

PERFECT HOME

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Inspiration Comes From Within
By Daphne du Maurier . . . Page 3

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DAVID
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builder

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322 OLIVE AVE.

PHONE 461-5944

A PERFECT BLEND OF INDOOR AND OUT-DOOR LIVING seems to be the ideal for our summer days, with the dividing line between the two imperceptible. Home designers and builders are doing their part to further this dream with walls that slide away and outdoor areas that stand firm against such intrusions as too chill breezes, too warm sun or insects. This open air room is completely enclosed with screening. The flooring and the block wall of the interior continues on outside the glass for a strong sense of continuity.

COVER PHOTOGRAPH BY WILLIAM WALLACE

MOLITOR



Daphne du Maurier won world fame for her gothic novel "Rebecca." She added to her reputation as one of today's finest novelists with "The King's General", "Jamaica Inn" and "Frenchman's Creek". Her latest, "Flight of the Falcon" has just been released. She lives in a 350 year old manor house on the coast of Fowey in Cornwall, England. While we were arranging for this feature we received word of the death of her husband, Sir Frederick A. M. Browning, for some time, secretary to the Duke of Edinburgh.



By DAPHNE DU MAURIER

Inspiration comes from within

I PREFER A quiet retiring life, which is best for me as a writer. I have three children, two girls and a boy who grew up at Menabilly* and now are all married. My grandchildren are a part of my family scene.

My hobbies are gardening, sailing, walking and birdwatching. The family does not care for large, formal functions and the only parties we give are at Easter and Christmas.

Mornings and afternoons I work in a little cottage behind our home, near the sea. I am organized in my writing. I cannot understand why people consider a writer or a painter as a species apart. I guess writing causes more interest and curiosity in the mind of the layman than any other craft.

When I write I am the people in my books. It is like walking into somebody else's life, maybe this is because I am the

daughter of an actor. My ideas come in two ways: either from direct experience or from an imaginative awareness of what can happen in life, though not necessarily to myself. Inspiration comes from within or from the subconscious and will power has nothing to do with ideas or inspiration. Will power is for the hard task of writing.

My philosophy of living? . . . I try not to be petty or small and love to study Jung in an effort to understand the basis for human behavior. I also enjoy the great philosophers such as Plato.

Particularly intriguing to me are the forces of good and evil. I believe the basis for all evil is selfishness of the human race. A novelist must constantly seek to find the truth, to understand the phenomena of life and the ultimate destiny of man. The stories I write come from within and demand to be written.

*During her girlhood Daphne du Maurier used to explore around an ancient manor house in her native England. It so stirred her imagination that she peopled it with the classic characters of "Rebecca". Today she lives in this house named Menabilly . . . the Manderley of "Rebecca". Though in disrepair when acquired, she has restored the home to some of its former beauty. It's livable but not completely modernized. Even the faded Edwardian wall paper is still in her bedroom and the dressing table is an 1802 spinet.

The Shift in Shades

SHADES are shifting from windows to storage. The same crisp, easy-to-keep-fresh shades which make your windows attractive may be hung as pull-down doors in front of your shelves to conceal their contents. Because they can now be found in almost any color or fabric and your own fabrics can be laminated to give you custom shades, it is exciting to use them in this unconventional manner. Such inventive shade sorcery has been used in each of these tasteful settings.

This storage area is divided into sections, each of which is concealed by a window shade. The frame of charcoal gray hides the top and sides of the shade (hung reverse roll). One section holds a fold-away desk with clip-on light

Washable shades impregnated with vinyl make it easy to keep this boy's room neat. Behind alternating dark and light shades are shelves and plastic storage boxes for clothing, study materials and toys. The desk is a painted door on legs

Window shades do double duty in a charming bed-sitting room. The window wall is covered with shelves leaving only niches for the beds. These shelves frame room-darkening laminated floral shades flanked by white reverse-roll shades





Bamboo patterned vinyl flooring sets the theme for this corner. Mandarin brass hardware on the pull-down shades matches that of the large drawers below



