

PERFECT HOME

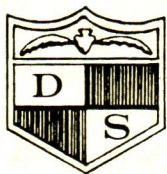
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The Light Hangs Low — Pages 12-13

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DAVID
SCHENANDOAH
builder

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THE DANCING FEET of Fred Astaire have carried him across most of the world and into a surprising assortment of homes. Most of them he found pleasant, but it is his latest home, completed only two years ago that he calls "a joy".



HOME IS A JOY

ACTUALLY I've had over 1,000 homes through the years. To me even a berth in a Pullman car was a home on several extended theatrical tours. My experience of home life has varied greatly. It has consisted of hotels, trains, airplanes, tents, boarding houses, ranches, farms, estates, castles — in fact almost everything but park benches.

Born in Omaha, Nebraska, my first home was on North 19th Street. It is all quite hazy to me now but I do remember I liked it — a wooden two-story structure painted light gray, I think. Leaving Omaha at the age of four and one-half to pursue a theatrical career, my sister, Adele, and I went to New York with our mother. We lived in a boarding house for a number of years. I remember that as a pleasant home. As we progressed we lived in hotels much of the time. I enjoyed most of those — particularly one called the Calumet Hotel, 340 W. 57th Street in New York City. That was our home for four or five years. Incidentally it no longer exists. That neighbor-

hood has changed completely.

Other longish stays in hotels were in England. The Carlton in London was home for two years during a theatrical engagement. It was indeed an interesting and pleasant one. The Carlton was bombed out in World War II. Fortunately I was not there at the time. I also had a rented house in the Mayfair section of London for another lengthy theatrical engagement. It was a charming house except that the water pipes froze during an unusually cold London winter and our (my wife, Phyllis, and I) home was not quite the comfortable retreat we wished for.

In 1933 we moved to Beverly Hills, California, and my first permanent home life began. After about a year of renting, we built a house and lived in it ten years. It was there that my children were raised. Then we built another house and lived in it nearly fifteen years. I am now in a new one I built two years ago. It is a joy. I must say I like to get away at times but I'm always eager to get back home.

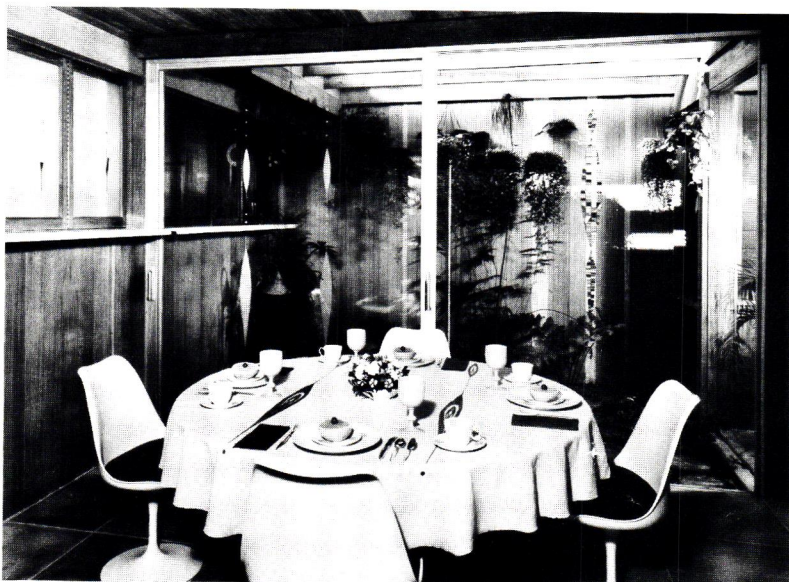
BY FRED ASTAIRE

IT'S A LOVELY DAY in his completely walled court. Warmed by the sun, protected from errant breezes, you can lounge comfortably here even in chilly weather. When days are trimmed with frost, a plastic top laid over the open rafters will add several more weeks to your outdoor-living calendar. This is only one of three similar walled courts bringing beauty into the rooms of the house on pages 4 and 5.



