

COMPANION

JUNE 1950 25 CENTS

Woman's
Home



**Step Inside
THE MUSEUM OF MODERN ART-
WOMAN'S HOME COMPANION
MODEL HOUSE
8 color pages**

WHY I OPPOSE MERCY KILLINGS

by Benjamin F. Miller, M.D.

A WITNESS

a tense new novel by I

534229 WRI/US DESO
30M
WOBURN MASS
10 FOREST PARK RD
W.S. K. B. WILLIAMS

mmm...so fresh and smooth



ah...so smooth and fresh

Youngsters prefer Peter Pan Peanut Butter



Here's Why

Peter Pan stays fresher and smoother

- 1. Packed fresher!** Just seconds from grinder to jar. None of its delicious just-made flavor is lost!
- 2. Fresher when you buy it!** It's vacuum-sealed to keep all the fresh flavor *in*. The *only* leading peanut butter with the flavor-guarding vacuum-sealed cap.
- 3. Stays fresher in your pantry,** after you open the jar! The oil never separates—so Peter Pan doesn't get rancid. never gets dry or lumpy. It *stays* fresh-tasting and smooth—keeps all its energy value and vitamins. No waste—it's smooth and creamy right down to the bottom of the jar!

*It's America's Favorite because
it's America's Best*

Tune in "Sky King" every other weekday at 5:30 over your ABC station

Try both kinds of delicious Peter Pan smooth Peter Pan in the Red Top Jar ● the smoothest peanut butter made . . . and Peter Pan Crunchy Peanut Butter (with crisp peanut bits mixed all through) in the Green Top Jar ● The youngsters love 'em both!

OUR HOUSE

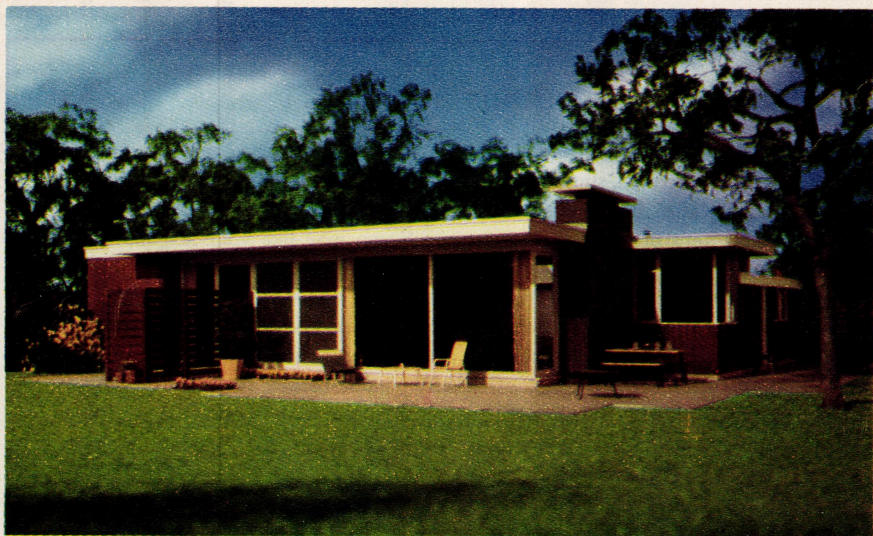
with a view-to-the future



Garage and street side: The facade is varied by the use of setbacks and a two-level roof to avoid monotony. Fence which shields house from street is not shown here. The trellis continues the line of the garage roof and helps tie the two wings of the house together. The outside finish of the Museum-Companion house is of striated Douglas fir plywood.