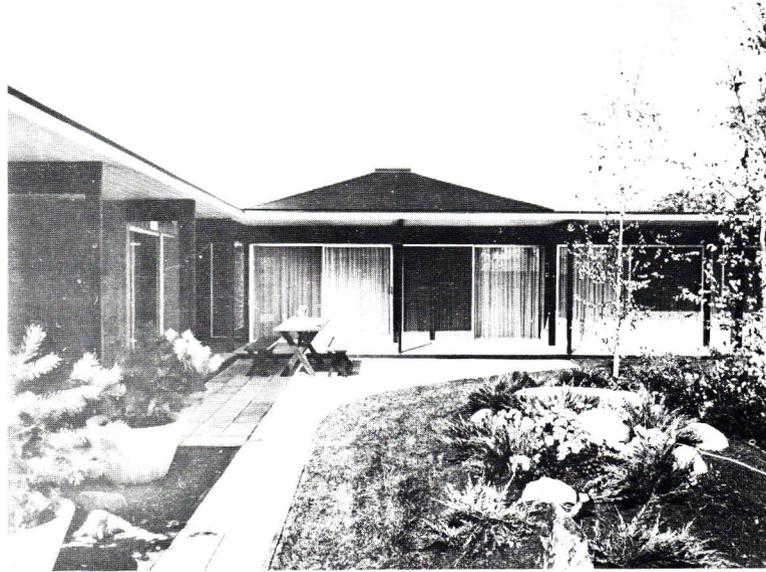
Window, door and storage shelves are all tied together by blinds suspended within H-shaped uprights placed one foot from the wall, giving a strong architectural effect. Each of the blinds may be raised individually

PUT YOURSELF IN THIS

A front terrace would ordinarily be too public for pleasant outdoor living but this one is completely concealed by masonry baffles the builder calls "a concrete hedge"



Sliding glass doors give access to the sheltered veranda and terrace from the family room and all three bedrooms. The terrace is floored with pre-cast concrete patio stones



Why don't you...

... Spread white marble chips on the floor beneath your largest window and cluster potted plants and flowers here where the light will both encourage and dramatize them. Contain the stones and protect your floor with an inconspicuous shallow pan made of broiler foil or tin with a quarter inch turned up edge.

* * * * *

... Spray-paint wood berry boxes in bright colors that harmonize with your linens and china. Anchor a liner of double thick foil or plastic inside. Add a candle and a block

of floral sponge for water. Tuck in your own fresh flowers. One, two or three grouped or lined up down the length of your table will make every meal festive.

* * * * *

... Glue a cluster of small juice cans together. Spray them with colorful enamel and you have another versatile flower container.

... Put large casters under a small chest of drawers to make a mobile serving cart. Add a heat-proof top of laminated plastic or tile and use it to simplify the job of wheeling

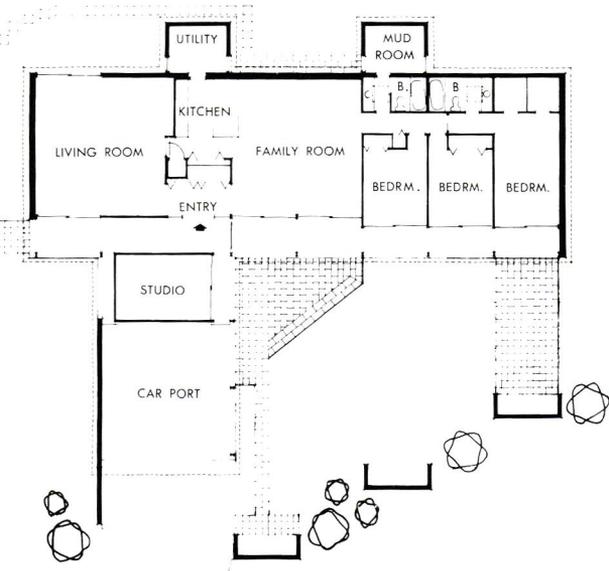
your china, linens, silver and food to and from the table. Between meals table accessories can be kept in the chest's drawers.

* * * * *

... Create your own dramatic modern planters with plain red clay flower pots and the saucers that they sit on. The variety of arrangements is infinite. If the natural terracotta color does not fit in with your color scheme paint them a color that does. Black or white are always handsome. Epoxy glue will fasten several pots together and you won't

PLAN

Any room in the house may be reached directly from the exterior. Adjoining the carport is a studio, the ideal work center for any family with an active interest in craft work



PERHAPS THE BEST WAY to evaluate any house is to study a sketch of the plan. Use this prize home as an example. Consider each detail in relationship to your own family routine. As a start, imagine you are driving into the yard. Get out of the car with heavy packages. Open the door and carry those packages into the kitchen. Remove your coat and hang it in the closet. Was this an easy operation or was it made difficult by the layout of the plan?

