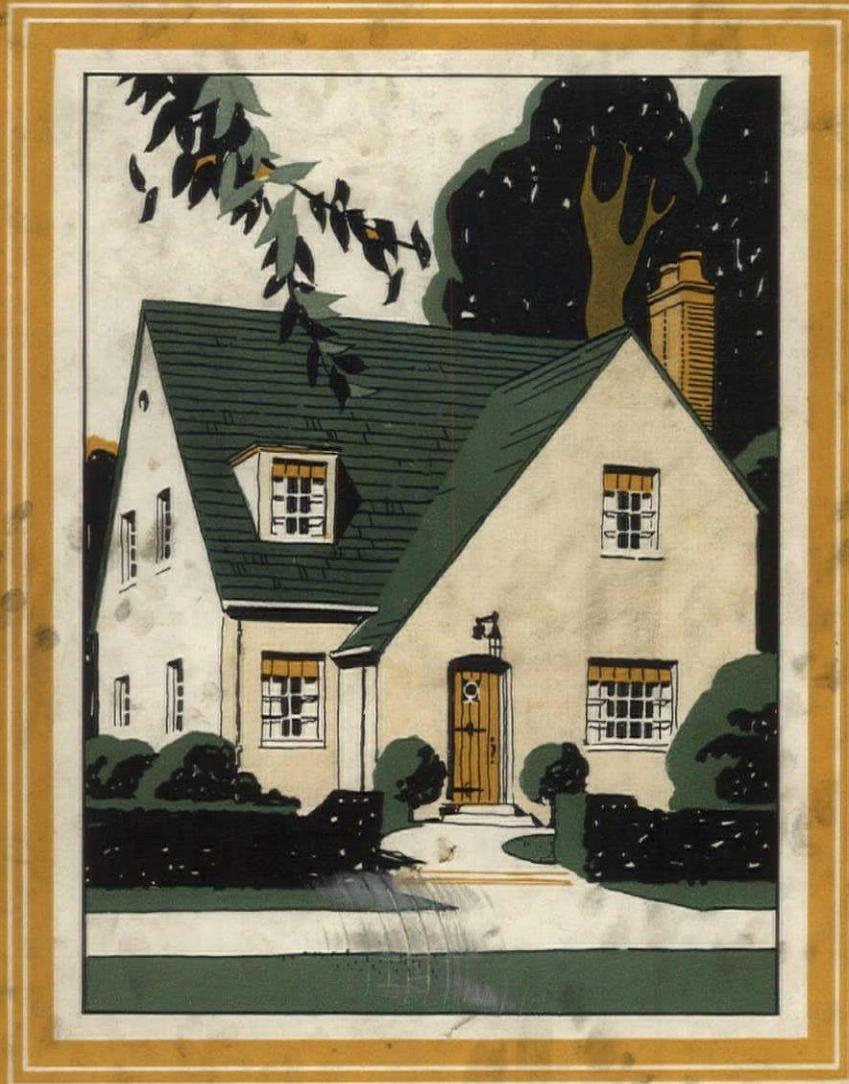


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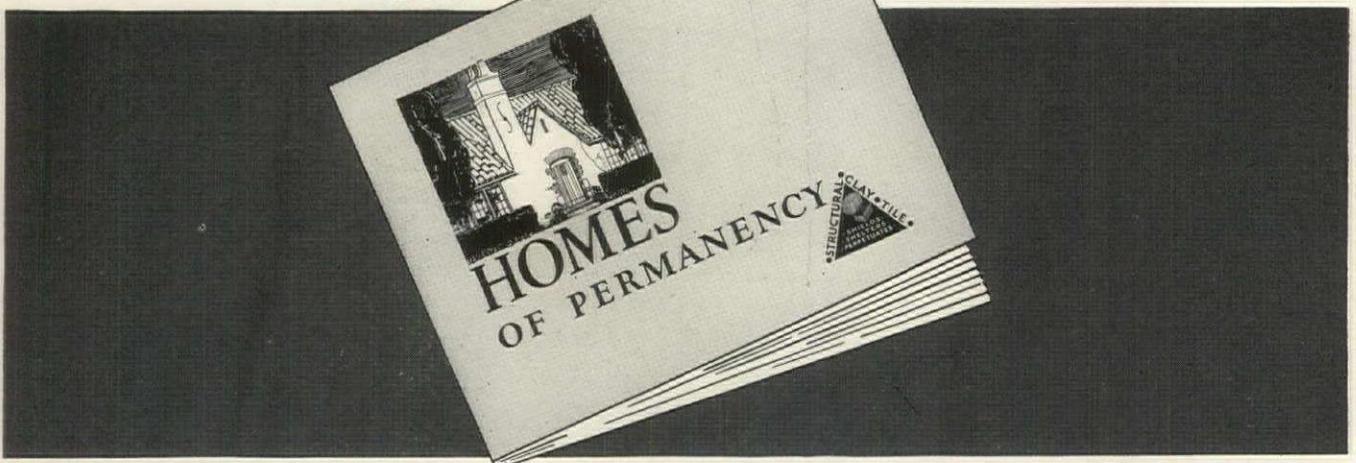
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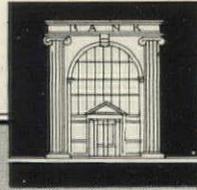


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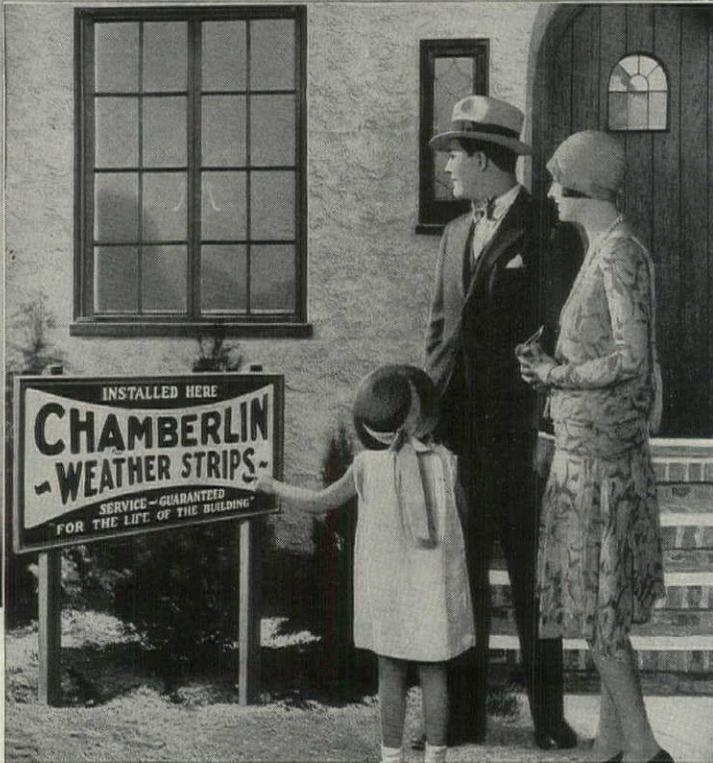
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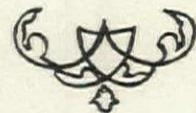
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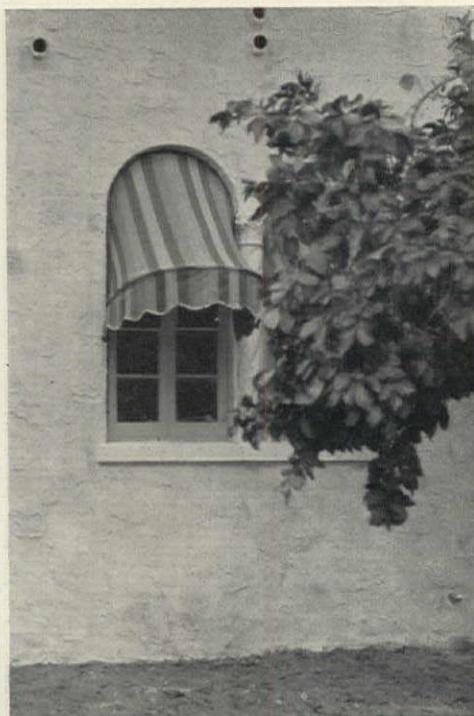
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ROBERT T. JONES, A. I. A., EDITOR

THE famous cottages of earlier England, the ancient Spanish peasants' dwellings, the small French houses that have descended from past generations are all quaint and picturesque, whether in reality or in the glorified photography of today. They serve very satisfactorily as inspirations for present day architects, *but*—did you ever stop to think how lucky you are to be living in an up-to-date adaptation of one of them rather than in the original model? Distance, particularly when it goes back into the past, casts a pleasant veil over things which it is well to disturb once in a while merely to increase or renew our thankfulness for our own comfortable lot.

Leaving out of consideration our plumbing, heating, and lighting—and these alone are enough to prove the case for the modern home—think of our comfortable furnishings; our bright, many windowed rooms, all the opportunities for beautifying the house, the small house particularly, which were unknown earlier. Take, for example, the walls.

Wallpaper, that varied, inexpensive finish is comparatively modern. Today it brings beauty into practically every home, and each year brings its new patterns, ever more lovely and satisfying. Next month Miss Amsdell writes on the subject of wallpaper, and both her article and her illustrations of



beautiful papered rooms should be inspirations to the home lover.

Another material of which modern home builders may make good use is tile. Of course this is an ancient material. It is also one which even the cottage dweller might have employed in certain localities. Never has it been so easily obtainable in such a variety of styles and for so many purposes, however. Mr. Walsh, whose articles are the source of much interesting and authentic information, writes next month about tile as it figures in the modern home building scheme.

July, among other things, also brings us an article on awnings. The illustration above gives but little idea of their possibilities. To those who think of them chiefly in terms of the old fashioned, uninteresting—usually faded—stripes, it is a revelation to see them in all their present-day glory. In addition to making brilliant splashes of color against the walls of the house, they bring real comfort used over porches, terraces, and windows.

In addition there is in the July issue helpful advice on the subject of landscaping, for beautifying the home grounds is, we know, a subject close to the home owner's heart. Besides there are also more plans. Perhaps among them you will find the house you have been looking for so long.

VOL. IX No. 6

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Photograph by Dix Duryea

A house apparently deep within a woods. The friendly enframing of oaks and maples makes an idyllic setting for this rustic dwelling with its look of age and lack of affectation. In and

close to many large cities are homes similarly situated to simulate the country. The blending of dwelling and tree growth must be done with the utmost care lest the "country" be lost.



Photograph by courtesy Better Homes in America

TREES-AND WHERE

Their Selection and Planting Should Receive Careful Consideration

By ARTHUR HAWTHORNE CARHART

TREES singly or in clumps are the largest growing plants used in landscape compositions.

Trees at the gigantic end of the scale reach several hundred feet into the sky; at the smaller end they blend into the tree-like shrubs.

Trees may be planted for their shape. Or they may be planted for their shade. The poplars of close headed types illustrate the former; overarching elms the latter.

And trees on the small home grounds are perhaps the most mishandled of all of the plant materials. So let us approach them with an analytical bent of

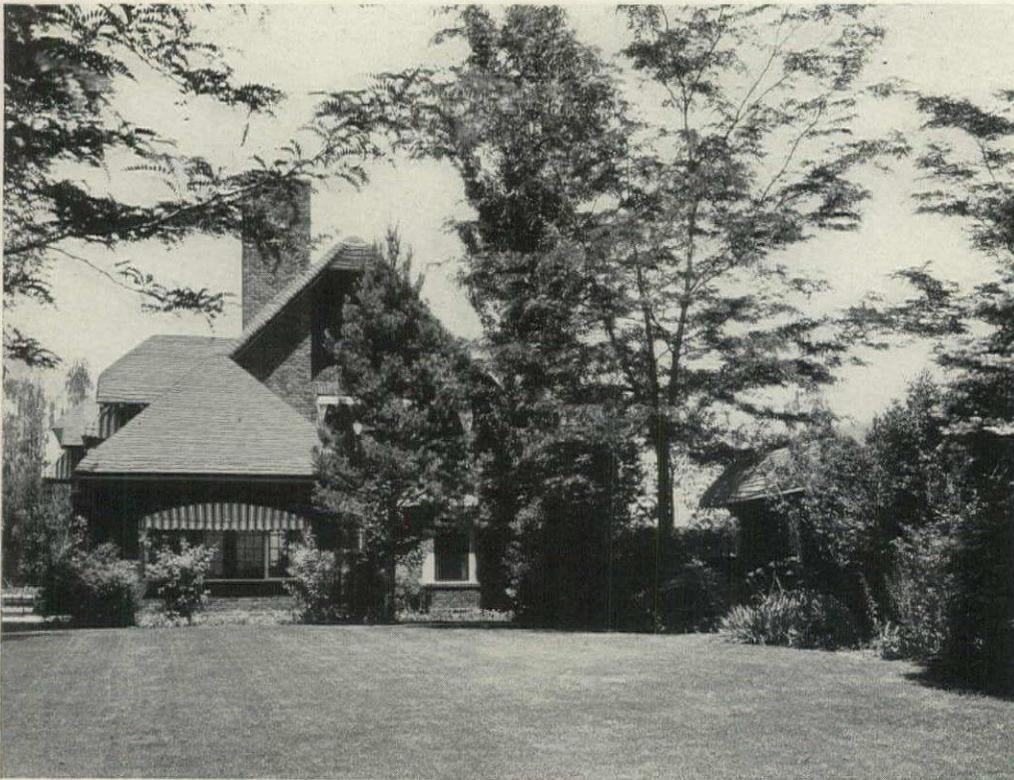
mind to see where they should go on a small place, and why.

Let us begin at the outer perimeter of the home grounds, which really starts from the landscape composition angle, just inside the curb line, for the parking, although it is not described in your deed is a part of the environment of your home grounds and you must consider it.

There is one safe rule to follow in selecting the variety of trees you are going to place in the parking. Plant the same kind that you find across the street. Part of the effect most sought in placing parking trees is the rhythm

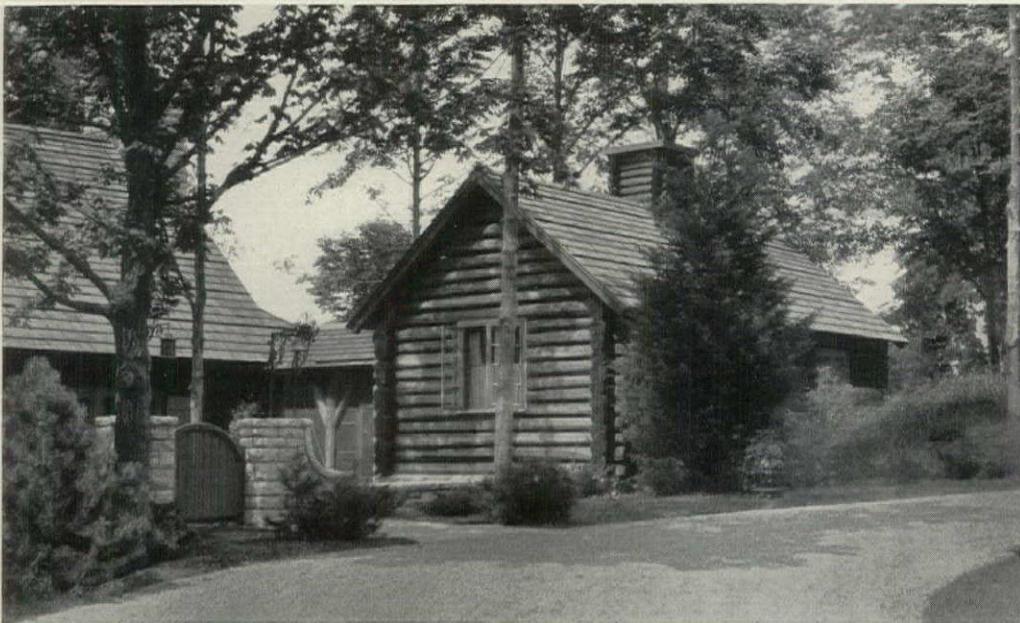
of repeated forms of trunks and crowns only obtainable when the same variety of tree is planted throughout the block. Usually there is a mixture of elm, maple, poplar, and scrub trees, which brings little of that element of rhythm. But stick to what is directly across from you or next to you in your block. And if you are in a new block then set up a standard and do what you can diplomatically to keep that standard throughout the block.

In planting his parking trees the average home owner most often errs in spacing them too close together. I recall one stretch of American elm just



Arthur Hawthorne Carhart, Landscape Architect

A wide variance and contrast between tree forms requires the utmost skill in arrangement. Here we have cutleaf birch, pine, spruce, the vertical form of the Lombardy poplar, and the interesting texture of the locust, the latter tree predominating and helping to blend the other trees happily into the picture.