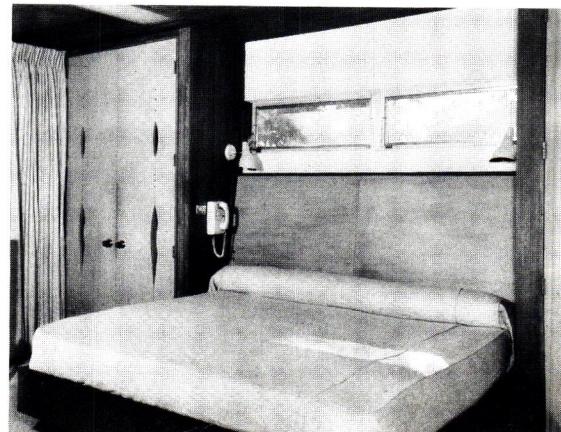
Another enclosed court adjoining the guest room has a circular brick "rug." Its open center provides a recessed planter for graceful "fountain" of lush tropical foliage

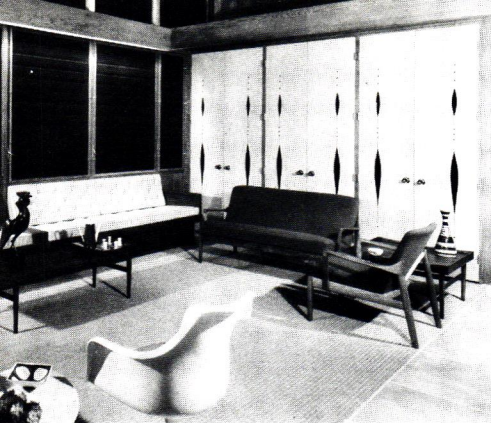
A THEME makes it memorable



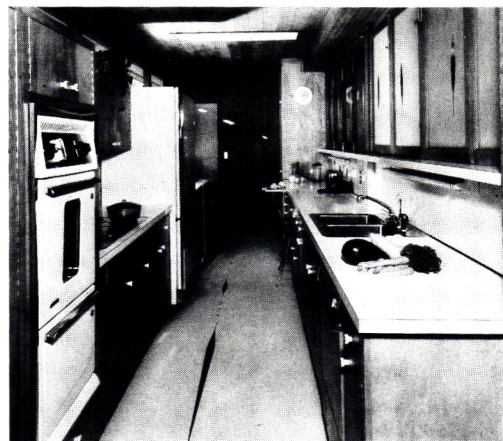
The cloth on the dining table, the far wall of the inner courtyard and the sliding doors of the pass-through, all display the effective use of the elongated teardrop motif

Closets flanking the bed in the master bedroom are decorated and ventilated by the teardrop design which has been cut completely through the sliding flush doors





◆ A bank of closets sets the living room apart from the entry foyer, and a low ribbon of built-in seats also provides supplemental "guest" accommodations. The traffic lane from foyer to kitchen is of satin polished concrete masonry



The efficiently arranged corridor kitchen serves both the dining room and the dining terrace as well as the convenient home office. At either end doors give easy access to the out-of-doors

ONE simple motif can give your entire home design cohesion and introduce your personal signature into every room. It can be varied in size and material. It can appear in such dissimilar places as curtains and countertops, table linens and closet doors. It can be reproduced in its most basic form, elaborated or modified to suit a particular setting.

The architect-owner of this house has featured a teardrop motif as a recurring theme, repeated in stained glass inserts in the exposed block walls, in sand-blasted patterns on the sliding glass doors, in painted murals on the garden walls, on table linens, draperies, the kitchen floor and even as cut-outs on closet doors.