HOUSE MODEL BY THEODORE CONRAD

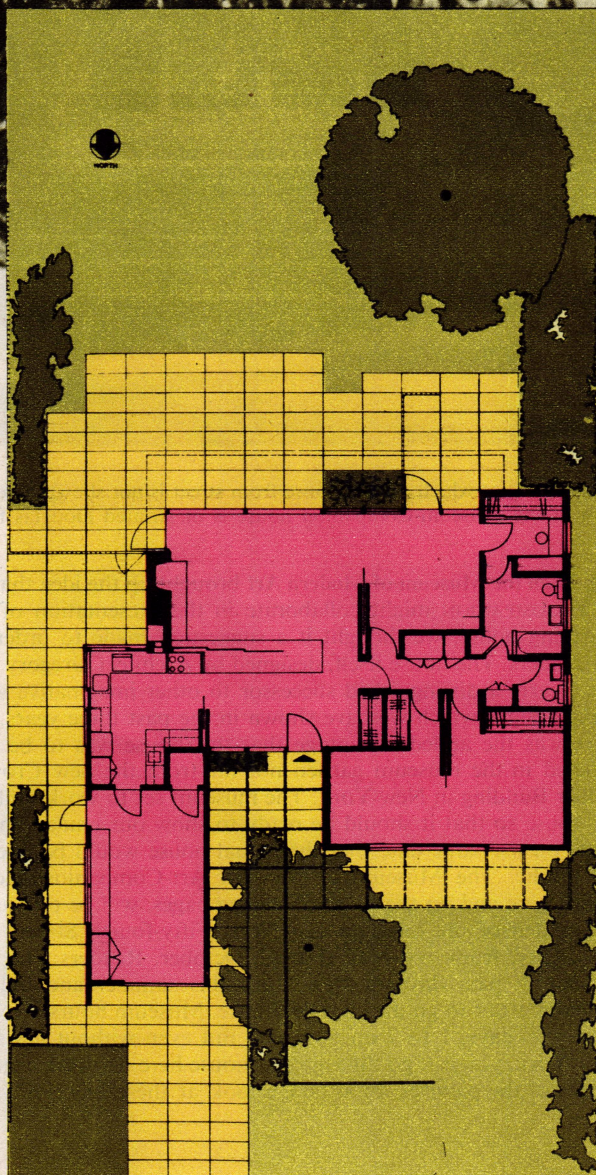
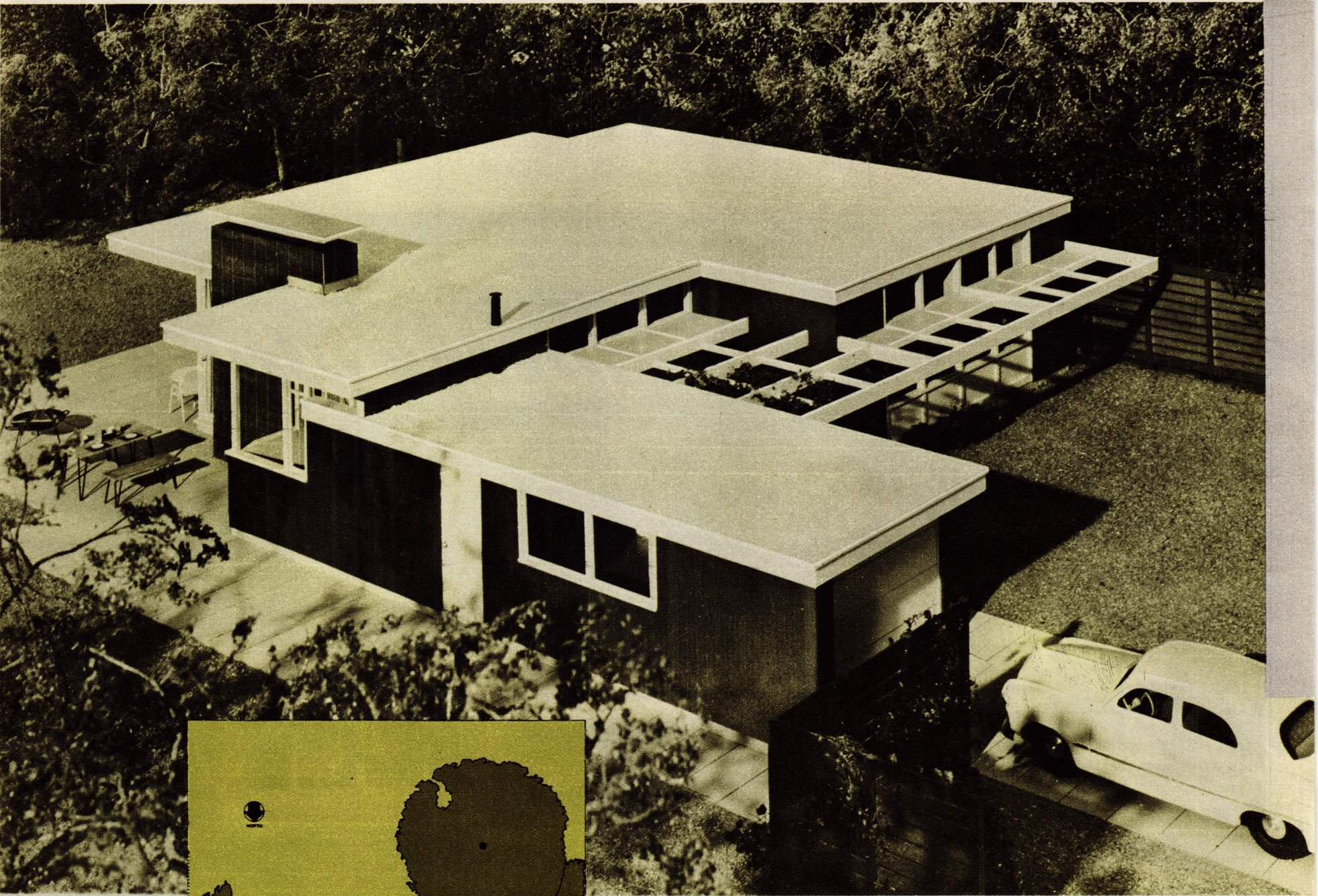
COLOR PHOTOGRAPHS BY LOUIS CHECKMAN



