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# PERFECT HOME

MAGAZINE



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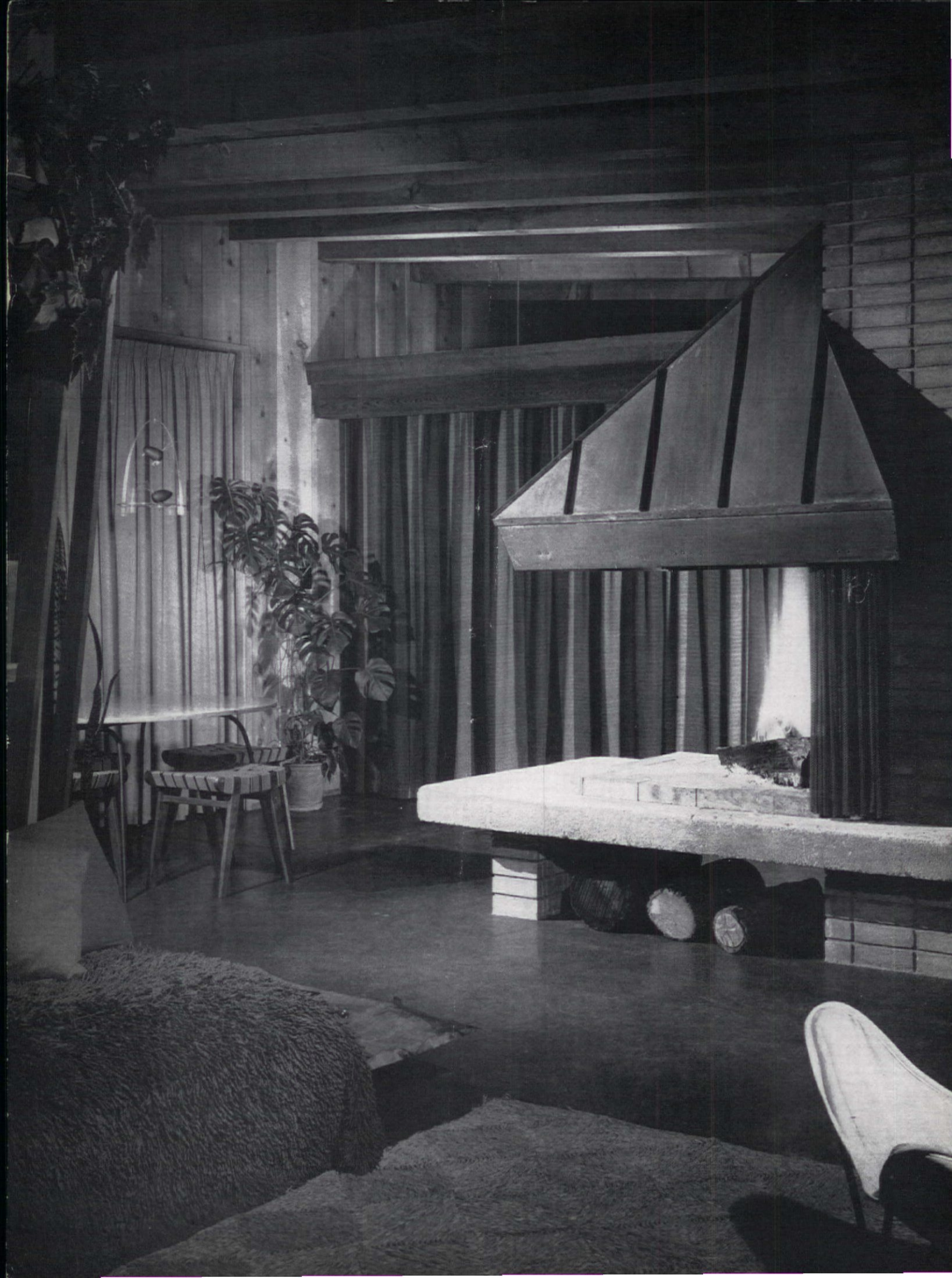
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# A LONG TIME DECIDING

LOOK in the dictionary and you'll find words like *abode*, *refuge*, *habitation* — but no word that is really a synonym for *home*. There is none. The reason, I think, is that having a home is a common experience that men share — we all have slightly different attitudes toward the experience but the word *home* sums them all up. It doesn't need synonyms.

When it came time to build our own home, my wife Susie, the children and I were a long time deciding about it. We couldn't easily make up our minds about what we wanted. We wanted it all perfect — in the way you dream that a future home is going to be perfect.

We talked. We watched how our friends built their new homes. We haggled. We added, subtracted, changed our plans dozens of times.