Nichols, Nason & Cornell, Landscape Architects

A cabin within a "made" woods where even the larger hard maples have been moved in and placed in relation to the completed dwelling. Often a single tree, if located properly, may mean as much as a whole group of trees. The red cedar at the corner of the cabin is an indication of this.

recently planted by a nursery man who wished to sell more trees rather than serve his customer, where the boles are not more than fifteen feet apart. Right now they are pretty, well shaped, little trees. But in fifteen or twenty years they will be crowded, deformed, tangled, and unsatisfactory. Give the larger trees fully thirty feet to expand in and have a proportionate compassion on the lesser trees.

Now approaching the question of trees inside of your property line, the important questions are whether you want shade, or do you wish to have

the trees spaced rather for the effect of their shape, texture, or color?

If you wish shade, then you want the overarching type of tree. This is especially appropriate for a Colonial house or cottage. It seems to snuggle down under the plumy canopy of some great elm, and the elm in turn gives a distinctive homey character to the house, an effect very much to be sought. There are also other trees which spread a high leaf awning over the lawn, such as the older cottonwoods, certain willows like the black willow of the middle west, and old white ash.

At the other extreme of form are the Lombardy and Boles poplars. They are used for accent rather than shade. Their vertical line is one of the strongest big lines that can be introduced in the home grounds. Against the line of the house eaves, or in front of a wall, they balance the powerful horizontal line in a most pleasing manner.

An altogether different shape of tree is found in the cut-leaf weeping birch and others of its type. Here the tree builds a lacey, feathery mound of greenery, casting some shade, but giving a distinctive form, and delivering its best

values to the landscape composition through its color and texture. It is used because of its own individuality, a specimen at some point where its beauty can be displayed.

Here we have three distinct types, separated on the basis of form mainly, and somewhat on the basis of function. The first is for shade; the second is used as accent in major line composition; and the third is the ornamental tree type.

There might be a fourth class of trees mentioned. They are the little fellows so useful but so seldom used. Some of the alders such as the speckled and black varieties, the hop hornbeam, the smaller brown or red barked birches, even the smaller oaks, and the Russian olive. One of their best functions is to give height to a border of shrubs or in larger plantings to act as an under story below higher trees. They also are used as small specimens on lawns.

Now where shall these trees be placed? If your lot is small, there are two effects for which trees are largely responsible. If you wish your house to snuggle down, settle into the landscape, seem a little more cosy because of the big overhanging trees, plant one or two good big

shade trees where they will lift their uppermost branches over the roof in a high canopy of leafage. Some of the homey effect found in old New England houses is secured through the placing of larger trees; or rather the house is placed with reference to the plant giants.

The other effect is gained by planting smaller trees and thereby making the house seem more important in the ensemble. Instead of the overarching branches that lift above the roof, there will be trees which will just about come up to the ridgepole of the house or may even stop short of that. The effect is to lift the ridgepole up into the tree tops, which makes the house seem larger.

Which system is better to follow—the idea of stressing the house or overshadowing it? No set rule can be established. Use your own good taste and follow your own wishes. It all depends on your location, the surroundings, the type of house and the persons living in it. You will know what you want if you will just sit down and figure it out. Select the trees to get the effect you desire. And after you have once set this up as an objective do not get jumbled in your plans but work for the general effect.

There is no set rule on the number of trees to be placed on any given piece of ground. The foregoing discussion indicates the range of factors involved in your tree plan. Naturally you can plant more of the smaller types in a given area than of the larger.

Perhaps the limit of larger trees for a small place should be three but as often it should be one. To give shade for some living room of the house, to give enframing to the house as a whole, to build up in a high pile of leafage, these are the functions of the larger tree on the small home grounds. Quite generally there will be sufficient shade in the front of the house from the parking tree, so it would crowd matters to put one on the front lawn. One good tree in the rear yard of a small home place to shade the lawn and the house is probably all the area can stand.

One of the advantages of using the smaller type of tree around the small home grounds is the fact that you can get a variety of texture and form without overcrowding the yard. Fruit trees planted for their form and blossom rather than for any expectancy of fruit, make good medium sized trees for the

(Continued on page 30)



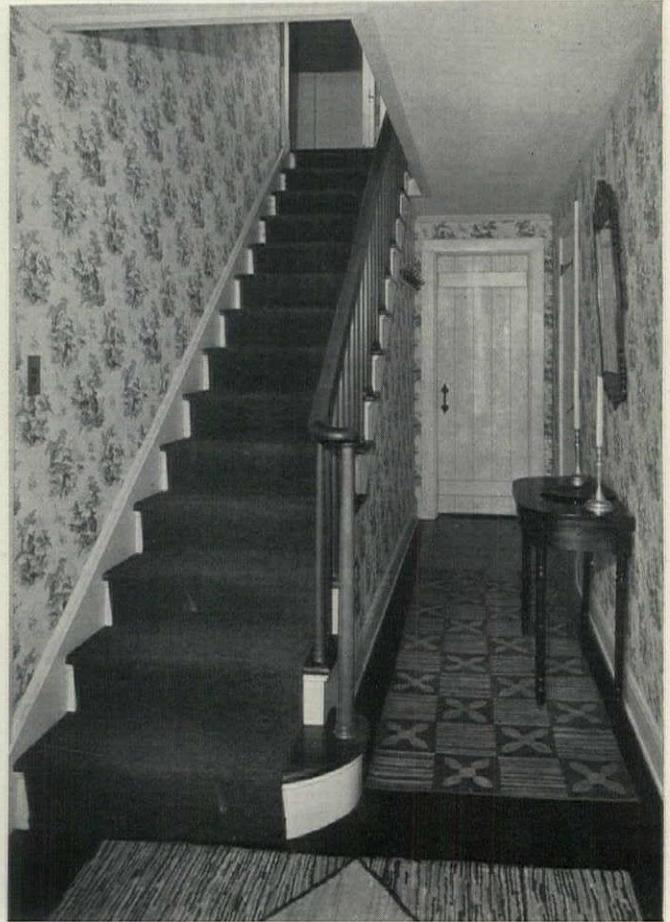
Delano & Aldrich, Architects

In size here is an average house on an average lot, yet a feeling of depth is obtained by a clever arrangement of red cedars at the corners of the house with taller deciduous trees as a background. One or two cedars might have been placed at random to relieve the almost too regular arrangement.



Photograph by Mattie Edwards Hewitt

On the wall side the stairs are supported by a board called the wall string, which is grooved to receive the ends of the risers



Photograph by Drix Duryea

and treads. The outer edge is said to be supported on an open string when the profile of the steps shows as it does here.

THE UPS AND DOWNS OF STAIRWAYS

To the Architect they are a Nuisance, to the Builder a Necessary Evil. Complete they May Be a Thing of Great Beauty

By H. VANDERVOORT WALSH

Professor in the School of Architecture, Columbia University

THERE are many things to consider in selecting the position of the stairs. If you have ever tried to lay out the plan of a little home and have really allowed enough space for a stairway that is neither a ladder nor a myth, you probably appreciate the difficulties of the problem. Stairs demand a certain amount of floor area, and this floor space cannot be shrunk in size without making the steps resemble a ladder. Also enough of the second floor must be cleared away from the stairs to allow head-room above them. Stairs which start in a very convenient place on the first floor, often land in such an out-of-the-way position on the second that it is next to impossible to get to the various bed rooms without wasting a lot of

space in hallways. Indeed, experienced planners often, for this reason, start with the second floor plan and locate the position of the stairs with reference to the bed rooms, before the first floor plan is completely settled upon, just to avoid wasting space in second floor halls.

When the small house is designed, and the maximum use of the interior is desired, the planning of stairs becomes so finicky, that half-inches count in laying them out. So precious is the cubical contents of a little house, today, that none of it should be used wastefully for interior halls and oversized stairways. The old-fashioned back-stairs, in these little homes have vanished from the picture.

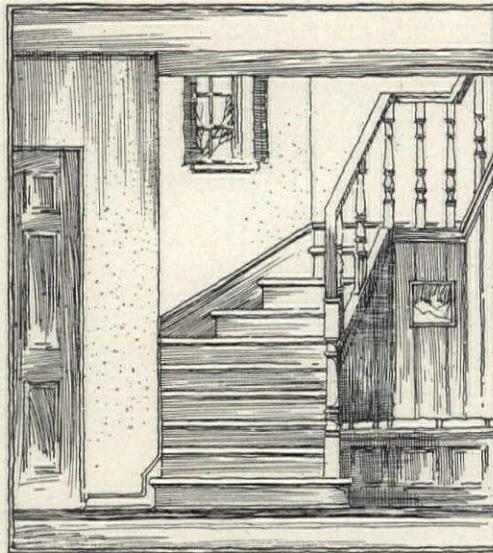
Since this secondary means of escape from the kitchen to the second floor has been eliminated, more responsibility has been thrown upon the designer to make the one and only staircase serve in a double capacity. Because this part of the problem is neglected, one very often sees the serious mistake of landing the stairway right down in front of the main entrance to the house. This is bad, since it gives a very crowded appearance to the house as one steps in and comes abruptly upon the stairs, and then there is no possible way for the lady of the home to get up to dress, if the visitor is standing at the bottom of the very staircase up which she wants to go.

Another bad place for the stairs is in

the living room. They may look very fine, with railings and winders leading up picturesquely from this room, but if there is no secondary staircase, they are fatal traps for those desiring to go up or down them without being seen by the visitor seated in the living room. Then one must realize that cold air currents pour down from the second floor through stairwells in the winter, so that if they terminate in the living room they make unpleasant drafts upon the back.

The ideal arrangement in the small house is to so keep the stairs in a separate little hall, that they may be used to get up to the second floor without being seen by the visitor. This is more important today than it ever was, for so many women living in small houses must do their own work and are not always presentably dressed for unexpected company.

Another serious mistake found in so many little homes is an arrangement by which stairs run from the first floor to the second in one flight, without an intermediate platform on which to stop and take a breath while climbing.



English in design, here is a winding stairway located in a stair tower, an interesting method of handling this feature.

But to make matters worse, the steps are often so narrow and high that they are very tiresome to climb, if they have to be used frequently during the day. This is a very serious fault, because

stairs are very hard on mothers with heavy babies to carry up and down. In fact, medical opinion holds that stair climbing and particularly descending by young mothers is responsible for countless internal injuries. Certainly they should, under these circumstances, be made as easy as possible to climb.

Steps which are 7 inches high and 10½ inches wide are easy to walk up but they take up a good deal of room. For example, if the height from floor to floor is 9½ feet, a space about 13 feet long and 7 feet wide will be needed for a stairway, when eight steps run up to the half-way platform and eight more run back and up to the second floor from this level. In the small speculative dwelling, this would be considered a waste of space. In such dwellings, instead of having 16 steps to get up to the second floor, there would more likely be only 14 which would make each one about 8 inches high and 9½ inches wide. The stairwell would then be crowded into a space about 6 feet wide and 8 feet long.

(Continued on page 36)



Photograph by Mattie Edwards Hewitt

This hand rail includes a "gooseneck", the upright section by which it rises to the higher level of the stairs beyond the landing.



Photograph by Drix Duryea

Charming but evidently steep as was usual in olden days. An example of the closed string, the profile of the stairs is not in evidence.



The simplest of chimney pots, rectangular in shape and without ornament, make a picturesque finish by reason of differing heights.

“WHO could continue to exist, where there are no cows but the cows on the chimney-pots; nothing redolent of Pan but pan-tiles; no crop but stone-crop?” Thus ponders Mr. Pickwick in one of his famous “Papers,” as he gazes fondly about him at the pleasant countryside where he is visiting.

Many of the charming old chimney pots of earlier periods have been reproduced and are available to the present day home builder, but we search in vain for any resembling Mr. Pickwick’s description. We regret this, somehow, for the cows promised a piquant touch.

Chimney pots differ in size, in shape, and in design, but they are invariably an interesting addition to the house. Even though the very simplest form is used, they are extremely effective against the skyline. An attractive silhouette is one of the things which an architect always strives to obtain, particularly in the small house where every detail counts heavily. Here chimney pots stand out to particular advantage. They give the chimney a finished appearance, serving in this respect something of the same purpose that carefully selected ornaments and pictures do on the interior.

An architect’s drawings of a house represent it ordinarily with all the

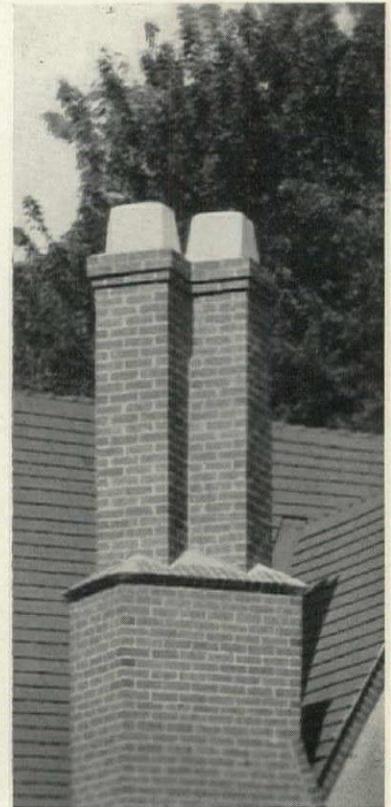
CHIMNEY POTS FOR SMALL HOMES

By MARION PETRI



A broad band of brick at the top enriches this chimney, while the two low pots give it a quaint finish.

loveliness and charm that is the ardent desire of every home builder. Study such drawings, and in a large number of cases you will see topping the chimney one or more, ordinarily more, chimney pots. See the same houses completed, however, and all too often the chimney pots have been left off. This is indeed a pity, for over and above their other virtues, they are not yet used so often that the charm of novelty has worn off.



Angular flues and tapering chimney pots above the chimney stack proper are one of the most decorative features of this bungalow.

Advisedly we use the term in the plural. A single chimney may contain anywhere from one to six or seven pots of varying height and design. Even on a small house a single chimney may contain from two to four pots. A larger house and larger chimney permits of more, of course, but on the smaller house two, three, four at the most is the ordinary thing. The number depends upon the number of flues carried by the chimney.

It may be well to say that they have a thoroughly utilitarian value as well as an artistic one. The longer a chimney, all other things being equal, the more perfect the draft. Yet no one wants a chimney on his house that resembles a factory smokestack. Chimney pots are the logical solution for this problem, for some of them are several feet in height. They help to keep out the cold, damp air by narrowing the aperture at the top and thereby also improve the draft.

They vary greatly. There are the low, slightly tapering pots cut off smoothly at the top without a vestige of ornamentation; others, taller, with perhaps only a line or two of mouldings at the top, some with all-over designs, some fluted, some with spirals encircling the pot from top to bottom. Some are round, perhaps the greater percentage,

some oval, a few octagonal or perhaps more elaborate in shape. There are, in fact, chimney pots for every architectural style and for every flue.

French, Italian and English brought their design to a high state of perfection. Illustrations of old buildings in these countries, particularly in England, show them much in evidence. Many of these old designs have been reproduced and are available today for our modern homes. Some of them are roofed, reminiscent of the days when chimney construction was a primitive thing and long, straight, broad flues made it necessary to keep out the elements.

Whether the house possesses one or several chimneys, they may be all equipped with chimney pots. Often there will be pots of different designs and different heights, perhaps of different colors, in the same group. This is ordinarily more attractive than several of the same sort, as it gives a great deal of vigor and interest to the outline. Even with only two, the heights and designs may differ. Oftentimes the chimney stack—or to use Robert Louis Stevenson's more picturesque term, the chimney stalk—is itself elaborated. If this is high, the pots may be low; if the stack is squat and low, the chim-



FIG. 1



FIG. 2



FIG. 4



FIG. 5

ney pots may be either high or low, depending to some extent upon the surroundings and the available draft.

There is this to be said regarding the question of cost; while they may seem at first thought just one more item for which the home builder has to pay, the initial cost is moderate, particularly for the simpler designs suitable for the small home. Again, the fact must be taken into consideration that in some cases the chimney pot replaces a certain amount of masonry construction, eliminating the cost of the materials and the wages required to build the chimney to the necessary height. They come in one, two, and three sections, ordinarily in a single section, and are easily installed.

This moderate cost, too, is for carefully designed, hand moulded chimney pots, with all the beauty of texture and variety of color that hand craftsmanship affords. Terra cotta—burned clay—is the material most commonly used. Originally only the natural dull red of this material was available. Today color has invaded this field also. There is a rich black that would be stunning above a white washed brick chimney on a Colonial home. There is a bright green—

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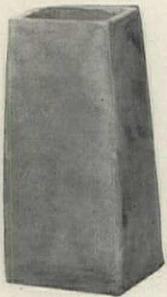


Fig. 1. Treated thus on a Spanish bungalow, chimney pots the same height seem particularly appropriate.



