

OCTOBER 1964

# PERFECT HOME

MAGAZINE



THEIR NEW HOUSE IS  
100 YEARS OLD Pages 4-5

Published Monthly For Your Reading Pleasure By



DAVID  
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Far from being mere pleasure jaunts, the scientific expeditions of Theodore Roosevelt revealed him to be a thoughtful, accurate observer. The same love of discovery and interest in far away places characterizes Kermit Roosevelt, his grandson. But the lure of distant colorful places must always take second place in his affections for his own home and his own family.



By KERMIT ROOSEVELT

# “HOME



# ME

is what you return to”

I MUST admit that I am an inveterate traveler. In fact, I still get a small boy's pleasure from lying in bed with eyes closed, on first waking, and drowsily figuring out where I am; London is a long way back, yesterday was Rome, or was it Beirut? Once you wake up fully, of course, the game is over, and you know that you are in Cairo, Teheran or Karachi, but I find the dreamy edge of adventure in waking in a new place a constant delight.

However, there is one experience even more delightful. That is, after a long and rickety journey, to wake in the greatest human security there is, in the peace of your own home, surrounded by your own family.

My grandfather, Theodore Roosevelt, loved to get away from the hurly-burly of politics (which he also loved) to the great open spaces, whether the rolling prairies of our own country or the parched plains of Africa. Yet to a friend who wrote to him of the pain of having “two hearts”, one pulling to the far corners of the world, the other straining to hold him home, TR replied sympathetically but firmly, “After all, there is nothing that in any way comes up to home and wife and children, in spite of the penalty one has to pay for having given hostages to fortune.” And among his favorite lines of poetry were these from Stevenson's *Requiem*: *Home is the sailor, home from sea, and the hunter home from the hill.*

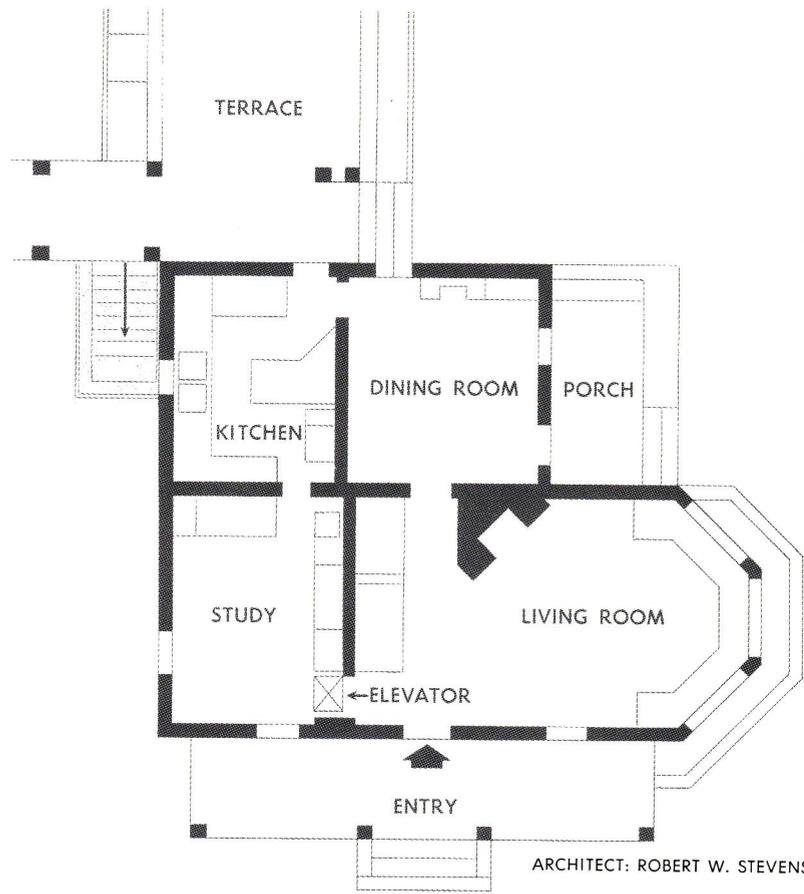
*Kermit Roosevelt*

## All you add is a guest

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*A favorite Night Spot for one family is this inviting living room corner. Lacking a guest room they still are able to offer a gracious brand of hospitality to visitors. Few houses today have space enough for a separate guest room but any home can create this kind of cordiality . . . a corner of the living room or study with a convertible sofa, a desk that doubles as a dressing table and a coffee table that conceals blankets and pillows. Tie this together with a bright circular rug and you can offer instant hospitality.*

# THEIR NEW HOME IS 100 YEARS OLD



Ramp from terrace leads to the carriage house located some distance from main structure. Because of the limited space the laundry equipment, food storage and freezer are located in carriage house. Sloping doors at the right of terrace hide log supply for fireplace

The kitchen's eating peninsula holds a sink for preparing vegetables or arranging flowers. The tile apron is continued down the fronts of the drawers giving a pleasing solid effect and also eliminating the need for hardware. Drawers roll for easier access to equipment



ROBERT C. CLEVELAND



View of game room shows old player piano which was refinished to match white brick floor. Egg-crate ceiling gives pleasant lighting

OUR COVER pictures a night view of the exterior. The coach lanterns light the steps up to front entrance and the black shuttered door



Bay window has vertical shutters and floor-to-ceiling bookcases. The 17-foot sofa was custom built to fit into the window. Lighting that may

be regulated with a rheostat-dimmer-control outlines the top of the bay. Colorful book bindings in the tall shelves provide vertical accent

**I**N A COUPLE OF years this reconstructed house will have completed its first century. You pass it on the main street through a quiet Utah village. It stands in a setting of stately black elm trees and towering sandstone cliffs . . . in a climate of fierce summer sun and winter cold and of water-clear air.

