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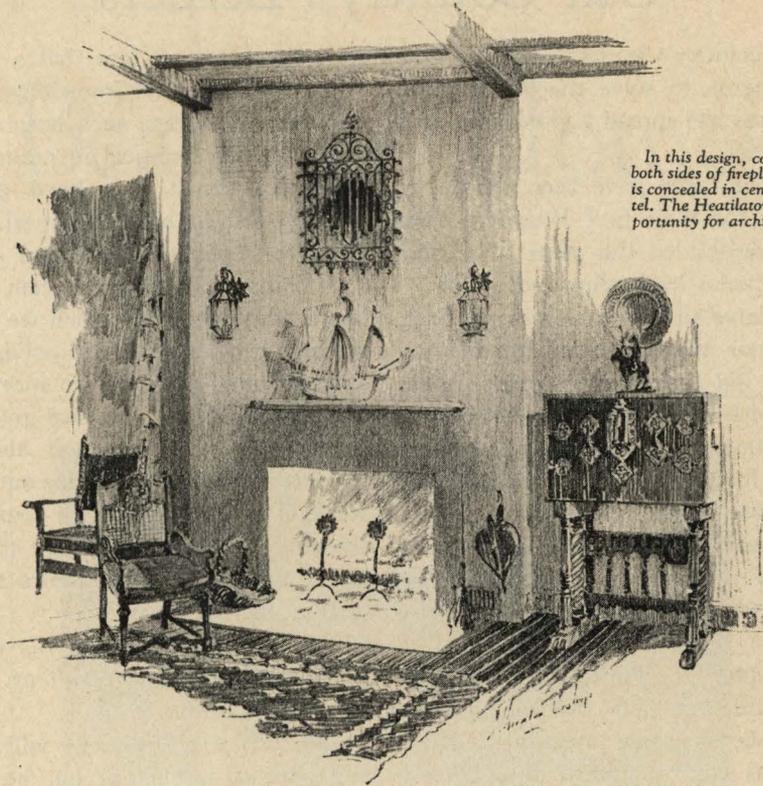


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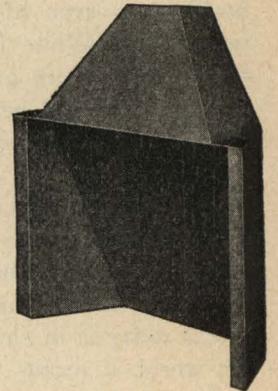
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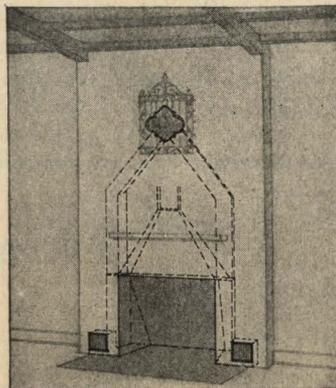
Below: Heatilator as it is received, ready to install. It is a complete unit up to the chimney flue, including damper and smoke chamber, with double-wall air heating chamber surrounding fire on sides and top.



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sends into the room a volume of heat—previously wasted—equal to that of a warm-air register. We fully **guarantee** success and satisfaction.

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## Our Country's Leaders

**T**HE ability of our country's leaders since the time of George Washington to solve the big national and international problems has spread a glorious record upon the pages of history.

No finer type of leader could have been chosen by our pilgrim forefathers for their first President than George Washington. He guided the steps of a new born nation with exceptional leadership and ability.

All of our presidents have an honorable record. Each received the greatest honor which a nation can bestow, and with no exception, did they fail to give to their country in return, a service which represented the apex of their capacity. Frequently a president sacrificed health, yea, even life, for his country's welfare. A term in the White House burns up the vitality that represents a score of years of a man's life, and the lines of care and heavy responsibilities quickly show in the President's face, whether his service is in times of peace or war.

Our former Ambassador to Turkey, Mr. Henry Morgenthau, recently said that "The financial leadership of the world has been forced upon us." Now leadership usually means control and if this United States today is in control of the financial situation of the world, it means that our incoming President and leader of this country for the next four years, Mr. Herbert Hoover, will face one of the most gigantic problems and responsibilities that ever confronted any President, nor are these problems by any manner of means, purely economical.

A Washington press correspondent speaking of the Inaugural, says "Mr. Hoover will enter upon the presidency, facing some of the knottiest political situations that ever confronted a new President, and that

it is the irony of fate that a new President credited with little practical knowledge of politics, should be called upon to face such large responsibilities that are almost wholly political in nature." Of course, all new Presidents must face hard problems for this is a penalty which a man invites when he seeks and obtains the highest public office in our country.

Nothing could be finer than the unselfish and intelligent administration which we have just had from the retiring President. Mr. Coolidge had some almost insurmountable problems to meet, and today as we see him on the screen, his face gives evidence of what we mentioned a moment ago about the duties of the President taking the vitality out of a man's life. When we look at Mr. Coolidge's countenance, we see a face showing strong convictions, tolerance and character, but a face which also shows the effects of years of terrific mental strain.

*No President ever had the imprint of deeper lines upon his face as the result of life's sacrifice than did Abraham Lincoln.*

Our incoming President, will have not only economic and political problems, but he will have another responsibility: the guidance of this country in its awakening to the responsibilities of the moral aspects of life which are assumed in a larger measure in this era of prosperity. Not that Mr. Herbert Hoover must be necessarily a religious man, but he must be a man who will ever lead this country in a stand for righteousness, fair dealing and friendly consideration of others. Our country's leaders who have met with the greatest reward and who have been the best beloved by the people have been men of that type.

—EDITOR.

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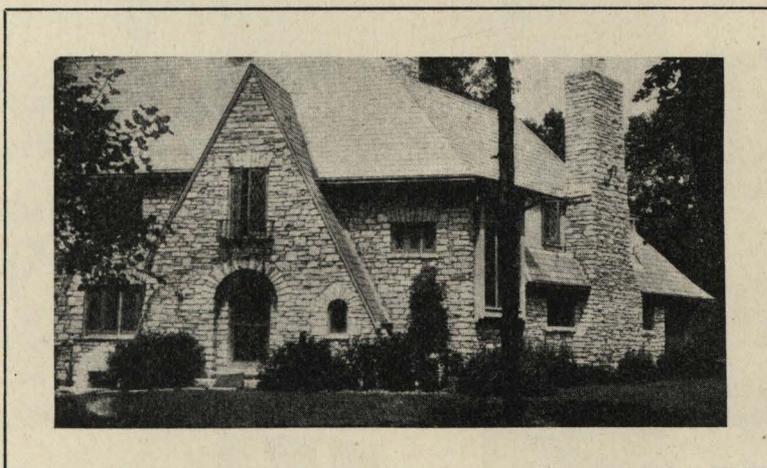
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KEITH'S

# Beautiful Homes

MAGAZINE



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*Courtesy National Association Ornamental Iron and Bronze Manufacturers.*

*A graceful ornamental iron railing of original design seems unusually well suited to this Kentucky home with its rugged stone wall.*

# HARMONY OF HOME TO SITE

## *Why Avoid the Unusual Lot?*

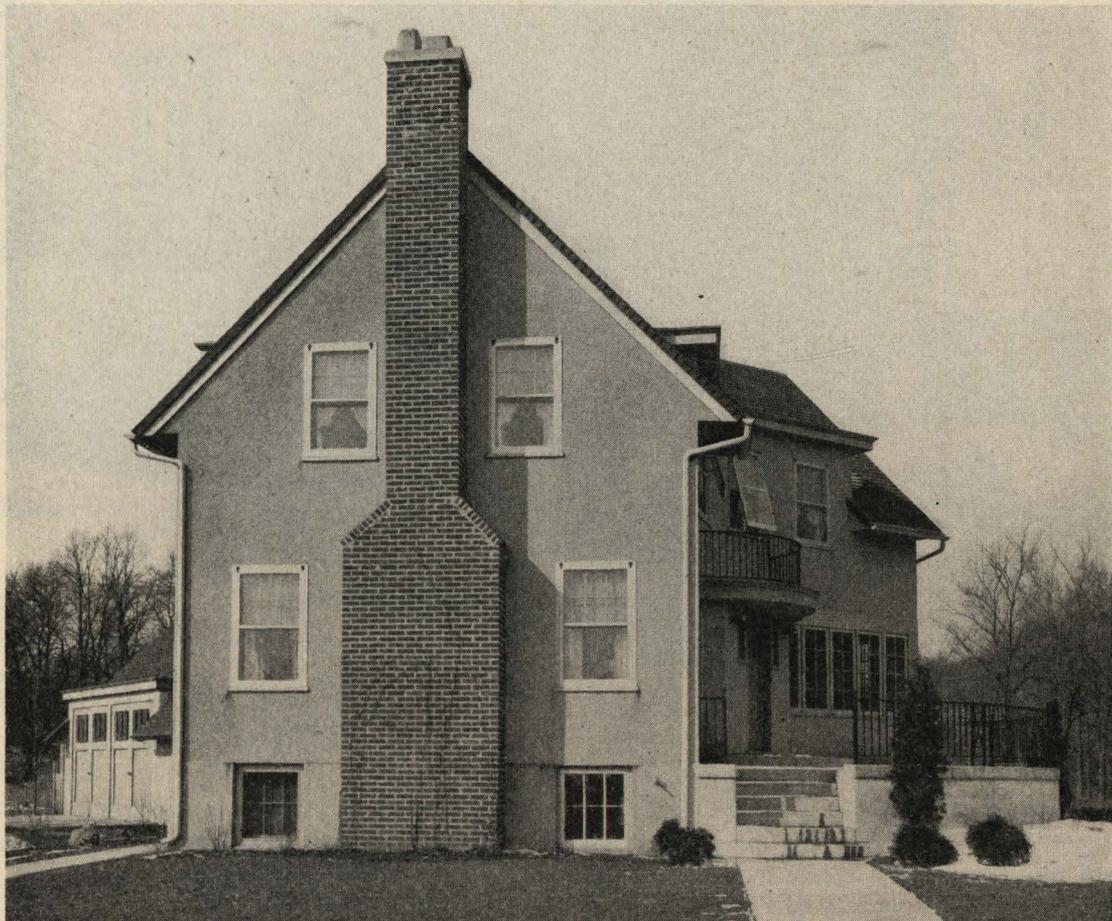
By D. J. C. PARSONS

**L**OTS of irregular outline or lots which slope often stand vacant for years because the average buyer of property is adverse to building on anything other than a regular shaped, reasonably level lot. The possibilities of securing an unusual home which has marked distinction are not visible at the time. Custom is strong; so the possible buyer of such a site passes up the unusual for the commonplace and the odd piece of property awaits a new prospect.

Where streets meet at angles other than right angles with triangularly shaped lots resulting, it is a difficult proposition to place a square house on the lot unless it is a spacious one. This is seldom the case in cities, as developers make as many rectangular lots as possible first and the triangular lot consists of what is left. As a triangular site usually has streets on two sides, it is both undesirable and contrary to the building restric-

tions to have any corner of the house right up close to the property line.

Therefore, it is obvious that a house with certain walls parallel to the lot lines will work out most efficiently. A good example of this can be seen at the bottom of page 103 where the plans of a Nicholson Park house appear. The living room is parallel to one street while the end wall of the sun room and dining room are parallel with the other street, which is a main boulevard. This house consists of two wings equal in size with both roofed by one continuous gable. There is no angle in front where these two wings join. The slightly projecting entrance eliminates any angle in the lower part of the wall and above the entrance roof the dormer wall is blocked out so that the exterior surface is curved—highly effective, this, and *different*. The main roof follows this curve, thus eliminating any



A. R. VanDyck, Floyd W. Brown, Architects

*This delightful home, the first of a number in Nicholson Park, Minneapolis, is planned for a wedge shaped lot, the two streets meeting at an angle of forty-six degrees. This picture fails to do full justice to the house as it was taken before much landscaping was done. Now the chimney is half covered with vines, shrubbery partially screens the basement windows, and there is a hedge at the sidewalk line. The garage is joined to the house by a closed entry; this is not shown on the floor plans published.*

break in the roof. This curving of the roof results in a narrow, flat deck on a line with the ridge which diminishes to a point a few feet each way from the center of the house. In the rear, there is a break where the two roofs meet. All dormers have flat composition roofs. Cedar shingles stained a deep red cover the pitched roofs.

The circular terrace with ornamental iron railing serves to tie the two wings more closely together. It provides a pleasant place to sit in summer as well as supplying a nice approach to the entrance. This latter feature is covered by a flat roof,

a closed entry connects this addition with the house. The garage roof, it will be noted, extends quite low, so low that a dormer is required to give clearance for the doors.

Hillside lots are more picturesque than level ones can ever be. In Hollywood and vicinity hillside homes in Spanish style have been developed to a high degree of perfection. The Spanish mis-



*Ernest Irving Freeze, Architect*

*Skillfully designed, this hillside home has a forceful appeal. It is ideally suited to its site. One can observe from the placement of windows that the first floor is on different levels.*

circular in shape, and is supported on two ornamental consoles. The radius line for the circular terrace and the radius line for this roof have the same center.

Instead of making use of a crown moulding at the edge of the cornice, the architects have used a course of shingles with good effect. Windows are mostly of the usual double hung type, but in the sun room out swinging casement sash are provided, with operators extending inside the room.

A two car garage is built up close to the house and

sion is a type particularly adaptable to hilly sites. Another style not often seen but of great beauty is the Swiss Chalet with its elaborately carved details, its balconies, and wide massive cornice.

The Western home on this page is a fine specimen of a hillside home which fits its site perfectly. The lot has been graded with three levels, the highest one some four or five feet above the entrance walk which is on the intermediate level and higher than the drive which



A view inside the Nicholson Park home taken near the stairway in the main hall. The room at the left is the dining room, the larger opening connects with the sun room. The longer side of the hall curves slightly, as is apparent. Woodwork is light oak, unstained. Floors are dark. In the sun room may be seen the French doors which open into the dining room.

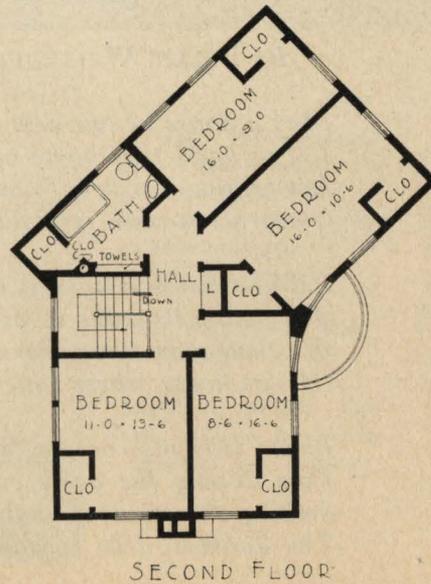
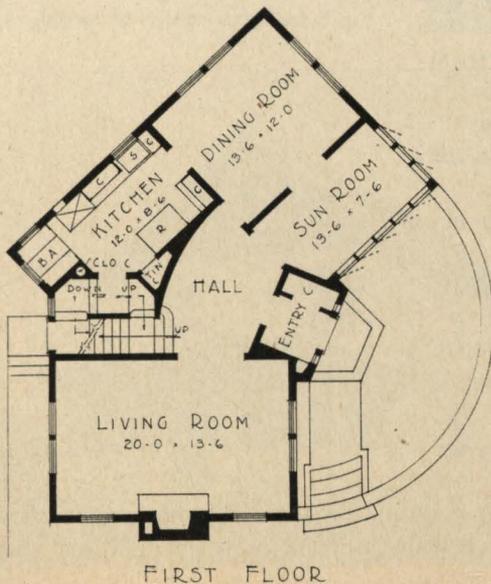


is on the bottom level. It is evident that at least two different floor levels are arranged for the first story. A living room with story and a half ceiling height working out nicely in the lower wing.

The exterior follows the simple English cottage style. A main gable continues down on the low side of lot to form a porch roof. This serves to keep the roof line close to the ground. The lower first story wing is also roofed by a gable which merges with the higher one. No valleys are formed at this intersection of gables, the shingles being blocked out to a curve as in the other house. The ridge of the lower gable is slightly curved upward as it meets the other roof. The absence of angles in the roof softens the lines to the betterment of the design. Stained wood lintels, gates

and porch framing add immeasurably to the whole, with their touch of old world quaintness. A low, massive wall continues down from the main front wall, thus forming a yard or court separated from the street.

Where houses are built on a hill, the garage can often be worked in advantageously. In one city there is a row of homes each built on a lot which slopes down quite abruptly to the rear. Practically everyone has a garage in the basement with the doors facing the rear. This arrangement permits driving into the garage on a level with the alley. Sometimes the reverse of this condition is true; the slope being to the front, in which case the garage must also face the front. This is a more difficult situation to handle, as a garage entrance on the front is frequently detrimental to the appear-



A. R. VanDyck,  
Floyd W. Brown,  
Architects.

The floor plans of the house illustrated on page 101. The pointed lot necessitated a very special floor plan and the architects have produced something entirely out of the usual arrangement. The circular terrace and entrance roof go well together.

ance of a home. A capable architect nevertheless can build in a garage so that it is unobtrusive and harmonious to the design of the house. Garage doors should be planned so as to match the architecture of the house, stock garage doors are not always desirable. A pair

of ornamental gates will help to take away that similarity to a tunnel entrance which the unavoidable cut into the lawn for the driveway suggests. If the drive can be curved to one side as it leaves the garage, a more pleasing aspect will be secured.

There is latent beauty in the irregular or uneven site. Architects and artists very frequently pick such property for their own homes. There are many such sites in every city, awaiting the touch of the architect, contractor and landscape architect.



*A view in the living room, which is of good size—twenty by thirteen and one-half feet. The mantel projects but slightly from the wall. A facing of marble is bordered by a frame of light oak, with oak mantel shelf. The hearth is of marble. A plaster plaque is hung over the mantel instead of a picture.*

## EXPRESSIONS

By POLLIE WESTCOTT BRANHAM

*May a house be our next creation,  
Let us build that home of our dreams,  
Let us give it a firm foundation,  
Construct it with straight strong beams.*

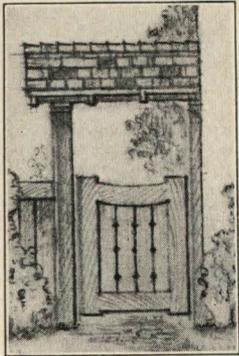
*Let us sheathe it against the weather,  
And stucco its walls so wide,  
We shall plan every cranny together  
Of this house where together we'll bide.*

*Broad may the roof be, and spacious,  
Low sloping the gable ends,  
Smiling the windows and gracious  
The doorway that welcomes our friends.*

# MODERNIZING THE OLD HOUSE

Number 20

*A Series of Articles Which Show the Possibilities of Making a Modern, Artistic Dwelling out of an Old Building*



*A roofed service gate adds breadth to the remodeled dwelling.*

**M**ANY readers will say that this home is too good to be remodeled. No doubt if the grounds were fixed up and the house painted the whole would be much more satisfactory to the eye. Even the use of a scythe and lawn mower on the jungle like undergrowth would work wonders, at the same time affording the operator of these imple-

ments of attack plenty of hard, Here we have retained the original roof lines, not even changing the cornice. The porch has been removed.

To secure the overhang of the second story characteristic of English work, 2 by 6 inch blocking is employed right over the present siding. Sheathing is applied over this blocking and then the "half-timbering," 1 1/8 inches thick, with stucco on metal lath between. Ornamental blocks suggestive of the ends of beams are placed under the overhang. On the sides and rear, the "half-timber" strips are applied directly to the siding, likewise the metal lath for all the stucco work.