Fig. 2. Typically English, such pots are sometimes plain, often enriched with elaborate designs.



Fig. 3. Typical examples of the simplest forms of chimney pots, these are made of terra cotta.



Fig. 4. A divided chimney of two flues, the hooded finish built of brick by the workman on the job.



Fig. 5. A covered chimney on a Colonial cottage, this finish also built by the workman on the job.



Fig. 6. More elaborate examples of chimney pots. Different designs are often used together with good effect.

FIG. 3

Figs. 3 and 6 courtesy The Pursell Company

FIG. 6



Photographs by Mattie Edwards Hewitt

The fireside chair in this room is an excellent example of a modern upholstered chair which offers great comfort. The back of the chair is lower than the front, a feature of the best planned upholstered pieces designed especially for lounging. The addition of a footstool adds greatly to its enjoyment. The davenport at the left combines both good design and comfort.

THE STORY OF UPHOLSTERED FURNITURE

If You Would Be More Certain of Getting Value Received When Purchasing, Know Something of What Lies Beneath That Enticing Outer Covering

By MEHETABEL THANKFUL AMSDELL

A PIG in a sack or a pig in a poke is what you will recognize every piece of upholstered furniture to be—if you are from Pennsylvania. With almost everything else we buy we have some opportunity of inspecting it, inside and out, of judging its quality; but with a piece of padded and rounded furniture we have absolutely nothing to go on but the outside. This makes the purchase of upholstered furniture somewhat hazardous. There are so many ways by which the processes of making it can be short-cut and cheapened that a woman needs to be particularly careful if she would know that she is getting her money's worth.

With so many ways to cheapen a product, the only guarantee of reliability that the buying public has is in its

knowledge and confidence of the methods of the manufacturer. You and I, the buying public, have little opportunity of knowing personally the maker of the furniture that comes into our homes, as was possible in Colonial days. We can only through responsible dealers buy the products from those manufacturers who have established and who maintain definite standards of honesty in their work. Briefly, this is the whole story in regard to upholstered furniture.

Stripping off the outside cover—the only part that you and I usually ever see of upholstered furniture—what do we find inside? What are the ingredients in the recipe for a properly built piece? First of all, there must be a framework on which to build. This is, of course, of wood. Next, there must be springs to

give resilience and life. There must be padding of some kind. Then, something that probably you and I would hardly think of at all, these things must be held together in some manner.

Across the bottom of the piece, before anything else is put in at all, the maker weaves a bed of webbing to which the springs will later be sewed. Then, when springs are sewed into the webbing, tied together at four points at the top with strong cord, and the bedding is put in place, all are covered and held in by burlap and muslin. With each of these there are, naturally, many grades of quality which may be selected, and which, of course, will vary greatly in cost to the manufacturer and consequently to you and me. Because what goes into the interior is to be covered up

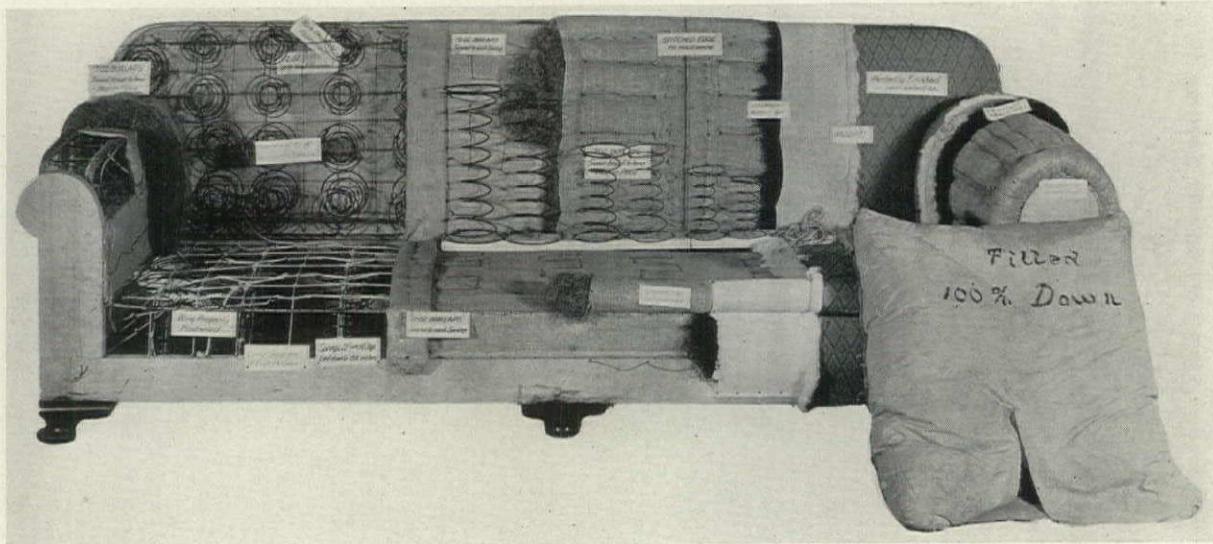


Left—The formal sofa at the right is quite typical of the original hard pieces of the eighteenth century. This, however, has been changed and adapted as referred to in our article. The sofa in front of the window is distinctly modern in its comfort, with its down filled pillows and softly padded ends and back. In the bottom and back of such a sofa are nests of little springs which contribute to the luxuriousness of the piece. The two chairs in front are extremely restful. Their small size and lack of arms makes them particularly adapted to the small room.

Below—Both of the chairs in this illustration are excellent examples of upholstered pieces that are both comfortable and distinctive. These particular chairs are essentially English in their design, and could well be called the "club" type. It can be readily seen how complicated the making of such pieces must be, and why their price range is what it is.



An X-ray photograph of an upholstered davenport. Beginning at the left we see the springs of the seat. The lower ends, which do not show, have been attached to the webbing. These springs, 12 inches at the ends and 14 inches in the center, are tied down securely to a height of 8½ inches, which gives the proper tension. Next a covering of burlap is sewed on top. The roll which makes a soft finish on the front is then attached. Below that a padding of hair softens the outline of the front, then more hair, cotton, muslin, and finally the outer covering. The manner of building up the arms and back is also shown.



gray. This is exactly the same material that goes into the best mattresses. Such material costs the manufacturer money and in the mad race for making a cheaper and still cheaper product there are manufacturers who use even pig hair. The innocent consumer, thinking that she knows exactly how to go about

and any slighting that may be done will not be detected for a little while at least, the manufacturer who does not have a fine sense of honesty and integrity can easily cheapen his product.

The best wood for the frame is ash. Ash is an extremely hard wood with a fine grain. It is also a clean and sanitary wood, due to the fact that wood bugs do not attack it, a factor which you and I would probably never think of, and yet very important to the manufacturer who knows what havoc the various pests that attack wood can cause. Also ash is not easily affected by weather conditions, so there is very little contraction and expansion of the frame.

Birch is another very good wood for the frame. Both ash and birch, however, are more expensive than other woods which may be used; so right here the cheapening process can begin and we would know nothing of this unless we took the trouble to find out. Pine, for instance, is cheaper than either of the other two, but draws wood bugs; and also being quite soft, its contraction and expansion during weather changes can often even be detected by the eye. Poplar, which is also cheaper than either birch or ash, and which is used a great deal in the making of cheap frames, both warps and splits and so is likely to be quite expensive in the end.

Once more I want to emphasize what I have spoken of over and over again in my articles for *The Small Home*, and that is the costliness of cheap things. It would be well for each one of us in

buying for our homes to fortify ourselves with the idea that cheap things in the end are the most expensive, because, as I have said so often, there is no beating the game on quality. This is especially true in upholstered furniture.

In the matter of the springs that go into these chairs and davenports of ours, there are many grades to be bought, and also the quality may be slighted by placing the springs too far apart. In a well made davenport, for instance, there is necessary at least five sizes of springs: little ones for the arms; deep ones for the middle of the seat; shallower ones for the ends of the seat, which will get less hard wear; middle sized ones for the back; all of these cunningly tucked away doing their work day by day if they have been properly chosen and set in. The attaching of the springs is a highly skillful piece of work. You and I have nothing to depend on but the trained touch of the worker who makes the chair, and whose experience tells him just how much to tense those springs. If he does it too much, the chair is stiff; if he does it too little, there will not be the proper give.

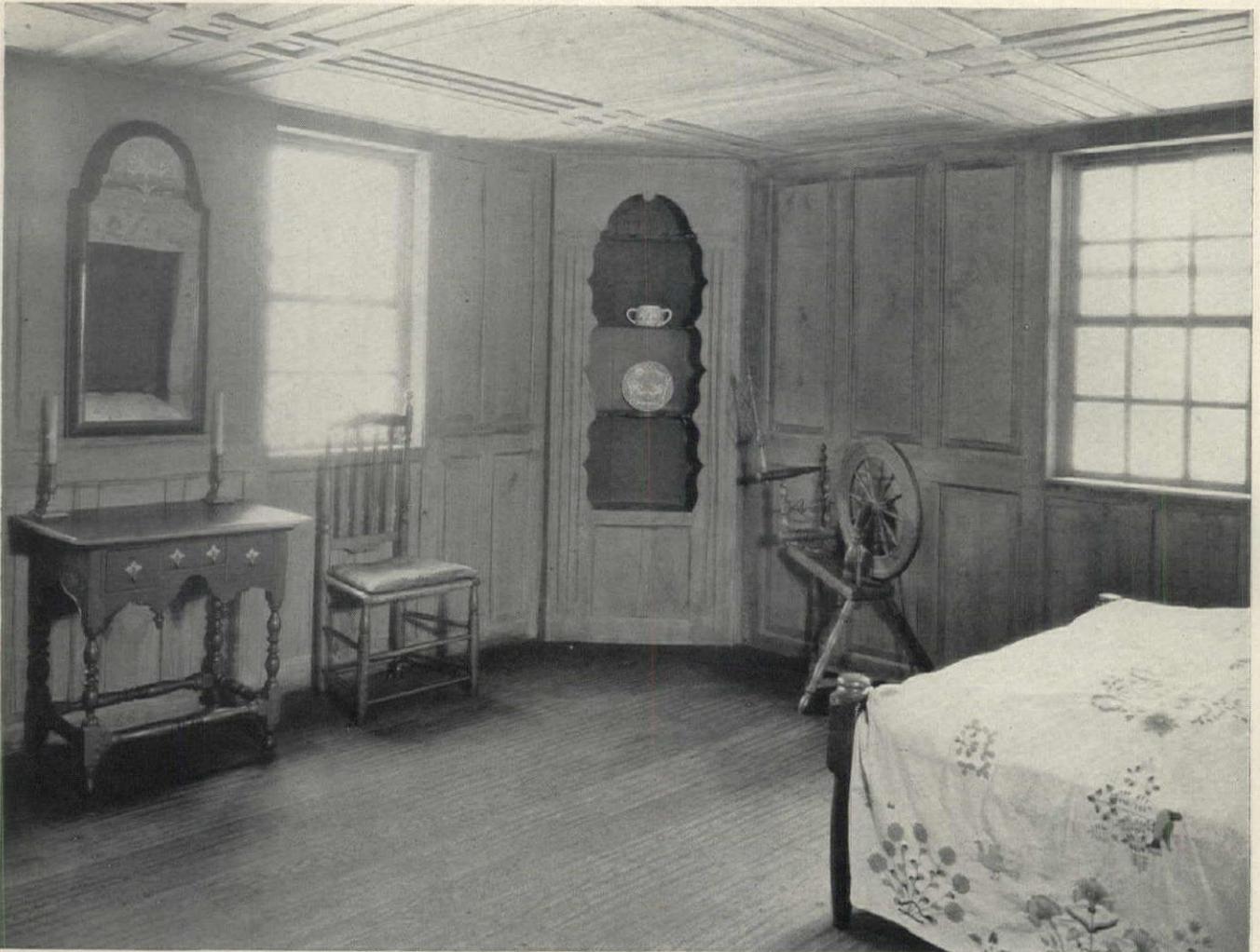
It is in the padding itself, however, that there is perhaps the greatest opportunity for cheapening an upholstered piece. The very best upholstery materials are curled horse hair and down. Both of these are used in the best pieces. The best hair is long South American gray hair. Black and white hair are also good, but not quite so good as the

the buying of an upholstered piece, will often ask what such and such a chair is upholstered with and may be honestly told by the salesman that *hair* has been used in its construction. That is not all the story, however, because such an answer could cover the use of pig hair as well as horse hair. With down, also, there are many grades ranging in price to the manufacturer from \$1.65 to \$8.00 per pound.

Cotton and kapock may be used instead of down or hair. One can tell a chair upholstered with either of these materials as it will not have the live resilience of a chair upholstered in hair or down. There is a liveness in the animal fibres that nothing else equals. At any rate, if one can afford only kapock or cotton, it is better to know exactly what one is getting. In the very cheapest of furniture, a combination of cotton and straw, is often used and even sawdust, excelsior, and paper will be substituted. There are many cases where old rags, and not even clean ones, have been used. Due to unsanitary and unhygienic conditions in the factories, more than one upholsterer puts goods forth harboring moths and other vermin.

So, with all of this in mind, let us not be so sure when we see an upholstered chair offered for \$16.74 that we are getting such a bargain. Rather, let us look upon such a piece with genuine suspicion, because a properly made upholstered chair can never be sold for so little money.

(Continued on page 26)



Photograph by courtesy Metropolitan Museum of Arts

The corner cupboard and panelled walls of this old Colonial room, as well as the ceiling, have been given a finish in keeping with the period—a dull natural varnish.

VARNISH AND ITS POSSIBILITIES

There is Hardly a Room in the House Which Cannot be Improved by the Use of Varnish of One Kind or Another

By HELEN B. AMES

THE more familiar we are with the products which supply the finishing touches to our woodwork and furniture, the better results we can obtain from their use. Every housewife knows that varnish has highly protective properties—that it resists dirt and preserves the wood from deterioration—but few realize just why this is so. A little understanding of the component parts of this useful medium, the process of its manufacture, and the various grades which are available will not only multiply its benefits throughout the home, but will guard against its misuse.

Most modern varnish is composed largely of tung oil (commonly known

as China wood oil) and rosin. The two are heated in a copper, or Monel metal kettle. The rosin prevents the tung oil from solidifying when it reaches a high temperature. Fossil gums and synthetic gums, as well as linseed oil, are also added in many cases. "Dryers"—usually compounds of lead, cobalt, and manganese—are introduced to hasten drying. When "cooking" is complete the kettle is withdrawn from the fire and allowed to cool to the proper temperature, when the "thinners"—turpentine or mineral spirits, or a mixture of the two—are added to reduce the varnish to working consistency.

Every sort of surface has its own af-

finity in the varnish line. A varnish that is suitable for furniture will not do for the floor, which requires a very tough and elastic grade of varnish to protect it against rough usage. So when you purchase a can of varnish, be sure to state the purpose for which you intend to use it.

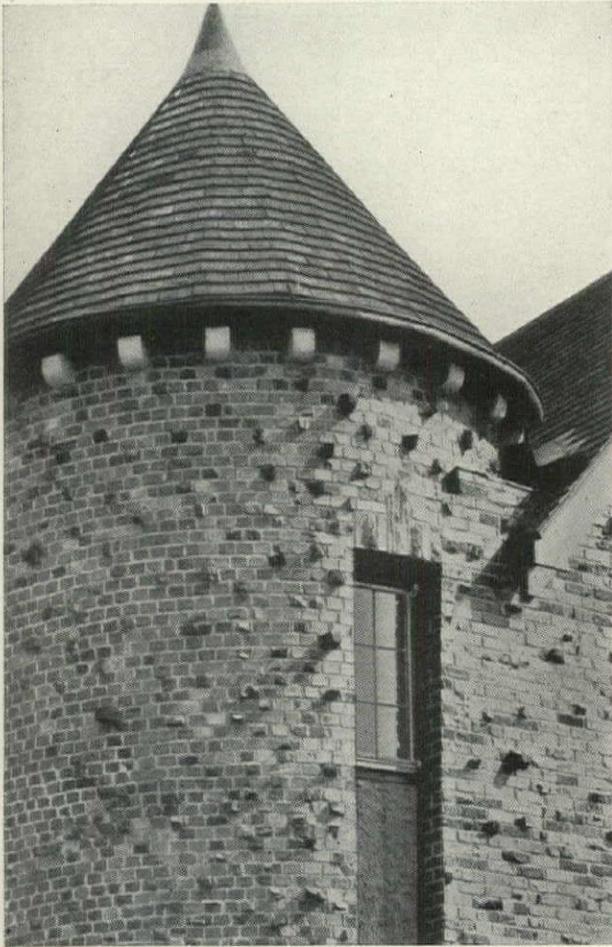
But varnish is not only a preservative—rightly chosen and properly applied, a coat of varnish can do much more than this. To such fine woods as oak, mahogany, satinwood, and walnut, varnish will not only give protection but serves to heighten the color and bring out the pattern of the grain. It

(Continued on page 30)

THE TYRANNY OF TEXTURE

Our Revolt Against the Mechanically Perfect Finish Brings New Dangers

By FRANCIS P. SULLIVAN



It is a question whether the brick wall of mechanical precision has much less to recommend it than one such as this where the imperfections are so obviously deliberate.

