contemplated improvements should take. Perhaps, therefore, the suggestions here presented may prove more or less helpful to them in reaching a decision.

If your home is without a sleeping porch and you are desirous of possessing the feature, there is an accompanying illustration presenting a suggestion that doubtless will prove particularly interesting. As originally built, the house partly shown in the picture was designed with just an ordinary *porte-cochere*, with a practically flat roof, that furnished protection to a side entrance. Sometime later there was realized the desirability of something in the nature of a sleeping porch, and the top of the *porte-cochere*, therefore, was, quite naturally, decided upon as offering a most satisfactory place for it.

This sleeping porch, as will be ob-



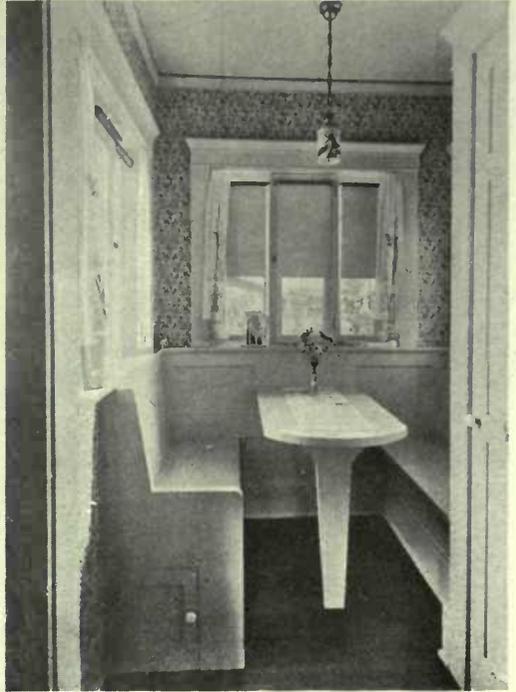
Sleeping porch built over a *porte-cochere*

served, is of the enclosed kind. Comprising a special extension that projects from an end gable, it has three full-length outside walls, and in each of these walls there are four double-hung windows, each fully screened. Therefore, since any de-

sired number of the windows may be opened at either the top or the bottom, the interior may be flooded with as much or as little of the pure, fresh air of the outdoors as any one can wish. The sleeping porch is connected with an inside second-floor bedroom by a pair of glass doors, which, incidentally, became substitutes for the original similarly-grouped windows of this gable. The room thus provided is nearly ten feet square. It is finished inside in light gray.

The addition, as can be imagined, was very easily and inexpensively added, and it is in every way a very satisfactory and practical one. Every home will not, of course, have a *porte-cochere* that can be so utilized, but there may, instead, be a side or rear porch, or some other one-story extension, that can be similarly used.

Shown in another illustration is a side porch, as it was originally designed, that has been made over into a most practical and charming little breakfast room. The change was made simply by enclosing the former porch with tongue-and-groove boards and casement windows, with French windows in one end. As will be



A Pullman alcove which was built onto the kitchen

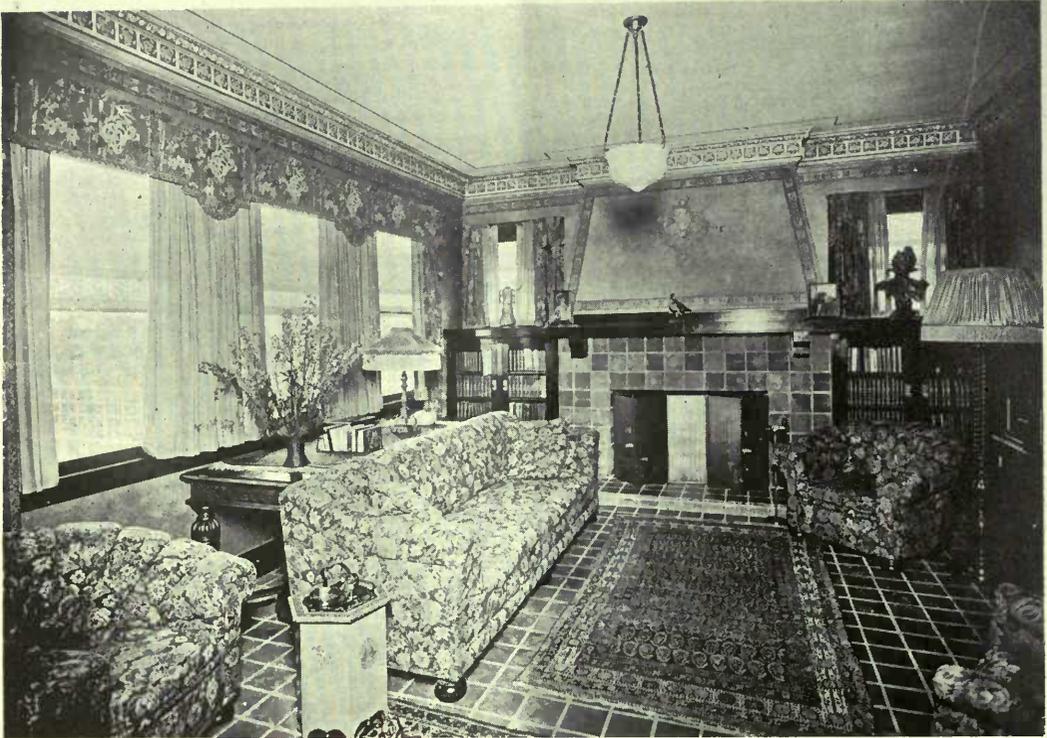
observed, the tongue-and-groove material is set vertical and the porch's pillars and beams were utilized to comprise the most of the necessary frame-work. The lighting problem was solved merely by extending a long light cord from a wall bracket fixture and dropping it

from the ceiling over the table, the globe being enclosed in a fancy home-made shade. The cement floor of the original porch was retained for the breakfast room, and is carpeted with a fibre rug. Incidentally, only one end of the porch, which formerly was of considerable length, has been so used or enclosed.

The breakfast room also serves as



A side porch converted into a breakfast room



Beside the fireplace is an excellent place for built-in book cases

a very enjoyable sun room. It is attractively furnished in wicker, the pieces consisting of four chairs and a table.

A Pullman breakfast alcove is always a very delightful home feature, for, by sparing the regular dining room from such constant use as lack of the alcove makes necessary, it unquestionably saves the housewife a great deal of work. Shown in the illustration is such a breakfasting place that is particularly charming and practical. And its having been provided through the building on of a special addition, this particular alcove, for the suggestion it offers, becomes doubly interesting.

The alcove is extended outward from the kitchen, with which it is immediately connected by a broad open doorway; and, possessing, as it does, three outside walls, it has windows in each of three sides. These windows, it should be noticed, are arranged in groups of three, and are of the small casement type. The room, or

in addition, is approximately six feet, six inches wide by five feet in depth. It is equipped with the usual built-in seats and table, which are stationary, built in place, and which comprise the only furniture. The seats are each about four feet long, designed with sloping backs, and the table is something like four inches shorter by two feet in width. The latter, it will be noted, is supported by being fastened to the wall at one end and by a single broad leg at the other. It deserves to be noted also that a small door is set in the forward end of one of the seats, which enables the space underneath to be used for storage purposes.

The woodwork of the room, including the built-in furniture, is of clear pine, finished in white enamel to match the kitchen. The windows are neatly and attractively curtained, and a small lighting fixture suspended from the ceiling furnishes the necessary artificial light.

A Pullman breakfast alcove of this kind

in sufficiently close relation to the kitchen to be convenient, can be added to almost any house already built, and will invariably prove a very much appreciated addition. And being of comparatively small dimensions, the cost of building it should not be very great, in comparison to the

pleasure and convenience which it affords.

The additions or improvements here suggested can, of course, be variously changed to meet individual requirements. Often by adding something of the kind one's home will be improved far beyond the cost so represented.

Your Antique Furniture

Forest M. Hall



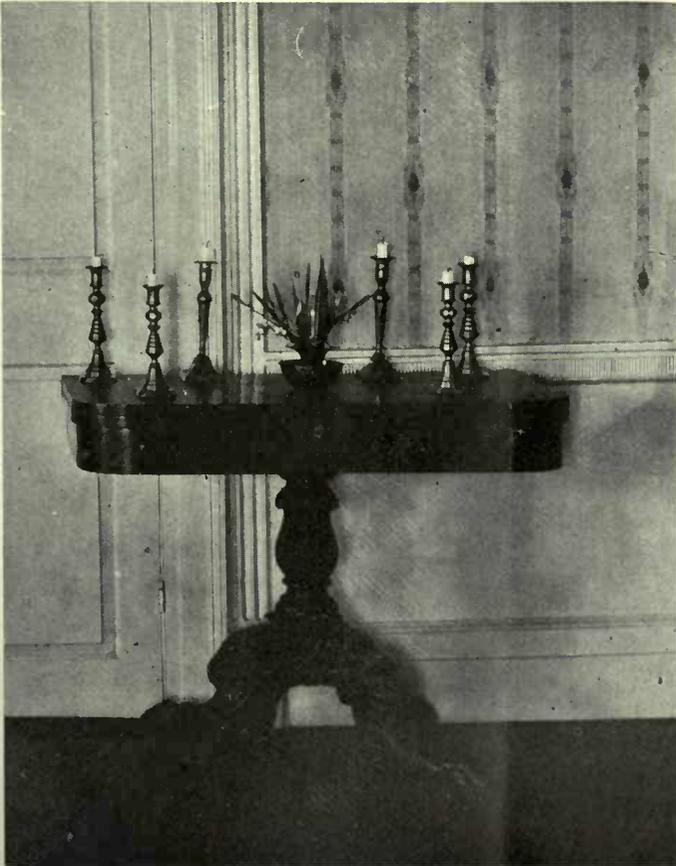
ANTIQUe furniture, which at one time appeared to be a fad, has gained a permanent place in the American home of today. Chests of drawers, chairs, tables, spinning wheels and four-poster beds are highly prized, for their artistic qualities and also

on account of their superiority of construction and material.

Old-fashioned hand-made furniture is almost invariably better than the modern machine-made factory product, because the old craftsmen made comparatively few pieces, choosing only the best material obtainable lest his skill

should not be appreciated.

When machinery was invented and labor-saving devices introduced for manufacturing furniture with great rapidity the quality of finished product was subordinated, in the effort to procure quantity. In later years, a scarcity of timber suitable to the manufacture of furniture has forced the factory owner to devise a means for conserving available material. This scarcity of hard woods brought forth veneer furniture, soft wood foundation covered with thin layers of hard wood. Although quite popular, modern factory made veneered furniture lacks that enduring quality of solid-wood furniture, which is typical of our ancestors' time.



An old Colonial table

Most of the fine old mahogany pieces have already been reclaimed but one may often find good pieces of a little later date.

The old-fashioned "bureaus," or chests of drawers, were usually made of walnut, cherry, second-growth maple, or combinations of different colors in hardwoods; sometimes of fancy inlay designs, with hand-carved and turned knobs, legs and ornamentations. Pieces of this sort are very desirable at the present time, as are old marble-topped dressers and wash stands of our grandfather's time. Also, there is demand for the old-style rockers and chairs of solid wood, with comfort expressed in every line of their designs.

The fine piece of old furniture, when discovered, in most cases has been in disuse or knocked about in some attic and is in need of repair. In some instances the structure is good but the surface, or

finish, is badly scratched or cracked and dulled by atmosphere.

If the possessor of a piece of old furniture cherishes a real desire, or ambition, to see his possession placed in the home as a thing of beauty and of use, he may obtain his desire with but little financial outlay, if he is willing to work for it. He can reclaim the antique in his spare moments around home and can obtain as fine results as the skilled cabinet maker.

The chief requirement is patience!

In the first place, one must go over the piece carefully to find any weak or broken parts. When a broken part is located, it should be fixed. In order to glue two pieces of wood so the repair will hold as firmly as one piece, set the broken parts between clamps after gluing the break; or place under a weight, until the glue has become entirely hardened—at least,



Colonial treasures in antique furniture still hold their place in the modern home

for several days in a dry atmosphere,—longer if the weather is damp.

Screws are sometimes required in mending broken pieces; especially, where the repair will be under strain. Now, to insert a wood screw properly and neatly a hole just a trifle smaller than the threaded part of the screw should be bored in the wood as deep as the screw is long, then the top of the screw hole should be made as large as the head of the screw. This will not alone give the threads of the screw a firm seat without splitting the hard wood, but will allow the screw head to be counter-sunk below the actual surface of the piece. After the screw has been inserted in this manner, a thin piece of the wood (a plug) may be fitted into the screw hole above the head of the screw and glued in place; thus covering the screw and leaving a neat finish to the repair.

It is extremely difficult to drive a nail of any sort into hard wood, especially furniture; for the reason that hard wood has a tendency to split when the grain is disturbed—therefore, nails should be avoided in the repair of good furniture, unless holes are first made for the nails.

The next step will require the removal of all traces of old varnish or dirt, stain or paint, which may have been on the wood. This calls upon one for patience, as the work is somewhat tedious. It can be done by scraping with a piece of broken glass, a pocket knife, regular scraping tools; or, in fact, most any instrument having a keen edge that will scrape smoothly. Extreme care should be exercised to avoid making deep scratches or furrows in the surface, as all such markings must be "scraped" from the wood. "Varnish Remover" also may be used (directions on container), but is more expensive and not as sure in results as the scraping process.

The piece should then be rubbed well with a piece of coarse sand paper—not

emery cloth—until the surface feels smooth to the touch of the finger tips. Next, steel wool (obtained at paint stores) should be used in the same manner the sand paper was used. This further smooths the surface, and "raises" the grain; that is, it will make the grain show more strongly in markings after the wood has been stained and finished.

Now the piece is ready for its new dress, or finish, which will return it to its rightful position in society. The future standing of the piece among other furniture will depend to a great extent upon the care that is taken in "fitting" its new coat.

After all dirt and dust has been wiped or brushed from the piece in hand, the atmospheric conditions should be considered: A dry, warm room, in which to do the work, will prove an advantage, as the best results are obtained with all stain, paint or varnish, as well as with shellac and wax finishing, when the surface to be covered and the fluid to be applied are kept near the same temperature. This assures the fluid's spreading as well as the wood's absorption of the liquid being more even.

Cabinet makers, as a general rule, believe that better results are obtained from oil-mixed stains, than in the use of so-called popular household brands of "mixed" stains, which contain varnish. The difference can be compared to rag-time and classical music—one flourishes a short time, while the other lives on.

Good oil stain, of any wood coloring desired, may be purchased at any reliable paint store, with complete directions for its application printed upon the container. These directions should not be slighted in any detail, if one expects to obtain the best possible results.

The stain should be applied with a soft, flat brush, in order that it may be evenly distributed over the wood, then left to dry a few minutes (follow the printed

directions on container); then wiped off the wood with a soft rag. The coated surface will then show an even color, with the natural grain markings seeming to stand out in relief.

In case the color of the wood seems lighter than is desired for the piece, a second coat of stain may be applied, in the same manner as the first. This will lend a darker, deeper, tone to the appearance of the furniture when finished. When the stain, after rubbing off with the soft rag, has dried thoroughly for a day or more, the surface should be gone over lightly with steel wool.

Now, an important point has been reached in the ultimate finish of the job. Colorless shellac should be applied in a thin coat to the smoothed stained wood—thin the shellac with wood or grain alcohol until it will run like water before spreading with a soft, flat brush. The brush should carry no more liquid at one dipping than can be spread thoroughly and evenly, with no loss of time, as it will dry quickly. This coating of shellac serves as a binder for the stain and preservative for the wood.

The piece should be allowed to dry in a warm room for twenty-four hours, in order that the shellac may set, and become thoroughly hardened. A temperature of 100 degrees during this drying will add to the life of the finish; although so high a temperature is not compulsory. Once more, the piece should be gone over lightly with steel wool, in order that the surface of the hardened shellac will be properly smoothed before applying the final finish—the finish that is to completely restore the “old” furniture to a new life.

Two forms of wax are obtainable, both are good; the liquid form, which seems to be favored by cabinet makers for finishing fine furniture; and the paste form, which is used in polishing hardwood floors, as well as in the finish of high-



A fine old desk

grade furniture. Either may be obtained at trivial cost at any paint store, and has full directions printed upon the containers as to its uses and application.

The “wax” should be rubbed on with a soft rag—cheese cloth is preferable—much in the manner one would go about greasing a shoe. Care should be given to this coating, that every part of the surface be touched by the wax. This coating will give a greasy appearance to the piece, but in five or ten minutes it will take on a dull look (sometimes a longer period is required, but the dullness is the signal to watch for). It is then ready for the polishing process.

The waxed surface should now be rubbed briskly with a soft brush, such as used for polishing shoes. This helps to distribute the wax more evenly over the wood, and also starts the wax to polish. Follow this by rubbing good with a soft,

dry, cloth—either cotton or wool is good—until the friction of rubbing creates heat. This causes the wax to show a polish of rich, smooth lustre.

A second waxing should be given, after the first has been polished and allowed to stand for an hour or more, in order that it may harden. With the little rubbing required, in polishing, this final waxing completes the work of reclamation. The furniture will have a pleasing appearance,

other than its artistic lines of construction.

The task is really not hard, if one will only have a little patience and the energy to attempt it. The work is supremely interesting and requires but little physical strength; in fact, a woman can do this as well as a man. And, too, the wonderful satisfaction in the actual doing of the work adds glory to the financial profit of the undertaking.

Summer Building



IN building the larger home, brick is coming into greater favor, owing to many conditions, often more or less local. The well built brick house is always substantial and carries a sense of dignity. White trimmings and white painted wood details add a charm against the sterner material and warm color of the brick.

The home which is here shown is built of dark red brick, with cream colored mortar joints, the jointing being very wide.

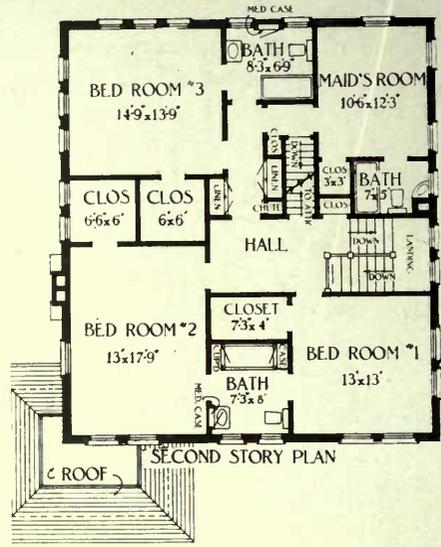
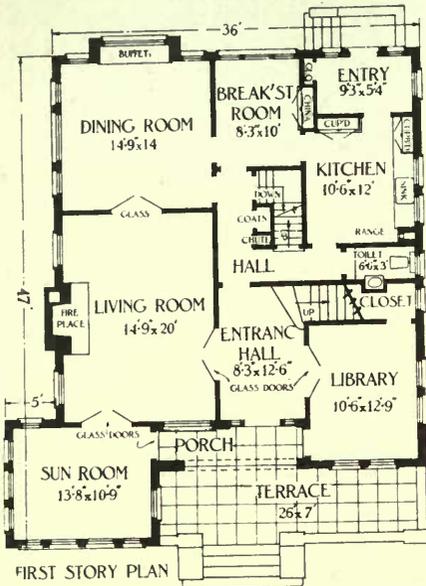
The roof is of cement tiles. Such a house may be kept cool in summer as well as warm in winter.

The entrance is recessed under a flattened arch of the brick, giving access to the sun room from the terrace. A wide central hall stands between the living room and the library at the front of the house, with the stairs leading up from the rear of this hall. Rear stairs and hall are beyond giving direct access to the service part of the house. A closet opens



White trimmings for the brick home

E. W. Stillwell, Architect



from the library and a toilet from the rear hall as may be seen on plan.

Glass doors connect the living room and the dining room. A breakfast room connects both with the kitchen and dining room. China cupboards from the kitchen and breakfast room are recessed and are conveniently placed. There is a projecting bay in which the buffet is built. There is a good fireplace in the living room.

The kitchen is compact and conveniently arranged. It opens to a good sized rear entry where is space for refrigerator. A closet also opens from the entry.

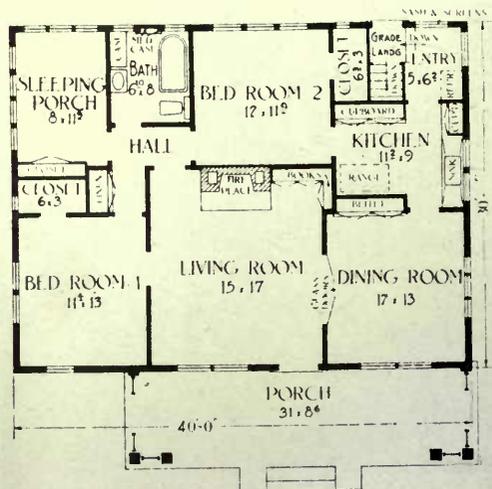
On the second floor are three good bedrooms with private bath rooms, one placed between the two front bedrooms and another reached from the hall, but connecting directly with the rear bedroom. In addition there is also a bath room connected with the maid's room. Stairs to the attic open from the hall.

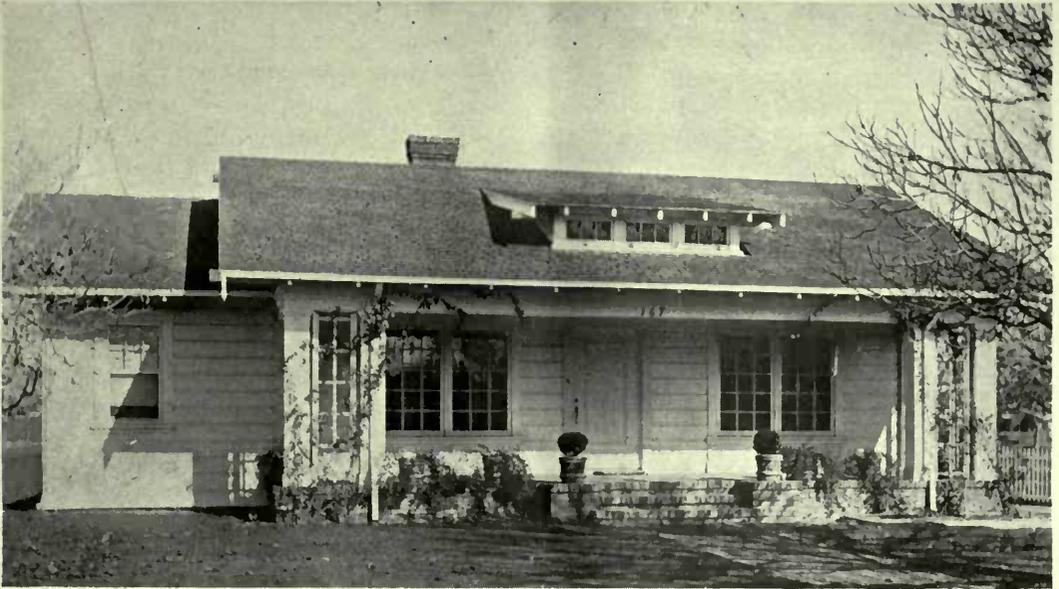
The first floor ceilings are nine feet, the second story eight feet, four inches high.

A dainty little bungalow is the second home shown in this group, with outside walls covered with wide siding, which together with the porch work, is all painted white.

The porch has a wide opening, unobstructed by posts. The supports are doubled at the corners of the porch—square posts with molded cap and base are set wide enough apart to allow a trellis for vines between them.

The entrance into the living room is centered between grouped windows to the dining room and living room. The bedrooms at the end of the house are under a lower roof, making a separate unit. They connect through a hall with the living room and other bedroom. Very compact and well worked out is this plan,





A dainty bungalow home

E. W. Stillwell, Architect

giving three sleeping rooms, living room, dining room and kitchen on one floor.

In the living room is a fireplace, with book cases recessed in the corner of the room beside it. There are good closets in all the rooms and a linen closet in the hall. The bath room is convenient of access, opening as it does from the hall.

The kitchen is particularly well planned

with ample cupboards and good sink tables. The refrigerator stands in the rear entry, and steps lead to a grade entrance on the landing of the stairs to the basement.

There is a cellar under both of these houses. The porch floor of the one and the terrace of the other is of cement, with edgings and facings of brick.

A Lake Cottage

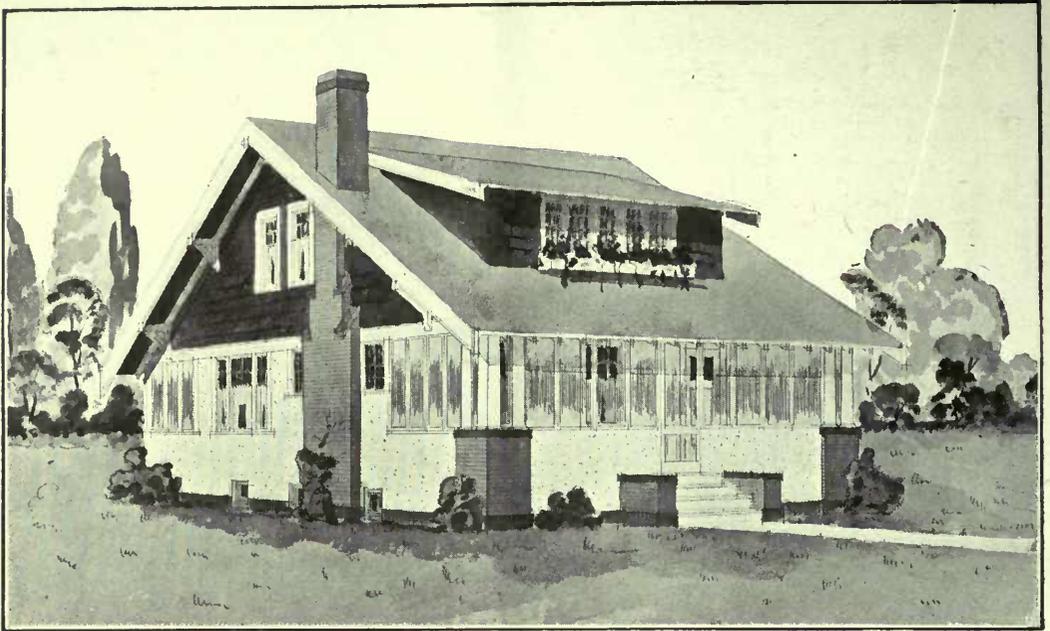


HE home which is here shown is of the story and a half cottage type which has been so popular in the mid-western part of the country. This home was planned for a small family and built near a lake some ten miles from the city limits. While it was built for a summer home, yet the owner contemplated living in it the year round for a few years at least so that it was made very complete in all its details, especially was this the case with regard to the water supply, septic tank, gas or electric lighting plants.

The long screened porch across the

front of the house may be entered at the end, as shown on plan, giving entrance to the vestibule. If a central entrance was desired this may easily be adjusted. The large rear porch is also screened and may be used as a dining porch during the summer months.

In the cool evenings of spring and fall the visitor is ushered into the large living room where a log fire is burning in the large boulder fireplace. French sliding doors separate the dining room from the living room. The extended window stool in the dining room provides a ledge for plants.



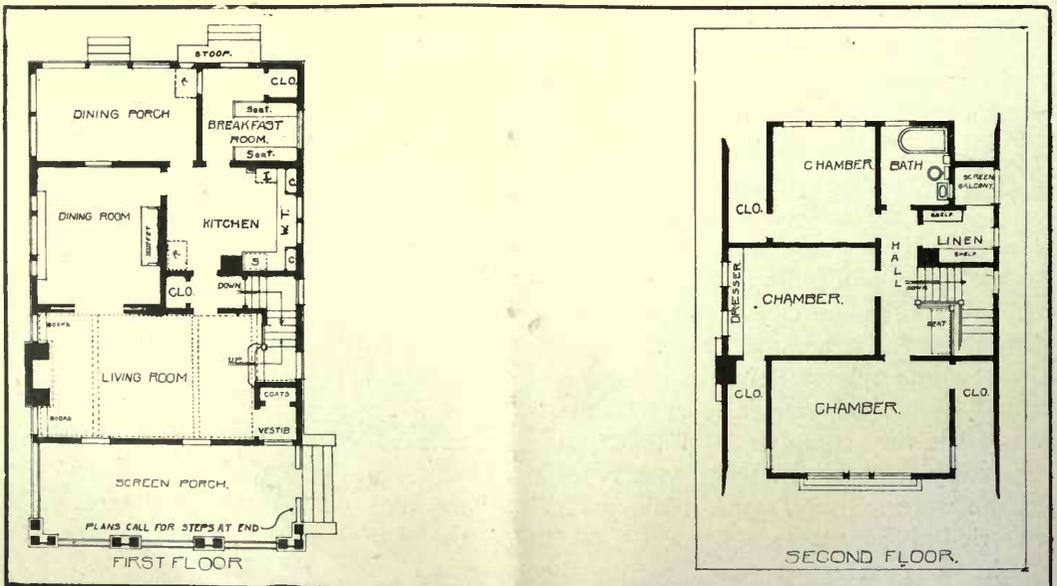
Built for a summer home, but used all the year

W. W. Purdy, Architect

The kitchen is very complete and convenient in its arrangements, and compactly planned. A breakfast room adjoins the kitchen where seats and table are built into the alcove formed by the closet opening from the space beyond. The ice box is on the rear porch and is iced from the rear stoop.

The floors in the living room and dining room are of birch. In the kitchen and breakfast room linoleum is laid over a pine floor. The interior finish for the main rooms on the first floor is of fir, with pine enameled for the kitchen and breakfast room.

The second floor contains three well ar-



ranged chambers, well lighted, and with good closet space. In the daughter's chamber is a built-in dresser across the end of the room, with beveled plate mirrors, drawers, and hat boxes.

The little screened balcony has out-swinging screens, convenient for cleaning rugs and airing bedding. The floors are

maple, with tile in the bath room. The finish is pine enameled.

There is a full basement containing laundry, fruit cupboards, fuel and furnace rooms, also engine for the water supply, the electric light plant; et cetera.

Stucco and shingles are used for the exterior.

Brick, Stucco and Half Timber Work



SUBSTANTIAL frame construction was used for the residence which is here shown. It is 34 feet square for the main part of the house. The walls are faced with oriental brick up to the sills of the first story windows, and finished with stucco above this. The upper section of the walls, between the second story windows is paneled with timber work, as is the soffit of the wide overhanging cornice.

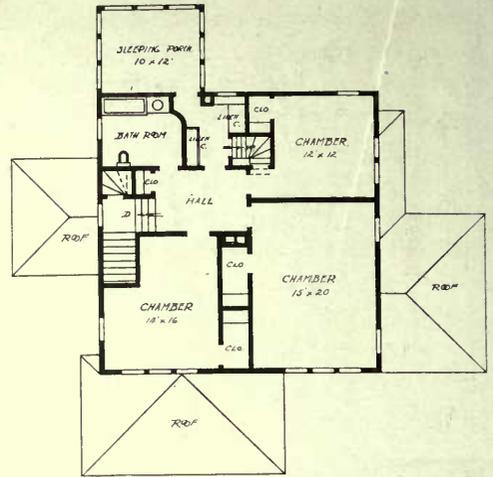
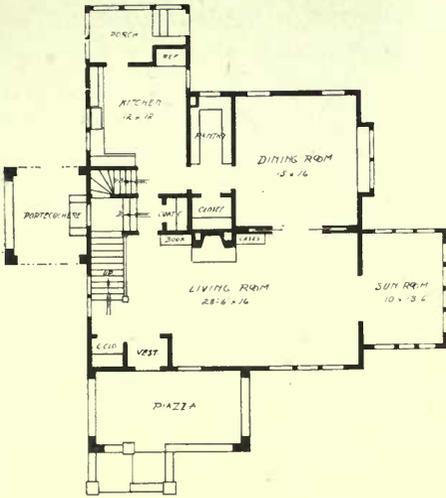
The roof is low pitched and covered with slate, though tile might be used equally well.

The entrance from the brick walled piazza is into the living room through a vestibule at one end of the living room, with a coat closet filling the corner beside the entry. The stairs lead from the same end of the living room. There are book cases on either side of the fireplace. The inside of the house is finished in hard



Timbered panels are effective for the upper story

Chas. S. Sedgwick, Architect



wood, with hard wood floors. Doors which slide into the partitions when not in use, separate the living room from the dining room. A wide opening also connects the living room with the sun room.

A porte cochere extends at the other side of the house, giving a side entrance under the stairs and down three steps from the main floor, with a coat closet at the head of the steps. This entrance also connects with the kitchen. There is a run of steps from the kitchen which meets the main landing of the stairs.

A pantry is placed between the kitchen and the dining room, and a closet opens from this. The kitchen is rather larger

than the usual, and is well equipped with cupboards and working space. The refrigerator is recessed, opening in the kitchen, but may be iced from the porch.

On the second floor there are three good chambers, all with good closets, and a sleeping porch over the rear porch. There is an unusual amount of cupboard space for linen opening from the rear hall beside the stairs to the attic. The attic provides good storage space.

At the present time a house on the same general plan as the one shown here is being built in Bermuda. The construction being of stone for the outside, together with tile for the division walls.

Two Good Homes



TUCCO and shingles or dark stained siding are given a good combination in the first little home which is here shown. The entrance is through a stoop at the end of the house, giving access to the end of the dining room as well as the living room. The living space is so disposed as to have the exposure of the full width of the house across the front, and across

the sunny side, as there is no real division between the dining and living room. The fire place is centered on the long wall of the living room and so is equally useful in giving warmth to the dining room. Book shelves fill the wall beside the fire place. The sun room, extended to the front, has a vista across the dining room to the buffet and group of windows above it.

At the end of the kitchen is a breakfast alcove, built in beside the rear entry. The kitchen is well arranged and well equipped.

The stairs lead up from the passageway between the dining room and the kitchen, with the basement stairs under them, reached from the rear entry.

On the second floor are two chambers and a bath room, with an alcove from one of the chambers. There is a linen closet built beside the chimney, opening from the hall.

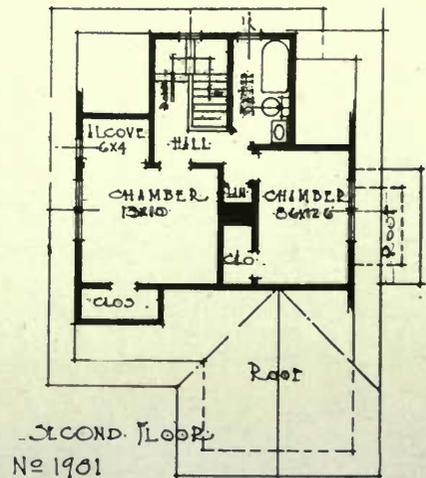
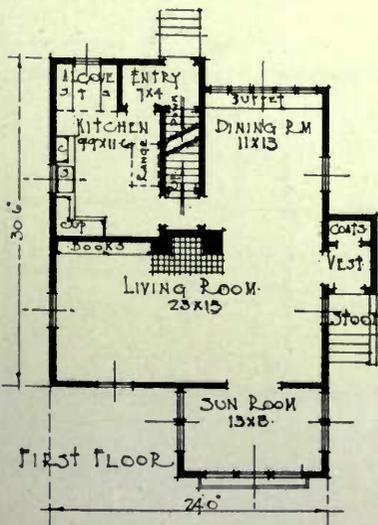
The exterior is sided or shingled up to the sill course of the windows, with stucco, light in color, above that. All of the timber work is stained dark, as are the window boxes under the sun room windows.

The second home here shown is of brick, full two story, and built on the general lines of the Colonial and with Colonial details.

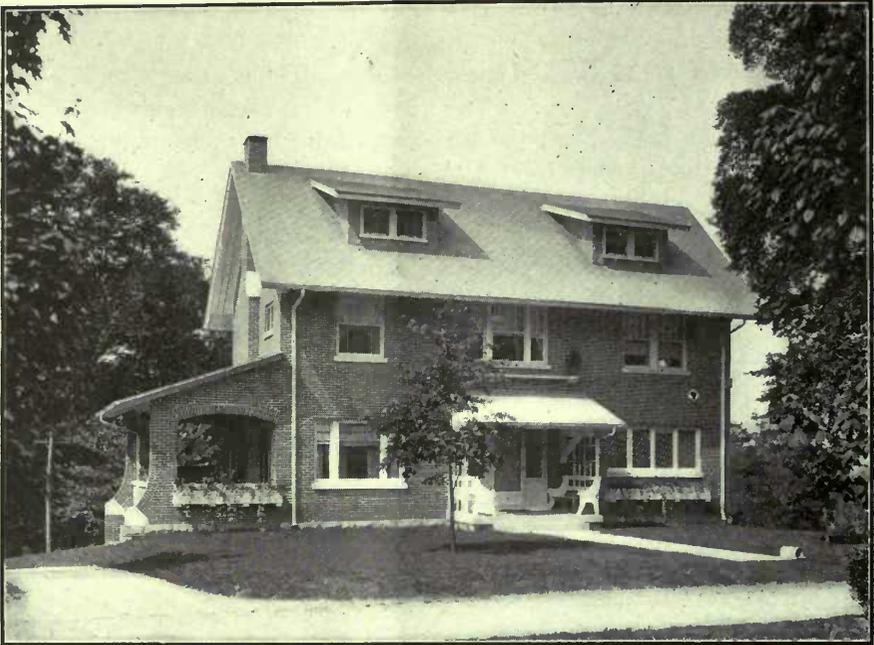
Wide white mortar joints between the brickwork on this attractive home give a very pleasing contrast with the darker



A practical and attractive small home



SECOND FLOOR
No 1901



The brickwork is effective with wide joints

color of the brick. The trim has been painted white, to further accent this contrast and the effect is extremely good. This house has a solid brick wall, with stone trimmings. Brick is coming into favor, even for small dwellings, and the smaller expense of upkeep is an important consideration to the home builder.

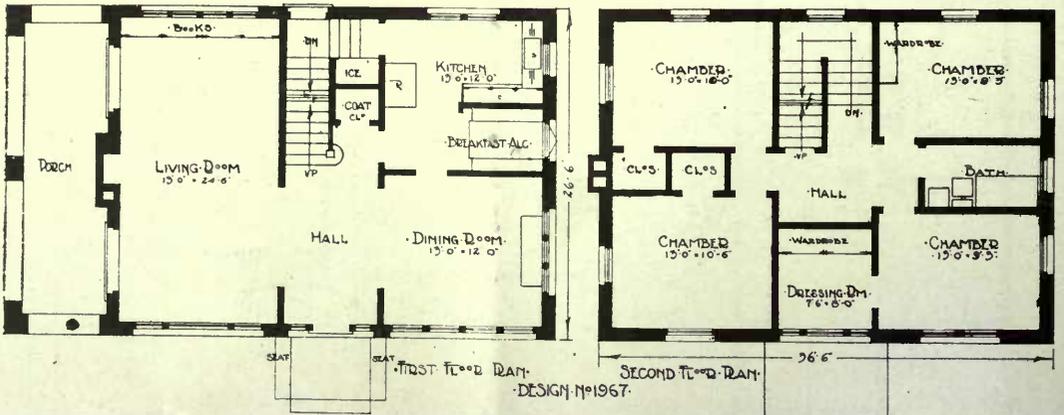
The wide central hall with main rooms at either side always seems to call for Colonial treatment. It may be carried out simply and in very good taste, or more elaborately as funds permit.

The long porch across one end of the house is perhaps a most appealing feature. The plan throughout is well arranged.

There is a breakfast alcove beside the dining room, opening from the kitchen and reached from the hall.

On the second floor are four chambers and bath room. A very convenient dressing room, with a built-in wardrobe connects with a front chamber.

The entrance is particularly attractive, with its white seats under the projecting roof.



Vines and Planting



OUR homes, like ourselves, are judged first, and perhaps largely by the outside appearance. Only the privileged few step inside our doors; the many pass by and note an attractive home, or wonder why more people are not more observing in the little touches which count for so much. Every attractive spot is an asset to the community. The unconscious pleasure which it gives, even to the casual stranger, heartens him while to the family and friends, going in and out, the pleasing entrance is a joy. To the child in school it gives a certain prestige among his mates, which is felt no less among the grown-up members of the family.

The flower wreathed Doric columns of the porch are charmingly shown in the photograph. The house itself is a good modern rendering of the colonial type; such a house as many people consider attractive enough without any special planting about it, but is wonderfully enhanced by the blossoming vines.

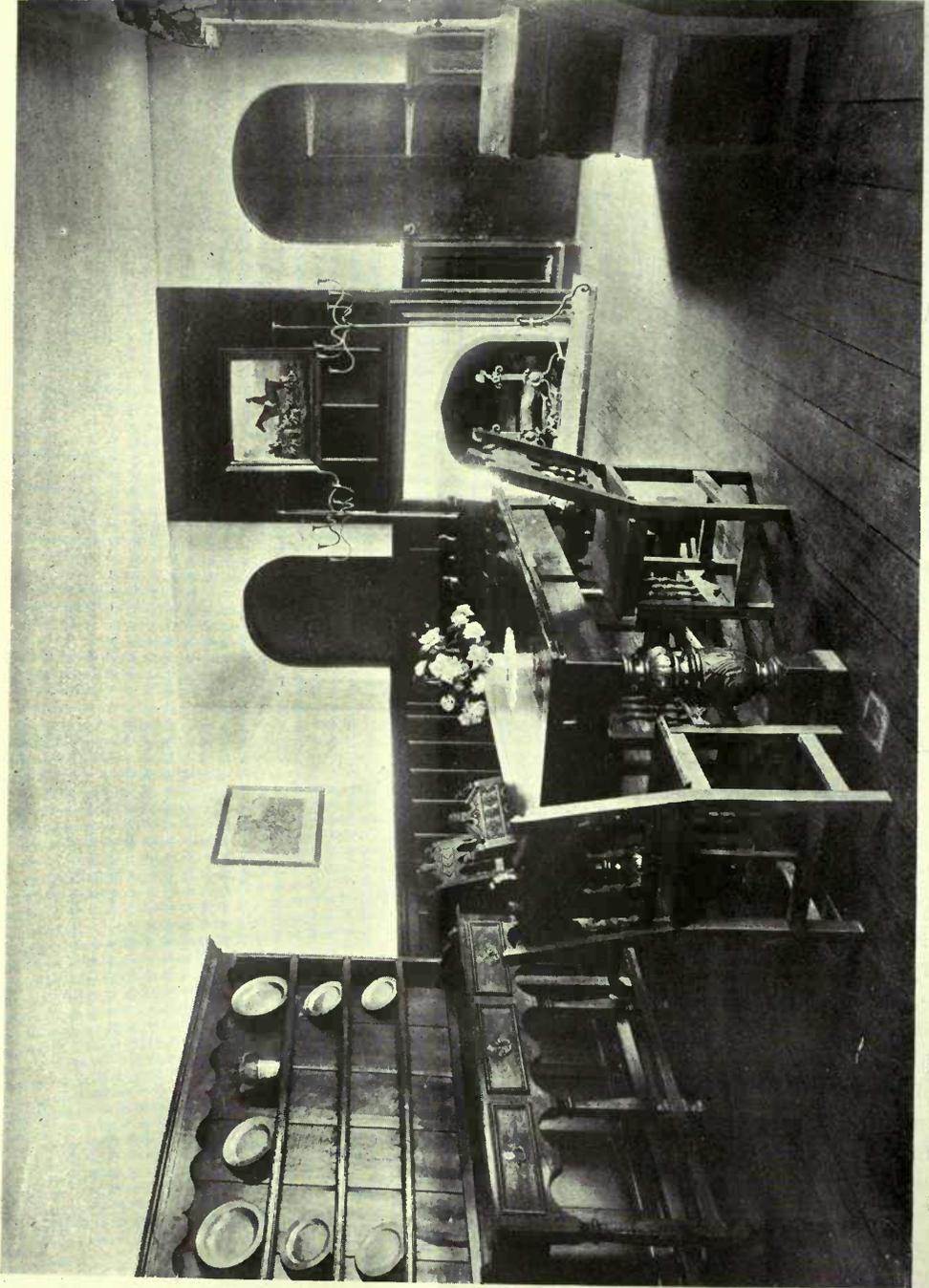
There is often much disappointment in the planting from which so much is hoped at the planting time, through several reasons. The first, perhaps, is the selection of the species, in order to have it suited to the climate and



Hewitt & Emerson, Architects

A vine-covered entrance grows more beautiful with the years

to the exposure in which it is planted. Green vines and shrubs may be satisfactory even without blossoms.



With oak and plaster a dresser of Seventeenth Century design is far more at home than the refined mahogany of the Eighteenth Century



Decoration and Furnishing

VIRGINIA ROBIE, EDITOR

Spring House Furnishing Notes

FOR several reasons it is easier to furnish a country house than a city one. There is, in the first place, more space, and the very atmosphere of the country is itself an inspiration. With all outdoors for a background, it is not difficult to choose suitable color schemes, and the amateur decorator is further aided by innumerable attractive wall papers and stuffs, especially designed for country homes. The dust of the city does not have to be reckoned with and this, in itself, is enough to make beautiful the simplest cottage. Space, sunlight, and freedom from dirt—what a trio!

In all house furnishing, whether for town or country, the relation between walls, draperies, and furniture should be carefully maintained. The problem of the city house is quite different from that of the country, but it is the same so far as this important point is concerned. No matter how simple the wall treatment, or how inexpensive the furnishings, certain principles cannot be disregarded. Equally important with simplicity are durability, proportion, harmony of line and color, utility, and repose. Few rooms embrace all these points, but three at least—simplicity, utility, and repose—ought to be within the grasp of every householder. So closely allied to simplicity and utility is durability that this important factor is

often included in the others; and if these three were attained, proportion and harmony could be marshaled into line. Interior decoration is no black magic, but an everyday art which should be made a part of every school curriculum.

Proportion is the very life of good decoration and furnishing. It may be expressed quite as much in a wall paper pattern and in the legs of a table as in a fireplace or a ceiling.

The living room of a recently furnished country house has a pleasing arrangement of furniture. The outlook to the north has led to the choice of a light prevailing color in the decoration, and the walls and woodwork are tinted deep cream color, with a few old Japanese color prints in dark bamboo frames for the pictures. The curtains are of coarse net, in deep écu, finished at the inner as well as the lower edge with three-inch wide tucks. Over these hang to the floor curtains of English cretonne, with café-au-lait background on which is block printed a design of morning-glories in pink, lavender, and blue. The oak floor is brownish in color and has a partial covering of a two-toned green rug.

A small grand piano occupies a corner near a window, the plainness of the case in wax-finished walnut being a relief from the ornate mahogany usually seen. Near at hand is a music-stand, also holding a



INSIDE THE HOUSE

few books, and made of wicker in natural finish, unvarnished. This has a closed cabinet in one part, with a single door. Standing where the light from another window falls from the left is a wicker writing-desk with an upper shelf holding copper candlestick and otherwise equipped with pad, ink-well, pen, and paper-rack of copper. This desk is strong and steady, and furnished with an ample drawer beneath.

A round wicker table supports a simple iron lamp with a Japanese lamp shade, one of Miss Jekyll's admirable vases of clear glass full of yellow mauve and blue snap-dragons, and a few books.

With oak and plaster a dresser of Seventeenth Century design is far more at home than the refined mahogany of the Eighteenth. As a background for pewter nothing quite so charming as the shallow shelves of a dresser have been found. In the dining room shown in the photo, with its old English atmosphere, a good deal of individuality is expressed. Hunting prints and gay chintz add color to a scheme otherwise rather somber in its tones of waxed oak and dull metal work.

Color, glowing color, is expressed in the other dining room paneled in warm ivory which is shown by photo. Danersk furniture painted in robin's-egg green, a screen, in which that tone is combined with black, rose and mauve chintz, repeating the color scheme, with harmonious rugs on a highly polished floor, make an unusual and charming assemblage.

A pink bedroom may be made very attractive and seems particularly suited to a young girl. Of pink paper there is a new pattern in sweet peas which is effective. If a rose paper is selected, some of the old-fashioned designs in rose-buds are recommended. The ceiling

should be ivory unless the background of the paper is gray, as often happens in colonial designs, when pale gray would be more harmonious. A plain tone could be used on the walls—either paper or calcimine. If the former, an unusual effect would be gained by borders of old-fashioned "rose clusters" outlining the windows and doors, also running around the top of the walls.

Beds have now but a single counterpane. Heavy cotton taffeta may be purchased, plain or figured. Garlands, roses and various flower patterns are some of the devices. Then there are embroidered spreads which being made to order carry out any scheme. One very clever needlewoman makes a specialty of designing such bedspreads.

For rugs we would suggest hand woven ones in pink, white and green, laid on a light green Japanese matting, unless the floor is hard wood.

Cretonne matching the walls would be effective for a screen and for portières. The window seat should have flat cushion in leaf green and pillows of dotted muslin or cretonne. Organdie cushions for bedrooms are among the novelties. They may be easily laundered and seem very appropriate for the summer, looking and feeling cool and refreshing.

"The great lessons to be learned from the old furniture," said a well known designer the other day, "are many. There is harmony in all the decorations, and not discordant lines and curves drawn without reason or purpose. The same is true of good reproductions which many people are seeking. There is a dominant central motive in all of the designs of these early schools, and this is constantly kept in view, and not overshadowed by minor details. There is simplicity in

INSIDE THE HOUSE

structure, as well as beauty of decoration. The colorings, whether of the natural woods highly polished, or of paints and stains judiciously used, are all subdued and quiet in taste. The net result is that the furniture is restful to the eye. If we accept as true, that colors as well as music have a psychological value in influencing our nerves and mental state, we should make a more judicious study of our physical surroundings. It is said that our sleep, appetite, and mental activity are all affected by our color surroundings to such an extent that nervous disorders can often be cured by making the right selections. This has been tried in London hospitals with excellent success. Why should we not, therefore, find in our homes the best method of favoring our nerves and minds by improving our

environments according to well-defined laws of Nature?

"One should not associate copies of pure Flemish furniture with cheap, hand-carved, clumsy tables and chairs. On the contrary, everything is in the right proportion, and suggestive of early Dutch ease and comfort. With the dining room furnished with such articles, the walls decorated with Delft ware, the windows leaded and small, and shaded with short quaint curtains, one realizes that the Dutch atmosphere, which must pervade the place, is both easing to the mind and eye. After the garish colors and bright lights of the more modern rooms, it is restful to retire to a library furnished in such Flemish comfort, or to eat a peaceful meal amid such surroundings."

The man, who is thus quoted, has made



Glowing color is expressed in this room, with its Danerak painted furniture

INSIDE THE HOUSE

interesting experiments in lighting, as well as furniture designing.

"For years," he continued, "a greatly needed demand has existed for some system of interior illumination which would add to the beauty of the space to be lighted and at the same time provide light suitable for all practical purposes, without injury to the eyes.

"Indirect illumination has for a half a century been acknowledged the final and perfect solution of the problem. Many attempts have been made to perfect such

a system. It has not heretofore, however, been worked out to a successful conclusion, as the cost of operation was too great, owing to the lack of proper appliances.

"As illuminating engineering has recently made great strides, however, these difficulties have been overcome. The urgency and great necessity have resulted in the production of a system that is now commercially available, and is within the reach of the person with ordinary means.

"Interest in this system is rapidly growing, as the public has become acquainted with its desirability, comfort, and charm, through the numerous installations that have been made throughout the country in homes and public places.

"In this system fixtures to support the lamps are used and the lamps and reflectors are pointed up toward the ceiling so that no lamp is visible and the light is first directed to the ceiling at the proper angles. The illumination of the room is accomplished by the diffuse reflection from the ceiling. The diffused light, evenly distributed throughout the room, gives results surprising in efficiency, aesthetic effect, and eye comfort.

"The ceiling should be light in color, but not necessarily white in using this system. As a matter of fact, the majority of ceilings are light enough to be admirably adapted for its use. It is not essential that the walls be of a light color, although in such case the absorption is less.

"In perfecting such a system of indirect illumination, three factors were essential:

"An efficient source of light at low cost, a reflector with an efficient reflecting surface and properly designed for the work, and a proper arrangement of the reflectors with reference to the ceilings."



Interesting group of old furniture



Found in the Shops China

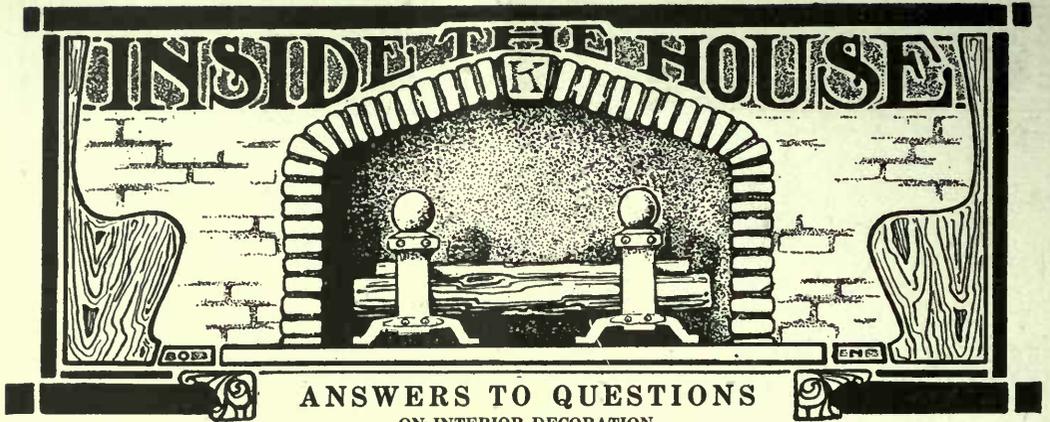
FOR-breakfast and luncheon sets the less costly wares are not only useful but beautiful, and an interesting service may be made up for formal dinners by the exercise of a little ingenuity and the introduction of odd varieties for the different courses. There are always those who consider flowered china the sine qua non of table service and who will buy any pretty plate if it bear the magic name of Haviland. Turn rather to designs whose simple lines and flat color make no attempt to imitate nature but instead are frankly and delightfully decorative. The very simplest of these are breakfast and luncheon sets in a cream-white ware, with no covered dishes, having for its decoration a narrow green band bordered with a line of gold on either edge, or having the gold bands without any color introduced. Among the attractive features of this ware, is the low, graceful shape of the bowls and pitchers which are shown.

A recent Wedgwood product, also attractively moderate in cost, shows a close, rather conventional design around its border in a good shade of green, relieved in its intricate pattern by an odd shade of blue. It is an uncommon and agreeable combination, having the stable dignity which is characteristic of English workmanship, and though more expensive than some other patterns, is for Wedgwood inexpensive. A tray set from the

same factory is also interesting, its warm gray background relieved by narrow gold bands, a combination likely to cheer the invalid or charm the fatigued to the point of repeated breakfasts in bed. The distinction of design makes it easy to keep the pieces separate from the family service, a desirable thing in sickness.

If you have always thought of glass as colorless, some recent American pieces will interest you. Even the old ruby and sapphire pieces of early Bohemian make cannot compete with them. No black and white reproductions give an idea of their charm, and adjectives seem rather tame. One slender center-piece of crystal purity is decorated in gold—not a new combination but delightfully novel in the treatment. Two other particularly attractive pieces for the table are of the *épergne* type. The flower holders are shaped like cornucopias and hang on slender stems of twisted glass. They look like fairy morning glories, growing on a little crystal tree. Only the most ethereal flowers could be placed in those dainty chalices; feathery green or delicate vines, accentuating the purity of the glass, but nothing very colorful or pronounced.

We can imagine a table decked with this beautiful ware; first the center-piece, then at the four corners of the table single flower holders, the various glasses in use also of the ware, and finally the sweets in plates with decorative borders.



ANSWERS TO QUESTIONS ON INTERIOR DECORATION

Letters intended for answer through these columns or by mail should be addressed to "Keith's Decorative Service" and should give all information possible as to exposure of rooms, finish of woodwork, colors preferred, etc. Send diagram of floor plan. Enclose return postage.

The Living Room and Its Curtains.

C. C. W.—Am moving to a new house and would like advice upon developing my living room.

The room is 25 feet long by 13½ feet wide. The piazza is on the east side of the room with two glass doors leading to it on either side of fireplace.

The northern end of the room has a row of five casement windows. I intend having a baby grand piano under these windows.

The other long side of the room has double glass doors to the hall.

The southern end facing the street has one group of windows with radiator under them.

There is a chair rail around the room but the paper is the same above and below it. Am enclosing sample of paper.

The woodwork is quite a dark brown, almost like brown mahogany, although the wood itself is cypress, I think.

The floor is quartered oak, quite a light finish.

The lighting fixtures are two semi-indirect bowls from ceiling and two wall brackets on either side of fireplace. These are candle type—two candles each.

What furniture I have is as follows: Davenport and one chair to match, overstuffed and tapestry covered, quite a distinct pattern in greens, mulberry and tan on background. One walnut rocker with seat upholstered in similar tapestry. A Martha Washington sewing cabinet in brown mahogany. A desk in brown mahogany. One straight walnut chair

with seat upholstered to match rocker above mentioned and a walnut drop leaf table. I have also one nine by twelve Wilton rug, good design in browns and mulberry on background.

Would be pleased to have suggestions for additional pieces of furniture and rugs, and pictures. What bothers me most is the treatment of the windows and glass doors. How shall I drape the front window with the narrow side lights, and how the casement windows? The middle casement opens out. The others are stationary. Should the doors from living room to hall be treated the same as those to piazza, and how? Should portieres be used? And what color scheme would you suggest?

Ans.—Since your rug has in it the mulberry color, likewise the davenport and chair to match and your wall paper has also glints of mulberry running through it, would make mulberry the color note for your living room. You might use brown, but as your wood work is brown and the paper mostly brown, you would have too dead a room. You will need the contrasting color to liven it up.

Regarding the treatment for windows, would suggest the following: Would select some pretty small figured net for the glass curtains. For the group of three windows on south side use a pair at the middle window and one curtain at each of the side windows, making two pair at the group. These should be shirred on small three-eighths inch brass rods with one inch heading above and come to the

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sill. Then for the overdraperies, would use a plain mulberry fabric, either sunfast goods or velvet, with side curtains over the two outside windows which would partially cover the single net curtains and across the full group would have a pinch pleated valance of the same material as side curtains. Side curtains to come to bottom of apron below sill and caught back with bands of same.

For casement windows on north end, use the same net shirred on rods top and bottom, rods to be put on sash, each window treated separately, then at each end of group would have narrow overdrapery on short rods, pinch pleated and hung straight.

On French doors leading to hall and piazza use same net shirred on rods top and bottom. Net must hang quite full to look well where shirred top and bottom. On French doors the net can be shoved to one side some, so as not to cover the glass fully. In addition to net on door leading to hall, would have a pair of portieres of either the same material as the overdraperies or if these are a sunfast goods, then a plain velvet to match could be used for the portieres. If velvet is used they would have to be lined with a plain sateen to match. Hang portiere pole on outside of casing on living room side. Portieres should be hung on rings. Pole should be 1½-inch brass pole.

For furniture you have a very good start but need some additional furnishings. You already have plenty of figured upholstery so would advise that whatever other pieces you use would be covered in a plain or two-toned material in mulberry. Would use the davenport on one of the large wall spaces on hall side, preferably on the opposite end from the piano so the room would balance. Would suggest getting one additional upholstered chair, this to be a Martha Washington wing chair covered in mulberry velvet and placed at an angle near the fireplace. Your upholstered chair to match davenport could be placed on hall side of the wall space, opposite side of door from davenport. Walnut chair and

rocker could be placed to good advantage. If additional chair is needed, use a high back side chair with upholstered seat only. This would be somewhat of a formal chair. This would probably give you all the chairs necessary.

Over the mantle would hang an oblong mirror with polychrome frame. On side lights, have silk candle shades of plain mulberry silk. You should also have a floor lamp with silk shade, near the piano. Would suggest a touch of blue in shade for contrasting color. Also would have a couple of pillows on davenport covered in plain mulberry. The rug problem is a little more difficult to solve. Would make your 9x12 rug do for the center of the room and use at each end smaller rugs, size 8x9. These should be alike. You may be able to get figured rugs that would match up pretty well with the one you have. Otherwise use plain rugs in color to harmonize.

A Stippled and Glazed Finish.

S. D. H.: In your letter you suggested that the walls of living and dining rooms be stippled and glazed. These walls are in sand finish. Can a sand finished wall be successfully glazed? Kindly advise me, and what material is used to give a glazed finish, and how should it be applied?

Ans.: In reply to your letter of recent date in regard to glazing, we are pleased to advise that glaze finish will work just as well on a sand finish wall as on a smooth finish, but must be properly applied and by some one who understands it. It is a thin oil paint consisting of one part turpentine, one part boiled linseed oil, two parts kerosene and the mixing color. In this mix in two ounces beeswax dissolved in turpentine which is sufficient for one room. Also mix in a very little white paint, which makes a better finish for washing. Apply with a brush and wipe very lightly with a soft cloth to keep from running.

If the glaze is properly mixed and applied it makes a very soft velvety finish over the stippling.



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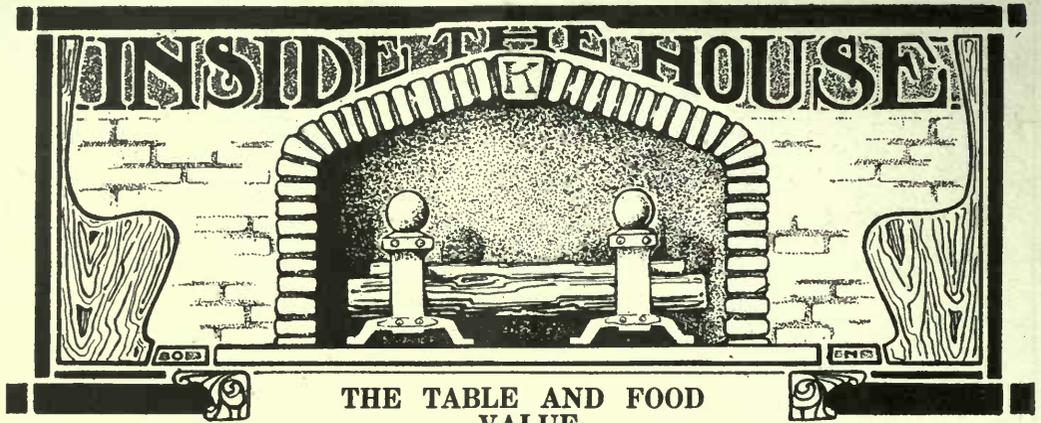
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Easy-to-Prepare Desserts

Elsie Fjelstad Radder

MANY housewives love to work over good things to eat, and are willing to take a good deal of time in the preparation of pretty desserts and salads. Under the pressure of other cares and duties, however, the housewife is not willing to sacrifice the attractive dishes, but wishes to be able to prepare such a dish easily and quickly. These easy-to-prepare desserts are given, some of which are to be served hot and others to be chilled.

Banana Rolls.

Take one banana for each person to be served. Roll in sugar and cinnamon and then in thin pie crust. Bake in the oven until done and serve with a pudding sauce or whipped cream.

Date Tapioca Meringue.

Cook four tablespoons of minute tapioca in one quart of milk until it is soft, adding one-half teaspoon salt and one-third to one-half teacup of sugar when nearly done. When tapioca is done add two beaten egg yolks and cook eight to ten minutes. Then add dates which have been cut in pieces. Raisins, figs or fresh fruits may be added just as well. Make a meringue by adding two tablespoons sugar to the two egg whites, beaten, and bake in the oven as a meringue on a pie.

Chocolate Bread Pudding.

Soak two cups of stale bread crumbs in four cups of scalded milk for thirty minutes. Melt two squares of unsweetened chocolate in a sauce pan over hot water, add one-third cup sugar and enough of the milk mixture to make it the consistency to pour. Add to the bread crumbs, together with another one-third cup of sugar, one-fourth teaspoon salt and one teaspoon vanilla, also two eggs slightly beaten. Turn into a buttered pudding dish and bake one hour in a moderate oven. Serve with Hard Sauce or Cream Sauce. Make Hard Sauce by creaming butter, adding powdered sugar and flavoring. Make Cream Sauce by adding milk to whipped cream and then adding flavoring and sugar to sweeten.

Red Baked Apples.

Core large apples, leaving the skin intact. Fill the cored center with sugar and cinnamon candies. Put a marshmallow on top and bake until done, when the marshmallow will be nicely browned.

Coffee Custard.

Scald two cups of milk with two tablespoons ground coffee, and strain. Beat three eggs slightly, add one-fourth cup sugar, one-eighth teaspoon salt, one-fourth



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teaspoon vanilla and the milk mixture to the eggs. Strain into buttered molds and bake in a pan of hot water until firm.

Strawberry Cottage Pudding.

Cream one-third cup butter, add one cup sugar, one egg, one-half cup milk, one and three-fourths cup flour and three teaspoons baking powder. Bake as any cake, then cut in squares and serve with strawberries which have been sweetened with sugar and mashed slightly, and the cream sauce given under Chocolate Bread Pudding. Sliced peaches, crushed raspberries, blackberries or blueberries may be served in the same way.

Caramel Custard.

Melt one-half cup of sugar in an omelet pan, stirring constantly over the hot part of the flame until melted to a syrup of light brown color. Add this syrup gradually to four cups of scalded milk. As soon as the sugar is melted in the milk, add the mixture to five eggs which have been slightly beaten. Add one-half teaspoon salt and one teaspoon of flavoring. Bake in custard cups placed in a pan of hot water. Keep the water below boiling. Test the custard with a knife and if done the knife will come out clean. Chill and serve with a caramel sauce. Make the sauce by melting one-half cup of sugar in the same way, adding one-half cup hot water and boiling ten minutes.

CHILLED DESSERTS.

Fruit Dessert.

Chop apples, bananas, oranges, dates, figs, pineapple or any other fruits on hand as one would for fruit salad. Make a syrup of sugar and water and pour over the fruits. Chill and serve with whipped cream if desired. This makes a nice dessert after a heavy meal.

Raspberry Whip.

Put one and one-fourth cups raspberries, one cup of powdered sugar and the white of one egg in a bowl and beat with a Dover egg beater until stiff. About thirty minutes will be required for the beating. Pile lightly on a dish, chill and serve with wafers or cookies, or a

custard. Strawberry whip may be prepared the same way.

Bavarian Cream.

Mix one-half cup lemon juice, one-half cup orange juice, one-third cup sugar and yolks of two eggs. Stir over the fire until it thickens. Then add one teaspoon of gelatin which has been soaked in one tablespoon cold water. Pour over the stiffly beaten whites of two eggs. Set in a pan of ice water and beat until thick enough to hold its shape. Chill and serve. Halved strawberries or shreds of pineapple added to Bavarian cream make it a delicious "company" dessert.

Coffee Souffle.

Mix one and one-half cups of coffee infusion, one-half cup milk, one-third cup sugar and one tablespoon granulated gelatin. Heat in a double boiler. Then add one-third cup more of sugar, one-fourth teaspoon salt and yolks of three eggs beaten slightly. Cook until mixture thickens, remove from flame and add to the beaten whites of three eggs. Add flavoring, mold, chill and serve with cream.

Venetian Tea Cakes.

Put in a sauce pan one-fourth cup each of butter and hot water. Bring to boil and then stir in one-half cup flour, stirring until mixed. Remove from fire and add three eggs, one at a time, beaten two minutes during the interval. Force through a pastry bag onto paraffin paper, using a rose tube. Fry in deep fat. Frost with powdered sugar, moistened with cream and flavored with lemon.

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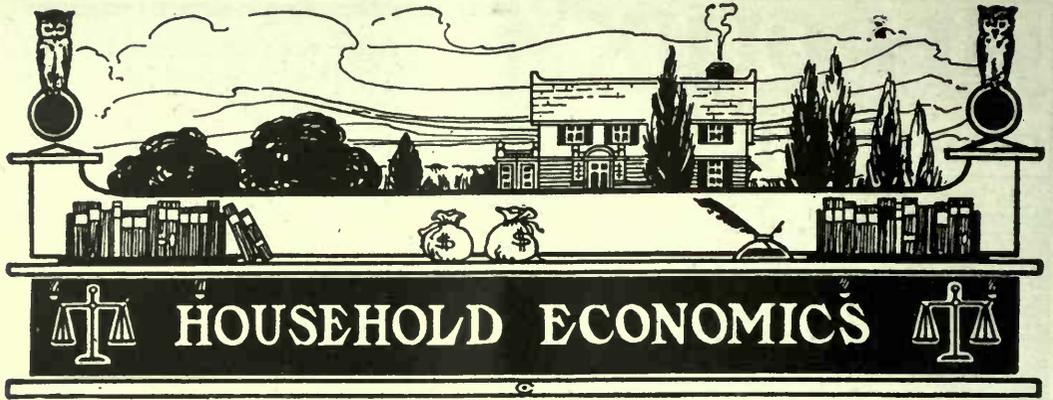
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- 48 per cent of the farms have water in the kitchen; the other 52 per cent have to carry it from the spring or the pump.
- 79 per cent of the women have kerosene lamps to trim and fill.
- 60 per cent of the farm women do hand churning.
- 54 per cent care for two wood or coal stoves.
- 48 per cent of the farms have power for farm machinery, but only
- 22 per cent have it for the home.

Bringing water into the house on the farm is not so much of a problem as in the smaller communities. On the farm it is usually only a matter of piping to the house the water already installed at the barn for use with the horses and cattle. Disposal of the waste water is usually only the matter of a little work. A septic tank is easily installed, and after being purified in the tank, the overflow can be placed to irrigate the garden.

In villages and communities where "city water" has not yet been installed it

CONSUMPTION LEAKAGE OR WASTE OF WATER
THROUGH VARIOUS SIZED OPENINGS AT 70 POUNDS PRESSURE

SIZE OF OPENING IN INCHES	GALLONS DISCHARGED PER 24 HOURS	CUBIC FEET PER DAY	COST PER DAY	COST PER QUARTER @ PER 1000 GALLONS
3/8" ●	30460	4061	2.44	219.60
1/4" ●	13467	1796	1.08	97.20
3/16" ●	7565	1,008	.60	54.00
1/8" ●	3367	449	.27	24.30
1/16" ●	644	113	.07	6.30
1/32" ●	210	28	.02	1.53

becomes in some form a community affair. A community water tower or compression tank, with water disposal for the community will settle the difficulty.

Water in the house is not only a labor saving measure but it is also a matter of health and added comfort to each individual in the home.

Water wastage through even a tiny leakage at the faucet or connection will run to a surprising amount when it runs twenty-four hours a day. The table which is shown here gives the consumption,—and the leakage or waste of water through the various sizes of openings noted, at 70 pounds pressure. Even an opening of one thirty-second of an inch in diameter will discharge 210 gallons in 24 hours.

In installing the water supply the owner should see that the pipe sizes are ample. Some economies in building the home can be remedied later when the annoyance has become too great to continue

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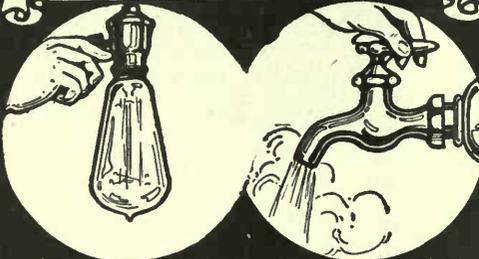
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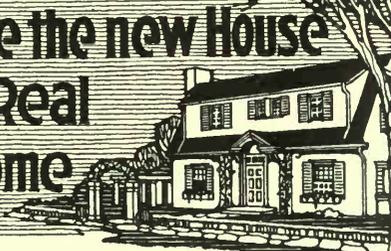
even though the bank account has not expanded materially. Replacing plumbing pipes that are too small is sheer waste, for the material taken out is useless and the labor is greater than in the first installation. The soil pipe is usually not less than four inches; the waste from bath, basin and sink $1\frac{1}{2}$ or 2 inches when two fixtures are drained together. The supply pipes, bringing water into the fixtures, should not be less than three-quarters of an inch; runs of a short length for the bath room with the usual fixtures should not be less than one inch. Running hot and cold water, in copious quantities, and always available, is one of the contributions of modern living. A small separate heater for the hot water system seems to be the practical way to be sure of hot water when wanted.

Many progressive architects are coming to feel that the principle of excessive drainage and trap ventilation is, at best, unnecessary; that the independent trap ventilation in a two or three-story building, when the fixtures are not over seven or eight feet from the soil riser, is unnecessary while adding greatly to the cost, and is generally questionable from the multiplicity of joints and connections. Well designed non-siphoning and self-cleansing traps should, however, be used.

Valves in the supply pipes placed below a basin in the kitchen, in the bath room and in the laundry are a great convenience, as in that way all the water in the house need not be shut off on account of some slight repair.

In placing the kitchen sink and the tubs in the laundry special emphasis must be placed on these being set at a proper height. Well studied experiments seem to have established 35 inches as the correct height for the kitchen sink, for the woman of average size. Not a woman's height, but the height of her bended elbow from the floor establishes the comfortable height for the sink. It will be easily noted that the elbow height does not vary in women as does the stature, and that there is not so much difference in elbow height between the tall and the small woman.

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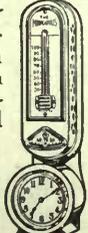


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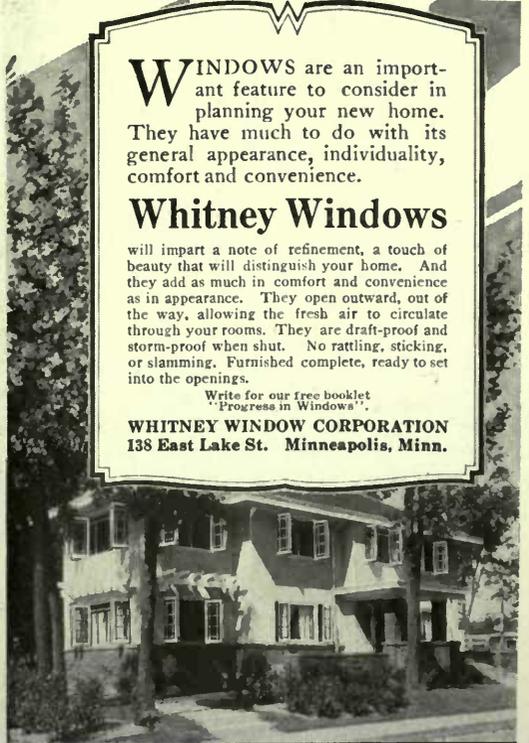
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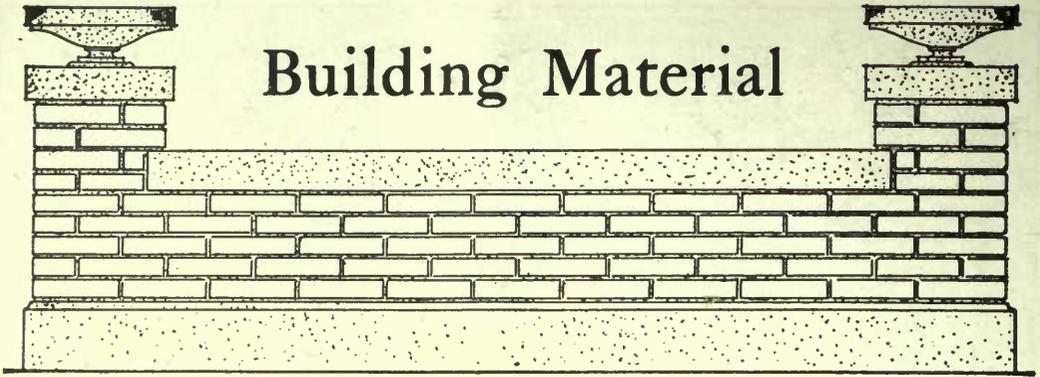
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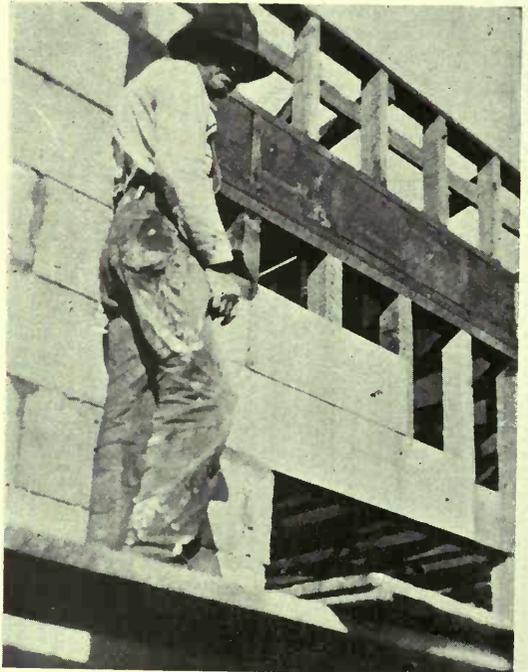
Delphia Phillips



DOARDS made of concrete were used on the walls of a store building recently built in San Pedro, California. These boards were nailed on the outside of the studding, the boards being gauged in length so as to reach across two studs and meet on the third. Where the meeting of the two boards takes place, the nails are driven through washers to hold the two ends.

These boards are one foot wide and 32 inches long, and they are made either seven-eighths of an inch, or one and a half inches in thickness. They are molded in frames that make them of these dimensions. A length of chicken wire is laid in the frame for reinforcement, and before the concrete mixture is set, holes are made in the middle and at both ends for nailing. A piece of wood with nails driven in at just the right distance apart makes this last named operation very quickly done. The boards are allowed to harden for seven days after being taken from the frame, being moistened at proper intervals, keeping them at the right consistency. Then they are stacked on end, and together so that they will not warp.

The originator of this form of construction work has been experimenting with these boards for two years, and he considers this method cheaper than lath and plaster. He calls attention to the fact that less plastering is required over this



Concrete boards easily made and quickly applied

sort of a house and that it is more fire resisting. The boards are easily made and very quickly applied. When the concrete boards are an inch and a half in thickness when poured, the shrinkage makes them about the right thickness when finished. These concrete boards may also be used on the inside of the walls and for partitions.

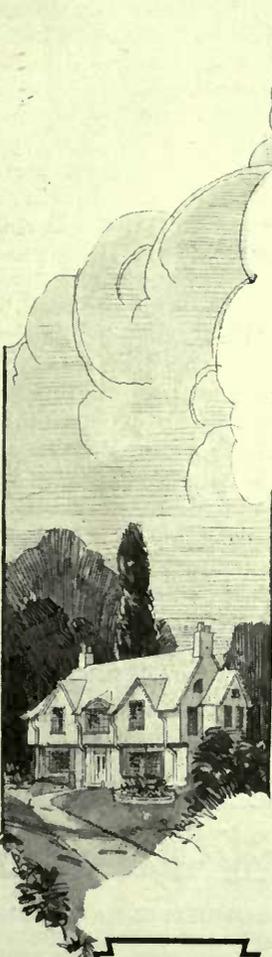
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By this construction the bricks are laid in the wall in somewhat of a honey-comb fashion, bonded every 4 inches, and giving a 4-inch hollow air space throughout the entire wall. The bricks are laid on edge, with the 4 by 8 inch surface and the end of the brick exposed in the wall, after the manner of the Flemish bond, giving two walls the thickness of the brick, with every alternate brick laid across the thickness of the wall, bonding the wall well together while leaving a continuous air space. This gives the advantage of fireproof material, a substantial building construction, hollow walls—fireproofing and damp proofing—together with a comparative freedom from expense in the matter of upkeep and repairs, and low insurance rates; yet laid with only nine brick to the square foot.

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KEITH'S MAGAZINE ON HOME BUILDING



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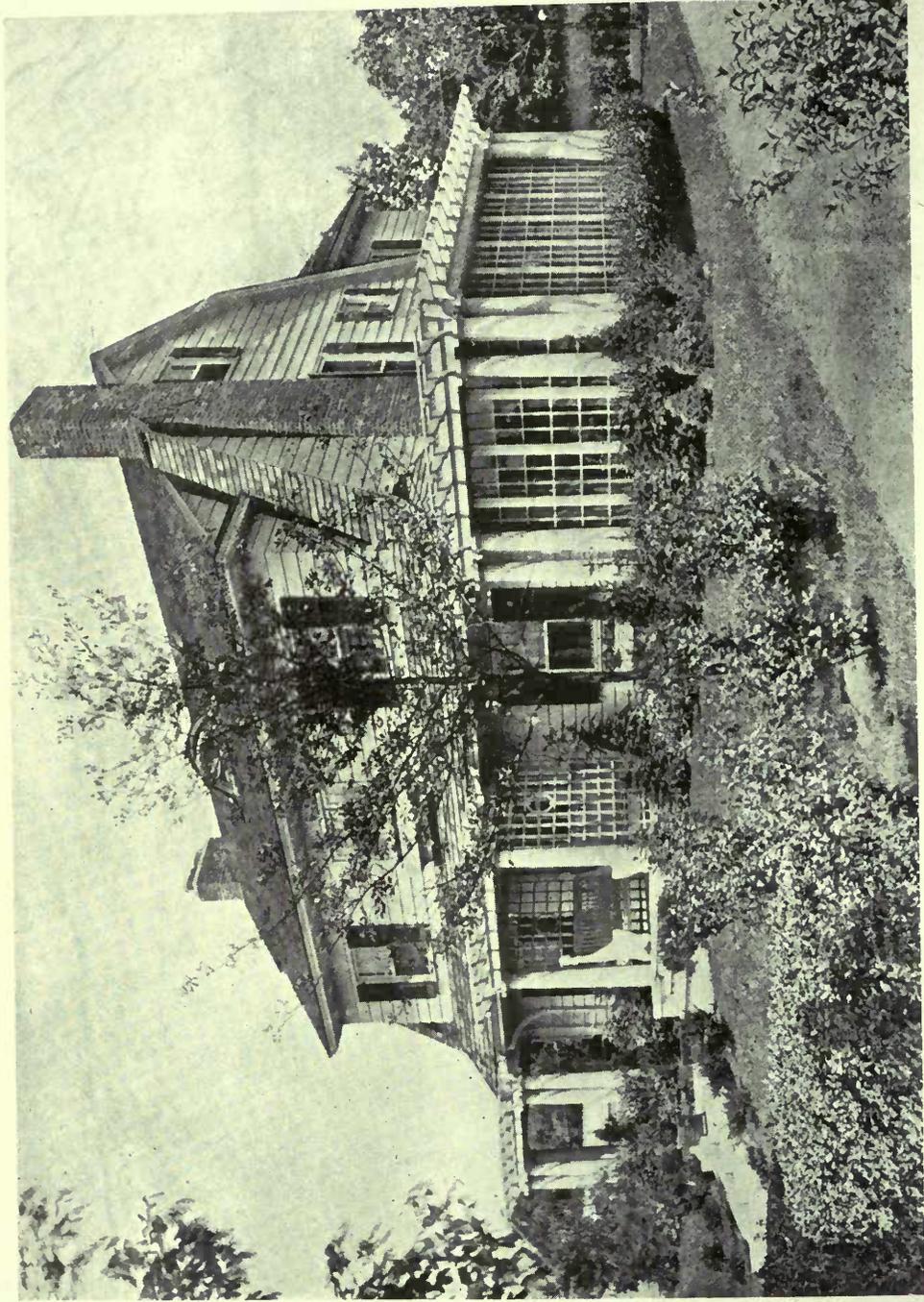
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A small home of unusual beauty and interest

George O. Barnes, Architect

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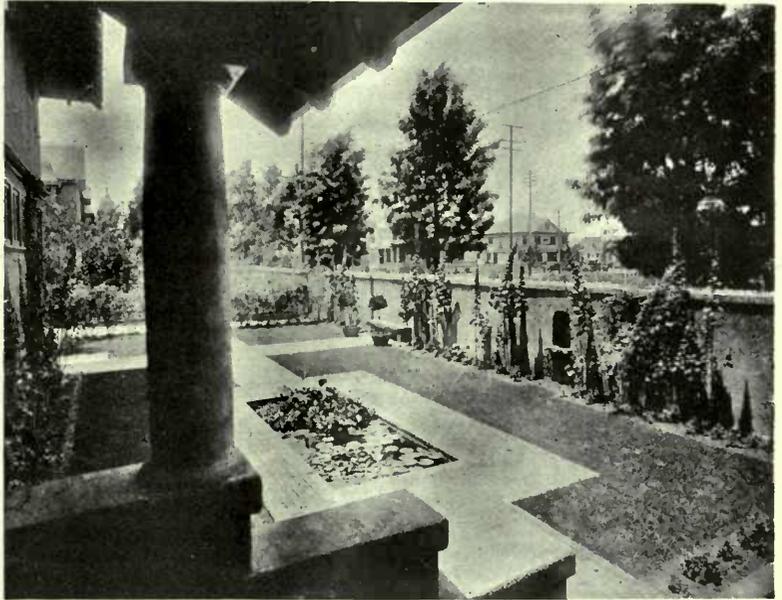
No. 6

Features That Give Character to the Garden

Charles Alma Byers

LANDSCAPE gardening, let us recognize at the outset, is an art. This does not mean, necessarily, that one should employ a professional gardener either to plan one's grounds in the beginning or to keep them up after they have been laid out; it is just a way of emphasizing the fact that it is important that one give the matter of landscape gardening a certain amount of careful study, for there is much more to the creation of a suitable setting for one's house than the mere planting and cultivation of a few flowers and shrubs.

A garden, to be truly attractive and to constitute satisfactory home environs, should possess character. And to have character, it must be so planned as to have something in the way of outstanding features, or "beauty spots," and also interest-arousing vistas. These, sometimes, can be materialized merely through a studied system of flower and foliage grouping, by which there will naturally



A charming walled garden

be left the necessary view-unfolding open expanses—usually grassed and preferably irregular in shape. This, in fact, is an especially practical method of treatment for those portions of the grounds that are exposed to street or highway view; and, furthermore, these can be extended, to some degree, to the more secluded garden space in the rear of the house. However, the possibilities for endowing the garden with character, particularly the private part of it, do not end here. There yet remains for consideration a considerable number of other things—beauty-creating features both elemental and architectural.

There is first the matter of topography in the elemental beauty. The ground plot may, of course, be virtually level, and probably it will be, in most cases where it is of comparatively small extent. Yet, by way of merely presenting a few suggestions, it may also, for instance, be possessed of certain natural irregularities, such as small knolls, gentle slopes, possibly a tiny rivulet depression running through it, and other such topographic characteristics; or, if these do not exist naturally, they may, of course, be created artificially. Such irregularities always afford possi-

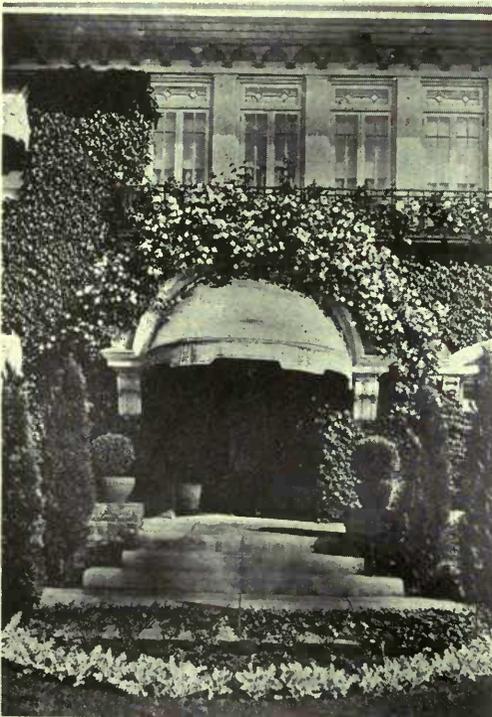


A pergola covered terrace

bilities for quite a variety of interesting ways of treating the garden.

Water is an element that is always especially desirable in the garden, particularly in the one of any considerable area. It may be charmingly used, for instance, to flow in a tiny winding stream, with perhaps an occasional waterfall or cascade effect, or to repose placidly in some foliage-mirroring pool, either large or small. Then, too, in conjunction with the garden's architectural treatment it may be introduced in the way of fountains, and in the extensive grounds of the country or suburban home, it may be delightfully represented by way of the private swimming pool. Water, in short, should find a place in the garden whenever at all possible, even if it only be used to fill some tiny formal pool with a seat or two about it or for a pool for the growing of a few water lilies.