Garden side: This side is largely a combination of clear and obscure glass. The obscure glass, plus a section of fence, affords privacy to the parents' bedroom at extreme left.

When the Museum of Modern Art brought up the idea that the COMPANION might collaborate in the presentation of this charming house, we thought it a suggestion made to order for our readers. The house itself, designed by Architect Gregory Ain, was clearly a distinguished successor to other imaginative small home designs which we have shown in the past three years. But there was the added advantage that this house was to be constructed in the museum garden not far from the new Crowell-Collier Building in New York. The museum set to work building the house so that it should be ready to show our readers in this issue, on the same date that the actual house would be open to the public. The Museum of Modern Art-Companion House, shown here and on the seven following pages, will be on view in the garden of the museum at 4 West Fifty-fourth Street, New York City, from mid-May through October. Readers who plan to visit or pass through New York this summer and fall will probably want to go through the house. Museum hours are 12 to 7 on weekdays, 1 to 7 on Sundays. But even without a visit to New York, you can go through our house here on these pages by means of the pictures. First take a look at these exterior views.

[continued on page 66]

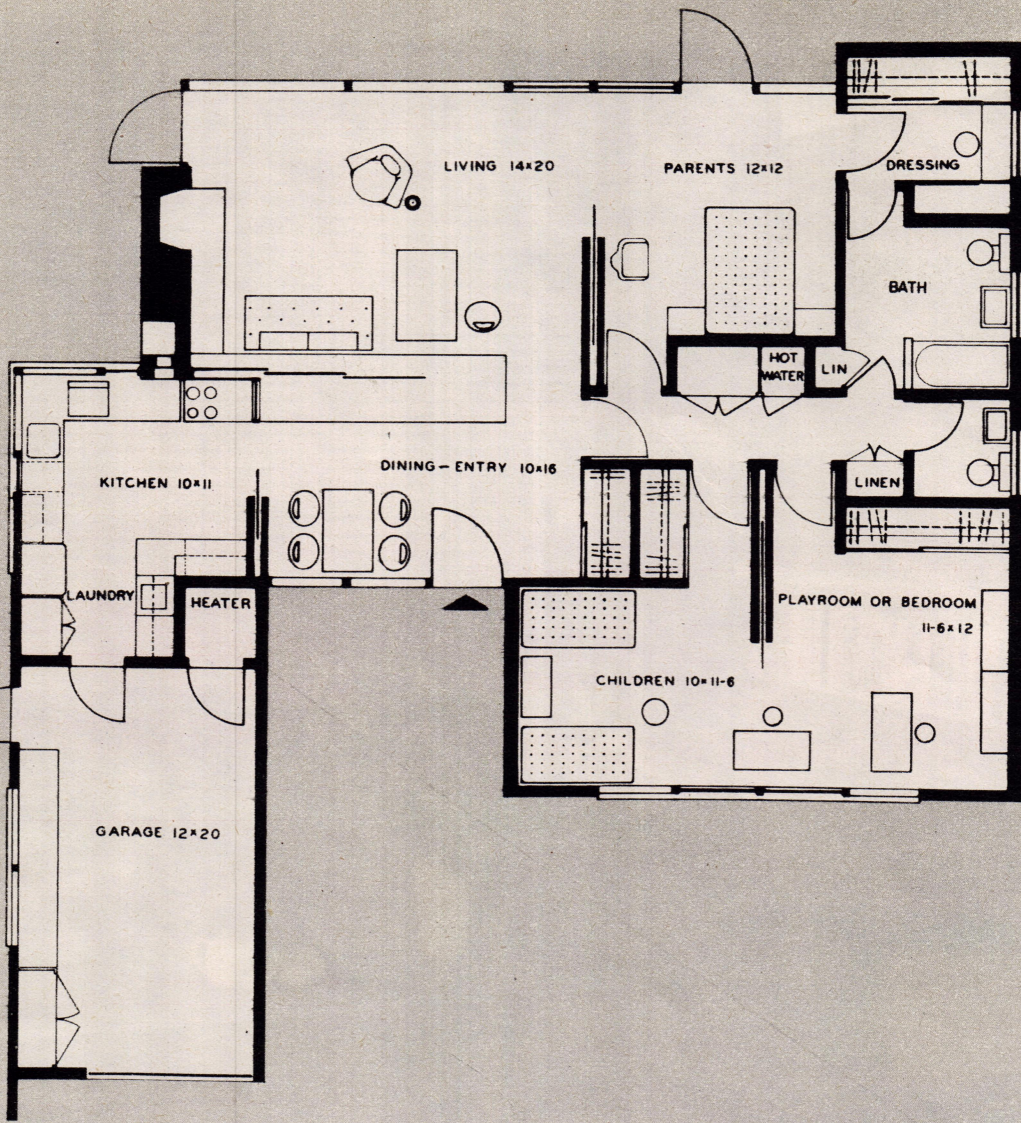