IT has long been my suspicion that about half the time, in our pursuit of what has come to be called "texture," we think we are obtaining something interesting and beautiful, whereas in reality we are merely giving preference to the ugly and imperfect over the sound and substantial.

The word "texture" has properly the broadest significance. It is as applicable to the lustre of damask as to the shaginess of astrakhan. In our diction, however, it is being used in a technical sense that not only conveys the idea of roughness and coarseness but also the implication that lack of finish is in some way noble and desirable.

Doubtless this began in a reaction against the worship of mechanical perfection that robbed most of the products of the past generation of all interest and dignity, but, if this reaction is not itself checked in its turn, there is danger that the vulgarity of shininess will merely be replaced by an equally objectionable vulgarity of slovenliness.

There called on me recently one calling himself an "interior decorator," who showed me numerous photo-

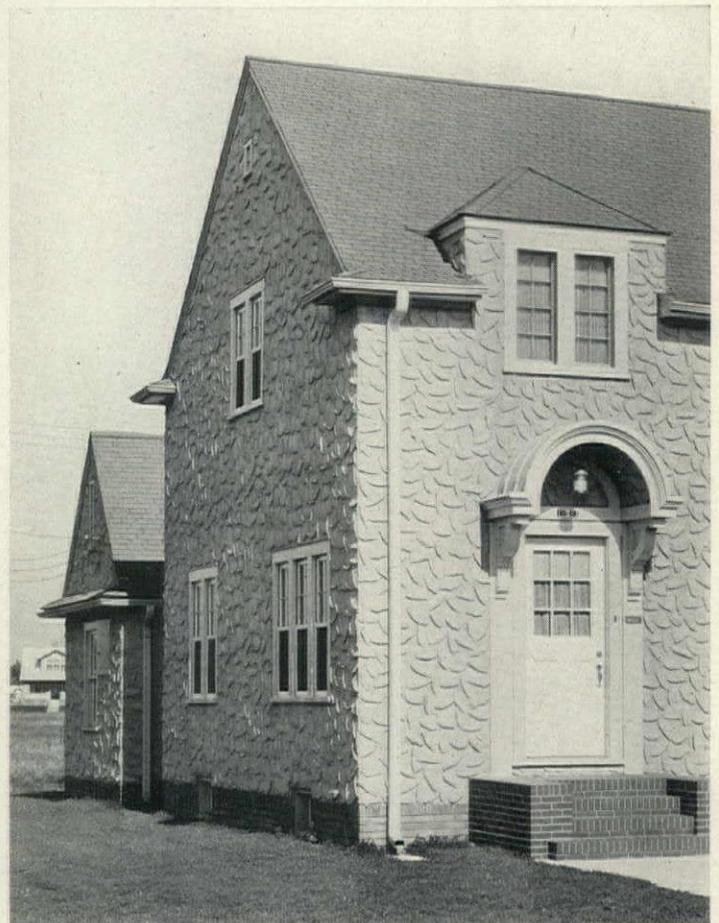
graphs of rooms he had finished, among them a library in limestone and oak. Both of these materials seemed to have been grievously maltreated. There were chunks knocked out of the mouldings and holes gouged in the paneling. Every surface was dented and every arris nicked.

He explained, with a sort of pious enthusiasm, how, by the application of various mordants and the expert use of a file, a poker, a yard of iron chain, and a shot gun, what had been, to begin with, a workmanlike job of stone-cutting and joinery had, in a few days' time, been given the equivalent of four hundred years of wear, neglect, and wilfull abuse.

"In fact," he boasted, "a thousand dollars was spent on this room alone—giving it the 'antique flavor.'"

After I had disposed of his corpse and washed my gory hands, I sat down gloomily to consider how (making all reasonable allowance for the madness of this world of illusion) men could possibly undertake so asinine an achievement, and at once there came crowding into my mind a myriad memories to convince me that this was not an isolated case of dementia but merely an exaggeration of an evil into which we all are in daily danger of falling.

If one of the brick salesmen, who now and again visit me, describes his product as "hand-made" or makes use of the word



The stucco wall which exhibits a roughness and lack of finish beyond all reason is not a thing of beauty. Rightly banded, it is possible to achieve with stucco the liveliness and interest that is texture in the best sense of the word.



Half timber work is strongly characteristic of English architecture. The beauty of the rough hewn finish of earlier days lies in not overdoing the effect.

"Colonial" in speaking of it, I can be fairly sure, without seeing them, that these bricks will be warped, cracked, split, spalled, and pockmarked in a way to beggar description; that there will be neither a straight face nor a level bed in a carload of them; and that their color will range from a Japan black to the hideous madder that is found in the backgrounds of bad oriental rugs.

Once, annoyed by this misuse of an excellent word, I said to one of these visitors: "Brick similar to these abominations of yours may have been used in some early American buildings (since it would be hard to mention any native product that was not) but they are certainly not characteristic of the type. The bricks in the Georgian houses with which I am most familiar are made by hand, but they are just as well made as it is humanly possible for the hand to make them. They have all the little unevennesses and imperfections that are inevitable in handiwork, but not one single defect that could be avoided by skill and care. They are as straight as a square-edge. They were laid with mortar joints of perfectly even width and that width seldom more than three-sixteenths of an inch. Why don't you make some bricks like that?"

But the salesman, looking at me with reproach and amazement in his eyes, replied, "Gee, the only trouble we have with the architects is that we can't get the bricks rough enough."

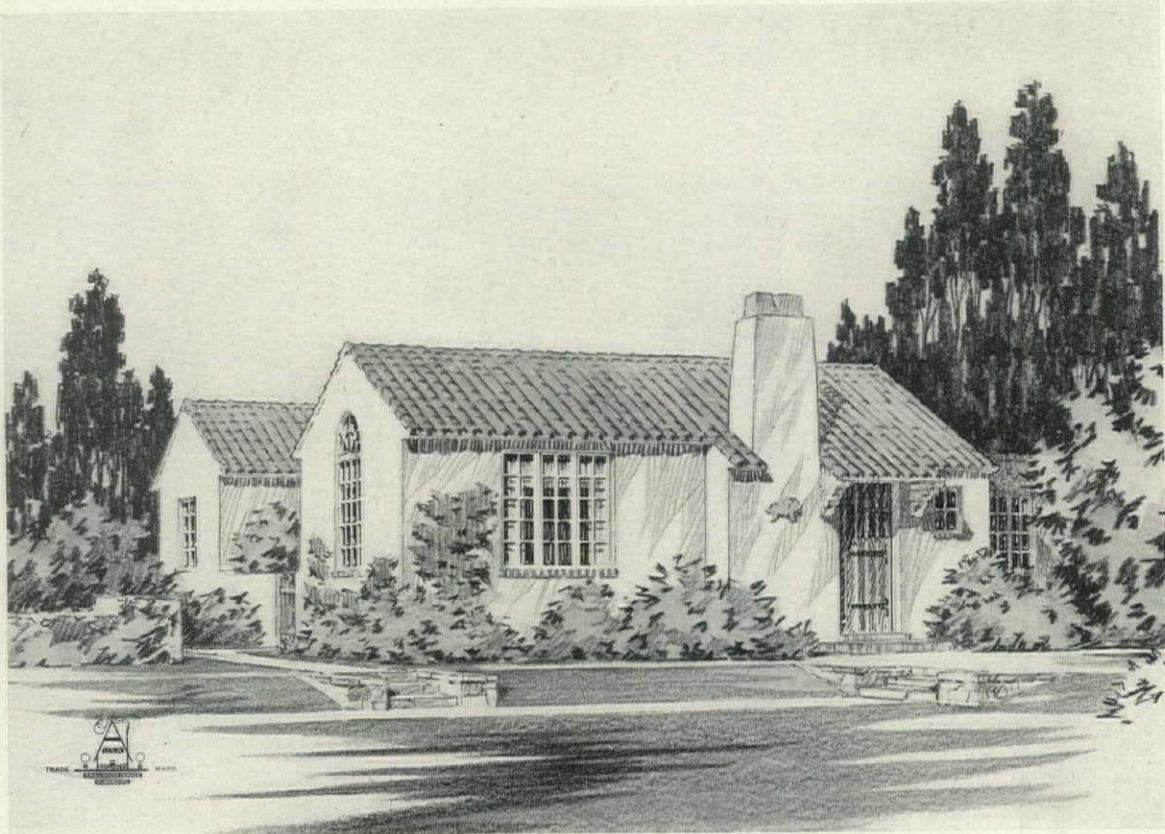
Of another variety, it is told that they were placed on the market for facebrick only after the attempt to sell them as common brick had failed.

If my protest seems overemphatic it is because of the intense love that I bear toward all honest, natural, worthy textures; toward the grainy fracture of split stone and the cleft surfaces of slate; the clean chisel cut in the wood, and the hammer mark faintly visible on the welded steel; the lustre and hardness of glass, the gleam of lacquer, the polish of pewter, the admirable "leadiness" of lead.

In all of these there is a healthful delight that will endure without palling for lifetime after lifetime, but in the other "textures," which deliberately exhibit a roughness and (Continued on page 34)

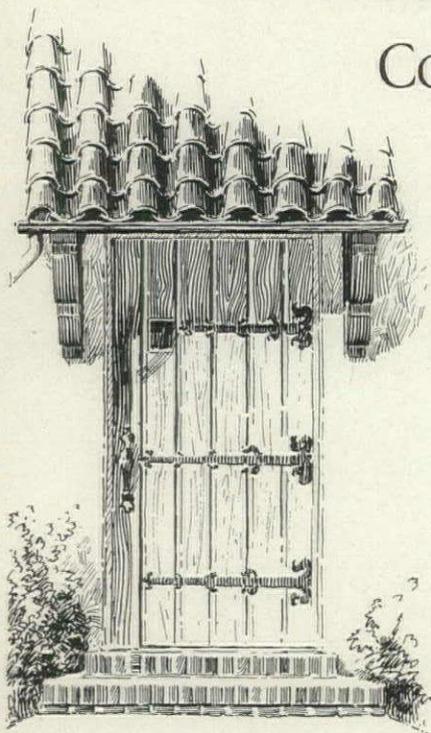


"If my protest seems overemphatic, it is because of the intense love that I bear toward all honest, natural, worthy textures; toward the grainy fracture of split stone and the cleft surfaces of slate; the clean chisel cut in the wood"

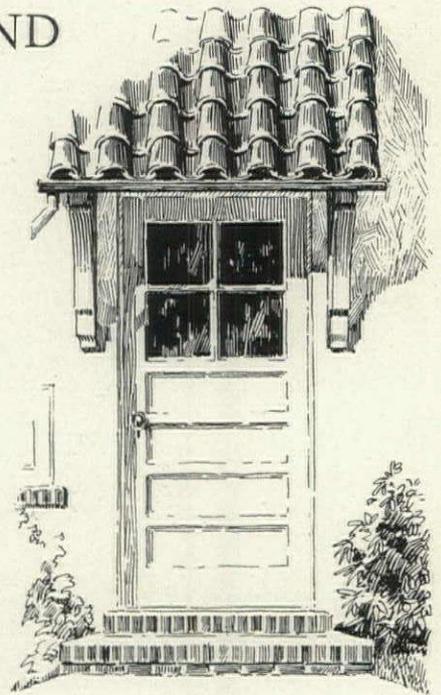


DESIGN 5-B-34

COLOR CONTRAST AND PICTURESQUE DETAIL

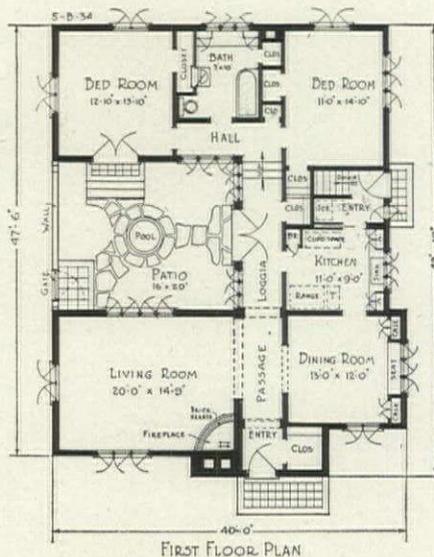


Left, the main entrance door of heavy planks, with its quaint wrought iron hinges, tiny peep-hole, and overhanging hood tile roofed. Right, the door to the service entry—less picturesque, but attractive nevertheless.



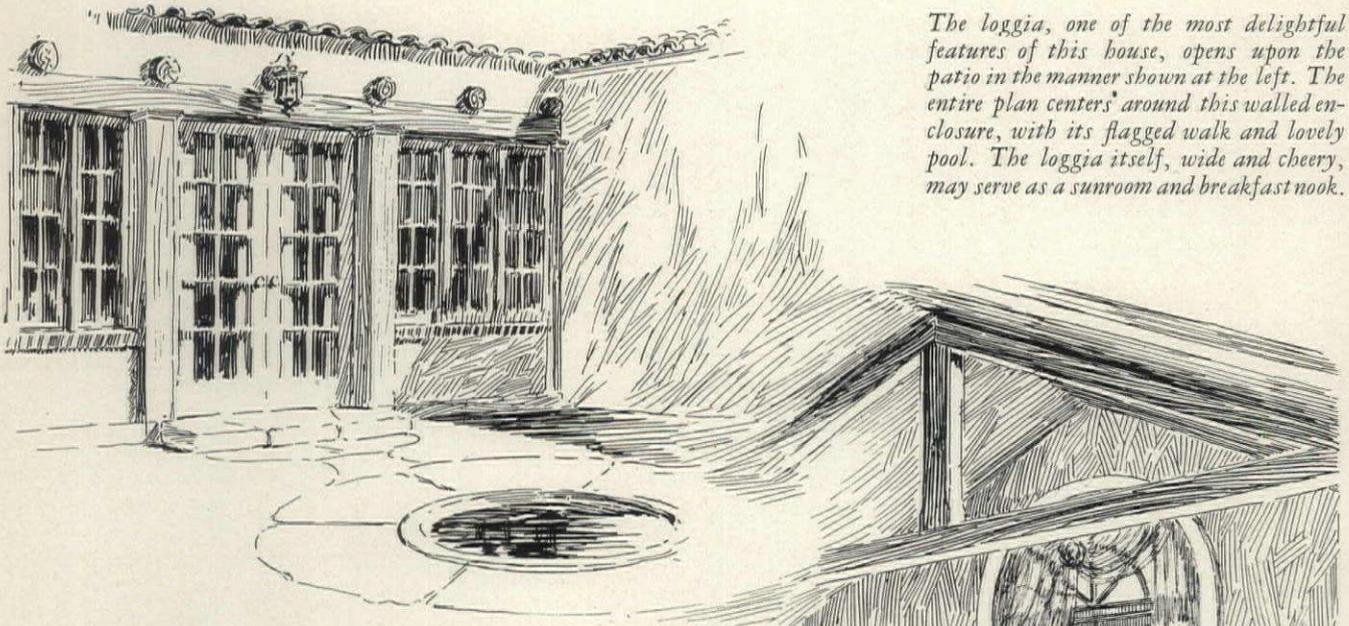
BOLDNESS of color, form and construction are outstanding features of this design, reminiscent of the romantic architecture of old Mexico and southern California.

The designers suggest exterior walls of a rough troweled stucco in pinkish gray or light buff, woodwork painted dull blue, the corners of the building rounded rather than left sharp and true, red roofing tile of the mission type laid in random lengths. Within, the



woodwork, beams and doors of pine stained dark, floors laid in random widths and lengths of boards, walls rough plastered, the soffits of the beams in the living room painted in bright colors.

The sleeping quarters are on a higher level than the rest of the house, with the basement beneath this section only. The construction is of hollow tile with stucco finish, although frame with metal lath and stucco may be substituted. Both are shown on the plans.

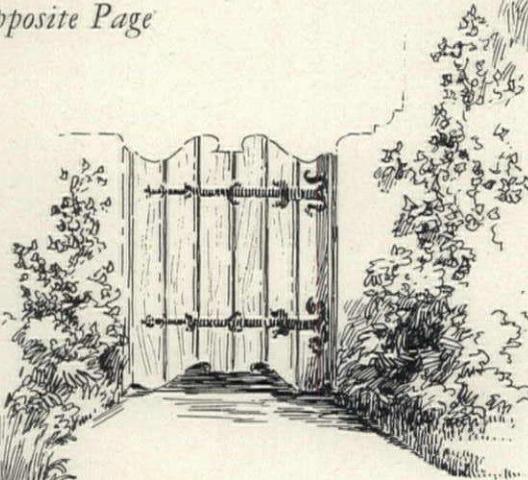


The loggia, one of the most delightful features of this house, opens upon the patio in the manner shown at the left. The entire plan centers around this walled enclosure, with its flagged walk and lovely pool. The loggia itself, wide and cheery, may serve as a sunroom and breakfast nook.

