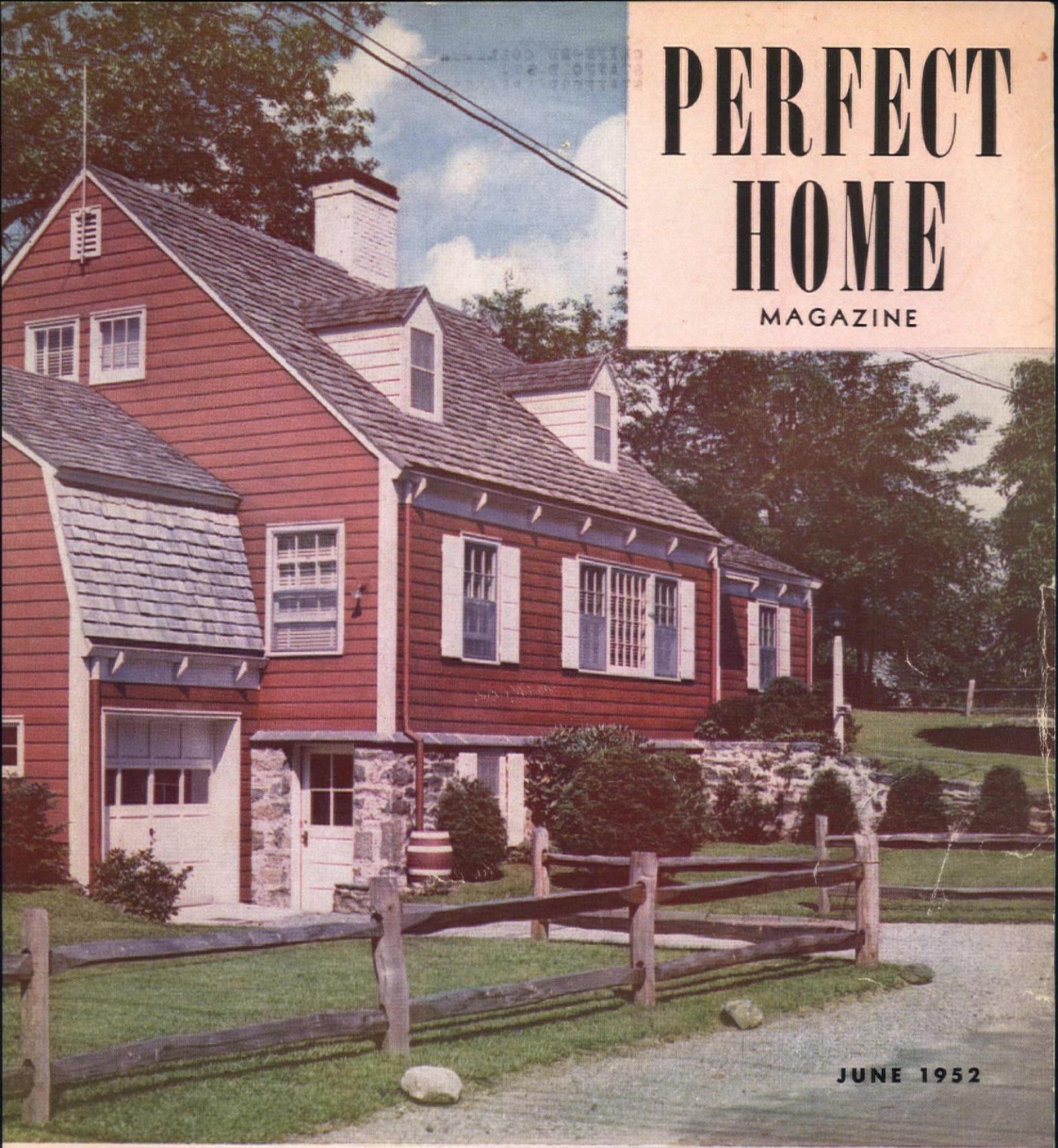


PERFECT HOME MAGAZINE



JUNE 1952

Tolland County's Quality Magazine, published monthly in the interest of better living by

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Hastening Home



BY WALT DISNEY



DO YOU EVER REFLECT, as you watch and ride with the thousands of cars moving along the jammed boulevards at the end of the city's workday, that these are people going home? Hastening home. Crowding one another impatiently to get to the house, the apartment, or the shack, as it may be, which awaits each member of the family for the reunion after work, after school, after the shopping and the visiting and all the outgoings and wanderings.

That, I think, is the most eloquent tribute to the home ever written or sung: that homesickness which seizes almost every man, woman and child even after a few hours away from the place where the bond, security, and happiness of the family have converted some dwelling — be it ever so humble or grand — into a refuge and a sanctum.

Houses alone don't make home — and home embraces much more than those belongings which can be carted from place to place.

I have lived at various times in Chicago, in the country town of Marceline, Missouri, in Kansas City, in Los Angeles and now in Holmby Hills, a suburb of Los Angeles. Though all of them, the home moved and expanded and took on new and warmer meanings, without forgetfulness of the old.

Now, with my wife and two teen-aged daughters, with privileges and obligations shared, I find in our home all the things which I had ever hoped to enjoy — the place for which, no matter how briefly I may be away, I grow homesick.

