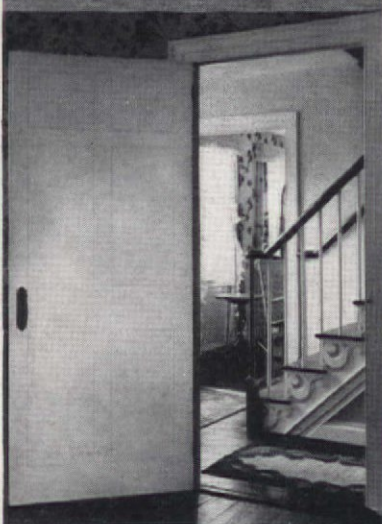


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Drop in bread. Press down lever. Current goes on. Touch lever. Up pops toast. Current goes off.

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JANUARY, 1937

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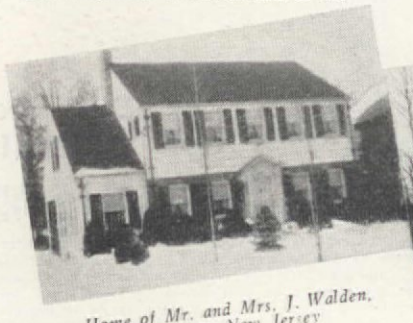
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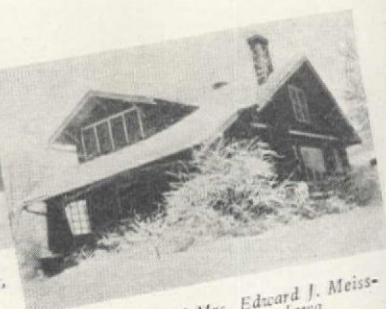
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Very much in the news of the society set is Mrs. Alexander Black, descendant of a family that has been prominent in California since the early Spanish settlements. This is her latest portrait, a study by Hurrell.

Mrs. Alexander Black  
of Los Angeles  
recalls with pleasure:

Lazy days at Del Monte...casual, informal house parties at her husband's Shasta County ranch...the season's amusing new evening jackets...Lobster *Thermidor*...charity work...up-country hunting and fishing, dashing East on holidays...dancing the rumba...attending the important film *premières* in Hollywood...gathering a gay crowd after the theatre for a midnight snack from the chafing dish: perhaps sweetbreads in cream with chopped almonds...Melba Toast...cheese...coffee.

And always within reach...Camels. Camels are a very important item in the success of this clever hostess. "For me and for most of my friends, Camels are a natural, necessary part of social life. Camels add a special zest to smoking," says Mrs. Black, "and they have a beneficial effect upon digestion. They give one —how shall I say it?—a sense of well-being, a comforting 'lift,' that is easy to enjoy but hard to describe."

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good digestion. For Camels stimulate the flow of digestive fluids, bringing about a favorable alkalizing effect.

Camel's costlier tobaccos do not get on your nerves or tire your taste. They set you right. Make it Camels from now on—for pleasure...and for digestion's sake!

— for Digestion's sake... Smoke Camels



Between the two French doors opening into the living room is an old Russian copper lavabo on the wall with copper brazier and coffee pot on the floor below it



# Who said Dutch Colonials were white elephants?



Because the house is Dutch Colonial it would be too outmoded to interest "smart" magazines and their readers. But it came to me that there are Dutch Colonial houses all over the country. Perhaps a lot of the owners would look at their own homes with a kindlier eye if they could see how the Meyers have brought theirs up to date. I can see, in my mind's eye, Dutch Colonial dwellers stopping short and dropping into the nearest arm chair to read about what they can do with a white elephant they have been foolishly wanting to sell because they believed a Dutch Colonial had no possibilities! . . . MARTHA B. DARBYSHIRE

WHEN porch-rocking became the butt of the nation's witty columnists, dwellers in Dutch Colonial houses moved inside, leaving the shelter of their shady, pillared porches unoccupied. Porch-rocking was declass . One must sit in patios, back yards, and terraces. The open spaces were delightful, the J. Frank Meyers living in the hills of Flintridge, north of Pasadena, California, admitted; nice, at least, for certain hours of the day. But for night when dew falls, the covered veranda, in spite of all wisecracking, was still just as comfortable and pleasant as it had been before the inference of gossip had been attached to the time-honored practice of porch-sitting.

The Meyers had kept pace. They had moved off their porch, built a flagstone retreat under a big old tree, and liked it for early morning and late afternoon. But why let anyone laugh you out of tried, true comfort? Why not combine the porch and terrace idea, extend the brick floor out into an open terrace, with the adjoining roof shelter to move under in the heat of the day and in late evening?

It took courage to defy the snickers of friends, all former porch-sitters, who would rather die than face the stigma of comparison to bourgeois rooming-house occupants, who, according to reports, were the

only known porch-sitters left in the world. The Meyers might have torn down the old house and built a new one with the popular formal small stoop entrance, but the Dutch Colonial was an especially well-built house and, besides, it had only commenced in late years to take on the personality which comes of living with certain folk for a long time. And so, undaunted, they directed the porch of the old Dutch Colonial to reach out in hospitable spread so that those liking sun could sit and blister but still be within talking distance of those who preferred the shade and protection of a roof.

To bring the garden to them, metal flower racks, three tiers high, were run along the back of the porch against the house. On these are used seasonable garden flowers growing in pots. In the spring, the racks are a riot of color with jonquils, narcissus, and tulips. In summer, there is all the gaiety of shade-loving garden flowers. On the low balustrade, and by the pillars, white daisies grow in profusion in more flower pots. The whole arrangement is so delightful that even the most skeptical have had to admit the deep cool shade of a covered veranda is as nice as ever it was in the days when porch-sitting was popular.

Gratified by the way the old house took to modern ideas, the Meyers



Outdoor living room at left and, below, back of house, showing new wing with the outdoor living room built into an "L"

next planned a new wing. More bedroom space was needed upstairs as well as kitchen and service space below. Broad across and narrow through, as is the accepted figure of the Dutch Colonial, along with a very definite roof line, the new wing was not an easy problem if the dignity of the Grand Dame was not to be sacrificed. By building the wing straight back from the left center at the back of the house, the architect was able to bring the wing roof to run at right angles with the exact same slope as that of the main house, yet to retain the individual profile of the main house.

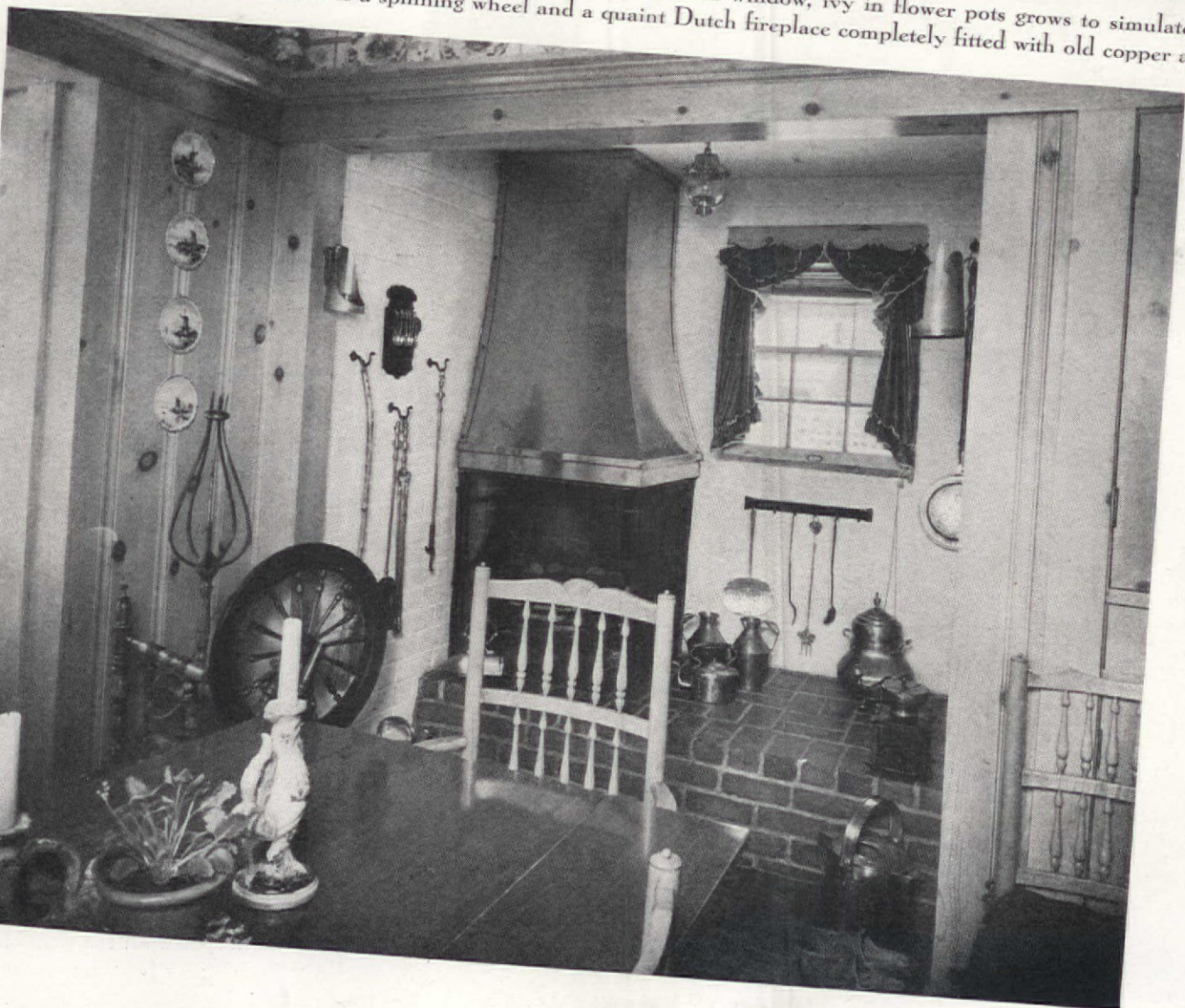
As the wing left an L at each side of the house, an outdoor living room was built into the deepest one, and the other L served as a paved drying yard immediately off the service quarters. The outdoor living room answered the problem of the young people in the house who could entertain there at the same time that the front porch and terrace were being used by their elders and guests.



Photographs by  
F. R. Dapprich



The breakfast room opens into the outdoor living room. In the recessed window, ivy in flower pots grows to simulate a frame. In one end of the breakfast room is a spinning wheel and a quaint Dutch fireplace completely fitted with old copper accessories



A dressing table was placed in the corner of the bathroom. At left, a recessed window in the dining room. Below it is shown the guest room and, at the bottom, the living room in this hospitable California home



Two trees which had held forth at this corner of the house were left with a flagstone floor stepping up to form a low curb around them. To do away with the necessity of sweeping falling leaves, a screen roof was added with joists heavy enough to walk on, so the roof could be swept off when necessary. Trellises enclose the two open sides of the outdoor room.

The open living room is back of the indoor living room. Its presence suggested changes that could now be made inside. In the fireplace end of the room, a high window on either side could be sacrificed for recessed bookcases. This is a house of books and a house of comfort. There are no formal rooms. Books are as much at home in the living room as in the library. Windows on the outdoor living room side were changed into wide French doors, leaving only one wall space wide enough to accommodate an old secretary. With all this additional light and air, augmented by windows on the opposite side of the room overlooking the porch and terrace, the two small windows at the end were not missed.

The only change in the dining room, across the central hall from the living room, was the addition of a bay window, which increased serving space around the table.

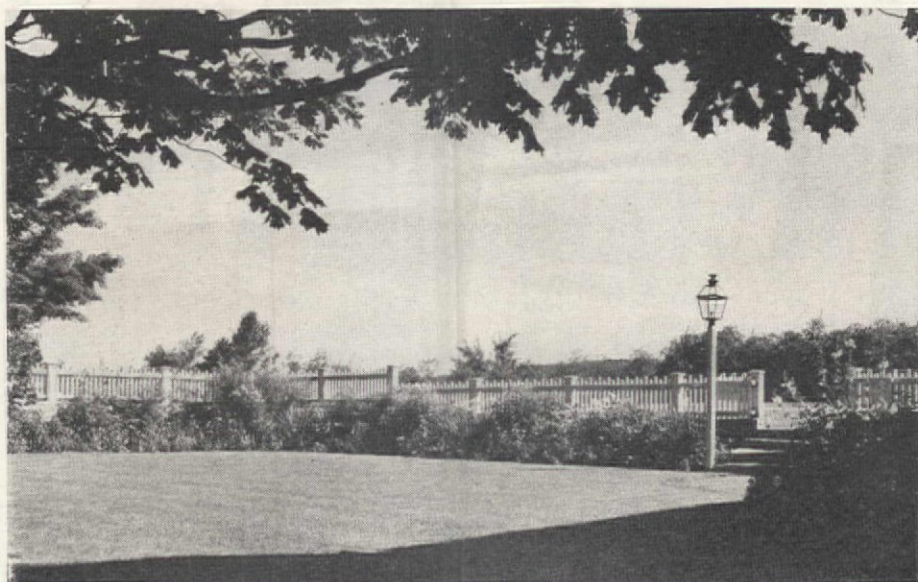
In the new wing, opening off the back of the center hall, the Meyers built a breakfast room with entrance into the kitchen. As Mrs. Meyer is a prodigious collector, the breakfast room gave space on a plate rail for rare old pitchers and plates. The room opens into the outdoor living room and has a bay window with space for a comfortable lounge chair. There is a grandmother in the house and perhaps she was the inspiration for this comfortable nook, so pleasant for morning sunning. At least, her sewing basket at one side of the chair indicates that she has a secluded spot when she wants it.

[Please turn to page 76]



*An old New England farmhouse, torn down and rebuilt, Wood Creek Farm is now the home of Mr. Frederick K. Barbour of Norfolk, Conn. Robert M. Carrère was the architect for the reconstruction and remodeling*

# “Wood Creek Farm”

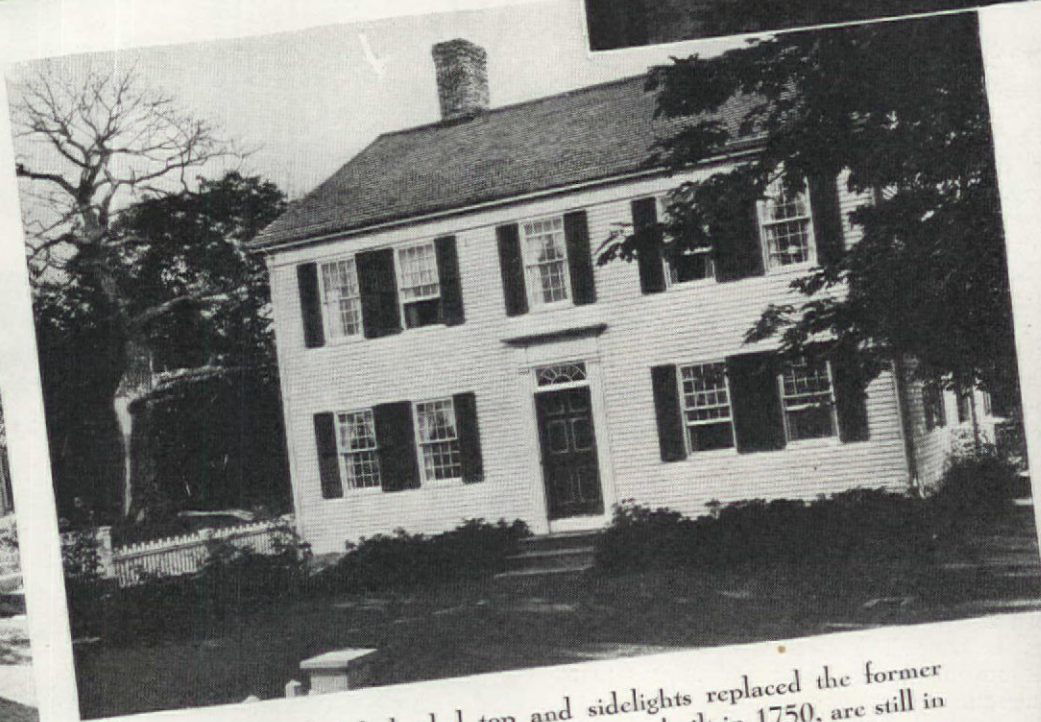


## W. SEXTON

ARCHITECTURAL style is so largely determined by the materials of which a building is constructed, the methods by which those materials are applied, and by the manner in which the various materials are shaped that only a building that was actually constructed when a style is being developed can really express the individual characteristics of that style. So believes Frederick K. Barbour who was so anxious that his house should conform in every detail to the Early American style of architecture as exemplified in New England that he purchased an old farmhouse in Goshen, Connecticut, that was originally built about 1750, and had it taken down and rebuilt on a site more to his liking in Norfolk, Connecticut, about thirty miles distant. The property on which the house is now situated consists of about one hundred and seventy-five acres through which runs a stream, known as “Wood Creek,” from which the house takes its name. This creek is one of the finest out streams in the state and affords many picturesque spots that greatly enhance the beauty of the natural landscape. The site of the house itself is on the crest of a rolling hill that commands superb views of the valleys spreading out below to the west and south. In rebuilding the old house great care was



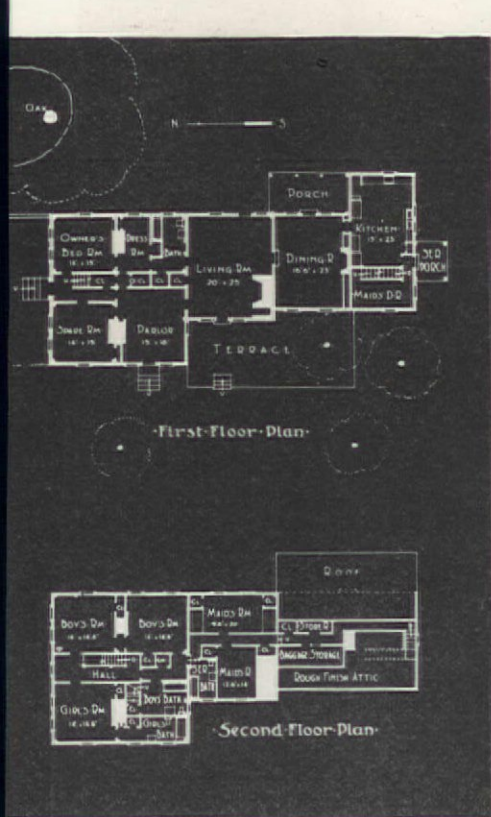
taken to re-erect it exactly as it was originally and where it was necessary to add new work such work was made to conform to old method of construction as well as to follow old idea in design so that the new and the old would form one harmonious whole. The work in connection with moving the old house, rebuilding it, and making the necessary alterations and additions was done under the direction of Robert M. Carrère, architect. As each mantel, each floor board, and each clapboard was removed during the dismantling of the old house, it was lettered and numbered so that when rebuilt, the old house would be identical in every detail to the original structure. The old stone foundation formed of hand-hewn blocks of granite seven feet long, fifteen inches high, and fifteen inches thick, was retained intact, and the old brick was used in rebuilding the chimneys. The clapboards even succeeded one another on the four façades from ridge to water level in precisely the same order as they did when the house was originally constructed. And when the house had



Old Riverton doorway with leaded top and sidelights replaced the former door. The original clapboards used on the old house, built in 1750, are still in use. Above: The old staircase in the hall, looking into the owner's bedroom and, on the opposite page, a view of the drawing room and the dining room

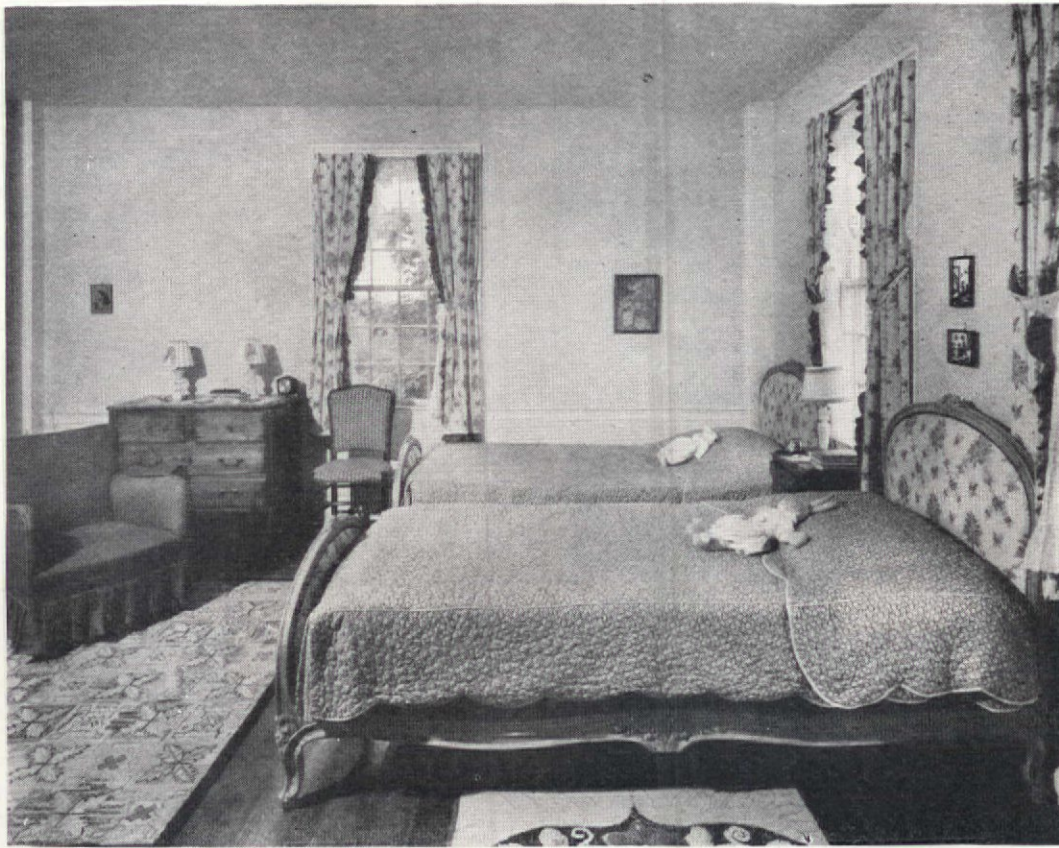


Photographs by Wurts Bros.









been entirely rebuilt, the sole replacements were found to consist of four clapboards—an almost unbelievable achievement, indeed!

In order that the old house should properly serve as a twentieth century home, it was necessary to omit one or two old partitions and to erect certain new ones. Bathrooms particularly were needed as the old house had been practically unchanged during its life of one hundred and fifty years and was therefore entirely lacking in modern conveniences of any kind. A new wing, too, was added at the rear to provide space for a new dining room and a modernly equipped kitchen. A new roof of hand-split cedar shingles was also applied to both the old and new portions of the house. But as the house stands today there is no visible evidence anywhere of where the old stops and the new begins, so carefully did Mr. Carrère work out his plans. Where new windows were necessary, for example, the frames were built on the job so that they would be identical in design and construction to the old ones, which were of the twenty-four pane variety, and all the new windows were set with antique glass. Similarly, where new hardware was required, it was made by a local blacksmith from patterns taken from the old house.

An old Riverton doorway with leaded fan and side lights was substituted for the rather plain original, one leading to the present drawing room on the west side of the house to lend further interest to this important elevation and to accent the importance of this entrance. All old clapboards were scraped and painted white as were

the new ones. Both new and old doors of paneled pine are white with green panels and the new shutters are painted green. The cedar shingles that form the new roof were not stained at all, but left entirely unfinished and allowed to age naturally.

The walls of practically all rooms were plastered and hung with wallpaper, but the living room walls and the fireplace wall of the new dining room are paneled with maple planks taken from the attic of the old house. These planks vary in width from fourteen to twenty-two inches and they have been treated in a way to reflect accurately the Early American character. The original pine and oak floors were cleaned, sanded, stained, and waxed before they were relaid, and in the dining room in the new wing the floor is formed of maple planks similar to those used on the walls, polished and waxed to match the furniture, which gives a most attractive effect.

The main entrance to the house faces north and is approached by means of a sunken garden, about six feet below grade, affording partial visibility at this point to the interesting old foundation. As the original foundation stones were laid on a modern concrete foundation below grade, quite a number of the old stones were not used and they have been embodied in the stone wall that surrounds the sunken garden. From the driveway, stepping stones set in the grass lead to another door which opens into the living room. A wood shed group has been built on the east side of the house opposite the new wing to lend greater interest to this elevation. This group also includes



covered space for a waiting motor car. The garage is a considerable distance from the house itself.

The main entrance at the north leads to a narrow hall, with the original stair and handrail forming an interesting feature. The owner's bedroom is at the left on the ground floor, while across the hall is the guest room. Upstairs on the left are adjoining bedrooms for each of the two sons, with the daughter's room on the opposite side of the hall. Servants' rooms are located on the second floor of the new wing which was added.

During the process of rebuilding the house it was necessary to install various kinds of modern equipment, including a modern heating system based on a coal-burning furnace with a blower and air conditioning features, necessary to maintain the humidity at the right degree to preserve the old woodwork and to afford comfort to the inhabitants; an adequate

[Please turn to page 7]



The owner's bedroom, at top, and the daughter's bedroom, below it, are charmingly furnished with fine old pieces in keeping with the spirit of the old house. In both rooms colorful wallpaper in all-over pattern is used above the dado

# Provincetown carriage barn into home



*Home of Mr. and Mrs. Richard E. Miller*

TO UTILIZE an old barn for a guest house or recreational center has now become almost a matter of everyday occurrence, but back in 1919, when the Richard E. Millers established themselves in Provincetown, Massachusetts, after some fifteen years residence in Brittany and Paris, the transition of barn-into-home was still regarded as something of an adventure, even in the Bohemian atmosphere of this Cape Cod art colony.

Suitable living accommodations being difficult to find at this time and influenced, perhaps, by the drooping branches of a fine old willow tree, the Millers decided to take over an old carriage barn on a back street where the houses were not set so closely together as in other sections of the town and convert it into a comfortable and attractive dwelling suited to their specific needs.

Beneath the overhanging branches of the old tree, which was and still is, for that matter, something to delight the eye and intrigue the imagination (even though the severe storms of the past winter have taken their toll), and directly on the highway stood the simple rectangular wooden structure with small adjoining ell, which has since been converted into this charming home for all-year residence.

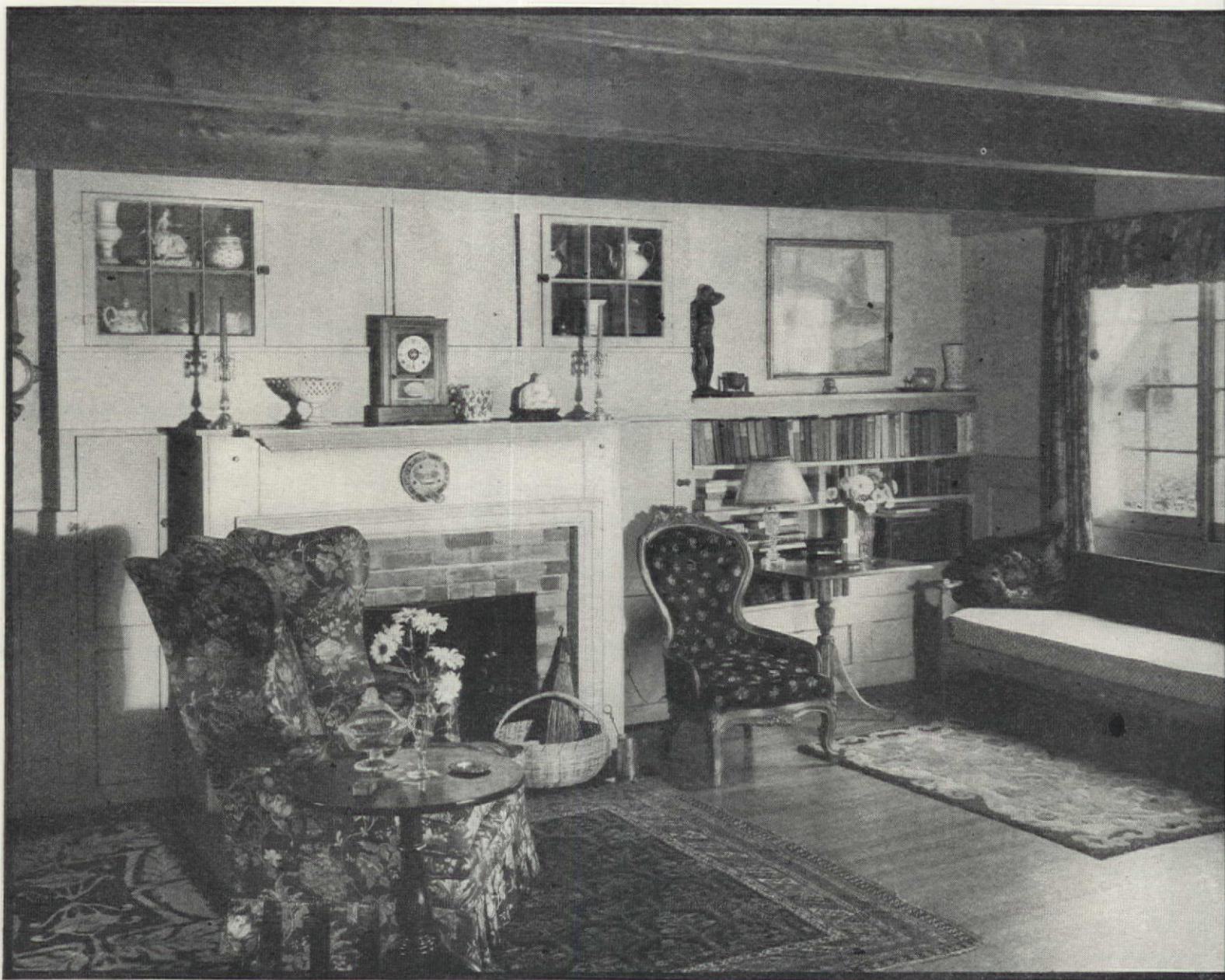
A hedge now shields it from passing traffic, picket gates open into the yard at either end of the house, and in the rear there are French



*Photographs by George H. Davis' Studio*

windows opening onto a wee flagged terrace, a stretch of grassy turf, and a garden pool under the willow, with Mr. Miller's atelier, where he spends many busy hours, close at hand.

All this has, of course, not been accomplished in a day or a month or a year, but is a matter of growth. As much of the work of recon-  
ditioning the structure, the fashioning of the interior furnishings, and the landscaping has been done by the owner, who aside from being a distinguished artist is a very clever craftsman, the result should be



most inspirational to any home owner of modest means and high aspiration who is of a creative turn of mind and is also generally handy with tools.

After closing up the wide doorway, which originally opened on the street, and clapboarding to match the rest of the exterior, windows were cut where necessary to provide light for the interior, an outside chimney was built against the center of the end opposite the ell (to provide for a fireplace), an entrance doorway arranged at its right and another directly across in the other end. The harness room ell became the kitchen, and the upper floor of the carriage house was partitioned off to provide for bedrooms and bath.

As the years have passed, it has been found desirable to add a small room at the rear in the angle between the ell and the main house to protect the rear entrance from the winds which sweep down across the dunes. The ell has also been extended to provide for a breakfast nook with a fireplace at the end, which is so delightfully inviting as to cause one to wish that every household might have a similar one to enjoy the year around.

This season a simple pergola has been built over the wee terrace and grape vines have been planted at each upright post. As time goes by, these will grow to screen the top and drip with clusters of luscious fruit. Surely a most delightful spot in which to prepare the vegetables for dinner, to concentrate on the family darning, or merely to bask in the sun and enjoy the luxuriant blooms of the near-by flower garden so carefully planned by the Millers.

This year additional land in the rear of the willow is being cleared, turf stretches lead to cement seats and other garden furniture, and the natural shrubbery growth has been left to provide a suitable background for the house.

[Please turn to page 7-]

The Miller house has been a step-by-step development. A commodious living room occupies the entire lower floor of the main structure, admitting abundant light and sun

A fireplace occupies one end of the living room, a stairway the other. This is also the dining end of this ample, friendly room, so furnished as to serve in its dual capacity without loss of dignity





The ell was extended to provide this breakfast nook with its cheery fireplace, brick floor, and old stenciled Boston rockers. At the kitchen end all equipment is conveniently grouped, with abundance of light and cross ventilation.

