

atomic ranch

MIDCENTURY MARVELS



FALL 2007



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contents



22

features

22 **joe average gets modern: denver's midcentury american dream**

A mcm dealer crams his tiny home with treasures.

36 **mouse house**

Color and collectibles transform tradition.

48 **atomic age architecture on the canadian plains**

Modernist design Saskatchewan style

60 **craftsman converts**

A whole-house renovation with an affordable modern kitchen.

73 **homework**

Applying geometry to a typical suburban lot.

76 **sticky fickett**

London transplants bring their aesthetic to the Hollywood Hills.



36

60



fall 2007

departments

10 my 2 cents

12 modern wisdom

20 home page

Inside readers' Oregon, Florida and Texas ranches.

70 cool stuff

Our picks for worthy posters, appliances, slipcovers and sinks.

86 atomic books & backs

90 ranch dressing

Switch plates, chair ID and assorted minutia.

93 events

Fall and winter MCM shows

94 buy ar

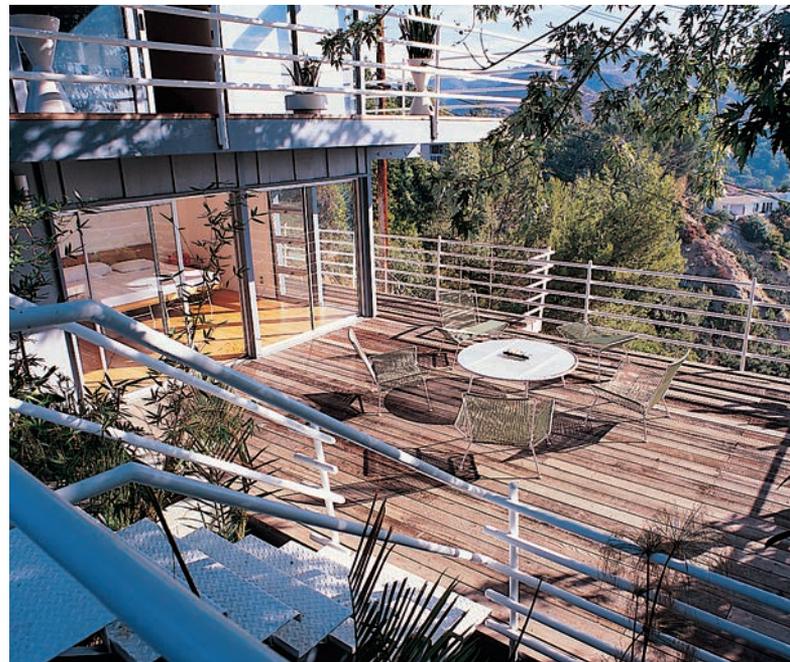
95 coming up in atomic ranch

95 where'd you get that?

96 atomic advertisers

cover

The window that looks out on the back yard of this Eichler in San Jose was partially blocked by a brick planter when the owners bought the house. Furnishings include a Bantam sofa and Nelson cigar floor lamp from Design Within Reach, an IKEA coffee table, a black chair from Scandinavian Designs and a reissued George Nelson clock.



atomic ranch®

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my2cents

You've got to start someplace, and for us Portland midcentury folks, it was at the Alibi, an old-school dive bar/tiki lounge renowned for its karaoke. While Atomic Ranch supports preservation efforts nationwide, we haven't found the time to join a group personally. Actually, to be more candid, while my other (some would say better) half is more socially inclined, I've always adhered to the Groucho Marx aphorism "I don't care to belong to a club that accepts people like me as members." Or his less famous "I have a mind to join a club and beat you over the head with it." Starting with Blue Birds and Red Rover, I've been a chronic non-joiner.

But our realtor/friend Alyssa Starelli has taken the lead and launched the Atomic Age Alliance of Portland or AAAPDX (atomicage.org). A southern chapter in Eugene is being organized by Joe Barthlow, the moderator on lottalivin.com and a contributor to AR. Together, the two chapters will cover Oregon with its Trekie-esque logo. Alyssa got group religion when she read about the Las Vegas AAA on [lottalivin](http://lottalivin.com) and attended a Nevada meeting. (Founder Mary-Margaret

Stratton has a page for any MCM enthusiasts in other parts of the country who want to know about how to form their own AAA group: atomicage.org/chapter.php.)

Curious about the nascent group and what its ambitions might be, Jim and I found ourselves at a long table of some 20 black-eyeglass-wearing people nursing umbrella drinks. The suggested first project will be identifying the Top 20 midcentury homes/neighborhoods/commercial buildings/neon signs in Portland and publicizing those to help educate the public about PDX's postwar architecture. (For non-Oregonians, this is the airport abbreviation, but also a widely used moniker for anything from 1910 Foursquare houses to the latest brew pub.)