In this same way mentally go through the house room by room. In your imagination open every closet. Check their number and size . . . their location and possible use. Is there an entrance hall in which to receive visitors? Does it have a closet? Is the route to the kitchen direct? Do you avoid other rooms when going into the bedrooms or bath? Are the bedrooms effectively separated from active, noisier zones? If you have small children are there adequate interior and exterior play areas? Using your own family "live" in the plan. Only you know which details are a necessity to your family . . . which they might be willing to pass up.

Each year a few exceptional houses win top honors for design, appearance or outstanding use of some particular material. This house placed first in one national competition. The judges' reasons for selecting it are interesting, but far more important to you are those elements that make one particular house the right one for your family.

In addition to high marks on all the check points above, this plan rated excellent for the manner in which it provides for private outdoor living, for its mud and utility rooms and for placement of its kitchen located between living and family rooms and serving both. Perhaps this *is*, in reality, the home for your family.

have to be concerned about their strength because epoxy glue is truly a new miracle product. If necessary, weight the bottom pots with dry sand or cement.

* * * * *

. . . Borrow the pattern of your china for your linens and other accent points. A simple stencil or silk screen kit will allow you to duplicate the pattern in a variety of sizes to suit the place you use it. You might repeat it on the canisters in your kitchen, on serving trays or in borders of your window shades. Use it on



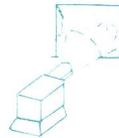
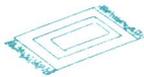
your welcome mat, your stationery or guest towels. You might even make it your own personal family emblem.

* * * * *

. . . Paint a zany rug on your porch floor. New floor paints are amazingly durable. Cross-hatching, stippling and lining are all a part of your technique. Borrow the design from some rug you admire then get out your paints, masking tape and brush. Don't be too exact. And don't forget to add the luxury of a deep fringed edge.

* * * * *

. . . Sketch a favorite scene



on a wall of your kitchen or family room. Photograph the scene on a colored slide and project it onto the wall then sketch it in directly with paint. If you doubt your artistic ability you have little to worry about. A rough effect is actually more pleasing here than a more precise rendering. If you should prefer to be able to remove your picture at will, use tempera paints. Simplify the colors. You might sketch the scene in one color, white, pale beige or any other, then add a few accent points in one or two other colors.



Red + Yellow = A bold alliance

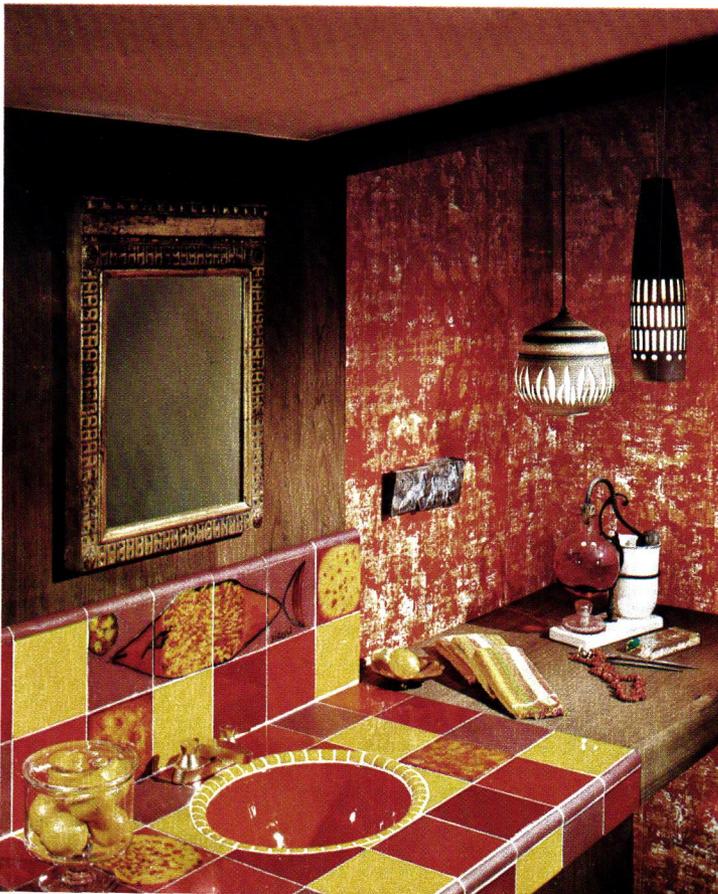
Citron, mustard, daffodil, lemon or any other shade of yellow, somewhere in the range of reds — from pink to ruby — there's a mate for it. This blend can be exciting anywhere in the house and the rooms pictured here dramatically demonstrate how much you might enjoy such an unconventional and bold alliance.



