If you are planning to build a really modern home don’t forget to provide for ventilation in the kitchen — install an ILGAIR Ventilator. It’s the one outstanding built-in feature of present day model homes — specified and recommended by leading Architects and Contractors everywhere.

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Chamberlin equipment includes a newly patented metal-interlocking strip that seals sliding sash. Chamberlin installation practice requires that sash be properly dressed, trimmed and trued, if necessary before Chamberlin is installed.

In both lower and upper corners of sliding windows, Chamberlin Weather Strips are perfectly joined or mitered. Chamberlin design requires this operation—an installation detail necessary to obtain maximum weather tightness.
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UNDER the name, The Home Modernizing Bureau of the National Building Industries, a new organization has started work with headquarters in Chicago. Bringing the more substantial homes among the 27 million existing in our country up to date in construction, equipment and appearance is the job it has cut out for itself.

There are countless homes, it is argued, which are well situated, excellent in basic construction, but antiquated in plan, design and equipment. And many of them can be made desirable modern dwellings by ripping out useless partitions, making two bathrooms purr where but one roared before, scraping tawdry decorations and perpetrating other improvements.

What The Home Modernizing Bureau proposes to do is to point these things out to the public. It plans to organize local home modernizing movements in as many communities as it can reach—to bring together the civic, social, financial and industrial groups that would benefit from home-rehabilitation, and give them a unified, workable, supervised plan for action.

In such a program the services of the architect are of immense value. He, better than anyone else, is able to make a truly technical survey of existing conditions; his is the most authoritative opinion as to the best methods to be employed where changes involving architecture are proposed. Where questions of design and construction are to be answered.

Though we are directly concerned in the building of new homes, we greet the Home Modernizing Bureau with open arms. Not because we are habitual greeters, but for three distinct reasons:

First.—We believe in a beautification of the American scene, and this movement can contribute to that. Some—not by any means, all—of the houses built by our fathers and grandparents have elements of beauty in their homes, so to speak, while in their flesh they suffer from that blighting malady, hyper-decoration. These cases need surgical treatment—removal of the superfluous parts.

Second.—We believe in the emancipation of the American woman—from a state of drudgery. And if electricians, carpenters, plumbers, plasterers, painters and other contractors with their attractive assortments of modern equipment and improved materials can help her to this release, we wish them well—all of them!

Third.—We have more than a suspicion that rehabilitation of old homes will increase the construction of new ones; not only because any increase of home-improvement tends to make us all more home-conscious and therefore more home-desirous, but also for the less sentimental reason that if this movement succeeds it will increase the "trade-in" value of old homes so that their owner can afford new ones. —H. A. S.

ENDORSEMENTS

The Architects' Small House Service Bureau is the only organization of the kind in the United States controlled by the American Institute of Architects and endorsed by the Department of Commerce United States Government.

I have looked into the work of The Architects' Small House Service Bureau of The United States with its divisions and branches and have examined its organization and incorporation papers. The complete plans, specifications, documents and bills of materials, with the designs worked out for local conditions and to use stock materials and eliminate waste, materially simplify home building problems. The form of control by The American Institute of Architects should guarantee a high standard of service. It gives me pleasure to endorse this report and to assure you that the Department of Commerce will do all it can to co-operate with the Institute and the Bureau.

HERBERT HOOVER, Secretary of Commerce. United States Government.
The braided rug is quite at home in the early American breakfast room above. A hooked rug would have been equally appropriate. Note also the cornice over the window curtains. There is a certain dignity to such a finish.

The rug in the attractive dining room shown below is made of a length of plain colored chenille. The figured wall paper and the large number of pieces of china and silver make the quiet of the plain rug most welcome.

Photographs from Mattie Edwards Hewitt
THE ENTRANCE BIDS YOU WELCOME

Close To The Ground, Well Proportioned, And Modest

By E. J. Welsh

SOMEONE has aptly called the entrance, “the smile on the face of the house.” It is that which greets you first. In approaching a house, one of the first clear details that emerges from the general impression created by the structure, is its entrance. It either harmonizes with the house as a whole, suggests general warmth and hospitality within, and interests the observer with its architectural beauty—is an inviting entrance—or, lacking in these qualities, it just doesn’t register at all.

Numerous old sentiments and superstitions still center about the entrance of the home. Even yet we express the idea of hospitality by stating that “the latch string is always out,” although to most of us the latch string is merely a vague symbol. It is a far cry from the rude plank doors of pioneer days with their simple latch and string arrangement to our own carefully designed doors with their elaborate lock and key equipment. Again there is the old time custom, still in vogue in certain old world countries, of carrying the bride across the threshold of her new home.

The entrance may convey the friendly welcome of the little cottage, the dignified reserve of the stately dwelling, or even the forbidding coldness of prison walls. Invariably, a house is either “made” or marred by its entrance. In the words of Joseph Everett Chandler, the architect, “the doorway is a good index of the family behind it.”

It is a great step from the stones and skins that formed the entrance of our ancestors’ caves and huts to the charming doorways of our modern American homes. We have been quick to adapt to our pres-
ent day needs the best in design and construction from all types of old world and early American architecture. Now, castle or cottage, whatever architectural style is selected, the entrance can be one of the beauty spots of the house.

There are three chief points to know about the entrance you select for your home. It should be beautiful in itself, suitable for the house, and durable. Beauty involves good design and correct proportions, showing the master hand of the skilled architect. Suitability involves good taste in size and elaboration, in keeping with the size and type of your house. Durability means well made of right materials, to resist the ravages of wind and weather.

To the home builder, as well as architect, there is a liberal education in the study of the doorway, commencing with the simple, plain planks of log cabin days and extending through the years to the Colonial influence as exerted in the houses built in the latter part of the eighteenth and early nineteenth centuries.

Do we realize how fortunate we are today with all these period doors for reference? Little wonder that we are able to evolve such charming effects as are found on every side! It is a refreshing thought to feel there is such a variation in style, for it does away with a sameness that would be monotonous. Rather are we constantly coming across new ideas through a careful study of both old and new architecture or the combining of the two.

About the middle of the nineteenth century Colonial furniture and architecture went out of style, the panel door giving place to the plain wooden one. However, time brought back the Colonial designs, for the architects of today realize as never before that nothing can exceed the master craftsmen's art. We need only to view some of the houses which line the residential streets of Salem, Massachusetts, to realize fully the rare good taste and excellent judgment of these early builders.

No period in architecture is more distinctive than the Colonial which stands out so vividly in the history of doors. These entrances were designed in the North with a Puritanical influence while the Southern examples conveyed through their breadth an impression of hospitality characteristic of that section.