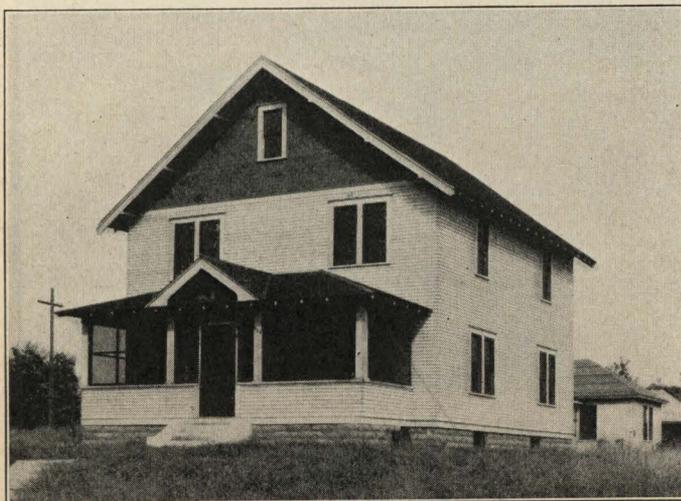
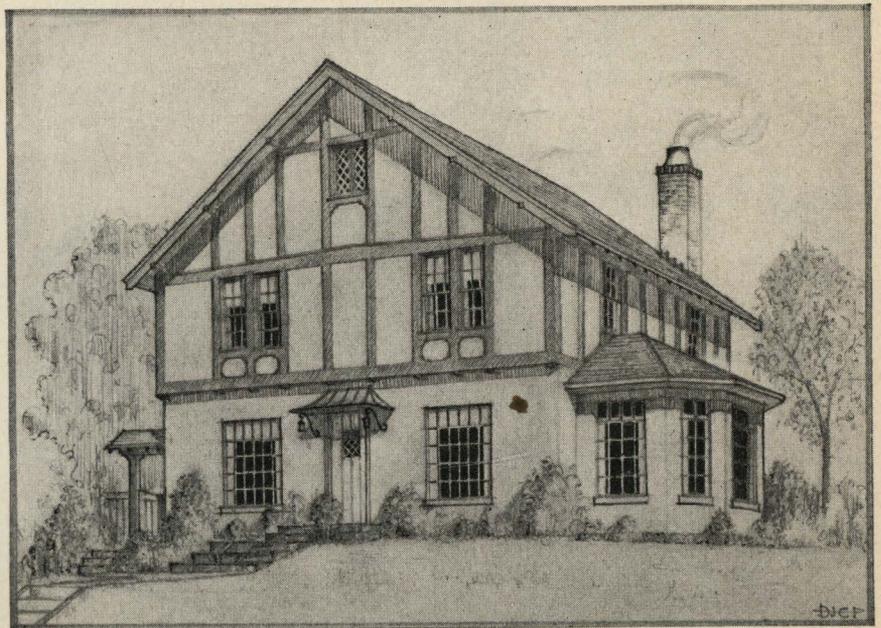
Windows in old houses seldom will work in harmoniously with any distinctive architecture. In order

*(Continued on Page 132)*

earnest exercise.

It is true this home is not in bad condition, and could readily be put in shape, but the house as it is will *always* be "ordinary." What we have endeavored to do has been to create something distinctive and inviting out of such a house, a type particularly common. This same treatment can be used on any number of similar houses with minor variations.

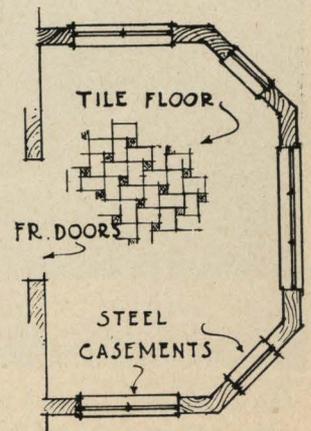
Remodeling is quite likely to be impractical if too much tearing out of present work is undertaken. A successful "modernization" is one which leaves the greater portion of the structural elements of a building in their original state.



*Above, the remodeled home, this would look even more attractive in actuality for colors play an important part in the effect created.*

*Left, the house as it actually is now.*

*Right, a sunroom like this would immensely improve such a home.*





### *Recessed Book Shelves Are Popular*

*This arched recess for book storage is nicely handled. Shelves have faces with scalloped edges. Cupboard hardware is given the appearance of hand forging. This is one of many delightfully pleasing details in the home shown on opposite page.*

# IN THE STYLE OF NORMANDY

## WITH VARIATIONS

By C. W. GEIGER

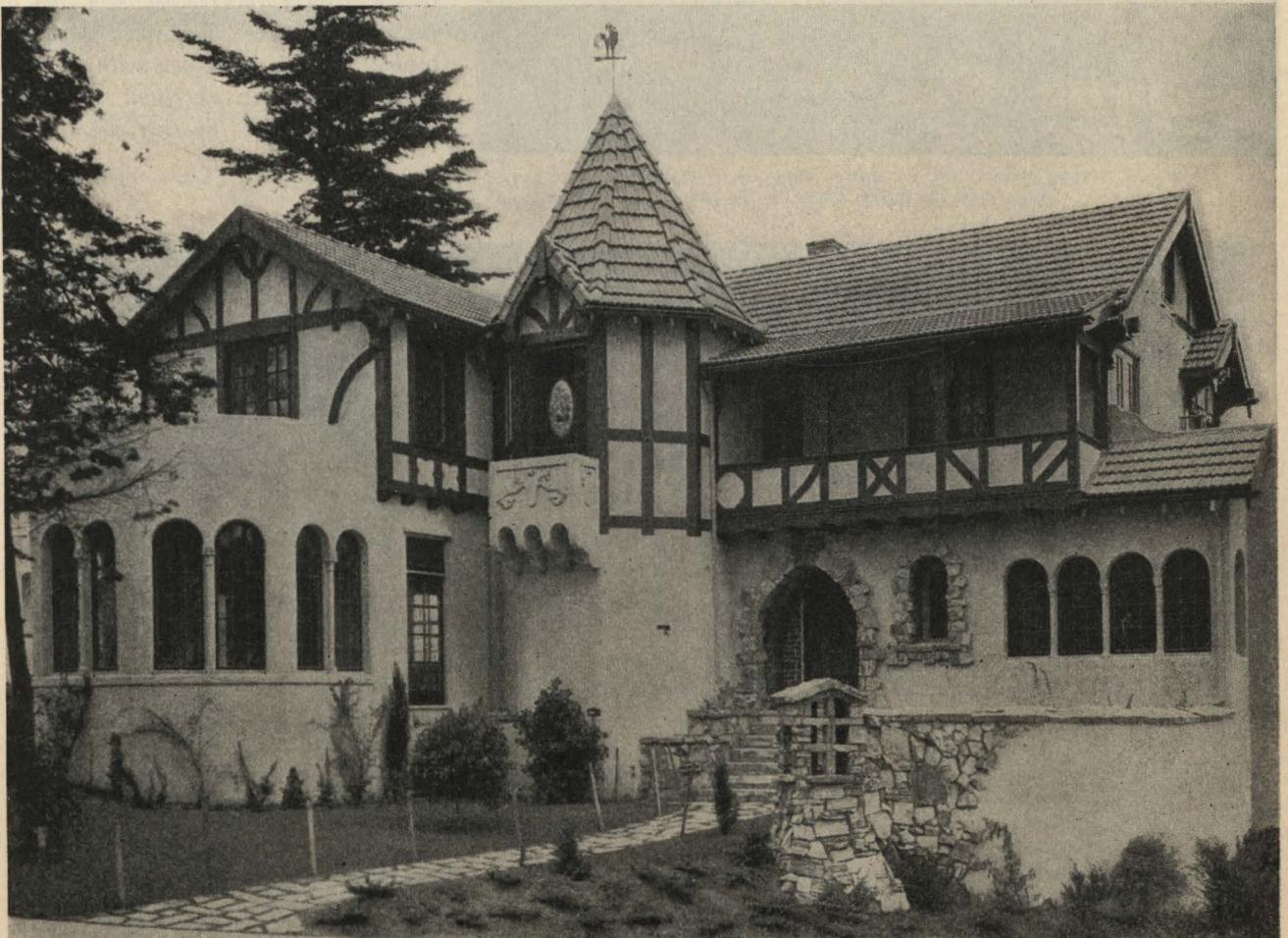
THE hall into which one steps through a deeply recessed arched door of medieval design is entirely in keeping with the old French of the stone entrance. Its groined and arched ceiling reaches well down the wall spaces into ornamental buttresses. Its floor is of marbled tiles and its arched mahogany doors are ornamented with carved panels in Empire design. All exits from the hall show the same use of rounded arch.

The rough stone trimming emphasized in the exterior is repeated in the great fireplace which is the center of interest in the living room. Notice the two recesses beside the fireplace with space deep enough for a win-

dow seat and an arched book niche. Another and larger arched bookcase is inset into the wall opposite the fireplace.

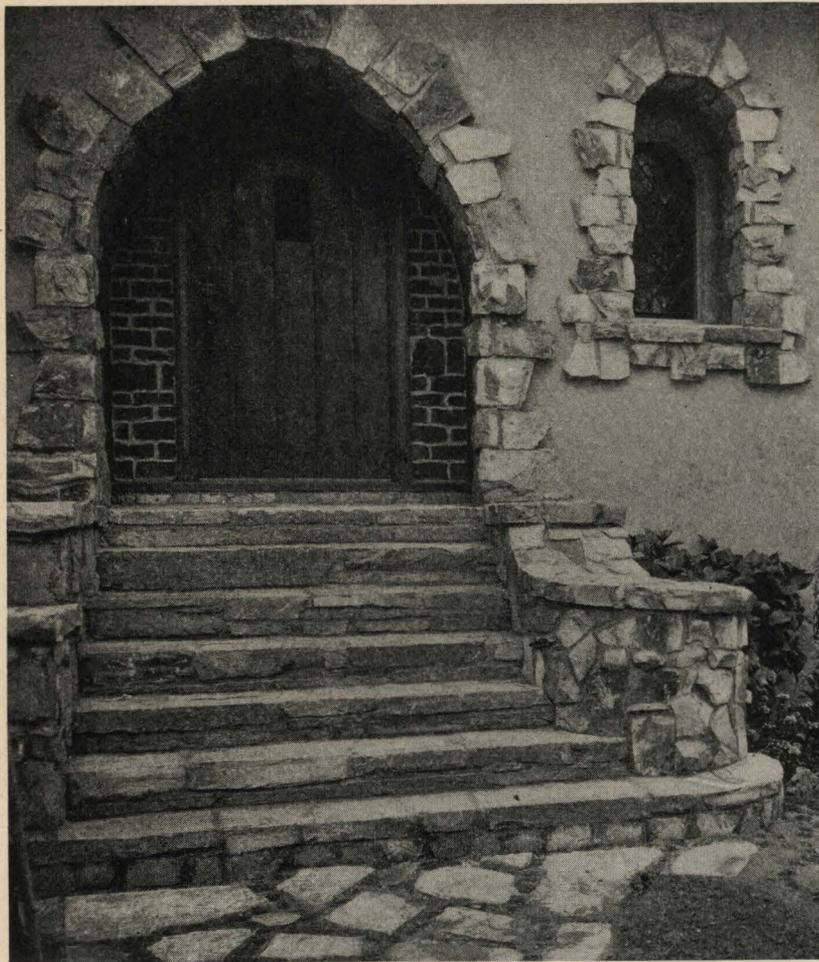
The spaciousness of the living room is increased by its wide opening into the solarium, which, although on a slightly different floor level, gives the effect of being a part of a big room. Wrought iron grilles break the bare expanse of the arch, but do not cut off the view of the delightful indoor garden, with its tiled floor; its many windows and gay ornamentation.

The imported red Marseilles tile which is used on the roof, both in color and design gives authenticity to the provincial French character of the house ensem-



Designed by Harold Stouer.

*This unusual home is mainly Norman in character although it has the half timber work of an English tudor residence and shows some Spanish tendencies characteristic of the local Californian architecture. While many will question the desirability or propriety of mixing several architectural styles it must be admitted that this home is strikingly original which is saying much in these days of duplication.*



ble. It is a triple, interlocking tile that is absolutely fire and weather proof. The homes in the immediate neighborhood of this residence are in French and Italian architecture, and this gives the neighborhood an essential quality quite distinct from the patchiness of a suburb less carefully developed.



*Left—A low, stone trimmed archway, Gothic in shape, gives access to the entrance porch. A heavy slab door has an arched top to match. The stonework is well done, conveying the impression desired—that of rugged, substantial construction characteristically Norman.*

*Below—An unusual arch of Moorish design connects the living room with the spacious sun room, a room which is on a lower level than that of the main floor. The sun room has leaded French windows with circular tops. Tile is an excellent choice of flooring material for this room.*





*Residence Designed by Harold Stower.*

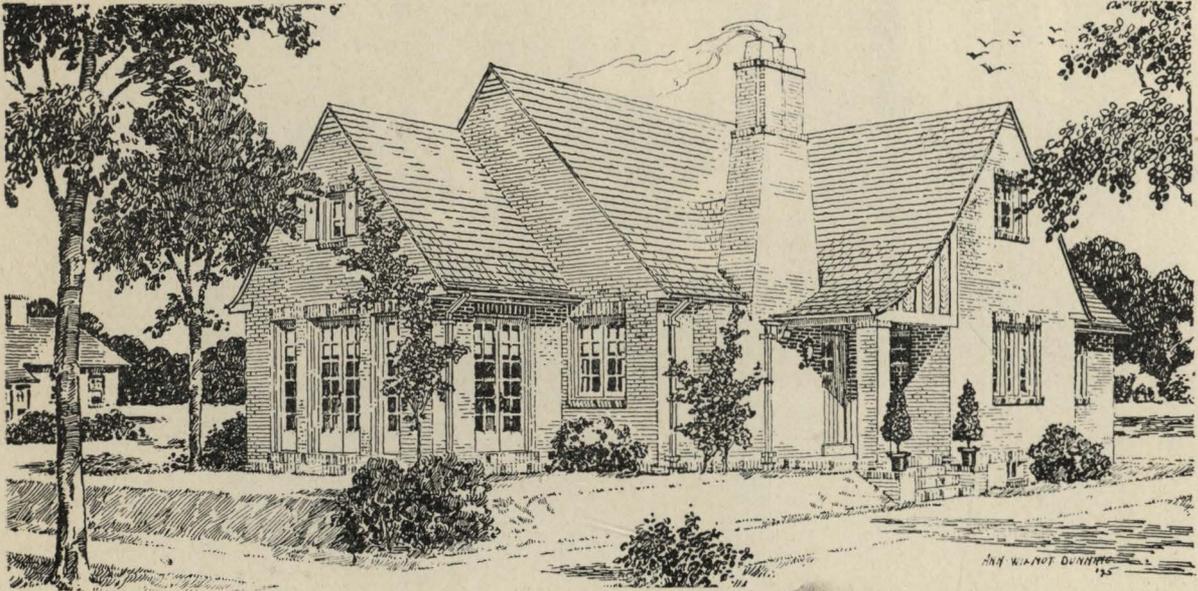
*Above—The vaulted ceiling of the main hall is one of the best of the many decorative treatments used. At the end of hall may be seen the living room.*

*Below—A view of living room and adjoining room, opposite from that shown on the facing page. The ceiling is highest along the center, sloping down on a slight pitch to each side.*



# 1929 WILL BE A

*It Pays to Choose Attractive,*



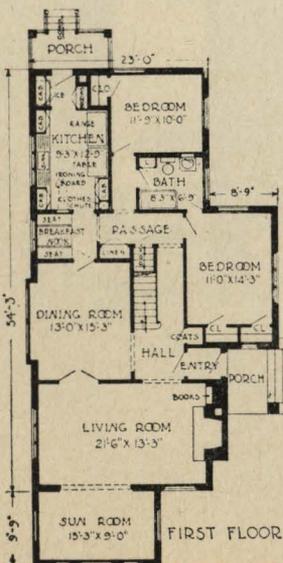
*Designed for American Face Brick Assn.*

## A Brick Home Based on English Precedents

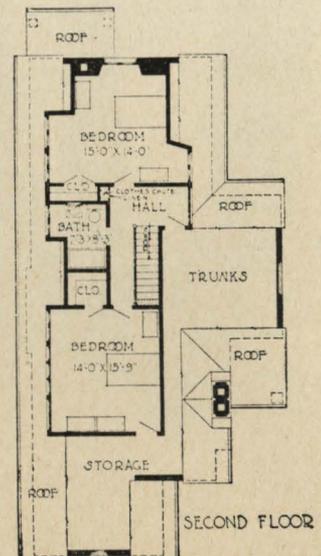
*Specifications of Material, Plans and Equipment on Page 140*

The exterior design and interior arrangement of this house suggest the cozy English Cottage. It may be set either endwise or broadside to the street. A fifty foot lot will allow for a driveway at one side in the former case. The entrance is placed at the side so as not to obstruct the view from the living or sun rooms.

The fireplace and bookshelves are cozily set at one end of the living room. There is a built-in ironing board, a broom closet, and a garbage incinerator. On second floor are two bedrooms and a bath. There are large dormers on the back and smaller ones on the front, not seen in the design, that give cross ventilation.



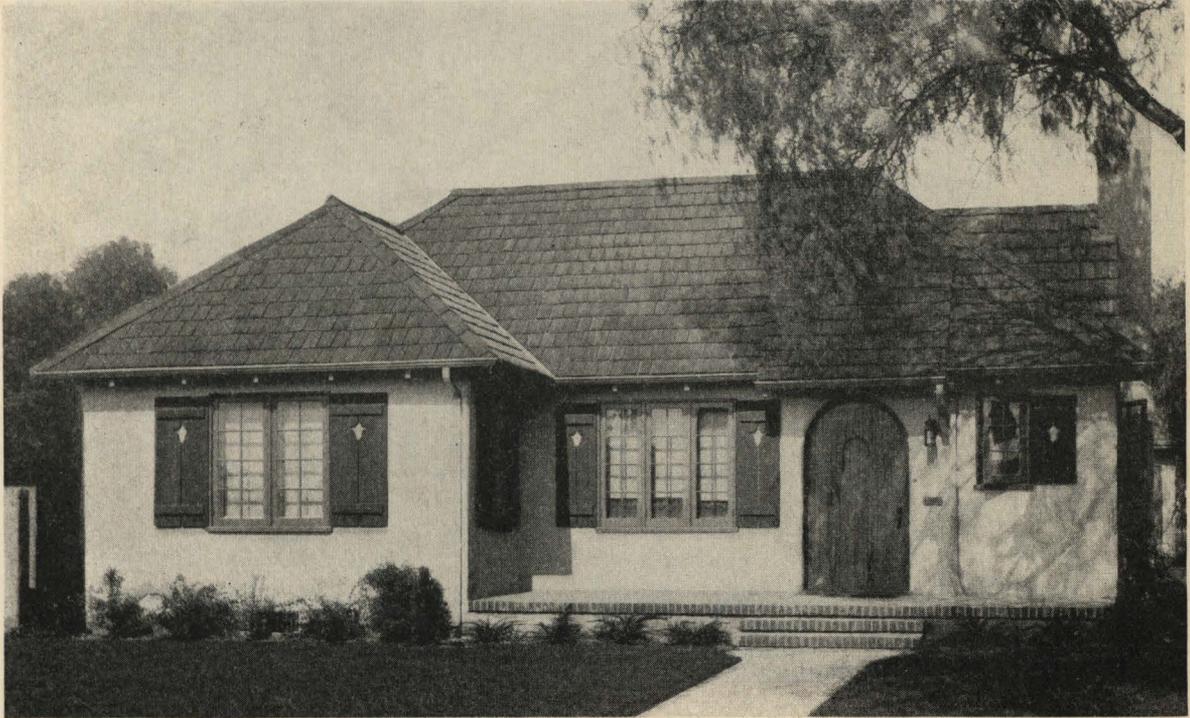
*In the Sun Room*



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# HOME BUILDING YEAR

## Well Planned Designs

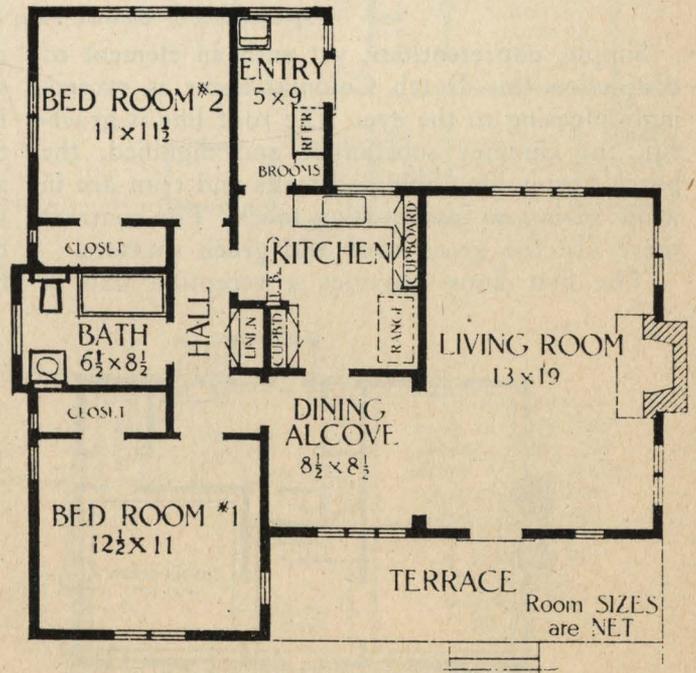


E. W. Stillwell and Co., Architects.

### One Good Reason for Building

Such an attractive little bungalow design as this should arouse one's desire to build. The charming doorway, the outswinging casements with battened shutters, the brick edged terrace, the roof of large stained shingles are the most important of the exterior details which attract one.