Yellow, rose and orange seem an unlikely trio but all appear in this girl's room. The yellow bed with red canopy and a spread with rose and red butterflies stands against a persimmon wall. A generous flash of white fuses the gay shades



Yellow daisies tell of a surprising affinity for red. The floral print of the wall is repeated on the sliding doors of the hanging shelves. One base cabinet is red as are the accessories



BY DONNA NICHOLAS HAHN

Tiles which frame this red-orange basin cover a full range from earthy terra cotta and wine to lemon yellow. Leavening agent is the neutral brown of the walnut counter and paneling behind the gold mirror

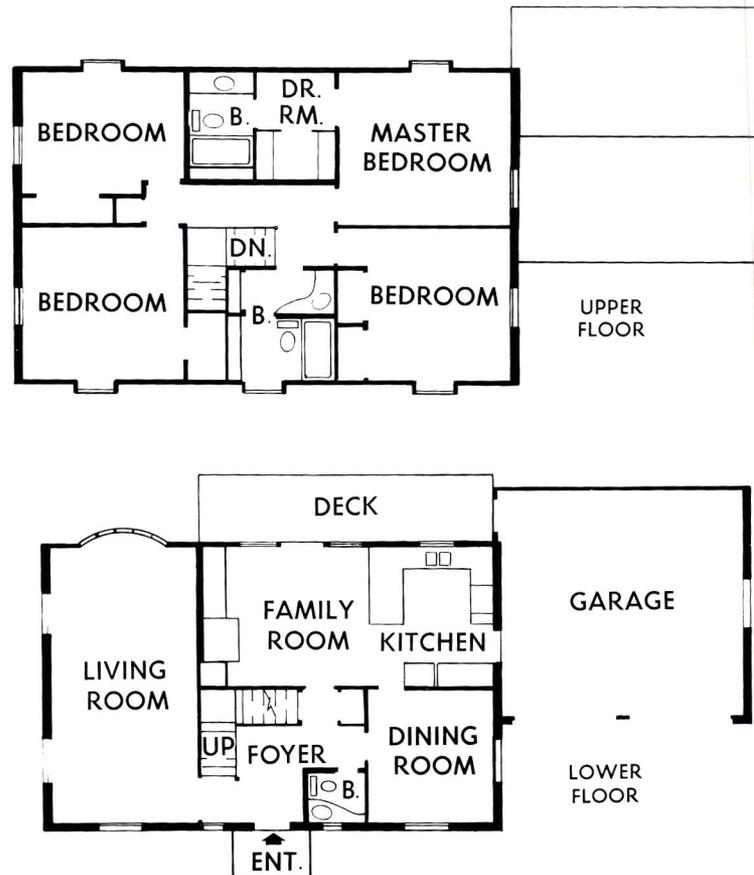
When the gable became a gambrel

ONE DAY, way back in 1680 a homebuilder decided that the usual gable roof would give him an unpleasantly high ridgepole so he decided to break the slope with an angle and drop the sides sharply to make the roof seem much lower. In doing so he preserved more of the headroom of the upper floor. By then setting his windows directly into the shingles he produced the gambrel roof. (Though he probably didn't know it, this same roof had been used in Holland. Many examples predating our own are still to be seen there.)

In this house, the gambrel roof produces a pleasing "eyebrow" across the face of the house. This extension shields the lower floor from weather excesses and the strong horizontal line helps tie the house to the setting.

It's a style rich in that sense of serenity so often found in houses with traditional detailing. Yet it also possesses the convenience we associate with the most efficient of today's equipment and materials and the pleasing relationship of our interior and exterior spaces.