Rocks, too, are very deserving of the gardener's consideration. They are especially fitting when used for edging the garden stream, and sometimes also the irregularly shaped pool or some winding path that invites rusticity. Often they may be very effectively used to create outcropping effects, or, if of boulder size,



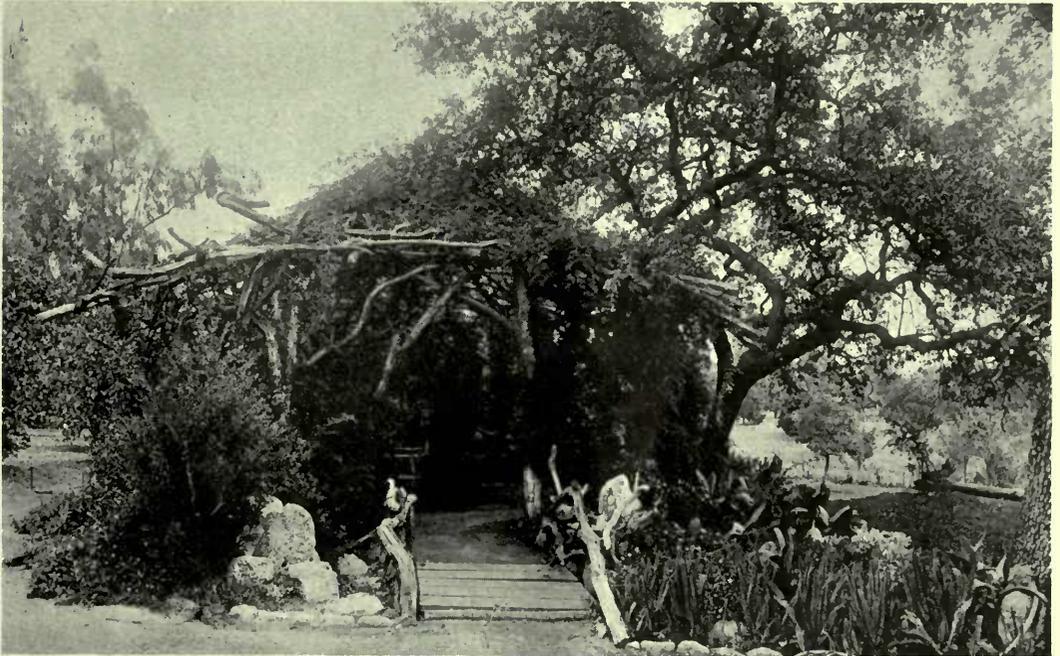
Potted bay trees and Italian cypress flank the entrance with California privet, bordered with "Dusty Miller" in the foreground

to otherwise produce any desired appearance of natural conditions or informality by placing them somewhat haphazardly through the grounds.

The successful garden should, above all else, be made alluring, enticing;—to strongly present a standing invitation to its owner to come out and enjoy the great outdoors during every leisure moment and to know its benefits. The garden especially deserves to receive attention in respect to its possible architectural features. Hence, we come to the matter of such projects as summerhouses, garden

largely on the size and the formal or informal character of the grounds. This matter must be left to the individual to decide on, and circumstances. In addition to any such a secluded retreat, there frequently can also be effectively introduced a few seats in the open, into which one may drop for a while just to view some interesting scene or garden detail.

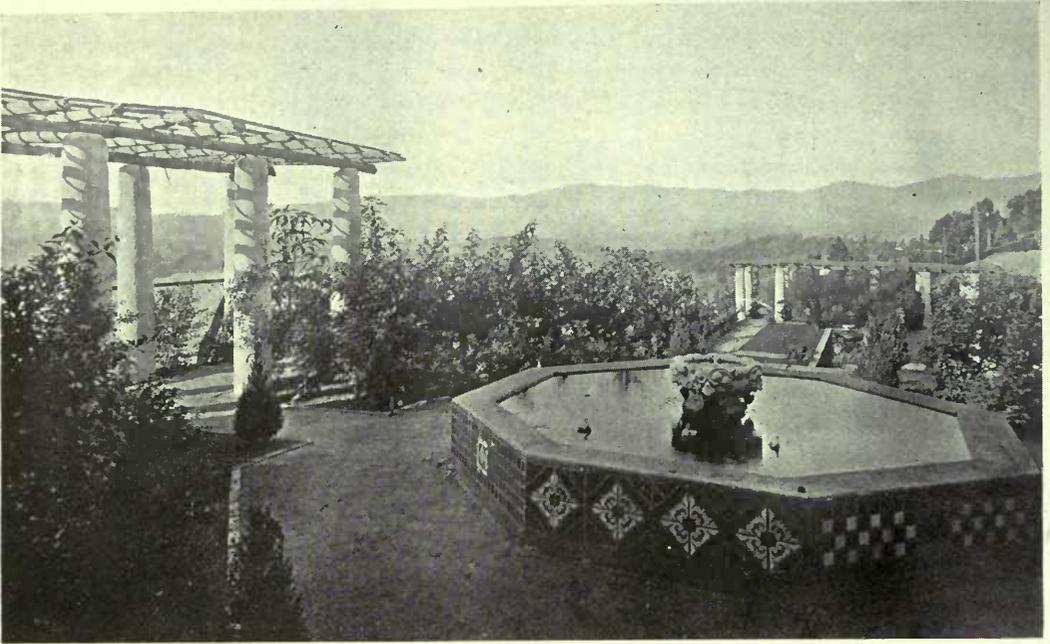
Pergolas, as a part of the garden's architectural treatment, always offer exceptionally engaging possibilities. They may be designed in many different ways, and for various uses. Sometimes, for instance,



An inviting summer house

rest rooms, secluded garden nooks, and so forth, with their seats placed with reference to the view and the shade. Surely there ought to be something of this kind—some place to which one may take a book or writing material and find a seat, shade and seclusion. The nature and character of such a feature—whether it be rustic, semi-rustic or formal in design; something pretentious or merely a seat or two within the protection of living greenery—will naturally depend very

they are found built directly against the house, thus comprising a sort of open porch; occasionally they are similarly designed, as to size and use, but entirely detached, and constitute a lounging retreat in some more or less remote part of the grounds; not infrequently—and perhaps at their best—they are employed as a protection over some garden walk. But more than this, pergolas comprise particularly appropriate and effective supports for the climbing rose-bushes and



A garden with the tile walled pool as a focal point for the pergolas

other vines for which every good gardener so much desires a place; and, furthermore, they can be relied upon to help form the desired link between house and garden. And, last of all, the pergola is quite unexcelled as a means of enclosing or screening the private swimming pool.

Every garden will, of course, possess paths or walks, and in these are still other opportunities for endowing one's grounds with character. The walks or paths, for instance, may be sinuously winding, to disappear and reappear among the foliage, or they may follow straight courses; again, they may be variously paved, with either cement, brick or tile, or they may be merely gravelled. In fact, as will be realized, they afford quite a variety of possibilities for varying and improving appearances, and should, therefore, be given more than passing attention.

Fences and walls also should not be forgotten. Both, aside from their possible utilitarian value, are charming and practical as backgrounds for effective border planting, and also as creations over

which to train climbing rose-bushes and other vines. Then, too, used for the grounds in the rear—where, in fact, they more properly belong—they contribute to the garden's privacy. Both garden walls and fences may be even more varied in the matter of design and construction than garden walks.

The foregoing is by way of suggestion only, for the very good reason that set rules for planning or laying out the garden can rarely be made practical. Gardens of so many different sizes would have to be taken into consideration, and then there are so many ways in which they might be arranged and equipped. Little also has been said in the foregoing on the subject of planting, for this depends on location and conditions. There must, of course, be flowers and shrubbery, and trees if possible, but as to the varieties, that is usually a local matter depending on past experiences or usual knowledge of such things, aided by reliable catalogs. The aim here has been merely to emphasize the importance and desirability of creating character in the garden

—in other words, to stress the fact that elemental and architectural features, outstanding points of interest, vista-unfolding open spaces among the foliage, and such devices are essential to the garden that is to have distinction and pleasing form, and is to allure to outdoor enjoyment. Large or extensive grounds are

not necessarily pre-supposed, for herein lie suggestions available for the very small garden plot as well as the large. However, neither features nor planting should be such as to crowd the space, and the smaller the garden the fewer and the simpler should be the features and the arrangement.

A Charming Sun Room

Katherine Keene



HERE was a time when English ivy, wax plant, trailing fuchsias, or even wandering jew, were trained over and around bay window openings, and around the individual windows in the bay-window, when a flower stand filled the "bay," and the care of "Mother's plants" was one of the household tasks all through the winter. The "bay-window" was really a home-made conservatory and the sight of growing things in the house when winter was reigning outside was a joy to the children as well as to Mother. Carefully taking down the English ivy and carrying it to the kitchen, or out of doors on the first spring day and washing every individual leaf, was a full day's job; for the time of the bay-window filled with a flower-stand was before the day of a bathroom in every house. The armful of trailing vines could not then be laid into the bath tub and a spray turned on it and then left to dry.



Indoor trellis for a growing vine

Each leaf had to be carefully wiped to be sure it was clean and dry so that the new wall paper or the fresh curtains would not be spotted when the vines were again

carefully pinned or tacked to the surface. When there came to be no time that could be taken to "wash the plants,"—the plants themselves were not repotted for the winter indoors. Then too, in those days, windows were not so recklessly opened at night,—could not be opened or "the plants" would freeze.

Our modern sun rooms, however, may be accommodated to a decoration of living greenery. Palms and ferns do not require the care and thought which had to be given to flower shelves filled with geraniums and fuchsias, a scarlet or pink carnation which could sometimes be coaxed into blossom, tea roses in pots, and even a pot of wood violets which could sometimes be induced to bloom under a glass dish cover. Even the English ivy can now be trained over a white painted trellis which has been utilized to make the very attractive wall covering of the sun

room; and the panel of trellis can be lifted off the wall and carried outside where the hose can be turned on the vines.

For the sun room, where the outside walls are largely filled with windows and doors and the inside walls with openings, the lattice treatment on the small panels, which remain, seems exceedingly fitting, and is certainly very effective. This may be done in the simplest fashion, with the latticed panels carried to the ceiling and the frame work of the lattice itself forming the cornice member at the ceiling line.

The room which is shown here has a very formal treatment in the interior woodwork. The space between the heads of the openings and the cornice is given rather an elaborate frieze treatment, with pilasters flanking the wide openings and the fireplace. The pilaster caps are in keeping with the style and echo the diago-



The trellis motif is carried around the room

nal lines of the lattice. The room is exceedingly well handled, the variety of line in the lattice giving the effect of an all-over pattern, which is used as a background, and gives a very restful effect to the room as a whole, and a charm which is distinctive. Palms and ferns give the life of growing things and the occasional panels of English ivy are peculiarly effec-

tive. The wicker furnishings are cushioned with figured chintzes and with plain fabrics. The pieces of furniture have been selected with special reference to comfort. Wicker settles are drawn up on either side of the fireplace preparatory for the cool evenings, while many French windows usher in the spring sunshine.

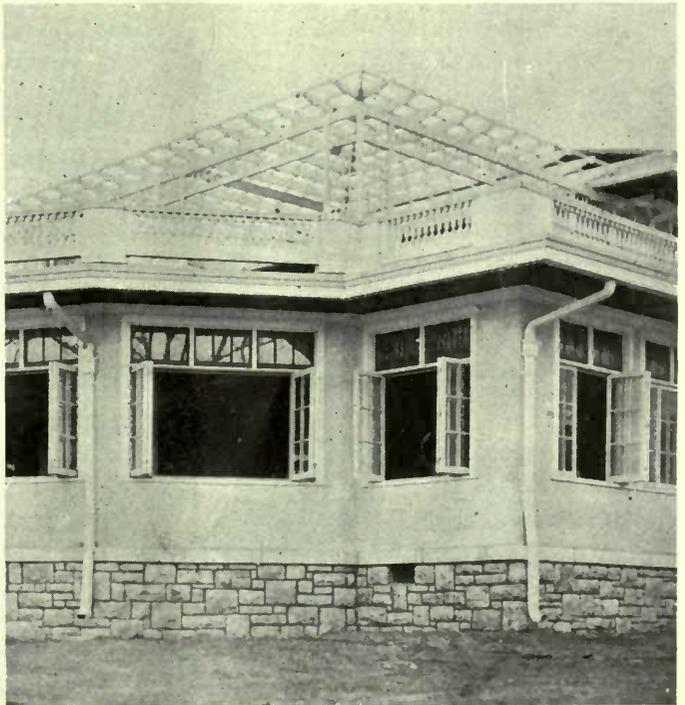
The Treatment of Windows

Anthony Woodruff



HE window is the sign of civilization. It is the mark of the habitation as compared with the shelter which only gives protection from the elements.

The first requirement of the window is that it shall admit light, and may admit air; but it must also keep out the storm and rain. While accomplishing this purpose it should be as little complicated in its construction as possible. The window with double hung sliding sash which is in such common use all over the country is really a very complicated piece of construction, but its use is so general and the construction so well understood by workmen, and it is made in such quantity that it is generally much cheaper than any other kind of a window. The double-hung is perhaps one of the best examples of what standardization can do for a product in general use. At the same time the double-hung window accomplishes most of the purposes of a window in a most satisfactory way. It is fairly weather tight, even with careless workmanship; it opens easily; practically



Windows in the sun room of a club house

any carpenter can build in the window, and it can be gotten in standard sizes wherever mill work of any kind can be obtained; it is comparatively cheap. Its disadvantages are equally obvious. In the nature of the construction only half of the space of the window can be opened at a time, and it is very apt to rattle and become noisy, in the course of time, after shrinkage has taken place. Keeping the outside of the window clean also presents

its own difficulties.

Not all double sash windows, however, are sliding sash. There are now on the market several types of windows where stock sash may be used with hardware fittings which turn the sash in different ways. Some of these windows turn so as to be reversible, allowing both sides to be easily washed. They may open out, like an awning—the two sash operating together or separately—but in either case the whole space of the window opening is available.

“Street car windows” and “slip heads” open the whole space, but require special details in construction.

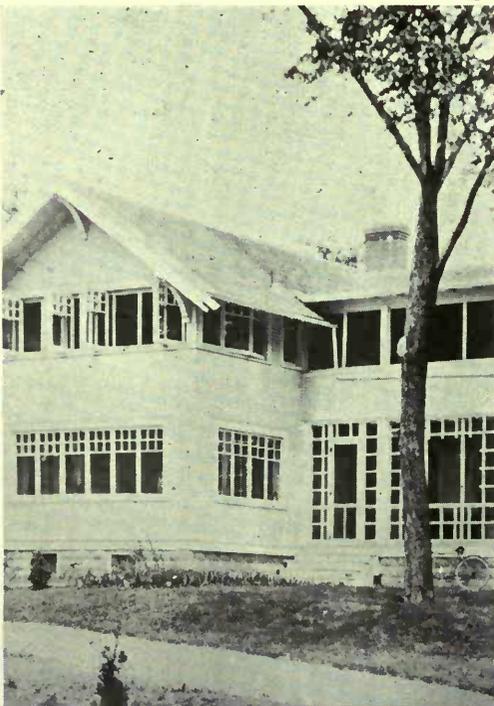
Many types of casement windows have



Out-swinging windows

been coming into use in the last few years, either out-swinging or swinging into the room, or some patented device which shall regulate the opening more or less. The casement which is simply hinged and swings out can be made quite tight against rain and storm, but must be held rigidly open at the desired angle, or it will blow shut, and is in danger of being broken. The casement swinging into the room must, in the first place, have space arranged for its opening that it shall not interfere with the furniture. It must also be built in such a way, in detail, that the rain and storm can not beat into the room around the sash. There are many ways in which this can be done, the simplest of which is in the rabbeting of the lower member of the sash and of the window sill as a protection against wind and rain. There are special hinges which lift the sash above the window stool against which it sets when closed, and so allows it to swing around into the room. There is special hardware which holds the sash firmly at any desired opening.

In glazing porches and in building glassed-in rooms most people want to be able to open up the whole space when the windows are opened; and for this reason the mullions between the conveniently sized casement sash become objection-



Window and porch details in an Iowa home

able, and yet large swinging sash are not practicable. Several types of windows have been developed which do not require separating and stationary mullions. The sash, either hinged in pairs or the separate sash, all push to one side of the opening, leaving the space as free as the open porch. At the same time these sash close very tightly, and may even be double glazed, so that storm sash are not necessary in order to have double sheets of glass with an air space between, to protect against extremely cold weather—

several pairs of sash be pushed to one side or the other of the opening.

Another photograph shows a house built in upper California, where the windows are set singly as well as in pairs. This house is stuccoed, with wide projecting cornice. Another photo shows an Iowa home, which was recently completed, where the lattice of the porch has the same treatment as the square paned sash. The other home which is shown is built in New York and has the sun room enclosed with simple out-swinging case-



The porch is inclosed with out-swinging casement windows

Designed by Samuel Thomas

which is, indeed, the chief mission of storm windows.

The first photograph shows a detail from a club house, with a roof garden over the sun room. While the photograph shows only a pair of windows at each side of the opening, the open space might be made much wider so far as the possibilities of the windows are concerned, and

ment sash. This home is interesting in use of building materials. The foundations and chimney are built of field stones, with the first story of the house stuccoed, and with siding used in the gables, for the dormers and for the sun room extension. With out-swinging casement of any type it is necessary to have the screens on the inside.

London's Riverside Bungalows

George Cecil

SOME years ago the London breadwinner in easy circumstances was wont to migrate for the hot summer months to the depths of the country, taking an early morning train to town, and returning to his rural surroundings every evening in time for dinner. But the inconvenience of this arrangement resulted in the recondite countryside being deserted in favor of the River Thames, and the houses situated on that part of the river which is within an easy and rapid railway journey of London were eagerly snapped up. Then, the demand having outgrown the supply, far-seeing builders ran up bungalows.

Riverside bungalows are of the one and

two storied variety. Some are white-washed, or distempered white, for coolness; others are coated with stucco; and in many instances a picturesque effect is attained by stuccoing the upper half and distempering the lower portion.

Until lately, half-timbering also had a vogue; but as many years must elapse before the aggressive look of newness disappears, from half-timber work, most builders of bungalows have avoided this as an unsatisfactory method. In addition to these unpretentious domiciles, which are intended to serve more or less as a makeshift, there are large and decorative bungalows, filled with luxurious and expensive furniture, and run on the system



An English home on the Thames

obtaining in a London mansion. But they do not come under the heading of the bungalow proper.

As much fresh air as possible being the aim of every river-side builder, the rooms are so disposed that, when the doors and windows are open, there is little difference between the inner and the outer atmosphere. Indeed, certain "fresh air fiends" so arrange matters that the bungalow is one huge draught—night and day. A few builders, who believe in the possibilities of the Swiss chalet, have reproduced this picturesque edifice in bungalow form; and in two or three instances the flat-roofed Indian bungalow has been copied—at the instigation of persons who have spent some years in India. But, as a rule, the thatched, gable roof, deep-eaved windows with diamond panes; old-fashioned porch; and other old-time accessories are preferred.

A special point is made of a wide verandah, which, completely surrounding the bungalow, enables the occupants to take a walk, so to speak, even in wet weather. The width is from twelve to fifteen feet, a portion of the verandah often being used as a dining room—in order that as much fresh air as possible may be secured. Nor are the above the only uses to which it may be put, for on

very hot nights the beds are brought out—the roof of the verandah keeping off the dew.

Many of the bungalows which have been built during the past few years are all-wood affairs, red pine (imported from Switzerland) being employed by builders with an eye to effect. And very well it looks, too, especially if the bungalow is topped by a red-tiled roof. Sometimes the lower half is stuccoed, and with excellent results, while window-boxes, gay with flowers, decorate each window. Red pine also has the advantage of losing its look of newness a year or two after the building has been erected. The British house-holder accounts age a virtue where his domicile is concerned.

A dozen or twenty years ago scarcely a single one of these bungalows had a bath room, while many were lamp and candle lit. Today the first question asked by a prospective tenant is: "What about a bath room, and how about lighting?" And the landlord who has omitted to include a bath room in his scheme and to arrange for a connection with the nearest gas-works, is likely to find himself languishing for want of a patron. Indeed, he may even be expected to lay on electric light.

The First Rose

Methought some acolyte divine
Had swung his censer through the room
And filled it with perfume;
'Twas only sweetheart May
Had hung her drooping lilac plumes
And starry, white syringa blooms
On all the bushes,—for a sign
That she was going away.

I ran to stop the little flirt
And beg her—would she stay.
But only caught the fluttering frills
Of her pink, apple-blossom skirt
Ere she departed o'er the hills;

Oh, naughty sweetheart May
To run so fast away.

But see! High on the climbing spray—
Ah, can it be!
Leans to my window, close, a new-blown
rose:
Ah, dearest, best, completest!
In whose red heart the fore-run summer
glows,
Oh, first and sweetest!
Coming before the May-time goes—
Goodbye, my sweetheart May
I've kissed a rose today.

Henrietta P. Keith

Stone Work and the Bungalow



Attractive in the wide sweep of the roof

E. W. Stillwell, Architect

COBBLESTONES or some kind of masonry for the porch work and chimney give an effectiveness to the approach and the feeling of a substantially built home. There is reason back of this feeling; it is not merely a matter of appearance. Wooden porch posts and the floors under them, where water seeps into cracks and joints in the wood, are the first parts that have to be replaced, on account of the rotting of the wood. Wherever there is circulation of the air around a piece of wood there is little danger of rot setting in. The porches of these two bungalows are especially well constructed, and are very attractive at the same time. Both extend across the full width of the house with masonry walls to the height of the porch rail.

The first bungalow of the group has a boulder porch wall with dark stained

wood posts. Window groups fill the walls overlooking the porch. The entrance is into one end of the living room and beside the dining room, the two rooms filling the front of the house, with an arched opening and bookcases separating them. There is a fireplace in the end of the living room, with windows on either side. In fact the entire outside walls, other than the space for the fireplace and buffet, are filled with windows, giving a fine feeling of openness to the rooms to the living part of the house.

Beyond the living room is the small hall connecting the two bed rooms and bath room, and with a linen cupboard opening into it. Each bed room has a good closet, one of which is unusually large.

Beyond the dining room is the kitchen, with a hood built over the range, and a built-in cool closet. The sink and cup-

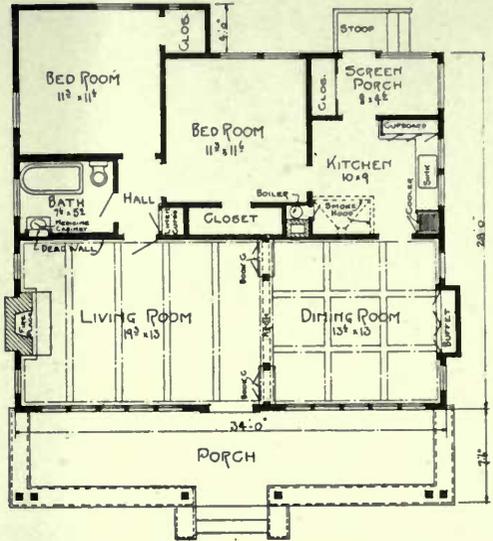
boards are well placed. There is a big closet opening from the rear screened porch.

The outside walls of the house are of siding. The cobblestones are light in color, the woodwork is stained dark.

More of a cottage design is the second home of this group, with good rooms finished on the second floor. Entrance from the porch is into a good hall, from which lead the stairs to the second floor and to the basement, and also a rear flight of steps to the main landing, so that it is not necessary to go into the front hall in order to go up to the second floor from the kitchen. In this hall also is a wardrobe for wraps.

The living room is of good size, 17 feet 6 inches by 14 feet, with fireplace and bookcases across one end of the room. There's a columned arch between the hall and the living room. Sliding doors separate the living room and dining room. There is a recessed, built-in buffet in the dining room and a group of windows fill one end of the room.

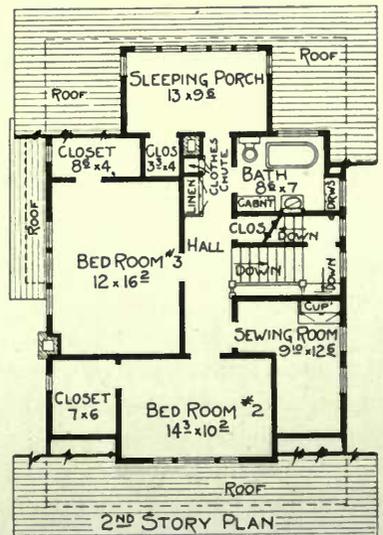
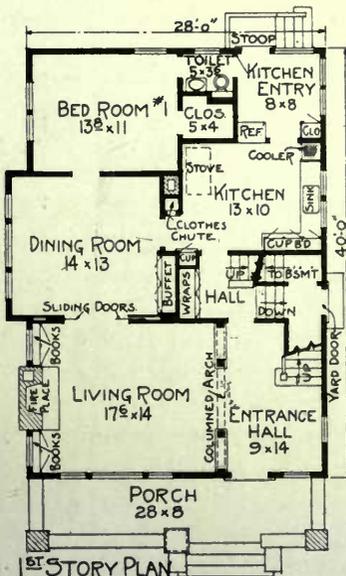
Beyond the dining room is a bed room, which connects, through a toilet room, with the kitchen entry.



The kitchen has been carefully studied and is well arranged. The refrigerator stands between the kitchen and rear entry, and there is a small closet in the entry.

On the second floor are two bed rooms, a sleeping porch, bath room and sewing room. There is also a linen cupboard and clothes chute to the laundry in the basement.

The exterior of the house is shingled down to the window sills, and covered



1ST STORY PLAN

2ND STORY PLAN



A good home

E. W. Stillwell, Architect

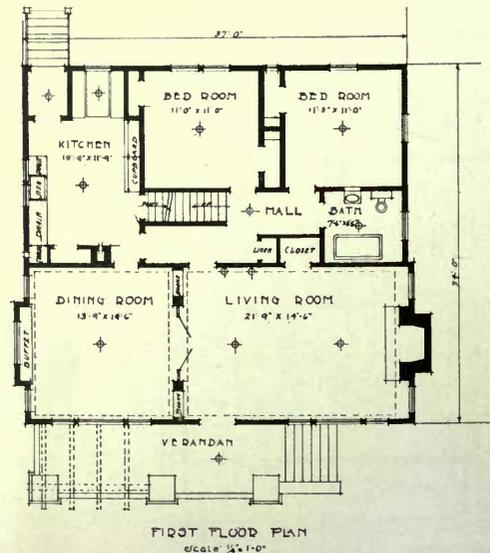
with siding below that to the foundation. Shrubs and vines add materially to the appearance, in approaching the house.

The long sweep of the porch is unobstructed by posts. The vines and hanging baskets give a personal touch.

A Seattle Bungalow

THIS bungalow, built in Seattle, has a good room arrangement. It is built well above grade, as are many Seattle houses, and has a good veranda, part of which is roofed, the rest being an open terrace, pergola covered.

The living room and dining room fill the front of the building, with French doors between them. There is a fireplace in one end of the living room and the sideboard is built in a projecting bay in the end of the dining room. A hall beyond the living room gives access to two bed rooms, the bath room, the kitchen and stairs, both to the second floor and to the basement. A linen closet opens from the



hall, and a large closet opens from the living room, which may be used for coats and wraps. One of the bed rooms has two closets. All of the rooms are well supplied with windows, each bed room having two. The front rooms have groups of casement windows at the front and regular sized single windows at the ends of the rooms, giving excellent cross ventilation for all the rooms.

A breakfast alcove is built into one end of the kitchen, with a window over the table. Good cupboard space has been arranged, placed near the alcove, but across the room from the sink. A tea cart or wheeled tray would prove a great convenience for use in this kitchen, as it would carry dishes, either clean or used, between the sink or the cupboard and the dining room or the alcove. Such a tray on wheels is always useful when the cupboards are not so placed with relation to the sink that dishes may be washed and set directly into the cupboard. The necessity of carrying all the dishes used for a meal, a few at a time, across the width of a room is one of the features



A well planned home

Designed by W. Gwinn

which modern housekeepers are trying to avoid in the campaign for step saving in the layout of the work of the household. With such a tea cart one trip takes the place of many, in getting both food and dishes to and from the dining table or alcove.

A cooler is built at the end of the sink tables. A closet is built in beside it; the door to this closet should not be so large as to crowd the range.

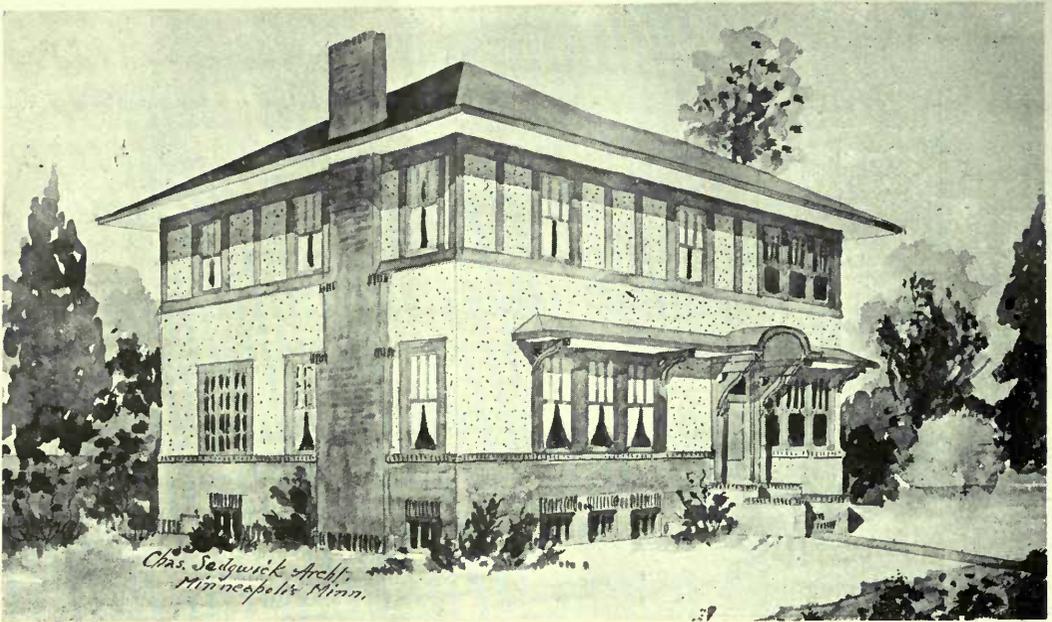
On the second floor is finished one good bed room 12 by 17 feet in size, with a large closet. With the many casement windows it can be converted into what is practically an open sleeping porch, in the summer time.

Brick and Stucco For the Home



QWING to the extension of the main roof over the sun room and the sleeping porch, the home, which is here pictured, appears much larger than it really is. The total

frontage is 36 feet and the depth 25 feet. The house is of frame construction with a veneer of Oriental brick up to the course of the first story window sills, with stucco and half timber work above.



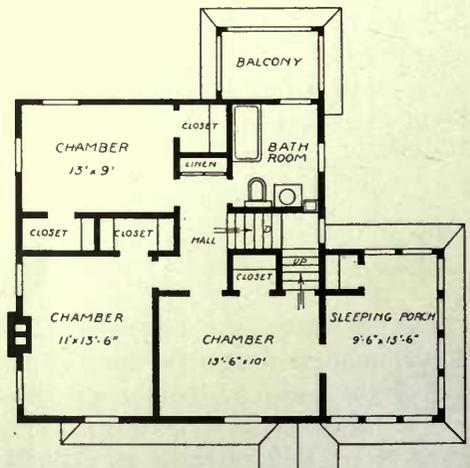
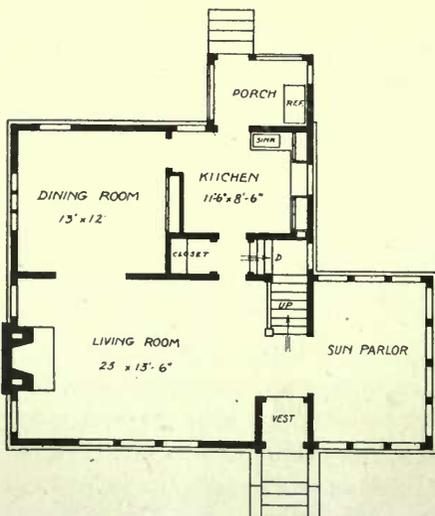
The entrance and windows are hooded

Chas. S. Sedgwick, Architect

Planned for a south or an east front a hood and projecting eaves protect the entrance and the groups of front windows. The entrance is through a vestibule, opposite the stairs at one end of the living room. Between these, French doors open to the sun parlor, on the other side of the entrance from the living room. At the opposite end of the living room is a good fireplace between windows.

Back of the living room is the dining

room, with a wide opening between them. In the dining room is a recessed buffet on the kitchen side of the room, and a group of windows opposite. Beyond the dining room is the kitchen, which is well arranged and well equipped. The sink could be placed on the opposite side of the room in order to have the cupboards at the left of the sink, if the housekeeper wished the cupboards at the left hand side of the sink. Such arrangement



would be quite as convenient in regard to the plumbing fixtures in the bath room above.

There is a closet for wraps opening from the passage-way between the kitchen and living room. Stairs to the basement are under the main stairs with an entrance at the grade level. There is a full basement under the house equipped in the usual way. The first story is finished in oak with a Flemish stain and with oak floors.

On the second floor there are three chambers and a bath room, and in addition,

a sleeping porch, which opens from a front chamber. There is a closet from the sleeping porch as well as from each of the rooms. The closets are larger than those usually found. The linen cupboard opens from the hall. The second story is finished in white enamel, with the doors stained in keeping with the mahogany furniture to be used there. In the attic is storage space, with stair leading to it, but it is not finished.

The roof is of tile, though slate may be used. Cornices and trimmings are stained brown.

On Bungalow Lines



A livable bungalow home



CHARMING bungalow, which has been built recently, is shown in the first home in this group.

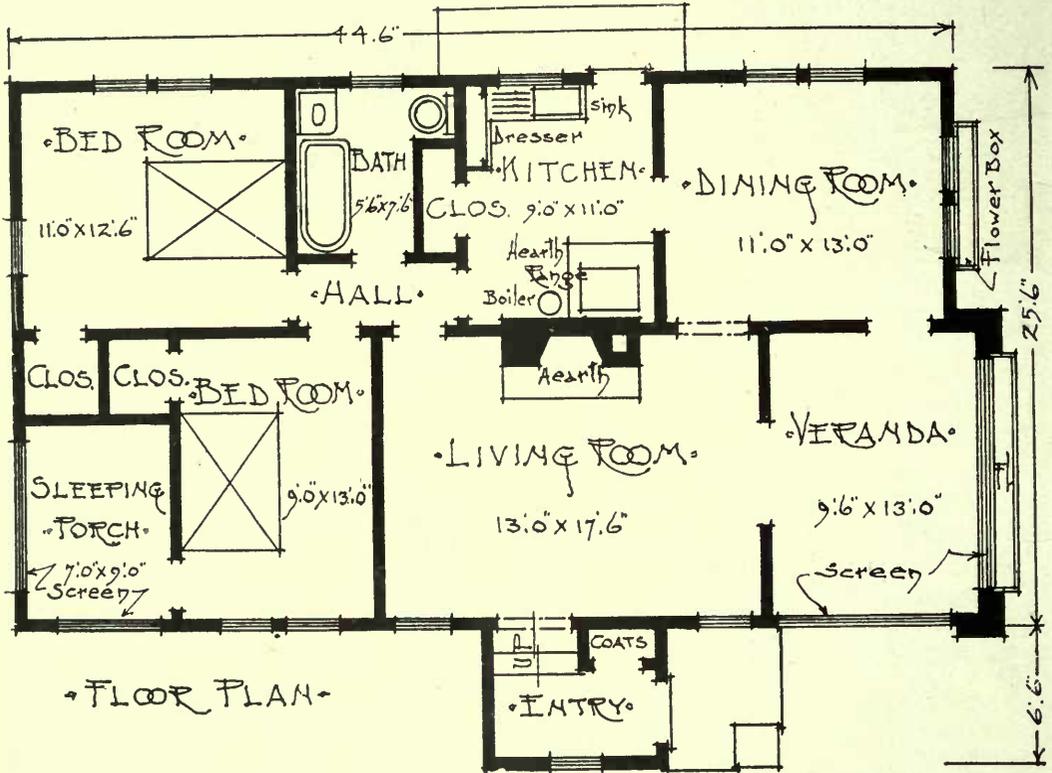
It gives that pleasant sensation of stepping directly from the paved terrace to the grass of the lawn, yet the house itself is not set too low on the ground. The entry is one step above the

terrace, and two steps are set beside the coat closet in reaching the living room. In other words the steps are inside the entry instead of outside. The first floor is thus well above the grade, to give a good construction.

Very livable is this wide spreading bungalow home. There is no danger of the

children falling off the steps as the terrace of stucco is tamped directly on the ground. The planting has been well studied, with shrubs and plants continuing under the flower boxes at the end of the veranda and the dining room, giving a charming view from these rooms. The end of the veranda is completely overgrown with a luxuriant growth of vines, and a tree so placed as to shade the whole

to a small rear hall, which gives access to the two bed rooms and bath room, and also to the kitchen. This room arrangement is unusually compact. One bed room is small, but with the sleeping porch adjoining, the room would probably be fitted up as a dressing room, while the porch is used for sleeping, which is indeed the most satisfactory way of using a sleeping porch, without dupli-



• FLOOR PLAN •

end of the house. As this bungalow was built two windows were set in the entry and a flower box built under them. The sleeping porch is also vine covered.

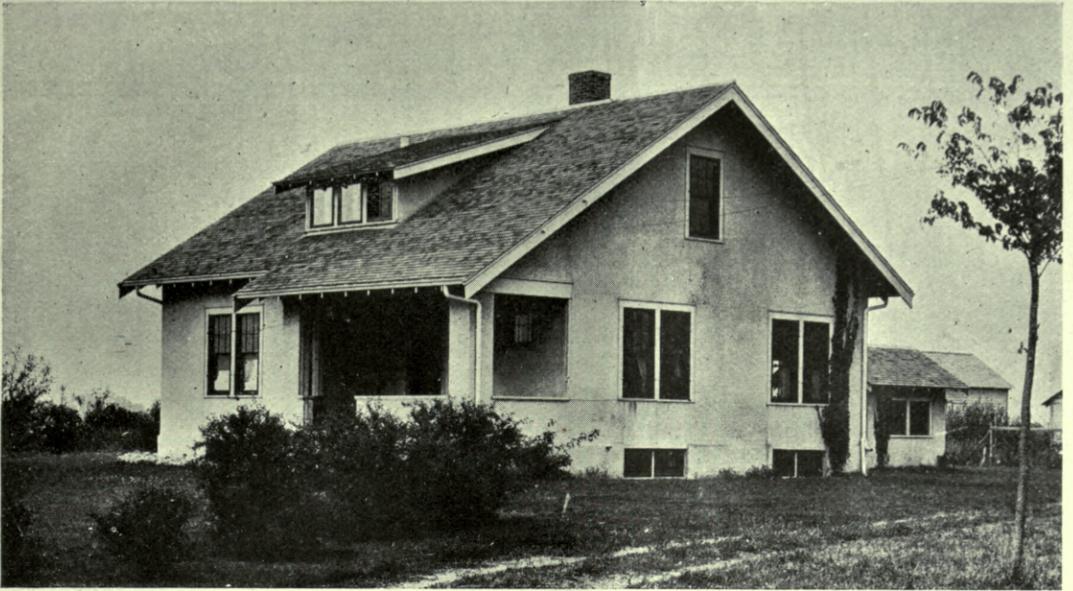
The living room is the key to the plan. The fireplace opposite the entrance gives a brick wall in the kitchen against which the range stands, supplying flues for both fireplace and range. At one end of the living room is the screened veranda, and back of living room and veranda is the dining room, which in turn opens to the kitchen.

On the other side the living room opens

to a small rear hall, which gives access to the two bed rooms and bath room, and also to the kitchen. This room arrangement is unusually compact.

The second home is a little stucco cottage with one bed room on the first floor and three bed rooms on the second floor, giving a surprising amount of room in a house of its size.

The living room and dining room are both of good size, the living room 16 by 12 feet, and the dining room 14 by 15 feet 6 inches. The stairs lead up from a small hall just back of the living room, through which the kitchen is reached and also the first story bed room.



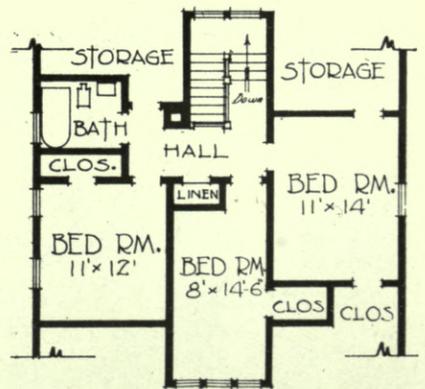
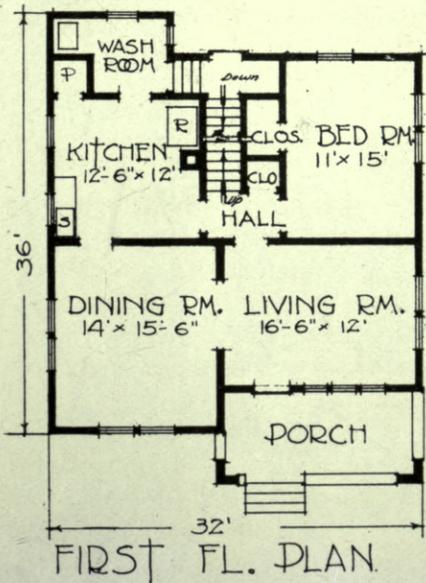
A stucco cottage

The kitchen is of good size and well arranged. Beyond it is a wash room, a very convenient feature of the rear entry. The basement stairs are well arranged under the main stairs, and with a grade entrance.

The bath room is on the second floor, where in addition to the bed rooms there

are good closets and storage space under the roof.

The entrance porch is under the projection of the main roof and is stuccoed as a part of the main house. A stucco house always gives a good background for vines and shrubs and for the planting about the house.



NO. 1753

SECOND FL. PLAN

INSIDE THE HOUSE

Decoration and Furnishing

The Making of Curtains

Charlotte Lilienthal



HE choice of fabrics for the making of curtains is the early summer problem of the housewife.

Confusing terms to the average purchaser are chintz and cretonne; damask and brocade; velvet and velour. Chintz is an English printed material, fine textured and closely woven, with a small flowered pattern, in many delicate colors, on a light background; a material

appropriate for bed rooms, breakfast rooms, and some bath rooms.

It is sometimes glazed—is then stiffly starched and shiny, more like paper in appearance than cloth. Cretonne is a French, English, or domestic printed cotton material of heavier texture and larger design and with stronger colors in background and pattern than in chintz.

Linens, though generally more expen-



Cretonne curtains are especially appropriate for the sun porch

INSIDE THE HOUSE

sive than cretonnes, are also more lasting, are generally superior in design and color, and softer and richer in texture. They, however, need to be lined, as the light shining through shows up the coarseness of the design and the color.

Damask is a cotton, silk or satin material with large, flat, simple, continuous design with light and shade effects, due to the fact that the lines of the background run one way and the lines of the pattern another, but are generally in the same color. Brocade is a damask or other weave, loom embroidered with small figures, in relief, detached, and generally in several colors. Velour and velvet are the same except that the former are generally heavier and are thus used for upholstery purposes while velvets are used for hangings. Velours and velvets may be silk or cotton.

The choice of fabrics for making curtains depends first, in these days, upon what one can buy in the market. For glass curtains, decorators are showing imported nets, striped, cross-bar, plain and dotted; casement cloths of cotton, and silk and wool; mohairs; silk, and silk sunfast gauzes; thin silks, and light weight taffetas, and shantung; and for shades, glazed, printed, or plain chintz and Austrian shade cloth. For over-curtains, cotton Jaspe; cotton sunfast poplins; plain or printed linens; cretonnes and chintzes are available; and for richer materials for hangings; silk poplin, taffetas, damasks and velvets.

For trimming, galloons, gimp, and gimp fringes for the velvets; and silk fringes for the casements; bullion fringes for the bottom of silk hangings; and



Cretonne is a heavier texture than chintz, usually with larger figures and stronger color

washable ribbons, similar to dress seam-binding, stitched on flat on bed room curtains, are just about the gamut of choice.

In deciding further upon a choice of fabric, the following should be considered. Imported nets, though more expensive in the beginning, are cheaper in the end in that they do not shrink and can be pinned back, after washing, to their original dimensions. Linens, likewise, though generally more expensive than cretonnes, are at the same time more lasting. Also they need to be lined as the light shining through the linen weakens the outline of the design and the color. In the same way, fifty-inch material, though generally

INSIDE THE HOUSE

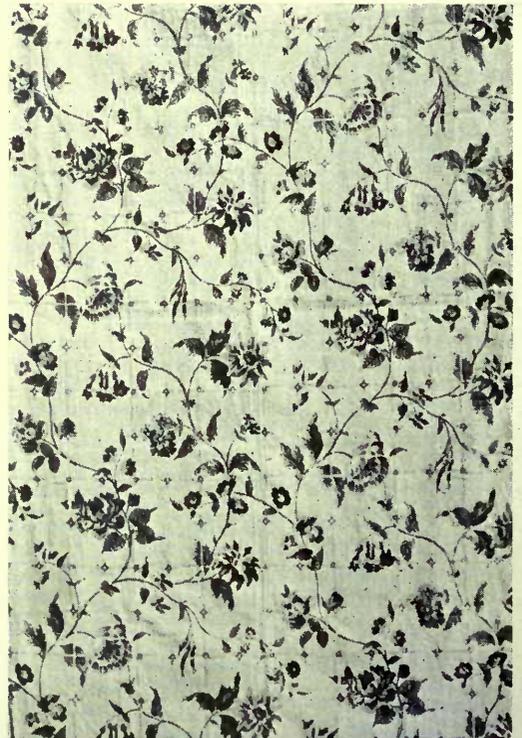


Linens are generally superior in design and color

more expensive than narrower material, is also more economical, since, if the design permits, wide material can be split into a pair.

Choice of color depends upon whether one's exposure is warm or cool; upon the other colors in the room, especially the rugs, with which they must harmonize; the personal tastes of those living in the rooms; and other conditions peculiar to the architecture of the room. The curtains may be the same in color as the trim, complementary, or in contrast. When different from the trim the tendency is to accent them, although doing this may spoil the effect of the background. In selecting a cretonne one may choose a background the same color as the trim, with the effect of making the design stand out.

If the windows are narrow, a cretonne with lateral design will increase the apparent width, and one with longitudinal design will tend to increase the height effect. Small windows and small rooms demand small design. However, it is preferable, under the latter circumstances, to use plain curtains. Of course, large design is out of proportion on small windows and design makes rooms appear smaller. If the trim is ivory or buff it is better that the curtains be the same color as the trim. Cream, ecru, or yellow curtains give sunshine effects and warmth to a room. If the house is on a corner, the glass curtains should all be alike to give a uniform effect from the outside. If not on a corner, the front of the house should be uniformly curtained or at least give the appearance of so being. On the inside also, curtains in rooms opening out into each other must harmonize in color



Chintz is an English printed fine-textured cotton, with a delicate pattern on a light background

INSIDE THE HOUSE

and material. That is not to say that they must be alike but if, for instance, a linen is used in one room, a cretonne may be used in the other. If one color is mulberry, the other, all other things considered, could be sage-green or opal. The portieres, however, in the same room should be the same color or the dominant color of the curtains.

All measurements for curtains should be made inside the trim unless the woodwork is ugly, and one wishes to hide it, or to correct the proportions, by means of draping. Measure glass curtains to just escape the sill, and over-hangings to come just below the apron, or else just to escape the floor, dependent upon whether one wishes to raise or lower the effect of the ceiling. Allow the width of the heading and the length of the curtain, and two inches extra from the length at bottom for turning up—generally about six inches in all. Thin material should be hemmed three-ply. The average allowance for fullness is twice the width of the window for net and any soft material, and once and a half for heavier material. If materials are coarse, like muslin, allow over two inches in length for shrinkage.

Lay the material flat, wrong side up on a dining table or, better yet, on wide boards covered with several thicknesses of cloth and placed over carpenter horses; the regulation drapery table. Tear or cut the material into the correct length. Snip the selvidge about every six inches or more, since the selvidge is tighter than the rest of the material, and, if not cut, would not allow the curtains to give in hanging. Then turn the hems by measuring with a small rule, and at the same time press down the hems with an iron. This ironing saves the time and labor of basting and subsequent pressing of hems and serves as a guide for stitching. Unlined curtains have finished hems one and one-half inches on the inside edge, and one-quarter inch on the outside edge. Press inch-wide hems for lined curtains.

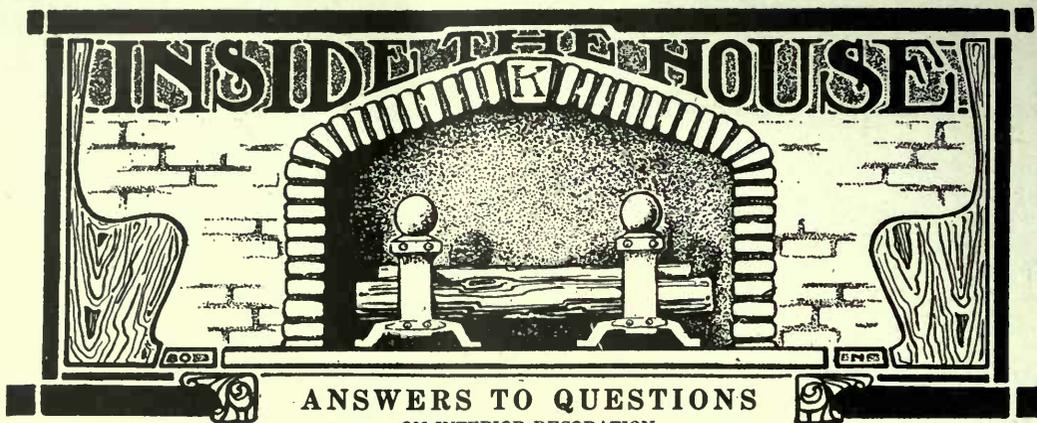
If curtains are to be lined, cut the lining the same length and width as the curtain but turn in the lining about two inches at the top and the bottom and an

inch at the sides. Stitch a one and a one-half inch hem at the bottom. Use drapery sateen, fifty inches wide, for lining. Generally a cream color is best. Lay the lining right side up on the wrong side of the curtain, which has already been pressed down an inch on both sides and caught down with an inch long over-cast stitch, made by holding the thread down with the right thumb and putting the needle through the material and sticking up so that a little loop is made when the thumb is raised. Fold back the lining one-half lengthwise and with a long basting thread and fine stitches catch the materials loosely together with an invisible stitch

(Continued on page 272)



Courtesy M. D. Van de Water
The finished curtain. Note the heading and rings. The lining is left free at the bottom



Letters intended for answer through these columns or by mail should be addressed to "Keith's Decorative Service" and should give all information possible as to exposure of rooms, finish of woodwork, colors preferred, etc. Send diagram of floor plan. Enclose return postage.

A Charming Breakfast Room Suggestion.

J. L. H.: Recently I became a subscriber to Keith's Magazine and am finding it quite helpful. Will you please give me some hints on interior decorations for the house I am building? I am enclosing a rude diagram of my floor plan.

For our living room we have a three-piece dull brown mahogany cane back suite, upholstered in loose cushions of delft blue brocade velvet. Also a long library table that fits back of the settee. The rug is delft blue with a border a shade darker. I have a handsome colonial dining room suite in dull brown mahogany with the blue leather cushion chairs, square table. The rug for the dining room is delft blue with a touch of rose in the border. I had thought of having the walls gray, ivory woodwork; in fact, I will use ivory woodwork throughout the house. My guest room furniture is American walnut. Will have to buy a rug for this room. Please suggest color of walls and draperies for these rooms. I would like some help with the breakfast room, too. I have a round oak table and chairs I intend using. I had thought of painting them with possibly a stencil decoration, but couldn't decide on the color. Will buy a rug for this room, too.

Ans.: In reply to your request for decorative advice, we have worked out the following suggestions:

For walls of living room and dining room, would suggest a soft putty color

with lighter ceilings. Inasmuch as you have considerable blue in both of these rooms, would introduce some contrasting colors for draping. For instance, for the living room there are some very beautiful sunfast stripe brocades with blue, rose or mulberry and soft taupe colors which would be very beautiful for over-draperies. In combination with this could be used a valance of blue velvet. Use this over a lace curtain.

For the dining room over-draperies use a figured linen or cretonne with blue predominating, mixed with some other colors as rose, gold or gray. There are some very handsome ones being shown now. Regarding the furniture for breakfast room. A very handsome effect could be obtained with your furniture by enameling it black and putting on some stencil decorations. Use a cretonne at the windows and from this select a motif for design and color for decoration. Would use a perfectly plain rug in soft gray tone.

Walls could be gray lighter than the rug. Woodwork ivory enamel.

For guest room, if you can find a body brussels rug in a chintz pattern with tan or taupe ground, it will be very pleasing for this room.

Color Scheme and Light Fixtures.

R. A.: Have been reading your magazine and as we are building a new home would like to have your opinion as to the color scheme of the rooms.

Am sending you a sketch plan. I had thought I would like to do the living room

INSIDE THE HOUSE

in blue, rose and gray. The dining room mostly in gray with dark walnut furniture; the first chamber off the living room in gray, rose and walnut furniture.

What do you think of this and would you have the woodwork in ivory white in these rooms? What color would you have the rugs? And what color of upholstery and draperies? Would velour be nice for draperies? I have a walnut piano and a rose and blue piano lamp. What colors would you suggest for the other rooms? And would you have the living and dining room paneled? What is the newest and best thing in lights? Have noticed the little candle lights and like them very much.

Ans.: We think your own ideas as to wall treatments very good and would advise carrying them out in the main. We would suggest, however, using plain or nearly plain paper in the living room and a more decorative design in the dining room. We have just seen a paper in an all-over conventionalized design introducing dull rose and blue tones with the gray, which would be admirable in the west dining room, and a charming background for the walnut furniture. We are very much in sympathy with your choice of walnut for furniture.

Yes, we could make the woodwork old ivory. We would have the rugs a plain taupe gray, with a deep pile, and the same in all the main rooms—hall, dining and living rooms. We would use ivory colored casement cloth for the dining room curtains, with the figured wall, and in living room sheer figured net or lace, with a sunfast material in rose, blue and dull green coloring for over-drapes.

As to the lighting, the candles you mention are very good indeed for side lights in sconce-like brackets. But in so large a room as your living room, a center light is needed in addition. One of the inverted porcelain bowls would be best for this. A center fixture over the dining table is a matter of choice. If you use only side lights there would need to be candles on the table, and one is not apt to care for these all the time.



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A Southern Bungalow

J. E. R.—We are building a small bungalow in a little southern town and want your suggestions and criticisms of our interior plans and color schemes for the living and dining rooms. These rooms are to be connected with glass sliding doors and the walls to be plastered and tinted in hard oil finish in light terra cotta with ceilings and woodwork ivory.

I am wondering if the above scheme isn't too light;—that is, if it would be better to have mahogany woodwork. If you do suggest the light woodwork, should the mantel and bookshelves, which are practically one, be light also?

All my furniture is mahogany. The dining chairs are upholstered in old blue tapestry and the living room suite in tan tapestry with a brocaded stripe. I had hoped to have old blue velvet upholstery in the living room to use the same draperies and rugs in both rooms. Would you suggest changing the upholstery in the living room suite or using different color schemes in the two rooms, say blue in the dining room and tan in the living room with rose lamp shades to brighten?

Ans.: Would suggest having the woodwork in dining room and living room deep antique ivory including mantle and bookcases as they are part of the woodwork. Instead of having walls a light terra cotta would have them a neutral color about like sample inclosed, with lighter ceilings. While this will make a lighter room, you will find it a better background for pictures and draperies than a decided color. While the woodwork and walls of both rooms can be the same, would have a different color scheme for draperies, etc.

Would use blue in the dining room. Use your living room furniture as it is, and carry out a color scheme of rose for the overdraperies, lamp shade, etc. It would also be desirable if possible to introduce some rose color in a piece or two of furniture. If you would much prefer you could carry out the blue in both rooms, re-covering your furniture with blue velvet. In either case the ivory woodwork and neutral walls would be good.

(Continued from page 269)

about every eight inches. Two other such bastings at equal intervals lengthwise of the curtains to the right and the left of the first basting are sufficient for curtains. This basting prevents the lining from pulling away from the curtain.

To make curtains and portieres hang still better, weight them with lead weights in both bottom corners. Thin silk materials should have lighter weights covered with silk or cotton,—tape weights sold by the yard. Mitre the corners of the lining. Then baste the lining to the curtain, leaving one-quarter inch margin when basting the lining at top and sides, and slip-stitch together carefully. If there is any trimming, this should be sewed on before lining.

At the top, space the material for French plaits according to the desired width for finished over-hangings. Make French headings by catching together the material, generally two and one-half inches down from the top, into a group of three plaits, and allow them to spread open fan-wise. Make pinch plaits, which are practically the same as French headings, on curtains by stitching a tuck one and one-half inches wide and two and one-half inches deep. Then pinch in the tuck so that there are three plaits. If the curtain is not lined, a piece of shade cloth sewed into the top will stiffen the heading so that it does not fall over. For lined or unlined curtains sew brass rings on the back of the plaits an inch and a quarter down from the top, and two others placed about three-fourths of an inch in from the sides. Gathered curtains have a three-quarter inch pocket for the rod in a one and a one-half inch heading or else rings sewed on the back in place of a pocket. Portieres should not have rings that show. A so-called wishbone ring is sewed between the materials at the top so that no fixture is visible when the portiere is hung.

Valances, especially formal valances, are particular things and generally are too difficult for the amateur to undertake. Their use lowers, in effect, the ceilings, which in these days are made none too high.



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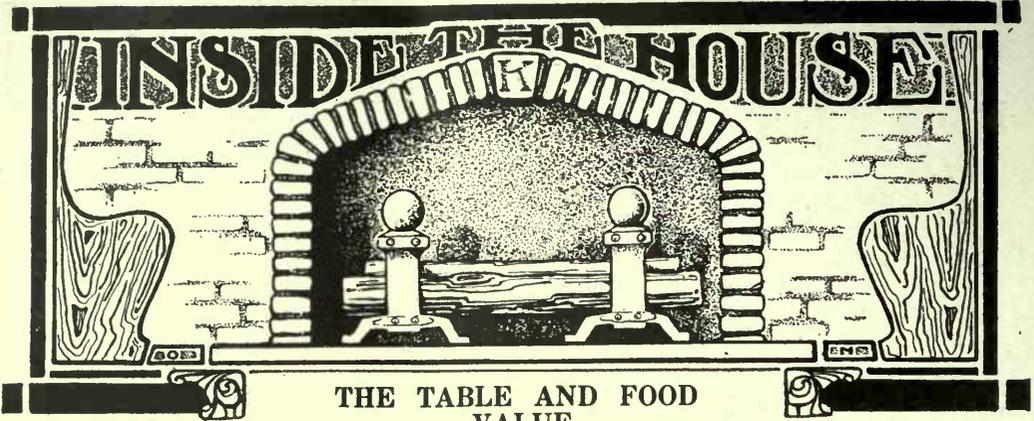
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Salads and Salad Dressing

Elsie Fjelstad Radder

SALADS have come to form an essential part of the family diet, all the year round: but especially during the summer are salads in particular demand. The simplest salads are often the most appetizing as well as the most wholesome. The salad may be so made as to be a substantial part of the meal, yet comparatively inexpensive and also easy to prepare. There is no more satisfactory way in which to use left-overs of meats or vegetables, and using different kinds of salad dressing makes a great variety in the menu.

Salad Dressings

French dressing is perhaps the easiest dressing with which to prepare a quick meal, as with the salad dressing bottle it can be prepared in quantity for several servings. It is only necessary to shake it well before using to give it that fine creamy consistency which is so desired, and is sometimes so difficult to attain when stirred with a fork in the old way. A usual rule is given below, but here is a secret, given out by a good natured chef in a big hotel, when his French dressing was especially praised and he was asked what made it different from the French dressing one makes oneself. "Well," he said, "I put a little sugar and half a cup of H. P. sauce to a gallon and a half of dressing."

French Salad Dressing

One-half teaspoon salt
One teaspoon paprika
Two tablespoons vinegar
Four tablespoons olive oil

Put ingredients in a small cream jar and shake. Some people like a few drops of onion juice. One tablespoon of vinegar and one of lemon juice may be used. Many people prefer more oil and less vinegar. It is largely a matter of taste.

Cream Dressing

One teaspoon mustard
One teaspoon salt
Two teaspoons flour
One and one-half teaspoons powdered sugar
One teaspoon butter
Yolk of one egg
One-third cup vinegar
One-half cup thick cream—sweet or sour

Mix dry ingredients, add butter, egg and vinegar slowly. Cook over boiling water, stirring constantly, until mixture thickens. Cool, and add to heavy cream which has been beaten until stiff.

German Dressing

One-half cup thick cream
Three tablespoons vinegar
One-fourth teaspoon salt
Few grains pepper

Beat cream until thick with a Dover egg-beater. Add salt, pepper and vinegar, slowly, continuing the beating.

INSIDE THE HOUSE

Boiled Dressing

One-fourth teaspoon salt
 One teaspoon mustard
 One and one-fourth tablespoons
 sugar
 One and one-half tablespoons flour
 Yolks of two eggs
 One and one-half tablespoons melt-
 ed butter
 Three-fourths cup cream
 One-fourth cup vinegar

Mix dry ingredients, add yolks of eggs, slightly beaten, butter, milk and vinegar, very slowly. Cook until thick.

Mayonnaise Dressing

One teaspoon mustard
 One teaspoon salt
 One teaspoon powdered sugar
 Yolks of two eggs
 Two tablespoons lemon juice
 Two tablespoons vinegar
 One and one-half cups oil

Mix dry ingredients, add egg yolks and when well mixed add one-half teaspoon vinegar. Add oil gradually, at first drop by drop, stirring constantly. As mixture thickens, thin with vinegar or lemon juice. Add oil and vinegar or lemon juice alternately, until all is used, beating rapidly. Mayonnaise should be stiff enough to hold its shape. One-third cup of cream, whipped, added to mayonnaise, improves it.

Potato Mayonnaise

Very small baked potato
 One teaspoon mustard
 One teaspoon salt
 One teaspoon powdered sugar
 Two tablespoons vinegar
 Three-fourths cup olive oil

Remove and mash the inside of the potato. Add mustard, salt, powdered sugar and vinegar. Add oil slowly and then the remaining vinegar.

Cheese in Salad

Cheese has great food value, whether used in combination or as an elemental food. It adds variety to almost any type of salad.

Cheese Salad

One pound grated cheese
 Five hard boiled eggs run through
 sieve
 One small bottle stuffed olives
 sliced
 Three chopped pimentos
 Enough salad dressing to hold
 together

Mold in jelly glasses which have been dipped in cold water. Slip out of glasses, cut in slices and serve on lettuce.



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Cream Cheese and Green Pepper Salad

Mash a cream cheese with a silver fork and mix with it with one small green pepper finely chopped, after removing core and seeds. Add a few drops of onion juice. Shape in small balls and serve on lettuce with thick mayonnaise dressing.

Apple and Cheese Salad

Nuts	Cream Cheese
Cream	Apples

Mix chopped nuts with half their quantity of cream cheese blended with a little thick cream. Season with salt and pepper and make into tiny balls. Peel tart apples, remove cores and slice into rings one-half inch thick. Arrange the slices on lettuce leaves and put a cheese ball in the center. Serve with dressing—French or boiled.

Egg and Cheese Salad

Take the yolks of hard boiled eggs and an equal amount of American grated

cheese. Add cream and rub together until smooth. Season with salt and make into balls the size of a bird's egg. Lay the shredded whites in a heap on lettuce leaves, pile the balls upon it and dot with splashes of paprika.

Frozen Salad

One teaspoon gelatin
One teaspoon sugar
Three cups of coffee cream whipped with Cream Whip
One cup pineapple
One cup white cherries
One cup peaches
Three pimentos

Dissolve the gelatin over hot water. Add whipped cream and gelatin to mayonnaise. Pack all in a mold which has been rinsed in cold water. Place mold in equal parts of salt and ice for five hours. Cut in slices and serve on lettuce.

Chicken Salad

Boil one chicken until tender and allow it to cool in its own liquor. Skim off the grease and remove bones, skin and gristle. Take an equal quantity of diced chicken and celery and add walnut meats if desired. Pour over this a mayonnaise salad dressing and mix lightly with a fork. Serve on a bed of nasturtium leaves and blossoms, and cover with a coating of yolks of hard boiled eggs which have been put through a sieve.

Cucumber Salad

Peel, slice and chill cucumbers. Drain and mix with rings of young onions, sliced. Use French dressing and serve in green pepper shells.

Cucumber and Pineapple Salad

Cut cucumber and pineapple in cubes or strips and fill individual molds. At the bottom place small pieces of pimento, also nuts or grapes if desired. Take juice from one can of pineapple, add a little salt, green coloring and the juice of two lemons. Dissolve a box of gelatine in a little cold water and then add one cup of boiling water. Add this to the pineapple juice and pour over the pineapple and cucumber. Let the molds stand until cold and serve with mayonnaise.

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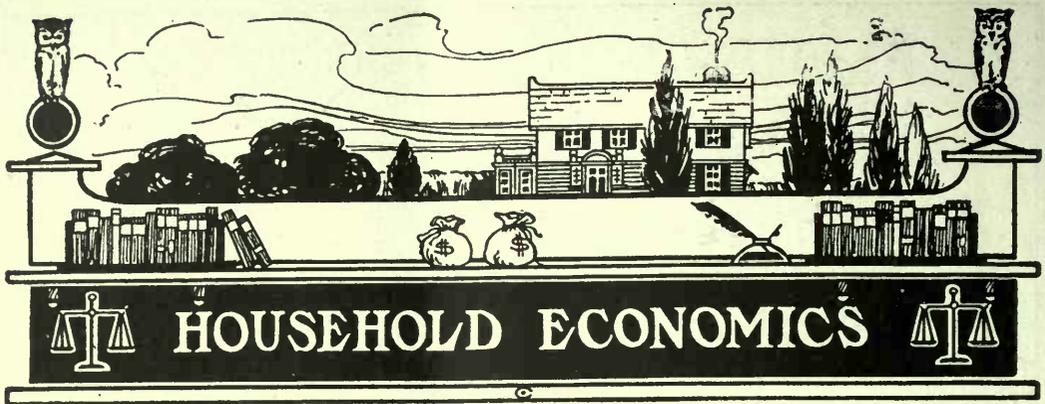
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The Refrigerator

NOTHING in the household is more important, perhaps, than the refrigerator, its efficiency and its cleanliness, as the heat of the summer comes on. It is a good idea to hang a little thermometer in front of the door where it can be readily seen, and noticing how it registers during the extremely warm weather. The temperature inside the refrigerator should never, under any circumstances, register as high as 50 degrees, Fahrenheit.

Foods, in order to be in good condition, should be kept at a temperature from 40 to 48 degrees. When the temperature gets up to 50 degrees there is danger to meat, eggs, milk, etc. The housekeeper will be surprised to find how hard it is to keep the temperature below 50 degrees, even with a first-class ice box, on very warm days, especially when the doors are constantly being opened. Be careful never to allow a refrigerator door to stand open for an instant longer than is absolutely necessary.

Every housekeeper knows, in theory, the dangers hanging over her family in case the refrigerator is not kept immaculate; yet, as a matter of fact, it is very easy to allow a few days to go by without giving it the proper care, and she is appalled at the results she finds.

The refrigerator of the present day is a thing of beauty, internally, and on the outside is finished to match the interior finish of the kitchen in which it is to be

placed, either in wood finish or enameled. Galvanized sheet steel, heavily enameled, or a white vitralized glass are used for the inside, making it completely sanitary, as far as that is possible mechanically. Nothing, however, will take the place of the vigilance of the housewife.

Refrigeration without ice is coming more into use, doing away with the necessity of the drain, and of the daily trips of the iceman. The principle of mechanical refrigeration is quite simple. It is based on the amount of heat consumed in evaporation, and required if evaporation is to take place. The refrigerating agent circulates in a closed system of pipes in which it undergoes a series of recurring changes, and which by its evaporation extracts heat from the interior of the refrigerator. It is operated by electricity, but the refrigerating element is not consumed nor deteriorated in use.

Removing Paint From Plastered Walls

Old paint which is beginning to peel can be removed from plastered walls in three different ways, according to the Paintmaster. It may be taken off by burning with a torch, scraping and sand papering. It can be removed by washing off with paint remover, or it can be washed off with sal soda.

The neatest method and the one which makes least dirt and does less injury to other parts of the room, said the Paintmaster, is by use of a torch. The princi-



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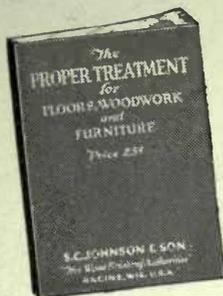
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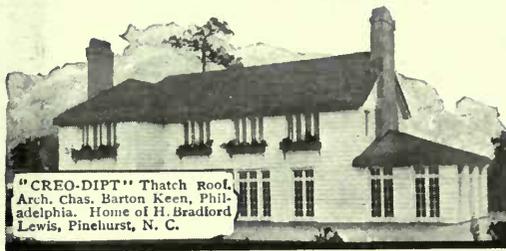
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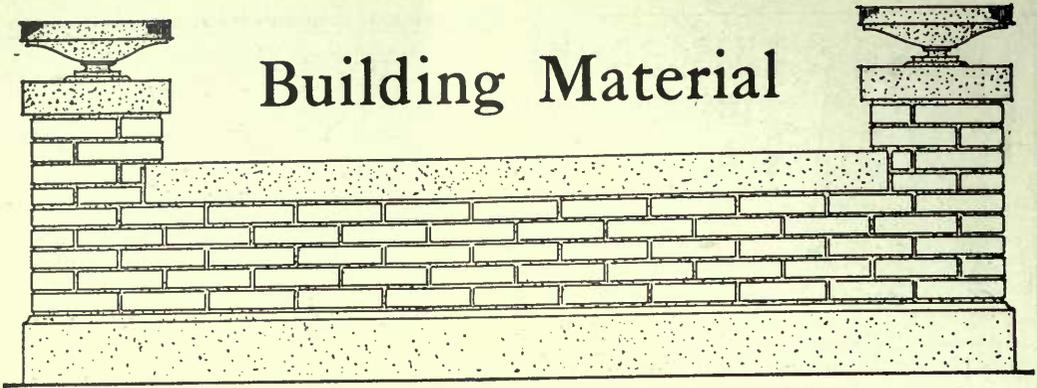
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Building Material

Fire Wastage, the Great American Luxury

FIRES are a luxury which we alone of all the nations of western civilization are able—and willing—to afford. So long as we think fires are inevitable, and while it is a pity yet that it is quite natural that the homes of our neighbors and friends should go up in smoke, just so long will we continue the callous carelessness which is the primal cause of our fires. European cities have no such fire records as ours. To be sure their primeval forests were long ago exhausted, and they produce their crop of wood with forethought, just as any other product, and they do not use wood in the slack building way in which we do. At the same time, some of the finest old English cities, built of wood in the sixteenth and seventeenth centuries, are still standing and in use, in fine condition.

Statistics of the period before the war show the fire wastage of European cities to have been something like 33 cents per capita, as against the American fire wastage of \$2.51 for every man, woman and child in this country. The fire wastage of 33 cents was compiled, before the war, from the statistics of the cities of France, Denmark, Germany, Austria, Italy and Switzerland.

Suppose cities competed with each other for the low rate of fire wastage.

Suppose cities did not expect fires,—except in the heating, or industrial plants.

Suppose citizens considered it a disgrace to have their homes “catch fire” and

all their household goods cast out into the street,—carried off by firemen or any well intentioned passerby.

Suppose a person held himself personally responsible for any damage done to neighboring property in case a fire got its start on his premises.

Suppose, when a house is burning, the neighbors should be incensed against the occupant, as the cause of damage or danger to adjoining property, as we are given to understand is the case in European cities. Instead of sympathetically offering a place of refuge to the family and to the household goods, suppose the neighbors should close their doors, and bring action in the courts for damage from the fire which that neighbor had carelessly, and perhaps criminally, allowed to get started.

Suppose that the law supported such claims for damage, and held that a man is responsible if it is possible for fire to get a start on his premises.

Suppose we should build our houses so that these things should seem right and reasonable. What effect would it have on our fire wastage?

Structural Fire Resistance.

There are a few fundamental structural features that should be incorporated into every dwelling in order to properly safeguard the lives of the occupants and to give a certain amount of resistance against fire, which might, in any way, get started

What Our Friend the Architect Told Us Facts that Every Home Builder Needs on Construction



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J. B. Benedict
Architect

Not a Plaster Crack in 29 Years

(Statement by a Public Building Inspector)

"You want plaster in your house that will not crack," said the Architect to his friends. "The only way to be sure there will be no cracks is to use metal lath."

"Has it been proved that metal lath will give us plaster that will never crack?" asked the wife.

"It is proved by many years use," said the Architect. "I have some records to show you."

"A building inspector of Illinois writes here that: 'The partitions in the court house at Decatur, put up 29 years ago on metal lath, show no signs of cracks or deterioration.'

Never Heard of a Crack When Metal Lath Was Used

"A great firm of plastering contractors, employed on many of the biggest hotels in New York, writes: 'We have yet to hear of a complaint of cracking or other trouble on any work we put up on metal lath.'

"Another great New York firm writes: 'We have used metal lath on such buildings as Hall of Records, Grand Central Station, and thousands of others with never a come back.'

"Impossible to Crack"

"Here is a letter from the Minneapolis Athletic Club," continued the Architect. "'After three years of hard usage we find that the wall of our handball court, put up on metal lath, is impossible to crack,' they write."

"A mid west builder writes of: 'stucco 22 years old that shows not the slightest sign of cracks or deterioration.' Whether for interior plastering or for stucco, metal lath means no cracks."

Metal Lath Stops Fire

"Don't forget that metal lath is fire protection also. Here is a photograph of an elevator shaft of plaster on metal lath that stood although the building burned to the ground around it in Boston. I could give you

hundreds of instances of buildings, homes and lives saved by metal lath. For safety build with metal lath."

Booklet Will Be Sent On Request

"A booklet on this subject is just published," concluded the Architect. "Please send for it. The booklet is free. It is not an advertising booklet. It is full of vital information that you want before you buy or build. Write today to the Associated Metal Lath Manufacturers, 72 W. Adams St., Chicago."



The elevator shaft that stood though the building was destroyed. A monument to Metal Lath.

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Booklet on Request: Associated Metal Lath Manufacturers, Dept. A 147, 72 W. Adams St., Chicago

within the building. Stairways are the means of escape from the upper stories, and should be safeguarded to a far greater extent than is usual in the ordinary speculative building, and this is not necessarily a matter of much expense. It is a matter of thoughtful building rather than of money cost. This is equally true in the matter of fire-stopping the walls and partitions around stairs and between the basement and first floors, by means of horizontal fire resistive cut-off.

Three features play an important part in fire resistive building: fire stopping, metal lath on partitions which are hazardous, and fire resistive paint. To this should be added, as a matter of course, properly constructed chimneys, and safe electric wiring.

The first causes for fires are many, and not always to be avoided; but the spark once started is entirely harmless and will die out naturally unless it finds, not only fuel, but inflammable material on which to feed upon until it is well started. Any one who builds fires knows that a fire will not start itself. A house should be so built, and so kept, that an incipient blaze will not find tinder, and a draught to blow it into a fire.

First—Electric Wiring. Have all electric wiring completely insulated. Defective wiring causes many fires.

Second—Chimneys. Statistics show that on an average of one-fifth of all dwelling house fires are due to defective chimneys. According to the National Board of Fire Underwriters, brick chimneys which are lined with hard burned terra cotta or flue lining should have walls not less than four inches thick, and "if chimneys are not lined it is imperative that they be eight inches thick." The thickness of the unlined masonry, as around the throat of the fireplace, should not be less than eight inches, otherwise the flue is dangerous at its hottest part. Build all chimneys from the ground, and in no place should brick work of a chimney lack an air space between it and any wood used in the construction. Safe chimney construction is set forth in the underwriters' booklet.

Third—Fire-stopping. No one feature of house construction will contribute more to its safety in case of fire than efficient, well placed fire-stops. Their purpose is to cut off all openings in the

construction between one floor and another, and so prevent possible draft openings, which would not only fan a fire, once started, but also carry the blaze up through each floor to the attic, gutting the whole building in a very short time. Open passages in frame walls or partitions are a prolific cause for rapid spread of fire to all parts of a building.

A booklet suggesting methods of construction and fire protection to safeguard homes and lives against the ravages of fire, as recommended by the National Board of Fire Underwriters is published by them under the title of Dwelling Houses, and is worthy of careful study by those about to build.

Fourth—Stairs. The partitions completely surrounding the stairs should not only be fire-stopped at floor and ceiling, but the wise thing is to plaster under the stairs over metal lath, and, if possible, to plaster all stair walls on metal lath. This gives a measure of fire protection, in the resistance which it would give before fire could go through the stairs.

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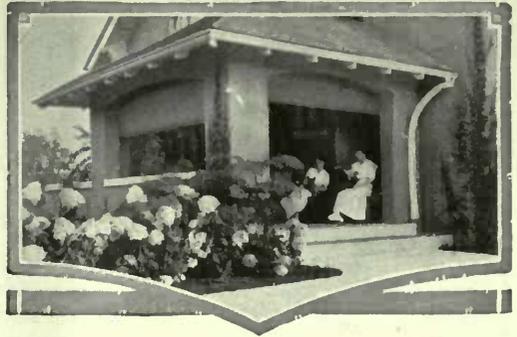
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Book Notes

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IRST of all, home is a vision. Then a series of visions—pictures of the imagination as numerous as the members of the family which anticipates living in it. None of these pictures is like any other; father, mother, sister, brother, all have individual perspectives. The process of reducing these visions to a practical, workable basis is the most critical,—though none the less delightful period of home building." To give a better understanding, a more intimate relationship between home builder and architect is the expressed object of the handsome and very practical volume issued by the Morgan Woodwork Organization.

The plan in its relation to the building site, damp-proofing foundation walls, fire stopping at junction of walls and floors, roof construction and care of woodwork are some of the subjects considered.

A series of well designed plan suggestions are given; the plans shown in black and white and the perspective in well executed color plates. These are of good size and well carried out, such as one would want for a good home; some are quite elaborate. Following this are plates showing the interiors of the various rooms, with the mill work listed for each interior. Color schemes for the rooms are also shown in fine color plates, illustrating materials and fabrics in color. Lumber and its uses are taken up. The construction of the flush door is shown, and also inlay designs for it, in color, as well as color plates of the different woods used in interior finish. Hardware and all manner of details are also shown.

Frame Construction Details.

The National Lumber Manufacturers Association have issued an extremely useful booklet in paper covers showing the practical construction of a frame house from the staking out of the house and laying the foundations to the framing of the roof, the building of the chimney and fire-stopping at partitions. A typical design

is taken and shown in detail through the process of construction. The plan is shown placed on a fifty-foot lot, with garden laid out and also service yard and garage.



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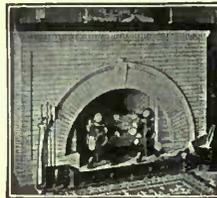
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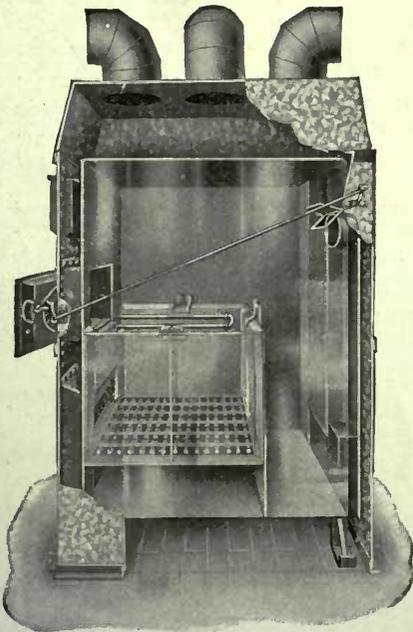
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ON HOME BUILDING



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A desirable home

Courtesy National Real Estate Journal

KEITH'S MAGAZINE

VOL. XLVI

JULY, 1921

No. 1

The Pergola or Arbor

Dorothea DeMeritte Dunlea

THE pergola, rightly constructed and placed, is a charming addition to any house or grounds.

The late developing American craving for beauty seems to have particularly attached itself to the term "pergola," and many are the architectural sins which have been committed under that name. This semi-architectural feature of garden adornment comes from sunny Italy, where from time immemorial the arbor has been used to support and carry the grape vines all over southern Europe. That semi-tropical clime saw the adaptation of the pergola for use in the garden and grounds. As the vine arbors approached the house they became more architectural in treatment. In the American way we have grasped at the results and forgotten the use in which it is at home and so many peculiar creations have resulted—barren arms reaching out hopelessly into space.

In its better adaptation the word pergola today has come

to be applied as a general term for trellises, arbors, covered pathways or even open summer houses, and with these varied uses, it has assumed varied styles and forms.

The kind of pergola chosen depends, of course, upon its use, its situation and the amount of expense which may be allowed for labor and materials. Some pergolas are made of cement columns, heavy and stout, some of white painted wood, some of brick with heavy cross beams of wood, and many times the pergola is made of rustic timbers;—sturdy supports, with timber beams and rafter laid across.

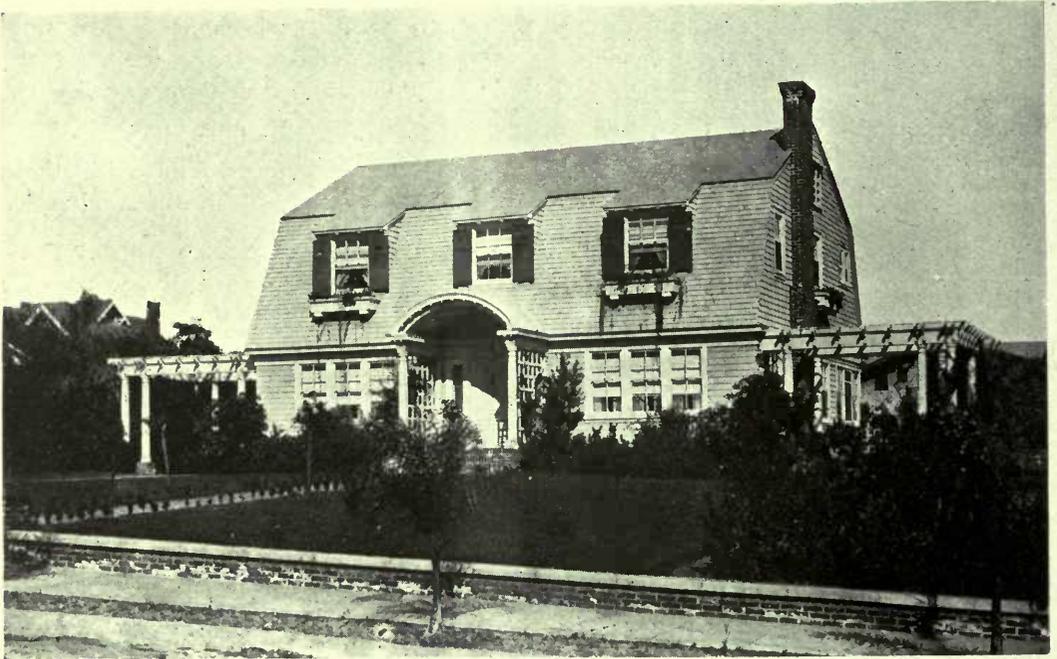


A charming rose laden arbor

The illustration shows a charming, rose-laden arbor of the rustic style. This type goes well with the bungalow finished with shakes or shingles and with the simpler type of houses. Such a pergola is a delight to the eye and to the senses. Its natural appearance is well retained through the braces at the top of the supports, which show how well it has been constructed to carry the weight of the

vided it is placed in a proper relation to the house, and conforms to the style of the house itself. In the illustration breadth has been added to it by the use of white columned pergolas at each end of the house, and the broad beams seem to give an inviting charm to the general appearance of the place.

At one end, the pergola serves as a covering for the driveway and on the



A home of charm and distinction

vines and the hundreds of roses that hang from its beams.

Firm supports are most necessary to make the pergola lasting and substantial, and uprights should be placed deep in the ground or set in a firm foundation, generally in cement. Columns or supports of good size should be chosen in order to give a proper balanced effect to the structure, but which should not be top-heavy in appearance, with too heavy or too many cross-beams, which draw attention to the structure as a pile of lumber rather than as "a thing of beauty"!

Used as an ornamental feature of architecture a pergola is very attractive, pro-

vided it gives the opportunity of making a charming outdoor resting place, once the vines grow which have just been planted.

The house illustrated is of modified Dutch Colonial style. The pergolas do not seem out of harmony for they have been made to conform to the style of the house in its details, and are really a part of it. The trellised entrance, with its arched hood, is very attractive, and carries well with the spreading trellises at either end.

The pergola has a particular charm over and above the roofed veranda or enclosed summer house, because the open-

ness of the structure allows for plenty of air and cool breezes, glimpses of the sky above and outlook of the surrounding grounds.

Planned as a feature of the house, the pergola can extend at the sides of the house, or across the front or back and carried out to conform to the style of the house it will be a decided attraction. It can be so built that it will not shut out sunshine or light from the house if these things be desired.

If verandas are already provided on the house, one can erect a pergola in the midst of the garden or on a velvety stretch of lawn and have a pleasant resting place all summer. Placed at the edge of a broad terrace, it makes a lovely look-out and gives the finishing touch to a garden. The pergola which is used as an arbor or covered pathway should, of course, lead to some definite point of interest, possibly a sun-dial, a fountain or a rose garden.

Simplicity of construction is one of the chief charms of the pergola and attempts to decorate with trellis work and extra beamwork will tend to shut out the air and view, that which one is seeking to gain with the pergola.

The garden lover will like best of all the pergola that has some vines and roses to shade and screen it, as is desired for seclusion and comfort. It is well in planting vines about the pergola that is a part of the house, to carefully choose the varieties with reference to conditions; for a cold climate selecting those slightly in the winter, and in warm climates those which

shed their leaves in winter, for in such a country winter sunshine is welcome in the interior of the home.

As soon as the pergola is built one should start the vines which one wishes for covering and even the placing of wire netting or twine at this time is a good plan, for the plants have support and seem to grow more rapidly when thus cared for.

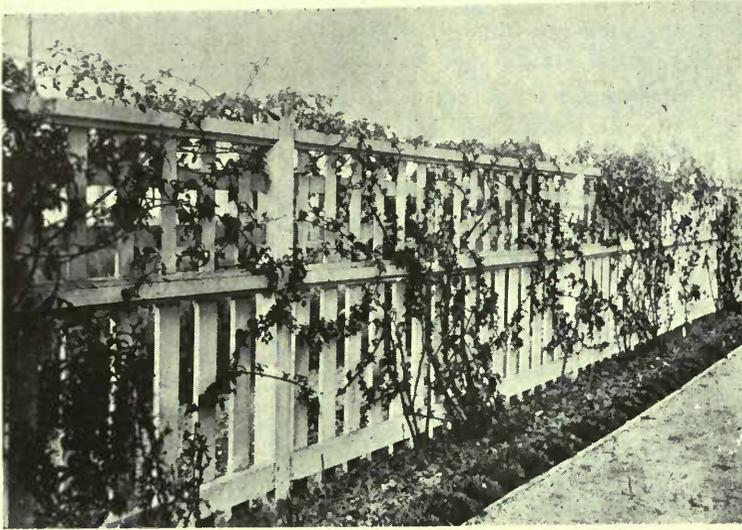
Roses are usually the first choice for the pergola in the warmer climates where they grow luxuriantly. Some of the kinds that are quick growing are the Ramblers, red and pink, the Cherokee, the Lady Bankshia, yellow and white, and the Cecil Brunner. Vines that are attractive are the clematis, the woodbine, which grows well in shade, honeysuckle of different varieties, trumpet vines of different kinds, Virginia creeper, jasmine, yellow and white, and the beautiful lavender and white wistaria, which converts a pergola into a bower of loveliness in the early spring and summer. The grapevine is also a good covering for the pergola of a certain design and the glimmer of sunlight on its green leaves makes a pattern on ceiling and wall that can not be surpassed for beauty.