The interior arrangement is fully as good as is the exterior design. The many conveniences are at once apparent. In place of a large dining room, we find an alcove where a small breakfast table and chairs may be placed. Bed-rooms are well located for light and air. Closets are planned with large capacity. Kitchen contains two cupboards, sink, range and ironing board. There is a large rear storm porch or entry. No basement is planned, but in case one is desired, this entry might be widened a little and a stairway arranged. The door from kitchen into hall is a nice feature. For access to the attic, a patent stairway which can be raised or lowered is in the ceiling of the hall.



Specifications of Material, Plans and Equipment on Page 140



R. C. Hunter & Bro., Architects.

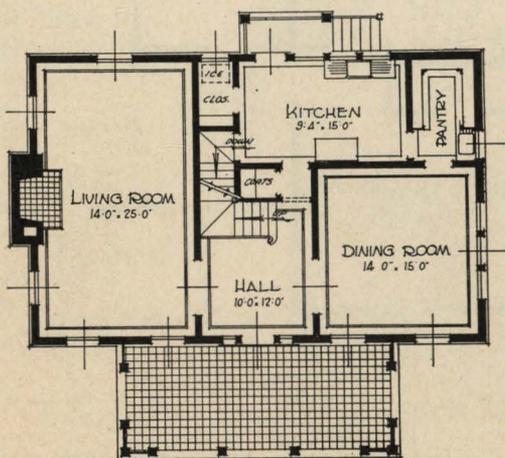
## The Naive Dutch Colonial

Specifications of Material, Plans and Equipment on Page 140

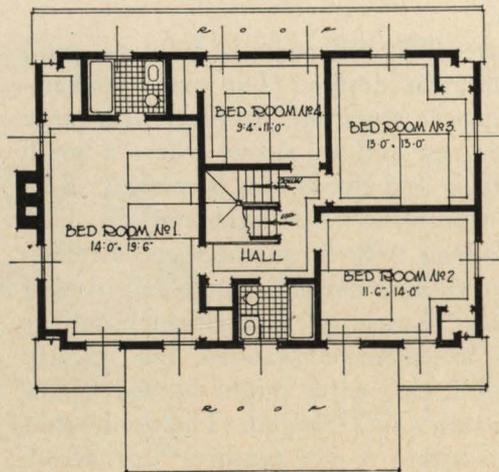
Simple, unpretentious, yet with an element of distinction this Dutch Colonial home is exceedingly pleasing to the eye. The roof line is graceful, the chimney substantial and dignified, the porch hospitable. Shingled walls and trim are in white giving an invigorating touch. For contrast there are the green roof and green shutters.

The first floor provides a reception hall, a

dining room, kitchen and pantry, all of generous size. On the second floor are four bedrooms, two bathrooms and plenty of closet space. On the third floor we find two good servant's rooms and a bath. The large dormer is on the building line, so no room is lost on the second floor, yet the broad overhanging eaves of the roof bring the house down close to the ground in appearance.



FIRST FLOOR PLAN



SECOND FLOOR PLAN

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# An Architect's Own Home in New Jersey

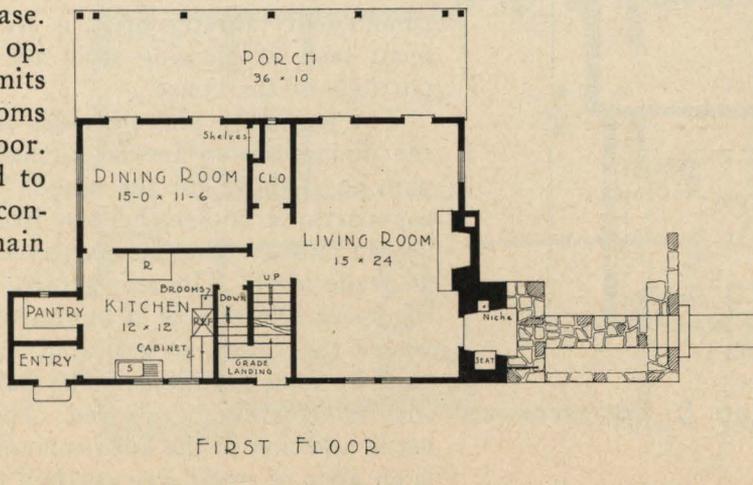
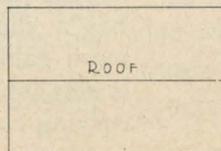
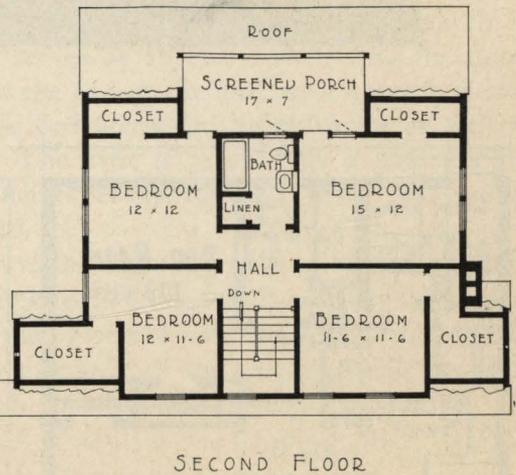


Residence of  
Architect Joseph Norman Hettel  
of the Firm of  
Hackey & Hettel



The plan is built around a central hall which gives access to the stairway. A large coat closet is conveniently placed between the living and dining rooms. The grade landing on the left side is a desirable arrangement. The large sleeping porch on the second story is accessible to two bedrooms. Large closets are provided.

Another type of informal Colonial architecture is presented herewith. Good proportion is evident from all angles. A deep set door makes an effective, unusual entrance. The chimney has splendid lines and the metal ornament is strikingly individual. A sleeping porch is built into the house rather than hung on as is so often the case. A dormer on the opposite side permits good height of rooms on the second floor. The garage is tied to the house by a continuation of the main cornice. A sleeping porch is built into the house rather than hung on as is so often the case. A dormer on the opposite side permits good height of rooms on the second floor. The garage is tied to the house by a continuation of the main cornice.



*A delightful home in a beautiful setting. Note how garage is apparently a part of house due to the fact that main cornice is extended to the garage, merging with its roof.*

Specifications of Material, Plans and Equipment on Page 140.

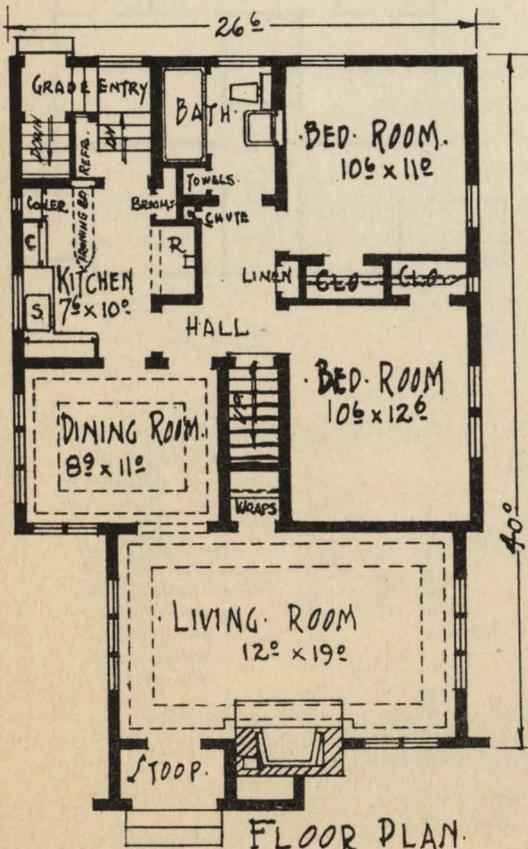


## The Chimney and Entrance Are Distinctive

Specifications of Material, Plans and Equipment on Page 140

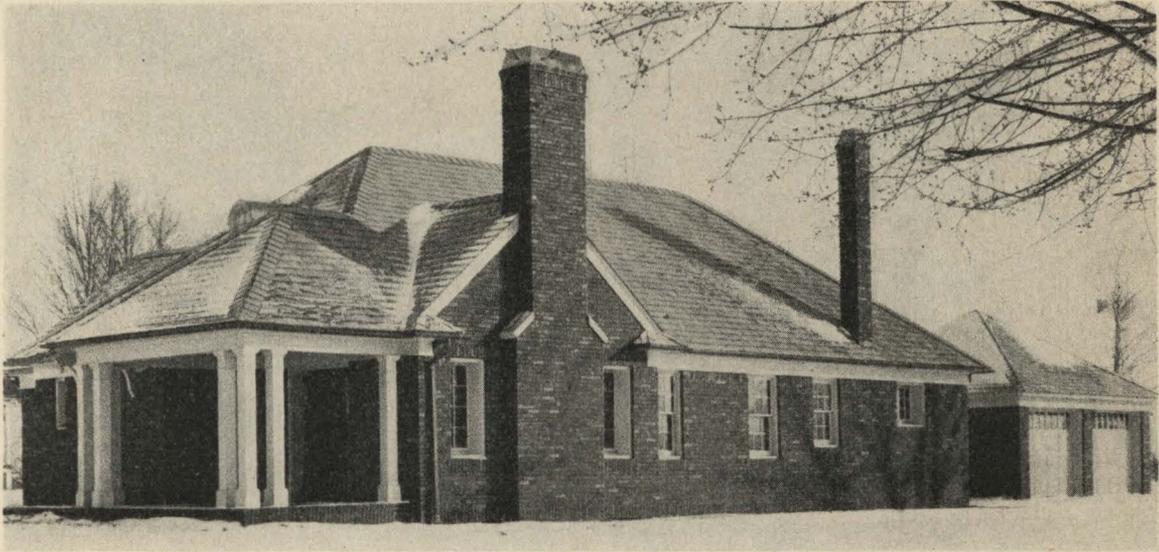
The five room bungalow meets the demands of a large number of home owners. It is practical, economical, and easy on the housewife. This little home has a slightly irregular outline. There are three main gables and a fourth over the entrance which is smaller. The entrance is most attractive with its curving roof, louvred opening, and lintel tapered to produce an arched effect, over the doorway. The chimney of tapestry brick is well designed. Casement sash of pleasing style are used in the front portions of the house.

The jog in the plan provides cross ventilation for the dining room. In the kitchen there is a recess with hood above for the range. There are also two cupboards, a cooler, built-in ironing board, and a broom closet. The basement stairs have a landing at grade level. The refrigerator may be located in the space allotted, or it might be set in the kitchen where the cooler is indicated as the latter is not used in some localities. The bathroom is planned with tub completely recessed. There is a towel cabinet in addition to the linen cabinet in the hall. There is an attic of good size reached by a stairway.



# A Brick Colonial Bungalow

## *Built in Michigan*



Specially designed for its owner, this substantial and attractive bungalow home was built last year. It is of good size, the rooms being larger than usual. A pleasing entrance hood supported on brackets is hidden from view in the photograph. A round-roofed dormer is partially visible in the front. Both the exterior and interior are designed in harmony with Colonial tradition. The house is also well protected from fire on the outside by brick walls and an asbestos shingle roof. The shingles, it will be observed, are of large size with rough surface.

A feature of the double garage at the rear is the patent doors which are of the overhead type, sliding up and along the ceiling, and entirely out of the way.

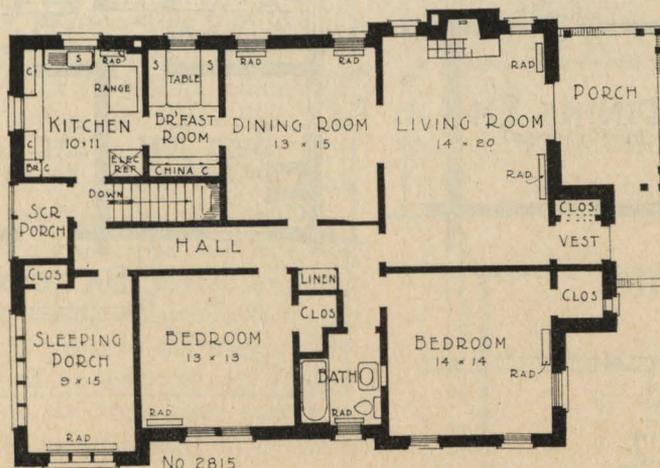
The plan provides for six rooms, the sleeping

porch being virtually a bedroom. There are slight irregularities in the wall outline which make an interesting exterior. A small recessed porch at the rear serves as an entry, sheltering the door. Placed at the end of the hall, such a porch is convenient to bedrooms and living rooms as well as kitchen. The attic is reached by a patent stairway which is easily lowered from hall ceiling when used.

The exterior walls are of face brick with eight inch hollow tile. The house is set very low on the ground, the basement windows being below grade. This home is built of the best materials throughout which means little upkeep expense for the owner. A complete landscaping plan for this property is illustrated on page 130.

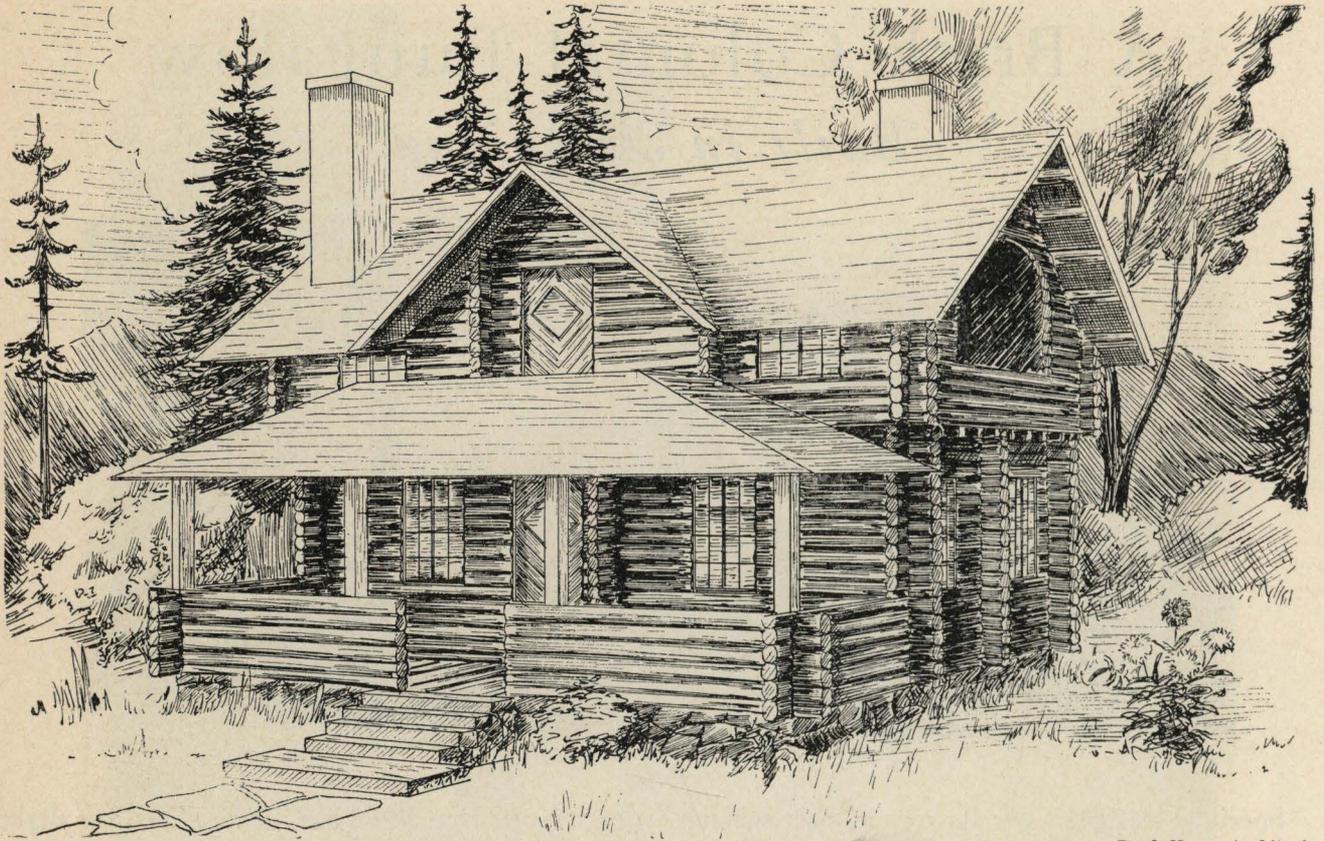
*Residence  
of Mr. Harry Young,  
Cass City, Mich.*

*Specifications of Material,  
Plans and Equipment on  
Page 141.*



*Landscaping  
Layout  
for  
this design  
on  
page 130.*

FLOOR PLAN

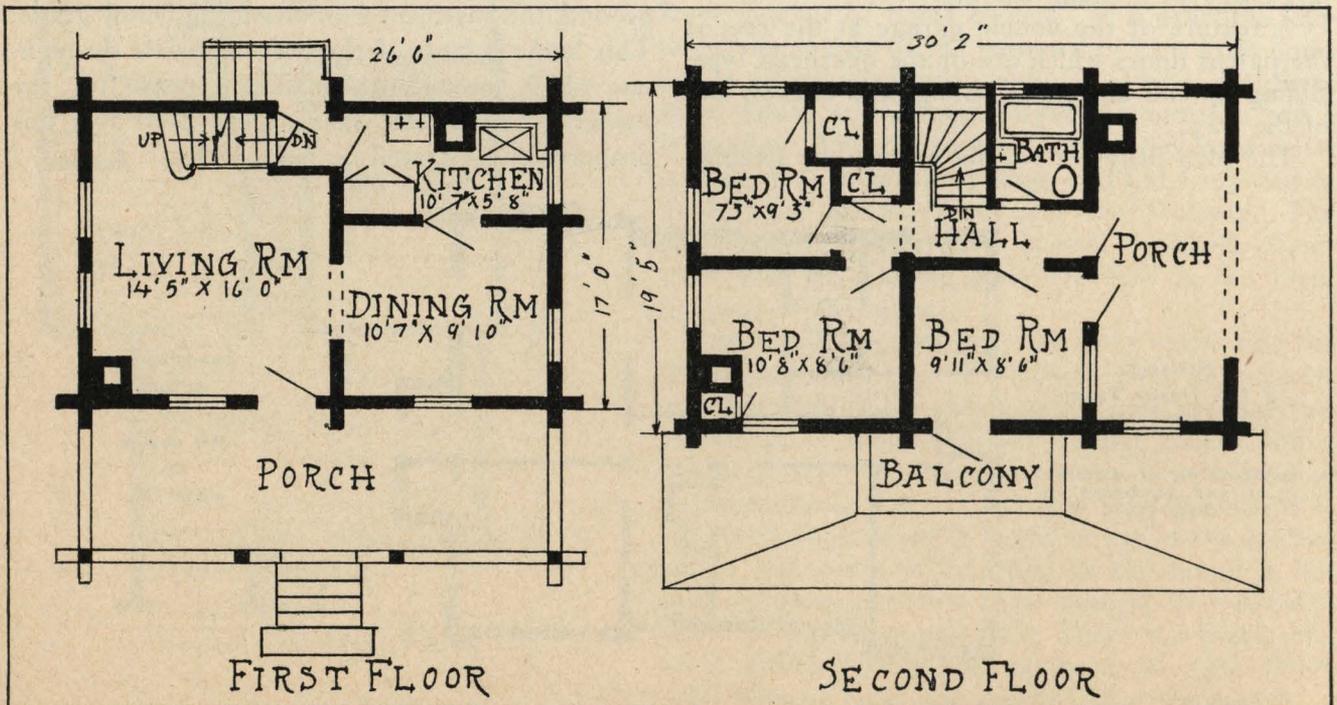


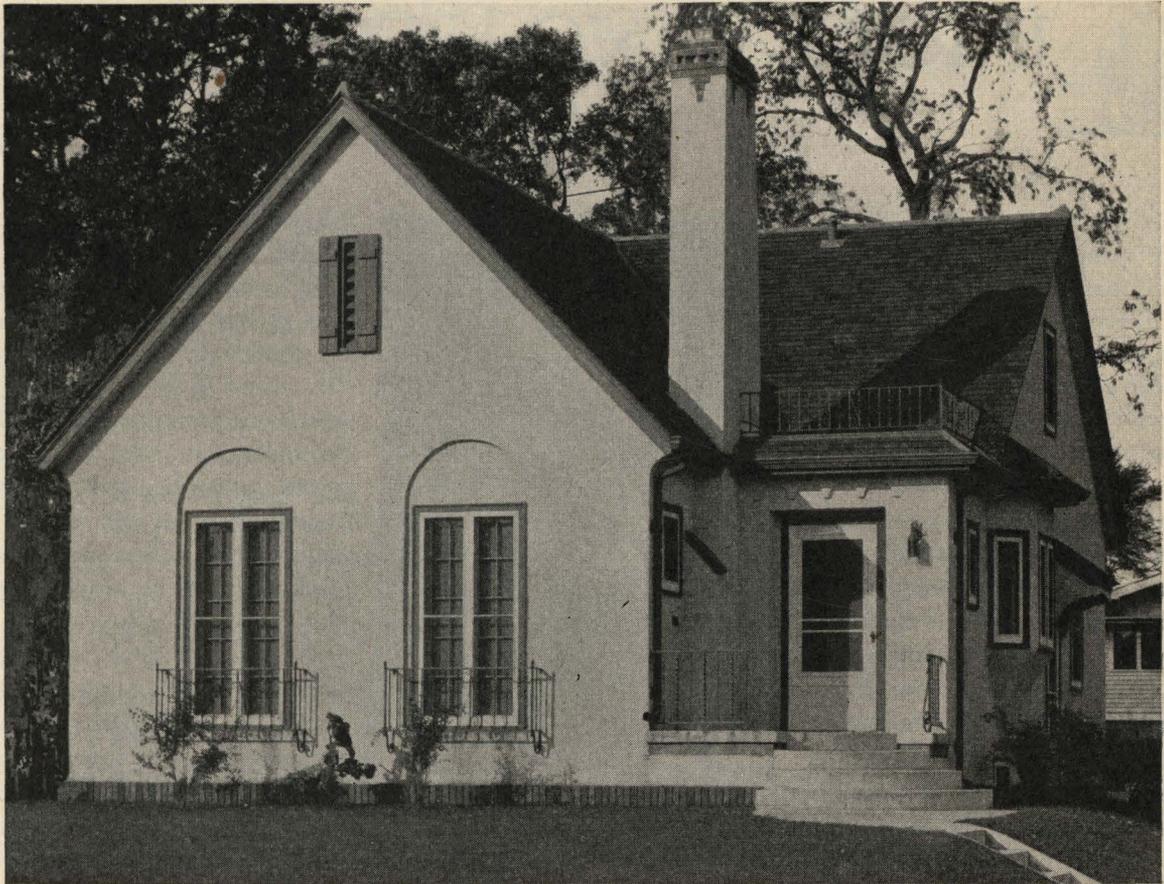
Paul Ness, Architect.