Airplane view showing relation of front to back: Here you see how completely the street side of the house is screened from the garden side. At left you glimpse the terrace and beginnings of the garden. Chimney shows location of living-room, with corner kitchen windows showing below it. At extreme upper right, back of trellis, are children's quarters. Note how roof overhang gives shade.

GREGORY AIN, ARCHITECT
JOSEPH JOHNSON AND ALFRED DAY, COLLABORATING
COLOR PHOTOGRAPHS BY GRAY-O'REILLY

THE FENCES ARE PART OF THIS HOUSE

• Today we're likely to live in a community where houses are detached, with enough land for a garden, a recreation area, sunshine and a few trees. All these ingredients of a pleasant life should be easily accessible to everyone in the house, yet you still want a reasonable amount of privacy and protection. However much you may like your neighbors, you don't want to share every minute of your outdoor life with them. The answer to this is a modern and skillful use of fences. In the old days a fence was something which enclosed something else; it was set *around* something. Modern architecture uses the fence as a wall *between* you and something. On the plot plan at left you see how Mr. Ain has suggested the use of such fences, and also of cleverly planted shrubs, to afford the privacy you would want in this house. Note that in the photograph above, the fence between the garage and the lawn had to be omitted to allow the camera to focus on the house.



Enlarged house plan: Here, big enough for detailed study, is Mr. Ain's plan, showing location of all the elements. Street door opens into dining area, wasting no space with hallways but protecting living area from random traffic. Bathroom arrangement is economical and makes small extra lavatory easily accessible to the children.

