The American Home

January 1937

uninterrupted editorial pages celebrating our fourth anniversary
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JOHN ROBERT POWERS,  
AMERICA'S A-1 BEAUTY BROKER, SAYS:

"If their teeth are exceptional  
it's a safe guess they use Listerine Tooth Paste"

IN all of these United States, there is no man who knows beauty, and beautiful teeth particularly, more certainly than John Robert Powers.

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Mr. Powers is right when he says that, if models' teeth are exceptional, it is a safe guess that they use Listerine Tooth Paste.

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LAMBERT PHARMACEUTICAL COMPANY
St. Louis, Missouri

THE Beauty Bath for the Teeth in the American Home, January, 1957
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I was busy making a cake...

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WITH FINGER-TIP CONTROL

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By all means, put this “Junior” toaster on your Christmas list. You’ll find it, with other “giftable” Toastmaster products, wherever quality appliances are sold—McGraw Electric Co., Toastmaster Products Division, Minneapolis Minnesota.

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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 Horrell.

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 rhumba...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.

Both a pleasure and an aid to digestion: Smoking Camels!

One of the happiest experiences of daily living is smoking Camels. Their grateful "lift" eases you out of a tired mood...their delicate flavor always intrigues the taste. Meals become more delightful with Camels between courses and after. They accent elusive flavors...and lend their subtle aid to 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!

COSTLIER TOBACCOS: CAMELS ARE MADE FROM FINER, MORE EXPENSIVE TOBACCOS...TURKISH AND DOMESTIC...THAN ANY OTHER POPULAR BRAND.
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.
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 declasse. 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, 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
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.
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.

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. Carrière was the architect for the reconstruction and remodeling.

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 of building was being developed can really express the individual characteristics of that style. So believes Mr. 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 located 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 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 spread 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 bricks were 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 ha
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 stairs 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 old 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 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

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

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 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 reconditioning 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, an
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 ar-
ranged 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
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 delight-
ful spot in which to prepare the vegetables for dinner, to concentrate on the famil-
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 shrub-
bery growth has been left to provide a suitable background for the house.

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.
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...
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 paneled 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 Sta-
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 hand­hewn 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.
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 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 quantity 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.

Coppins & Heilander,
Architects

Photographs by Robert Malleson Gaughen

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 Steeney, 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 to adapt to changes made necessary by the installation of modern equipment. As the old 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 ensure 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 accentuated, 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 wi...
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 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.
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, pointed 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 bannister back chairs and valuable pewter collection are among the many interesting items in Mr. Murdock's fine American
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...
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. The room on either side of the chimney an entry between them and a long room, the kitchen across the back with a pantry and woodshed under the "lintel."

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 or 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 so 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 corn cupboards in it. "But they wouldn't have done ye a might of good, Mamma, the shelves was all cut in scallops and the racks wouldin' a held more'n a tea cup apiece." We found bits of them still later, cut up to make houses and baby chicks. I could have wrung somebody's neck with pleasure that didn't. 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 inside wall. The opening is seven feet and two inches wide and it is the old bake oven in the back wall, and the place where the green pot rested to hang the pots shows plainly. When we came that room had a single board partition across the center end, with two doors in it, making little room with one window and outside door, a horrible door with large pane of glass in the top, very much like the one in front, but so well hung. The ceiling of the kitchen, which was to be our living room, was festooned with sagging bead 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 windo
to tlc road
Point: Yellow door to the road.
Old brick terrace to the garden.
Salt blue chairs and tubs of
innings, fuchsias, and oleanders.

were a large and very decrepit old
shelves of single
boards of pine. On the other side
the bay but with an outside door
the stoop was a dismal little
marvelous wide shelves of single
rds of pine. On the other side
the bay but with an outside door
were told that at one time every-
where the other had once been.
Upstairs there was nothing
the remains of two rooms, just
ceiling of one and marks show-
where the other had once been.