Many portions of the house re-

main much as they were. A few parts of the old structure were completely removed and much is entirely new, but the blending is so perfect you will find it extremely difficult to spot the difference.

The Mormons who settled here borrowed liberally from European architectural design sources. The French mansard roof which tops this small house was a sign of elegance in pioneer days. The English dormers and dentiled mouldings were details found frequently in early Mormon homes. The white vinyl-coated shutters were added during recent remodeling as were the restored white spindle railings and Colonial collared pillars.

Native materials were selected for today's home as they were for the original. For example, the new bricks (sandstone from nearby cliffs was mixed with lime and water and hardened in brick form) were "fronted" with white vinyl paint for an antique effect in keeping with the original structure. The new russet sandstone facing of the entry porch and terrace was originally hand-quarried for the village's first

church. New native wood shingles for the roof were stained black and antiqued with green to simulate moss, thus recreating the appearance of the original roofing.

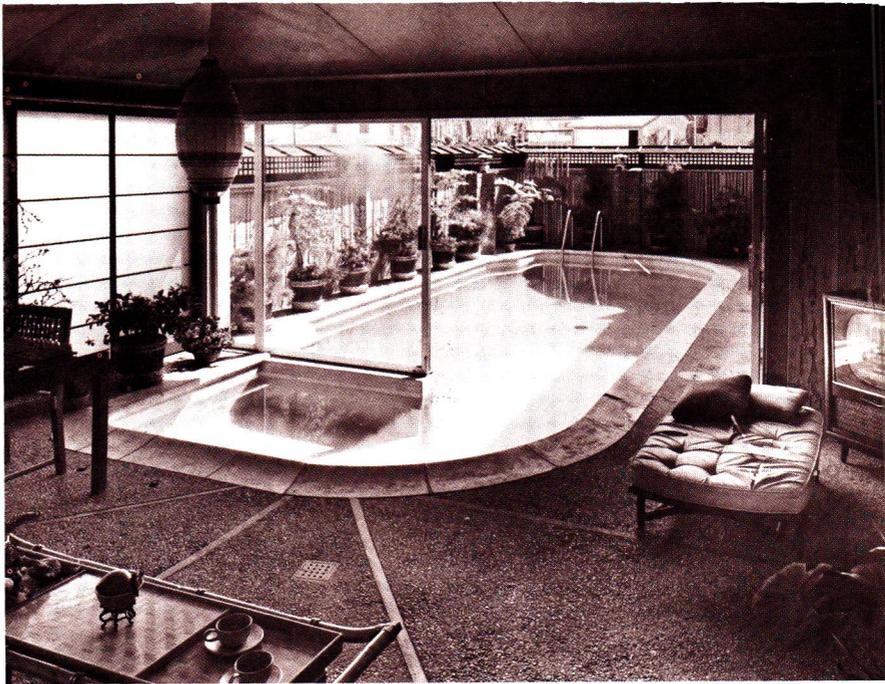
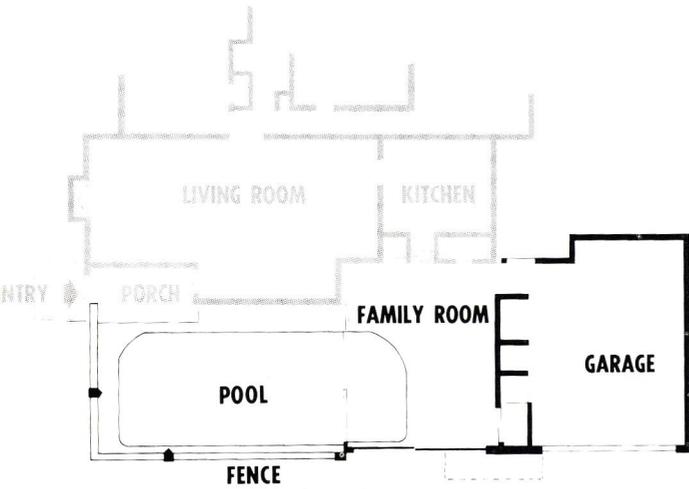
The most unusual feature of the interior is the floor treatment of the main level. White concrete bricks were laid in herringbone pattern. No grout was used, thus producing a completely informal appearance. Vertical white pine shutters were hung at all windows in place of conventional draperies. Simplicity was the keynote throughout the interior.

Turning back the clock can be charming and sound planning when it can be combined with today's comforts. Since the original house was such a blend of styles it was completely unnecessary to follow tradition too slavishly. Modern details were introduced whenever they would do a more effective job of assuring pleasant living.

The designer of this reconversion believes that restoring such fine old houses in their quiet village settings may prove to be contagious now that transportation makes it possible to reach many of them so easily.