And then one day it came to me — I understood the meaning of home more clearly than ever before.

We may think it means perfection, but it doesn't. We may think it means that easy, relaxed atmosphere where we can do what we want; but when every member of the family begins insisting on doing what he wants, that's when the discussions and the arguments start. Planning a home that gives everyone every little detail he wants is impossible. People don't live that way. They live on a basis of common consideration, mutual understanding, sacrifice, give-and-take.

Home, I realized, is the place where you can be most comfortable without impairing the comfort of others.

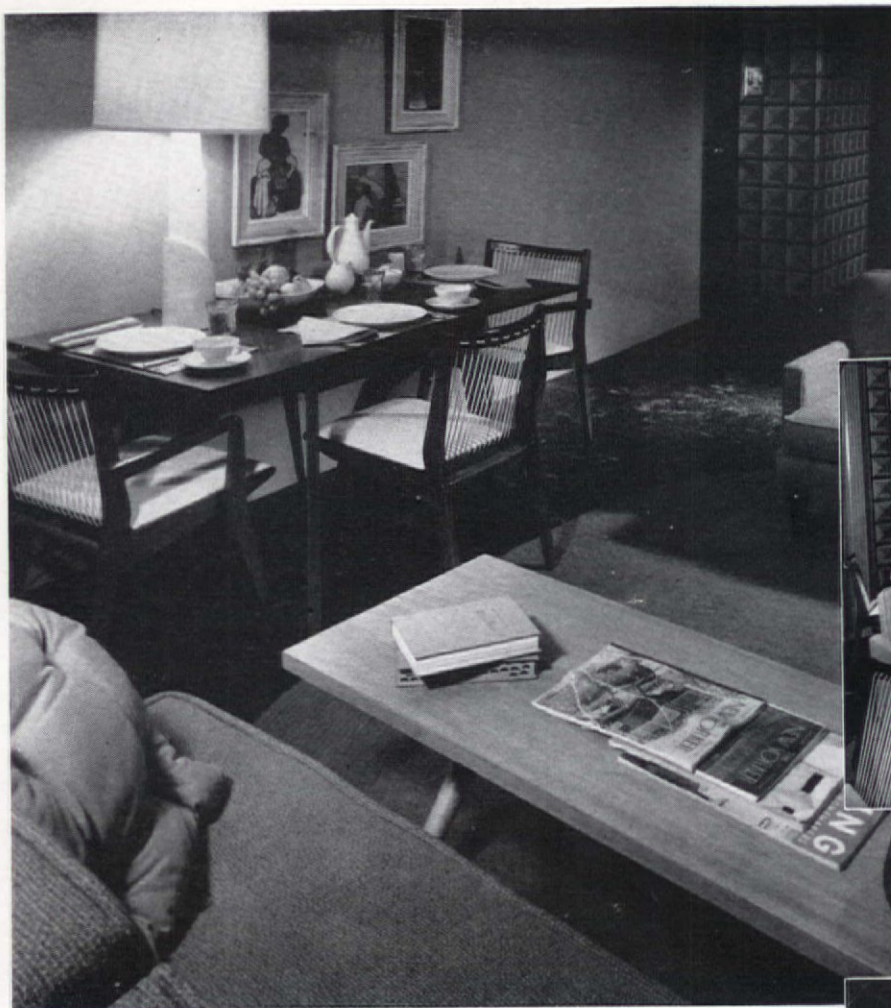
So we solved our differences of opinion in a simple way. Instead of asking our daughter Alana what she should have, we asked her little brother David what she should have. He said, "Alana should have a place to wash and a place to sleep and a place for her toys and books and a place for her dolls." Instead of Sue listing her every requirement, I listed them for her, evaluating her needs as carefully as I could. She did the same for me.

That's the way it was done, and we reached a happy accord because no one wanted *more* than others thought he ought to have. After that, we worked out the final plan — what we all wanted together, what we wanted for our guests, and how we wanted the house to look.

We all learned a wonderful lesson in happiness by planning in that way. We built the most important thing in the world into our home — the idea of taking care of one another.



The Los Angeles home Alan Ladd and his wife Sue Carol planned for their children is the charming kind of place any of us would like to call "HOME."



*Tiny &*



Chairs and end table form a space-saving arrangement, are placed to form a nook that holds piano to itself, keeps it from consuming the room

Expandable dinette takes little space, doubles as reading and writing table

ONE advantage of a small home is that you can furnish it with comparative economy. You can choose furniture that is smaller than you would choose for spacious rooms; more important, you don't need so much of it. But when your home is *very much* on the compact side, not to say tiny, the situation challenges all the ingenuity you can muster. It's no mean accomplishment to work out a plan that puts every square inch to its best possible use and still produces a smart, colorful, and uncrowded picture.