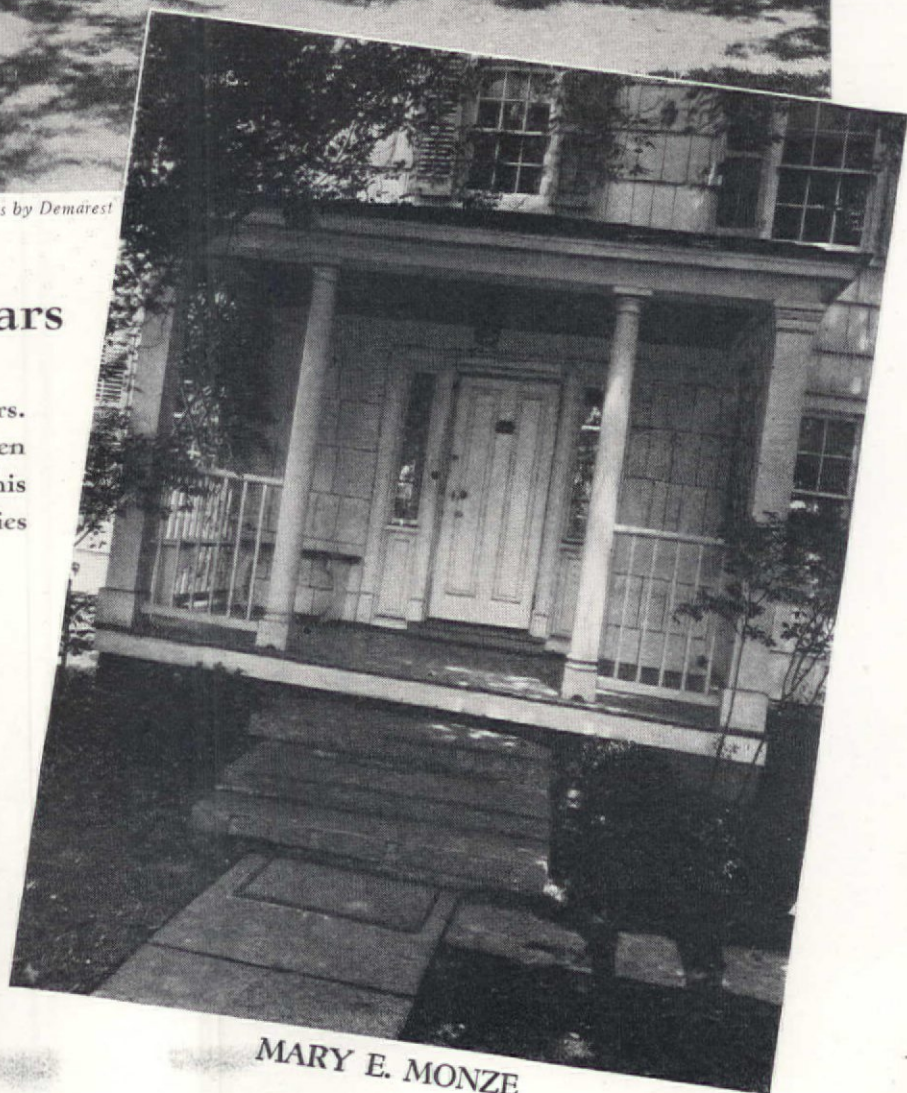


Photographs by Demarest

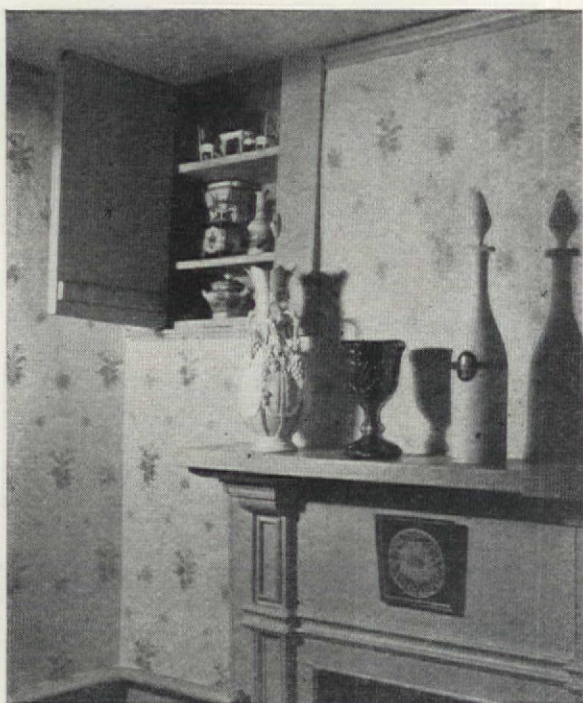
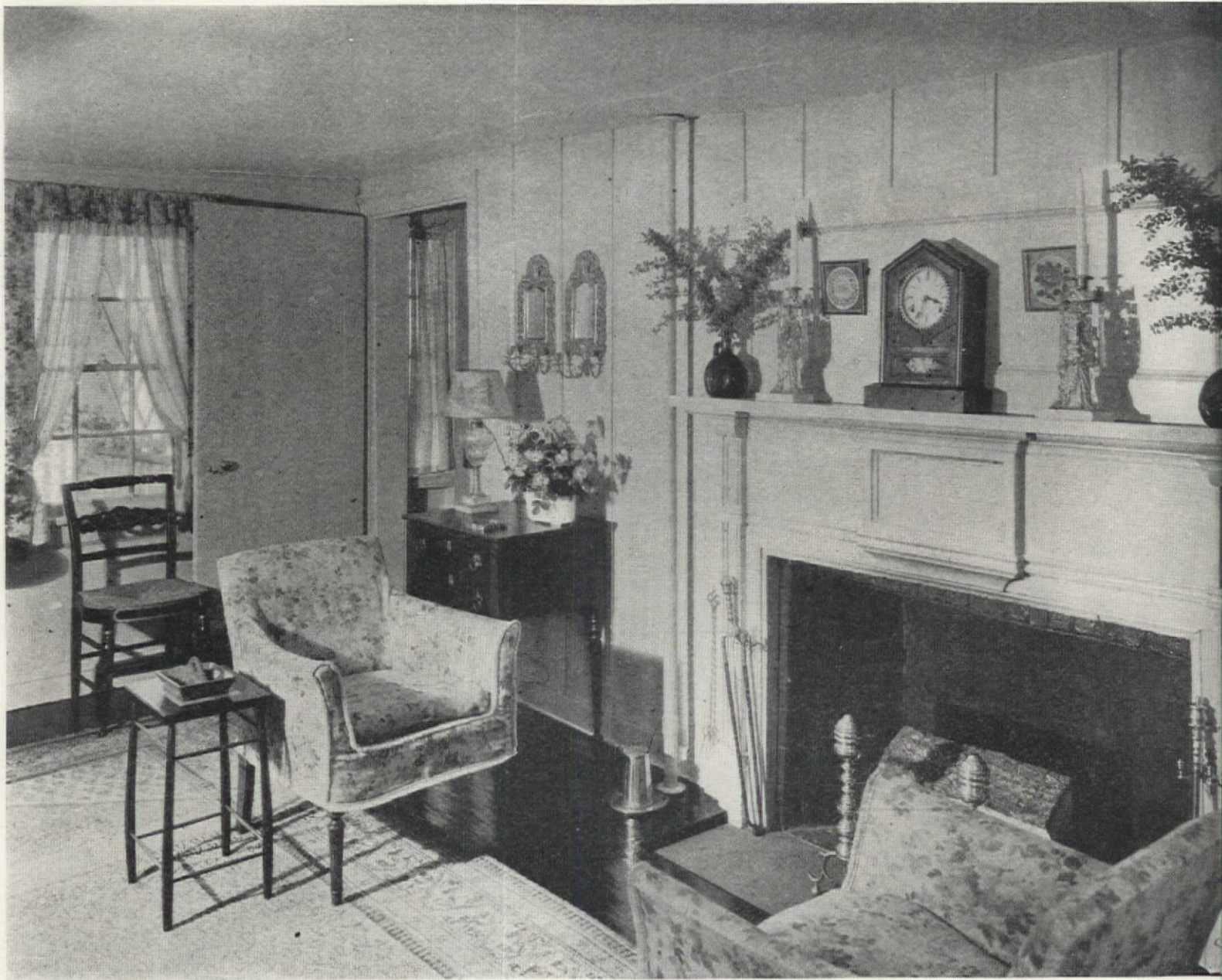
## Seven generations in 200 years

The main part of this remodeled home of Mr. and Mrs. Paul Stetson, on Long Island, is 200 years old and seven generations of Mrs. Stetson's family have lived in this lovely house during the course of these last two centuries

There is inspiration, an almost glorified sense of beauty and strength, in old houses and old furniture. Honest in design, construction, and purpose, they have stood and proved their worth throughout the years. The charm and individuality of early New England, Cape Cod, and Pennsylvania architecture have long been well known and appreciated, but seldom does one hear anything of the early Long Island houses whose architecture is just as distinctive. Yet the island is rich in these old dwellings with their historical background and traditions of which Mr. and Mrs. Paul Stetson's house at Smithtown Branch is an excellent example. This 18th century house with its generous grounds, native trees, and quaint old garden has lost none of its simplicity and charm characteristic of well designed Long Island homes of two centuries ago. The house has been in Mrs. Stetson's family for two hundred years. Originally it consisted of four small living rooms downstairs and four bedrooms on the second floor. Now the rooms have been modernized with bathrooms and electricity, and have also been piped for heat. Here and there a room has

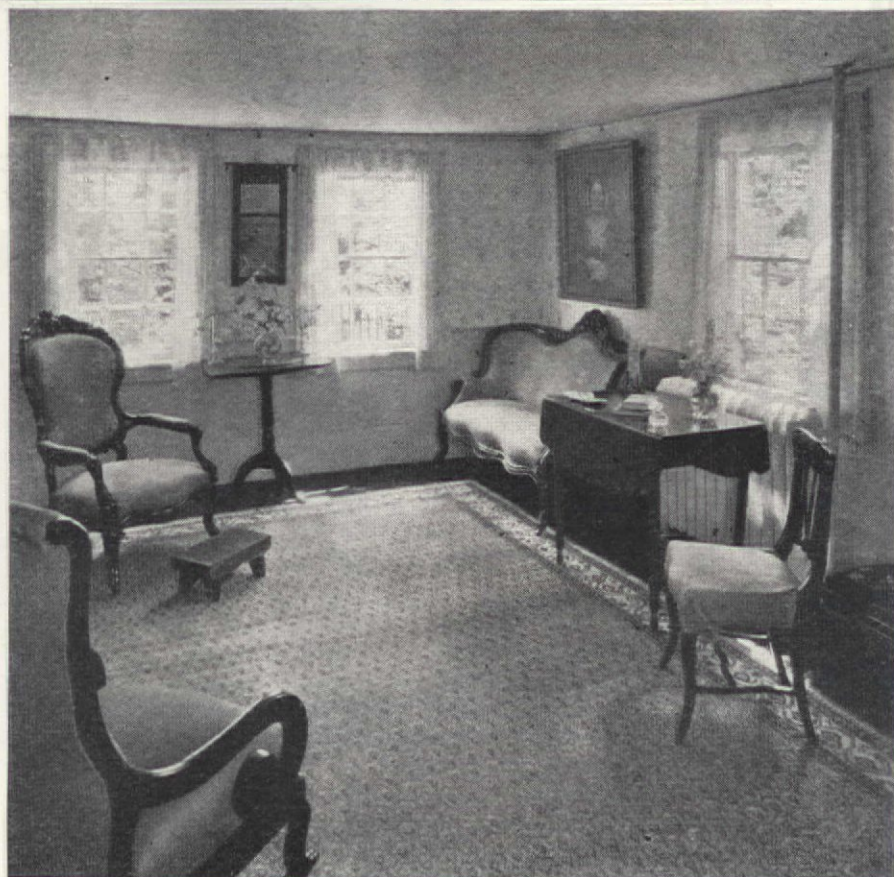


MARY E. MONZE



Rare old china is seen in the small "Parson's cupboard" with its open door. Note the lovely old red glass Communion cup on the mantel above. Staffordshire figures, cherished family pieces, decorate the hall mantel at right, which was the original kitchen fireplace





been enlarged by the removal of partitions but ceilings, floors, woodwork, and windows are all those of the original structure.

Hand-hewn shingles covered the exterior of the house; they are still intact and now painted white. Small paned windows were devoid of the green shutters that now frame their sides. An old door, hung with its original hardware, opens into a small entrance hall. In the center wall of this hall another door opens abruptly on to narrow, steep ship's stairs which lead to rooms above. Through the door at the left of entrance hall is the parlor; at the right, the sitting room of other days—the living room of today, which, in its spaciousness, includes the former downstairs bedroom.

The old kitchen with its attractive fireplace has been converted into the hall uniting the old part of the house and the new. Several fine old Staf-

At left: The parlor of today has all the atmosphere and charm of the parlor of yesterday. The family portrait is an early one. Above: A corner of the dining room showing an old sideboard of beautifully marked wood. Family silver and a fine collection of antique platters and other odd pieces may be observed

Spacious grounds, wide paths, and the old garden  
lend a natural distinction to this fine old place

fordshire pieces decorate the mantel shelf with a pleasing dignity. This old part of the house with its low six-foot, eight-inch ceilings, fireplaces, wood paneling, woodwork, and plaster made of oyster shells remains in a remarkably preserved state due to the vigilant care of its owners who feel a responsibility and a just pride in keeping it so.

While color plays an important part in the present decoration, wallpaper and fabrics have been carefully selected in soft faded tones that blend beautifully with the old walls and furnishings. Walls of the living room and entrance hall are painted a deep rich cream or butter color. Rare old Oriental rugs and fabrics on chairs, sofas, and at windows have predominating colors of faded blue, old red, soft rose, and butter color. On the parlor wall is a gold fleur de lis designed paper on a cream ground; the woodwork is a faded blue.

In the new addition to the house, which relates itself harmoniously to the old, there is a dining room, kitchen, bedrooms, and a large enclosed porch which serves as a summer dining room. Dining room walls are painted a French blue; built-in cupboards are nicely placed and designed according to the period. Perfect taste and beautiful order are displayed in the arrangement of the old family pieces of furniture, silver, pewter, and china as can be seen in the photos.

Then there is the old barn with its paint weathered to mellow pink. Nearly hidden by the great leafy trees, it is a pleasing addition to the picture. Reminiscent of the old days before the horseless carriage are its peaked ceiling and hand-hewn beams. The hay loft is filled with fragrant hay; horses occupy spotless stalls; and an old sulky and carriage add the final touch of atmosphere.

A well-planned garden has been the hobby and delight of the women members of the household all through the years. Each has considered it her special heritage and worked assiduously to make and keep it beautiful. The old rose garden is especially interesting, since the bushes were planted by the first owners when the house was built.

Inside and out, a warm hospitality envelopes this house and grounds. Carefully preserved, the remodeling and additions thoughtfully planned, it reflects the spirit of the owners and effortlessly extends a genuine, friendly and hearty welcome.



# Read what happened to a Mid-Iowa bungalow!



C. E. MacDuffie

*Floor plans at end of story. Arlos R. Sedgely, Architect*

HEATRICE BENNETT HOLLANDER

WHEN, after eight years of renting, we suddenly decided to own our home, we were torn between two alternatives. The first was to buy a lot and build our long-cherished dream, a California ranch-house, so natural to our climate—rambling, one-storied and surrounding a sunny patio. The other was to buy some house already built, but with well-planted grounds and trees, and take our chances in approximating our ideal.

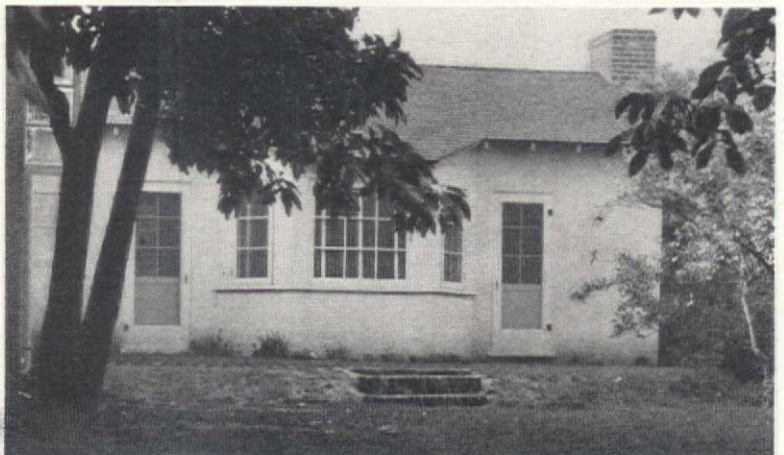
We looked for months, only to find that our own problem was complicated by still another alternative, i.e., a good address versus plenty of space, a factor we deemed extremely important because of our two young children. We imagine that anyone with children and limited capital will have to solve this for himself. The answer to both we found in an acre in Arcadia. Masquerading behind this somewhat fancy name and a gorgeous race track, Arcadia is an old-fashioned, home-owning, kindly little community lying at the foot of the Sierra Madre Mountains and within easy commuting distance of Los Angeles which is always an important factor.

Our acre contained two houses, chicken equipment, a double garage

and laundry, and was beautifully planted. There were twenty-nine fruit trees, two attractive pools with lilies, many bulbs and shrubs, to say nothing of such ornamental trees as the magnolia, Chinese rice, palm, and sycamore; and, best of all, a comprehensive sprinkling system was already installed.

But, oh!—what a house! Five four-square rooms were arranged à la Pullman car, with an outside cellar door exactly like the ones down which you used to slide. To top inconvenience of arrangement, add an overshadowing cupola, two five-foot square plate glass windows, and one-inch board siding around all, and you have an idea how far from our rambling ranch-house we had progressed, or rather retrogressed. However, we thought we saw possibilities. There was plenty of space, and we hopefully imagined that if we “cut him off a little bit here and put him on a little bit there” we might produce something possible to answer our desires and needs.

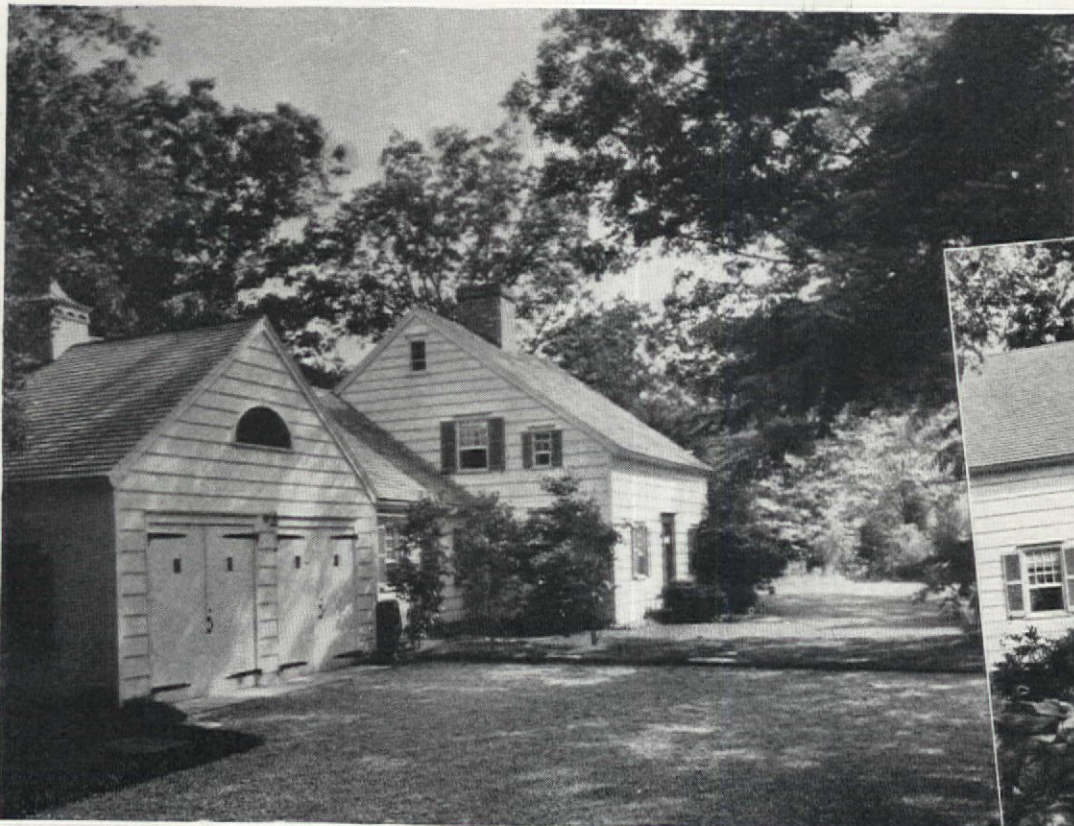
Here let me insert a little unasked-for advice, which, I am assured by good authorities, is never welcome. In the words of Charlie Chan, “Patience is a lovely virtue.” Take time (*Please turn to page 72*)



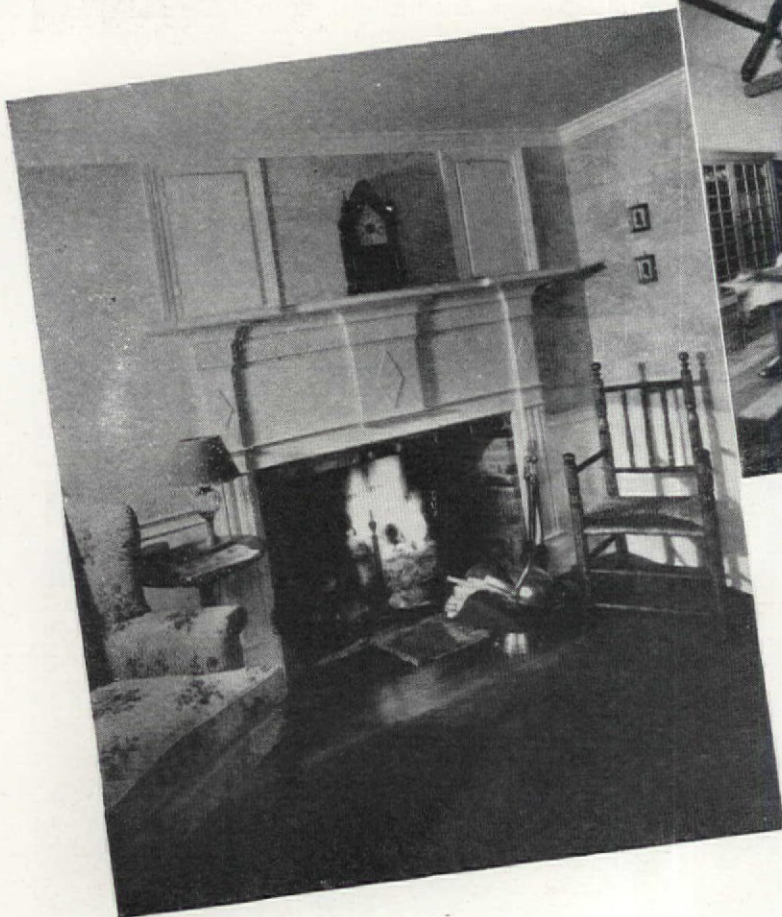
# A 1770 Farmhouse restored and enlarged

Now the home of Mr. R. A. Murdock, in Weston, Conn.

*Coggins & Hedlander,  
Architects*



Photographs by Robert Maclean Glasgow



AN OLD New England farmhouse, originally built over one hundred and fifty years ago, was taken down, moved three miles, and reconstructed to form the central motive of the home of Mr. R. A. Murdock at Weston, Connecticut. The house was built in North Stepney, Connecticut, about 1770, and when it was moved to its new location it was rebuilt exactly as it was originally with only slight changes on the second floor changes made necessary by the installation of modern equipment. As the house was taken down, each piece of wood framing, each door and each window, each

mantel and each piece of wood paneling was marked and charted in order to insure its being replaced in its original position when the house was rebuilt. In its design as well as in its construction, the old house which during its entire life had served as a residence, bore all the peculiar and intriguing characteristics of Early American architecture. The proportions of the mantels, the wood panels, and the door and window openings, the horizontal movement was strikingly accented, with the complete disregard for symmetry, so peculiar to the style, was evident throughout the design. In its restoration and reconstruction, the original character of the old house has been preserved even to the extent of using antique hardware and lighting fixtures and handmade nails.

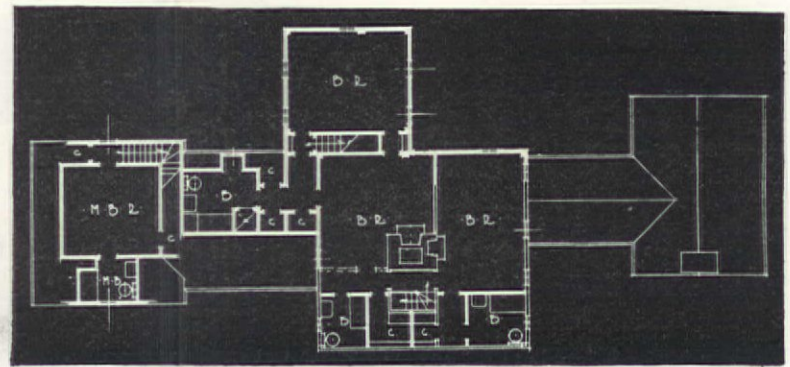
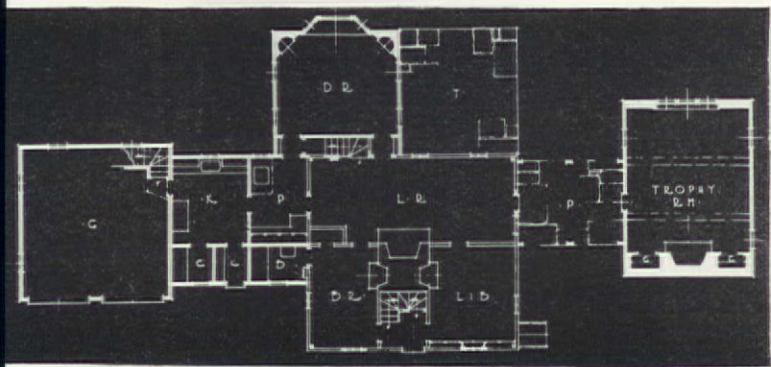
The old house is now located on the bank of the Saugatuck River and is so placed on the site that all the living rooms have a view of the river for a half mile in each direction. It was necessary to enlarge the house somewhat to provide additional space. By adding a new wing

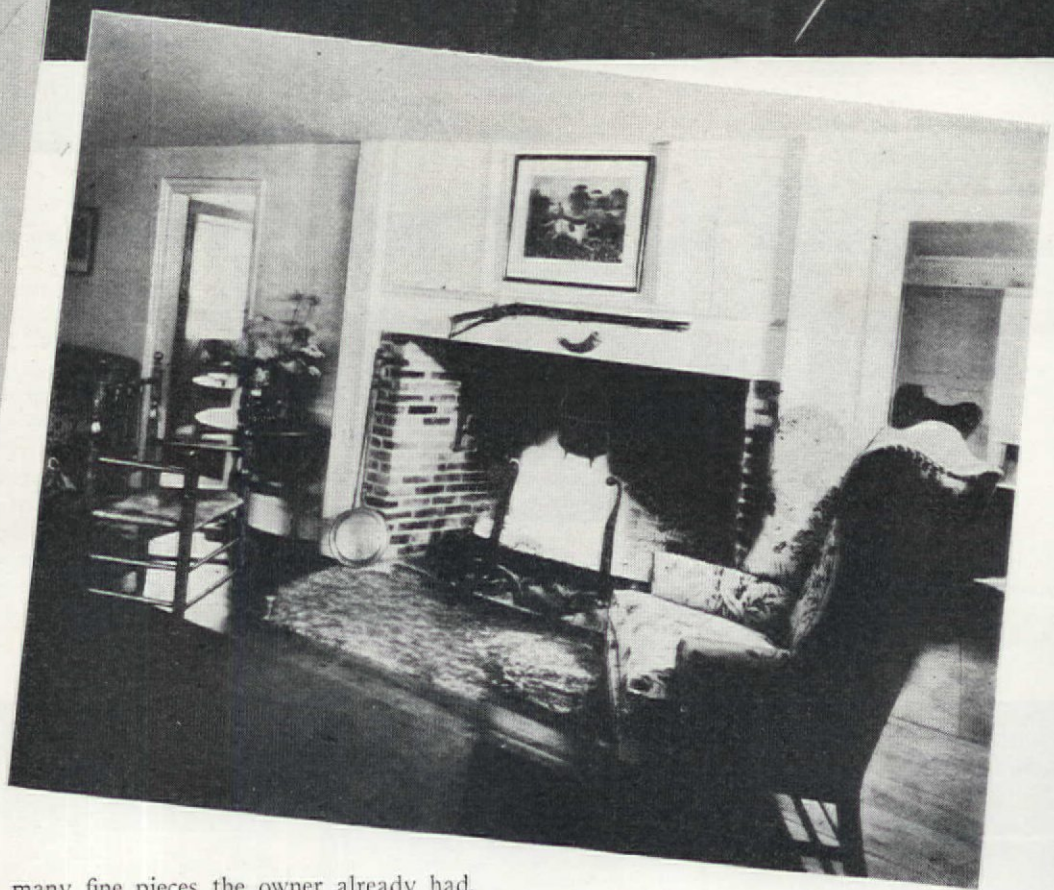


at each side of the old house, a well-balanced composition has been attained while any semblance of symmetry in the treatment of the two wings has been purposely avoided to conform more accurately to the style of the old house and thereby to attain a more uniform

composition. An old workshop was purchased, knocked down, and reconstructed to form the wing at the right which is used entirely as a trophy room. This room is approached by means of a covered porch opening from the living room. In the other wing, however, the space between the garage and the old house has been used for a new kitchen, a pantry, and a bath on the first floor. The entire wing is two stories high, with a maid's bedroom and bath located above the garage.

A small new wing has also been added at the rear of the old house providing for a new dining room on the first floor and a bedroom above. In its design the dining room reflects the Early American character with a bay window at sill height overlooking the garden and the river beyond and two corner cupboards with open shelves, copies of those in the Tyler house at Branford, Connecticut. A cold cellar was built into the bank near





the house at the rear for the storage of provisions and meats, enough for a generous winter's supply, as was always done in olden times.

In most of the rooms on the first floor the wall treatment includes a low dado, painted white, with appropriate wallpaper above. The walls of the new trophy room are paneled in pine with the structural trusses of the gable ceiling exposed. Thus these various rooms form a particularly harmonious setting for the collection of Americana which the owner of the house possesses. Many trips were made by the owner and architect from Connecticut to Maine in search of interesting antiques to supplement the

many fine pieces the owner already had. In fact, the owner's appreciation and understanding of all the problems encountered together with his cordial cooperation have made the result most successful in every way. Among the interesting old pieces in the house is a set of ten matched

A set of ten matched bannister back chairs and valuable pewter collection are among the many interesting items in Mr. Murdock's fine Americana.

[Please turn to page 74]

# HALFWAY HOUSE

The title is Marni Wood's, and as it is her house and her story, it must stand. But it's really a rare little white saltbox with a bright yellow door, a cat on the hearth, a non-scientific kitchen from which emerges some of the world's best food, and a charming garden—just the sort of home in which



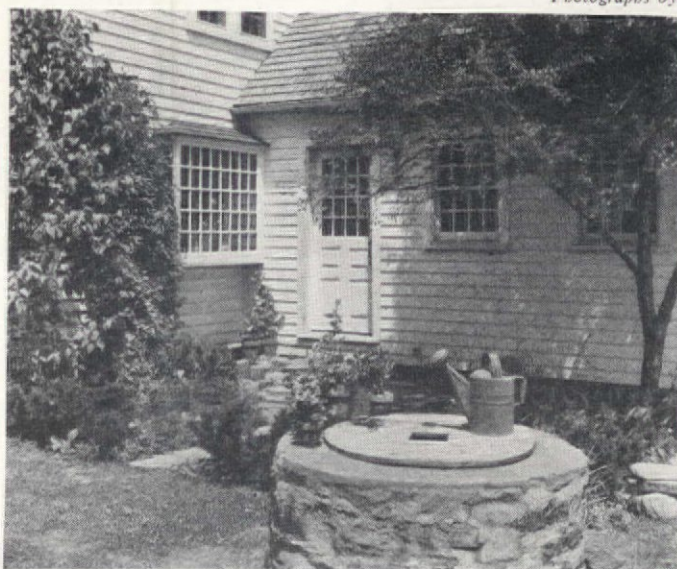
Photographs by Demarest

WHAT is what our house is at present after five years of reconstruction. We console ourselves when we get too restless and impatient by enumerating all that has been accomplished piecemeal. We knew from the first that we had a rather unusual old house, and we were determined to restore it as accurately as possible and, of necessity, to do it well in small doses, rather than to compromise with cheap and quick effects.