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-

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

posle: Yellow door to the road.
Old brick terrace to the garden.
Salt blue chairs and tubs of
innings, fuchsias, and oleanders.
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.
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

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
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.
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 cooperation 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 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 the aspect, front terrace, rear terrace, long banks of windows with window seats, and doors from both dining and living room 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 block 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, gives pleasing horizontal line. It makes the house low and in keeping with the English cottage tradition, and is interesting in its textural effects as well as being a definite departure from the monotony of the original front façade. The roof is one-inch butt cedar shingles, used by Western architects to a great extent, due to the opportunity offered by geographic...
eration to secure this type of shingle, which is either rare or costly elsewhere in the country. With this reshingling of the Newman house, the roof has now taken on a character utterly lacking in the 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- worthily, 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 interior wall space, there are now definite areas of windows in long, w banks which give sunshine and views of the garden and, at the time, provide other wall areas unbroken by openings for the 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, permits ample space for a beautiful old chest and antique hall chairs.

As 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 ceiling 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 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
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, 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 enlivens the remaining plaster walls. The rich pastels of a modern portrait, reminiscent of a Van Gogh or a Renoir, also contribute to the light, co
ightness 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, 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, 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, rousse 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. Bookshelves are found again on the side of the simple white brick fireplace with its upper 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 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. A small lavatory papered in gay French designs: maps, fairs, sailing ships, and a small powder 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 moldings which are 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...
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 Venetia 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 the 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 mirrors.

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.

[Please turn to page]
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.
Houses, 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 build 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 could pass through the stonework and wet the inside walls where the plaster had been laid directly on the masonry without any furring or lap 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, weather-boarded shed, which seems to have served as an out-kitchen.

The interior was as badly out of repair as the exterior. The downstairs rooms were of wide tulip-poplar boards, but they were so worn that nothing could be done to retain them in the remodel scheme except as the base for a hardwood overlaying. 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 & Scheel) showed that the walls were sound and that the oak framing was staunch and uninjured. When the coating of old and badly broached 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 decide...
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, 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.
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.
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 "antiquier" 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 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
stood, within a specified time. Consequently there
was the added expense of taking down and trans­
porting 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 shoestring 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 bet­
ter adapted to its new
site and to the gen­
eral requirements thereof.
A comparison of the

Cupboards beside and above the dining room fireplace conceal such an­
achronisms 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
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 nursery, 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
How to look at the plants you buy

GEORGE ALEXANDER KERN

To assure yourself that you get healthy material in good condition, you should know what to look for 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 small and the container unduly large, it may 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, allowing the ball to break while it is being planted. 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 cure 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 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 will then 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 planted, 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.

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.
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 into a 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.
DUTCH OVEN, DIPPERS, FRUIT and VEGETABLES

NEST EGG GOURDS and LEUCOTHOE
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 tightly 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 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 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 1-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.
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—Berniece Hudson Zingg.
**baked codfish loaf**

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.

**Menu I**

**Baked codfish loaf**

**Shrimp Sauce**

- 3 tablespoonsfuls butter
- 3 tablespoonsfuls flour
- ½ teaspoonful salt
- Few grains paprika

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*

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**steak-mushroom kabob**

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*

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**vegetable salad relish**

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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**tenderloin-tomato-onion kabob**

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

**Shrimp Sauce**

- ½ cupfuls milk
- ½ cupful shredded canned or cooked fresh shrimp
- 2 tablespoonsfuls capers, if desired

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

- Creole corn in casserole
- Florida sherbet
- Ice-box cookies

*Tested by The American Home*

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**oyster-sweetbreads pie**

Soak sweetbreads in cold water for 1 hour. Parboil for 20 minutes in a solution of 1 teaspoonful salt and 1 tablespoonful vinegar per quart of water. Drain, place in cold water and remove strings and membranes.

Melt butter, add flour, and stir in liquid to make white sauce. Add chopped egg yolks and the sweetbreads and oysters. Season; place in baking dish; cover with pastry and bake in a moderate oven (375° F.) about 40 minutes.

*Tested by The American Home*

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**frankfurter-cheese kabob**

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.*

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The dining table holds the buffet meals, guests help themselves and return to the living room to eat from card tables on which are cream, sauce and pepper, perhaps a small decoration, individual silver knives and spoons. The guests have only oyster and large plate and coffee.
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. ASHIBROOK
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 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)

Pour 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
Molasses, corn syrup, or honey
Pecans
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

pinwheels: ham rolls
and peanut butter rounds

See refrigerator rolls (basic recipe).

Roll 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 cups of whole wheat flour for white flour.
Bran rolls—Add one cup of cooking bran.
Fruit rolls—2 cups 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 cups 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 cups 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

Stuffed 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
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*Wurlitzer Sounding Board—exclusive feature of tone quality and charm of style.