Here's a wee mite of a house whose owners turned the trick rather neatly. (For a view in color, see our cover.) Its living room holds everything you would expect in a living room, plus a dinette, plus a grand piano! And it does this with leisurely grace and distinction.

The success of the arrangement is partly the result of choice of pieces, partly of studied placement. The fact that window area has been concentrated at one end of the room helps too — there's plenty of wall space to serve as background for furniture.

Notice particularly the space-saving arrangement of armchairs on either side of a small table, balancing sofa and coffee table. Notice, too, how the dinette is placed against the wall, surrounded with cord-back chairs that take little space and give the room a smart, trim touch. All furniture is low, tending to add sweep to the room.

In the kitchen we find an L-shaped arrangement as convenient as any foot-weary wife could wish for. Corner space was cleverly rescued here. A wealth of steel cabinets frames the work areas.

A maximum of open space is achieved in the bedroom by snugging twin beds against the walls. Headboards and night tables have been sacrificed in favor of a smart row of chests. This room doubles as a television room — another instance of inch-conscious planning.

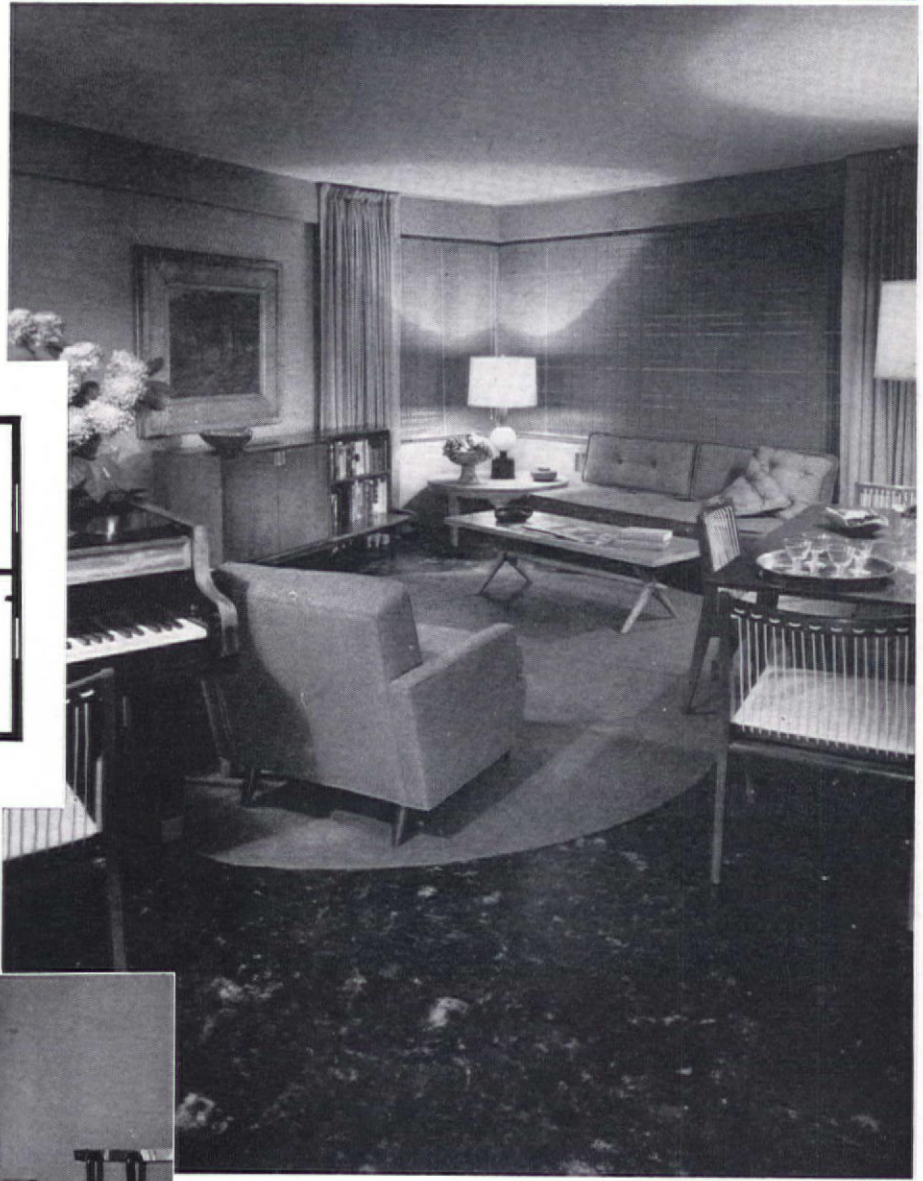


Small table provides breakfast nook. Plenty of cabinets and efficient L-shaped arrangement make housekeeping easy