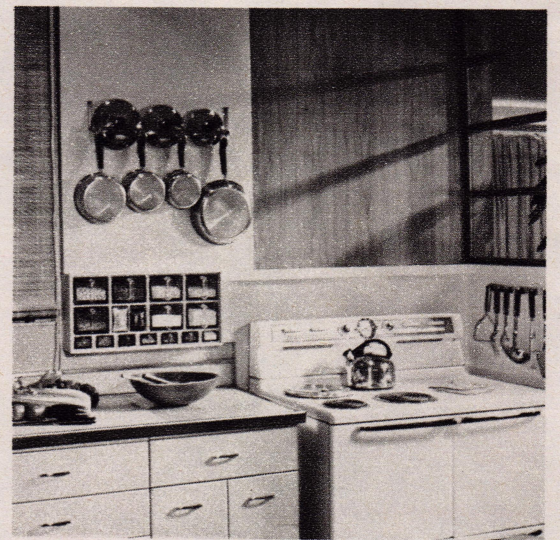
About the plan: The house is planned to fit on a lot sixty feet wide and about one hundred and twenty feet deep. In any suburban community, where lots are no larger than this, privacy becomes a major consideration and so Mr. Ain has planned the house with most of the windows opening on the garden area. Looking at the plan above, you'll notice that especially in the living and work areas there are comparatively few doors in this house. Doors of course take up valuable wall space when open. The trend in design today is toward the house with well-defined areas for various activities but with more modern devices for closing off such areas when it is necessary. In the Museum-Companion house you'll find that sliding partitions give the same amount of privacy as a closed door, with the added advantage that, when wide open, they actually enlarge the room as no door can ever do. That is why this really small house gives such a feeling of space, leisure and pleasant living. When you come in the front door you are in the dining area and can get at once and easily to the kitchen with your bundles or to the children's quarters if you've been out walking. The partial wall is another way of defining an area without closing it off completely. In our plan the bookcase wall and counter in the living-room is 4½ feet high and serves to separate dining and cooking activities without shutting the cook up in a high-class prison. Skillful use of glass also helps to define activities without cutting off light. The use of obscure glass is another modern technique. In the Museum-Companion house it appears on the street side next the front entrance, shielding diners from passers-by; and on the garden side it is used in those windows which might otherwise expose the bedroom to the casual view of people on terrace or in garden. Insulation is built right into the walls of this house and the coils of the radiant heating system are installed in the concrete slab on which the house rests.



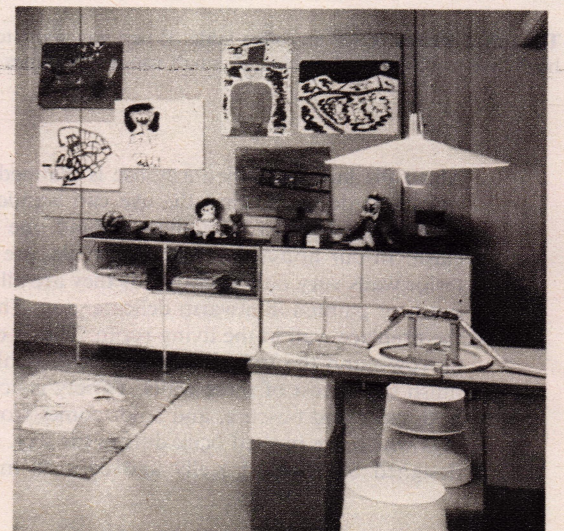
A glimpse of fireplace end of living-room—see page 68



Dining area is really part of the living-room—see page 69



Kitchen is on page 70, playroom (below) on page 72



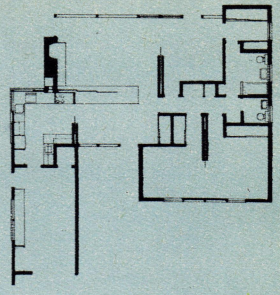
STEP INTO THE LIVING-ROOM—NEXT PAGE



The raised hearth serves as coffee table. When you want to exchange airiness for privacy you draw the hangings as in this picture; you can also draw a sliding partition above the bookcase to close off that area. A small room sometimes looks cluttered because furniture is too massive. Here slender sturdy metal legs let the eye look beyond the furniture.