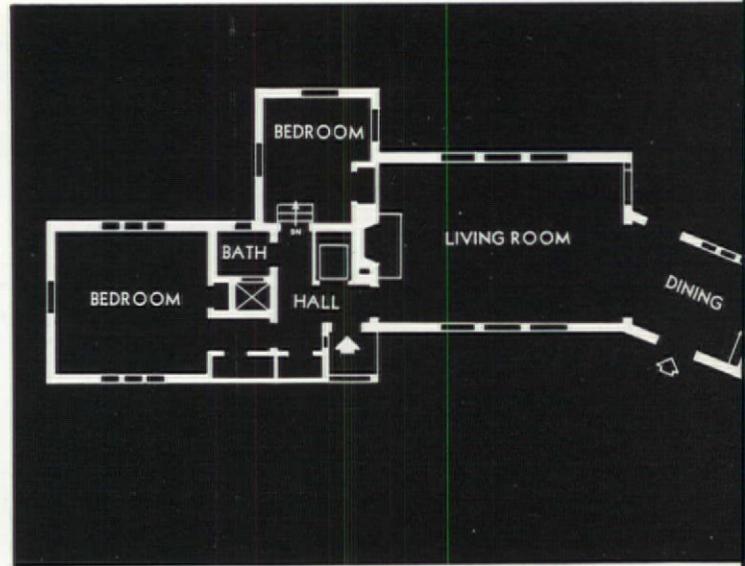
To most of us animated cartoons are synonymous with the name Disney. To Walter Disney, creator of our favorite cartoon characters, home means the family group he tells us about in these paragraphs



The wall panels of the living room were once doors of an early Cape Cod home. The ceiling beams spent over a century as a part of a huge old barn. Floor boards are a prize from the same source

The architect has recreated the piquant charm of New England by using materials reclaimed from abandoned barns, from homes dismantled to make way for sleek contemporary structures, and from ships that remember wind-filled sails and strange cargos

Small though it is, this house owes its sense of spaciousness to the complete separation of areas. A brief hallway separates bedrooms from living and dining rooms and the busy kitchen