# Trim



BY BILL TURNER



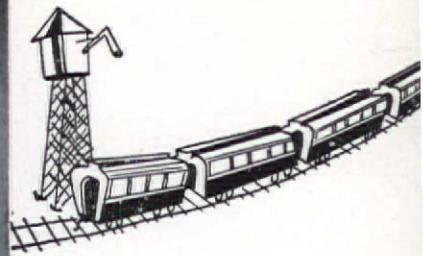
This small living room holds a lot of furniture, yet doesn't look crowded. Part of the secret is the use of low pieces that allow visual sweep



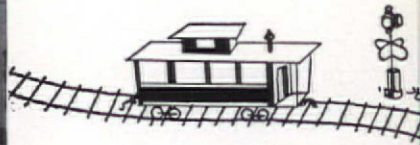
Kitchen is a model of compactness. Especially worth noticing is the way that the designers have saved corner space that is often wasted



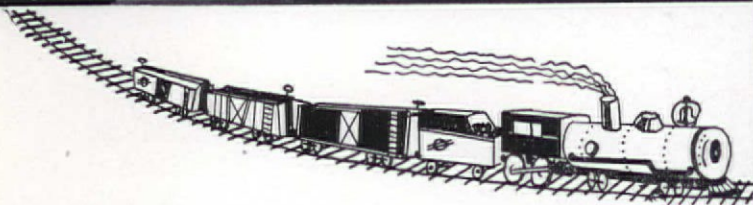
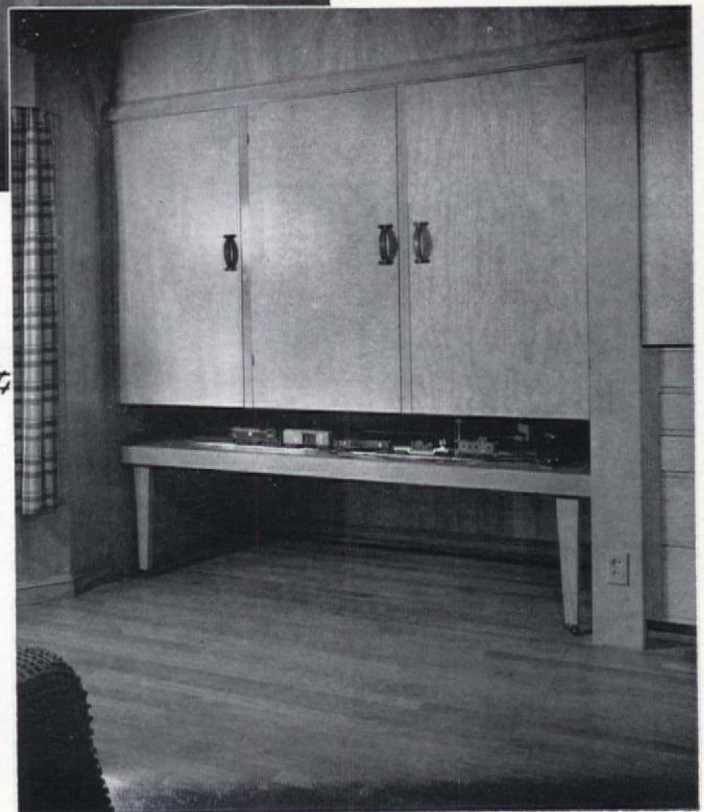
Beds are arranged to make as much open space as possible. Headboards and end tables are sacrificed for television set and chests



## HOW TO HIDE A RAILROAD



PHOTOGRAPHS BY GEORGE DE GENARO



A LOT of us forego a favorite hobby simply because we have no convenient place to ride it. Take model railroading for instance: it's no fun if you have to lay the track on the dining-room table every time you want to get the Atchison, Topeka and Santa Fe into action — and then have to dismantle the whole network at dinner time.

Here are two clever solutions to the dilemma. The first, pictured here, is simply a table that rolls out from under a built-in toy cabinet. The track is in place and the train all ready to go.

The second bit of ingenuity is shown on the opposite page. The handsome map lets down to form a table with track fastened to its top. Even a convenient electrical outlet comes out of its own special niche.

## MATCH COLORS AND FURNITURE WOODS

**H**AVE you ever noticed how strongly colors affect the appearance of furniture woods? The right color will harmonize assorted woods and make tired old furniture look new. Any color scheme cued to the furniture it will support will have vitality.