C. Eugner Thomas

Two Iowan artists salvage an old house

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.

The American Home, January, 1937
with the character and train of the house left intact. 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 furnitures is as much in keeping with the room as the piano, a low armed "settee," 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 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," stuffed easy chairs, small rockers, and carved-legged tables fitting appropriately into the setting.

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A good habit to start young... it's easy work with Bon Ami

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"hasn't scratched yet!"

Bon Ami the better cleanser for bathtubs

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 Kansas farm home of the Victorian period. The white shelf which was part of the original contains huge serving of ironstone china from William Allen Usher, in whose family had been preserved for nearly a century. On the same side clock which was the property of Mrs. Wood's father be made 1834. The wall above the mantel is decorated with Victorian bracket lamps from colonies. What was a wine is now a series of glass extending ten feet from the

shade for the bright wallpaper and successfully achieving the atmosphere of gaiety and cheerfulness without the occupant of the room becoming aware of the vivid color in decoration. The arched windows, trimmed with white net curtains edged in green extend ten feet from the floor. The fourteen-foot ceiling is covered with white insulating material. The entire living room wall is paneled in white, three feet from floor. Bookshelves surround a door leading to a small side porch located near the spacious fireplace.

Toward the back of the house from the living room, a large dining room provides a still more...
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If money is sent with order, initials will be sent free of charge. a very special price 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 space of more than two hundred square feet, 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 prodding, but without thinning, 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 upstairs room, taking indigo and brown, with blue Canton paper, copied from the Lee house in Marblehead. We trembling 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 God's room and found two cupboards like the ones in our room, but without thinking of 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 luminum 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 turned and paneled of the stair from the Bradford House in the museum seemed so marvelous as hot water running in a bathtub, unless it was in very 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 space of more than two hundred square feet, 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 prodding, but without thinning, 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 upstairs room, taking indigo and brown, with blue Canton paper, copied from the Lee house in Marblehead. We trembling 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 God's room and found two cupboards like the ones in our room, but without thinking of 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 luminum yellow, with a terra cotta floor, and low unpainted toy and book shelves surrounding two walls.

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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, and afterwards, and afterwards purring—the kind of purring that only a house you are making your own can cause.

Believe it or not (Continued from page 61)

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 and glass door, and gay red plaid paper. Enamelled 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 arrangement, 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.

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 a breath taking experience! So it is that the Newnan 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 which houses, like life, are barren of that peculiar quality the French call esprit.

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 we made even larger by removing basement stairway. It is a farm kitchen in which artist Wood "Thrashers' 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, an huge enamel sink that makes dish washing easier.

Both the dining room and kitchen doors lead to a pleasant

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Royal feasts for tiny tots—these Heinz Strained Foods—tasty and nourishing with the flavor and wholesome goodness of garden-fresh vegetables.

Make no mistake about it, here's the head of the house. He's every cuddly inch a monarch—from his toes to the tip of his crown—of curls.

At feeding time when the merry young soul calls lustily for his cup and bowl—and the porridge is filled with strained foods made by Heinz—we're proud, indeed!

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The next time you heat Heinz Strained Foods—taste them. Notice the fresh-from-the-garden flavor, the attractive color. See if you don't agree that it's a dainty dish to set before your Prince Charming—and his sister.

Child problems, homemaking, music and drama are features of Heinz Magazine of the Air—full half hour radio program broadcast Mon., Wed., and Fridays, 11 a.m. E.S.T.; 10 C.S.T., 9 M.T., 12 noon Pacific time—Columbia Network.
rcli is large enough to serve as use so that it garners the ben-

The woods lived in the house during the remodel-
ing. "It was fun seeing the old house restored, but it is

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 nobody 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 221]

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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Nothing else will do it. Not ginger and spices alone . . . not even brown sugar. Only Brer Rabbit Molasses . . . the real plantation kind that comes from the choicest grades of freshly crushed Louisiana sugar cane.

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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 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 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.

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

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Colonial Yarn House

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 sink, catching our prevailing western breeze, installing a new five-foot rubber-flanked by two five-foot rubber tile and stock and work-selves and lining the walls with cupboards. By cutting a narrow section off both the kitchen and the back hall to the new rooms, we made a little room in the old hall to the new rooms, and cut the space above the old cellar door for a linen closet. Since this wall 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 earliest Round-the-Horners might have brought from Boston.