The pergola is a pleasure indeed. Viewed from the outside it makes a pretty picture, a pillared arbor, against the background of a rose garden or green lawn; and viewed from the interior it bids one stay and rest awhile to enjoy the cool breezes that come floating in between the columns, and greenery or sheltering vines!



The Garden Fence

John D. Morris



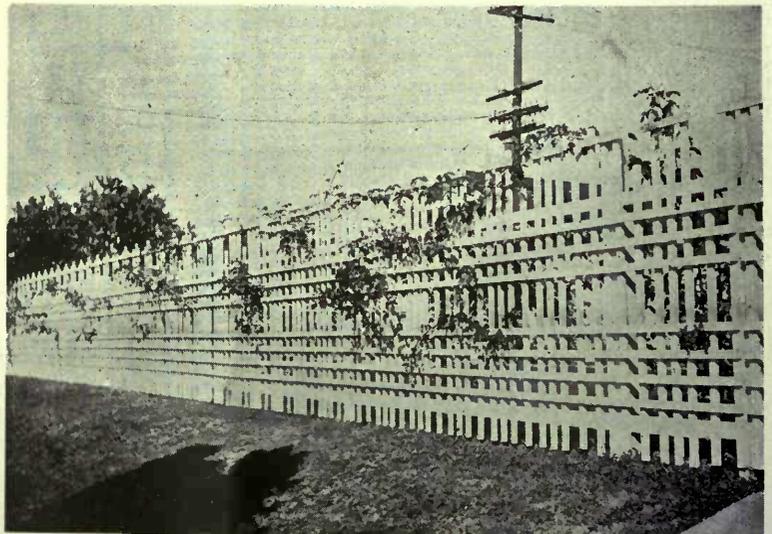
A pleasing variation of the old-time picket fence

PEOPLE, who used to revel in an unbroken sweep of lawn, block after block in extent, are coming to feel the need of a little shaded corner which is secluded from the public eye as well as from the over-warm rays of the sun; and the pergola, or the arbor, trellis covered, makes a pleasant spot on the lawn. The "back yard" is passed—that old unlovely thing, which was the reproach of our cities and villages. During the war it became the garden where much of the summer food of the family was produced. Many vegetable gardens have since turned into flower gardens. In any case

the garden fence has become a matter of moment in the family councils.

Where a fence is needed there is a wide latitude in the choice of its design. Some attractive fences are shown in the photographs accompanying this article, which may suggest a treatment which will fit other needs. The height of the fence, and the openness which may

be permitted depends on the conditions of the particular case. Where a service yard is to be inclosed, to shut from view lines full of clothes hung out to dry, or where the home gardener wishes to completely protect himself and his work from the passerby, a fence of good height is neces-



Effective through the variety in the spacing of both upright and horizontal pieces

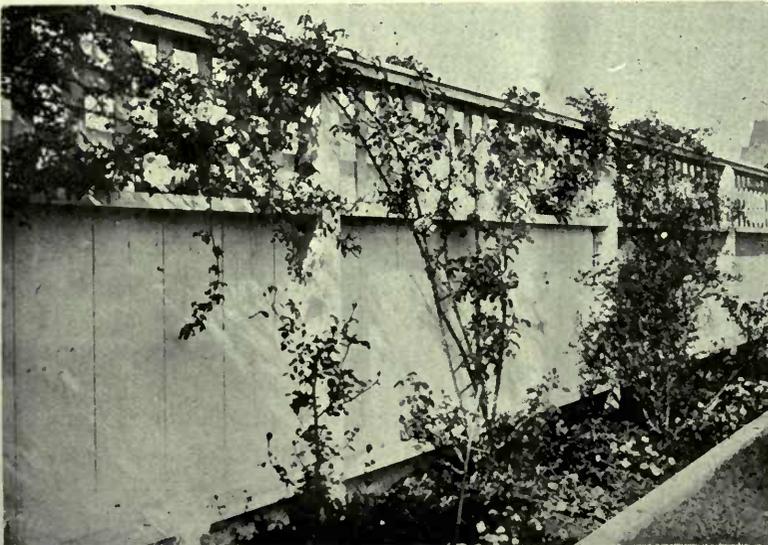
sary, perhaps with pergola-like cross pieces where vines shall cover the top rail. If it is only intended to screen from view the vegetable garden without shutting out any of the sunshine, while at the same time making an attractive thing in itself, a very different design will be chosen.

Variations of the old-time picket fence makes the foundation for some fences, very attractive when over grown with vines. A low picket, or even a solid fence, topped by a lattice is a common solution for the problem. The photographs show three such fences, where the posts are carried up to, or above, the rail at the top of the lattice. One is really a low picket fence with a trellised upper section. The lower part has 4-inch uprights set 4 inches apart. The same spacing from

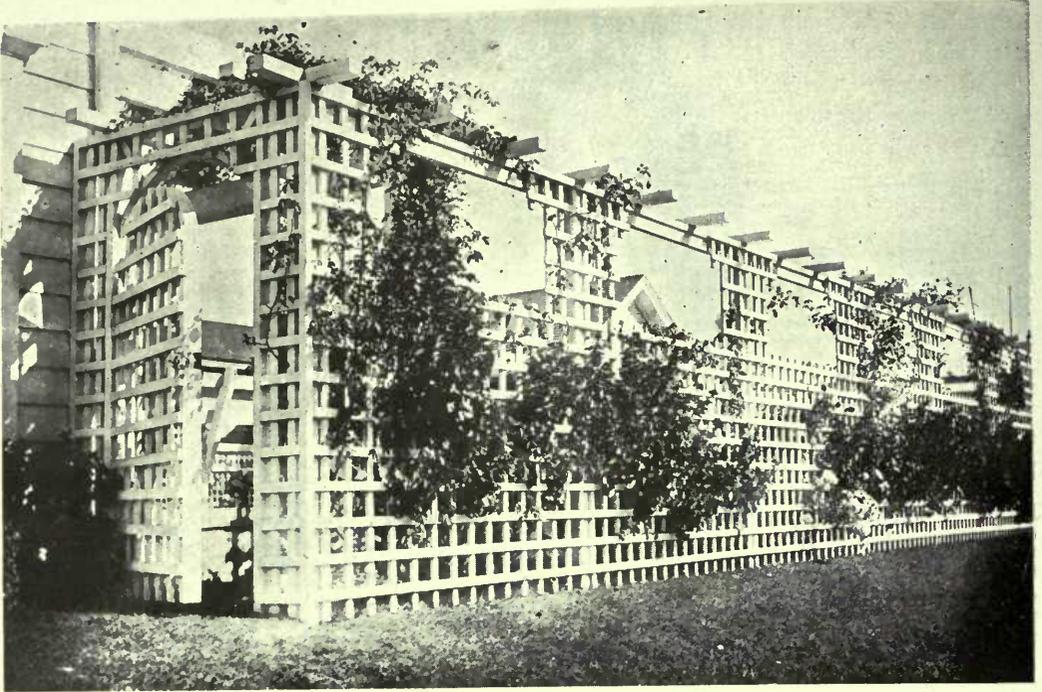


A garden seat trellised for climbing roses

center to center is used above, which with smaller pieces gives a greater openness in effect even with the horizontal cross pieces of the trellis. There are three 2 by 4 inch stringers set into 4 by 4 inch posts, nearly 5 feet high. Such a design gives excellent open space for growing vines which may cover both sides of the fence. Another fence shown has a similar open section at the top but is a solid fence for something like two-thirds of its height. Posts 4 by 4 inches are set 8 feet apart, and the total height of the fence is 5 feet 4 inches. The latticed part is made of half inch strips 2½ inches wide, with 4-inch square openings. A similar fence has a 12-inch base board at the



A close fence-trellis topped



An attractive fence which may serve as a screen

bottom, with wide boards set some 3 inches apart, and a diagonal lattice for the upper section. The 4 by 4 inch posts are set about 10 feet apart and extend some 6 inches above the top rail. The

height of the fence is about 4 feet 6 inches.

A garden seat protected with a trellis of vines is a very practical thing. Such a seat is shown in another photo, taken before the growing vines hide the construction from view, so that one may see just how it is formed. It must be so set that vines over the back and sides will give a shaded seat at the time of day, morning or evening, when the seat is more likely to be used.



Where the construction is plainly shown

A very attractive fence of the service yard type is shown in the photograph where the posts are trellised, leaving a broad, narrow opening between, and with a full latticed gate giving entrance to the enclosure. It is latticed to a height of 4 feet with strips, an inch and a quarter wide by three-quarters of an inch thick, set to leave a 4-inch opening. The posts, 3 by 3 inches, are set 6 feet 6 inches apart. At the posts the lattice is carried to the top of the rail, extending one square wider at the top on either side. This

fence is topped by 2 by 3 inch cross-pieces, 2 feet in length.

One photograph shows a fence without larger open spaces, where the variety in the design comes from the spacing of the strips. The group of three uprights in the center of the space between posts are taller than the others, giving an interesting upper outline. The horizontal strips are also placed in groups. It is attractive even with a slight growth of vines.

Another photo shows a latticed fence recently set, which shows its construction quite plainly. The posts are round columns of simple design, carrying a moderately heavy or two light horizontal beams across which are placed 2-inch cross-pieces some 2 feet in length. The space between these columns is filled with a trellis made up of vertical and horizontal pieces with square openings, the upper rail of which is just below the necking of the columns. An arched head carrying the trellis emphasizes the open-



With diagonal lattice for the upper section

ing to the enclosure in an attractive way. When such a trellis is laden with vines and blossoms it will make a wonderfully pleasant spot in itself entirely aside from its utilitarian purpose.

Shifts For the Summer Cottage

May Belle Brooks



TO be a complete success as a rest cure, the summer camp or cottage must not be encumbered with things requiring care or with more objects than one actually needs for comfort or convenience. The more a thing may be neglected, the more successful it is as furniture for the vacationist.

I spent a week last season in a little shack by the lake in which a number of economical devices were in evidence. The beds, for instance, were merely old springs and mattresses in good condition, lifted from the floor by heavy blocks of wood placed at each corner. For extra covers, which were frequently necessary on the cool nights prevalent in that re-

gion, several layers of newspaper were placed between old sheets and tacked lightly together. They are very warm and much more manageable than one might suspect, provided they are not made too bulky. Summer blankets could be used in the same way in making these impromptu comforts. Pillows were fashioned of sugar or flour sacks or old pillow cases, stuffed with sweet smelling hay or grass, filled afresh for each guest.

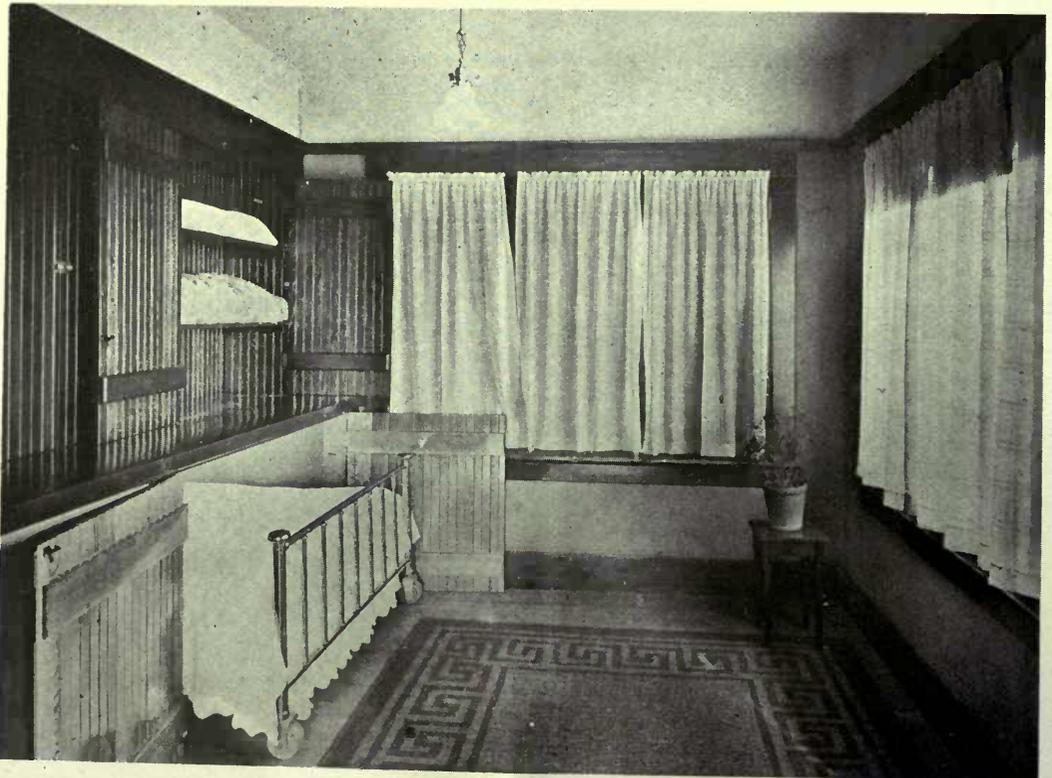
The upper floor of this cottage being one large room, seclusion was secured when desirable by means of curtains stretched about each bed. Heavy clothes line wire attached to the rafters, supported the curtains, which could be ad-

justed at will. In another cottage, where there were separate bedrooms with doors, in order to secure ventilation and seclusion at the same time, the frame of an old folding screen was taken apart; each section was covered with muslin and a single panel was then hinged to the wall at the side of the door. When in use, the panel was brought forward and connected to the edge of the half opened door by means of a screen door hook and eye.

On the wall back of each bed were driven nails over which empty spools had been slipped to prevent the nail rusting and tearing the garments hung thereon. A newspaper, tightly rolled and tied in the middle, made a serviceable coat hanger, and plenty of spring clothespins were provided for hangers for skirts and small articles. My hostess declared that a box of these spring clothespins was an indispensable part of her outing equipment. They come in conveniently for so many uses about the cottage. They kept the towels and wash cloth in place, for one

thing; held papers together, and served as napkin holders, the name being written on the side. Other women in the colony were using pasteboard mailing tubes cut into suitable sized rings; envelopes cut cross wise were also used as napkin holders, with names written on them.

The spring clothespins were also called upon to keep the rubbers or boots, that every one wore on their various expeditions, from cluttering the floor or becoming lost. A dozen or so were strung on a stout wire nailed to the wall near the entrance door. It was but the work of a moment to snap the pair together. I noticed several inexpensive wire dish drainers fastened to the wall in another cottage where the children were expected to toss their rubbers or hats. There is mud in abundance in a cottage by the water, but there is no reason for bringing it into the house for some one to sweep out again. An old skate or an inverted scrub brush nailed to the edge of the porch or step helps one to be thoughtful in this respect.



A retiring bed for a Summer cot e

I noticed a number of candy tongs with ends bent back and tacked to the wall, which were useful for holding toothbrushes, knives and many other little things.

There was one long dressing table for the women of the party, made of long boards nailed to four huge legs that had once graced a square piano. A big glass fish bowl with a granite lid from the kitchen was kept filled with puffs of absorbent cotton for cold cream cleansing or for powdering. Boxes with hinged lids and old trunks were in active service throughout, both to hold things and for seats. Some of them were provided with casters and all had ordinary drawer pulls attached to the sides for easy moving. Several of these boxes were in the kitchen—for fuel or kindling and also for various bulky supplies that the narrow shelves would not accommodate. To prevent mice from molesting them, screen wire was tacked to the bottom and sides and ventilation secured by boring small holes in the lid and sides.

There being no sink, a large galvanized tin tray about an inch in depth had been fashioned by the handy man, to set on top of the kitchen table to facilitate dish-washing. Here the pan and drainer could rest and the water easily emptied after use. It is one of the neatest substitutes

for a sink I have seen and certainly saves one a lot of "watchful wiping" when washing dishes or preparing vegetables. A discarded piano stool stood in the kitchen and was frequently brought into requisition, and was also used as a high chair for some young visitor.

Indeed, my hostess was especially considerate of the pleasure and comfort of the little folks. She kept a "rainy day box" for them, saving odds and ends throughout the year. It kept then contented—as well as their elders—on days when the weather forced every one indoors. A pair of field glasses was useful in watching the youngsters when they wandered far away and likewise to keep informed of the mail carrier's visits, the box being some distance up the road.

There was one innovation introduced by this resourceful woman that should meet with general approval by comfort-loving souls. Instead of one big dining table, she had a number of folding card tables and a pile of cheap black trays. At meal time, everybody took a tray and helped themselves from the kitchen stove or table and carried it where they pleased, setting up one of the tables for a lonely nibble with a book under the trees or a "two-some" on the porch.

Perennials

Evelyn Watson

Caterbury Bells Foxglove Hardy Asters
Garden Heliotrope Columbine Shasta Daisies
Oriental Poppies Alyssum Flowering Beans

Iris Tiger Lilies Peonies Lily of the Valley
Anchusa Hollyhocks Iberis Bleeding Heart



THESE are among the most-loved garden perennials which may be started from seeds. Penstemon and Valerian may be added. Be sure to obtain perennial poppies. They would be best if planted in June, July or early August, so as to get a fair start toward blossoming the next summer.

These perennials should be planted in July, August, or September; it is better, however, to get young roots or bulbs, as these become very thrifty the summer following the planting.

For winter, cover perennials with coarse straw that is alternated with reliable fertilizer, or bark refuse. Leave plenty of "breathing space."

A Group of Small Plans



An attractive small home

E. W. Stillwell, Architect

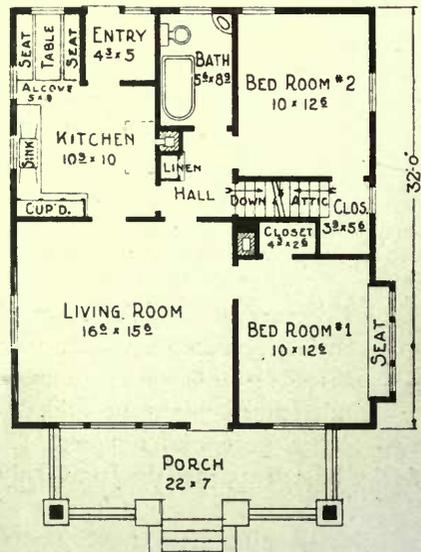


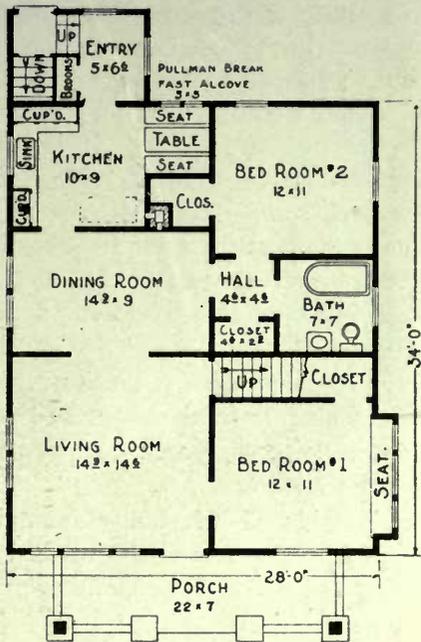
It is always interesting to see a choice of plans in the building of a house, especially if one be larger and the other smaller, thus suiting itself to the main divergence in the need of house holders and prospective builders.

Here are given three plans for a small home, two of which are illustrated with one photograph, and the other is carried out in a very different way.

Of the two plans one is much smaller than the other, being 22 by 32 feet in size, while the larger one is 28 by 34 feet. The smaller plan has only a living room, of fair size—16 feet 6 inches by 15 feet—two bed rooms, bath room, kitchen, with a Pullman alcove opening from it, beside a rear entry. There are stairs to the basement and to the attic. While the attic as shown is only for storage space, if given sufficient height, a bed room or two

could be built under the roof with good windows in the gables. Such an arrangement is not, however, contemplated in this design.





The second plan has a smaller living room and a long narrow dining room. There are closets from both of the bedrooms and a large closet from the hall passageway. A Pullman alcove is placed at one end of the kitchen. The arrange-

ment of the kitchen is quite full and complete. There is a closet for brooms on the rear entry and the basement stairs also lead from the entry, with an entrance at the grade.

The white exterior treatment is quite attractive, with its brick-work about the porch, its brick piers and buttresses, and cement steps.

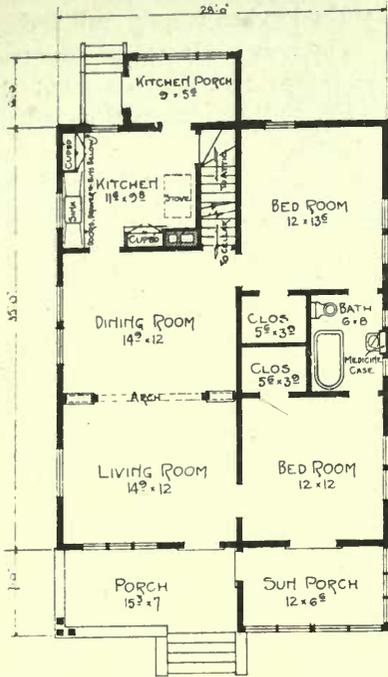
In the other home which is shown in this group, the living room and dining room are thrown largely together by the wide arched opening. Beyond the dining room is the kitchen which is very well arranged and has a good kitchen porch. Stairs to the basement and to the attic are beside it.

This is a house designed along very plain, simple lines, to be built at the lowest possible cost consistent with good workmanship and a good appearance. The exterior walls are siding. A portion of the front porch is glass-enclosed to make a sun room. There is a half-size basement. Unlike most California bun-



A dark stained bungalow with white trimmings

E. W. Stillwell, Architect



galows, there is an attic space 12 feet wide clear through the center from side to side. Rooms could be finished off there which would have a height of 6'6" at the clip of the rafters. First story ceilings are 8'4".

The bath room is placed between the two bed rooms, at the same time connecting them, and the space beside it is divided into two large closets opening from the bed rooms.

There is a sun porch at the front of the house opening from the front bed room and from the open porch. It is glazed with large windows.

The outside of the house is stained dark, with white trimmings around the openings and porch. The planting makes an exceedingly attractive feature of all these houses.

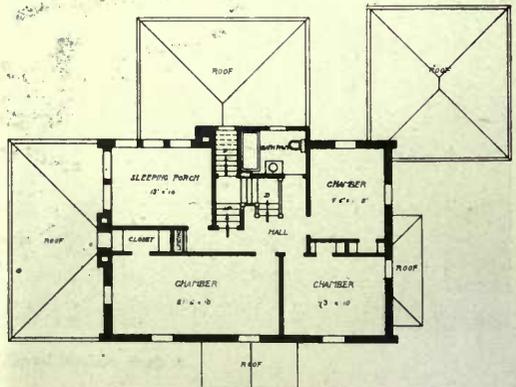
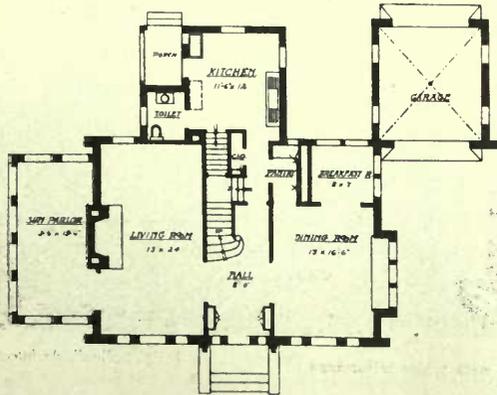
A Modern Home With Garage Attached

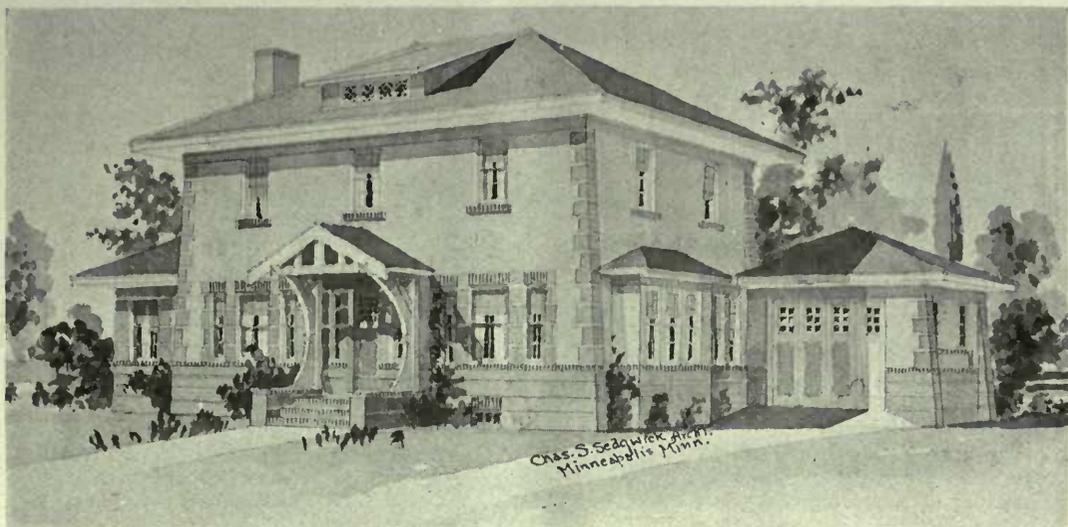


FOLLOW tile, trimmed and faced with brick, is the construction used in this design. The plan is along Colonial lines, with a central hall, with living room on one side and dining room on the other. At one end of the dining room is the pantry and

also a breakfast room. The dining room is served through the pantry, which is fitted with cupboards and work table. Stairs from the kitchen meet the main stairs on the landing. Stairs to the basement are under the main stairs.

The living room is 13 by 24 feet, with a





Brick trimming is effective with stucco

Chas. S. Sedgwick, Architect

fireplace on the long wall. French doors at one end of the fireplace open to the long sun parlor, which latter is enclosed with sash. In the dining room is a projecting bay for the buffet.

The hall is 8 feet wide, with the stairs set well back in order to give room for the wide openings to the living and dining rooms. Cabinets are built in on either side of the entrance which may be used for coats.

The kitchen is nearly 12 feet square. A toilet opens from it. The rear entry is through a porch. There is a full basement under the house, equipped in the usual manner.

Oak finish and oak floors are used throughout the first story, while the second story is finished in white enamel.

On the second floor are three chambers and a sleeping porch, which is practically a sleeping room, except that it is not supplied with a closet. The linen cupboard opens from the hall. Stairs to the attic open from the hall. The front chamber is unusually large, 21 by 10 feet.

Conveniently placed is the garage, merely cornering at the end of the house. While this does not utilize any of the wall of the house, neither does it cut outside wall space which might be used for windows.

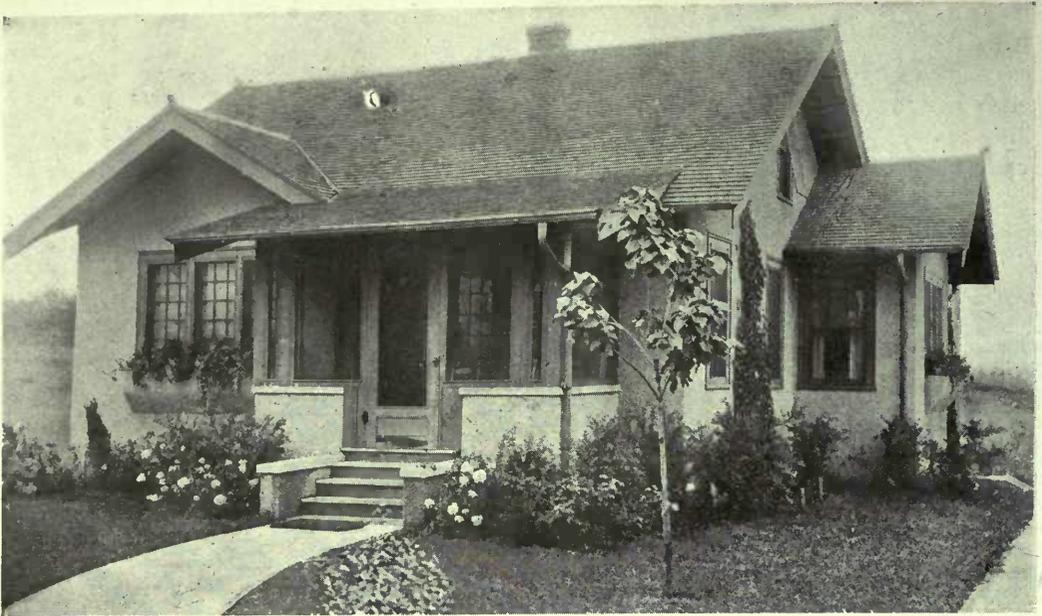
Hollow tile construction is used throughout both the house and garage. The basement courses are faced with texture brick; the upper walls are stuccoed, with brick window sills. The garage has the same treatment as the house.

Two Small Homes

TWO attractive small homes are shown in this group, one of which is quite unusual in appearance, while the other appeals to the passerby as being very "homey." One is all on one floor while the other has one

sleeping room on the first floor, and two bedrooms finished on the second floor. The first floor plans are not unlike in general outline, although the arrangement is reversed.

The first home shown is a stucco cot-

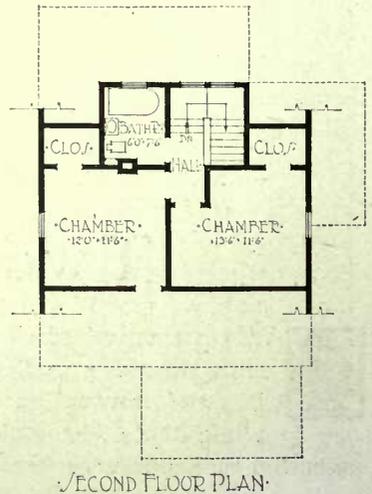
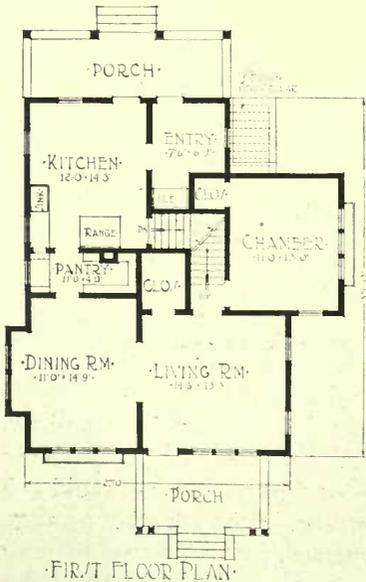


A livable little home

tage on pleasing lines, with low hanging eaves over the porch, and with flower boxes under the windows, which carry their part in the charm of the house. Vines and planting show with what care the home keepers have tended the growing things. With windows looking onto the porch is the living room, while be-

yond it is the dining room, with a projecting bay for the buffet.

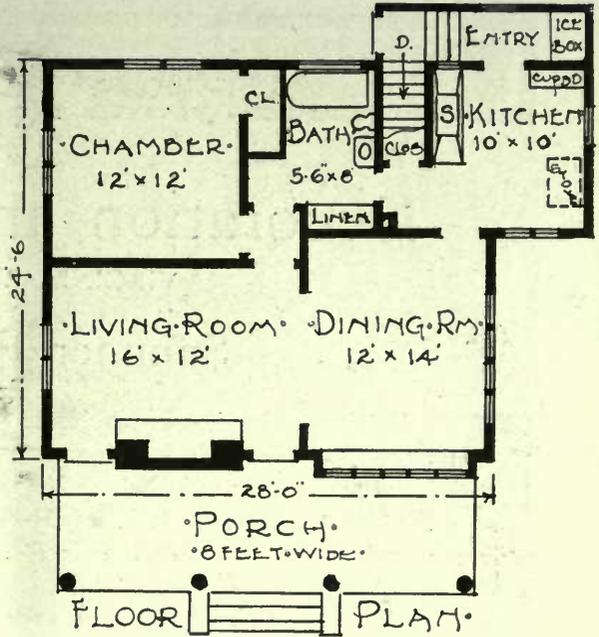
Between the dining room and kitchen is a pantry, with a slide between it and the sink table in the kitchen. Beyond the kitchen is a rear entry with a place for the refrigerator. The basement stairs lead from the kitchen.



The chamber on the first floor opens from the hall beyond the living room. By sacrificing the coat closet, or placing it elsewhere, it might be possible to get a direct passageway from the chamber and upstairs rooms to the kitchen without going through the living room and dining room.

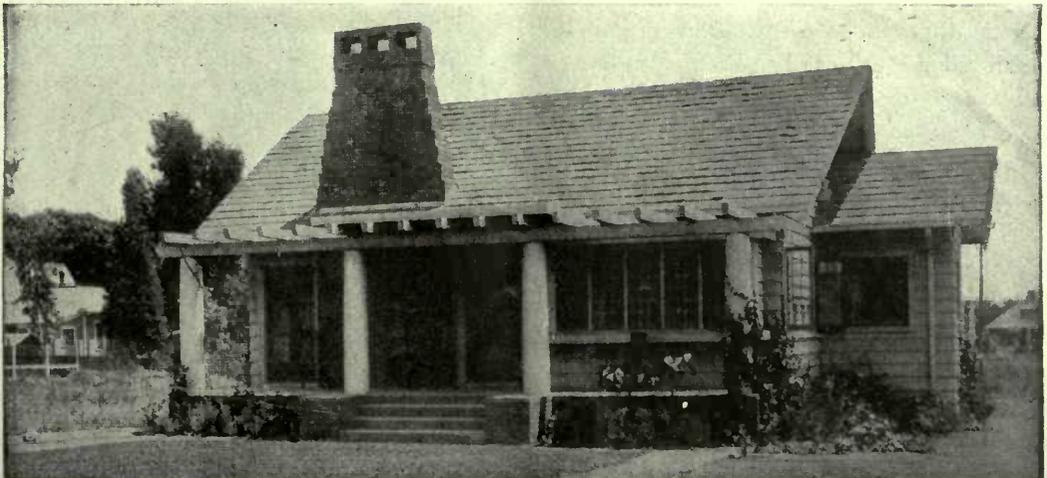
On the second floor are two chambers with closets under the roof, and a bathroom.

The broad chimney beside the entrance is the first feature which takes the attention with the other home in this group. It has been so placed for that particular reason, and shows that its owners are a little different from other people,—whether that be an advantage or not, in itself, and the plan carries out the pleasing anticipations. The home is small, in outside dimensions, only 28 feet by 24 feet 6 inches, for the main part of the house, with the kitchen extension added. At the same time it is an exceedingly livable home, if only one sleeping room is needed. Living room and dining room are thrown well together, with the kitchen opening from the dining room, and also from a small hall which connects the living room with the chamber and bath-room. The finish and floors are of Georgia pine throughout. There is a linen



cupboard opening from this small passageway, and there is a closet over the basement stairs. A scuttle gives access to the attic storage space. The kitchen is conveniently and compactly arranged, with space for the ice box on the rear entry.

The porch, or terrace, which extends quite across the front of the house, has round white posts, with pergola treatment.



An unusual bungalow



Decoration and Furnishing

VIRGINIA ROBIE, EDITOR

Summer Furnishings



VISIT to the large wholesale houses in New York brings to light new patterns in fabrics for the present season. It is impossible to say that any special style is leading, so many and varied are the designs. Stripes, wide, narrow and graduated, are popular, and may be found in every known color scheme—from closely related tones in neutral dyes to such combinations as petunia, black and mauve; henna, orange and jade; and peacock, flame and copper. So well balanced are these colors that they never seem garish although undeniably striking.

One lovely stripe effect shows broad lines of petunia velvet, narrow lines of green silk and medium lines of gauze in iridescent greenish gold changing to petunia. Such a fabric would be interesting at the windows of a large paneled room where the color scheme was carefully carried out in all the furnishings. There is a fad for "petunia" this year, which is only our old friend "mulberry" worked over a little and made brighter and more sparkling.

Other new tones found in house textiles, as well as in dress materials, are "pewter," "Harding blue," "seaweed pink," and "camellia green." Collectors have long been familiar with camellia green in Chinese porcelains, prizing the color second only to apple green. The new shade has a little blue in it and is

darker than the well-known "apple," which decorators have exploited so much the past two or three years.

Quiet lattice patterns in lettuce green, blue, black and claret may be found with a little hunting; and it cannot be denied that the restful scheme has its place quite as well as the more decorative.

A country bedroom for a young girl is to have a cream-colored paper latticed in apple green, a plain green rug on an ivory floor, furniture painted apple green with ivory mouldings and curtains of silk gauze in a changeable rose and lavender. An over curtain of ivory repp jaspé is planned and there are to be two slip covers in small patterned chintz in rose and lavender, and a bedspread with stiff pillows of ivory linen.

The stripe theme is difficult to leave, so many new phases are encountered. Stripes as backgrounds for over-motifs of flowers, fruits and birds, continue in popularity. "Blocking" is a word one hears in the shops, and refers not to the process of printing, but to the way many of the backgrounds are patterned. Here again variety is almost endless.

Stripes and blocks have even appeared in the painting of floors with such combinations as wide boards painted gray with narrow lines of black; yellow boards of narrow width alternating with green; and blocks in gray and white, black and white, yellow and gray, black and gray, and dark blue and yellowish-green.



Dining Room with Hollyhock screen

Seven years ago I saw a blocked floor in a charming cottage in the hills of western New York where large squares of deep gray and ivory white made an interesting foundation in living room and dining room.

There was a good deal of yellow and old blue in the room and, of course, much green foliage without. One expected the

unexpected in this little house for it was called "Periwinkle."

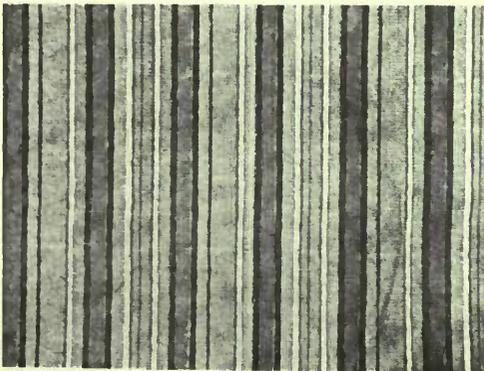
Chintz and cretonne are as fascinating as ever and a little lower in price. In a new pattern book I noticed a "Della Robbia" chintz which is a variant of the stripe idea with the rich detail of glazed terra cotta. The colors were blue of the well known "Robbia" tone, ivory and a

INSIDE THE HOUSE

little soft orange and dull green. The same book contained "Versailles" in which baskets of fruit and flowers were enclosed in boughs of green foliage. "Guernsey" was the name given to the English chintz which has been called "Old Sheffield" for a season or so in this country. Through the courtesy of the makers I am able to show these charming designs, together with the petunia, mauve and black stripes which, by the way, has a little blue in the background.

There are unusual opportunities for picking up wicker furniture of Chinese design just now in New York, for the big house of Vantine, famous for many years, has gone out of existence. Its passing calls forth genuine regret from old New Yorkers and from all, in fact, who have enjoyed the beautiful Oriental objects on exhibition and sale. Whether one visited the rug "floor," or the porcelain "floor," or the departments of Chinese and Japanese embroideries, the big furniture section, the screen section, or the smaller but very inviting room devoted to fine teas and Chinese conserves, etc., the experience was always interesting.

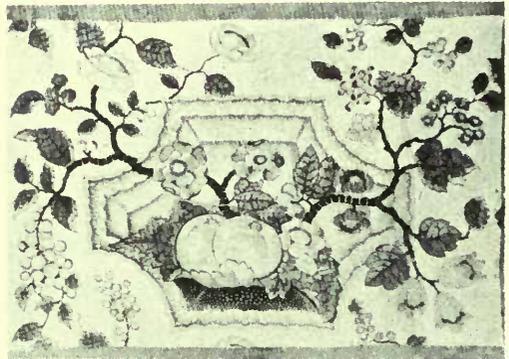
To those who remember the big Broadway shop in its glory—long before the exodus uptown—visions are recalled of



Stripe in Petunia, black and mauve

a tea garden with pretty Japanese girls in attendance, wonderful tea in wonderful cups, and all manner of mysterious Japanese cakes and Chinese candies served in Oriental style. And because "Vantine's" has gone, the furniture departments of several big stores are showing Hongkong chairs of bamboo, hour-glass tables, and many bargains in summer furnishings.

Hour-glass shapes in both chairs and tables are among the best of the bamboo output and in their own peculiar way have never been excelled. Desirous of following the Vantine trail, I went to a big department store. Not only the



"Guernsey"

familiar hour-glass designs were located on a huge "ninth" floor, but many other bamboo things appropriate for summer rooms and porches. A chair, new to me, had a rounded back, broad arms and deep seat similar to the well known reed arm-chairs. While made in a Chinese province by native workers it was not of Chinese design. The price, less than ten dollars, sounded very moderate for anything so substantial and comfortable.

Oriental workmanship combined with American designing had long been a Vantine specialty and in the making of furniture found its best expression, although

INSIDE THE HOUSE

many of the screens planned by a gifted Hollander long with the firm, were marvels of practical beauty. These screens, largely of Japanese origin, were some times of intricate decoration, but more often of simple treatment suitable for the average house. They were so made that they could be folded in an Occidental way which it seems is quite different from the usual Japanese methods. The Japanese hinge, so I was once told by the Dutch screen man, turns in one direction only, in other words it is not double jointed. The laced-leather hinge, used in the embroidered screens with cherry framing, was the invention of this man. The idea of using grass cloth for porch screens emanated from his active brain. For many years I used with much satisfaction a four paneled screen of light brown grass-cloth painted in white cherry blossoms. The blossoms were broadly painted in the flat Japanese way, but the flexible movements of the screen were American, or possibly Dutch, or perhaps just Vantine. Anyway this article was a treasured possession for years, and still serves in the form of one perfectly good panel used as a wall-decoration between two windows in a country bedroom.

Japanese screens will be found for years to come, but not quite such examples as dwelt by the dozens, and even hundreds, in the good old pre-war period, beneath the roof of the great house of Vantine.

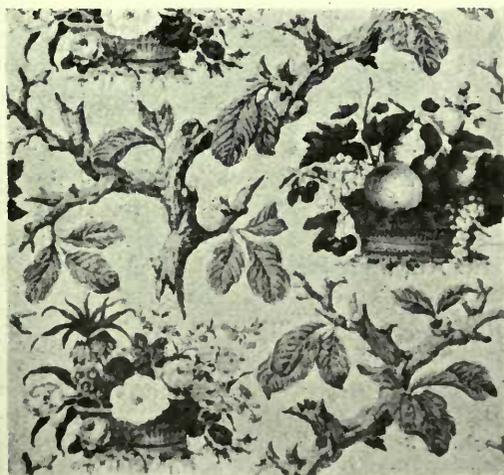
Speaking of screens, the decorative cretonnes make excellent ones for country use, and in a neutral room are as successful as a gay grouping of flowers in a quiet garden corner. If curtains and screen are of the same pattern, so much the better, and if rugs and walls are plain, better still. In a room with a compara-

tively low ceiling a stripe cretonne carrying a flower motif makes an admirable screen cover. Such a pattern looks well in a country dining room, provided there is sufficient space to give what architects call "circulation." And, circulation of air is not meant in this case, but comfortable "circulation of people."

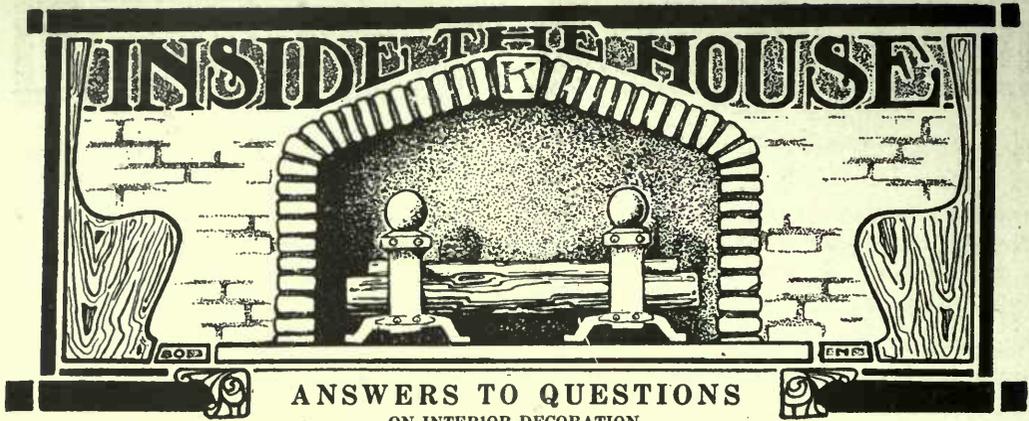
Table china for summer use takes many forms. The new Wedgwood breakfast, tea and luncheon sets are extremely interesting. One pattern is called "Chintz," and shows gay flowers of old-time style scattered over a deep buff ground. The "Edinburgh" is another striking pattern, while the "Edma" is in a solid tone of pale blue-gray with no decoration except low relief bands in self color.

It is pleasant to see the old time English and French wares coming back in quantities and at almost old time prices.

American-made china and light pottery are comparing favorably with imported wares. In both the "Lenox" and "Syracuse" patterns many lovely things were found.



"Versailles"



Letters intended for answer through these columns or by mail should be addressed to "Keith's Decorative Service" and should give all information possible as to exposure of rooms, finish of woodwork, colors preferred, etc. Send diagram of floor plan. Enclose return postage.

In Cream and Tan

R. G. R.—Enclosed find floor plan of our bungalow. We enjoy your magazine very much. We are building near the edge of the city, about a mile from the central square. We will have gray siding with white trim. Stone chimney and stone front. We are using wallboard for all rooms except kitchen, bath and living room. Kitchen and bath to be hard finish plaster and enameled. We had thought of using gray for living room, painted on plaster. Living room and dining room woodwork to be in oak. How would you treat this room? It faces east, also lighted from the north, as is the dining room. We intend having wallboard for it, with plate rail extending around the room with plain wall above, and perhaps a panel 32 or 36 inches wide. We intend papering all bed rooms, hall and porch room. What suggestions would you make for these? Would you prefer paper? Our idea was to have kitchen white enamel, woodwork and all, with inlaid linoleum on floor and white enamel bath room. Would you suggest a color above the top of the sink, around the wall of the kitchen? If so, what color? The bed rooms are to have polished floors with rag rugs.

Ans.—Inasmuch as you are to have the dining room wall divided by a plate rail, we would use the glove finish (not enamel) water paints in this room making the wall below the plate rail a golden brown and above it a soft creamy tan or deep ivory. This will be a prettier back-

ground for your china than paper. On the other hand paper is better suited to the living room, and here we would suggest a harmonizing paper in an all-over, small design of tan picked out in gold on a deep ivory ground. Or you could use a creamy tan grass cloth if you cared to go to that expense. As the rooms have only a north light, for the living room is deeply shaded by the porch on the east, we must get an effect of sunshine, by the wall treatment, and the walls suggested will best harmonize with your tan room. You could use a decorative frieze in colors at the top of the dining room wall, either stencil or in paper, preferably the latter. Curtains of orange silk or Sunfast in the dining room, would not need inside curtains; and in living room draw thin figured net over the large window and French door with side curtains at the window of ivory casement cloth, and little short side draperies of the casement cloth each side of the fireplace windows, placed so as not to interfere with the opening. We like your idea of using paper in the bed rooms. An old-fashioned design with prim little nosegays in gay color, would be pretty for the southeast room, using chintz covers on the furniture and for side draperies with plain white muslin or cheese cloth curtains. In one room, blue tones would be agreeable.

If the kitchen wall is to have a wainscot effect, we would enamel both wainscot and upper wall deep ivory, the wainscot a couple shades darker than the wall above. Make curtains of blue and white

INSIDE THE HOUSE

Japanese crepe, and get your linoleum in blue and white, square tiled pattern.

We should paint the woodwork of the enclosed porch cream color, the wall pale apple green, and have shades at the windows of gayly flowered cream holland, which comes for such situations. Then run a single width of moss-green or dull green fibre carpet down the center of the floor.

A Country Home

J. H. L.—I have two living rooms and library. The front room opens with sliding doors from hall, has double south windows and one east window. The south windows are under a porch. The back living room opens from the other with sliding doors, has a bay window on the northeast and one southeast window, and a large plate glass in east. This room is 15x20. The other room is 15x15. The library opens from the living room with sliding doors. This room is 15x15 and is in green. The other two rooms have tobacco-brown rugs; davenport in brown, also upholstering is in brown. The walls are in tan. The woodwork is hard pine with oak floors. All three rooms open from the hall, which is in blue.

I am needing curtains for all three rooms. Am thinking some of getting draperies, but think they would just need to be at the top of windows as the house is in the country with a good many trees and we need the light.

Advice by Mail

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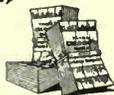


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Ans.—These large rooms, with old-fashioned sliding doors, certainly need softening and brightening by the introduction of color in accessories and draperies. We suppose the middle room is the family room, and it is a fine one. But it needs some warm color, with all those east and northeast windows. We should use old-rose Sunfast side draperies at the single windows, and on the outer sides of the bay with the addition of a 14-inch valance at the top of the bay, running around the top—but not at the other windows. Then get a reading lamp for the big table with a big rose-colored shade, and re-upholster a chair or two in deep old-rose velour, or velvet, which is more substantial for steady use. In the front room put side draperies of deep ivory-colored casement cloth and you need no lace with these.

The library, with gray wall, will be greatly improved by curtains of cretonne in rich coloring, using the same cretonne to upholster a big winged fireside chair in wicker. Try it and see if you do not like the change. It will cost a little something, of course; but will be worth it.

Practical and Durable Finish

J. F. T.—I am sending you a miniature plan of the house we are building. The exterior is of gray brick. Will you please advise me in regard to woodwork, and finish of same for room, hall, and stairway? I would like a good standard woodwork and finish something that will be handsome, lasting and practical.

Also please suggest color scheme for walls, curtains and hangings for each room and hall.

I am a reader of your magazine and have found it most helpful in planning and building our new home.

Ans.—In regard to the finish of woodwork in your house—we advise a brown mahogany stain for living room, entrance hall, and stairway, with white or ivory enamel for the inner hall and the rooms opening from it. In the library the finish may be either fumed or brown stained oak, as you prefer. We would finish the

dining room in antique ivory enamel, which is both “practical and durable.”

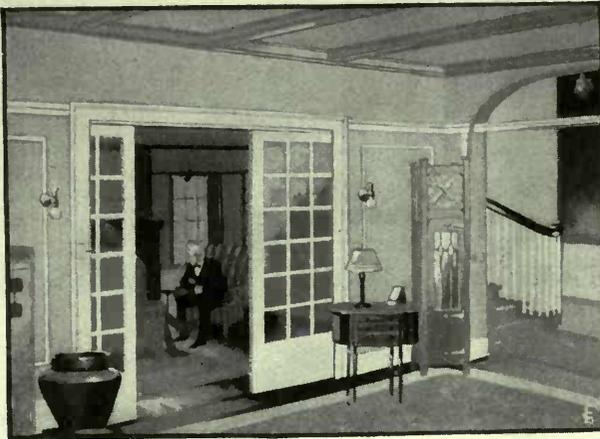
On the wall of the dining room we would use a decorative paper with curtains of ivory casement cloth; in living room a Japanese, small figured tapestry, grayish tan picked out in gold with side hangings of old gold brocade lined with deep ivory at the windows, over lace shades. Use this lace on the glass doors opening out on porch. Use the same paper on hall in living room. Make the wall of the library gray, and use old blue for the furnishings. Tint the walls of inside hall and kitchen a soft dull yellow, also breakfast nook, and curtain the breakfast nook with chintz, showing yellow roses and much bright green foliage. Make cushions of the same for the seats.

Ivory Woodwork

J. H.—My living room will be 16x18 with French doors opening into a dining room, 16x16. The living room has three windows on south and three on east and all woodwork will be white enamel and oak floors. Walls, sand-plastered in natural color. Mantel, simple, plain lines in white enamel. What color and kind of brick shall I use for my fireplace and hearth in living room? Or would tile be better? I had thought of using dull, dark red brick with white mortar. Please offer suggestions which will be in harmony with white woodwork and natural sand finished wall and oak floors.

Ans.—Replying to you questions, we think ivory a better finish to combine with natural plaster than white woodwork. The latter effect would be too negative to be interesting. With so many windows east and south, it would also be unpleasantly glaring. We think the dark red brick a good choice for both facing and hearth of the fireplace, with the mortar cream instead of white. Use a smooth, pressed brick for the hearth, though you can have a rough, tapestry brick for the facings if you prefer. The fireplace will then bring a note of interest into the rather colorless room though the furnishings can be made to do that also.

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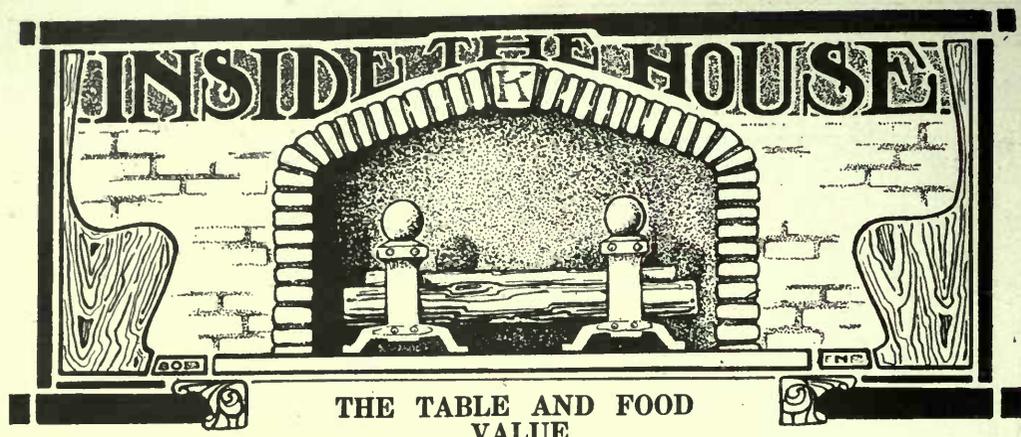
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Summer Eating—Sandwiches

Elsie Fjelstad Radder

MOST persons eat too much meat, and this is especially true in the summer. Use meat as a flavor, with eggs, cheese, fish and milk, and you will lay the foundation for a degree of summer comfort such as you have never known, says an authority on the subject.

Sandwiches are always acceptable in the summer; for luncheon or afternoon tea they are appetizing and they are easy to serve.

Lettuce Sandwiches

Put fresh, crisp lettuce leaves which have been washed and thoroughly dried, between thin slices of bread and butter, having a teaspoon of mayonnaise or boiled salad dressing on each leaf.

Nut and Cheese Sandwiches

Mix equal parts of grated cheese and chopped nuts. Season with salt and cayenne and moisten with a little salad dressing. Spread on slices of bread which have been buttered. A lettuce leaf may be added.

Fig and Cheese Sandwiches

Remove stems and chop figs. Add water and cook until a mash is formed. Cool. Spread thin slices of bread with butter. Put the fig mixture on one slice of bread and grated cheese on the other slice. Put the two together and serve.

Banana Onion Sandwiches

Butter two slices of bread. On one slice arrange thin slices of onion. On the other slice, put thin slices of banana. Put the two together. Serve cold.

Fig Sandwiches

Use the fig mixture prepared as for Fig Cheese Sandwiches. One slice of brown bread is buttered and then spread with the figs. The top slice may have a hole cut in the center of it so that the filling is pushed through.

Egg Sandwiches

Chop finely the whites of hard boiled eggs. Put the yolks through a potato ricer. Mix the yolks and whites, season with salt and pepper and mix with mayonnaise or boiled salad dressing. Spread the mixture on thinly buttered slices of bread and serve as other sandwiches.

Minced Ham Sandwiches

Moisten cold boiled ham which has been finely chopped with mayonnaise or boiled salad dressing. Spread on slices of bread and serve.

Meat Sandwiches

Sandwiches may be made a left over dish by using bits of meat left from a previous dinner. The meat may be sliced or chopped, moistened with salad dressing and, with lettuce, placed between buttered slices of bread.

INSIDE THE HOUSE

Toasted Cheese Sandwiches

Toast circular pieces of bread and sprinkle with a thick layer of cheese which has been seasoned with salt and cayenne. Place in a pan and bake until the cheese is melted. Serve hot. These are delicious served with some cool drink.

Cheese Raisin Sandwiches

Make a paste of raisins by cooking them for a while with a small amount of water. Spread slices of bread with butter and then with the raisin mixture and a layer of grated cheese. Or, the raisin mixture and the cheese may be mixed together and moistened with a little bit of salad dressing.

Chicken Sandwiches

Chop cold boiled chicken and moisten with mayonnaise or boiled salad dressing. Add a small amount of chopped cucumber which has been sliced and allowed to stand in salt for an hour. Spread the mixture on buttered slices of bread and serve cold.

Club Sandwiches

On one slice of toasted bread arrange lettuce and thin slices of cold boiled chicken. On another slice arrange crisply fried bacon, slices of ripe tomatoes and slices of stuffed olives. Put the two pieces of toast together and serve.

Oyster Sandwiches

Arrange fried oysters on crisp lettuce leaves, allowing two oysters for each leaf and one leaf for each sandwich. Prepare as other sandwiches.

Windsor Sandwiches

Take equal amounts of chopped ham and chopped cold boiled chicken. Moistened with salad dressing and spread on thinly buttered slices of bread.

Ginger Sandwiches

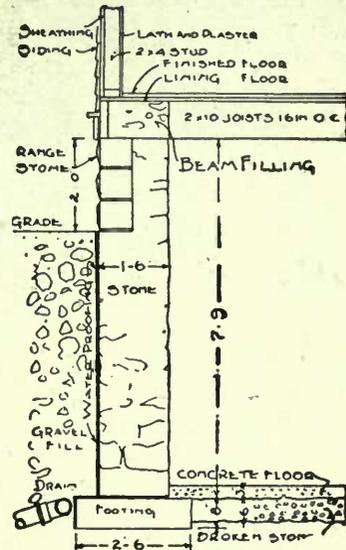
Cut preserved ginger in very thin slices. Arrange the pieces of ginger on buttered slices of bread and serve.

Marmalade Sandwiches

Use a nut bread made with walnut or pecan nutmeats. Slice very thinly. Spread with butter and orange marmalade or some other kind of jelly or marmalade, and serve. Nut bread may be

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(Fig. 6)
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INSIDE THE HOUSE

buttered and served as sandwiches, or, in individual slices. Raisin bread may be served the same way.

Sardine Sandwiches

Remove the skin and bones from sardines and mash to a paste. Add an equal quantity of hard boiled eggs which have been rubbed through a sieve and moisten the mixture with a mayonnaise or cream salad dressing. Spread on buttered slices of bread and serve.

Apple Raisin Sandwiches

Chop raisins, apples and nuts. Mix with mayonnaise salad dressing and lay on lettuce leaves between buttered slices of bread.

Frosted Saltines

Boil to a thread one and one-half cups of sugar and one-half cup of water to which has been added five quartered marshmallows. Pour on the beaten whites of two eggs. Add vanilla flavoring, four tablespoons of cocoanut and one cup of chopped nuts. Spread on soda crackers or saltines and brown in the oven.

Lobster

Beat the yolk of one egg, add one and one-half tablespoons of cream, salt, paprika and cayenne. Add one-fourth pound of cheese which has been chopped, and cook until smooth, stirring. Spread this on slices of bread which have been fried in a small amount of fat. Cover with finely chopped lobster meat held together by mayonnaise or boiled salad dressing. Garnish with chopped whites of hard boiled eggs and yolks which have been put through the potato ricer and serve hot.

Bermuda Salad

- One-half cup sliced Bermuda onions
- One bunch lettuce
- One and one-half cups shredded beets

Slice onions crosswise, very thin. Dredge with salt and pepper and pour over two tablespoons of vinegar and one teaspoon sugar. Let stand one hour to season. Cut the beets in narrow strips, mix with three tablespoons French dressing and add the drained onions. Let

stand a few minutes. Toss the lettuce in additional dressing and arrange the salad upon it.

Banana-Apple Salad

Dice bananas and apples; add nuts and marshmallows if a richer salad is desired. Use the following dressing cooked as a custard:

- One-half cup sugar
- One cup vinegar
- Pinch of salt
- Four egg yolks
- One tablespoon olive oil or butter

String Bean Salad

- One quart cooked string beans
- One-fourth teaspoon salt
- One-third cup minced Bermuda onions
- One cup chopped celery or lettuce
- One cup finely chopped pecan or walnut meats
- Three hard boiled egg yolks
- One-fourth cup lemon juice

Rub the egg yolks to a paste, add salt and lemon juice, stir through the beans and let them stand for at least thirty minutes. Just before serving add the nuts, onion, celery and a little pepper. If desired, beat in three tablespoons of olive oil with the eggs.

Carrot-Peanut Salad

Take equal parts of peanuts and raw carrots and put them through the meat grinder. Mix with mayonnaise dressing and serve on lettuce leaves.

Celery-Apple Salad

Take chopped nuts, celery and apples and serve them with mayonnaise dressing in tomato shells. Cucumbers may be added, if desired.

Jellied Prunes.

Pick over, wash and soak for several hours one-third pound of prunes in two cups cold water. Cook in the same water until soft. Remove stones and cut in quarters. To prune water add enough boiling water to make two cups. Soak one-half box gelatin or two and one-half tablespoons of granulated gelatin in one half cup cold water, dissolve in hot liquid, add one cup sugar, one-fourth cup lemon juice, then strain, add prunes, mold and chill. Stir once or twice while cooling to prevent prunes from settling. Serve with whipped cream.

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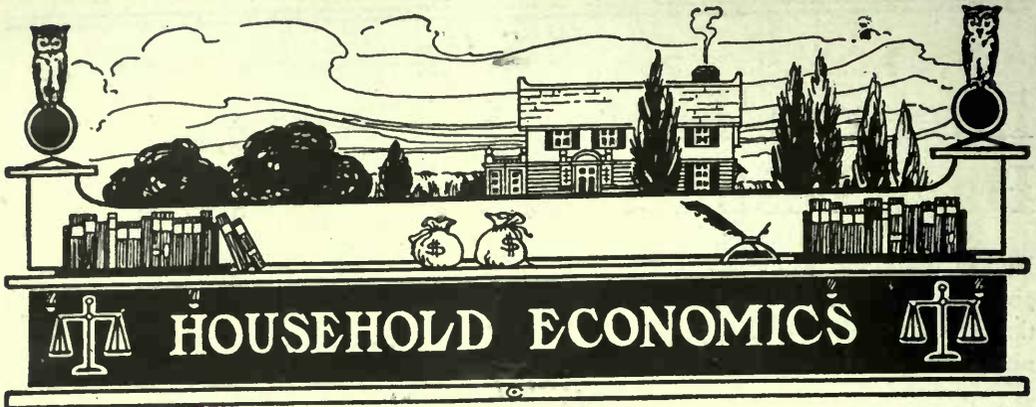
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This, in fact, is what one gets in one's own kitchenette. Every operation required for the ordinary breakfast can be performed at the breakfast table. With one of the little two-story grills that will broil bacon over, and toast bread under, the heat at the same time, on one hand, and a coffee percolator on the other; while the eggs are being "cream-boiled" in the little kettle of water which was boiling just as they were dropped in, and then set to one side, the breaking of the fast in the morning can be accomplished in one relay. Even batter cakes can be baked on the grill, and muffins can be

baked in the little electric oven-grills. Such a breakfast does not even require a kitchenette, but it does require a refrigerator and a sink for the "before and after"; as good cream and cold butter are among the essentials.

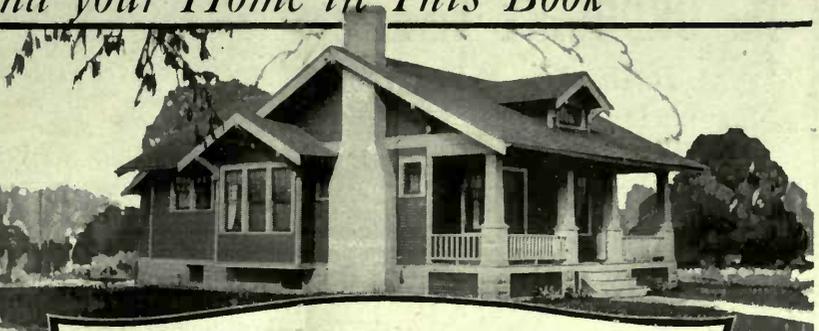
The kitchenettes vary, as the cub-reporter says, "from the tiny kitchens in bas-relief on the walls of the apartment hotels," through the cupboards and closets fitted with a sink, icebox, and gas plate or line of electric plugs,—“push buttons all in a row,”—to the convenient small kitchen of the new bungalow.

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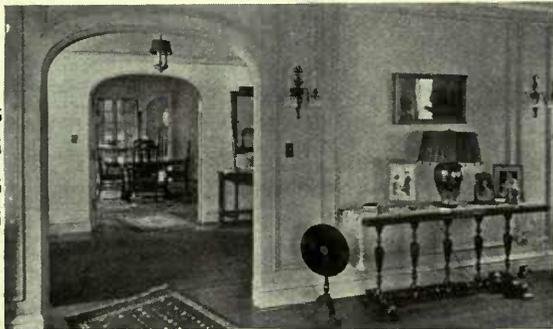
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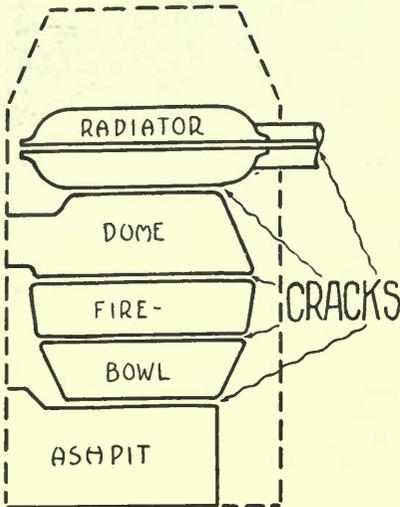
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At the same time the office has its advantages over the kitchen, on a hot summer day. In the first place there is no fire burning in the office, with a kettle or saucepan over each burner, and with the oven going full blast. Neither are the majority of office workers performing physical labor nor in much physical activity. At the same time the great masonry office buildings are so constructed that the heat does not easily penetrate to the interior.

What a cool and restful place does the ordinary office appear to the housewife in her hot kitchen baking and brewing, washing and ironing, cleaning and scrubbing. It is only that the woman has not realized what it can do for comfort and welfare that the electric fan is not as well entrenched as a kitchen necessity as it is as an office requirement.

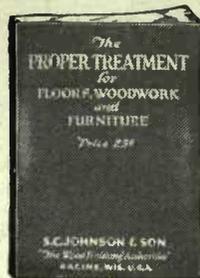
The electric fan in the kitchen, however, serves more than the single purpose for which it is set in the office. Not only does it bring a cooling breeze into the heated and breathless interior, but if there is a hood over the range or a vent of any kind in the kitchen,—and few up-to-date modern kitchens are finished without some kind of a vent,—the cooling breeze also drives before it the steam and heated gases constantly forming over the range and in the cooking processes, up and out through the vent, so that it does not settle as it cools and spread throughout the house.

Heated air and most gases are lighter than air, and if given a channel of escape, will, by force of gravity, go up, and with an outlet, out of doors. This is the theory of all natural ventilation. We know nature's rulings in these matters and we have only to conform to them to benefit by their working.

When natural ventilation is not sufficient, an exhaust fan may be placed in the mouth of a vent or even an opening in the wall, possibly the top of a window, and the air is withdrawn from the room forcibly. But under ordinary conditions an electric fan connected with a light socket will serve the purpose. Let Mr. Office Man bring home one of his fans, and try it out in the kitchen when a big day's work over the range is planned.

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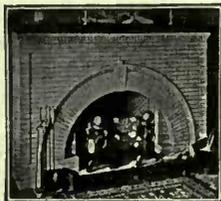
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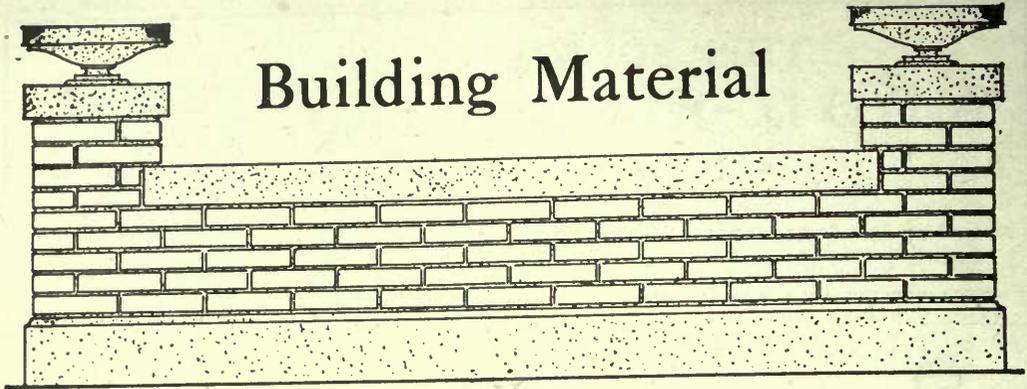
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(634)



Building Material

Building for Coolness in Summer

MUCH has been said and written about building the house for warmth, but seemingly little has been written about building for coolness. When the midsummer heat is upon us, one wonders why more thought has not been paid to summer comfort, when so much attention is given to comfortable living during the cold months. "The basement is always cool"—yet a basement room is seldom so built that it could be fitted for use during hot afternoons in the summer.

One of the expensive features required in building, in the colder regions over that in mild climates, is the necessity of building a basement under the full extent of the house. Occasionally an amusement room or a shop is fitted up in this expensive basement, but usually it is given over entirely to the heating plant and fuel rooms, the laundry, and to storage rooms, making a place where useless things may be kept, and often adding unnecessarily to the fire hazards.

Occasionally a hotel dining room is built with the floor six or even eight feet below the grade level, but with plenty of windows and good areas around them, which is one of the most beautiful rooms in the house and, as the hotel guests constantly remark: "It is always cool." Why should not this matter be kept in mind in planning the private house and grounds?

Picture a basement room on the shady side of the house, perhaps, with outside steps to the garden; with square-paned

windows,—high, but not too high, and with areas around them; or with fascinating possibilities of levels from the garden approach, which should make picturesque windows, both from the inside and from the garden. Here are possibilities which have hardly been touched.

Mechanical Refrigeration

As mechanical refrigeration comes more and more into use, some means will be found for supplying cool air to the rooms of the house in an economical and practical way. It is quite as practical a matter as the supplying of heat, and when people ask for the same comfort in summer that they demand in winter the practical problems will find solution. The "warmly built" house will tend to keep an equable temperature through all seasons. The insulation which in winter keeps the heat in the house will in summer have the same effect in keeping the heat out of the house. With a "cooling plant" installed in the house, doors and windows will be closed during the heat of the day in summer as they are through the cold part of the day in spring and fall. In fact when the cool air of the night and morning can be brought into the house, by means of good cross ventilation; the windows closed and awnings and shades drawn on the sunny side of the house, or before the sun reaches the windows, and opened after it has passed to the other side of the house, rooms may be kept cool all day. But with day after day of hot



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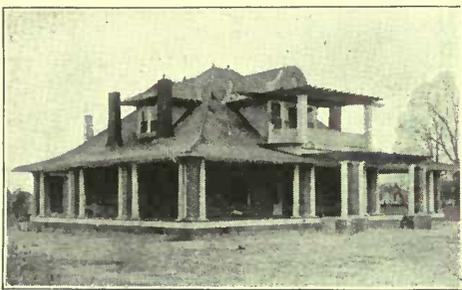
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CINCINNATI, OHIO

weather there seems to be no cool air which can be gotten into the house. In such conditions, if the air can be cooled artificially in the rooms, or cooled air brought in, then the house may be kept in comfort.

Few people find it possible to accomplish as much on a hot day as when it is cool. More than that, many kinds of work can not be done so well on a hot sticky day. Business has in many places demanded cool buildings, as part of its efficiency campaign. One reason that these innovations are slow in coming into the smaller homes is, of course, the mounting cost of building. When a house, in order to be "modern" must have a "cooling system" as well as heating and plumbing, people will probably still be wondering "why it costs so much more to build than it used to." In those "good old days" when it cost so little to build a house, that house was heated with stoves (and the stoves were part of the furnishing); bathrooms, and set tubs, and even the laundry, were practically unknown. We would complain bitterly were we compelled to live in such a house now,—even while mourning those "good old days."

Glass Bath a New Luxury.

In house fixtures in London a novelty is the glass bath. It has been introduced by Paul Poiret, the dress designer, who is going in also for household decoration in order that his gowns might have worthy settings.

Despite many other attempts at the aesthetic bathtub, none have come up to Poiret's for beauty as well as utility.

Many folks seeking domestic luxury in their ablutions have pounced on the idea of a marble bathtub, only to return a verdict that it was "cold and uncomfortable." Some plutocrats have even gone so far as to use a gold or silver bath, but these have been pronounced bad form, and certainly they haven't been approved very extensively by the "best people."

Poiret would seem to have solved a problem which has baffled many, for his bath is of translucent green, and the walls of its shrine decorated with fishes. A shell acts as light diffuser and there is a sea-form frieze.

This glass bath is to be the finishing touch to what is already described as the "most colorful house in London."

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There were no sane Fourths nor electric meters.

There were no bolshevists and few international anarchists.

The safety razor had not introduced the clean-shaven face.—New York Century Magazine.

KEITH'S MAGAZINE ON HOME BUILDING



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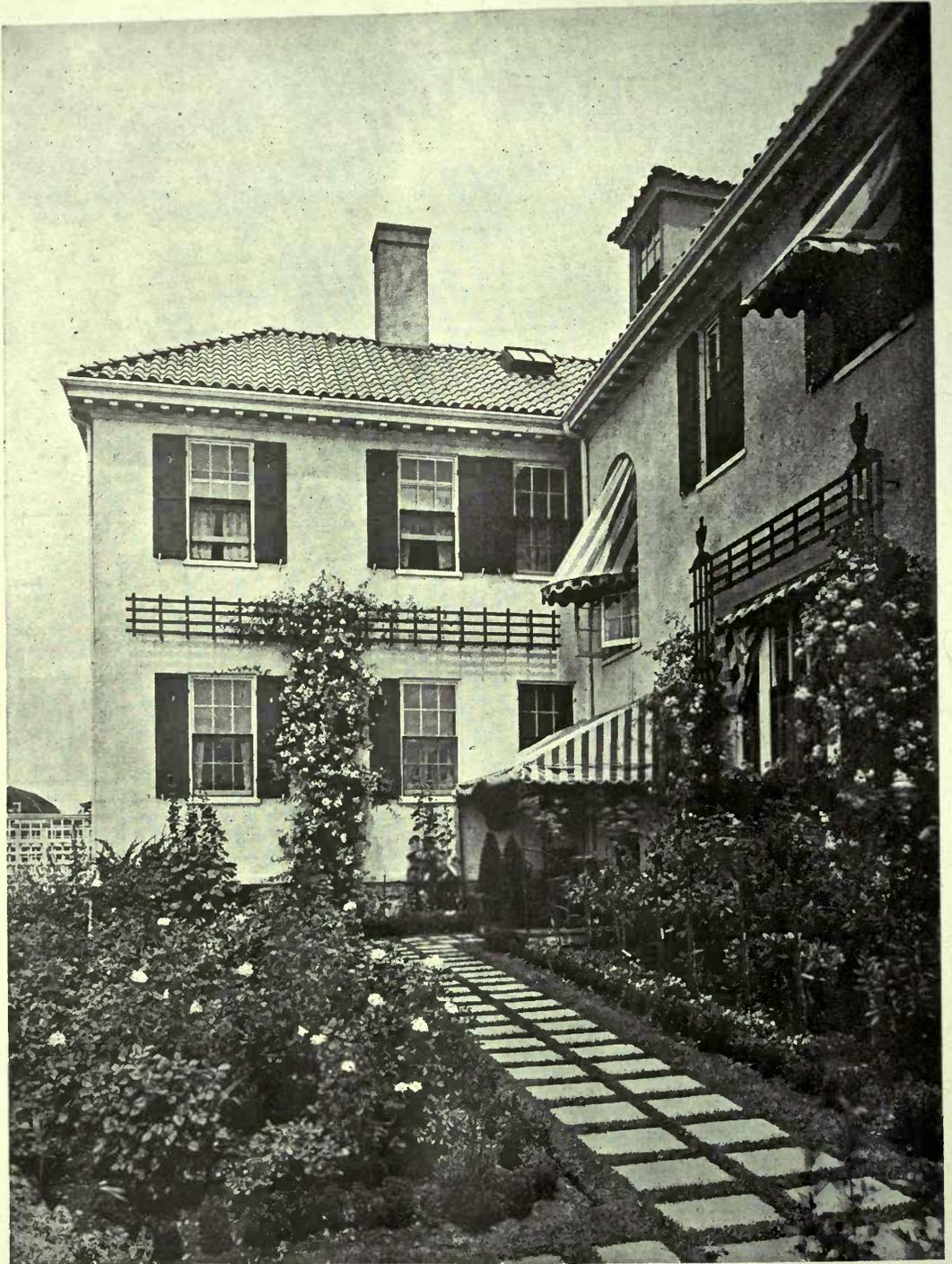
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Awnings are coming to be treated as artistic possibilities of the garden side of the house

KEITH'S MAGAZINE

VOL. XLVI

AUGUST 1921

No. 2

Where Beauty Has Been Nurtured

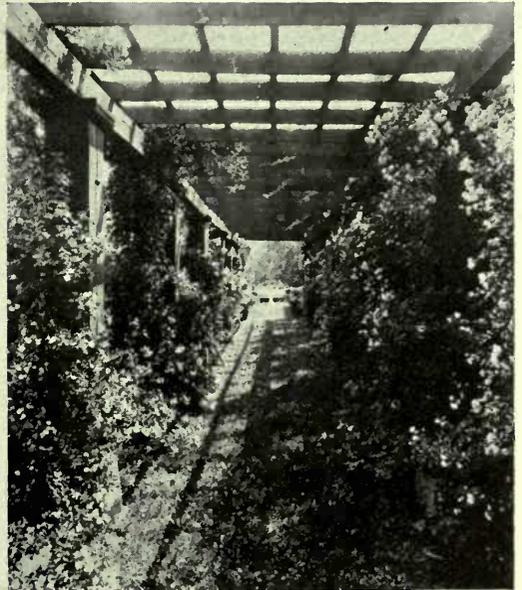
Warfield Webb



MATERIAL aid in beautifying the home, whether it be elaborate or modest in its architectural effects, is found in making the lawn attractive. The extent to which this can be carried, to a certain degree, depends on the size and location of the lawn. If the space permits effective planting, the cost may be made large or small, depending on the attitude of the owner; the lawn on which much thoughtful care has been expended, being oftentimes quite as beautiful as one which has cost more in money. This is a matter which is of such importance in adding to the value of a home, both from the artistic and from the monetary viewpoint, that the wise home owner will seek to make his lawn beautiful, giving his home a good setting as a matter of the commercial asset if for no other reason.

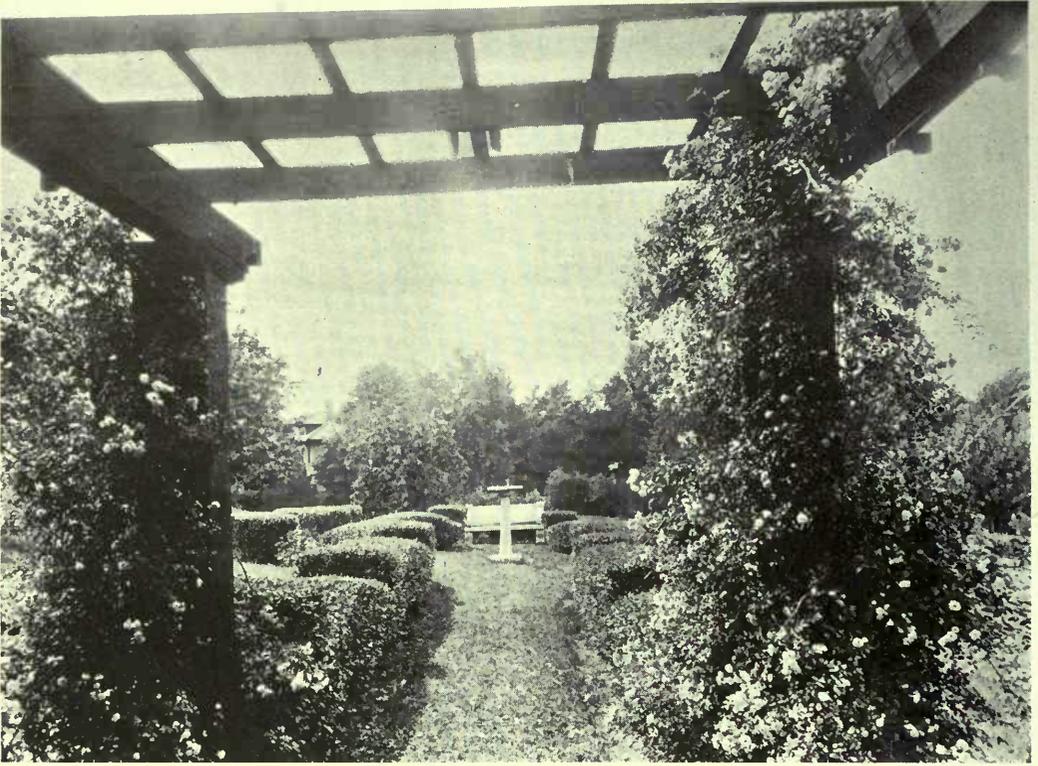
Whatever money and effort is expended in the way of lawn betterment is not in any sense lost. It pays a dividend that is worth while in giving a delightful setting to the home. Take any home which you see as a passerby, of a modest or of a more pretentious type, and by the effort which has been made to improve the environment, one is apt to be attracted to the place or repelled by it, owing to the beauty developed or the lack of it.

A beautiful home set in a poor environment loses much of its real value. The



Vista of the rose arbor

poor setting or the unsightly surroundings detract from it in a material way. Set a mansion on a dumping ground and what value does the place offer to home seekers? On the contrary build a moderate-priced home in a location where the environment is pleasing, then add to the setting where it may lack, and you have a place of beauty, though the money cost may have been far less than that of the mansion. The home takes on an aesthetic value which materially increases the commercial value, and at the same time gives to the owner a certain delight in it which is increased with each bit that is added.



Sun dial, hedges and lawn seats

The photographs show what may be done in making a beautiful environment as to the home grounds. This is a home located in the Queen City, in a section where the decoration of the lawn is considered a matter of first importance. The surroundings give one an idea that the lawn is really a miniature park of rare charm. Here is seen the pergola, sun dial, hedges, lawn seats, and a general planting scheme that gives a most delightful setting to the home itself. None of these effects, however, are so expensive as to be beyond the reach of the average home owner. In this case the lawn is larger than that of the majority of city dwellers, but it is not larger than many suburban home grounds.

The smaller lawn will permit of less elaborate and costly decoration. The lawn that has but a limited space can be made to appeal in a very satisfying way, and perhaps with a more or less

nominal cost. Oftentimes the owner himself can do much of this work, provided he gives the necessary time and thought to the matter in its details, perhaps performing much of the work himself, and gaining healthful exercise in the doing. It is not so much a question of cost, but rather one of taste and artistic planning. The owner can make of his home a thing of beauty, but only if he sees the beauty in his mental vision and then perseveres until he has brought that thing of beauty into the vision of others. The garden maker's dream will change as he works from year to year, and he will doubtless find that the garden which really grows is very different from the one he first planned,—possibly not so fine, but perhaps more satisfying.

Will the cost and labor repay one for the outlay? A little investigation will readily settle this point, but the investigation needs to be a personal one.

Awnings

Julia W. Wolfe

ONCE upon a time the average householder thought of the awning as something in the nature of a necessary evil—merely a protective shield against the rays of the sun, and an ugly addition to an otherwise harmonious whole, at that. But now Mr. and Mrs. America are considering it from an altogether different point of view and are becoming alive to its artistic possibilities.

To what different uses are identical objects put in various countries? Down in Havana and Mexico awnings shade the streets and make walking in these narrow passages a possibility to the visitor from the north, who feels that without them sunstroke would be the almost inevitable

fate of those who tried it, when the sun was high in the heavens. Gay are the awnings of Southern Europe and the Far East, and under them the shopkeeper sells his wares. And these awnings, by way, are now serving as the source of inspiration to our own designers. See the great hotels at our fashionable summer resorts, gay with fluttering awnings, and what a note of color they give.

Since we are thinking about it, we may realize that there is little that so makes or mars the appearance of the exterior of the house during the summer months as awnings. They should be chosen with an eye to the architectural development of the structure. Perhaps the house is severe in line and color; then, indeed have



A brown shingled bungalow canopied in buff and brown



Awnings make a bright spot against stucco

the awnings a mission to perform. Theirs is the task of breaking this severity and giving a cheerful touch of "homeyness" to the place.

What is the first consideration in choosing awnings? Material, of course. To buy anything but an excellent quality is working on the "penny wise pound foolish" theory. The selection of colors is of equal importance. These must harmonize with the color scheme of the house,—certainly, must not conflict with it. Also comes the consideration of the design. Plain awnings with a designed border are much favored, only the border showing when the awnings are raised, as in the shingled bungalow shown.

From observation one might hazard an opinion that striped awnings are the general favorites, green and white leading, yet, but little ahead of buff and red. Blue and white is another favorite combination.

Take, for example, the shingled bunga-

low shown in the illustration, which is built with rather a rambling effect. What could be more attractive than to have this canopied in buff and brown? Perhaps the bungalow is gray and canopied in white canvas, with a touch of color,—an innovation of the season, by the way. Certainly in this case there would be scant chance of the adjoining house having the same treatment.

If the all-white canvas is employed a cool and restful facing of soft green is often given.

In ordering awnings the character and width of the stripe should be carefully studied. The house with the limited approach calls for a narrow stripe, but the large house with spacious grounds requires one that is wider.

The "umbrella" awning makes "Paradise enow" for some of us. Made especially for this is a steel garden table, at which one may read or sew, or where tea may be served.

If You Should Want a Log Cabin

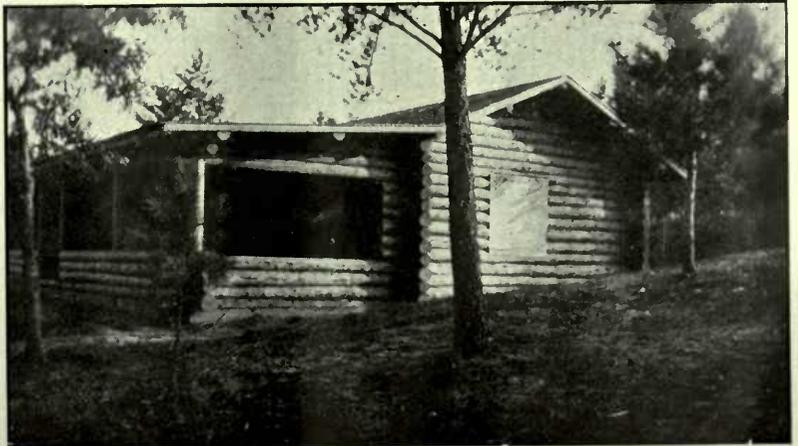
Elizabeth Long

 HERE is a man up on that chain of lakes in Northern Minnesota which circles the brow of the North Star State like a diadem, who told me all about building log cabins. Building cabins is his job, when he is not farming or fishing. His name is Jack; he really has a Post Office name, but I only knew him as Jack. He is a great, burly Norwegian, about fifty years old, who speaks very broken English and has a poor opinion of the 19th Amendment, but he knows how to build log cabins.

He had just completed the one shown in the pictures, when I was there, except putting in the window sash and laying the board floors. You can see the lake, right through the vacant door and window openings. Jack had only one helper, a part of the time, so it took him nearly all summer to build the cabin. Also he had a mason, to put in the fireplace. Like the chimney, the fireplace is built of boulders, with a broad, cement hearth and it "draws" in a very satisfactory way.