THE PLAN . . . The exterior may be completely in the spirit of our Early-American heritage but inside nothing has been spared to produce a home as efficient, as comfortable and as practical as today's fine products and equipment can make it



How to Photograph Your Home

AREN'T there a lot of times you'd like to have photographs of your home . . . a few for relatives or friends or for greeting cards, or when furniture shopping or decorating?

Whatever your camera and whether you want color or black and white, slides or prints, the procedure is the same.

Vignettes tell the story best. Break up your photo record into several views. For example, a living room might be viewed from the hallway. Then move in for a fireplace setting with chairs drawn up before the flames. Show the bay window, the desk wall with chair and other furniture in a pleasant grouping. Add a shot of the end wall and a peek into the entrance hall. Five or six shots should do a good job of describing the room. If your prime purpose is to picture your home, leave out people. They'll always dominate the picture.

The secret of successful architectural photography is simplicity. Study pictures in this magazine. The most pleasing ones show an amazing lack of excessive detail. Everything distracting has been removed or concealed. You'll see no old newspapers, magazines, antimacassars or dangling lamp cords. You'll see no rumpled curtains, crooked window shades or unplumped pillows. Ash trays are clean. Flowers and plants look fresh. Pictures on the walls are straight. There's a pleasant lack of bric-a-brac.

Prepare the room for photography as carefully as you would groom yourself for a portrait. Examine critically the entire picture revealed in your view finder.

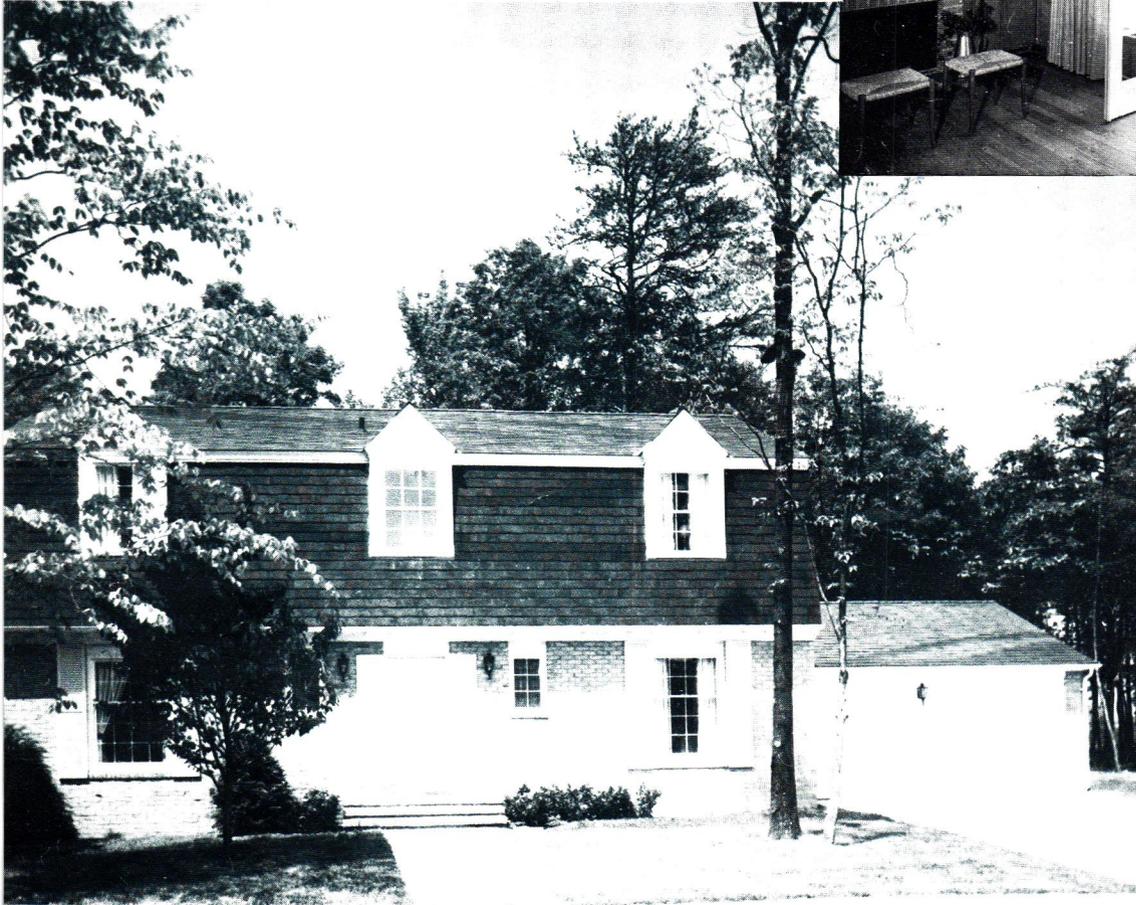
We assume you will not be working with professional equipment, so you'll not be able to correct distortion, so if you can avoid it. Shoot obliquely into a setting, seldom straight on. A straight shot misses the interest that a slight angle usually produces.