On the additions, although comprising 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 flowering paper as the bedroom. Our new bath is lively in red, black, and white, with tiled floor tile, shellacked, red rubber wallpaper, shellacked, red rubber, and bordered sink and 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 set a watch point on our flat acre and stepped down into our "15' by 20' 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-essentials. For what is a mantel in most homes? Ultimately a place for gadgetry 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 moldings 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 delight, although not one stick of furniture nor rug is new—

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[73]
just plain second-hand ones. We searched mails, 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 good bed, an excellent davenport, and a large hooked rug. Storage warehouses are dusty and discouraging, but in one we discovered for very dollars, no extra charge for dirt, a 12 by 12 Am- 


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Cleveland, Ohio
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Dealers everywhere.

A 1750 farm house re-

stored and enlarged

(Continued from page 34)

bannister back chairs, some of which are shown in the illustra-

tions of the dining room. A valuable collection of American pew-

er adorn the Welsh dresser in the dining room with rare and interesting examples of the work of Kilborn, Danforth, and Board-

man. (Illustrated on page 34.)

In order to conform as closely as possible to the original design, the house is set with the level of the first floor practically on a plane with the ground. By compari-


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(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 hand in the landscaping and 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 inviting fireplace at one end, and at the other a stairway leads to the upper floor. This also is a dining end of the big room, which is amply large to do duty.
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- "Newlife" forbath and kitchen walls
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The RUBEROID Co.
341 Fifth Avenue, New York, N. Y.

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75
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

I nteresting candlesticks

I was delighted to read of the ingenious and attractive bracelets 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 waxes in the centers by pouring melted paraffin flush with the tops. (One has to steadily 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 this idea practical.

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

Who said Dutch Colonials were white elephants?

[Continued from page 161]

In one end of the breakfast room, an old Dutch fireplace set into a niche with its raii hearth at comfortable sitting height. It’s a sunny, heartening room to come down to in the morning, serving more than its 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 sized family, is made more commodious by a recessed window in the end of the room, deep enough to accommodate a lovely old dressing table. The unencumbered window treatment gives an atmosphere of light and fresh breathing and a sense of joy and simple things.

Bathroom dressing table

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

The American Home, January, 1933
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, have a competent builder do 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.

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This little house demonstrates the principle; the old apple trees with evergreens in the background form a perfect frame for the front view. It might be a real-appearing, has 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 American Colonial lineage, the addition of this Windham house 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 heaping with delight as the fine old woods emerge from the restoration that 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 covering the fireplaces, she of the distaff side of the family was quite as busily engaged in the making of crocheted and patchwork covers for the quaint old beds, hooked rugs and braided rugs for the painted floors, draperies for windows, cushions for the many wood scated chairs and settees, and appropriate linens for dresses and tables. Every room bears testimony 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 a small 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 to match the pattern of the wallpaper, the hooked rugs, the appliquéd bedspread, the material for the window dressing 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 living room by knocking out the side walls 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 "tinkled" 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 "milking room," the cold storage apartment. 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 by masonry. Here one sits and looks out across a wooded lawn of lawn and a combination flower and vegetable garden extending to either side of a central walk, spanned with rose arches, which corners are skillfully blended—just such a combination of the old with the new, 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 "tinkled" from Pennsylvania, and light flickers through quaint old bottles which stand on the window ledges.

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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 lovely solitude, 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—have put their marks on the buildings, 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.
Go to any store listed at left and buy a pair of Dwight Anchor Sheets with the new Anchor Line. They come in a Cellophane package, sealed fresh and clean, ready for your bed. You can see the Anchor Line—a color-fast thread near the lower hem—through the Cellophane.

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.

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.

For almost a century, Dwight Anchor Sheets have been highly regarded for their soft texture and superior wearing qualities. Yet, even with the new Anchor Line, they cost no more than ordinary sheets. Buy a pair today and see how they simplify your bed-making. If there is no store in your vicinity listed, write Nashua Mfg. Co., 40 Worth St., New York, makers of Nashua Blankets and Indian Head Cloth.