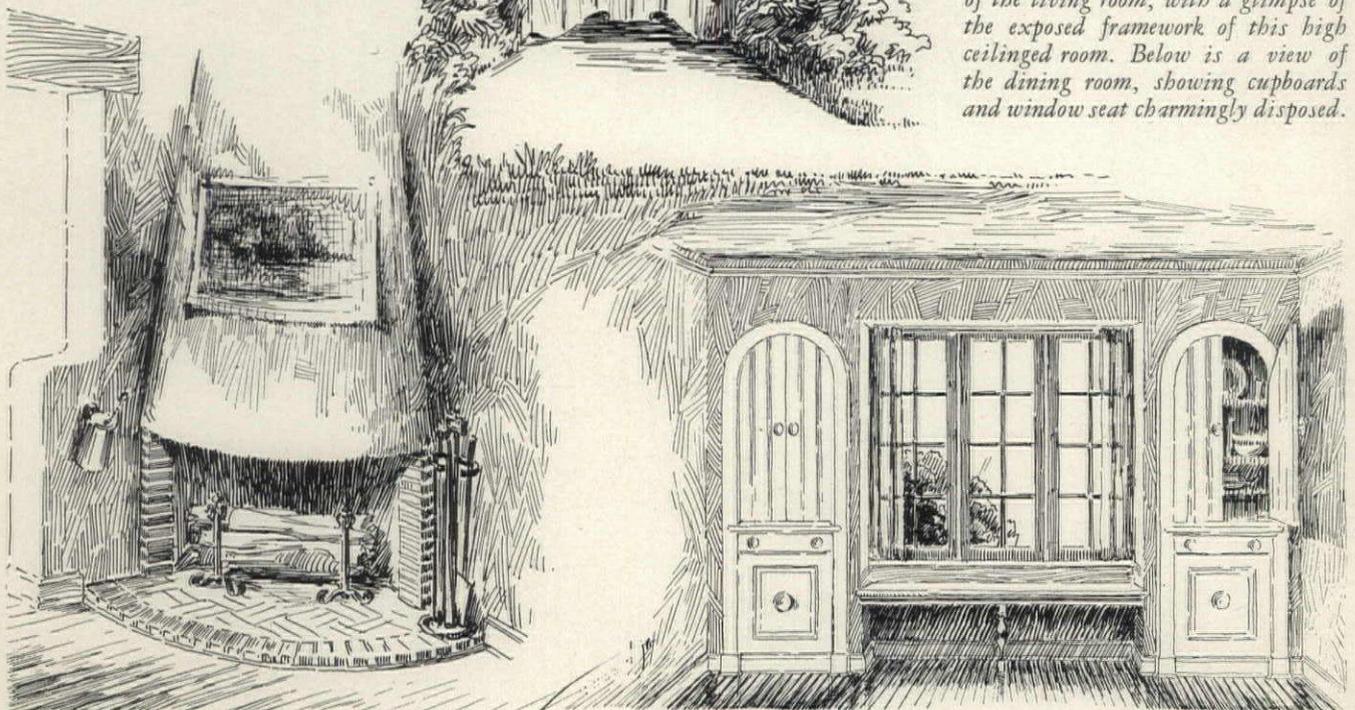
TO ADMIRE OUTSIDE AND IN

Closeups of Unique Charm from the House on the Opposite Page

At the right is the distinctive entrance gate set in the patio wall. Below is the corner fireplace in the living room, a design quite typical of this early American-Spanish type of architecture. A fire on this hearth may be enjoyed from any point in the room.



Above is the large window in the end of the living room, with a glimpse of the exposed framework of this high ceilinged room. Below is a view of the dining room, showing cupboards and window seat charmingly disposed.





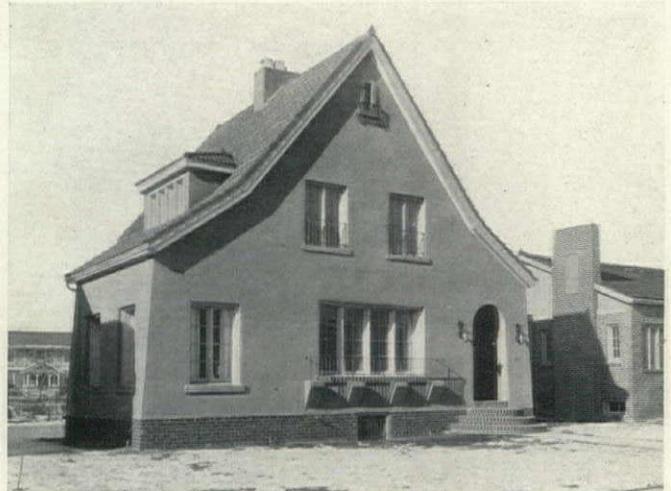
BUILT FROM DESIGN 6-B-4

LOOK BEFORE YOU LEAP

Changes In Themselves Small Often Radically Alter the Appearance of a House

IF, as the Chinese proverb states, a picture really does speak louder than ten thousand words, the three illustrations on this page should be worth thirty thousand of them. Few of us would wade through thirty thousand words to find out why an architect's drawings should not be changed, but consider these three illustrations for a moment.

The houses are built from identical plans. At the top of the page is the house built as the architect designed it, and



possessed of a large share of distinction and originality. It has a pleasantly finished look.

"Yes," you may say, "but that is due to the awning, the planting, the smooth turf, the shrubs and trees about it." Granted, partly, but it is fundamentally due to a fine handling of architectural detail and to nicety of proportions.

Compare it with the house at the lower left. Most noticeable here is the elimination of the break in the roof. As a result the house becomes apparently higher, the silhouette far less interesting. The dormer, large and awkward in shape, lacks the pleasant quality of the other two.

The house above has been even more radically changed. In enclosing the porch one of the most distinguished features of the design, the beautifully proportioned balancing archways at either side, has been eliminated. The eaves are widened.

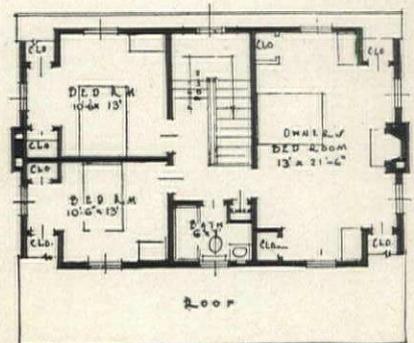
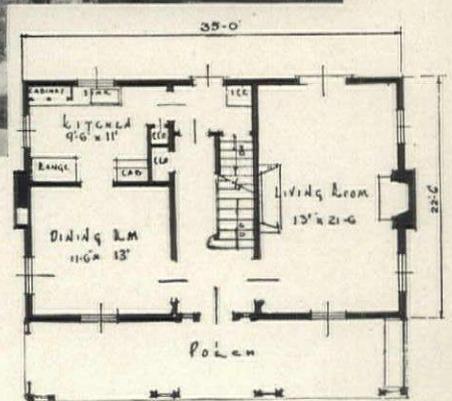
The first house we may say then sets the standard. The last two, although with much to recommend them, fall rather under the questionable heading of "just as good as —."



BUILT FROM DESIGN 6-D-1

DUTCH COLONIAL SPELLS HOME

A Cozy, Comfortable Style that is Pleasant to Look At and Good to Live In



TO appreciate this house to the full, picture it on those sunny, breathless summer afternoons when all of us yearn for just such a broad, shady porch; a place for comfortable wicker chairs, a table for magazines and a pitcher of lemonade, a cozy swing filled with soft, much used pillows, where flies buzz soothingly and ineffectually outside the screens. Of a certainty, the porch has possibilities.

Again remember those hot, almost still summer nights and the bedroom with the window—or windows—on but one side. How it seemed to have caught and held the whole day's heat, while through the openings came nothing but more enveloping heat. Imagine these bedrooms on such nights, windows on two, and in one case three, sides. There will be few nights throughout the summer when they will not be cool enough for comfort, when one window or another fails to coax in the breeze that almost, but not quite, forgets to blow. Notice, too, that each bedroom here has from two to four closets. The fireplace in the larger bedroom is a delightful feature that might be included.

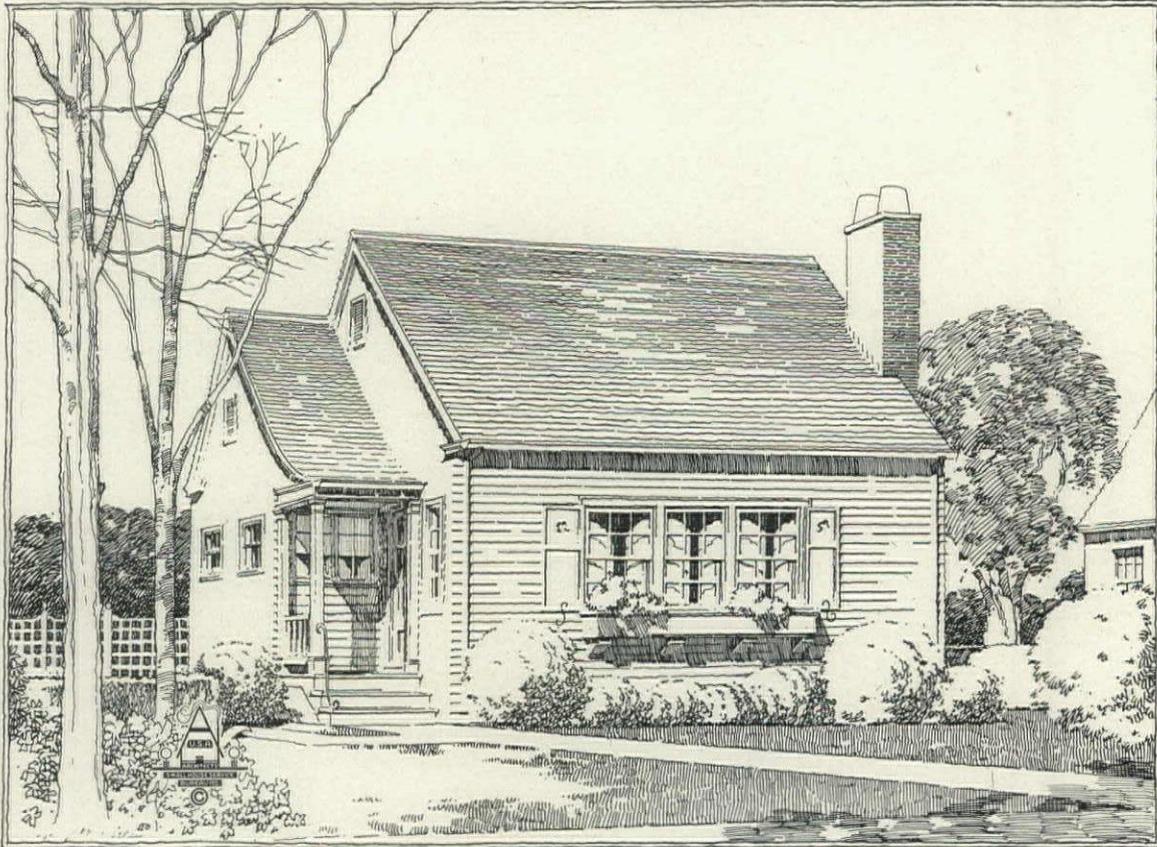
Because of the additional expense it would entail, however, it is not indicated on the working drawings.

Fall and winter conjures up another vision of this house, one of the long living room with draperies in warm, rich colors, soft rugs, and comforting chairs. There is room here for several of them, together with the lamps, tables, and bookcases which not every living room can absorb so comfortably. At times a fire on the hearth lights the room partially, to be viewed in lazy comfort from the vantage point of a davenport opposite. The French doors at the rear of the room would be closed at this season, but in summer they stand wide open.

The broad hall which runs the depth of this house has many virtues. It provides immediate communication between the rear of the house and the front door, and welcome ventilation during warm weather. It also gives the house that air of generous hospitality which old time houses seemed better able to attain than those of today. (Perhaps it was because of the spicy and enchanting odors which used to be wafted

from yesterdays' kitchens down halls such as this.) The stairway here is open, with a balustrade of smooth, slender spindles and spiral newel at the bottom. This hall is a cheerful place, lighted as it is from the window on the stair landing and the front door.

Now look again at the outside of the house. The shutters at the windows are painted in lively contrast to the walls. Painted, or it may be stuccoed, common brick has been used for the chimney. The front wall of the house, sheltered by the porch, is plastered as were many such walls in Colonial days.



DESIGN 3-K-10

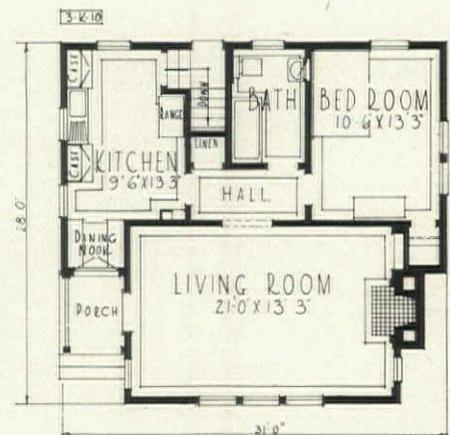
NOT QUANTITY BUT QUALITY

The Old Saying That "Fine Things Come in Small Packages" Applies Truly to This Little House

WHATEVER it may have been in the past, the three room house of today is a well groomed, intelligently planned affair, one well worthy of its increasingly important place in the sun. This is easily understandable. Such a house is inexpensive to build, with an arrangement of space that reduces the labor of housekeeping. Many a small

family have found it the ideal solution to their first home building problem.

Consider this little house. Recognizing the fact that practically every home builder, even he of the three room house, desires a large living room, this plan provides a room 21 by 13 feet. This size is typical of five and six room houses. The living room is separated

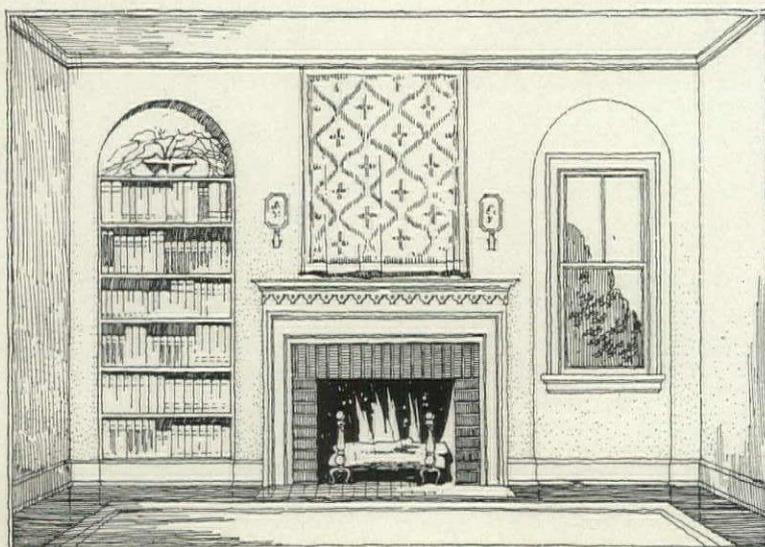


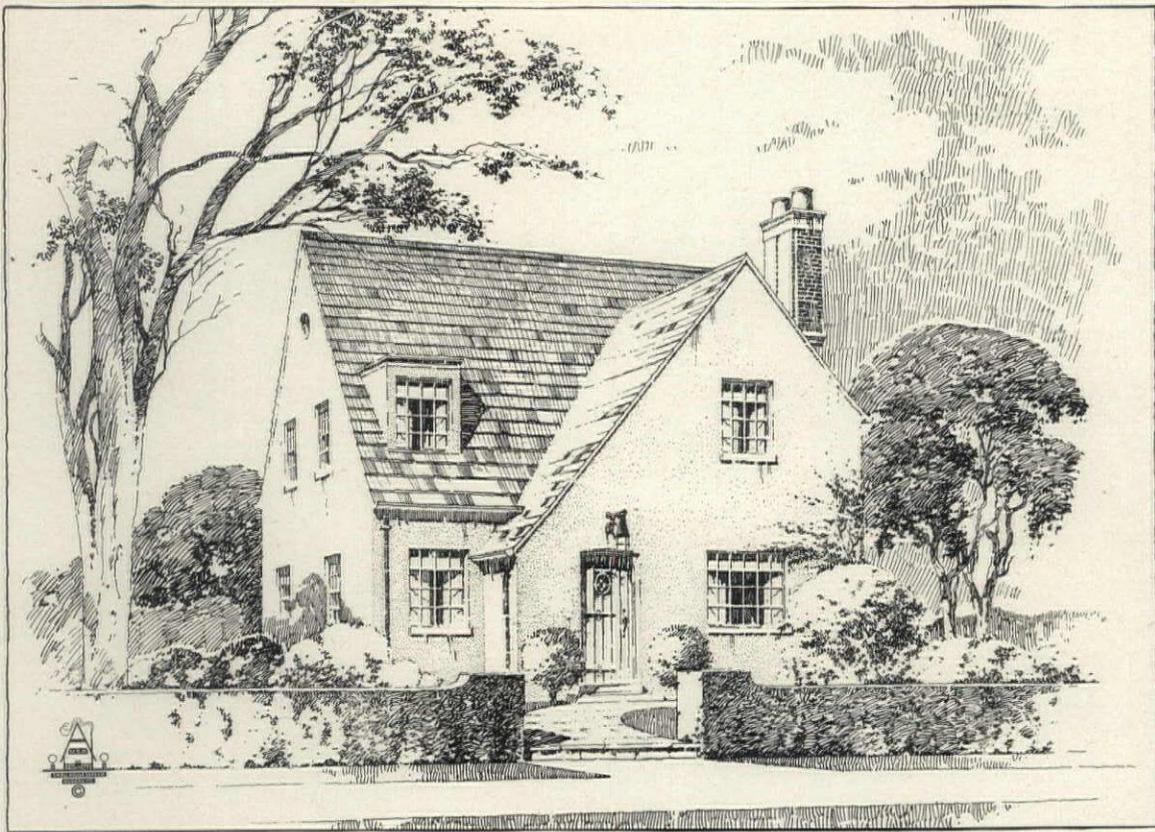
from bedroom, bath and kitchen by a small hallway, a sign of good planning. The sketch shows one wall.