It is very difficult to write about one's own house. The things that come to mind are so many and so varied. There is an enormous amount of sentiment about it, of course, and that has no place here. We have learned a tremendous lot about old houses, in particular 17th century Connecticut houses. Through trial and error and depression we have learned to be our own architect, decorator, carpenter, painters, refinishers, gardeners, and general handy men, and it has been an exciting experience.

In March 1931 we bought this little house that was first sold in 1827. Dirty, forsaken, and cold beyond belief, but sound as a bell and with a grand roof line, a gambrel saltbox, a seven-foot fireplace in the old kitchen, two huge maples in front, and the biggest apple tree I have ever seen, a Newtown Pippin back near the well; an "unfailing" one, of course. Supposedly built in 1691, there is no one to stop our claiming that date, and the type, style, and architectural details throughout the entire structure all indicate that it could hardly have been built much later than that.

The house faces north, and is thirty-three feet square, which we



you'd expect these two pet contributors (Marni and Harrie Wood) to live. So read her story and don't let her bleak title and "sentiment that has no place here" statement discourage you. It's a grand and inspiring story . . . EDITOR



thought an odd dimension until we remembered that a rod was the customary unit measurement in the day when the house was built. The framing of oak was solid as iron from sill to rafters, though various horrors had been committed in concealing it. The original siding found under the present clapboards, was of hand-split oak clapboards unpainted, and at one time the house had been shingled over these. The central chimney of brick and stone, nine feet square, stands on a fourteen-foot foundation. The plan follows the formula of its time, a room on either side of the chimney, an entry between them and a living room, the kitchen across the back with a pantry and woodshed under the "linter."

In the minute white plastered hall with the smallest fireplace extant, the hearth is of the early square red brick and there is no sign of a stairway of any kind ever having been there. The west room with a paneled fireplace wall and five little cupboards above the fireplace was a bedroom, and still is. Across the hall to the east is a little larger room, whose fireplace was not only boarded up like the others, but plastered over, and the most ordinary 1860 mantel set neatly against another wall. This room, we were told later was once the "parlor" which was entirely paneled and had two corner cupboards in it. "But they would have done ye a might of good. Ma'am the shelves was all cut in scallop wouldn't a held more'n a tea piece." We found bits of them to still later, cut up to make houses for baby chicks. I could have wrung somebody's neck with pleasure that day. Between this room and the old kitchen was a modern closed-in stairway.

Across the back of the house under the long gambrel runs the "long room" with the huge fireplace in the center on the inside wall. The opening is seven feet and two inches wide and it holds the old bake oven in the back wall and the place where the green pots were rested to hang the pots shows plainly. When we came that room had a single board partition across the east end, with two doors in it, making a little room with one window and an outside door, a horrible door with a large pane of glass in the top, very much like the one in front, but not so well hung. The ceiling of the kitchen, which was to be our living room, was festooned with sagging beaver board, the walls were covered with miserable two-inch matched pine sheathing, and the whole was painted a refreshing shade of dead banana. Directly across the room from the fireplace is a bay with two windows







opposite: Yellow door to the road  
old brick terrace to the garden.  
balt blue chairs and tubs of  
anipms, fuchsias, and oleanders

ere a large and very decrepit old  
leaned against the wall mainly  
ported by a hand pump. To the  
t of the bay was the old pantry  
n marvelous wide shelves of single  
rds of pine. On the other side  
he bay but with an outside door  
the stoop was a dismal little  
ce, the woodshed, similar in size  
having a cement floor and no  
dow. Upstairs there was nothing  
the remains of two rooms, just  
ceiling of one and marks show-  
where the other had once been.  
were told that at one time every-  
ng in the east half of the house  
l been torn out to make a place  
dry tobacco, and later rebuilt,  
ugh not so well.

Outside the hayfield surrounded us  
all sides except for a small area  
r the back door with an unsavory  
r of ages of dishwater and chips.  
nite boulders dotted the back  
d at ten-foot intervals.

That was what we had to start with. The first things we did in  
ly spring were to measure the windows for curtains and have the  
dens ploughed. The flower garden, directly back of the house, was  
de the same size as the house, because we wanted it to be, and it is  
v an integral part of the house; you simply step out on the terrace  
d there you are, in another living room, another dining room, with  
ow stone wall tying it down to the ground. Up near the barn we  
d a larger patch ploughed for vegetables. Those were two things  
t would not cost us a great deal, and would repay us a hundred  
es. It was going to be extremely trying, to put it mildly, not to  
able to spend more than two cents at a time on the house, having  
en our little all to get it, and we thought that it would be cheering  
have it look gay with flowers from the very first. We were right,  
reover, never was there such a garden, although made partly on



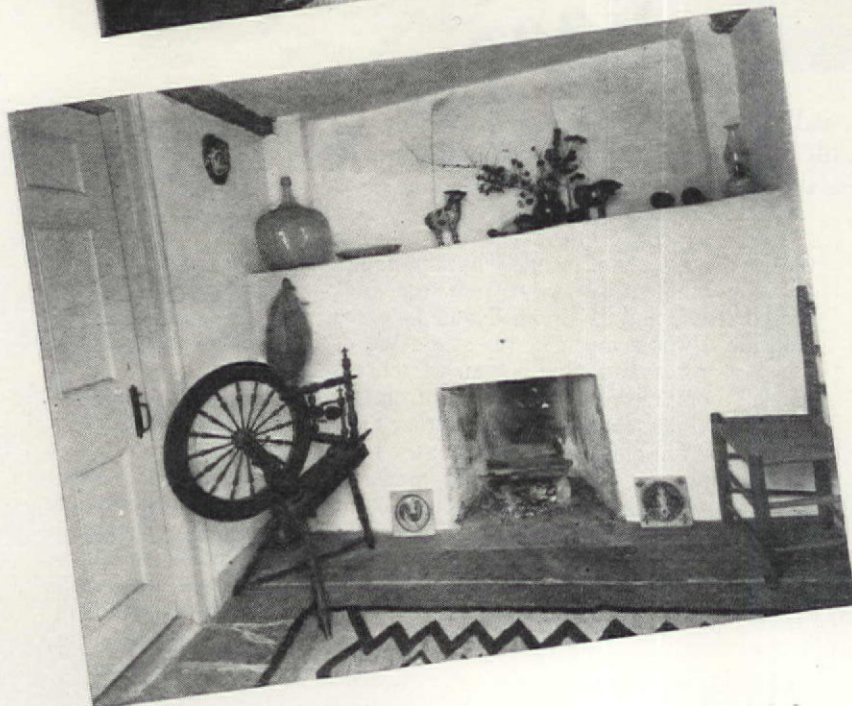
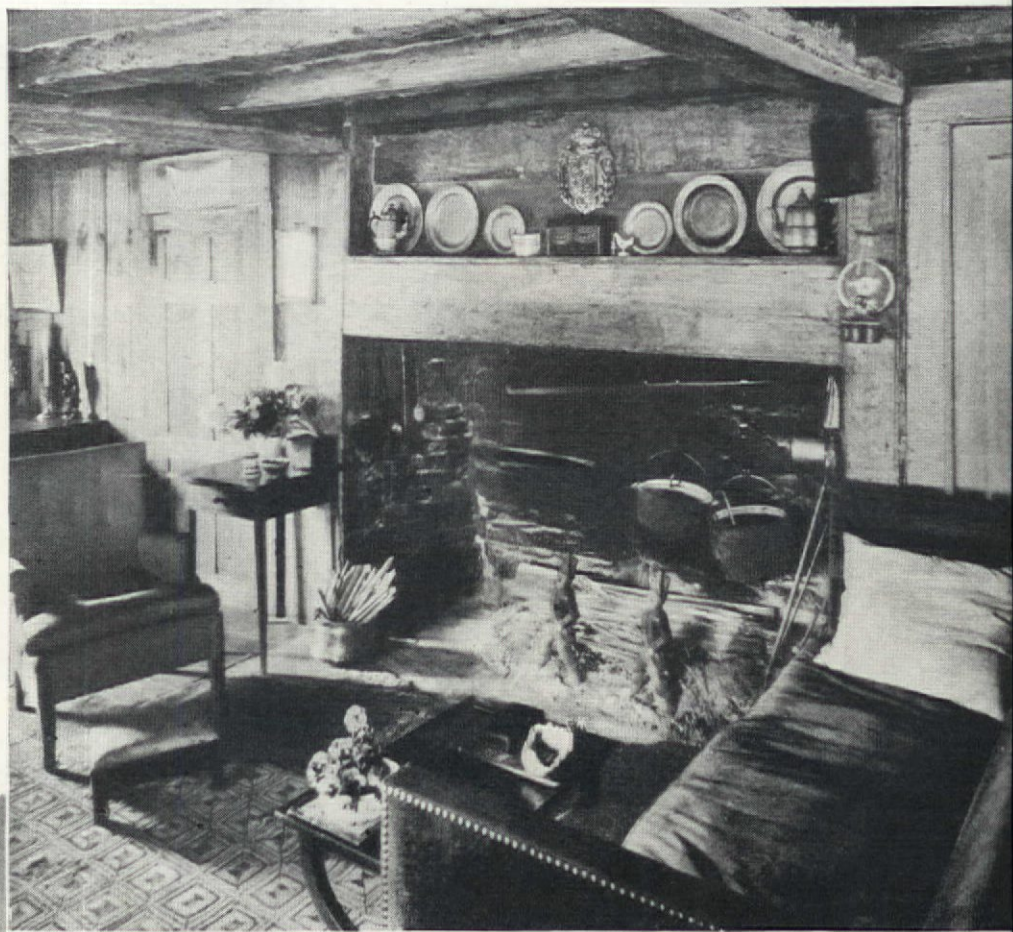
West room: Pippin green walls and white paneling. The old valances are of brown and white toile bound with cerise. The "wild geese" quilt and the "American Primitive" paintings were the accomplishments of the same great-grandmother

the ex-driveway and tended by the rankest, and in my case, most  
grudging amateurs. It grew from seed, it flourished, it took hold and  
spread itself, and it bloomed and bloomed.

Inside it was a much slower story. We decided that we would take  
the west room and give our small son the east room reserving the  
"little" room, meaning the snip cut from the living room by the single  
board partition, for guests. (Even that first year we saw that a major  
part of the fun of living in the country is week-end guests, and though  
I have been accused of being a modern Simon Legree, they were  
gallant souls all, and we got such a lot done over week-ends!) We  
set about making the pantry into a temporary kitchen. The pump was  
removed from the living room, a new sink installed, and two windows  
cut on the garden side. Eventually that cubbyhole was to be the  
"garden" room, with vases, scissors, baskets, gloves, and seed cata-



Bathroom: A mirrored cabinet with a white frame reflects Jamaica pink walls, turquoise curtains, and a lavender and gilt Victorian shade. Below: indigo and white bedroom



logues. Meantime, in went the gas stove, with the (handsome objects), just outside, a home-made V dresser and as many shelves as were possible to c into the space and get in one's self. All the same "galley" worked well and faithfully for three years.

We pulled the festoons off the ceiling in the l room and found, besides three bushels of dirt and squ nests, fine sturdy old hand-hewn beams. Beneath hideous stuff on one side of the fireplace wall were l tiful feather edge pine sheathing boards, some of very wide, but all, alas, with nine coats of paint them. We later discovered that the room had once entirely paneled, but the other boards had been rem and used as siding on the back of the barn! The ce we had newly plastered between the beams and the s wall too. We found upstairs enough pine paneling do the west end to match the fireplace wall. The p tion we painted a light Swedish blue like the kit and we stood the funny old cherry desk, found in

house, against one of the doors and made that wall fairly present

We had little or no furniture: one Victorian sofa in red velvet, a "losing seat," a Boston rocker, a battered drop-leaf table, and a dozen very good slat-back hickory side chairs with rush seats, beds, and two chests of drawers. But little by little we added to heterogeneous collection, and then the third year we decided th could not stand the overhead of a New York apartment when we in the country for six months of the year. So we moved up, bag baggage, electrical appliances, furniture, and nine crates of books. we still burn kerosene in our lamps, cook on gas, and heat water coal, the electrical things remain packed in the hamper. The furn we have assimilated with the greatest ease, but several boxes of b are as yet unpacked as the library-to-be is still our bedroom.

In the two years before we moved up here to stay we had steadily at the slow process of restoring the old house. We had pa it first with pure linseed oil, making it look perfectly hideous, and coat after coat of white lead, making it look perfectly beautiful. new door got a coat of brave mustard yellow, to the horror of friends. Alone and single handed, we built a terrace of old pink b across the back, and later we had the arbor built of old hand- posts and peeled poles. The old-fashioned wisteria at one end and Concord grape at the other meet at last, and all this summer us shade across the southern side, not to mention the lovely frag of the wisteria and the baskets of luscious grapes from the y

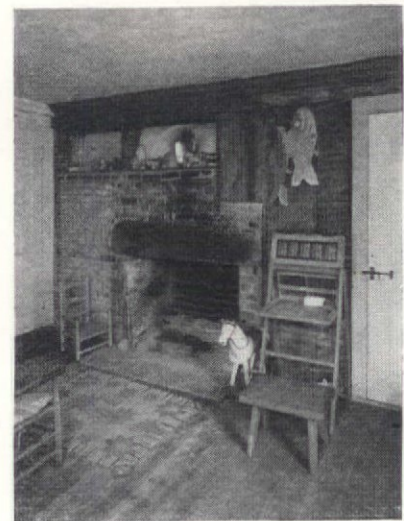
The picture of the seven-foot fireplace opposite and the lower one on this page are "before." Old pine paneling and yellow plaster have recently concealed the bedraggled sheathing. The "after" effect provides much additional light and color



The furniture is covered in yellow and ivy green; strawberry red and copper are incidental. Wallpaper in the hallway at the right is in these two colors. The scarlet and gold Japanese fish and the white horse are in the small boy's room

The garden has acquired its permanent design, with boxwood edgings, and the small flowering shrubs, set in their sheltering half circle, have grown enormously and do indeed shelter us from the roadway. In a similar half circle around the Pippin tree from the well toward the barn there is a bed of yellow, white, and blue perennials, and a one-year-old iris and lilac walk to the barn that will someday be a studio. Our "Five Year Plan" was progressing all too slowly but big plans were pleasant to think about as we sat through the long winter around our beautifully trimmed up coal stove with our feet on its ornate fender.

But the first hard winter taught us a lot of practical things: That we would have to have something between us and thirty-two degrees below zero besides plaster, clapboards, and the Sunday newspaper stuffed in the cracks; that we would have to point up the dry wall of the cellar, and have a new floor in the living room; and most of all, that we would have to build the kitchen



wing at once, giving up the washroom with its chemical toilet and bowl and pitcher, and the galley which had no cellar under it and was simply freezing.

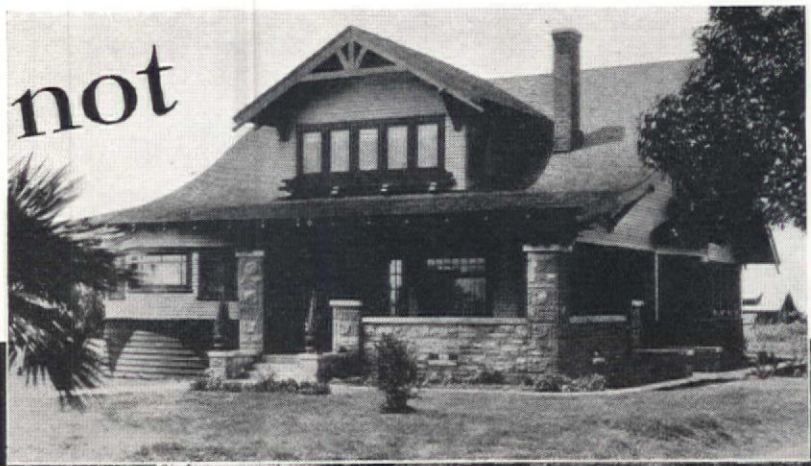
So we conferred with our architect, R. H. Scannell, and after many hashings and much hoping, half of the wing, as it will ultimately be, was built the next spring, 1934. We found it would be more practical to confine all modern conveniences in new work, than to try to make the old house assimilate them gracefully. Nothing ever

[Please turn to page 67]



Old brick and cast stone blocks harmonize to make an inviting entrance to the plaster and brick veneer house. The use of bricks painted white, with plaster above the windows, has the effect of keeping the house low, suggesting the English cottage tradition

# Believe it or not



Lloyd Wright, Architect, transformed this residence of Mr. and Mrs. Alfred Newman into the beauty you see here. This transformation occurred in Beverly Hills, and it cost \$10,500

ETHEL McCALL HEAD

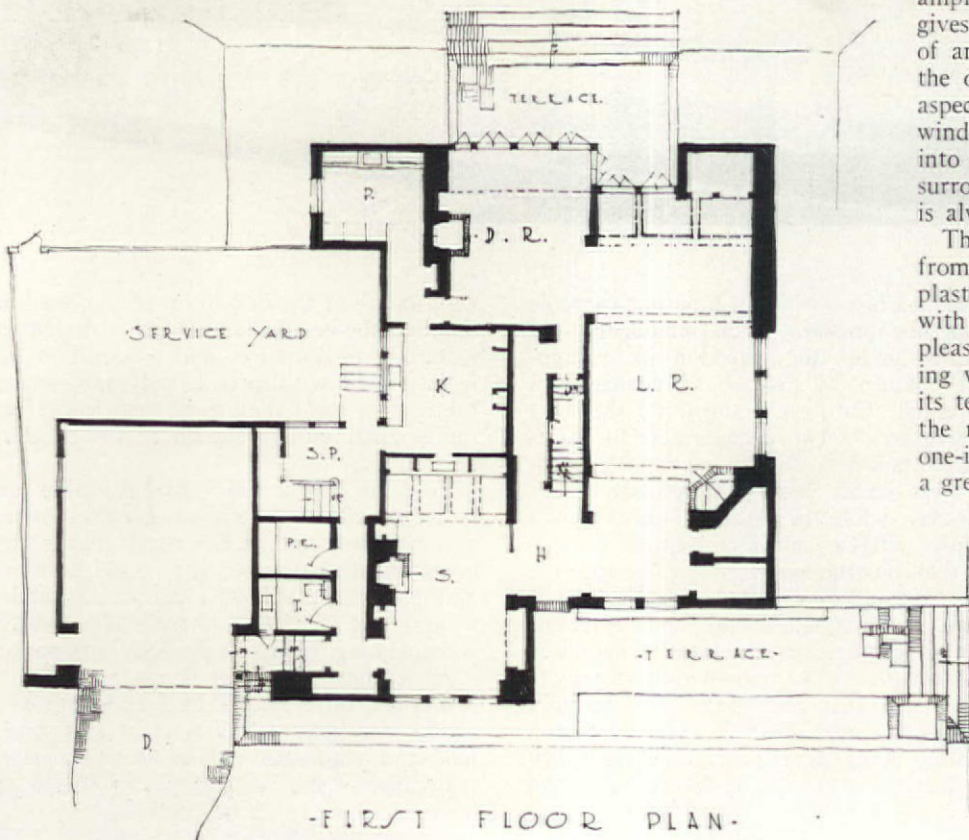
HERE is a house which is a perfect example of the possibilities in remodeling old structures under the direction of a competent architect. In this case, the change from the original "California bungalow," built by the carpenters of two decades ago, to an attractive English cottage lying among beautiful trees seems almost unbelievable.

However, while the original bungalow was certainly without any architectural distinction, the construction was sound, and the remodeled house has used the identical foundations, exterior side walls, and some of the interior partitions. Obviously, here was a problem to test the imagination—to create a home of beauty and grace from an ugly box-like structure! That is why so often a remodeled house seems to have a personality often lacking in a new residence, since the

very nature of the difficulties encountered has required the best in knowledge of design and materials, imagination, and coöperation that from the old, with careful study, may emerge the new to yield the greatest efficiency from the original structure with added effectiveness and comfort.

To take such a California bungalow and create the atmosphere of an English cottage, was not only an architectural change, but necessitated a judicious use of old materials and existing partitions. The owner's requirements were as follows: *First floor*—living room, dining room, study and bar, pantry, kitchen, laundry. *Second floor*—Three master bedrooms, three master baths, two servants' rooms, one servants' bath, front and service hall and stairway. (Plans on next page.)

Because of the arrangement of rooms, the



ample window areas, and the use of French doors, this house gives the impression of being larger than it is. The prime need of any house in an equitable climate is easy accessibility to the out-of-doors. As a result of careful consideration of this aspect, front terrace, rear terrace, long banks of windows with window seats, and doors from both dining and living rooms into the garden attest to the harmony of the house and its surroundings and do much to give it the spaciousness which is always a contribution to gracious living.

The front terrace utilized old brick and cast stone blocks from the original porch to make an inviting entrance to the plaster and brick veneer house. The use of brick, painted white with plaster above the windows, and exposed timber, give a pleasing horizontal line. It makes the house low and in keeping with the English cottage tradition, and is interesting for its textural effects as well as being a definite departure from the monotony of the original front façade. The roof is of one-inch butt cedar shingles, used by Western architects to a great extent, due to the opportunity offered by geographic

*Photographs by  
The Mott Studios*

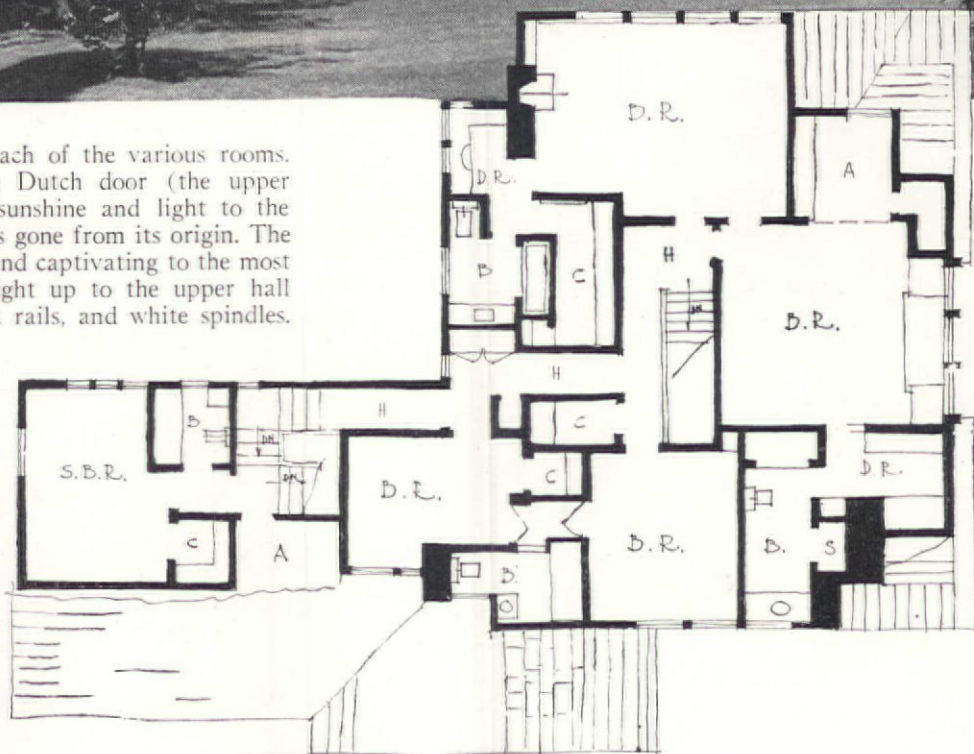
location to secure this type of shingle, which is either rare or costly in other parts of the country. With this reshingling of the Newman house, the roof has now taken on a character utterly lacking in the heavy gables of the original house. All the windows, escaping the standard double hung openings of the past, are casement type with diamond muntined glass panes, the frames stained dark to offer contrast to the toned white of the masonry and plaster walls. Note-worthy, is the realigning of the windows in all rooms so that instead of hit or miss openings, without relation to either the best light or exterior wall space, there are now definite areas of windows in long, low banks which give sunshine and views of the garden and, at the same time, provide other wall areas unbroken by openings for the

of the original mantelpiece for a beautifully moulded redwood mantel whose form is related to the moulded beams used in the room itself. With the rich warm tones of the deep rose carpet repeated in the pieces of furniture and chintz draperies, the room, enriched by the dark browns of mahogany and rosewood, is comfortable and restful. As a relief to the simple beamed ceiling at the end of the room, there is a break in the line and a recessed alcove formed by the dropped ceiling which has a two-fold purpose. Not only does this change in ceiling height make the form of the room more interesting, but it has been arranged as a place for the grand piano and the chamber music for which the owner is noted. The paneling and recess, with an acoustic plaster ceiling, provide a splendid environment for either piano or



more effective distribution of furniture in each of the various rooms. It is upon entering the simple entrance Dutch door (the upper half may be open on warm days to give sunshine and light to the hall) that one realizes how far this house has gone from its origin. The hall is narrow, but beautifully proportioned and captivating to the most casual visitor. A simple staircase goes straight up to the upper hall with stairs covered in rich rose carpet, dark rails, and white spindles. At one side of the staircase a hall goes back to the service quarters, but permits ample space for a beautiful old chest and antique hall chairs.

At the right of the hall is the living room, running the length of the house with a mass of French doors opening on the garden terrace. Here again is the English feeling of the exterior repeated with simple plaster walls, painted white. Beams of the treated, dressed redwood, give the half timber effect. The redwood has been acid stained to bring out the natural tannic acid in the wood itself, and then waxed, this simple procedure resulting in a rich dark color closely resembling walnut. The corner fireplace, of white painted brick, has forsaken the heavy proportions



-SECOND FLOOR PLAN-



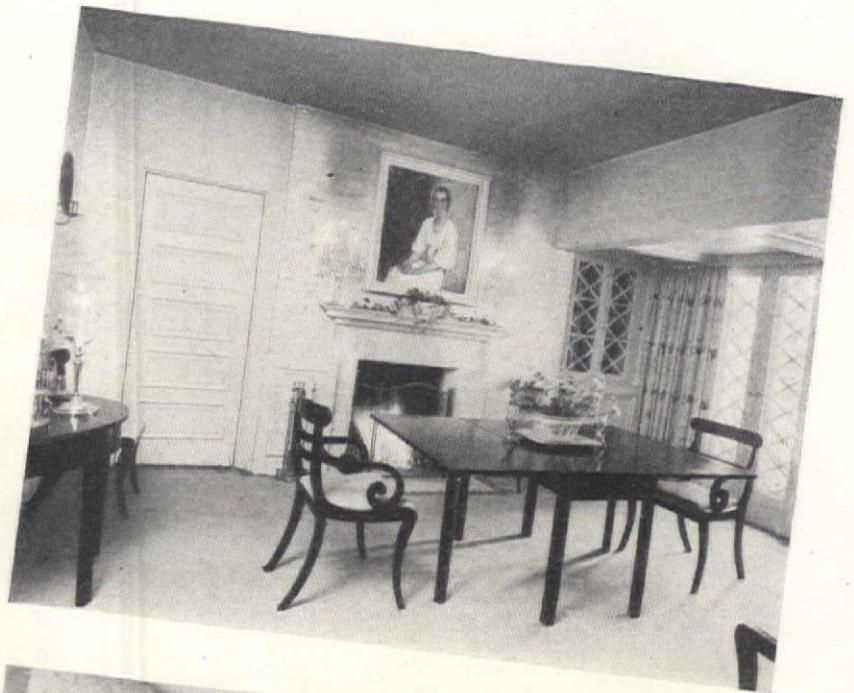
The living room has the English feeling of the exterior repeated with simple plaster walls and beams of redwood. The corner fireplace is of brick, painted white, and has a beautifully moulded redwood mantel similar to the ceiling beams

perhaps stringed music. Thus the architect has by the very structure of the room provided an adequate music room which is, at the same time, the living room.

The dining room, as a contrast to the rich dark colors of the living room, is all white with soft yellow chintz draperies with a blue-green pattern. The room is cool and light, suggestive of the sunshine and color of the garden that lies beyond the long bank of French doors which fill the entire width of the room. Where in the original house the dining room windows were the traditional openings that gave only restricted light, this method of opening out the entire wall on one side of the room with French doors, has created a singularly effective room, leaving the other three walls for furniture. A pleasant white brick fireplace and china cupboard enliven the remaining plaster walls. The rich pastels of a modern portrait, reminiscent of a Van Gogh or a Renoir, also contribute to the light, cool







rightness of the room. When the doors are open, it seems most to be perfect continuity with the garden itself. At the right hand side of the entrance, across from the living room, is a very comfortable small library and bar. While the dining room is effectively colorful and sunny, the most part of the garden, the library happily reflects a quieter mood in its architectural treatment and in its furnishings. Here is a room in which to read on a rainy night, or to ponder for hours over a chess board while the seasonal winds blow. No longer an uninteresting little room, originally intended as a small parlor, the library has incorporated all the best of the English mode of life—a fireplace, books, a place for afternoon tea, games, or a Scotch-and- soda while discussing the relative merits of Mozart or Bach, or Huxley.

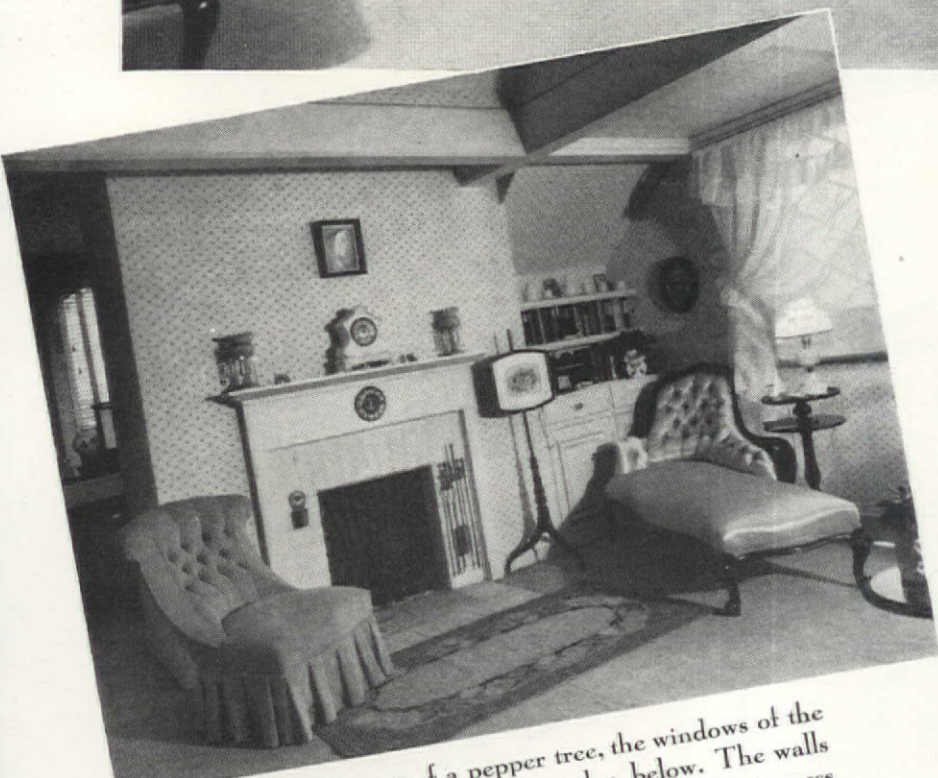
Here again the window arrangement is worthy of attention. All the windows are banked together across the width of the room, allowing for a spacious window seat upholstered in warm rose, permitting bookshelves in the reveals. The tops of the attractively built bookcases serve as end tables for the lounge. Book shelves are found again on the other side of the simple white brick fireplace with its copper hood, and the entire wall from the doorway to the windows is filled with simple redwood shelves with closed cases underneath. The wall opposite the windows is beautifully paneled in redwood and a break in the ceiling similar to the one noted in the living room, recesses this side of the room which is, in fact, the bar. The wall panel slides to reveal a compact bar with a small sink over which a hinged door lifts to facilitate service from the kitchen, directly behind the library.

Visualizing in imagination the plain little uninteresting room before its transformation, it is evident that the banking of the windows in one area, the use of the paneled redwood, and the substitution of a simple white brick fireplace has accomplished a miracle. The furniture is straightforward, simple maple pieces which are English or early American in design and modern in comfort.

From the library a small sneak passage leads to an entrance door which brings one directly to the garage. Also, this small hall is a lavatory papered in gay French designs: maps, fairs, sailing ships, and a small powder room in soft yellow.

Charming evidences of the change from early Californiaungalow to English cottage are seen on the second floor of this house. One of the master bedrooms is at the top of the stairs, and the old bedroom door, a stock doorway without anything to recommend it, has been utilized by trimming its blank severity with deep mouldings which give a paneled effect of excellent proportions and detail.