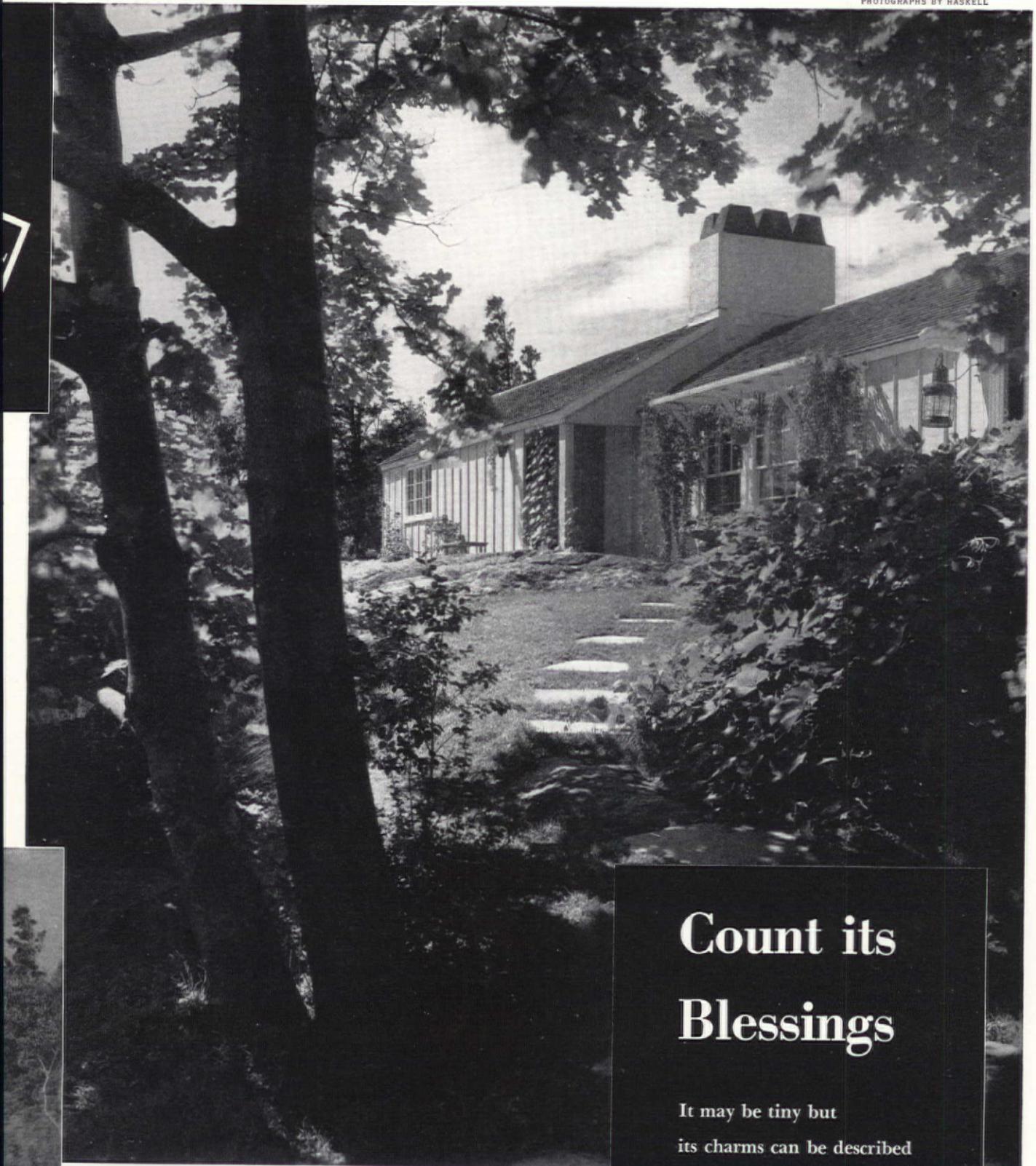


It isn't a simple feat to combine such a wealth of fine design in a tiny home. This one has the warm charm that marks every one of Architect Royal Barry Wills' houses. It is a charm that stems from carefully considered details like the window-filled batten walls; like the polished ship lanterns beaming their "all well" message far down the flagged pathway; like the dining terrace just a dutch door away from the kitchen; like the cowlick of morning-glories hanging down to shade the porch, and particularly like the trio of gabled roofs, pleasantly interrupted by an obese white chimney.

Its five rooms march abreast across the crest of a hill with distant vistas of the ocean. Thanks to the space-making win there was plenty of room for a glass-walled dining room and compact but well-disciplined kitchen.

It is furnished with old and well-loved things that blend perfectly with the time-mellowed timbers, fine old shutters, golden-toned pine doors and panels from forgotten schooners and homes





Count its Blessings

It may be tiny but
its charms can be described
in Brobdingnagian
terms. It may be modern
but it is cut to the measure
of old-fashioned comfort

New England is full of old houses and they are continually being torn down. They are a rich source of old time-mellowed materials. Such homes were built in the day when craftsmen took fierce pride in their work. Each length of moulding was cut by hand. Each ceiling beam was squared from native timbers. Architect Wills admits that he is seldom able to pass up such finds. Many such treasures have gone into this, his own summer home. The fireplace wall and dining area are paneled in old doors painted blue and antiqued with burnt umber. The floors are old pine boards that were reclaimed from an earlier home

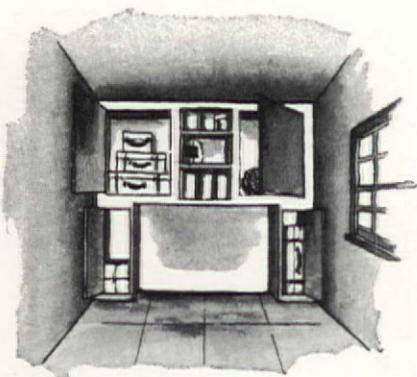
MAKING THE MOST OF YOUR GARAGE



How to eliminate a big garage door: French "door" and adjoining panels fold back to admit the car



The south wall of garage can be used to support greenhouse that will assure annuals an early start



Save room in the house by planning a garage with lots of storage space. Cabinets discourage clutter

FOR a long time the garage was relegated to the back of the lot like an oversize doghouse; nothing was asked of it except to stable the family automobile and collect such miscellany as came its way. The practice of attaching it to the house became popular in the '20's but in those days it was, often as not, a gaping afterthought that spoiled architectural unity. Today, the garage has happily come into its own. It has become a respectable member of the architectural family as well as a useful one.

The obvious first step in planning a garage is to decide where you're going to put it. This, of course, will depend on the floor plan of your house, the size of your lot, your landscaping plans. So we can't lay down *rules* for the planning of a garage. We can, however, offer a few suggestions, general and specific.

In general, putting it at the side of the house is good. It will be convenient to the street and will minimize the amount of drive you must build. A garage connected to the house by porch or breezeway won't rob you of windows, though naturally it will cost more than a garage that has one wall in common with the house. Anyway, don't try to hide it — set it right out in the open and make it an asset to the over-all appearance of your house. A garage can make a small house look much larger. It can give decorative balance to almost any house.

Consider the screening possibilities of a garage, too. By setting it a little to the front, you can help screen your house from the street. By placing it back a bit, you can add privacy to your yard.

If you have a sloping lot, the best place for your garage may be in the basement. If you put it there, fit it into the scene by landscaping the drive attractively. Also, a down-under garage offers a chance for a picturesque outdoor stairway of tile or flagstone.

Garage doors in a variety of attractive panel designs are a development that has helped bring architectural respectability to the modern garage. A great deal depends upon your selecting one of these that's exactly right for *your* house, especially if the garage entrance faces the street. Panels whose lines complement those of the rest of the house are essential. For most modern houses, one big overhead door looks better on a double garage than two doors and a center post.

In cases where the style of the house definitely won't tolerate a big expanse of door, a little ingenuity can provide a solution. The garage in the top illustration, for instance, is entirely disguised by the French windows at the center of each door (these and the solid panels on either side of them form four-panel accordion doors that fold vertically).

It's a natural tendency to try to cut costs when it comes to planning a garage, to make it adequate to hold the family car and no larger. But here is something to think about: The cubic-foot cost of construction for the average garage is roughly about half that of the average house. So why not plan a big garage that will save you space in the house itself?

A garage is an ideal place for space-consuming hobbies like model railroading — or any pastime that requires a shop. It can house a playroom, a studio, a boy's gymnasium with punching bag, turning bar, and rings. We know of one two-story garage whose upper floor is a tiny theater, complete with stage, where the children of the family put on circuses and magic shows. The owner plans eventually to install an extra bedroom and bath, but he hasn't the heart until the kids get past the show business phase.