Jack cut the logs for the cabin, the winter before, and let them "season". He selected straight, young pines, about 40 ft. high, and cut them 3 ft. longer than the inside dimensions of the cabin, to allow for the corners. It required about 100 logs for this cabin, exclusive of the great porch. The dimensions of the main

building being 12 by 36 ft. The living room is between the bedroom at one end and the kitchen at the other. It is intended also to be equipped with a bath. . . . an unusual luxury for a log cabin. The logs for this cabin were all stripped and peeled of the bark, and then oiled, leaving them a rich color that in the sun is like burnished gold. The logs for the cheaper cabins have the bark left on but in these, it is difficult to keep out the little rodents, and other vermin. This cabin cost about \$3,000, without the plumbing and lighting. It is built for a wealthy Twin City man, when he wants a week-end of fishing, where they think nothing of hauling out Muskalonge weighing from 50 to 60 pounds. The shores of these lakes are quite thickly dotted with cabins of all sizes and description, some of them being merely shelters, with nothing inside the four bare walls but an iron cot, a kerosene stove, a deal table and a wash basin. Yet men spend weeks in them in fishing time, and drag their reluctant wives with them to do the cooking. Not all are so primitive however;



A fisherman's camp — built of logs

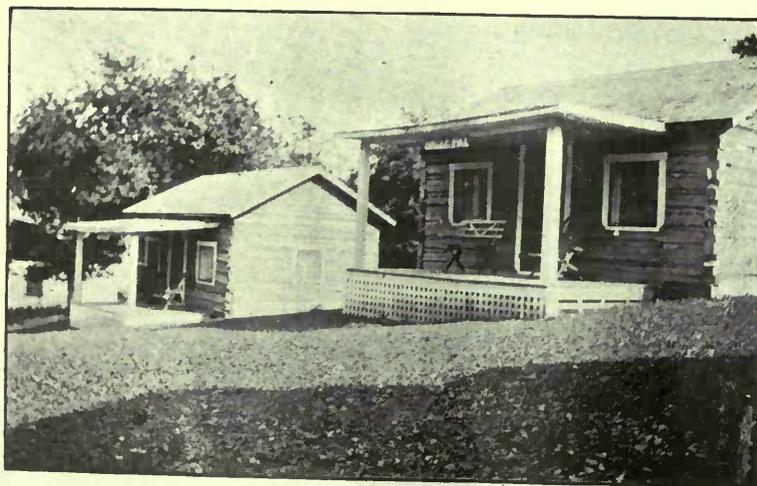
Some of these "shacks" are most picturesque, and fitted up with all the comforts of home. In one such, I spent two charming weeks of a golden October last fall. The photograph just hints at the lovely background of pine woods sprinkled through with maples and birches, and

at all the sweet tangle of ferns and blackberry vines, hazel brush and little "jack-pines," with a thick carpet of fragrant balsam needles and glossy partridge-vine covering the open spaces. From lovely day-time wanderings through these woody ways one came back to "camp" laden with armsful of bark and pitchy boughs for the evening blaze, their own fragrant funeral pyre. In the daytime, one sat on the wide porch and watched the little glancing waves or "white-caps" mayhap, content just to be. In every corner of the porch, woody vines and ferns were growing in bark boxes and baskets or set in "jardinières" carved from queer fantastic roots, dragged home by the chatelaine.



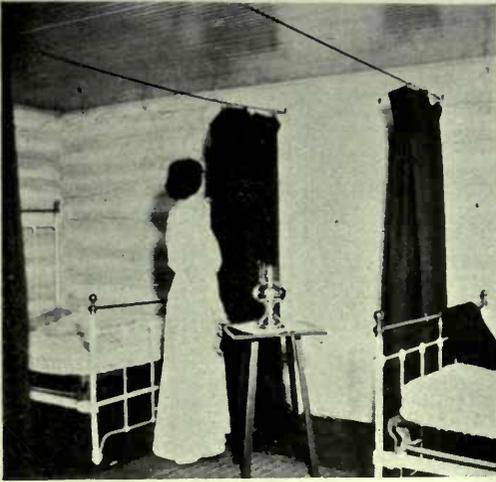
The logs were peeled of bark and oiled

The chairs, stout and comfortable, were mostly the handiwork of Jack,—“of-all-trades.” They were fashioned from birch and poplar poles, with the bark left on, the seats and backs, woven basket style from inch strips of the inner fibre, and securely wrapped round the frame. Inside the house, was more of this rustic furnishing. My lady’s boudoir had a dressing table and “somnole;” the outdoors dining room its sideboard and eating table; what to us the catalogues of Wicker furniture, at \$20 to \$60 per piece? We snapped our fingers at them, so long as Jack “would rub his Aladdin’s lamp” of winter evenings, and produce these magical chairs.



Summer cottages of logs

In the case of the cabin illustrated, great pains was taken in dovetailing together at all their intersections, the carefully squared and mitered log. The inside surfaces, and the upper surface of the floor joists, are hewn flat. The logs for the side walls, are laid with a space between each log of from one-half to one



Partitioned off with curtains

inch so as to hold the mortar plastered into the spaces. The roof rafters were made of small, dry poles, and peeled, and were light and stiff. The roof was covered with ordinary shingles. The openings for the doors and windows were cut after all the logs were in place, and the roof on. The frames were fastened with large, wooden pegs driven firmly into the logs so as to hold them securely in place. Every crack and crevice is effectually sealed with the concrete mortar and the dwelling made perfectly water tight and safe from vermin. The great porch, has an enclosing wall four logs at the corners for porch pillar and a shingle roof, whose projecting log rafters together with the treatment of the corners give constructive interest even to a log cabin.

Jack is very proud of this cabin, as well he may be, but he has built other cabins for as low cost as \$1,000. Such a cabin consists of one

room, only, with curtains to partition off, and is built of logs unpeeled, the bark left on.

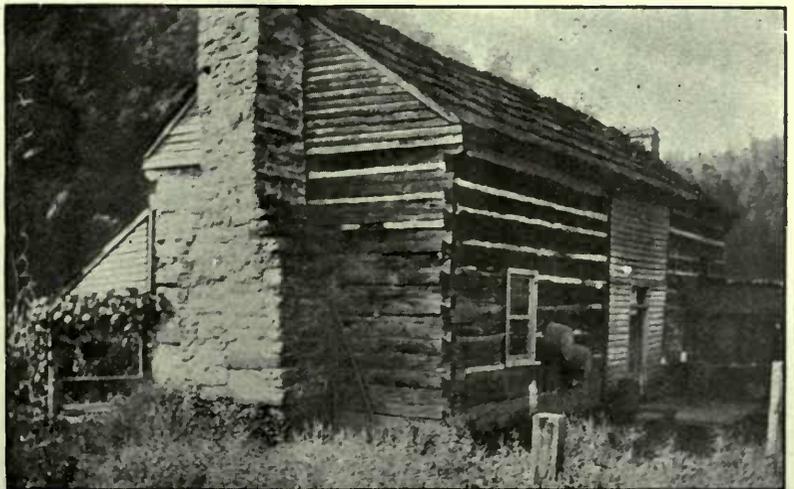
Log cabins of the present day are built in much the same way as were those of pioneer days.

"A wedding," Mr. Edwin E. Sparks, Assistant Professor of American History at the University of Chicago, tells us, "was the most interesting event in the monotonous routine of pioneer settlement-life. The ceremony must occur before noon, in order to furnish the expected dinner for the guests.

"The groom and his attendants rode on horseback, accompanied by his family, from the house of his father. It was the custom to oppose many good-natured obstacles to the progress of the man; such as felling trees, or tying grapevines across the way.

It was also customary for several young men to leave the party about a mile from the bride's house and make a dash through the woods for a bottle of drink, which was always awaiting the party on this occasion. The victor returned to extend the courtesy of his prize to the groom, his attendants, and then to the other members of the procession.

After the ceremony came dinner, and



A log cabin of the early days



One could sit on the wide porch and watch the glancing waves

then the dancing commenced; sometimes continuing well into the following morning.

"The next day a number of skilled hewers assembled at the spot chosen for the home of the new couple and prepared the material for their house. The second day, all came together for the raising. A few of the most skilled workmen remained a third day to smooth off the

floor, make a 'clapboard' door, and a split-slab table.

"The bed was made by placing a forked stick in the floor at the proper place and running poles in two directions to the walls. Clap-boards formed the bed-springs. A few pegs were placed about the walls, a huge fireplace, built of sticks or stones and plastered with mud,—and a new American home had been created."

"Designed and Made in the United States of America

SO long have Americans been accustomed to consider American-made products as second-rate, that only under the magic of the word "imported" has the finest results been expected. The war has changed those conditions. "The Museum has watched the growth of the public taste among us," says Mr. Richard F. Bach, of the Metropolitan Museum of New York, than whom no one is better authority. "It has seen this taste gradually gain headway and outstrip the design and quality of the manufacturer's output." The Museums of the country, un-

der the leadership of the Metropolitan Museum of Art, are offering every opportunity which the Museums afford and are urging upon the manufacturers and designers that they "bend every effort to achieve the finest design the world has ever seen, because for America only the best is good enough;" maintaining that "Made in America" is not enough without "Designed by American-trained artists."

In the maintenance of the fabric of national art impulse, in satisfaction, poise and peace of mind, the industrial arts serve among the greatest agencies.

A Little Treatise on Buying Furniture

Eloise Vidal

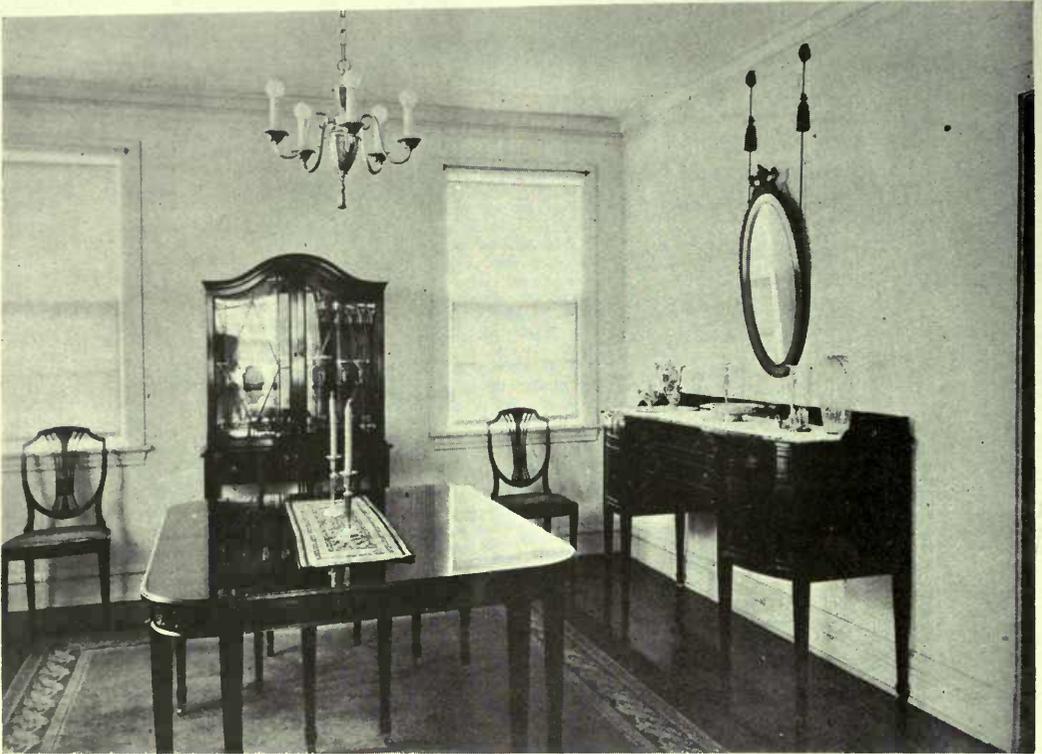
BUYING furniture nowadays is a serious undertaking. You no longer drop casually into the furniture shop and select a chair or a table, sans period, sans distinction and many other desirable qualifications that a chair, table or any piece of furniture should have. The day of the frail aenemic "side" chair, that oft-times gilded atrocity with the spick-and-spank look passed out with the parlor of the drawn-blind. We use our rooms today, and the furniture in them must have a reason for being. Perhaps the uppermost question at present is the cost. Furniture is high

priced and for that reason, if for no other, one must choose wisely. Before even thinking "furniture" twice, one must decide whether it is to be used in an apartment or in a house. This may seem a foolish warning but I have known more than one bride and a few others not brides, who found their overstuffed suites much too large for the tiny apartment living rooms they were intended to grace, and in at least one instance the furniture bought at a special sale, and, of course, unreturnable, had to be sold at a loss.

Happily the average apartment can be tastefully furnished without regard to



Wicker furniture generally harmonizes with any surrounding



Mahogany furniture in a white room

“period.” The enameled woodwork and delicate tracery papers or the plainer neutral colored ones are admirably suited to mahogany and walnut furniture and even dark oak. Houses often present a different problem. The architecture may be so decidedly representative of a certain style or a period historically, that to furnish it with any but furniture true to its type would destroy much of the interior beauty of the house and a great deal of the beauty of the furniture itself.

All of which means if one is striving for the atmosphere of a time past, it is necessary to acquaint one's self with the manners and customs of the people of that period and furnish accordingly,—with adaptations, of course. To buy wisely, buy slowly; only the necessary things first, adding to these with infinite care, picking up a chair today—at a sale, perhaps—a table later, and so on, but always seeing with the mind's eye where

the piece is to go and how it will look with what is already in the room. Furniture has a purpose and anything that makes a chair less a chair than an uninviting something of wood and upholstery, has no place in the well-planned room.

Over-ornamentation is always bad taste, whether it is on furniture or people. Of course, this does not mean that carved or inlaid or otherwise decorated furniture is undesirable. The Gothic style of carving was beautiful, so was the inlay work of Sheraton and Chippendale. There are many modifications of these beautiful styles to be had today. The Sheraton, Chippendale, Queen Anne, Chas. II, and Colonial styles are for the most part adaptable to our modern mode of living.

American Colonial furniture was originally made in all woods. The style is derived, with adaptations, from the English or Georgian, the Dutch, and the

Louis styles of France. It is a style well suited to our modern type of house or bungalow, and may be had in other woods, as well as in mahogany.

The Chas. II style is an offspring of the Jacobean, a sturdy old English product, while the Queen Anne represented by the graceful cabriole leg and spade foot is another good type. Most of the so-called "Mission" furniture is too heavy and clumsy for small rooms, even if one compromises by using only two or three pieces. It is always wise to choose such furniture as looks to be substantial and satisfactory for daily use and which is at the same time in proportion to the rooms, and suited to the use to which it is put.

The Louis XVI furniture with its classical motif and its severe but graceful outline, is at home in a woman's boudoir, where it has the legitimate excuse for brocades, decorative linens and silks.

In considering it for other rooms in the house it must be borne in mind that it calls for sumptuous appointments and more or less formal use.

The revival of painted furniture has proved a happy transition from the darker and heavier furniture. It has such a fresh and festive appearance. It may be made of birch, pine and lighter woods, and not prohibitive in price as are so many of the beautiful pieces made from the costly woods. Then, too, it can always be finished to harmonize with the color scheme one has chosen for the various rooms.

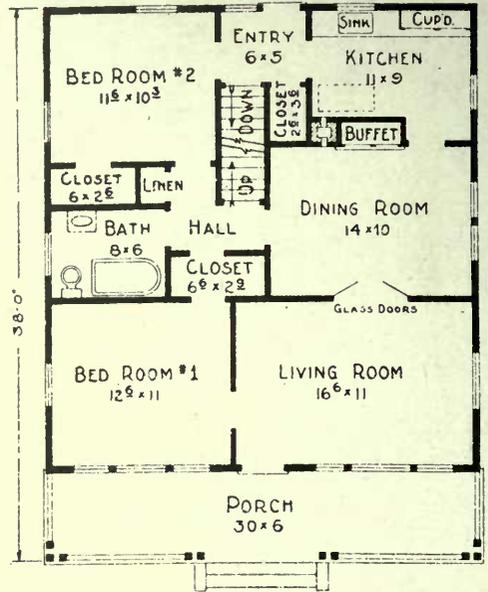
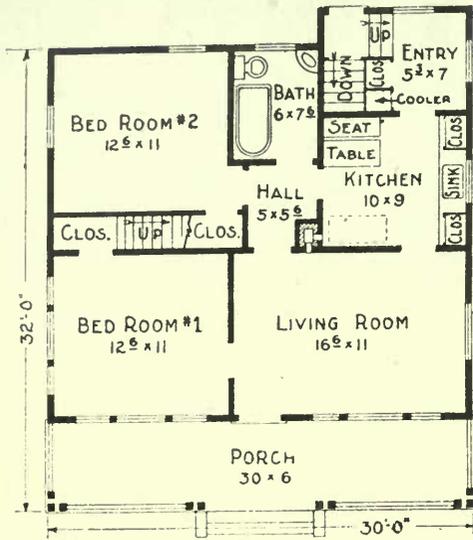
A word or two more of warning. Don't try to mix furniture of different finishes and styles,—oak with mahogany, for instance, or walnut with oak. Willow harmonizes with most any wood finish if the object is to produce a livable room of informal character. As to combining styles or "periods," don't attempt it.

Small Frame Cottages



A gray stained cottage with white trimmings

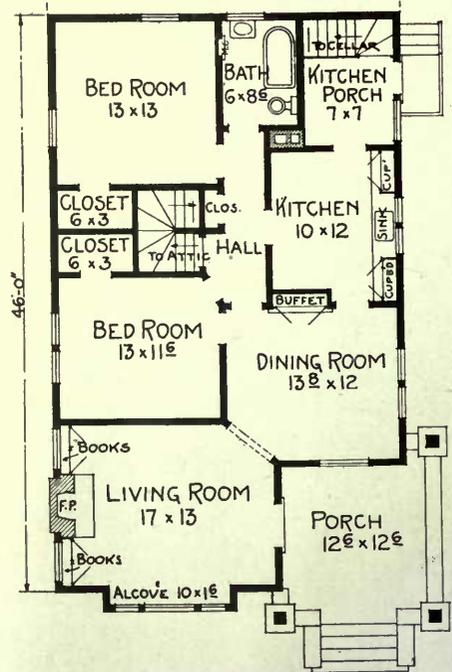
E. W. Stillwell, Architect



HE planning of the very small home has been given the utmost study in the last few years. The best thought in the country has set itself to the solution of the problems of the small home builder. Never before has the well planned small house been so well set forth as is possible at the present time.

An interesting group of small homes are here presented. Two plans, slightly different in arrangement and in size, are shown by the first photograph; one with, and one without a dining room. The larger plan is rather clever in the arrangement by which the front bed room connects both with the living room and with the small central hall, through the closet. It would, indeed be possible to make a small coat closet opening from the living room, by taking one end of this closet. Two bed rooms, living room, dining room, and kitchen are compassed in the floor area of 30 by 32 feet, to which six feet is added for the porch which extends across the full width of the house. In so small an area there could be no waste space, as the rooms are of fair size. The living room is 16 by 11 feet, the dining room 14 by

10 feet. The bed rooms each have windows on two sides, giving good cross ventilation. There is a linen closet from the hall and a closet from the rear entry. There are stairs to the basement and to the attic. The basement is under part of the house only, and the attic is for storage as the height, as built, is not sufficient for finished rooms.





Porch work is of water worn cobblestones

E. W. Stillwell, Architect

The other plan is six feet shorter, without a dining room, and there is a Pullman table and seat placed in the kitchen. The bed rooms are slightly larger than in the other plan.

The second home shown, unlike most California bungalows, has a basement under the full size of the house. It is rather wide in appearance, yet is designed to be suitable for building on a narrow lot,—even one as narrow as 40 feet. The exterior walls are siding; porch walls and pedestals are water-worn cobblestones, porch floor is of cement.

The porch fills the corner of the house, with entrance into the living room. A

fireplace is opposite the entrance, with windows and bookcases on each side. Living room and dining room connect on the angle, with a wide opening.

In the dining room is a recessed buffet, between the doors to the kitchen and hall. The kitchen is roomy and well arranged, with the sink under the windows and cupboards on either side. Beyond the kitchen is the rear porch and stairs to basement.

A passageway connects the dining room, kitchen, bed rooms and bath room. From this hall opens a linen cupboard or closet, and also the stairs to the attic, which is finished for storage, only.

Small Bungalows



HIS cement bungalow with its almost flat tar and gravel roof is also very attractive in appearance and very conveniently planned. The piers of the porch and of

the porte cochere are paneled, as are those on the corners of the house. The wide projections of the eaves are carried on timber work which is continued in a pergola effect over the driveway.



An attractive cement bungalow

The plan gives five good rooms, the living and dining rooms and the kitchen on one side of the center partition, and the sleeping rooms on the other side of the house. The living room and dining room open together with a wide casied opening. The windows are well grouped and the fireplace is centered between windows.

Each bedroom has a good closet, and opening from the living room there is a closet which may be used for coats.

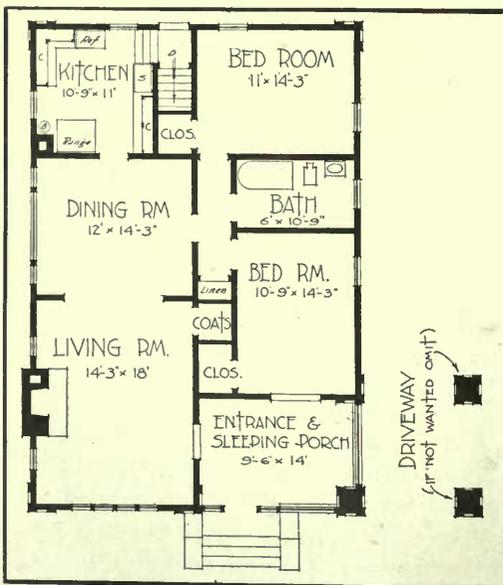
The linen closet opens from the bedroom hall, which connects the sleeping room and the bath.

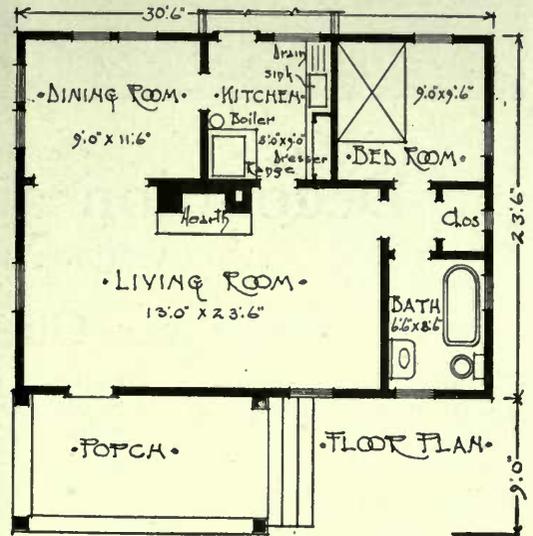
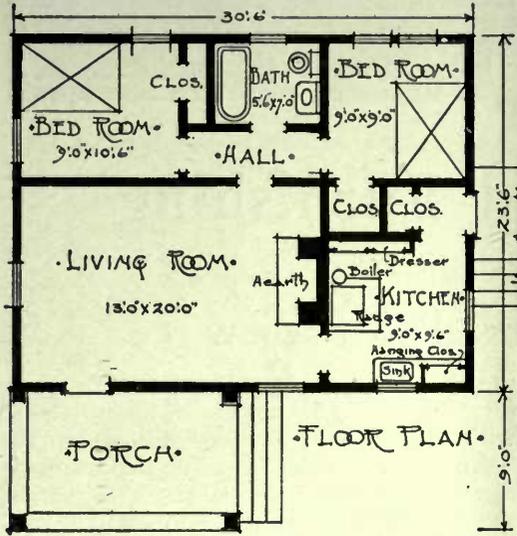
The entrance porch could be used as a sleeping porch by providing screens and curtains. A very serviceable bed for such an arrangement can be secured by suspending a bed spring from the ceiling by chains, and using as a swinging couch in the day time.

The kitchen is well supplied with cupboards. The sink is well lighted and the refrigerator is on an outside wall. Four steps down from the kitchen is the grade entrance and the stairs continue to the basement.

Taken altogether this little bungalow with its cozy porch nestling under the low spreading roof makes a home of unequalled beauty and comfort. In size it is 29 feet 6 inches wide, and 32 feet 6 inches in depth, exclusive of porch and front projection.

For the second bungalow shown in this group two floor plans are shown, one having a living room, dining room, kitchen, bath room, and one bedroom, while the other has no dining room but does have two small bedrooms, very well arranged, with a hall connecting them with the bath room and with the living room. The kitchen opens from the living room, one end of which is used for the dining





room. In fact the table may be placed in front of the fireplace on cool mornings and evenings. The kitchen is well arranged with good cupboard space, the sink under a window, and with a closet opening from the kitchen entry. The photograph shows this arrangement, with the kitchen entry at the side of the house.

In the alternate plan the dining room is beyond the living room with a wide opening. The kitchen is back of the living room and so arranged, as it is in both plans, that the kitchen range stands against the brick work back of the fire-

place, and using the chimney for the kitchen flue in case a coal or wood range is to be used. The fireplace is so located that it serves the dining room as well as the living room, standing as it does beside the wide opening between them.

In this arrangement the bath room is placed at the end of the living room, with a high window, and connecting with the bedroom and living room through a small hall. This is an excellent arrangement for the minimum-sized home. While it is small it gives the living convenience which is to be found in the small apartment of the apartment hotels.



A simply built bungalow



Decoration and Furnishing

VIRGINIA ROBIE, EDITOR

From the Guest's Point View

PROBABLY we all have guest-room memories which might be classified like one of Bernard Shaw's books of plays, as pleasant and unpleasant. As a title, "Guest-rooms I have slept in" might not be so true as "Guest-rooms I have not Slept in."

Who has not counted the small hours to an accompaniment of rattling sashes, creaking blinds, squeaking doors or, worst of all, the gnawing of a hungry mouse.

Soothing color schemes do not atone for hard beds, nor will flowers and books obliterate memories of flabby pillows, windows hard to raise, lack of closet room, or alarm clock that go off at abnormally early hours. As a close rival to the cook's alarm, is an east window opposite the bed. There is a fatal connection between the east windows and unsuspecting guests, which make null and void the blue and gold motto running "Sleep well within this quiet room, etc."

I once heard a distinguished bishop say that he never traveled in rural New England without an umbrella or sun shade. "I find it convenient to raise in the early morning in country guest-rooms."

A few years later when visiting in Southern Ireland I was vividly reminded of the bishop and his protecting umbrella. The shades at the windows of the guest chamber were of black cambric. To this day they are remembered with affection. My arrival was late in the evening. Even the long Irish twilight had vanished. Next morning when the maid raised the shades I was quite unprepared for the beauty of the surrounding country, the golden vale of Tipperary.

That room, devoid of all American conveniences, has since represented to

me the embodiment of guest-room comfort. The bed, a high four poster with ancient canopy, was billowy in its softness. Doubtless it came dangerously near to being a feather bed. The rest of the furniture, purchased the year of Victoria's coronation, was quite modern in comparison and, truth to tell, not beautiful. At either side of the four posters were candle holders low enough for agreeable reading.

The stroke of eight o'clock in the morning brought the smiling maid with tea and a high copper jar of hot water, followed in a moment by the lighting of a blazing fire of peat. Although late June, the fire was a necessity—though none the less a luxury. To continue that Irish day with breakfast at nine and luncheon at twelve and tea at four and dinner at seven and supper at half past ten, would lead away from the guest-room theme and might plunge me in a five hundred page cook book.

From a purely decorative standpoint, my Irish room left much to be desired, but on the score of heavenly quiet, sunshine and spaciousness, it is the gem in my collection of guest-room memories.

I would not recommend a repetition of its crimson lambrequines, or queer faded paper of nondescript hue. I should like to see duplicated over and over its spotless cleanliness, four windows, generous cupboards, beautiful fireplace and glorious view.

Probably what lingers longest in the mind of the speeding guest is not the material side of a visit but the fine flower of hospitality which is less easy to define. Yet, comfort counts for the time being, and every hostess should occasionally occupy her own guest room chamber to see if it measures up to her

INSIDE THE HOUSE

ideal of what other people should have. It is well to get the viewpoint of an outsiders without, however, making it of greater importance than the every day attitude toward the home.

To the visitor tied to an early cup of coffee, probably nothing that kind friends can do later in the day will compensate

for its absence. Early coffee is both a habit and a hobby and its grip is like that of the old man of the sea in Sinbad the Sailor." Some people carry around individual coffee machines with A pet brand of coffee requiring only boiling water for the actual making, but these contrivances are more or



Where a beautiful old four-poster has been made the chief feature in a guest chamber

INSIDE THE HOUSE

less a bother. Many a housekeeper would be only too glad to send a coffee tray to her guest if she knew it were wanted, and doubtless, a breakfast tray sent every morning would lighten her duties in every case. It certainly would permit the regular life of the house to go on uninterrupted, at a time of day when the usual family likes to go the even tenor of its way. Moreover, to the person who has acquired, inherited, or by necessity, adopted a rather silent, solitary way of taking the first meal of the day, there is something upsetting and rather distracting about a chatty, cheerful breakfast table. Some sensitive souls do not "come to" until about ten o'clock in the morning.

A little more frankness on the part of guests as to their special wishes and idiosyncrasies would make for successful visiting and lifelong friendships.

The easy-to-be-pleased person who never expresses a preference, who falls in with every suggestion made by her host and hostess and who shrinks from all decisions is a most trying individual. How much more satisfactory would be the guest who would say, "well if you really wish to know I hate rice pudding, I rarely come down to breakfast at home; rather coffee and toast in my room than a feast at the table. I always nap in the afternoon. I like to disappear between two and four, I would rather play with your children than meet a lot of people, and it would do me more good to sit in your garden than to go to Madame's Neighbor's garden party." How adorable such a person would be to many a hostess if she or he could be found!

Possibly the ideal guest is a myth—just as is the ideal guest-room.

A sleeping room whether for visitors

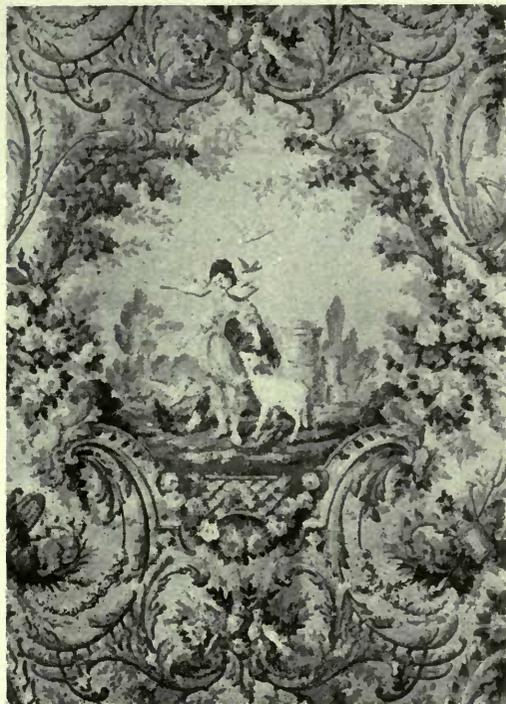


Guest room with paneled walls and decorative printed linen. Many colors well blended

INSIDE THE HOUSE

or members of the family should be restful although more radical schemes can safely be carried out in rooms occupied for a brief period only. Plain walls with interesting chintz or cretonne at the windows are much favored at present, as are the attractive papers designed especially for bedrooms. Chintz shades with plain walls deserve greater attention than they have received, particularly in small rooms. Recently a New York decorator has used black chintz at the four windows of a country guest-room and I am again reminded of my Irish visit. But these are black merely as a back-ground. The pattern is full of color including apple green, maize, lilac, soft blue and coral. The trim will be painted green, the floor black and the furniture green with blue mouldings. There are no curtains—merely the gay shades. The decorator won a point here for the mistress of the house first planned to use ruffled net and over-curtains of cretonne, but having seen a trial shade, promptly discarded the idea.

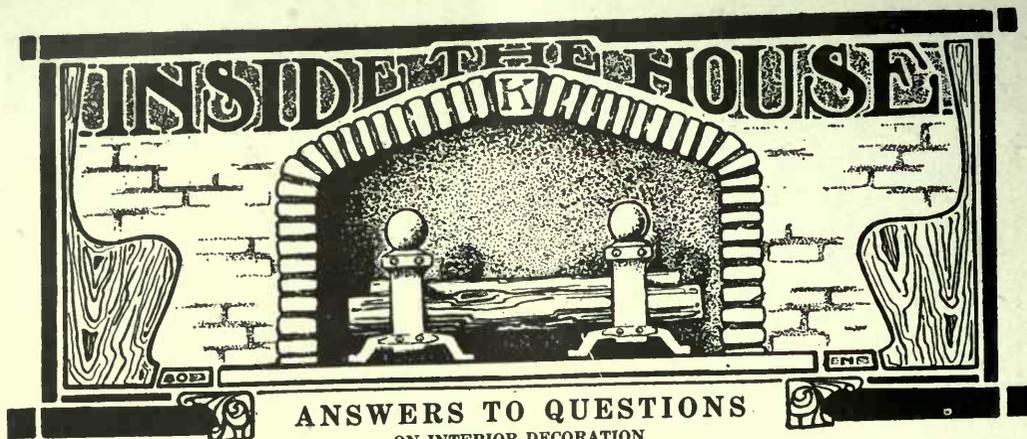
Another guest-chamber planned by some decorator, a man by the way, is panelled in Japanese cedar with furniture made to order. Old temple brocades in gold and faded red are used extensively, and every convenience known to modern plumbing and lighting is found in the dressing rooms and bath room. Old prints are sunk into walls of the main room and the luxurious dressing room has wonderful toilette articles of carved Japanese ivory and jade. I have not seen the suite but from the description my preference would be for an entirely different scheme which a friend has worked out in a small house in the suburbs. Walls, trim and floor are gray. At the windows hang transparent silk gauze in a shimmering tone between flame and gold. The furniture is of the plainest kind painted black and enameled. On the floor is a gray rug with a graduated border in deeper tones all the grays being warm in tinge. A lovely American cretonne showing gray, flame, green and mauve on a black ground is gener-



Guest room paper in gray and ivory with furniture gray enameled cane and French cretonne in pink and ivory stripe

ously used. Much thought has been expended on a comfortable bed. A commodious desk holds every necessary requirement including time tables and mail schedules. Other articles which will be appreciated are a bookshelf containing a half dozen new volumes changed frequently to suit the tastes of the occupant, a magazine holder built like a church rack for hymn books, and several accessories varied to meet the requirements—as work baskets and smoker's outfits, electric irons, etc. Flowers are always present and several well groomed plants.

This pleasant place does not occupy the choicest spot on the second floor. Very wisely the owner reserved the sunniest corner for themselves giving the second best to their friends, but making the room as comfortable and charming as income permits and taste makes possible.



Letters intended for answer through these columns or by mail should be addressed to "Keith's Decorative Service" and should give all information possible as to exposure of rooms, finish of woodwork, colors preferred, etc. Send diagram of floor plan. Enclose return postage.

Tan and Gray

C. K. C.: I am enclosing a floor plan of our bungalow that it now under construction. I would be very grateful for suggestions in decorating and furnishing. The woodwork in the living room is birch stained mahogany brown, ivory in all other rooms except the kitchen and bathroom, which are white. The doors are mahogany except in bed rooms, kitchen and bath.

I have planned creamy tan walls in living room and solarium yellow, gray in dining room, blue gray in breakfast nook, white in kitchen and bath, blue gray in back bed room and sewing room, cream in guest chamber. In the living room I have planned mahogany furniture upholstered in dull blue velour, a rose and blue rug with rose predominating, rose draperies and shades on lamps. On the sun porch, ivory wicker furniture upholstered in blue and rose cretonne, cretonne shades at windows; for the dining room, mahogany furniture, upholstered in blue mohair, blue draperies and a blue and taupe rug. In the breakfast nook, blue Japanese draperies and upholstering, the back bed room and sewing room, rose cretonne draperies, crocheted rugs of rose and gray and walnut furniture. In the guest room, old fashioned walnut furniture, yellow and black crocheted rug, yellow cretonne draperies.

One of my most perplexing problems is whether the tan wall of the living room will harmonize with the gray of the dining

room. I hesitated to put gray in the living room because of the northern exposure and did not think I would like the tan wall in the dining room with the ivory wood work, altho, I am planning that combination on the sun porch.

I would appreciate very much any help you could give me.

Ans.: We have examined your floor plan, and in the main are in accord with your own suggestions as to decorating and furnishing the rooms. In regard to the wall colors of the two main rooms, if you can get the right tone of warm gray in the dining room it will not clash with the tan of the living room, if the latter is of a grayish tan. We hope you are using a good kind of blue in the North East living room. We should have a rug of the plain taupe color for the dining room. We do not like the blue Japanese crepe for breakfast nook and would suggest instead, walls like the kitchen, of which it is a part, with a cretonne curtains of blue, yellow, a little rose, and much light green foliage on a cream ground. We have seen such a charming combination and it would make a very gay little breakfast nook, yet in harmony with the kitchen. We would put the blue and white Japanese crepe in the kitchen with blue and white linoleum on the floor.

Do not put a blue gray in the back bed room but a very soft dull old blue, and do not have plain yellow curtains in the guest room, but yellow roses. We like your other suggestions very much.

INSIDE THE HOUSE

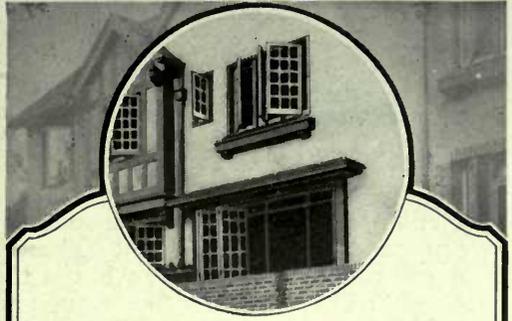
Ruffled Curtains

C. K. K.: We are planning an English cottage with the plan similar to the one enclosed. We will have hard wood floors downstairs. I wish to use deep old ivory woodwork in living room and dining room if it will be correct with style of our furniture. For our living room my furniture is fumed oak of craftsman design and overstuffed davenport with blue and green the principal colors. The dining room is dark greenish mission oak tho not very massive. I hope to change this furniture but would like a color scheme that will harmonize the whole until it can be replaced.

Please advise as to rugs, curtains and drapes. Would ruffled curtains be correct over the entire house. I do not wish to use expensive materials but want it to look well.

Ans.: We fear the furniture you describe would be rather incongruous with ivory woodwork, at least in the living room. Since you plan to get other furniture for the dining room, which has only a single doorway opening into it from living room...you can have the woodwork of that room finished in the old ivory, and we advise this treatment, with fumed brown finish either oak or birch, in living room. As the stairway will be part of the room, it will of course be the same.

Ruffled curtains will be very pretty for the bedrooms, but not advisable for the living room, where we would use small figured, lace net for the glass curtains and side draperies on the outer sides only, of the group of windows. Handsome cretonne, in rich coloring, would be suitable for these in a cottage style house using the same cretonne to upholster a large, brown wicker fireside chair in colors to harmonize with the davenport. Nothing is better than a soft gray wall in such a living room and with the figured draperies and upholstery, we would select a plain rug, or at least with figured border only, in darker gray. In the dining room you could use a decorative paper and rug in soft old blues, with ivory Madras curtains. This material is interesting and not expensive.



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What Is Old Ivory

In one of your magazines you speak of "ivory enamel, antiqued and glazed". Will you please tell me just what is the accepted "ivory" and how to antique and glaze? We are just finishing a new small Dutch Colonial house and we have "hired and fired" ten different workmen.

They all have different ideas about "ivory" and seem to know nothing about antique ivory, or glazing. We have the 11th man on the job and he is doing undercoating, but we will never know just how many colors he will put into the mixture to get ivory or what his idea of ivory is till he gets a room partly done.

Will you please tell me how I can get information or what book or literature I can get on the subject? Are Holland shades permissible on a sun porch, south east exposure where part of the windows are stationary and part are casement? How shall I curtain such a porch in the most approved fashion?

Ans.: You have certainly been having a hard time. We can not help you very much, for after all you must depend on your painter, and if he does not know his business, you cannot teach him. You can of course buy what they call the "bone ivory", in a ready mixed paint, and that is what is commonly used. But if you want the "antique finish, glazed, you must have, not only about four coats of the bone ivory, but on top of that they put a thin coat of a darker tone, almost gray, this they wipe off but enough is left to change the tone of the ivory and in the hollows of the moldings, it looks quite a bit darker. This gives the "antique" look, but you can readily see that no set rule can be given for mixing the color....it is a matter of "know how" with the painter. After this tint is wiped off and is dry, the paint is rubbed with pumice, which gives it the "glaze". We really know of no literature that will tell you anything more.

Yes, you can have shades of ordinary

Holland on the porch windows, or a much prettier shade of cream colored Holland, or glazed chintz, covered with foliage and flowers, is often used in sun parlors. It costs more of course. On the narrow, stationary windows, you can put up the shades just as you would on any window but the casements must have the shades on the window sash itself, but they can be rolled or not, as wanted.

The flowered shades need no other curtain.

Exterior Wood Work and Stucco

I am building a new six-room bungalow of which I am enclosing a floor plan and would like for you to advise what would look best for finish of wood work and walls. The walls will be plastered sand finished, with exception of kitchen and bath which will be smooth—wood work will all be pine including floors, except for living and dining room floors which will be oak; collonade between living and dining room, with built-in book cases on living side and china closet on dining room side. What color should we paint the exterior? Roof will be slate shingles, grayish green in color. Front porch will be white stucco with large pillars, stucco foundation. The rest of the building will be wood.

Ans.: We advise that the exterior be painted as nearly the color of the stucco porch as possible, with window and door casings white, and black sash; the porch floor the grayish green of the roof shingle, and the porch ceiling apple green. Stain the front door brown oak, inside and out. Stain wood trim of living and dining rooms English brown and paint the other room oyster white. Tint walls of living and dining room a soft warm gray, N. W. bedroom soft, pale tan, the other two pale gray. Curtain the windows with small figured, lace net shirring on brass rods; allowing the net to hang loose on the center, fixed window, and shirring it on small rods at top and bottom of the sash, on the casements.



1st Year

August, 1921

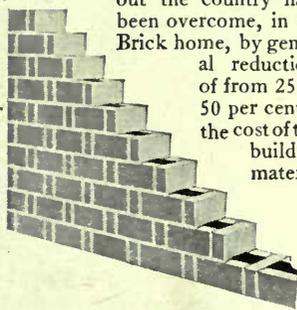
Ralph P. Stoddard, Editor

Brick Homes Can Be Built Today At Close to Pre-War Prices

New Time, Labor and Material-Saving Discovery Known as Ideal Wall, is Announced as General Reductions Are Made in the Price of Brick.

THERE is one kind of home that can be built today at a cost within reason—the home of Brick.

Other factors which have deterred building construction throughout the country have been overcome, in the Brick home, by general reductions of from 25 to 50 per cent in the cost of this building material



Construction of the 8-inch Ideal All-Rolok Wall. Note positive break in mortar joint.

and the introduction of the Ideal Brick Hollow Wall which further reduces the cost of Brick Wall construction 33 1/3 per cent.

The Ideal Wall is an innovation in Brick construction. The Brick are laid on edge instead of flat, in an ingenious manner which not only insures ample strength, but saves materials, time and labor.

Bricklayer Lays Greater Area of Wall Per Day

Fewer Brick and less time are required to build the Ideal Wall, hence bricklayers lay a greater area of wall per day. It is conservatively estimated that 33 per cent fewer Brick are used; one-half less mortar; one-fourth less labor and time. Ideal Walls also save furring and lathing. They are absolutely dry and frost-proof when plastered directly on the brick. The combined savings, due to price reductions and Ideal Wall construction, cuts

the cost of erecting a Brick home almost to pre-war levels.

A free circular describing Ideal Walls may be had from the nearest brick manufacturer, or will be sent by the Common Brick Industry of America, 1319 Schofield Building, Cleveland, Ohio.

Is Your City Up-to-Date?

Many leading cities have adopted the Ideal Brick Hollow Wall construction, making it possible to erect substantial, good-looking brick houses at a cost no greater than for other so-called "cheap" types.

These cities have already written the Ideal Wall into their codes: Washington, D. C., Cleveland, Toledo, Cincinnati, Erie, Pa., Augusta, Ga., Worcester, Mass., Minneapolis, Minn., Los Angeles, and many smaller cities.

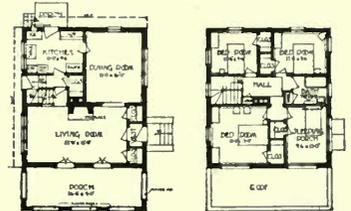
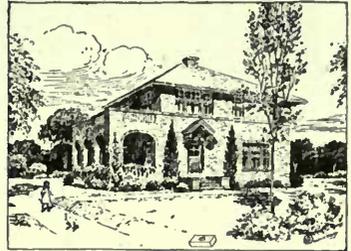
If your own city does not permit the use of Ideal Walls, every prospective builder and contractor should make it his business to see that this new and economical way to build is taken advantage of.

Certainly Doesn't Look It



The Roper Gateway from The Close, Canterbury, England. This building has stood for three and one-half centuries. Note the beauty and integrity of the brickwork.

Don't You Like the Oneida?



A handsome home, truly; in fact, ideal for a large, wooded lot in town or suburb.

The porch is away from the entrance, assuring freedom from unwelcome interruptions. It is large and roomy with flower boxes all 'round. Two groups of French windows open directly upon it from a cheerful living room.

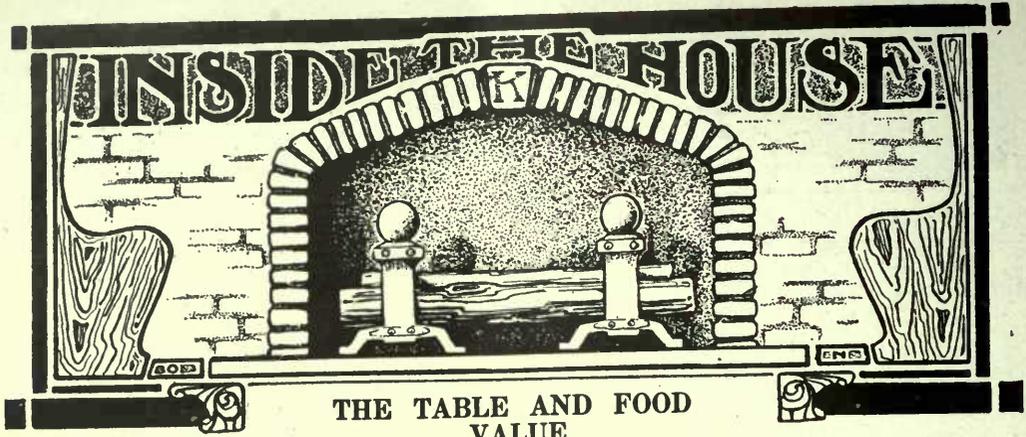
The interior is well arranged, the rooms being larger than the average. Upstairs are 3 large bedrooms and a sleeping porch, the latter with double hung windows, which, closed, transform the porch into a bedroom. All rooms, as well as porch and vestibule, have large closets.

A Service for Home Builders

The above is one of 35 designs from a book of small house plans which thousands of people have found to be definitely helpful in planning their homes. This book is entitled "BRICK For the Average Man's HOME." It illustrates and describes bungalows, cottages, two-family and two-story houses and garages. Working drawings and specifications are available for each plan at very nominal cost. This book will be sent postpaid for \$1 by the Common Brick Industry of America, 1319 Schofield Building, Cleveland, Ohio.

"BRICK, How to Build and Estimate" is another book out of which the more technically inclined builders are procuring many valuable facts and data. This book is now in its third edition. It is used by many schools and colleges as a reference book. Price 25 cents, postpaid.

There are 2 1/4 inches of solid material at the thinnest point in an Ideal Wall, making it positively the strongest hollow wall ever conceived. Its factor of safety is unquestioned as it will sustain many times the weight of the average Brick house.



Refreshing Drinks

Elsie Fjelstad Radder

NOT weather affects different people in different ways; some pay very little attention to it; others eat almost nothing for, they say food makes heat; and others, probably the majority of the people, resort to iced drinks.

Cooling drinks have their place. How refreshing they are to the golf or tennis fan after a stiff game or to the housewife after a big washing! But the mistake should not be made of having these drinks too cold. Very cold drinks or foods are injurious to the stomach. Even moderately cold drinks should be sipped slowly.

Many preparations for making refreshing drinks are on the market. And in addition there are the old favorites: Lemonade, orangeade, iced tea, iced coffee, and iced chocolate.

Here are some new ones:

Fruit Punch.

Boil three cups of sugar and six cups of water together. Then add one cup of tea, one cup of orange juice, one half banana put through a sieve, one cup strawberry or grape juice, three fourths cup lemon juice, two cups chopped pineapple and three drops of peppermint essence. Dilute with water to taste. This recipe serves thirty persons.

Cranberry Punch.

Boil one quart of cranberries in two quarts of water for thirty minutes. Strain and add two thirds as much sugar as cranberry juice and add the whole to two quarts of water and boil five minutes. Then add the juice of four oranges and seven lemons to one pint can of shredded pineapple. Chill both mixtures and combine. Serve with cracked ice. This amount will serve forty persons.

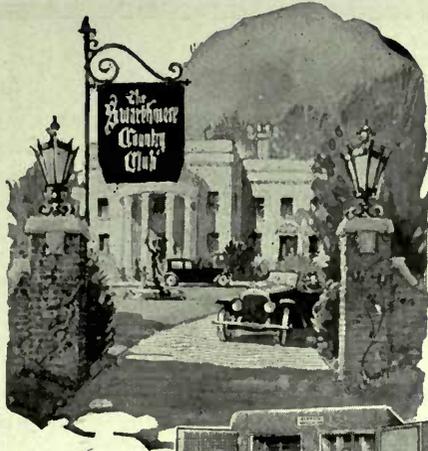
Apricot Punch.

Chop one quart of fresh apricots very fine, adding the juice. Boil together one and one half cupfuls of sugar and one quart of water for ten minutes. Add to the apricots and let cool. Then add the juice of two lemons and dilute with ice water or cracked ice until it is of the desired strength. This amount serves twenty guests.

Turkish Punch.

Rub one quart of apricots through a sieve. Boil one cupful of sugar and one cupful of water together for ten minutes and add to the apricots. When cool add two cupfuls of canned apple juice or cider, juice of one orange and juice of one lemon. Let stand an hour or two. Then dilute with ice water or pour into punch cups half filled with cracked ice.

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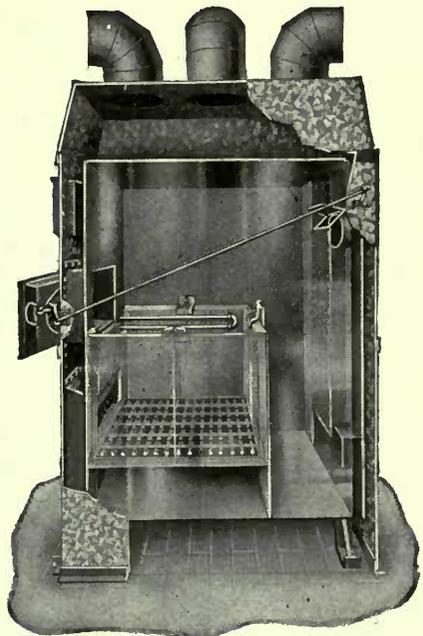
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Punch.

Boil three and one half cupfuls of sugar and five cupfuls of water together for fifteen minutes. Chill and pour over the juice of eight oranges, one cupful of lime juice and one large can of shredded pineapple. Let stand two hours and then dilute to taste, with ice water. This amount serves forty guests.

Raisin Cocktail.

Cover one half cup raisins with one fourth cup orange juice and let stand one hour. Add one cup thick strained and sweetened cranberries or one cup stewed strained rhubarb and one cup cold water. Mix well and serve ice cold in cocktail or ice cream glasses with a small slice of orange.

Fruit Cocktail.

Remove the pulp from one grape fruit, and mix with shredded pineapple, bananas cut in slices and slices cut in quarters, and strawberries cut in halves, using half as much pineapple and banana as grape fruit, and allowing four strawberries to each serving. There should be two cups of fruit. Pour over this a dressing made of one third cup water, three tablespoons of apricot juice, one half cup sugar and a few grains of salt. Chill thoroughly, serve in cocktail glasses, garnish with candied cherries and leaves.

Orange Cherry Cocktail.

Mix in a shaker one fourth cup of maraschino cherry syrup, two tablespoons orange juice, one tablespoon honey, one tablespoon lemon juice and one half cup water. Pour over crushed ice in four glasses and garnish with cherries or rose petals.

Watermelon Cocktail.

Cut watermelon in small cubes. Pour over it weakened grape juice with lemon and orange juice added. Serve cold.

Watermelon-Muskmelon Cocktail

Take equal parts of cubed watermelon and muskmelon. Salt to taste and serve cold in cocktail glasses.

Ginger Ale and Grape Juice.

Use half and half of ginger ale and grape juice. Put in slices of orange and lemon and add ice. Sweeten to taste.

Mulled Grape Juice.

Mix one quart of grape juice, one pint of water and one cup of sugar. Add three sticks of cinnamon and a dozen cloves in a bag. Heat for ten minutes, keeping below boiling point. Then add the juice from two lemons and the rind of one of them. Let boil up quickly and then remove from the fire. Serve in cups like tea, with sandwiches or small cakes. This will serve twelve persons.

Cherry Beverage.

To one quart of cherry juice add one cup of sugar and one cup of water. Boil ten minutes, add one teaspoon of lemon juice and one tablespoon of grated lemon rind. Cool, strain and serve in tall glasses with cracked ice and cherries in each glass.

Tolland Cup.

For each person to be served, take three tablespoons of maple syrup and three quarters cupful of coffee of medium strength. Let stand until very cold. Serve in tall, slender glasses, garnish with whipped cream sweetened with maple sugar and sprinkled with scraped maple sugar.

Fruit Juice.

Mix the juice from one lemon, one and one-half oranges and one and one-half cups of grape juice, two and one-half cups of water and one-fourth cup sugar. Add chipped ice and serve.

Chocolate Malted Milk.

Mix together two tablespoons of cocoa (heaping,) one tablespoon of sugar, two tablespoons of malted milk and add enough milk to mix to a smooth consistency. Then add one cup of milk and shake until well mixed. Add one cup of whipped cream and serve ice cold, together with small shakers of cinnamon and nutmeg. The whipped cream may be omitted and one half pint of chocolate ice cream substituted.

Iced Cocoa Shake.

Shake one heaping teaspoon of cocoa and one teaspoon of cream together. Add one cup of milk with sweetening to taste. Or mix cocoa with one tablespoon of boiling water, and add milk and beaten or unbeaten cream. Serve ice cold.



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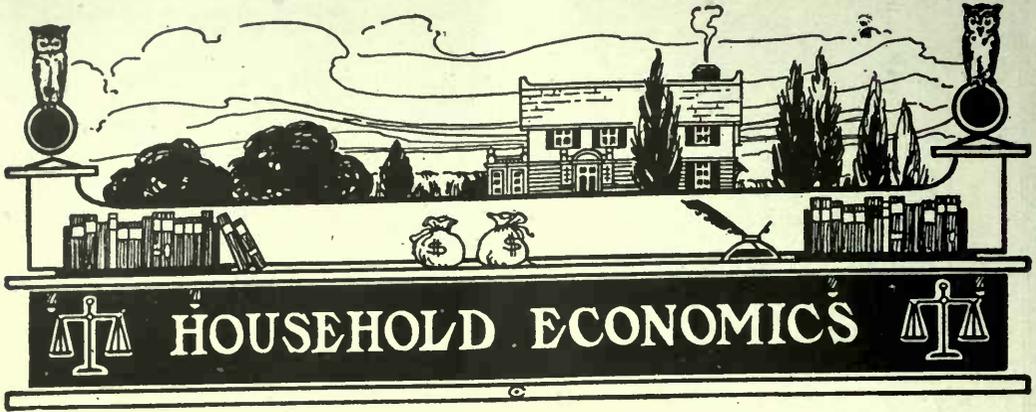
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Living in Hot Weather



NO one would think of stoking the furnace on a warm day just the same as during a long stretch of cold weather. Yet what does a man do to keep the delicate mechanism of his body in proper condition during the warm season? He wears thinner clothes—sometimes; but he stokes his body-furnace just the same all through the year. The esquimo eats oils and fats,—heat producing food. The dweller in the tropics lives on the fruits and cooling foods which his climate supplies. The man with the pedigreed dog or the woman with a Persian cat studies the food which that animal should have under varying conditions;—But Man eats his three meals a day, meats and heat-producing foods in preponderance, all the year round. Most people eat too much all the time. What the body does not need for building and repairing tissue must be taken care of, and this excess is burned as fuel and therefore creates more heat.

“In the first place elimination of moisture is much more constant and noticeable in summer than in winter”; says C. Houston Goudiss. That is why thirst is so prevalent during hot weather. And when we come to a consideration of thirst, we approach one of the main causes for summer discomfort.

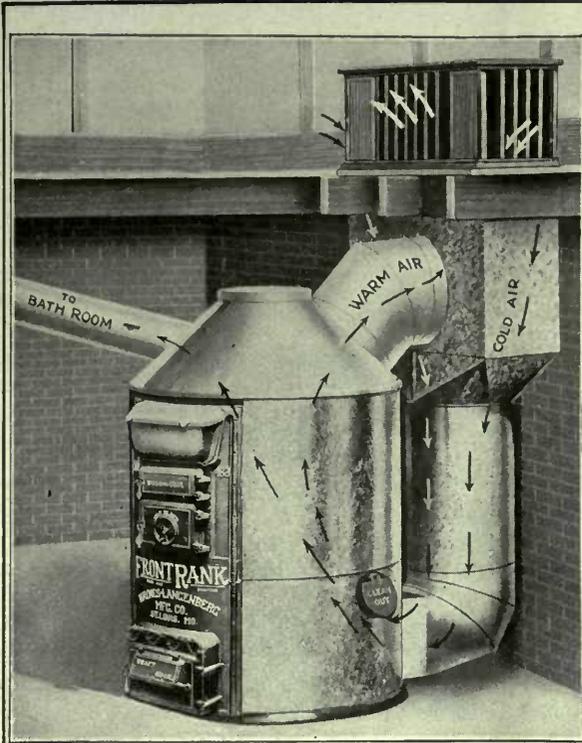
“With the thermometer in the 90’s and little or no air stirring, with the mind intent upon the wilting effect of the humid

atmosphere and the body wearied by its attempt to overcome the fatigue incident to such conditions, nothing seems more tempting than an iced drink. Before you lift the frosted glass to your lips—and this applies to any liquid from water to ice-cream soda—let me ask if you ever noticed a pan of potatoes or prunes or any other foodstuff boiling low and, to prevent burning, poured in some cold water?

“If so, you saw how quickly the boiling ceased; and it was some moments before the bubbles came back.

“Now the food in your stomach does not boil or bubble, but it is constantly kept in motion so the digestive juices may become thoroughly mixt with it, and and this preparation for the real process of digestion and assimilation in the intestine carried on at an even temperature—between 98° and 99° Fahr. Save for the degree of heat, the comparison with the pan of boiling food is not inapt. As you swallow mouthful after mouthful of the ice-cold liquid, you do to your stomach exactly what the cold water does to the boiling liquid in the pan—you chill its action and halt its function.

“It is necessary to drink more in summer than in winter, but no iced liquid ever should be allowed to enter the stomach, and all cool drinks should be slowly sipped. Otherwise the stomach must draw on the rest of the body for re-



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Lowe Brothers


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nish is hard—go ahead
and have the party

Oh I know, Peggy—but the Van's used the wrong kind of Varnish just to save a dollar or so. This Varnish was made for floors. It's Lowe Brothers' Durable Floor Varnish.

I took the precaution to send for their booklet, "Your Floors—Their Varnishing." It is not because of doing it my way; but by following theirs; that accounts for the floor being all ready for your party.

It wasn't clever of me at all, to do it that way. It was just plain everyday common sense. Which is the kind of thing more people ought to use more of, when it comes to buying paint or varnish.

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serve power to raise the temperature of the chilly mass to that of the blood.

"The way you feel in summer is dependent first upon the way you eat. If you are going to insist upon food which will add to your body satisfaction or overtax your body machinery you will suffer. But if you will keep your mind calm and your head out of the sun, eat little meat and avoid a surplus of sweet, fizzy drinks, get sufficient sleep and waste no time talking, thinking, or reading about the heat, you will have little cause for complaint."

In Polishing Silver.

Keep a small sponge handy to apply polish to silverware; it will prevent scratching. If you are without silver polish try a little baking powder or soda instead.

Soap Substitute.

If you are out of soap put a little salt in the water when washing dishes. You will be pleased with the result.

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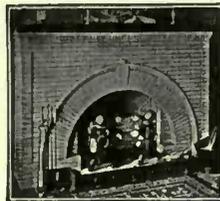
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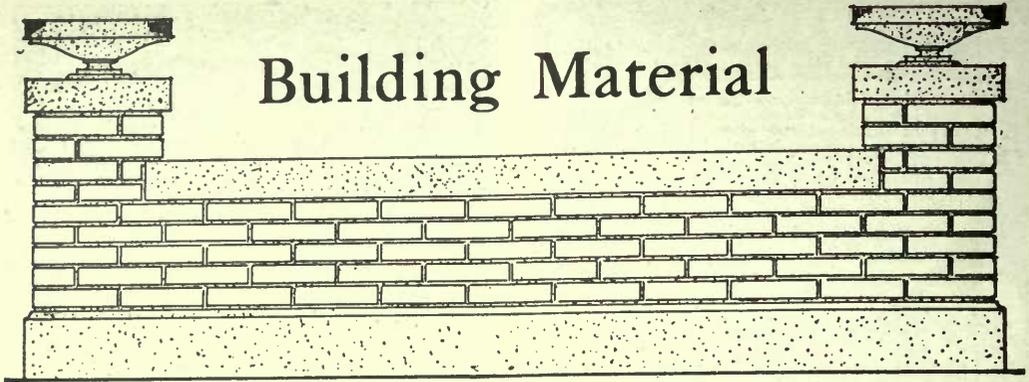
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Building Material

The Need for Standardization in Building Materials

SECRETARY of Commerce Hoover, in an address before the American Institute of Architects at Washington last May, has in his usual trenchant way called to attention some of the points of special difficulty in the Building Industry; points where there is particular need for constructive improvement, both in system and in method. In such matters the Building Industry has lagged far behind other lines of business which were more closely concentrated or more definitely centered.

Mr. Hoover said:

"I am informed that from 10 to 20 per cent of the cost of building lies in the lack of standards in a broad sense. We have, for instance, 269 odd building codes to which a large portion of the building of the country must conform. They vary flagrantly in floor loads, wall thickness, stress requirements, character of the material to be employed; they hold back progress in methods of construction; they make impossible the standardization and simplification of certain materials which could be effected without affecting the attractiveness of design, of style, the arrangement of the interiors, or the usefulness of the buildings.

"We need a standardization and a simplification in many of the materials required. The dimensions of articles of constant use could be greatly simplified, as to many construction materials,

plumbing, hardware, etc., with great savings both in manufacture, distribution, and installation, and there need be no sacrifice of styles."

Fire Protection for Wood Construction

A test which is of more than usual interest to the home builder is reported from the Underwriters' Laboratories, on the occasion of the Third Annual Lumber Congress in Chicago last spring. The test was performed so that the visitors might have the opportunity of seeing the method by which the effect of fire on standard types of construction is determined by the underwriters.

Two tests were made on an ordinary wooden joisted floor; 2 by 10 inch joists, spaced 16 inches on centers, covered in the usual way with inch thick rough, and finished flooring, with deadening felt between, and loaded with a dead load of 50 pounds per square foot of floor area. The joists were protected on the under side by a ceiling of metal lath with Portland cement plaster. The object of the first test was to determine the protecting capacity of such ceiling during fire, and to establish a time rating, through the National Board of Fire Underwriters, for such a construction when exposed to fire.

Under each of the panels so prepared for the test was built a furnace about 12 by 16 feet in cross section area; fitted with gas burners and temperature regu-

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lating and measuring devices in such a way that a very intense fire could be maintained in all parts of the furnace, so as to correspond to conditions where the floor in question might be exposed to fire from under side;—as for instance the main floor of a home over the basement where the furnace is over-heated, or fire has started.

The first test exceeded the test time of one hour and fifteen minutes required in the standard specification for a one hour rating, as prescribed by the National Fire Protection Association.

The second test had for its object the damaging effect of ordinary hose stream

when applied to a ceiling immediately after the fire has been extinguished and while the ceiling is still hot.

Both tests were passed successfully. They also called attention to the value of the practical work along construction lines which is being followed constantly by the technical departments of the National Lumber Manufacturers Association.

Five Points of Good Stucco

To give the best results stucco must be treated properly. Here are 5 points which should be given careful consideration. Special attention should be given to the last paragraph, with reference to wrapping the brick work of chimneys with metal lath before plastering with stucco. While some kinds of brick will hold stucco if thoroughly keyed to the brick work, an old builder says that difficulty is often encountered by the stucco separating from the brick work of a chimney in the course of a few years.

(1) Stucco should not be run down to the ground without a solid impervious base course.

(2) The proper overhang and drip should be provided for all window sills and other horizontal woodwork, and some stop should be provided at the ends to avoid the concentration of water over the end of the sill.

(3) The design should be chosen to permit of a generous overhang of eaves and cornices.

(4) There should be no horizontal surfaces of stucco on which water can collect. Liberal and discriminating use of flashings should be made wherever water might get behind stucco—such as roof and wall intersections, under joints of masonry trim etc.

(5) Chimneys should be covered with impervious caps to avoid unprotected stucco at top of chimney. Chimneys should be wrapped with metal lath before stuccoing.

Housing and Construction

To make "Construction and Housing" a division of the Department of Commerce is before Congress in a bill presented by Senator Calder. The function of the Division would be to collect information; to show approved methods in building construction; and also to advise concerning building codes, standardization, uses of building materials, et cetera.

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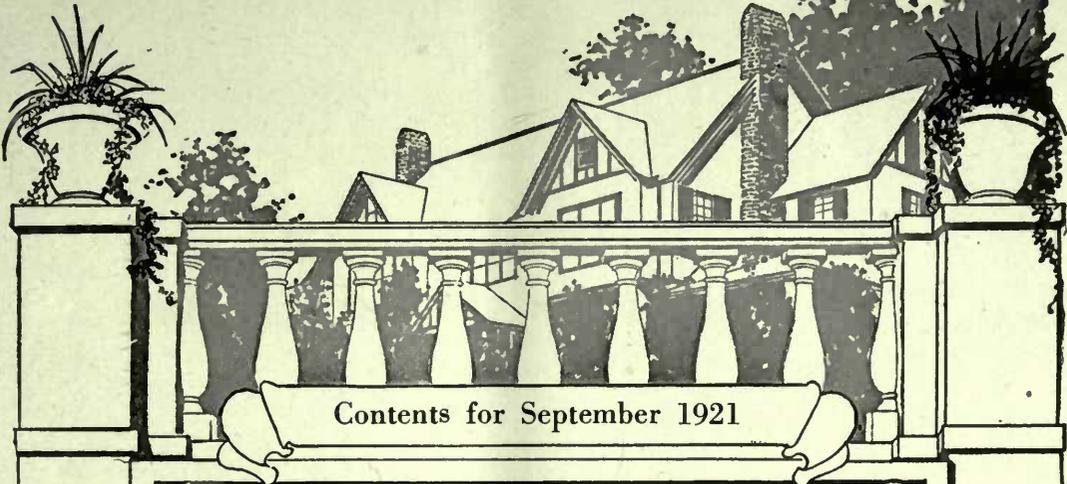
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KEITH'S MAGAZINE

ON HOME BUILDING



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Abberville. — Maison de François I^{er} ND Phot

Charming Suggestions in Timber Work from an Ancient French Mansion at Abberville

KEITH'S MAGAZINE

VOL. XLVI

SEPTEMBER 1921

No. 3

What Can Be Done With Concrete Blocks

D. R. Collins



It is not in the big centers alone that opportunities exist,—business or other. Some building contractors, on the contrary are quite partial to the so-called small town. Back in 1905 the concrete block began to win favor in a certain small town.

That was the period of the "rock-face" finish, and some people really seemed to believe that a house built of concrete blocks could deceive the neighborhood into accepting it as a house built of cut stone. But that time is long past. Now no one really expects to deceive any one in the matter of building materials. Thinking people realize that an imitation is never in good taste; that a simpler thing which is genuine will give more lasting pleasure, than any thing which time will show up as representing itself to be something which it is not. That which gives lasting pleasure is generally in good taste. A certain modern builder found that sometimes the concrete block can even be made in the back yard, or at least in the vicinity, cutting out the delay and expense of

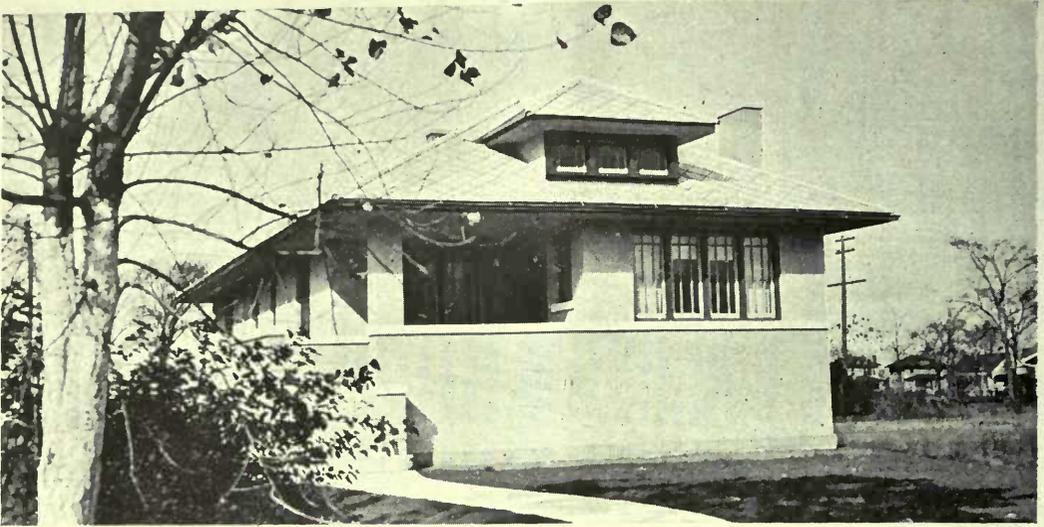


Very satisfactory with a stucco finish

transportation. Also that it can be given any kind of stucco finish and makes a very satisfactory home, either in the small town or in the city.

With the growing demand for permanent construction, not only for the fire resisting qualities, but for the smaller requirements in the way of upkeep which pile up from year to year this modern builder has, more lately, adopted concrete block as the building material for several score of four, five, six and seven room bungalows which he has erected in Chicago suburbs.

Ever since he started to build houses this modern builder has been an exponent of the "own your home" movement and makes a point of building homes suited to the need of the average work-

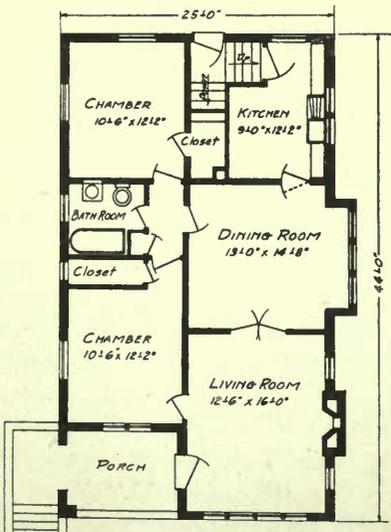


Built after the plan with the open porch.

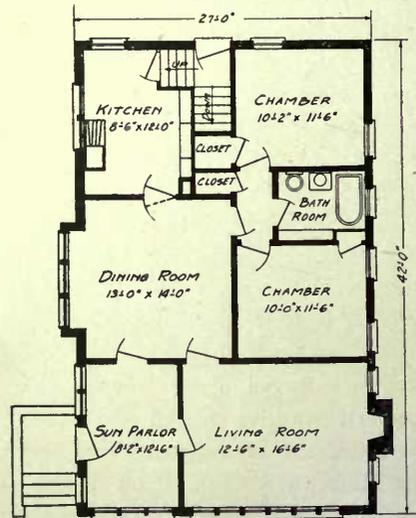
man and his family. "Flat buildings are not homes in my estimation," says Mr. Builder, "they are merely a place to live. When a man has a roof over his head that he can call his own, and a lawn and garden he becomes not only more independent, but also more influential in his community, a more forceful business man and a better citizen. The turbulent labor conditions existing in many industrial centers today can be traced largely to a lack of the American home influence, and the family life which is possible only in

the individual home, and which the crowding of tenements and flat buildings has been doing so much to undermine.

There is something about the use of local building materials which brings the prospective home a little nearer to the owner, through taking away some of the mystery in the processes. In so far as the owner can buy the materials from the man who manufactures them, he should be able to get them in the most advantageous way to every one concerned, as there is no unnecessary handling



FLOOR PLAN



FLOOR PLAN

of the product, and no commissions to, in this case, unnecessary middle men. The whole transaction is put on the simplest basis.

Several houses from this Chicago development are here shown, and the plans for two of the six room houses are given. These are built of concrete blocks, stuccoed on the outside, and lathed and plastered on the inside.

Unless the home builder so desires, no two of this builders' houses are just alike. Each one is usually strikingly individual and every effort is put forth to make them simple and attractive in design.



The stucco is carried down to the concrete base course

Eight by ten by sixteen inch concrete block are used for the basement wall up to the floor joists. From this point the usual eight by eight by sixteen inch block are used. All block are of the smooth faced stucco type and are manufactured in a Riverside plant. The same plant also makes the concrete sills, lintels and trim which are used in the houses.

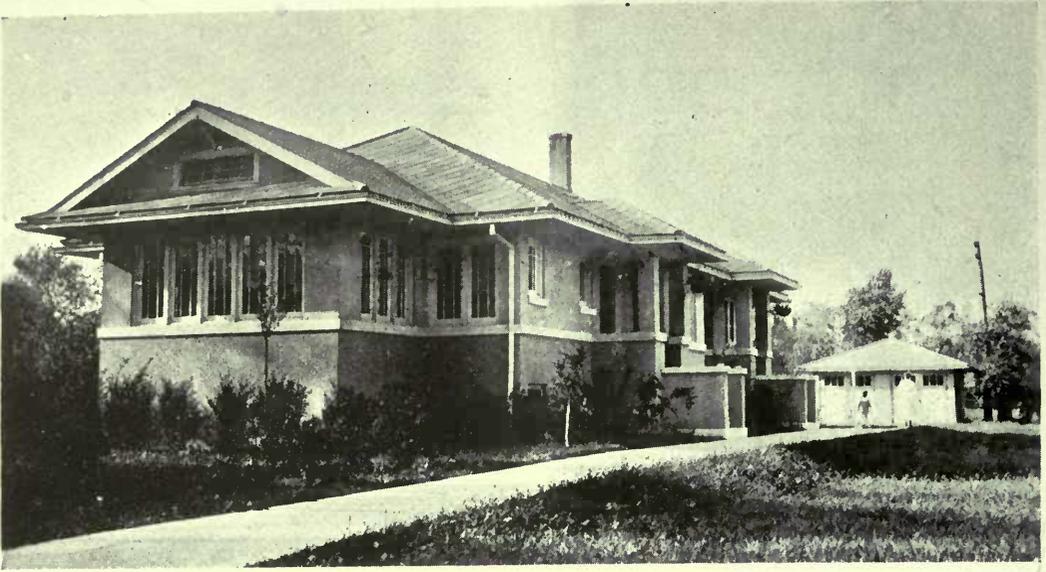
The exterior finish of no two of the Riverside houses is exactly alike due to the discriminating use made of Portland cement stucco. The finish coat is given

any surface desired; sand floated, rough cast or dry dash finishes; and crushed granite and micasper are often used in securing the various effects. On many of the houses a monolithic belt course is placed and a different stucco finish applied above the course than that given below.

Three coats of stucco are applied to these bungalows. Before applying the first coat, however, the wall is well dampened to secure a thorough bond between it and the stucco. This coat is then roughened, allowed to stand a day, and the second coat applied. The second

coat, likewise roughened, is allowed to set for one week before the third or finish coat is put on. The first and second coats are mixed in the proportion of one sack of Portland cement to three cubic feet of sand to one-tenth of a cubic foot of hydrated lime. For his third coat the builder uses a ready-mixed portland cement stucco, which he applies one-fourth inch thick. The first and second coats are each approximately three-eighths of an inch thick.

Before plaster is applied the interior



A two family bungalow

walls are furred and lathed throughout. This practice eliminated any possibility of moisture condensing on the inner walls and also makes it easier to keep the houses at an even temperature all the year, both through the warm and the cold season.

Chimneys should be wrapped with metal lath before stuccoing, and should be covered with a cap impervious to moisture in order to protect the stucco at the top of the chimney. There should be no horizontal surface of stucco left unprotected on which water can collect.

Furnished Flats

Beatrice W. Hutton



IF YOU have had the misfortune to have lived in a furnished flat for a season, you are quite well aware how little one can do in the way of interior decoration. One can hardly do over the dining room with a coat of green paint, nor can one dye the carpet; but by keeping the landlady at a safe distance, there are still some methods of camouflage that may be used.

Finding a five room flat after a long, weary search, I was only too grateful for its utilitarian advantages to be deeply concerned over the decorations, and not until I had actually moved in, did I dare

look over the furnishings, and wonder what on earth could be done to make this temporary home livable.

My living room seemed hopeless. Lacking the usual copies of "Literary Digest" and "Post," it otherwise resembled a dentist's waiting room. Framed photographs and chromos and even diplomas encrusted the walls. A mission table stood in the center of the room, beneath a dangling lighting fixture. Fancy lace curtains hung at the windows, and a meaningless pair of gauzy portiers swayed at the opening between living and dining rooms. The chairs consisted of two

mission leatherettes and one golden-oak morris chair, upholstered in green and red figured plush. A shining brass jardiniere stood on a pedestal in one window, and a plaster child simpered unpleasantly in the other. The rug was blue and tan, fortunately faded and peaceful enough with the bluish green walls. A small mahogany stool and bench were really about the only inoffensive things in the room.

The dining room shone with golden oak, fearful pieces intricately carved by machine. The suite included a fat legged table, six chairs with unhappy backs and a heavily mirrored side board, groaning with cut glass and bric-a-brac. A group of three windows was curtained in a heavy ecru scrim, which looked fairly well with the brown walls. The walls were nearly covered with pictures. A long walnut mirror hung on one wall, quite unrelated to anything in the room. The rug was violently hued.

My first step was to strip both rooms of all pictures, and leave the walls bare, with the exception of the mirror, which I moved over the side board, after I had removed the attached golden oak horror. By taking out the four screws the upper part slipped off easily. I removed the cut glass, and with a cover of blue, bound in tan, (a material of cotton which I used in both living and dining rooms), a pair of my own brass candle sticks, and a yellow bowl found among the hired dishes, this piece was decidedly improved. I banished two of the dining room chairs to the store room, and made slip covers of the blue material bound in tan for the remaining chairs, also one pair of curtains of this material with plain valance to cover the group of three windows, keeping the scrim curtains as they were. The multi colored rug went to the store room, and a blue one replaced it, being dragged in from one of the bed rooms. The dining room table was badly marked and so

ugly anyway, that I kept it slip covered like the chairs. In an old book, picked up at a second-hand shop, I found some eight or ten charming old flower engravings in colors. These provided me with pictures for both rooms. Framed in antique gold these made 'charming little groups and were inexpensive and cheerful. They would, of course, always prove decorative where ever placed.

In the living room, I backed the mission table against one wall near the window, and used it as a table desk, placing my books against the wall and covering it with a tan blotter. The brass jar was used as a scrap basket beneath the desk. The pedestal and child banished to the store room. The morris chair cushions slip covered like the dining room chairs, and this pushed over by the side of the desk became subdued and useful, with the small bench beside it, to hold magazines and tobacco. The other chairs were left as they were. I took down the lace curtains and replaced them with sash curtains of crisp yellow tarlton. Enough of this material was bought for \$1.60 to make two pair of curtains and lamp shades for covering the lighting fixtures in both rooms.

As both bed rooms had brass beds and bird's-eye maple furniture, the only changes possible were in the curtains and rugs. One room had two small rugs, and I had to divide these, as I had taken the big rug for the dining room. I took down the lace curtains and made blue and white dotted swiss into curtains and bed covers for both rooms. The walls were left quite bare; they were papered in cream colored stripes, and were not out of harmony with the little rag rugs.

Well, my rooms were hardly decorative schemes, but at least I had done about all I could lawfully, with anothers' furnishings, and in purchasing necessary materials, had kept in mind the fact of their probable usefulness in the home I would some day call my own.

Glass Doors

Charles Alma Byers

GLASS doors unquestionably add charm to the home; and, for this and other more tangible reasons, are well deserving of the pronounced popularity they have attained in modern home building. Also they offer a much broader subject for thoughtful study than is realized.

Glass doors, first of all help very materially toward making the interior of the home bright, light and cheery. This is true whether they open to the outdoors or are used as inside connections. In the former position, they supplement the windows in admitting natural light, and natural light always contributes cheerfulness; and introduced in the latter way, they not only help, with admirable effect, in diffusing or distributing light through the rooms during the day, but at night permit the rays of artificial light to pass to various parts of the house with even more charming results. Used inside, they also give delightful interior vistas.

Then, too, glass doors, from the interior point of view, afford interesting possibilities in the decorative sense. In no better way can touches of color, which lend desirable contrast, or otherwise properly tone a room's color scheme, be achieved in a more effective manner



The glass doors, two of which are stationary nearly fill one end of this breakfast room

than by the draperies which doors of this kind, as well as full-length windows, especially invite. At the same time, by means of such drapes, and by the further use of the curtains or blinds, or both, the admission of light can be charmingly regulated to meet the desire of the occasion or the time of day.

In respect to interior use, there are a number of places for which glass doors seem particularly appropriate and effective. Such doors, in pairs, either hinged or sliding, may, for example, be very charming used to close off the living room or dining room, or both, from the entrance hall; they may be introduced, if the two rooms immediately adjoin, between the living room and dining room; they may be made to intervene between the living room and a possible den or music room or library, or they may be

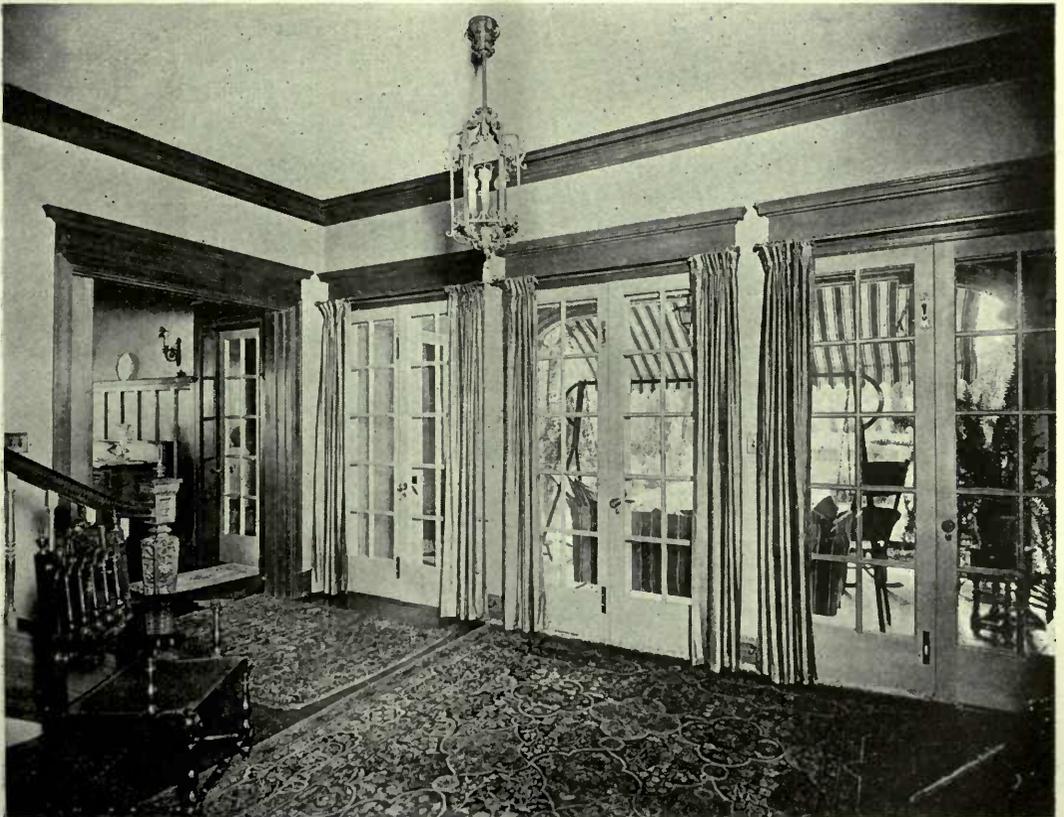
used, perhaps, between the living room and a sun room, or the dining room and breakfast room. In fact, possible locations for inside glass doors are practically unlimited, and by using them in pairs they help to disclose beautiful views through the interior and enable, on desired occasions, the throwing of two or more rooms together with the very practical and spacious-giving results.

In the accompanying illustrations are shown instances where glass doors are used with exceptionally charming effectiveness.

The first illustration is of a particularly attractive breakfast room. Off one end is a small latticed-in tea porch, and between it and this porch intervenes, as will be observed, a single glass door with a full-length window, or stationary door, at either side. The view from the room,

through the little porch and into the garden beyond, is very interesting indeed. Moreover, the door and window combination helps to endow the room with brightness and cheerfulness. The room, however, is deserving of study even aside from this feature, for in furniture, woodwork and wall treatment and in every detail it is exceptionally pretty.

The next view is of a spacious entrance or reception hall, which incidentally, following the common custom, contains the staircase. Here three separate pairs of glass doors comprise the entrance, just outside of which is a roomy and invitingly furnished porch. In winter this porch gives tempered protection to the glazed wall area, and the heavy side drapes, with which the doors are provided, may be drawn together to still further aid in keeping out the cold. Moreover, it is



Three sets of glass doors allow the hall to be thrown open to the porch

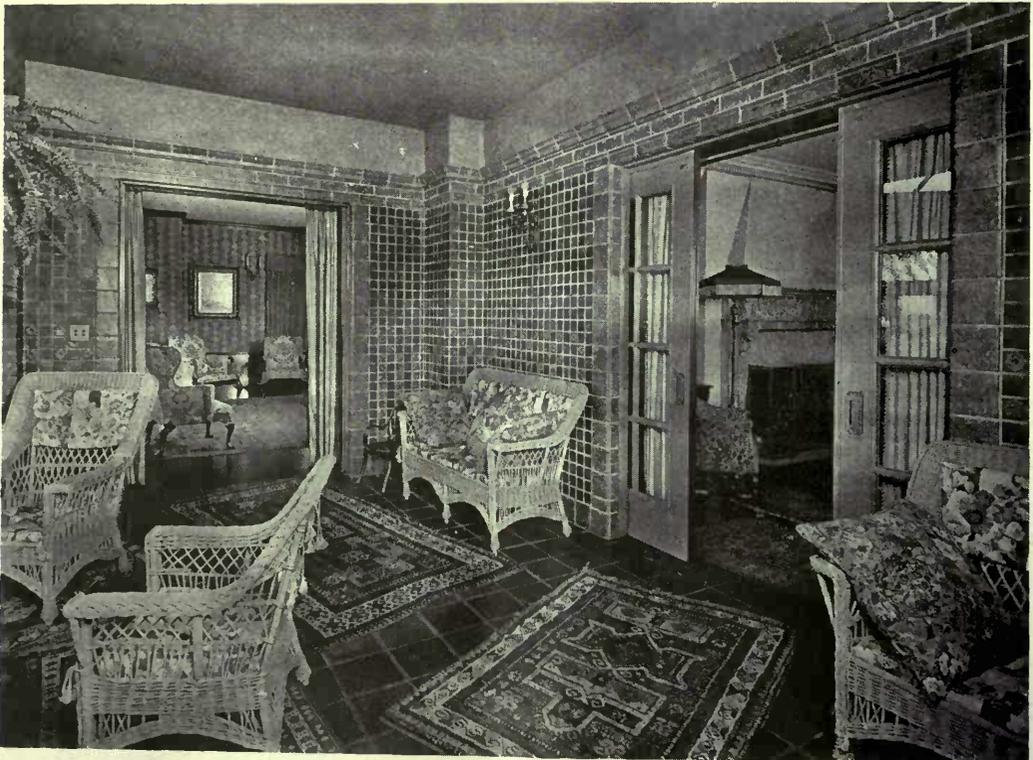
not, of course, so necessary that an entrance hall be maintained at a living-room temperature. But the especially charming thing to be noted here is the fact that by throwing open the three sets of doors, which constitute practically the whole of the outside wall, the hall and the porch in summer, are converted into virtually one large open-air retreat, in addition to which the whole house interior is given a freer circulation of cooling air.