## A Haven of Rest Amid the Pines

Most of us have a desire to own a summer camp built in some secluded spot away from the noise and confusion of our commercial world. In wooded localities, nothing is more suited to its surroundings than the centuries old log cabin. Where it is possible to get the logs, one is well

repaid for labor and expense in the beauty of the finished product. This excellent design is rather pretentious, but entirely practicable. It could be simplified by using 2 by 4 dimension material for the interior partitions. The three bedrooms with porches furnish ample sleeping accommodations.





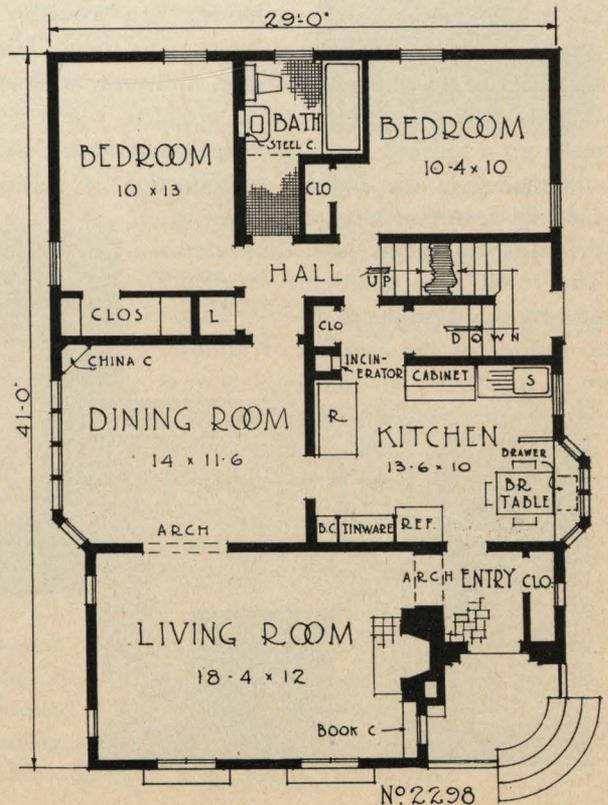
## Planned for Particular People

Specifications of Material, Plans, and Equipment on Page 143

Home builders of today are particular, they realize the advantages and comforts derived from a complete and well designed home. Here is a bungalow home with a great number of desirable features including an upstairs room of good height, twelve by fifteen feet in area.

The exterior is rather simple yet not without pleasing ornamentation. French windows set in arched recesses, with iron grilles are extremely decorative. The entrance is interesting with its flat deck roof surmounted by an ornamental railing, and its deeply recessed door. The substantial chimney is stuccoed, with face brick decoration at the top. The attractive bay window on the side furnishes light for the breakfast table and kitchen, this window arrangement also gives excellent ventilation.

The entry gives access to kitchen as well as living room. The living room has wall space for large furniture. An unusual grouping of windows in the dining room permits a view toward the street. The china cupboard is designed to balance the window in the opposite corner. A partition four feet high and two feet long, serves as a separation between breakfast room and kitchen. The two first story bedrooms have the advantage of cross ventilation.





# DECORATING AND FURNISHING

## *A Style Rich in*

THE Colonial type house is one of three outstanding styles in the forefront of home construction today; the other two are the home of English design and the Mediterranean style. All over the country, residences designed in the Colonial manner are finding a deserved popularity. Large or small, costly or moderate in price, the Colonial home, if properly designed, is always attractive. One of the great advantages of this style is its almost infinite adaptability to homes of varying costliness.

Whether for high or moderate range of income, your Colonial home should need never be cheaply or inappropriately appointed. Glance at the illustrations shown on these pages. They are a good example of how splendidly a homebuilder can furnish a Colonial home. The interiors which are reproduced here are of a model home that drew interested prospective owners by the thousands to the development on which the home was erected.

There is no need to slight home preparation when modern materials and equipment are available to reproduce such fine Colonial interiors as these. Manufacturers of furniture, hardware, millwork, wallpaper, lighting fixtures, and all other products which go to make up a finished home have spent considerable time and money in the faithful reproduction of authentic Colonial forms such as are shown in the Museum rooms here illustrated. The result is a wealth of excellent materials and products ready at hand to utilize for the creation of atmos-



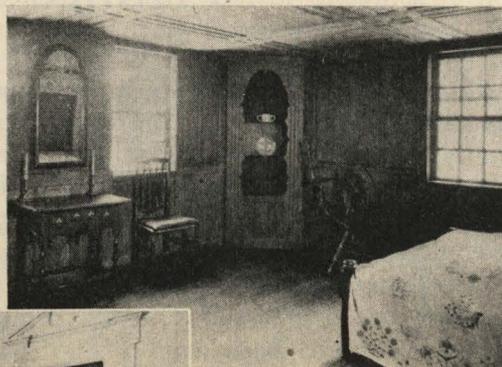
phere.

Sub-dividers and realtors some-time seem to be wary of making use of manufacturer's services, but in this they make a big mistake. To refuse to take advantage of the results of research work on the part of makers of such things as tile, plaster, flooring, doors, hardware, lighting fixtures and all the rest is tantamount to an admission of backwardness in keeping up with the times.

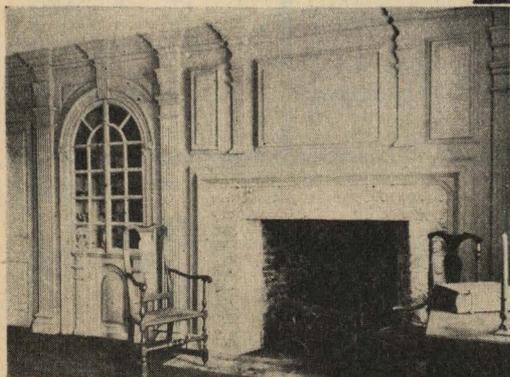
So satisfied have future owners been with some model homes that they have bought the residences including the furniture they con-

tained, before the homes were opened for inspection. This has led to the idea of selling completely furnished homes, designed in period architectural style and appropriately appointed.

It is possible, for example, to secure a diversity of wall effects without destroying room-to-room har-



*Plaster, wall paper, plain, and fancy wainscoting are all authentic wall finishes for Colonial homes as shown by these museum rooms.*



mony. Plaster or plastic paint wall finish is not ruled out of the Colonial home by any means. On the contrary, it is thoroughly appropriate because this method of wall finish was used extensively in the Colonies in the 17th century.

Plastic paint may be used in the hall or living room. A fairly

# THE HOME IN COLONIAL STYLE



## Historical Background

rough texture is suitable. Brush the plastic compound on without any attempt to achieve a trick effect. The hall may be sized and glazed a light golden yellow and the living room a warm cream.

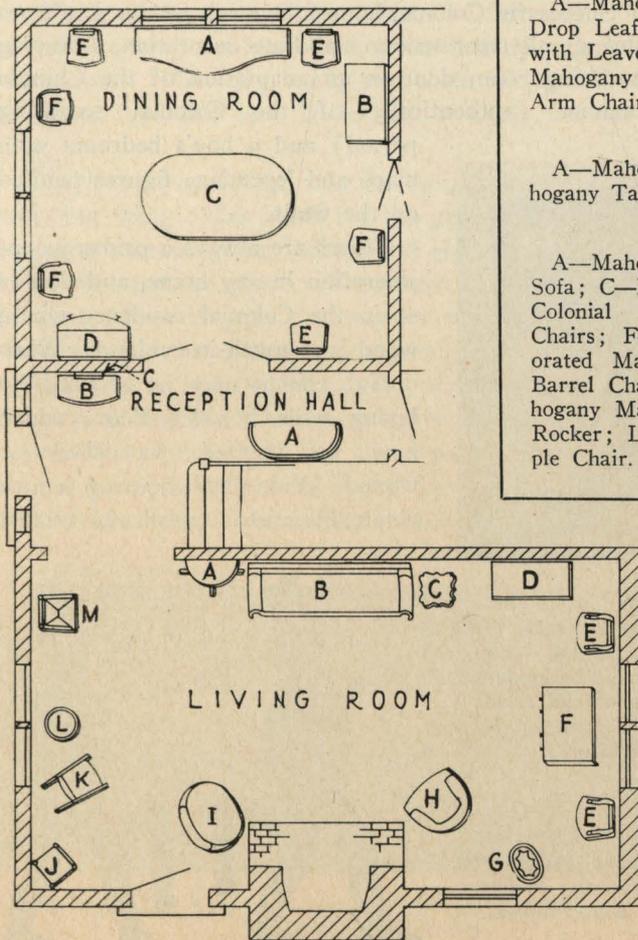
Where a Colonial interior with plastered walls needs relief or balance in tone, a fine molding placed in rectangles on the walls and painted in just the right color will give a marvelous effect. The thin line of molding may be painted ebony, pale green or light tan, depending on the color scheme.

Natural wood finishes are becoming popular again and this type of wainscoting is most appropriate for the Colonial model home. Natural white pine wood may be given an appearance of age by applying a wash



coat of ammonia or a thin brown oil stain. Wipe soon after applying the stain so that the color may not be too dark. Afterward, the wood may be waxed.

For an especially elegant effect, wainscoting of panels and fluted pilasters, painted white may be used, as, for example, around a fireplace. In this case of course, the room trim would be white or ivory and the dominant color scheme should conform. Installing millwork of this kind into the home interior is, in fact, one of the easiest and best ways by which rooms can be transformed into the desired style. An especially appropriate built-in feature for such a



**KEY TO PLAN**

*Dining Room*

A—Mahogany Buffet; B—Mahogany Drop Leaf Table; C—Mahogany Table with Leaves; D—Mahogany China; E—Mahogany Side Chairs; F—Mahogany Arm Chairs.

*Reception Hall*

A—Mahogany Love Seat; B—Mahogany Table; C—Mahogany Mirror.

*Living Room*

A—Mahogany Console; B—Mahogany Sofa; C—Mahogany Table; D—Typical Colonial Secretary; E—Mahogany Chairs; F—Mahogany Table; G—Decorated Maple Tilt Table; H—Maple Barrel Chair; I—Maple Chair; J—Mahogany Magazine Stand; K—Mahogany Rocker; L—Mahogany Stand; M—Maple Chair.



*The rocking chair finds its true place in the Colonial home. This fine chair is of the post-colonial period style.*



home would be built-in bookcases in the living room and corner cupboards with divided glass door in the dining room.

One finishing scheme suggested for the dining room gives the walls and ceiling a flat cream color, and provides a brown, stained floor, with woodwork painted an apple green and the built-in cupboard shelves a shell pink. Such an atmosphere is cheerful and refreshing. Another style of decoration conceives the dining room in blue, orange rose and gray coloring. The floor is a hardwood or linoleum in plain blue; or jaspe linoleum in two shades of blue, or two inch tile in blue and gray with design in old gold. The walls,



in this scheme, would be Colonial yellow or cream for a north room, pearl gray for a south room.

With a Wilton hooked or Chinese rug in blue and gold and draperies of cretonne or hand-block linen in gay colors and bold pattern, the background is complete for the maple or walnut furniture. Floral pictures in colors of the draperies might be placed over the buffet and candlesticks of brass with old blue candles used to supplement the effect attained in this room.

One of the best finishes ever devised for the Colonial interior is paper in appropriate patterns or shades. As may be seen from the interiors reproduced on the first two pages of this article, wall paper can be so chosen as to form a perfect background for the dark stained Colonial furniture which contrasts so well with the white painted trim.

Colonial wall paper is now available in exclusive patterns and is especially effective in such hallways as the one pictured on the second page of this article. The white trim affords a lovely contrast to the dark stained rail and stairway, the dark floor and furniture and to the iron "heavenly love" door hinges and handle, while

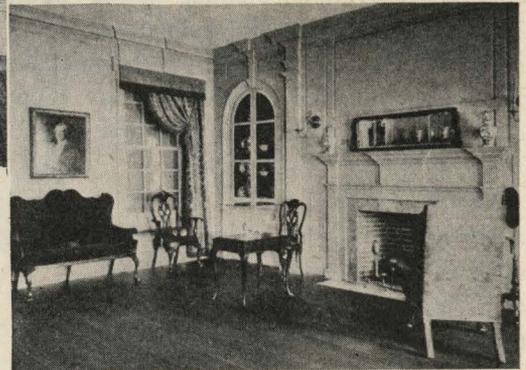
the wall paper provides just the right color and texture to the background.

Bedrooms can be done in flowered wallpaper with the wood-work painted, enameled or lacquered in harmonizing tints or shades of colors prominent in the wallpaper selected. A south bedroom might have a light, gray blue trim, darker blue floor and ceiling of faint pearl gray, while the north room may have an ivory trim, blue green floor and shell pink ceiling.

If the home builder is a little wary about too great a use of color, he cannot do better in the Colonial home than to paint his trim white, deep cream or ivory throughout, staining the floors dark and relying on simple colors and patterns



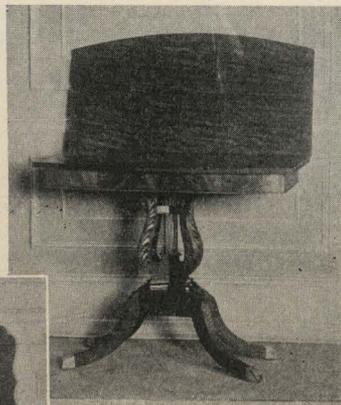
*Reassembled Colonial rooms taken from Virginia and north to New Hampshire in the Metropolitan Museum of Art, New York City.*



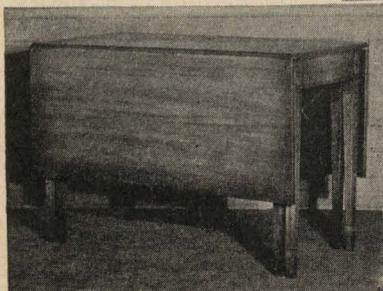
of wallpaper or other wall finish for tone relief.

Successful Colonial homes have run all the way from this simple treatment to elaborate decoration, featuring a dining room done in an adaptation of the Chinese manner (authentically of the Colonial seafaring period) and a boy's bedroom with maps and legendary figures painted on the walls.

Floors are always a primary consideration in any home, and doubly so in the Colonial residence where wood is so much in evidence. Wonderful effects may be secured by laying wide boarded floors which may be painted, varnished or waxed. Wide plank flooring is now obtainable and is chemically treated

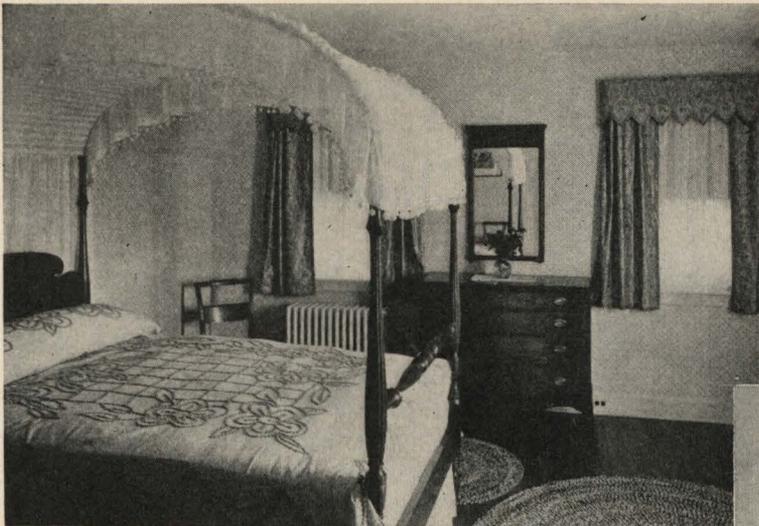


*Above is a Duncan Phyfe flip top table for placement in the reception hall. The coupled lyre pedestal and curule legs are typical of his furniture.*

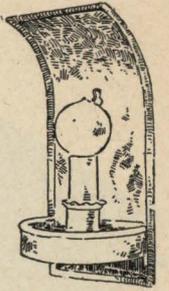


*To the left is a reproduction of an American Hepplewhite mahogany drop leaf table. The picturesque Hessian andirons at the right will guard your fireplace.*





These pieces, and others in appropriate style, have been arranged in a suitable manner according to the diagram shown herewith.



The long living room permits an effective arrangement, with the fireplace as the dominant center of interest, and the opposite wall as a suitable

to prevent warping. The wood pegs are used to produce a decorative effect and to cover screwheads in the extra wide planks.

For something novel, try the old fashioned spattered floor finish. This finish is obtained in this manner: Paint the hall floor a brick red, using but little oil in the first coat and no oil in the second so that it will dry dead flat. When dry, mix up a pot of American vermilion with turpentine and, dipping a large brush like a flat wall brush, or better a Dutch calcimine brush, spatter the vermilion on by jarring the brush ferrule against a piece of 2x4 about two feet long. Be sure and protect the baseboard, doors and trim against the spatter. When dry, apply two coats of varnish of the gloss type and wax, if desired, or apply flat varnish.

The living room floor may be treated in the same way, but using a flat black for the ground coats, and a spatter coat of green, yellow and red. These colors blend well and the effect will be much better than you imagine. This is just one way in which individual distinction can be added to interiors. Colonial furniture has been and is extensively reproduced in this country so that no home need suffer for the lack of appropriate furnishing. On these pages photos are shown of reproductions of many fine old pieces that fulfill our modern demands for beauty and utility.

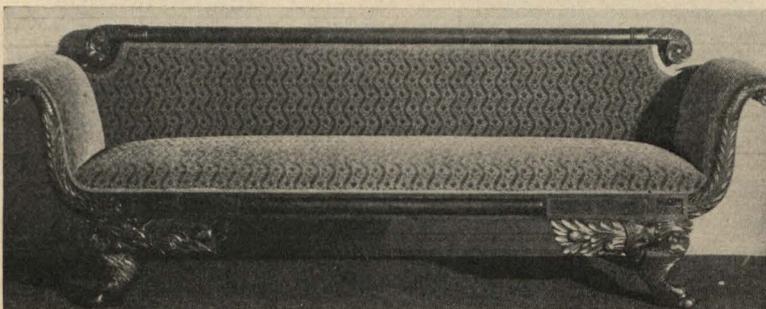


place for the large sofa of American empire design.