About the interior: When a house is planned, like this one, with fewer walls and doors, so that the eye can wander freely from one part to another, parts must be designed round one basic scheme so as not to clash. In our house the floors, gray tile, are the same throughout. Interior walls vary only slightly, for they are all either a soft natural wood finish or painted in a warm delicate gray. The only exception to this is the fireplace wall in the living-room. This is of Roman brick—long and narrow—and the soft dark tones blend richly with the natural walnut finish of the rest of these walls. Variety is achieved by the use of glass, both clear and obscure, and color comes from simple full-length hangings which are pushed back during the day. Lighting in this house was designed by Richard Kelly and consists mainly of fluorescent strips

installed in strategic places—for example, above the hangings in living-room, also above bookshelf. This general source of light is supplemented by standing lamps and by ceiling pulley lamps which can be adjusted to any height. All the pictures and sculpture are from the museum's collection. Furnishings throughout have been selected to fit the unpretentious scale of living for which the house is designed and each piece is available in stores carrying modern lines. The consistently neutral tones make a wonderful background for brilliant wall decorations and for the odds and ends of family living that are bound to turn up in any happy home. Fruit, flowers, books, magazines, knitting, toys—none of these will ever look out of place in these simple rooms, for this is a house that positively asks to be lived in and enjoyed.



With dividing wall slid back, as here, the dignified simple bedroom becomes a wing of the living-room. Beyond it, at the left of the picture, you see the little dressing cubicle where two roomy wardrobes and a dressing table can be closed off.

The dining wing, really part of the living-room, is divided from it by counter at right of picture. Beyond it you have a glimpse of the kitchen. Curtains, drawn at night, are pushed back during the day to reveal obscure glass windows which let in lots of light but keep out prying eyes. After dark, meals are lighted by the pulley lamp which is pushed up out of the way when it's not in use.



[continued on page 70]

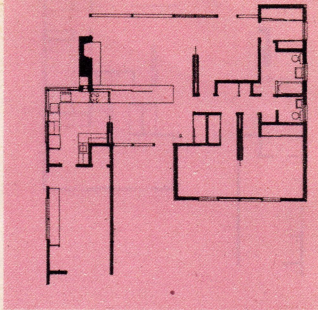
OUR HOUSE WITH A VIEW—TO THE FUTURE
from page 69



Entering from garage—as you'll do in bad weather—you face this wall at far end of kitchen. Stainless steel sink with waste disposer and maple inset in counter top adjoins push-button range with cooking tools handy at right. Ready-made cabinet above the counter stores dried vegetables, spices, seasonings, each in full view in its own glass pull-out bin.

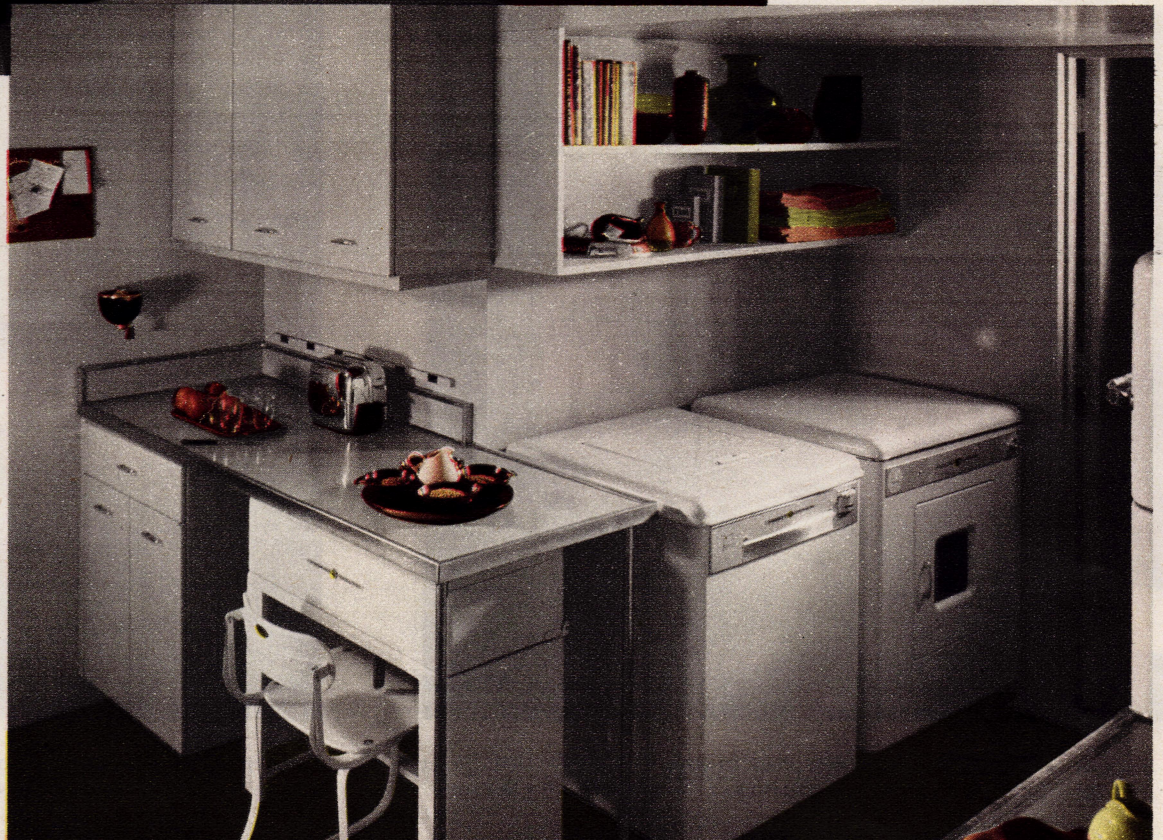
Standing by range and facing the way you came, you see, at right, electric dishwasher. Sit-down space at mixing counter was made by omitting base cabinet. Food chopper clamps to ledge and, below, kitchen stool is tucked away. Note that door of combination refrigerator and freezer hinges at left. If you want this arrangement you must ask the dealer for it.