Since most furniture of each period was limited to a few favored woods it is easy to plot a color scheme for each style.

Early American furniture was made of pine and maple finished naturally. Clean light naive colors seemed to do the most for this furniture. Light colors add to the size of low-ceilinged Early American rooms. Ivories, yellows, tans and soft greens bring out the golden depths of these unsophisticated woods.

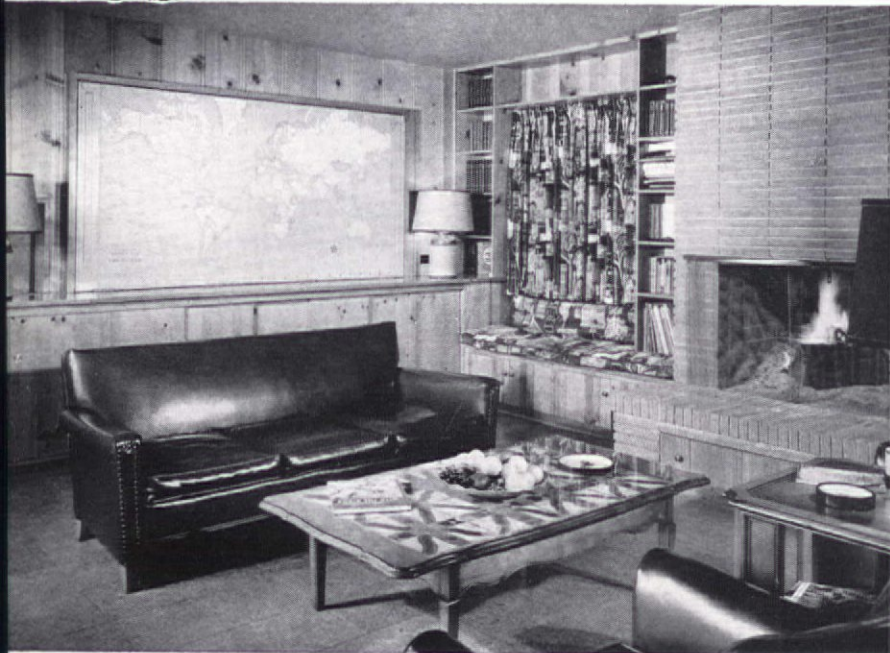
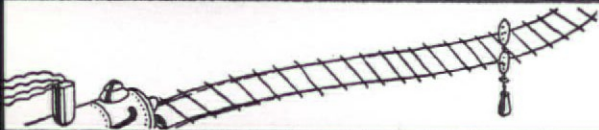
The more formal colonial styles demand subtle greyed shades that offer only slight competition to the soft patina of mahogany and fruitwoods. One room, seen recently, featured a perfect background for traditional furnishings.

Walls were medium chocolate-brown. Curtains were soft golden yellow. This bright touch was repeated in the gold on lamp bases, furniture-brasses, and wall-lights. Upholstery colors were limited to greyed greens and corals. Other colors that might have been used were moss-green, grey in any of its many variations, Wedgewood blue and deep shades of eggplant and wine.

French furniture of the more formal types looks best against pale pastel colors. The more robust provincial styles, on the other hand, seem to fare equally well with pastels or more vital shades.

Modern rooms featuring lively strong colors in their furnishings should have neutral backgrounds. If the room is well lighted, colors may be more vivid; but then upholstery, curtains and carpets should be more restrained.

Decorators are now painting ceilings the wall color or a lighter tint. Occasionally, in an old-fashioned room, the floors too may be painted. For example, in one room seen recently, walls, woodwork, ceiling and draperies were silver-gray while the floor offered dramatic contrast by being painted a rich medium blue. Another room with celadon-green walls had a deep warm brown floor. In each case the color of the furnishings determined the final choice of background colors.