The two side walls of the living room with casement windows are shown in the diagram with conventional chair and table treatments. Because of the movement, inward, of the French casements, a slightly different arrangement of these two walls might be deemed desirable. The tables might be removed, for example, allowing free play to the doors.

In adding pictures to the walls, books to the shelves, covers to the tables, and so forth, remember that elegant simplicity is the keynote of the Colonial. An old brass candlestick with candle, and a beautifully formed and colored vase, properly placed on a book shelf, may be successfully used to create atmosphere where a quantity of ill assorted gewgaws would miserably fail.

In arranging the dining room, the decorator followed the conventional method of placing the dining room table in the center and buffet under the windows on one side. This is the usual manner of layout and is perhaps as good as any for this particular room where traditional modes are probably best. This wall of the dining room is undoubtedly the most important, so build



*This sofa has been reproduced from an original owned by the Washington family.*

*Photos and furniture plan courtesy of Century Furniture Company.*

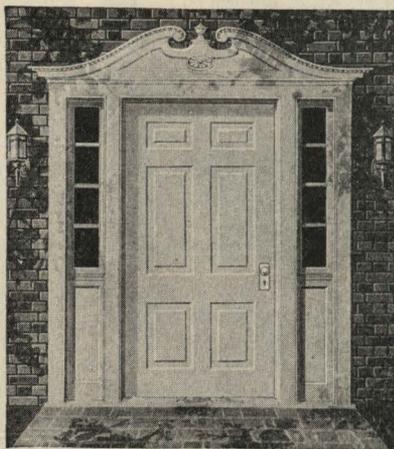
(Continued on Page 139)

# DOORS

## Construction and Styles in Modern Use

THE present trend in door design is toward simplicity, which is true likewise of furniture and architecture. Interior doors of one panel, or doors with flush surfaces are extremely popular. The front door of the home, however, is very frequently of more elaborate design.

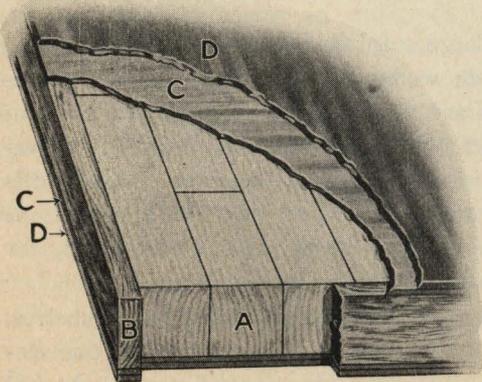
In order that it may harmonize with the architectural design of the home, the front door is often made to order, although there are many suitable stock doors available in all styles. For the Colonial home, a door such as shown in the charming entrance at the right is a splendid choice. Where no glass sidelights are employed, the top panels may be glazed. This style of six panel door is almost invariably seen in the Colonial dwelling. For the English home,



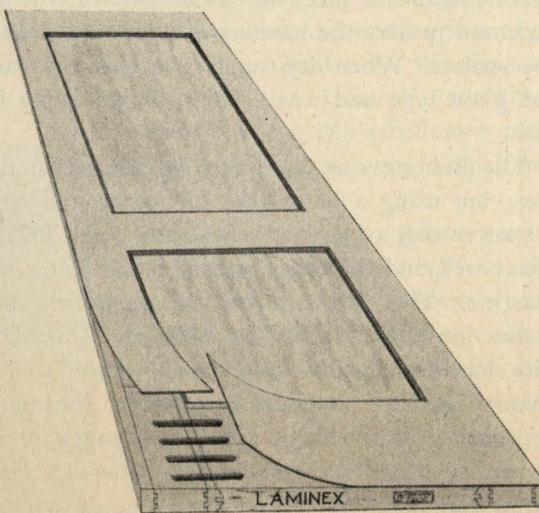
The influence of Georgian Architecture is seen in this graceful, dignified entrance. The door is of the traditional six panel type.

showing Latin influence. However in good work, the English door is sometimes round at the top while doors with straight tops may be found in every architectural style. Thus it will be seen that a great variation of treatment is possible without violating the rules of good architectural design. Doors which are grooved to produce an effect of heavy slabs are seen on every hand where English, Norman French or Mediterranean period styles are followed. These doors are never "solid" as their appearance indicates—they are composed of many pieces of wood covered with hardwood veneer which takes the stain to much better

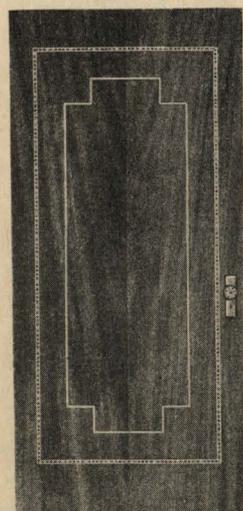
advantage than soft wood does. The "slab" door is more informal in spirit than a panelled door. The



Right—The "Laminex" two-panel door, a door scientifically designed to prevent warping. Note the dowels, these are  $\frac{5}{8}$ " in diameter, there are five in bottom rail, two in top rail. The dove-tailed strips extend the entire length of door. There are similar strips running parallel with the rails of door. Panels are three-ply. The various sections are treated with waterproof glue and held under hydraulic pressure until the glue has set.



Left—The Roddis flush door. This door is built up solid. A—Soft wood blocks—white pine or equivalent. B—Hardwood band running entirely around edge of door keeps out moisture and adds strength. C—Veneer  $\frac{1}{16}$  inch thick running short way of door. D—Surface veneer  $\frac{1}{16}$  inch thick running long way of door. Water proof glue is used exclusively. Decorative inlays set off the door.



a door having its top shaped to follow the lines of a pointed arch is in good taste. This arch is often nearly flat, the point being scarcely discernable. The Spanish or Italian door very often has a semi-circular top,

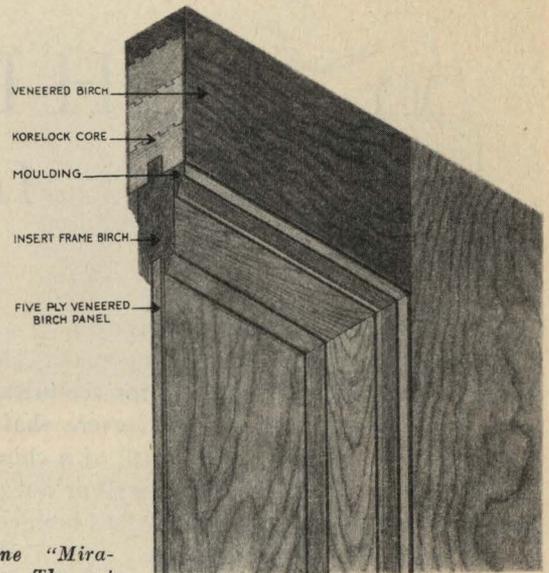
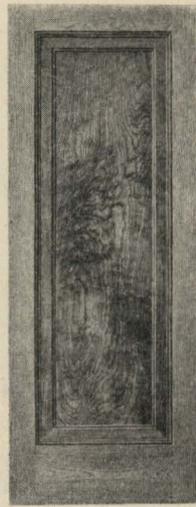
tiality and hand workmanship.

In most instances, the flush or simple panelled door will meet the home owner's requirements inside the home. We illustrate herewith four popular doors as made by four leading manufacturers. Each concern makes many other types and styles than the particular door illustrated which carries its name. The important

pretentious Italian home for example, will be found to have a massive entrance door of many elaborately moulded panels while the English cottage will have a slab door conveying the atmosphere of plain substan-

constructive features are noted in connection with each illustration.

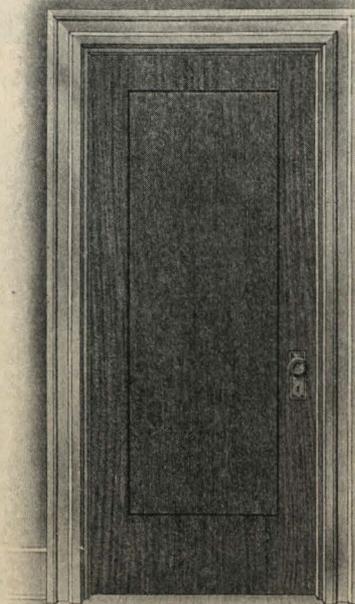
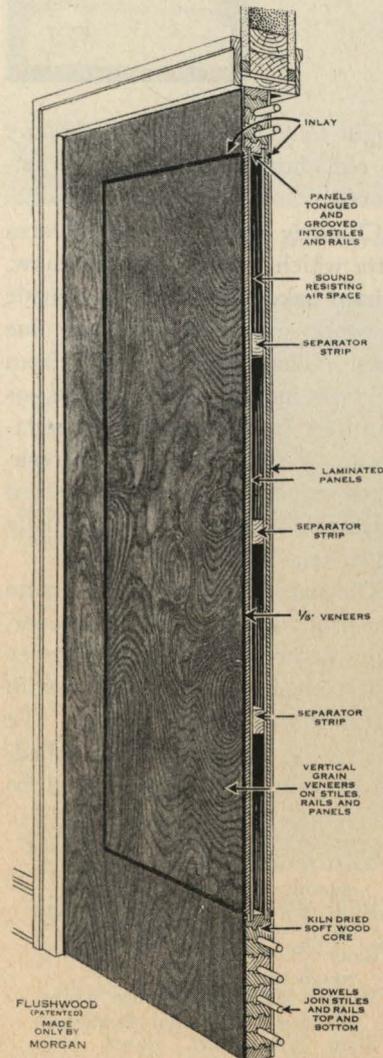
The big problem with door design is to secure a door which will not warp or swell so that it will not shut, or shrink so that there is a wide clearance between door and jamb. It is a good plan to have door stops planted to the jamb (nailed or screwed over the jamb) rather than rabbetted into the jamb. In the former instance the stop may be shifted one way or another to fit the door in case a small amount of warping occurs. Good doors will warp very little if any, and then only under extreme conditions, neither will they expand or contract to any great extent if constructed in accord with the best practices. While wood swells and shrinks across the grain it does not expand or contract the long way of the grain enough to cause any trouble in a door. Accordingly doors are designed to make use of long strips of small cross section with the grain running the long way. Hardwoods cause more trouble than do the softwoods used in doors so that doors finished in hardwood are never built entirely of hardwood, but are built up of soft woods and a hardwood veneer.



The Paine "Miracle" Door. The cut shows the construction of a hardwood veneered door. Softwood doors do not have the built up core, but the insert frame and panel are the same. The insert frame, of hardwood adds considerable strength as well as making possible the effective moulding surrounding the panel.

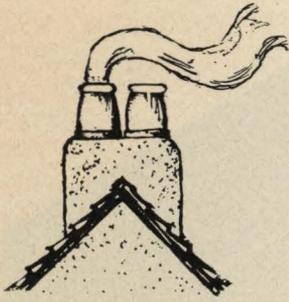
White pine is one of few woods which does not shrink or swell to any appreciable extent. For this reason doors can be built up with solid rails (horizontal members of the frame), stiles (vertical members of the frame), and panels of white pine. These are entirely satisfactory if a paint or enamel finish is to be used. As a matter of fact, white pine may be stained and varnished, but its grain is not as beautiful as that of many other woods. When ordering these doors one should insist upon *genuine white pine*, not simply pine, as there is a great difference in the various pine woods.

Hardwood veneered doors may be classified under two heads, panelled and flush. The panelled door has a frame which is usually composed of several soft wood strips, this is termed the core. In good practice, carefully selected and kiln dried, these strips are placed with the grain of each opposite to that of the next which neutralizes any tendency of the composite member to warp. These strips are usually keyed to one another by some form of interlocking joint. A plain hardwood strip runs around the outer edge of the door and a moulded grooved strip is provided on the opposite edge of rail or stile to receive the panel. These strips are keyed into the softwood core, thus forming a part of it. Waterproof glue is freely



The Morgan "Flushwood" door is a recent development in flush type doors. The section is self-explanatory. Stiles and rails are built up of softwood strips and veneered, two laminated panels are tongued and grooved into the rails and stiles. A decorative inlay covers the joint between panel and rail or stile. Resistance to sound is secured by the panel construction.

(Continued on Page 132)



# CHIMNEY POTS

## *As Decorative Features*

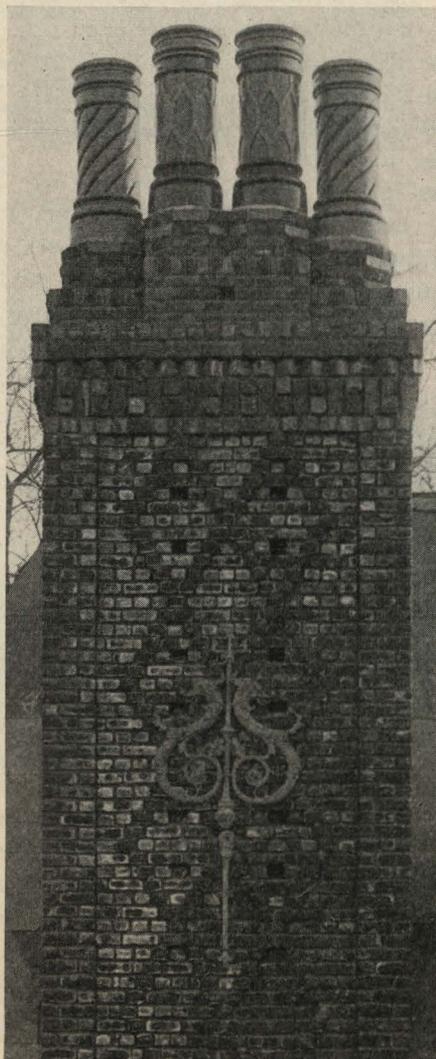
THAT a chimney may be beautiful is a thought which has never occurred to many. The Europeans have had artistic chimneys for centuries, but we have been content with straight, severe shafts, plain to the point of ugliness. The worth of a chimney has been judged by whether it draws well or not; exterior design has not been considered. It has been customary for the mason to start with a pile of bricks and some mortar and proceed until he thinks the flue is high enough and then stop, sometimes laying a course of brick edgewise for a cap.

Fortunately the chimney is at last receiving more and better attention. Most new homes have fireplaces, and these on the outside. Chimneys are now being made more massive than formerly, they are not only built of brick, but also of stone, and of brick stuccoed, with stone or with tile set in for decoration. Nothing will set off a home to better advantage than a graceful chimney surmounted with artistic chimney pots. The latter, being at some height, will come into view before many other details of the house and therefore serve to create a pleasing first impression.

If flue lining is used, as should be the case, it is sometimes projected above the brick work. This is an inexpensive method of gain-

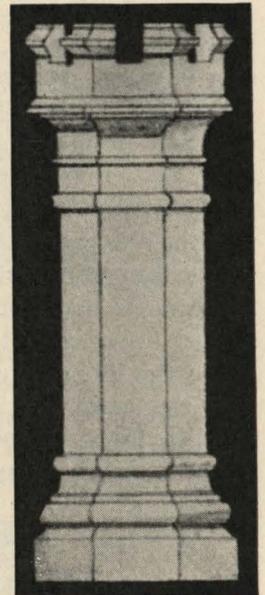
ing the appearance of having chimney pots, but nothing compares with the real chimney pot for the effect it creates.

A chimney pot, although mainly used for its beauty, increases the draft by adding



Chimney, Residence of Charles B. King  
Larchmont, N. Y.  
Charles B. King, Architect

The rough brick of the main stack contains tones of blue combined with the base tones of red and buff. The flanking spiral chimney pots are slate blue in color and the chimney pots in the center are slate blue and buff—an interesting and effective color combination. (Roof as yet unfinished.)



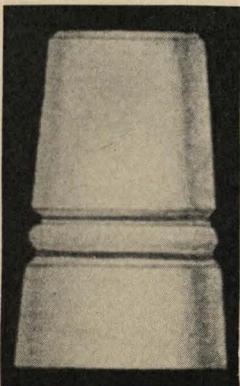
The battlemented cap is the most unique feature of this octagonal chimney pot, heights range from three and one-half to four feet.

height to the chimney flue. Many an old chimney may be thus improved.

Chimney pots are made of terra cotta which, as most people know, is hard baked clay. They are made to work out with standard flue sizes. The heights vary from eighteen inches up to three or four feet in the case of some elaborate designs. They are sometimes even higher—one concern illustrates a chimney pot, actually made, ten feet high!

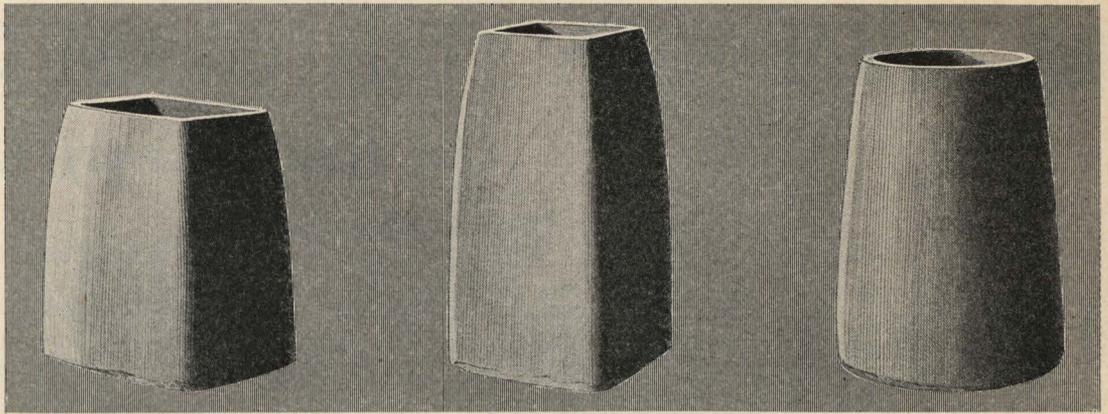
The natural color of terra cotta is a dull, medium red. However, manufacturers can make chimney pots in many pleasing colors, with a gloss finish as well as dull. We believe the following color schedule of one manufacturer will be interesting to our readers.

- Red—A warm brick red with a smooth unglazed surface.
- Buff—Surface similar in character to the red.
- Gray—Fieldstone gray with a rough sanded surface.
- White—Matt glazed pure white, effective for formal dwellings.
- Slate Blue—Matt glazed soft

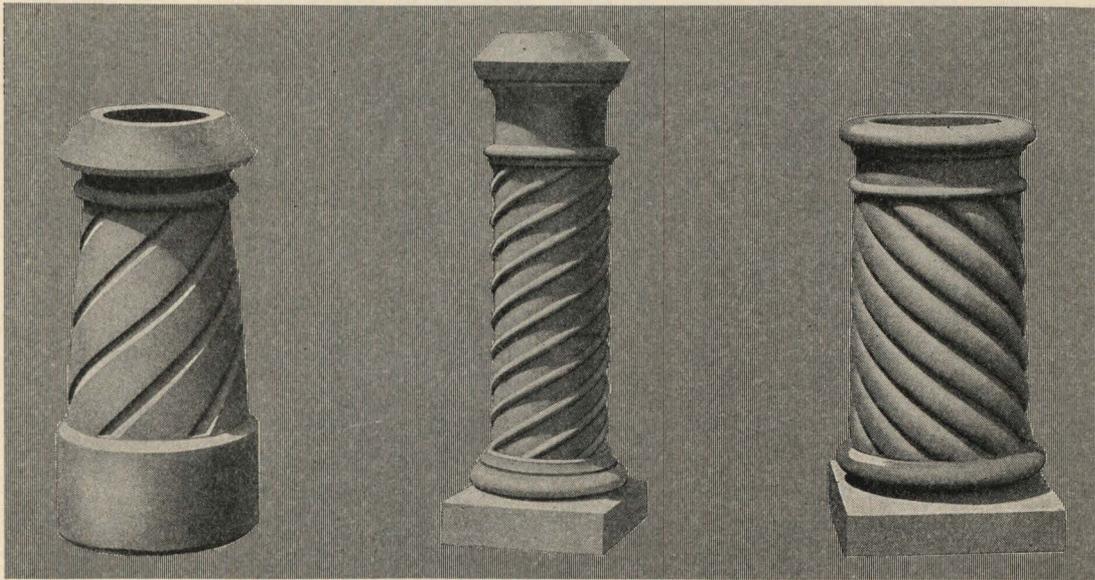


The filleted band is pleasing, setting off this round tapering chimney pot.

Illustrations by  
Courtesy Atlantic Terra Cotta  
Co.