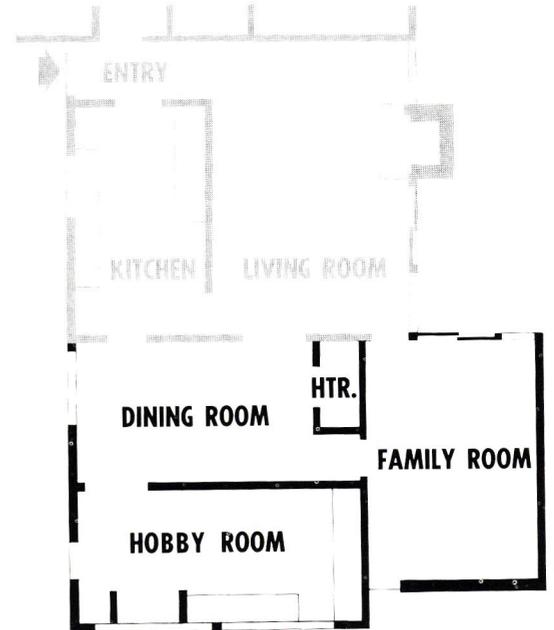
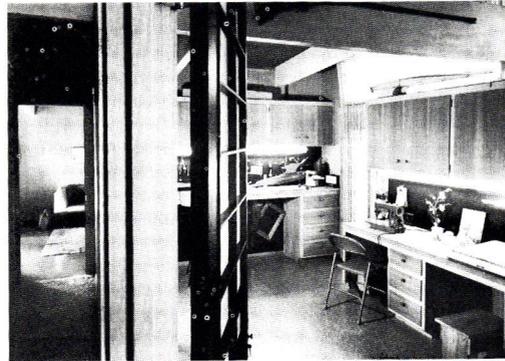
There were four entrances to original house. This one, now facing the street, leads into the dining room. Remodeled chimneys follow exactly the lines of originals but are all relined



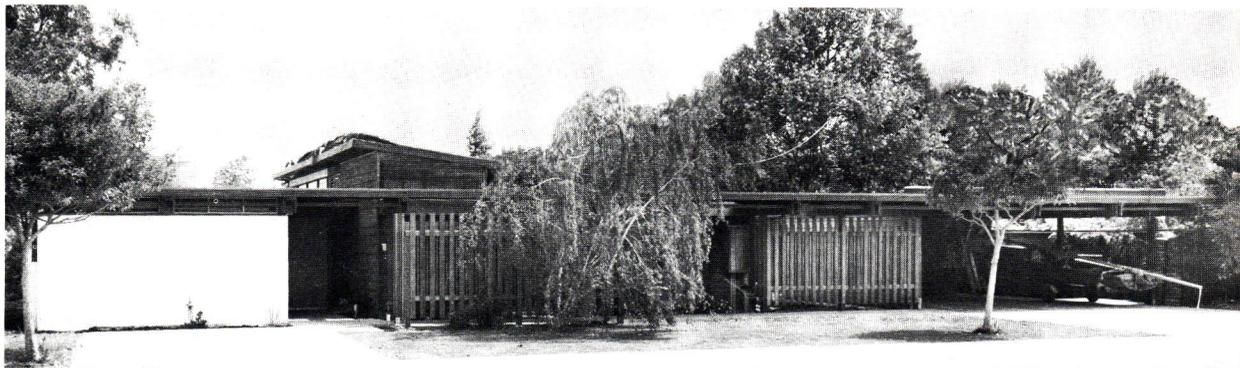


# MANY GARAGES CAN BE PUT TO BE

SHAN STEWART

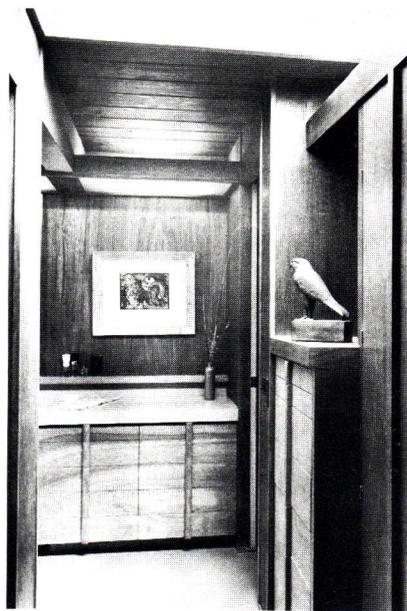
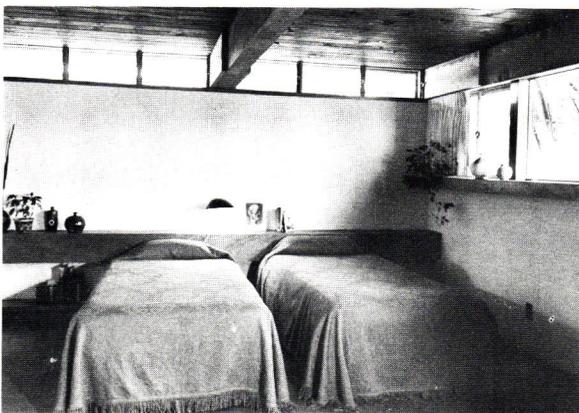


**SWIMMING POOL** needs more space than can usually be carved out of the average city yard. One side of the garage was opened to provide part of the necessary pool space and room for a new family room or play area. Sliding glass doors which cut across one end of the pool keep out cold air. In the winter sheets of plastic fill in the area between the doors and water.



## NEWER USE

**DINING ROOM** was considered a detail that could be eliminated from many homes in the past decade. However, many families still consider the separate dining room as an essential to gracious living. This elevated dining room was, until recently, a garage. The wide doors were replaced with glass and the adjoining entryway was enclosed to create a hobby-workshop.