Of course, the way for the average home planner to get the most out of his garage is to plan it to provide generous and economical storage space. Plan special cabinets, shelves, and bins for screens, outdoor furniture, gardening equipment, old magazines and newspapers, barbecue equipment, and the hoard of other things that would take up valuable storage space inside the house. The cabinets and bins will discourage cluttering and protect stored items.

Other hints for garage-planners: 1) Make your garage roof into a sundeck. 2) If you have a big driveway, make it double for badminton, basketball, or shuffleboard. 3) If you are a garden addict, add a greenhouse lean-to to the south wall of your garage.



White lampshades are cooler than colored winter shades and glass or porcelain bases add a frosty touch. Louvred shutters replace shrouding draperies and the round table gets a flirty skirt of leaf green faille to match grassy-cool shag rug

WHEN summer lies heavy, and lazy day follows lazy day, we all need to polish up our loafing technique. This means less time for house-keeping. We need more than fresh air and a garden vista, we need a change of perspective, and that goes for our homes as well. So let's put winter-ways on the shelf and dress your rooms for an easy-going effortless summer. Here are several decorating tricks to make warm days more comfortable.

Though that frosty effect may actually be just one part reality and two parts illusion, there is certainly no denying that either of these fresh and airy rooms offer a not-to-be-denied invitation on a torrid summer day.



Strip rooms down to bare essentials. Away with rich brocades and damasks. Hang gay printed cottons at your windows and use them for simple-as-a-suit slip covers or upholstery. These are doubly refreshing with sparkling green leaves on white

Decorate your fireplace for hot weather. Store andirons, screen and fire tools. Fill that empty yawn with growing plants, and train ivy to climb a wire screen frame

Use pottery or glass for table service and replace linens with plastic or split-bamboo place mats and colorful paper napkins

If there are no garden flowers for the table, green leaves are easy to find and look frosty cool for the torrid months

Dip your paint brush in white or leaf green for a refreshing as a holiday color scheme. Yellows, greens, greys, blues, and white are all cool-to-the-eye fresheners for any room

Beat the heat with airy looking window treatments. Curtains and draperies are too much. Take down one or both. Frost the area with sheer net, shade it with split-bamboo blinds or drape it with fuss-free cottons

IN SUMMER DRESS

Lend garden coloring to your rooms with generous armfuls of flowers or tender green leaves

Fill the old soup tureen with lemon leaves. Put pots of trailing ivy in the wicker basket, in that old lantern

Drawn shades are fine but it is even better to stop the heat before it gets inside the glass. Shade every sun-struck window with brightly colored canvas blinds

Bare wood floors look so very cool. If you have a place to store it, roll up the carpet. Lauhalla mats, reed or rush squares have a fresh, informal tropical flavor

The effect may have been cozy when frost painted every window but it's plain clutter when the temperature pushes above 90. Put away everything that does not contribute to the cool look. Those bronze candlesticks, on the mantel, the luster vases on the sideboard will look better after a summer's vacation. Substitute bowls of fresh flowers or vines in simple garden pots

W

HERE SUNLIGHT
LOVES TO LINGER

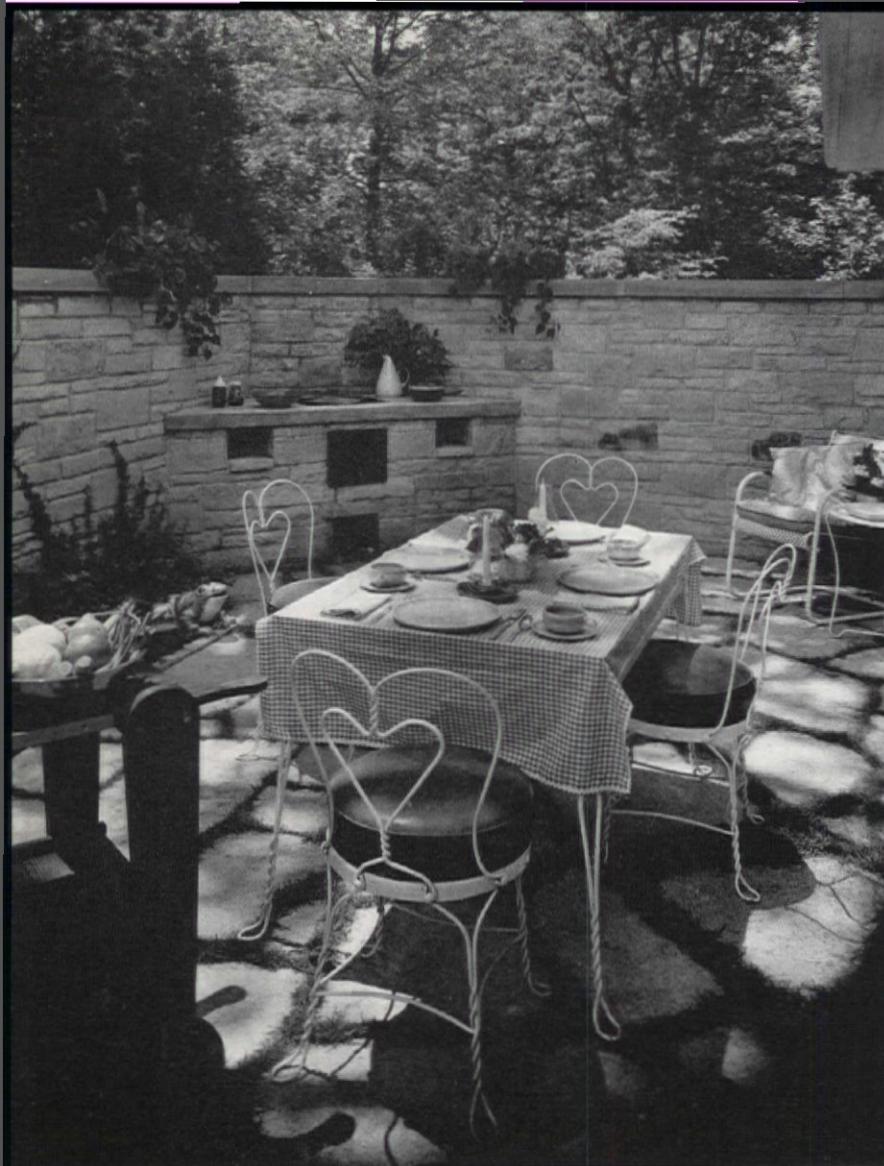
WHEN flowers out in the garden flash back colors beamed at them by the sun, when corners are gaudy with golden marigolds and flaming zinnias, and tuberose wash the lawn with a tide of fragrance, we're for spending every possible minute on the terrace where there are no restraining walls to hem in soaring spirits.