The advance in ornamentation and design in doorways in America can be accounted for through the many architectural books sent over from England and the fact that more experienced workmen had come into the country. The architects, more especially in seaport towns, were quick to call to their aid the wood carvers who were employed in local shipyards, many of them making a specialty of figure-heads. Their training as craftsmen in this art and their skill in the use of tools made it easy for them to design masterly bits with the lightness and grace that distinguished Colonial architecture.

In Colonial designs the doorways were often elaborate even in the more unpretentious homes. Necessity, even poverty perhaps might dictate the design of the rest of the house. The doorway was a luxury on which all the skill and artistry and love of beauty of the old time craftsmen were concentrated.

Although the typical Colonial door was painted white, occasionally mahogany was used. A choice specimen was found a few years ago in the cellar of the Andrew Safford house at Salem, Massachusetts, hidden behind old boards where it had remained for over a century. It has been restored and now stands a striking example of the uncommon doors of that period.

Here and there we come upon a green door and green blinds in connection with a white house, the style having been adopted by some of the leading architects who realized its practicability, this color bringing out so emphatically the charm of the white pilasters and architrave. It is a fact that many fail to realize that it is not just the doorway itself that counts but the door in relation to the house it adorns. Through the interest taken today in correct architecture, the average doorway has undergone a complete change. Careful study has been made not only of the types used in this country but in other lands, and

(Continued on Page 39)
Here is a simple and easily made drapery for a small window. The height of the window is apparently increased by having the valance extend across only the middle of the window. A very good plan with short windows.

**TAILORED HANGINGS FOR WELL DRESSED WINDOWS**

*Here Are Some Professional Secrets To Help You Make Them*

*By Mehetabel Thankful Amsdell*

The importance of well dressed windows in any furnishing plan simply cannot be overemphasized. Just as our standards regarding clothes have improved tremendously in the last few years, so have our eyes been opened to the need of more distinguished window treatments. Those who may still feel that there isn’t so very much to making a curtain would doubtless be quite surprised to see what a busy and efficient place a professional curtain making workroom is. There we find enormous cutting tables that will take a twelve or fifteen foot curtain, still other tables where trimmings are applied, and rows of power sewing machines that fairly eat up the great long seams. We probably would be surprised also at the amount of handwork being done, for on fine costly materials none but the best will do. Another department will be devoted to the hardware and the putting up of the curtains after they are made. Altogether it is a busy place, and at times a terrifying one.

I suppose if every professional decorator told the truth she would admit that she wished houses could be done without windows or that in some magic way measurements for curtains could always be correct. For say what you will, measurements do basely falsify times! Many times she will have need for the arithmetic she so painfully learned years ago. For instance, suppose we have a room with three windows. Each window is three feet wide, seven feet long to the sill, and two feet and a half from the sill to the floor. Each drapery then, allowing six inches for turning in, should be ten feet long. Suppose we have planned a plain trimming band down the inside of each drapery and across the bottom. With a curtain three feet wide we would need thirteen feet of banding, which would mean eight and two-thirds yards for each pair and twenty-six yards for three pairs. If, instead of a band, we are planning to have a ruffle or a plaiting as trimming, we would have to allow three times as much as for a straight band, which for our three windows would mount up to seventy-eight yards!

At this moment I venture to predict we might feel that we could do very well with one window in the room or even none at all. To one who has been used to thinking of cloth in terms of three yards and
one-half for a dress, the rapacious appetite of windows is simply appalling. Once we get over that shock it is not so bad. Speaking of trimmings, it is now possible to buy both plain banding and plaited chintz by the yard, all ready for use, in a splendid assortment of colors. This is a wonderful help, for it is a great deal of work to make trimmings. Just the cutting of sixty or seventy yards of ruffling means much work.

Draperies, to look well and to hang well, should be lined. An unlined drapery looks unfinished and cheap. Sateen is generally used for lining, although sometimes unbleached muslin does very well. Whenever a window comes to within two feet or two and one-half feet from the floor, make the draperies floor length. Think of the hangings as line, and you will see the decorative reason for wanting to preserve the unbroken line to the floor.

In an effort to economize, women often make the side draperies skimpy. Many women always plan to divide any material they are using, no matter how narrow it may be. As a guide I should say that a fifty inch material is the very narrowest that can be divided. A thirty-six inch material divided makes each drapery only eighteen inches wide, which simply is not enough. I know quite well that this may sound like heresy and extravagance, but all I am trying to do is to be sure that we save these homes of ours from looking cheap and common. I have always said that we can invest the small house with as much dignity and charm as a large one, but we have to think right to do it. On a window of any size a twenty-five inch drapery, the half of a fifty inch fabric, is even sometimes a little skimpy. Thirty inches makes a lovely width for some draperies, and a full width of thirty-six inch material is perfect for most windows.

The cutting of the material is most important. Professionals do this on long, high tables. For home work the dining table may be pressed into service. Sometimes a large bed near a window comes to within two feet or two and one-half feet from the floor, make the draperies floor length. Think of the hangings as line, and you will see the decorative reason for wanting to preserve the unbroken line to the floor.

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cut the curtain. Then use the first curtain as a pattern for all the others, matching up the design with it. This may mean the waste of some material on each drapery, but it is in a good cause. Nothing in the world looks more homemade and amateurish than to have the design of draperies all higgledy-piggledy.

Draperies that are to have a valance are quite simple to make. After the lining is cut the same length as the curtains, we are ready to begin our sewing. On the best work the lining is attached to the front of the curtain by hand, blind stitched down, but we can do it easier than that. Setting the machine with a loose, slightly long stitch that will be in no danger of puckering, sew the lining and drapery together down the length of the front of each hanging. Then turn back not only the lining, but an inch and a quarter of the outside of the drapery, so the lining does not come to the edge. Here again we have need of a large surface that will take the most if not all of our drapery.

After bastin the lining and outside together at the front line, we must next carefully lay the lining over the drapery so that it lies perfectly smooth when the drapery is held up. The untrained person will think because she has cut them the same that if she sews them together they are bound to be all right. Unfortunately that is not necessarily true. The only safe thing to do is to lay them out flat and arrange the lining. Then pin and baste the top edges together, turn in the edges of the back line of the hanging and the lining, and stitch on the machine, being careful as before to avoid puckering or pulling.

Now we have drapery and lining sewed together at the front and back, but not at the top or bottom. The top line is easy when there is a valance. It may be done like the back. Both lining and drapery should be hemmed separately at the bottom with about a two inch hem, the lining being finished about a hem's length shorter than the outside. This does much to insure straight hanging of the curtain.

Even though it is to be covered with a valance, the fullness at the top of the drapery should be confined so it will stay "put" when hung and not spread all out of place. Make about three flat box plaits at the top and stitch them down. The drapery is then ready for the rings or hooks to hang it on the rod. If trimming in the way of bands, fringe, or ruffles has been planned, these should be attached to the drapery before the lining is put on. Weights sewed to the bottom of the drapery do their part to insure further proper hanging. Many of these little touches may seem superfluous, yet they are the very things that mark the difference between good and poor work.