PHOTOGRAPHS BY ROBERT C. CLEVELAND



*The case of the*





BY RUTH CORELL

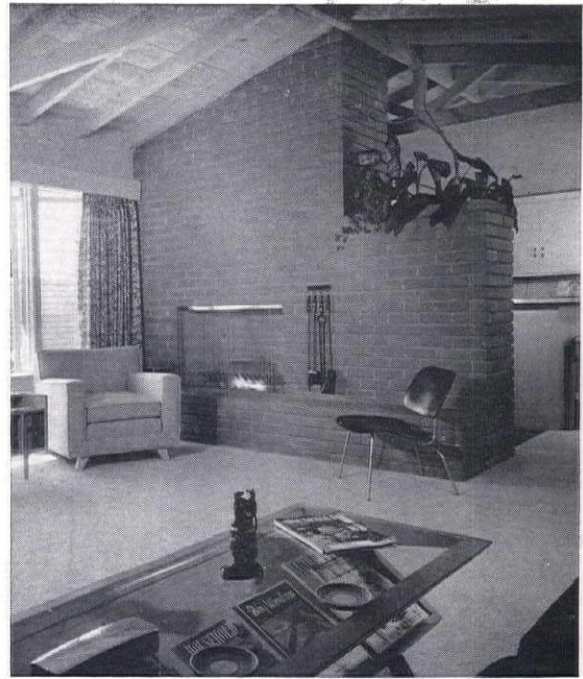
# *vanishing kitchen*

REMEMBER when a dining room had to be a *room*? When it had to be sedately separate from both living room and kitchen — and any other floor plan was likely to be considered naively rustic or daringly Bohemian?

One of the happier developments of modern home design is the trend toward one-big-room living. Kitchen, dining and living areas blend into one another with few formal boundary lines. Where partial partitions do occur, they are given other functions beyond that of mere dividing. The result is a floor plan that makes the best use of available space and lends itself to comfortable living and informal hospitality.

Consider the examples of dividers pictured here. The fireplace-planter-wall (this page) serves as focal point for the living room, provides heat, a hearth seat, and space for plants. In addition, it hides the kitchen from the living room. The dining area, past the end of this half-wall, is further separated from the kitchen by a counter below.

The other kitchen we picture (opposite page) is set off from the dining area by a handsome, counter-high row of cabinets. A pull-down shutter makes the division more distinct when desired.





Free-standing storage wall between kitchen and dining area is faced with hardwood.



Masonry units of fireplace are laid with aligned joints



Grape-stake fence leads eye out for more spacious effect

## There's Contentment Here

This is a house to mellow young memories . . . harbor old dreams

**T**HINK back to homes you recall with greatest delight. What made them memorable? There was, of course, some quality beyond definition. It was probably a harmony of many elements.

Among the subtler arts of architecture are those of producing a companionate blend of materials, of textures, colors, proportions, and details . . . and visualizing the unity to be found in such dissimilar materials as brick and stone.

This home plays several materials against one another in proportions and masses that enrich each one. It singles out the strength and the pleasing promise of color to be found in brick. By using overscale units it was possible to build a solid brick wall at a cost comparable to that of frame construction.

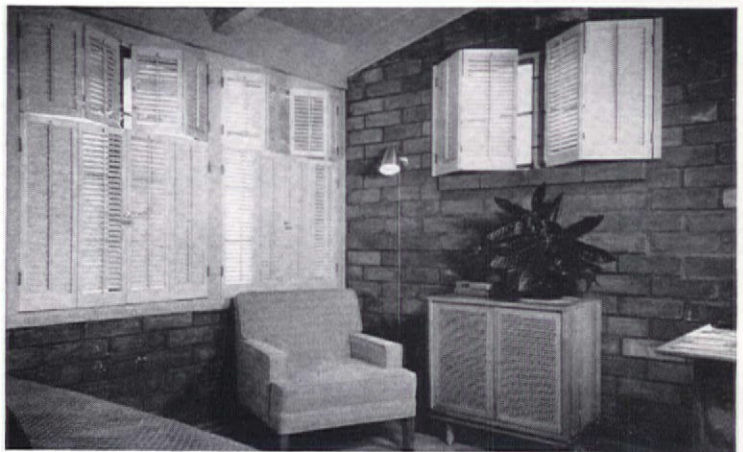
Then, too, there's the expert blending of asphalt tile and polished wood for floors, of rustic wood stakes and gravel for fences and paths, of tiles and white painted wood for roof and eaves. Walk from room to room and you'll find many more such quiet combinations.

The wood storage walls are a housewife's delight. A quick dusting and an occasional wax job keep them ever-sparkling and their natural wood graining adds beauty to any room. Storage facilities of the brightly efficient kitchen are augmented by spacious cupboard walls at either end of the room.