ARCHITECT DERK VYN A.I.A.

**A BEDROOM, DRESSING ROOM** and bath in exchange for one carport seemed a bargain. The white wall at the left of the exterior view marks the new bedroom. A new front entry does a better job of routing traffic and the bathroom is accessible from either front or back entrance. The floor was raised level with other rooms while the old driveway was retained as an off-street parking area. Carport was added at right of house.

**NAME ANOTHER AREA** of your home that actually works as little as that large amount of space used to house your automobile. If yours is a spacious home, with enough space for your needs you'll probably never cast covetous glances at all of that footage. But if your kitchen is cramped, if the children have outgrown their nursery, if your

hobby has taken over the den . . . you are honestly going to enjoy these pictures and plan sketches.

They show you how you can add another room on your house by moving the car out and into a less costly carport. If you now use your garage as necessary storage space, your enclosed closet can be constructed in conjunction with the new carport.

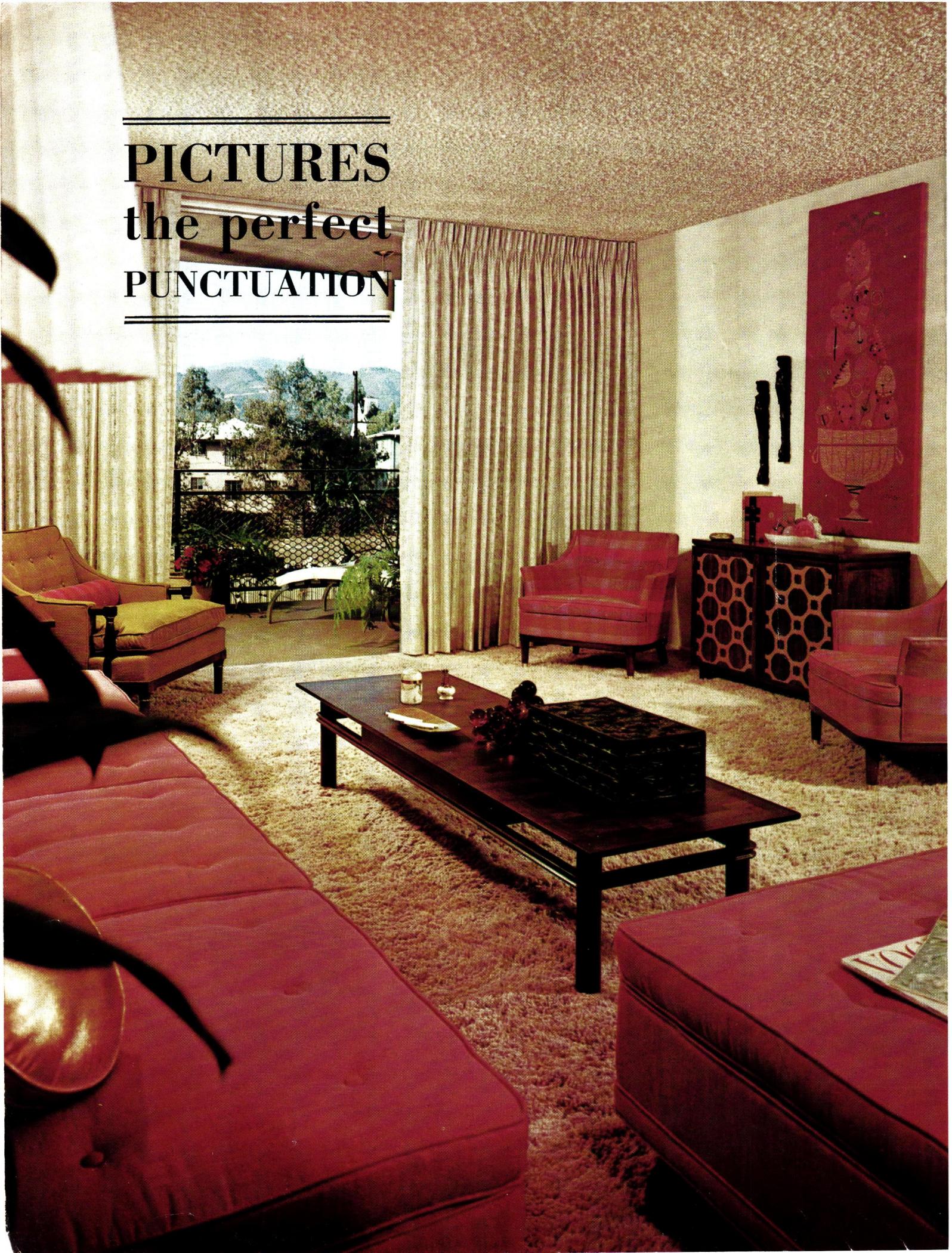
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**PICTURES**  
the perfect  
**PUNCTUATION**

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*Traditional still-life in a black and gold frame hangs above black and gold settle*

**P**ICTURES OFFER a very personal aid to your decorating. You can be told what type to use. You can follow advice about the size, style, colors, technique and framing, but you alone should decide what to display on your walls.

Your selection is almost unbelievably wide. It ranges from embroidered wall hangings to collages, from the latest finger-painted effort of your own precocious pre-school artist

to contemporary silk-screened prints or lithographs and fine, one-of-a-kind originals in water color or oils.