Every room has its most photogenic spots. Meter every exposure. Bracket shots with a setting above and another below the indicated on your meter. Use a tripod. Set your camera at least a foot below eye level. Most rooms look more spacious and serene from a lower camera angle. If you usually view a setting

The combination of rough brick and shingles gives this two story gambrel roofed home interesting textural contrast and creates a strong horizontal line which visually reduces its height and makes the house blend comfortably into its site



Only a counter separates family room from kitchen. A door leads to the long wood deck. Walls are knotty pine and the floor is traditionally planked and pegged but with a durable, prefinished wood



From a seated position place your camera even lower. Hold the back of your camera exactly level and parallel with the floor. Check the effect from several positions before you snap the shutter. Better composition may result from moving your camera right or left. Better yet, since film isn't too costly . . . take both shots, then edit, keeping only those photographs which do the best job of showing your home exactly as you want it to look. Selective focus can help obliterate busy backgrounds or unnecessary details. Decide first what you want to show, then what you want to leave out. Your camera is marvelously effective for accomplishing either.

The amateur should not try to combine daylight and incandescent light on color film. With high-speed interior color film and incandescents, it is possible to produce shots with a pleasing, warm glow, but flash or strobe light will give more accurate color. If you do use flash or strobe, don't let light reflect back into your camera from glass, mirror or highly polished surfaces. Avoid uncurtained windows unless there is some light outside, otherwise they will look like deep, black caves. Light bounced off a white ceiling or a sheet draped over nearby furniture will give softly diffused illumination. If you do shoot during

daylight, a slightly overcast day can avoid distracting shadows from sun-filled windows.

Many times you'll find it easier to take interior shots at night when you can completely control illumination. If you have access to spotlights, a little experimenting will enable you to dramatize settings by focusing on your center of interest or setting planes apart with side, background, or backlighting.

Exterior shots are more simple. Groom the setting by mowing the lawn a few days before. (A fresh cut lawn is never quite as handsome as one which has regained its healthy stand of grass.) Avoid a straight-on view. Walk by the house. It won't be difficult to discover your vantage point. The use of bright accent flowers beside the front door is an old trick with professional photographers. If you have a planter, don't be above adding extra blossoms to give a splash of color. Close the garage door. Have all window shades even and draperies uniform. If it isn't too much trouble and you have a handsome front door, you might remove the screen to let it show.

With reasonable proficiency and knowledge of your camera and films, black and white and color, you should be able to produce excellent home shots you can be proud to show your friends.



Paint your garden with light

INDOORS you need light . . . plenty of it. Outdoors, too, there are places where you need working illumination to guide you safely. But it's also nice to light your leisure world with the type of mood-making brightness you see here beyond the glass. It's the kind of drama which can transform a familiar daytime terrace into a fantasy-filled stage. You'll find that your own electrical contractor is a genius at discovering ways to conceal light sources and at finding outdoor fixtures which blend perfectly into your landscaping. Allow him to help you add more glamour to your after sundown life.