The kitchen includes a pleasant breakfast nook. For entertainments a table may be set in the living room.

The bedroom is of ample size, with broad windows. Additional sleeping accommodations may be had by providing a couch-bed in the living room or through a simple re-arrangement of the plan to incorporate a closet bed.

This charming little house will look well in any modest neighborhood. Additional rooms may be gained in the attic by building a stairway over the basement stair, or a folding stairway may be arranged in the ceiling of the hall. There is a full basement. The house is finished in narrow siding, with roof of wood shingles.

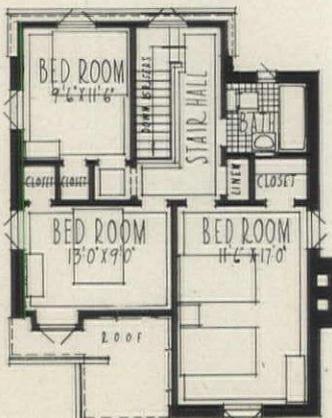
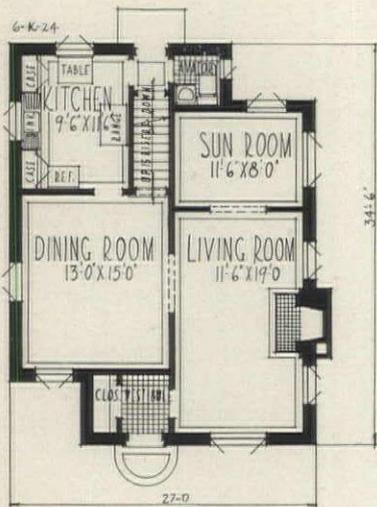




DESIGN 6-K-24

A FAULT INTO A VIRTUE

*The Narrow Lot Is Not a Liability When
It Is the Site of this Beautiful House*



THE fact that this house has been designed particularly for the narrow lot does not prevent it from appearing equally at home on one of larger dimensions, and in this it differs from most of the houses designed for a similar purpose. The reason lies in its plausible effect of breadth, which is secured by the skillful management of walls and roof surfaces.

Taking its cue from the exterior, the plan too makes the greatest possible use of its width, relegating the stairway to a minor position in the rear. This has several advantages. Dining and living rooms occupy the full width of the house. Also, since the stairway is enclosed, expensive millwork is eliminated, together with the labor entailed in keeping balusters and spindles in shining order.

Everything considered, the living room is exceptionally long, made so through the addition of the sun room at the rear. These rooms are separated only by a wide plaster arch. The sketch proves the beauty of the fireplace.

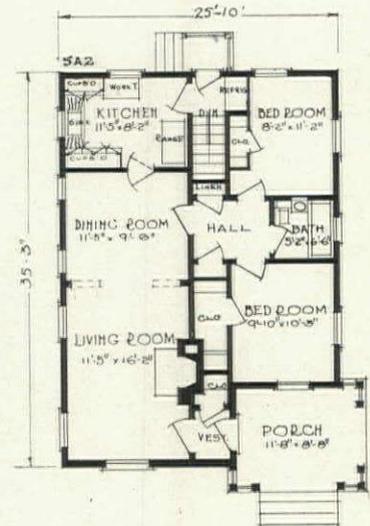
Construction: Concrete masonry, exterior finish stucco, roof of cement asbestos shingles, steel casements.





BUILT FROM DESIGN 5-A-2

EQUALLY A HOME FOR CITY, COUNTRY OR LAKESIDE



HERE is a bungalow splendidly adapted to use as a summer cottage, yet one equally suitable for year around residence. For the former the basement may be omitted or but partially excavated as a measure of economy. Privacy is afforded the sleeping quarters, as shown by the plan. A fireplace, four closets, a convenient kitchen, well ventilated rooms of comfortable size make it delightfully livable.



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Street.....

S-H-6 City.....



The armchair in the foreground is a cross between the luxurious lounging type and the stiff, straight chair entirely of wood. It is extremely comfortable and excellent in design. The couch would not be so comfortable as some. Note the thinness of the upholstery on the arms.

THE STORY OF UPHOLSTERED FURNITURE

(Continued from page 14)

Another element in the cost of upholstered furniture is the large amount of hand labor that is necessary. In fact, it is virtually impossible to upholster furniture by machinery. In a piece properly made the labor cost constitutes about seventy per cent of the total, which is very high. Unless one has gone through a factory and seen the different steps one after the other, all being done by hand by careful workmen, it is hard to realize the amount of skilled handwork that goes into those comfortable chairs that are so highly prized. To anyone who has not seen upholstered furniture or any other kind being made, I would recommend an early trip to some nearby factory. The experience is well worth the time spent.

The design of upholstered furniture is another item of very great importance. Not so long ago it was virtually impossible to buy a comfortable, padded chair or davenport that had any distinction of design. Those were the days of the fat, ugly, strictly commercial three-piece "sets." Fortunately, the situation in this regard is immeasurably better today. Almost any store offers a reasonably good choice of well designed upholstered pieces, which will fit in with

almost any decorative scheme.

Upholstered furniture, as a matter of fact, may be said to be quite modern. The thickly padded arm chair did not appear on the furniture horizon until the latter part of the nineteenth century. Up to that time, the upholstered pieces had not been especially comfortable. The padding had been thin, and they were really very rigid and hard.

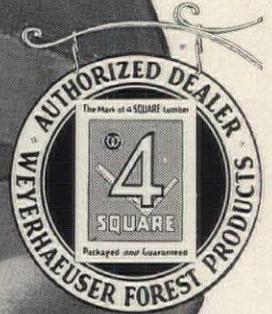
My experience in selecting furniture has led me to the interesting discovery that usually if we limit ourselves to a strictly definite period design for sofa or chair, it is impossible to get the same degree of luxurious comfort from such a piece as from one that is more distinctly just upholstered. The reason for this, I have discovered, is that to be really comfortable, the upholstered part must have sufficient depth for the proper sized springs. In a period frame we are usually limited as to the depth so it is not possible to get the same resilience and the same comfort. This then, naturally resolves itself into a matter of manufacturing.

The delicate sofas of the eighteenth century had really very little upholstering on them and the original ones are

(Continued on page 28)

guaranteed quality

.. goes
along with
lumber from the
**4 SQUARE
DEALER**



The Sign of CONFIDENCE identifies the 4-SQUARE DEALER



THE day is past when the lumber buyer had to take it for granted that he actually got the kind and quality of lumber he ordered and paid for. 4-Square Lumber and the 4-Square Dealer have ended this uncertainty.

4-Square Lumber is put up in packages—the species and grade are plainly marked on the label and guaranteed by Weyerhaeuser. There can be no more question of getting what you ordered than when you buy a package of breakfast food or a golf ball.

4-Square Lumber is lumber of guaranteed quality—and more.

It is better Lumber—the result of refined manufacturing processes. It is seasoned lumber.

It is also money-saving lumber—because it is cut to exact lengths and trimmed

precisely square at both ends, eliminating needless hand trimming.

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It will pay you to go to the 4-Square Dealer for your lumber needs—and for all other building materials as well.

His 4-Square sign stamps him as a reliable dealer—a lumber merchant who is building his business on the basis of quality and service and doing his part to put the buying and selling of lumber on a sound, business-like foundation.

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District Offices: Minneapolis, Kansas City, Chicago, Toledo, Pittsburgh, Philadelphia, New York

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An achievement in heat saving. An essential part of the complete, modern heating equipment. The thick, flexible insulating blanket for walls and roofs of houses.



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An achievement in modern lumber handling through a chain of Distributing Plants strategically located to fill America's emergency lumber needs almost overnight.

THE STORY OF UPHOLSTERED FURNITURE

(Continued from page 26)



Walls that Let You Laugh at Fire

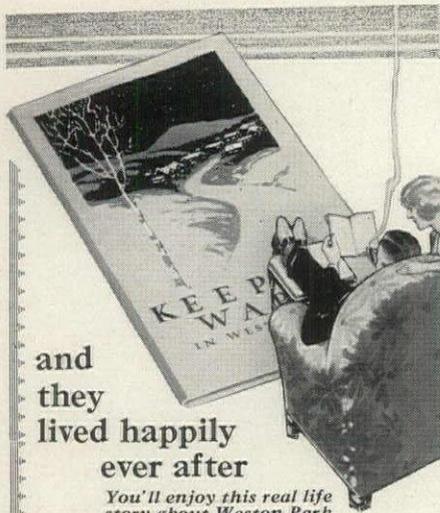
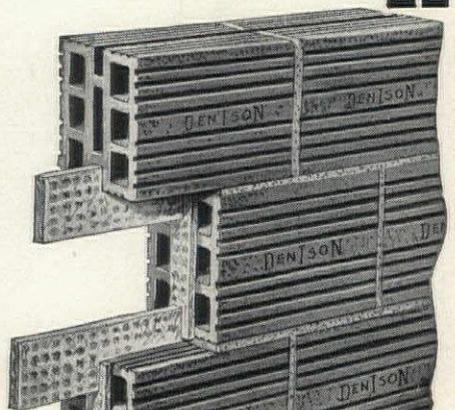
TILE walls and partitions cannot burn. They make a home much safer. Their faithful protection is practically "everlasting." Disaster rarely visits a tile constructed home. Insurance rates are lower. Yet tile walls cost no more completed than walls made of materials which will feed a fire!

Tile walls are beautiful, too. Stucco and plaster stick tight to their smooth hard surface. If properly applied, there is no danger of cracking or crumbling. Dead air blankets in these walls keep a home warmer in winter and cooler in summer.

May we send you the illustrated circular, "How to Use Denison Load-Bearing Tile"? Many small-home builders have found it valuable help. No obligation—just write.

Mason City Brick & Tile Co.

314 Denison Bldg.
Mason City, Iowa



and they lived happily ever after

You'll enjoy this real life story about Weston Park

LIKE all good stories, this tale has a beautiful heroine, a likable hero and—a villain!

Marge is what you'd call a regular girl, a good sport and a good wife to Bill. A typical daughter of the twentieth century, she knows her music and art, breaks 90 at Golf-acres and broils a steak that's a food poem. With all these admirable traits she still has her limitations. There are some things she won't put up with and one of them is winter housekeeping in a cold suburban cottage. Her complaints force the easy-going Bill to action.

City born and bred, Bill quite naturally sees romance in the country. And he's always wanted a home of his own. So you can understand that paradise seemed just next door when he finally moved into his own house in Weston Park. But winter came, as it has a way of doing, and with it a rude awakening from Bill's rosy dream of suburban bliss.

What follows—how the villain in the plot was discovered and exiled, how new happiness came to Marge and Bill and little Betty all forms part of a story which we know you'll find full of interest. We refrain from suggesting that there may be a moral hidden in the story. You'll enjoy it anyway. The makers of Newport residential heaters have put it up in an attractive binding and offer it to you free under the title "Keeping Warm in Weston Park."

Just send us the coupon below and you'll get your story by return mail.

NEWPORT BOILER COMPANY
529 S. Franklin St., Chicago

NEWPORT MAGAZINE FEED BOILERS

A size for every need, Bungalows, Homes, Apartments and other buildings. Steam, Vapor or Hot Water systems.



WHEN the heating man showed Bill this cross section of the Newport Boiler and explained its unique magazine-feed principle then Bill realized his heating troubles were solved.

Your own heating man makes the installation

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I'm anxious to find out who the villain of the story is. You may send me a copy of "Keeping Warm in Weston Park."

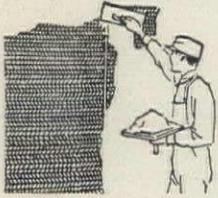
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Distributors in all principal cities—U. S. and Canada.

HERRINGBONE METAL LATH... CASEMENT WINDOWS... STEEL JOISTS



so that your Home
may be more beautiful and
more lasting



Plan now to make the home you build a substantial and enduring home. See that it is protected against fire; that the framework is strong and rigid; that the rooms are more soundproof. Above all, protect walls and ceilings against cracks, lath marks and other discolorations. You obtain all of these advantages through Herringbone Doublemesh Metal Lath. And the additional cost of this lath is so small that the lower depreciation during the first year's occupancy of your home will more than absorb the difference.

Be sure, too, to give especial care to the windows. Insist on Genfire Steel Casements. These windows are permanent, beautiful, embody every modern feature of window design and add charm and distinction to any home. They provide more light, better ventilation and double contact weathering. They permit inside screening with consequent protection of drapes. But these are only a few of their advantages.

Let us send you complete literature on these products

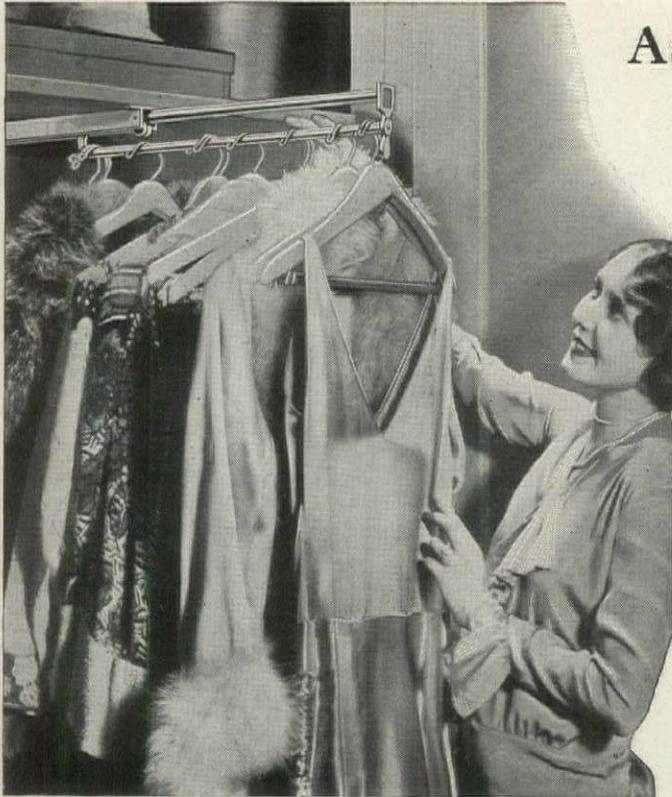
GENFIRE STEEL COMPANY
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Warehouses and Offices in all Principal Cities.

Dealers Everywhere.

HERRINGBONE
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GENFIRE STEEL CASEMENTS
Model No. 5



Ask
Your
Dealer!

No Small Home Should be Built without Space Saving Closets and K-V Fixtures!

WITH the K-V Clothes Closet Fixture every garment hangs on an individual hanger. Selection of the garments is easy. Moths are discouraged, because the entire wardrobe comes out into the light and air of the room on the sliding, extension carrier every time a garment is wanted.

One thing that makes the K-V Fixture so suited to all homes is the many ways it can be installed. Even small,

cubby-holes, of no practical use become efficient garment cases.