However, keep the following suggestions in mind. The size of the picture is, in itself, not vital. The dimensions of the frame, the wall on which it hangs, and furnishings viewed in conjunction with it are. If your picture is small, do not hang it in lonely splendor above a massive chest or in the center of a large wall. If you insist on placing it in such a setting, group it with other pictures or accessories to make a more important focal point. Conversely, never try to squeeze a large painting into a narrow wall or display it with fragile furnishings.

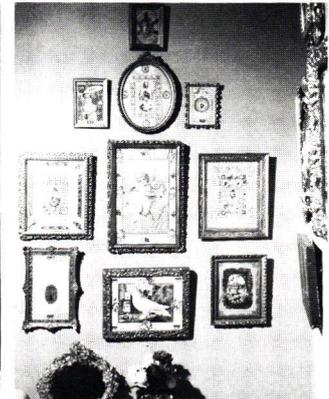
Usually it is safest to select pictures that were popular at the time your architectural or decorative style was born, but our present trend toward combining many periods in a single setting has made it accepted practice to add the art of other eras. Generally, however, there should be obvious points of harmony between pictures and setting. This could be in their quality, their framing, subject or lighting. A strong point of harmony can be made when colors in the picture are repeated in its surroundings. However, we would never advise purchasing art solely for a happy color relationship. We do believe, though, that after you have acquired a piece of art you honestly like, you can visually accent it with restrained repetitions of its key colors. Pictures of similar techniques usually look best together.

Rooms pictured on these pages are all more attractive because of carefully selected, framed and displayed pictures, not one of which was hung merely to fill an empty wall space. Each was placed because that particular picture was a delight to the eye and because it added a significant decorative element to a particular setting.

Study the reasons for selecting each picture in these photographs and the significant manner in which it was employed to contribute to the appeal of the room.



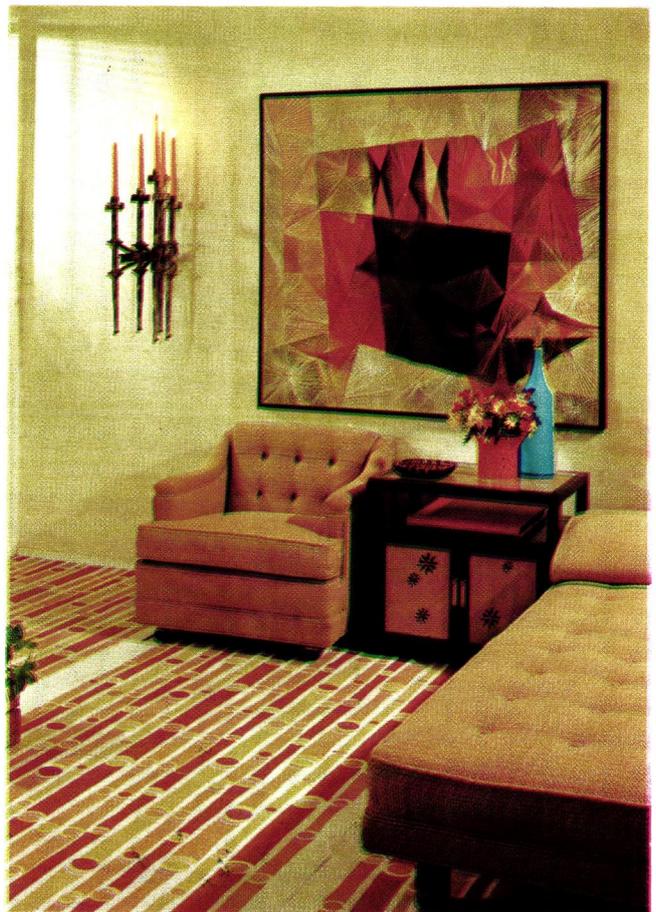
*Composed above maple table a compatible collection of old prints and a pair of cherished plates*



*A cluster of gold-framed valentines gains importance in an orderly wall grouping in a bathroom*

By DONNA NICHOLAS HAHN

*Dominant colors in the string picture are repeated in the unusual floor of linen fabric laminated in plastic. Note balance between picture and furniture in grouping*



*The whole room is color keyed to the woven picture displayed above the television cabinet. The pair of antique carvings and the colorful books complete the well-balanced arrangement.*

# Try the texture of **PAINTED STONE**

SOMETIME during history, stone has been credited with almost every kind of magic property, from curing jaundice to causing rain, from foretelling the future to guaranteeing good luck. Perhaps the greatest magic that stone can offer today's homebuilder is the handsome texture it makes available to those who select it for walls, planters or fireplaces.

Ancient Danes stood on stones when choosing a new leader because they believed this would insure permanence for their choice. Today we select it for our homes for this very same reason. It is a current practice in Madagascar to hide a heavy stone beneath a house as a counterweight to the fickleness of fortune. We use it to provide a visual balance to the light effect of large expanses of glass and open planning in contemporary architecture.

The texture of stone is so handsome that many people elect to accent it by painting it to bring out the interesting natural irregularities of the surface of the rock and provide a neutral background for furnishings of almost any period. Paint, in many instances, tames this material which might otherwise seem too rustic, too massive, too dominating to blend with your decorating tastes.



CONTEMPORARY . . . A massive raised hearth fireplace, handsome in white painted stone could also be adapted to slump-block adobe or rough plaster. The long hearth double as seat or convenient buffet for informal meal.