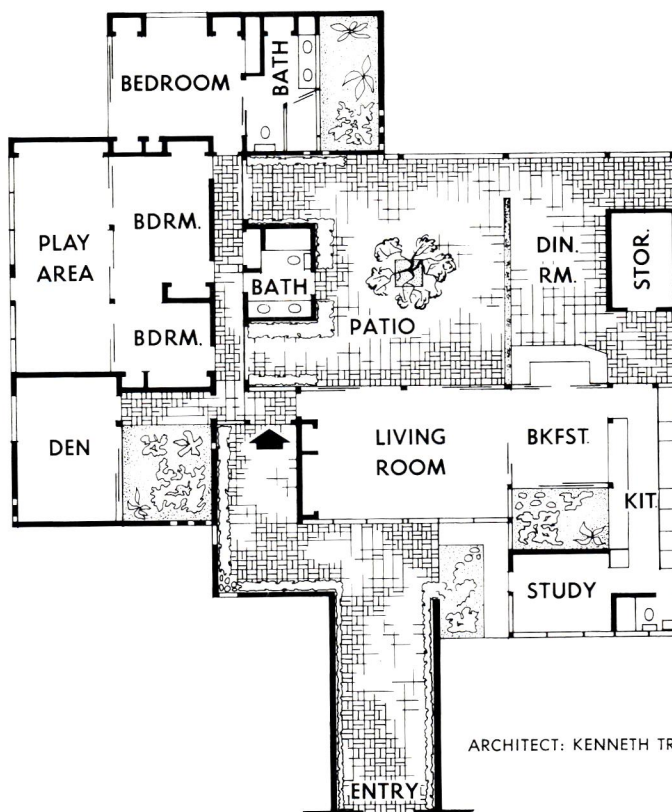
This decorative detail, apart from its obvious interest, serves a practical purpose as well. It ventilates the closets, provides a safety factor on large glass walls, breaks the overly long line of the kitchen floor, and provides a peek-hole through the frosted glass doors of kitchen cupboards.

Because this home is located on a level homesite that offered no natural vistas and little privacy from close neighbors, it is completely enclosed within a tall garden fence. Interesting small worlds have been created by a complex of outdoor gardens, courtyards, arbors, covered areas and enclosed patios. Thus a house of 2,200 square feet can offer more than 10,000 square feet of private interior and exterior living.

It is zoned into two distinct areas — one for living and one for sleeping. Various rooms are integrated with landscaped patios and gardens, with view baffles and a "maze" plan which frees its occupants from the too public life that is offered by the more conventional house plan.



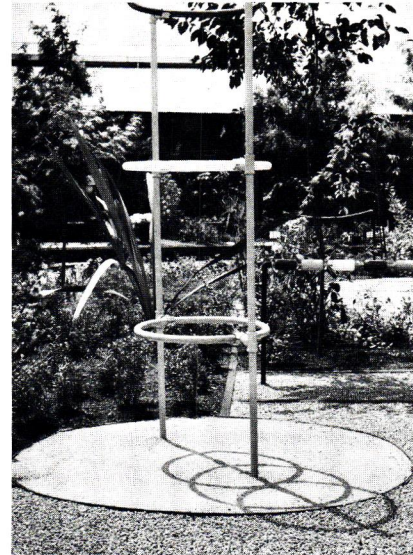
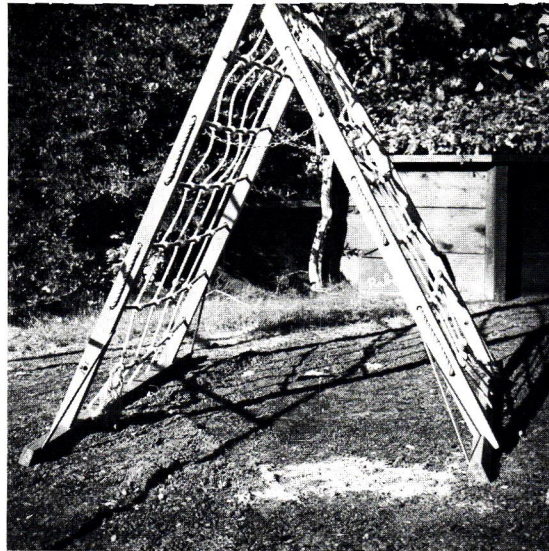
Two dining areas, a small breakfast room adjoining the kitchen and the formal dining room are separated by a convenient snack bar which functions as a serving buffet