The third illustration is of a rather spacious conservatory, which not only is floored with tile but has its walls finished with tile, of the hand-made, dull-toned kind. In this instance the glass doors introduced are of the sliding type and intervene between this conservatory and the drawing room. It would be difficult indeed to use here doors of any other kind or arrangement with so satisfactory results.

The other photograph illustrates a

charming sun room. Here are to be observed glass doors, in pairs, not only connecting the room with the living room but also constituting a very material portion of the outside walls. In the end, for instance, is one pair of such doors, and on the side is still another, while full-length windows virtually constitute the remainder of the two outside walls. And note particularly the side drapes used at them—which, be it known, by being hung on rods, may be brought to use to regulate the admission of light to any degree desirable. The material is cotton tapestry cloth figured in blue and buff colors.

It may be given as a simple truism that the more study the prospective builder gives to the multiplicity of details that enter into house designing the better able he will be to build or have built, a house of lasting satisfaction. Glass doors are, deserving of his consideration.



Sliding glass doors between conservatory and drawing room



A sun room curtained in gay figured material

The charm-lending qualities of glass are not, however, confined to the interior of the house. Such doors, used with due discrimination, often materially enhance the appearance of the exterior of the house also. Their use on the exterior tends to dominate that part of the house and for that reason should be used advisedly in order to be in the right relation to the rest of the house. If the house is of some architectural types it will not permit of large glazed openings, while other types will benefit largely by such treatment.

A word of warning may be timely here. It should be remembered that the greater the glazed area of the walls, the more heat will be required to warm the interior in winter. Hence, in cold climates, this

matter should be taken into consideration. Doors and windows should be closely fitted, and where there is a large expanse of glass, may be double glazed; the air space between, giving insulation.

Doubtless it would be advisable that such doors, used in latitudes of severe weather, be so located as to have a certain amount of protection; that they be placed, for instance, within the protection of porches, loggia recesses, or similar features. However, they invariably help to produce especially delightful effects when used to give access to open paved terraces. Climate permitting; or if they can be so introduced in conjunction with some room that is quite restricted to summer use, very charming effects may be obtained.

Porch Flowers

J. E. T.

A quaint old custom has been revived and readapted in the flowers grown for their decorative quality on the open porch and which are shown in the photograph.

Ferns and vines are very commonly used on the enclosed or the open porch, and are charming in the wicker and other fern boxes designed especially for use under wide window openings. Blossoming plants used in the same way or when the plants are tall, set on the floor,

so that the blossoms mass at the height of the opening, is an equally charming innovation, and one which makes an especial appeal to the flower lover:—to those who have not felt quite satisfied when the windows were filled with—just green things, and who crave the color and life of the blossoming plants.

Chimney campanula is the name of the great stalk of bell shaped flowers,—so called from the old custom of growing the little plants in pots and keeping them in fireplaces unused during the summer time. The campanula is the family to which the hair bells and Canterbury bells belong. The chimney campanula or "pyramidalis" as it is known specifically is a perennial and is used as an out door plant. It grows about four, or even six



An old fashioned floor for the porch

feet tall. The flowers, like those of the other bell-flowers, grow in spikes which are covered with lovely bell shaped flowers, blue in color, excellent for late blooming. The blossoming time is August and September.

The seeds should be started indoors in February, and if to be grown out of doors, should be transplanted into the open garden in May, allowing from fifteen inches to two feet of space between the plants, according to location and requirements. While these make excellent border plants, yet the chimney campanula is not quite so hardy as some of the other perennial campanulas and is still used largely as a greenhouse or potted plant, just as in the days when it was customary to pot the little plants for bloom-

ing in the unused fireplace. The young plant needs stalking in the pot, as the sprays of blossoms are very heavy for the slender stems. The porch is a better place for this campanula than the fireplace as, like all the family it likes the sun, and good, rich, well drained soil.

The porch which is shown in the photograph has been fitted for use as an informal conservatory, with living conditions for both plants and people. Steam pipes are carried around the porch on the outside wall, under the windows. The

potted plants are so tall in their growth that they stand on the floor, thus bringing the great stalks of blossoms at the window height and above the settee which stands under the opening.

The cut does not really do justice to the great spikes of blue blossoms, which sometimes, as may be seen, grow into sprays several feet long. Here is a potted plant which well repays the trouble of cultivating it, for those who love to work with growing plants and who delight in their color.

How Will You Plan Your Bungalow



HERE need be no monotony in the way a bungalow is planned either in the arrangement of the rooms, the number of bed rooms, with or without a dining room, with or without a sun porch. Here is a little home which has been built with a sun-

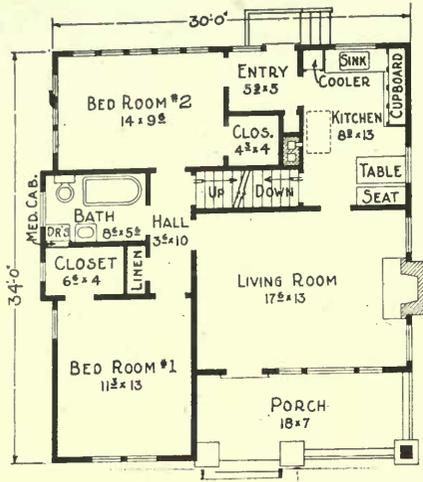
porch in the front and a screened porch at the rear, but which with slight variations may be shifted as to plan so as to be built with any desired grouping of rooms.

It is a very good plan, built as shown in the photograph, with its long, rather narrow living room, which is separated



A bungalow shingled to the sill course with brick piers on the porch

E. W. Stillwell, Architect



bath room can be reached. The linen closet and also the stairs to the attic open from this hall. The attic is high but is unfinished in this case.

The plan which is shown first is 4 feet shorter and 2 feet narrower, the rooms are all larger, and there is neither dining room nor sun porch. There is a table and a seat in the kitchen, and the larger living room is used as dining room also.

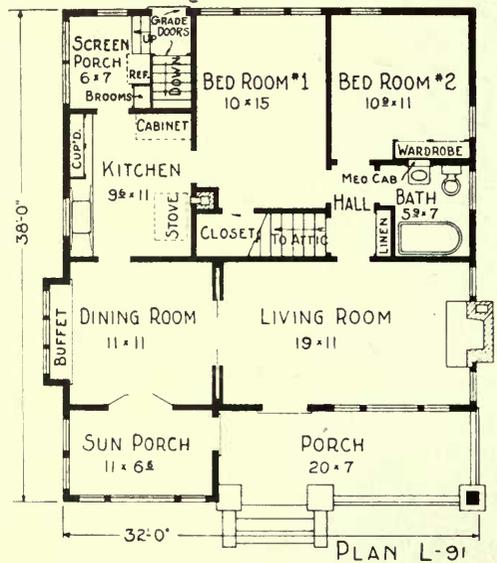
The bed rooms and bath room are connected by a hall, and the rear bed room has its two outside walls filled with windows. The closets are unusually large.

The other plan is 2 feet shorter yet, and

from the dining room by sliding doors. A pair of French doors shut off the sun porch from the dining room, while a group of such doors would make it merely an extension of that room, which could be shut off when desired. The use of glass doors has not been developed to such a degree as even to see the possibilities to which they may be put. The buffet is recessed, with windows over it.

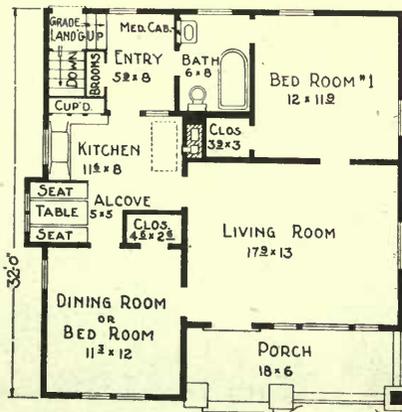
Beyond the dining room is the kitchen, with place for cabinet as well as sink and cupboards. The stove stands beside the chimney. There is a broom closet and place for a refrigerator on the rear screened porch, also stairs to basement.

Beyond the living room is a small hall through which the two bed rooms and



serves a little different set of conditions. The front room may be used either as a dining room or as a den or spare bed room. There is a Pullman alcove in the kitchen with table and seats. The bath room may be reached either from the rear bed room or from the entry. In this arrangement there are no attic stairs as the height is not sufficient for finished attic space.

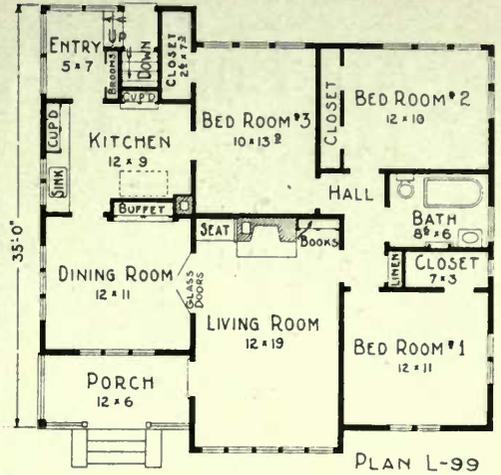
On the exterior the house is quite attractive. The walls are covered with dark stained shingles down to the course



of the window sills, with white painted siding below the window sills and belt course. The porch floor is cement and the roof shingled.

Quite unusual and attractive is the second bungalow shown in this group. The exterior is shingled and stained, with white painted casement sash, out swinging. On plan the living room is centrally placed, a group of casement sash filling the outside wall. The porch gives entrance to the living room, while the dining room windows look on the porch. Beyond the dining room is a well arranged kitchen. The basement stairs lead from the rear entry.

The living room projects beyond the rest of the house, opening directly to the porch. The wall of the room opposite the group of windows is filled by the fireplace together with the seat on one side, the book cases on the other. The French doors to the dining room are placed near the fireplace so the cheer of the blazing fire reached the dining room as well as the living room and makes the breakfast cosy when the morning is cool.



From the small hall on the other side of the living room open three bed rooms, a bath room, and a linen cupboard. The closets from each room are unusually large. One of these bed rooms opens to the kitchen. This is a very compactly planned six room house.

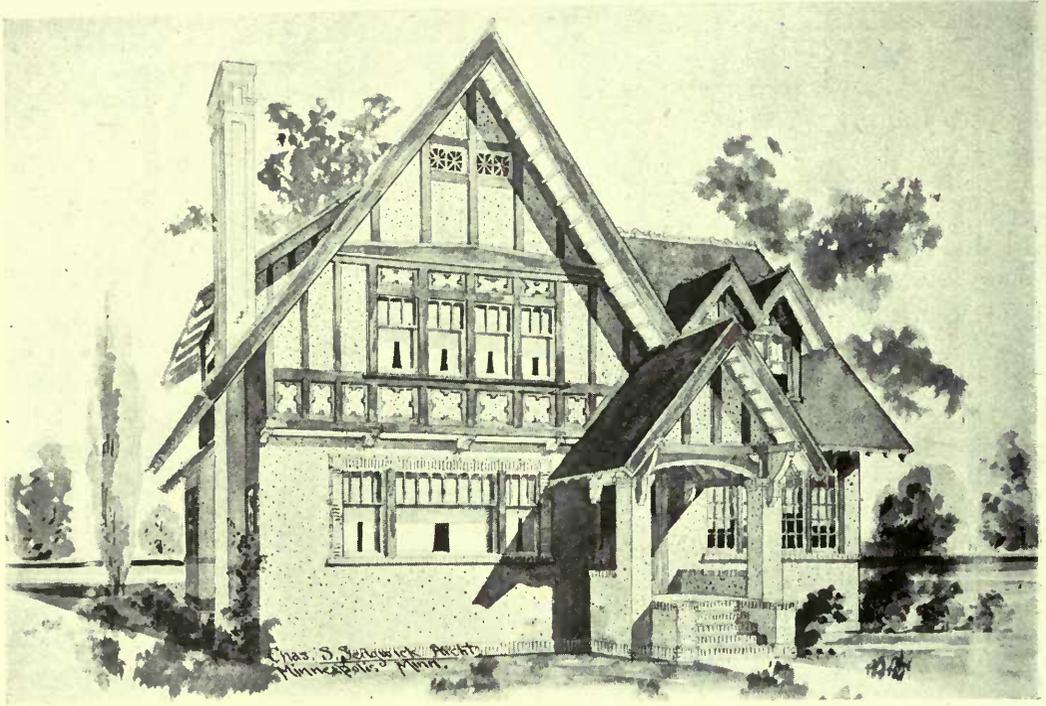
The bungalow is of the craftsman type, and the porch treatment is a little unusual, though it might be carried out in a more conventional way if desired.



A bungalow of the Craftsman type

E. W. Stillwell, Architect

An English Timbered Design



Stucco and timber work

Chas. S. Sedgwick: Architect

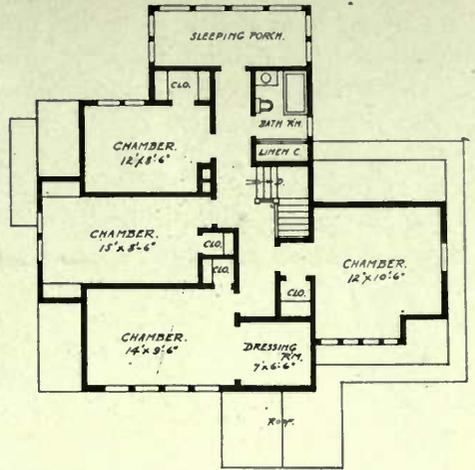
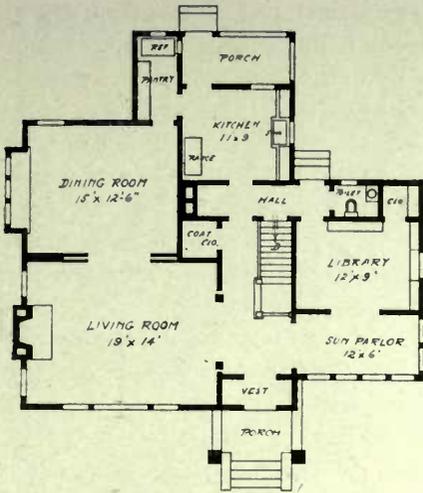
QUITE out of the usual course is the stucco and timber design with the steeply pitched roof. At the grade is an up-standing course of brick, protecting the stucco which comes against it. Brick is used with the cement in the porch work and for the sills of the first story windows. The second story of the gable overhangs as is often found in English half timbered work, and the gables and dormers are given this treatment.

The gable accents the main part of the house, with the entrance at one side through a porch, the hall being reached through a wide vestibule. A wide opening connects the hall and living room, while sliding doors separate the dining

room from the living room. The dining room and kitchen are connected through a long pantry. The refrigerator stands in one end of the pantry, being iced from the porch. Sink and cupboards fill one side of the kitchen.

Beyond the hall and under the smaller gable is placed the library and sun parlor. A good closet opens from the library, and a hall gives access to the library from the main hall and kitchen. A toilet opens from this smaller hall. A coat closet opens from the main hall opposite the stairs. The first story is finished in oak for the main rooms and birch for the others.

On the second floor are four chambers, sleeping porch and a bath room. A linen



cupboard opens from the bath room, filling one end of the room. These rooms are finished in enamel.

There is a full basement under the house with walls of concrete. The roof is covered with slate or tile.

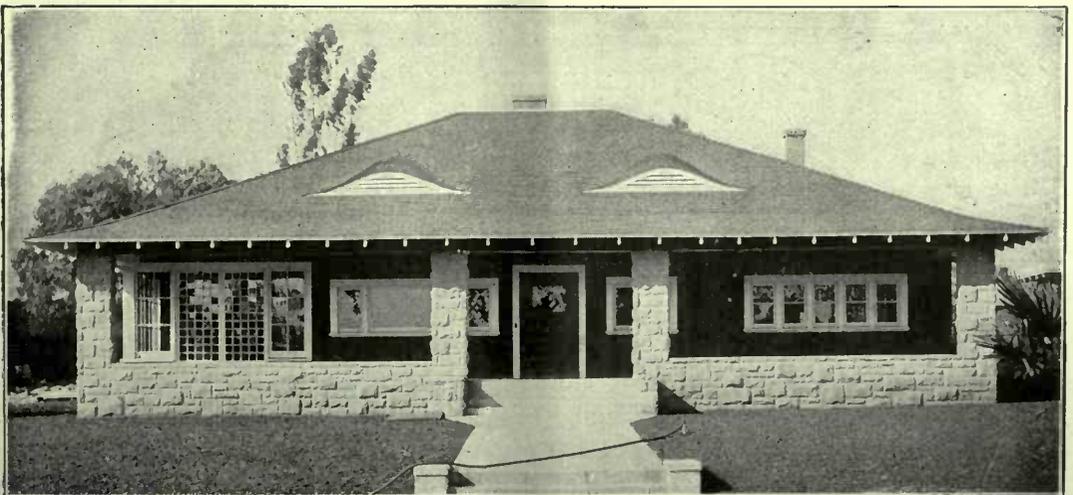
Unusually Attractive Homes



THE HOME which is here shown is built after a very popular design. It is both an attractive and a well planned home. All on one floor, it has the usual provision of the five room house, and in addition an open and a glazed porch.

The entrance is into the living room

from the porch. The dining room is beside the living room, while the sleeping rooms, bath rooms, and kitchen are at the rear of the house, with a hall connecting them with each other and with the living room. The rooms are all of good size and well arranged. The linen closet is in one end of the hall way. The glazed porch



A popular design

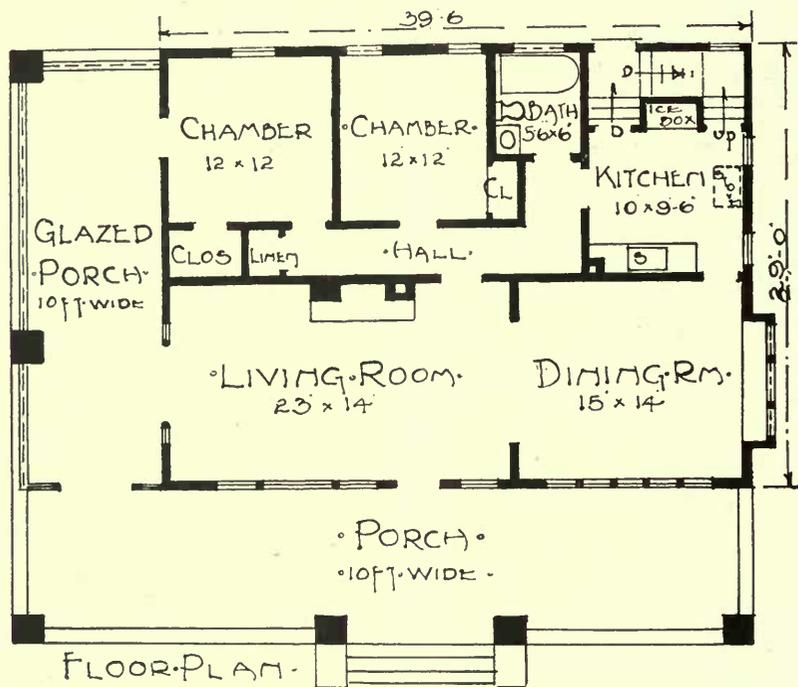
opens to one of the chambers and also to the living room. There is a brick faced fireplace in the living room.

The kitchen is well arranged and opens directly from the dining room. Stairs to the basement and to the roomy, well ventilated attic lead from the kitchen. There is a basement under a portion of the house, in which is located a furnace with fuel bins, laundry trays, vegetable cellar and necessary storage.

The chambers are finished in white enamel, the other rooms are finished in

The lawn is terraced up to within a step of the porch floor, so that a railing is not necessary, though the house is set well above grade so that there are good basement windows. The entrance is from the porch to a square central hall, from which the stairs lead on one side, with a coat closet beside it. Wide openings connect with the dining room on one side and the living room on the other.

The living room is an extremely attractive room with its fireplace on the outside wall and seats recessed on bays



Georgia pine, with Georgia pine floors throughout.

The second home shown is Colonial in type, excellently planned and very attractive in exterior treatment. The round pillars of the porch are much heavier than the usual Colonial treatment, as is necessitated by the over hanging roof of the porch treatment. The design of the house is not in any way stereotyped, and does not follow traditional treatment except where it adapts itself to the present day usage.

on either side. The dining room and service part of the house has been carefully studied and deserves special notice.

While the communication between the dining room and kitchen is very direct, yet there is ample shelf and cupboard space for serving and for dishes. The refrigerator is directly accessible, and yet is easily iced from the rear piazza. There is a closet both from the dining room and from the kitchen. The kitchen is long and comparatively narrow, giving excellent wall space. A laundry porch opens



A home where the colonial type has been freely adapted

from the kitchen and is very well arranged and equipped.

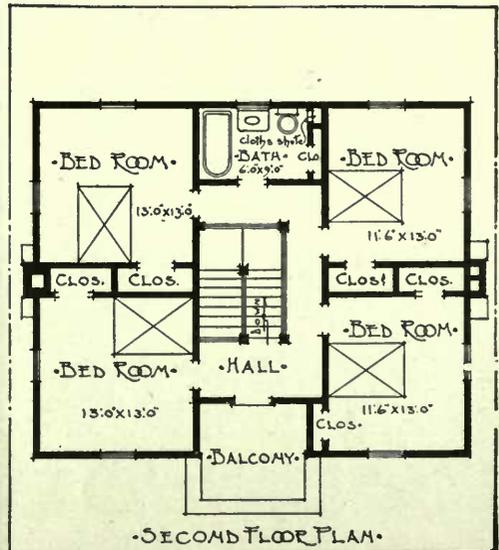
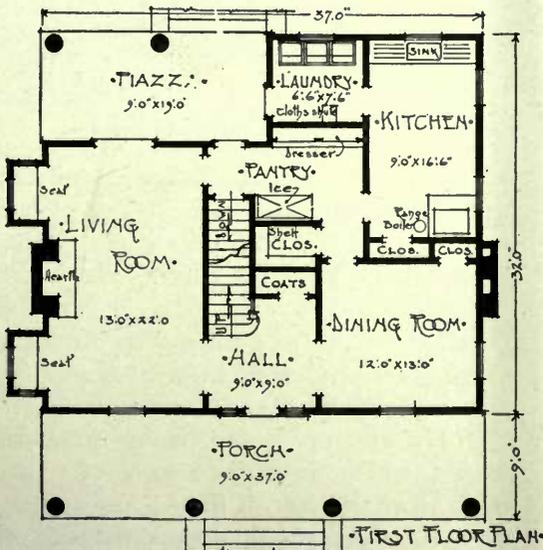
On the second floor are four chambers and a bath room, in which latter there is a closet for linen and towels, and beside it a clothes chute. The bed rooms are of good size and each is provided with a closet.

A balcony from the front hall is a very

attractive feature of the house, both from upper hall and from the outside.

There is a basement under the full size of the house, fully equipped with heating plant, fuel rooms, etc.

The outside of the house is painted white with green blinds and roof. There are flower boxes under each of the windows at the porch roof.



INSIDE THE HOUSE

Decoration and Furnishing

VIRGINIA ROBIE, EDITOR

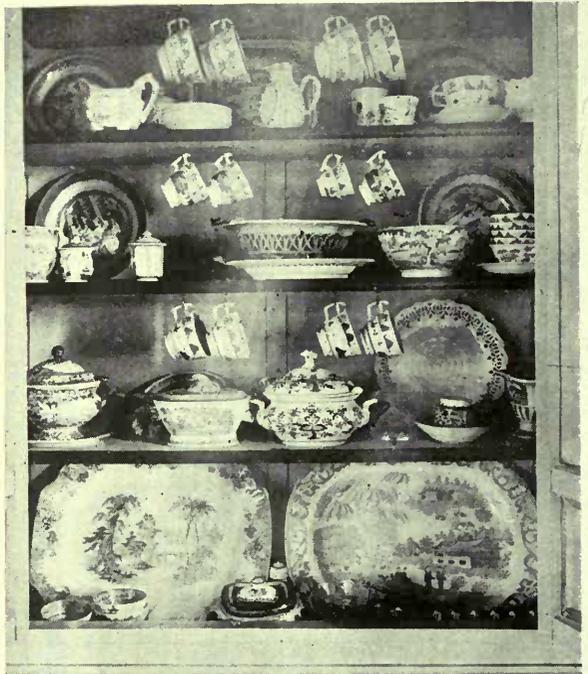
Distinction in Table China

FASHIONS in table appointment, but fine linen, clearments change from year to year, and appropriate china are never out of style.

Few house keepers can resist the attractive displays in the shops, even with the memory of well stocked shelves at home. There seems to be always a place for an additional half dozen plates, or doilies, or finger bowls, as the case may be.

In selecting table ware for every day use the most pronounced patterns should be avoided unless combined with more conservative pieces. A moderate use of the unconventional is recommended, for a continual display of colorless china is monotonous and tiresome.

Breakfast sets may depart from stereotype lines and be all the more welcome. Salad seems more palatable on a different style of plate from that used for the main course. In the same way desert takes on a refreshing quality when there is a dash of the unexpected about the china. Variations may easily be made with interesting pieces picked up from time to time. Glass plates and small glass comforts prove useful for serving ices, fruit, jellies, etc. The old method of buying seventy eight, one hun-



Cupboard showing old Canton, English Staffordshire, Salt glaze, etc.

dred and forty, or two hundred and ten articles of one type of china has to a large extent gone out of existence. Few houses have place to store the extra dozens of things used only on formal occasions. The modern way is to order extra glass and china from a caterer for large entertainments.

There are, of course, many standard makes which have their place for the main wear and tear of life. They appear, year after year, with little difference in

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decoration, but conforming to slight changes in sizes and outlines. Well known standbys are the Onion pattern, blue and white Copenhagen, and many printed wares of well known American and English patterns. Blue and white Canton is always attractive and, while expensive in the beginning, has remarkable lasting powers. Chinese potters have steadily copied earlier designs and new Canton might easily be mistaken for the old. The modern ware differs but little in color, glaze and weight but these variations are noted only when comparisons are made. Canton is pleasant to live with, looks well on the table, and has a pleasing decorative quality when placed in cupboards or grouped on shelves. In a room walled in yellow and furnished in mahogany both old and new Canton pieces are always in harmony. The English and American blue wares are deeper in tone, lighter in weight and usually, cheaper.

Japan has much to offer in the way of tea sets and special dishes particularly small plates of interesting designs. Most Japanese china is fragile and requires gentle handling. Still with reasonable care it will give pleasure for a long period.

My own china cupboard is a case in point. Sedji ware of pale green has always been a favorite in our household. This year I selected bread and butter plates to match breakfast plates and coffee cups and saucers purchased twelve years ago. The green is a trifle grayer in the new plates and there is an advance in price. Is

anything in the world quite what it was a dozen years ago? If I remember rightly the breakfast plates, which are fairly large, cost just what the little bread and butter plates do today.

This Sedji is very attractive. Coffee always seems to me to have a special flavor served in its large comfortable cups, just as tea has a particular "bouquet" when drunk from old pink lustre. Sedji plates make the simplest kind of salad very interesting to the eye, while almost any flower the garden yields blends delightfully with the cool green. Other pieces working in well at luncheons and informal suppers are bowls and plates of Quimper, the gay French peasant ware, plates and pitchers of Italian majolica, and a half dozen dishes of heavy china, such as rice and chop suey are served in at Chinese restaurants.



Dresser of Danersk make, — an interesting substitute for the conventional sideboard

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These are all attractive in color and apparently indestructible.

Quimper has been hard to find since 1914 as the pottery districts of France were seriously affected by the war. There is an imitation of Quimper on the market but it lacks the charm and snap of the genuine.



Wedgwood dinner set

American pottery fits well into many dining rooms, particularly in houses of bungalow and craft lines. Paul Revere ware is highly appropriate, and so interesting in color as to add greatly to the pleasures of the table. The development of this pottery is quite a story. A small club of girls under the direction of Mrs. Storrow of Boston, made pottery Saturday evenings in the Italian district of the old North side of the city, not far from the historic belfry where Paul Revere hung the lantern. For a long period all pieces were marked, and possibly may be still "S. E. G. C.," meaning Saturday Evening Girl's Club." Now salesrooms all over the country exhibit Paul Revere ware which in its fine solid tones of yellow, blue, green, tan, etc., combines with many color schemes.

My own preference has always been for yellow, plain or decorated with borders although the other colors are equally charming. It is possible to buy breakfast and luncheon sets of linen to use with Paul Revere ware harmonizing perfectly with the designs. All the nursery china is attractive, and it would be a very blase child who would not delight in the rabbits, fat ducks, and adorable chicks which encircle porridge bowls, mugs and plates.

I remember supping one evening in a

bungalow in the middle west, where all the table ware was Paul Revere in plain yellows and soft greens. The linen runners, napkins, plates, doilies, etc., were all of rough ivory linen, specially embroidered for the room and for the china. The metal used was pewter, burnished to the tone of old silver. Candlesticks, tea service, etc., were of this soft gray metal. The flowers were yellow marigolds, blue bachelor's buttons, and mignonette. The only disturbing notes were the guests in summer clothes, particularly the pure white costumes of the women.

Clear white may be very disturbing in a color harmony, altogether it is perhaps, too much to expect that one's guests go through a special process in the dye pot in order to conform to a carefully worked out color scheme.

Not many of us can go into the Paul Revere idea quite so completely. In my own dining room, (which is near at hand and a convenient illustration) small bowls for salt are daily used—tiny bowls, in fact, making excellent individual salt cellars, and as each is a different color no confusion as to ownership arises. Sometime I intend to have an oatmeal set of yellow with yellow individual creamers and yellow tulips or yellow something

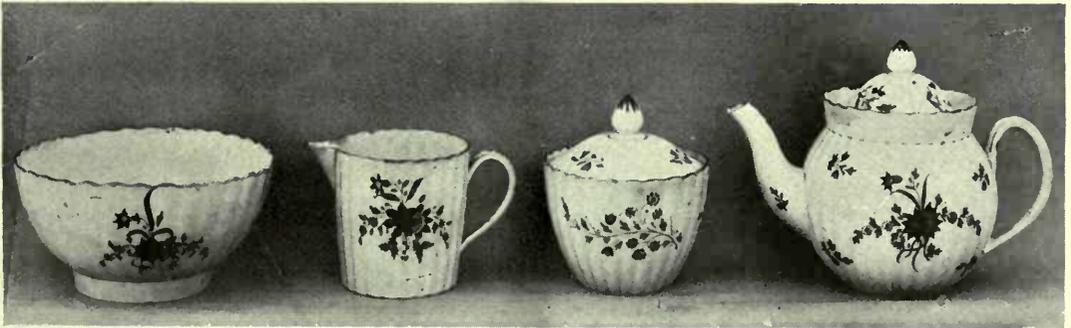
INSIDE THE HOUSE

near at hand. No day could be an absolute failure beginning with so much sunshine.

For many years I have been collecting in a small way modern American pottery and china using it when possible, on the table. Among the pieces, besides Paul Revere, are Dedham, Merrimac, Marblehead, Teco, Grueby, Utile, Newcomb, Van Briggle, and Rockwood.

Several of my most valued pottery things are made by craftsmen who have dabbled in clay as they have in half a dozen other mediums. One beautiful wall vase in soft green made by gifted Harriet Joor, who gives a touch of gen-

ius to everything she creates, hangs year after year against a deep ivory wall. At the present moment it holds blue larkspur, yellow daisies, and green foliage. Tomorrow, it may contain flame color gladioli. Its history from May to October is a complete record of an old time garden. If I could add to suit my inclination, every phase of American china making would be set forth in my cupboards—more or less concealed and brought forth for special occasions. Syracuse and Lenox would be conspicuous and also, less well known wares. American glass would have much attention.



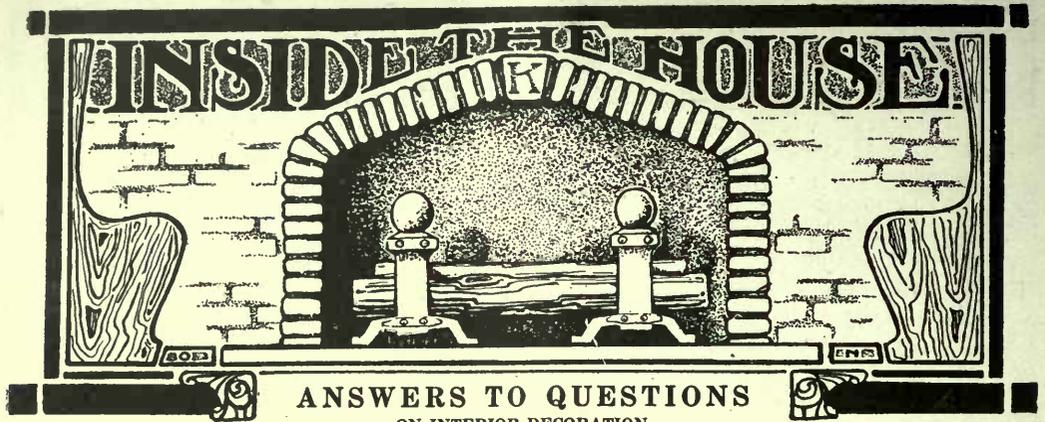
New China of old design

From the Mayflower

THE BRITISH Society of Friends presented to the Pacific Highway Association a piece of one of the beams of the original Mayflower, or what historians and research workers believe to be the frame work of the famous ship. It is a block of well-preserved oak, and was put into a heavy steel chest for transportation to the United States,

where it will be placed in the peace portal on the boundary between the United States and Canada, at Blaine, Washington and Canada, at Blaine, Washington.

The old Jordan barn, constructed from the salvage of the Mayflower, is within a few yards of the grave of William Penn, and just on the outskirts of the Quaker village—Seer Green, near London, where the presentation took place.



Letters intended for answer through these columns or by mail should be addressed to "Keith's Decorative Service" and should give all information possible as to exposure of rooms, finish of woodwork, colors preferred, etc. Send diagram of floor plan. Enclose return postage.

Finish for the New Home

A. L.—I herewith enclose a blue print of the first floor plan of our home which is now in the course of construction, and would like suggestions as to the interior finish.

The library, living and dining rooms will be finished in oak; living room furniture is mahogany, dining room furniture will be walnut. What finish would you suggest for the woodwork and what furniture for the library?

What finish in the dressing room and bed room to match the bath room which will be tiled to wainscoting, and white enamel above? The furniture for the bed room is walnut.

What furniture would you suggest for the sun parlor and breakfast room and what finish, as they will be in white pine?

Ans.—We are submitting these suggestions for interior finish and furnishings of your new home.

Living room, dining room and library, oak woodwork. Finish walnut brown. Not too dark. Living room and library walls can be either papered or finished in oil, stippled and glazed. In either case would have smooth finish plaster. The sample of stipple tone paper we would suggest for color with ceilings of lighter tone either plain or with some simple line decorations.

Dining room walls, if papered, the sample enclosed would be very good. If

finished in oil, they can be blended to get the same color effect, but, of course, without the pattern. Ceiling same color as living room and library.

Sun parlor, woodwork finished French gray, somewhat darker than sample. Walls, French gray as sample. Ceiling same color tone but several shades lighter. Furniture, French willow stained gray about same shade as the gray in sample of cretonne. Seat cushions and back pads of cretonne.

Breakfast room—woodwork finish ivory enamel. Decorated breakfast table and probably four chairs. A drop-leaf or gate leg table would be the best with small chairs to harmonize, all to be finished in blue enamel, color of blue as in cretonne sample marked "breakfast room" with floral decorations using colors and flower in cretonne as motif. The decorations should be on the table top or drop leaves and on backs of chairs. The pattern on chair backs could be reduced in size if necessary to fit the space.

Dressing room and bed room—woodwork, cream enamel.

For library furniture would suggest using the reed or rattan finished in frosted brown and upholstered in a tapestry with soft browns, mulberry and blue colors. Would use a day bed, one rocker, two easy chairs and table. A suitable table lamp would also add very much to the furnishings of this room.

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Blue in the Color Scheme

E. M.: Please advise me as to paper, draperies and curtains also finish of woodwork for our living and dining rooms. Each room has four windows and glass in front door, living room is East and South and dining room is East and North. Diagram plan is enclosed.

The shades of brown seem to be to durable, but I am partial to soft blue shades. Wish to have new cover for lounge, pillows and two wicker chairs. The rugs are in soft shades of brown with a suggestion of green.

The other rooms in the house are finished in white ivory and light paper.

Ans.: If there is only a suggestion of green in the brown rugs, we do not think it will bar you from indulging your preference for blue in the furnishings; only let it be a dull soft blue that will blend in with anything. Dull blue tones in with certain dull greens, beautifully. We have seen a wall paper in an all-over pattern so blended together as at a little distance to appear plain, hints of dull blue on a soft, woody leaf brown tones for the background that would make a delightful wall. With this, you could combine side hangings at the windows of plain or two-toned sunfast in old blue, use no other curtains at the high windows over the bookcases, but have lace shades at the two large windows.

For the dining room, there is a tapestry paper in a small all-over design in soft, warm ecru picked with gold, that would be cheery in the room and a fine background for brown oak or walnut furniture. Then get some second quality pongee, which is a cheap material but with excellent wearing qualities, and dye it yourself a deep orange. Put this at the windows, with no other curtains, and see if you do not like your room. Tapestry, will be the most satisfactory material for the couch in mixed browns and blues. Then make two large pillows of plain blue velvet for the ends. The wicker chairs can be upholstered in cretonne.

As you do not say what wood you have used in these rooms, it is impossible to advise the finish; but a soft brown stain would be the best choice.

Windows of Beauty

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INSIDE THE HOUSE

A Two Story Home

W. V. D.: We are building a two-story frame residence, rough plans of which we are sending you herewith.

We have the dark rough, brick foundation with rough finish white mortar joints and will also use same for fireplace chimney.

Our living room and dining room woodwork will be green, all to be oak floors. Please suggest what finish to use with walnut furniture, which is upholstered in tapestry blue and old rose colors, walnut cane chair and rocker, mahogany piano, bench, etc. Dining room set is all walnut, chair seats of blue leather. What color brick would you suggest for fireplace? We had planned to purchase a Chinese rug with old rose ground for living room, with white and old rose draperies. Blue rug and draperies for the dining room. What do you think of these colors?

A question also in regard to electric fixtures; we have planned ceiling lights and side candle lights in living room, a parchment shade in the dining room, side candle lights in bedrooms and bath. Upstairs rooms are finished in Ivory with mahogany doors.

Please give us a rich color scheme to use for exterior of our home, narrow siding first floor, cedar shingles second floor, red or green shingles on roof.

Ans.: An English brown stain is suggested for the woodwork in main rooms, as Gum wood takes this stain handsomely. Rub down to a dull finish. We would use some of the lovely dull red, green and metallic blue tones in Tapestry brick for the fireplace facings.

Walls in both rooms, in soft grayish tan, which will be a good background for the furnishings of both living and dining rooms. We would suggest using the Chinese rug in dining room rather than living room; a quieter pattern, more blended tones, being preferable for the later. The old rose over-curtains will be just the thing, but choose small figured ivory rather than white, for the glass curtains with a tannish wall. A Chinese rug

in blue, tan and gold, will be fine in the dining room.

Your choice of electric light fixtures and also the arrangement is very good indeed.

As to the exterior color scheme, we suggest russet brown for the siding of 1st story, and reddish brown stain for the shingle, mottled red Asphalt shingle for the roof, and a white trim.

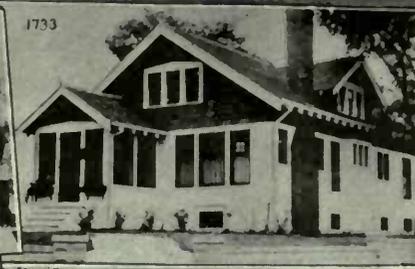
Ivory Woodwork

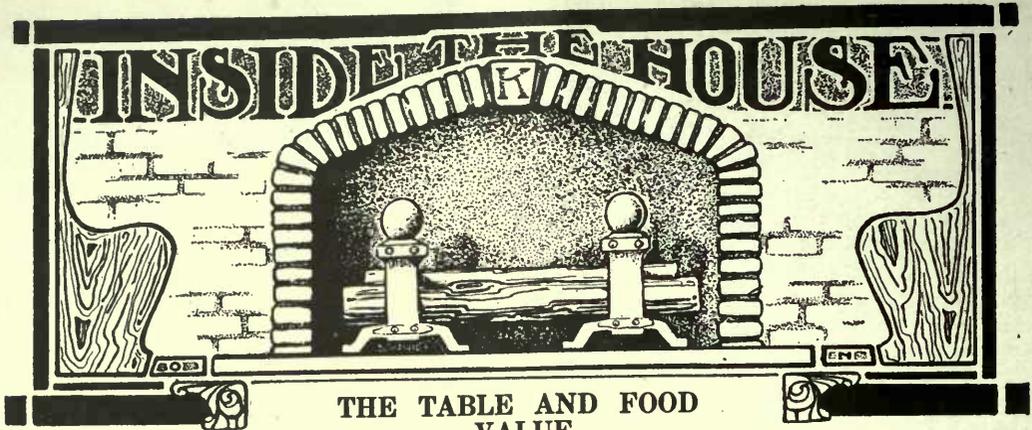
F. W.: Will you kindly give me your suggestions and ideas to my questions first in regard to size of living room in a house we are planning to build. We had planned for 13x23 foot living room, does that seem too narrow for the length?

Then I had tho't I wanted the ivory wood work in the hall and living room at least, if not the dining room. The entrance is into a hall with open stairway and French doors into living room on right or north and also into dining room on left or south. Would it be too much ivory woodwork to have in hall, living room and then perhaps the dark in dining room as living room is on darkest or north side. My furniture for dining room is walnut with blue rug and furniture for living room is dark, mostly walnut. If I had the ivory woodwork, would it look best to have mantel over fire place also of ivory? Walls to be gray or tan with rose colored drapes.

Ans.: No, 13 ft. in width is not too narrow for a room 23 ft. long. In reply to your questions whether ivory woodwork finish through your lower floor would be suitable—it depends on the style of the house you are building. If Colonial, or even semi-colonial, or a bungalow in colonial design, ivory woodwork would be appropriate and pleasing all through. If, however, you have a square house, or craftsman style, then we would use a stained finish. Ivory woodwork is very good indeed with walnut furniture. In regard to the fireplace mantel, if ivory woodwork is decided on make the mantel the same, though the facings may be either brick or tile. Your gray walls and rose drapes will be very delightful.

A Group of Choice Homes in Stucco and Frame





THE TABLE AND FOOD
VALUE

Feeding the Children — School Lunches

Elsie Fjelstad Radder

PLANNING and getting three meals a day is, in itself, no small task if there are children to feed. The problem of what to get and how to prepare it is doubled, at the least.

Children require an abundance of simple food, carefully prepared and of sufficient variety to provide activity and thus arouse an appetite and bring joy in eating. Often, children are allowed to have their own way too much in choosing what they will eat. They have not a normal appetite because much of the day is spent in lunching on sweets and other things that not good for their health. Although the old fashioned idea,—still adhered to by a great many of our best physicians, that there should be no eating between meals, is being exploded by modern scientists who say that a child's stomach cannot hold enough to last them for four or five hours of strenuous play; yet the little in-between lunches should be of exactly the right kind of food—and not candy.

Children require about the same foods as the adult, although it is best that they be the most easily digested and simple of these forms. Children require: protein, as meat, eggs, milk and cheese; cereal, as breakfast foods, and bread; vegetables and fruit; fatty foods as butter, cream, and simple sweets, as figs, dates, raisins.

Of the protein foods, meat and cheese should not be used too largely as they are concentrated foods and not as easy to digest as the simpler forms. Milk is the best of the protein foods for children. Most youngsters are fond of milk to drink with their meals. For those who do not like to drink milk, it may be relished if made into cocoa, soups, custards or other simple puddings.

Bread is a very important part of the diet of a child—and here is where an energetic mother may appeal to the childish instinct of "something different." The bread may be made up in twists and different shapes. Raisins, currants and nuts may be added. They may have a "different bread" every day for there is wheat, whole wheat, corn, oat, rye, nut, raisin, and date breads. Also, crackers, zweiback and biscuit. Bread should form a part of every meal—and is the best thing to lunch on. For breakfast, most children like the cereal breakfast foods and these are very good for them, especially the cooked foods.

Of the vegetables, potatoes are important because they are so high in starch content. Baked potatoes are the most easily digested—mashed potatoes next. Spinach or other greens are very good for children because they are high in mineral content, iron especially. Most vegeta-

INSIDE THE HOUSE

bles are good for children and should be made attractive to them so as to form as large a part of their diet as possible.

Fruits are very important. They help to regulate the body. They are especially valuable for children as dessert.

Children all have the "sweet tooth" and presumably it is because the body requires a small amount of some simple sweet. Candy, containing concentrated sugar is not nearly so good for children as figs, dates, raisins, honey, dried or preserved fruits, maple sugar or loaf sugar. Simple cakes, cookies and sweet sandwiches will be found to be candy substitutes. If a child is fed these candy substitutes he will not crave candy and so will not miss it, and even when started the habit may be broken without much difficulty, if such a program is consistently carried out.

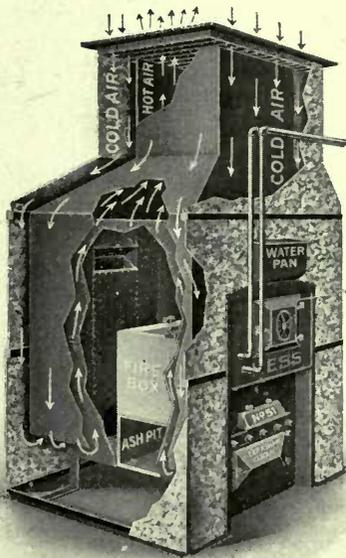
Home Lunch Menus

- Eggs,—poached coddled or boiled
- Bread and butter
- Spinach or other greens
- Simple cake

- Beef stew with vegetables
- Milk
- Biscuit and honey
- Bean or pea soup
- Toast
- Baked apple
- Simple cookie
- Milk Toast
- String beans
- Stewed fruit
- Cake
- Cold meat
- Peas
- Creamed Potatoes
- Custard
- Vegetable Soup
- Rice and butter or milk or cream
- Zweiback
- Cheese sandwiches
- Peanut sandwiches
- Fruit, cake
- Baked bean and lettuce sandwich
- Apple sauce
- Sweet chocolate

**Recipes for Foods for Children
Poached Eggs**

Have ready a frying pan two thirds full of boiling salted water, allowing one tablespoon salt to one quart of water. Put buttered muffin rings into the water. Break egg separately into a saucer, then slip carefully into the muffin ring. When the white of the egg is firm, it should be removed with a buttered skimmer and placed on a piece of toast.



Do You Buy Cracked Furnaces?

A crack between castings—put there on purpose—is just the same in effect as the crack that comes in a casting split by expansion.

Common furnaces have these cracks when you buy them—to be stopped with putty or cement or sand—not permanent stoppers.

HESS WELDED STEEL FURNACES have no cracks—purposely or accidental—for seamless steel won't crack with use.

This is just one outstanding feature of the **HESS FURNACE**, enough alone to put it in a high class by itself. But when you add its adaptability to all kinds of fuel, its simplicity and ease of operation, its quick and economical efficiency, and the impossibility of clogging with soot and dirt, you have all that you can hope for in furnace construction.

We make them "PIPELESS" or with pipes, six sizes, to meet every need. Write us for full information and literature on the subject.

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The Hess Pipeless Furnace.



Beef Stew with Vegetables

Wipe an aitchbone weighing five pounds, remove from bone, cut in one and one half inch cubes, sprinkle with salt and pepper and dredge with flour. Cut some fat into small pieces and melt in frying pan. Add meat and sear to a nice brown, quickly. Remove to a pan, cover with water and cook until tender—three hours. Add two thirds cup each of diced turnip and carrot and one half a small onion the last hour of cooking. Parboil four cups of diced potatoes for five minutes and add to the stew fifteen minutes before taking from the fire. The gravy may be thickened with one fourth cup flour, made smooth with water.

Spinach Soup

Make a white soup stock by cooking together several hours, four pounds knuckle of veal, two quarts of cold water, one tablespoon salt, one onion, and two stalks of celery. Cook two quarts of spinach thirty minutes in water to which has been added one fourth teaspoon powdered sugar and one eighth teaspoon soda. Drain, chop and run through a sieve. To this add four cups of the white stock, heat to the boiling point, add two cups of milk, salt, pepper and butter.

If one fourth cup of butter is heated and one fourth cup of flour is added to it, and this mixture added to the soup and heated, the soup will not separate as milk soups do on standing. Any soup may be "bound" in this way.

Boiled Custard

Beat the yolks of three eggs slightly, add one fourth cup sugar and one third teaspoon salt, and stir constantly while adding two cups of scalded milk. Cook in double boiler, stirring constantly as mixture thickens. When the custard will coat the spoon it should be taken from the fire, chilled and flavored. If cooked too long it will curdle. If this should happen it may be removed by beating with an egg beater. If eggs are scarce the yolks of two eggs may be used and one half tablespoon of cornstarch.

Fruit and Nut Confection

Pick over one pound of figs, one pound of dried prunes or seedless raisins and one pound of nut meats, wash and put through the meat grinder. Mix thoroughly. Roll to one half inch thickness on a board dredged with powdered sugar. Cut in small pieces and roll in paraffin paper. This makes a candy substitute that is very good for the kiddies.

Candied Fruit Peel

Peel from oranges or grape fruit may be used. As the peels accumulate they may be put in salt water where they will keep for a long time. When ready to candy them, wash off the salt water, boil until tender, cut in small pieces and boil in a thick sugar syrup until transparent. Lift from syrup and drain. Roll in confectioners' sugar or fine granulated sugar.

For the child who must take his lunch to school there are special problems. Very often parents give children a small amount of money to buy something to supplement the sandwiches they take from home. Unless the home economics department of the school provides a nutritious soup or cocoa, as is now done in many schools, this is a bad plan because few children can resist the temptation to buy rich cookies and candies.

A simple lunch box or well shaped basket should be obtained—also, some paper cups or jelly glasses with lids. Sauce, preserves or a baked apple may be sent in the little glass and will add much to the meal.

Menus for the School Lunch

Sandwiches with tender meat filling
Baked apple
Cookies or a few lumps of sugar

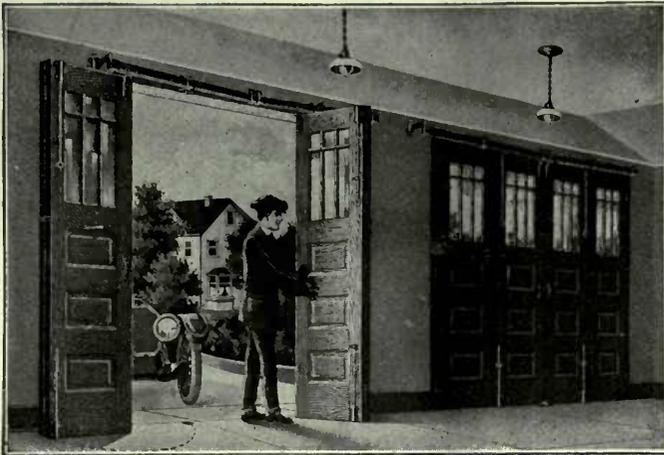
Lettuce and celery sandwiches
Cup custard
Jelly sandwich (simple cake and jelly.)

Hard boiled eggs Baking powder biscuit
Lump of maple sugar or raisins and nuts

Bottle of milk Cornbread
Dates Apples

Slidetite

Garage Door Hardware



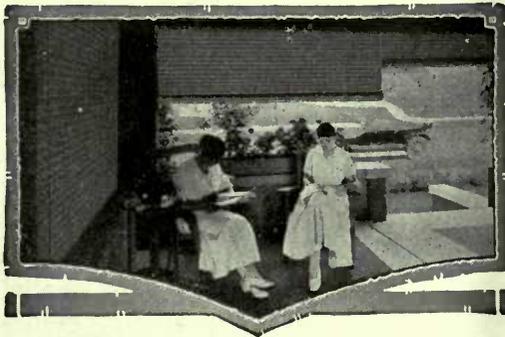
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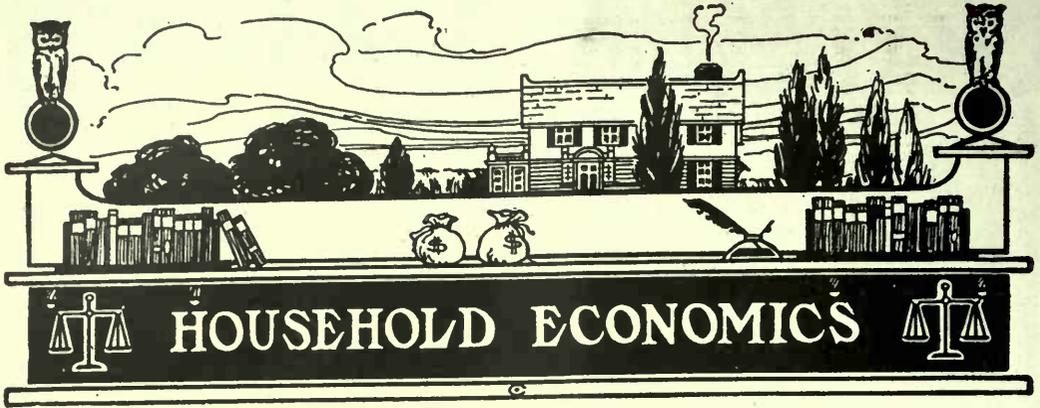
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Fall Garden Hints



NOW is the time to clean up the garden and grounds for the season of rest—winter.

All plants that are not perennials should be pulled up so they will no longer sap the soil.

If the ground lacks humus—vegetable matter—some of the plants should be turned into the soil to lighten and nourish it.

Plants which are to be protected from Jack Frost should now be taken up and potted and brought into the house, to be kept in a warm basement or sunny room.

Burning dead leaves is a great loss to the soil, wasting some of the most valuable elements of soil nutrition. While dead leaves may not be attractive strewn over the ground, they serve a good purpose in making a warm blanket for plants. If they are raked in piles around the roots of particularly delicate plants they will help to protect the plants and furnish a certain amount of nourishment to the ground besides.

Shrubs should be thoroughly pruned in the fall. In the spring, with the return of new sap, it is injurious to trim plants heavily.

Vines that have grown into luxurious tangle during the summer months should be trimmed back to the main stalks and brought into the graceful shape or design in which one wishes the vines to be trained. Heavy growths cut away from ver-

andas, windows and doorways will admit the now welcome light and sunshine. Pruning is also a protection to vines against injury, for strong winds and heavy snows are very apt to break and pull down large vines.

Trees trimmed back in the fall leave good-sized branches which will furnish fuel for a cozy evening by the fireside.

Earth banked against trees is many times a protection against freezing. Another good protection to honeysuckle or any vine that is particularly susceptible to frost, is old straw matting. This is easier to handle than straw, so frequently used, and should be tied firmly around the main stalks close to the roots.

Dressing put around at this season will enrich the soil thoroughly, being well soaked in by the rain and snow; and it also furnishes a certain amount of heat.

Fire Extinguishers

There is always a chance of fire from gasoline, and when we also have carbide and some oil the chance is even greater, so it may be well to have some means at hand for fighting fire in the garage.

Ammonia gives out a heavy vapor that settles to the floor and in case of a gasoline fire will keep off the air and smother the flames.

A large bottle of ammonia hung from the roof of the private garage by a string makes no mean fire extinguisher. The theory is that the flames will burn string

INSIDE THE HOUSE

and the bottle will fall to the cement floor and break, then the vapor will spread and smother, or at least check the flame. Perhaps it would be well to hang up two or three bottles and be more sure of it.

Sand is also a good thing for a gasoline fire on a floor, where water would only serve to spread the flames. One can easily put two or three small pails of sand in a corner of the garage, or even a barrel of it with a large dipper or shovel hanging over it.

If you can not get sand now, you can perhaps get some ashes and these will answer about as well, or you can use sawdust if you will mix two pounds of common soda with each pailful, as this, when thrown on a hot fire, will give off a gas that will smother flames.

First Aid to Vacuum Cleaning

Do you find the superfluous length of cord on the vacuum cleaner gets in the way while cleaning? To prevent this, one housekeeper draws it up straight and puts it over her shoulder so that the slack part of it is behind while operating the cleaner. In cleaning a large rug, she cleans first the border and then the center—by design, if it has a design; if not, by sections—and in this way one does not overlook any portion in the cleaning process.

Kitchen Floor Covering

Rubber roofing, it is suggested, makes a fine kitchen-floor covering. It can be stained or varnished when laid and could also have border painted around it if desired. This is inexpensive and its wearing qualities are unequalled.

The Shade Roller

The spring in a window shade may be wound up without injuring the fingers by inserting the little flat metal piece between two tines of a three-tined steel kitchen fork, and using the fork as a handle to wind up the spring.



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HEATING-NOTES

CLEAN HEAT



WITH the possibility of a coal shortage periodically looming large on the front pages of the daily papers, people have been scanning the situation over as to what might happen in such a dire calamity, and have found that, with a sufficient preparedness, the situation has its mitigating conditions.

In the mild latitudes of the south and the great south west gas furnaces have long since past the stage of being an innovation. Where only a small amount of heat is required, or where it is not required for more than a part of the day gas or electricity becomes an ideal fuel, and is not over expensive. Where little more is required for a furnace than a galvanized box just below the floor level with a gas burner installed, and a vent to carry away the fumes, the gas furnace is very practical. A pilot light permits the furnace to be started by a push button, and shut off in the same easy way; and the fuel bill is small matter. There is no fuel to be carried in and no ashes to be carried out, no dirt, and no labor connected with the whole operation.

There is a bright side, therefore, to the outlook in case a coal stringency shall force the country to the use of gas, oil, and electricity for house heating purposes in order to conserve its coal supply for uses where the by-products can be utilized more fully than is possible when it is burned in a heating plant;—which, according to the latest developed tests, is a very extravagant and wasteful process.

Sometime in the future we see a rosy vision where by economic developments the coal shall be used to generate electricity—where that can not be accomplished

by water power; or to make gas; possibly to refine oil; or to do something else whereby these necessities may be made simply as by-products, so that economic wastage is reduced to a minimum. This same vision shows the furnace room as immaculate as the laundry and the basement of our houses devoted to amusement rooms for the grown-ups, or play rooms for the children, as comfortable and attractive as any other part of the house, when the bug-bear of a dirty heating plant, with coal and ashes strewn about, has passed away. Instead of a struggle with an obdurate furnace fire, choked by clinkers, a pilot light for the gas or oil, and a push button for electricity starts the fire, which unless turned off never goes out unless the supply tank gets empty; and the fire is regulated automatically by a thermostat in the living room;—no coal to be brought in with its dust, noise, and annoyance; no ashes to be carried out.

Oil Burning Furnace

An oil burning equipment has been put on the market which may be installed in place of the grates of an ordinary furnace which, it is claimed, gives an entirely satisfactory heat for the coldest weather, while at the same time saving over the cost of coal. This equipment consists of an automatic appliance that burns oil with a clean, sootless, odorless flame; a storage tank for oil, an electric motor and blower, an automatic ignition and combustion chamber where the atomized oil is burned, and a thermostat which automatically starts and stops the burner. It can be installed in any hot air, hot water, steam or vapor heating plant for house heating. From 100 to 125 gallons of oil is the equivalent of a ton of coal.

A Pedestal Register

The efficiency of the warm air furnace is dependent upon the way the warmed air is brought into the room. The air



Sparks on the roof!

Fire-
proof—

No
paint—

No
repairs—

Last
forever—

Keep
down the
high cost
of upkeep

SEVEN and one tenth per cent of the total fire loss in this country during 1918 resulted from "sparks on the roof," reports the National Board of Fire Underwriters.

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that is not brought in at all or that has lost its heat through horizontal pipes in a badly designed installation is sheer wastage. In fact faulty installation has often brought a really good and efficient heating system into disrepute, where properly placed the same system would and does give excellent results.

Is a floor or a wall register more efficient? Would a register which would give a free and unrestricted circulation of the air get better results? A pedestal register with openings set in the several sides of a pedestal have been developed with a furnace lately patented, giving a suggestion which might well be applied to any type of warm air furnace. As these registers are constructed there are two register faces in the height, the upper being a warm air outlet and the lower one taking the return air. These may set against the wall with three sides open, or are of pedestal type open on all four sides. The results tend toward an absence of floor draft, less resistance to the flow of air, and elimination of friction at the register face. A more rapid circulation of air is obtained owing to free air capacity, smaller friction and absence of resistance to the free movement of the air. With floor gratings and with combinations of floor intakes and with baseboard outlets there is a constant resistance between the warm and the return air which is costly in fuel consumption.

Cleanliness is a feature of this type of register, as sweepings can not pass into the warm air register, and also because provision is made for opening the register faces for dusting.

Heating The Bungalow

In order to heat the bungalow in any of the usual ways it is necessary that it have a basement under it, in part at least. For summer homes, and lake cottages a heating plant is coming to be one of the modern necessities, even though the house is only used during the summer months. Putting in a sufficient basement for a heating plant is sometimes rather a complicated and comparatively expensive proposition.

There are many conditions where a heating plant is desired in a building without a basement. To meet just such conditions a radiator-boiler has been designed. The principles involved in its construction make it possible to install radiators on the same level as the boiler, and yet secure as good results as when the boiler is installed in the basement.

The principles which make possible the heating of a room or a house by means of hot water involve not only the heating but also the circulation of the heated water. The difference in weight between a standing column of hot and of cold water furnished the motive power for the circulation. With this boiler-radiator the expansion tank is placed above the boiler at the highest point of the system and the water piped directly to it, supplying the column of heated water. The return pipe gives the column of cooler water, and the circulation is started immediately the water begins to heat, as the hot water is lighter in weight than the cold water. The circulation is not affected in any way by adding more radiators, it is only necessary to provide sufficient radiation.



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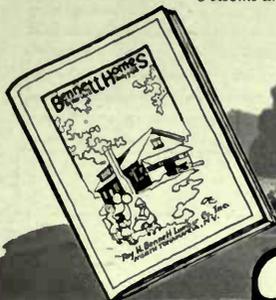
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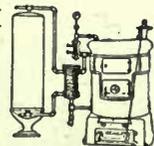
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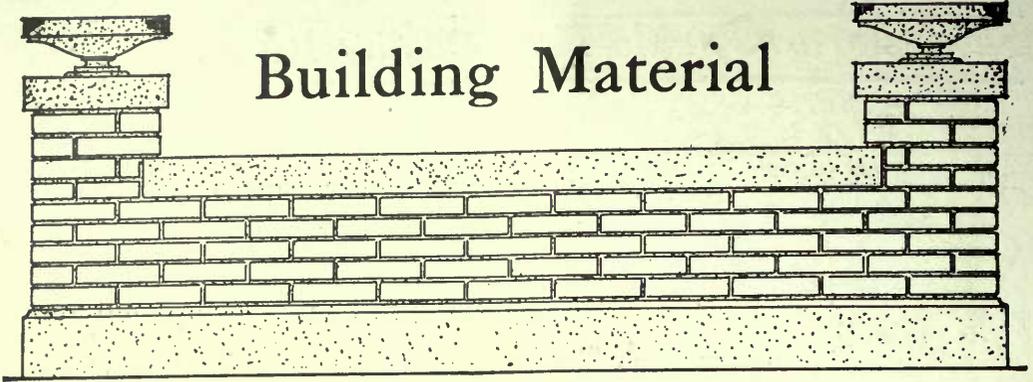


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Building Material



A Building Program

IN THE present great need for more homes and lower building costs, the well known Philadelphia architect D. Knickerbacker Boyd makes some very pertinent and important suggestions in a program which he outlines for his own community, which might well be adopted in other sections of the country. His program embodies in concrete form suggestions similar to those which have been given by Secretary Hoover, and includes first, the organization of a group or tribunal which should include leaders of all the different inter-related construction interests.

A Building Tribunal

Mentioning them as they appear on the scene, on one side and on the other, such a group should include—realtors, architects, engineers, builders, sub-contractors, material men, working men, also owners and tenants. This group should take up first the prices of materials and wages, in an endeavor to stabilize conditions, working in the common interests, establishing the community of interest and not allowing this to be minimized by factional discussion. All of these questions should be worked out by the group in unison, bearing in mind the relations of one interest to another. This organization should get together not later than October or November for the purpose of reducing to a minimum seasonal

or periodic unemployment, and to provide as far as possible for steady employment during the winter season. Much could be done by a careful study of conditions in spreading much of the "seasonal work" throughout the year. In most cases the conditions no longer exist which originally made it necessary to do many lines of work at certain times of the year. It is only tradition and habit that continues to hold them so, to the great detriment of most people concerned. If this were done it would be possible to decrease the cost of production from every standpoint.

Seasonal Unemployment

In this connection it is well to call attention to the fact, for it is not generally realized, that working men in the building industries do not really receive all the wages, that they would seem to get namely, a certain rate per hour, since only the time of actual employment at that rate must also cover the periods of enforced unemployment that always exist during each year in most of the trades.

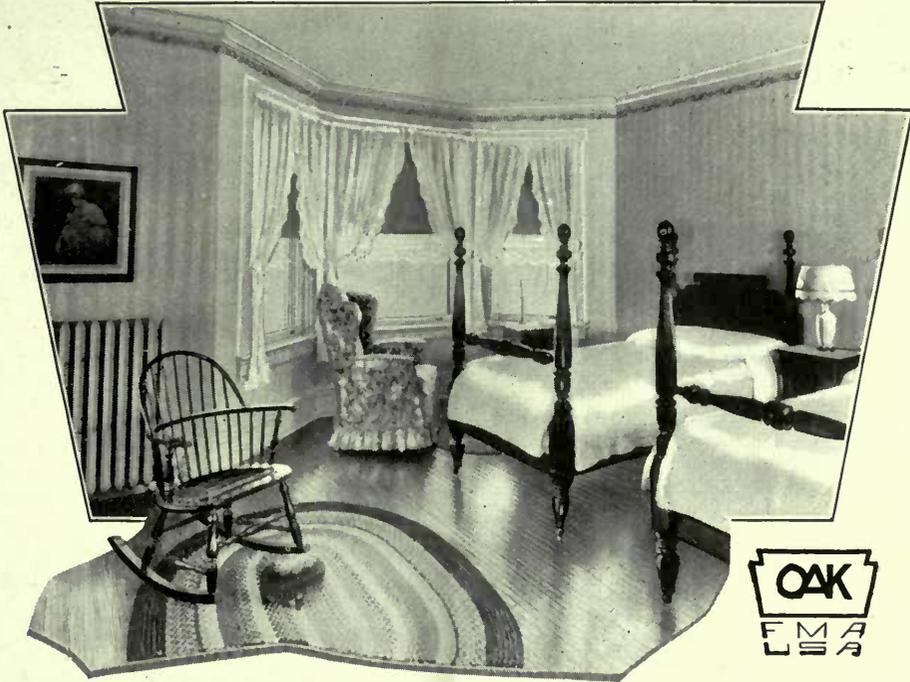
Suggestions

In connection with the problem of unemployment the following suggestions are made.

"That this group should act as a central bureau through which, voluntarily, all construction programs should be cleared including national, state, municipal, and private work in the territory. Sugges-

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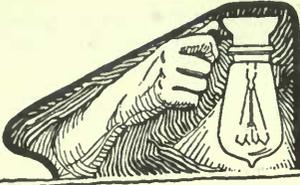
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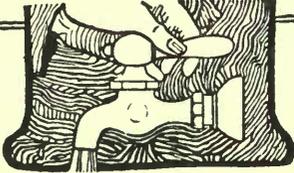
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tions could be made for co-ordination of activities, allocation of materials, and reduction of estimating costs. Local production could be encouraged, rail hauls shortened, traffic congestion lessened, a constant labor survey could be maintained to the advantage of employer as well as employee, good management promoted, efficiency encouraged, apprentices attracted to the trades, educated and properly trained; and increased production would result all around."

"Instead of crowding our main construction work into seven or eight months, that which could possibly be deferred and done during the remaining five months should be so scheduled."

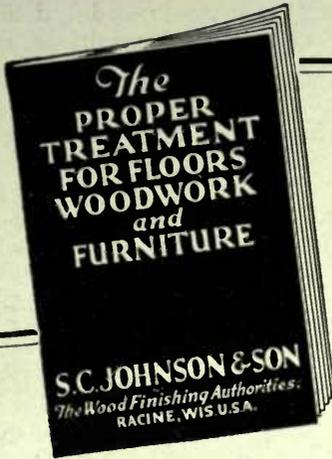
"Owners making interior alterations or slight additions to buildings should be encouraged to have such work done in the 'off-peak' season. Old buildings demolished to make way for new ones should be torn down in cold weather in advance of the new construction without being done as is so often the case at the time when the new building itself ought to be under way."

After some prejudices have been overcome and some habits broken, orders will be placed with the heating contractors in the spring to have apparatus and flues attended to 'some time' during the summer instead of waiting until the last moment in the fall when the work must be rushed.

Let us hope, at any rate, that intelligent and intensive study of the whole building industry may soon be undertaken not only locally, but nationally.

In many cases the cause for this enforced—and oftentimes unexpected unemployment in the building trades is largely due to archaic methods, poor management in scheduling the work, materials not available on the job when needed, time lost in waiting from innumerable causes, but nearly all quite preventable if the entire situation were fully developed and understood. We should not allow such conditions to prevail any longer.

Suggestions from the man on the job as to ways in which these difficulties might be met and eventually avoided would probably be of the greatest assistance, and would also help to provide him with a steady job instead of one which is



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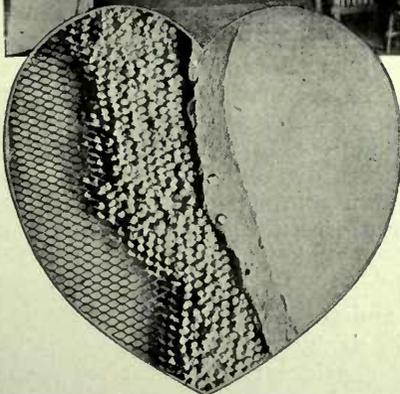
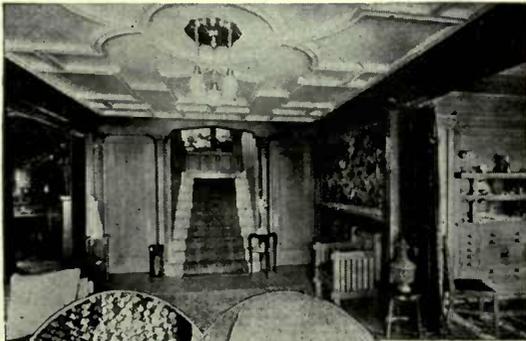
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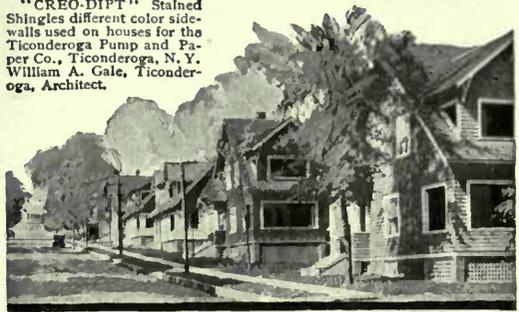
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"Profits—and even production as ordinarily understood, should not be the animating soul of Industry—no more than of the University," said President Murlin of Boston University. "We must pay the bills; we must have a reserve; we must create a surplus to renew equipment and extend service; we must 'pay as we go' both in the university and in industry; so must individuals—owners, workers, managers, just as president, deans and students. But these are essential incidents to the great end of the endeavor, namely, manhood and womanhood both in industry and in the university."

"Do not misunderstand me. Of course Industry, if it is to live, must report cash dividends; it must produce material profit. But the animating soul is neither; it is to develop manhood and womanhood as its real product, as its real profit."

Harnessing the Tides

Generating electric power by means of tide water in the changes of level between the incoming and the outgoing tides, has been successfully worked out by a French scientist, Rene Defour, according to a communication to the French Academie of Sciences.

In a quiet portion of the Brittany coast, M. Defour has, at his own expense, erected two breakwaters in a small inlet, forming a semi-circular canal in the center of which is an adjustable dam or lock. On the shore beside the dam is a power plant.

The rising tide enters the canal filling half of it, the other half being kept dry. With the ebb of the tide the dam is lifted and the water slowly flows out filling the other arm of the canal, after having done its work. The French scientist hopes by this means eventually to manufacture sufficient electricity to render the use of coal unnecessary in Western France.

The same problem is being worked out in England. Water power of one kind or another seems to be the logical power for manufacturing electricity for it is running to waste all over the world.

Curtains.

To prevent hangings meant to stay drawn at each side of the window from being blown out across the rod, sew a piece of ordinary cord at the beginning of the gathers. With this cord then pull the curtain back to the desired fullness. Run the cord behind the gathers and tie to the rod at the outer edge of the gathers and hide the end of the cord up behind the heading.

Keeping Step.

It makes me sad to see young Americans shackle their ability by blindly conforming to rules which force the industrious man to keep in step with the shirker. I wonder what it would have done to me by now if fifty years ago some fluent talker had converted me to the theory of the eight-hour day; convinced me that it was not fair to my fellow workers to put forth my best efforts in my work.—Edison.

KEITH'S MAGAZINE ON HOME BUILDING



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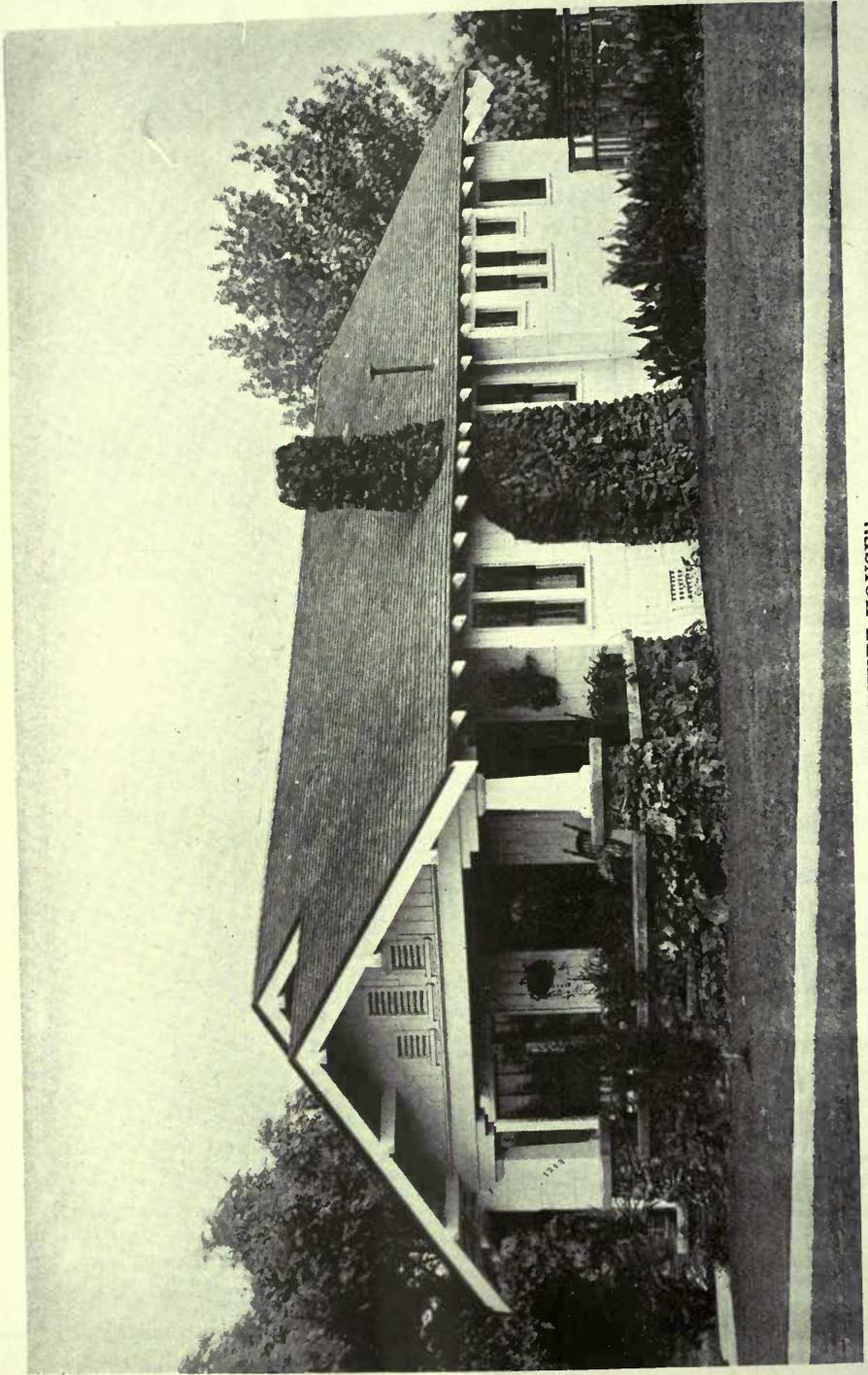
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"A LITTLE WHITE HOUSE"

KEITH'S MAGAZINE

VOL. XLVI

OCTOBER, 1921

No. 4

The Little White House With A Porch

Elizabeth Whittemore

There's a dream home that's hovered about in my sight
For ever and ever so long,
And I hope that some day the sunshine so bright
Will shine on my dream-home come true.

I ask not for autos or servants galore,
Or jewels to dazzle the eye;
I don't wish for satins and furs any more,
Just—a little, white house with a porch.

Green blinds at the windows and on the front door
An old-fashioned knocker so neat,
With gay window-boxes around the first floor
Of—our little, white house with a porch.

A vegetable garden grows well in the rear,
And a green lawn spreads out on each side,
With flowers and shrubs a-plenty, don't fear,
'Round our little, white house with a porch.

Larkspur and hollyhocks stand by the wall,
With nasturtiums all over the place,
And bright scarlet salvia blooms there each fall,
By our little, white house with a porch.

I've seen it so often inside of my mind—
And wished for it many a day—
That I know I'll wake up some fair morning to find
We've a little, white house with a porch.

EDITOR'S NOTE: THE STORY

For eight years the Dream-home had been building, among those wonderful and far-famed castles of Spain,—when the great temptation came. The new home was to have been built as soon as possible after the wedding; but with so many other things to buy, the new house lagged until those fateful days of the war made it impossible for the time. "During all this period we had gathered Keith's Magazines and poured over the plans for bungalows and cottages—and these old numbers are still among our cherished possessions."

Following the war Mr. Man-of-the-House had the opportunity of making a foreign trip for his firm, and Madam must choose between the house which-was-to-be and this first trip abroad with her husband. It was a hard struggle but the little house won and Mr. Man went alone. One day Madam wrote out her dream of "The little white house with a porch," and sent a copy of these verses to her husband, as a memento of the vital and cherished dream which had induced her to remain behind.

Satisfactory Little Homes in Pasadena

Lee McCrae



"I know of no small places—and few large ones—more satisfactory."

H. L. Pierce, Architect.



AS A RULE people come to California for the sake of restful living, whether they come for a season only or whether they stay for years; to take their ease amid its flowers and sheen and soft warm breezes. This common motive is clearly reflected in the architecture of the homes.

Low roofs, many windows, built-in furniture, usually all the rooms upon one floor—these are the small houses most in demand. French doors open upon unroofed verandas; pergolas, vine-trimmed, cover others; and everywhere casement windows swing open to the sunshine. Tile and pebbled roofs are quite as common as shingled ones, and frequently the roofings are painted white, the only semblance of

snow seen in this southland except on distant mountain top. With tight-clinging vines running quickly over every bit of exposed surface, with shrubbery, roses, and even geraniums, clambering to the eaves, almost any kind of house becomes a thing of beauty and a bower for retreat; yet home-architecture has reached high art in this land of the setting sun.

Typical in many ways is this nine-roomed dwelling, designed by H. L. Pierce, for Mr. Clarence Day, a leading landscape artist of Pasadena.

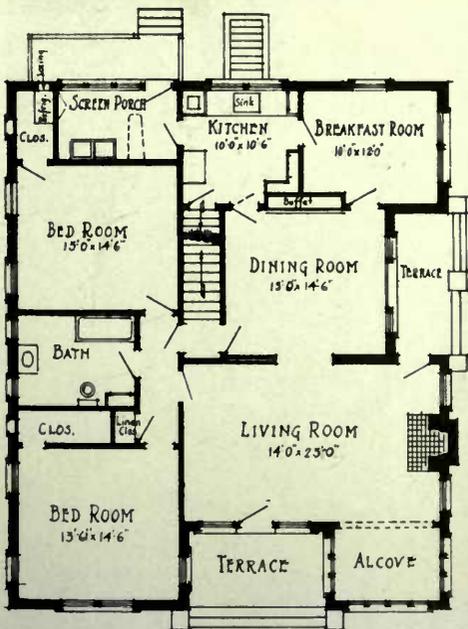
It is not only attractive within and without, but every room is full of light and air, the closet space is unusually generous, and but little furniture is necessary to make it home-like. The roof-lines

commend themselves to the most casual observer, and the flexibility of the design is interesting. The upper story might be entirely omitted without altering the floor-plan. The two baths, one placed directly above the other, lessen labor and expense in plumbing. The refrigerator built into the rear closet gives a high shelf within for hat-boxes on the closet side, easy access for the cook on the other, and allows the iceman to do his work without entering the house. The laundry tubs and ironing board are so placed that this work does not annoy the cook; while the buffet may be made to serve both the dining room and the breakfast room. The front alcove, with light on three sides, makes an admirable den or reading room; or, by putting French doors to the terrace as an entrance, it might be used as a doctor's home office.

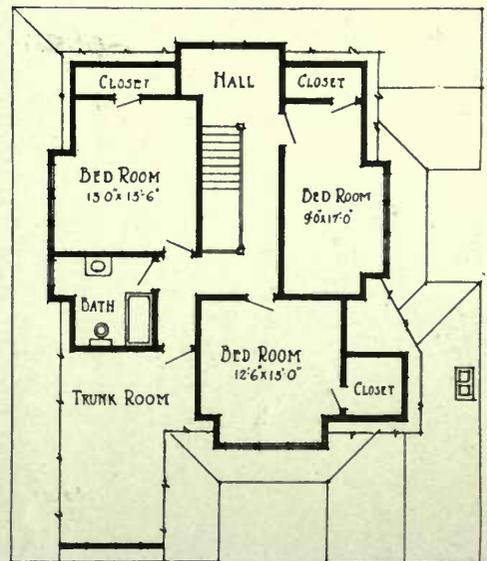
The owner, who is the designer of the Pasadena park system and of the lawns and gardens of the palatial winter homes of millionaires from everywhere, says "I know of no small place—and few large ones—more satisfactory."

The other small places pictured here are typical of this section, to be duplicated on every hand, unostentatious, but attractive and eminently "livable." There are large "show places" to be admired and bought by the socially ambitious, but enticed by the simple life, the majority of comers call for the little bungalow.

Even smaller quarters are in demand. A glimpse of the Olive Hill Court shows the preparation made so commonly and necessarily in California for the "tourist-rush-season," when very small but complete houses must be had at reasonable rentals for families of two or three or four. In a court, women feel they may dwell in safety, at little expense, with more privacy than may be had in a hotel, and with more light and air than can be had in a small apartment. They prepare their own meals, keep their own hours, and come and go on sight-seeing tours without an accumulation of boardbills, and without consulting any one. These courts, crowded full of miniature houses, completely, often expensively furnished, are to be had for a week or a month or a season or, occasionally a whole year at



FIRST FLOOR PLAN



SECOND FLOOR PLAN

comparatively small expense while netting the property-owner a neat profit on the amount of ground and building costs, as they are always inexpensively constructed. Cleanliness, sunshined comfort, plus a bit of the artistic, render these grouped or detached homes desirable, and these things are to be had at little expense, everywhere, given the right architectural planning.

In these courts the house plan is, of course, very simple and generally all exactly alike within, though often the entrances have distinctive features that please people who prefer the individual. This standardization lessens building expenses. The houses are lightly built, requiring no basement and only a gas furnace generally and but slight foundation work.

Three rooms—four at most—with bath and ample closet space are all that are necessary. The living room probably has a bed which swings into a close, or possi-

bly, a built-in bed that masquerades as a writing desk and book shelves during the day; the bedroom has a niche for a trunk or a dressing alcove where enclosed shelves serve as a bureau; while off the kitchen is a sunny nook with "Pullman seats" on either side of a built-in breakfast table, which takes the place of a whole dining room. In the kitchen cupboard, marvels of compactness, are all needed utensils and dishes.

This ready-to-wear house serves the transients remarkably well. Old couples and people in ill-health coming to spend the winter, and school-teachers and business people on their midsummer vacations gladly pay thirty, forty or fifty dollars and on up to a hundred dollars, and more a month for such accommodations; or small families, wanting to look about before settling, find them a rest between fittings.

Sometimes these small houses surround an entire block close to the pavings, leav-



A cosy little nook on short lot.



A community arrangement common in California.

ing a large central court for sun and air and landscaping, a lawn where the renters congregate informally. One of the wee bungalows serves as an office for the owner or agent, where there are business conveniences and information to be had. It is real community living.

But many of the new comers become

so pleased with the snug quarters and spoiled by the simplified living that, deciding to stay, they buy a lot and reproduce the court home on a somewhat larger scale, but embodying its features. Consequently small houses abound in this land of ease; a garage however, is a rank necessity!

The Modern Bath Room

Marion Brownfield



HE up-to-date bath room is delightfully dainty and convenient. White surfaced walls and woodwork make it easy to keep the room immaculate; and plumbing fixtures become more sanitary and convenient every year.

White tiles are used for a wainscoting or dado, if not for the entire wall, in many of the newer bath rooms, while the ceiling and upper walls are tinted in what-

ever shade makes the room most pleasing. On a south exposure pale green is good, while a north room seems warmer if a sun tint is used. Many bath rooms are kept all in white as to color.

Where the room is used for a dressing room, as is frequently the case, especially in limited quarters, a touch of color is effective, and desirable. The upper walls may either be painted or tinted, if painted they can be cleaned and kept fresh, either

with soap and water, or with cleaner's paste.

A good substitute for tile, sanitary and yet comparatively inexpensive, is the smooth finished wall, painted and enameled, usually in white or some of the shades of cream or old ivory. A very satisfactory plan is to have this tile or enameled wall carried up to form perhaps two thirds of the height of the wall, or else to the top of the door and window casings, using a tint for the upper walls. If there is a shower over the tub the tile or enameled wall must be carried high enough to protect the wall when the shower is in use.

The floor of the room is nicely treated when finished as in the illustrations, in the tiny octagonal tile. A tile floor is good looking and sanitary and has the advantage that it can be laid in a cove at the juncture of the floor and wall so there is no crack or angle to catch dirt. The plastic composition floor makes an excellent floor for the bath room. There are several such composition floor materials, which seem to be showing very satisfactory wearing qualities. The same

materials are also used for kitchen floors and sinks. This composition material may be selected for the tint or color preferred, or in some cases may be painted. All things considered, a good linoleum makes about as satisfactory a floor surface as any thing, as it is resilient under the feet and warm, and may be gotten in any desired color scheme, plain or in pattern. Battleship linoleum, laid in cement according to the manufacturers directions becomes practically a composition floor. It should be varnished and waxed like a hardwood floor and kept in good condition to prevent wearing in spots. Many people prefer a hardwood floor. Maple is light in color and has excellent wearing qualities; it has been known to outwear marble and tile, justifying floors of wood.