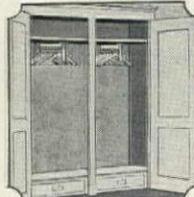
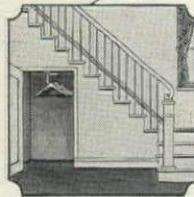
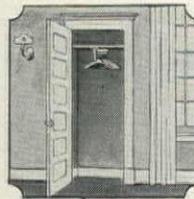
Notice the methods of installation illustrated on the right. And apply them to the clothes closets in your present home or the home you may some day build.

Better still, write to us and receive the entire story, illustrated as presented in our informative booklet "The Clothes Closet and the Housewife."

If Your Dealer Cannot Supply You, Write

KNAPE & VOGT MFG. CO.

636 Richmond Ave. --- Grand Rapids, Mich.



Made in sizes from 12 to 60 inches to fit all closets in new homes or old.

tree program, think of the big units they form in the landscape, think of them in terms of what they will be in ten years. Decide what their function will be. And then pick the tree to fill the place. Do not simply buy trees because you "like them." Buy them for special duty, to fill some requisite, to fit some form or function in the landscape plan. And then around these larger units build the rest of your planting plan.

Probably more people go astray in their plantings on the number and placing of their trees than from any one other cause. They plant them too thickly, out of scale, not fitted to requirements. Shrub borders have not half the problem that one will find in properly placing trees. Study, plan, use your best taste. Your trees will repay you many times over for your pains in finding the right tree for the right place.

VARNISH AND ITS POSSIBILITIES

(Continued from page 15)

is obvious, therefore, that a clear varnish is a better finish for woods of this type, but when the wood is lacking in natural beauty a varnish with a stain may be used. The latter finish, which is applied in one operation, will convert ordinary woods into very satisfactory imitations of something better. If you want a rubbed finish, the last two coats should be of a special varnish which is made for this purpose, both being "rubbed."

To insure a satisfactory job, it is first of all important that the surface to be coated should be clean. If the wood has previously been varnished, the gloss should be removed with sandpaper. And consult the thermometer before starting the work. The temperature of the room should be around 70° as the varnish should be warm enough to flow freely.

Varnish is applied with a full brush, but not a dripping one. The best procedure is to cover quickly a small area with a fairly thick coat, and then brush it over rapidly across the grain. A light brushing with the grain will even out the thickness of the varnish and eliminate any brush marks.

If runs and sags appear, these imperfections may be corrected before the varnish is set, but not after it is dry. Gentle friction with a wet cloth, which has been rubbed on a hard cake of soap and then dipped in a little dry pumice, will smooth them down. The soap pre-

(Continued on page 34)

TREES-AND WHERE

(Continued from page 7)

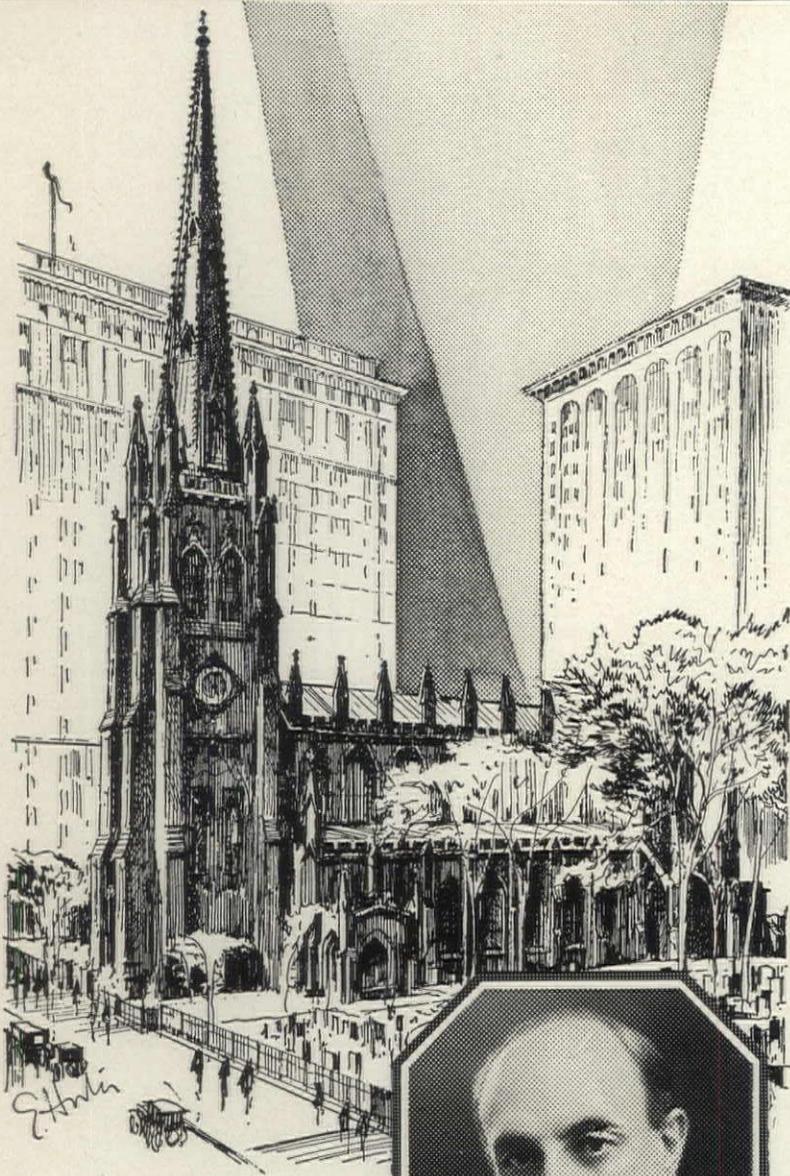
small home yard. A cherry tree, a flowering crab, and perhaps a speckled alder might all be planted on a small home place without overcrowding of any.

In blocking out your tree plan decide first the broader phases of general effect that you wish to secure. Big trees, reaching almost a story above the bungalow will give one effect; the lower crowned trees will give another.

Decide which general line of planning

you wish to follow. Then select the sites. If there is to be a big tree to lift branches over the height of the house, set it a little distance away from one corner of the house. If perchance the living room is toward the southwest, it may be good planning to put the tree so it will shade that room, or perhaps it is not a living room at all but the kitchen in that sunny location that will benefit from shade.

But whatever you do, block out your



Famous old Trinity Church, New York, designed in its present form by Richard Upjohn, grandfather of Hobart Upjohn, present head of the famous architectural firm that bears his name. At right: *Hobart Upjohn.*



"There is no question that where permanency is the paramount consideration, Copper, Brass and Bronze materials become essential."

Hobart Upjohn

THERE is one way to assure permanent freedom from the trouble and expense that is inevitable when rustable materials are used in home construction. Specify Copper, Brass and Bronze wherever possible! When you build, buy or remodel, follow the advice of the country's greatest architects and insist on these *rust-proof* materials for roofing, pipe and hardware.

Hobart Upjohn, outstanding American architect says:

"The owner should be vitally interested as a matter of pride in this feature of construction. It is decidedly to his advantage, for Copper, Brass and Bronze are without question an economy in the end."

If you are going to buy, build or remodel, be sure that your home is equipped with Copper leaders, gutters and downspouts, Brass pipe and solid Brass or Bronze hardware and lighting fixtures.

Write our Building Service Department for additional information.

Considering their life-long service and their absolute protection against rust, Copper, Brass and Bronze are not expensive even in the construction of small homes.



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NEEDN'T SQUEEZE THE EXPENSE BUDGET

in order to install

Warren's Porch Shades

They can be included under "Improvement" or under "Home Investment" or (some would say) under "Entertainment and Recreation."

Surely anything that contributes so much to the appearance of the Home, and to the comfort and convenience of its occupants as do WARREN'S SHADES cannot be excluded from any sane building budget.

WARREN'S "IDEAL" Shade is more in demand today than ever, and WARREN'S "RAYN-TITE" Shade keeps out hot sun, driving rain and chilling dampness.

Choice of either in all widths 3 to 12 feet, and in oil-stained colors of Sylvan Green, Woodland Brown or Natural. Slats of Velvety smoothness; strong cords for raising, easiest hanging device known, durable beyond belief, and VERY moderately priced.

Whether you're building a new Home or merely remodeling, instruct your contractor to include WARREN'S PORCH SHADES in the specifications. He can order direct from the factory in case the local dealer does not handle them.

WARREN SHADE CO., Dept. SH
Sauk Rapids, Minn.

Gentlemen: We are planning to (build) or (remodel); please forward literature regarding Warren's Porch Shades.

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Address.....

Town.....State.....

My Contractor's Name is

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Warren Shade Co.

401-3-5 Summit Place

Sauk Rapids, Minn.

QUESTIONS HOME BUILDERS ASK

Answered by the Technical Department of The Small Home

EDITOR'S NOTE: Questions regarding all phases of home building such as planning, financing, materials, construction, or repairing, will be answered free of charge, through these columns or by letter.

QUESTION: *I would like your advice as to the omission of a dining room. Some say leave it out, others say the dining room is necessary. Do you think the modern home ten years from now will have dining rooms?*

A PROPERLY designed house without a dining room is a very satisfactory affair. Unfortunately some financing organizations do not look favorably on such a plan as security for a loan. The argument is that such houses are generally not desired and thus have a lower resale value. We will probably do without dining rooms when people find out how unnecessary they are. No one can tell when that will come.

QUESTION: *Our house has a chimney built from the middle of the story up, not from the ground. Would it be a great trouble and expense to get it in shape for a furnace to be put in the basement?*

REMOVE the old chimney. It is a fire hazard of the first degree. Build a new chimney from the ground. The additional expense will not be great.

QUESTION: *We have thought of using a slate roof. Is it much more expensive? Does this type of roof look well with a stucco exterior?*

SLATE in the standard grades is not expensive, particularly as to final costs as there is no expense for replacement if it is built well. Get comparative costs from roofers in your locality. Slate looks very well with a stucco exterior.

QUESTION: *What benefit would one derive from plastering the basement ceiling? What would be the best and cheapest material for this purpose?*

You will reduce the fire hazard, improve appearances, and less dust will work up into upper stories. For a new house apply metal lath and plaster. For an old house apply plaster board.

QUESTION: *We plan to build a home in the country and are considering the advisability of installing a garbage incinerator. We have heard arguments pro and con. Would greatly appreciate your advice.*

PEOPLE who have incinerators praise

them highly. In regions where garbage collections are infrequent or not carried on at all, the incinerator has special merits. In any case, they are undoubtedly convenient.

QUESTION: *In connection with re-decorating our radiators, what can be done to make them look well with a finish of butternut? They are bronze now.*

BRONZE finish for radiators is not recommended since it reduces the efficiency of the radiator to transmit heat. This reduction may amount to as much as 25 per cent. There are special paints made for radiators. Employ these in colors to suit your interior decorating scheme. Bronzing may be removed with ordinary varnish remover.

QUESTION: *We are troubled with tree roots in our sewer pipes. We have had the plumber run a rod through, but still have trouble. Would pouring lye down the drain pipe be of any benefit or would it hurt the plumbing?*

THERE is no way to keep these roots out permanently, once they have gotten in. You can scald them out, punch them out, but they will come back. The only cure is to dig up the pipes and lay them properly. If the roots are from a poplar tree, you will have continued difficulty. They will crack the pipe, if necessary, to get in. This may mean the destruction of the poplar or relocation of the sewer.

QUESTION: *I have a stucco house which was given a coat of oil paint several years ago. Now I wish to put cement over the paint and find it will not adhere. The old stucco is in bad condition.*

THE oil paint should not have been used on the stucco in the first place. It is harmful to cement. Stucco will not adhere to the paint. We advise you to furr the walls, apply metal lath, and then stucco in accordance with expert specifications. There is no short cut.

QUESTION: *Our painter suggests we wash the exterior woodwork before painting. Please give your advice.*

THE idea of washing is to remove grease, soot and dust from the woodwork so as to get a good key for the paint film. Washing is all right if the woodwork is thoroughly dry before painting is done. Sanding is considered a better job. Employ a high class painter, use the best materials, make him responsible for results.

LIQUID GRANITE—THE MILLION-STEP-TEST FLOOR VARNISH



first ~
of a million steps
on Liquid Granite

In many homes Liquid Granite has retained its beauty on floors and woodwork for two and three generations without refinishing. A million steps and more mean little to a floor varnish that can withstand the constant pounding of an air hammer, 26 hours of live steam, 235,000 scrubbing with soap and water and other gruelling tests conducted by an independent laboratory. Liquid Granite *wears*. It is sanitary—will not gather dust—and a damp rag will wipe it clean. Rugs will not slip on its surface. Avoid the necessity for constant refinishing or care — use Liquid Granite on your floors. Write for our new booklet, dramatically illustrating scientific tests that prove Liquid Granite the most economical and durable of all floor varnishes. It will not obligate you.

Liquid Granite Varnish is produced by the maker of Berrycraft Enamel, Lionoil Floor Enamel, Luxeberry Enamel, Luxeberry Wood Finish, Berryloid and other wear-resisting finishes.
Principal Foreign Agencies: London, S. E. 15, Hatcham Road at Old Kent Road; Paris, 54 Rue de Paris, Charenton; Berlin, Ober Wallstrasse 20; Turin, 16 Via Goito

BERRY BROTHERS
Varnishes Enamels Lacquers
Detroit, Michigan Walkerville, Ont.



Protect Your Home
With a Good Roof

Beautify Your Home
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Make Your Home More Valuable
With a Permanent Roof

*There is one roof possessing
all these merits which you
doubtless recognize as*

Genuine Natural Slate

Solid rock, imperishable, economical.
When once laid needs no further attention.
No Painting, No Staining, No Patching.

*Send for our illustrated booklet "XX" which
explains why most of the better class of con-
struction today calls for the same type of
roof that was used a thousand years ago.*

Vendor Slate Company
EASTON, PENNSYLVANIA

VARNISH AND ITS POSSIBILITIES

(Continued from page 30)

vents the gritty pumice from sinking into the varnish film. Or, it may be better to remove the varnish with turpentine and start the work over again.

A dull, rubbed finish requires at least three coats of varnish, and four are better yet. If a natural finish is desired, or the varnish is applied over a coat of stain, the number of coats should be regulated by the condition of the surface, one or two coats being sufficient for refinishing, and two or three for

new work. From forty-eight to seventy-two hours should elapse between the application of each coat, so that the varnish will have plenty of time to dry. This rule, however, does not affect quick-drying varnishes, which are ready for the next coating within a few hours.

Just a word more about the requirements for a rubbed finish. This demands a hard, dry surface and a hard, brittle varnish that is capable of receiving a glass-like polish. Considerable practice

is needed for work of this sort, as it takes quite a bit of skill to rub the surface to a polish without cutting through the varnish.

Aside from its value as a wood finish, there are many little tricks with varnish which will save money, time, and labor. A coat of varnish on linoleum floors is a great aid to the busy housewife. This treatment not only increases the resistance of the material but supplies a finish which requires no scrubbing. Wiping the surface with a damp cloth will make it perfectly clean. If the linoleum has previously been waxed, the wax should be removed with benzine before the varnish is applied.

Varnishing the wall paper in the nursery, or in any room frequented by children, is always advisable. If this is done when the wall paper is new, the marks of sticky little fingers are easily washed off. Wall paper, however, should be varnished only when it is firm and tight.

Closet shelves and the insides of drawers—so often neglected—will be much more sanitary if they are given a coat of varnish. Doors that are hard to close and drawers that refuse to open are little annoyances that are bound to happen in every household. If the edges are smoothed down with sandpaper and varnished over, the difficulty will disappear.

The ice box and the garbage can may also come under this treatment. Beads of moisture often accumulate on the outside of the ice box, penetrate within and finally cause warping. A coat of varnish will prevent this condition and give the ice box a longer lease of life.