ARCHITECT: KENNETH TREISTER

Climbing seems to be serious business for most tots. One of these simple - to - construct climbers can be fabricated with two-by-fours and rope, the other of galvanized pipe

By AVA LOUIS



Yards for the Yo Yo Set



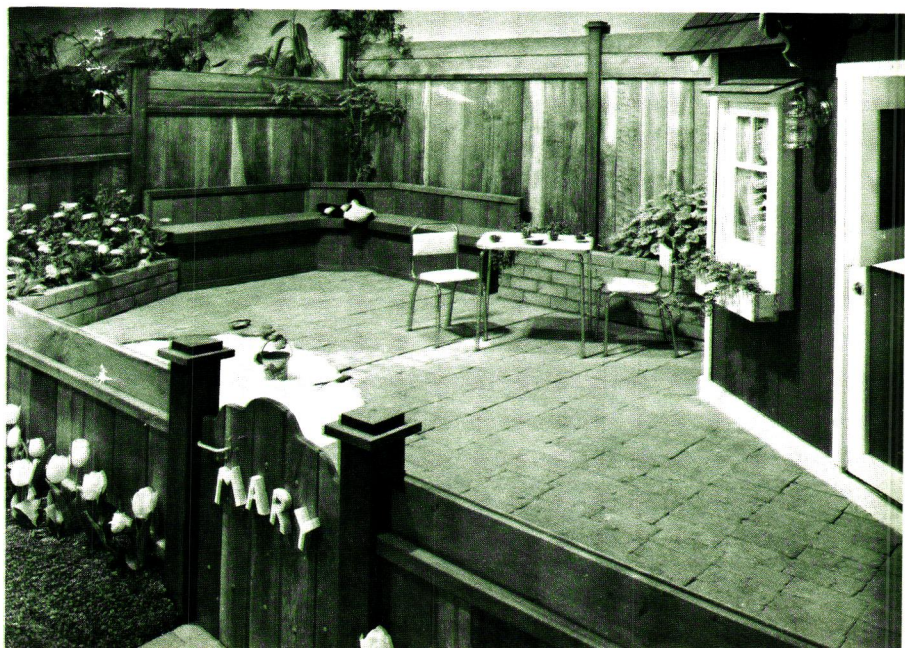
SHAN STEWART, SHULMAN



It's the most tenderly cultivated vegetable garden on the block. Bricks removed from the terrace were stacked to border a patch of earth. Colorful seed packets are prominently displayed

A giant tree forms the foundation for an air-borne house. Robinson Crusoe had no more comfortable address. On pleasant days almost all the household activities move onto the spacious elevated deck

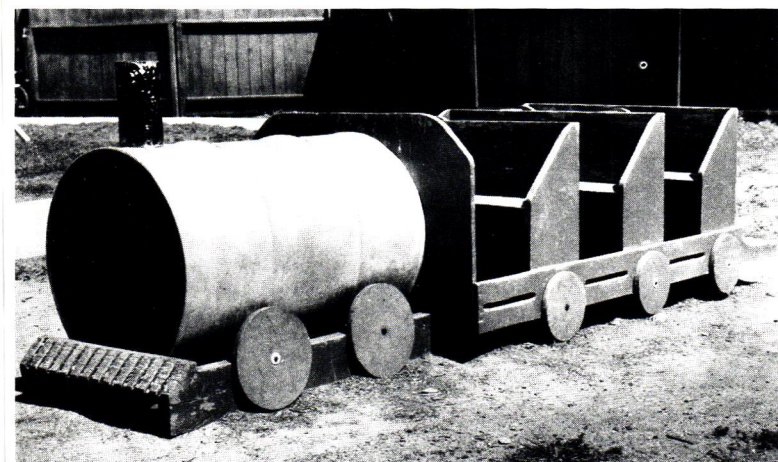
A fence marks the boundary between adult and children's areas of this yard. MARY has her own house, her own terrace and an airy, private setting for hospitable, afternoon tea parties