*The dining room is all white with soft yellow chintz draperies having blue-green pattern. The small library and bar reflects a quieter mood in treatment and furnishings. The bedroom has a row of windows with window seat beneath*



Opening to the soft green of a pepper tree, the windows of the master bedroom look out upon the garden below. The walls are papered with a tiny floral design of Colonial trimness

This room has repeated the window arrangement of the lower floor by banking the windows across the entire width of the room. Opening to the soft green of a pepper tree, these windows look out upon the garden below and afford a maximum of sunshine and ventilation. The trim in the room is Bagac. The walls are papered with a tiny floral design of Colonial trimness, and the small fireplace of white painted brick gives the same informal, friendly feeling to the room as we find in the library.

The deep, dark closets of the original house have been discarded to form a small but well lighted dressing room. Mirrors on the dressing tables and cases, windows on two sides, and built-in wardrobes make this addition to the bedroom a convenient and well organized asset to the tempo of modern living. The bath opening off the dressing room is painted in soft blue trim and the bedroom wallpaper is repeated. The four-poster bed with its canopy, the comfortable little seat at the foot of the bed, soft gray rug which covers the floor, and the Venetian blinds at the windows, make what was formerly only another room, a decidedly charming feminine bedroom.

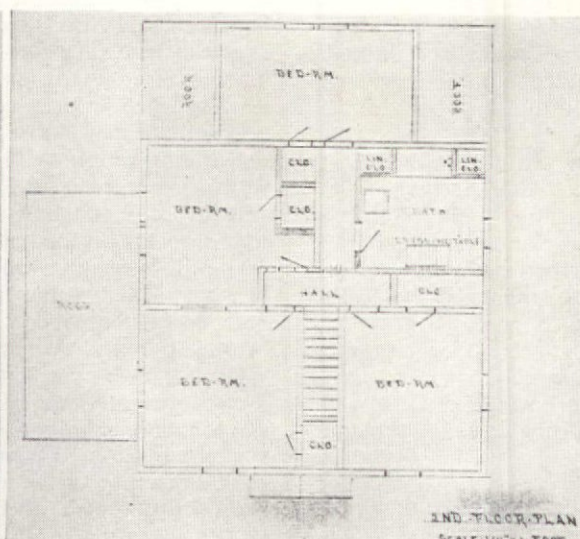
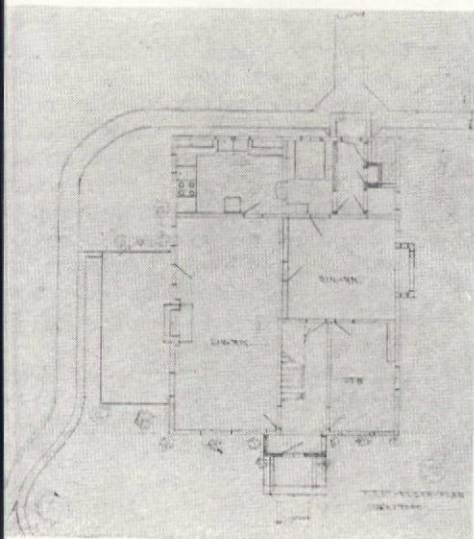
The second master bedroom is distinctly masculine in the handling of both detail and furniture. The same long row of windows which distinguishes the "new" house are found again in this room with a spacious window seat beneath them, and built-in bookcases with table tops similar to those found in the library. The room, therefore, becomes also a pleasant upstairs sitting room. The effective use of an alcove, curtained by plaid draperies from the room itself, for a roomy desk and wall-lined bookshelves, further increases the livability of this bedroom. Closets have been discarded in this suite, too, to form instead a small dressing room, bright with red plaid wallpaper, and long mirror.

[Please turn to page 68]



## Ohio remodeling for \$7,000

THE house, as the "before" photograph shows, was in very poor condition but because of its exterior lines was quite easy to alter to a Colonial design. Landscaping and planning have made it a very attractive and modern home. It has eight rooms and cost about \$7,000. An outside chimney was added to provide a fireplace, and an open porch for summer use was added at one side. The specifications and plan for the remodeling were approved by the F. H. A.



*Murray Ferguson  
Architect*





## From tumbledown squalor to trim Pennsylvania repair

Home of Mr. H. H. Houston, Nether Providence Township, Penna.

**H**OUSES, especially old houses, have varied personalities of their own that come with years and the human uses and contacts they have experienced. These highly individual personalities attract or repel, just as human personalities prove engaging or the reverse in our daily intercourse with other people. It is this subtle, elusive influence emanating from an old house that strikes a responsive note in some folk and invites them to undertake the task of rehabilitation. Even though an old house may be in an unprepossessing and, indeed, forlorn state of mutilation and neglect, this latent appeal is enough to direct the attention of a sympathetically attuned person to the possibilities of restoration or remodeling.

The remaking of what was a tumbledown old tenant house in Nether Providence Township overlooking Ridley Creek, several miles outside of Chester, Pennsylvania, is a good example of the results to be gained by bringing constructive insight to bear upon an apparently derelict dwelling. It often happens that the sorrier the subject to begin with, the greater the satisfaction when the remodeling is completed. That was true in this case.

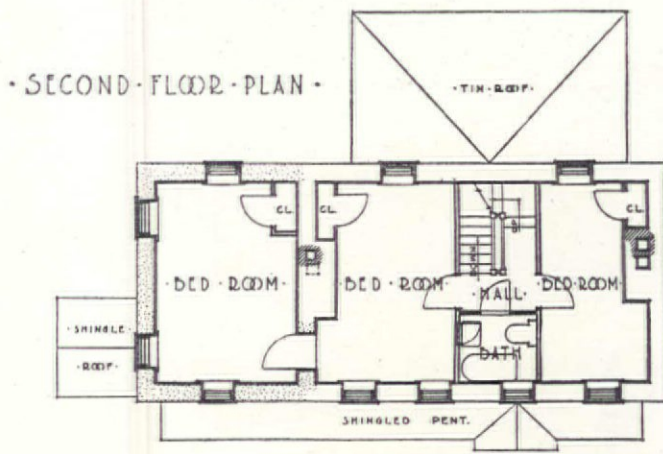
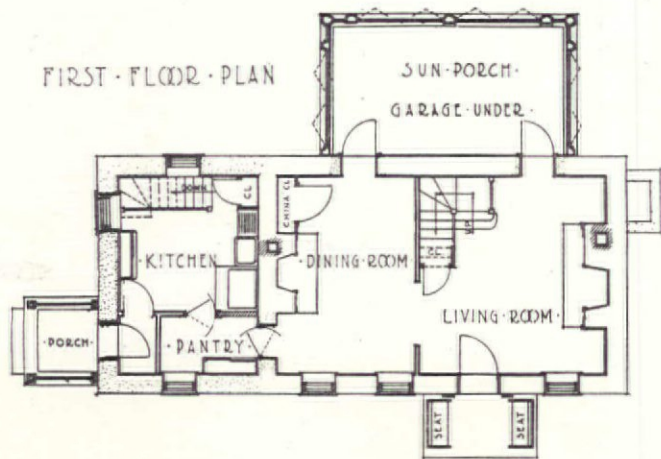
As the pictures taken in its original condition show, the house was a stone structure, built somewhat more than a hundred years ago, and coated with stucco. It stood facing on the Providence Road and was built on the edge of a steep slope down to the creek, so that the

basement was wholly above ground at the rear, making the building three stories high at the back but only two in front. The stucco jacket had in all likelihood been plastered over the stone at a period later than the date of building. This was often done as a means of weatherproofing old stone houses when rain and dampness came through the stonework and wet the inside walls where the plaster had been laid directly on the masonry without any furring or lath as it was here. The roof was covered with shingles. At one end of the house was an extension consisting of a one-story lean-to, weatherboarded shed, which seems to have served as an out-kitchen.

The interior was as badly out of repair as the exterior. The floor downstairs were of wide tulip-poplar boards, but they were so badly worn that nothing could be done to retain them in the remodeling scheme except as the base for a hardwood over-flooring. In the upstairs rooms the floors had not been subjected to such hard usage, and with a little repair and refinishing, it was possible to keep them. Below and above, the fireplaces had been bricked up. Likewise, both floors, the window frames and sash were too badly rotted to be saved. The attic had no light and was useless.

Careful inspection by the architects (Messrs. Savery & Schee) showed that the walls were sound and that the oak framing was staunch and uninjured. When the coating of old and badly broken stucco was removed from the exterior, the walls proved to be of good rubble masonry of the native gray stone. Pointing was the only thing necessary to make them not only presentable but also desirable.

HAROLD D. EBERLEIN and CORTLANDT V. HUBBARD



*Savery & Scheetz,  
Architects*

once a dark and useless attic became a large bathroom and a cheerful bedroom, with enough space opposite the attic stairs for a large linen closet. There was also a bedroom in the attic of the end addition. Throughout the house, all the old plaster was removed from the walls and all the outer walls were furred and lathed for the new plastering.

The ill-proportioned mid-nineteenth century veranda, that darkened the front,

agreeable in appearance. All in all, the structure was fundamentally in good condition and worth the labor of remodeling.

As may be seen from the pictures taken after the remodeling was finished, the old weather-boarded lean-to shed at the end was demolished and replaced by the present stone addition, carried the full height of the house. This addition enlarged it so as to afford a laundry with cement floor, stationary washtubs and a maid's toilet in the basement; a kitchen and pantry on the ground floor; and bedrooms on the two upper floors. The old basement was refinished and cemented, and coal bins and heating plant were installed.

In what became the living room and dining room, the fireplaces were reopened and lined with soapstone back and jambs, and the hearths were repaired. At the back, a glassed-in veranda was built, with doors opening from both the living room and the dining room. Underneath this veranda, on the same level with the basement, is the garage. Dormer windows were let into the roof, both front and back, and windows were pierced in the end walls, so that what was



Photos by  
Philip B. Wallace

disappeared in the course of remodeling. Instead, a penthouse, with a protecting hood over the door, was carried across the whole front of the house between the ground floor and the upper story. In the stone addition that replaced the weather-boarded shed, the rubble masonry matched perfectly the original stonework. The shutters, sash and window-frames were replaced by exact reproductions of the old ones.

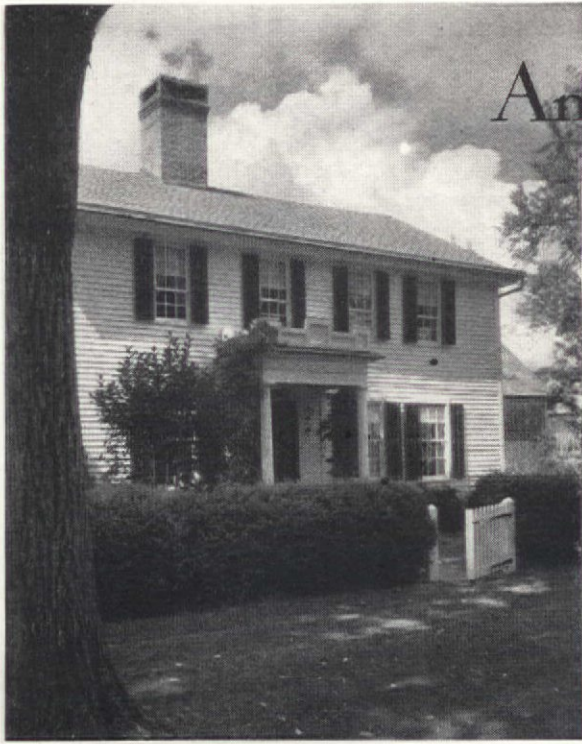
The whole work of transforming and reconditioning this staunchly built old house was completed at a very moderate outlay. What the owner spent on it would have gone but a little way towards building a new house of the same size. He got what was to all intents and purposes a brand new dwelling plus a home that had actually grown into a desirable setting.



*Photographs by George H. Davis Studio*

Before the huge fireplace on a cool evening, the Reverend and Mrs. Sandford may look upon the fruits of their handiwork and call it good

# Another old house adapts itself



*The remodeled home of the Reverend and Mrs. William B. Sandford at Windham, Connecticut*



CHRISTINE FERRY

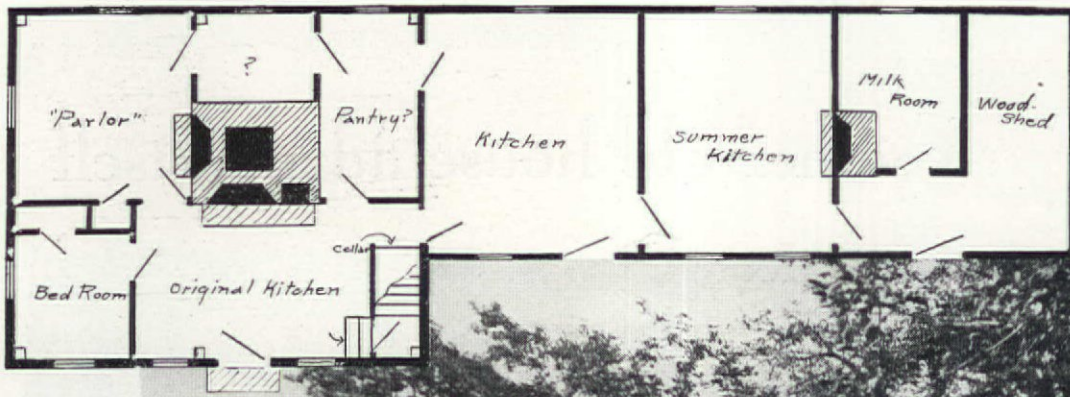
WHEREVER the motor trail leads in rural New England there may be seen many an old, green-shuttered, white clapboarded house of pre-Revolutionary construction, which has been reconditioned to meet present-day needs and serve as country house or all-the-year residence. Simple in form and planned in the interests of household efficiency, they have served generation after generation with but few changes in their architectural detail—not always for the better—and were so staunchly built that even today the structural timbers are usually found in such good condition as to justify the cost of restoration. Particularly is this true if the would-be home owner is craft-minded and able to do a considerable part of the work himself, which is no hardship to anyone sufficiently interested in traditional New England to feel the intense urge for actual possession.

As was the case with many of these old houses, this one in Windham, Connecticut, is by no means architecturally perfect, when viewed with a critical eye, but this very irregularity adds to its charm. Like others of its type, it is a rectangular structure built around a huge chimney which, because of the whim of the builder, is located to one side of the center, and as the stairs leading to the second floor are built, as usual, against one side of the chimney, the front door opening into the tiny hall is correspondingly located off-center with two windows on one side and one on the other.

At the right of the tiny entry, from which the narrowest and steepest of stairways spirals upwards, is the "best room"—the one with the two windows. At the left, one enters a long room extending the full depth of the original house where, no doubt, all the activities of the household were centered, if one may judge by the size of the huge fireplace and baking oven, which were uncovered after three others of lesser size had been displaced while renovating the interior. To the "antiquer" this discovery of unsuspected treasures is one of the joys of doing over an old house.

[Please turn to page 78]

Although largely furnished with Connecticut Yankee and Pennsylvania Dutch antique, the house is in no sense a museum



## HERE is real face lifting!

EVERYWHERE, these days, houses are having their faces lifted, but this one has been lifted completely, set down forty miles from its old location and given a new face in the bargain. It is no new idea—taking down an old house when location is unsuited to present-day needs and rebuilding it on a new site—but as a rule the process is an expensive one and the whole project regarded as a wealthy man's hobby and not as a plan adapted to a modest little income. Here is a small house that refutes this theory and a very careful record of all necessary expenditures shows it can be done, conditions being favorable, at a smaller figure than it would be possible to build as good a house using new materials. Then, too, there is a charm about this type of old farmhouse which one just cannot reproduce, something especially appealing in the old wide beaded boards and batten doors; a simplicity combined with little irregularities which create a pleasing atmosphere.

It stood originally in the town of Barkhamstead, and was built about 1790. Through the courtesy of the town clerk of that town a record of its past is unfolded. Built by Zopher Case, it has seen

many changes of ownership and since farming ceased to be the industry that it once was, these changes have had a downward trend, the last one to dwell therein being Paul Peajack. Even were no record of the last owner available, this would be evident by the signatures of all the little Peajackets on every door and window sill! Recently this whole area was bought up for a new reservoir, and all the houses in the valley and on the watershed had to be removed. Although the price of this house was but \$150, the "claws" in the contract bound the purchaser to remove the building completely and clean up the site on which it

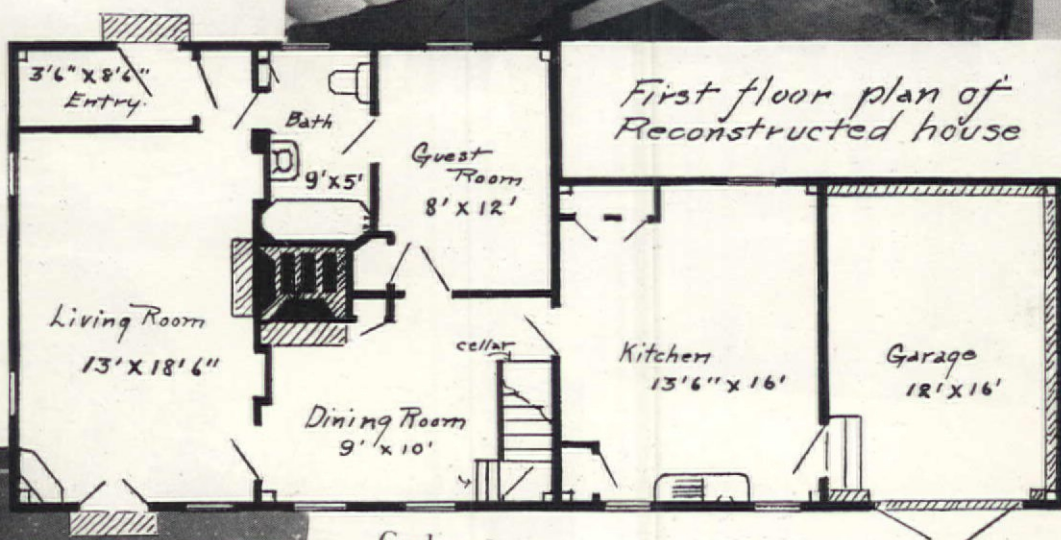


The original house, built about 1790, and above is a view of the house on its new location

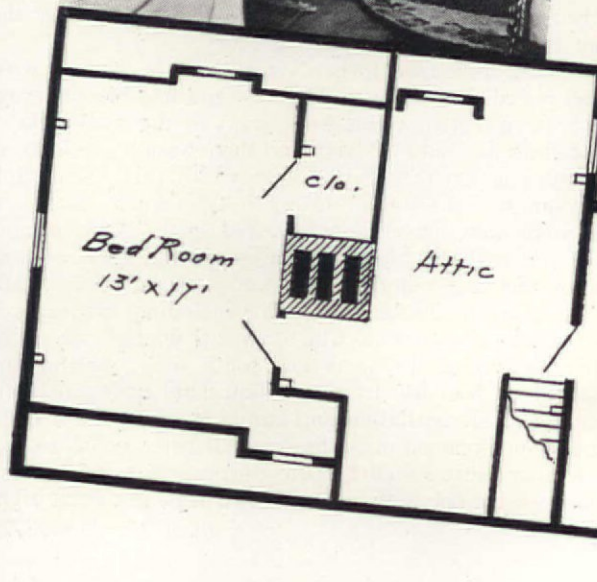
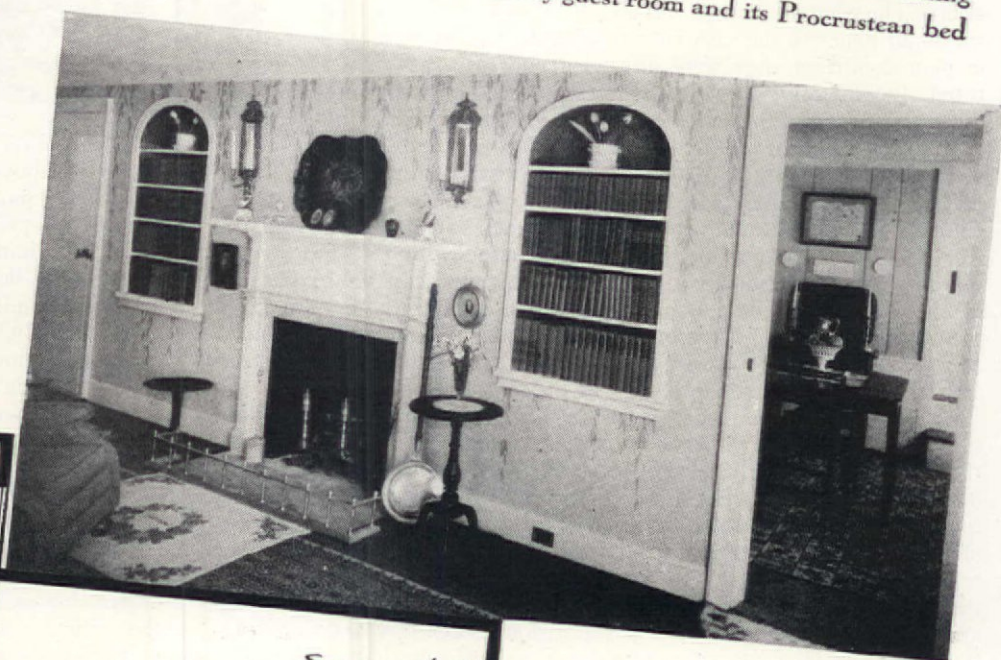
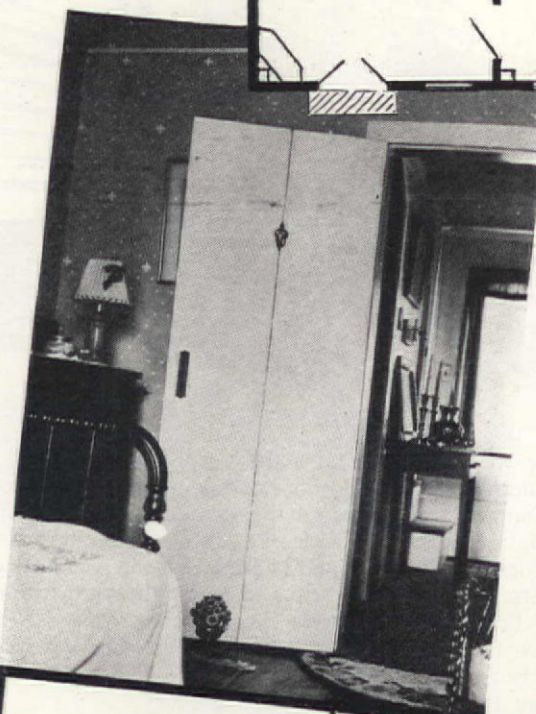


stood, within a specified time. Consequently there was the added expense of taking down and transporting it to its destination, to be figured as part of the initial cost. Then, too, the purchaser must be prepared to rebuild at once or to provide some suitable shelter for the material. The latter was the case in this instance, for bought on a "shoe-string," it was necessary to store the material until another shoe-string could be secured to take the next forward step. Accordingly the extension of the house was built first, only about one half of this part of the original building being used—a mere shell—later to be finished as kitchen and attached garage. Into this shell was placed all of the material, with the exception of the heavy beams and timbers which were piled in the open and protected from the weather. The following spring the main part of the house was built and attached to the first part of the structure, a slight change being made in the relative position of the two units, as better adapted to its new site and to the general requirements thereof.

A comparison of the



Cupboards beside and above the dining room fireplace conceal such anachronisms as a radio and telephone in this simple and primitive appearing setting. Below: East side of the living room with glimpse of the little dining room beyond. At left: A corner of the tiny guest room and its Procrustean bed





Outdoor living room in a fringe of hemlock trees. Just beyond, the hillside drops away sharply to a lovely brook thirty-five feet below. Below: the greenhouse, entered by way of the cellar



original plan and that of the present house will show that though the frame, with its heavy hand-hewn timbers fastened together with pegs, was rebuilt exactly as it was, some changes were made in the arrangement of the rooms, also three dormers were added. No attempt was made to replace each board as it was originally, but instead the material was used as and how it best served the need. Modern insulation, fibre and metal lath were used freely, and other improvements added. The windows had been changed at some past time from the small panes to the sash with two lights, and as these were in poor condition they were discarded and new sash substituted. Incidentally, the discarded sash, together with some other spare parts, formed the little greenhouse which is not a separate building but really an extension of the cellar. It was, of course, impractical to rebuild the original chimney which had, like all contemporaneous ones, a tremendous stone base, so a modern chimney was substituted, low and broad with three tiled flues all the way up. From the outside, it is in proportion with the lines of the building and inside much valuable space was made available. Because of this, it was possible to make what had apparently been a large pantry into a tiny guest room with a small but compactly arranged closet. There is room for a single bed but a little of the old Procrustean spirit has to be brought into play in the selection of guests.

By eliminating the bedroom of the original plan and so making this into one large room, the beautiful mantel, which previously was tucked into a corner and almost hidden from sight behind a door, now dominates the room. The window sills of this parlor room had on their front edges, the same diagonal carving which is across the front of the mantel, but as the new plan calls for three windows instead of two, another sill was carved to match. The same motif was used at the base of the built-in bookcases on either side of the fireplace, which are of course, frankly modern, a concession to comfort and conservation of space. However they harmonize very well with the room and the backs, behind the books, are of old pine boards in their natural color of age. The living room is a pale gray-green with a willow motif in a deeper green and taupe, applied free-hand.

What is now a small dining room was no doubt the first kitchen, before the extension was added to the old house, for it had a brick oven. This was not restored but the cupboard doors were used and the addition of a shelf affords an ideal place for a small radio, while beneath this shelf there is a very convenient space for firewood. The

cupboard above the mantel contains the telephone, so behind closed doors these modern accessories do not obtrude as anachronisms in the simple and primitive appearance of the room. The flooring in both living and dining rooms is of old wide pine, aged a lovely brown. Every board of the flooring of the attic and bedroom on the second floor was in perfect condition and it was possible to re-lay them exactly as they had been. The dining room walls are of old beaded boards, the vertical ones above the dado being old powder blue and the dado, of the same wide boards laid horizontally, painted like the trim of the rest of the room in a pleasing shade of old ivory.

The attic also is just as it used to be. Not a thing is changed with even the old hand rail at the stairway. The west end had been finished off for a perfectly absurd little room, built right in the center like a square box. The ceiling was but 6' 3" high and there were two windows, small ones, side by side. On the May day on which this photograph was taken this room was a veritable oven, the triangular spaces on either side of it were dark, unventilated wasted space. As it is now the ceiling is a comfortable bit higher. There is one full sized window at the west, one dormer at the north, and another at the south. Walls and ceiling are thoroughly insulated, and by including in the floor area part of the space on each side, which was all wasted, the room now has a sloping ceiling at the north and south sides, meeting the vertical side walls about four feet from the floor. This gives a delightful bedroom, having ideal ventilation and ample space for twin beds.

The old timers never dreamed of bathrooms but here on the ground floor was a little room just suited for the purpose. A good looking tub is just an inexpensive one, sitting on its own legs, but built right

[Please turn to page 77]

# How to look at the plants you buy

GEORGE ALEXANDER KERN

**T**O ASSURE yourself that you get healthy material in good condition, you should in what you buy. In each of the different categories in which plants are sold—in pots, cans, balls or boxes, or in dormant condition with bare roots—there are characteristics to be sought, and points to be avoided.

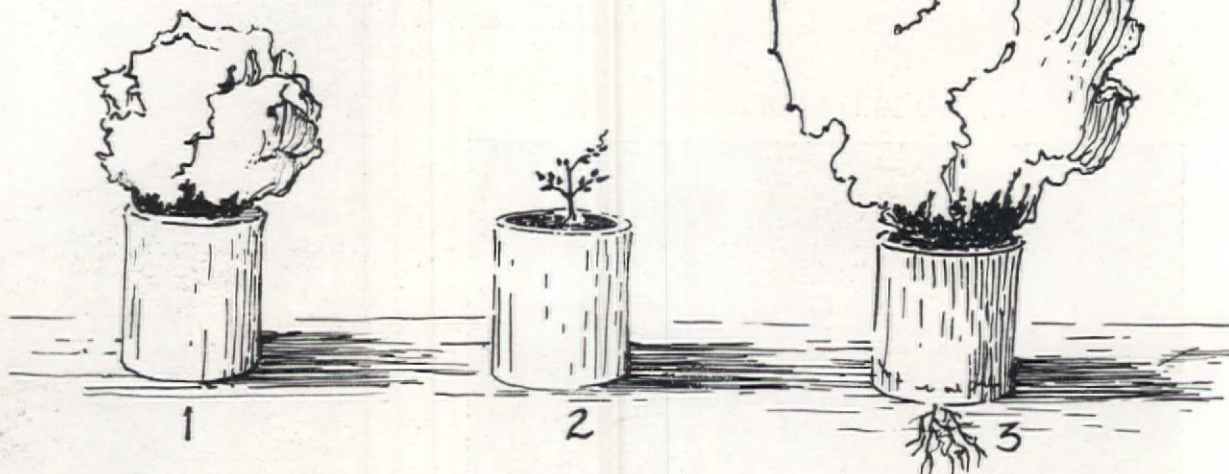
If the specimens are in pots or cans, first observe the size of the pot in relation to the size of the plant. Avoid a very large plant in a very small pot or a small plant in too large a container. This rule applies also to balled and boxed specimens. If

the container is too small and you see a lot of roots sticking out of the hole in the bottom, it is a safe guess that the plant is pot-bound which means that the roots have been forced into too small a space for too long a time. Such a plant will never develop properly and most likely will be subject to early death. If the specimen is unduly large, the container mean-

that the plant has been transferred recently from a smaller container, and since the price is measured by the size of the can, you pay more than the piece is actually worth when you buy it at this stage. If the plant has been transferred very recently, it may not even be well established in its new soil.

If you see a plant whose stem is loose in the soil of the can, avoid it, for air sometimes penetrates to the roots in such cases. Loose stems are caused by picking the plant up and swinging it around by the stem, and by careless handling generally.

Most of the larger plants, including practically all conifers, are handled in balls of soil. A good ball is hard and firm, with the burlap not so old that it will rot away at a touch. A poor ball is loose and soft. If you ask the nurseryman for a particular species, and he tells you he doesn't have any balled just now, but can get one from the field and ball it for you, don't be in a hurry to have it delivered. Balled specimens, particularly large ones, should from one to three weeks, depending on the kind of plant and the type of ball, before being planted in their permanent location. This gives the soil time to pack tightly around the roots, the plant time to adjust



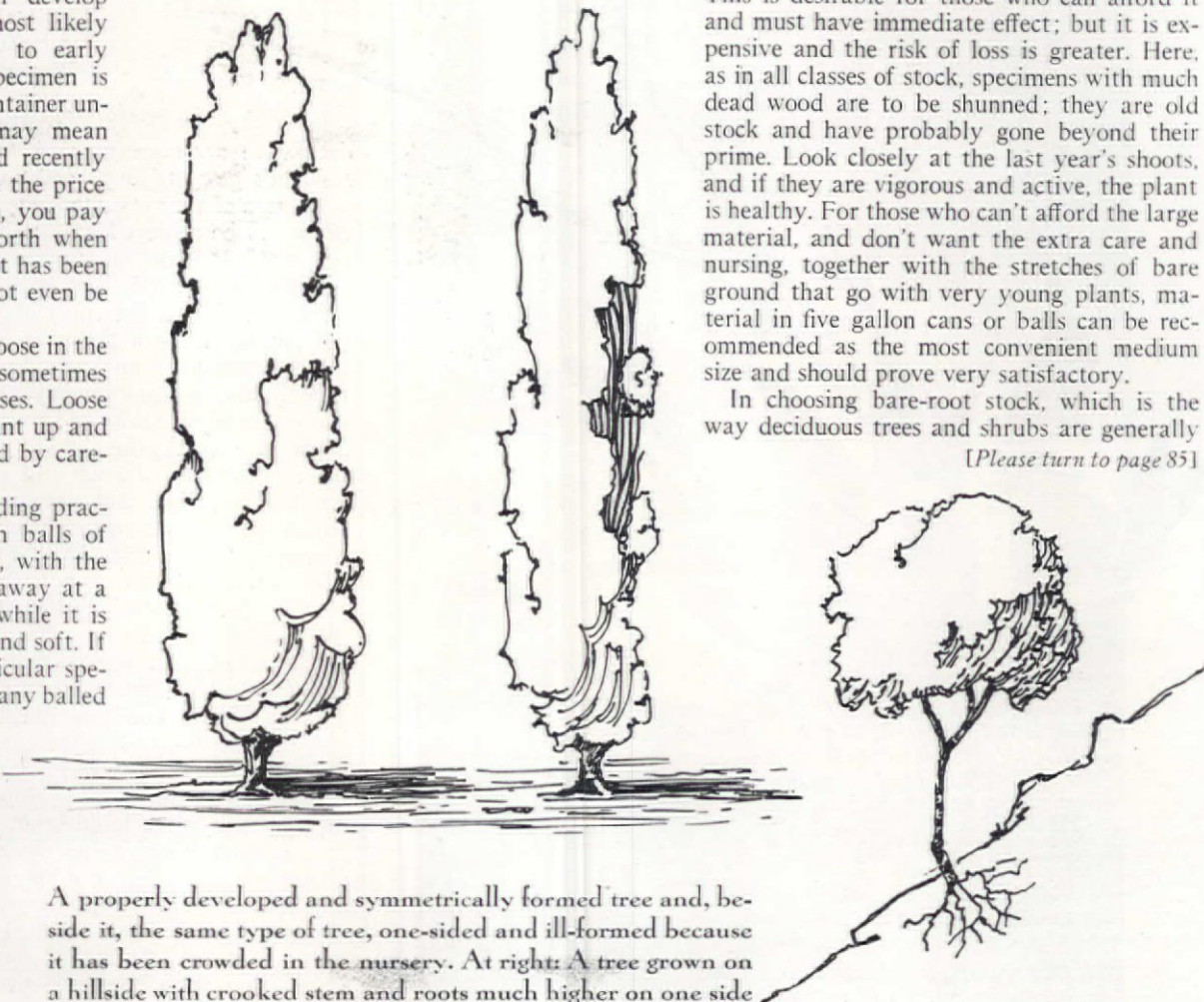
Numbers 1, 2, and 3 show the relation of the size of the container to the size of the plant. In 1 the proportion between the two is good; in 2 the container is too large for the size of the plant; in 3 the plant is too large for the container; the roots stick out of the bottom and the plant is probably pot-bound. Left: The proper proportion in a balled specimen between the size of the ball and the plant

itself to the transition stage and become established in the new conditions; the buyer is then assured that the operation has been successful. Trees in boxes should also go through this curing period. The best policy is to go to the nursery a month in advance and make your selections as the plants stand in the ground; the nurseryman then will have plenty of time to prepare the stock and have it in the best condition for you by the time you are ready to take it for your own purposes.