Whether that outdoor living area takes on a simple air with grass underfoot and sturdy furniture or boasts a paved floor and overstuffed lounges, it's the essence of a wonderful summer.

Days are hot and still with splashes of sunlight spilling through the leaves. Nights are warm and dreamy with thousands of fireflies spangling the darkness.

There, now that we've set the mood, just picture yourself lounging contentedly in any of these languid settings.

BY DONNA LOUIS NICHOLAS

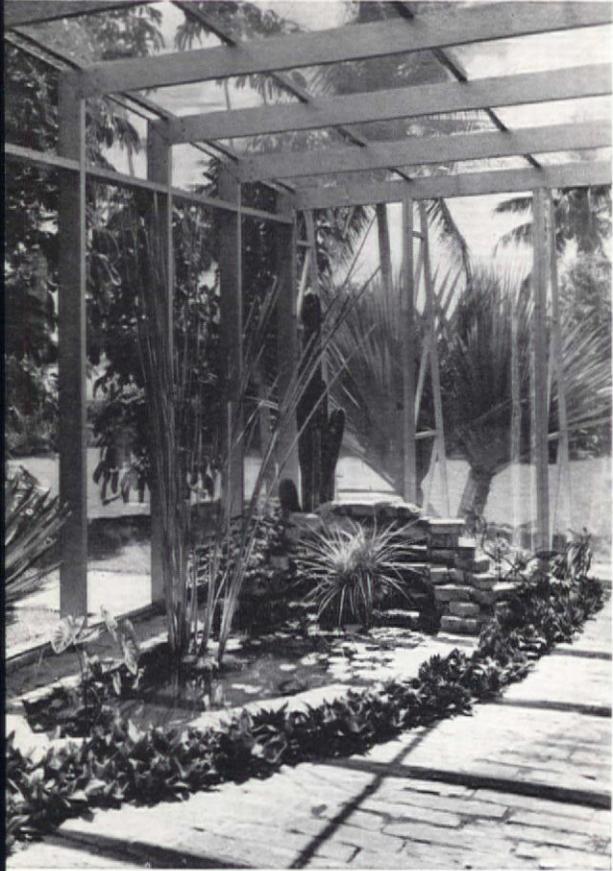


Outdoor life is always filled with surprises. Here, close to the ashlar stone fence and the angled corner fireplace, squats a fat green frog. Leisurly meals under the sky make living much more gracious

Alternate sections of cement and old paving bricks laid loosely on a bed of sand are bordered by growing flowers. Sliding doors make this small private terrace a part of the adjoining living area



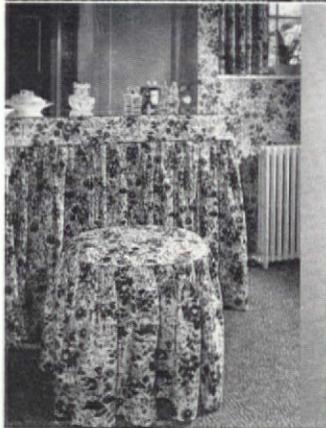
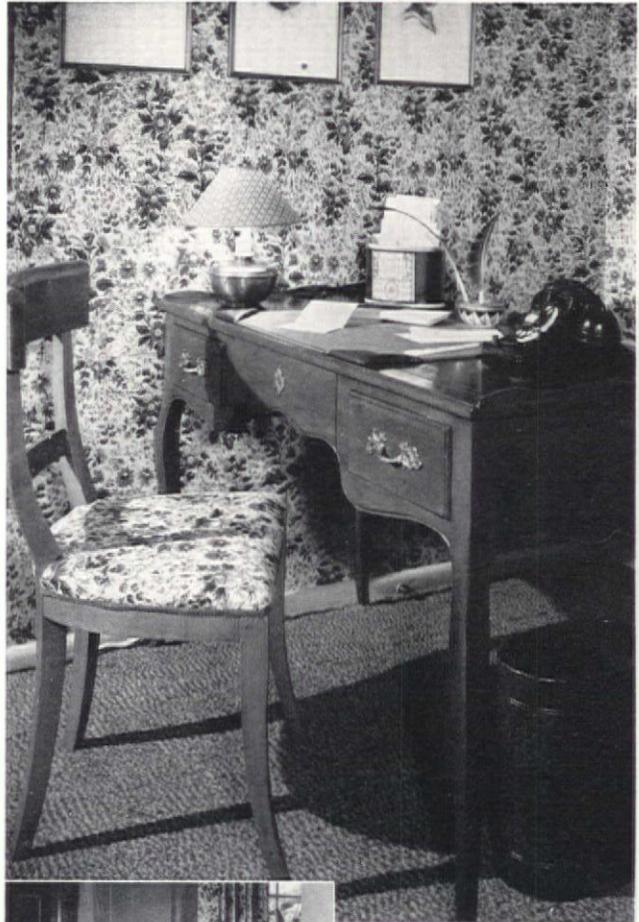
B. T., before terraces that is, we used to drive miles over country roads, climb barbed-wire fences and brave inquisitive cows to find a picnic spot far less pleasant than this one