There is quite a wide choice of styles in rugs for the bath room. There are the especial bath room rugs, thickly woven, sometimes after the manner of Turkish towelling, which are thick and warm and yet absorb the water, and are easily washed. Then there are the dainty rag rugs, and the quaint braided rugs, which may be home made and simply woven or

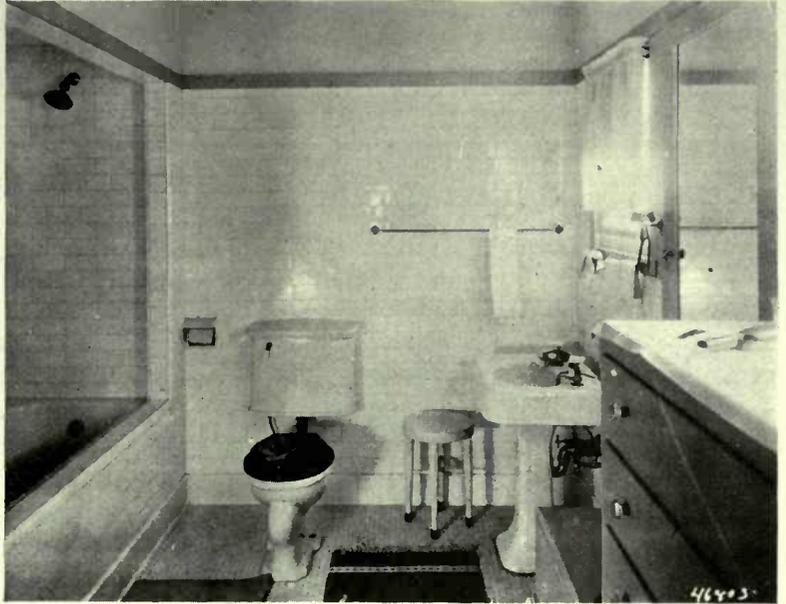
may be quite elaborate in pattern and color. Any of these rugs can be washed and even put through the clothes wringer. A length of carpet in a plain color is frequently used and may be fitted into the general color scheme.

Great care should be taken in the selection of the plumbing fixtures, both as to the grade and style of the fixture. Over-economizing in the sizes



A satisfactory bath room cabinet of drawers with well lighted mirror

of the plumbing pipes is the cause of much subsequent annoyance and many plumbing bills. A sink drain is easily stopped up if the pipes are not large enough to perform their function easily. Half a dozen trips of the plumber each year will soon eat up any economy in the installation. This is a matter which should be inquired into before purchas-



A tile recessed tub with shower over it

ing a ready built house. In the installation of fixtures, pipes though the floor should be avoided as far as possible as they are much harder to clean around than when the pipes go into the wall above the base. The pedestal lavatory such as shown in the illustrations does not present this objection and may be selected when the strictest economy is not necessary.

The tub set in a recess in the wall and entirely enclosed as shown in the illustration, is the most sanitary type. A tub with side and end plates which enclose the outside of the tub completely is equally sanitary, and may be set in any bath room. A panel must be so placed as to make the plumbing pipes easily accessible. When the tub is recessed the opening to the plumbing may be made from a closet or hall at the end of the recess. The recessed tub has the advantage of also forming a shower when the fixtures are set. This combination of bath and shower is an economy both of space and cost, and is generally found quite satisfactory. The ordinary tub may be enclosed in the same way by plastering from the floor, and from the wall to the rim of

the tub, with a movable panel giving access to the plumbing pipes.

Built-in cabinets and drawers for the bath room such as shown in the illustrations are always to be desired when the room is large enough. A mirror is a necessity and should be well lighted both by day and night. The long mirror between the cabinets makes an excellent dressing table of the lower portion. Glass knobs on the enameled woodwork are sanitary and good looking. Even a small bath room will have room for an enameled stool; rubber caps on the feet prevent scraping on the floor. The variety in bath room fittings; towel bars, racks, holders, et cetera, in white or clear glass as well as nickle, is almost without limit, and these things may be added as time develops their needs.

Provision for heating the bath room when the rest of the house does not require furnace heat may be accomplished in several ways. With a separate hot water heater so that the water is very hot, the running of the hot water is often sufficient to heat the room, or this may be accomplished by an electric heater, a gas heater, or a portable oil stove.

An Experiment in Home Building

Robert F. Bishop



HERE is the story of an ousted tenant who put up a house in one day; moved in, and so won out over the exactions of a profiteering landlord.

I am a newspaper man and well along in years. I ought to be in better circumstances than I am; but that is the old story. The time of this story was during the war period, at the climax of the housing shortage.

I had been uneasy for several months, since, in addition to twice raising my rent for the flat of four rooms which I had occupied for seven years, the landlord had refused to renew the annual lease. I therefore became a tenant at will—in the era of war prices and housing scarcity—and not knowing what to look for next.

I had always been scrupulous about paying my rent promptly, so that the autocrat could have no just cause for complaint. On the last day of September I called at his office and tendered payment for the ensuing month, and while not surprised, was none the less resentful, on receiving his ultimatum; the rent was to be raised again. I had been paying forty dollars a month. I was now to pay fifty dollars a month. The price was not so exorbitant—as prices then were. It was the offensive manner of the announcement that provoked me—"The proud man's contumely"—to borrow the famous Shakespearian phrase.

I promptly refused to pay the additional ten dollars, and made a few plain statements to the grafting landlord with the result that I was to vacate by noon of the next day.

For two hours I ramed the streets in the effort to get the distemper out of my blood before going home to my family.

Slowly my anger began to subside; rather, it was crowded out by the upspringing conviction that I deserved what I was getting—even if the kick had been administered by an animal several degrees beneath contempt.

I had neglected good opportunities to provide myself and family with a home in the day when my income was larger, we had lived to the outside limit of it; and this, too, without seeming extravagance or lapsing into doubtful ways of life. I reminded myself that, never since reaching manhood had I bought one dollar's worth of strong drink, or risked that amount in any sort of speculation. Yet gray hairs had overtaken me, and I had no home, no money; and as such things go in the industrial world, my earning capacity was on the decline; yet prices were mounting, sky-rocketing, and nobody could foresee the end.

As the gray September afternoon wore away a dismal rain set in, accompanied by a westerly wind. The drops seemed to take a fierce delight in beating upon my face; yet with their first impact, or with my mental effort to brace myself against this new assault, an idea began to emerge from the confusion within and take definite shape in my mind. The chill and threatening evening began to be luminous about me; and all my bitter feelings resolved themselves into the birth pangs of a new idea.

Suddenly I remembered that I was the owner of a building lot, well out toward the country. A fellow craftsman had become embarrassed, and I had twice loaned him money. It was a standing joke about the office that I was "easy." The man finally left the city. I let him have more money to get away on, and

took as security a lot in an undeveloped part of the city. Later I secured a deed for the property and then forgot all about the incident except when taxes became due. The ownership of this lot subjected me to not a little good-natured raillery.

My determination to build a home on this lot was strengthened if not prompted, by the timely recollection of a ludicrous incident of which another of my former associates, a harum-scarum, improvident genius, was the hero. He had been battling with lung trouble and was ordered South a couple of years before. He landed in a Florida village one afternoon with just thirty-five cents in his pocket, and was fortunate in getting a job before sundown. He was to begin the next morning as driver of a grocery wagon. A small loaf of bread a bit of cheese sufficed for his supper, and he slept in the woods that night. By quitting time the next evening the gathering clouds admonished him to prepare for rain. Trundling a barrel from the grocery to his lodging place of the night before in the woods, he secured an armful of hay to serve as couch and pillow and turned in. The rain came—to the discomfort of his nether extremities only, and it did not interfere with a good night's sleep.

Then another brilliant idea about barrels came to relieve the situation: If one barrel and one armful of hay had contributed so much to his comfort, two barrels and two armfuls of hay would be luxury. So he doubled his equipment, and when the next storm came, a week or more afterwards, he found himself calmly confident and even eager for the encounter. Crawling into one barrel, he drew the other in after him, and this telescope arrangement protected him "fore and aft," to quote his own description, "while the storm and beating of the rain upon his house serenaded him to sleep." His last, delicious, dreamy thought was: "Man

needs but little here below, nor needs that little long"—"only two barrel lengths."

I recalled the inimitable manner of the man as, after his return for the summer, he convulsed the whole office force with his account of his Florida experiences, and announced his resolve to keep close to nature's heart for the rest of his life. I reached home in the best of spirits, and at supper we had another hearty laugh over the exploits of "the barrel man," as my people called him. They, too, were nerved, as I had been, by recalling the story. We spent a good part of the night in packing, and the next day vacated the house just before the noon hour. The most of our stuff was placed in storage and we took with us only a few necessities. My plan was to secure a tent for immediate occupancy, and trust to the kindly Providence that is said to watch over children and fools to aid me in erecting something more substantial before the blasts, of winter were fairly due.

Stopping at the nearest lumber yard where I was personally acquainted, I stated the facts to the manager, together with my intention of getting under cover on my own lot before night. For a moment he did not take me seriously. Then as I proceeded to amplify, saying that it was my purpose to erect a home little my little and pay for it out of my rent savings, he extended his hand with a hearty grip, remarking:

"George, your idea is sound, sensible, practicable, and I'll stay with you. But it's too late to talk about a tent. Put the same amount of money into lumber; Then you've got something that looks toward permanency."

"But," I insisted, "I've got to get under shelter before night; and all I want just now is a board floor for the tent I am going to buy, and we'll talk about permanency afterwards. There's no time now to put up even the commonest sort of a shed."

"Listen to me," was his answer," and I'll show you how to build your house this afternoon and sleep in it tonight."

He took a sheet of paper and sketched the outline and measurements of a shed built on the plan of an "A"-shaped tent,—walls and roof all in one, consisting of boards that sloped from the floor to the ridge-pole over head in the center; all to be made water-tight with ready roofing.

"I can do it," I said, as I got his idea; "I'm carpenter enough for that."

We got our noonday meal at a restaurant and then mounted the truck that carried our few household necessities. Half an hour later we reached the place where the grand enterprise was to be inaugurated, and had not long to wait. Indeed, by the time we had decided on the exact site of our future home, the lumber truck appeared on the scene with the material, and the tools I had been able to borrow.

I was quickly at work. First in order was the underpinning for the floor. Four pieces of 2 x 6 inch stuff formed the box, which was 10 feet wide and 15 feet long. In the way of floor joists I used only two additional pieces placed within the box and nailed to the side pieces at equal distances apart. The frame was then leveled and made to rest securely on stones gathered from nearby sources. For flooring I used shiplap stuff which had been sent in 15 feet lengths and the laying of this was a simple matter. The ridge-pole, running lengthwise above the center, consisting of a 2 by 4 piece, supported at two ends and in the middle by pieces of similar dimension stuff. Two pieces of the same stuff, one on each side, were laid on the outer edges of the floor, and to these and to the ridge pole the boards for sides and roof were nailed. They were 10 feet long, meeting in the center above the ridge-pole. They had been cut to proper lengths, or rather selected from the stock sizes, before leaving the yard. It was a simple matter to place them in position

and nail them at top and bottom. The gable thus formed by blending wall and roof in one had the merit of conforming to one of the classic styles of architecture, it was simplicity itself.

The ready-roofing was then tacked on. This comes in one-yard widths, and with two of us busily plying tack hammers, it did not seem a big job to get it on in fairly good shape; and then—just as darkness began to creep over us—we considered our job practically finished. True the ends were still open, and it required the light of a candle to enable us to tack up at either end the old counterpanes brought along for that purpose.

After this came supper—a regular cooked meal it was. Wife had prepared it over a wood fire while daughter and I were finishing the "house." Surely food never tasted so good before. Such coffee, such beefsteak! such fried potatoes! such appetites! such bandying of jests! Oh, it was great fun! Then we "moved in." Spreading newspapers on the floor, we laid our mattresses on them, and with limbs that ached, but with hearts gladdened by the sense of achievement and confidence, we soon forgot all about our strenuous day.

Happily, our moving and building exploit was a week end affair, and the next day was Sunday. Thus evermore "God tempers the wind to the shorn lamb." I was much inclined to put in the whole day on that mattress, though, truth to tell, the floor on which it rested was somewhat wanting in resiliency, so there was little virtue in my final decision to follow the regular Sunday order. I happen to be the secretary of a large Sunday School class of middle-aged and elderly men. My homeless condition had leaked out, and a score or more of my friends were hunting for me Saturday night.

At the last moment I slipped into my accustomed seat at the secretary's table and began calling the roll. As soon as

these preliminaries were over, a couple of the men came up to the table and whispered:

"How about it, George? We tried to find you and couldn't. Where did you stay last night?"

"Stayed in my own house," I answered.

"What? Have you got a house?"

"Yes."

"How'd you get it?"

"Built it myself."

"When?"

"Yesterday."

My friends eyed me closely, but at the close of the exercises I slipped away as quietly as I had entered the room, and then prepared to enjoy a Sunday rest of no ordinary sort.

In the afternoon a couple of automobiles loaded with our friends succeeded in reaching us after a long search. Fortunately the balmy day, following the wild storm of Friday rendered our out-of-door conference as pleasant for them as ourselves. I had laid up an extra supply of smokes and wife and daughter served apples. We discussed the Great War, then evidently drawing to its close; we passed to high prices and profiteering—that of landlords in particular—and various methods of evading the hold-ups encountered on every hand.

In the midst of the discussion I saw my wife and the three visiting ladies, disappear at the rear of the shack, whence presently the sounds of a crackling fire and then certain savory odors began to emerge. My wife is a wizard in contriving eats over a camp fire, due largely to her bringing up. Her father was a camp-meeting Methodist in the olden days when people lived in tents, and nobody brought a cook stove to the meeting in the woods. I could not imagine that our provision box held anything more than a bare supply for our own family over Sunday. But as evening came on, the ladies appeared with paper napkins and picnic plates

which contained hot buttered toast, potted meat sandwiches, pickles, and cups of steaming hot coffee.

"This beats the Dutch!" remarked one of the men, as he bit into the toast; "to build a house one day and then entertain in this lavish style the next day"—

"And beat the profiteering landlord all in one," put in another of the visitors.

I speak deliberately when I say that I never spent a more enjoyable Sunday in all my life, or retired to rest at night with a more satisfying sense that, at last, I was really getting somewhere; that I was not incapable of learning; that even kicks may be a good thing for a man who can not otherwise sense the truth that the best things in life depend on one's self, rather than on others.

During the week that followed I fixed up an awning at the rear of the shack to serve as a temporary kitchen, and boarded up the ends of the little building after placing doors, front and rear, each containing a small window.

My next concern was to erect a two-room building, with attic over it, in front of the shack. It was built more on the usual lines, with a nine-foot wall, and regular windows and doors. I employed no skilled assistance whatever, my wife and daughter entering enthusiastically into the work and carrying forward in my absence such parts of it as they were able. Excepting the Saturday on which I moved and built, I did not lose one day from my regular employment until we were in shape for winter; and the work I did on the building—mornings and evenings was more like recreation than hard labor.

I am not enough of a psychologist to analyze with certainty the impulse or blend of motives that carried me forward on a tide of enthusiasm such as I had never known before, and I scarcely admitted anything of weariness until the job was ended.

I may add that our two-room and attic house was finished on the inside with wood fiber—one of those preparations intended to take the place of lath and mortar plaster. It comes in strips of the desired length to reach from floor to ceiling, and is easily nailed to the studding. We were snug and comfortable in that little building all winter; and the next summer

was a prolonged picnic which we enjoyed.

My rent savings are placed, month by month, in a building and loan society, and are of course, drawing interest. The fund will be left to accumulate until it is sufficient to warrant the commencement of the front building, which, however, is to be put up in the regular way by mechanics.

Hollow Tile and Stucco for the Home



HOME built of hollow tile with a stucco surface has several specific advantages over the more lightly built house, either of the same size or at the same cost. The matter of up-keep is always the first economy considered with a good stucco surface, because it will not have to be repainted every few years, at a mounting expense as the house grows older. The tile house is warmly built and heat will not be so easily wasted through the walls during extreme weather when there is such great difference between indoor and outdoor temperatures. A warmly built house saves on the coal bills.

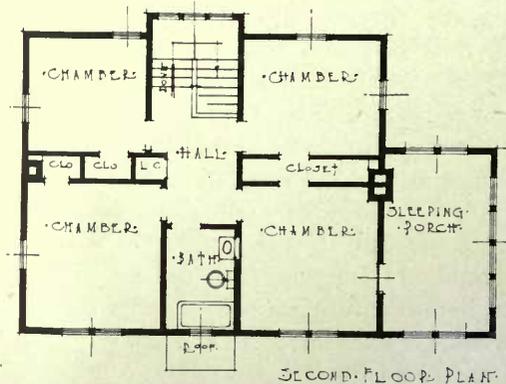
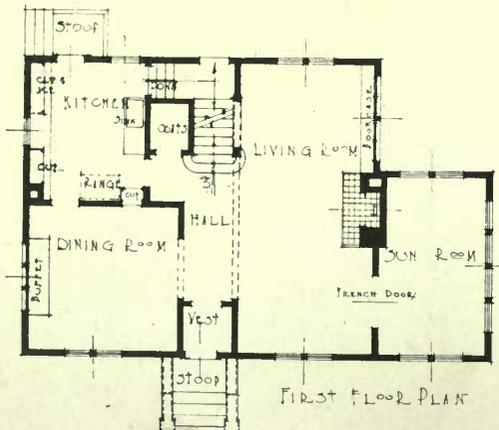
The house is dignified in design and simple in line. There are no dormers and no superimposed ornament to add to the cost without giving a full return in value. Not that one would detract from the value of a bit of beautiful ornament for, well

placed, it serves well its own mission, but at this present time many people do not feel that they wish to afford the gem which a bit or ornament should be, and lacking which, would be better eliminated.

The most attractive bits of detail about a well designed house develop in the natural working out of the plan, in adapting itself to the special uses and needs of its owners. That which is merely applied, merely an ornament and has no real use or meaning, is never successful design.

Under the hooded stoop is the central entrance, into the vestibule, with the living room on one side and the dining room and kitchen on the other side.

From the long living room opens the sun room with French doors at one side of the fireplace. On the other side of the fireplace is a series of book cases, under high windows.





A sightly home, dignified and well proportioned

W. W. Purdy, Architect

With a beam only, making the separation the stairs lead from the living room, with an open rail. Beyond the stairs is a coat closet and beside it the door from the hall to the kitchen.

On the second floor opening from the square central hall, are four chambers, each with good closets. The second floor porch opens from the front chamber. The two chambers on that side of the house connect through the long closet which stands between these two rooms, making a very convenient family suite.

The linen closet opens from the hall.

The bath room has a tile floor and wainscot. The floors throughout are of birch, and the rooms are finished in birch. Part of the wood work is given a brown stain, in keeping with the mahogany furniture, and the remainder of the finish is enameled.

The stucco surface of the exterior is given a light tone, relieved by the green painted shutters at the windows, and the touch of color in the brick work in the sills, the chimney and about the entrance.

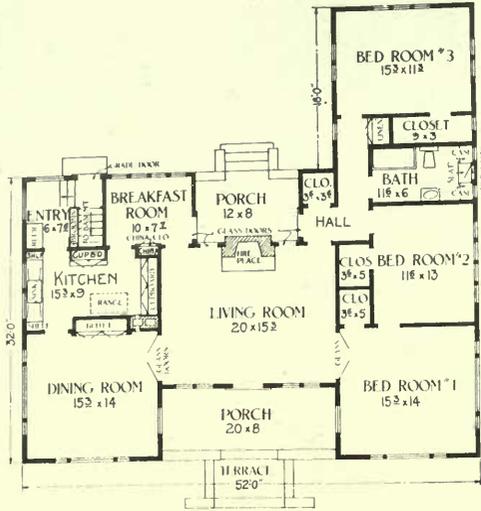
Brick for Porch Work



BRICK and stucco or the two in combination are a logical building material for porch walls and piers, and also for floors and steps. Since the design of the entrance, both as to form and as to the materials of which

it is built, is a determining factor in the character of the house, it should receive special consideration.

The porches are of brick in both of the homes shown in this group, the dark color of the brick in one giving contrast



to the house, while in the other the stucco and the brick carry the same color tone.

The first is a wide house, especially suited to the conditions of the country or the suburban home. The center is a recessed porch, brick walled across the front and for the terrace. The exterior is cement plastered on metal lath. The roof has a very low pitch, and is covered with the tar and gravel type of roofing. The roof is surfaced with Scotch brick,

which is rolled into a bed of asphaltum.

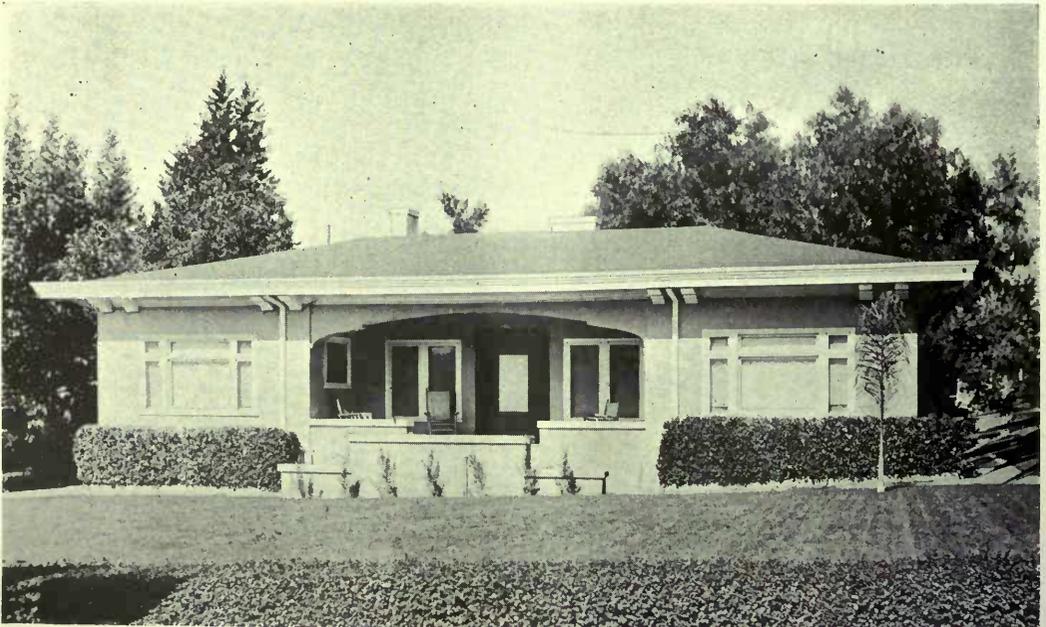
The entrance is into the living room from the porch. On one side is the dining room, opening with French door from the living room. A group of windows fills each outside wall. There is a buffet recessed in the kitchen wall beside the chimney.

The kitchen is well arranged, with cupboards filling the end of the room near the breakfast alcove. The sink, with drain boards at either side is under the windows. The refrigerator and broom closet are in the entry.

On the other side of the house are the sleeping quarters; three bed rooms and a bath room, with good closet and linen space. A cabinet is built across the end of the bath room, as may be seen by the plan.

There are porches on both sides of the living room, the walls between being filled with windows or openings, except for the fireplace, which stands between glass doors. Good wall space is provided on the other walls for larger pieces of furniture.

The second home in this group is a



A home with the porch deeply recessed

E. W. Stillwell, Architect

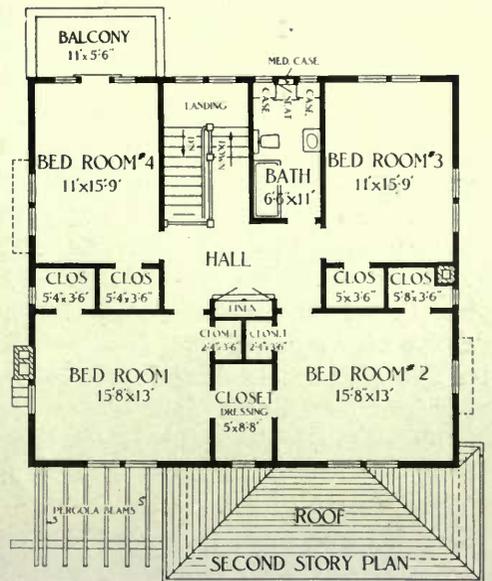
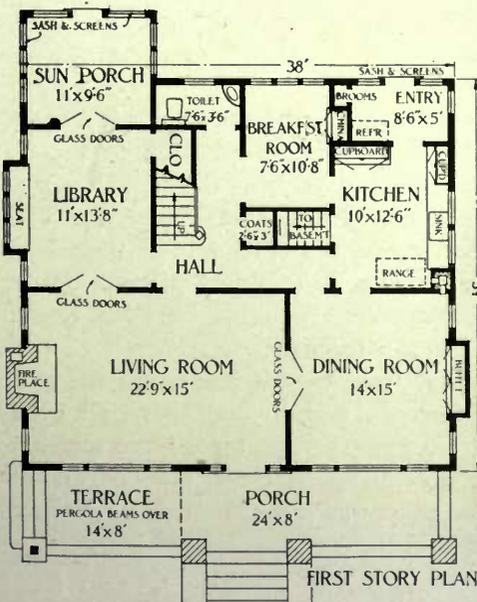


The brick work of porch and chimney is in effective contrast with the house E. W. Stillwell, Architect

full two story house, with ceilings 9 feet 4 inches high for the first story and 9 feet for the second. The porch and terrace, the latter pergola covered, extends across the full width of the house.

with the library back of the living room, and sun porch still beyond that. The stairs are placed in the hall back of the living room, with a coat closet opening from the hall and a toilet room at the end of the hall. The breakfast room is reached either from the hall or the

The living room and dining room fill the front of the house on the first floor,



kitchen. The entry is closed and provides for the refrigerator and for brooms.

On the second floor are four bed rooms and bath room, and many closets. A dressing room connects the two bed rooms at the front of the house, each of which has two closets. A wide linen cupboard opens from the hall.

There is a basement under the full size

of the house, equipped in the usual way. The house is of frame construction, the first story walls of which are covered with narrow siding while the upper part of the walls are shingled. The flower box above the pergola beams of the terrace adds an attractive note to the hanging baskets and potted plants on the terrace and porch.

The Square House



Built of hollow tile and brick

Chas. S. Sedgwick, Architect

PERHAPS there is no house more economical to build than the square house. The home which is shown is built of hollow tile and faced with brick to the sills of the first story windows. Above that the hollow tile is surfaced with stucco. There are porches on three sides.

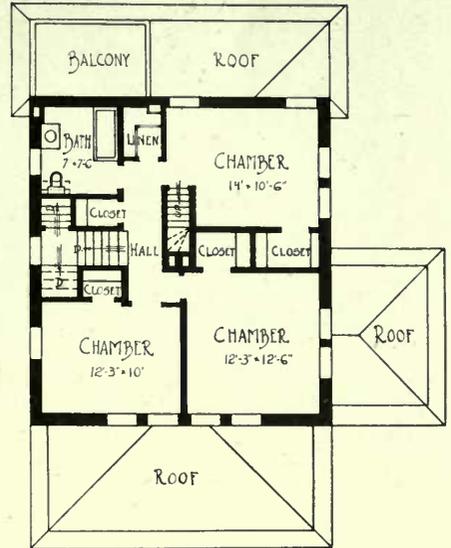
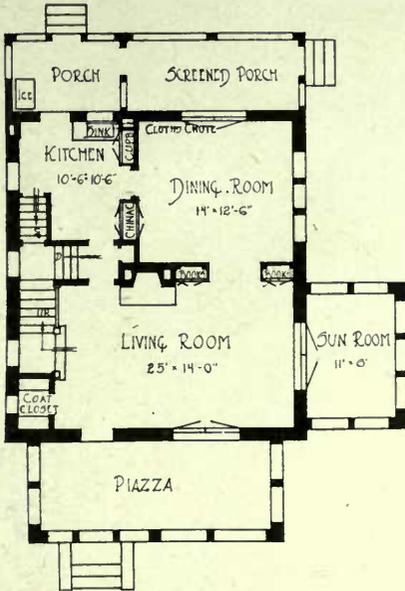
The entrance is through the enclosed piazza into the living room. A coat closet is placed beside the stairs, which lead up from one end of the living room. The house should be filled with sunshine as there is a sun room at the end of the liv-

ing room and a screened porch beyond the dining room, in addition to the entrance piazza, catching the sunshine in all directions. Book cases make the division between the living and dining rooms. The fireplace is centrally placed. French doors open to the screen porch as well as to the sun rooms.

Steps from the kitchen reach the main landing of the stairs, and there is a grade entrance at the landing of the stairs to the basement. A closet opens from the passageway between the living room and the kitchen.

On the second floor are three bed rooms and bath room. The linen shelves are in a deep closet. The clothes chute is reached in this same closet. The rooms all have

good closets, with an additional hall closet. Stairway to the attic is reached from one of the chambers, where dormer windows give good light and air.



Four and Five Room Bungalows

GOULD anything be more picturesque and charming than this little bungalow with its cobblestone chimney topped in a quaint old-country way, its "shakes" on side-walls and craftsman details.

Picture the living room with a cobblestone fireplace, the piano opposite with a glimpse through the columned opening across the dining room to side board and French doors opening to the screened dining porch. A little hall intervenes between kitchen and dining room which is itself closed to the private hall of the chambers by a door. This keeps the smell of cooking from those rooms without materially increasing the steps intervening. The refrigerator is iced from the outside and from its position in the entry one may go down three steps and outside or continue on to the basement.

This does away with extra outside stairs to basement for removing ashes and for the laundry. Such stair arrangement is an economy as well as a convenience.

By a very clever arrangement the chambers have easy access from one to another and to the bath room and kitchen. These rooms are finished in enamel, white or ivory, in keeping with the color scheme of the room. Floors are of birch.

Since "Craftsman" details are used for the exterior wood trim, the finish of the interior is in keeping with it. The living room and dining room are finished in medium dark stained, slash grain fir. The kitchen is the natural color of the wood, and may be enameled when it is done over.

The basement is under the rear portion only, and contains laundry and hot water



A picturesque little bungalow

boiler. The basement is 7 feet 6 inches in height; first story is 9 feet.

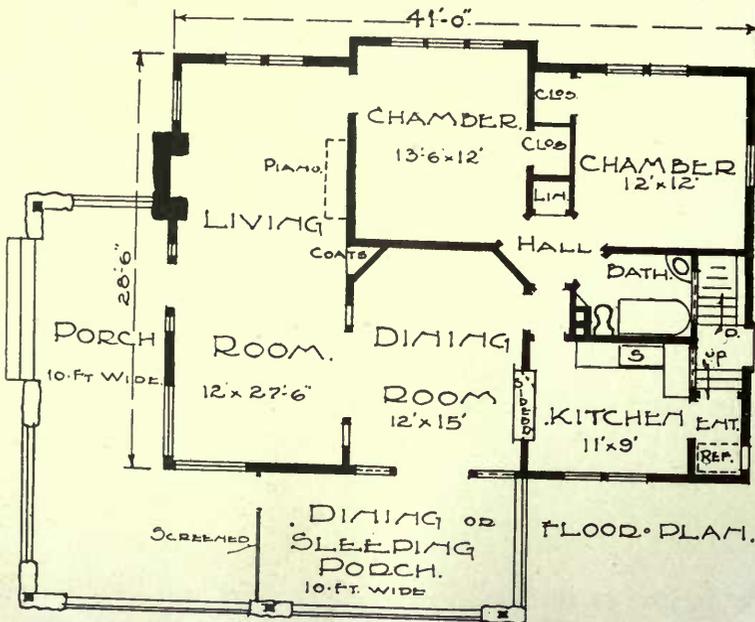
Brown stain is used for the exterior with green trim and sash painted white. Note the wide spreading eaves, casting a wide, cool shadow and the "louvre" boards in the gable to allow a constant current of air to temper the attic space, thus insuring cool rooms below.

Another popular type is shown in the other bungalow in this group, which is, in reality only a four room bungalow, un-

less the sun porch is counted as a room.

The large front room which fills the whole width of the house will be used chiefly as a living room, under most conditions, as the Pullman alcove is conveniently placed and will seat five people, by setting a chair at the end of the table. The cupboard opposite will take care of the china conveniently, whether the table is set in the dining room, or if the meal is served in the alcove.

Very attractive is the living room with





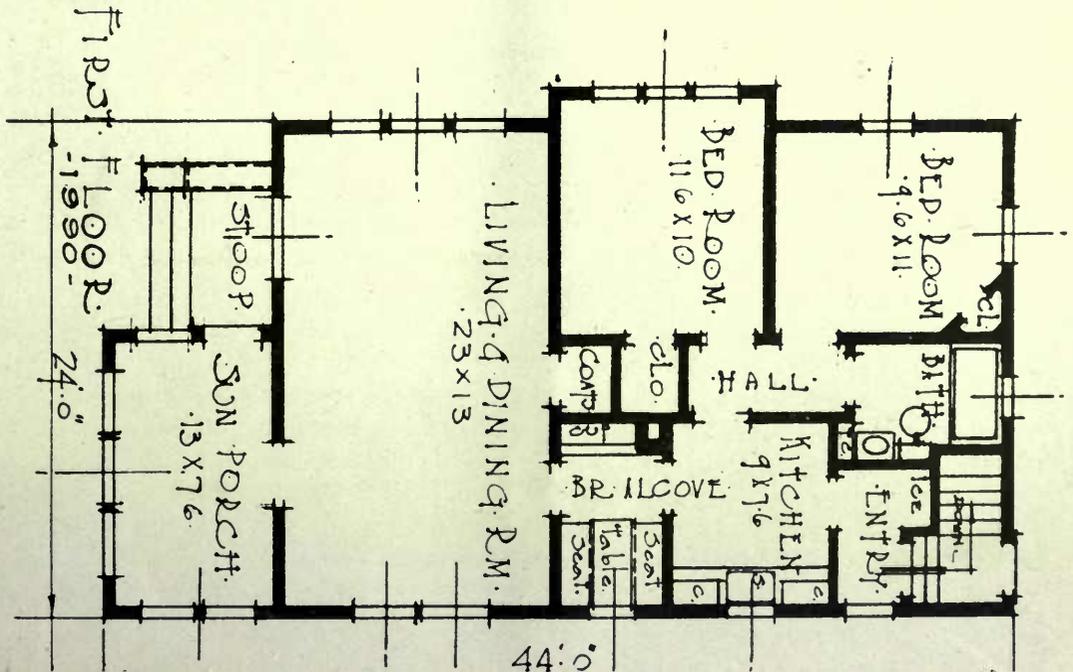
With an effective bit of brickwork at the entrance and under flower box

the groups of windows in either end, and sun porch opening to the front. There is a coat closet beside the alcove.

The bed rooms are small but conveniently arranged, though the closet for the rear bed room is small. A hall connects the bed rooms and bath room with the kitchen. The ice box is placed in the

rear entry, from which three steps lead to the grade entrance, and on down to the basement.

Siding is used for the exterior, with an effective bit of brick work at the porch and under the flower boxes. The exposed rafter ends, cornices, trim, and trellises are all painted white.



INSIDE THE HOUSE

Decoration and Furnishing

VIRGINIA ROBIE, EDITOR

Rugs for the House

PART I

IN THE study of Oriental rugs, the antiquarian, the historian, the craftsman, the art lover, the economist, and the housewife ever on the alert to provide for the sanitary cleanliness of her home as well as its beauty, find here a common bond of interest. The antiquarian, because weaving is one of the oldest of textile arts, reaching back to the very dawn of civilization when Creusa's shuttle flew, and Helen of Troy wove the story of her people in with the woof of her web. The craftsman, because no product of machinery has ever equaled in indestructibility and beauty these triumphs of handicraft. The lover of art, because he, too, like the famous French artist, can say when pointing to his rugs: "These are my masters." The economist, because their durability and constant increase of value show money well invested. The housewife, because in furnishing her home there are three essentials to consider



An old "hooked in" rug almost equalling an Oriental in pattern and color

—health, suitability, and beauty—and in these furnishings she finds them all.

Yet, even in Oriental rugs, there have come to be exceptions to the general rule, for Western commercialism to-day is making inroads upon even the conservatism of the Orient, demanding rugs of oriental weave, yet with the inprint of Occidental designs.

INSIDE THE HOUSE

The story of how Oriental rugs came to find their way into the Occident is of interest. War has always been a mighty factor in their introduction, beginning with the campaigns of Alexander the Great and Darius. An Asiatic monarch, when about to wage war against the Greeks or Romans, went with great pomp and circumstance, carrying with him his wives, children, and so large an assortment of household stuff that the tents were like moving palaces. If the fortunes of war went against him, "to the victor belonged the spoils," which ever included great numbers of the magnificent rugs, which were used not only for floor coverings, but for the divans, beds, and curtains which divided "harem-lik," the women's apartment, from "selam-lik," those occupied by the men.

Later, as envoys were sent to European

courts, they bore with them rich gifts, among which rugs bore a prominent part. The first oriental rug which was sent to the English court in the sixteenth century was afterward spread in front of the altar in Westminster Abbey.

Seafaring men have also been largely instrumental in the introduction of Oriental rugs into the Occident. In cruising along the shores of Africa and India they naturally became impressed with the beauty and durability of these products and were anxious to carry specimens home. On our own Atlantic seaboard in Lynn, Salem, Nantucket, New Bedford and other towns once centers of shipping interest, are to be found to-day exquisite rugs which have been treasured for over a century. The largest factors of all in this country have been the International Expositions.



One large rug nearly covers the floor of this living room

INSIDE THE HOUSE



Oriental rugs are broadly classified as Anatolian or Turkish, Caucasian, Iran or Persian, and Turcoman. Anatolia is a Greek word which was applied by the Greeks to the present Asia Minor—a name still often used by tourists and writers. Some of the choicest of the antique rugs which have come from the looms of Asia Minor, such as Bergama, Ghiordes, Melez, and Kurdish Yuruk, are still called Anatolian to distinguish them from the more modern rugs. So, while all Anatolian rugs are really antique Turkish, Turkish rugs are not all Anatolian. Under the classification of Turkish rugs come the Hereki-keui or Hamidieh rugs made in the village factory on the Sea of Marmora under the patronage of the present sultan; Bergamos, made northwest of Smyrna in the town of Bergama; Melez from southeast of Smyrna; Oushak and Koulah to the east, and the Kurdish Kermans in the highlands of Kurdistan and the village of Mosul.

The list of Caucasian rugs includes the Kazak, Daghestan, Derabend, Shirvan, Karabagh, Ganja, Oabistan, Cashmere or Soumak, and Mosul.

Kazak

Of all the Caucasian rugs, the Kazaks are heaviest in pile. They are made by the Cossacks, a nomadic tribe renowned for their horsemanship. Although loosely woven, they are exceedingly durable. They are bold in design and magnificent in coloring, splendid fields of green or red, throughout which are distributed detached figures—geometric, birds, beasts, trees, and human beings. The nap comes close to the selvage of the border. On either end of of the rug, the selvages are

braided in the same way that Turkish girls plait their hair. As the warp, weft, and pile are all wool, the sheen acquired by age is magnificent.

Daghestans

Daghestan rugs, sometimes known by their trade name, Darabend, taken from the capital of Daghestan, are akin in design to the Kazaks, but much more closely woven, and of shorter nap. They have a narrow selvage, finished on the border, with two or three cords overcast in blue or red. There is no fringe on the ends.

Karabaghs

Karabaghs, sometimes known as Chichis or Kabistans, possess the same thickness of nap as the Daghestans, but differ from them in the fact that they always come with fringe. In the antiques, this fringe was elaborated, but in the modern ones, the rod which holds the warp is simply withdrawn, leaving the looped ends uncut on the one end, while on the other the warp and weft are woven together into a web just wide enough to be turned back and hemmed. On the sides there are two or three cords running along the border, overcast with either red or blue. Sometimes the selvage is divided into blocks of various colors. This is a special characteristic of the Ganja rugs, which belong to the Karabagh family.

While the old Karabaghs were excellent and substantial, the forms were stiff and conventional. Since Karabagh has passed under Russian control, the rugs have deteriorated in quality and color. Wool is used but it is coarse. On the prayer-rugs two hands are often in evidence, showing where to place the hands in prayer.

INSIDE THE HOUSE

Shirvan Rugs

The Shirvan rugs, which have the shortest nap of all the Caucasian rugs, come with a cloth web woven of the warp and woof on either end extending an inch or more beyond the pile. In addition, there is almost invariably a fringe made by knotting the gathered strands of the warp. The selvage on the sides has only one cord running along the edge and overcast with a heavy white thread. The principal designs are prayer-patterns or geometric and floral figures. a rich peacock-blue forms the body color of the rug upon which is laid in yellow and red a diagonal lattice-work. The borders usually carry in much detail a combination design of arabesques and conventionalized flower patterns. Modern Shirvans are plentiful and serve well the purposes of ordinary use.

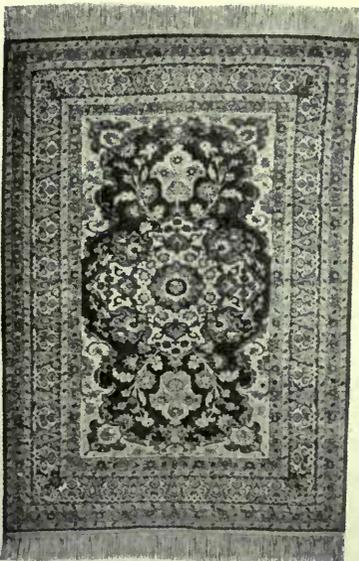
Ganja Rugs

The Ganjas are exceedingly heavy, having been made by the nomad Tur-

comans for use out of doors. They are woven entirely of fine wool, spun by the women of the tribe. The designs are principally geometric and crude in color. The sides are selvage and the ends finished with a small fringe.

Cashmere or Soumak

Cashmeres are the lightest in weight of all Oriental rugs and may be distinguished at a glance by looking at the back, which is left rough and fringed, like a cashmere shawl. Most of the rugs are made in the vicinity of Shirvan and are shipped to Constantinople from the old town of Shamoka, from which the name "Soumak" is corrupted. The patterns follow the geometric forms found in all Daghestan fabrics. The groundwork is usually in shades of dark red with blues, greens, and yellows outlining patterns and borders. There are three or four borders. If four, two are narrow and two wide. The narrow are on a light ground and the wide on a dark background. They are not appropriate for use



Tabriz rug, under the Persian Division



Giordes Prayer rug of the famous Anatolian or Turkish division



Shirvan rug of the Caucasian division

INSIDE THE HOUSE

on a hardwood floor but are better for draperies, couch-covers, and on a carpet or filling.

Mosul Rugs

These are sometimes classed with the Persian rugs and again with the Caucasian or Turkish. The truth is, they are woven by the various nomadic tribes, consisting of Kurds, Bedouins, and Yezides, who pitch their tents on the banks of the historic Tigris, in Asiatic Turkey, around the old walled city of Mosul, in the very heart of Mesopotamia. Owing to the diverse nationalities represented by the weavers, we find in the Mosul fabrics a strange combination of straight and flowery designs, embracing the motifs of Persian, Caucasian, Turkish, Chinese, and Saracenic ornamentation. In addition to this, rugs made in the mountains of old Armenia, and from the south as far

as Syria, are often classed with the Mosul fabrics. This combination of an endless variety of designs is most perplexing to the uninitiated. If, however, you will look closely at the finish of the sides, you will note that it is invariably the same, an overcasting of red thread or black hair-cloth, while the nap, which is extremely thick, comes close to the selvage, also thick, like a heavy cord running down the edge.

Some of the Persian rugs are finished with the same selvage, but the nap is so closely sheared that the rugs are much thinner than the Mosuls. While the warp and woof vary, sometimes being wool and sometimes cotton, the pile is always wool or camel's hair. There is a great prevalence of yellow tones in Mosul rugs.

The difference between the Iran and Persian rugs is simply that the antique Persians are called Iran, after the historic name of the country, in order to distinguish them from the modern rugs. While all Iran rugs are Persian, not all Persians are Irans. Most of the Persian rugs are known by the name of the town in which they are made; such as, Tabriz, Herez, Hamadan, Kermanshah, Kerman proper, Sultanabad, Shiraz, Herat, Meshed, Saraband, Goravan, etc. While some of the finest rugs in the markets to-day are from Persia there has also been a great deterioration in some fabrics formerly recognized as artistic models and marvels. The antique silk rugs, marvels of color, exquisite workmanship, and delicacy of design are seldom seen outside of private collections or museums, with prices prohibitive to any except millionaires. The best Persian rugs obtainable to-day are those made in the remote portions of eastern, western, and southern Persia, too



Old Persian rug in an artist's studio

INSIDE THE HOUSE

remote from the great commercial centers to have been inoculated with the "get-rich-quick" idea that has caused deterioration in modern weaves and colors. Fortunately, the Shah of Persia, recognizing the irreparable injury to the trade by the introduction of aniline dyes, has issued an edict forbidding their use, and the newer rugs are again fast colors. In a broad characterization it may be said that the designs of most of the Persian rugs are realistic and floral, embracing flowery vines, flowers, and trees, and the distinctive Persian pear or "crown-jewel" pattern. The colors most approved are a deep Persian blue, a pronounced yellow, and a wide range of greens and purples.

Herez

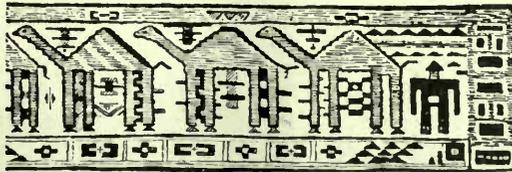
The carpets of Herez, though well woven and of good quality wool and camel's hair, were, until recently, considered by experts as inartistic and crude in design, though, on account of their unusual size, they obtained ready sale here. Latterly, the Herez weavers have profited by the example of their near neighbors of Goravan, and much finer rugs are the result. These improved rugs now go by the name of Goravan.

Tabriz Rugs

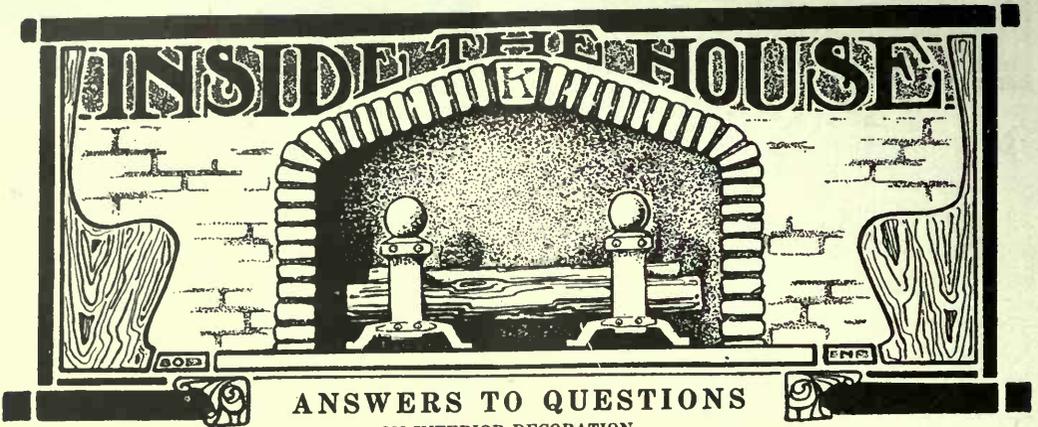
The main characteristics of the Tabriz rugs are the medallion designs showing European influence. The colors are vivid reds, blues, ivories, and browns, with intermediate shades being largely used. They excel in closeness of weave, owing to the finess of the knots tied. Often in a single square inch there will be three or four hundred knots. There are many factories in Tabriz, some of them having as many as 250 looms in operation, with a large percentage of children operators.

Goravan

The essential motif of the Goravan rug is a large shield medallion with corner-pieces set off by serrate lines. The ground color is an extraordinary rich dark blue or red, while the corner fields are a redish brown, often with small figures to break the monotony. They have three or more borders, the main stripe in ivory ground, with patterns, usually floral scrolls, large and clearly defined. Sometimes there are inscriptions all around the borders. They are excellent rugs to use in libraries or dining-rooms, where the furniture is plain but rich. The selvage is narrow, with a short fringe.



Caravan of Camels and their driver, from an old animal rug



Letters intended for answer through these columns or by mail should be addressed to "Keith's Decorative Service" and should give all information possible as to exposure of rooms, finish of woodwork, colors preferred, etc. Send diagram of floor plan. Enclose return postage.

In a Shingled Bungalow

A. K. W.: We are building in the suburbs, a shingle bungalow of red cedar left to weather, trimmed with brown, with slate green roof. I am most concerned with the inside trim. It is yellow pine and I would like to have something serviceable as we have our house open most of the year and there is a good bit of dust. Would like to have a dull tobacco brown stain, flemish I believe they call it. Could I use this all through the house with success? Should I have glass doors for china cabinet in breakfast alcove. Please help me with color schemes and draperies. For the living room I would like tan walls. I have a brown and green 9x12 rug shaded with a little white, tan and black, the colors very good for a brussels rug. Now, the furniture is my trouble. I have a red mahogany piano with bench and music cabinet. I have decided this was a poor choice for a much used room but will have to put up with it. I have a small round wicker table with an arm chair and rocker, which must be refinished; also a bed-couch without back, which must have a new cover. I will dispose of my dining room furniture except the table and a few chairs which I must use for a while; they are fumed oak with leather seat. I have a medium sized oak rocker and oak sectional book case. Help me out as best you can with this combination and tell me what furniture I should have which I may acquire from time to

time. I have olive green shades for the rest of the house and will get new for the main room. How should the front door be managed? It is like a French door; should it have a shade or curtain on rods?

I have green and white linoleum for the kitchen. Should I use it in the alcove. These rooms are towards the north getting the first and last sunshine. Should I not have yellow walls? For the front bed room I have twin iron beds in white and oak dresser and chiffonier, cedar chest, and long mirror. I have three smyrna rugs which are blue and white. The plaster is sand finished which is to be tinted all over the house.. The walls are nine feet with picture molding on line with top of window and door frames 6 or 7 feet high. The bath room I want all white.

The floors all over the house are to be hard pine scraped and finished with a little brown in the stain. What kind of lighting fixtures should I purchase. I have central wiring in all the rooms with base plug in living room near fireplace and near piano and brackets in bed rooms near dressers. Should I have awnings or do they use anything else on sleeping porch for privacy as this faces my neighbors side porch. Will use two iron beds here and can use either oak or bird's eye maple dresser for the dressing room.

This is a servantless house and I want it finished and furnished so that it may be "without care" as far as possible.

INSIDE THE HOUSE

Ans.: Answering your letter of inquiry, we suggest that you do not use so dark a stain as Flemish Brown on your wood-work, but English Brown, which is lighter in tone. Dark brown wood work will show dust worse than a lighter tone. We would certainly paint the wood work in front bedroom white. If you give it a gloss finish it is no more work to take care of than a brown stain, and far prettier, especially with your blue and white rugs. We would paint the twin beds a deep blue, and the small round wicker table, the same blue, using it in the bedroom, and purchasing an oak library table for the living room. Then get a big Fireside chair in brown wicker, and upholster it in heavy cretonne rich in coloring and make cushions of the same for the arm chair and the rocker, also for the bed-lounge. You will be surprised to see the difference in the appearance these simple changes will make. Your new shades, should be of the same color as the old ones. Yes, we would tint the walls a soft tan all over the house except in kitchen and breakfast alcove; there, a primrose yellow will be attractive with window curtains of light cretonne, yellow roses on a white ground. Your lighting fixtures are rightly placed; there is no finish better with the brown wood-work than burnished brass. Have a drop come from the center fixture to a table lamp on library table.

The hall door should have lace shirred over the glass on small rods top and bottom. You can add a roller shade if you wish but will not need it under the porch. Yes, use the green and white linoleum in the breakfast alcove also; with the green leaves and yellow roses, it will be pretty.

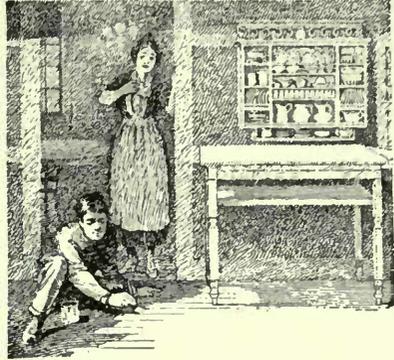
We know of nothing better to suggest

Outside Color Scheme

J. H.: I'm building a "square type" house size 30 feet x 32 feet, with 9 foot porch across entire front. The upper part of the house will be of shingles and bottom part of wide clapboard. The foundation and chimneys of red brick. The house will be in the suburb on a lot 68 feet front and 195 feet deep. The



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INSIDE THE HOUSE

house will be a little above and back from the street.

Kindly offer color scheme for painting house complete. What do you suggest for shingles?

Ans.: In reply to your request for color scheme we suggest for the wide siding of body, of the house, a soft tobacco brown; for the shingle above, a deep cream: for the roof—Asbestos shingle, in the light red color; for the trim of windows, deep cream, making all the other portions of the exterior the same as the main bodies, including porch. Make porch floor, light brown and ceiling cream. The roof, and the red brick of chimney will give sufficient color contrast.

As your house is the square type, we are not advising white, or a Colonial color scheme.

A Substantial Home

R. V. H.—Enclosed are floor plans and description of new house I have just purchased. Will you kindly give me your idea for the decoration of walls, also furnishing. Will want to get new furniture for sun parlor. What do you suggest? What do you advise for window hangings? Will not purchase new furniture for the dining room and living room for the present and the furniture that we will use is mostly fumed oak. What do you suggest for draperies for the living room and dining room?

The lot is 53 feet wide by 160 feet deep, no trees. The house faces south. The nearest house east and west is 60 feet. In style it is two story with narrow siding; red face brick to top of foundation. Outside paint; white with light green trim. Main roof is one third pitch running north and south over main part. Smaller roof same over sleeping porch. Wide over hang on all cornices. The interior finish is quarter sawed oak thru-out including floors and all finish upstairs and down, is varnished in natural color. Floors are waxed natural. All walls are still in original white putty coat, smooth. 8½ ft. ceilings first floor. 7½ ft. upstairs. We do not care particularly for wall-papers but incline to oil paint for all walls,

and have no choice of colors. The rooms are all well lighted and of good size and the house is new so we can use any shades of colors you advise.

Ans.: You have a good substantial house, but it cries aloud for something to relieve that varnished wood-work, natural oak, and the bare plaster walls. Your fumed oak furniture, is the best thing you can have with such wood work. If you prefer a perfectly plain wall in living room, we would tint it a soft ecru, with ceiling a shade lighter. In the dining room we would use one of the lovely, small figured, Japanese tapestry paper in a creamy tan with hint of gold, and curtains of old Sunfast. To make it delightful, you should have a Chinese rug in blue, gold and soft browns, and the French doors veiled with a figured, cream lace in close pattern of leaves, or arabesque design...something rich looking drawn over the glass. We should have preferred the woodwork in that room painted deep ivory...you will have something to look at, instead of just a place in which to eat.

Old rose, Mahogany, wisteria petunia tones, are the colors to use in draperies and furnishings of the living room, and with their judicious use you can largely overcome the varnished woodwork. We should not veil the French doors into Sun parlor but have them stand open or partly open, when possible. We surely hope the Sun parlor is not also finished in natural wood. If it is, there is nothing for it but brown or green wicker furniture. If the woodwork is painted, you can have the ivory or natural wicker, upholstered in gay, striped cretonne with a strip of dull green carpet for a runner down the center of the room. At the windows, no curtains, but shades of cream colored Holland, decorated with design of gay roses or morning glories. These shades run on rollers, like any others. This will give you a charming outlook from the living room. Walls of bedrooms are to be painted or tinted, we would use a soft gray in the front room and a creamy



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INSIDE THE HOUSE

tan in the other. Living room glass curtain can be of small figured net.

North and East Exposure

A. V. L.: I am enclosing first floor plan of my house and would like for you to advise me as to floor coverings, color of walls and draperies in dining room, living room, and bed rooms, also woodwork. I have three chairs for one living room upholstered in tapestry in which green predominates, however, I am tired of green. I want my walls in all three rooms light; gray, cream or buff. I am going to use mahogany furniture.

Could green, yellow, or orange hangings be used successfully with gray walls.

Ans.: Inasmuch as your living room shows north and east exposures, we suggest a soft, grayish tan wall, with cream ceiling. You do not state the character of the woodwork, whether hard wood or soft, for painting. If the latter, make it deep ivory; if hard wood, stain English Brown. If you use paper there are very delightful papers in a sort of tapestry effect, but the design so inconspicuous as to give the effect of being a plain wall. These come with the design in tone of gray, on a tan ground, and the blended effect is excellent.

You could not do better for the living room, and it would be a background for any color in furnishings. If you use deep ivory casement cloth hangings at the windows, a rug in grayish taupe with a pinkish undertone, a rug with a thick, long pile, which makes it shade into different tones as the light strikes it, . . . then introduce color with a floor lamp having a large rose silk shade and another in old gold, pillows in deep rose on your tapestry davenport, and get a chair with mahogany or walnut frame and antique cane panels for back and sides and upholster it in deep rose velvet. . . . you will have a very charming room. The dining room on the northwest, would be lovely with soft gray wall, curtains in old gold Sunfast, and a Turkish rug in dark blue, orange and cream.

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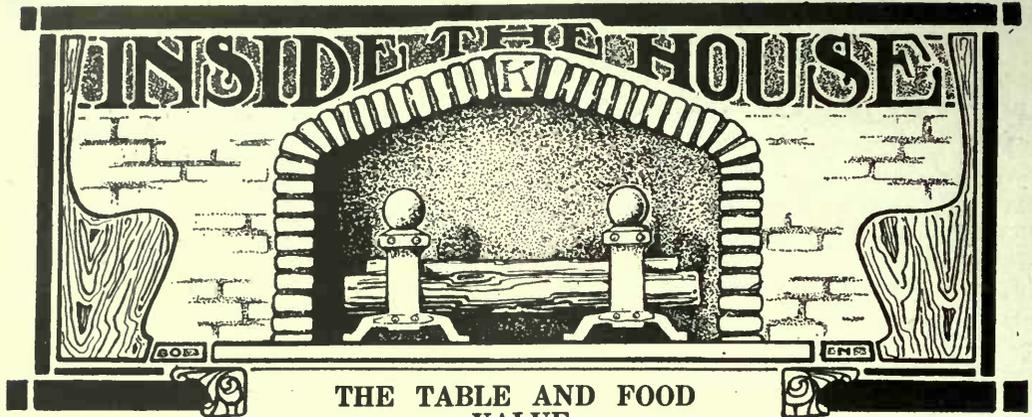
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THE TABLE AND FOOD
VALUE

Menus for Fall and Winter

Elsie Fjelstad Radder

WITH each new season the question of what to serve repeats itself. The following menus have been prepared for fall and winter with a view toward something not difficult in preparation and yet toothsome.

Breakfast
Grapes Cereal with Cream and sugar
Muffins
Scrambled Eggs with Tomatoes
Coffee

Scrambled eggs with tomatoes: Simmer one and three fourths cups of tomatoes and two teaspoons of sugar for five minutes. Fry one slice of onion in four tablespoons of butter for three minutes. Remove onion, add tomatoes, salt and pepper and six slightly beaten eggs. Cook as scrambled eggs.

Luncheon
Oyster Stew Pickles Dry Toast
Cream Whip Simple Cookies

Cream Whip: Sweeten thin whipping cream and flavor. Whip. Fill desert cups with any preserve or sauce, pile on lightly the whipped cream.

Dinner
Roast Beef Cream of Celery Soup
Fransconia Potatoes
Chocolate Cream Tomato Lettuce Salad
Black Coffee

Fransconia Potatoes: Prepare as for

boiled potatoes and parboil ten minutes. Drain and place in a pan in which meat is roasting. Bake until soft, basting with fat when basting the meat. Sweet potatoes may be prepared the same way.

Breakfast
Halves of Grapefruit
Breakfast Bacon Graham Gems
Coffee

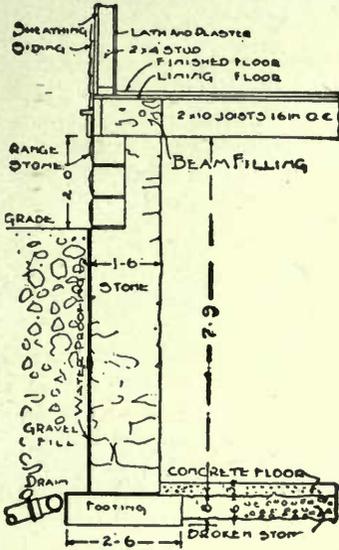
To prepare grapefruit: Wipe and cut in halves crosswise. With a small sharp pointed knife make a cut separating from skin around entire circumference. Then make cuts separating pulp from tough portion which divides fruit into sections. Remove tough portion in center in one piece which may be accomplished by one cutting with scissors at stem or blossom end close to the skin. Sprinkle the pulp left in the skin generously with sugar. Let stand over night and serve very cold. May be garnished with a candied cherry.

Luncheon
Cold Sliced Tongue
Macaroni and Cheese
Lettuce Salad Wafers

Macaroni and Cheese: Put a layer of boiled macaroni in the bottom of a buttered baking dish. Sprinkle with cheese. Repeat until dish is full. Then pour over a white sauce made of milk, flour and fat. Sprinkle with bread or cracker crumbs and brown in the oven.

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(Fig. 6)
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INSIDE THE HOUSE

Dinner
 Halibut a la Rarebit Black Bean Soup Potatoes
 Brussels Sprouts
 Swiss Pudding Black Coffee

Halibut a la Rarebit: Sprinkle two slices of halibut with salt and pepper and lemon juice. Then brush with melted butter and place on a greased dripping pan. Bake 12 minutes and remove to a hot platter for serving. Pour over it Welsh Rarebit, made as follow: Melt one table spoon of butter, add one teaspoon corn starch and stir until well mixed. Then add one half cup thin cream gradually, while stirring constantly, and cook two minutes. Add one half pound mild cream cheese which has been cut into pieces and stir until cheese is melted. Season with mustard and cayenne.

Breakfast
 Cereal with Cream and Sugar
 Apple Sauce Corn Cakes with Maple Syrup
 Coffee

Corn cakes: Add one half cup cornmeal to one and one half cups of boiling water and boil five minutes. Add one and one fourth cups of milk, two cups flour, one one half tablespoons baking powder, one and one half teaspoons salt, one third cup sugar, one well beaten egg and two tablespoons melted butter. Bake as other griddle cakes.

Luncheon
 Baked Apples with Cream Grilled Sardines Rolls
 Sponge Cake Cocoa

Grilled Sardine: Drain sardines and cook in a chaffing dish until well heated, turning frequently. Place on small pieces of buttered toast and serve with lemon butter made by creaming one fourth cup butter and adding slowly one tablespoon lemon juice.

Dinner
 Veal Cutlets Vegetable Soup Horseradish Mashed Potatoes
 Lima Beans Celery
 Ceraline Pudding

Vegetable Soup: Mix one third cup carrots, diced, one third cup diced turnip, one half cup celery, and one half onion. Cook ten minutes in four tablespoons of butter, stirring. Add one and one half cups diced potatoes and cook two minutes.

Add one quart of water and boil one hour or until vegetables are soft. Add shredded parsley, seasonings and a can of Chili Con Carne, if desired.

Breakfast
 Fried Sausages Cereal with Dates Queen Muffins
 Coffee

Queen Muffins: Cream one fourth cup of butter, add one third cup of sugar and one egg well beaten. Sift two and one half teaspoons baking powder with one and one half cups flour and add to the first mixture alternately with one cup of milk. Bake.

Luncheon
 Salmi of Lamb Bread and Butter Olives
 Cake Chocolate

Salmi of Lamb: Cut cold roast lamb in thin slices. Cook five minutes, two table- spoons butter with one half tablespoon finely chopped onion. Add lamb, sprinkle with salt and pepper and cover with one cup of lamb gravy seasoned with Worcestershire sauce. Cook until thoroughly heated. Arrange on platter, pour sauce over it and garnish with toast points. Sliced mushrooms and stuffed olives, sliced, may be added.

Dinner
 Fried Chicken Cream of Clam Soup Boiled Potatoes
 Sliced Tomatoes Shell Beans
 Peach Shortcake
 Crackers and Cheese

Peach Shortcake: Mix two cups flour, four teaspoons baking powder, one half teaspoon salt, two teaspoons sugar together and sift twice. Work in one fourth cup butter with the fingers and three fourths cup of milk gradually. Toss on to a floured board, divide into two parts. Pat, roll out and bake twelve minutes in round cake tins. Peel and slice peaches and let stand an hour covered with confectioner's sugar. Arrange on the shortcake as you would strawberry shortcake. Decorate with a peach whip made by mashing a cupful of sliced peaches, one cupful of sugar and the white of two eggs and beating with a Dover egg beater until it will stand alone.

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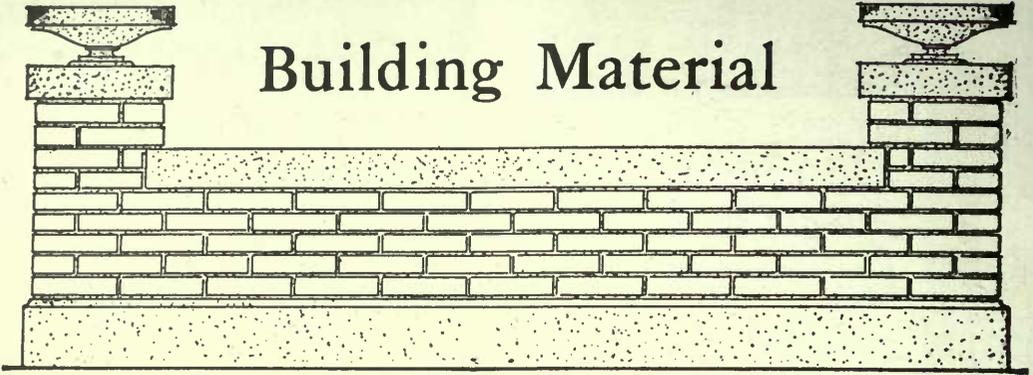
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Building Material



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Following the course of the ordinary fire will show the hazards which a well constructed building should be able to meet. When the fire-wastage for a single city runs more than a million dollars for six months the figures should be analyzed. These figures show that the loss in the value of the contents of the buildings nearly doubles,—sometimes more than doubles the loss in the value of the building destroyed. Therefore buildings,—and more especially homes should be so constructed as to safeguard the contents of the building, floors and inside walls should be protected and stairs should be

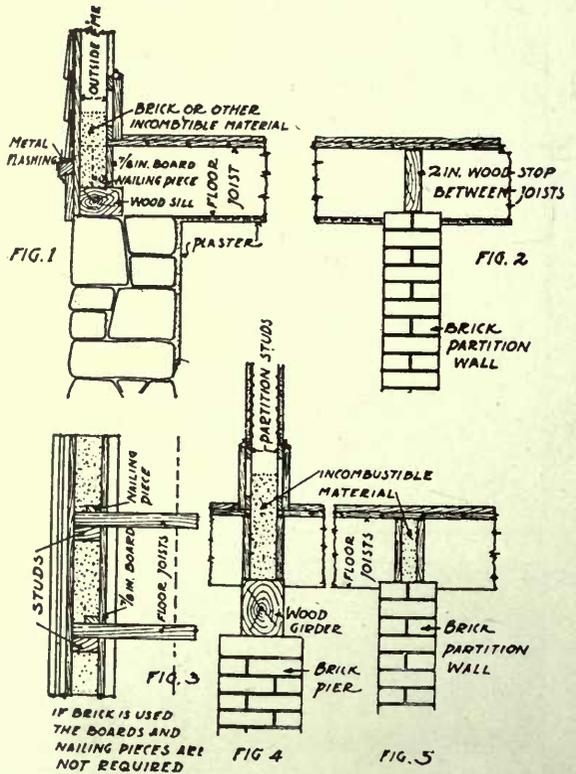


Fig. 1. shows fire-stopping at outside wall and floor. Fig. 3 shows same in plan. Fig. 2 shows wood stop over partition. Fig. 5 same in incombustible material. Fig. shows stopping over wood girder.



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so placed and constructed as to eliminate runways for fire.

The first fire-hazard is the basement which is used for the storage of inflammable materials, or where boxes and papers and all sorts of rubbish is allowed to gather. The great danger in such a basement is either from spontaneous combustion,—that mysterious element which draws flame from oiled rags, defective insulation of wires, and other unknown sources; or from things incident to the furnace. In any case where there is no tinder or fuel a fire can not live.

One of the most important features of fire-resisting building for the home is a cut-off between the cellar and the main story of the house, provided in the building of the first floor itself as fire resistive as the materials and the expense will permit; and in fire-stopping all of the walls at this floor, so that no draft might be given to fan an incipient blaze.

Fire Resistive Floor

If the ceiling of the entire basement is plastered over metal lath, a certain amount of fire resistance will be given under the floors. In any case it is advisable to use metal lath and cement plaster for the ceiling over the furnace, at least. It is very practicable to lay metal lath over the floor beams and run 2 inches of concrete over that for the under floor of the first story. Nailing-strips laid in this allow a hard wood floor to be laid over the concrete floor. This is the simplest method of laying a concrete floor and such a floor is not a comparatively expensive matter; at the same time it gives a measure of safety to the family that is well worth all it may cost.

Stairs

All possible protection should be given to stairways and stair halls, especially where they connect directly between the furnace part of the basement and the main rooms. The space between stair carriages should be fire stopped by a header beam at top and bottom. The under side of the flight of stairs should be covered with metal lath and plastered. Such types of construction seem to be the least amount of protection that any right thinking builder should give to the family which takes up its abode in the house. The

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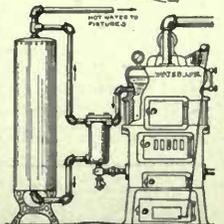
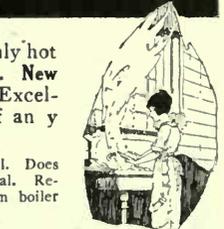
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(Diagram at right shows Heater installed between Boiler and Tank)

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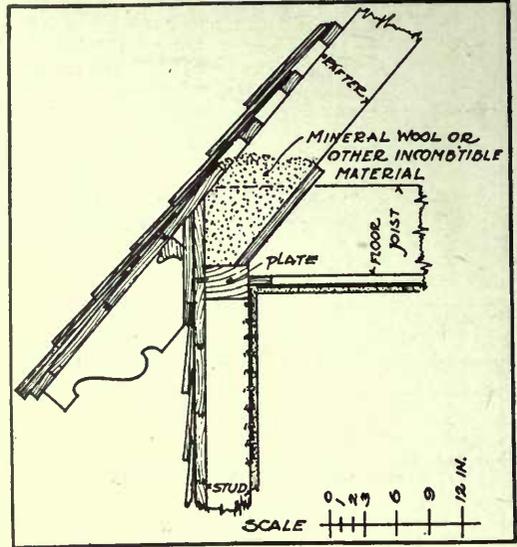


EXCELSONO

time will doubtless soon come when no one will even consider building a stairway of materials other than fire proof, for the entire construction.

Fire-stopping Walls

In the matter of fire resistance, no one features of house construction contributes more to its safety than efficient, well placed fire stops. Their purpose is to delay the spread of fire and to assist in confining it to the part of the building in which it starts. The principal to be applied in fire-stopping a frame construction is that of closing up all vertical openings between studs and horizontal openings between joist, through which a fire creeps from one story to another, by reason of the draughts, as well as the openings when so left. This same "stopping" shuts out rats and mice. While wooden



Fire stopping at juncture of roof and wall

pieces may be fitted in to stop these openings, some incombustible material is preferable. The first cut shows brick or concrete filling in the spaces between the ends of the floor beams, extending up in the partition two inches or so above the level of the finished floor. A customary construction lays 2 inch plate over the ends of the floor beams on which the studs are set, which makes a stop under the partition. Figure 2 shows a wooden stop over the center of a brick partition in the basement, closing the space in floors which otherwise would connect the two rooms. Figure 3 shows, in plan, the section in Figure 1. Figure 4 shows the method of fire-stopping a partition resting on wood girder. Figure 5 shows the same condition as 2, with fire-stopping of incombustible material.

Fire-stopping the wall at each floor and at the roof is of no less importance. The treatment is the same whether at the first or the second floor, and also at the ceiling and roof, which is shown in the last cut. This closes the space between the rafters and partitions.

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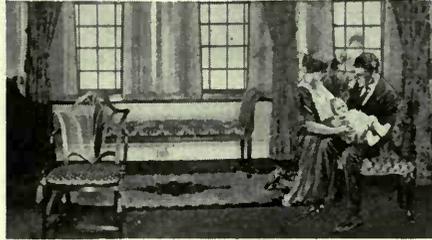
1st Year

October, 1921

Ralph P. Stoddard, Editor

What a Wonderful Inspiration for A Home

IN a year or so, he (yes, it's a boy) will want a place to romp around in—a back yard where he can play cowboy and chase Indians or dig a well. He must run and play and shout in order to develop into the fine type of manhood his parents so greatly desire.



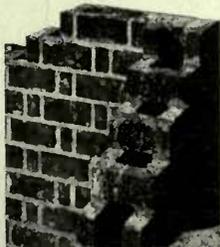
A home of their own is the answer, which means a playground for him—free from the danger of the speeding automobile. It means a room for his toys. It means more than this—lasting neighborhood friendships, a feeling of peace and security, a heritage in later years, a home he always will want to come back to. Isn't he worth that?

Yes, a home is worth almost any sacrifice.

A Heritage for Your Children

It's the materials of which the home is built and the way it's built which determine whether you'll be proud of your home in years to come and how much of a heritage it will mean for your children.

Today you can build of brick—the



Note the sturdy construction of Ideal ALL-ROLOK Brick Wall, with its 2¼ inch webs and ventilated air space.

most beautiful, economical and satisfactory material for the family who wishes to make a moderate investment in a home—and provide a heritage for your children.

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Many variations are permitted in Ideal Wall construction. The width, color and treatment of the mortar joint, the color of the mortar and the texture of the brick all have an effect upon the wall appearance. Ideal Walls are produced with standard brick, such as are made in every section of the United States. Every prospective builder should consider this combination. It saves money while producing a beautiful, permanent and fireproof structure. Ideal Walls are the driest and warmest walls possible to build.

A Valuable Book for Home Builders

There is a 72-page book called "Brick, How to Build and Estimate," which contains the most valuable of facts for home builders. It is so very practical and helpful

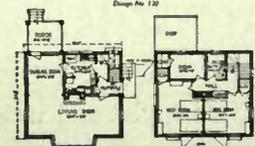
that nearly 30 prominent schools and colleges consult it as a reference work. This book is published by The Common Brick Industry of America, 1319 Schofield Building, Cleveland, Ohio, and sells for only 25 cents.

The Work of Five Prominent Architects

The Potomac (below) is one of the 35 small brick house designs which appear in that most interesting volume, "Brick For the Average Man's Home." These designs are the work of five prominent architects, hence are the last word in beauty, arrangement, and general home desirability. The designs include bungalows, cottages, 1½ and 2 story residences, 2-families and garages. Complete working drawings may be had of any design in this book at nominal cost. You should address The Common Brick Industry of America, 1319 Schofield Building, Cleveland, Ohio, enclosing \$1.00 for this book. Better still send \$1.25 and get both books.



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SPLINTERS AND SHAVINGS

The Motor-Bungalow

 HE house-boat has come down from primitive times. In China and India it is one of the vital economic factors, providing a more or less permanent housing for a large class of people, very different from the associations with the word in this country, where as a general thing it stands for vacation—often for luxurious vacation. But why is the water the only place for a movable house? Every Pullman is, of course, a flying hotel.

The motor-bungalow has appeared on the scene; newspaper notices from time to time give the experience of some progressive individual or family who has solved the vacation or the travel problem by some kind of a home-on-wheels. From California, from Montana, from New England, from Florida, even from Paris, come the tales of homes set on wheels. As some one has said, "people are hitching up their homes and hitting the trail for freedom."

The Car of an Adventurous Nobleman.

"Stay-at-home people don't know how to live," the world explorer, hunter, and camper, who lives the year round in his "Pullman Automobile" is reported to have said. "I can go anywhere in my car and live in comfort."

The car was built a year ago and has traveled over 6,000 miles not so far as another travels, because it does not need to go back every few days to its base of supplies. It was used for a dwelling during the entire winter. The car measures 14 feet by something over 6 feet. It stands 9 feet from the ground, high enough to walk, inside. The exterior is a layer of steel, set on a framework of matched boards. The house part of the car costs \$1,700 to build, and weighs 3,500 pounds.

The interior is a neat commodious room. The bed is in the rear of the car. There are five windows with curtains on the sides and rear. The front is mostly

glass, and back of the driver's seat is a curtain which can be drawn to close the car from view. On either side, near the middle, tools are kept, and in the rear underneath the body of the car is a box to carry spare tires. On each side of the interior are boxes for carrying provisions and other equipment, with covers and pads which make them into comfortable seats. Back of the cot in the rear of the car are numerous skins, trophies of the hunter-owner.

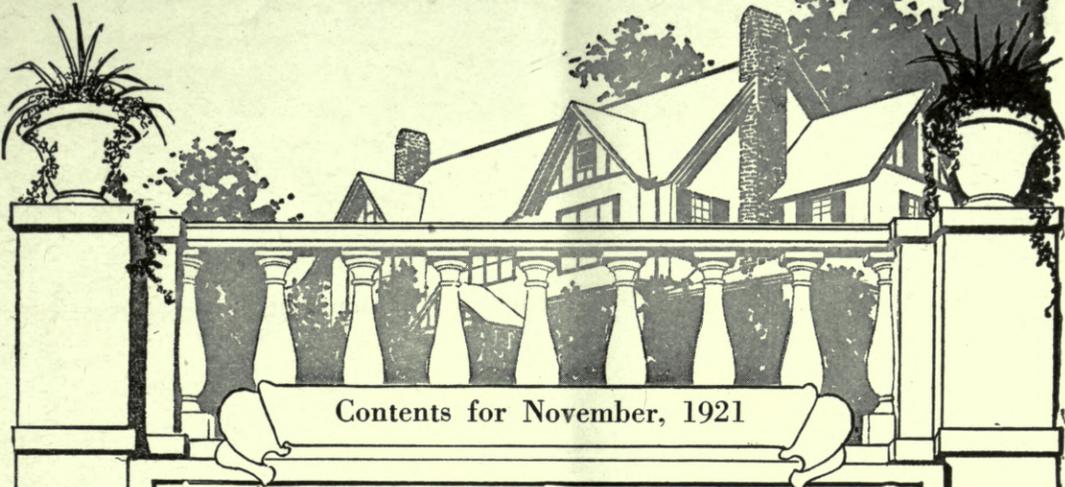
A Motor-Pullman.

A more elaborate car in which the "house" was designed by the owner and the car built by an automobile concern at a cost of \$16,000, gives accommodation for six people, and is completely equipped with office and home furniture. It has separate heating and cooking equipment, "cellar" space, a miniature electric light plant, as well as telephone system to be attached at any point along the way. There is also a phonograph, an adding machine, and a typewriter. The family started from Maine, spending the first winter in Florida, traveling northward in the spring. The second winter is to be spent in California.

Kitchenette Apartment on Wheels.

Not satisfied with motoring to Florida in their own car two years ago, a progressive man of the middle west has this year built his own home, a modern kitchenette apartment, planned by himself and his wife, and set it on a six-cylinder automobile body, ready for the trip south for another winter. They will be as independent of hotels, and expensive modes of living, perhaps more so, than at home, for they have an ice box in their apartment on wheels, cupboard, gasoline stove, dining table, folding chairs, a vegetable cellar, a wardrobe for clothing, shades and screens at the windows, and electric lights. They carry a goodly store of canned goods and fruit. With this equipment they are on their way to Florida.

KEITH'S MAGAZINE ON HOME BUILDING



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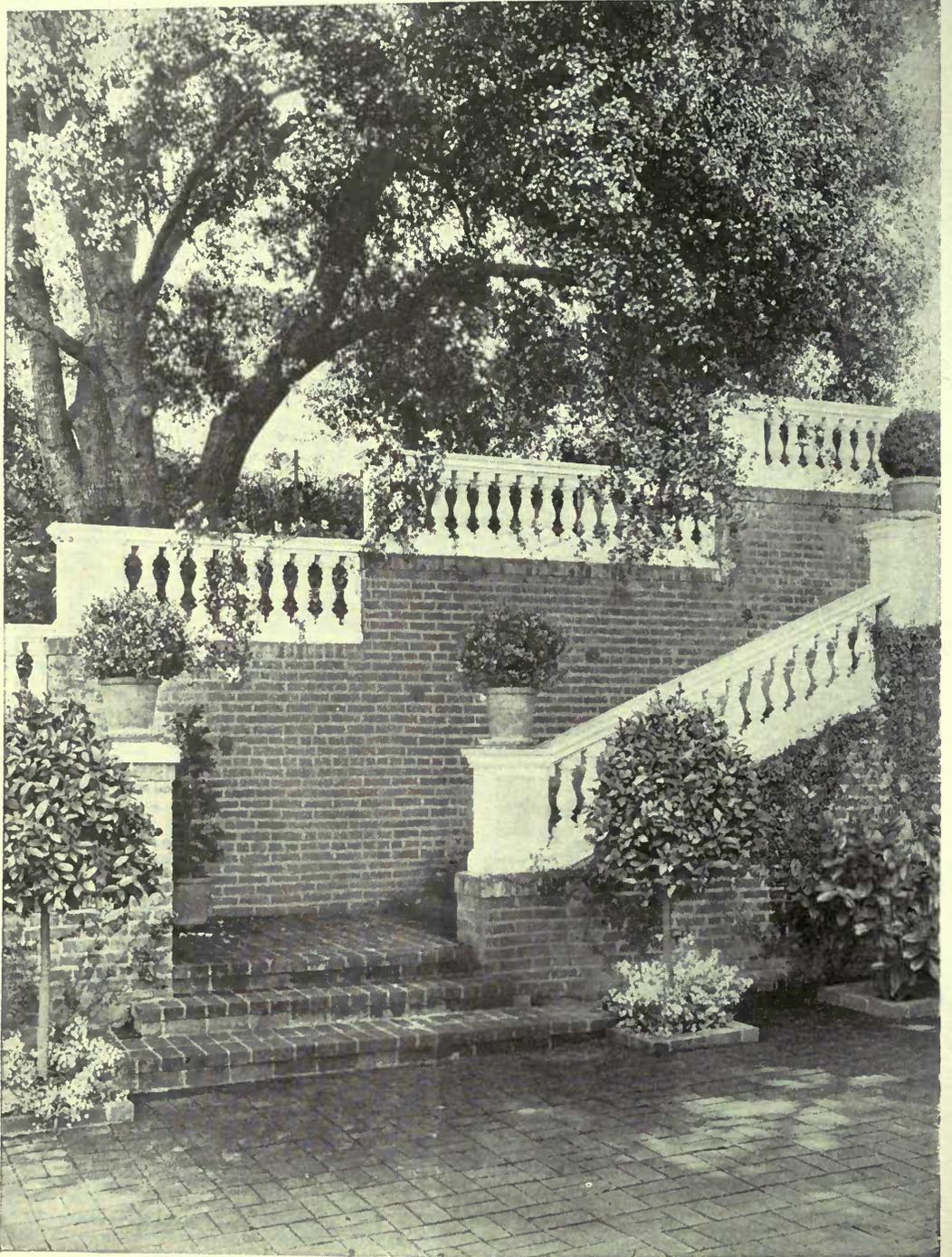
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Courtesy American Face Brick Co.

AN INTERESTING TREATMENT FOR GARDEN STEPS

Myron Hunt, Architect

KEITH'S MAGAZINE

VOL. XLVI

NOVEMBER, 1921

No. 5

Building With Brick

E. B. Matson

THE use of brick goes back to the dawn of civilization. Brick taken from excavations in old Babylonia dating back, according to the archeologist, probably to 4500 B. C., is said to be in as good condition as when made. "Granite disintegrates and crumbles into particles of mica, quartz and feldspar;

marble soon moulders into dust of carbonate of lime, but hard-burnt clay endures forever in the ancient landmarks of mankind," says Sir Charles Lyell's *Antiquity of Man*.

The earliest recorded history is found on clay tablets. Such a tablet has been assigned to the age of Sargon, founder of the Chaldean dynasty, fully 2,000 years before the time of Abraham. Foreign captives employed in making bricks at Thebes are shown on some of these ancient tablets. Bricks made without straw gave some of the labor troubles of Old Testament history. The ruins of the cities of antiquity became the quarries



Substantially and warmly built,

L. J. Batchelder, Architect

from which later civilizations have been built. The modern town of "Hillar" with a population of some 8,000, is almost entirely built of brick taken from a buried "palace of Nebuchadnezzar." The brick made in the time of that bearded old tyrant was stamped with his name. Many of the bricks made in those days had enameled or glazed surfaces which have retained their color to the present time.

As Greek civilization was characterized by the use of marble, so the Roman era was a period of brick construction. The Moors in Spain were master builders, encrusting with their wonderful tile, the inner surfaces of their brick buildings.



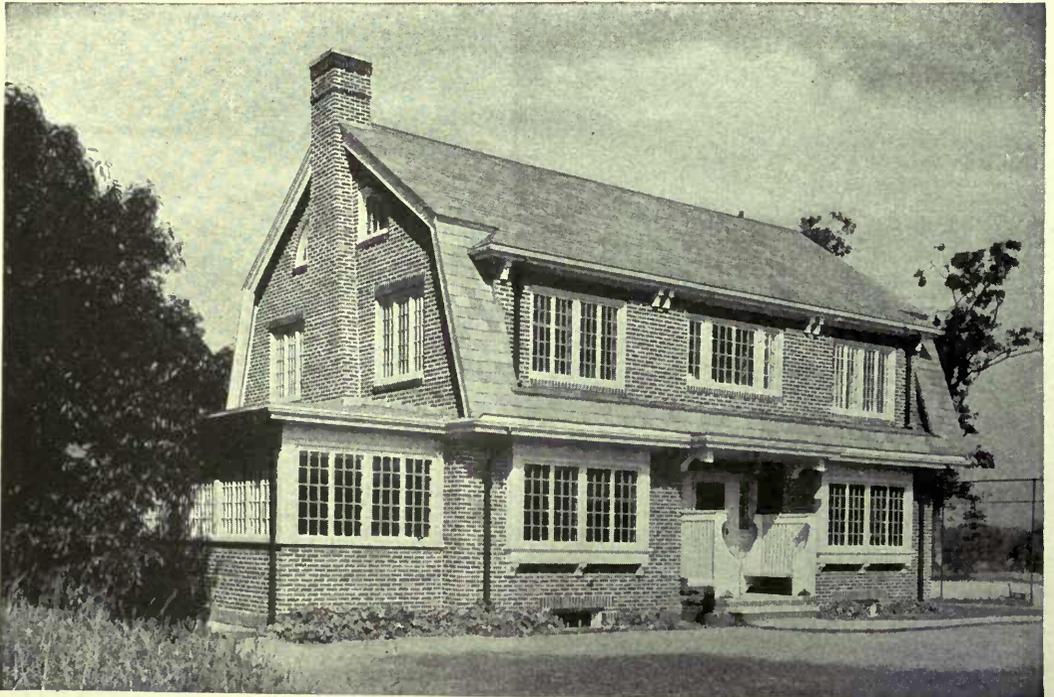
A garden gate. Grosvenor Atterbury,
Architect.

The Romans took the art of brickmaking into England in the early centuries of their occupancy, but it did not become a national art until the time of Henry VIII,

developed, presumably, under Flemish influence.