There are several ways to finish the top of draperies and curtains. The most aristocratic finish is known as the "pinch plait" or the "French plait." It is literally a pinched plait as we will see later. Then there is the box plaited finish, either single or double; the shirred top where the fullness is confined by rows of cords that have been run into a small casing; and, of course, the good old everyday finish of the plain gathered top run onto the rod. Another variation is the shirred top made of several rows of shirring such as we used to put on full skirts in days gone by. A light weight curtain with several rows of such shirring is effective. It may be done on the machine using a very loose, long stitch and coarse thread on the bottom. Then for valances there is, of course, the plain stretched or tailored type that is always effective.

In planning the fullness of a valance allow just double the length of the finished piece. In planning the length don't forget to allow for the "returns" of the rod or cornice board. By "return" we mean the distance the rod or board extends from the wall. This is usually about four inches, so the valance of a forty inch window with
THE POOL FOR A SMALL HOUSE GARDEN

Simple, Perhaps, Yet No Other Feature Can Rival It In Charm

By Harvy H. Cornell

Once a convert—always a convert.” Once the builder of a pool, always an enthusiastic owner. The flower garden owner who has finally been persuaded to introduce the element of water in some form or other within the garden scheme, is fortunate, indeed. The quiet, restful panel of water with its depth of color, or the fountain with its lively, sparkling movement, or a combination of both, become his happy possessions.

We all know something of the charm of the early Spanish style of water gardens created by the Moors. Water was precious to them because it was scarce. It was a luxury—yet these people used it in many different forms. It was often the dominant factor in garden design, providing color and movement, a bit of coolness where excessive warmth was oppressive. With us it should be just as precious. It is easily obtainable. Our vigorous climatic conditions, contrary to general opinion, are not too severe for the practical requirements of artificial pools. It is true a pool in winter has lost its charm, for it must be drained dry, partially filled with leaves, and covered over with boards as a protection from the frost. But is it any more dissatisfying than the empty flower beds?

A pool is seasonal, but so is gardening. After it awakens in the spring, there is no other spot in the garden that needs less care. And too, no other spot will give more genuine enjoyment.

A combination of fountain and pool are well illustrated in the two views of a garden in Eau Claire, Wisconsin. Even the smallest of gardens may provide room for just a fountain, a little play of water that will always catch the eye. The wall fountain is quite attractive with its benevolent old lion so interesting to the children, ejecting a sparkling stream of...
List of Plant Material for the Garden Pool

**Key**
- **Botanical Name**—**Common Name**

1. *Amelopsis tricuspida*—Japanese Creeper
2. *Hemerocallis flavo*—Lemon Day Lily
3. *Siberian Iris*—Blue King
4. *German Iris—Jantara*—Pale Blue
5. *Vinca minor*—Common Periwinkle
6. *Hosta coerulea*—Blue Plantainlily
7. *Myosotis scorpiodes semperflorens*—Dwarf Perpetual Forget-Me-Not
8. *Aquatic Iris—Pseudacorus*  
9. *Dwarf Early Pomila Iris*—Schneekuppe—Pure White
10. *Lythrum salicaria*—Moneywort
11. *Siberian Iris—Snow Queen*
12. *Aquatic Iris—Vericolor—Violet-Blue*  
13. *Lythrum salicaria*—Rose Loosestrife
14. *Dwarf Early Pomila Iris—Coerulea—Blue*  
15. *Aquilegia coerulea*—Colorado Columbine

Mrs. Woodrow Wilson—Light lavender blue.  
Pennsylvania—one of the best standard blues.

**Hardy Waterlilies:**
- *Chromatella*—one of the best yellow varieties.  
- *Gloriosa*—blossoms of apple-blossom fragrance, 6" to 7" across, the color from bright carmine to a dark red later in the season.  
- *Morning glory*—delicate shell pink, long blooming season, flowers of lasting quality when cut.

Tropical waterlilies are set out late in the season, usually in June, but grow rapidly and bloom within a few weeks. Their flowers are carried a foot or more above the water and sometimes exceed 12" in diameter. It is best to treat them as annuals, having strong new plants to set out each year.

The flowers of the hardy waterlilies in contrast seem to float upon the surface of the water. Little care is needed to prevent freezing of roots and they may be enjoyed year after year.

In planting waterlilies, perhaps the simplest method is to prepare a strong box 1' deep and 18" square, or larger, placing in it good garden soil, mixing with it some well-rotted cow manure. Set the crown of the plant even with the surface of the soil, covering with an inch of sand or gravel to keep the water.

(Continued on Page 29)
VENTURES IN COLOR IN THE KITCHEN
If You But Make The First Attempt You Are Likely To Go On
Venturing Until You Have A Truly Beautiful Kitchen
By Lillian P. Beard

Many a ruined cake or a headache at the end of the day is not the fault of the cook but the kitchen. "How," you ask, "can that be?" Did you ever try to accomplish something important in ugly, dark surroundings and achieve success still feeling your best? If you did, you are above the average. For whether we realize it or not, color influences our ability to perform our tasks effectively. Color to many people is an unrealized factor. We step into a room and think to ourselves, "How beautiful, how restful this is," not appreciating that color is largely responsible for this fact. Color soothes or irritates our nerves; it depresses or fills us with joyousness; it makes us quarrelsome or calm and comfortable to live with. A woman spends many hours a day in her kitchen. If it is dark and gloomy, she feels her home-making job a burden. If it is white and glaring, it irritates and blinds. A colorful kitchen is interesting and affects the whole attitude of mind.

Kitchens have gone through rapid changes in the last decade. Not only size, but shape, equipment and decoration have each added their bit. Fortunate the woman who has her job to carry on in a pleasant kitchen rather than the grinding dirt and noise of the factory or the artificial light and dust of an office, for it is within her power at home to make her surroundings attractive as well as efficient and cleanly.

Science has given us marvelous things to work with. There is no more need for a stupid, dingy, brown kitchen than for a stupid, dingy, brown woman. The white, cold sanitary looking kitchen was description of a room, it needs yellow and orange. With the tints and shades and greyed down tones there is a field of several thousand hues to roam in planning our own particular schemes. A little thought with a little daring often achieves interesting results.