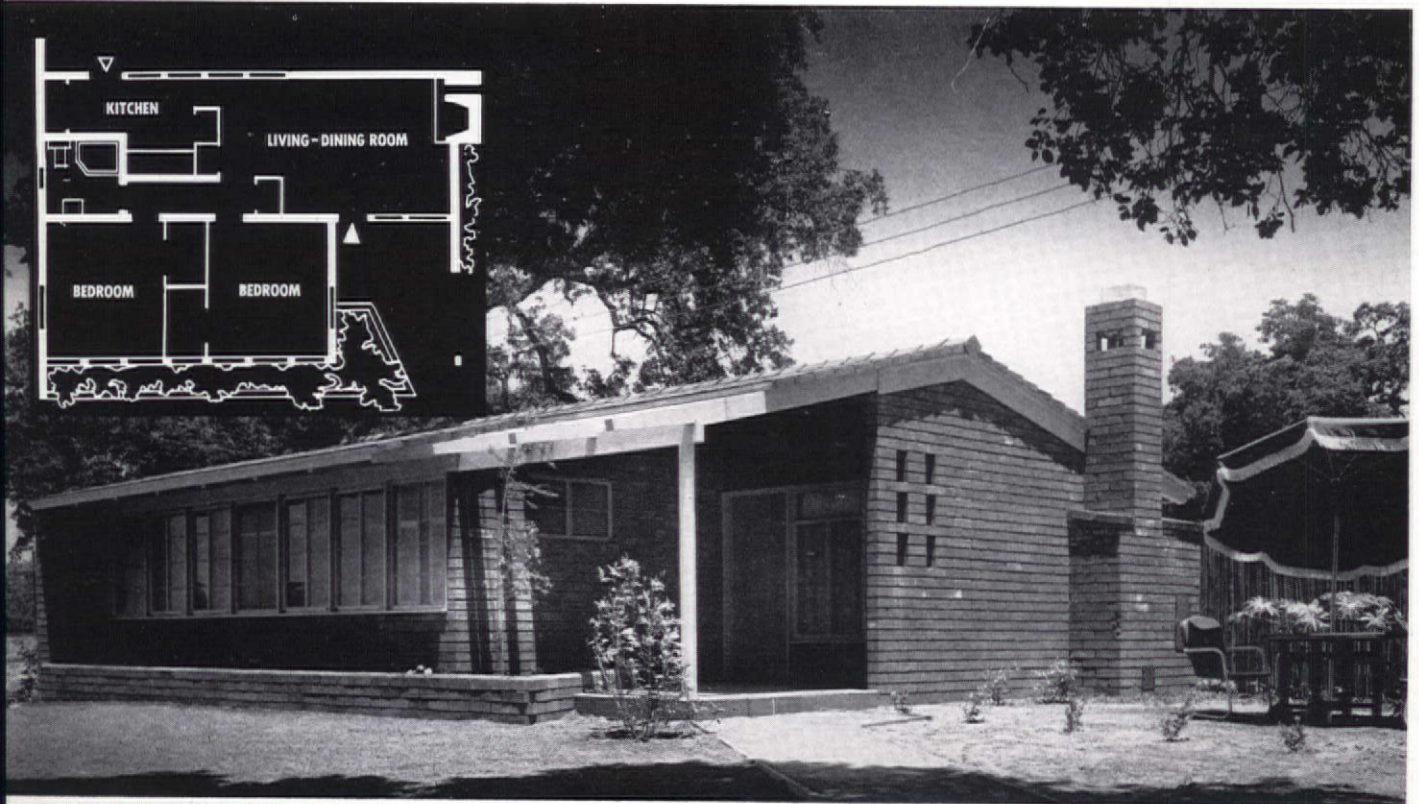
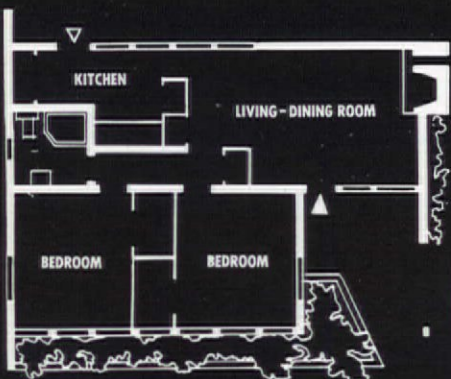
Mr. Homemaker will like the manner in which economy of size (780 square feet) and cost were effected, not with skimpy rooms or meager conveniences, but through simplified construction and lack of frills. It's a sturdy house, a family house, one that will wear its years gracefully.



There's little kitchen-like about these fine wood-faced cupboards



Natural masonry walls blend with papered ceilings and white jalousies



The white-bordered line of the eaves, the house-wide sweep of windows, the ground-hugging planter and even the fence create the illusion of size



PHOTOGRAPHS BY TATCH, PARKER, WARD, AND HEWITT

1. This shallow bay makes a perfect background for colorfully figured sofa. Step tables and lamps accent the group; coffee table ties it to rest of the room

2. Here's a large bay that has been treated as a separate entity from the room it adjoins. Large-figured draperies look well against neutral walls; sharply striped armchairs and sofa pillows supply another touch of drama. Result is an inviting, rather withdrawn spot for after-dinner coffee or conversation