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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,” as it was as unlike the ancestral castle of the Jordans 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-refuge-and-built little house had saved 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 on smaller communities, and it almost impossible to live in the terms of extreme intimacy with our neighbors that are forced on the average apartment dweller. We didn’t enjoy knowing when Mrs. Whatzname had fish with garlic for dinner or when Whosis entertained with a tea party, but in a New York apartment that is all in the neighborly spirit. We wanted a home—refuge from that too-close-to-everyone existence, an escape from the tyranny of high rents that feeling of impersonality it has when he never knows whether he can remain there at the same rent next year. And, with the depression, it became evident that our outgo for shelter had to be raised. Now they are building that a roof can always be put on and that a little house can be grown into the place that 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 thought of, and when that didn’t discourage me, 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 commission 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 required repairs, there would be little left after a first payment had been made. At that time, the government had not begun to make life easier for home-buyers, and the only advantage we had was that many people were anxious to sell their property for less than fifteen thousand dollars, and willing to let property go because of the depression—perhaps three, if we could not locate near a high school for the boy.

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 name every tree south of Westchester County that isn’t on city property.

I found a few trees to which houses—of a sort—were neighbors, and before the end of the first summer’s search, my family decided that when 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 could always be put on easier than a pine tree could be grown into the place. 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 thought of, and when that didn’t discourage me, 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 commission 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.

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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 painted and painted.

Only a hungry apartment dweller could have possibilities in “Depression Dividends” when we first discovered it. Left the dividends of three years’ hard work in home making

r 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 loan, on which we would be 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.

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We store it outdoors. Rain, snow or moisture. This cannot happen with Homasote. Outside the house, or inside, Homasote provides efficient insulation as well as great structural strength.

When we finish making Homasote we score it outdoors. Rain, snow or sunshine—there it stays until it’s needed. We’ve done this for 27 years.

So in know Homasote is weatherproof—permanently resistant to water and vermin. And by another (scientific) test, we’ve double-checked these qualities—plus its high insulating efficiency.

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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 4’ x 14’), your paper hanger will get an extra kick out of the fact that he has almost no waste to contend with. (Many a wall and ceiling is made out of a single sheet.)

Homasote’s new Panelized Insulation offers you the beauty and graining of wood paneling (several types), plus structural strength, plus insulating efficiency, plus low cost.

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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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which eliminated that, as well as many others in similar locations. The next day I had about decided upon a trailer, with the hope that I might park it in some vacant lot under a tree, we discovered Depress ion Dividends. A two-line classified advertisement gave me my first clue to it: “Three rooms, nice garden, $3,100.” The address that followed was a street one had ever heard of, but it was within the city limits and within fifteen minutes' walk of five-cent transportation. I knew that it will be some- thing splendid 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 house bound over a horseboat 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 that morning during 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 frontage 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 pav- ing 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 surveyed 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 lot set, cross-paneled windows through

which the morning sun poured. It had never poured through an opening. The 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 over the various details of ‘taxes, foundation, and other practical matters.

When the owners found that we were prepared to pay four hundred dollars cash, which covered their entire interest in the property, they reduced the price to $3,000. We agreed to take out a building and loan mortgage on sixteen hundred dollars, amortize at $20 a month, from which it interest was deducted, and with the privilege of paying the entire amount in full at any time, the saving six per cent interest. Taxes, we found, would be about $180,000 a year, which was the amount of $4,900 for the property—another fact which convinced us that were indeed buying a depression price. Water rent was $22 a year, and with a possible allowance for sewers, perhaps a dollar or two, we might come later we were still well within a safe margin of $4 a month.

We decided to spend our other $1,000 in cash for paint and cement agreeing that there was no other road. Finally we decided to take over that job myself on my vacation,” the Practical Member announced, “and I’m not afraid to tackle the cement job if you not furry about the smooth professional finish.” All this was decided 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 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 so well with the new leaves just coming into The big trees. We finally emerged a clean ivory, trimm­ing with apple green that toned so well with the morning sun poured through an opening. The 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 over the various details of ‘taxes, foundation, and other practical matters.

When the owners found that we were prepared to pay four hundred dollars cash, which covered their entire interest in the property, they reduced the price to $3,000. We agreed to take out a building and loan mortgage on sixteen hundred dollars, amortize at $20 a month, from which it interest was deducted, and with the privilege of paying the entire amount in full at any time, the saving six per cent interest. Taxes, we found, would be about $180,000 a year, which was the amount of $4,900 for the property—another fact which convinced us that were indeed buying a depression price. Water rent was $22 a year, and with a possible allowance for sewers, perhaps a dollar or two, we might come later we were still well within a safe margin of $4 a month.