## Our Readers ASK US

*Would it be suitable to decorate a family room with sheets? With small children I would like to keep all fabrics washable.*

Sheets, with their wide range of colors and designs large dimensions and cleanability offer you an exceptionally versatile decorating fabric. Not only are they suitable for beds, but you can use them for slipcovers for fabric shutters, and for curtains and draperies. A single motif cut from a boldly patterned sheet can be framed as a picture. A length of patterned sheeting can be laminated or treated with a special liquid that will make it possible to make window shades from the fabric. The same stiffened fabric may be used to cover table tops, slipcover books or cornice boards, lam

**INFORMAL . . .** *The invitation of flaming logs is made even more irresistible by the combination of styles . . . colonial, Indian, contemporary . . . which are unified by the bold, but neutral, texture of the painted stone of the fireplace wall*

**PROVINCIAL . . .** *Furnishings of many lands, many periods blend with the rugged face of painted stone. Panels at either side of an entry-hall bay window form a frame for the rush and fruitwood settee and the walnut parquetry floor*



**FORMAL . . .** *Painted stone possesses a harmony with almost any style. If yours is a formal house the simplicity of the stone will prove to be a natural foil for ornate touches, for wood, metal, glass and various subdued colors*



shades or waste baskets, or used as removable panels in cupboard doors.

Yes! Bedsheets are certainly suitable for your family room. They are inexpensive enough so that you can curtain a whole wall without breaking the bank. Their colors are light-fast and lovely. They drape and clean with the greatest of ease.

*A bright red bedspread I saw recently has set me dreaming about a red and white bedroom, but I don't know what I could use with such a dramatic element. My bedroom floor is white vinyl tile. My furniture is simple contemporary mahogany and I have two small lounge chairs. I have always wanted a shaggy white*

*rug, white walls and curtains, but what should I use to cover the two chairs? The spread is hot red in a rich, tapestry weave with a pattern which could have originated in Spain.*

Your red spread provides the perfect theme for a distinctive room. Paper the wall behind the bed with a cool white paper with a bright red scroll pattern. By all means use your white rug, though a bold black and white rug would be equally appropriate. Use all white lamps on your bedside table or white shades on black wrought iron bases. Now for the chairs. If you are so fond of that spread, why not pick up a couple more to make slipcovers? Place a black iron table between them and you'll have the bed-sitting room of your dreams.

# If you have a fine

**Isolate it.** Surrounding it with a clutter of less worthy items can only dissipate its visual value. True, the human eye can only register clearly a very limited area, but it is conscious of a wide range of fringe impressions. And every item within range of your eyes clamors for a fraction of your attention. If this is truly a choice item deliberately plan to give it maximum display in an important location.

**Dramatize it.** The things you select to dress up your rooms are frequently given a place because their beauty is unique. Because of their one-of-a-kind nature, any rules for dra-

matizing them must usually be very broad. First, offer a choice accessory for viewing as you would any valuable possession. A statue on a table can be interesting, but place that same statue on a brick pedestal before a tall brick panel and it becomes a focal point. Hang a king-size clock between two windows and it is certain to be seen, but paint the panel between two windows a bright or contrasting color and you have drama. Display a few examples from your china collection in each room in your house and friends will probably notice them, but group all of them on one wall of your dining room, breakfast room

or in a cabinet in the living room, and you will have the kind of decorating idea those friends will hurry home to copy.

**Accent it.** Just as you place a wide mat around a picture to direct and control the eye, you should set any important accessory into a *frame*. This frame can be a wall panel of a bold or contrasting color. It can be a prime position on or above a harmonizing piece of furniture (like a chest) or an architectural feature (like a fireplace). A fine picture is also usually lighted for clear viewing. Be certain your treasure is not lost in a dark corner. A picture is

**REPETITION** is a certain way to accent any accessory. The colors, motif and materials of this wall

hanging appear again in a miniature version in the plump sofa pillow used immediately below it



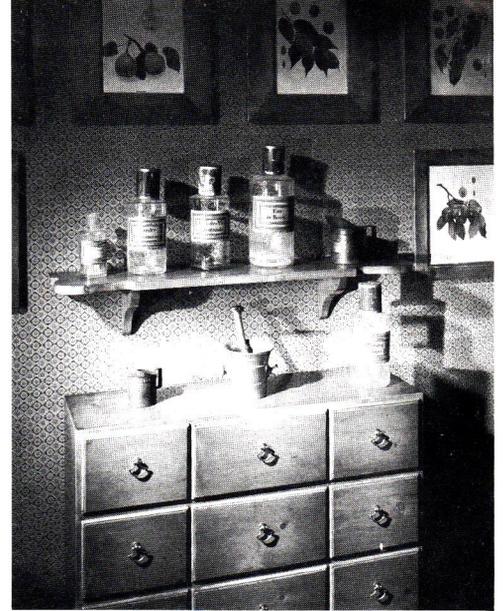
# accessory . . .

usually displayed against a simple background. Don't make your accessory compete with too-boldly patterned walls or a jungle of other accessories.