The largest material is handled in boxes. This is desirable for those who can afford it and must have immediate effect; but it is expensive and the risk of loss is greater. Here, as in all classes of stock, specimens with much dead wood are to be shunned; they are old stock and have probably gone beyond their prime. Look closely at the last year's shoots, and if they are vigorous and active, the plant is healthy. For those who can't afford the large material, and don't want the extra care and nursing, together with the stretches of bare ground that go with very young plants, material in five gallon cans or balls can be recommended as the most convenient medium size and should prove very satisfactory.

In choosing bare-root stock, which is the way deciduous trees and shrubs are generally

[Please turn to page 85]



A properly developed and symmetrically formed tree and, beside it, the same type of tree, one-sided and ill-formed because it has been crowded in the nursery. At right: A tree grown on a hillside with crooked stem and roots much higher on one side

from *Commonplace Material*

# BEAUTY

SKUNK CABBAGE AND RED ELDER



APPLE BLOSSOMS AGAINST A WINDOW

Anna Bodin Roller

BLESSED is he on whom the gods have bestowed the gift to see beauty in the commonplace. From orchard, field and roadside can be gathered material which, with a creative imagination, can be designed decorative arrangement that for sheer beauty can surpass even summer's glory of mass and color.

Because of the very simplicity of such material, a more dramatic effect can be achieved by a more daring use of line and choice of container. Perhaps most important of all—is its placing—considering background, light and shadow, giving each its full relative value to heighten the effect of the whole.

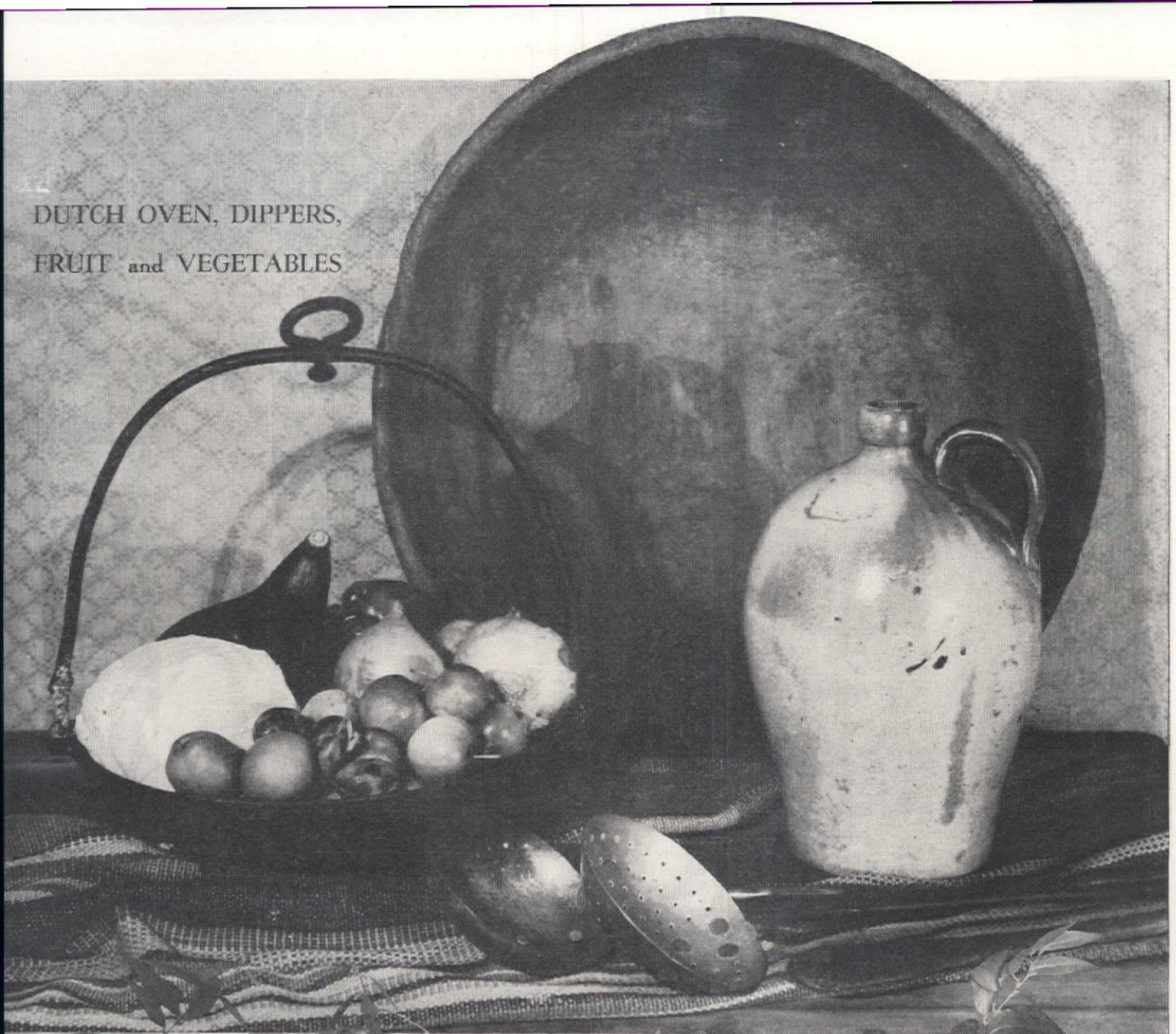
Take, for instance, the arrangement of fruit and vegetables. With the background of an Early American room of the more primitive type it assumes new beauty. The room itself holds perhaps the deepest note of color—old walnut beams, mellow to a tone time alone can give. Against an old wooden bowl of tulipwood is placed the arrangement of fruit and vegetables in tones of amber, dark green with purple and deep maroon red. The container, an old Dutch oven has been given a coat of flat black; whenever it is possible and seemingly effortless, this note of black heightens the effect and is most precious to complement the other colors.

The vegetables and fruit are the common or kitchen variety, yet the result is as mellow as that of an "old master"—the deep green of the squash, the pale green of the cabbage. The amber tones of the onion repeat the coloring of the jug here added for line and balance. Plums, the deep purple, are used here but may be substituted with beets using their stems but not necessarily their leaves. Apples may be used when crabapples are not in season but take care to choose those of the deepest red color. The accessories, brass dippers and walnut paddle, not only add to the color harmony but to the atmosphere of the decorative arrangement as well.

Plant material for an arrangement in the modern manner is also available throughout the season. The white of the nest egg gourds and the mirror provide the high light of this composition. I hesitate to disclose the identity of the object forming the striking background lest the young modern lose his respect for its fine outline

[Please turn to page 84]

DUTCH OVEN, DIPPERS,  
FRUIT and VEGETABLES



NEST EGG GOURDS  
and LEUCOTHOE



# TO HELP YOU HOUSEKEEP

LISSA NORCROSS AND EMILY HERZOG



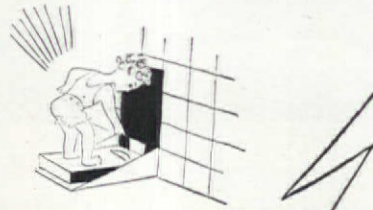
**I**F YOUR ceiling is taking on one of the new modern treatments which puts color above your head as well as on the side walls of your room, why not make sure it won't discolor? The time to take precautions is right after your plastering is done, for the paint on plaster or cement will blister and chip unless a good priming coat goes underneath the paint. We know a special colorless primer made with Portland cement, that seals the pores of the plaster before the paint goes on. This makes a smooth surface which won't absorb pigment irregularly; insurance against cracking. Without the proper priming coat, the most beautiful paint job may chip.

Skid! With the newly waxed floors of winter, accidents and near accidents are common events in homes made cheerful by scatter rugs. But there is no need for tolerating slipping rugs. All you have to do is buy a holder made of a cork composition cut to the exact size of your rug. It fits smoothly under the rug, hugging it to the floor. The manufacturers of this non-skid material are even making telephone pads of it, so you won't knock the instrument off the night table, reaching for it in the dark.



Hot water whenever you want it, but no more than you need. This is the principle on which a new gas heater works. The heating of the water begins the instant the faucet opens and continues until the faucet closes, but the moment you turn it off, the heating stops. You get hot water every time. Your hand at the faucet is in direct charge of the feeding of the heat—and the fuel cost. The heater has no tank, of course, the water coming fresh from its source instead of from a stale, perhaps rusty tank. You can install it in basement, kitchen, or on the back porch.

Weight watching, that all-American sport, is aided and abetted by the bathroom scale. No home is complete without one. But there really is no space for a scale in a compact bathroom, unless it is the folding variety. A built-into-the-wall scale fills the bill perfectly. When not in use, it slides into its own compartment, showing only a trim chrome or enamel plate flush with the wall. You can have one installed in a finished bathroom for only slightly more than it costs to include one in a new bathroom. Colors: green, ivory, white, or black.



If you have a tree standing out above the others in your yard, and are justly proud of its dignity, you had better take steps to keep it standing. Such a tree is an especially enticing target for lightning. If it has not already been denuded of branches or scarred on its bark, you are lucky. Only by protecting trees with copper cable, stretching from the top of the tree to a ground rod in a shallow trench in the earth, can the lightning be carried off without doing damage. Tree experts install such protection for a nominal fee, and inspect it periodically free of charge.



That difficult-to-drape window for which you could not find the right hardware may now be hung with the new I-beam curtain rail. It is a rare curtain "track" that is flexible enough to go around corners without getting its little carriers caught in one another. This one will operate even on a curve as small as an inch and a quarter in radius. Made of good looking aluminum alloy, it allows curtains to be pushed back so effortlessly you don't even need a pulley. The Rockefeller Center apartments in New York have used it as standard equipment in their sensational circular dining bays. The rail is bought by the foot, the carriers by the dozen, and the brackets for mounting the whole business at so much apiece, but it all amounts to very little when totalled.

A new rolling pin, Kol-Rol, is especially designed to keep dough from sticking to its surface. Handles screw in securely so there will be no leak from the ice cubes within. The tube is made of chromium plate on brass and hence will not rust.

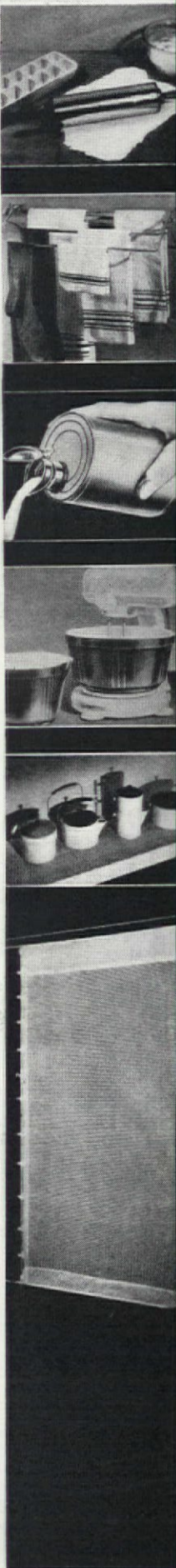
Who ever had enough towel racks anyway? The solid brass-chromium plated Annex Towel Rack illustrated here, comes to the rescue, giving two extra full length racks. Attach to one of your bathroom bars.

Here's a new, easy way to remove contents from cans. "Pour-Well" can spouts, produced entirely from stainless steel, carry their own can openers, and can be used again and again. They leave no sharp edges.

Westinghouse has a new streamlined, white with black trim, Food Crafter. Its heavy duty motor (1/8 H. P.) will mix, grind, chop, and beat, to save you time and energy in all of your food preparations.

Above, right—some of the new enamelware cooking utensils with handles and covers in American ceramic colors. The red, black, and green trims are adaptable to a variety of kitchen color schemes. They are made by the Vollrath Co.

An improved pinless curtain stretcher, with side braces to prevent the objectionable "sag," is sure to please the fastidious housekeeper. It will prolong the life of your curtains by eliminating pin holes and uneven edges. Block Mfg. Co., Inc.



# Two tables of bridge

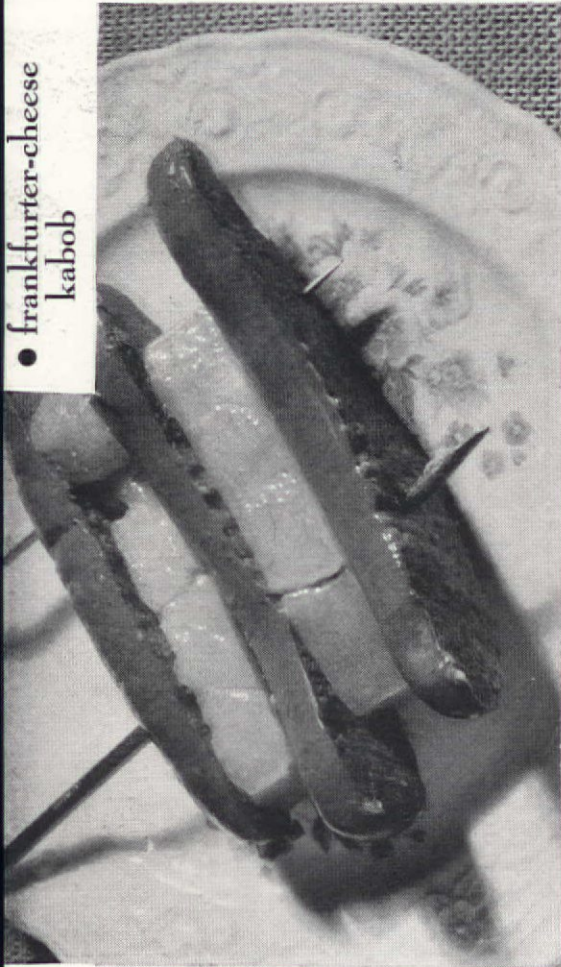
*My husband is a government engineer, which means that nearly each year finds us establishing a home in a new town. Given a small apartment, a limited number of dishes, many social obligations and not too much money, Sunday night suppers for eight (two tables of bridge) were the solution. I pass along three favorite menus—all nourishing and really simple—*BERNICE HUDSON ZINGG

Recipe printed on back of each photograph

Recipe printed on back of each photograph

Recipe printed on back of each photograph

• frankfurter-cheese kabob



• oysters-sweetbreads pie



• tenderloin-tomato onion kabob



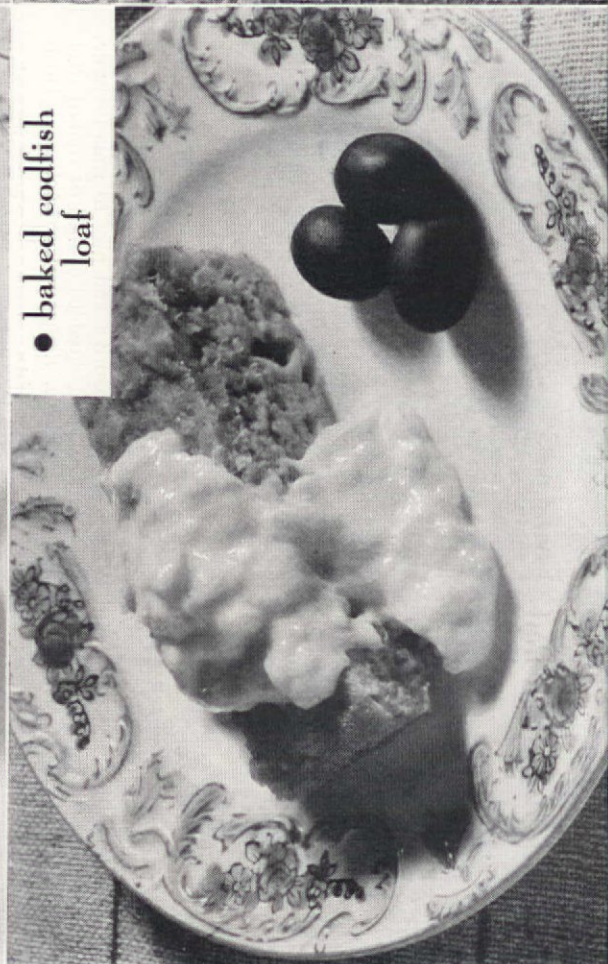
• vegetable salad relish



• steak-mushroom kabob



• baked codfish loaf



# Two tables of bridge

The dining table holds the buffet meal; guests help themselves and return to the living room to eat from card tables on which are cream, sugar, salt and pepper, perhaps a small decoration, individual silver, and napkins. The guests have only to carry one large plate and coffee. A friend helps me clear the tables when the meal is finished and place the cards and score pads.—BERNIECE HUDSON ZINGG

Photograph printed on back of each recipe

Photograph printed on back of each recipe

Photograph printed on back of each recipe

## ● tenderloin-tomato-onion kabob

- 3 thin slices of uncooked tenderloin
- 1 slice fresh raw tomato
- 1 thin slice Bermuda onion

PLACE on skewer in the following order: tenderloin, tomato, tenderloin, onion, tenderloin. Broil.

### Menu II

Platter of assorted kabobs

Frankfurter—cheese

Tenderloin—tomato—onion

Steak—mushroom

Pineapple—cucumber in lemon gelatin salad arranged in lettuce cups served from large platter

Creole corn en casserole

Florida sherbet

Coffee

Tested by THE AMERICAN HOME

## ● oyster-sweetbreads pie

- 2 dozen oysters
- 1 pair sweetbreads
- 2 tablespoonfuls butter
- 2 tablespoonfuls flour
- ½ cupful cream
- ½ cupful milk
- 3 egg yolks, hard cooked
- Pepper and salt
- Pastry

### Menu III

Sweetbreads and oyster pie

Tomatoes stuffed with celery,

green pepper, cottage cheese

Platter of relishes

Baked potatoes—split and buttered

Coffee—simple ice box cake

Tested by THE AMERICAN HOME

## ● frankfurter-cheese kabob

- 2 large frankfurters cooked in boiling water
- ½ lb. American cheese

SPLIT frankfurters; then cut slices of cheese the size of the frankfurters, and place on skewer in the following order: ½ frankfurter, 1 slice cheese, ½ frankfurter, etc. Broil on both sides only slightly.

Make as many as desired and serve on skewers on round platters placed lengthwise around dish. Fill center space with relishes.

See Menu II.

## ● baked codfish loaf

- 1 cupful milk
- 1 cupful soft bread crumbs
- 2 cupfuls cooked codfish
- 2 eggs
- Pepper
- 2 tablespoonfuls butter
- Grated rind of lemon

SCALD milk; pour over bread and set aside until crumbs have absorbed most of milk. Combine with fish, lemon rind, seasoning, melted butter. Beat eggs and fold in. Transfer to well-greased loaf pan; place in pan of water and bake in moderate oven (350° F.) for 45 minutes. Serve hot with shrimp sauce.

### Shrimp Sauce

- 3 tablespoonfuls butter
- 3 tablespoonfuls flour
- ½ teaspoonful salt
- Few grains paprika
- 1½ cupfuls milk
- ½ cupful shredded canned or cooked fresh shrimp
- 2 tablespoonfuls capers, if desired

Melt butter; add flour, salt and a few grains paprika and mix to smooth paste. Gradually add milk and stir till milk thickens. Add shredded canned or cooked fresh shrimp and capers. Heat to boiling point and serve. Tested by THE AMERICAN HOME

## ● steak-mushroom kabob

- ½ lb. sliced round steak (1-inch thick)
- Canned whole mushrooms

ROUND steak and cut into 1-inch squares. Place on skewer in the following order: steak, mushroom, steak, mushroom. Broil.

See Menu II.

Make as many as desired and serve on skewers on round platters placed lengthwise around dish. Fill center space with relishes.

Tested by THE AMERICAN HOME

## ● vegetable salad relish

- 1½ cupfuls finely shredded cabbage
- ½ cupful diced celery
- ½ minced green pepper
- 1 tablespoonful minced onion
- 2 chopped pimientos
- French Dressing
- Salt
- Pepper
- Lettuce
- Parsley

COMBINE vegetables, moisten with French dressing, season to taste with salt and pepper. Arrange in small mounds on lettuce cups placed on large plate. Garnish with sprigs of parsley.

See Menu I.

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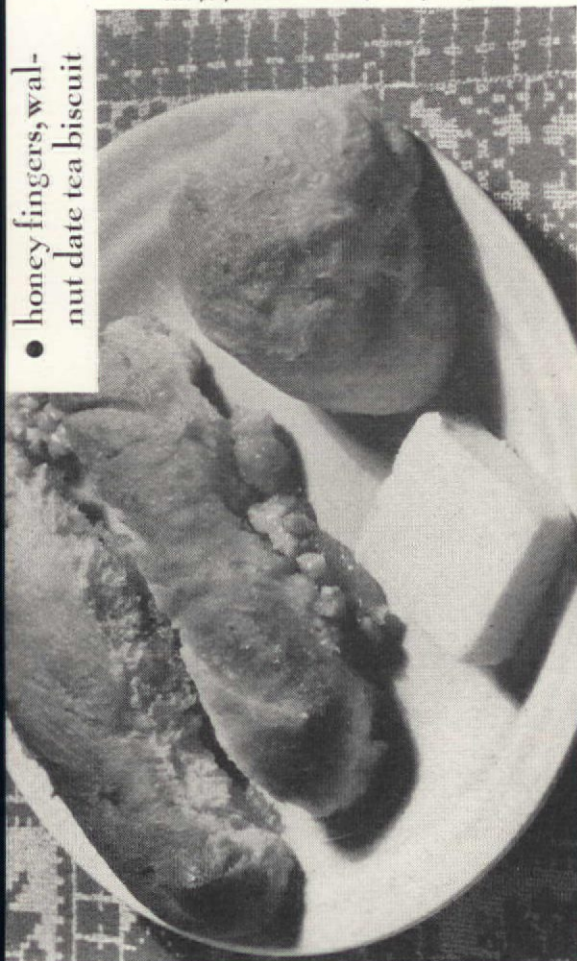
# Refrigerator rolls—22 shapes and flavors, 1 recipe

For a year I've been experimenting with my favorite refrigerator roll recipe to see what I could accomplish in the way of variations all based on one recipe. The results have been interesting and for the most part successful. I have passed my ideas along to some of my friends. More people might like to use the results of my experimenting. Make one batch for ten days' use! . . . M. L. ASHBROOK

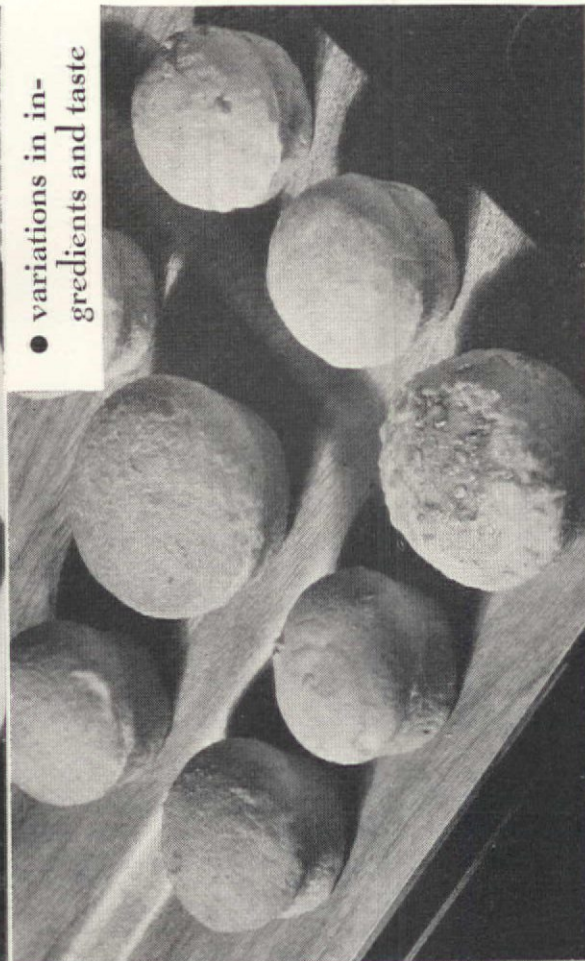
Recipe printed on back of each photograph

Recipe printed on back of each photograph

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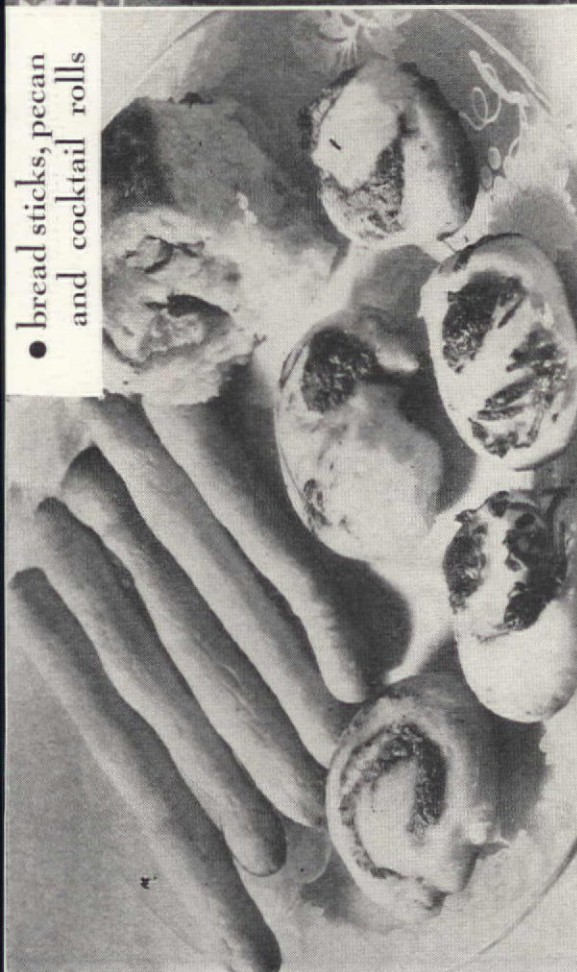
● honey fingers, walnut date tea biscuit



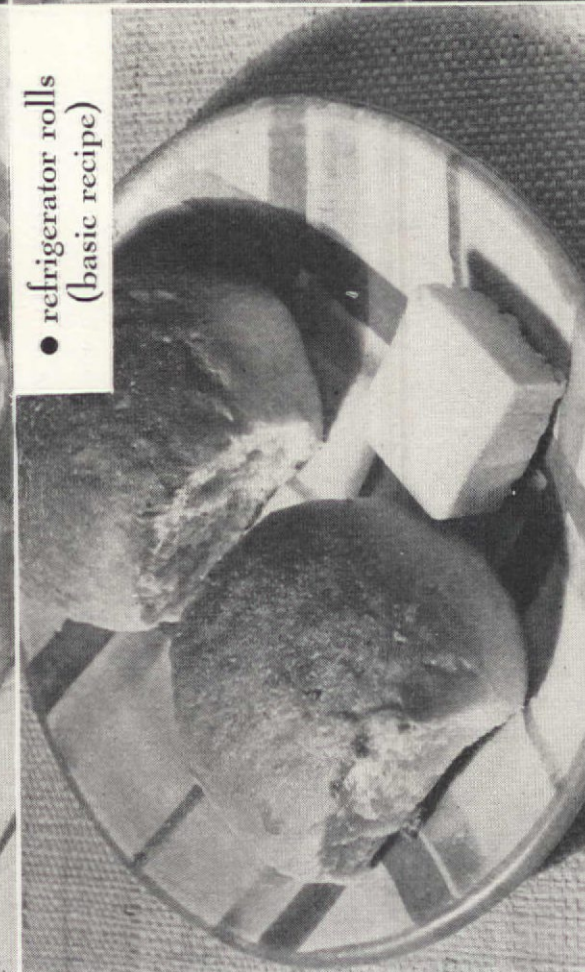
● variations in ingredients and taste



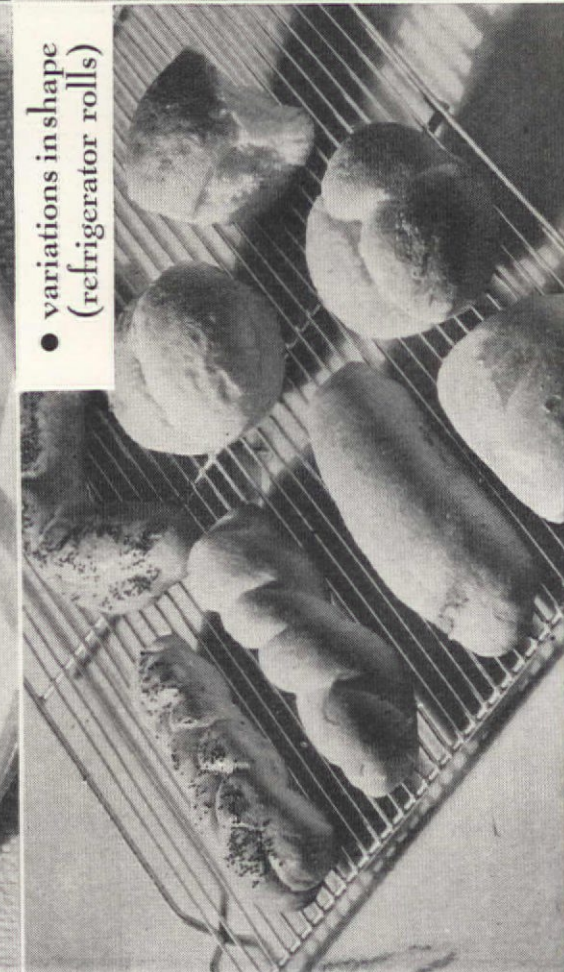
● pinwheels: ham rolls, peanut butter rounds



● bread sticks, pecan and cocktail rolls



● refrigerator rolls (basic recipe)



● variations in shape (refrigerator rolls)

# Refrigerator rolls—22 shapes and flavors, 1 recipe

If you like odd flavors, add a few drops of such things as anise oil, almond, vanilla, or mint. Any spice may be added or any type of seed such as anise caraway, or powdered cardamom. No amount can be given since you have to use it according to your own taste which may require a great deal or a little bit of flavor. Once you get the idea of inventing things, you'll go on and on doing new things and thoroughly enjoying your discoveries . . . M. L. ASHBROOK

Photograph printed on back of each recipe

Photograph printed on back of each recipe

Photograph printed on back of each recipe

## ● pinwheels: ham rolls and peanut butter rounds

See refrigerator rolls (basic recipe).

**R**OLL out a sheet of dough and cover it with any combination of the following: raisins, currants, dates, figs, nuts of any kind, candied peel, grated rind, spices of any kind, pear conserve, sugar, honey, or whatever else suits your particular taste. Dot whole with butter. Roll like jelly roll, cut off inch-thick pieces and place touching each other on a greased pan, or make individual rolls in large muffin tins. Let rise and bake in usual way.