Color is part of the charm of this king-size abacus. The rods which support the counters are

sturdy enough to climb or swing on and the frame creates a division of play space and terrace



This puffing engine looks suspiciously like an oil drum and the passenger section like crating lumber. The cow-catcher has seen heavy duty, but the switches are all open on the main line

IS YOUR CHILD'S outdoor recreation area merely a place where he or she can be sent for fresh air or is it a small world planned for young interests, a place where any little boy or girl would love to spend happy hours in healthful, instructive activity?

Your own yard can easily be turned into a spot for youthful entertainment, fun and even

education. A miniature garden requires only a square yard of earth, a giant abacus almost none, since it serves as a fence between adult and children's areas. A tree-house makes use of a remote corner where grown-ups seldom venture. A climber can take up less than two square feet of space.

Play equipment to delight a child can be simple (see the A-frame climber), and inexpensive (the oil-drum train). It can be filled with a sense of adventure (the tree house) or it can create a private world (the complete play house and bricked terrace).

One or two such imaginative ideas can transform your yard into a place your child enters with enthusiasm. Such additions will relieve a mother's anxiety and keep children interested and content, happily absorbed and safely occupied in their private outdoor play area.

NO SMALL ROOM has to look miniature or cramped for space. But to create the illusion of larger size you must limit everything you move into it. This includes furniture, accessories and pattern, but this does not mean that you are limited to tiny scale furniture, delicate patterns, lifeless colors. Each of these rooms illustrates tricks you, too, can use to make your rooms seem more spacious.

You will notice that most of them use bold accessories but avoid any hint of clutter — that patterns selected for walls and fabrics are small — that colors are both light and cool — that lines, particularly horizontal lines, are accented and unbroken by architectural details or changes in color — that furniture hugs the walls — and that such psychological aids as mirrors, wall-to-wall carpeting, dark ceilings, receding colors, stripes and completely draped walls are used with understanding of their unique room-stretching qualities.



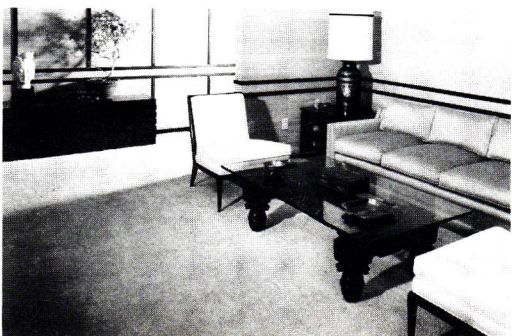
LET FURNITURE MATCH THE WALLS. Identical paint, paper or fabric used on bed, furniture and walls can blend furniture into walls. Choose small patterns, light colors and keep settings uncluttered. Balance pattern with equally large plain areas.

MCINTIRE, HICKEY ROBERTSON, SZANIK, PEARSON, ECKERT, A



CREATE OPTICAL ILLUSIONS. Alternate dark and light floor stripes in this tiny kitchen-dining room make it seem larger as do the light walls and counter tops. Pattern is reduced to a minimum and the shutters simplify the window treatment.

ACCENT HORIZONTALS. A prominent dado was created with double bands of lacquer-black molding applied over grass cloth covering the walls of the living room and hallway. The low chest, armless chairs, and long sofa emphasize the effect.