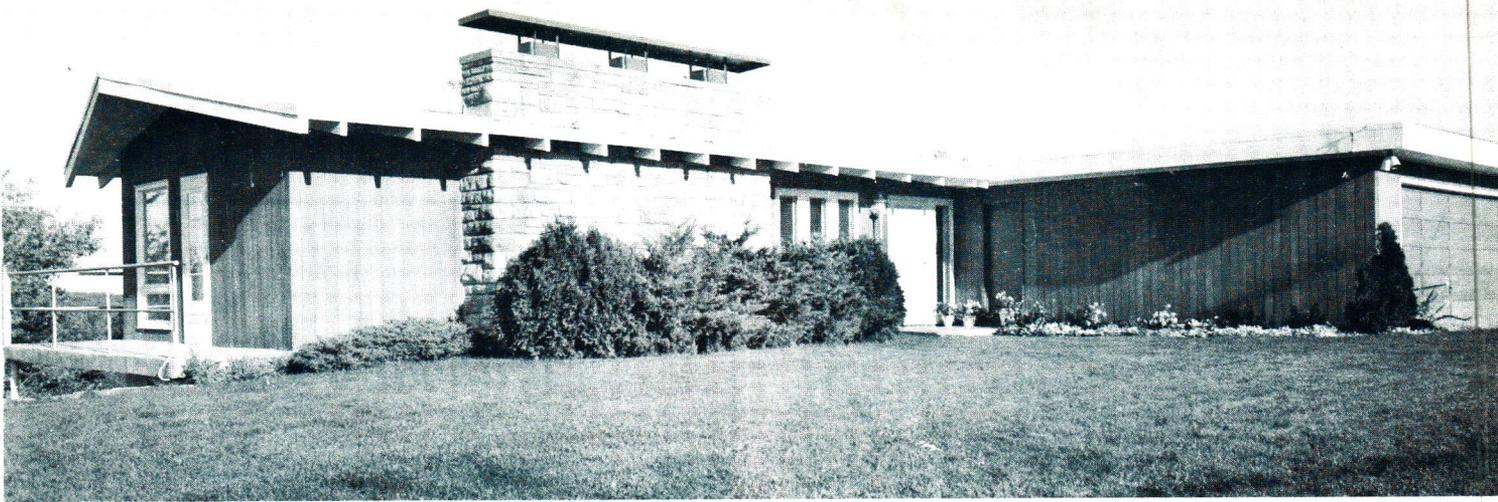
LEELAND LEE

A Window Without a View?



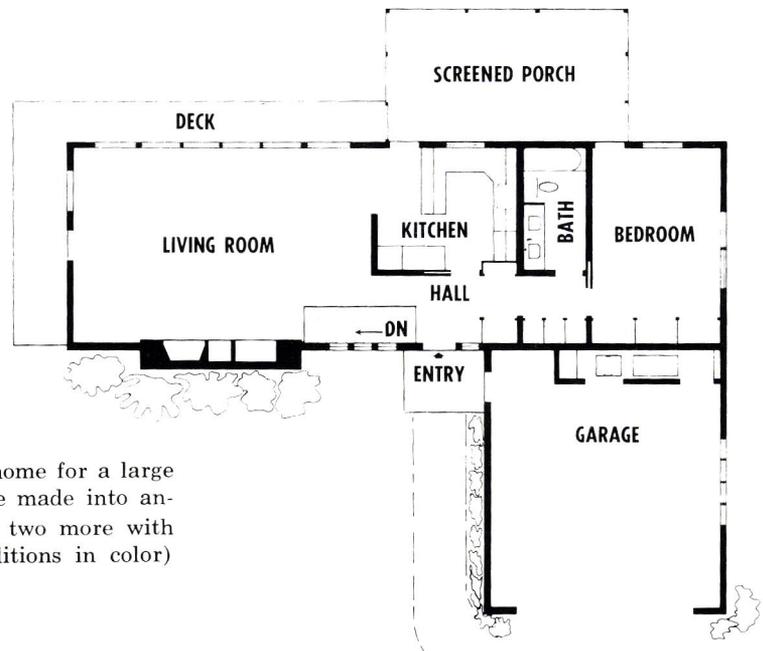
SOUNDS almost as awkward as a lamp without a bulb or a door without a knob? It could mean a wonderful chance for you to experiment with this idea.

Even a better than usual view would be hard put to compete with this solution for a short changed outlook. A teak lattice was fitted into a casement window. It is backed with translucent material on the two side sections. The center panel repeats the gold and brown fabric of the baroque-patterned acetate bedspread. Light tubes are also recessed behind side panels. A headboard is unnecessary.