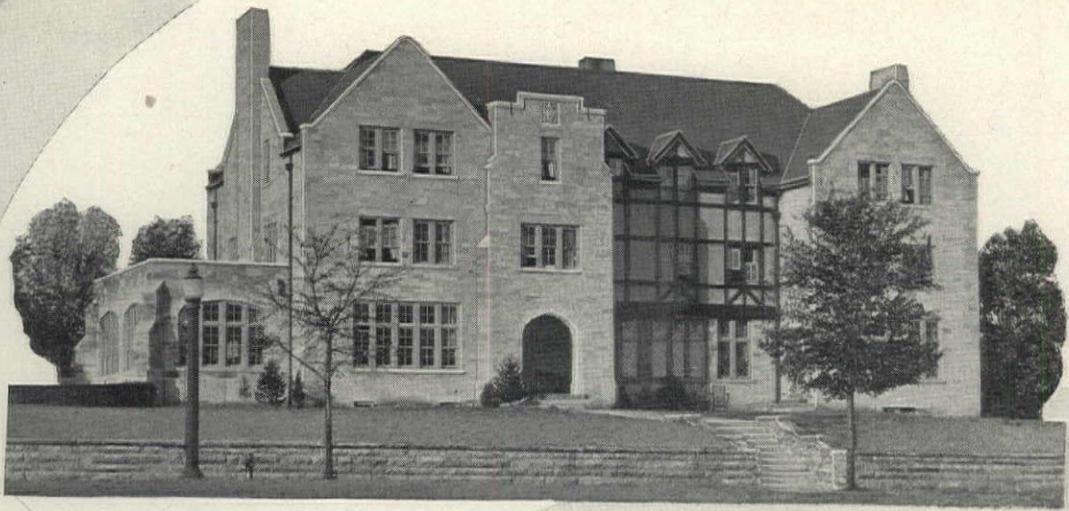
The treatment of the garbage can is as follows: First brush the inside of the can with a solution made by dissolving half a pound of blue vitriol (copper sulphate) in a gallon of water. Then wash and dry the bucket and apply two coats of asphaltum varnish.

All of which goes to show that there is scarcely a room in the house where a knowledge of the whys and wherefores of varnish will not work a lasting benefit.

THE TYRANNY OF TEXTURE

(Continued from page 17)

crudeness beyond that which the nature of the material makes inevitable and, in fact, in any applied finish less perfect than the best that the unaided hand and eye can achieve, I seem to detect something that reminds me of the interior decorator putting on the "antique flavor" with a crow-bar.



*Stateliness belongs
to the home built
of ASHTONE*
TRADE MARK REGISTERED

Beta Theta Pi Fraternity House
—Indiana University
Architect—Frank Logan,
New York City
Builder—Charles A. Pike,
Bloomington, Indiana
Stone—Colonial Finish,
(smooth) Variegated ASHTONE

The ASHTONE home has an air—it bespeaks culture, good taste, position. It is the type of home one wishes to leave to one's children and grandchildren, the home about which tradition so easily clings and which grows only the more beautiful with the years... Recognizing, as many discriminating persons do, the definite advantages of the stone home, it is yet entirely fitting to examine the cost. An analysis of the expensiveness of ASHTONE will probably surprise you—the cost is only slightly higher than that of high grade face brick... We shall be glad to send you a free copy of our booklet, "The Common Sense of ASHTONE," which will give you various data relative to the stone home.

ASHTONE is the registered name of this company's Random Ashlar, consisting of selected pieces of carefully sawed Indiana Limestone.

BLOOMINGTON LIMESTONE COMPANY

Bloomington-Indiana

CINCINNATI DETROIT

PHILADELPHIA

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DALLAS

CHICAGO

THE UPS AND DOWNS OF STAIRWAYS

(Continued from page 9)

In the first case, the angle of the stairs is 33 degrees and 41 minutes, but in the second it is 40 degrees and 8 minutes. It does not require much thought to realize that this steeper angle is more tiresome to climb.

The stairs and the handrails are usually made by a mill work company who specializes in this type

of carpentry. They are made in the factory and shipped to the building completely assembled, except for the balusters, newels and handrails, which are set up after the stairs are in place. In well constructed stairs the treads are made of some hard-wood, like oak, even though the risers may be of a softer wood. On the wall side they are sup-

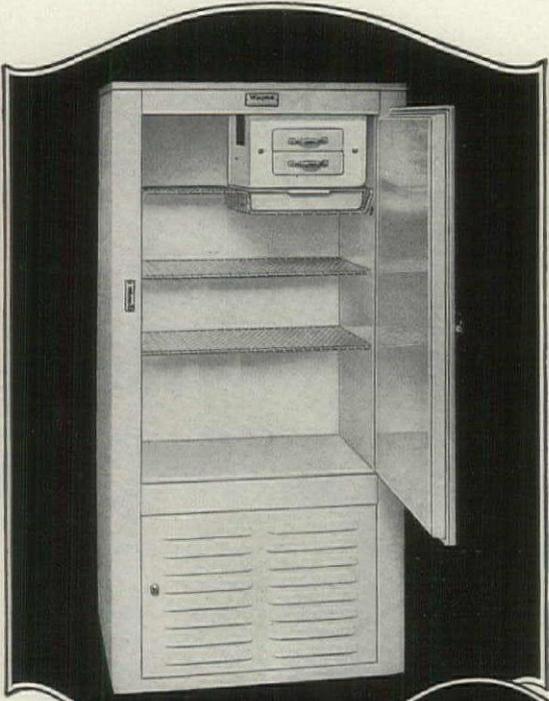
ported by a board, called the wall string, which is grooved to receive the ends of the risers and treads. The outer edge of the steps may be supported on an open string, which shows the profile of the steps, or else on a closed string, similar to that used against the wall. Two inch thick rough timbers, called carriages, cut to the profile of the steps are used to support the middle of the treads. These are usually in place before the steps are sent to the job, and rough boards are nailed down on them to make a temporary stairway while the house is being constructed.

In the best work, a rough timber, called the wall bearer, is laid up at the angle of the steps along the wall to support the wall string. Wedges are driven under the inside corner of each step on the top of the wall bearer to give a firm bed. Such construction usually prevents the steps from developing the usual squeak and grunt that comes when the wood and plaster dries out.

As the finished steps must be set before the plaster is applied, they should be carefully protected with building paper, or better yet, with sheets of soft wall board the size of the tread, lightly tacked down.

Stair newels and balusters offer the architect a great many opportunities to express his originality in design. Beautiful curves in handrails that glide with surprising ease around spiral paths offer the maker of stairs opportunities to display his skill in carving. Indeed, the stairway can become one of the architectural features of the house, but unfortunately in the small house, economy often imposes strict limitations upon the elaboration of form. However, simplicity of design does not imply ugliness.

The treads offer one of the hardest problems in maintaining the stairs in first class condition. If they are stained dark and painted with the usual varnish, the constant scuff of ascending feet wears off the coat and scratches away the stain to leave light patches in the middle of each step. Repeated staining and varnishing after awhile becomes a nuisance. One way to get around this difficulty is to cover the steps with carpet. Indeed, there is something rather grand in the effect of carpeted steps, especially when the stairs are curved. The carpet almost suggests a soft and easy passage upward, which the hard, uncovered treads of wood do not. Of course the carpet wears out too, in time, and is a dirt collector, but the latter objection is not so important in these



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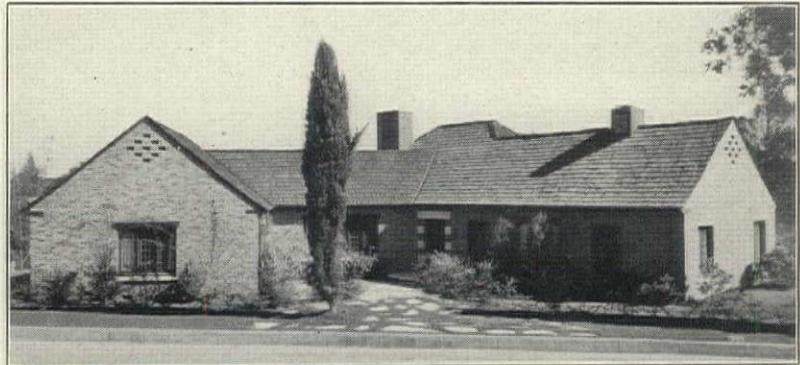
If, however, the plain wooden step is to be preserved, it is possible to treat the wood with a very thin, penetrating wax that will leave a dull surface and one on which the feet will not easily slip. This penetrating wax is spread on the wood which has not been stained and allowed to stand for about two hours. It soaks into the pores and brings out the beauty of the grain. Constant scuffing of feet does not wear down the finish, since the finish is really a part of the wood. Yearly applications will maintain the steps in almost perfect condition. They, however, are not as glossy as when shellaced or varnished, but they never get a worn down and scratched appearance.

Clear lacquers which dry within about fifteen minutes offer another excellent method of finishing treads, since they can be kept in repair without closing them off for any length of time. Of course, shellac dries as quickly as lacquer, but in the long run, the latter seem to stand up against the wear better.

Handrails are almost invariably stained, varnished and rubbed to a brilliant finish. The woods used in making them should be hard, and fairly close grained, like birch, mahogany, and walnut. Oak, chestnut or ash never feel quite right under the hands, for they have very open pores. In Colonial stairs, the balusters are usually painted white to match the risers and strings, but when very thin, spoke-like balusters are used, they usually look best when they are finished with stain and varnish to match the handrails. In many Spanish types of house, wrought iron balusters are chosen. These are usually painted dull black, although the color of the natural metal under a coating of wax is in many ways more charming.

The modern framed staircase was something unknown before 1600. Even the stairs with open strings are newer than those with closed strings. In the very oldest houses of England, in which lived the common people, access to the second floor was usually very crude. The steps were cut from solid blocks of oak and pegged to sloping timbers, or else the whole staircase was carved out of a solid log. In some of our own New England Colonial homes, the steps which lead down to the cellar are constructed in this primitive manner. It required considerable skill in carpentry to build wooden staircases as we know them, and it took a long while to break away from the traditions of making steps of solid blocks as they have been made in stone from the most ancient of times.

Paint would have been crude So they dyed this roof!



This beautiful Pasadena home is from designs by Witmer & Watson, Architects.

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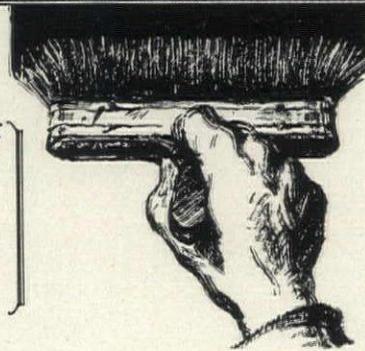
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THE VALUE OF A CONTRACTOR

His Experience Is Your Protection

WHEN the prospective home builder speaks of building costs, just what does he mean?

Does he think of brick, brick layers, lumber, carpenters, paints, painters, as well as other material and labor, as the only items that make up the total cost of the job? Does he think of the walls and floors and all the things which can be seen as making up the main cost? Nine out of ten do so, overlooking a number of items that may amount in the aggregate to as much as 10 or 15 per cent of the total cost of construction.

If he is taking estimates on a home, if he is figuring construction costs, if he is asking contractors to submit bids, let him not forget that the contractor has to be paid for his work just like anyone else, and that like any other business man he must make a profit in addition. Let him not blame the contractor and denounce him as a robber and a profiteer if his estimated cost is higher than expected or hoped.

The home builder will find, if he will take the trouble to investigate, that it costs money for a contractor, either large or small, to do business, and that the service he renders is undoubtedly worth what he charges. He must, however, charge his overhead to his clients just as any merchant or manufacturer does who sells clothing, food, and other commodities. That is legitimate business practice.

Contractors and builders are really merchants. They also are manufacturers, and differ from other manufacturers only by reason of the fact that the contractors' and builders' factory is portable, without a roof, until well into the job at least. Many contractors and builders have offices or storehouses and large yards where materials, machinery, and equipment must be housed. No one can doubt that it costs money to maintain these things.

The cost of upkeep and overhead expenses in maintaining the tools and machinery necessary in construction is an item that continues month after month, year after year for the contractor. Furthermore, contractors and builders have selling expenses. The contractor has to give time to estimating plans, taking off material lists, and getting material costs.

Contractors have to arrange to take care of the expense of surety bonds, insurance of various kinds, transportation of materials and drayage of equipment to and from the job. There are other items such as bank interest to be paid,

because home builders frequently do not advance money for pay-rolls and material bills. The contractor, however, must pay his men off every Saturday. Again there are innumerable miscellaneous items such as coal, stationery, carfare, postage, rope, perishable tools, scaffolding, demurrage, all of which enter into the final cost.

An experienced builder, a man in the contracting business himself, states that the cheapest and best way for the owner is to let the general contract to one man and let the contractor handle the sub-contractors. Here are some of the arguments he advances in defense of his stand.

"If a contractor is a reliable man, he will deal with reliable sub-contractors, and the general contractor will be responsible for the house. If anything is

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INSTEAD of foul smelling, germ breeding, work creating garbage cans, thousands of America's modern homes have the Kernerator. The handy hopper door of the Chimney-Fed model, in or near the kitchen, receives garbage, tin cans, old papers, sweepings, etc. Falling to the brick combustion chamber in the basement, everything is air-dried for occasional lighting (a match does it—no commercial fuel required—the discarded combustible waste is the only fuel needed).

For homes already built or new homes where chimney location is inconvenient, the Basement-Fed Kernerator is ideal. Costs about the same as a portable gas-fired incinerator of half the capacity and pays for itself in gas savings in a few years' time.

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wrong, you have one man to deal with.

"If there is a close bid the sub-contractor will, perhaps, give the general contractor a lower figure than he would give the home builder. He figures that he may have a chance soon to bid on another house for the contractor, while he knows the home builder is not likely to build again for years. His is a one time contract. Again if the sub-contractor is not reliable, he will 'skin' the owner easier than a contractor. He knows the contractor is wise.

"The home builder has no standard of past experience to judge by. How can he tell how much labor and material, for instance, it would take to plaster his living room, and what would be a fair price? The contractor knows the room has so many square yards, which he will figure at so much—the current price—a square yard, so he knows what the plastering should approximate. Few home builders, however, would know what was a just price for plaster work.

"Another thing is team work. The general contractor who has been working right along with definite sub-contractors knows his men. The plumbing, wiring, and heating go in while the house is in the rough, and practically at the same time. The contractor must be able to call all these sub-contractors to time. Otherwise there will be lost time, which will spell money."

Don't try to get along without a good contractor. If you do, just understand that you are substituting for his experience in building and buying materials—often running over many years—your own inexperience in highly specialized work. However it may seem to the contrary, you actually save money by employing him.

CHIMNEY POTS FOR SMALL HOMES

(Continued from page 11)

but it is easy to imagine any number of beautiful combinations when not only black, red, and green are obtainable, but ivory, blue, gray, white, in fact practically any color you could wish may be made up on special order. The pots come in both a glazed and unglazed finish.

As home builders' architectural standards become increasingly high, chimney pots should come into greater and greater favor. This is particularly true for those homes which seek their inspiration in the Old World and in our own Colonial period. They are, indeed, just one more case of the old saying that "trifles make perfection," and it is perfection for which the homebuilder seeks.

This Roof of Winthrops STILL A MODEL



FIVE years ago, this Model Home, built by the Chicago Daily News in suburban River Forest, Ill., was roofed with Winthrops, selected without solicitation by the supervising architect.

This recent illustration can not show the unfaded sea green color of this five year old roof, but it does show that the thick-butted Winthrops have not curled, that this is still a weather-sealed roof, good for many, many years to come.

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Bulletin A-19

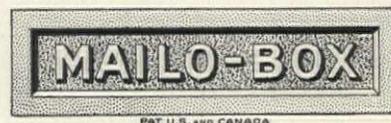
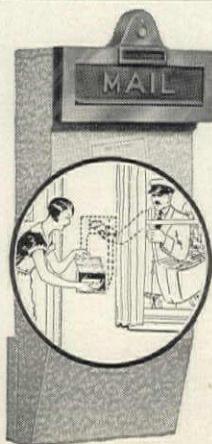
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merely specifying what kind of doors you want. For there are doors available that will not swell or warp. That are positively guaranteed by the largest manufacturers in the world to give you perfect service.

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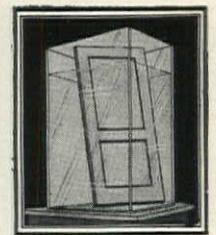
bottom end. Laminex doors, in hundred of thousands of homes, have never been known to require repairs. They are a truly trouble-proof kind.

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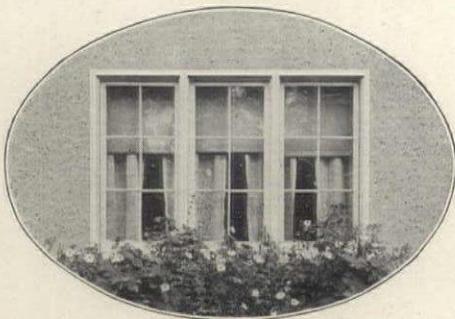
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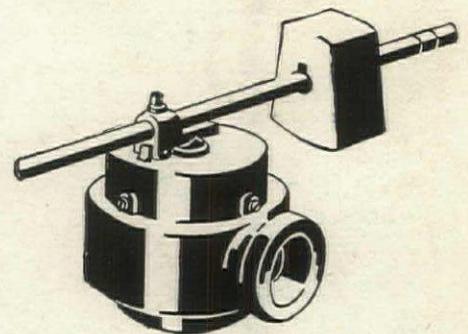
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