THE physical characteristics of the kitchen limit us somewhat in our choice of color. The exposure, size and number of windows must all be taken into consideration. If the kitchen has a South-East, South or Southwest exposure, cool colors should then predominate. A North kitchen needs to be made sunny to make it more pleasing. It is possible with careful study of colors to make a room several degrees cooler or warmer than it actually is. A kitchen of a bride living in a city several states south of here was described thus: red enameled stove, red enameled cooking utensils with red predominant in the linoleum. Let us hope her kitchen is on the North and they both have equable dispositions, for red is a quarrelsome color. In fact, too much of any one color grows tiresome and monotonous. If the kitchen is small, light colors as buff, grey and tints of any of the hues make it seem larger. Care must also be taken that not too pale color is used or it lacks character. Light blue ceilings seem to give height to a room. Wainscoting or tiling part way up apparently lowers the height of the ceiling.

A kitchen with several windows may have deeper colors used than a dark room. Let us imagine a room of average size 10x12 feet with two windows, one East and one South. This would be rather light even on dark days. On the warm side of the house, then, it should be decorated in cooler colors. Suppose you wish to get away from blue and grey which are so commonly used, what then? Try black and white marbelized linoleum for the floor, willow green woodwork and old ivory walls. Paint the inside of the cupboards a very soft dull henna, if your dishes will allow, or perhaps better a light blue green. Curtains at the window may be a chintz all-over design with yellow, green, blue and red in the pattern. A Southwest kitchen is usually warmer in appearance than a Southeast exposure. By using dark grey and blue grey tile pattern linoleum for the floor, blue green woodwork, putty colored walls and light orange lining for the cupboard this room would seem cooler. Curtains of deep cream casement cloth, bound with an inch wide blue band and piped with a strong yellow orange, would add interest. If blue is made the predominant color in a room, it needs yellow and orange or a cherry red to liven it up.

A North kitchen is very apt to be gloomy and dark, particularly during the winter months, so needs yellow and reds for cheer. Choose a brick red tile pattern in linoleum, paint the walls buff color and the woodwork a shade or two darker. Paint the inside of the cupboard the same as the walls but with a little more yellow added to it and stripe the edge of the (Continued on Page 32)
A TRUE DUTCH COLONIAL EXTERIOR

Many Economies Are Possible With A Really Handsome Appearance And A Pleasant Plan

The old Dutch fathers were a canny lot, with a typically modern aversion to tax collectors. Therefore when the authorities of their day laid a tax upon two story houses, these resourceful gentlemen capped their homes with gambrel roofs and had thereby houses technically and legally one story, although with still a good two story capacity. That is one explanation of the type of roof now so inalienably connected with Dutch Colonial architecture.

Design 5-A-60 is a good example of this style of architecture. However, it shows its ancestry in still other ways than in its well proportioned gambrel roof. The hooded entrance, the shutters at the windows, and the side lighted front door frame carry out the Dutch Colonial spirit. The brick pavement and front stoop had its prototype before many an early Dutch home.

Brick and siding for the exterior walls have been combined in a charming and effective manner, yet the house is in many ways an economical one. The economies have been made possible with no sacrifice of appearance or comfort.

The plan is of the central stairway type, with living room at the right, kitch-
UNUSUAL REFINEMENT IN SO SMALL A HOUSE

Sketches Of The Entrance, The Large Window At The Right, And
The Fireplace Are Shown On The Opposite Page

Those who should know tell us that the most intensely Spanish houses are found not in Spain but in America. This is not so much to be wondered at, considering the American propensity to excel at anything undertaken — from athletics to architecture. The fact is that this style is particularly well adapted to our needs. In many parts of both Spain and America the winters are severe, the summers blazing hot. The necessity then is for houses that will conserve the heat in winter and retain coolness in summer. The old time mud and adobe plastered walls served this purpose admirably. True, following the beacon of efficiency, America has substituted concrete, hollow tile, and stucco for these primitive materials, but the essentials of the design itself have been retained.

In this house, design 5-B-39, we have an excellent example of the Spanish style. The broad, flat wall surfaces, the well designed openings with their deep reveals, the wrought iron balcony, and the delicately turned balusters screening the window have all been skillfully combined herein.

The plan resolves itself naturally into two sections; living quarters on one side, sleeping quarters on the other. The hall necessary to provide passage from one section to the other is reduced to the minimum so that no valuable space is lost. This division allows the utmost quiet and privacy to the sleeping quarters, almost as much as in a two story house.

In the long living room, ample wall spaces make the arrangement of furniture, even of large pieces, a simple matter. French doors which open onto the small balcony, and narrow, small paneled windows above the bookcases are equally decorative. These bookshelves on either side of the fireplace add to the beauty of the room, as does the wide opening to the dining room which affords a delightful vista across the little paved terrace.

This terrace, with its low flight of flagstone steps tends to tie house and garden together, while the sweep of the wall at one side adds an interesting feature to the exterior.

Construction: Brick walls with stucco facing, tile roof, casement windows.
Lot size: Approximately fifty feet.
Designed to face west or south. Reversed plans may be secured for other exposures.
For price of plans and statement of service, turn to page 34.
"THE BEAUTIFUL RESTS ON THE FOUNDATIONS
OF THE NECESSARY"
THE CHARM OF THE NEW ENGLAND COLONIAL

Here Is Grace And Repose Found Only In Small Houses Of Fine Proportions And Simplicity Of Detail

A PERSON studying house plans is not generally carried away by mere adjectives—delightful, graceful, charming, no matter how true they may be. To him, or her as the case may be, a house must work. It must have a plan that can be lived with, an exterior that will keep the cost of building low.

He wants his house to be fine appearing. Here is a design, 6-G-3, that has these qualities. Study the plan carefully. See what it offers. There is a coat closet where it should be, near the front door. The stairway is enclosed, and inexpensive to build. The kitchen wing is convenient.

THE living room is long and broad with many windows. The fireplace is recessed and does not occupy floor space.

As for the exterior, it has the beauty of proportion and the grace that comes from skill. No amount of fanciful and extravagant building has ever displaced Colonial architecture from its position of leadership in our home design. This is an extraordinarily fine example of it.

For price of plans and statement of service, turn to page 34.
DESIGN 6-K-22 is another example of the beauty and charm that can be worked into the English style home. The shape of the plan permits an exterior of exceptional interest and variety, from the lines of the roof, broken by dormers to the gable ends, enhanced by well designed windows. At the side half timber has been used effectively, while flower boxes beneath the windows in the second story beautify the house still further.

The construction is of masonry throughout, with consequently deep reveals at the windows. Precast cement blocks at the corners and on the chimney add a pleasing touch of informality. At one side of the entrance is a decorative wrought iron balustrade. The door itself is of heavy matched wood planks broken by a grille of wrought iron.

THE illustration at the left shows the rear portion of the side elevation. It includes the dining room windows and those of the bedroom above, as well as the little dormer which lights the bathroom. It also shows the manner in which the stoop outside the kitchen door is handled, with the sloping roof and the trellis.