From the front this appears to be a single story house but the back, which overlooks a park and golf course, is two stories

high and mostly glass for full enjoyment of the view. Materials were selected with an eye for beauty and easy upkeep



Should it ever be desired to convert this home for a large family, the lower level hobby room can be made into another bedroom and the family room into two more with a "T" partition and closets. (Future additions in color)

Our Cover House . . . PREPLANNED FOR EASIER LIVING

THE TIME to help yourself to easier housekeeping is before your home is built. Topping the list of requirements for this house was ease of upkeep. It belongs to a working couple who prefer to spend as little of their free time as possible keeping it orderly.

The list of labor-saving materials is long and carefully calculated. It begins with a special finish applied to the exterior's cypress siding. This is an easy-to-apply toner and preservative that wears away and is ready for a repeat coat in two years. The white trim needs renewal only every four to six years.

Floors of the upper level are care-free terrazzo laid over radiant heating pipes on prestressed concrete beams and panels. The heating boiler and hot water tank are located in the garage where they are easily accessible for maintenance yet take up none of the interior living space.

Most of the inside walls are wood. For variety cherry

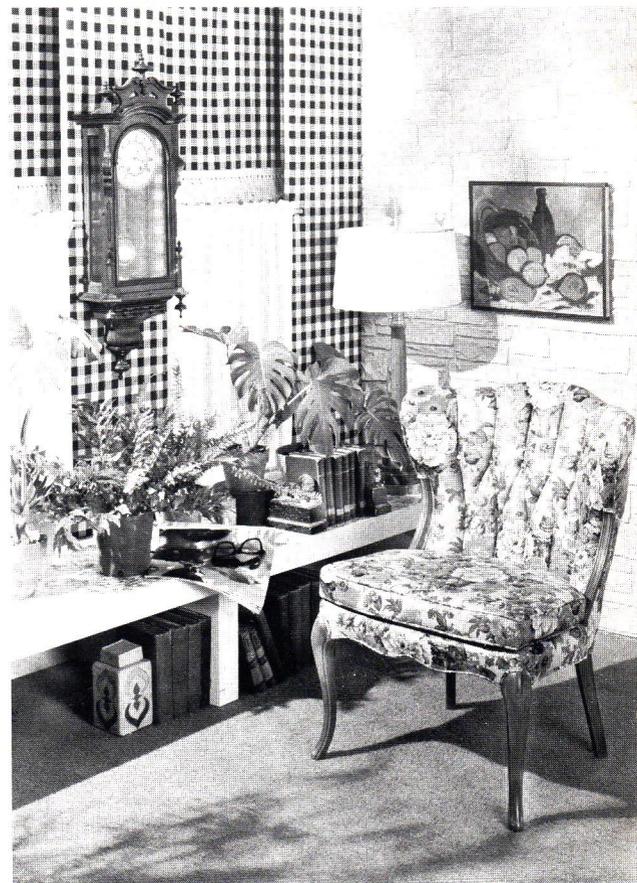
is used in the living room, entrance hall and dining room, light mahogany in the kitchen and sycamore appears in the cathedral ceiling. Woodwork and one wall of the master bathroom are maple-stained birch. Walnut panels one wall of the master bedroom and pecky cypress was selected for the walls of the large family room on the lower level. The wood grows more beautiful as it ages and it never requires much more than light dusting to keep it ready for visitors. All unpaneled walls are either painted white or are white grass-cloth or fabric-textured vinyl which sponges clean.

Since the view is all to the back of the house, where it opens a full two stories on a sloping site, all major windows are on just two sides. A four foot wide balcony simplifies washing the 32-foot ribbon of floor-to-ceiling glass on upper level. An elevated screened porch opening from one end of the dining area, also accessible from master bedroom, serves as a good-weather living area.

Make Your Corners Count



No wonder this corner is so inviting. It was planned as carefully as you might compose a picture. The mass of the high-backed chair, (it's actually a recliner) is balanced by the dark wall, the antique clock by the contemporary painting. The long bench half hidden under the white table can be used as a guest bed



A sunny corner window, a low bench and plants need only a chair and a good lamp to turn this corner into a perfect out-of-traffic spot for reading. Bold gingham-covered panels and matching gingham window shades dramatize setting

A corner is more than a means for joining two walls. It's possible to plan more usefulness into these few feet than into any corresponding spot in your room. A corner has a pleasant sense of seclusion and furniture or accessories placed within its angle are automatically dramatized and turned into a focal point. These two exceptional settings, obviously busy . . . obviously good looking, show you how easy it is to make corners count.

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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