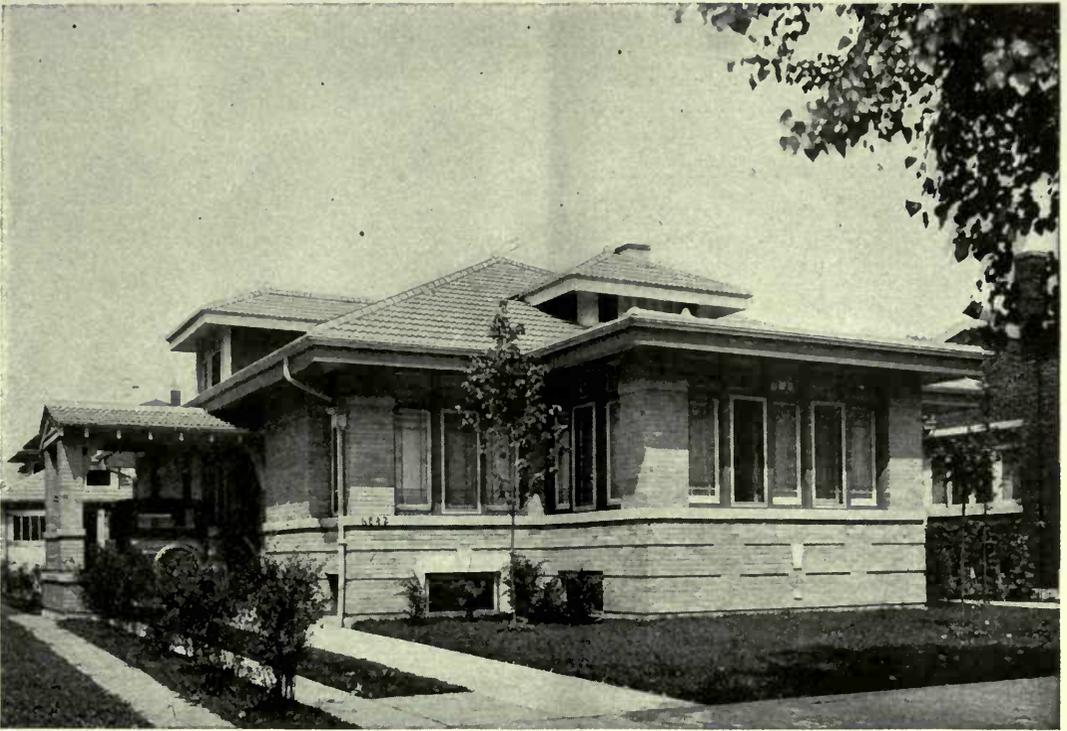
America is not without its brick antiquities, for the Spaniards under Cortes and Pizarro found crude but excellent adobe brickwork in Mexico and Peru, which were developed further under Spanish occupancy. Adobe clay, such as is still to be found all through Mexico and along the California coast was utilized by the Indians for an excellent sun dried brick of which the old Missions and much of the old Spanish building was constructed. The revival of the use of Adobe is a promising modern development.

It is a long step from the primitive methods of mixing and moulding brick by hand and drying them in the sun to the modern technical methods and power machinery used by the American manufacturer. The argillaceous earth or clay of which bricks are made and which we are likely to think of as so much common mud, often troublesome, is a remarkably



A fine Dutch Colonial, embodied in brick.

George H. Sidebottom, Architect.



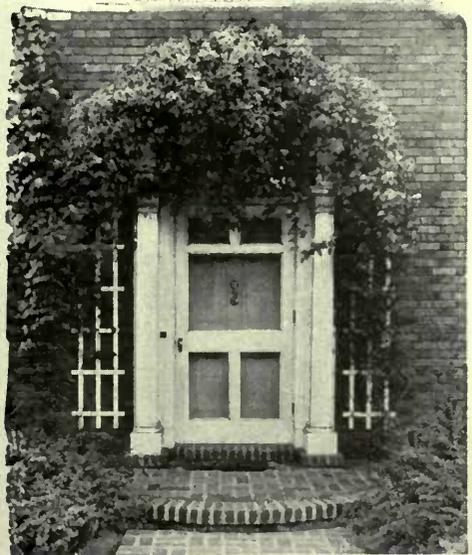
Bungalow of light colored brick.

William P. Whitney, Architect.

complex and re-fined product of untold geologic ages. Known as hydrated silicate of alumina, with sundry intermingled impurities, it is the disintegrated remains of feldspathic rocks which themselves are the product of titanic changes during the early periods of earth formation. As the detritus of these rocks in paleological times, millions of years ago, clay has lain at the site of its origin, or been torn away by some cataclysm, and deposited as sediment on river, lake or ocean bed. Three kinds of clay are utilized, in the main, for the manufacture of brick, surface clays, of which the commoner type of brick are made; shales, which immense pressure has nearly reduced to the form of slate; and fire clays, mined at deeper levels and known for their refractory qualities.

There are three methods of brick manufacture, determined by the kind of brick wanted and the kind of clay: it is either slop or sand mould, wire-cut, or dry-press.

By the first method, the clay, in a soft condition, is pressed by hand or machine into moulds which have been flushed with water—hence the term slop-mould,—or sprinkled with sand, in which case the brick are called sand-mould. By the sec-

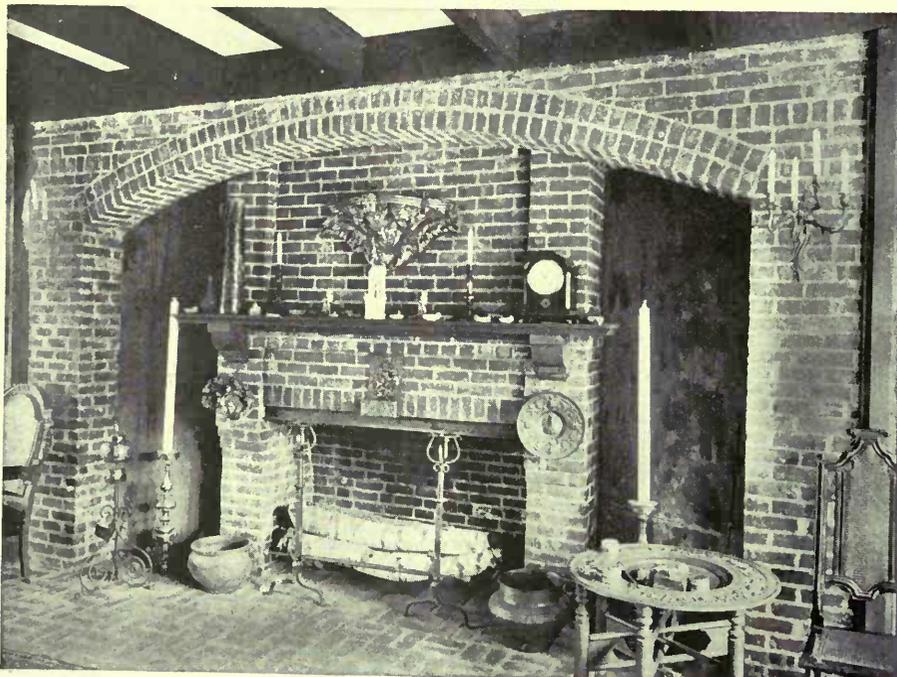
Brick work in steps. *Liese & Ludwick, Architects.*

ond method, the clay or shale is ground and tempered into the consistency of a stiff mud which is forced by an auger machine through a die, in the form of a stiff mud ribbon, having the cross section of a brick. This stiff mud ribbon is carried by a belt to a slotted steel table under a series of piano wires strung on a frame which is revolved by the machine at proper intervals, cutting the clay ribbon into the desired sizes. These stiff mud machines will turn out as many as 100,000 face brick a day, and in some common brick plants they are built for a daily output of from 250,000 to 300,000. The dry press method reduces the clay to a fine granular form which is then, in nearly a dry condition, forced, under immense pressure, into the proper sized moulds.

The brick as they come from the machines are known as "green" and require, except in the case of the best dry press brick, a certain period of drying before being set in the kilns where, for from five to ten days, depending on the quality of the ware and the general conditions, they

are subjected to a process of burning, as indicated above, before they are ready to be built into the wall.

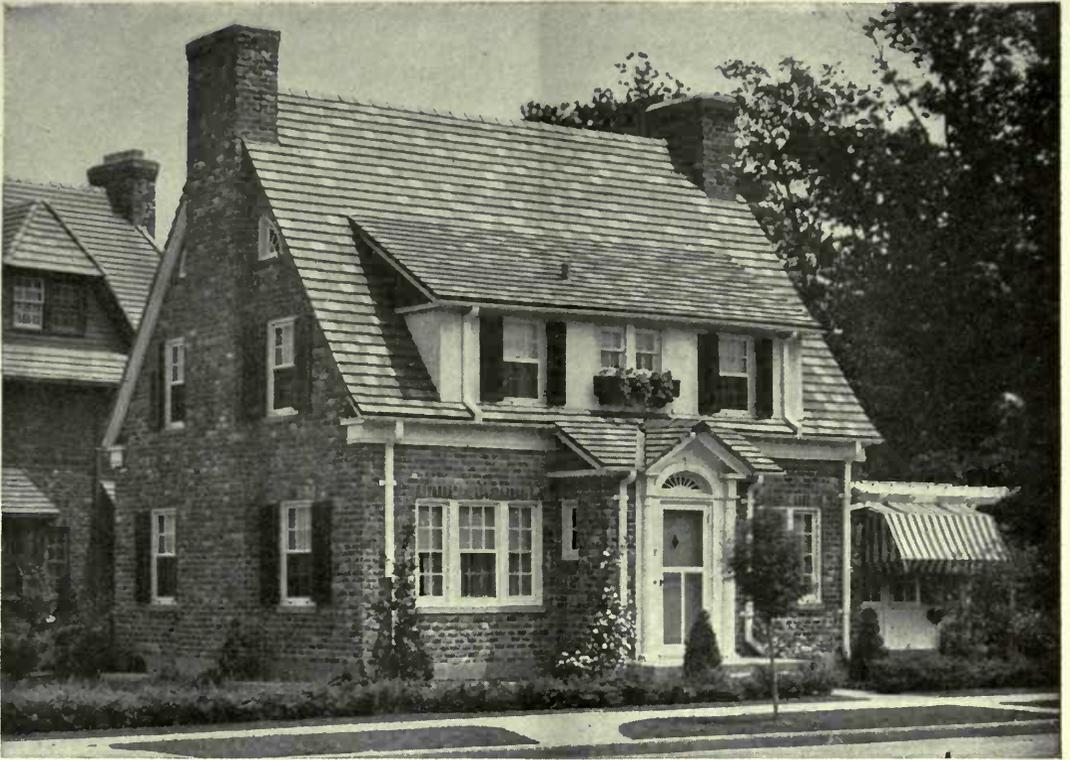
Brick fulfills the three basic requirements in building, set forth by the old Latin authority as utility, strength, and beauty. Its strength and utility are beyond question, and the range of its beauty, both as to color and as to surface texture has been vastly widened by American manufacture. The story of color in brick and how it is produced and varied reads like a tale of magic. The ancients made their brick of the clay which they found about them. The American manufacturer adds to his clay the elements which are necessary to give the results, either as to qualities or as to color which he requires, or desires. To the builder of today the whole sweep of color, in many surface textures, is at his command. From severe pure tones of the pearl grays or creams, through buff, golden and bronze tints to a descending scale of reds, down to purples, maroons, and even gun metal blacks are at his disposal,



Courtesy American Face Brick Association

The possibilities of brick for interior work has hardly been touched.

Philip B. Howard, Architect



Charming with white woodwork and Colonial details.

Grosvenor Atterbury, Architect.

with infinite variety as to combination. In a brick, one is getting a product which Nature has taken infinite pains and time to create and to which in addition man has devoted his best in science and art.

The brick house is always substantial and warmly built. Its variety in design has the widest range. It is charming, built on Colonial lines, with white trim and wood work, and Colonial details. The brick construction itself may be made very interesting.

The possibilities of brick in interior work has scarcely been touched. It has been used in a more or less disconnected way for fireplaces. It has been used in sun rooms and conservatories. Glazed brick and tile is used in hospital work, in hotel and other large kitchens.

Nothing, perhaps, is more effective for garden work and garden accessories than brick. Garden walls, gateways, and walks; fountains, pergolas; summer pavil-

lians; terrace walls and steps; in all of these a touch of brick work with its warmth of color adds a charming note. For walks, terrace and porch floors, the standard forms of brick may be used laid flat or edgewise, or a brick made purposely in the form of a tile, with rough or smooth surface, as the case may require.

As a matter of permanence and beauty there is no building material which gives a wider range than does brick. On account of its permanence, brick work should always be designed with the greatest care, having recourse to the great range of beauty which is possible in its use. This is the responsibility which is resting on this country in the new era of post-war building;—that it shall live up to the full measure of retroactive beauty and utility which is laid out for its choice, and the satisfaction in beauty which the result should bring forth.

The Charm of Water Gardens

Dorothea DeMeritte Dunlea



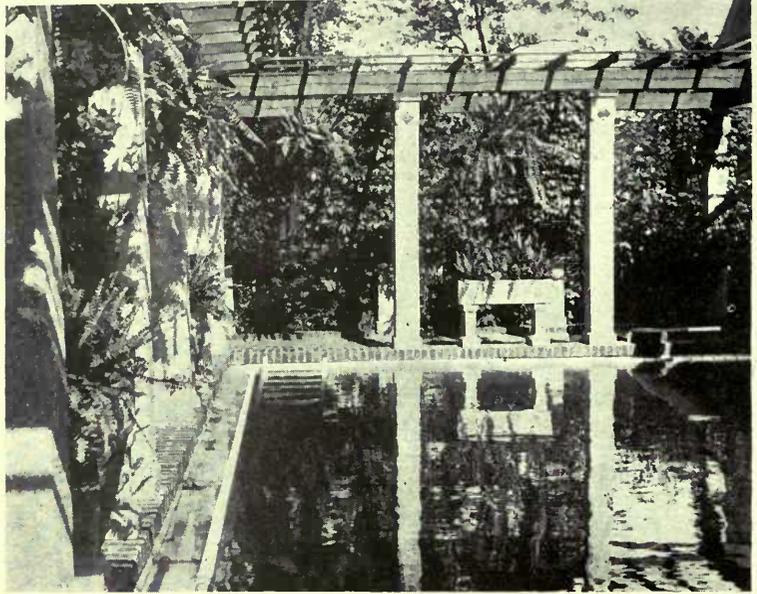
GLIMPSE of water adds charm and variety to a garden or to any large space of ground about the house. Its mirror-like surfaces, reflecting the sky above and the flowers and plants that nod and wave along its edge, give a delightful coolness to any scene.

Water can be introduced to advantage into any landscape effect, so long

as it is carried out in the style of its surroundings. A little cascade may rush down a rocky bank through grounds of uneven slope and irregular contour, while with level grades a still pool or basin of water may add to the beauty of a splashing fountain that plays lightly, dropping a sparkling spray back again to the pool of water.

The treatment of a water garden, like other gardens, resolves itself into the two general classifications of informal and formal gardens. The informal garden follows as much as possible, Nature's own way, and should not be definitely defined in shape or follow exact lines of symmetry. Irregular outlines, blending with the surrounding land makes the most natural effect.

The formal water garden can be laid out in any shape, oval, oblong, square, circular, hexagonal or octagonal. An example of the strictly formal treatment of



"I will get me away to the waters that glass
The clouds as they pass."

a water garden is shown in the second illustration. Here the still pool is made part of an elaborate geometric design. A relieving note is given by the placing of the fountain in the center of the pool and the planting about it.

The actual construction of a water garden requires careful consideration. After the shape and size have been decided upon, there comes the making of the basin itself. Concrete is considered the best material for general usage. A slight pitch is necessary for the floor of the pool, and good concrete construction for the bottom and sides of the basin, finishing with pure cement for a smooth surface.

Four feet is sufficient depth for a pool with an inlet six inches below the water line, and an outlet, not directly at the bottom, but up about a foot is suggested by one authority as a good arrangement. The outlet should be capped with a fine mesh to prevent blocking the outlet pipe.

Fresh water, a constant changing supply is, of course, necessary for beauty as well as for health's sake. The water need not move rapidly to keep it fresh but a slow constant change is essential and the more air and sunlight that it receives, the clearer and fresher it will remain.

If the water comes from city mains the supply can be controlled by stop-cocks at the inlet while if it comes from a spring or some natural source, the movement of the water can be controlled to some extent by the grading and construction of the water garden.

One pool may drain into another and so on to another until it finally resolves itself into a bog garden or moist hollow in which lilies and ferns can luxuriate.

Whether the water garden is to be formal or informal in design will determine to some extent, the planting arrangements of the garden. The informal garden calls for the planting of flowers and shrubs banking the edge of the water, even extending into the water, partially

breaking the outline. The formal garden is treated in a more symmetrical and geometric manner, smooth strips of greensward alternating with formal flower beds about the pool.

If plants are to be grown along the water's edge, pockets of rockwork, well filled with earth, will furnish a good place for rushes and water grasses. If plants are to be grown in the basins of water, a layer of earth about two feet deep should be placed on the basin floor.

Plants for the water garden include water lilies, pink, yellow and white, the Egyptian lotus, Caladium or elephant's ear and paprus. Around the edges of the water iris, daffodils, forget-me-nots, cardinal flower and such shrubs as rhododendrons, and lilacs are all very attractive. Bamboos of all kinds and the graceful weeping willow tree are suitable for planting at the water's edge, and some shade near the water will furnish a place to rest and enjoy the "fringed pool—ferned grot."



A glimpse of water adds charm to the garden.

Some Popular Homes

SO ATTRACTIVE has this design proven that homes have been built from it many times, and slightly modified floor plans prepared to suit special needs. Two of these floor plans are here shown, similar, yet slightly different in size or arrangement. In one plan the bath room projects beyond the line of the house. The central bed room opens to the kitchen on one side and to the hall on the other side. In the larger plan all of the rooms are extended to the line of the bath room wall making the corner bed room larger, while the other bed room is made slightly smaller and a passageway made between the kitchen and hall. The exterior walls are of solid brick, and the basement is the full size of the house, while in the other plan the basement is under the rear half of the plan.

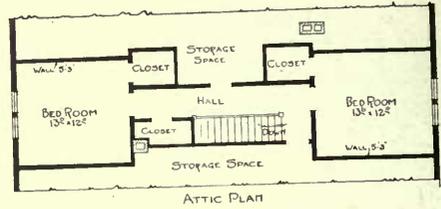
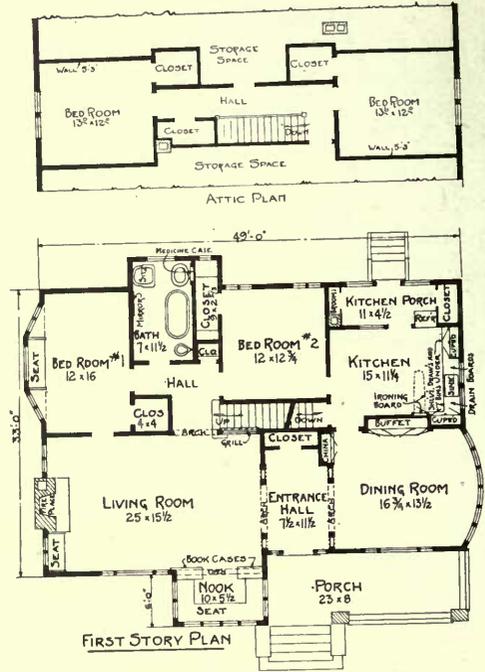
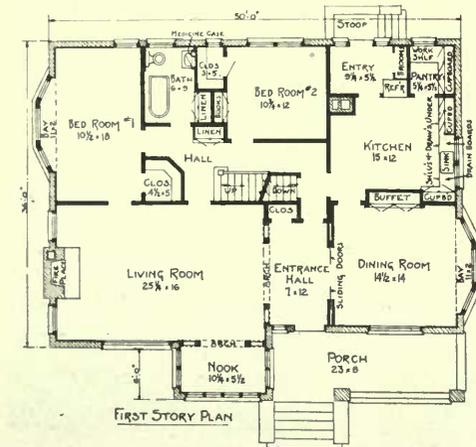
On one plan the living room, hall and dining room are separated only by square posts with arched opening between. On the other plan sliding doors allow the dining room to be shut off entirely from the rest of the house. To many housewives it is considered a very desirable thing that the dining room may be closed

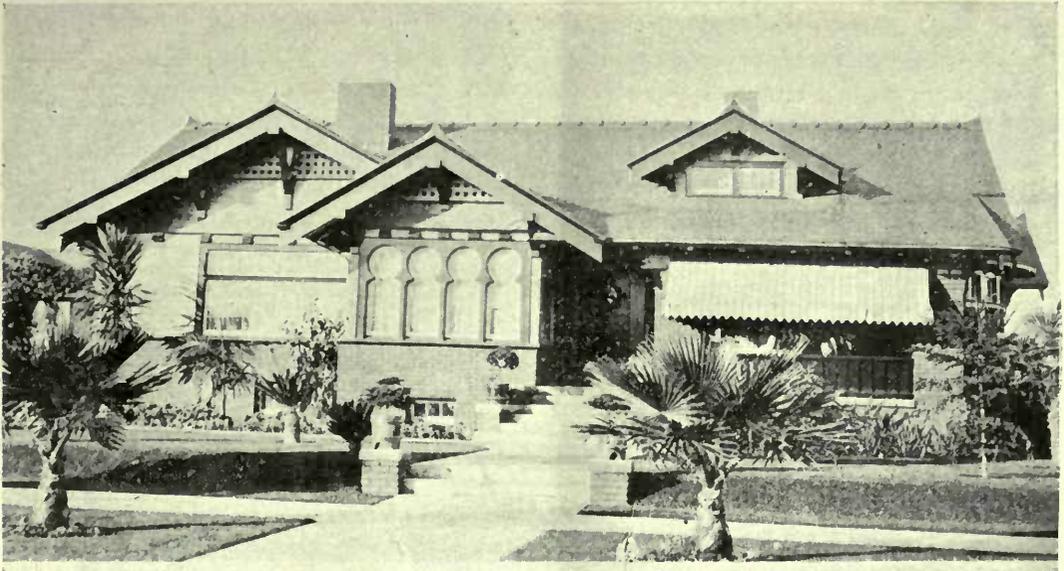
to the rest of the house on occasion. Sliding or French doors will either of them accomplish this result. If the doors slide into the wall, they are completely out of the way when open, and do not take space in the room.

As may be seen the kitchen arrangement has been very carefully studied, and is carefully laid out with reference to the work to be done. The built-in ironing board is shown in place for use on one of the plans. This board is built into a cabinet in the wall, and dropped easily into place when it is to be used.

A play room for the children has been built under the living room in the basement of the larger planned home. It has a fireplace, and good windows above grade to give good light and air.

On the second floor are two bed rooms with good closets, and much storage room under the roof.





A home that has proven very satisfactory.

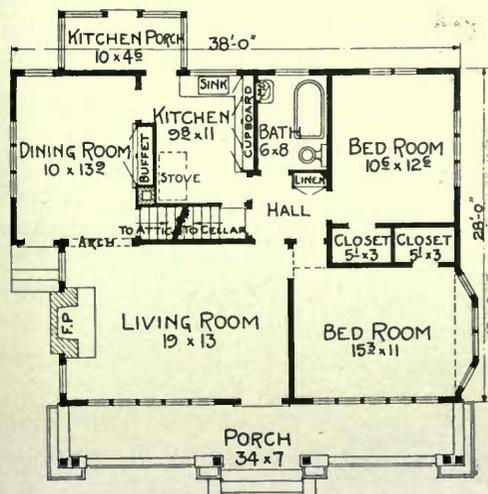
E. W. Stillwell, Architect.

The exterior of the house built after the smaller plan is a combination of brick, siding and shingles. The brick extends across the front and half way across the sides of the house, around the bay on one side and to the bay on the other. There are louvre openings for ventilation and for keeping a circulation of air in the peak of each gable. The house has also been built with the walls below the window sills of siding or of shingles instead of brick, as well as the house being built with the outside walls entirely of brick as in the larger plan.

The other home is smaller and of very simple design, the one roof covering the main plan and the porch. There is a slight flattening of the roof as it extends out over the front porch. The porch extends across the full front of the house, with almost the entire wall of dining room and living room filled with windows, thus allowing the rooms to be open, but with the protection of the porch roof, against light and glare.

The entrance is to the living room, where there is a good fireplace, and beyond it the arched opening to the dining room. There is an outside entrance to

the dining room. The buffet is recessed into the kitchen wall. The kitchen is well planned with good cupboard and work table space. The sink is under the window and beside the cupboards, convenient in putting the dishes away. There is a good kitchen porch. The stairs to the cellar and to the attic are placed between living room and kitchen. In this plan the basement extends only under one-half of the house, but might well be built under the entire house if constructed in a cold climate. A partial basement is all that is required in California.

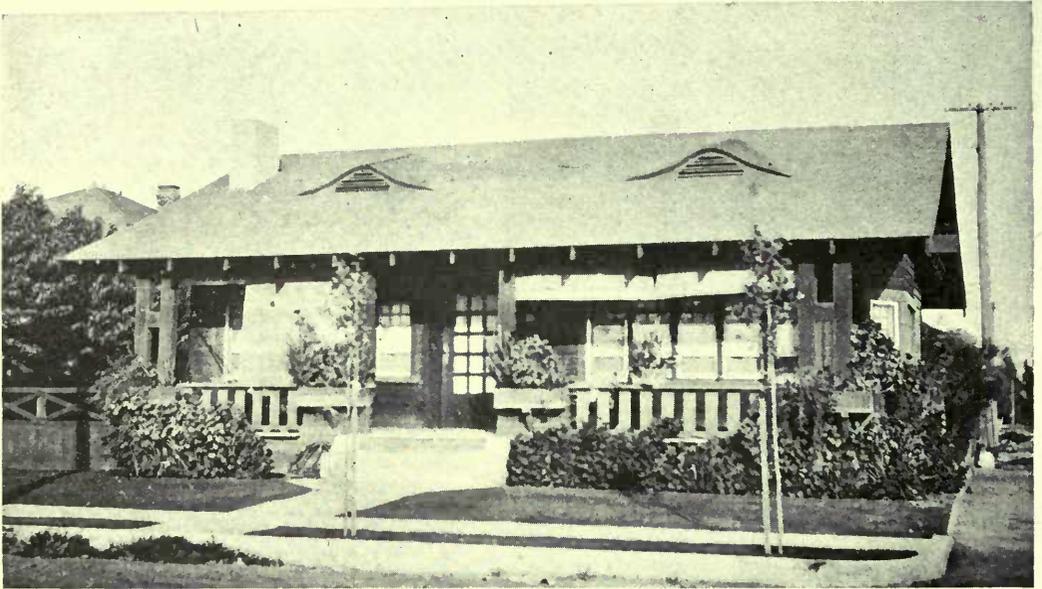


Two bed rooms, with good closets, fill the other side of the house communicating with the bath room and kitchen, as well as living room, through a small hall.

The house may be built with the windows all casements throughout the house except in bathroom and kitchen, or the windows at the rear of the house may be

built of the common double hung type.

The bungalow is of timber construction with the wood all stained dark, though brick may be used for the porch piers. Note the flower boxes built and bracketed at the height of the porch rail. The growth of shrubs and vines adds attractiveness to the home.



A bungalow of timber construction.

E. W. Stillwell, Architect.

Brick for the Home

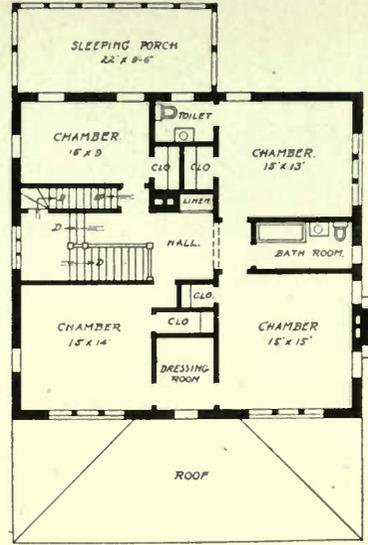
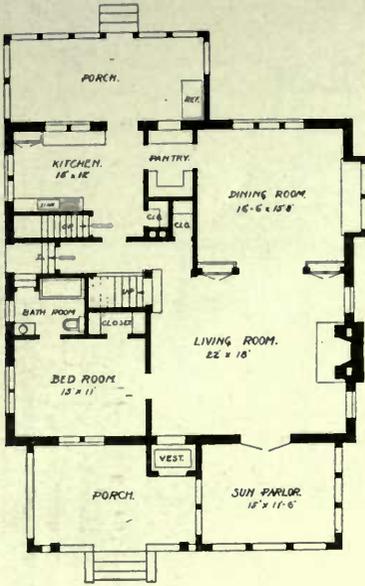
IN THE new building era the prediction is for a wider use of brick, both on account of its substantial qualities, for the lack of upkeep expense, as the time goes by, and also because there is not now so much relative difference in the first cost, between brick and wood as building materials.

An eight room house is here shown, practically square in shape,—which makes it as economical to build as is possible to a house of the size.

The entrance is from the porch through a vestibule into one end of the living

room which is 22 by 18 feet. The dining room opens to the living room in one direction, and French doors opposite connect the sun parlor in front, giving a long vista. The fireplace is at one end of the room, and the stairs lead from the other end of the room, forming an alcove, giving convenient access. Stairs from the kitchen meet the main stairway at the landing.

A bedroom and bath, together with a good closet are at one side of the living room, a very comfortable private suite. The bathroom may also be reached from the side entrance, down three steps.



There is a pantry between the dining room and kitchen, also good closets, one of which opens from the hall and may be used for coats and wraps. The kitchen is well equipped with cupboard and work space.

On the second floor are four bed rooms and bath room. There is a dressing room communicating with the front chambers, each of which has good closet space. A toilet connects with one of the rear cham-

bers. The linen closet opens from the hall. The stairs to the attic are over the rear stairs.

Pink brick has been used for the exterior, with white wood work. The cornices are bracketed and painted white after the manner of the Colonial, both for the main house and for the porch and bays. Cobble stones have been used for the outside chimney, in connection with the brick work.



Built of pink brick.

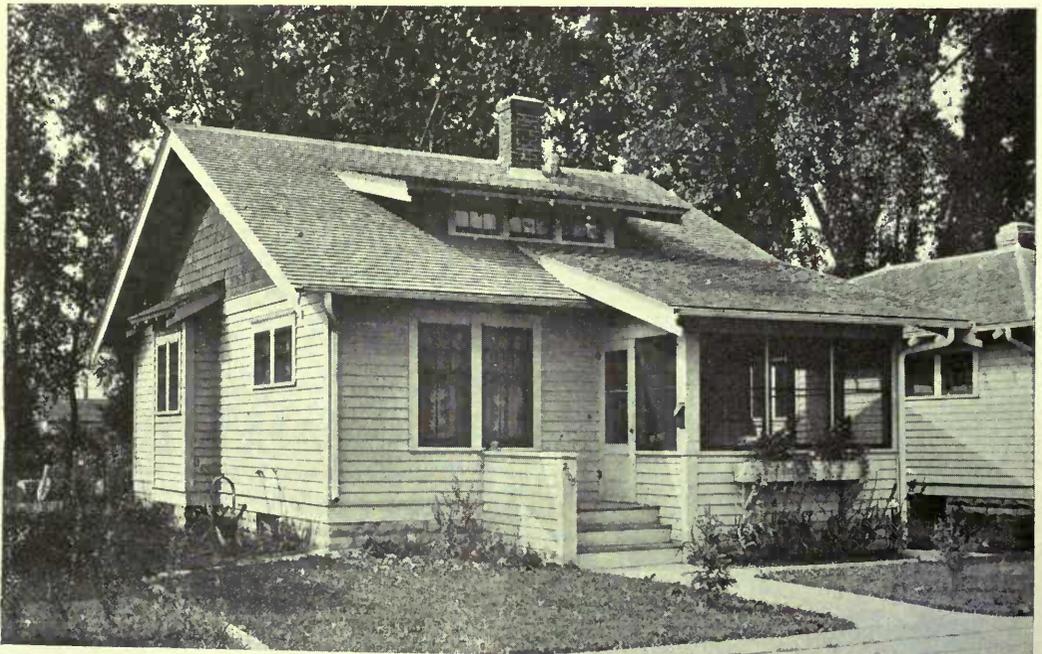
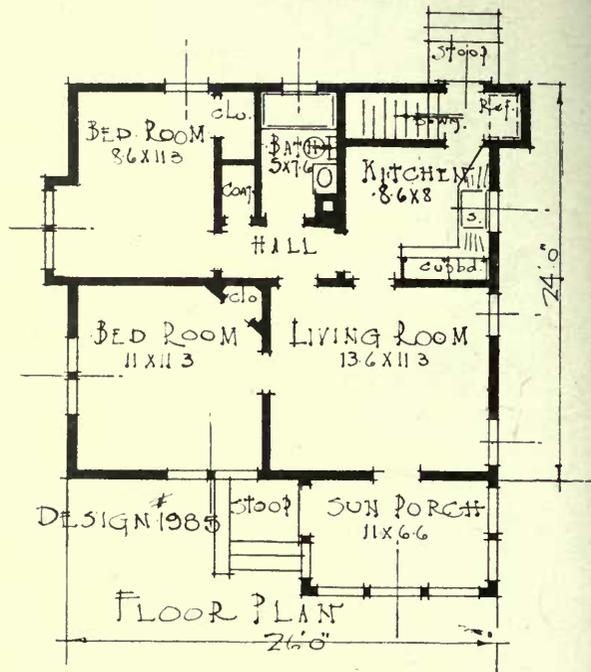
Chas. S. Sedgwick, Architect.

For A Narrow Lot



HE design for the house that can be built on a narrow lot always has its advantages when the location on which it is to be built has not yet been determined. Two designs are here shown in which the width of the main part of the house is 24 and 26 feet respectively, but which with the projections can easily be built on a narrow lot, and which, on a wider lot, will have good lawn space on either side—which is perhaps quite as much to be desired.

The first home shown is of the very small type; a four room bungalow, with a sun porch as the fifth room. There is a living room, two bed rooms and kitchen. All of the rooms are of necessity small, since they are encompassed on an area of 26 by 24 feet. The entrance is through the sun porch which serves to keep cold from the inside of the house in extremely cold or stormy weather, yet gives an out-door living room in mild weather.



A home which may be built on a narrow lot.



Shingles and cobblestones make a good combination.

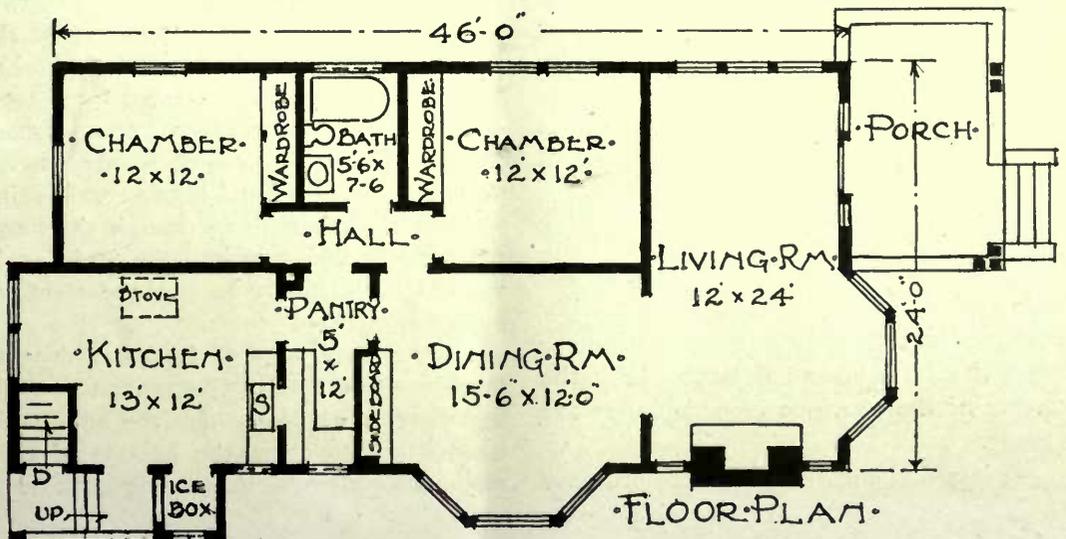
There is a basement under the house, with heating plant and laundry. In the attic space is storage room only.

The second home is not so compact. It has living room, dining room, two chambers, kitchen, and bath room. There is a pantry between the dining room and kitchen with an opening between the pantry and the sink on the kitchen side. It has a real kitchen—not a kitchenette. The chambers are 12 by 12 feet. There is a fireplace at one end of the living room. The porch is only across part of the front of the house. The bay near the fireplace

is in this way left uncovered, bringing more light and sunshine into the room.

The bay in the dining room also brings more sunlight into the house. The windows on the diagonal make it impossible for the "house next door" to shut out all of the sunshine, as the change of direction gets the sunshine from the front and from the back, often making a sunny room all day. This is really a very practical consideration.

On the exterior this house is shingled. Cobblestones are used very effectively for the chimney and for the porch work.





Decorations and Furnishings

VIRGINIA ROBIE, EDITOR

Rugs for the Home

PART II

RUGS ARE often named from the use intended, the people who make them, or the name of the town or province in which they are woven. A rug named for its use is misleading and conveys no idea of its character or quality. Any rug may be used on a divan, thus receiving the name "divan-luk"; for the Turkish bath, "hammam-luk"; for the cover of a tomb, "turbah-luk"; a mat to sit upon, "yas-tik luk"; to lay in front of the fire, "ojack-luk." For convenience to the buyer it is better that rugs should be named from the provinces or the people who make them. Names of towns are frequently duplicated and confusion arises, as in the case of the Kerman and the Kermanshah rugs, often also known as Kermans. The old Kermans, made in the province of ancient Kerman or Kermania, in Southern Persia, are among the rare gems of old Iranian art, with prevailing designs of exquisitely colored flowery gardens and birds. The modern ones made in the same place have greatly deteriorated and cannot be compared either to the antique Persian Kermans or the modern Kermanshahs made by the Kurds amid the mountains of Kermanshah in Kurdistan. For this reason it would greatly simplify matters if all rugs were designated by the name of the province in which they are made.

It is a difficult matter for the ordinary

buyer to select rugs by the design alone. Just as literature has been disseminated around the world through the conquest of nations, so art in rug-making has been influenced in color and design by the march of the conqueror and consequent exchange of slaves who carried with them their own characteristic methods from Asia Minor to Persia, Persia to Babylon.

Commerce, also, has been a potent factor in the introduction of change. It is no unusual thing to find two civilizations of diverse nationalities in the Orient represented in the same rug. The flowery designs of Persia, for instance, may be found wrought in with the straight lines peculiar to the rugs of the Turcoman or Caucasian. This is also the case with some of the Anatolian and Mosul fabrics.

Some of these rugs of composite and eccentric composition show the imprint of more than one pair of hands—a task possibly interrupted by the death of the original designer and resumed by a second or even third weaver. Sometimes the transition of design is absolutely abrupt in both field and border, and again there is a similarity, as though the new weaver was trying to suit the traditional weave of his family to the one already begun.

Again, these rugs of irregular design may be attributed to the superstition of the weaver, who hopes by the oddity of his pattern to avert the hoodoo of the malicious evil eye. Putting design aside,



The restless way of placing the rugs gives a restless, unsatisfactory appearance.

therefore, as too complicated the ordinary buyer will find it much simpler to familiarize himself with the various selvage finishes of the different rugs and judge from them, for in these there is scarce any variation.

The prayer-rug came into existence after Mohammed's conquest in Asia. While its color and decorations vary in different localities, all preserve a triangular one-arched design that distinguishes the Nazamlik or prayer-rug from any other. This rug is the Moslem's constant companion at home or abroad. When the hour of prayer arrives, he spreads his rug with the points of design toward the East or Mecca, where Mohammed's body lies buried in the Kaaba, and here he prostrates himself, his head resting in the angle. Thus bowing, he prays, his face toward Mecca, even as Daniel opened his window toward Jerusalem. The triangular form of the prayer design symbolizes the entrance into the Kaaba.

Green birds are another favorite Mo-

hammedan design; for the reason that all Turks believe that when on the resurrection day Gabriel blows his horn to awaken the dead, the souls of the Faithful shall take that special form. Thus, may be seen the various conceptions of immortality in rug designs—birth, death, resurrection, and the tree of life enduring forever. In very many rugs the artistic thought and individuality of the maker's mind are cleverly expressed. Others betray imitation rather than originality.

In some of the silk rugs made by the Persians the same conception of immortality is observed; its manifestation being embodied in the design of the phoenix rising from its ashes. In these, also, the sunrise and the cypress tree are frequently depicted.

Among the antiques are also many flower designs. One of these is a crimson flower which grows in the northeastern part of Asia Minor, near the Caucasus. It is popularly believed to have sprung from the blood of the Christian army

INSIDE THE HOUSE

slain in defense of their fatherland, on the Armenian Marathon.

The lotus design, emblem of eternity which played so prominent a part in the Assyrian system of ornamentation, is found without much modification in many Persian rugs, largely in the border designs.

Another design, which carries with it a religious conception, is the palm-leaf pattern found in the Mosul and Persian rugs. This is sometimes erroneously attributed to a sacred river or lake in India.

The trefoil or shamrock design is found in Afghan rugs only, representing to them the unity of God, Mohammed and Mohammedism.

The triangle design found in some of the Anatolian rugs is of special interest, copied as it is, from the talisman worn by

all devout believers, hung from the neck or tied about the arm and containing printed passage from the Koran. Worn in battle, these are believed to render powerless the force of the bullets.

The swastika, oldest of all symbols used as a charm for good luck, or a preventative of the evil eye, appears frequently in Persian rugs and carpets in its normal form, with arms crossing each other and ends turned at right angles, the lines being of equal thickness throughout, or else the apogee form. In the latter, the arms still cross at right angles, but curve either to the right or left, the lines increasing in size to the middle of the curve, but ending in a point. This same design, whose prehistoric existence extended over large areas of the earth's surface, including South and Central Americas and our own mound-builders of the Southwest, is today largely employed by the Navajo rug weavers of Arizona, while they, as well as the Apaches and other tribes of Indians, frequently use it in the branding of their horses.

While Mohammed prohibited the representation of animals in most forms, there are some exceptions. The dog, for an example, is considered a sacred animal for the reason that when Mohammed, the Prophet, made his first triumphal entry into Mecca, a dog preceded him. Ever since, these animals—good, bad, and indifferent alike—are accorded every privilege by the Turks and embodied in the pictorial art of their rugs.

Beloochistans

The Beloochistans are found in either deep red, dark blue, or a camel's-hair groundwork. They are rich and heavy in tone, the principal figures laid in madder or deep blue. The designs are geometric, prayer, or floral in effect. Some of these



Turkish prayer rug, old Ghirdes weave

INSIDE THE HOUSE

are erroneously called "blue Bokharas." The materials used in their making are wool mixed with goat's hair. They never come in carpet size, and vary from other Turcoman rugs in the fact that on the reverse of the end web there is a hand-embroidered pattern figured in colors or worked in a fine diaper pattern. The pile is long and compact, and the border selvage overcast in black. They have excellent wearing qualities, and on account of their silkiness and bloom, like that on a purple plum, they make most attractive rugs.

Afghan Rugs

These are easiest recognized by a large hexagon design, in which there is always the trefoil. A broad selvage finishes the ends of the rug, while the border selvage shows three or four cords overcast with black. They are rich in color, heavy in texture, and in general design like the Bokharas.

Bokhara Rugs

The Bokhara rug, which has found greater popularity in America than any other of the Turcomans, may be easily distinguished by its rich coloring, the set hexagonal design, and border selvage overcast with blue. The nap comes close to the selvage. A feature of many Bokharas is the web which sometimes comes ten or twelve inches in width at the ends. The ground of the Bokharas and dominant coloring is a rich red, though sometimes a pure Bokhara is found with groundwork of deep blue. "Doctoring" has resulted in transforming some Bokharas from a deep red to a pale pink. The pile is velvety to the touch, and they are noted as among the most durable of Eastern rugs.

Antique Bokharas are known to the trade as "Royal" or "Princess" on ac-

count of their exquisite color, sheen, and texture.

Yomuds of Turcoman Classification

While the Yomuds are of varied designs, the motif is never flowery. The warp and weft are wool and goat's hair; the pile, the finest grade of wool. The border selvage is finished with an overcasting of black in the Khilim or tapestry stitch.

All Kurdish rugs are made entirely of wool, both woof and warp, the natural shrinkage of which accounts for the fact that they so seldom come straight. They are of wonderfully thick pile, though not closely woven. In quality, no rugs are better. The predominating colors are dull red or blue, and when a straight rug can be obtained, a Kurdish rug will be found satisfactory in every way.

Kurdish Yuruks

These rugs, made by the Anatolian shepherds, betray their kinship to the Kazaks of the Caucasus and the Turcomans of Mosul. The weave is soft and thick, wearing like iron. The coloring is dark, a heavy brown hue prevailing in the body, out of which the large and simple designs start with vivid coloring. The sides are selvage, with an overcasting of



Bokhara Rug



gay yarn, which makes the edges equal to the pile of the fabric in thickness. The ends are finished with knotted braids of white or gray wool.

Koulah Rugs

Genuine Koulah antiques are almost as rare as the Ghiordes and as highly valued.

In pattern and workmanship there is such a close similarity that even connoisseurs are often puzzled to tell the difference. In the old prayer-rugs, red is more frequently the prevailing color than in the Ghiordes, while the inner field is oftener filled with small floral figures. The borders usually consist of four or five uniform stripes, broken by small devices in blue, pale green, and chrome, on an ivory ground. In the modern Koulahs the old designs have been abandoned, and many are made from designs furnished by European dealers. As a rule, they are inferior products.

Cleaning Rugs

In selecting rugs from a sanitary standpoint, the best rugs are those which are closely woven, as the dust is then retained on the surface and can be easily brushed off. It is much better for a rug to be cleaned often, not alone for sanitary reasons, but because with frequent cleanings the rug becomes richer and more glossy.

"Small rugs are better cleaned at home than sent to the professional carpet-cleaner," says a well known oriental importer, "who does not understand the different treatment required by an oriental rug from a domestic, and follows his usual custom of tacking one end of the rug to a revolving wheel, which tears and whips it to pieces. Take small rugs to the roof or grass-plot, and beat with a light whip or rug-beater, *on the surface*, but never on the back, which tends to

break the warp and woof, thus destroying the fabric. After beating the face, which brings the dust to the surface, brush off with a damp broom, or snow, sweeping with the nap, not against it. If a rug becomes badly soiled, wash it."

Do not allow large rugs to be cleaned on the floor. While the widely advertised process of cleaning without the necessity of taking rugs up gives the surface of the rug a fresh, bright look, it is sure to rot the fabric. The dirty water, soaking through the carpet, has no way of escaping, and leaves a strata of mud between the warp, which, soon or late, weakens the threads. If beaten at home, it may afterward be spread upon the floor, and soiled spots washed out with a solution of soap-bark or borax and water, allowing an ounce of the bark to a gallon of water. If this is done carefully, and then the surface wiped off quite dry with a cloth wrung out of fresh water, the rugs will emerge clean, lustrous, and in no wise injured. Some good housewives, in the summer, think it a saving of their rugs to turn them upside down, walking on the back. This is a great mistake. Wear on the surface of a rug makes it all the more silky, but on the reverse, tends to break and injure it.

If there should be any signs of moths in the winter, hang the rugs in the frosty air for a few nights. In the summer, use constantly. It is better for them than packing away. Many householders, going to their summer homes, take their rugs with them for use in the house or lawn, as preferred. In packing for shipment, simply bale and wrap in burlaps. If leaving home for some time, shake well, then roll in tar-paper or newspapers, leaving no openings for the entrance of moths."

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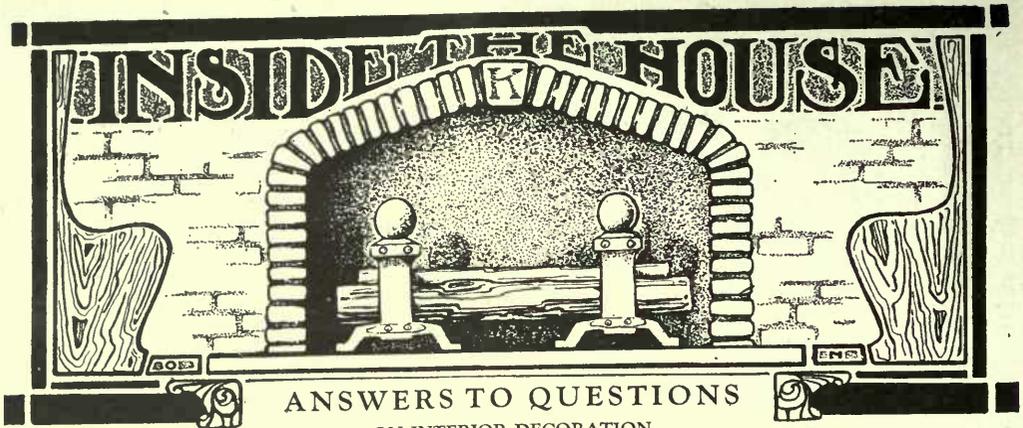


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Letters intended for answer through these columns or by mail should be addressed to "Keith's Decorative Service" and should give all information possible as to exposure of rooms, finish of woodwork, colors preferred, etc. Send diagram of floor plan. Enclose return postage.

A Handsome Interior

J. C. C.: I have been a reader of your magazine for several months and would appreciate very much, your advice in regard to decorating the rooms of the lower floor of which I will inclose a diagram, as well as draperies and window treatment. My furniture and rugs are as follows: For living room I have a very handsome antique brown mahogany suite consisting of davenport and chair with silk damask—the wide center stripe of which is a deep wisteria with tan or ecru stripes on either side and the covering underneath is wisteria. Have rose colored silk floor lamp and also an old gold shaded table lamp. What color draperies should I get, also should I have lace or ivory pongee silk for windows? Have an old rose colored rug and all of the other furniture is mahogany. Have a fireside chair that I will have upholstered. What color should I get? Will have ivory wood trim throughout with hard wood floors. In the dining room I have a brown mahogany antique suit with old blue cushions, also blue in rug. Will have ceiling light in each end of living room, think I would like to have inverted globes not too large, covered with old rose silk with heavy old rose tassel. Would these be correct. Thought I would like tapestry brick mantle, "7 ft." in sort of a mottled purple or lavender tone with mahogany shelf. The exterior will be a deep cream cement, with cream trimmings and moss green shingled roof.

Should I use ivory or mahogany for front door. How shall I furnish sun room and the seven windows. Any information you might give me will be deeply appreciated.

Ans.: We find little to suggest in addition to your own well considered and excellent ideas. You have a very handsome interior, and your furnishings both as regards materials and color scheme, could hardly be improved upon. In one respect, we are not quite in accord with you. We think fireplace facings of tapestry brick, more in harmony with oak woodwork and heavier furnishings, and would prefer deep ivory tile and ivory wood mantle with your ivory wood work and silk tapestry upholstery. You have sufficient color relief, in the rose rug, wisteria upholstery, and accessories, especially when you add the rose divans you speak of at the ends of the room. The fireside chair, we should upholster in an imported linen, with rich coloring on a deep ivory ground. The large windows at the ends of the room, we would curtain in ivory silk, and linen casement cloth, a very beautiful material, soft and lustrous. It comes 49 inches wide, but with this, you would not need over draperies. At the short, high windows each side of the fireplace, use curtains of plain, rose silk, pushed back. You can of course if you wish more color, have at the large windows, lace shades of the handsome figure lace that comes for that purposes, and side hangings of rose bro-

INSIDE THE HOUSE

cade, but we think the ivory Casement cloth, the more elegant. In the sun room, use shades of cream colored Holland gaily decorated in floral designs, well covered, and no other curtains. Have a runner of green carpet or matting down the middle of the floor and either natural or black and white wicker furniture, upholstered in gay, rich cretonne. A wicker table, with one of the pretty lamps with painted parchment shade.

The front door should have a mahogany stain both inside and out.

Rose silk shades over the electric lights at each end of the room would be very pretty. It is not imperative they should match exactly the shade of the floor lamp, which will be perfectly all right in the room.

Decorators usually make curtains to hang to the bottom of the apron below the sill, but personally, we refer them to just clear the sill. A narrow fringe or a silk gimp, would be a very pretty finish, or the curtains can be hemstitched. We would have four curtains at the triple window, drawing the two inner ones together with bands or cord half the width of the goods is sufficient for each curtain. Gather them on small rods.

Length of Curtains

E. M.: I should like to know the proper length of curtains with reference to the window sill.

This is for a bungalow and I am having simple white curtains with colored overdrapes.

Also what material and color would you suggest for overdrapes for a living room with wall tinted light brown and to be used with rug which is mostly rose with a little black and dull blue. It is a large room and has large window at one end and two smaller ones by the fireplace.

Ans. A good length for your net curtains and overdraperies brings them to the bottom of the apron below the sill which would make them about four inches below sill. We suggest blue and gold sunfast goods as being suitable for living room overdraperies to harmonize with walls and rugs. The woodwork might have something to do with the

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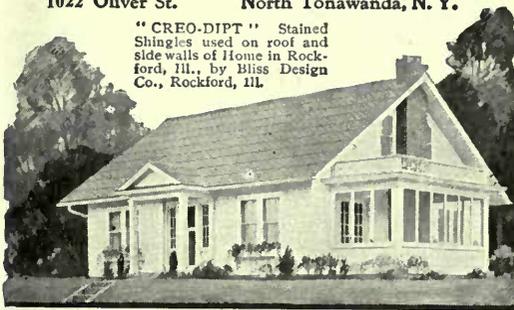
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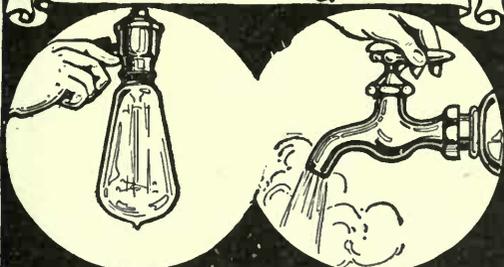
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choice of color, but in the absence of this information and considering the walls and the fact that there is some blue in the rug, we think the contrasting color better than matching the walls, and thus avoiding too much sameness.

The rose color as in the rug would not be so good with the light brown walls, while the blue would be a pleasing and harmonizing contrast.

Side Board or Corner Cupboard

M. B. T.: I've been reading your Magazine with much pleasure, especially the "Answers to Questions on Interior Decorations." As we are remodeling our home and as the carpenters' work is about finished, I am thinking of furnishings.

The walls and ceilings will be finished with a cove moulding, all rooms finished alike, woodwork inside flat white. The mantel is colonial, fluted and painted white. The kitchen, pantries and bath room have white sanitas and white enamel woodwork. The windows have twelve panes of glass (colonial).

The dining table and chest of drawers are walnut, but I have no dining room chairs. For one bedroom have wardrobe, chest of drawers and stand with cupboard and drawers all walnut with panels of beautifully grained walnut. All of this is old furniture but good and I want to have it refinished in dull or satiny finish. We will have a colonial corner china cabinet made out of some walnut wood we have that is the same age as the other furniture.

The house is a colonial bungalow of clap boards, painted white, frames and screens black and roof black. The front door and sidelights are colonial.

The bed rooms, hall and dining room are papered in a warm creamy gray oatmeal paper, the living room in the same tone of gray with a shadow foliage pattern in silver. The ceilings are all creamy toned.

I can't afford very expensive draperies now or new furniture at present as we

have put so much in building. The indirect lighting fixtures and hardware are dull brass and the electric candle brackets have alabaster shades or domes.

Would you use taupe rugs for hall and living rooms, or rose color? I think it needs some color.

Ans. You have a good background in walls and woodwork for a colonial interior, and your old walnut furniture is in excellent harmony with such a setting. Do not, however, make "a corner cupboard" for dining room out of the walnut wood, but rather a sideboard or large buffet. The corner cupboard would be a good feature, but it should be treated the same as the other woodwork—it is part of it. The walnut table should have walnut chairs, but they may be hard to get. You could use straight grained mahogany or birch specially finished with a walnut stain. Could you pick up, round the country somewhere, some old chairs and have the seats covered in colonial tapestry, old gold, barred off in diamond figures? We should not use cretonne. It is not colonial. Don't make a hodge-podge of your good beginning with its lovely setting in the old grounds. Wait till you can have it right.

You could not have a more attractive combination for the northeast dining room with its creamy white wood work and soft gray walls than old gold. You should use narrow side draperies at the windows of old gold casement cloth—half width at each side will be sufficient and you should have glass curtains. The duplex shades make no difference as to that. But the glass curtains of thin figured net made with scant fullness will not be expensive.

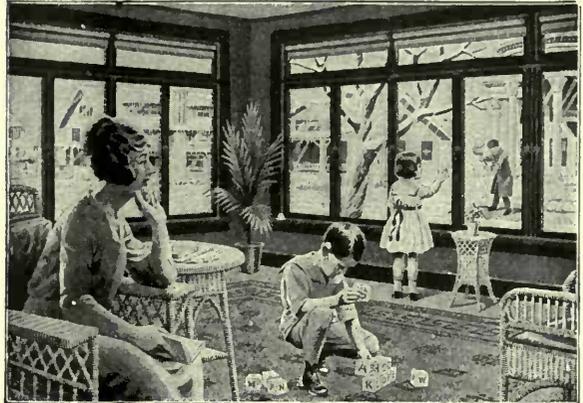
Your suggestion of taupe rugs for the floors of main rooms and hall is admirable. Rose colored rugs are lovely for bedrooms but not adapted to living room wear. Get your color in other ways. By all means use the taupe rug in dining room also. If you had one of those beautiful antique mirrors to hang over your buffet sideboard, your dining room would be perfect, no pictures, on those walls.

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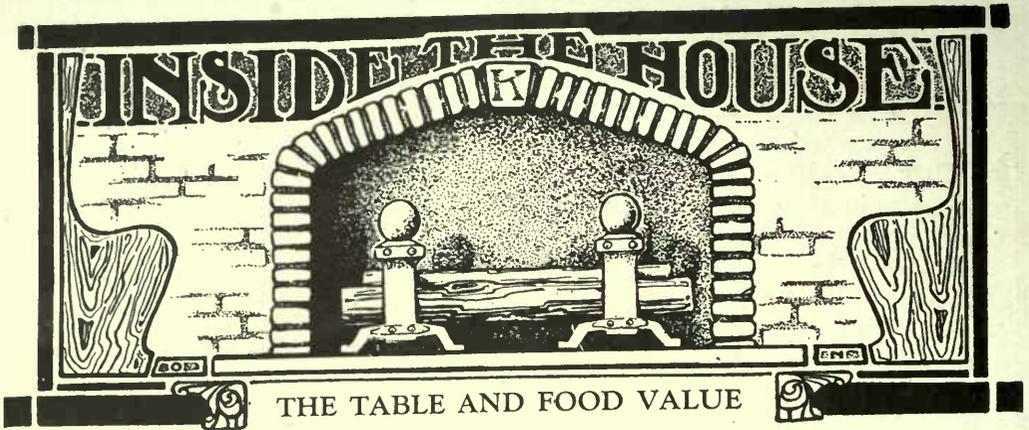
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The Thanksgiving Dinner

Elsie Fjelstad Radder



HE very best scientists in modern cookery allow one, and only one exception to their carefully worked out rules of what to eat, how much to eat, and when to eat it—and that is the Thanksgiving dinner. Certainly, they would have a hard time trying to convince people that they should not eat more than a certain number of calories on that day. How could "one be "Thankful," without a good big dinner?

This menu gives several desserts, one or more of which may be served. Many of these things can be prepared several days ahead of time so that there will not be so much to do but that the cook can be thankful as well as the guests.

Oyster Stew.

Allow one quart of oysters to four quarts of milk. Clean oysters by placing in a colander and pouring water over them. Heat the oyster liquor to the boiling point, add the oysters and cook only until they are plump. Add to the scalded milk and season.

Salted Almonds.

Blanch almonds and dry on a towel. Put one-half cup of butter in a saucepan and melt. Stir in part of the almonds and cook until brown, stirring so that they are constantly in motion. Remove with a skimmer and dry on brown paper. Sprinkle with salt. Repeat until all are fried.

	Fruit Cocktail	
Oyster Stew	Celery	Croutons
Olives	Chestnut Stuffing,	Salted Almonds
Roast Turkey,	Giblet Gravy	
Mashed Potatoes	Creamed Peas	
Cranberry Jelly	Rolls and Butter	
Head Lettuce	Thousand Island Dressing	
Carrot Pudding	Hard Sauce	

Mince Apple Pumpkin Pie

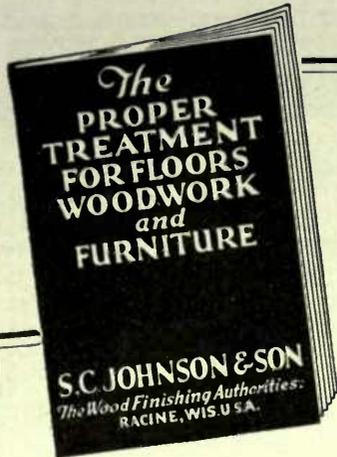
Ice Cream		Cake
Nuts and Raisins		Mints
Crackers	Cheese	Coffee

Roast Turkey.

Dress, clean, stuff and truss a turkey. Place on its side in a dripping pan, rubbing its surface with salt and a mixture of butter and flour. Dredge bottom of pan with flour. Place in a hot oven and when the flour begins to brown reduce the heat. Baste every fifteen minutes with a mixture of melted butter and water, or with the fat in the pan, if any. The fowl must be turned frequently while cooking to allow it to brown evenly. If it should brown too fast it may be covered with buttered paper. Turkey may be garnished with parsley, curled celery or slices of carrots.

Chestnut Stuffing.

Shell and blanch three cups of chestnuts. Cook in boiling salted water until they are soft. Drain and mash. Melt one-third cup butter and add one teaspoonful salt, one-third teaspoon pepper



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INSIDE THE HOUSE

and one-fourth cup cream. Then add one cup cracker crumbs. Stuff the fowl.

Giblet Gravy.

Brown together in the pan in which the turkey roasted, six tablespoons of turkey fat and six tablespoons of flour. Pour on, slowly, four cups of the stock in which the giblets cooked. Cook until thick, then add the finely chopped heart, liver and gizzard. Season and strain.

Cranberry Jelly.

Pick over and wash four cups of cranberries. Boil one-half hour with two cups of boiling water. Strain and to the juice add two cups of sugar. Cook until two drops form on a spoon. Turn into glasses.

Parker House Rolls.

Add two tablespoons of fat, two teaspoons of sugar and one and one-half teaspoons salt to one cup of milk, scalded. When lukewarm, add one cake of compressed yeast, which has been dissolved in a little warm water. Add three cups of flour, beat thoroughly, cover and let rise until light. Knead down and let rise again. Toss on slightly floured board, knead, pat and roll out to one-third inch thickness. Shape with biscuit cutter. Using a knife handle, make a crease in the center of each roll. Moisten one side with melted butter, fold over and press the edges together. Place in a pan, one inch apart, cover, let rise and bake in a hot oven.

Carrot Pudding.

Mix together two cups of flour, one cup of brown sugar, one cup of currants, one cup of raisins, one cup of chopped suet, one cup of potatoes and carrot, each, which have been put through the meat chopper, two teaspoons soda, and one-half teaspoon each of cloves, nutmeg, cinnamon and salt. Steam from 1½ to 2½ hours according to the size of the molds.

Hard Sauce.

Cream one-third cup of butter and add to it one cup of powdered sugar, gradually. Add one-third teaspoon lemon extract and two-thirds teaspoon vanilla extract. Serve with steamed pudding.

Green Tomato Mincemeat.

Put one peck of green tomatoes through

the meat chopper. Allow to drain, cover with water, let come to a boil and boil one hour. Drain. Add one pound of beef suet, one-half cup of vinegar, two and one-half pounds of brown sugar, two pounds of raisins, two tablespoons of salt, two tablespoonsful of ground cinnamon, one teaspoonful of ground cloves, two teaspoonful of nutmeg and two cups of chopped apples. This may be canned ready for use.

Pumpkin Pie.

Mix together one and one-half cups of steamed and strained pumpkin, two-thirds of a cup of brown sugar, one teaspoon cinnamon, one-half teaspoon ginger, one-half teaspoon salt, two eggs and two cups of milk. A little vanilla may be added. Bake in one crust. Some people think it is easier to boil the filling in a double boiler as for lemon pie, adding it to the baked crust and putting a meringue on it.

Mock Angel Food Cake.

Mix and sift together four times: one cup of sugar, one and one-third cups of flour, one-half teaspoon of cream of tartar, three teaspoonsful of baking powder and one-third teaspoonful of salt. Then pour on gradually two-thirds of a cup of scalded milk and add one teaspoon of almond or vanilla extract. Mix well and then fold in the whites of three eggs, well beaten. Turn into an unbuttered cake tin and bake about 45 minutes in a moderate oven. If the tin is turned upside down the cake will come out of the tin when it is cold.

Sugared Walnuts.

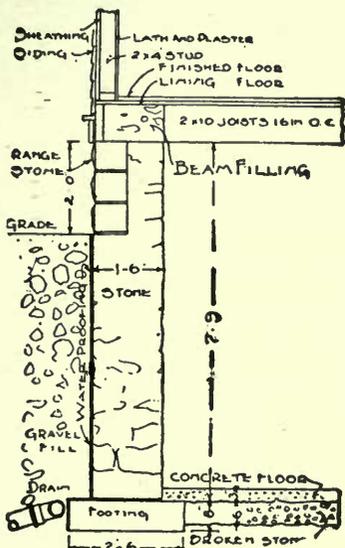
Boil one cup of sugar with four teaspoonsful of water until it spins a thread. Add two cups of walnuts and cook until the sugar hardens on the nuts. A little salt may be added. This is a delightful confection.

Mints.

Stir one and one-half cups of sugar in one-half cup of boiling water until it is dissolved. Boil ten minutes. Remove from fire and add six drops of oil of peppermint. Beat until the right consistency and drop on to a buttered paper from the tip of a spoon.

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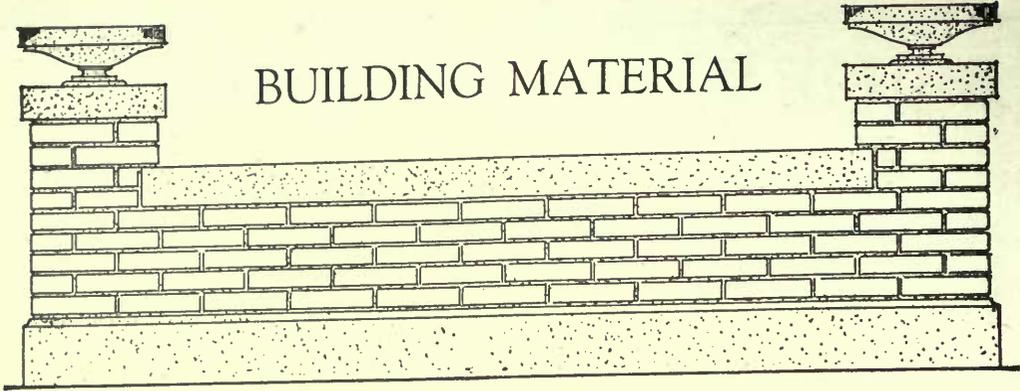
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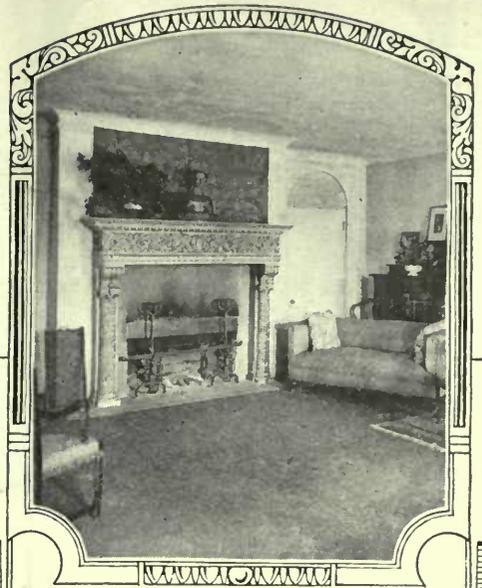
Two booklets, *The Story of Brick*, and a *Manual of Face Brick Construction*, issued by the American Face Brick Association are filled with interesting information about the manufacture and use of brick, modern and ancient, to which we are indebted for information and data as to modern processes of manufacture.

Brick Work.

In the booklet "Brick—How to Build and Estimate" by William Carver, Architect, lately issued by The Common Brick Manufacturers' Association, may be found many interesting notes on brick construction. Their new hollow wall is shown in detail, both the 8 inch and the 12½ inch rolok wall. The author calls attention to the fact that present practice in the safe loading of brickwork is too conservative and wasteful of material; which is conserved in their new construction, and that this construction promises to revolutionize residence construction through lowering the cost of brickwork.

Brick Veneer in Remodeling.

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sible to salvage such a building almost as it stands, after the required changes have been made, by veneering it with a shell of 4-inch brickwork. Old frame houses were generally more sturdily built with timbers the full dimension size and of a better grade than obtains today. When such a building is wrecked every nail is carefully drawn, and every precaution taken to prevent splitting or crushing the lumber in places, so that it can all be used again. The old workmanship was good also, so that if the structure can be remodeled for its new usage, there is every reason to save the old building. It has been found exceedingly practical to bring such an old building up-to-date by the simple expedient of surfacing the exterior with a veneer of brick. Old foundations were generally ample, and can usually be made to support the veneering.

Handling Brick.

Brick tenders should not be allowed to throw down the brick on the scaffolding so that they scatter and take the more valuable time of the bricklayers, or so that they are chipped.

Wet Brick Before Laying.

It is most important that all brick, except impervious brick, be wet before being laid, except in freezing weather. The hotter and dryer the weather, the more water should be used. If the brick are not wet, they will absorb the moisture from the mortar, which will interfere with its setting and adhesion to the bricks. On the other hand do not soak the bricks, as they can be made so wet that they will slide on a bed of mortar, and this may also thin the mortar so that it will run down the face of the wall, making good work difficult.

Tapestry Surfaced Hollow Tile.

A new hollow brick or tile has appeared which is made in three sized units, 8, 10 and 12 inches in length, which may be laid up in a hollow wall of any of these thicknesses. It has approximately the cross section of brick, and may have either one or two sides surfaced, giving the colors and somewhat of the texture of tapestry brick, or other surfaces. In this way an exterior coating of stucco is unnecessary. It is a load bearing tile with large ultimate strength. It seems to give promise as a new building material.

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WOODS

AND

HOW TO USE THEM



EDITOR'S NOTE.—When the building idea takes possession of you—and the building idea is dormant or active in every person; when you feel the need of unbiased information, place your problems before KEITH'S staff of wood experts.

This department is created for the benefit of KEITH'S readers and will be conducted in their interest. The information given will be the best that the country affords.

The purpose of this department is to give information, either specific or general, on the subject of wood, hoping to bring about the exercise of greater intelligence in the use of forest products and greater profit and satisfaction to the users.

Use of Less Costly Wood

WITH all the beautiful woods available, which may be found in the market, why does the person about to buy good furniture, whatever his conditions, his mode of life, or the type of the home into which he is to take it, whether small apartment, or Colonial or other type of house; think that he must have either mahogany or walnut furniture? As a matter of fact there is little other choice given him in the showing of good furniture.

Furniture manufacturers are feeling the constantly renewed pressure,—largely the result of education—that better furniture must be placed within the purchasing power of a larger class of American citizens, even though they feel that they have nearly exhausted the available ways of meeting the demand. How is this demand to be met?

“The essential acts in making furniture today” says Good Furniture Magazine, “and reference is here made to quantity production by modern manufacturing methods as distinguished from the ancient methods of individual craftsmanship, broadly speaking, the essential acts involved are the selection and seasoning of the wood, its shaping, and the protection and beautification of its surface. In which of these three general operations is a departure to be expected in the future in furniture manufacturing?”

“Economies can certainly be affected in the selection of the wood. Every wood using factory knows that several of our native hardwoods, which are eminently suited to furniture making, are less costly than mahogany and walnut. Then why are these desirable native hardwoods not used more in furniture making? There are two reasons. One is that the public has been educated to believe that all good furniture must be of either mahogany or walnut. The other reason is that the furniture maker has not yet developed an economical method of protecting and beautifying the surface of our desirable native hardwoods that is acceptable to the public, * *—not casting reflections on mahogany and walnut, the acknowledged kings of cabinet woods. Most of the world's finest furniture stands as a monument to their unsurpassed beauty and durability.”

“The solution is not suggested that cheaper woods can or should be used in substitution or imitation of mahogany and walnut but that these less costly native hardwoods offer the furniture maker an opportunity to produce good furniture more economically, in larger quantities, to meet a growing demand—if, and here is the crux of the matter,—a method can be developed of protecting and beautifying the surface, which is at once expeditious, efficient, economical and beautiful.”

"The time and labor consumed in making a piece of modern furniture permanently serviceable is too large a part of the total production cost to be radically affected by a saving in the cost of the wood used. A material saving in the labor and the time consumed in treating the surface can alone make effective economies in the total production cost, as every furniture manufacturer knows."

Three Fold Problem.

Whatever the American Public demands, and continues consistently to ask for, some means will be found for satisfying that demand. Beautiful furniture has always made a part of the few homes. Much as the fact has been discounted, nevertheless it is now generally granted that the aesthetic sense is not confined to the moneyed class. The problem remains to make good furniture available to a still larger class of American citizens, and this is, as has been seen, a three-sided problem, finish, design, and wood. The development of more economical methods of treating the wood to give service and beauty to the user, is a problem with which the manufacturer is struggling, with results which give promise of a growing success. The matter of design is again a three-fold problem. American designers should be able to furnish design, owing to the training given them in the art schools, and the fine examples offered for study in the museums, but the American buying public must support them in so far as the design is good and practicable. In so far as the buying public select ornate shoddy designs in furniture in preference to pieces with a fine proportion and dignity, the designers are powerless. If one analyzes the choice of the showy piece of furniture, one generally finds that either there is an ephemeral beauty in some part of the design, which should be caught and segregated from the shoddy element, or else the superficial element of display to the guest in the house;—the desire for the approbation of the friend or of the chance caller has been the final element in making the selection. One often hears the host comment: "You know I don't care for that sort of thing—but it shows the money in it. I didn't want to seem cheap, but I like plainer things better myself."



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Protecting American Design.

Until recently imported sketches were assessed 15 to 25% duty, placing design sketches for commercial products such as wall papers, cretonnes and other textile, et cetera, subject to this duty; but a decision of the board of general appraisement on April 8th, 1920, placed commercial sketches under the paragraph applying to works of art, thus allowing foreign designs to come in duty free. Such magic has the word "imported" that this places American made design under a serious handicap, and the ruling has, so far, not been changed.

Beauty in Wood.

While these matters are being worked out, people should know and care more about the beauty in wood itself, and should be able to see the beauty inherent in a species of wood for itself; and recognize how one good wood differs from another wood which is also good, but has other points of merit; let this be grain, color, texture, or just the sense that it is wood;—not metal or cement or some other substance coated to look well.

If less costly woods are to be used with satisfaction the American buying public must be educated to see the desirability and the beauty of these other woods. Fashions and fads in furniture are almost as tyrannous as in clothes, or perhaps the tyranny is greater as it lasts over a longer period. The fact remains, and is proven in our "antiques" that what is once good remains good, notwithstanding the flurries and eddies of fashion. With design that is less extreme one will not fly to its opposite for relief, when ever a change in household arrangement is to be made. One needs most to use one's own best judgment, with careful study; rather than asking "What is being done now?" and endeavoring to out-do some-

one else; a completely superficial attitude which could not bring satisfaction. There is that within one's-self which will bring a satisfactory solution to a problem if one's best judgment is thoughtfully invoked, for an honest solution of a problem. This is the court of last appeal. Whatever the American people thoughtfully ask for, be it good furniture to live with, or good civic surroundings, or anything else, that will American initiative find a way to supply.

Brazilian Woods for Furniture.

A list of nine Brazilian woods for possible use in the manufacture of furniture has been published, together with their chief characteristics, color, resistance to the saw, figure, and finish, as compared with our well known wood now in use. If American woods are not acceptable to the American public, here is a list of foreign woods which will come into our use. Doubtless they will come and be appreciated in any case, but they can not tend to reduce the cost of our furniture. Imagine deciding to have the dining room in Jacaranda, which is noted as being greenish-black in color, and finished much like walnut. To many the name brings an association with great clusters of purple blossoms. Possibly the hall may be done in Cabreuva, which works like American larch, is dark brown in color and has distinct streaks in figure; and the living room in Jatahy, reddish brown with figure like mahogany. Cedro works like Spanish cedar, and is reddish brown in color. Ipe is greenish brown; Jequetiba is white to yellow in color but it is noted that it could be stained to imitate mahogany; Marfin is white, plain in figure and would require color in a stain. Peroba works like walnut, is red in color with a mildly wavy figure and could be used in place of rosewood.



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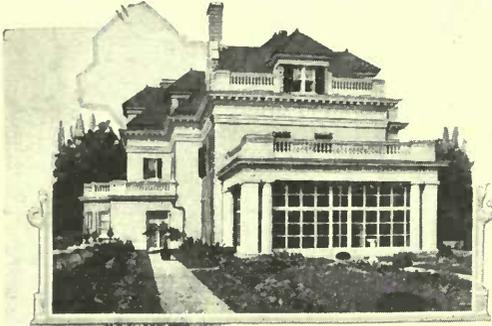
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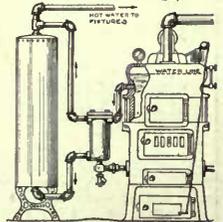
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(Diagram at right shows Heater installed between Boiler and Tank)

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KEITH'S MAGAZINE ON HOME BUILDING

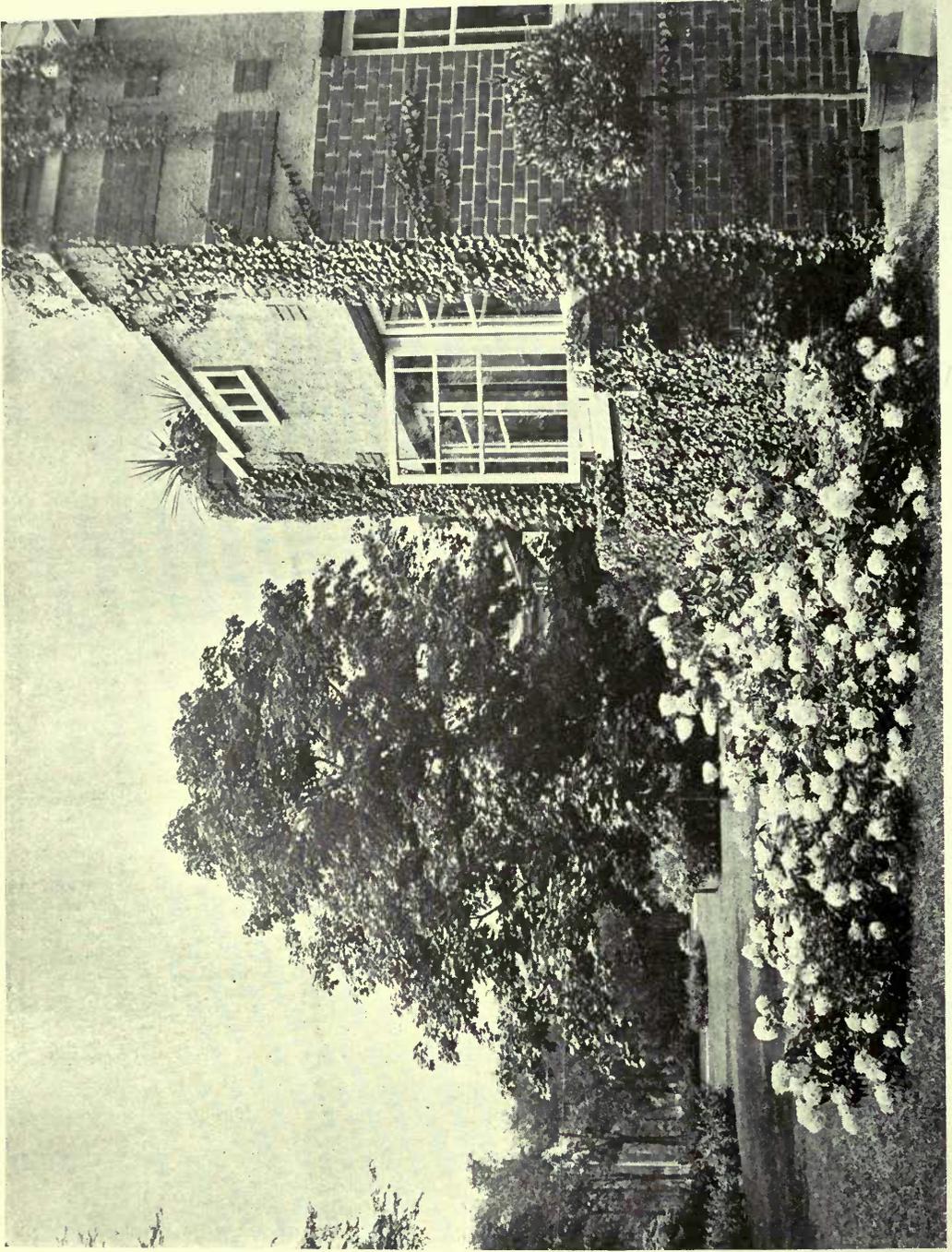


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Over stucco and brick, vines give a particularly happy treatment

KEITH'S MAGAZINE

VOL. XLVI

DECEMBER, 1921

No. 6

Lawn or Garden

Anthony Woodruff

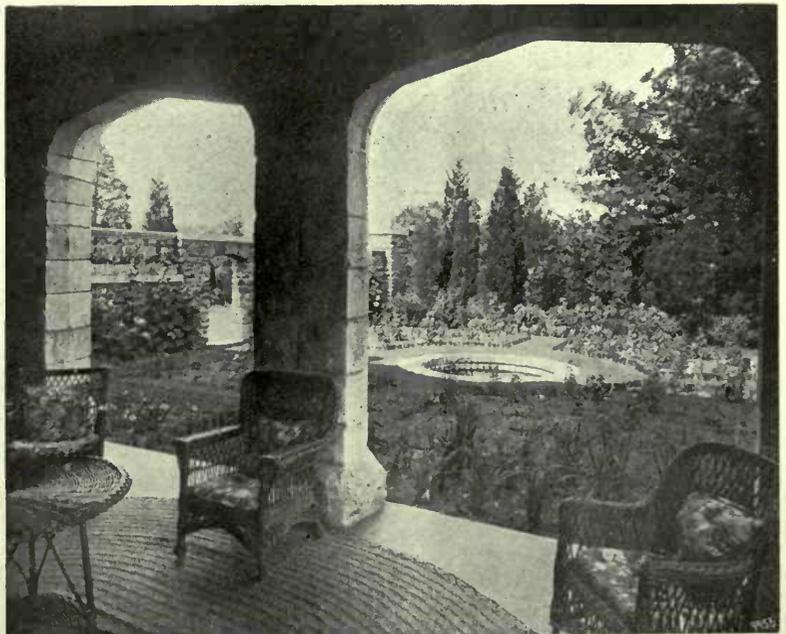
THE time is past when the home is completed as the structure is finished or even when the house is furnished. Quite as much thought must be expended on the outside as on the inside of the home. Shall there be a lawn of green velvet that sweeps up to the door, or shall the house be trimmed and banded in color? Will it be simply fringed on the border line with shrubs and vines, or will these form only a background for masses of flowers?

Over stucco and brick work or a combination of the two, vines are particularly happy and attractive, and also make a wonderful background for big effective blossoms in the door step garden, or against the house. Shrubs such as hydranga, with varying tints in the flowers and the longer time through which they keep their beauty, have won a wide appreciation.

The garden, proper, is a thing of itself and generally more or less of a luxury. At the same time a garden is not neces-

sarily a matter of expense. Thought and work, properly directed have as much intrinsic value as money. In fact they are of the basic things for which money is exchanged. So, the ground being made available, any one who wills to have a garden finds the means coming to hand in one way or another, if he is ready to seize every opportunity, and do the work that the opportunity offers.

What could be more charming than a flower fringed pool with a background of trees, all framed in the arches of an open porch or terrace. Equally charming is



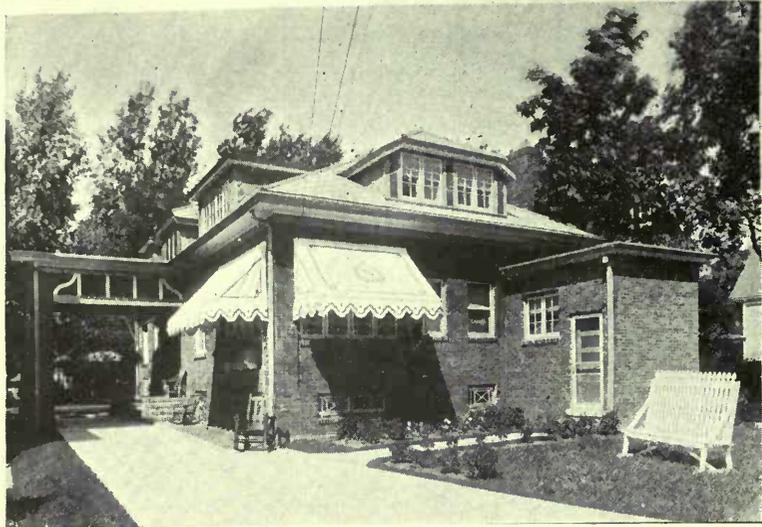
What is more charming than a pool, flower fringed in a background of trees.

the group of rustic seats and covered tea table, protected with a vine covered trellis which can easily be built by the handy man about the place in case his interest gathers about such things. The flowers and the garden will then center about the summer house, or will provide the focal point for the view from the windows of the living rooms of the house, and will give these openings frame.

The larger "places" are generally under the care of a skilled artist; it is the satisfactory treatment of the usual city lot which occupies the personal attention of most of us. The narrower the lot may be, the more important the matter becomes.

Let the house be what it will;—for many of us that is a matter beyond our control. Perhaps it is a broad assertion, and yet it is undoubtedly true that any house can be retrieved from the bane of the commonplace by the exercise of a little careful thought, considerable labor, and the judicious use of a few shrubs, vines, and some flower seeds. These latter must be chosen with relation to the materials and the color of the house which is to give the background to the planting, but which is itself to become the center of the picture which is being produced.

It is not uncommon to see trellises made seemingly as a part of the decoration of the house, since no effort has been made, or at least has been successful in carrying climbing vines or roses over the



The front yard belongs to the neighbors, the back yard is one's own.

frame work. Possibly the growing conditions have not been taken sufficiently into account; Dame Nature insists on a certain amount of consideration, and her rulings must be followed if results are to be obtained. However, the trellis is often an effective bit of decoration whether vine covered or not.

The front lawn belongs to the neighbors. Perhaps that is the reason that we take such pleasure in the smooth slope of grass, unbroken until it nears the house. Such a lawn is always in good taste; besides it can be kept in better condition if unbroken, and one owes it to the community that it should be well kept. But the back yard—that much maligned term—is one's own. Here is the family outdoor living space. Here may the garden be given over to the favorite flowers of the individual members of the family; or here may seats and hammocks be placed on a velvety lawn. Here is the biography of the family written: Are they devotees of the automobile? Then the lawns will be planned to be easily kept so that a man can be gotten to keep it trim and neat; but there will be no time for the members of the family to

weed the garden, or even, perhaps to keep flowers cut. Does madam spend her spare afternoons at the movies? Then there will be no need for gardens, seats, or a summer house, unless the children want these things.

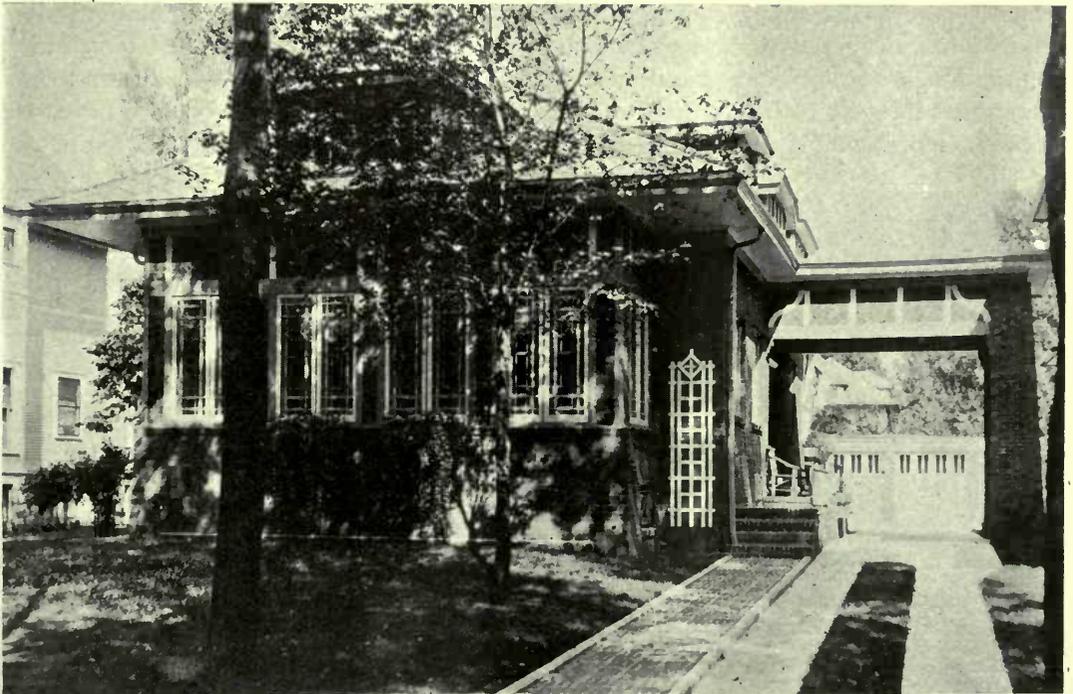
Do the children play in the street, more or less regardless of traffic because they have no better place to play, or are they under the same psychology as their elders, that they do not wish to be circumscribed;—without having yet developed the fact that nowhere are people so free as within the limits which, with understanding, they set for themselves, "freedom within the law."