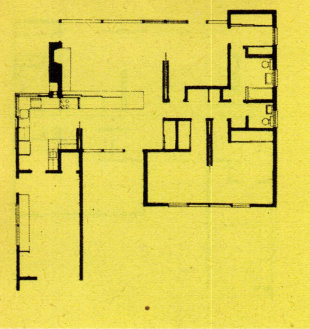
Today when you plan a home from the ground up, it's wise to stand far enough off to take a long look at what's happened to our way of living. With ranges that cook while your back is turned, washers that deliver clean clothes with little help from you, there's less need for high forbidding walls around the kitchen. Now while dinner's cooking you're likely to flit to some job in progress elsewhere or take time to relax with guests in the living-room. It's this thinking that's back of the design for our kitchen. It's a common saying that you learn all the things *not* to do when you build your first house. Let us save you this by warning you to plan for more equipment than you now have. What's a luxury today may be so common in a few years that you and your circle of friends will feel it's a necessity. That is why this kitchen is planned to allow space for everything. It's shown here as you'd like it to be, as we believe it will be—either today or in a not-too-distant tomorrow.

From dining area you look into kitchen. On right is counter and beyond it you see fireplace wall of living-room. Partition between this counter and kitchen is glass. When you're at table or washing dishes you can close off kitchen by pulling out sliding panel concealed in wall at left of opening. Often you'll leave it open, for kitchen windows—concealed at night by bamboo shades—let in sun. Cupboard, right, stores linen, silver, china.



Looking in kitchen windows you see laundry side. Here are washer, dryer, good counter space, tuckaway ironer with well-designed chair. Shelves store hand iron, sprinkler bottle. Above counter a strip of appliance outlets takes care of present needs and looks ahead to the future. Bracket for fruit juicer also takes can opener, other tools. Market lists, family notes and pencil attach to magnetic bulletin board with tiny cube magnets.