Make your **small** room seem

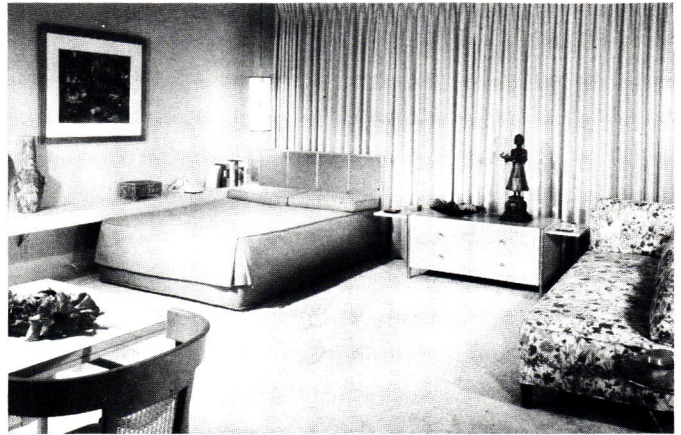
LARGE



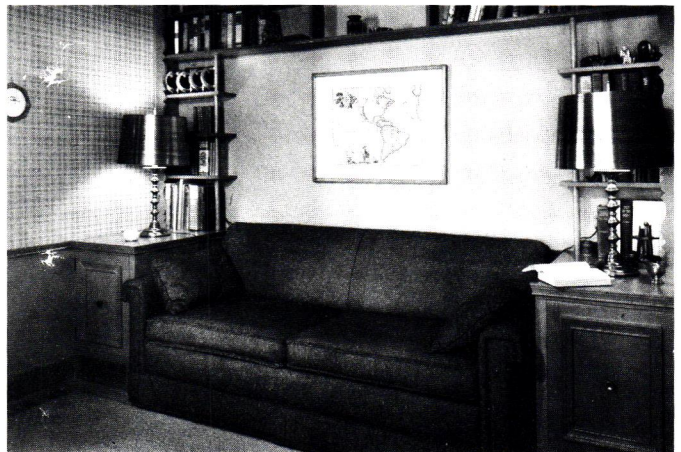
BOLD STRIPES STRETCH DIMENSIONS, particularly when they continue on up the wall. Colors were kept light and cool in this small dining area. Since plastic furniture is same value as the walls it blends visually into background

BUILT-INS MAKE FULL USE OF SPACE. A night stand or chest would have used only a fraction of the space between side wall and bed. Shelf permits bed to be pushed against wall

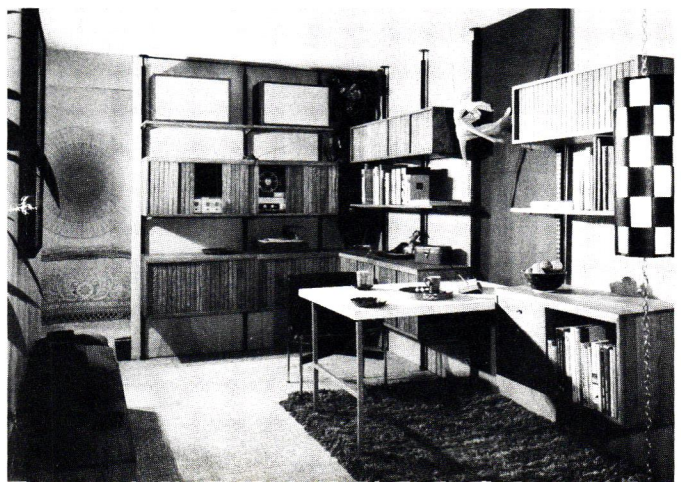
DOUBLE YOUR SPACE WITH MIRRORS. Though they add not an inch to actual dimensions, the psychological effect of mirrors is miraculous. Physically you are as comfortable in a square yard of space as you are in an acre but the mind rejects too restrictive boundaries. Mirrors seem to banish the walls



PLACE BIG FURNITURE AGAINST THE WALL. Grouping built-ins and the sofa at one end of this very small study left plenty of space for a large lounge chair, footstool, table and reading lamp. The dado creates a strong horizontal line as do shelves



HANG FURNITURE FROM THE WALLS. Allowing the floor to show all the way to the wall seems to add substantially to the size of room. This can be accomplished by fastening seating and all storage pieces to the wall or raising them on slender legs



THE JAPANESE GARDEN is always a visual extension of the structure it adjoins. Elements within the garden are selected for their pleasing forms, colors, masses and their harmonious relationship with one another and with the architecture.