Great and as yet undeveloped are the possibilities of the home yard, which is

of enclosure seem to be coming into favor again, indicating that people are beginning to want a certain amount of privacy, instead of the ostentatious display which has, in reality, been the source of much of America's widely reputed bad taste.

While physical comfort is desirable, and it is a part of the "home idea," mental comfort and satisfaction is perhaps more important. "As a man thinketh in his heart so is he." We build up our own thoughts, and a surprising part of the material with which we build comes from our environment. Who is going to control this environment unless we ourselves take a hand in its creation.

A pleasant thought to begin and end the business or school day is good mater-



Trellises beside the grouped windows

really a better name for that bit of family space than the discarded term, "back yard," and is more amenable to use, as one can discuss and plan for a "home yard" with a pleasant vision of what it may become and the place it may hold in the home life. Fences, gates and lines

ial to work with in our thought building, and that is a function of the home environment to the busy family. Not only must the home interior contribute its part to the home life; but the home surroundings effect the neighborhood and community as well as the individual.

Fresh Air in the City House

Julia W. Wolfe



HE habit of living out of doors is becoming almost a national trait and probably no country houses and few homes are now built without at least one porch for sleeping, eating or general outdoor living purposes. But since porches cannot be the solution of the problem for the city dweller, his only hope of fresh air lies in his keeping a watchful eye on his thermometer and seeing to it that doors, windows and fireplaces combine with his heating system to keep him happy and comfortable. There are so many elements to be taken into consideration in securing good ventilation in the city house and so little thought is devoted to it that the problem becomes more complex than most people

realize. Yet the principles underlying it are fairly simple, and it is possible, with a little care, to meet the requirements in practically any type of a house. "To vent" is to "let out." Theoretically, ventilation is a method by which the impure air is "let out" of a building, either mechanically or by means of natural laws, with the result that fresh outside air is either brought in, or is forced in by the natural air pressure from the outside. In any case there is what might be called an artificial renewal of the air in a more or less confined space. Sometimes this is accomplished by means of fans which pump the air into or exhaust it from the space, or perhaps a combination of the two. These mechanical means of ventilation



Sun parlor in a city house

Howard Shaw, Architect

are obviously impractical of application in the average city house, not only on account of the cost of installation and operation, but also because these items are out of all proportion to the amount of ventilation actually required in these buildings.

Ventilation is so closely associated with temperature, in the mind of the average person, that it is impossible to provide satisfactory ventilation in any room in which the temperature is allowed to rise above the point which the occupants consider comfortable. On this account it does not seem out of place to consider briefly the subject of temperature control.

In this climate it is customary to consider 70 or 72 degrees Fahrenheit the desirable temperature; but the comfort of this temperature is really affected by the relative humidity. With a low relative humidity, that is, when the air is too dry—perhaps in the neighborhood of 30 per cent—a higher temperature than 70 degrees will be found to be more comfortable. Conversely, with a relative humidity of 60 per cent, a lower temperature than 70 degrees is desirable. In England a temperature of 60 degrees is usually maintained, and Americans find English homes quite uncomfortable as a rule, as they are not accustomed to the higher humidity.

The control of the temperature depends largely on the intelligent operation of the heating apparatus. In a majority of cases this is left to the care of the furnace man who does not have access to the living portion of the house. In such cases a simple thermostatic device is usually installed to operate the draft and check dampers of the heater automatically as the temperature of a room falls below, or rises above, the desired point. In the more modern type of vacuum and steam heating systems the radiators are

provided with modulating valves which will admit of any fractional part of the radiator being heated at the will of the occupant of the room. This gives him the opportunity of controlling the temperature of his particular room independently of the remainder of the house.

The control of the relative humidity, while not quite so essential, is more difficult to obtain. During the season when the heating apparatus is in operation the relative humidity is very likely to become too low and some means should be found for adding moisture to the air. In the house heated with warm air, this is quite readily accomplished by placing in the air chamber of the furnace a pan for holding water over which the air must flow on its way to the rooms. This pan is usually furnished as part of the furnace, but is seldom provided with an automatic water supply which is almost as essential as the pan itself, in order that the pan may be kept constantly filled with fresh water.

In houses heated with steam or hot-water radiators, located in the several rooms, other means must be resorted to. If in connection with these systems of heating one or more indirect radiators are used, over which outside air is passed and heated before entering the room, an evaporating pan similar to that mentioned in connection with the furnace may be installed. In residences heated entirely with direct radiators there is no ideal way of adding the necessary moisture to the air, and in some instances the relative humidity has been known to go as low as ten per cent—a percentage very much lower than has ever been recorded over the Great Desert of Sahara.

Realizing the extreme dryness of the air in the house, many people make a practice of placing an open jar of water in each room. There are a number of so-called humidifiers on the market, but



The fireplace is one of the best means of ventilating the city house Howard Shaw, Architect

the amount of moisture supplied in such ways is too small to materially affect conditions. The housewife may be surprised to find that a pint of water has been evaporated in a day and feel that the method is accomplishing results, which it is. However, many times that amount of moisture would be required to bring the relative humidity to a point where the moisture is not sucked from the furniture and from the skin of the occupants of the room, as may be in the case when the outside air is very cold and dry so that when raised to the temperature of the house it may not be above 10 or 12 per cent, relative humidity.

In any system of ventilation, mechanical or otherwise, the most satisfactory results are obtained when the air supplied to the room is so circulated that no drafts are felt and no considerable part of the room is out of the path of circulation: To induce such circulation as this in a city residence without mechanical means there are several methods at the disposal

of the occupant. Chief among these is the open fireplace, which, happily, is coming back into appreciation more and more every year. If the damper, usually installed in the throat of the fireplace is left open, a clear flue leading directly outdoors is available at all times for ventilating purposes. Upwards through this flue will flow sufficient air which will be replaced by air leaking in around doors, windows or from adjoining rooms, to ventilate thoroughly as large a room as is ordinarily found in this type of building. The flow is caused by the higher temperature of the air inside the flue than of that outside.

In connection with the fireplace, when used for ventilating purposes, the air which replaces that passing out of the flue should, if possible, come from a portion of the room which will force the air in its travel towards the fireplace to traverse the larger part of the room. In other words, an open door or window close to the fireplace defeats the benefits

that might otherwise be obtained since the flow of air would be from this opening directly to the fireplace leaving the remainder of the room unaffected. Lacking a fireplace, the judicious opening of the windows will accomplish very good results. The custom of screening only the lower sashes of our windows and also of keeping the shades drawn to the meeting rail of the upper and lower sashes

has formed for us the habit of using only the lower sash when we wish to open a window. From the standpoint of ventilation much better results will be obtained by the opening of the upper sash. Owing to the higher temperature of the air near the ceiling and the consequently higher pressure, the movement of the air is almost invariably outwards when the upper sash is opened.

Christmas and the Fireplace

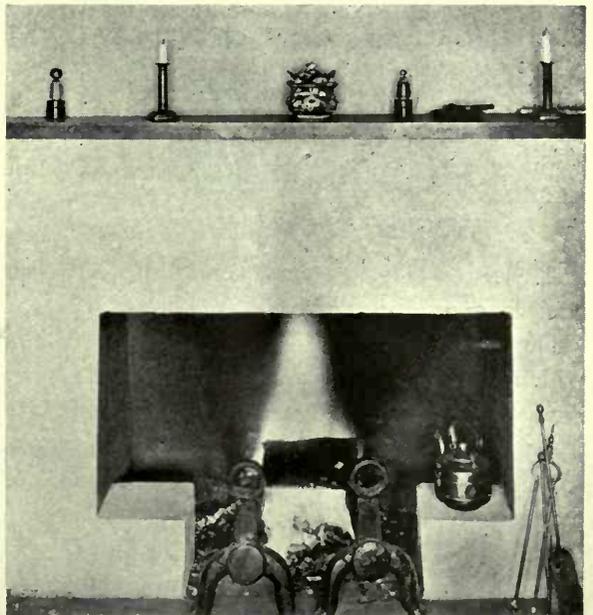
WHAT is Christmas without a fireplace? Does Christmas come to us in a steam heated apartment where there is no semblance of a fireplace, with all the old-time spirit which accompanied the Yule log? To be sure the "Yule log" had, for the most part, grown very small or been transformed into coal or even gas, yet it was an open fire which drew the elders and the children about it, and where they lingered in a family gathering.

Christmas means so many things to so many people that we can not measure its significance by any of the details which have traditionally surrounded it. To most of us Christmas is a matter of associations and of inherited traditions, of transmitting to the present generation the memories of past generations, of bringing back the wonder of the Christmastide,—which is the wonder of Life and Love, as bodied forth in the first Christmas.

The spirit of Christmas is mighty, and it is, we hope, growing more potent and penetrating deeper into the hearts of the children of men, trying not to allow a single child to be forgotten. It enters into the simple home with more joy, oftentimes,

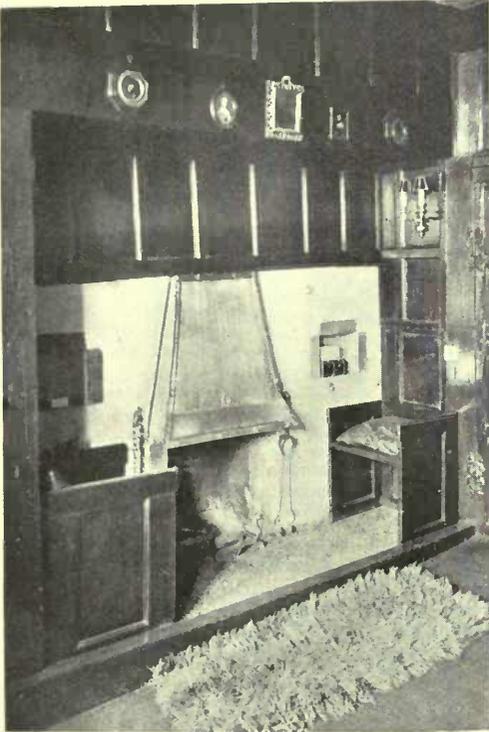
than it brings to the lordly mansion. It is not circumscribed by any lack but that of brotherly love and good will to men. Never-the-less the magic of Christmas still gathers around the fireplace, with its open, blazing fire. The holly, the mistletoe, candles in windows are part of the magic, and for the children, visions of well-filled stockings hung from the mantle.

There was a time when all the fireplaces in the old houses were bricked up and that new invention—an air-tight



The simplest fireplace is often most effective

stove, set up in front of them. Then the stove was superceded by the great nickel-trimmed "base-burner" with doors filled with transparent mica, and this in turn by the furnace, and some people decided that the fireplace was no longer an economic necessity, and was vanquishing before the onslaught of increased costs. But as the time goes on the necessity seems to lie deeper than the economic one



A fireplace for story telling

and the fireplace is coming back into its wanted recognition again.

During the period of stress through which we are passing many necessities have been mercilessly cut out. In order to build at all, houses have been cut to to the smallest compass. Because so many small families have gone into apartment houses and have lauded the labor saving convenience, there are people who have been listening for the knell of the

passing of the individual home. But there is a deeper current, increased in volume by these very deprivations of things pertaining to the home, which is bearing back the cravings, not only for a home but for a self owned home;—the home which shall not be a duplication of the tiny apartment, but one which shall expand sufficiently for some of the things which have been so sadly missed. Among these the fireplace promises to return to even greater favor.

The fireplace always becomes the focal point in the decoration of the room, and gives a key for its treatment. The simplest fireplace is often most effective, and a quaint and unusual interest may be obtained which gives a particular individuality to the room. The great log in the fireplace is not an economic necessity, but the glow and cheer is not limited by economics, in the present interpretation of the word.

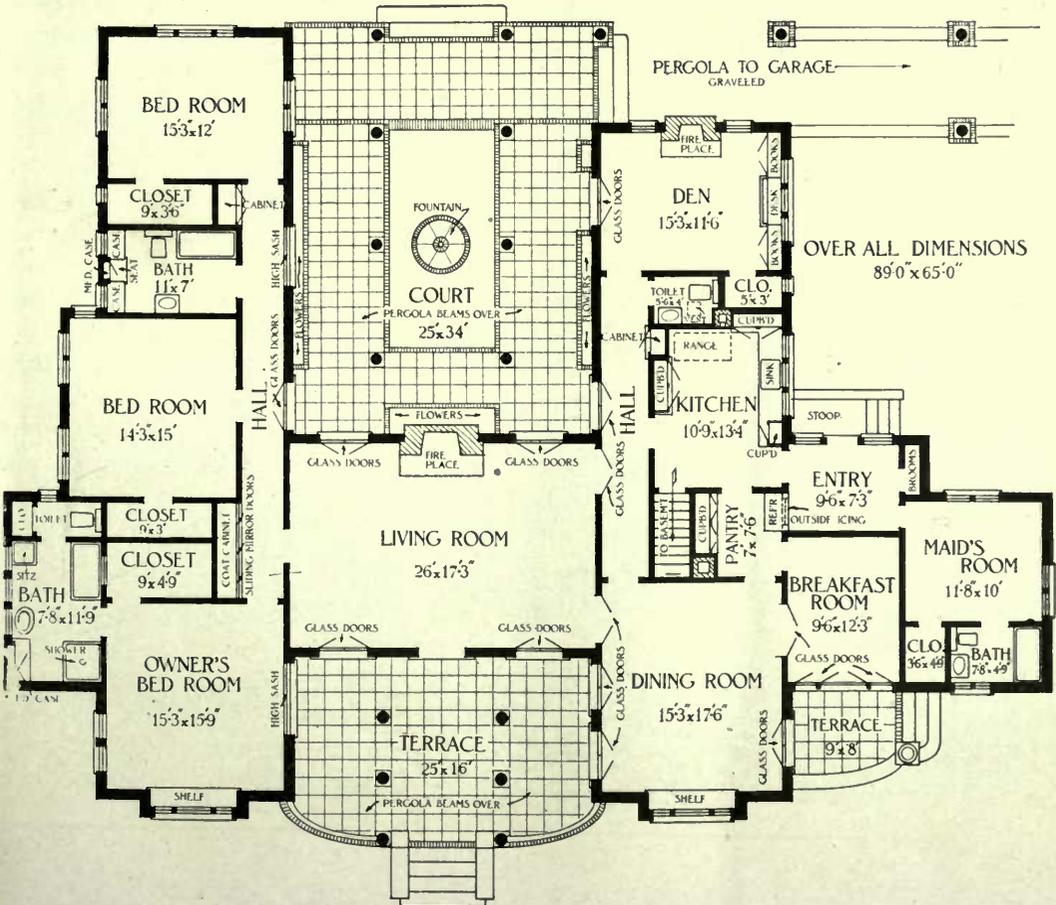
The lore of the fireplace is bound up in a sheaf of traditions and memories of which the Christmastide and the Yule log, and the festivities which gather around them are very strong. In the olden times, we are told, each Yule log was lighted with fire which had been kept burning from the year before, renewing annually the sense of dependence upon and worship of the beneficent powers beyond the ken, a custom originating, possibly, in ancient fireworship, but which the spirit of Christ embodied so strongly as to lose the earlier traditions. The blazing fire upon the home hearth is the symbol of the home,—and at the Christmastide becomes the altar on which are laid the cherished embers, preserving the line of fire from other hearthstones, strung like beads upon the years; for around the home centers, after all is said and done, the family, the nation, the happiness of man.

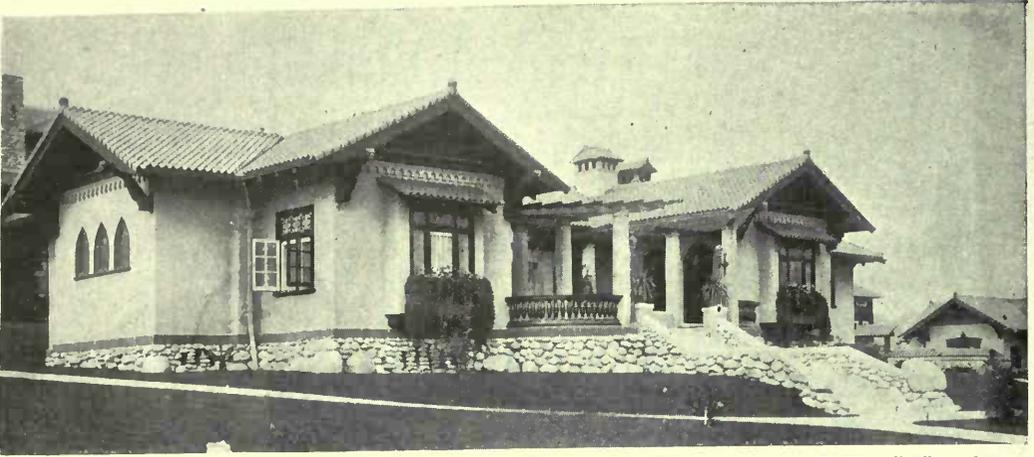
Semi-Tropical Building

BUILDING a home in the "play grounds of America," whether in the great Southwest, or in the extreme South of the country, is a very different matter from that in other parts of the country. Released from the limitations put upon us by the lower ranges of temperature and the requirements which go with it, the play of fancy may be given a freer range and one's actual wants may be taken more fully into account. Relieved from the cost of a "full basement" the money may be applied where one takes a more conscious pleasure in its results.

Imagine being able to lay out one's

rooms of the size and shape desired, like building blocks and then placing them in the desired relationship to each other, to the view, to the sunshine, and to the prevailing breezes, and then connecting them all with loggias opening onto an open court. Does not it all sound like a fairy tale? What matter if some of the rooms extend beyond the others, and that the whole cannot be brought with the traditional "four square walls." In a summer climate outside walls give every advantage, while adding only moderately to the cost. The extent of the ground is the chief limitation. Given a large lot or a bit of acreage, the house may as well





A bungalow built around a patio.

E. W. Stillwell, Architect

be built around the garden as to be surrounded by it, though the combination of the two is ideal.

Such a home is here shown, by plan and photo. Set on a rising piece of ground it is terraced with boulders, used as retaining and foundation walls. The open entrance terrace is enclosed by a balustade, and is pergola covered, with arched openings from the surrounding rooms. Big and generous is the living room, 26x17 feet, with a fireplace opposite the opening, for comfort on the cool day, but with glass doors on either side opening to the court or patio beyond, with its fountain and pergola covered grass plot, but with earth space for flowers against each wall.

On one side are the sleeping apartments; and it might be well to note the special points shown in the details. Sliding mirror doors, in view from the living rooms, close the cabinet or wardrobe for

coats. In the bath room may be found every convenience, including built-in cabinets. The hall which connects these rooms opens to the patio.

On the other side is the service wing; dining room, kitchen, breakfast room, all complete; with additional entrances, adding to the beauty as well as convenience. The maid's room is here with its private bath and connecting with a side entrance.

At the farther end of the wing is the den; an ideal "man's room," with an outside entrance, its fireplace, its books and desk.

There is basement under one wing only, with the space divided into five rooms, for laundry, fruit, vegetables, furnace and fuel.

The walls are built of hollow tile resting on foundations of concrete and cobblestone. The roof is small sized Spanish tile.



Exterior Color Schemes

Marion Brownfield

Colonial Style

Buff—white trimmings.
Ivory or Buff—Venetian blue.
White—black sash.
Gray—white trimmings.

Stucco (Spanish, Italian or English Cottage Style)

Pink—Venetian blue trimmings.
Pink—green trimmings.
Gray—maroon trimmings.
Yellow—dark brown trimmings.

Shingle

Gray—white trimmings.
Gray—black trimmings.
Gray—darker gray.
Cream—white trim.



FEW years ago the bungalow, the real bungalow, was stained brown. Especially was this true in California, the early home of the bungalow in this country; now the white bungalow is equally in vogue. Whether the reaction from the gloom of the war or the architectural influence of Renaissance styles borrowed from sunny climes is chiefly responsible, or whether the popularity of the Colonial has affected the change, in any case the tendency is markedly in favor of cheerful painting. The brown rustic shingled

bungalow considered so "artistic" in the past, is now superseded by the spic and span white colonial type of cottage or the gayly trimmed stucco home.

So popular are the new light colored painting schemes in Southern California that nearly every bungalow owner, who can afford it, is "doing over" the house of dark green or brown with fresh inviting white or light gray paint—even though the shingles formerly were stained. It very noticeably enlarges the effect of the house as a whole, and people invariably exclaim over the cheerful aspect.

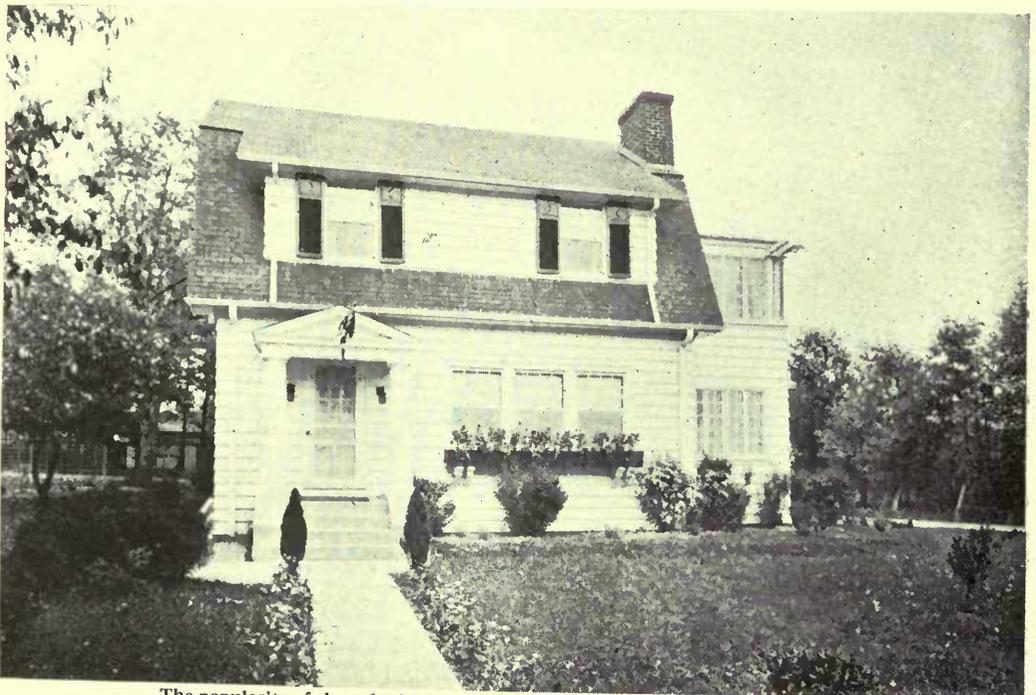


The line of white siding is carried up to the window sills

As the paint man's catalogue turned into "real life" is sometimes disappointing, some color schemes that have been seen on the lately built types of Southern California bungalows, as well on some of those very effectively "done over," are given as suggestions.

The roof, also, is an important part of an attractive color-scheme. Whether one uses, tiles, shingles or patented roofing, there is the chance to emphasize or contrast the house color. With the Spanish styles, stuccoed, as well as the Italian Renaissance types, red tiles lead in popularity. They add so much life and color to otherwise severe white, gray or cream plaster. Red is indeed the making of the Spanish type of bungalow. Even where the trimmings are the dark red of maroon brick, the tiles are far enough above to tone in harmoniously with the whole picture. Red tiles against a blue sky, white plaster and perhaps cypress trees close by, make a picture that few artists and architects can resist. Tiles in green

and mottled or polychrome effect have recently been used effectively with white and cream colored stucco homes. The green is very restful, and the mottled tiles tend to give the "old age" effect that is one of the charms of old world architecture. As most of the stucco homes of English cottage lines have a shingled roof rather pronounced in outline, colors for this, too are worthy of special consideration. Red shingles are just as pleasing with plaster, as red tiles, green shingles are used quite as much, perhaps a little more. The mottled effect which may be obtained with tiles or slate is much used with the English cottage styles. This mottling suggests everything from moss to weathering. Some shingled roofs are painted or dipped black, and if this fades to a soft gray it is one way of making the roof inconspicuous. With the fad for all sorts of new bright effects, a roof of rather bright royal blue is not unusual in Southern California. One such roof had the house



The popularity of the colonial has brought the white painted house into favor



With a stucco house red tiles for the roof lead in popularity

body of cream with bright yellow trimmings. Roofing in black or red is seen on buff, white, and gray bungalows. In fact, great latitude is permissible. One can choose most any color that makes

the bungalow attractive, but the choice must be made with the utmost care, remembering that one is creating that which must become a part of the daily life of the community.

Planning for the Home

VARIETY in the adaptation of the room arrangement which may be desired, to many sets of conditions is set forth in any group of homes. Neither size nor shape nor exterior treatment is definitely determined by these factors.

Homes as different in every way as the two which are shown here have yet the central hall, with stairs set well back in it, with living room on one side and dining room and kitchen on the other. The first home is simply treated with ex-

terior of white siding, while the other is of stucco and given more or less of an English treatment. More than that, the first home also incorporates the garage in the structure itself.

The placing of the garage is a matter of growing importance in the building of the home. Where it can be built into the basement of the house, or better still under the porches, this gives an excellent solution of the problem. In that way a detached building is not necessary, and this is a distinct advantage both in the



With the garage under the porch.

Designed by Wells Gwinn

matter of expense, and in the general appearance.

At the same time building the garage in the basement of the house requires much in the matter of fire safe provisions for the house itself. Placing it under the porch only requires a reinforced concrete porch floor, as it comes entirely outside of the house proper.

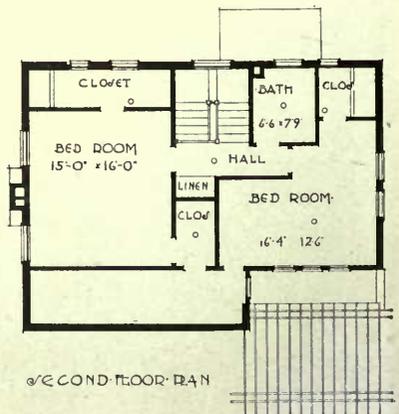
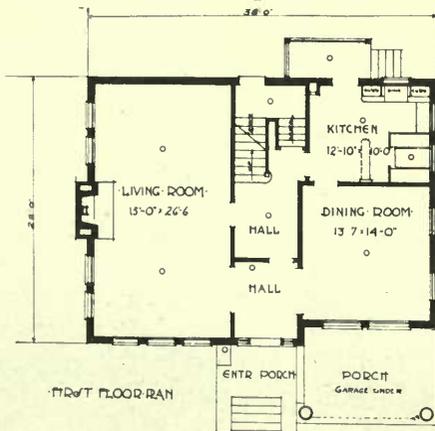
This home is well arranged with its long living room and good fireplace, its dining room and well equipped kitchen, and its wide hall. The stairs are set in a rear hall connecting with all the rooms.

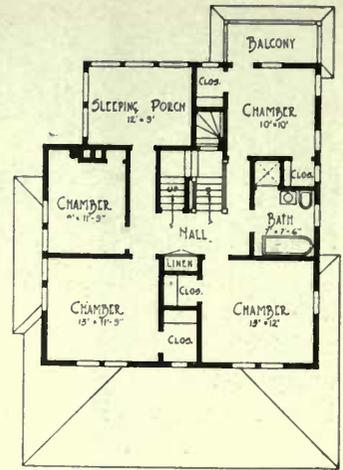
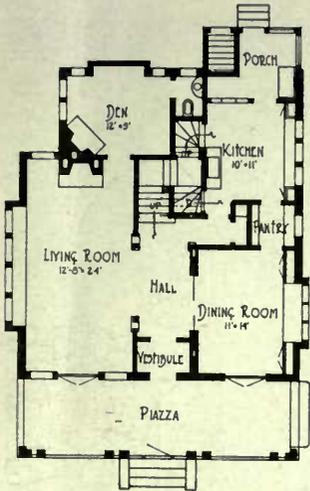
A coat closet might well be built into this hall, if so desired.

On the second floor are two bed rooms. By a clever roof arrangement full windows are given in the bed room over the pergola, while closets are built under the roof on each side, with provision made for the bath room.

On the exterior the house is covered with siding and walls as well as trim painted white. Boulders are used for the retaining walls. There is only a slight grade to reach the garage.

In the second home brick and stucco





are used, with a little timber work, especially in the gables. The plan is very practical with moderate sized rooms, which can be encompassed in an economical house.

There is a piazza across the full width of the house, and entrance from this into a vestibule. The central hall is wide and carries as part of the living room with which it is connected by a wide opening with posts at either end. Sliding doors allow the dining room to be completely shut off, a thing which the house-keeper may especially desire at times.

The stairs are set well back in the hall, which connects well with the kitchen.

A flight of steps from the kitchen reaches the landing of the main stairs.

The fireplace in the living room and den are built together and give a flue for the heating plant in the basement.

On the second floor three bed rooms and bath room fill the main part of the house. The bath room has a shower in addition to the usual fixtures. There is also a sleeping porch over the den which is reached from the hall. On the other side a rear chamber, set aside from the rest of the rooms, would probably be used as a maid's room. A door from this room opens to an open balcony.



A home built of brick and stucco, with timber work in gables. Chas. S. Sedgwick, Architect

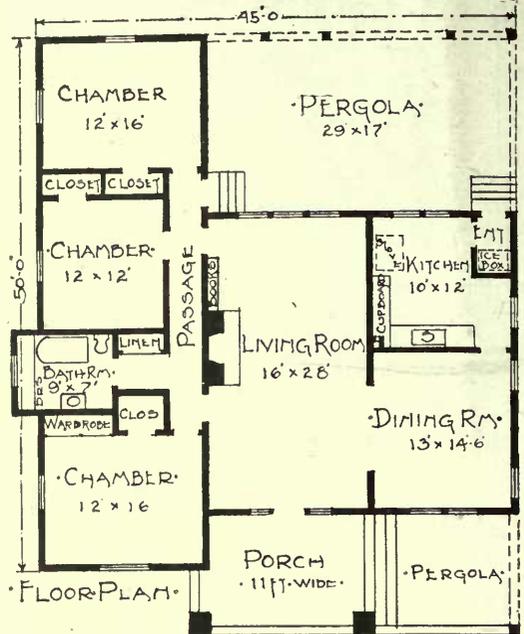
Bungalows in Stucco and Wood



HE builder of the present day is fortunate in the wide range of building materials which are at his disposal. Stucco and metal lath have been tested and found to give satisfactory results in any climate. In many conditions, stucco over wood lath is satisfactory. Any material must be given proper treatment if the work is to have a long and useful life. This is also true of wood construction, though it is so constituted that its use can hardly be abused to the same extent as some other materials. It is a natural, rather than a manufactured product and falls more readily into nature's ways, even under the hands of man.

The stucco bungalow, which is shown first in this group of homes, has a wide exposure to the street. The porch and pergola extend across the front of the living and dining rooms, while the chambers, of which there are three, make a wing at one side of the house, projecting beyond the living room at the front and protecting the pergola enclosed court at the rear.

The living room extends entirely through the middle of the house, with



entrance from the porch and with a group of windows opening to the pergola enclosure. On one side is the dining room and well equipped kitchen.

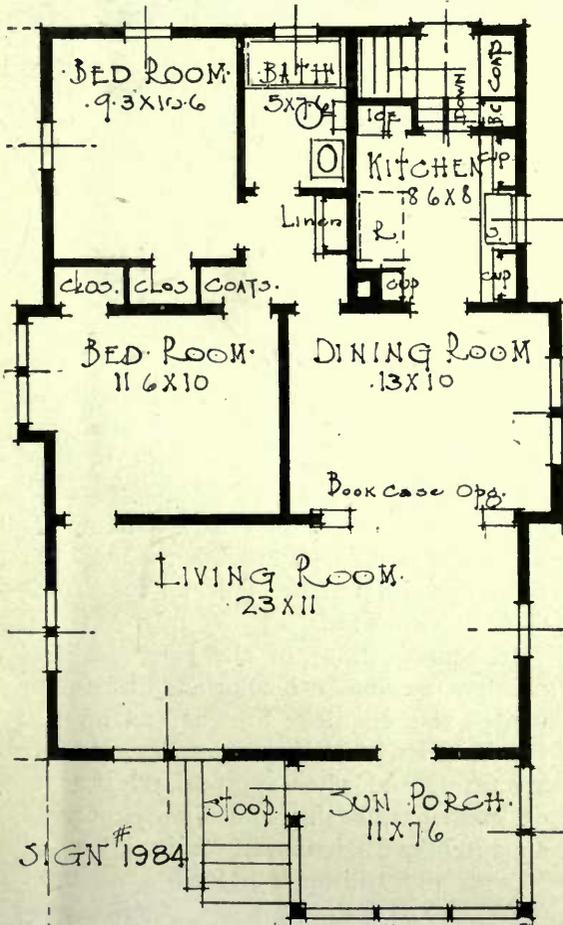
The sleeping rooms are completely separated from the other parts of the house by the passageway opening to the living room and which connects all of these rooms. In fact there are two doors



A stucco bungalow with wide exposure to the street



A bungalow which may be built on a narrow lot



from the living room in order to give more ready access to the bed rooms at the front and the rear of the house.

The living and dining rooms are finished in Washington fir, stained brown. The fireplace is of brick. The floors are of fir throughout the house. The chambers are finished in pine enameled.

The second bungalow has a narrow frontage and may be built on a narrow lot. It is figured 24 feet in width. The entrance is through a sun porch, into the living room which extends across the full front of the house. Dining room and bed room connect with the living room. Beyond the dining room is the compactly planned kitchen. Cupboards and sink placed under a window fill one side of the kitchen, with the range on the other side.

A square hall connects bed rooms and bath rooms with the dining room. This gives a very practical arrangement, if one does not object to going through to the dining room to reach this hall way, and the rooms can be larger than if communicating hall comes between them. The house may be finished either in pine or in fir.



Decoration and Furnishing

Virginia Robie, Editor

Pictures for the Home

IN decorative matters we are prone to extremes. The reaction from too many pictures has given us rooms often lacking in the particular charm which a few well chosen pictures always provide. Better none than poor pictures badly hung, and surely better none than the old time crowded walls. But moderation in all things is well—also that discrimination which prevents bareness on one hand and clutter on the other.

Great strides have been made in methods of reproducing and wonderful improvement in framing. Picture and frame are made a part of the back-ground thus becoming a unit in the decorative scheme.

In selecting pictures for holiday giving, several points must be taken into consid-

eration. Is a purely Christmas subject desired, or one with a different significance? In every house there is surely place for one representation of a strictly Christmas theme—either a reproduction of a famous masterpiece, or one of the many modern prints. The Madonna and Child have been a favorite theme with artists for centuries and while the modern treatment differs from the old, the same spirit is expressed.

In reproductions of the early Italian painters, we find both color and black and white—also exquisite browns and grays. For libraries and living rooms monotypes are fitting and when appropriately framed, contribute beauty and dignity. Over a mantel the Madonnas of Raphael, Luini, Bellini, and Ghirlandajo have a quality

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well adapted to their environment. The architectural back grounds of many of the pictures make them extremely effective over a fire-place. There are interesting details of large compositions which have special charm in certain places and if one departs from Nativities, Holy Families, etc., a wide range of secular themes may be studied.

In the reproductions made for school rooms many beautiful things may be secured, and as these are large in treatment they offer many suggestions. Simple frames are best for these subjects. Repeating the darkest tone of the picture in plain band of wood is a good plan and one which seldom offends.

Portrait details from famous old pictures present a varied field. The interesting head and shoulders of Lucrezia Tornabuoni is a case in point, a fragment of the large fresco of the "Birth of the Virgin" in the church of Santa Maria Novella, Florence. This interesting portrait ranks in decorative and pictorial value with Leonardo's Beatrice D'Este. All these things may be purchased in photographs, Braun of Paris and Alinari of Florence being famous in this line. Others and less expensive processes are on the market, carried by most art shops.

In color the works of Charles Bird is well known and of highest excellence. Each print is signed by Mr. Bird to the effect that the color is engraved, not added later. The Medici Color prints are very desirable as are the reproductions in color by a Detroit company.

There are many subjects by modern artists which should be reviewed at this time. Where gifts are made to individuals and not as general offerings to the entire family, personal tastes must be considered. As a family gift something

for the main rooms of the house seems particularly suitable. But where the likes and dislikes of one person must be considered, a different aspect enters into the purchase. It is a simpler undertaking if the real taste of the person be known. Haphazard pictorial buying is dangerous. To one an old English hunting print, or a good reproduction would be highly prized, another would prefer a Japanese black print, and a third might care far more for one of F. D. Millet's story pictures, a fourth for a good photograph of one of the Italian paintings. Be sure of your ground then start forth; read books on the subject and go to the museums as well as art stores. The time will not be lost because you may become so fascinated with etchings, or block prints, or copper plates, or steel engravings, or Norwegian posters, or French line drawings as to continue a life-long study. And so



This fine Dante may be secured in color or black and white

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the few dollars you spend will come back a thousand fold.

Landscapes in broad simple masses please many people and have a decorative value beyond most figure compositions. Winter scenes have a special significance at the Holiday season, but are not quite so harmonious in the average room as spring and autumn and summer themes.

In arranging rooms for the Holidays, many Christmas subjects in the form of posters and inexpensive unframed prints may be used and kept from year to year, gathering associations with each Yuletide. A portfolio of such material becomes

valuable as time goes on, and useful in many ways. Such a collection will include Madonnas, old and modern, adoring shepherds, wise men with gifts, children in quaint costumes bearing holly and

mistletoe, yule-log festivities, Twelfth Night revels, Red Cross Christmas appeals and many other things. Not only will these serve to decorate the house in a charming and impressive way for Holiday week, but will offer timely hints for parents and other entertainments. The December numbers of the Magazines should be carefully scanned for many are the treasures to be obtained from this source.



A Raphael Madonna and child

The Reproduction of Pictures

DO NOT be misled by the word 'fac-simile,' said the late James William Pattison of the Art Institute, Chicago, to his pupils, in discussing pictures. "A forger can imitate the signature of his victim so closely that the casual observer declares it exactly the same. But the expert instantly detects the difference in touch and style. Probably the harder the effort to be ex-

act, the easier to detect the shortcomings. The freedom of touch enjoyed by the owner of the signature cannot be imitated. So the freedom of touch which is the joy of the expert painter, cannot be imitated. It is only when the copy is freely acknowledged to be a rendering and not a fac-simile that we dare feel at ease with it; this applying to color as well as touch, because color is dependent on touch as

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much as is drawing. The servile attempts at imitation in the old chromos were as painful as the forgery is to the expert in chirography. It is thus with most copies in oils of old masters' paintings, so like the originals and still so deceptive. They insult the genius of great men. But I have seen 'renderings' by talented students, executed with frank abandon, which really gave the spirit of the masters.

"Let us consider, as an example, an effort to reproduce a work by Turner. Turner's landscapes (not of the early period of gray literalism) are brilliant in color and glowing with light. Most chromolithographic reproductions fall into crudity in seeking for color and fail of suggesting light, because so overworked in seeking exact imitation of every brush stroke. It requires twenty-five or thirty lithographic stones, and an impression from each one of them, to reproduce exactly the touch and variety of a Turner landscape. Some of these stones print red, some blue, some green, some gray tones, and so on to astonishing complexities, color laid on color, until it is dulled to leatheriness. Of course, these thin printings of color cannot sustain themselves, the one first laid absorbing another laid over it. If fewer printings are used, the color is liable to be crude. The well-known engravings after Turner have been executed by the most talented and skillful workers with the burin in England, and furnish another example of servility. They pay attention to every brush stroke in the original. Being printed in black and white, however, all done at one operation of the press and no going over, there is much of the luminosity of the original maintained by the gleam

of the white paper used. The drawback is the cheerlessness of the cold black and white and painful overstudiousness in the imitation of details.

"But there is a series of Turner reproductions in colors which can be recommended, if one can be contented with half a loaf rather than no bread. These give the luminosity and some of the 'fling' of the handling, suggesting, not imitating, stopping in time and not murdering by too many overprintings. Are these faithful reproductions of Turner? They are not reproductions at all; merely suggestions or impressions of Turner. But crudeness has been avoided, there is luminosity and a sense of easy execution."

Anything in red color excites bulls and makes turkeys gobble; likewise, it has its effects on human beings. Love of red is as natural as love of sweets, but as the taste for sweet varies so love of red has degrees. I once heard an artist say that were he at the point of suicide, he would try to live awhile longer in order to look at a red dress passing by. As an artist, I share in this enthusiasm but the measure of it depends on the quality of the red. This statement, if carefully considered, will explain the entire situation



An interesting print which has the quality of canvas



INSIDE THE HOUSE

as to colored pictures at moderate cost. Greens are popular, but hard to make beautiful, and blues are usually cold. In color making, the quality of the result depends on the artistic sensitiveness of the maker and the degree in which his sensations can control the process of producing it. It may be laid down as a general law that nearly all basic dyes and pigments are either crude or dull. The Japanese and some other Orientals have manufactured a few colors which are, of themselves, beautiful and refined; but we Occidentals have not.

We measure the effects of European trade in the Orient by the quality of the dyes and pigments used over there in recent periods. The degeneracy of the tints in Japanese color-prints dates from the introduction of foreign pigments. Civilization has not been good for them, and the same is true of the dyes for silks and wools. Our artists have to mix, modify, and tone the pigments used in their painting. Of some artists we say, they "have the color sense," while we mourn the lack of it in others. The Dutch artists, Mauve and Israels, changed in color sense from youth to old age, and the same may be said of many English and American painters.

Possibly the colors used by Israels in the middle period of his career may be indicative of normal robustness; but I will not discuss that here. They are certainly less refined. If we must pay great prices for Israels' subtle color, can we expect to secure a reproduction of these refinements for the price of a "chromo?"

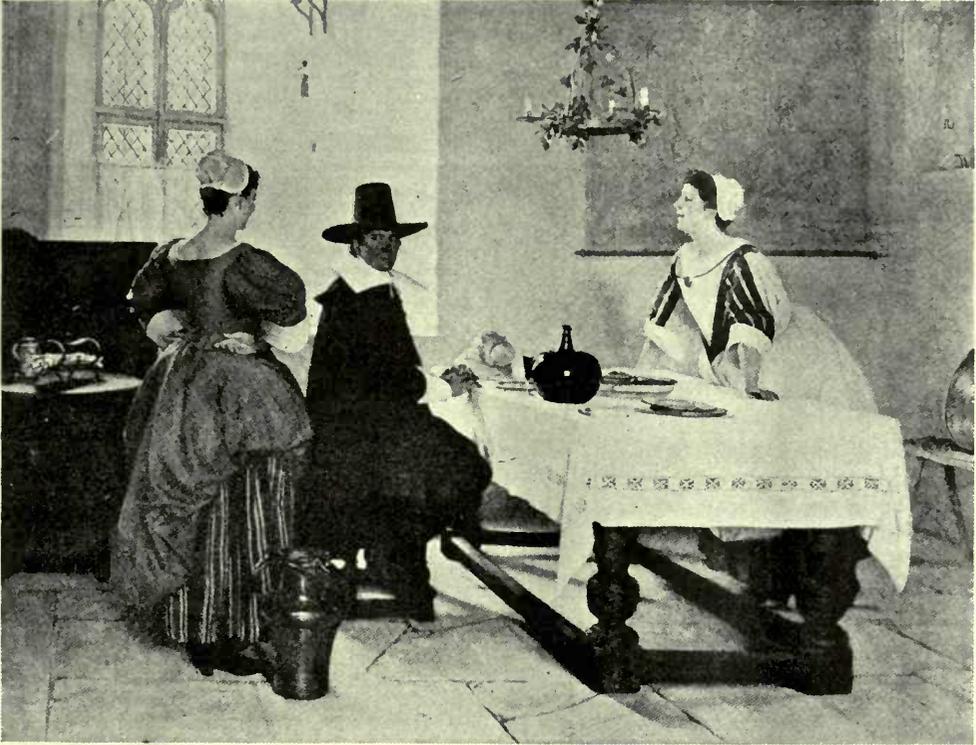
In the days when the foreign chromolithographers were buying pictures from artists and reproducing them with mar-

velous exactness as to form and color, many of the painters of the originals mourned over the closeness of the imitation; so near, and still so far from, what had been created with infinite effort of a highly cultivated color sense. It was this "almost but never in danger" which killed the business of a fac-simile chromo reproduction. At the present time, the chromolithographers make admirable reproductions of designs created specially for this sort of imitation; but neither too elaborate nor too exacting. But here also, there is the greatest possible choice, and we judge of the excellence of the printing-house by the color refinements, or the lack of them, in the product. It may be laid down as a general rule that all efforts to reproduce the exact colors of the painting are doomed to failure. How can such a miracle happen, that the greatness of a Rubens can be reproduced by the littleness of a workman, however good his intentions or great his claims? It is the reproduction which attempts only to **suggest** the original, not to make a fac-simile, which may be enduring, even beautiful, and which we should select for our walls.

A colored etching in Raffaele's early manner is very pleasing. The fewness of the tints gave a most restful and satisfactory print. Simplicity and directness are features in all color printing and this cannot be insisted upon too strenuously. All great art is simple. In buying color prints beware of the complicated attempts, not to say that they will certainly be bad, but that the simpler they are the better.

There are many colored dry-points which go much farther than this and are still very pleasing. Among them are the

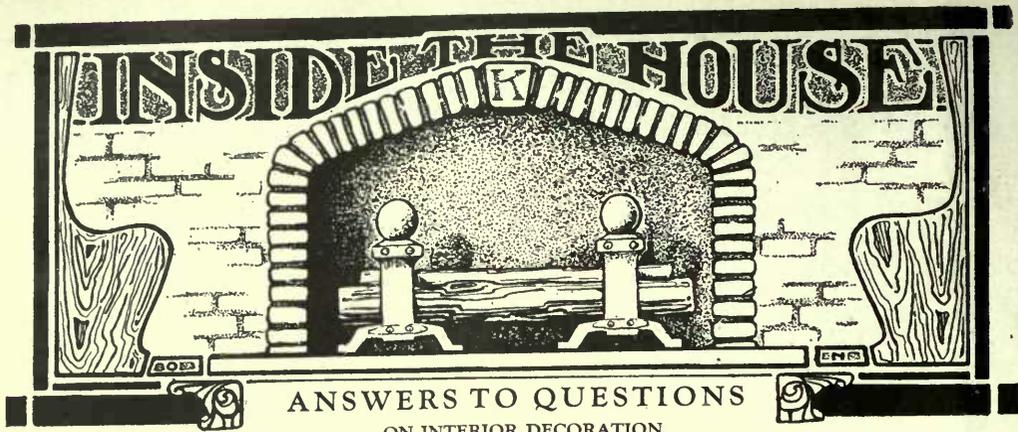
INSIDE THE HOUSE



One of F. D. Miller's story pictures

works of the painter, Thaulow, deceased, reproduced by his own hand (probably) on copper by the dry-point process. These cover the entire field of his output, marines, river views, running water, and ordinary landscapes. The originality of Thaulow is so great that no other artist's works can be confounded with them as to motive or manner of statement. These are, in touch and manner, so exactly like his paintings done with a brush, that we can imagine that there is some intervention of photography in it, because the photograph has been harnessed in this way, and made to serve in company with

hand work. There must be hand work there, or the personality of the touch would not be accounted for. Much as the photograph can do in the way of reproducing brush work, these appear to have still more personality. But all these things are not talked about very freely by their authors. So we have to be satisfied with guessing. The number of prints made in this way (so-called "dry-points in color") is extensive; very many of them—and the better ones—not being reproductions of sketches or paintings, but direct originals, the best work of their author.



Letters intended for answer through these columns or by mail should be addressed to "Keith's Decorative Service" and should give all information possible as to exposure of rooms, finish of woodwork, colors preferred, etc. Send diagram of floor plan. Enclose return postage.

A Colonial Home

P. H. B.: I am enclosing blue prints of the two floors in our new home.

The house faces north and the style of its architecture is strictly colonial. The exterior walls are to be white stucco and the interior ones plastered and tinted gray. The woodwork will be either white or light ivory, the floors oak and the hand-rail on the stairway mahogany.

Now, the house will have to be furnished almost anew throughout and I would appreciate some suggestions from you on that point. We have a few nice pieces in different woods, our piano is walnut, the Victrola is rosewood, one seven-section bookcase in mahogany, and a five-section bookcase in oak, one old-fashioned marble-top center table in walnut, one old-fashioned folding table in mahogany; a settee, rocker and arm-chair in mahogany upholstered in brownish leather; we have, also, two or three nice pieces in wicker stained mahogany. We shall need a complete set of dining room furniture. I am undecided as to whether this should be in mahogany or whether walnut would be more suitable. Also, what style would you suggest? We are to use the hall as a sort of library and sitting room and, I fancy, will spend much of our time there and are particularly interested in making it and the dining room attractive. I am uncertain as to whether the dominant color in the dining room should be blue or rose or some other shade. What shade of gray

would you suggest for the walls? Any suggestions that you make will be greatly appreciated.

I am very anxious that the house be simply but tastefully furnished. We lead just a quiet home life and the house is being made large enough to make comfortable our three married boys when they bring their families home to us.

Ans. Your plans indicate that you are to have a very beautiful and roomy home.

We would suggest that the woodwork in the living room, dining room and lower and upper halls be finished in ivory, not too light, and the stair treads, rail and newel post in mahogany.

The woodwork in bedrooms may be done in light cream enamel with mahogany doors. This is a matter of your own choice. In case you have mahogany doors in bedrooms, the upper hall doors should also be the same.

For draperies we have worked out the following scheme: For the windows in living room, dining room and two bedrooms on first floor would use casement draw curtains—a pair at each window. For living room draperies, side curtains of the figured linen with flat shaped or pinch pleated valances of the rose velvet with fringe on bottom. Treat each group as one window. The linen is wide enough to split for the side curtains. Loop back side curtains with bands of the plain velvet. For living room rug use a seamless chenille either plain with shaded borders or two-toned center with bor-

INSIDE THE HOUSE

ders in taupe color. Would carry out the dining room in blue with blue rug and overdraperies of brocade, treated about the same as living room. The overdraperies should be lined with cream colored sateen. On the hall side of the opening between hall and living room and hall and dining room would use a pair of portieres at each, made of the taupe velvet and lined with the casement cloth. Would use rugs for hall and stairs same as living room. On the French doors it might be desirable to use the casement cloth shirred on rods top and bottom but not covering the glass entirely. Have a space of the glass showing between the curtains.

For the upstairs windows would have ruffled curtains made of the dotted swiss, all windows alike. For overdraperies, you can use either plain sunfast fabrics or figured cretonnes or chintzes. Each room can be carried out in color scheme to suit the occupant.

Regarding the furniture for the dining room. You can use either walnut or brown mahogany with equal advantage but as a matter of suggestion we would say to use walnut. A Chippendale suite would fit in very nicely with your Colonial house with chair seats covered with blue hair cloth.

Color for Walls.

C. K. M.—Please advise us as to color for walls, both for kitchen, and for walls in upstairs bedrooms—northeast, northwest, and southeast.

Ans.: Kitchen walls, as a general thing should be painted. A medium tan color would be very satisfactory; not too dark; or if the woodwork is white a soft shade of gray would be very pleasing.

Color schemes of bedrooms may be as follows: Northwest room in yellow, Northeast room in rose, and Southeast room in blue. The papers for walls can be either figured papers with predominant colors as above with overdraperies to harmonize, or a plainer neutral color depending upon the overdraperies, bedspreads, etc., for the color scheme of room. Either figured cretonne or plain materials in colors to match room would be good to use.

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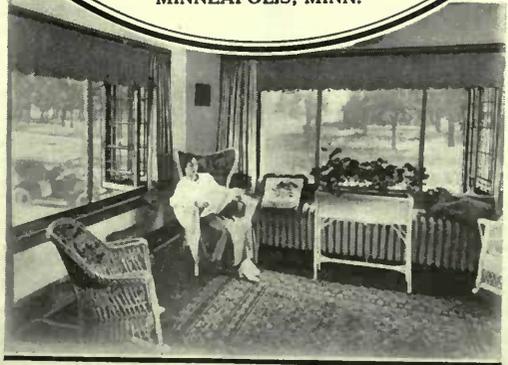
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The Brick Fireplace.

S. D. H.—I have the color schemes in my new home carried out as you suggested, and find them quite pleasing. Will you kindly advise what pictures would be well to hang in my living room (room 31 x 17), also, the brick in the fireplace are a bit dull looking, they are rather dark metallic color, what would you advise to have done to them.

Ans.: It is not possible to change the color of the brick in your fireplace, but if you wish a lighter effect for the fireplace as a whole we would suggest that a change in the color of the mortar joints may relieve the dark, gloomy effect. If you have used a rake joint with dark colored mortar it would be an easy matter to remortar these joints using a lighter shade.

As to pictures, it is difficult to make suggestions for others; but we might suggest that you visit an Art Institute, if you have access to one, and then visit Art Stores in your vicinity, and study the matter carefully in the light of the information you are able to gather. Articles on this subject have appeared in Keith's Magazine.

Bungalows with Casement Windows.

C. A. F.—Enclosed you will find floor plan of our new bungalow, and we ask your advice on interior decorating. The walls are sand finished plaster, and are to be painted throughout; the woodwork is to be stained, except in the kitchen and bathroom. Will you please suggest a color scheme throughout the house, including woodwork, ceilings, walls and hangings for windows, all of which are swinging casements except three.

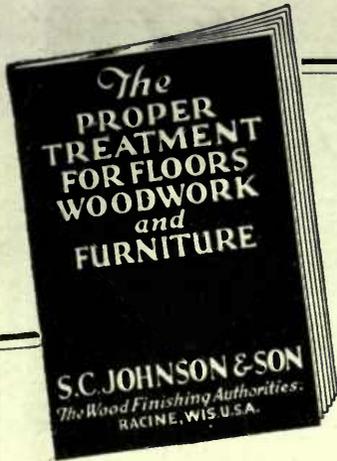
Ans.: Advising you in regard to interior treatment of your bungalow, we suggest that the woodwork in living and dining rooms be stained a light brown; that the walls be painted a deep cream, almost a fawn color, and the ceiling light cream. Although a wide cased opening is indicated between these rooms they should be

treated as one in respect to walls and woodwork. Since they have a north and west outlook, we should keep them in warm but not dark tones of brown and gold.

You do not mention the rugs but it is to be hoped that the brown tones predominate in them. Color can be given in minor touches in the furnishing; as for instance, a library table mat of deep rose, a wicker fireside chair upholstered in cretonne having much deep rose, etc. The tile for fireplace hearth best be of light brown unglazed tile.

Since the casement windows open out, no curtains can be used on the sash itself. The one full sized window on north wall of living room should have glass curtains of some sort of figured lace net, cream color, with side hangings of either cretonne or sunfast. The sunfast is the more expensive material but it is wide enough so that half a width will be sufficient for each side and so the expense is not much greater. There are charming tones of old gold or golden brown sunfast that would be delightful here, in fact would be the making of the room. The small windows each side of the fireplace need only little side drapes of the sunfast shirred on a rod at the top of the opening and pushed to the side when the casement is open. The large group in dining room can have a rod at top extending across all three windows with a 10-inch valance shirred on it, and a side draper down the outer sides of the opening only.

We would tint the walls of the bedroom a light, warm gray, and it is a pity the woodwork in these bedrooms is to be stained. We advise a light gray stain for the woodwork also, unless the furniture to be used is oak, in which case it would best be brown. The ceilings can be oyster white. Little side drapes of rose flowered muslin or cretonne at the windows of the front room and blue flowered Jap crepe in the back room would be attractive. Primrose yellow is an excellent choice for kitchen walls with white ceiling.



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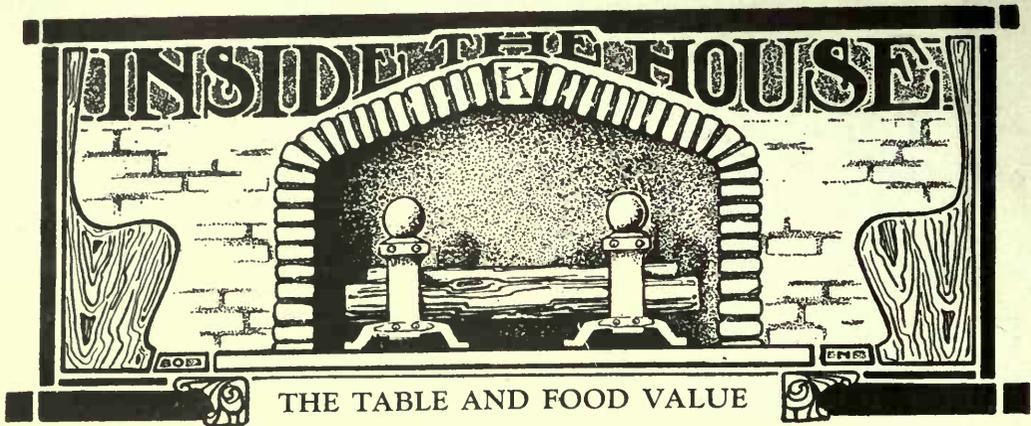
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Goodies for the Christmas Tree

Elsie Fjelstad Radder

THE LITTLE cakes, candies and Christmas tree goodies, which help to make the holiday season stand out as a gigantic event in the minds of the kiddies for months before and after the day, justly demands several days of mother's busy time. A mother cannot afford to neglect anything which makes so much toward the happiness of her children. For, although Christmas to them means mostly "just loads of presents and toys and all I want to eat," yet if the childish Christmas spirit is properly cherished, it will some day grow to mean the wonderful thing that it really is.

The Christmas tree, which has thrilled the hearts of the children for ages back, can be decorated at a very moderate cost. Of course, the commonly employed methods of decoration call for a few tinsel figures, candles, and strings of cranberries and popcorn—besides the gifts and loaded stockings.

Besides these ideas for decoration, many baked goodies may be easily attached to the tree. These decorations could not be used exclusively, however, as they might soon disappear, leaving a bare tree.

Wreaths

Hard boil three egg yolks. Mince them and add, with one-half cup sugar to one-half cup melted butter. Add the grated rind of one-half lemon, a pinch of salt

and two cups of sifted pastry flour. Roll to one-quarter inch thickness, cut into strips and form into rings. Brush over with beaten egg yolk to which has been added one tablespoonful of cold water. Sprinkle with colored sugar. Bake in a moderate oven. These little wreaths may be slipped over the branches of the tree.

Animal Cookies

Cream one cup of butter, add three-fourths of a cup of sugar and beat well. Add one beaten egg, a pinch of salt, flavoring, two tablespoons of sour cream and enough flour to roll out. Roll very thin and cut in animal shapes. These cookies may be sprinkled with colored sugar before baking or frosted with a simple icing afterward. A hole can be punched before baking, with a small glass tube or large needle and the animal cookies may be attached to the tree with a string. If it is desired not to go to the expense of purchasing animal cookie cutters, the shapes desired may be cut out in cardboard, and placing them down on the rolled dough, cut around with a sharp knife.

Marzipan

Grind two cups of blanched almonds finely. Mix two cups of sifted powdered sugar with them and add enough boiling water to make a stiff paste. Add orange juice to flavor. Roll out on a board dusted with powdered sugar and cut into fancy shapes.

INSIDE THE HOUSE

Popcorn Balls

Two cups of strained honey, add butter the size of a walnut. Cook until it threads from the spoon. Pour over freshly popped corn and shape into balls. If the ball is formed around a string, it may be attached to the tree when cold.

Almond Cakes

Beat together one cup of sugar and three eggs. Add one tablespoon of honey, one teaspoon each of cinnamon, allspice and nutmeg, one cup of grated chocolate, one teaspoon vanilla, one cup of blanched chopped almonds, two teaspoons of baking powder and two cups of flour. The mixture should be the consistency of soft cooky dough. Press even in a well greased long cooky pan. Bake in moderate oven. When cold cut in square and diamond shapes. Frost and decorate with halves of almonds.

Cinnamon Cakes

Mix together one-half cup of butter, one cup of sugar, two eggs, one-half cup milk, one and one-fourth cups flour, two and one-half teaspoons baking powder and one tablespoon cinnamon. Bake in individual buttered cake tins. These little cakes may be varied by leaving out the cinnamon and using other flavoring and by coloring them pink or green. Or, by frosting them with pink or green icing.

Apple or Currant Taffy

Melt one cup of butter in a saucepan and add three cups of sugar, one-half cup cream, one-half cup apple or currant jell, two teaspoons cocoa. Cook for about 25 minutes. When a drop which has been placed on a plate and cooled may be lifted off clean with a knife, remove from the fire and pour into buttered tins. Mark with the back of a knife and when cold break into pieces.

Lemon Marshmallow Cookies

Cream three-fourths cup fat and two cups of sugar and add two beaten eggs. Dissolve one teaspoon of soda in six tablespoons of lemon juice, add this with the rind of one lemon to one-half teaspoon salt and enough flour to roll out. When nearly baked place one-half of a marshmallow on each cooky and bake slowly until the marshmallow has spread and browned.



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Candied Apples

Select well shaped red apples. Make a syrup using two cups of sugar to one cup of hot water. Boil until a thread is spun from the spoon. Add small red cinnamon candies until the mixture is spicy to taste and a brilliant red in color. Tie a piece of red string to the stem of the apple and holding it by the string, lower it into the syrup. Tie to something until the syrup has time to harden. The apples or lollypops, as some people call them, may then be attached to the tree. Small bunches of grapes may be treated in the same way.

Creole Kisses

Blanch one-half pound of almonds, finely chop one-half of them and dry slowly in the oven. Add the remaining almonds to a syrup made of one-fourth cup of boiling water and one-half cup of sugar. Cook until the syrup is golden brown in color. Turn into a pan, cool and finely pound in a mortar. Beat the whites of four eggs until stiff, add one and one-fourth cups powdered sugar, one-half teaspoon vanilla and one-fourth teaspoon salt. Add the almond mixture and shape. Sprinkle with the chopped almonds, sift powdered sugar over them and bake slowly for one-half hour. Wrap in waxed paper. The ends of the paper may be tied together, making a chain of kisses with which to decorate the tree.

Loganberry Squares

Soak three tablespoons of gelatin in one cup of loganberry juice for ten minutes. Put two cups of light brown sugar and one cup of boiling water over the fire and when dissolved add the gelatin and loganberry juice. Boil slowly for fifteen minutes. Pour into a pan which has been dipped into cold water. When set, cut and roll in powdered sugar.

Date and Fig Gumdrops

Soak four tablespoons of granulated gelatin in one cup of cold water for ten minutes. Add one and one-half cups of boiling water. When dissolved add four cups of light brown sugar and boil slowly for fifteen minutes. When partly cool,

add two tablespoons of lemon juice. Divide the mixture in two. To one part add one cup of chopped dates and to the other part one cup of chopped figs. Pour into shallow pans which have been dipped in cold water. Let stand 36 hours. Cut into squares and roll with powdered sugar.

Wintergreen Wafers

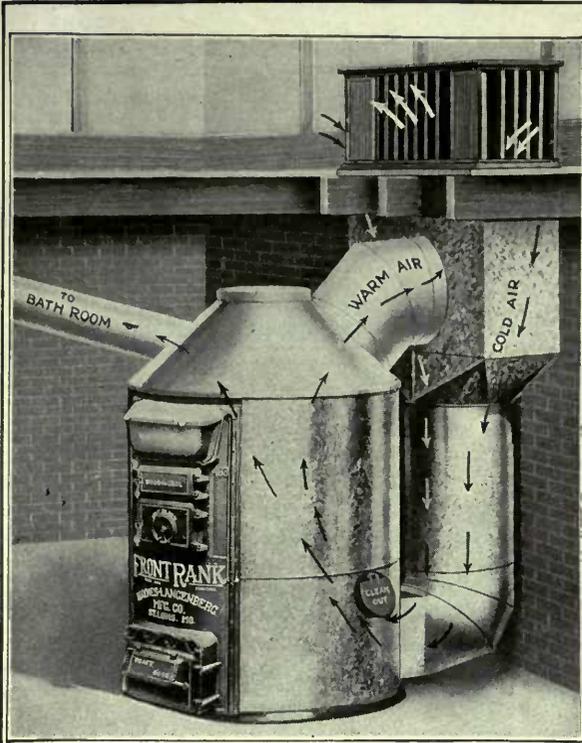
Soak one ounce of gum tragacanth in one cup cold water for 24 hours and rub through a fine wire sieve; add enough confectioner's sugar to knead. Flavor with a few drops of oil of wintergreen. If you wish pink wafers, color with a few drops of red coloring. Roll until very thin on a board dredged with powdered sugar. Shape with a round cutter or mark into squares. Cover the wafers and let stand until dry and brittle. This same mixture can be flavored with lemon, peppermint, clove or saffras and colored as desired.

Nut Bars

Cover the bottom of a buttered shallow pan with one and one-third cups of nut meats, English walnuts or almonds, cut in quarters. Pour over them one pound of melted sugar. To melt sugar put it in a perfectly smooth granite saucepan, place on a range and stir constantly until melted to a syrup, taking care to keep the sugar from crystallizing on the sides of the pan. Peanut brittle may be made the same as Nut bars, shelling, removing the skins, chopping and salting the peanuts before adding them to the melted sugar.

Parisian Sweets

Pick over and remove stems from figs and stones from dates, one pound of each. Mix with one pound of English walnuts. Force through a meat grinder. Work until well blended on a board dredged with powdered sugar. Roll to one-fourth inch thickness. Shape round or in squares. Roll each piece in confectioner's sugar, shaking to remove superfluous sugar. These dainties may be packed in waxed paper in a tin box. They will keep a long time.



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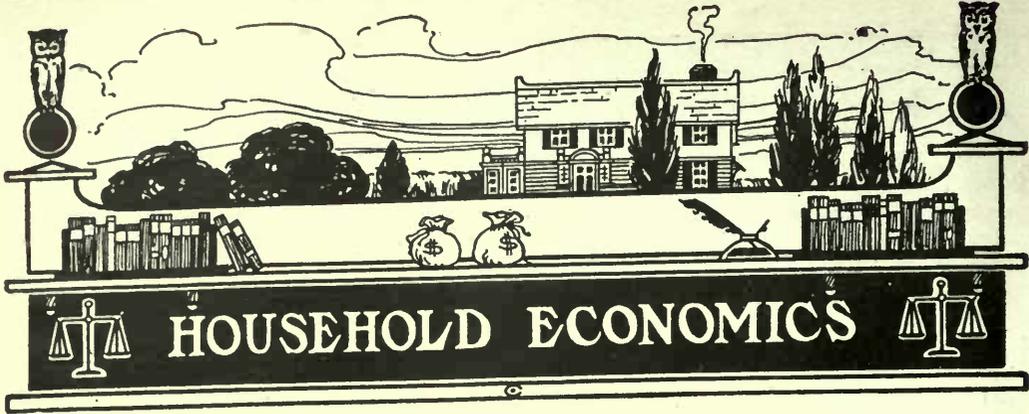
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Is Homemaking a Profession?



MOVEMENT has been started, according to reports, for the organization of a Homemaker's Guild, which shall establish for the home maker a recognized status and rating. The women organizing the Guild are asking official recognition and classification for the homemaker among the professions for women. It seems that correspondence with Washington developed the fact that housekeepers rank with janitors and scullions; that is, the paid housekeeper, but that the homemaker, who is a wife with a family of children about her and does all the work herself, but without paid remuneration, has no classification at all. Not only does the Guild hope to establish a rating for the homemaker, but to foster the education of both men and women so that the business of making homes will become a science.

The innovations which labor saving devices bring into a household not only give the opportunity, but require that the business of the home maker be carried on along more systematic lines than were possible under earlier conditions.

Systematic organization becomes increasingly necessary, with the complexity of the undertaking. Certainly there is no more important business in the world than that of properly feeding, educating, and caring for, physically and mentally, the present, and the coming citizens of the country. Neither is there a more complex business. Yet the home-

maker manages the situation as it develops and usually scarcely dreams what a big thing she is doing. The entire resources of the country should be at her disposal.

Washing and Ironing.

The electric washing machine has become quite well established in the modern servantless home. It is proving not only a saving of the time and strength of the housekeeper, but when properly used, it is not so hard on the clothes as the old way of "rubbing on the board," with a strong right arm.

The possibilities of the ironing machine are only beginning to be realized, as the housewife is becoming more experienced in its use, and her deft fingers are finding what a "mere machine" can be induced to do when directed by a quick and resourceful mind; one quick to see new developments in the way the machine may be operated.

The Dish Washer.

Already the dish washer has become established as the right-hand assistant of the housewife. The "dish towel" is taboo, as a most insanitary adjunct of the housekeeper's equipment. Dishes which have been fully washed, when so placed as to completely drain, and thus thoroughly rinsed in sufficient boiling water to leave them very hot will dry much better without being rubbed with a half wet cloth, such as the dish towel quickly becomes.

INSIDE THE HOUSE

In Darning Stockings.

To the mother who has boy's stockings to darn, here is a suggestion. If the stockings are black use black mosquito netting as a foundation, darning in the usual way, but catching back and forth through the net, making a firm fabric where the hole has been. White mosquito netting may be used in the same way.

Washing Woodwork.

Much time may be saved when washing woodwork by using a piece of tin, about twelve inches long, to protect the wall, whether it is papered or tinted, from the wet cloth. In washing door or window casing, move the tin along beside the casing, as the work proceeds, and the top and edge of the woodwork can be washed without danger of damaging the wall. This may be tried out with a piece of card board, but the paper will soon be soaked.

To Clean Linoleum.

Do not use strong soap on linoleum. Do not use soap at all unless absolutely necessary. First sweep the linoleum carefully or wipe with a dry cloth; then wipe with soft cloth wrung out of lukewarm water. If very dirty wash with lukewarm soapsuds to which a little kerosene has been added to soften the dirt. Rinse with clear water and dry with a clean cloth.

Inspect Picture Wires.

Some times a heavy picture will fall to the floor causing damage which is almost irreparable, because it never occurred to any one to examine the wires by which it hangs. Picture wires will rust through in time, and should be examined periodically, and replaced from time to time.



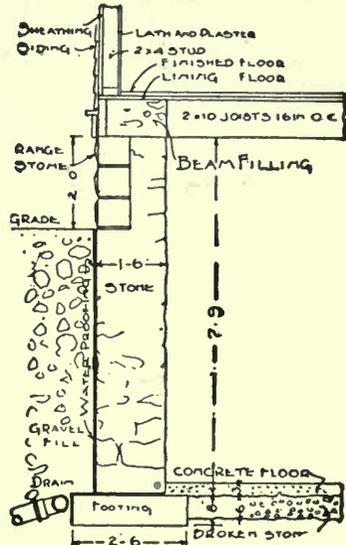
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HEATING-NOTES

Relations Between Heat and Temperature



EFFICIENCY in heat transference from fuel form to increased temperature in the air of the room is the test not only of the heating plant and its installation in the building, whether factory or home, but also of the methods of firing the plant, and carrying the fire through extremely cold or unusually warm spells of weather. In discussing the question one must realize the distinction between the heat which has been produced in the firing, and that which has become effective in the temperature of the room, also that temperature is a measure of heat. A banked fire may burn out all the fuel without making steam or increasing the temperature of the water in the radiators. On the other hand the same amount of coal used in an active, hot fire will make steam. In this case the heat is generated at a high temperature and can flow into the water in the boiler; in the case of the banked fire it is generated at so low a temperature that it is not as hot as the boiler, hence it must all pass off to the chimney and is wasted so far as its effect on the temperature of the house is concerned.

With small loads on the boilers, says A. Bement in the Heating and Ventilating Magazine, such as in mild weather, a hot fire will, of course, make more steam than is required, or with a water heater, will overheat the water, unless it is controlled. The regulation of the draft is of greatest importance, and it is a matter which is not in general well understood.

It is quite common practice "to fire up" as heat is required and then let the fire drop very low until the temperature of the room has fallen below the point of comfort, and then fire up again. This practice results, we are assured by heat-

ing authorities, in an inefficient fire most of the time, for while only a small amount of steam has been made or little heat given to the water, it has been at the expense of much fuel.

According to these authorities a "hot fire" should always be maintained, but the speed at which it burns should be in proportion to the needs for heat. If much heat is required, the fire should burn proportionately fast; if little heat is needed, the same strong fire is burned slowly. So the same good fire is always essential, but the speed at which it is burned should bear a definite relation to the demand for heat.

The cause of heat generation at different temperatures is a matter of air supply. Excessive air results in what may be called a cold fire, because the heat is distributed into a large mass of gas, and consequently cannot raise it to a high temperature. On the other hand, with a proper minimum air supply the same quantity of heat is distributed in a small amount of gas, resulting in a high temperature. Thus we have the distinction between a relatively hot and relatively cold fire. The hot fire makes for economy, the cold fire for extravagance.

An illustration is the case of an apartment house owner who takes a pride in his building, and has a very efficient furnace, under perfect draft control. Full pressure is carried all the time, night and day, and his instruction to his tenants is to open windows when it gets too warm, which they do. Under these conditions only two firing periods are necessary in 24 hours in coldest weather, and the owner brags about his low fuel consumption. This does not mean, of course, that it is good practice to over-



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heat the house, but serves to show how wasteful is the intermittent practice.

Another light is thrown on this matter by recalling how often one hears the remark, in mild weather, that during the warm spell little difference was noticed in the amount of fuel required. That it took as much, or nearly as much fuel in mild as in cold weather.

Warm Air Installation.

A warm air furnace with a successful installation gives great satisfaction in the house that is compactly arranged and not too large. In some cases, with faulty installation, difficulty is encountered in getting the warm air started into one or two rooms. While the action of air currents is not yet very well understood and the laws promulgated this much is certain, the warm air rises and the cool currents are near the floor. With registers placed in, or near the floor, the warm air, as it begins to come into the room is met by these cold air currents, and a battle ensues between the two forces. If the incoming air is well heated, so that warm air back of it forces it forward, the cold air currents will easily

be routed and will soon join the forces of the conquering warm air, and we say the room is easily heated. If on the other hand the warm air is itself struggling to reach the room, on account of long or winding passageways, or a partial closing of the entrance pipes—in passing partitions or other obstructions—the outcome of the battle will remain in doubt for a much longer time, and if for any special reason the warm air forces have not established themselves fairly before the first heat of the furnace fire begins to drop, it may prove a losing fight. Fighting always means wasted force, and with a heating plant it means wasted fuel as well as discomfort in the house.

It might be stated as a general rule that the layout for a warm air furnace should be made in the early stages of the house plans; and warm air ducts, large enough to efficiently carry the air, run straight from the furnace to the rooms on the first and second floors. There must be sufficient height above the furnace that all pipes to the rooms on the first floor are at an upward angle. Horizontal pipes carry warm air only at a sacrifice of heat.

The study of the action of air currents seem to be tending toward some revolutionary changes in the warm air installation. Some authorities are suggesting that the warm air ducts bring the air into the room near the ceiling, or at least well above the floor, with the return ducts at the floor in the coldest part of the room, and that the floor vents be made adjustable in size to keep a balance in the various rooms on the furnace.

In such an installation where some of the air is recirculated the fresh air intake for the furnace should be much smaller than is necessary when no air is returned from the building. Where such intake is large it should be partially closed to assist in the return movement from the rooms.

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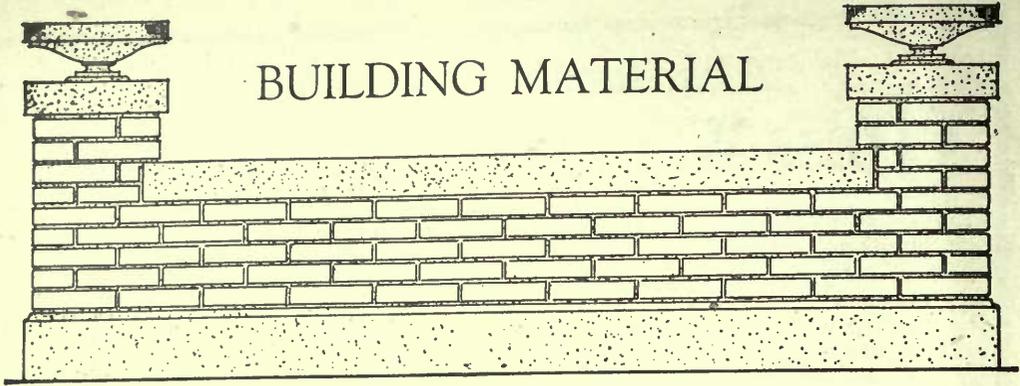
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A National Building Code



THE development of a national and a rational building code is the task which Secretary of Commerce Hoover has set for the country, and he has appointed a committee of seven well known engineers and architects to prepare a standard code. This committee, acting under the Department of Commerce, not only will have an excellent opportunity, but will doubtless find it expedient and even necessary to effect a standardization of building materials and methods of design and construction.

Present building codes date back to a time when present methods and materials were unknown, and generally have only been "tinkered" to fit present conditions. Most building codes were originally written in the days when wooden houses, or brick walls with wooden interior construction were practically the only types of residence construction known and used in the country. As other materials and new ways of using old materials have developed, these have been written into the code, apparently with fear and trembling lest the structure should not insure complete safety to the people, an attitude to be commended in the early stages of the use of any material but one which becomes extremely costly, after it becomes manifest that the precautions are unnecessary. A brick wall or the strength of concrete is the same, practically, from New York to San Francisco, yet in some cities a house may be

built with an 8 inch wall—for two stories, or for the second story, in others a 12 inch wall is required. There is a wide range in the requirements for concrete. The unnecessary material, required by the building code of a city, while it doubly insures public safety, is a tax on the owner who is building, and one which often seriously hampers him and limits his operations.

The new building code will doubtless tend to encourage fire resistive building materials, giving a chance for their rational use, and encouraging, rather than putting a tax on materials and methods of building which will tend to eliminate or, at least, to reduce the perfectly inexcusable fire loss and wastage in this country.

Designers of buildings find themselves restricted and unnecessarily hampered by the provisions of the building codes which were placed in the code for materials and methods which have later become practically obsolete, and which are not actually fitted to the newer uses. In many of our codes the use of many of our newer materials are permitted, nominally, but such restrictions are placed about them as to prevent their being used economically. The additional cost is an economic waste for which some one must pay.

The new building code will mark an epoch in the building industry. Its compilation is in excellent hands and under the best of direction. There is great



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Think of possessing a home as imperishable as the clay from which the brick is made! It is always attractive, inviting, and with minimum upkeep and less insurance. Thoroughly dry and comfortable, with less expense for heating. And *today*, by means of the *Ideal Brick Hollow Wall*, the beautiful, enduring Brick home can be yours for less—even in *first* cost—than any other type of construction. The adjacent column tells how.

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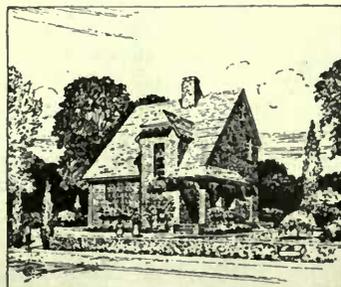
The 8-inch Ideal Brick Hollow Wall is just as substantial as it is attractive.

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If you are thinking of building a home, don't fail to secure “Brick for the Average Man's Home.” This is a book of new and original designs for two-story houses, story and a half houses, bungalows, cottages, and two-apartment buildings. Exterior view, floor plans, and description of each design given. *Working drawings are available for each design.* 72 pages, beautifully illustrated, \$1.00 prepaid.

Another valuable booklet which you should have is “Brick, How to Build and Estimate.” This book, just off the press, is a 72-page manual of the fullest data on Ideal and solid brick construction, containing vital information for those planning to build and for contractors. It contains 30 tables, 9 full-page detail drawings and scores of illustrations. Thoroughly helpful and practical. 25c postpaid.

You can secure both these books from The Common Brick Industry of America, 1319 Schofield Building, Cleveland, by whom they are published. The nominal price asked is to cover printing and distribution cost only. The best plan is to enclose \$1.25 and get both books.



The Cheyenne, one of the 35 small house designs shown in that most interesting volume, “Brick for the Average Man's Home.”

promise that it will eliminate unnecessary cost in building; tend to give more satisfactory final results, and do much toward correcting building traditions along all lines, but especially in the matter of fire-safe building.

If the fire wastage of American cities could be cut to anything like the figure common in European cities, the salvage would reach phenomenal figures; and at least a measure of this may be expected from better building methods, and freer use of the new fire resistive materials.

A Time-Table In Building.

One of the developments of standardization is bringing the "Progress Chart" into the building industry. This chart is really a complete time-table of the job. It has been developed in the progress of the work of one of the biggest building construction companies in the country, one which carries and coordinates all of the work on the job, and turns over to the owner the completed structure, ready for immediate occupancy even to the most elaborate details, as beautiful frescoes on the walls. This chart is really a time-table in which is scheduled the time which should be necessary for each part of the work, checked regularly and reported to the home office. The charts are loose leaf pages, to be filled out for each job; the character of the building, location and date given at the top with the job number. The various operations usual to the building are listed with column spaces laid off for each month of the year, and in these columns are checked the date when materials are to be purchased, crossed at the date of delivery at the job. The work on a job is scheduled completely at the beginning, and the chart must of course be prepared by the builder himself or someone completely familiar with all the conditions, and widely experienced. It gives the specific dates when each part of the job is to be completed; the dates of the purchase of materials many months ahead of the date for delivery. With such a chart an entire building operation becomes one orderly progression of events, each step anticipated, fully prepared for, and falling smoothly into its accorded place; one step following another in logical and efficient sequence, allowing the builder to estimate accurately the progress of

the work, and resulting in a very material savings in time and cost.

This methodical chart, which it seems was first developed to insure prompt delivery of materials, has been found to shorten the time required for the construction of a building with a consequent saving in the total cost.

Flush Inside Casings.

With the effort to eliminate all dust catching surfaces and ledges in the interior finish of the home, thought must be given the projecting interior trim for windows and doors. In the so-called "Dustless House," designed to avoid dust catching surfaces, there are no cased openings. When the opening is not fitted with doors the soffit and jambs are plastered and with out trim. There are no casings at any opening in the ordinary way. The woodwork is flush with the plaster and painted either to match, or in contrast with the wall surface. In any case there is no projecting wood work which will catch dust. If wood wainscoting is desired it is flush, that is without panel work, and therefore all workmanship must be done with the greatest nicety.

The flush casing is coming into general use for hospital work, and metal casings are made with a slightly moulded surface, set to be flush with the plaster.

Most housekeepers like the feeling of wood and would rather dust and keep the woodwork in fine condition than to do without wood in their houses. Nevertheless it is possible to eliminate a certain amount of the drudgery of housework, if the matter is carefully thought out in the planning of the home.

Cleaning Around Radiators.

Radiators are always difficult to keep clean, and one of the bug-bears of the housekeeper is getting the dust from under and around them. There is not room to get a brush or mop under them, and even specially designed brushes sometimes miss part of the dust.

Hangers are being put on the market by means of which radiators may be placed somewhat above the floor. This will allow the pipe connection to go into the wall and save the unsightly and insanitary holes in the floor, as well as allowing the spaces under and about the radiators to be easily cleaned.

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Take 20 pounds of common salt and 10 pounds of sal ammoniac (chloride of ammonia). Dissolve these in seven gallons of water. Put in thin glass bottles holding a quart each. Cork tightly and seal to prevent evaporation. When a fire breaks out, throw one of these bottles so that it will break in or near the flames, or if this is not possible, break off the neck of the bottle and scatter the contents on the fire.

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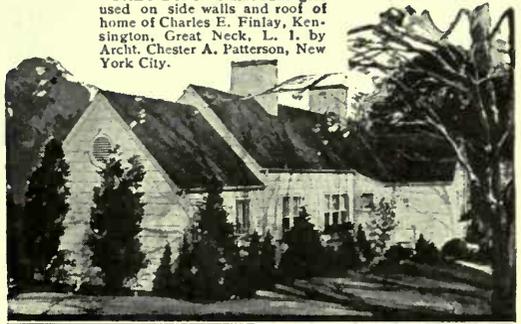
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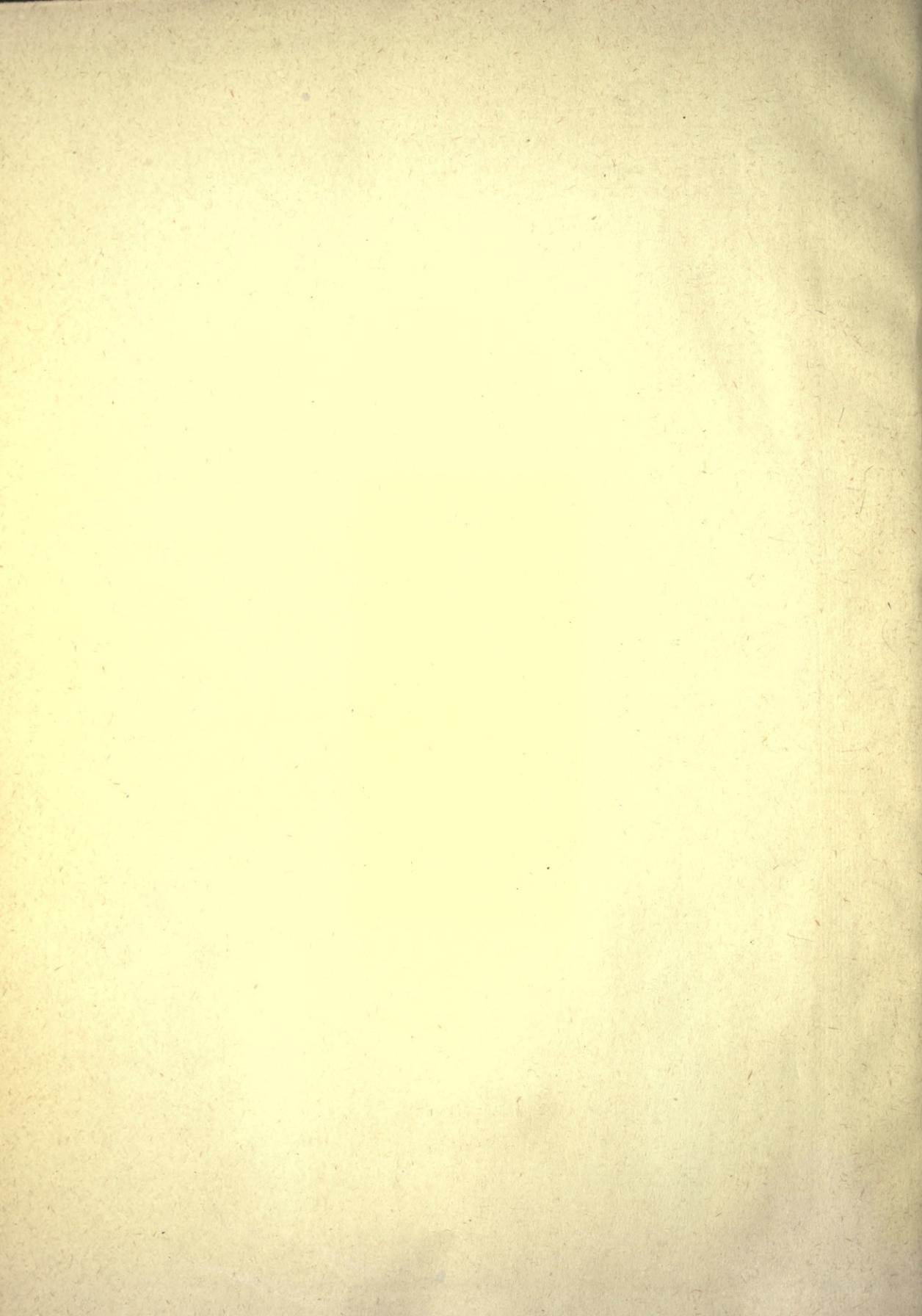


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