Substitute peanut butter, blended with melted butter, or ground baked ham, mixed with melted butter, for variation. The fruit rolls are excellent for breakfast; the latter two delicious at luncheon time.

Tested by THE AMERICAN HOME

## ● variations in ingredients and taste (refrigerator rolls)

See refrigerator rolls (basic recipe).

Whole wheat rolls—Substitute 3 cupfuls of whole wheat flour for white flour. Bran rolls—Add one cup of cooking bran.

Fruit rolls—2 cupfuls of ground raisins, figs, currants, dates, nuts, or any of these in combination added to plain white, whole wheat or bran recipe make delicious rolls. Cheese rolls—Add 2 cupfuls of grated cheese to flour or work in a part of it with a part of the dough if you don't want the whole batch to be of one kind.

Toasted oats—Toast ordinary rolled oats in oven until brown and add to basic dough.

Grape Nuts—Add 2 cupfuls of grape nuts to basic recipe.

Tested by THE AMERICAN HOME

## ● honey fingers walnut date tea biscuit

See refrigerator rolls (basic recipe).

**Honey fingers**

Honey

Chopped peanuts

Form long twisted fingers of dough and place them in a pan the bottom of which is covered with a half inch of honey. Sprinkle with chopped peanuts to give added flavor. Proceed baking in usual way.

**Walnut date tea biscuits**

Dates

English walnuts

Stuff dates with halves of English walnuts. Cover with thin coating of basic dough and let rise in usual manner. Excellent with fruit salad.

Tested by THE AMERICAN HOME

## ● variations in shape (refrigerator rolls)

See refrigerator rolls (basic recipe).

Clover leaf—Put three small balls of dough in muffin tins.

Twin rolls—Put two small balls of dough in muffin tins.

Pan rolls—Place balls of dough almost touching each other in square or round pans.

Finger rolls—Using the palms of hands, make long, thin fingers. Place an inch apart on the pan.

Twisted rolls—Using the same method as in Finger Rolls, twist the dough or take two fingers and twist them together.

Braided rolls—Take three long thin rolls of dough. Braid them in the ordinary way (this is quite simple to do). Snip them with a scissors at the desired length. Brush with egg white and sprinkle with poppy seeds.

Crescents—Roll out a large, thin round of dough; cut it in pie shaped pieces. Roll each piece from the outside edge toward the point. Curve slightly to make the crescent. Sprinkle with poppy seeds.

Pocket-book—Cut out rounds. Butter one side and fold the other over to form the pocket-book.

Tested by THE AMERICAN HOME

## ● refrigerator rolls (basic recipe)

**P**OUR boiling water over shortening, sugar, and salt; blend and cool. Add eggs. Let yeast stand in cold water for five minutes, then stir and add to mixture. Add flour. Blend well, cover, and place in the refrigerator for at least four hours. Dough must be in large mixing bowl as it rises slightly in the refrigerator. It will keep a week to ten days and may be used as needed.

About three hours before using rolls, roll into desired shapes, using enough extra flour to make them easy to handle, then place in greased pans and allow them to rise in room of ordinary temperature for about two hours or more until they are double original size. Bake in hot oven (425° F) for 12 to 15 minutes. If harder crust is desired, bake in moderate oven (350-375° F) 20 minutes. Brush rolls with milk or egg white before baking if a slick crust is wanted or rub with melted butter after baking if buttery look and taste are preferred.

Tested by THE AMERICAN HOME

## ● bread sticks, pecan and cocktail rolls

See refrigerator rolls (basic recipe).

**Bread sticks**

With the hands, form long, very thin sticks. Let rise and bake in the usual manner. These are good with salads or soups.

**Pecan rolls**

Butter

Pecans

Molasses, corn syrup, or honey

Cinnamon

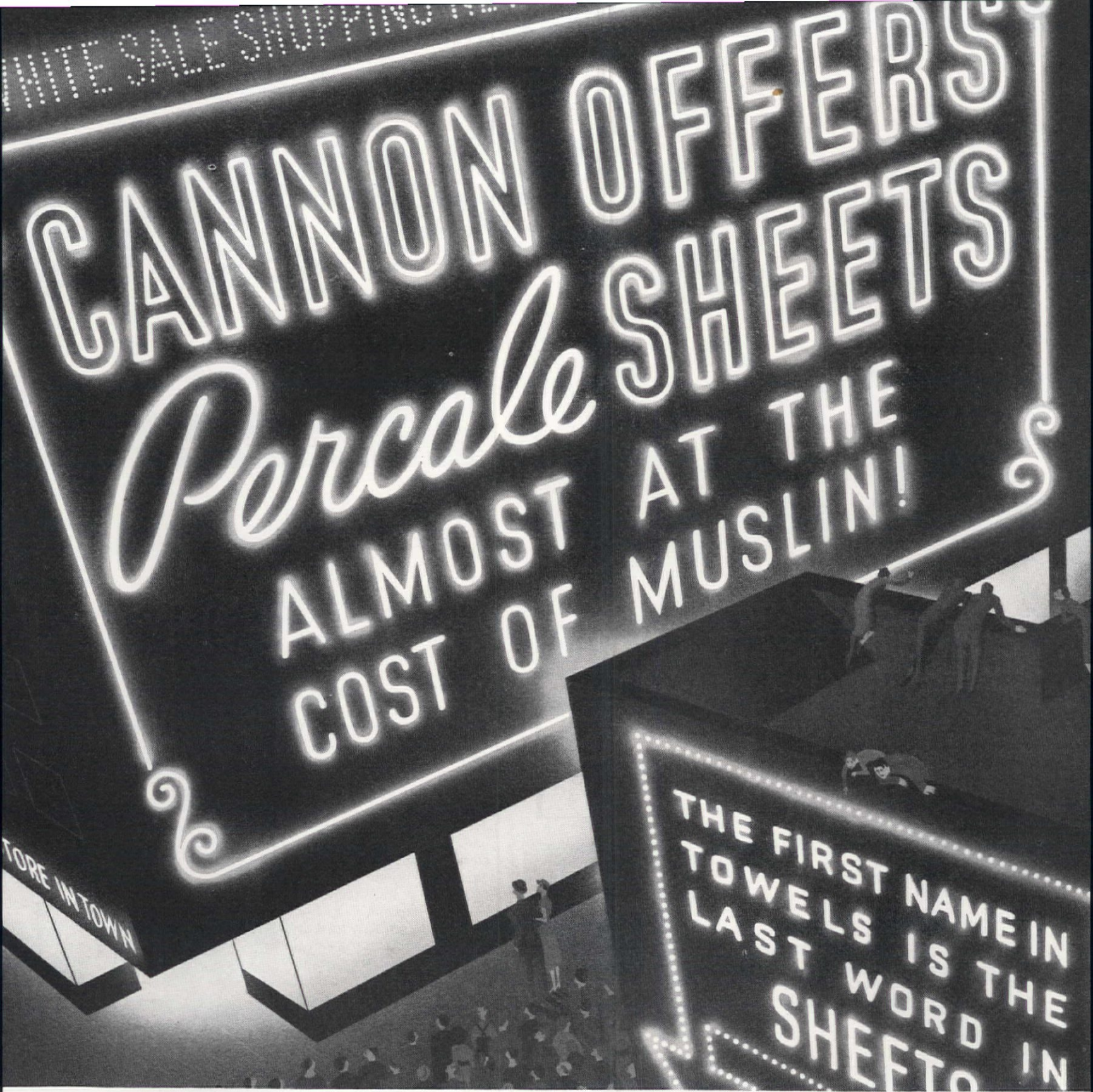
Roll out a sheet of dough; dot thickly with pecans and butter, sprinkle with cinnamon, and roll. Cut off slices and place close together on a pan with a half inch of molasses, corn syrup, or honey.

**Cocktail rolls**

Chutney, anchovy paste, mustard or cheese

Roll out a sheet of dough and spread with any of the above ingredients. Roll whole thing like a jelly roll, cut off inch-thick pieces, and place them touching each other on a greased pan, or make individual rolls in large muffin tins. Allow them to rise and bake in usual way.

Tested by THE AMERICAN HOME



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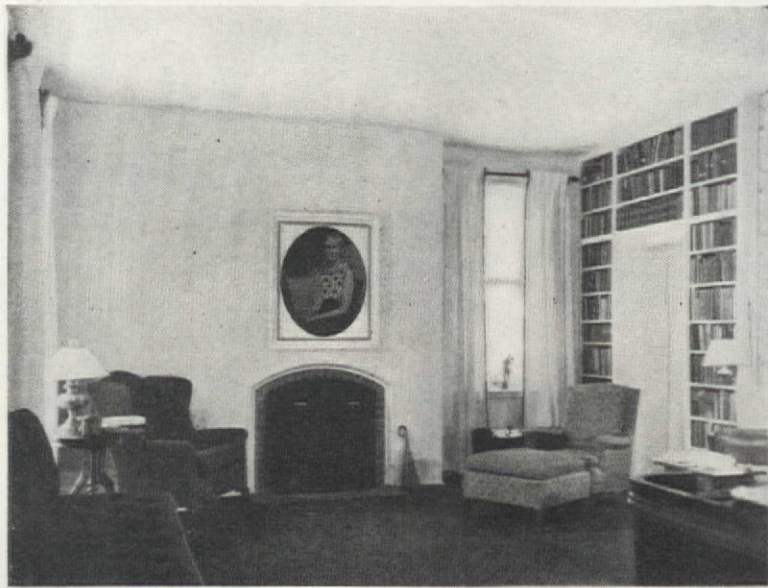
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City..... State.....

**WURLITZER**

*Two Iowan artists salvage an old house*



C. Eugene Thomas

The living room photographed from the hall doorway after remodeling

**The home of Mr. and Mrs. Grant Wood  
in Iowa City, Iowa**

DONALD B. DURIAN

IF IT were not for the memories of a farm boy and girl who left their rural Iowa homes years ago to become artists, an old brick house in the university city of Iowa City, Ia., might soon have gone the way of countless others of its period. The substantial red brick walls would have stood the test of many more years' time, but whether even the exterior could have competed against twentieth century "progress" seems doubtful, since its interior had already been sacrificed to the modern trend of crowding six families into the space originally built for one.

But the memories of comfortable living in roomy farm dwellings were vivid and pleasant to Grant

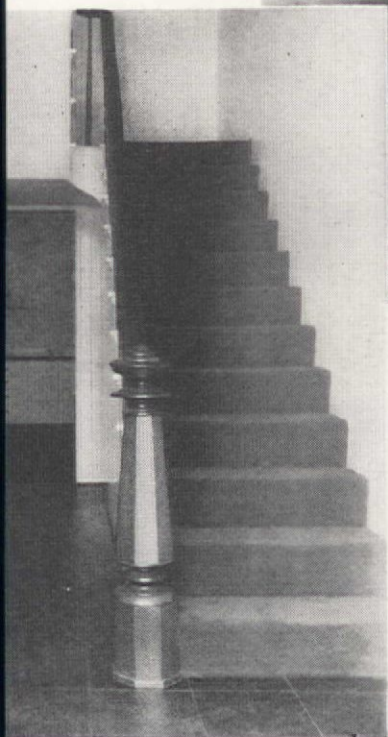
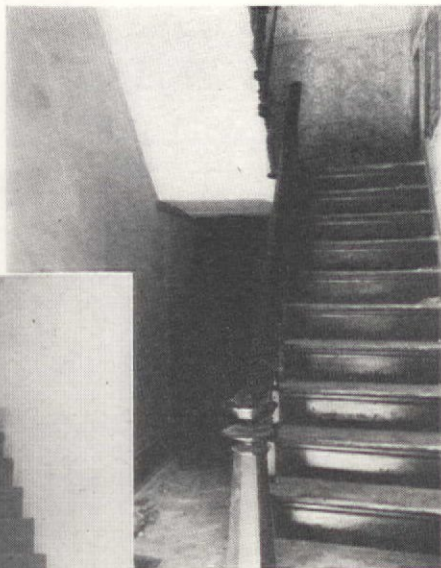
Wood, the Iowa regional artist, and his wife. Years of studio life for the painter, hotels and city apartments for Mrs. Wood who was a concert singer, only intensified them. As the result of these memories, the charm and comfort of the house, which in 1857 became the landmark of a new era of settlement on the Iowa prairies and reflected much of the character of the pioneer settlers of the period, have been revived. "Progress," in the remodeled home is reflected only in the added com-



A view of the corner of the living room before remodeling. The door was made to swing outside on the porch to give greater depth. The same corner of the living room after remodeling. The book shelves were built around the door



entrance hall and stairway  
and after remodeling.  
ough stress was laid on the  
ative use of wallpaper, a  
f pressed wood was used  
he plaster in the hallway  
se of its greater durability



cord. A square piano, a "treasure" of the Wood family for many years occupies the opposite end of the room from the fireplace, and might easily be imagined to have been the property of the original owners of the house, since its carved legs and massive case are typical of the early Victorian period. The furniture is as much in keeping with the room as the piano, a low armed "settee,"

with the character and tran-  
n of the house left intact.  
e large rectangular living  
t of the old house has come  
its own again after serving  
cent years as a two room  
tment, Mr. Wood having re-  
ed the partition which di-  
d it. The wallpaper, white  
red flowers, restores the  
a to its proper period, while  
ge fireplace which a family  
ne size common to the Civil  
era could gather around,  
ompletes the essentials of the  
n. The furnishings are in ac-

stuffed easy chairs, small rockers,  
and carved-legged tables fitting  
appropriately into the setting.

The living room floor, like that  
of the entire first story, is carpeted  
in brown, providing a neutral



end of the dining room after re-  
ing with built-in buffet. The shelf  
was part of the original structure




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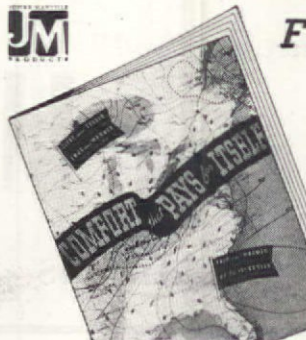
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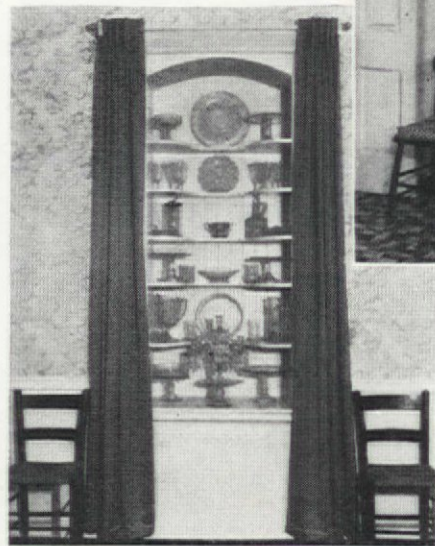
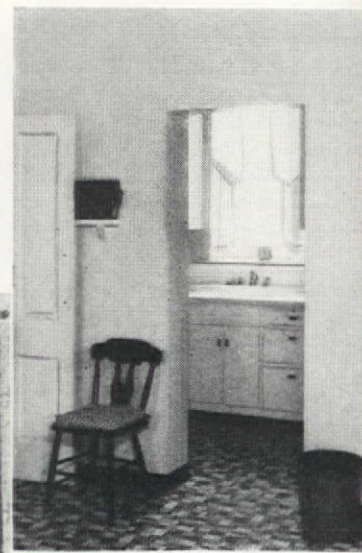
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An end of the kitchen looking into pantry, formerly a bathroom; contains much cupboard space for dishes, and a sink for dishwashing

The addition of a bathroom under a section of a long back porch covered one of the dining room windows. This former window was made into the set of shelves shown

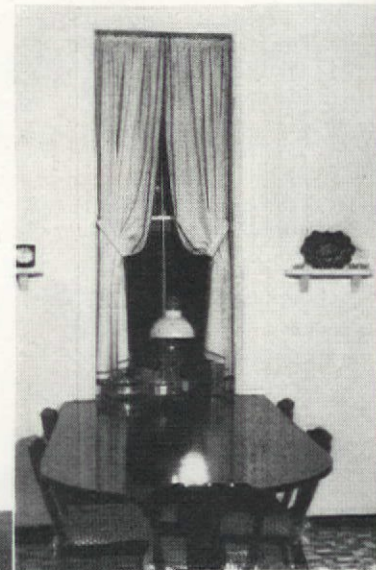


typical picture of the ican farm home of the Victorian period. The white shelf which part of the original contains huge serving of ironstone china, from William Allen the Kansas newspaper

lisher, in whose family had been preserved for ne century. On the same sh clock which was the propo Mrs. Wood's father bea date 1834. The wall abov mantel is decorated with torian bracket lamps from colonies. What was a wind the center of the adjoining is now a series of glass s extending ten feet from the

[Please turn to p

Because the kitchen is large and pleasant, a special dining table was built in front of the window. The table is supported by two legs and is hooked to the wall



A view of kitchen before removal of the Now painted with tiled



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**Halfway house**

[Continued from page 39]

seemed so marvelous as hot water running in a bath tub, unless it was having a place to keep more than a teaspoonful of flour at a time. With fiendish glee we ripped out the partition; making it again the "long room," turning the late guest room into dining space directly connected with the new kitchen wing. It wasn't pretty, but the total cost of that move was seven-fifty, and the new sensation of space more than compensated for the horrid 1870 walls, which were to be replaced with paneling if, as, and when possible. To take the curse off, and mainly to keep out the northeast winds, the wall was covered with building paper in a fetching shade of bois-de-rose, and painted on it, a decoration taken from a 17th century chest. By considerable prying and wistful thinking we got the corner cupboard moved, and that fall laid a new floor of old wide oak boards, into which gallons of wax have been poured ever since. The major improvement at that time was packing the house with rock wool which made an unbelievable difference in winter comfort. A year ago last spring we finished one room upstairs, in indigo and brown, with blue Canton paper, copied from the Lee house in Marblehead. We trembled as the first hot spell got hotter and hotter, but the rock wool is adamant. You can breathe and sleep and work quite comfortably even in August up there. We opened up the fireplace wall in Dod's room and found two cupboards like the ones in our room, but without their doors, due to the loss of the old paneling. The lovely pink brick of the chimney makes a complete wall except for two very wide oak planks, the original partition. The other walls are lemon yellow, with a terra cotta floor, and low unpainted toy and book shelves surrounding two walls.

Last year we added only some linen and clothes closets upstairs, with built-in cabinets and drawers, and what a blessing they are in a house that has never seen such a thing before! We also indulged in some boxwood, very small but very green, for the garden. We have all the most extravagant tastes, but as far as the garden is concerned we are firm believers in raising plants from seed, or buying things very small and watching them grow.

This year, our sixth summer here, we finally found enough old pine paneling to replace that used on the barn and to open the stairway. The handsome turnings and paneling of the stair from the Branford House in the museum

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at New Haven provided the detail and coincided with the descriptions of the original stairs in this house, so they were copied from our own measured drawings. In the east end of the living room we have now a bay window, patterned after Miss Hepzibah's shop window in the "House of Seven Gables," giving us a view from the dining table across the valley to the Poverty Hollow road.

So after five years we are at the halfway mark, and the next step makes us hold our breath. Whether to finish the wing and move the present shed up for an attached garage, workshop, and tiny green house, or to finish the rest of the rooms upstairs, we cannot decide. But I'm pretty sure that the spring will see us in an awful mess again: shavings and sawdust and plaster and nails everywhere, and afterwards months of purring—the kind of purring that only a house you are making your own can cause.

### Believe it or not

[Continued from page 46]

which open to reveal simple shallow cupboards for hats, ties, shoes, and suits. The bathroom has left behind the bleak whiteness of its early days to become warm and colorful with rose

plumbing fixtures, shower stall with glass door, and gay red plaid paper. Enameled woodwork is used in this bedroom and in the simple upstairs hall.

The child's room is marked by airy simplicity. Figured wallpaper with buoyant sailing vessels in restful pastels would bring delight to any child. Sensibly planned for a child's room is the complete absence of window curtains save for a three-inch deep ruffle of blue net under the valance box which holds the ivory white Venetian blinds. Here again, rather than the two windows, normal in the "old days" for a room of this size, the entire width of the room is opened on one side to a bank of windows. A soft yellow toned bath connects with a nurse's room and beyond this room is the service stairs.

Excellent planning and utilization of the old house has resulted in the servant's room and bath half way between the family's rooms on the second floor and the first floor kitchen.

Going from the dining room or the living room onto the garden terrace, the sense of seclusion effected by this lovely garden, unspoiled by a rear garage or service arrangements, proves immediately to the most casual observer the wisdom of having built a new garage wing, which fronts the street, onto the old

structure. It makes for easy accessibility to the house in an automobile age and yet reserves the rear of the property for garden living. The old garage at the extreme back of the tennis court serves as a combination service garage and storage room, and is completely unobjectionable.

Concrete blocks (from the porch of the original house) and used brick form the new terrace, shaded by a beautiful pepper tree. The long stretch of lawn to the tennis courts is bordered by flower beds and broken by the varying masses of orange, walnut, and avocado trees, which are as decorative as they are practical. Many of the old trees which were on the property have been transplanted to more effective positions, and the sycamores in front of the house have been added to offer the soft white of their limbs and the yellow of their leaves to enhance the pleasing lines of this low white house.

The miracle of loveliness from ugliness is always a breath taking experience! So it is that the Newman residence should give hope to all who have despaired of being able to do anything to a house—a house not lacking in solidity, but failing in that magic touch of harmony and beauty without which houses, like life, are barren of that peculiar quality the French call *l'esprit*.

### Two Iowan artists salvage an old house

[Continued from page 66]

The Wood dining table in the center of the room is ready to accommodate a seemingly unlimited number of guests, the artist himself having designed it, using wrought iron bases from an old store counter to support an expansive walnut top. The dining room wall is papered in white.

But the Wood farm background is probably best revealed in the kitchen and pantry back of the dining room which was large in the original structure, but was made even larger by removing the basement stairway. It is a far kitchen in which artist Wood "Threshers' Dinner," might conceivably have been prepared. Painted white with a red and white tiled floor, the kitchen and pantry walls provide cupboard space for utensils and dishes sufficient to serve a complete circle of guests around the spacious dining table in the adjoining room. The kitchen is thoroughly modern in equipment, with electric refrigerator, gas stove, and huge enamel sink that makes dish washing easier.

Both the dining room and kitchen doors lead to a pleasant

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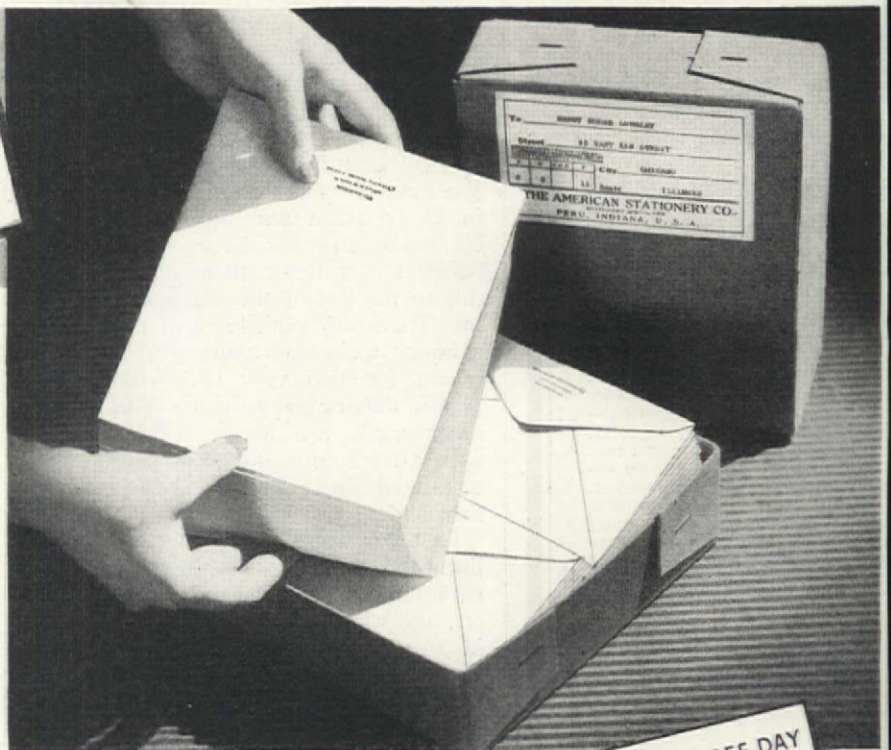
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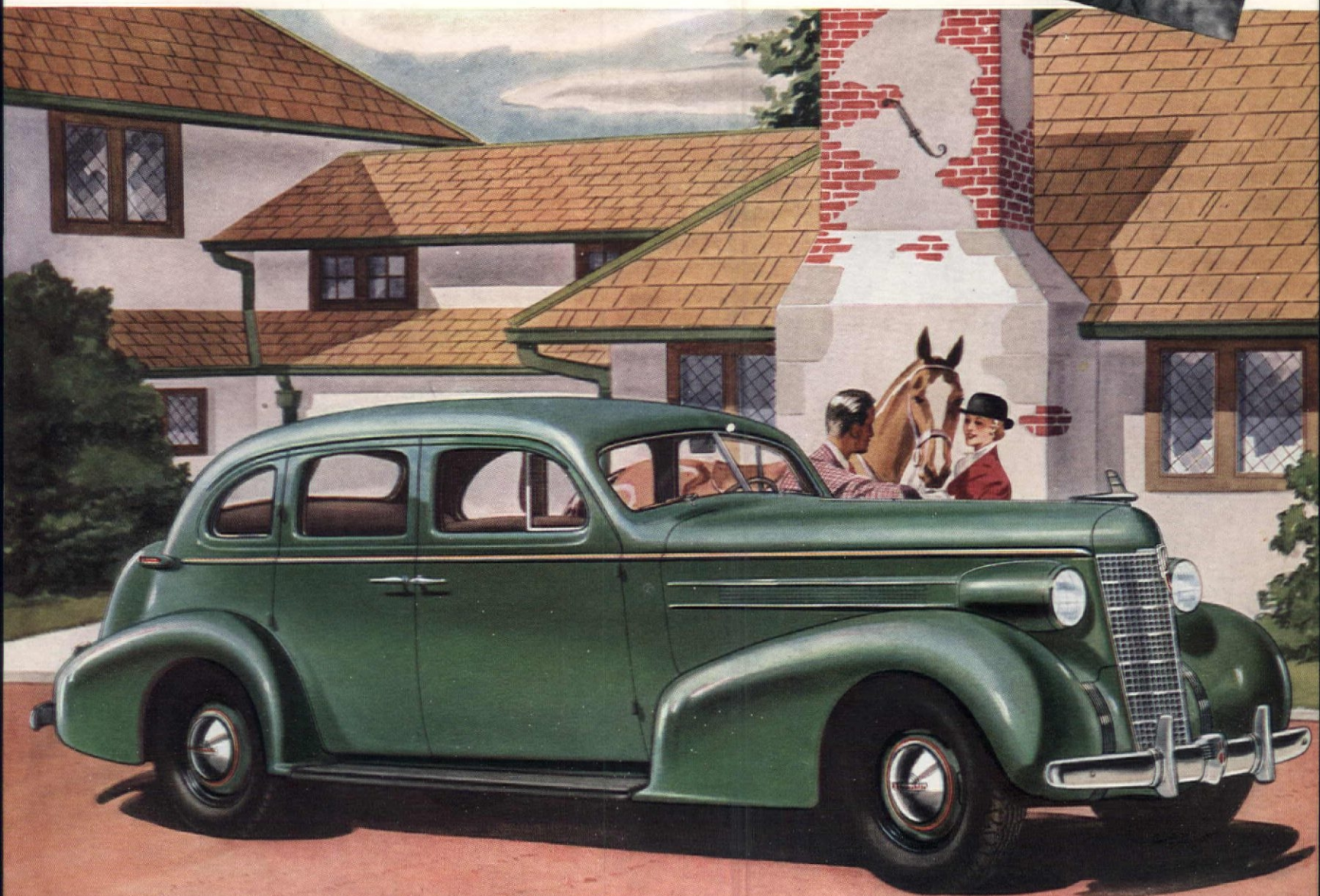
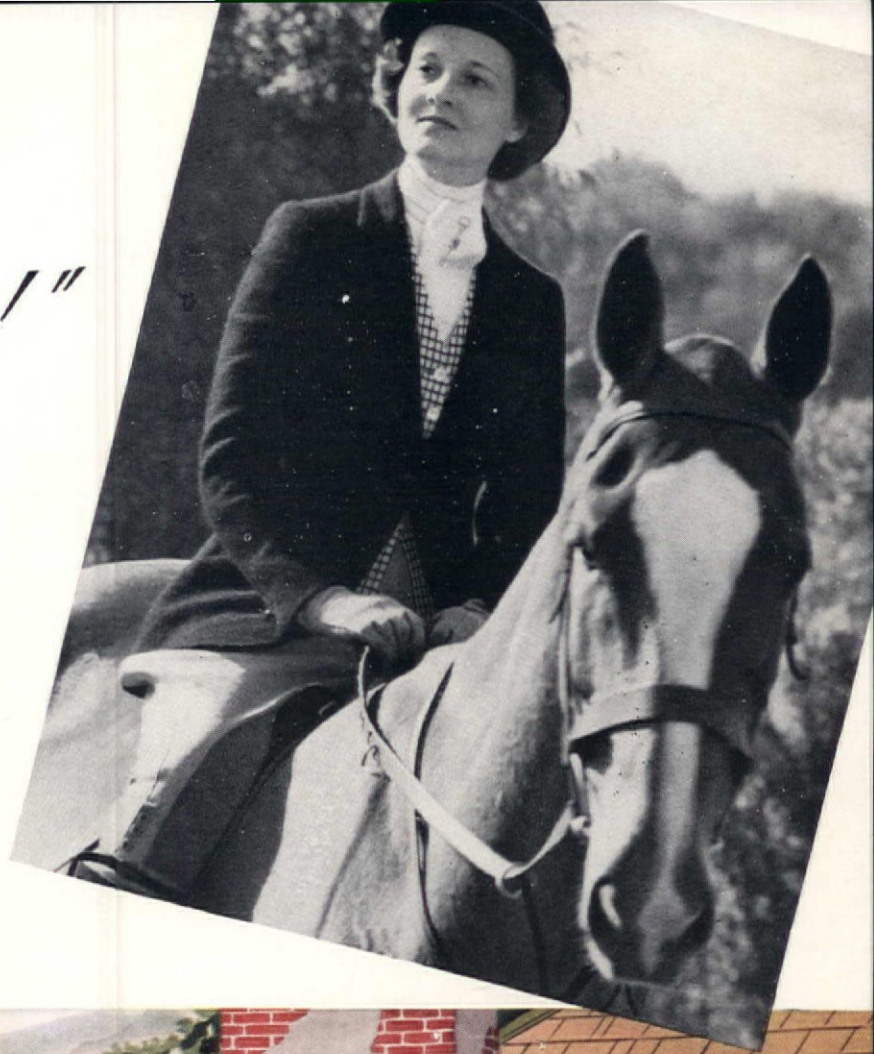


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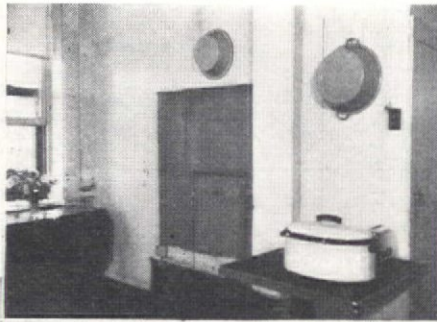
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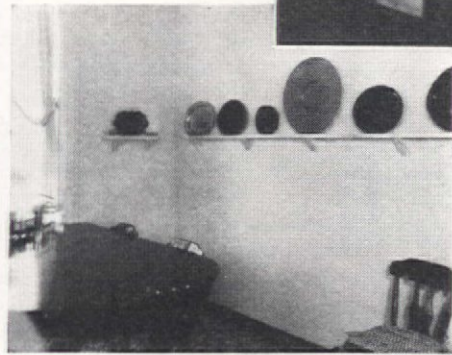
## STRAINED FOODS



The Woods lived in the house during the remodeling. "It was fun seeing the old house restored, but it is more fun now to have it the way we want it," they said



The right wall of the kitchen, enclosing a stairway, was removed and the stairway taken out, adding four feet to the width



is paneled in natural wood. The dining room, Mr. Wood pointed out, was built around the pine table, a rare antique piece which appears to justify such planning. The long refectory table, with the top made from one piece of pine wood, was purchased as an antique in Sweden and given to the artist many years ago.