For price of plans and statement of service, turn to page 34.
Six Room English Georgian House

Formality Unusual In So Small A House—Yet Nevertheless
Appropriate And Attractive

The house presented here, design 6-F-10, has been developed in the English Georgian manner, with a formality quite out of the ordinary in a house of this size. The long windows, with their wrought iron railings in front are extremely pleasing in effect, as is the beautifully proportioned entrance with its handsome lanterns and graceful iron railing at either side. The gambrel roof, broken with its three slightly arched dormers, is an attractive feature, and the house as a whole is strikingly effective.

Because of the rather rich style of the period, the first floor plan is designed with a formality usually found only in homes a great deal larger. The door opens directly into a small reception hall. Immediately opposite, a narrow arched opening reaching to the ceiling affords a view of a portion of the stairway and the railing with its graceful, slender balusters.

The long windows which add so to the appearance of the house on the exterior, also add greatly to the beauty of the living room. Although double hung, they extend to within six inches of the floor in the true Georgian manner. The fireplace is of simple design, somewhat on the order of our Colonial fireplaces, and quite in keeping with the formality of the room. French doors open onto the rear porch, and at one side of them are built-in bookshelves.

Windows on two sides of the kitchen give light and cross ventilation. The sink is placed beneath one of them in the location women find so desirable. There is space at the end of the room beneath the second window and overlooking the yard for a small table and chairs to be utilized as a breakfast nook. The cupboards included are ample, but a closet at one end of the kitchen adds welcome storage space. The refrigerator is placed just a few steps away in the side entry.

Ascending the stairs, which open directly from the living room, we find three bedrooms, all with windows on two sides; one a room large enough for twin beds and possessing two closets. There is also a linen closet conveniently located at the end of the hall.

Construction: Brick veneer on frame, shingle roof, double hung windows.

Lot size: Approximately forty feet.

Designed to face south or east. Reverse plans may be secured for other facing.

For price of plans and statement of service, turn to page 34.
WITH A CERTAIN ENGLISH SPIRIT
In The Sweep Of The Roof, The Timber Work About
The Porch, And The Masonry Construction

LET him who will cast aspersions at the porch from an artistic standpoint, there are still those who have a soft place in their hearts for it from a strictly utilitarian point of view. Here in design 6-H-12 we have two delightful porches, a front porch, which, if screened or glazed, offers grandstand facilities to those interested in viewing “the passing show,” a rear porch on which to eat, to sit, to play, from which to survey proudly one’s embryonic “farm.” Here, of course, the porches have been made an integral part of the house, they are not “stuck on.” Too, the long line of the roof at the side, broken by the gable which encloses the stairs, gives a unique effect; while the timber construction of the porches combines pleasingly with the tile of which the house is built.

This is the same hollow tile which is used in other houses of this series. It has a beautiful texture face, and comes in several different ranges of color, which affords an attractive wall surface. It is an economical material, as it requires no other facing; it is a comfort giving material in that it conserves the heat in the winter, keeps the house cool in the summer.

The hall in this plan serves many useful purposes, giving access to the living room on the right, to the stairs on the left. Midway its length is a door, behind which it becomes even more serviceable, with a coat closet at the right and the cellar stairway at the left. It also offers direct communication from the kitchen to the front door, a blessing to the housewife with canvassers multiplying daily.

There is a wide arched entrance from hall to living room, and another arched opening to the dining room is an attractive feature of both rooms. The living room is large and inviting, with a group of three windows at the front and still another window at the side promising light and air in plenty. The fireplace has been located in the center of the house so that a single chimney serves for this as well as for the heater and kitchen range, a very appreciable economy.

Construction: Surfaced hollow tile, shingle roof.
Lot size: Approximately forty-five feet.
Facing: Designed to face south or east. Reversed prints may be secured for other exposures.

For price of plans and statement of service turn to page 34.
TWO STORY HOUSES WITHOUT DINING ROOMS

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For Price Of Plans, Turn To Page 34.
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WHAT IS WRONG WITH ONE OF THESE HOUSES?

Certain Things About It Are Not Architecturally Desirable.

Can You Tell What They Are?

A MISS is as good as a mile—the phrase might well have been coined in regard to the design and construction of houses, small houses in particular. Here the scale is such that every detail is in evidence, every single window and door of immediate interest. In the small house the general excellence of mass and form cannot compensate for the unhappy choice of certain ornamentation, the clumsy handling of a single opening, as is possible in buildings on a huge scale.

In the small house each detail is of consequence, faithful execution of the architect's design all-important. "Can anyone look at these two houses and doubt it? The plans are identical, the houses built from the same working drawings, yet the difference in appearance is marked. Some of the differences are apparent even to the uninitiated. The trained eye sees items not so immediately outstanding perhaps but which are equally significant in the general effect of the design.

Dormer. In considering the difference between the two houses, the dormer is perhaps the first thing to attract the attention. Identical in outline with the projecting entrance, it appears to be a somewhat smaller counterpart of the latter, distracting attention from the entrance, which was designed to be the center of interest. It gives the house a restless effect as compared to the quality of repose so pleasing in the house without this feature. The plans show a dormer similar to this on the rear of the house, but in that location there is no gabled entrance to divide the attention. The effect there is very different.

Entrance. The second difference immediately noticeable is the manner of handling the entrance porch. The Palladian motif—the narrow archway flanked by tall, narrow openings—the slender piers at either corner and the large, rectangular openings at each side, all contrive to give the porch a lightness and delicacy in keeping with the scale of the house. Enclosed, with the openings glazed, it becomes heavy and box-like.

Foundation. The difference in foundation heights is quite apparent. The one house shows four steps to the level of the porch, the other three. The difference may seem slight, yet while one house nestles close to the ground, the second rises (Continued on Page 36)
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**Questions Home Builders Ask**
*Answered By The Technical Department Of The Small Home*

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

**Question:** I have been interested in electric water heating. Please advise how it operates and about costs. This type of water heater is operated through the installation of electric heating elements about the water storage tank. Power companies usually grant special low rates for service of this type, which bring it within economical range. Such heaters are controlled thermostatically, and thus maintain a constant supply of hot water at predetermined temperatures. For most economical operation an auxiliary tank is connected to the house heater by means of an ordinary coil in the fire pot, thus reducing power consumption when the house heater is operated. Costs of installation and figures on power consumption can be secured from your deal-

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Remember, building is once a life-time affair—a mistake cannot be easily rectified. Better consult your local roofer for a price on slate before selecting your roofing material. It may save you considerable disappointment. Also send for our descriptive pamphlet "XX."

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The Bungalow In Spanish
Informal Massing Of Exterior Belies Directness
And Order Of Plan

This design, 5-B-20, has something of the old world character that has become so much desired in recent years. The form and mass are borrowed from the architecture of the Mediterranean. The plan is strictly American.