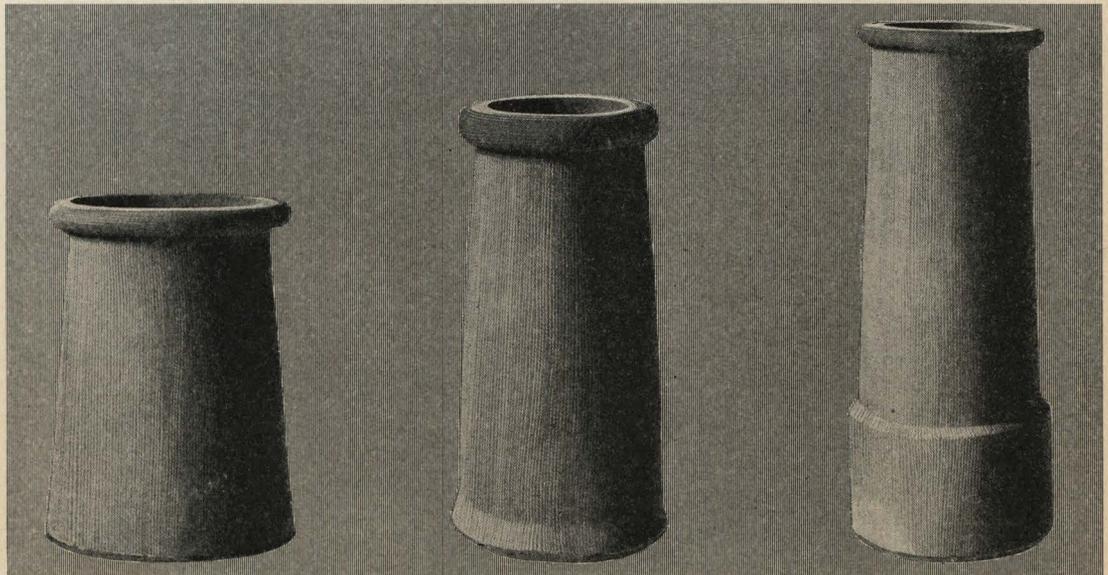


Simple types of chimney pots, with a slight taper, rectangular shapes are also obtainable.



Spiral designs suggest Moorish Influence. Elaborate chimney pots were characteristic of the Tudor residence.

The cap or rim is effective. The design with base may be twenty-seven or thirty-six inches high.



Illustrations by Courtesy Galloway Terra Cotta Co.

blue, a beautiful tone and texture. Black—Matt glazed jet black. Green—Matt glazed green, several shades darker than grass green. Dark Blue—Lustrous glazed dark blue.

As chimney pots are made to order in most instances, special colors may be secured. The chimney on the

King residence, on this page, has two chimney pots with a basic color of blue and raised design in buff extending around the middle section.

Just looking at these different designs makes us wish we were building a home.

# MAKING THE MOST

## *Or The Transformation*

By OLIVE B. HARRISON

HOW many of us have to learn that lesson, sometimes after years of hard experience! Take ourselves, for instance. When we were transplanted into the corn belt from the far east, the land of delicate blossoms and abundant rain fall, we tried to transplant our surroundings with us. Of course it wouldn't work and it was only after repeated unsuccessful attempts that we gave up gracefully and began to cultivate those things that nature was handing out to us. But we found a woman the other day who knew how to do that very thing without being taught and by doing it she has made a small paradise out of an ash pile.

An ash pile was what the corner illustrated was when Mrs. Frank Hadfield and her family came to the little town in which they live. The little old home itself was of the boxlike variety, without even a porch to break the contour. Its windows looked out upon railroad tracks to the south, and there was a flat expanse of black dirt running by on two sides. When it rains, this road is quickly changed to a mass of sticky mud. Nothing could have been less encouraging, but this little lady had faith. Even the fact that the financial resources at her command were limited did not

daunt her. The accomplishments have attracted attention and people take delight in coming to look things over. During one week we are told that eighty-two visitors made their way to her little garden and among the callers was a professional landscape architect who began to question her thus:

"Where do you get your plans?"

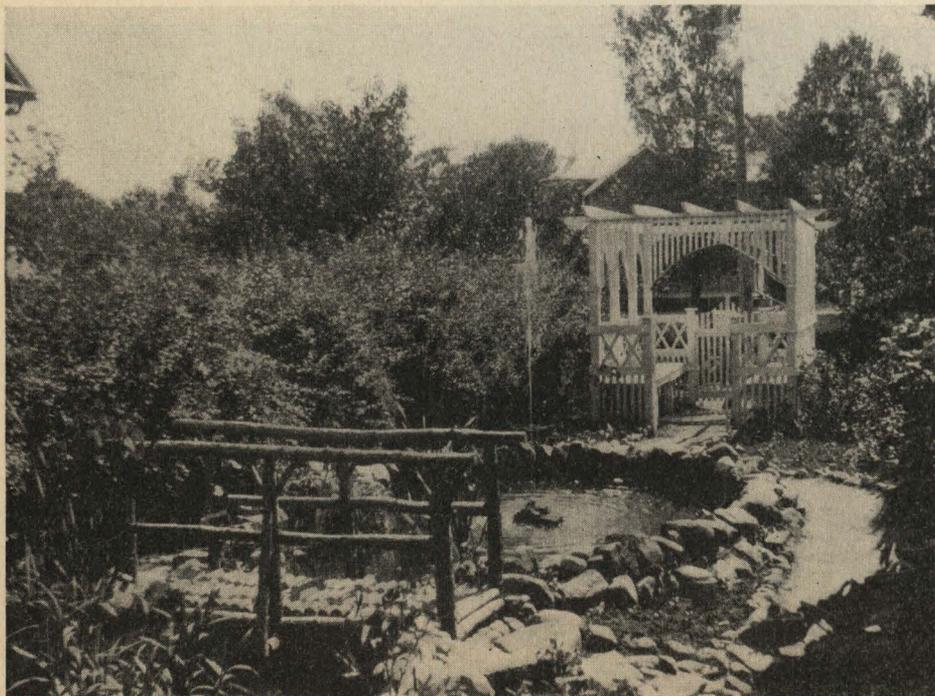
Mrs. Hadfield, in her modesty didn't know what to answer because she was afraid that he might criticize her methods, but she finally found courage enough to stammer out that she had never had any plans; that the ideas just developed out of her own mind. What was her surprise to hear this landscape architect come back with the remark—

"Well, I take off my hat to you, that's all."

Mrs. Hadfield began with the lawn. Nothing takes more persistent effort or more patience than a blue grass lawn on such a foundation as Mrs. Hadfield had to work with, but the end is accomplished. With the starting of the lawn came also the planting of a barberry hedge, an excellent selection, around the whole confines of the town lot which went with the little house. The hedge now stands four feet high and is

almost as wide across the top, and it is the lady herself who keeps it carefully trimmed and trained in the manner in which proper hedges should grow.

At this point Mr. Hadfield took a hand and built two porches on the house, plain roomy structures that afforded Mrs. Hadfield more excuse for her gardening. Shade on the front porch is effected by a climbing woodbine whose dark green leaves seem to have their own place and to retain it. The middle section of the side porch is occupied with a purple flowering clematis, but neither would be so rustic and inviting were it not for a wild grape vine that twines itself up over the roof of one, against the little strip of



*A rustic bridge crosses the miniature lagoon. The fountain plays upon the rocks creating a constant undulation of the little lake's surface. The pergola roofed summer house offers a restful retreat.*

# OF THINGS AT HAND

## *of an Ash Dump*

house wall between the porches and along the cornice of the other. This grape vine bears a profusion of fruit and even in mid June, the thick clusters of small green grapes suggest the delicious jelly that would be their ultimate condition.

Such conventional shrubbery as Mrs. Hadfield had, was placed to good advantage in the back yard, but around the porches she has added a California touch in the way of geraniums. These geraniums she takes into the house every winter, but they are never slipped so that they gave grown and twined their branches fantastically until they suggest the age old trees of Japan. Here also, set in the bare spots are nicely painted boxes of small geraniums and petunias and hanging pots of portulaca.

Mrs. Hadfield now has an able assistant in her fifteen year old daughter, who is extremely handy with tools. She it was who built the rustic fence at the end of the side porch which is to be a trellis for fine-leaved annual vines. This fence was fashioned from tree branches brought from the woods and painted white. To this young lady goes the credit for the making of the many beautiful little bird bungalows that are stationed around the yard, most of which are complete,

even to such details as tiny curtains at little glass windows and window boxes with artificial climbing vines.

So the garden grew, piece by piece, until one spring somebody thought of the pool and the summer house. Between the last clump of spirea and the little wooden garage was a narrow strip which, up to this year had been used for a small strawberry patch and a vegetable garden, and it was here that the pool idea germinated and grew. When an excavation had been made of the proper size and shape, a workman was hired to cement it and a carpenter was procured to put up the bare framework of the pergola, and then Mrs. Hadfield and her three little daughters made the benches and sawed and nailed the lattice work. When it was nearing completion they decided that swinging gates at either end would look well, so the gates were made and hung. A few more tree branches made the adorable little bridge over the pool.

As to the pool itself, nothing would satisfy Mrs. Hadfield for the rim except good sized stones and stones in southwest Iowa are actually as scarce as "hen's teeth." But a lot of prospecting located out in the country a pile of selected ones that had been abandoned. This "find" was at least eight miles away



*Much credit should be given the owners for the fine results they have obtained with simple, inexpensive materials. Stones painstakingly hauled from a distance form the beautiful garden pool. The fountain jet consists of a hose nozzle.*

and the only means for hauling was the family car— one of the "popular small makes," not mentioning any names. Now stones are heavy, and it took ten trips, at seventeen miles each, out and back, to bring in the stones needed. But there they are, shining and beautiful, a monument to perseverance and the desire for the betterment of the home. What a grand spirit!

Inside the pool are half barrels filled with dirt and in these barrels are planted a few water lilies, water hyacinths and cattails, the latter from the Missouri River's marshes. The sides of the pool were made perpendicular so that the barrels could be set anywhere and thus the arrangement of the plants would be informal. The fountain is but a hose nozzle connected by a pipe to the house water system, but when the water is turned on, the gold fish love to come to

the surface and sport in groups under the rainbow-hued spray.

Around the pool and the summer house are little formal gardens set off with small stones and filled with such things as selected petunias and dusty miller. Already there is a beautiful climbing rose making its way up over one side of the summer house and Mrs. Hadfield has future plans for wiring the little park with electric lights so that it may be more thoroughly enjoyed at night. Indeed it will be immensely interesting to see how far under the deft fingers of this woman, this garden will progress from the original ash filled lot. A woman who uses the simple vines, flowers and contrivances which she had at hand, to make things beautiful. A woman much to be admired for her pluck, ingenuity and great love for the home beautiful.

*Looking  
across the  
rustic bridge  
toward the  
house.*



*In the  
pool are  
water hyacinths,  
lilies and  
cattails.*

## *The Little White Gate*

By INEZ BRASIER

*The little white gate stands open  
And rambler roses beckon  
To rest within the little house  
Where time doth never reckon.*

*The days that dreaming slip away,  
And the dials forget the hours  
In the old fashioned garden fair,  
That's filled with many flowers.*

*How many dreams come straying  
Beneath the tall trees old  
That shade this little cottage  
Whose winsome charms still hold.*

*O little gate with welcome wide,  
And flagstones grown o'er with grass,  
You know not how you lure me on  
And just within to pass!*

# "Blossom Time"

A MATEUR gardeners will soon be hunting up their spading forks, rakes, hoes, and shovels. The old wheelbarrow will be returned to active service after its leave of absence. Brightly illustrated seed catalogues will be eagerly studied. Nursery stock will be shipped out in large quantities. Old unsightly homes will be enlivened by new shrubs and flowers. New trellises, flower boxes, gates and fences will be erected. New grass seed will be sown in bare places. The lawn and garden will receive their due.



*Right  
Japanese Snowball*

*Below  
French Lilac*

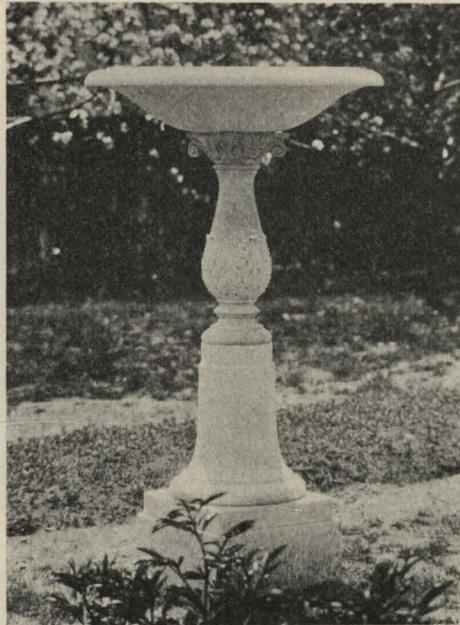


# The Gardener's Round Table

H. G. LOFTUS  
Landscape Architect

ON page 115 appears a picture of the recently completed home of Mr. Harry Young at Cass City, Michigan. This year the property will be landscaped according to the plan published herewith. The site is level and 132 feet square, located on a corner, facing North and East. An entrance walk of cement approaches the house on a sweeping curve. A narrow service walk of flagstones extends to the rear entrance and from there continues to the garage.

The driveway runs straight in from the street, broadening out as it approaches the doors. An hedge



A bird bath suitable for the garden.

extends along the entire rear edge of lot. The drive is set away from the hedge to leave space for the maple trees now on the property.

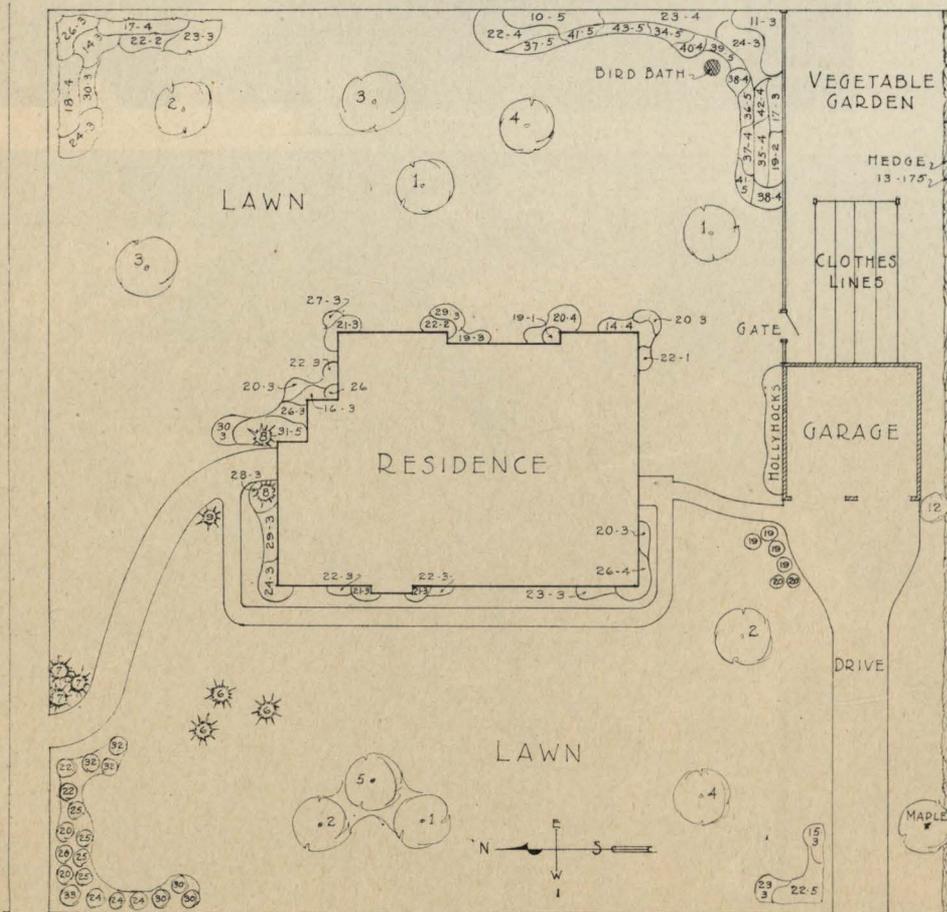
The handling of clothes-hanging yard and vegetable garden is unusually fine. An ornamental fence with gate shuts off these two areas from the main yard. The garage forms the East boundary. One end of each clothes line is fastened to garage wall so that only one set of poles is needed.

A bed of hollyhocks screens the side wall of garage from the house. An ornamental bird bath is placed near the West lot line.

A list of planting follows:

## KEY TO PLAN

1. Canoe Birch
2. Mountain Ash
3. American Elm
4. Hard Maple
5. Wiers Maple
6. Colorado Blue Spruce
7. Mugho Pine
8. Pyramidol Arbor Vitae
9. Siberian Arbor Vitae
10. Arrowwood
11. Bachtels Flowering Crab
12. Lombardy Poplar
13. Buckthorn Hedge
14. Yellow Flowering Currant
15. Alpine Currant
16. Forsythia
17. Red Twig Dogwood
18. Cutleaf Elder
19. High Bush Cranberry
20. Cotoneaster
21. Lemoine Mock Grange
22. Spirea Van Houtte
23. Spirea Billardi Rosea
24. Hansa Roses
25. Red Leaf Rose
26. Persian Lilac
27. Spirea Anthony Waterer
28. Japanese Barberry
29. Hills of Snow Hydrangea
30. Peegee Hydrangea
31. Dwarf Golden Syringa
32. Blanc DeCoubert Roses
33. Double Flowering Plum
34. Phlox
35. Bottonia
36. Delphinium
37. Shasta Daisy
38. Persian Daisy
39. Regal Lillies
40. Columbine
41. Gaillardia
42. Giant Daisy
43. Iris—Assorted



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**3 for \$2.50**  
**PREPAID**

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Shrubs—20 Spirea \$1.00, 100 12 to 15 inch Barberry \$8.00. 25 mixed Iris \$1.00, 100 for \$3.50.

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Suitable for moist, shady or sunny situation please specify. Catalog mailed free.

A single trial order will show you why our customers purchase year after year.

**FERNDALE NURSERY, ASKOV, MINN.**

## D o o r s

(Continued from Page 123)

used and pressure applied to firmly press the strips together and hold them until the glue is set. A hardwood veneer usually one eighth inch thick is used over the cores. Panels are composed of three or more plies of thin hardwood with grains crossed to neutralize warping. Panels should always be a little scant in width and height so that they may slide in the grooves thus taking care of any slight expansion or contraction.

The flush door has long been used in hotels, hospitals and public buildings because it is easily cleaned. The influence of modernistic design with its use of unbroken surfaces should increase the demand for flush doors. However they are as suitable for most of our homes as are the panelled types. Nothing is more beautiful than a large expanse of beautifully grained wood such as walnut or mahogany. The inlays of holly, ebony etc. set off the surface, many designs being available.

The Roddis door is an example of flush door construction. All strips in this door run up and down; these strips are of varied length so that joints occur at random. The grain in each strip runs opposite to that of the one adjoining. A hardwood strip runs around the edge of the door. A thin veneer runs the shortway on each side of the softwood core and the outer veneer runs up and down. Waterproof glue is used as in all good construction. There are variations in flush door construction. One manufacturer uses two long members, one at each side of the door and runs rails across between these stiles, all the various pieces being tongued and grooved together, the rails also being held to the stiles by dowel pins.

A new development in flush doors is the "Flushwood" door illustrated on page 123. Built up stiles and rails are dowel pinned together, laminated panels are tongued and grooved into the above and a decorative inlay is used between the edge of the panel on the outer surface and the edge of the veneer over the rail or stile. Due to the dead air spaces, the door is more sound resistant than with the usual construction. It is also somewhat lighter in weight than the solid door.

Regarding door thickness, all outside doors should be  $1\frac{3}{4}$  inches thick. Flush doors come in this thickness. Panelled doors may well be  $1\frac{3}{4}$  inches thick if two feet eight inches or more in width. All French doors should be of the above thickness. Narrow doors may be  $1\frac{3}{8}$  inches thick and be in good practice, but for the wider doors, the cost of the additional  $\frac{3}{8}$  inch thickness is negligible and the thicker doors are much more substantial.

French doors are effectively used to give access to terraces, sun rooms and so forth. The stock designs available will meet almost any requirement. The best glass to use is one-eighth inch plate, but flat glass is nearly as good and less expensive.

Mirror doors are popular for use in entrance halls, bedrooms, bathrooms and the like. The mirror should be of beveled plate glass. These doors are available in stock to match the interior doors selected.

Sometimes a fire proof door is required in the home, for instance between the living quarters and garage where the latter is a part of the house. The Board of Fire Underwriters' requirements call for a three ply pine core, lined with asbestos and covered with sheet steel. Some concerns specialize on the construction of such doors. The next best thing to a factory built, fire proof door is an ordinary pine door covered with asbestos, and sheet metal put on at the local sheet metal shop. Such a door will serve the purpose. Flush doors may be secured with asbestos paper built in. These doors will hold back a fire for a time, giving temporary protection. It might be well to mention that a door between the garage and living quarters ought to have spring hinges so that forgetful people using it will not have the opportunity of leaving it open.