We decided to spend our other $1,000 in cash for paint and cement agreeing that there was no other road. Finally we decided to take over that job myself on my vacation,” the Practical Member announced, “and I’m not afraid to tackle the cement job if you not furry about the smooth professional finish.” All this was decided 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 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 so well with the new leaves just coming into the big trees.

“All it needs now are shutters with Christmas trees cut out them, and window boxes filled with English ivy and red ger­ni­ums,” I said. So the follow­ing month we had shutters came filled with weatherbeaten planks bought for a junk lumber yard. They were not warped but as full of nail holes as a Swiss cheese; and with the job to rub putty in each hole before the shutters were placed on an undercoat of filler paint and two top coats of dark green glaze paint. The Christmas tree cut-out was also my contribution, and the “finishing” of the window screen.

{Please turn to page 82}
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 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 pleasantly 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 inviting. And yet, do you not feel 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 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 accentuated. 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 expanse of wall. Inasmuch as the front lawn is seldom if ever used as a living area, powerful lines of shrubbery will dominate the scene. A personal way by the occupants, really its only purpose is as an attractive setting for the house. In the foundation planting be- tween the house and street, the front lawn is seldom if ever used as a living area, powerful lines of shrubbery will dominate the scene. A personal way by the occupants, really its only purpose is as an attractive setting for the house.

In The design of the foundation planting it is a personal way by the occupants, really its only purpose is as an attractive setting for the house. In the foundation planting be- }
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I. High rough stone wall.
J. The flower garden. Showing that the informality of the rockery can be blended successfully with the formality of the house.
K. Small orchard.

Beauty from
commonplace material

(Continued from page 56)

and proportion. Like the Japanese of old to whom no art was mine, so too did our forbears instinctively bring into their objects of everyday life an art that at least we can only hope to equal. Spurts of Leucosce (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 as this co- circling a mirror on which is placed a lighted candelabra will provide a table decoration that for simplicity and elegance is diffi- cult to excel.

Perhaps there is no better way to prolong the all too short spring season than by early forcing of flowering trees and shrubs for indoor bloom. The procedure is too well known to be here repeated. Few, however, are aware that by careful choosing one may have a fragrance as exquisite as that of an orchard breeze. And how this generation of gardeners appreciate fragrances!

The common or jelly crabapple is perhaps the best known and most easily obtained. The Maiden Blush apple is also fragrant with its exquisite shades of pink blooms which, in bloom, are luscious and pure white ones when forced Japanese quince, for instance, when forced early in the season is the palest pink. This is well to re- member if any special color combi- nation is planned for.

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, the wants no pink. Assuring them that there would not be any pink tones, I was permitted my choice. What those apple blossoms brought to the masses of daffodils. From the palest pink to the most intense red and the delicate shade of the blossom (apple green has won me 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 want
for a special occasion, it is worth noting that if not in full bloom, they can be kept at an absolute standard both before buds are well developed by being placed in a room with a temperature of freezing temperature. Do not let them freeze.

The arrangement of apple blossoms against a window is in a fluted bowl of blue-green 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 sunk cabbage is the least of these—an outcast. Yet within its violet chalice is held the deep purple velvety of the spinach arrangement. If your room accepts its lovely violet color, hesitate not to use it furring 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 grace, a perfect match for the blossoms of the shrub are white when fully blown; yet in this early stage the buds are a deep violet, the same tone as that of the sunk 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 potential 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 stock, healthy buds if any are present, and a well-balanced head with normal branching. Avoid the plant which has not been properly pruned. Ugly sticks 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.

With present standards of operation, inspection, etc., diseases and pests are not often encoun-
tured 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 aphids, red spider, mealy bug, scale, rust, or other infection.

Not infrequently, however, we see plants which have suffered from overcrowding in the nursery. Thinly 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 which we interpret if one-sided plant, which 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 wooden boxes were made of some of the same boards, and trimmed with narrow splits of wood collected from the discards in a nearby lumber yard.

The roof above the rear door, having no visible means of support, slanted at a distorting angle, but this was soon remedied by a sturdy support 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 receive them. The P. M. fashioned them from about four dollars worth of new but cheap lumber.

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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 addition 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, the porch was converted into a lot of mosquitoes and gave 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 the men in the town expected 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 it's time to let one 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 timer ran on the little house, we supposed, we 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 dollars would-be renters answered.

Two of them wanted to buy the house, but with the rising market, we supposed we would never 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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