Five excellent rooms, well lighted, of good size, provide the ordinary accommodations of the plan. In addition there is a breakfast nook and a porch opening from the living room and dining room.

The basement, as worked out by the designers, extends only under the rear of the house beneath the bedroom, dining room and kitchen. Of course, it could be extended if anyone desired.

The living quarters of the house are separated from the bedroom and bath quarters by a hallway, thus conforming to good practise in the designing of bungalows.

The porch, opening as it does off both living room and dining room, affords a splendid opportunity for extensive use. It will serve as a very pleasant dining place in summer. Glazed in it may be used as a sun porch or as an additional living room in the winter.

The living room is beautifullly lighted with a long stretch of windows at one end. There are built in bookcases and a recessed fireplace.

Here is a picturesque exterior and a splendidly worked out plan designed especially for a small family and including in its accommodations practically everything that is to be found in the modern small home.

Construction: Brick walls, stucco finish, tile roof, brick steps to the stoop. If desired the exterior walls may be of hollow tile, or if built of brick, the stucco finish may be omitted. There have been so many requests for this design in frame construction, finished in stucco of course, that an extra sheet has been added to the drawings indicating changes necessary to build it in frame.

For price of plans and statement of service, turn to page 34.
rake out the mortar joints. Let dry and apply two coats of cement mortar with waterproofing compound. Work up to three-quarters of an inch in thickness. Do not refill the cistern until after it has proved water tight. If this correction is not sufficient, repairs must be made from the outside. As to the safety of the water, that can only be determined by making a chemical analysis.

**Question:** What can be done with stucco when the pebbles fall off and wall begins to look patchy? Any information as to how it can be repaired will be appreciated.

Knock it all off and start anew. This time with the product of a manufacturer who will guarantee that you will not have any such results. There are thousands of poor stucco jobs put on by men who did not know their business, or of materials that were not made correctly. Now get good workmen and a guaranteed product of a reputable manufacturer. You will have a permanent wall finish.

**Question:** The woodwork in the living portion of our house is ivory in two different colors. I want it all golden oak. Do I have to use an undercoater or what?

The golden oak of course can only be obtained by removing the enamel and staining the wood below. To get the proper golden oak finish it would have to be assumed that the wood is oak. When the job is done you probably will not like it. This particular finish of oak is not desirable for residences. If you wish to change the color of your woodwork, we recommend you have a new color varnish or enamel applied. If you wish stained woodwork use other stains than "golden oak."

**Question:** The foundation of my house is built of cement blocks. After heavy rain water seeps through the joints and at base of foundation. Could you suggest anything to eliminate this trouble?

Clean down the walls of all loose dirt, mortar, etc. Patch up cracks and holes with portland cement mortar. Then apply two coats of approved damp proofing paint, of which there are any number of brands on the market. Plaster with one inch thick portland cement mortar. If this does not correct the difficulty you will have to open the wall from the outside, install footing drains and apply waterproofing to the outside. If only a small amount of water is coming through now the first method suggested will probably be entirely satisfactory.

---

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NATCO Tex-Tile, with its rich range of beautiful colors, is an ideal building material for the small home. Its texture face has all the charm and distinction of the finest face brick. The units are 8x5x12 inches, and lay up a self-insulated wall that is moisture proof, bars heat and cold, requires no furring, painting, varnish, or maintenance, is permanently beautiful and permanently satisfactory.

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to hold the line from the top straight. These are the touches that show one knows how draperies should hang.

A cornice board makes a nice finish for the top of a window, and is really very easy to make and mount. Molding enough for the front and two "returns" for each window is bought. These should be cut with a mitre at the ends fitted to the front piece. The cornice may be painted to match the draperies or like the woodwork. It may be hung to the woodwork from eyes in the cornice dropped into long hooks screwed to the wood trim, or a flat strip of iron may be screwed to the top of the wood trim and then to the cornice to hold it in place.

Not for the world would I intimate that there is no work involved in the proper making of curtains and draperies. However, this will be only a spur to the woman with a real pride in having her house conform to our growing standards of furnishing. No longer will she be satisfied with curtains that are just some "pieces of cloth with rings sewed to them." The knowledge, too, that by doing them she is putting very much of herself into her home, makes them of far greater value than if they were done outside.

THE POOL FOR A SMALL HOUSE GARDEN

(Continued from Page 11)

clean. Eight inches of water above the crown is best for production of blossoms. Full sunlight on the pool is very desirable. Hardy waterlilies are planted from April 15th to July.

The planting outside the pool, just along its margin, affords an additional list of plants not suitable to other locations where water features are lacking. In the illustration, the iris offers a happy waterside planting, both the Siberian and German varieties. The Early Dwarf Pumila Iris has been used and also the aquatic varieties of iris—Pseudacorus and Versicolor. Another plant, the Day Lily—Hemerocallis—is also at home at the water's edge. Lower plants creeping over the stone coping include Moneywort—Lysimachia nummularia, White and Rose Moss—Phlox subulata, and Sedum acre—Goldmoss.

In the illustration of the fountain, the Boston Ivy has made a delightful showing as it creeps up over the wall. This attractive vine often winterkills in severe climates but if the roots receive some protection it will come back each year with its lovely tracery of finely colored leaves.

A subsequent article will deal with general maintenance, winter care, and methods used to keep the pool clear and clean.

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Clara Butt—Delicate Salmon Pink
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HARONNE DE LA TONNAYE—Vivid pink
Bronze Queen—Buff and golden bronze
Dream—Lovely delicate lilac
Faust—Velvety maroon-purple
Glow—Deep glowing vermilion

100 Bulbs $3.95 CARRIAGE PREPAID

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PAINTED FINISHES FOR FLOORS

By Marie Huxler

GOOD looking floors are practically a necessity in the modern home. Their treatment supplies a foundation for the entire decorative scheme of a room. A well decorated floor emphasizes the beauty of rugs, draperies and other furnishings, while a homely one detracts measurably.

Attractive floors are no longer considered a luxury, since they are not necessarily expensive. Artistic merit counts for more than costliness, and every type of floor can be brought within the demands of fashion.

The decorated floor is by no means new, but is merely returning to fashion along with the charm and simplicity of the decoration of this era. The vogue for early American cottage decoration has brought back the wide board floors, which are so easily adapted to a painted surface with an informal finish, such as striping or spattering in color. A stencil border is appropriate with American Empire furniture, and there is the painted checkerboard design in black and cream, slightly formal in appearance, for the country house hallway.

In choosing a floor finish it is necessary to consider the size of a room, and adapt the design to its scale. A large figured pattern in a small room produces a crowded effect, while a tiny figure in a large room is completely lost and without interest. A plain painted floor with a conventional design running parallel with the wall will not decrease the apparent size of a room, but a striking pattern will make a small room seem still smaller. And a spacious room gains charm and distinction with the aid of an elaborate floor pattern.