Built-in shelves in a corner of the apartment dining room hold brass and copper pieces, each with a history of its own. There's a brass teapot the artist made himself when he was earning his way through art school by metal work; a samovar and copper tea kettle purchased by Mr. Wood in France in the days when he painted French cathedrals and landscapes before he became "regional" minded; an early American fork and ladle, family antiques, and other pieces are from the Amana colonies.

A small but complete kitchen,



A large upstairs bedroom before remodeling into an apartment. A partition was built dividing it into two rooms at the place indicated by chalk marks. Above: a dining room of the upstairs apartment made by partition

bathroom, and clothes closet occupy the back of the apartment. Removal of the back stairway provided closet space.

Outside, the house will undergo similar changes to the interior, but they will all be changes of restoration and not modernization. The green shutters, which were almost as much a part of the original house as the twenty-six inch brick walls, will again be built for the windows. Shrubs are being planted and flower beds made on the large lawn.

A little later a brick wall will bound the property in the front, and a white picket fence will surround it in back.

The artists are completely satisfied with the results of their remodeling, and the fact that it has taken more than a year to attain the results has made them more appreciative.

Mr. Wood explained why the old house is again the charming home which the Iowa pioneer constructed from bricks made in his own brickyard nearly ninety years ago. "We wanted a simple, comfortable home, and neither Mrs. Wood nor I have much use for the modernistic type," the artist said. "Modernistic furnishings may be satisfactory for stores, novelty shops, or hotels, but they are things of the moment with no tradition or future."

## "Wood Creek Farm"

[Continued from page 22]

plumbing system, with brass pipes and modern fixtures; and a complete electric lighting system with ample convenience outlets. The kitchen equipment includes an electric refrigerator, both an electric and coal range, and metal cabinets. Because the maximum thickness of the walls of the old house was four inches, being of frame construction throughout, the concealing of heating pipes, air ducts, soil pipes, etc., had to be effected without furring out any wall, for otherwise the old trim, wainscots, baseboards, etc., could not have been replaced as originally. This problem was overcome by enclosing all pipes and air ducts in the rebuilt chimneys. It was necessary to install new flues anyhow as the old ones were nothing but large rectangular slits and created too strong a draft. Although the chimneys were built to the original over-all measurements, there was found to be sufficient space to use them as shafts for the air ducts, soil pipes, and hot and cold water supply pipes, as well as to install new flues. This idea also tended to keep all water pipes comparatively warm—important in a climate where the temperature sometimes reaches 40° below zero!



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Try serving old-fashioned gingerbread made with Brer Rabbit Molasses the next time you entertain the bridge club. Better still, try it out on the family tomorrow night for dessert. Then listen to the "ohs" and "ahs" from the men!

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It's just as important to use real plantation molasses in cookies, too, if you want them to have that delicious old-time molasses flavor.

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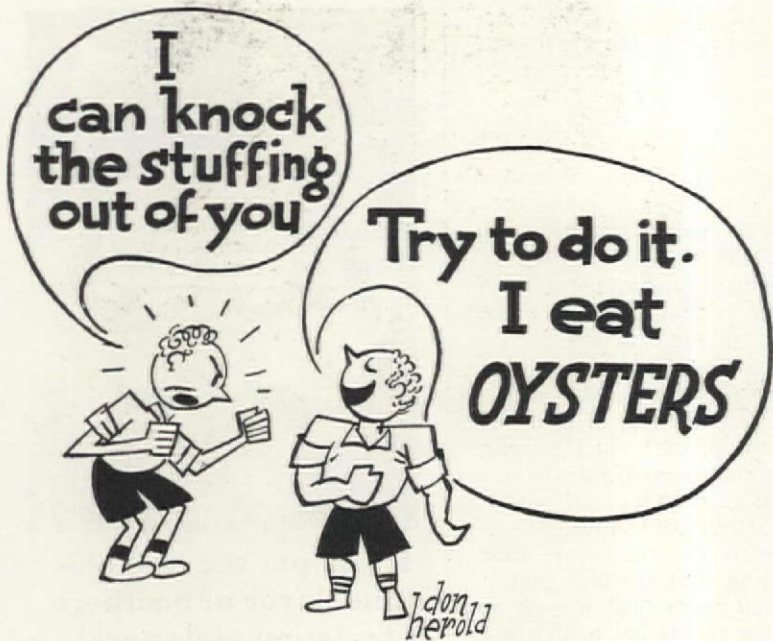


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**Read what happened to a Mid-Iowa bungalow**  
*[Continued from page 31]*

time, and time, and then a few minutes more, before you pull out a nail or add a two-by-four. We lived in our inconvenient monstrosity seven months before we made a move and thus achieved results we hadn't thought possible, utilizing every inch of the original house.

We wished to add a bedroom, bath, and dressing room for ourselves, to have an entrance hall, and a large living room with a bay window to the south. To add the bedroom presented a very pretty problem which we didn't solve for several months. The kitchen, too, was most unsatisfac-

Finally, we thought we had solved nearly everything, and called in a young architect who was addicted to designing wineries. Whether this qualification helped or not, we'll never know; but we do know that, after one evening spent in violent discussion, he returned with a perfect plan embodying every change with accuracy, and adding several of his own which have added materially to the livability and genuine comfort of our home.

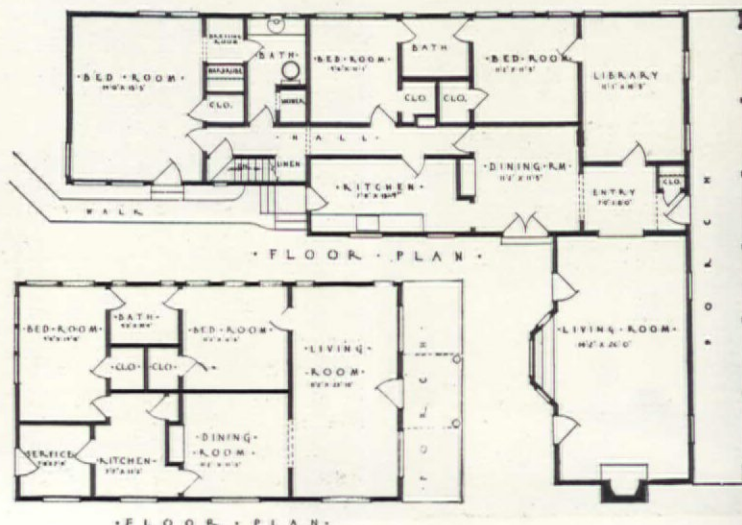
The actual changes in the old house were two-fold. For the exterior we tore off the old cupola, changed the roof line from a sharp to a gentle slope, moved the front door, and added two casement windows for the den. The front of the house being protected under the porch, we felt we could safely use wide knotty pine boards, painted cream to soften



tory, being small and practically without ventilation. When the Sunday roast had been cooked, the cook looked exactly like a well-boiled lobster, and felt as though she had just spent six months in a Turkish bath. The cupboard space seemed to have been planned for a family of one who never used any dishes, sheets, or towels. It was practically nil.

the obviousness of knots. The rest of the house, including all additions, was plastered. The roof we stained dark brown, and for the trim we made sparing use of a deep Colonial yellow under the eaves and casements.

The inside changes included making a den (with closet) and an entrance hall out of the old living room. The den is so ar-



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THE AMERICAN HOME, JANUARY, 1937

ranged with studio couch that it  
 will double at any time for a  
 guest room. In the dining room  
 we changed the two ugly sash  
 windows into French doors, hung  
 with Venetian blinds, to catch the  
 morning sun. The small hot  
 kitchen we mercilessly revamped  
 by ripping out the partition to  
 the old back porch, cutting new  
 windows, adding a half door  
 to catch our prevailing western  
 breeze, installing a new sink,  
 flanked by two five-foot rubber  
 tile drain boards and work shelves,  
 and lining the walls with cup-  
 boards. By cutting a narrow sec-  
 tion off both the kitchen and the  
 old back bedroom, we made a  
 long hall to the new rooms, utiliz-  
 ing the space above the old cellar  
 door for a linen closet. Since this  
 hall was dark, we papered it in a  
 light yellow Colonial paper and  
 lighted it with a fine reproduction  
 of just such a lamp as the early  
 Round-the-Horners might have  
 brought from Boston.

Our additions, although com-  
 prising only two rooms and bath,  
 more than doubled the original  
 floor space. The bedroom is 14'  
 by 18' with windows on three  
 sides, spaced in the corners to give  
 a maximum of wall space and  
 privacy. The eastern side of the  
 room is all glass, and the door  
 (the old glass front door) leads  
 into the patio. The dressing room  
 leading into the bath is fitted with  
 wardrobe, shoe drawers, and two  
 hat cupboards, and is papered in  
 the same Colonial flowered paper  
 as the bedroom. Our new bath is  
 lavishly in red, black, and white in-  
 laid linoleum tile, with polka dot  
 wallpaper, shellacked, red rub-  
 berized silk shower curtain, and  
 a tiled lavatory built from wall  
 to wall, with cupboards and soiled  
 clothes container beneath.

We had always had a weakness  
 for hillside homes with rooms on  
 different levels, so we stretched a  
 point on our flat acre and stepped  
 down into our 15' by 26' living  
 room. The eastern wall is paneled  
 in knotty pine painted firmly to  
 dispel any tap-room atmosphere;  
 the other walls are all smoothly  
 plastered. The fireplace is built  
 flush with the wall, entirely  
 lacking a mantel. While the house  
 is by no means ultra modern in  
 feeling, we borrowed that fine  
 modern quality of simplicity and  
 tried to dispense with non-essen-  
 tials. For what is a mantel in  
 most homes? Ultimately a place  
 for gadgets and clutter! For what  
 are side brackets and moldings?  
 Dust catchers and spots to break  
 up lovely simple lines! Therefore,  
 there are no side brackets, only  
 numerous floor plugs, and no mold-  
 ings in the room. The window seat  
 in the bay is hinged for a wood-  
 box and is also paneled in pine.  
 Furnishing our home was a de-  
 light, although not one stick of  
 furniture nor rug is new—all



# what about the **WALLS**

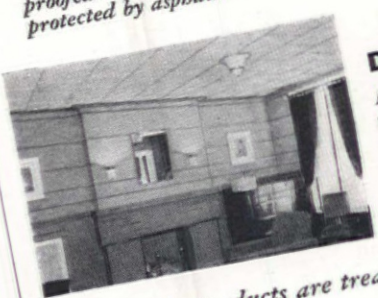
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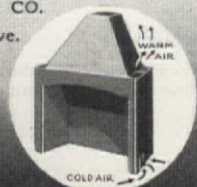
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### Heatilator Fireplace

just plain second-hand ones. We searched madly, first through expensive antique shops, where we bought nothing, then through the second-hand departments of large furniture stores and storage warehouses. In the latter two we found a lovely old secretary, a really old spool bed, an excellent davenport, and a large hooked rug. Storage warehouses are dusty and discouraging, but in one we discovered for five dollars, no extra charge for dirt, a 12 by 12 Axminster, in soft creams and tan with a rust border. We paid three dollars for the cleaning, and were assured by the rug specialist that we would have it to hand down to our grandchildren (who will probably be enamored of chromium and linoleum and won't want it). But—may I say it?—at the city junk yard we found our prize and our joy, a part of the demolished First National Bank's cast iron vault door, bought as scrap iron for two cents a pound. This was used to make the fire screen shown in the picture on page 72.

By the way, if you are fortunate enough to select a little town, search therein for genius. Here in Arcadia we discovered a delightful and completely non-commercial metal worker, who hand-wrought our brass coach lamps, door handle, and hall lamps from graceful old designs. And we found a local weaving company who wove our draperies, bringing samples of thread to lay against our rugs and furniture so that the colors tone exactly and not approximately. In both cases these cost less than ordinary articles bought through regular houses.

The costs? Ah, yes, the ever present costs were:  
Purchase of property, including escrow fees, insurance, etc.,—about . . . \$5,000.00  
Alterations . . . . . 2,250.00  
Architect (including supervision) . . . . . 125.00  
Extras in construction . . . . . 75.00

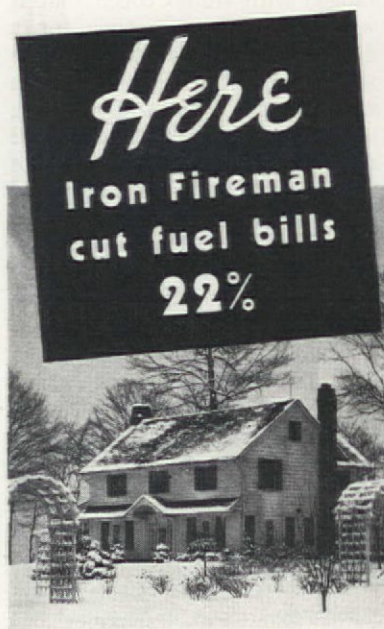
TOTAL . . . . . \$7,450.00  
But this is a case where figures lie. It means to us infinitely more than \$7,450.00 spent any other way could mean. You couldn't buy our home from us for more than double that amount—no, not for anything!

## A 1770 farmhouse restored and enlarged

[Continued from page 34]

bannister back chairs, some of which are shown in the illustration of the dining room. A valuable collection of American pewter adorns the Welsh dresser in the dining room with rare and interesting examples of the work of Kilborn, Danforth, and Boardman. (Illustrated on page 34.)

In order to conform as closely



Home of Phil E. Schmutzler, President, National Ice Co., Mansfield, Ohio, where Iron Fireman cut fuel bills 22%.

## Automatic Coal Heat is Best

THEY quit hand-firing in the home of Phil E. Schmutzler—got on the automatic side—installed an Iron Fireman automatic coal burner for luxurious, self-regulating automatic heat. Fuel bills have dropped 22%. Room temperatures have been held steady, at the exact degree wanted, night and day. Mrs. Schmutzler is so well pleased with the way the house is heated—with the clean, quiet operation—that she would rather give up any other electrical appliance than part with Iron Fireman.

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as possible to the original design the house is set with the level the first floor practically on a level with the ground. By comparing the "before" and "after" photographs of the front of the house it will be seen that the arrangement of the windows on either side of the front door was slightly altered. However, the arrangement now is the same as it was when the house was originally built. Although the old frame was used throughout, the exterior walls are finished with new cedar shingles, painted white, while the old shingles, left in their natural finish, have also been applied to the roof. The blinds and entrance doorway have been painted a local color. The new foundations are of local stone, while the porches and terraces are of old flagging.

While the installation of modern equipment necessitated certain changes in the plan, the changes have been made in such a way as to retain the charm of the old work as far as possible. By placing the two new bathrooms on the second floor in the front of the house, with the space between used for closets, it was necessary to omit only one of the original partitions, while the two bathrooms are lighted by the original small windows in either end of the house. On the first floor the old plan was retained intact, although one or two of the rooms now serve a different purpose than they did originally. One of the two new doorways were cut into the old walls to give access to the new wings.

The old house was reconstructed under the supervision of Coggins & Hedlander, architects, who also prepared the plans for the new wings. This same firm of architects is now restoring one of the oldest houses in Fairfield, complete with outbuildings, old-fashioned garden, and even an old shaw, beehive, herb garden, etc. Many years of research have made these restorations very accurate and complete in every detail.—R. W. SEXTON.

## Provincetown carriage barn into home

[Continued from page 24]

The idea of this step-by-step development is most stimulating. There is, of course, a man-of-work, but Mr. Miller takes his hand in the landscaping and the flowers are Mrs. Miller's own, which she tends most devotedly.

A commodious living room occupies the entire lower floor of the main structure. There is an inviting fireplace at one end, and at the other a stairway leads to the upper floor. This is also the dining end of the big room, which is amply large to do duty as

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both purposes without being in the least crowded, even when a number of guests are present. It is a friendly room, so furnished as to serve in its dual capacity with gracious dignity. A near-by doorway opens into the kitchen, so that the matter of table service is easily cared for either with or without a maid.

From this end of the living room, also, steps lead downward into the garden room which was built into the angle between the side walls to provide a wind-break and which, during the summer months, is utilized as a game room. Here the flooring is a clever bit of masonry—construction bricks laid in pairs at right angles to one another in a cement foundation, narrow margins of the cement showing between. Alternate pairs are painted black. This brick work makes an effective tiling and has the merit of looking far more costly than it actually is. This same style of tiling is used in the breakfast nook which steps down a little from the wood floor of the kitchen end adjoining the living room.

Muslin curtained casement windows, a fireplace, old stenciled Boston rockers, in which one may comfortably sit by the fire to enjoy morning coffee, conspire to make this a room in which even the most disgruntled person could not fail to start the day right and where the housekeeper may pause to refresh herself physically and mentally during the day's routine.

At the kitchen end of the room all the equipment for the preparation of food is grouped. Stove, refrigerator, sink, and supply cupboards are almost within arm's distance of one another. The much-to-be-desired cross ventilation has been taken care of and there is an abundance of light.

As structures go, here in New England, this was not an old one and no attempt has been made to convert it into a semblance of traditional Cape Cod architecture. Provincetown is, after all, a fishing village and although there are many charming homes, the houses in general are quite simple.

Having lived abroad for so long a time, the Millers were not handicapped with an accumulation of possessions and were able to pick up here and there the pieces of furniture which seemed best suited to the environment and their informal mode of living. There is a story connected with nearly every one which it would be betraying confidences too much to relate. Suffice it to say that Mr. Miller has had a most enjoyable time

Correction: The remodeled house of Mrs. Ronald J. Frizzell, illustrated on page 81 of the November issue, is located in Salem, Oregon, and not in Salem, Mass., as stated.

# Shingled Sidewalls A Distinguished Beauty made from Asbestos-Cement

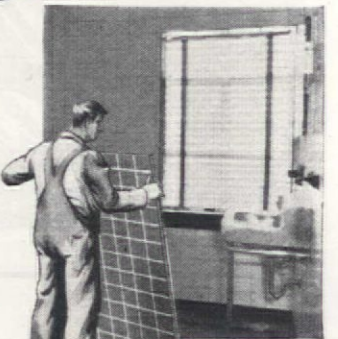
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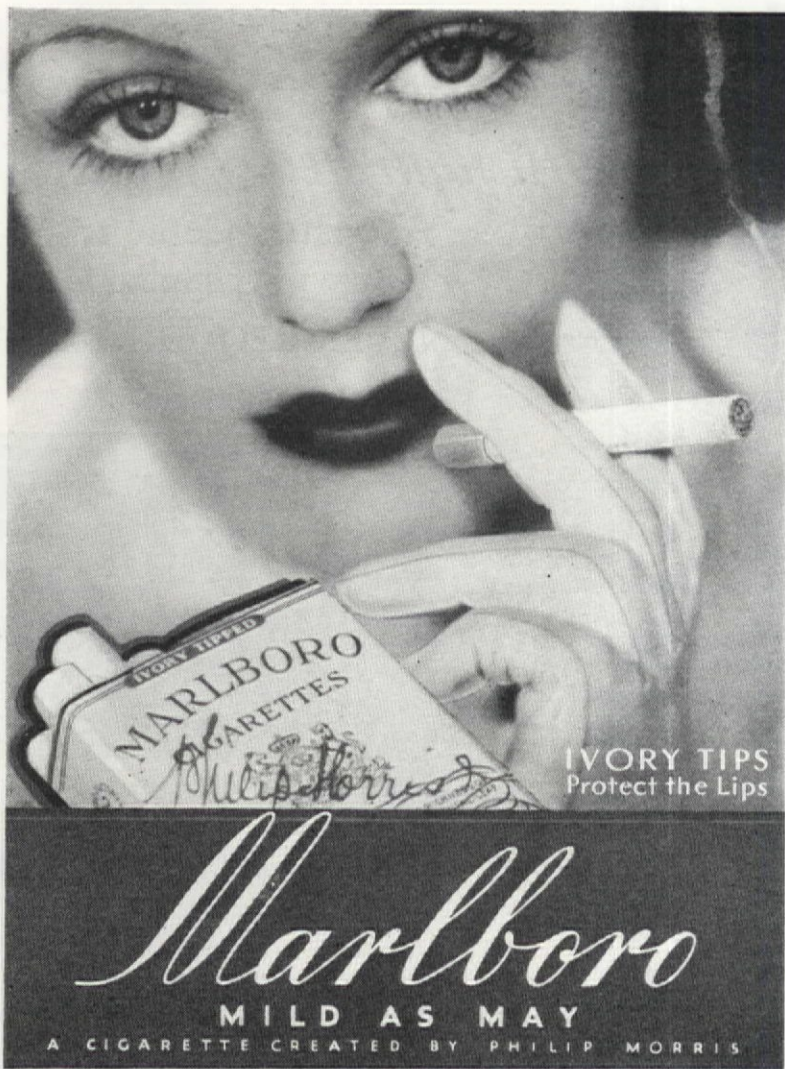
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# WESTERN PINES

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reconditioning a number of them.

Few householders are, of course, able to surround themselves with the fine paintings and other art treasures to be seen in the Miller home, but anyone possessed of artistic sensibilities and the urge for self expression should be stimulated by what has here been accomplished with somewhat unpromising material and a relatively small expenditure of money.

—CHRISTINE FERRY

### Novel candlesticks

I WAS delighted to read of the ingenious and attractive brackets evolved from old silver napkin rings, as explained in your March issue. Particularly, as in the past winter, I needed a set of good-looking candlesticks and ended by "rolling my own" from a set of eight pierced, repoussé decorated napkin rings, family heirlooms. From the photograph you can see these staggered upon my old mahogany dining table. I mounted each silver ring on a black teakwood coaster, securing them with aluminum solder; then placed whips in the centers by pouring melted paraffin flush with the tops. (One has to steady the candle patiently until the wax has cooled and hardened.) After this process, I painted the top or surface of the wax black, as the paraffin was slightly yellow in contact with a snow white candle. The effect is good, unduplicated in any shops, and of the correct "conversational" type. Others with similar sets or pairs might find the idea practical.

—HELEN S. K. WILLCOX, North Norwich, N. Y.

## Who said Dutch Colonials were white elephants?

[Continued from page 16]

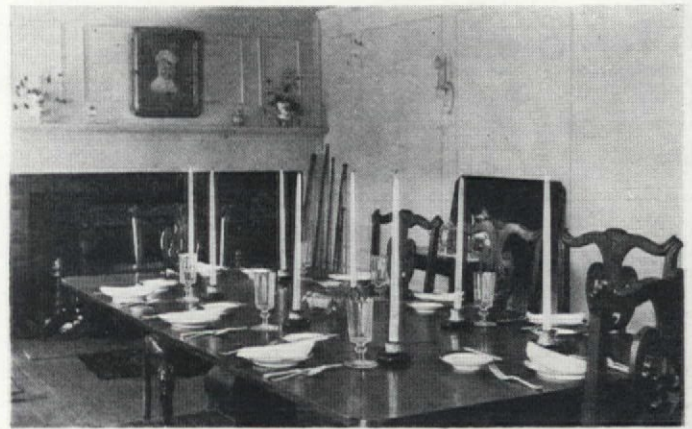
In one end of the breakfast room, an old Dutch fireplace set into a niche with its raised hearth at comfortable sitting height. It's a sunshiny, heartening room to come down to in the morning, serving more than the utilitarian purpose of a small room convenient for a quick meal.

The guest room in the new wing, necessarily small by the time space was allotted to sleeping quarters for a fairly large family, is made more comfortable by a recessed window in the end of the room, deep enough to accommodate a lovely old dressing table. The uncurtained window treatment gives an atmosphere of light and fresh air conducive to involuntary deep breathing and a sense of joy in simple things.

### Bathroom dressing table

As dressing rooms for all bedrooms are rarely possible in the average household, Mrs. Meyer solves the problem by fitting a shallow dressing table under a bathroom window with the rest of the wall space devoted to a built-in cupboard. Without an inch to spare, all desired conveniences, even to a small built-in ironing board, are here without a sense of crowding.

To every owner of a Dutch



### Idea for bridge refreshments

Have table tops of light-weight wood made to fit your card tables. These separate tops may be completely prepared with the entire first course of refreshments for your bridge party and be waiting for the hostess to carry from the kitchen and set before her guests. The fuss and flurry of spreading tablecloths and setting tables after the last hand of cards is thus eliminated. Mrs. EDNA R. MARTIN, Potrerillos, Province Chiriqui, Panama.

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**CONSTANT INSTANT ACTION**  
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The Webb home Water Softener System completely removes "hard" elements from water; greater capacity at a lower cost. Soft water—actually softer than rain water—at the turn of any faucet for bathing, shampooing, washing dishes, laundry, etc. No chemical added. Simple installation chart free. No upkeep—nothing to break or wear out. 30-Day GUARANTEED TRIAL.

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**GLOVER'S DOG MEDICINES**

Colonial house, who rightfully clings to its open-countenanced hospitality as tenaciously as a man does to an old pet hat, the remodeling of the Meyers' house is a challenge. It is a relief to know the stiff contours of the Grand Dame (especially her roof line), though rigid as the lady of the early 90's in her stays, are not marred by changes. At heart, she takes to modern comfort as well as her Norman French and Georgian neighbors, who for years have been modifying their austere ways. It looks as if the Dutch Colonial has unbent at last.

**Here is real face lifting**  
*[Continued from page 54]*

into the space made for it, which, with metal lath and Keane cement in front, camouflages its humble though honorable origin.

The kitchen also has Keane cement to a height of about four feet from the floor and the floor itself is new. The old house had no cellar under this wing, and the flooring was in poor condition for this reason. The ever-popular shade of light jade green is used in the kitchen combined with old ivory trim. The wall cupboards and closets in this room are from the old house and, used in the kitchen, they seem better adapted for this purpose than if they had been replaced in the rooms in which they were originally used. There is a combination sink in the kitchen and for all the plumbing brass pipe and copper tubing were used. Irrespective of heating system and the land on which the house stands, the expense to date has not exceeded \$4,000.

For anyone wishing to purchase, remove, and rebuild an old house here are several suggestions which may prove helpful. Before buying, have a competent builder or experienced carpenter go over the house thoroughly, make notes, take measurements, and assure himself that the house is sound and the material in a good state of preservation. Take photographs; they will be of great value in supplying details. Speaking from enlightening experience, don't have only one man and truck on the transportation end and several engaged in razing the building, for it will follow, as the night the day, that the material will arrive, and keep on arriving in a hopeless jumble, long after the demolishing process is completed. By synchronizing these two activities, the material should arrive at its new location in an orderly sequence, and resorting and repiling are eliminated. If possible, select a suitable location, for the setting should be in harmony with the type of house.

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66 EARLY AMERICAN, Oriental and Modern patterns, solid colors, mixtures, ovals.

TWO SIDED. Double Wear.

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**flower hungry?**

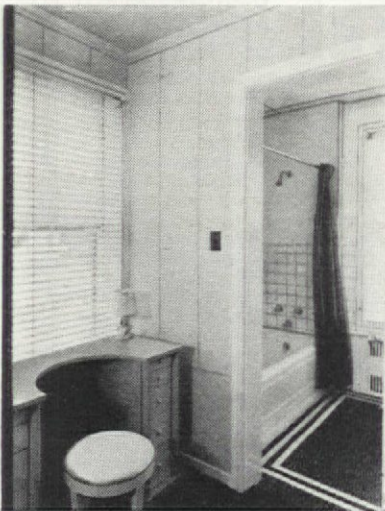
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This little house demonstrates this principle; the old apple trees with evergreens in the background form a perfect frame for the picture. It might to all appearances, have been in this location for years.

## Another old house adapts itself

[Continued from page 51]

Standing near the entrance door at the far end of this room, the eye carries through an opening at the opposite end and down a few steps into a tiny breakfast nook, once a part of an old shed, but now gay and colorful with yellow walls, red chairs, and a linoleum floor covering in which tones of red, yellow, and orange are skillfully blended—just such a nook as might be found in any newly constructed house, yet not at all out of tune with the quaintly furnished living room from which it opens.

This combination of the old with the new in such a manner as to please the eye and add to creature comfort is one of the characteristics of the furnishing of this Windham house worthy of emulation by anyone undertaking a similar adventure. Although the house is furnished largely with antiques of Connecticut Yankee and Pennsylvania Dutch extraction, it is in no sense a museum but a delightful home. And all has been accomplished, without the aid of a professional decorator, by two people keenly interested in a common subject.

Of course, all this has not been done in one year, or two, or three. Every summer the Reverend and Mrs. Sandford, while vacationing in this Connecticut village, have been doing a little here and a little there, stripping walls, wielding paint brushes and attending auctions. And in the winter months, when the duties of his Philadelphia parish permitted, the Reverend Doctor indulged himself in his favorite hobby of restoring some treasured piece of old furniture, no doubt beaming with delight as the fine old woods emerged from the coatings of paint which had soaked into them through the years.

And all this time, while the masculine head of the household was scraping and rubbing down furniture, stripping walls and excavating fireplaces, she of the distaff side of the family was quite as busily engaged in the making of crocheted and patchwork coverlets for the quaint old beds, hooked and braided rugs for the painted floors, draperies for windows, cushions for the many wood seated chairs and settees, and appropriate linens for dressers and tables. Every room bears testi-

mony not only to Mrs. Sandford's skill with the needle but to her keen sense of color values.

Aside from the second floor sleeping rooms, there is an "ell" chamber on the lower floor—an old law office—to which a few steps lead upward from the living room. Repeated in the accessory furnishings of this room is a soft shade of verdure green—in the patterning of the wallpaper, the hooked rugs, the appliquéd bedspread, the material for the window draperies, and in the dressing table appointments.

In the living room, which is furnished largely in old cherry, the hangings are gold color and in the dining room they are green, similar in tone to that used in the bedroom which opens opposite to it. The colors are not delicate, but deep enough in tone to harmonize with that of the wood with which they are associated.

Old earthenware jars have been pressed into service for lamp bases and flower containers. Wooden buckets hold pictures or maybe a bit of needlework. There is fine old china and glass in the corner cupboards, which bear no evidence of having "trekked" from Pennsylvania, and light flickers through quaint old bottles which stand on the window ledges.

In one corner of the old structure in the rear was the "milk room," the cold storage apartment of the early home. Like everything else about the house, this has been adapted to the modern scheme of living and converted into a spacious outdoor living room by knocking out the side walls down to the thick stonework that finishes about three feet up from the stone flagged floor. The corners are supported with masonry. Here one sits and looks out upon a stretch of lawn and a combination flower and vegetable garden extending to either side of a central walk, spanned with rose arches, which leads to a wall overlooking the adjoining fields.

In common with other houses of this character, there were numerous sheds and out-buildings adjoining the original structure. With their removal, the house stands alone in simple dignity, guarded by a giant elm, separated from the street by a hedge in which the picket gate stands hospitably open and screened from its neighbors by a planting of small native trees and shrubs taken from near-by woods, which have taken kindly to their new setting and are thriving lustily.

Their own native craftsmen—builders, cabinetmakers, decorators, and gardeners—the Sandfords, before the fireplace on a cool evening or looking across the garden from the open living room, may look upon the fruits of their handiwork and call it good.