**Above all . . . use it.** No treasure can give full pleasure unless you place it where you are going to see it and enjoy it every day. Old maps in an atlas are a valuable source of reference, but used to *paper* the walls of a den or entry hall they are a constant invitation to adventure. That prize-winning blue and white patchwork quilt isn't doing much good in that trunk. Paint the wall of the bedroom hall a harmon-

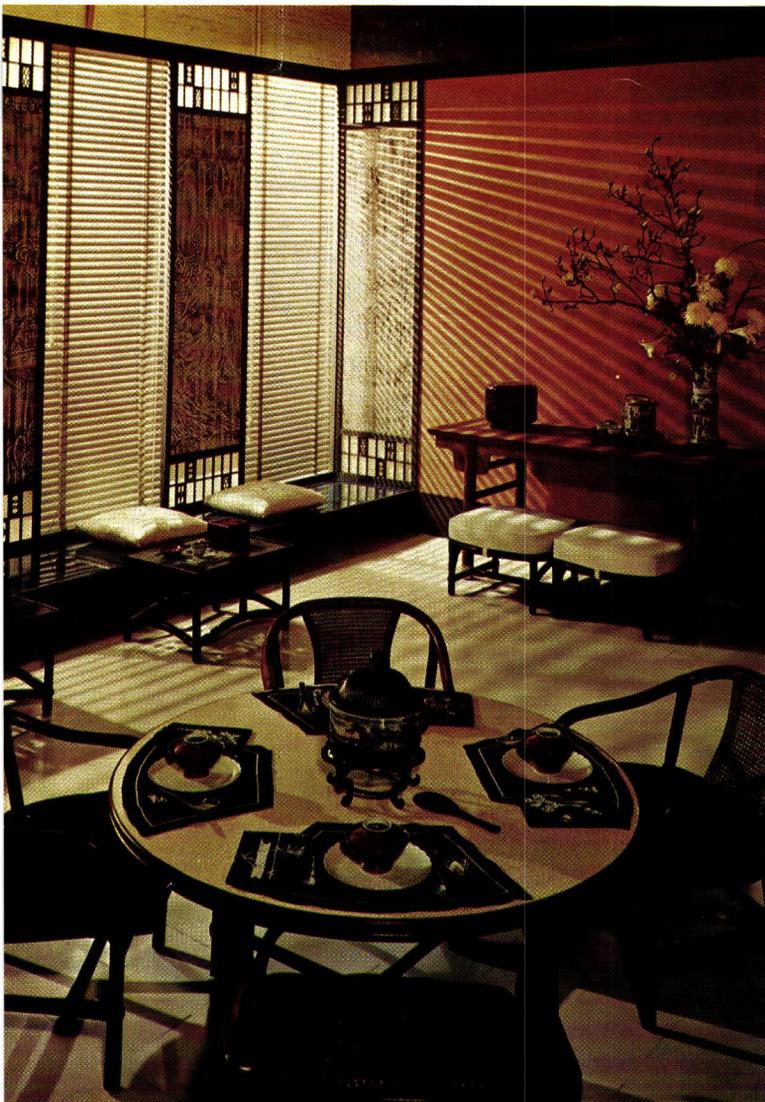
izing shade of blue and hang the quilt as you would a rare tapestry. Those Wedgwood salt dishes may be too precious to use daily, but you could group them in a matching Wedgwood blue frame above your buffet. Bibelots on the shelves of a natural wood cabinet are safe, but paper the interior of that cabinet with metallic foil paper and your possessions become precious.

Accessories need have no other reason for being than that you enjoy looking at them, living with them. You will continue to cherish them only if they make your living more pleasant. To do that they must be seen . . . to the best advantage.



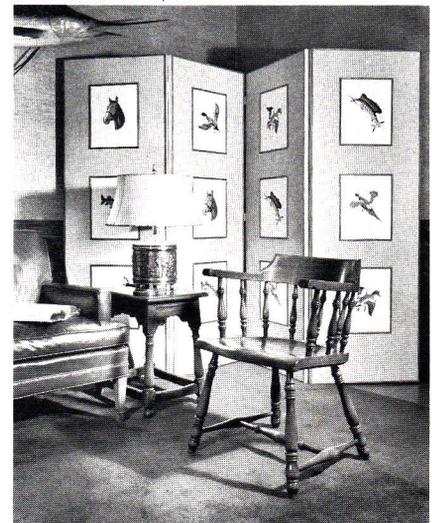
**A HARMONY OF STYLING** characterizes the best use of accessories and their settings. An expert adaptation of an old apothecary chest holds the traditional symbol of the pharmacist. Above it on a matching antique pine shelf stand old metal capped bottles that a few generations ago graced the shelves of pharmacies

**DRAMATIC LIGHTING** frames these charcoal grey-on-white panels which alternate with panels of venetian blinds that complement them perfectly. The bright wall of melon-tone silk is framed by two more of these rubbings from old lacquer screens

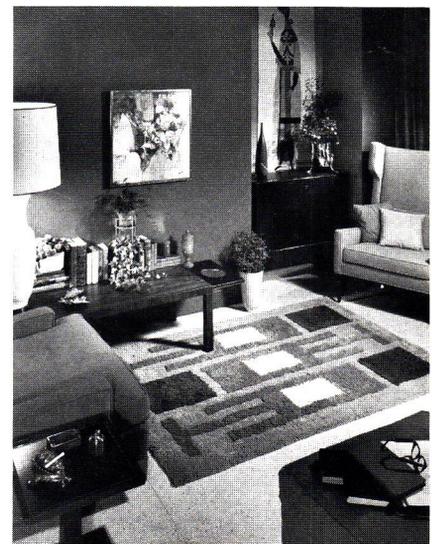


**GROUPING** similar accessories increases the importance of each item. Sporting prints are framed identically and mounted on monk's cloth which was used to cover this four-leaf screen