A plain floor, without decoration, in some cases is desirable, but even then it can be attractively painted in a solid color suitable to the type of room. Greens, grays, and black, as well as brown (the once conventional floor shade) are widely used for the downstairs, with gayer colors such as yellow, blue or light green prevailing in the sun parlor or informal dining room. Delicate shades of coral, green, wistaria, pink and pale blue are lovely in bedrooms, and for the kitchen some color that does not easily show discoloration.

One of the most individual treatments for a painted floor is the stenciled border. There are a great many formal and informal patterns to select from, but the most popular of these is the Greek key design. However, any conventional pattern may be used, provided it is in harmony with the general design and decoration of the room. The dominating lines

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of a stencil should be horizontal, but to this there are a few possible exceptions. For example, a bedroom might be decorated with a corner pattern of flowers, or something similar in line and equally attractive.

The size of the stencil must be in proportion to the size of the room to be decorated. It is generally placed from eight to eighteen inches from the wall, depending on the dimensions of the room and the width of the design. This type of decoration is very easy to work with, but care is needed in order to space correctly and match the design. The best way is to mark off the border with a faint chalk line, which may be easily erased and an error in spacing corrected.

Where the design is a succession of lengths from the end to measure the remaining space, and if the stencil does not come out evenly a gain on each of the five transfers must be made.

The stencil should be held with the left hand, or kept in place with thumb tacks or gelatin paste. In applying the paint the brush is held at right angles to the wall and tapped rather than brushed over the stencil, so that the paint will penetrate through the stencil holes to the floor. It is important to keep the back of the transfer clean of paint, so that the floor will not become smeared, or the edges of the design blurred. After each transfer the pattern should be wiped clean, using benzine whenever necessary.

An effective way to decorate wide board floors is by means of stripping with a narrow line of a contrasting color along the joinings. The rugs used on this type of floor, as with any decorated floor, should be solid in color, in order not to clash with the general scheme.

In older houses, where the wide board floors are in poor condition the spatter of floor should receive a flat finish which is easy.

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VENTURES IN COLOR IN THE KITCHEN

(Continued from Page 12)

shelf with soft green. For the curtains use sheer voile in nasturtium yellow and trim with the shade of green used on the edge of the shelves and a very small amount of brick red. If the brick red seems too warm for the floor, use one of the warm brown tile patterns and have the woodwork and walls a deep ivory. Paint the bevelling of the cupboard panels orange. For curtains use very gay prints or chintz in orange, blue, violet and green, and push back to allow all the light possible.

To many women a kitchen where everything is out of sight is the acme of perfection. It is easy to keep clean and in order, but there is something to be said for the old-fashioned kitchen and the revival of the Colonial, for there pots and pans and jugs and bottles were out where they could be seen and though they are most utilitarian, there is also a beauty in their shapes and coloring. They are the tools of the profession and not to be despised. If you can do nothing else to make it interesting, put up a shelf and paint your supply cans a gay color. Jam, ginger, and marmalade jars, or the old bean jars are country crocks and are useful and can be quite decorative. A bit of wandering jew in the kitchen window adds interest, as does a bowl of fruit, or even a basket of vegetables.

A breakfast corner in a kitchen is an excellent opportunity for adding color. The painted furniture harmonizing with the walls or woodwork and striped with the color used inside of the cupboard may be most interesting. Recently there has been shown in linen departments attractive linen roller towel material in colored patterned stripes which would make colorful runners for a breakfast table. Another possibility for adding color is making slip covers for the backs and seats of the chairs in some of the new gingham material. These cannot help but be cheering if the color and pattern are well chosen.

A few suggestions for window treatments may be helpful in a dark kitchen. Substituting shades of a firm grade of unbleached muslin for the old dark roller shades adds considerable light and they may be easily washed if the roll is run through a casing and held on with thumb tacks. Cut the muslin the width of the old shade, turn the edge over once and finish flat with two rows of stitching. The bottom may be trimmed in any way desired, and have a narrow casing for the curtain stick which holds it straight. Dutch casement curtains are very satisfactory when the next door neighbor’s house is very close. These consist of two pairs of short curtains. The upper ones may be pushed way apart to admit all the light possible, the lower ones drawn together to screen the view.

Floor coverings as near earth or ground color as possible show tracks less than light colors and are best to use where there are children and the kitchen is a thoroughfare. Battleship linoleum may be used on other places besides the floor. If a plain color the same as the wall color is glued on to the top of the shelves and finished with a metal stripe around the edge and then waxed, it is noiseless, easy to care for and attractive. Egg shell or flat finish paint for walls and woodwork is much softer but harder to keep clean than a gloss finish. A thin cooked starch paste painted on the walls would take a white wash brush while warm and then wiped off when dry with a sponge and warm water is the most satisfactory method of cleaning. This will not clean very greasy walls, however.

It takes a vivid imagination to visualize a complete color scheme for any room in a house and many women are afraid to venture. A very simple method may be tried, however, that may stimulate ideas. Select pieces of material in colors you think you want, cut to a small scale in approximate amounts and assemble together. The large pieces would represent the floor covering and walls, then next the woodwork: small bits will represent the smaller amounts accenting colors as strong blues, red, etc., that might be used in the curtains, stripes on shelves or decorative bits of pottery. The more colors used in a room as a general rule, the more interesting it is, but it also requires a much broader knowledge of color value and intensities to do it well.
Color And Texture Give Life And Harmony To Exterior Walls

Any material which is to please the eye must have two qualities taken into consideration. These qualities are color and texture. This principle applies equally well to clothing, interior decoration, printing and stucco finishes.

There has been a tendency in the past to favor stucco walls of one-tone. Why this tendency should have grown or even started is difficult to say, since single tones without the variation of lights and shades are unnatural. The charm of natural landscapes would be lost were it not for the different textures caused by the fields of grain, forests or grass lands. The sea is most interesting when there is sufficient breeze to ripple the surface, thus accentuating the value of depth and tone. No artist would think of painting a picture unless textural values were taken into consideration, for his picture would be flat and uninteresting. For the same reasons the exterior of a house, to be truly pleasing in appearance, demands the use of textures and colors which will harmonize with the architectural style.

The newer stucco effects reflect a generous use of colors. There is, and has been in the past few years, a decided change taking place in the design and in the color treatment of American homes. Color in surfaces is now chiefly secured by the addition of mineral pigments which are mixed by grinding, although colored aggregates are often used. The former method makes available a wider variety of colors, especially in the more pronounced tints. Stucco is also rich in the variety of textures which may be produced. It is possible to have a dull finish if that is wished, but it is easier to have a varied surface with high lights and shading. The textures are in the main produced by variation in the movements of the trowel or other smoothing instrument in the workman’s hands, and some of the most artistic surfaces have been produced without the use of tools of any kind except the hands of the workman which are encased in rubber gloves or sheepskin mittens for protection.