## How to

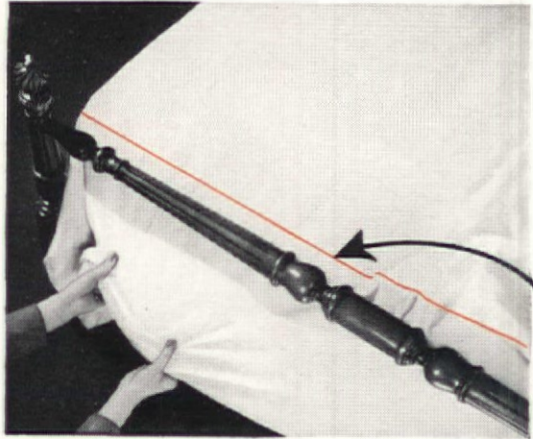
Many stores have been added to this list since this advertisement went to press November 5th. If your city is not listed, write Nashua Mfg. Co., 40 Worth St., N. Y. City, as probably a store near you now sells Anchor Line Sheets

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TUCSON, The White House
- ARKANSAS**  
CROSSETT, Crossett Mercantile Company
- CALIFORNIA**  
BAKERSFIELD, Malcolm Brock Co.  
HOLLYWOOD, The Broadway-Hollywood  
LOS ANGELES, Broadway Dept. Store  
MARYSVILLE, Bradley's, Inc.  
PASADENA, T. W. Mather Co., Inc.  
POMONA, Orange Belt Emporium  
PORTERVILLE, Bullard's  
RIVERSIDE, H. F. Grout & Co.  
SACRAMENTO, Bruner's  
SANTA BARBARA, Trenwith's  
SAN DIEGO, Walker's  
SAN FRANCISCO, City of Paris Dry Goods Co.  
SAN JOSE, L. Hart & Son Inc.  
VISALIA, Model Department Store  
Archer's of California  
H. C. Stevens Co. of California
- COLORADO**  
PUEBLO, C. C. Anderson Stores Co.
- CONNECTICUT**  
BRIDGEPORT, The D. M. Read Company  
HARTFORD, Brown Thomson Co.  
NEW BRITAIN, Davidson & Leventhal  
NEW HAVEN, The Gamble-Desmond Co.  
WATERBURY, The Miller and Peck Co.  
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- DELAWARE**  
WILMINGTON, Crosby & Hill Co.
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ST. PETERSBURG, Willson Chase Co.
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POCATELLO, Gasser and Cleare  
C. C. Anderson Stores Co. of Idaho  
J. N. McCracken Stores of Idaho  
Van Engelen Bros. of Idaho
- ILLINOIS**  
FREEPORT, F. A. Read Co.  
JACKSONVILLE, Waddell's Dept. Store  
PEORIA, P. A. Bestner & Co., Inc.  
QUINCY, Halbach-Schroeder Co.  
SPRINGFIELD, John Bressler Co.
- INDIANA**  
FORT WAYNE, Frank's  
LAFAYETTE, Loeb & Hene Co.  
LOGANSPORT, The Golden Rule  
SOUTH BEND, George Wyman & Co.
- IOWA**  
BURLINGTON, J. S. Schramm Co.  
DUBUQUE, Roshek Bros. Company  
FORT DODGE, Gates Dry Goods Co.  
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- KANSAS**  
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- KENTUCKY**  
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- LOUISIANA**  
SHREVEPORT, The Hoarney Dry Goods Co., Ltd.
- MASSACHUSETTS**  
ATTLEBORO, Fine's  
AYER, H. H. Proctor Co.  
BOSTON, T. D. Whitney Co.  
BROCKTON, Fraser's  
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HAVERHILL, Mitchell & Co., Inc.  
HOLYOKE, McAuslan & Wakelin Co.  
LAWRENCE, A. B. Sutherland Co.  
LOWELL, A. G. Pollard Company  
LYNN, T. W. Rogers Co.  
NEWBURYPORT, Osgood & Goodwin  
NORTH ADAMS, McCraw & Tatro, Inc.  
NORTHAMPTON, McCallum's Dept. Store  
PITTSFIELD, The Wallace Co.  
SALEM, Amy, Bigelow & Washburn, Inc.  
WORCESTER, John C. Macfines Co.
- MICHIGAN**  
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DETROIT, The J. L. Hudson Company  
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**2** The Anchor Line is a guide line. Merely place it on the edge of mattress and you get *exactly* the right amount of tuck-in head and foot... saves time and steps.

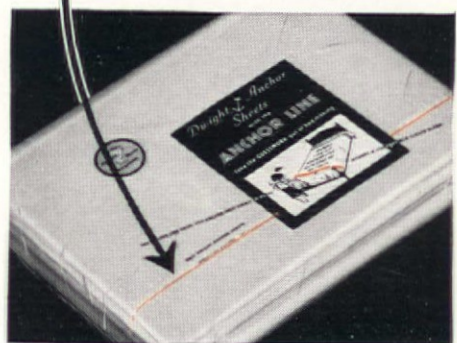
**3** And, most important, you are assured of a comfortable night's sleep, undisturbed by "creeping" sheets, because with the Anchor Line the sheets are never too high or too low on the bed.



*This is the new ANCHOR LINE*

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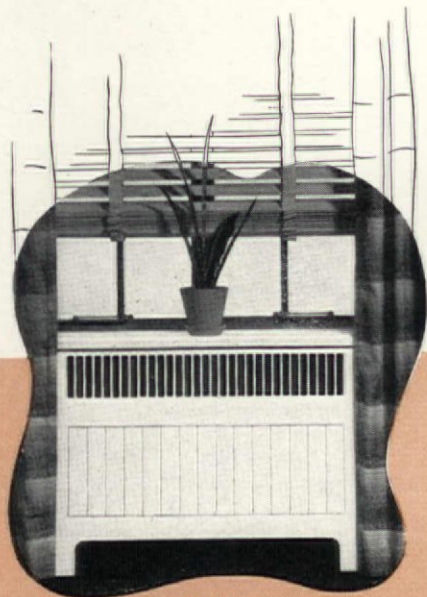
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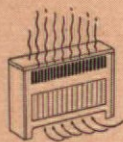
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This sketch illustrates the principle of radiant heat: warmth created by heat rays, as, for instance, rays from the sun that directly heat objects, not the air. Everyone has experienced radiant heat out of doors. On a cold autumn day you feel warm when the sun is shining. When the sun suddenly goes behind a cloud, you feel cold. This is because the air around you is cold. While the sun is out you are warmed by its radiance. So it is with sun-like radiant heat in your home. In this way the radiant rays from your Arco Radiant Convector warm you as they come in contact with your body. This radiant heat is also reflected to you from the walls, the floor and the ceiling. Even drafts cannot chill radiant rays. Radiant heat uses less fuel and so saves money.



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This sketch illustrates the principle of convected heat: warmth created by heating the air of the room. As the new Arco Radiant Convector stands before the window, the warm air rises before the window and forms a protective curtain of heat against the cold air currents ever prevalent near any window. This curtain of heat makes it possible to sit, in comfort, near a window on the coldest day, thus adding extra space to the room.

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## Depression Dividends

NONA HOWARD

A little house in New York City that grew because of and in spite of the depression



AT FIRST we decided to name it "Arundel" because it was as unlike the ancestral castle of the Howards as our 1931 income was unlike the revenue of the House of Norfolk. By 1934, however, we found ourselves referring to it as "Depression Dividends" and admitting that our depression-bought-and-built little house had really paid dividends in cash, experience, and happiness.

In the beginning we did not think of buying a house in New York as a profitable investment. We had come to the biggest city from smaller communities, and found it almost impossible to live in the terms of intimacy with our neighbors that are forced upon the average apartment dweller. We didn't enjoy knowing when Mrs. Whatzname had fish with garlic for dinner or when Mr. Whosis entertained with a late party, but in a New York apartment that is all in the neighborly spirit. We wanted a home—a refuge from that too-close-to-everyone existence, an escape from the tyranny of high rents and that feeling of impermanence he has when he never knows whether he can renew his lease at the same rent next year. And, with the depression, it became essential that our outgo for shel-

paying interest until the old age pension was granted, we'd have to buy something on which payments and interest would not exceed our present rent. That meant a small house—one or two bedrooms at the most—and since both of us were employed and our son in school, that would be room enough. The complication came when I announced that I must have trees—plenty of them.

That, in New York, eliminated at least ninety-nine per cent of all the property advertised for sale. As one real estate agent told me, "all the trees in New York are in Central Park." It isn't quite as bad as that, but it is almost possible to find every tree south of Westchester County that isn't on city property.

In spite of that, I found a few trees to which houses—of a sort—



Ornamental shutters and window boxes were made from old lumber well puttied and painted

Only a hungry apartment dweller could have seen possibilities in "Depression Dividends" when we first discovered it. Left: the dividends of three years' hard work in home making



did not increase. Buying a very inexpensive house seemed the only possible solution. Looking over our combined savings, we realized that unless we wanted to invest in a mortgage plan, on which we would be



were neighbors, and before the end of the first summer's search, my family declared that if I found a pine tree in the yard, I'd buy a house if it were minus a roof. I might have done so, figuring that a roof can always be put on easier than a pine tree can be grown, but there was always the Practical Member of the family to restrain me. He not only insisted upon a rainproof roof, but asked about foundations and heating systems, and taxes and special assessments, and other practical matters that I hadn't thought of, and when that didn't discourage me enough, friends dropped in to tell me that owning property in New York was only for the Vanderbilts and the Morgans, as taxes were higher than rents, and commutation to the suburban sections would make a cheap house there cost more than an expensive place close in when we figure the high cost of commuting for two or perhaps three, if we could not locate near a high school for the boy. There was also the slight complication of having only fifteen hundred dollars in cash, and if we bought a place that needed repairs, there would be little left after a first payment had been made. At that time, the government had not begun to make life easy for home-buyers, and the only advantage we had was that many people were anxious to sell and willing to let property go below actual cost of building. They did so, however, only in order to raise cash, so the less the total cost was, the larger the first payment required. When we reduced our requirements to the simplest possible terms, we found that we were looking for a little house with large grounds, plenty of big trees, within a five or ten cent fare of lower Manhattan and which could be bought for fifteen hundred dollars down and not more than forty dollars a month for payments, taxes, and assessments.

"That's an impossible order," our friends assured us.

After one entirely fruitless summer of house-hunting, I began to believe that they might be right. In that time I found four houses for less than five thousand dollars. Two of them were on the Jersey side. Both had trees, but in one of the background, for the foundations rested on the river bank. Originally it had been a houseboat, but, becoming unseaworthy, it had been hauled ashore and "squatted" on the bank. It was accessible from the shore.

Another had trees but would have cost at least five thousand to make habitable, while the third was practically new and only recently foreclosed and could be bought at a bargain for five thousand—but the commutation for two was thirty dollars a month,



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Your building supply dealer sells Homasote. Your architect or builder will endorse it. Your local carpenter will find that it saws and nails perfectly. Your painter will tell you that Homasote's surface is perfect for his purpose—affording quick adhesion with no waste of paint. And if you take advantage of Homasote's big sheets (up to 8' x 14'), your paper hanger will get an extra kick out of the fact that he has almost no wall joints to contend with. (Many a wall and ceiling is made out of a single sheet.)

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Please send in the coupon below and let us tell you more about Homasote and its endless uses. You'll be glad you did.

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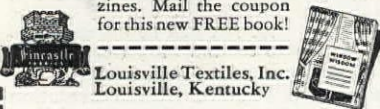
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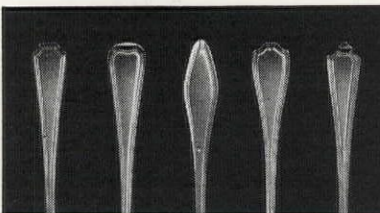
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which eliminated that, as well as many others in similar locations.

Then, when I had about decided upon a trailer, with the hope that I might park it in some vacant lot under a tree, we discovered Depression Dividends. A two-line classified advertisement gave me my first clue to it: "Three room house, nice garden, \$3,100." The address that followed was a street no one had ever heard of, but it was within the city limits and within fifteen minutes' walk of five-cent transportation.

"You know it will be some awful shack in an impossible neighborhood," my husband said.

"But it has a garden and perhaps a tree," I insisted, "and it is the only thing I've heard of that we can afford. I'm going out to see it before I go to work tomorrow morning."

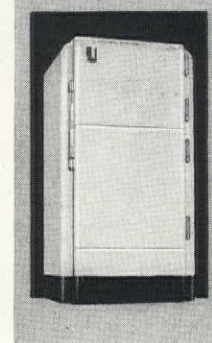
"Count me out," the P. M. announced. "It will be another stranded houseboat or decayed barn, and don't you dare sign a thing or take any money along for a down payment."

The last warning was all that prevented me from closing the deal the following morning before breakfast, for when I came to the end of the fifteen minute walk and caught the first sight of a little cottage cuddled down on the top of a low hill, with nothing around it but fifty-foot forest trees, I knew I had found my house. Everything I had asked for in a little house was there before me—a good neighborhood, in which there were no other houses under twelve thousand dollars, a fifty-foot frontage, with no other houses in the same block, and seven great forest trees.

For some reason which we never learned, the owner had built it across the extreme back of the hundred-foot deep lot instead of down the center or at the front, as other houses in that section were built, and since it was not more than twenty-five feet in depth, the front lawn was unbroken—not even broken by a sidewalk. Neither was there a walk to the entrance, except a few scattered boards and broken paving blocks, but the house itself looked sturdy, well-proportioned, and not very old. We found afterward that it actually had been started some eight years before as a single room, to which another room had later been added, and finally a third, with the bathroom finishing the square. There must have been a time in its development that it looked more like a collection of large boxes than a house, but by the time we discovered it, the three rooms and bath were united under one roof and the clapboard exterior walls successfully covered the places where new growth joined old. More than that, it had low-set, cross-paned windows through

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which the morning sun poured a it had never poured through an apartment window, and a wood-burning fireplace that would have sold me the house if it had nothing else to recommend it. But I restrained myself until my husband had been persuaded to come out the following morning and go into the other details of roof foundation, taxes, and other practical matters.

When the owners found that we were prepared to pay fourteen hundred dollars cash, which covered their entire interest in the property, they reduced the price to \$3,000. We agreed to take over a building and loan mortgage of sixteen hundred dollars, amortized at \$20 a month, from which the interest was deducted, and with the privilege of paying the entire amount in full at any time, thus saving six per cent interest. Taxes, we found, would be about \$140 a year, based on an assessment of \$4,500 for the property—another fact which convinced us that we were indeed buying a depression price. Water rent was \$22 a year, and with a possible allowance for assessments that might come later we were still well within a safe margin of \$4 a month.

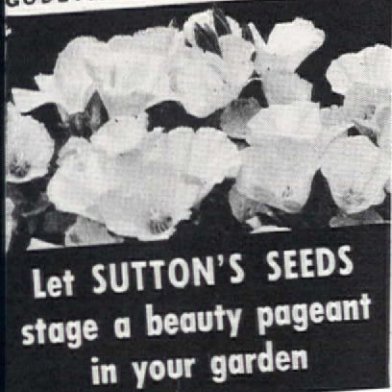
We decided to spend our other \$100 cash for paint and cement, agreeing that a new coat of paint and sidewalks were the most essential needs of our great depression bargain.

"Since I'm not earning as much as we'd have to pay a painter, I'll take over that job myself on my vacation," the Practical Member announced, "and I'm not afraid to tackle the cement job if you're not fussy about the smooth professional finish." All this he did with a result that before another month we had two hundred feet of concrete sidewalk around our little house and instead of the impossible brick red, trimmed with yellow that had made the place look impossible to most of those who saw it, our little house emerged a clean ivory, trimmed with apple green that toned in with the new leaves just coming on the big trees.

"All it needs now are shutters with Christmas trees cut out of them and window boxes filled with English ivy and red geraniums," I said. So the following week my husband came home with the old family car filled with weatherbeaten planks bought from a junk lumber yard. They were not warped but as full of nail holes as a Swiss cheese; and it was my job to rub putty in each hole before the shutters had an undercoat of filler paint and two top coats of dark green glaze. The Christmas tree cut-out was also my contribution, and "lining" of the lighter green.

[Please turn to page 8]

GODETIA—SUTTON'S PINK PEARL



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In England, one is enraptured with the myriads of flowers that lend their brilliant hues and shades to the landscape. And yet, do you know that this same array of beauty can be transported into your own garden? Sutton's Seeds, the seeds that are so largely responsible for England's floral grandeur, are available to you for planting this year.

As an introduction, we offer generous packets of four famous varieties, together with Sutton's 1937 Amateur's Guide in Horticulture and General Garden Seed Catalogue—"the Who's Who of the flower realm"—all for \$1. Here is the selection: *Anchusa*, Sutton's Annual Blue; pure blue flowers on slender stems. *Godetia*, Sutton's Pink Pearl; compact habit; pale pink flowers. *Lavatera*, Sutton's Loveliness; glowing rose-pink flowers, bronze foliage. *Rudbeckia*, Sutton's Golden Sunset; deep yellow, chestnut-marked. Invaluable for cutting. The catalogue alone is 35c. Remit by international money-order to

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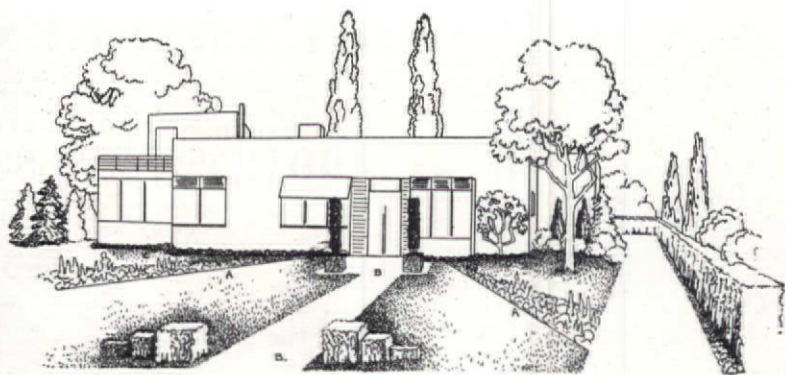
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*Garden plan for modern houses*

In keeping with the modern trend in the arts, the landscape architect offers new ideas

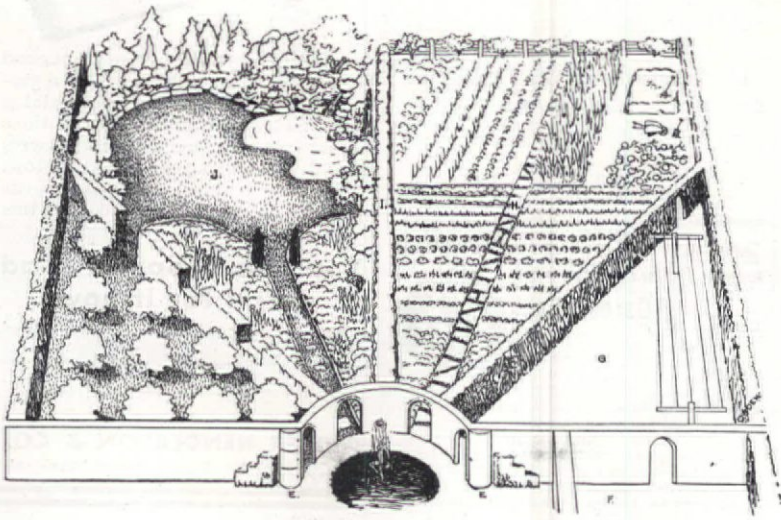
DOAN REBER OGDEN

THE radical change brought about in residence architecture obviously necessitates a new interpretation of the fundamentals of landscape design. The landscape development is satisfactory only after a painstaking study of the type of architecture, environment, and last but not most important, the needs and desires of the occupants. With these factors correlated harmoniously, we can begin to plant shrubs, trees, and flowers with a fair assurance of achieving really pleasingly landscaped grounds.

Now one of these factors, namely architecture, has had to be restudied, and planting arrangements devised that will enhance and supplement. Modern design typifies extreme simplicity and practicality, aided and abetted by improved living comfort, less maintenance, and more efficiency. There is no waste space to be heated, no furniture that is not used. The kitchen, instead of a shabby back room, is made a feature second only to the living room. More and wiser use of color draperies, furniture, and rugs has made the home cheerier and more livable. The interior has been arranged so the burden of housekeeping is considerably

lessened. So much for a brief analysis of the residence, the facts that we must know before we can design the grounds in keeping with the modern theme.

In the design of the foundation planting and front lawn area, architecture is the dominant factor because it is seldom used in a personal way by the occupants. Really its only purpose is as an attractive setting for the house. Instead of planting deep, thick borders of informal flowering shrubs that were used originally in the foundation planting because they hid unsightly basement construction, use low edgings that can be restrained by pruning. The front door, because of its focal interest, should be accented. Here we can use upright trimmed evergreens of dynamic lines in contrast to the static lines of the house. A limited use of vines, espalier fruit trees or shrubs, with colored foliage helps to subdue the large, glaring expanses of wall. Inasmuch as the front lawn is seldom if ever used as a living area, powerful lines of brilliant flowers smashing their way across the lawn can be designed to accent further architectural points of interest. The angles and color reflect the modern design of the grounds in a definitely essential way.



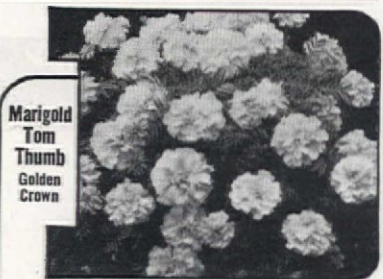
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of **GOLD**  
[Tritoma]

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 NEW YORK CITY

Because plants, generally speaking, are best when allowed to grow freely in their natural shape, the grounds carried out completely in dynamic and static lines of stiff trimmed topiary work would not be restful and inviting. Great care must be taken to blend successfully the angled sharpness of the house to the informal masses of the garden. The terrace or outdoor living room has served very satisfactorily as a medium in the past. However, with the modern house, the difference is too great to be bridged by a terrace. A courtyard or patio that carries definite architectural patterns from the house and blends more gradually with the garden is a needed factor.

Most completely designed grounds are divided usually into five sections: front lawn, garage and drive, utility, vegetables and small fruits, private garden and lawn. This division and the amount of space given to each depends, of course, entirely upon the needs and desires of the occupants. Even on the small city lot, diversity can be achieved and adds tremendous interest in different phases of gardening that increases with the years. On the modern grounds the vegetable area is redesigned, made compact and efficient in correlation to the improved rank of the twin sister, the kitchen.

The orchard, even though it contains only a couple of trees, should be combined with the living lawn area as a feature of true beauty.

Generally speaking, the modern gardens of tomorrow will stress practical ideas and make them features of beauty and charm in a more direct way than has ever before been attempted.

*Key to drawings*

A. Brilliantly hued masses of bedded flowers or foliage, emanating as a ray of light from the windows. Suggestion: Illuminate indirectly at night.

B. Trimmed Box or Privit foretelling and harmonizing the horizontal and vertical lines of the house.

C. Extremely restrained foundation planting.

D. A patio effect in unity with the house design, but also serving as a transitory step to the gardens beyond.

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**Beauty from commonplace material**

[Continued from page 56]

and proportion. Like the Japanese of old to whom no art was minor, so too did our forbears instinctively bring into their objects of everyday life an art that at its best we can only hope to equal.

Sprays of Leucothoe (one of our finest and most adaptable evergreen natives) are used in the paired modern containers. Few shrubs lend themselves so well to indoor arrangement. Sprays encircling a mirror on which is placed a lighted candelabra will provide a table decoration that for simplicity and elegance is difficult to excel.

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The common or jelly crabapple is perhaps the best known and most easily obtained. The Maider Blush apple is also fragrant with its exquisite shades of pink blossoms when in bloom outdoors and pure white ones when forced. Japanese quince, for instance when forced early in the season is the palest pink. This is well to remember if any special color combination is planned.

On being asked by a club to decorate its spring luncheon table with daffodils which was the club flower, I asked if I might use forced apple blossoms. No, they wanted no pink. Assuring them there would not be any pink tones I was permitted my choice. What dash those apple blossoms brought to the masses of daffodils. From the deep note of their branches and the delicate shade of the leaves (apple green has well earned its name) to the buds like large pearls added each its bit of loveliness to the arrangement.

It is well to note and remember the time taken for each variety to bloom. However room temperature is sometimes difficult to regulate and reckon. If wanted



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for a special occasion, it is worth noting that if not in full bloom, they can be kept at an absolute standstill even after buds are well developed by being placed in a room of almost freezing temperature. Do not let them freeze.

The arrangement of apple blossoms against a window is in a fluted bowl of bluegreen pottery. Notice the exquisite line made by the stem of each individual cluster of flowers which is entirely absent when in bloom outdoors. A line arrangement, it is primarily designed to convey the spirit of beauty in the tree itself. (See page 56.)

Of all the commonplace, surely the skunk cabbage is the least of these—an outcast. Yet within its violet chalice is held the deep piled velvet of the sphagnum bog. If your room accepts its lovely violet color, hesitate not to use it fearing its odor which is only evident at the time of cutting. From February on it can be used without any forcing whatsoever. The arrangement pictured was made in March. The branches are those of the red elder. The stem of this shrub in early spring is a violet gray though the blossoms of the shrub are white when full blown; yet in this early stage the buds are a deep violet, the same tone as that of the skunk cabbage.

Because a plant grows in abundance does not make it less beautiful, it is only a constant association that dulls the sense of appreciation. View even the most common weed in the light of color texture and form and with its possibilities for decorative arrangement. Do not hesitate to use it in the best container, if there is harmony of color and texture, for relationship of beauty knows no price ticket.

**How to look at the plants you buy**  
[Continued from page 55]

handled, we look, as with evergreens, for a clean, firm skin, healthy buds if any are present, and a well-balanced head with normal branching. Avoid a plant which has not been properly pruned. Ugly stubs or careless, jagged cuts spoil the appearance and may sap the vitality while the healing is progressing. Look at the "construction" plan and pass up badly branched trees and shrubs which may be likely to break at the crotch. Do not choose a plant which has been grown on a hillside for planting on a level, for its roots will be crooked and it will be difficult to transplant and establish in the new contour.

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tered in reliable nurseries. We rightly expect to find clean foliage of a good green color and smooth clear bark. Needless to say, we steer a wide course around any sign of aphid, red spider, mealy bug, scale, rust, or other infection.

Not infrequently, however, we see plants which have suffered from overcrowding in the nursery. Thin or "leggy" plants are the result of past struggles in too close company, and are not good stock for both roots and tops are cramped and impoverished. Shun, also, one-sided plants whose form is spoiled unless in an exceptional case when a one-sided plant is wanted for a specific effect of irregularity in the planting.

If you are looking for first-class stock in good condition, be wary of patronizing bargain sales where a seventy-five-cent plant is offered for ten cents, unless you know definitely that the sale is conducted by a bona fide organization. Usually such apparent economy is doubtful. The buyer has no assurance that the plants are not diseased, pot-bound, or generally inferior. And, if you purchase any such, you have no right to be disgruntled if you discover later that the tradesman was getting rid of his left-over stock, and your ten-cent plant is actually worth just that and no more! For positive results and real satisfaction later on, go to a nursery with a reputation for reliability, and if you are buying in any quantity, look for one that specializes in the particular thing you want, for it should have greater selection in its special lines.

## Depression dividends

[Continued from page 82]

the house trim and the use of the same color around the shutter edges gave the finishing touch of elegance to our junk shutters. The window boxes were made of some of the same boards, and trimmed with narrow splits of wood collected from the discards in a near-by lumber yard.

The roof above the rear door, having no visible means of support, slanted at a disturbing angle, but this was soon remedied by four-by-four supports to which a cross-barred trellis was attached, as an invitation for rose vines to climb there. In the narrow space between the trellis enclosure and the steps, two high-backed benches, with carved "wing" ends, were fitted. The seats of both benches were hinged, and one served as a temporary trash box where papers and waste were placed until they could be burned, while the other was a receptacle for milk which arrived in the early hours of the morning and groceries that were left when there was no one at home to re-

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ceive them. The P. M. fashioned them from about four dollars worth of new but cheap lumber.

Two rustic pools, one in the shade of a tall gum tree, the other in a sunny corner in front of a clump of cedars, were built at the cost of a small amount of cement and sand, using round boulders gathered in near-by vacant lots as foundations and borders. During the first winter, when it was too cold to do any work out of doors, we spent evenings and week-ends fashioning English type cottages for the wrens out of scrap lumber, the design of the bird houses being dictated by the size of the scraps with which we were working. Two coats of paint, finished with a coat of spar varnish, gave them a durable finish, and the architectural design proved so satisfactory to the wrens that before summer all four of the bird bungalows were occupied.

By the second summer we had completed all the minor conveniences in the house and decided to take advantage of the low price of building materials to erect a new garage to replace the shed that had served as a garage until then. Having gained preliminary experience in cement work on the sidewalks, the P. M. decided that the best material and the cheapest in the long run would be concrete blocks with a roof of poured concrete reinforced with steel. When we started to get prices on steel reinforcing, however, we almost decided to compromise on wood until, from the window of an elevated train, I glimpsed a pile of steel rods in a junk yard. They had been left from an unfinished loft building and were much heavier than the building code required, but also much cheaper than new lighter steel, so we loaded them on the fender of our antique sedan and came rattling home with them.

Vacation couldn't be counted upon that summer as a building period, so we made a game of laying the concrete blocks after the two and a half foot foundations and the four-inch concrete slab floor had been poured. Between six o'clock and seven, when darkness came, we counted off a dozen blocks, and, while the process seemed slow, it took only a few weeks of this evening exercise to complete the wall. While one week-end saw the roof poured. New lumber had to be purchased for the supports of the roof deck, and there seemed to be no place for it after the deck was removed—until I decided that I had excellent possibilities as an arbor to screen the garage entrance and cover with ornamental and useful grapes. The posts were set in concrete to prevent decay from dampness and make them firm, and by the next summer the grape vines had reached the top

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of the arbor. In the meantime, building material prices were rising rapidly and we could already count our savings on material for the additions made during those depression years.

"Before business gets back to normal and you have to beg for the right to buy lumber and cement, we'd better put the last possible improvement on this place and then settle down and enjoy it," I suggested. "Now a porch across the entire front, enclosed by French windows for winter and screened for the summer, would discourage a lot of mosquitoes and give us a lovely place for out-of-door meals."

"You can count on free labor on the cement floor, the roof, and the screens," the P. M. said, knowing that something was expected of him. "The French doors will have to be made in sizes to fit the space, and the best I can do there is ask for estimates from specifications."

That, however, saved us the cost of the remaining materials, for when specifications were submitted to four different manufacturers, there was just one hundred dollars difference between the highest and the lowest bid, and that difference paid for lumber, cement, and copper screening.

"Now," said my husband when the porch was completed, "perhaps you'll let me sit down and enjoy this before I'm too old."

Not being able to find anything else that could be added to the house, I agreed, but fate had other plans for us. Before the third summer in the little house, our jobs ended and we were forced to move to another city to find work. It was January, and prospects looked slim indeed for finding a satisfactory tenant, for all the town, we supposed, would cling to the warmth of an apartment rather than pioneer in the suburbs. But we placed an advertisement in the paper, listing the trees, flowers, porch, and pools, along with the wood-burning fireplace—and just twenty-five would-be renters answered. Two of them wanted to buy the house, but with the rising market, we felt that it would not be wise to sell, especially since the first caller had snatched at the chance of a long lease for enough to pay taxes, payments, and leave a profit for us. Two others wrote us afterward and asked to be put on the waiting list, but there seems no possibility of a vacancy, for the present tenant, sending us rent which represents a higher return on the investment than any bank or bond would pay, wrote: "We cannot thank you enough for this beauty spot that you have created. It is a constant source of pleasure to us." On the whole, it seems to us that the depression *did* pay dividends.

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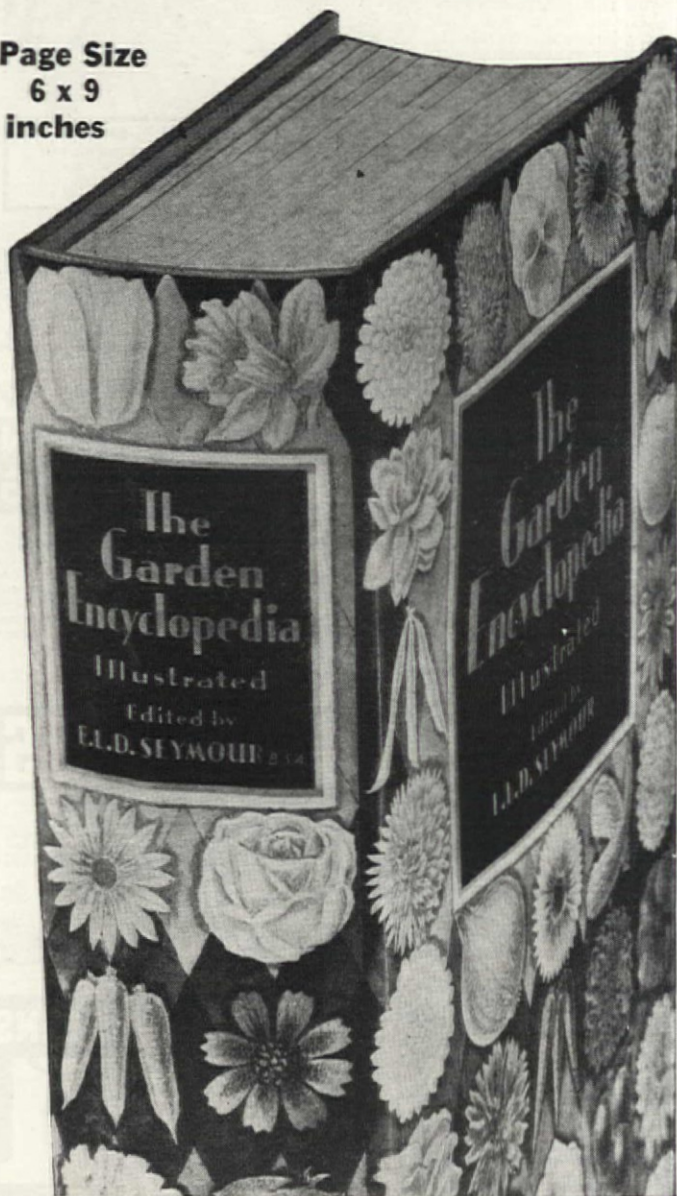
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