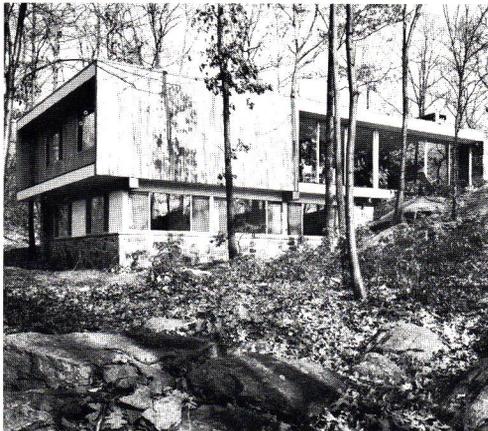
ROBERT C. CLEVELAND, MAYNARD L. PARKER



**COLOR COORDINATING** the furnishings of any room will cause the eye to travel from detail to detail with greater appreciation. A handsome area rug repeats the burgundy, flame red and ivory which appear in the wall hanging and upholstery fabrics



# Rural but not rustic



*Unusual harmony of house and site is evident in this view of the stone-studded, wooded New England setting*



#### UPPER RIGHT

*The fieldstone fireplace wall is eighteen inches thick and extends slightly beyond the glass for closer integration of the open and enclosed space*

*Play area is recessed half way into ground and has direct access to the out-of-doors. A floating stairway connects children's and adults' levels*



IT WOULD be almost impossible to successfully incorporate a truly formal home into this highly rustic setting, but such natural beauty does not arbitrarily rule out all but obviously rustic architecture, as you can observe by the pleasant relationship of this largely glass and stone house with its heavily wooded site.

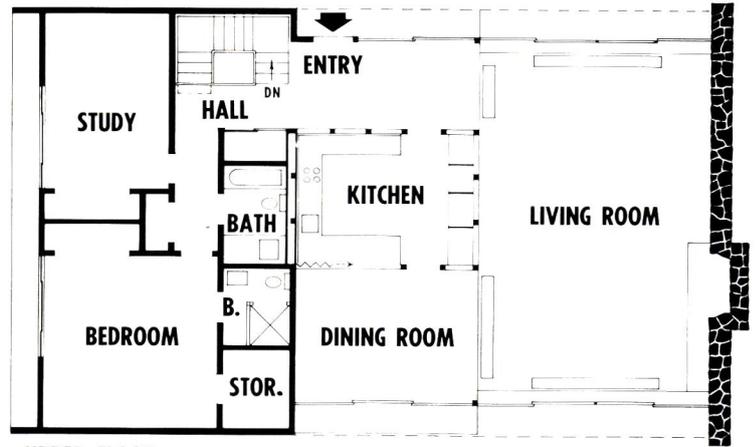
Its rapport with the contours of the land has been heightened by the see-through effect of the large glass areas, the weathered tones of the cypress siding and the terrain-matching stone of the foundation and fireplace wall.

Two walls of the living room are glass. One is fieldstone and the remaining wall is a head-high panel shielding the kitchen.

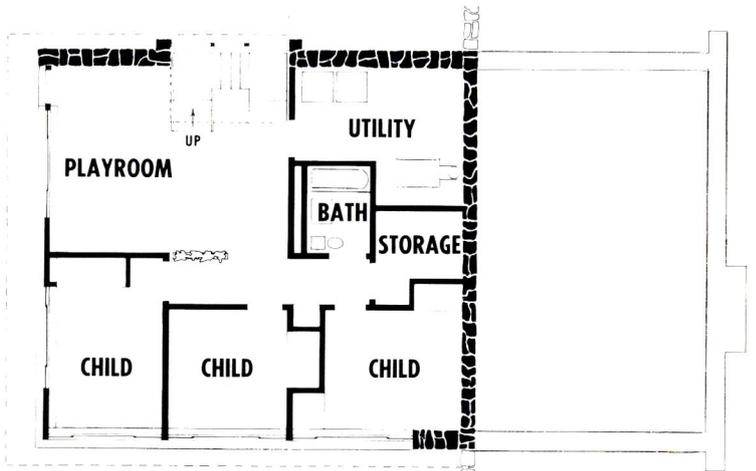
The large expanses of glass permit one to look completely through the house to the trees encircling it on all sides. Also contributing to its oneness with its site is the grey-green slate floor which extends from the living room on outdoors to form a large, raised terrace.

A look at the plan will disclose that the kitchen, bathrooms and utility area have all been grouped in a single, budget-coddling core which centralizes costly plumbing in a compact unit and frees more valuable outer perimeter footage for active living.

The furnishings on the adult upper level combine old and new, Italian and Oriental, with ease and charm. The lower, children's level contains three bedrooms, a bath and a spacious family room.



UPPER FLOOR



LOWER FLOOR

ARCHITECT: A. PRESTON MOORE A.I.A.



EZRA STOLLER

THE PLAN, a neat rectangle groups all of its heating and plumbing lines economically in the center of its space. It offers excellent zoning of the areas on both levels, and easy access to outdoor living space

Dining room and kitchen are up two steps from the slate-floored living room. Matching stone paves adjoining terrace

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*I think we should not hesitate to spend what money we can on our homes — not pretentiously, but to make them right for us, and a place to which our friends will like to come. — SUSAN GLASPELL*