The lily pond in the corner is filled with sky and hurrying white clouds. Water tumbles noisily over the brick falls. Area is completely enclosed by non-tarnishing plastic screening



Without this corner without its comfortable chairs, the potted plants, the weather-wise rug, the decorative wall grill. It took a little and little else to transform this unused little side yard



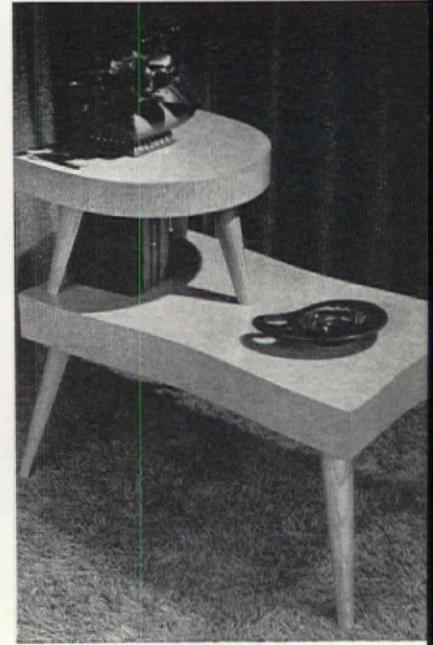
CHINTZ UP

You all know the rule about avoiding pattern in the tiny room, and you've probably seen horrible examples of decorating bold enough to flaunt it.

However, if you have ever tried to decorate without the special zest that only design can give, we bet you found it mighty dull. Here's the way one decorator licked the pattern phobia, used lots of print in a very small room and emerged with one of the most charming decorating triumphs we've seen this season.

Unusual continuity is achieved through repetition of a single floral chintz. Matching fabric and wallpaper were used and used lavishly, so lavishly in fact that most of the furniture blends into the background, losing its identity in the walls. The ceiling, carpet and dust-ruffle on the bed repeat the greyed-blue which is combined with dark green and pink on the buff ground of the chintz. Your eye will warn you when you have reached just that stage where more pattern will shift the balance from right to restless.





WITH A WARM AND FRIENDLY FEELING



TASTES are changing — swiftly changing from furnishings that are formal and pretentious to modest, comfortable, easy-to-care-for pieces. Today's fresh, simple architecture has engendered an impatient desire for equally fresh, equally simple home furnishings. Few young homemakers have a heritage of lovely old antiques but are building their own traditions with new furniture that is a happy blending of contemporary ideas with old familiar forms. Manufacturers have discovered, too, that good design is synonymous with good business and are seeking the talents of top name stylists from our own country and abroad.

The needs of the contemporary house governed the thinking at busy drawing boards. Designers have expressed themselves in fluid form, sculptured and dynamic effects. Just such furniture is now coming from the factories. They are strong on appropriateness, weak on surplus ornamentation. They offer gracious living paced to leisurely, informal family life in a contemporary American home.

Far from merely reworking old forms, designers are creating entirely new furniture with styling that makes honest use of materials, craftsmanship that produces true quality at the most reasonable prices.

These pictures represent a cross section of that furniture. They show how successfully the lithe lines and simple beauty of costly custom-built styling is being translated into mass produced furniture.

Beginning at the top left, we picture a multi-use desk. Sliding doors of plasticized straw conceal adjustable shelves that may be used for storage or record albums. The plastic top is both stain and burn proof. Next is a long walnut cocktail table with a raised travertine shelf. The modern design scenic tapestry of the lounge chair, next in line, emphasizes back and seat interest. Colors are aqua and black. The sculptured mahogany legs have been given a finish called *Summer Plum*. The walnut-banded cherry-wood leaves of the dining table, top right, drop flush to display their fine graining.

The console table, far left, second row, supports a richly grained walnut top on gracefully rounded Y legs. When traditional styling is handled as well as it is in the lovely cherry chest, next in line, it can hold its own against the inroads of contemporary design. Soft hand-shading and modified traditional brasses bring out the beauty of the native woods. Classic beauty and contemporary comfort distinguish the deep, wide arm chair pictured next. The low cocktail table, last in line, has a separate foam rubber cushion.

The first picture, left in the bottom row, pictures a French Provincial tea cart with a cherry finish. This mobile table has two drop-leaves and a bottom drawer. Also French Provincial are the two cherry tables next in line. A light hand-glazed finish is set off by insets of soft lime green leather. The modern step-table has a moulded-in-one-piece plastic top. The Serpentine snack tables may be used separately or combined to form one long cocktail table.