Door hardware is such an important subject that we will devote the third article of this series to its selection and installation. Locks, latches, hinges and other accessories, will be discussed and illustrated.

## Modernizing the old House

(Continued from Page 105)

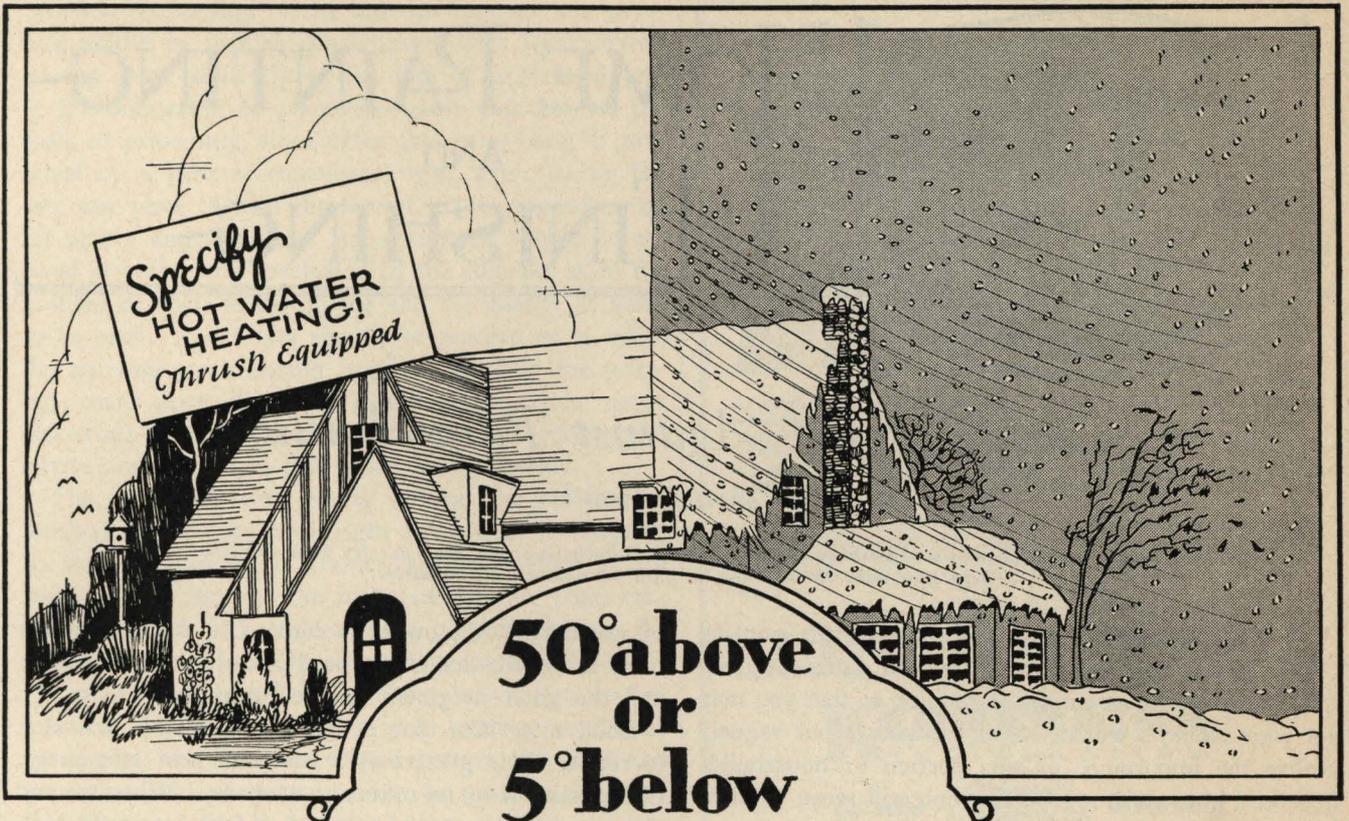
to keep down the cost we would replace only the sash of the second story windows, retaining the present frames, building them out in front as required, but on the sides and rear the panel strips are nailed right over the present casings. In the front of house, first story, and in the new sun room steel casement sash which swing out are planned. Special frames are required, but the present openings are utilized. No exterior wood casings are used, the stucco returning in against the sash.

The sun room is 8 by 12 feet inside. Its shape makes this feature unusual; the construction, however, is not at all complicated. A floor of red quarry tile laid in black mortar is contemplated. The double windows are replaced by a pair of French doors each  $2\frac{1}{2}$  feet wide.

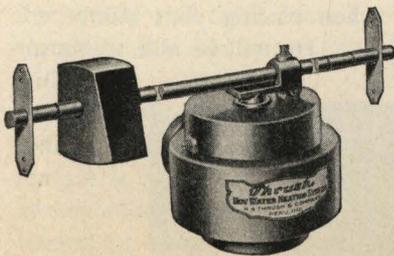
The old style entrance door is replaced by a flush door grooved to indicate separate slabs and having a light of leaded glass. One of the most artistic additions is the metal hood supported on wrought iron brackets. A small lantern hangs from each bracket. In the gable two leaded casements replace the awkward appearing window.

To make the house appear lower, the front grade is raised. This is often done and it is surprising the great difference a foot of filling will make in the general appearance. Stone steps and stone stoop fit in with the English style in which the design is carried out. A service gate with roof is placed at the left, mainly to broaden out the house.

(Continued on Page 142)



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ed heat transmission which Thrush System provides assure more heat from the fuel that is burned because the heat is transmitted to the rooms where it is needed, not wasted up the chimney.

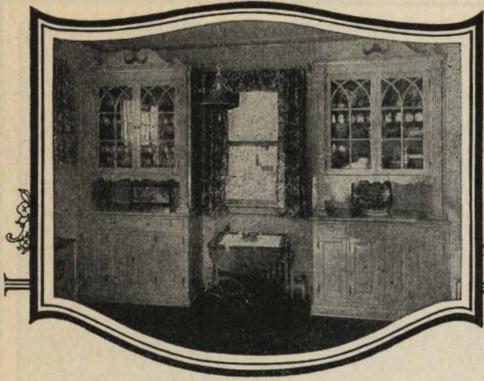
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# THRUSH SYSTEM OF HOT WATER HEATING



# HOME PAINTING AND FINISHING

## *Insure Yourself Against Paint Failure*

By JANE STEWART

*If you have Painting or Finishing Problems that are bothering you, why not let Miss Stewart help you with them? She is glad to answer all inquiries.*

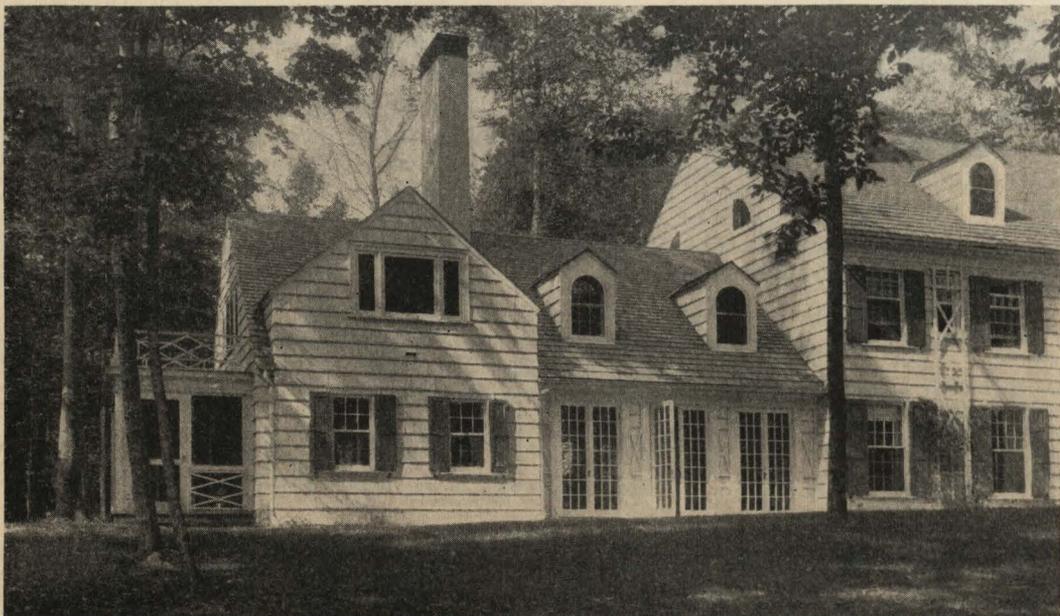
WHEN the time comes for the exterior painting work on your house, are you sufficiently acquainted with the essentials of this job so that you may get your money's worth? Most lay people but vaguely realize the importance of this portion of housebuilding—and how much a good first job will mean to them five, ten and twenty years hence.

While the popular reason for house painting is for appearance, it must not be forgotten that the primary reason for painting is that of preservation. Unprotected wood will have a comparatively short life, its rate of deterioration depending upon climate conditions. Well protected wood can be expected to give indefinite service over and beyond the average life of a frame house. Since paint, therefore, is the ideal preservative, because by sealing the pores of the wood it prevents the entrance of moisture and the progress

of weathering, the owner is entitled to the best results both as to the materials used and the workmanship and the good judgment of the contractor.

Good materials, that is, good paints, are necessary to render their preservative function most effectively. Cheap paint is by no means an economy. When we say cheap paint, we mean paint of inferior manufacture as well as of inferior quality of ingredients. Cheap paint is not properly mixed in the grinding process. Its coverage is less and it falls short in its most essential quality—that of durability. Neither will cheap paint permit of the attractiveness desired in the chosen finishing material.

Next to the use of good materials, good workmanship in application can be demanded. It is important to stipulate this point when placing your paint contract with a master painter. He will be able to supply



*The shingled side walls treated to produce a whitewashed affect produce a pleasing contrast to the green foliage of the setting.*

"good workmanship" if he has the financial and practical ability to furnish constructive ideas for carrying on the work skillfully to the end of a finished job. It is inadvisable to place the paint contract on the basis of price only, since often this price basis is governed by a general contractor, who, after taking the job, can place it with the lowest bidder regardless of his ability and standing. An agreement should be arrived at before the conclusion of the contract as to the number of coats to be applied and the quality of paint to be used. A decision should be reached as to when the painting work should begin. Especially the priming coat, since delay in priming can often prove disastrous to the finished job. Competent architectural advice usually covers this point for the client.

The painter's work starts before the building is finished. He should work right along with the builder, so that the insides of frames, the undersides of tin roofs, steps, porches, the backs of interior trim, etc., may receive a protective coating of paint before the progress of the building makes this impossible.

Lumber that is left lying about waiting to be put into use should be primed—and, weather conditions permitting, the structure should receive this first and important coat of paint as soon as possible, in order that the wood may be protected from exposure to rain and dampness. When this first coat is properly thinned and applied well in advance of the necessary following coats, the wood is preserved against weathering, without any moisture that might be present being sealed in. Such a coating permits the sun to draw the moisture to the surface without permitting its further entrance. It is desirable, of course, that the lumber be perfectly dry when the primer is applied. Before the second and third coats are applied it must be ascertained that the wood is dry, otherwise blistering will result.

Another point, painting work should never be carried on in rainy or foggy weather, or when the temperature is lower than forty degrees. Nor should it be attempted at a time of year when the thermometer is subject to fluctuation to extremes of temperature. A change to excessively cold weather before the surface is dry is liable to impair the quality of the coating and cause "washing" of the paint film.

Therefore, while painting is not at all seasonal, there are bad periods that a competent painter will watch for. In many localities, however, the climate is mild enough to permit painting the year around. There are advantages in choosing the early spring or mid-summer for your painting work—since the best painters are most likely available then, rather than during the more popular time in the late spring, when there are many more demands for house painting both on old and new work. Obviously, it is to your advantage to secure the services of the best painters when they are free to give your work their undivided attention.



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# YOUR QUESTIONS ANSWERED

## On Interior Decoration

*Editor's Note—Answers to Questions relating to Interior Decoration and Furnishing, Color Schemes, Advice on Window Drapes, Floor Coverings, etc., will be given through these columns FREE OF CHARGE.*

*To those desiring Quick Service by Mail, our Decorative Department will furnish a typewritten Answer for a Fee of One Dollar per Room, or Two Dollars per Room where Samples of Wallpaper, Curtain and Drapery Materials, with Prices, are Desired.*

*A Decorative Plan, with Samples of Materials, will be Furnished for an Entire House, of not more than Six Rooms, for Seven Dollars.*

### For the Kitchen

**QUESTION:** Would like your advice on painting the kitchen table and two chairs—am sending sample of linoleum, also of the wallpaper. The wood work is all painted cream (ivory), but didn't want the table the same as it's too light a shade for service. There is plenty of light in the room, have three windows with cream colored ruffled curtains, and a yellow-tan window shade (deep cream). What would you suggest?

**ANSWER:** A. J. E.—  
*Rouk, Penna.* The kitchen table and chairs painted in the light copper tone which is incorporated in your linoleum pattern would be very attractive and most interesting with your color scheme. A very narrow, line border of the lightest shade of green in the linoleum may be used effectively to slightly embellish the pieces. We hope our suggestions will help make your kitchen a pleasant one.

**QUESTION:** I happen to have a good looking secretary, very old; but have no wall space for this in the living room of my new English cottage. What I wished to ask was, could this possibly be used in a dining room, between a pair of wall lights, having pretty glassware, etc. in the three shelves? The dining room set I must use is also very Colonial in a solid oak and all these are well refinished in a dark walnut—as is also the secretary. If it could be used, would you suggest painting shelves, etc., a rust color? My dishes are deep ivory with a tiny bit of henna in the flower design; my drapes to the floor, in this room also have rust color in them with blues, orange and even reds, on a cream ground. Could you suggest a better choice for drapes in this southwest room, with three windows on west and french doors on south. Have not yet purchased the rug.

Also, as to marquisette glass curtains to the sill, on Colonial paned windows; should they have two pieces at a window—full width each, or one width, panel fashion?

**ANSWER:** V. L.—  
*Appleton, Minn.* The secretary could be used very nicely in the dining room with the shelves utilized for odd plates. Paint the backing of the shelves a brighter red orange color. Rust is too near the wood tone. For something different, you may use a Toile de Jouy pattern wall paper shellacked, the paper to carry a red orange or cream ground.

Two widths of marquisette for each window is preferable. However, if the windows are quite narrow, a single panel is quite all right.

### Placing of Furniture

**QUESTION:** Please give us your suggestions for interior decorations. Furniture for living room consists of two piece toupe (with rose background) mohair suite, end table, spinet desk, piano, two floor lamps, (rose and gold color), green magazine basket, taupe, rose, blue and black color French Wilton rug. What else do we need? How shall we curtain this room? What color walls? Should dining room walls be the same as living room? Sun room has outswinging casements. How shall we curtain them? Give color scheme and description of furniture for this room. Would like to have rose color predominate in the northeast bedroom. We have a rose bed lamp and spread, walnut dresser, chair and bow end bed, no bedroom rugs. What other colors could we use with the rose? What for curtains here? Should the room be papered or tinted? The southwest bedroom will be the guest room. Thus far, we have a bed to repaint for this room. Please state color scheme for this room, curtains, and walls also. Would like to use orchid in the bathroom. What for curtains here? Kitchen faces south and west, what colors for walls, woodwork, cabinets, and built-in breakfast nook, also linoleum floor covering and curtains? Can you give suggestions for a comfortable attic room which our boy expects to have for his bedroom?

**ANSWER:** W. A. R.—  
*Iowa City, Iowa* The sketch mailed will give the placing of furniture in the living room and sun room of your new bungalow. The two pieces suggested for the

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living room are shown at either side of the fireplace—an upholstered chair—covered in a plain color, deep copper rose material. The other chair may be an odd straight chair, such as a Windsor with seat pad of same rose material. Paint the walls a creamy buff tone and use glass curtaining of the same color. If the walls are to be papered, a two tone stripe will be effective, cretonne or linen with natural ground and Toile de Jouy pattern in deep tones of copper rose, green and blue will complete a most interesting living room. Treat the dining room walls in the same way as the living room.

Curtain the sun room in creamy yellow, glass curtains hung on rods which swing with the windows.

Then slip cover the settee and one or two chairs in a gay colored chintz. We suggest carpeting the room in plain tone green Wilton.

A deep toned rose rug which would blend with the rose spread and lamp shade would be very attractive for the north bedroom. A flowered wallpaper of dainty pattern might be used here with point d'esprit ruffled curtains of white or ivory.

Paint the guest room furniture a light, rather grayed green. Tint the walls a shade lighter green—almost cream color with a suggestion of green. With this scheme chintz curtains of English sprigged flower design in gay tones of yellow and green with touches of

(Continued on Page 142)

### FOLDING STAIRS



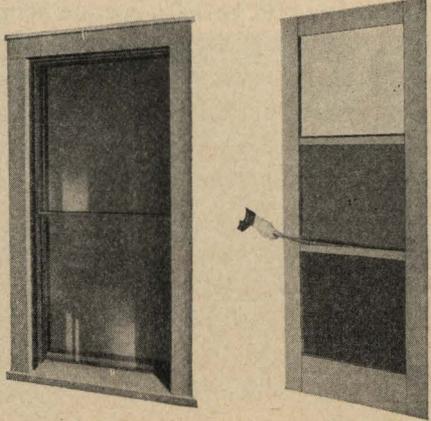
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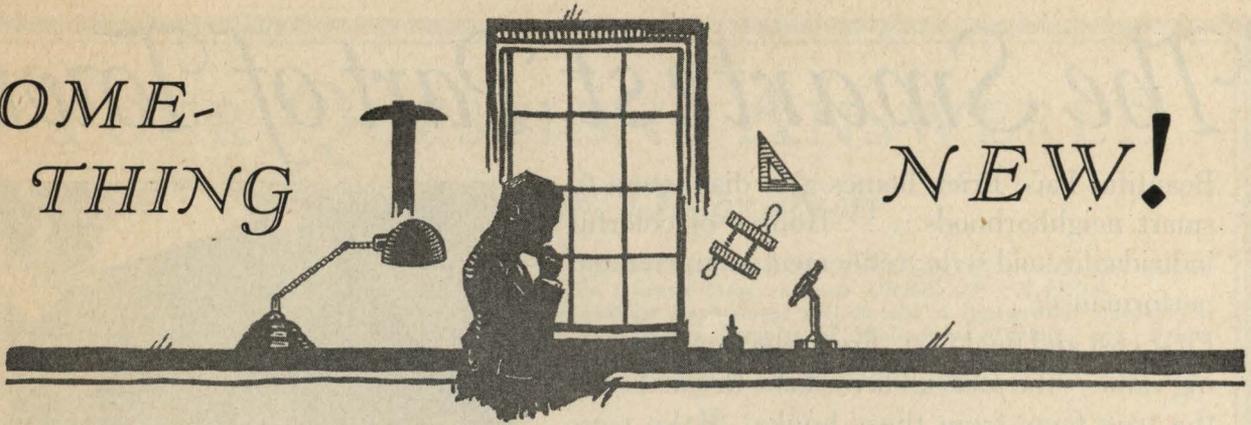
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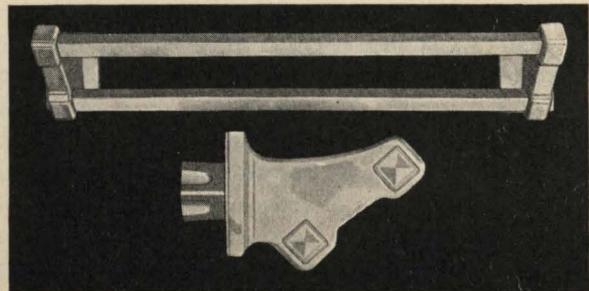
This refrigerator is silent in operation and simple as there are no valves or moving parts. A connection with a cold water supply is the only one necessary. Water for cooling is only used during the heating period, however. Oil burners operate about one and one-quarter hours each day during which time refrigeration is completely generated—sufficient to maintain for 24 hours the low temperature required. The burners are in a compartment entirely separated from the air-tight food compartment.

Once a day it is necessary to open the small heating-unit door, slide out burners, fill fuel reservoir which holds about a pint of kerosene, light the two burners, slide them back and close the door. The burners

have asbestos lighting rings. When the fuel, which lasts from 75 to 90 minutes, is entirely consumed, the generation process is completed and the burners go out. They are lighted only once a day. This refrigerator is self-defrosting. No drain is necessary.

**Space Saving Bathroom Fixtures for the Modern Bathroom**

The above fixture is a double towel bar, particularly well suited for small bathrooms. It provides two towel bars at one installation cost, the end and front views are shown.