Within the past decade, home owners have begun to realize that those things which bring satisfaction and happiness can be built into the modest dwelling as well as into the more expensive one. The ultimate artistry of a design and its most successful rendition can be accomplished only when the three factors of appearance—form, texture and color—are artistically balanced.
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The Architects' Small House Service Bureau is a professional organization set up to protect your interests. Realizing the need of supplying the small home builder, who, for any reason, is unable to employ an individual practicing architect, with some of the professional advantages enjoyed by builders of large homes, leading architects from cities all over the United States associated to form a Bureau which would make this help generally available. The Architects' Small House Service Bureau is a public service body operating under the control of the American Institute of Architects and with the endorsement of the United States Department of Commerce.

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**What Is Wrong With One Of These Houses**

(Continued from Page 22)

upward just high enough to seem unhappily stilted. The large blocks in this foundation, too, seem out of scale with the house.

**Exterior Finish.** Both houses are finished in wood siding, wide on one, narrow on the other. For this reason the number of courses from foundation to cornice level, also in the gable ends, varies greatly in the two houses, giving an apparent variation in height and breadth. That finished in wide siding, having fewer courses, seems lower, more intimate than the second house. In small houses architects generally strive to make the house appear broad and low. Anything which emphasizes this effect is desirable.

**Corners.** The intersection of the siding at the corners of one house is contrived by mitering the joints, a method which requires good workmanship and a little extra time. In the second house the corners are finished off by corner boards. This is a slightly less expensive method, but not as interesting and attractive a finish as the former.

**ARTISTIC FINISH WITH FLOORS OF CEMENT**

THROUGH actual experience it has been found that in the construction of floors any one of the popular types of covering can be applied successfully over a concrete base. The chief difficulty today is to choose from among the wide variety of attractive floor finishes available to home builders.

Where a wood finish is desired for the floor surface, any type of hardwood flooring such as maple, birch, beech or oak may be used. The flooring is nailed to wooden strips embedded in the concrete or secured to it with special floor clips. This type of covering is common in living and dining rooms. The fire-safe character of construction that results from the use of the concrete slab is not impaired by these standard finishes of wood.

Following the modern vogue for color, other concrete floor coverings such as linoleum, cork or rubber are frequently employed. Linoleums of plain, inlaid, jaspé or embossed character may be used. Rubber floorings are also to be secured in many attractive and artistic color combinations, and may be laid either in sheets or as tile.

Coverings of this general type are cemented or pasted to the concrete over the entire surface. Specifications for the preparation of the surface and instructions for laying are furnished by the manufacturers, and should be followed carefully.

In the group of hard surfacings are terrazzo, the ceramics and marble mosaics, slate, concrete tile and art marble. A terrazzo floor finish is a surface of irregular marble or granite fragments embedded in cement mortar and ground smooth. Mineral pigments are frequently added to the mortar to produce a desired tone. Ceramic tiles in many colors are found in hallways, sunrooms, dining rooms and bath rooms. Slate, laid in irregular patterns, then waxed and polished, is very pleasing.

A finish recently successful is one that develops beauty and character in the surface of the concrete slab itself. Such a floor is obviously economical, and by many it is considered most beautiful. The method involves several processes, including the use of mineral pigments, stains and chemicals to develop color, oiling, waxing and polishing.

The surface coat of the concrete floor is often marked off into squares or other patterns resembling tiling. When colored in tones of dark red, brown, green or other desirable colors, subsequently treated with oil and filler, then waxed like hardwood, concrete floors assume the rich effect of old Spanish leather.
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The Entrance Bids You Welcome
(Continued from Page 6)

through it we have been enabled to give
to our doors, be they formal or
character to our doors, be they formal or
informal.

Many of our Modern Colonial door-
ways are adaptable to flower treatment,
brought about by the use of tubs or
ornamental pots filled with bay trees or
tropical plants. We have learned to train
vines and rambler roses over the classic
pillars, thus producing effective settings.

Other types of early architecture than
the Colonial are evident everywhere in
entrances of good design. The English,
the Spanish, the Italian, and numerous
derivations of these types, are in common
use today. The architects' genius and the
creating of the American public for
"something new" are evolving entrances
and entrance doors that combine beauty
with utility and good design.

The simplest entrance is often most ef­
effective. In homes of Spanish design the
doorway is characteristically a rather nar­
row arch, without trim, framed by wide
areas of unbroken stucco wall. The door
itself is of substantial construction, with
a small wrought iron grille at eye level,
and a latch of the same material is the
only ornamentation.

The evolution of architecture has
brought about wider and broader concep­
tions and we are today able to recognize
merit in many an entrance that does not
follow a seventeenth or eighteenth century
style. Through the use of these modern
doorways, which are rare combinations of
glass and wood, hallways and rooms are
better lighted, producing a cheerfulness
inside which was lacking in old colony
days.

The style of the doorway, needless to
say, should correspond with the architec­
ture of the house. How ridiculous it would
look if a Colonial door were inserted in
an English half-timber house, or a modi­
fied Colonial house showed a wrought
iron entrance! The door is an index of
the interior and should symbolize the
good taste and architectural detail so
necessary in producing an attractive
home.

If a home has individuality it invariably
finds expression in its entrance and door.
Sometimes just an ordinary house may be
made into a livable, lovable home by a
door with character of its own, thus en­
dowing the house with that which was
heretofore lacking.

There is more than one good reason
to bless the passing of the front piazza,
but the fact that it brings the entrance
again to its rightful importance in the
design of the house is a very real one.
Condemned to comparative obscurity at
the rear of the porch, the entrance to
many homes was merely a door by which
to go in and come out; useful, yes, but
compared to the beauty of period en­
trances as artistic as a calico gown to
one of lustrous, old-fashioned brocade.

Undoubtedly as you pass through the
streets of your native city, town or vil­
lage, you look at the doorways to dis­
cover how they stand in relation to the
houses. Are they merely entrances or do
they represent decorative features? Sure­
ly they can be either and yet it is in the
combining of the two that a harmonious
result is obtained.

If the entrance is designed specially, the
architect will use his taste and knowledge
of good architecture and detail to create
just the proper entrance for that particu­
lar house. If a stock entrance is selected
—and there are numerous designs of stock
entrances and doors available—care will
be taken in the choice of the right en­
trance, so that it will become an integral
part of the house and add to its attractive­
ness and beauty.
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Let these facts guide you in your building program. Consult your architect or contractor for further particulars about Arch Lath protection. Write to us for full information.

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