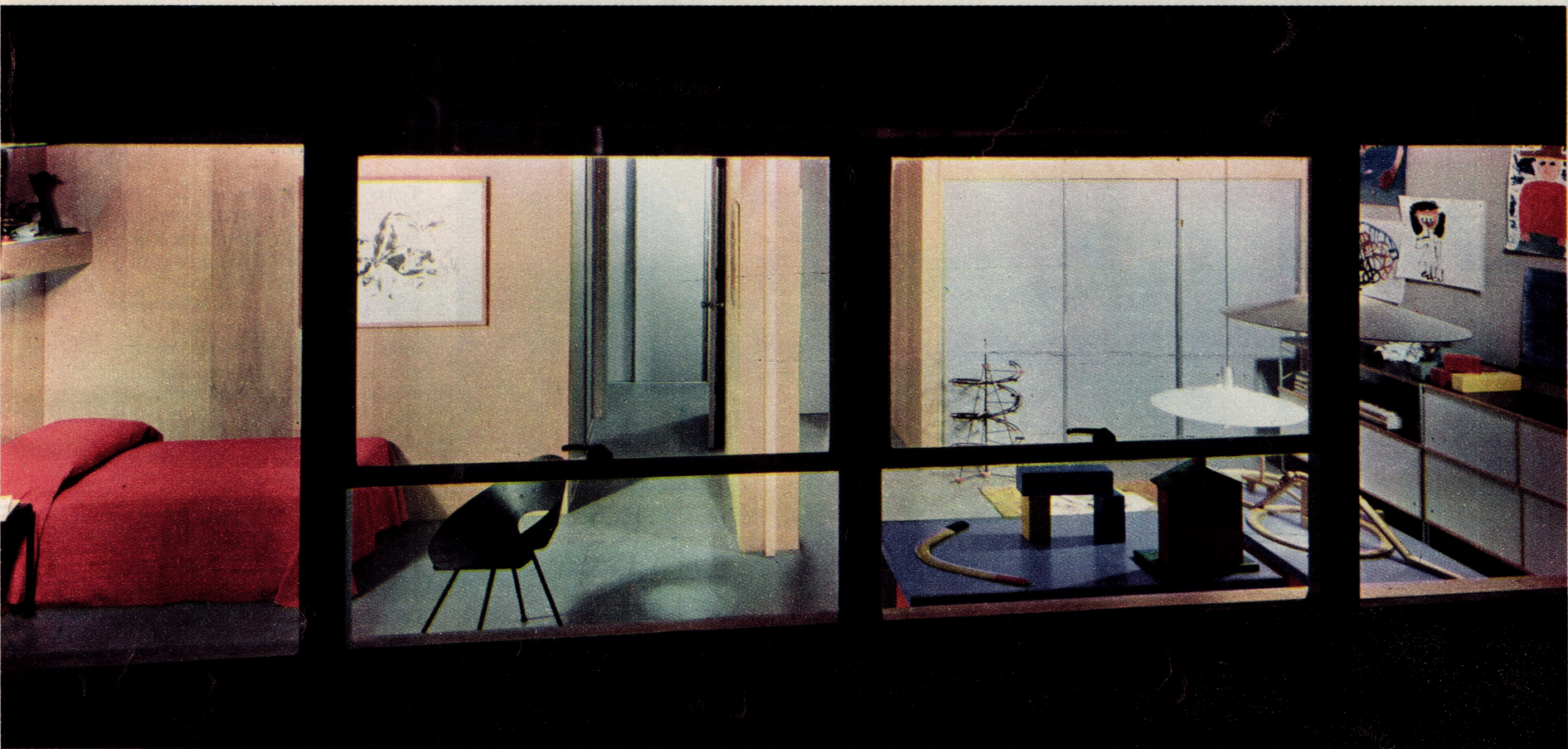
[continued on page 72]



OUR HOUSE WITH A VIEW—TO THE FUTURE *from page 71*

In the children's quarters the sliding-panel theme pays big dividends. In the picture below you are standing outdoors looking in and what you see is one huge playroom. By closing the partition you create two separate rooms. The pictures at bottom of page show opposite ends of this room, taken just about at the partition, which in these photographs is wide

open. If one of two children is ill or an extra guest room is needed, move one bed into the next room and close the partition. As children grow older and need their own rooms the same device works. Then—if you want to give a children's party without wrecking the living-room—throw open your partition again and you have a ready-made rumpus room.



As arranged for you to look at, these rooms are furnished with sleeping quarters in the left half of the area and playroom in the right half. The two doors you see at center back both lead onto the small corridor which gives access to lavatory, bathroom and parents' room. A glance at lower right-hand corner of plan on page 67 shows where you are standing.



Sleeping end of children's quarters. Plan on page 67 indicates that closet (not shown here) is generous, serves also as a "sound baffle" for this room.



To small fry this is business end of room. At left is closet, at back storage for treasures. Here a child plays without disturbing elders. Lamp pulls down—even to floor level—for reading.