This is furniture styling that has grown naturally out of the confusion of the past years. Fads and fantasies have been abandoned in favor of simplicity and form.



Social Climbers

KEEPING up with the rest of the house can be a problem sometimes for an unpretentious stairway. But with a lively imagination — plus more than a touch of daring — you can produce some sparkling triumphs.

No hint of their humble beginnings is apparent in this hall and stairway designed by a horse-loving individual! Everything, from the gleaming white hitching posts to pony-shoes on the ceiling, is as exciting as a horse race.

More sedate, but leaning toward the exotic, is the modern treatment of a stairway marking the end of a room. Treads are flush with the enclosed side, which is covered with bamboo paper to blend with matching walls. An open partition adds the stairway to the dimensions of the living room.

Not content with its function of making every step underfoot an experience in luxury, this loop twist carpeting adds its shaggy beauty to the window draping. Valances of pony-skin are in keeping with the horsey motif that plays dramatic white hitching posts, chains, and treads against contrasting deep colors

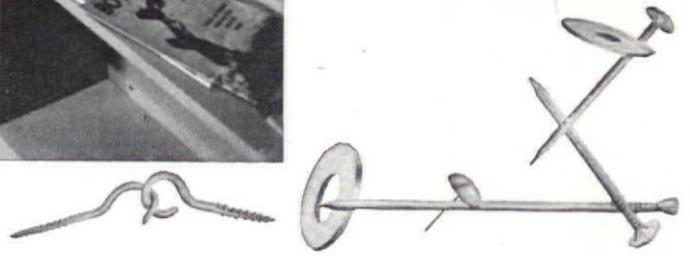
The versatility of unconventional treatments of stairways is apparent in the modern setting at the right. The straight pole is a safety precaution as well as decorative. Treads and risers can be carpeted, tiled, painted, bleached. Here, the subtly Oriental feeling is expressed in an airy open partition



PHOTOGRAPHS BY NOWELL WARD AND ASSOCIATES



HANDY MAN'S HAVEN

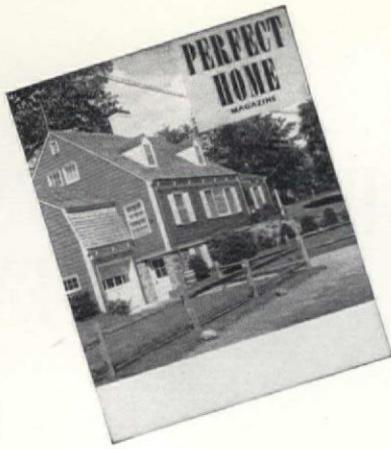


APPEARANCES can be misleading. Lest the looks of these three workshops fool you, there's a lot of work done in each of them. Whether you belong to the school that insists on clearing away each shaving as it falls, or the one that wants every bolt, brush and burr within arms reach, you can have exactly the shop you want.

A corner of the garage houses the typical example, right above. Not the prettiest room we've seen, but a real haven for the tidy handyman. The neat array, left, fills two walls of the utility room. That chest is not awaiting repairs as we first thought. Egg crate dividers in the top drawer hold an amazing array of bolts, nuts, screws and nails.

The third workshop, above left, was designed to grow with two teen-age owners. As their skill increases so will the scratches, grooves and nailholes, the piles of curled shavings and young mountains of pungent smelling sawdust. There are plenty of unfilled shelves for projects in the making and racks for tools yet to be acquired. Overhead fluorescent fixtures guard young eyes and the linoleum floor and work surfaces are not only handsome but very easy to keep clean. Bookcases form open shelf units.

PHOTOGRAPHS BY MAX TATCH AND MAYNARD L. PARKER



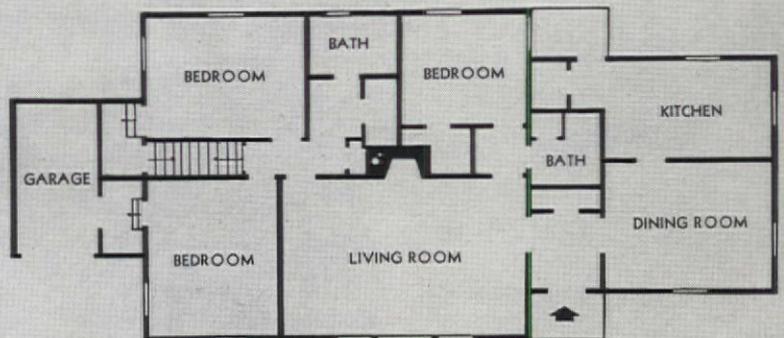
Our Cover House

A JAUNTY house, a friendly house, a house where relaxation comes easily, that's the home we picture in color on this month's cover.

And there is plenty of color from the fat little evergreens sunning themselves like well-fed puppies before the door, to the self-assertive Yankee-red walls and the frosty-white trim.

Out along the bolder-bordered fringes of the lawn, a rail fence casts strong shadow patterns.

Once past the quiet gleam of the brass door-knocker you'll find a large dining room, living room, kitchen, three bedrooms, two baths, and a surprising amount of storage and closet space all planned with the same harmony of detail found in the exterior.



PHOTOGRAPHS BY RUDOLPH EDWARD LEPPERT JR.