Plants are restrained and kept low where they might interfere with the view or a vignette setting. Simplicity is the critical ingredient. The designer must be impatient with even minute details which might conflict with the style of the home or the garden.

The classic Japanese garden has much to recommend it to the owner of the contemporary American home. Once correctly designed and established it requires less than usual care. It focuses all interest on the house and has the appeal of the unique. These pictures demonstrate the effectiveness of the oriental garden.

By MERRILL MORGAN

They borrowed from



Floating steps give a precise shadow pattern. The large, precast squares of textured concrete appear to be anchored precariously but are actually set securely into the bank on deep concrete bases. A wide selection of hardy evergreen ground covers eliminates most of the chronic lawn care program.

The angularity of the pebble-surfaced concrete steps is softened by the shining dark green leaves of low growing strawberry plants. Stepping stones lead between the rocks to the rear patio which is used for pleasant weather dining. The rough wood siding of the house is stained in the traditional oriental manner.

A grouping of granite boulders within the sunken garden is the hub of three paths of stepping stones . . . one from the street, a second to the kitchen door and the third around the house to the rear garden. A low mushroom-shaped electrical fixture spreads a bright puddle of light across area of water-washed pebbles.



he JAPANESE



WILLIAM HOLZ

Large, ornamental boulders are sunk into the "ground cover" of small stones. They appear to have rested here for ages. Bamboo lengths repeat the vertical lines of the siding and confine the planting area. A Japanese lantern lights the slate path to the "shoe stone" beneath entrance deck





By RUTH CORELL



A flower-shaped light of translucent glass hangs flatteringly above the expandable dining table

hanging bamboo pole supports classic white
leated shade suspended above tufted tweed sofa

The early Midwestern farm porch atmosphere of
this setting is accented by pagoda parasol light



FASHION may have caused the disappearance of the old hanging light fixture, but function is bringing it back. Its honest contribution to good lighting has been rediscovered probably because of the revival of interest in old stained-glass lighting fixtures designed and popularized by Louis Comfort Tiffany. Admirers of Tiffany's art have been combing attics and antique shops for those large, many faceted shades. Once installed, they give such pleasant illumination that the hanging lamp seems once more to be "In."

The place where today's version provides the most appreciated brightness is (as it was in its earlier heyday) above the dining table, where the wide flare of its shade and its eye-shielding location cast light just where it is wanted. Two of the hanging lights show obvious relationship to Tiffany lights. One on the opposite page is an adaptation of a colonial six-candle light and the other is put together of a translucent white shade and lengths of bamboo.

THE LIGHT HANGS LOW

Practicality has never



NO LONGER does any homeplanner believe that practicality and charm offer a "take your choice" proposition. With all the building and decorating materials that offer you a combination of durability and good looks, it is only sound judgment to base your choice on what will lighten your labors and give you much more leisure.