The fixture below is economical and ideal for small bathrooms. In addition to the shelf, the left hand bracket embodies a soap holder, jewel holder and space for a nail brush. The right hand bracket accommodates a tumbler and four tooth brushes. Both fixtures are obtainable in black, white, or in the colors which are so popular for the bathroom of today.



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## Decorating Colonial Home

(Continued from page 121)

up the decoration on each side of the buffet and the windows in order to heighten the effect when the dining room is entered from the hallway.

The reception hall, with its opportunity for fine Colonial treatment of the stairway, may be made one of the most important parts of the house. The shape of the hallway is much the same as that of the illustrated hallway. Study these two photographs and see how attractive this space may be made.

## Modernizing the Old House

(Continued from page 132)

It is not contemplated to make any major changes inside. The new chimney provides for a fireplace in the rear of living room. A fireplace represents an investment of approximately \$200 and will increase the sales value of a home tremendously.

When remodeling one's home it is well worth while to consult an architect and have preliminary sketches made of the desired changes. No estimate of the cost, which is at all dependable, can be made without such drawings. Many thousands of old houses will be made more convenient and attractive in 1929.



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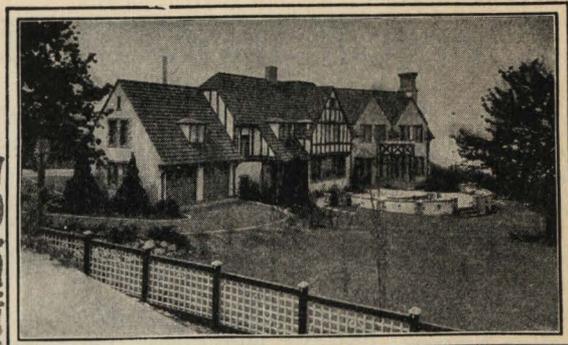
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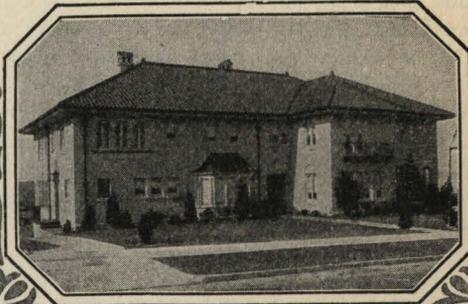
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# Specifications of Material and Equipment

## Design No. 719, Shown on Page 110

**Basement:** Concrete or common brick walls. Ceiling, cement plaster on metal lath. Steel posts and girders.

**Exterior Walls:** Face brick backed with common; plastering furred out from wall.

**Roof:** Heavy asphalt or asbestos shingles. Roof well insulated.

**Windows:** Casement sash, swinging in, weatherstripped.

**Built-in Features:** Bookcase, linen cabinet, towel cabinet, breakfast alcove, kitchen cabinets, ironing board, clothes chute.

**Interior Wall Finish:** Textured surfaces, two tone glaze in living and dining rooms, ceiling of sun room. Bedrooms, papered; kitchen and bath walls smooth and painted. Bathroom walls tiled part way up.

**Interior Trim:** Narrow metal trim for doors and windows. Oak in living room; pine, enameled, elsewhere.

**Floors:** Red quarry tile in sun room, wide plank flooring of oak in living and dining room, linoleum over pine in kitchen. Maple, birch or oak flooring of standard width in bedrooms. Colored ceramic tile floor in bathrooms.

**Heating:** Pressure hot water system; optional, warm air pipe furnace. Heat regulator.

**Plumbing:** Recessed tubs with shower equipment, pedestal lavatories, apron sink (acid resisting) with double drain board, all metal surfaces chromium plated. Automatic water heater.

**Equipment:** Garbage burning incinerator, electric or gas refrigeration, steel medicine cabinets, electric ventilating fan in kitchen, auxiliary warm air heating device in fire place, electric wall heater in bath.

## Design No. 111, Shown on Page 111

**Basement:** None constructed in house as built, but could readily be added for colder climate.

**Exterior Walls:** Frame, insulated; stucco on metal lath.

**Roof:** Extra large stained cedar shingles.

**Windows:** Out swinging casements, weatherstripped.

**Built-in Features:** Kitchen cabinets, ironing board, linen cabinet.

**Interior Wall Finish:** Textured surface, painted in living room and dining alcove. Smooth surfaced walls elsewhere, painted.

**Interior Trim:** Birch stained like walnut in living room and alcove. Pine, enameled, elsewhere.

**Floors:** Maple or oak flooring in living room. Tile pattern linoleum in alcove, jasper linoleum in bedrooms, marbled in kitchen. Ceramic tile in two colors for bath.

**Heating:** If required, cabinet heater, or pressure hot water heating system in basement.

**Plumbing:** Corner tub, shower over; wall lavatory; apron sink (acid resisting). Fixtures chromium plated.

**Equipment:** Steel medicine cabinet, built-in mail box, auxiliary warm air heating device in fireplace. Patent stairway to attic.

## Design No. C-76-0, Shown on Page 112

**Basement:** Concrete walls; ceiling, plaster on metal lath.

**Exterior Walls:** Frame, insulated, eighteen inch shingles outside painted with special white stain.

**Roof:** Sixteen inch stained cedar shingles.

**Windows:** Standard double hung windows, weatherstripped. Panelled shutters.

**Interior Wall Finish:** All walls smooth. Kitchen and bathroom walls painted, wallpaper elsewhere. Tile wainscoting in bathrooms.

**Interior Trim:** Second quality birch, first story and in bathrooms; pine elsewhere; all wood enameled.

**Floors:** Wide hardwood plank flooring in main rooms, marbled linoleum in kitchen, ceramic tile in bath; standard width maple, birch or oak elsewhere.

**Heating:** Pressure hot water system; optional, warm air pipe furnace with forced circulation. Heat regulator.

**Plumbing:** Recessed tubs with shower equipment, pedestal lavatories, apron sinks (acid resisting). Fixtures of yellow shade. Metal fittings chromium plated. Gas water heater controlled from kitchen.

**Equipment:** Dome-damper in fireplace, electric wall heaters and steel medicine cabinets in bathrooms, built-in mail box, electric ventilating fan in kitchen, electric or gas refrigerator, garbage burning incinerator.

## Hettel Residence, Shown on Page 113

**Basement:** Concrete wall; ceiling, plaster on metal lath.

**Exterior Walls:** Frame, insulated, 24 by 1/2 inch stained cedar shingles outside.

**Roof:** Stained cedar shingles.

**Windows:** Standard double hung windows, weatherstripped; batten type shutters.

**Interior Wall Finish:** Walls troweled smooth. Walls in kitchen and bath painted, elsewhere papered.

**Interior Trim:** Second quality birch or pine, enameled.

**Floors:** Oak, maple or birch flooring except in kitchen and bath, tile pattern linoleum in kitchen, colored faience tile in bath.

**Heating:** Warm air pipe furnace; optional, pressure hot water system. Heat regulator.

**Plumbing:** Wall lavatory, recessed tub with shower equipment, apron sink (acid resisting). Fixtures to be chromium plated. Automatic water heater.

**Equipment:** Electric refrigerator, garbage incinerator, kitchen cabinet, dome-damper in fireplace, electric wall heater in bath, steel medicine cabinet, patent stairway to attic.

## Design No. 406A, Shown on Page 114

**Basement:** Concrete walls.

**Exterior Walls:** Frame, insulated; extra long wall shingles, stained.

**Roof:** Standard size stained shingles.

**Windows:** Some inswinging casements; balance, standard type double hung windows. All windows weatherstripped. Steel cellar sash.

**Built-in Features:** Towel cabinet, linen cabinet, kitchen cabinets, ironing board, clothes chute.

**Interior Wall Finish:** Walls in dining and living rooms to have slightly roughened surface with two-tone glaze finish. Kitchen and bathroom walls troweled smooth and painted. Bedroom walls papered.

**Interior Trim:** Birch or gumwood, stained like walnut in living and dining rooms; birch natural in kitchen; pine, enameled, elsewhere.

**Floors:** Maple, oak or birch flooring in all rooms except dining room, kitchen and bath. Tile pattern linoleum in dining room, jasper linoleum in kitchen, ceramic tile in bath.

**Heating:** Warm air pipe furnace; optional, pressure hot water system. Heat regulator.

**Plumbing:** Recess tub with shower, wall lavatory, apron style sink (acid resisting). Metal fittings, chromium plated. Gas water heater in basement controlled from kitchen.

**Equipment:** Built-in mail box, dome-damper in fireplace, steel medicine cabinet.

(Continued on page 143)

**We Want You  
To Know That —**

The unusual house on the Front Cover of this magazine was designed by Lucien Phillips and is pictured as actually built in California. Photo is by Mott Studios.

An interesting circular, *The Lewis Air Conditioner* is published by the Lewis Corporation, 920 Marquette Ave., Minneapolis, Minn. Humidification of the air within the home is an important consideration. The product described is a complete air conditioning unit furnishing moist heated air. It replaces one radiator of the steam, hot water or vapor heating system.

*Winter Comfort* is published by the Richardson and Boynton Co., 260 Fifth Avenue, New York City. Those who are planning to install a high grade warm air heating plant should write for a copy. If you are going to install hot water or vapor you will be interested in this concern's circular, *Color Enters the Cellar*.

*Spanish Homes of California* is a plan book devoted to the Americanized Spanish dwelling. It is published by the Roy Hilton Co., 407 Kress Bldg., Long Beach, Calif. The price is nominal.

*Your Floors as a Decorator Views Them* is written by an authority on interior decoration, Winnifred Fales. Congoleum-Nairn, Inc., Kearney, N. J. will be delighted to send you this little booklet or any other data on linoleum. "Color — where and why" is also available. Both are free.

If your home is to be English you should send for *Early English Mantlepieces* published by Todhunter, 119 E. 57th St. New York City, (sent free).

If you do not have gas service, yet desire to use gas burning appliances you should write for *In the House Around the Corner* published by Carbide and Carbon Chemicals Corp., Pyrofax Division, 30 E. 42nd St., New York City. Gas may now be secured, stored in cylinders which are delivered as required.

The Crittal Casement Window Co., at Detroit has a new catalogue *Stanwin Casements*, showing some attractive homes and describing standard, light weight casements of steel.

Concealed radiation, radically different from that of cast iron is described and illustrated in a new catalogue *Circular Heat*, Ask Circular Heat Inc., 215 Central Ave., Louisville, Ky. to mail you a copy.

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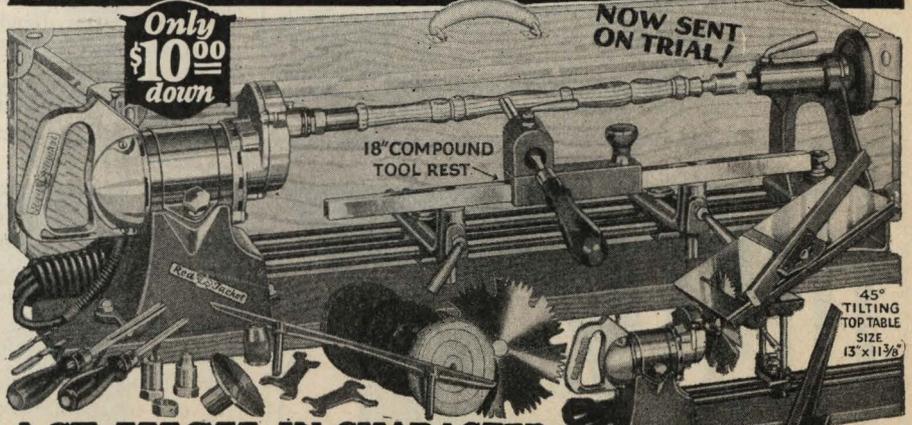
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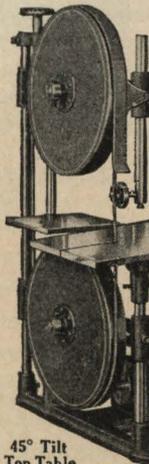
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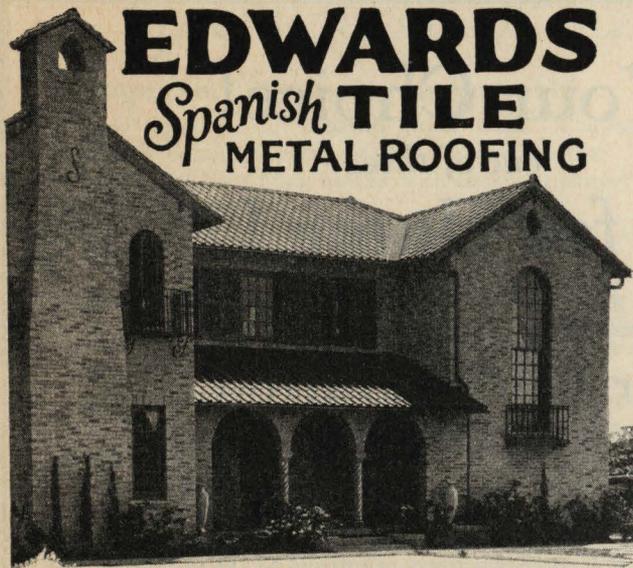
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### Specifications of Material and Equipment

(Continued from Page 140)

#### Design No. 2815, Shown on Page 115

**Basement:** Poured concrete walls, steel columns and girders; ceiling, plaster on metal lath.

**Exterior Walls:** Face brick backed up with hollow tile.

**Roof:** Tapered asbestos shingles.

**Windows:** Inswinging casements and double hung windows.

**Built-in Features:** Linen cabinet, china cabinet, breakfast alcove, kitchen cabinets, broom closet.

**Interior Wall Finish:** All walls trowled smooth and papered except those in kitchen and bath which are painted.

**Interior Trim:** Clear birch or gumwood in living and dining room, stained like walnut; second quality birch in kitchen, breakfast room, enameled, balance, pine, enameled.

**Floors:** Oak, maple or birch flooring except in kitchen, breakfast room and bath. Inlaid linoleum in kitchen, blue ceramic tile in bath.

**Heating:** Pressure hot water system with oil burner. Heat regulator. Narrow columned radiation.

**Plumbing:** Recess tub with shower, pedestal lavatory, apron sink (acid resisting); all metal fittings chromium plated. Oil burning water heater.

**Equipment:** Patent stairway in hall ceiling for access to attic, steel medicine cabinet, patent damper in fireplace, electric refrigerator.

#### Design No. 2298, Shown on Page 117

**Basement:** Concrete block or poured wall; ceiling, plaster on metal lath. Brick base course at grade.

**Exterior Walls:** Frame, insulated, stucco on metal lath.

**Roof:** Stained cedar shingles.

**Windows:** Inswinging casements and standard double hung windows, all weatherstripped. Steel basement sash.

**Built-in Features:** Bookcase, corner china cabinet, kitchen cabinets, broom cupboard.

**Interior Wall Finish:** Rough troweled in living room, dining room and entry, two tone glaze finish. Balance of walls smooth and painted; tile wainscoting in bath.

**Interior Trim:** Hardwood, stained, in main rooms; pine, enameled, elsewhere.

**Floors:** Quarry tile in entry; ceramic tile in bath; battleship linoleum in kitchen; balance of flooring maple, birch or oak in standard widths.

**Heating:** Warm air pipe furnace; optional, pressure hot water system. Heat regulator.

**Plumbing:** Recess tub with shower, wall lavatory, apron sink (acid resisting); fittings finished in chromium plate. Gas water heater in basement controlled from first story.

**Equipment:** Kitchen cabinet, steel medicine cabinet, electric ventilating fan in kitchen, electric or gas refrigeration.

### Answers to Your Questions

(Continued from Page 137)

rose and pink will harmonize exceptionally well. A deeper toned green carpet will lend a pleasing foundation for a cool delightful guest room.

Tint the bathroom walls a light orchid and use ivory ruffled curtains with large orchid dots, or cross bar designs.

Your southwest kitchen should be decorated in cool tones of blue and ivory, or gray. The same two colors contained in the linoleum—the ivory or gray for woodwork, cabinets and walls with narrow line border of blue on the cabinets and kitchen furniture. Checkered curtains may combine the blue with a bit of yellow to brighten the room.

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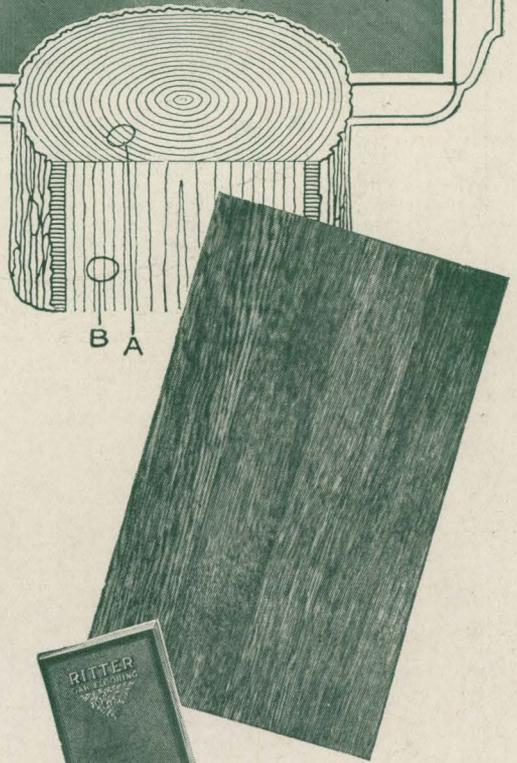
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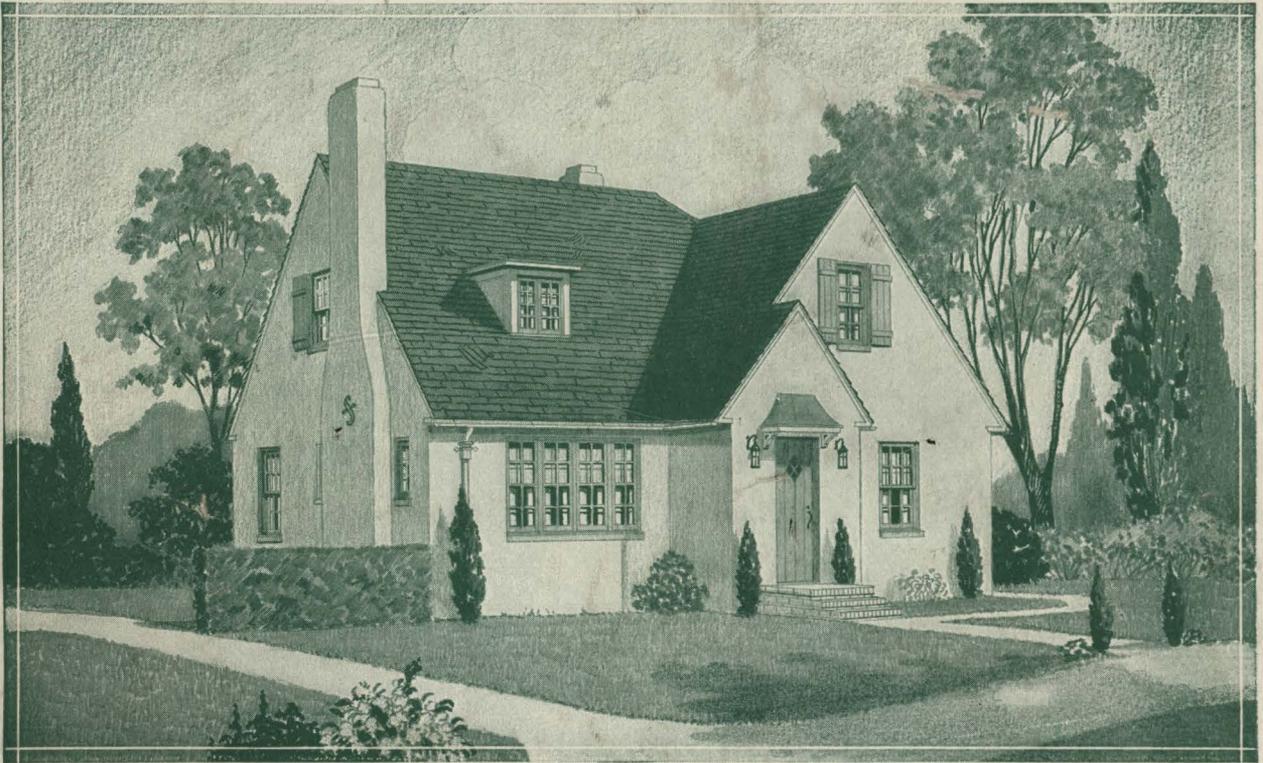
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