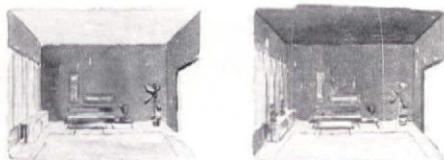
From the white bricks of the tall chimney, down over the hand-split shake roof and the simple wood siding to the stones of the exposed foundation you'll find the most harmonious combination of native material.

The room layout of this house is complete on one floor, but a full basement angled into the hillside has plenty of room for a workshop, laundry, and large recreation room. The attic, too, could easily be expanded.

The Brush is quicker than the eye

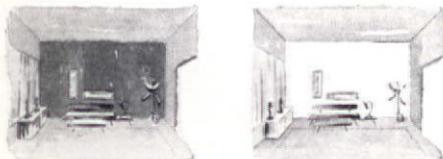
So what if you are just a tidy five feet in your best nylons? We're going to show you that you can compete with the bulging-muscle set in shoving back walls and lowering ceilings. Sure there's a trick in it, but according to a fellow we know who makes a living shredding old telephone books, it takes more than well developed biceps to do that one, too. So let's lift a few ceilings, move a couple of walls. It's a cinch if you know how. We call the secret, "Paint Brush Magic!"

You can push a ceiling way up into the clouds by painting it several shades lighter than the side walls. Or you can lower it by making it as many shades darker. If it is very high, help the illusion along by carrying the ceiling paint down onto the side wall, a foot or two. Heavy beams will lose their menace if you tone them into the area.



Dark paint seems to lower your ceiling, light paint to raise it

If you are troubled by a long, and we really mean a l-o-n-g, pullman-type room, invite that distant wall into the family circle with a fresh coat of dark or bright paint. You can, but it is not necessary, darken both end walls. If you can do so without dividing interest, fine, but it is better to have one strong focal point than to risk splitting your forces too evenly. Avoid a white or too light ceiling for this string bean room. It will only serve to emphasize the lengthy proportions.



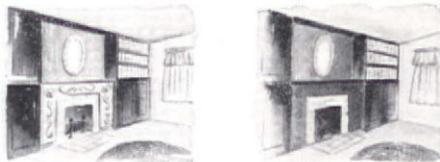
Paint end wall of long narrow room dark to make it appear wider

Yours may be an "L" shaped room or one with an alcove. If you wish to accent this feature, use strong pattern and color contrasts. If you prefer to bind it into the room use exactly the same wall color. If the appendage is to be made to appear more spacious it should be lighter than the main area. If an air of coziness is the aim, use deeper tones. Because of the small size of the alcove or "L" it is best not to confuse decorating with sharp contrasts within the space.



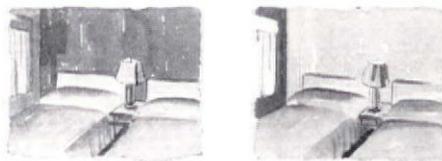
To hide alcove match adjoining wall, to accent it use contrast

If the room is alive with old eyesores like massive fireplaces, plaster gingerbread, and busy wall panels, paint them all into the walls. Make all woodwork, walls and trim the same color. You'll be amazed at the way this equalizing treatment will deflate the ego of those anti-social old horrors.



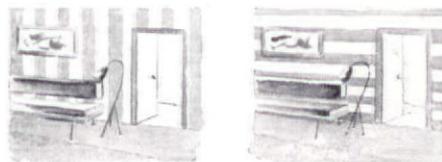
Camouflage ornate details by painting to match background

If you have good but undistinguished furniture, you might paint one wall a contrasting color or pattern to create a fresh focal point. The bedroom sketch will show you how.



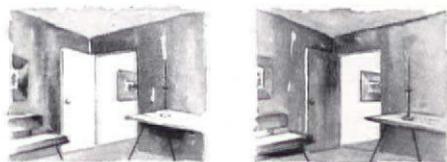
Paint one wall in contrasting color to create strong focal point

Vertical lines of color carry the eye upward, creating a sense of aspiration or lifted spirits, a feeling of dignity. Horizontal lines lend the busy room composure.



Vertical stripes give dignity, horizontal lines lend composure

If doors between rooms are usually kept open, they should be painted the same color as the woodwork of the room into which they swing. Thus they will become an unobtrusive part of the adjoining wall.



Paint an open door to match walls it is usually viewed against

Paint and color can make any room seem larger, smaller, warmer or cooler, restful or spirited. The size and shape of the room must always be taken into consideration when selecting a color scheme. The direction in which the room faces is also particularly important.

If yours is a distressingly dark north room, touched by sunshine only in the very early hours, paint the walls soft light yellow or rich coral rose to compensate for its lack of warmth.

The south room is filled with sunshine so needs the contrast of a cool restful scheme: greys, greens or blues with touches of acid-fresh citron or chartreuse, of aquamarine or white.

The east-facing room is bright in the early morning but becomes shady as the sun moves onward. The colors of this room should be greyed, or muted warm shades. Most west rooms have bright sunlight all day and look their best when deep clear pastels or the rich deep-toned colors are used.

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"It may be that we take our home too much for granted, but there are times when we are reminded of what it means to us. This is particularly true when we have returned from a trip or a visit on which we have enjoyed unaccustomed luxuries. We are human enough to be sorry that the good time is over, but when we step inside and feel the warm greetings of the objects that have come to be our friends, then we know that the interval between our outside pleasures is going to be mighty comfortable." — JOHN TASKER HOWARD

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