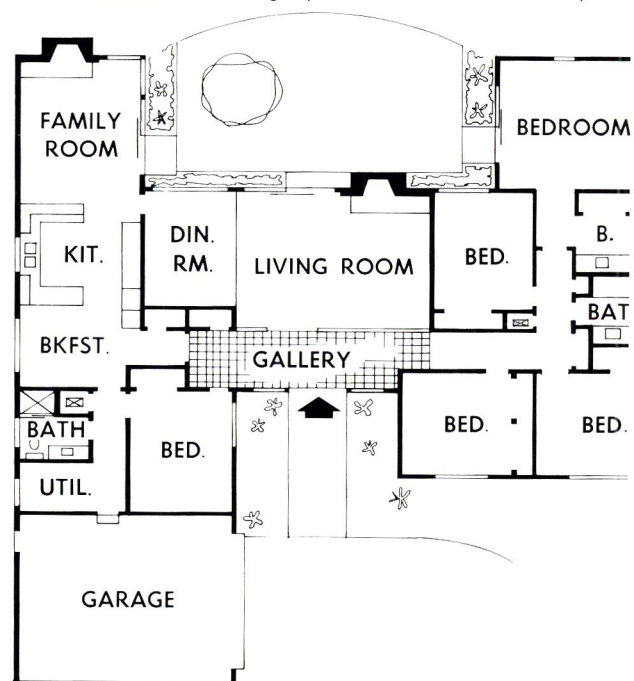
Of course you can't do away with all of the tedium of keeping your home perennially new . . . perennially charming even if you concentrate on using only easy care materials, but you can be certain a much larger portion of every day will be your own if you will copy a few of the ideas you can see being tested in this home.

Work Saving Materials Used in This Home

Ceramic tile counter tops	Luminous plastic ceilings
Mellow wood cabinets	Fine hardwood walls
Natural rock fireplace	Natural slate entryway floor
Hardrock maple chopping block	Seamless flooring
Natural brick family room fireplace	

Only the two smaller bedrooms look out toward the front of the house. They are sheltered from the sun by the wide eaves of the heavy, hand-split shake roof. Entrance, recessed between these rooms and the garage is flanked by low stone planters.

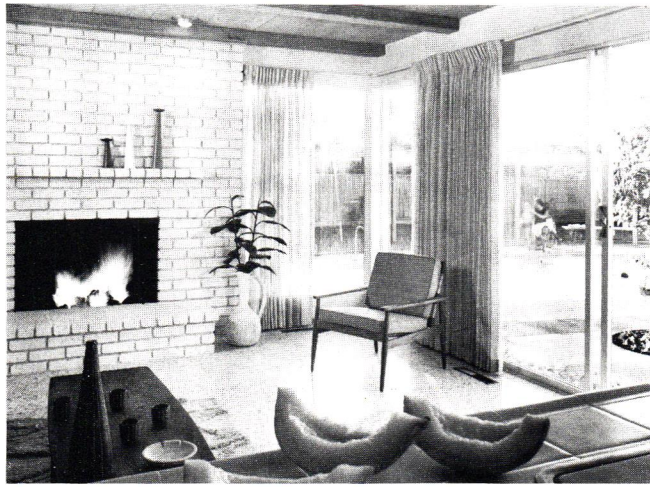
Next to the garage are a bedroom and an adjoining bath which may be used as guest facilities or as a private studio suite. Note, too, the abundance of storage space next to kitchen and entry.



ooked more charming

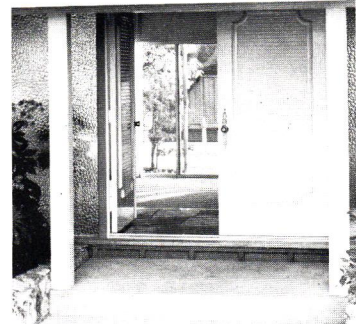
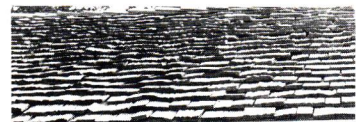


From a vantage point in the breakfast nook you can look through the kitchen with its unusually generous counter space, glareless lighted ceiling and wood cupboards with ceramic knobs



The wood beamed ceiling of the family room will probably never require extensive redecorating or care. The same holds true for the natural brick face of raised hearth and fireplace

ERNEST BRAUN



The classic louvered doors between wide panels of textured glass open into a tile-floored entrance gallery and a view of the step-down living room with secluded patio beyond

To the left of the fireplace sliding glass doors lead to a patio sheltered by the wings of the master bedroom and the family room, both of which open to this pleasant spot

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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