3. A curved sofa, supplementary armchairs, and circular coffee table give this bay an air of combined smartness and comfort. It's a perfect place for coffee, reading, or a heart-to-heart talk with old friends. Here again, figured draperies add drama and interest to the arrangement

4. Bird prints outline this handsome bay, which has been made the focal point of its room. Bay itself holds only a planter and is covered by draperies that subdue, but do not shut out light. Fabric that matched chair coverings would also look well here

5. This type of bay is most common in houses built a decade ago, might be considered the forerunner of the picture window (though it is still not by any means outmoded). Recess is accented by bookcases on either side and by position of desk; at the same time it is given unity with the rest of the room by draperies that match chair covers

1

# Drama at bay

A BAY window adds spaciousness to a room, not only because of the cubic feet it supplies, but also because it furnishes light, a view, and a feeling of expanse.

A bay, especially a big one, offers an opportunity for individuality in decor, limited only by the imagination of the decorator. There are few rules for treatment of these cheerful recesses. They can be set off from the rest of the room and highlighted as a display spot, or they can be tied in closely with an over-all scheme. In general, draperies should not be skimpy and they should end either at the bottom of the window or at the floor — not somewhere in between. Fabrics should be plain if wallpaper or rug is figured.

The all-important rule, however, is that bays should be treated *dramatically*.



2



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## There's storage space above and below your windows

SINCE space beneath windows so often presents a decorating problem, why not use it for storage? Here are two ideas you can adapt for your own use. The bedroom unit (above) combines two chests and three under-the-window cupboards for shoes, for blankets and for sports equipment. The narrow shelf above the kitchen windows (below) holds several large pieces of only-occasionally-used chinaware.



PHOTOGRAPH BY PHIL FEIN



## Bathroom Stowaways

**P**ITY the poor bathroom that was shorted on storage space. It may be as loaded with glamour as a beauty cream ad, but unless it has room for plenty of those plump, space-hungry towels, for his shaving needs and her cosmetics, for medicines and for sick-room supplies it will certainly never meet family needs.

We suspect that some harrassed husband designed the first vanity-lavatory as a protest against the daily hunt for his razor and against many a damp dash to the hall closet for a towel. Whatever its origin we are agreed that it is an ingenious combination that, besides its lavatory-vanity appeal, has the bonus virtue of holding everything you may need right where you will want it . . . beside the lavatory.

Plan a unit like one of these for that new bathroom. Or think how easily one of them could be adapted and installed in your present bathroom.

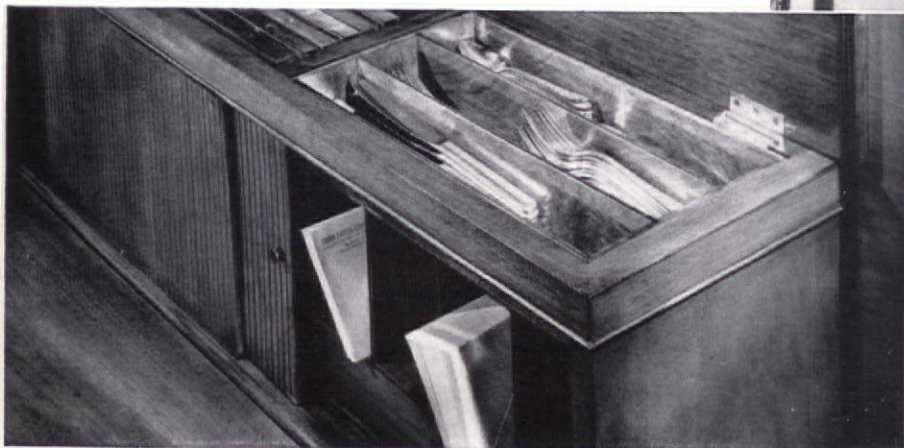




## TABLE TRICK

EVER hear of a desk-dinette? . . . It's one of the cleverest space-savers we've seen and just the thing for that combined living-dining area. To begin with, it's a handsome, compact tambour desk. You convert it to a table by pulling out the entire base, letting down two center legs, and adding filler-boards to bring the table to the size you want. It can be extended to seat as many as eight.

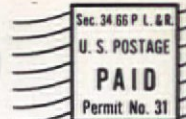
But that's not all — there's a trick to the upper part of the desk, too — the part you might call the superstructure. Slide back the panel and you find, as you might expect, a place for stationery; lift up the top of this same compartment and you find a silver-tray on one side and neat storage space for four folded filler-boards on the other. The desk-dinette pictured here is in the traditional mahogany finish. It's also available in soft amber.



BY JAMES DUANE

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