Portland is doing well by its bungalow neighborhoods and late-19th/early-20th-century commercial buildings, but like

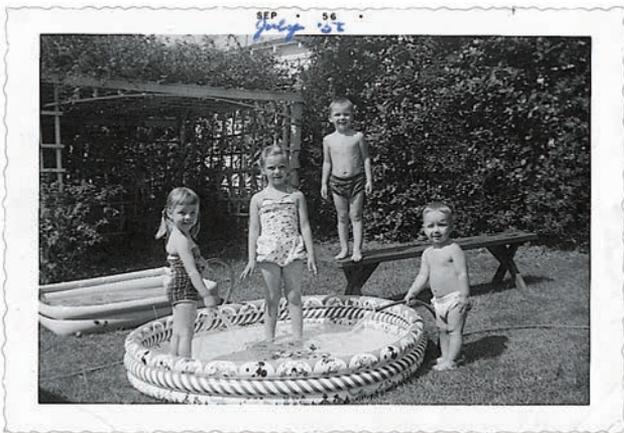
most cities, postwar architecture is just beginning to register on the historic radar. While Rummers and pedigreed West Hills midcentury custom homes might trigger frothy bidding wars, as one incredulous neighbor asked recently, "Why would you make a magazine about ranch houses?"

At the first meeting, you could already see the glimmers of different mindsets and agendas: Would Alyssa's beloved "granny" ranches be under consideration or is the group's interest strictly Modernist architecture? Does the venue and time need to change to accommodate would-be members who are lobbying for a child-friendly locale? How ambitious do we want to be?

Alyssa, for one, hopes to steer public opinion and lobby against things like the midcentury Washington Mutual building that's being razed for a new Whole Foods. "Had we been together a year ago, we could have possibly stopped it," she says. Of course she'd like to plot this while enjoying a killer cocktail.

Stay tuned and we'll let you know how the shakedown cruise goes, or better yet, think about starting a AAA in your own MCM neighborhood. I'm just hoping our group will remain karaoke free.

Michelle Gringeri-Brown
Editor



Joining in
(far left, even then).

modernwisdom



Isaacson & Dubrawsky's ranch

* Thanks for helping make the ranch home cool! I am a realtor who has been trying to steer bungalow-loving Portlanders to take a closer look at ranch-style homes. Not only are they more affordable—for the time being—but the floor plans are much more livable, as they are designed for the way we live.

I loved the letter from the publisher in Spring 2007 stating that ranches are also an environmentally responsible choice. I 100% agree that living in and loving previously built homes while working to make them energy efficient is a great alternative to building green from the ground up.

We are in the process of completing a green remodel of a recently purchased MCM home, and are enjoying the adventure of both preserving history and using innovative energy tools to make the home reflect our love of the environment and classic architecture. [See page 95 for their blog link.] [An official] from the city's office of sustainability was out, and he was saying the greenest thing we did with our house is love it as-is. We will update some old flooring and repaint, but otherwise the house is such a gem; all 1,700 square feet live so well we don't need to do a thing. Even the original Hobart dishwasher still runs and the city official felt it was better to keep using it than replace it with a

higher-efficiency model. The energy it takes to build, ship and sell a new one didn't outweigh throwing out a model that's working perfectly.

Jenelle Isaacson & Zoltan Dubrawsky

Portland, Ore.

* After reading your Spring '07 issue, I was hoping you might pass along my URL to reader Cheri Embree, who mentioned she would be interested in reading articles on tiki culture. I publish a newsletter and website called Mai Tai. My contributors and I have written many articles on the subject of tiki, exotica and Polynesian Pop culture that I'm sure Ms. Embree would enjoy. Maitaionline.com has most of the articles that have appeared in our past 15 print issues.

John Trivisonno

Montreal

* I want to congratulate you on the Spring 2007 issue and its wonderful articles, photos and even the great ads. This particular issue has compelled me to write, for you killed two birds with one stone for me with your article "Of Two Minds" a.k.a. Barbie's Eichler.

You see, for many years I've collected vintage Barbie dolls from the '50s and '60s; I'm also an architect with a deep love for midcentury design, specifically the humble and wonderful ranch home. And it was great to see the photos in the article and the mix of those two loves of mine in such a nice way. Although I live in Santa Fe, with its own very distinctive architectural style and not very many ranches, I still dream of owning one of the modest-in-size but big-in-style-and-quality homes from the '50s. Thanks for a superb magazine.

Pilar Cannizzaro

Santa Fe

* I was so pleased to read through your Spring 2007 issue at Barnes and Noble in Green Bay, Wis., and see the Lustron Home. I own an identical blue Lustron that is as well loved and cared for as the one on page 12.

I wrote about the history of my Lustron and had an open house for the neighbors last summer. I wanted them to know of its interesting story and its important relationship to post-WWII housing and to the history of modular houses. I have come to the conclusion that the

morewisdom

way to understand and appreciate the Lustron Home is to accept and embrace it as “steel sculpture for living.”

Artistic people have always lived in my home, including my mother, who taught art at a high school here



Meunier's snowbound Lustron

on the Door County Peninsula; I, too, am an artist in that I write music for piano.

And thank you for the story on steel homes [no. 14, Summer 2007]; I am one of their biggest fans!

Dan Meunier

Sturgeon Bay, Wis.

* The article on your Portland ranch was terrific because you were honest. I love the line, “the ‘ick’ factor creeps in when it comes to vintage upholstery.” How refreshing to read comments that aren’t massaged so as to not offend readers or advertisers. Your honesty and street-level perspective are what sets your magazine apart from so many others.

You guys inspired my wife and me. We went to Palm Springs earlier this year and had a blast driving around all the neighborhoods. Even our 9-year-old son started to develop an appreciation for MCM houses. We are also using your past issues and book as reference material while we decide on how to remodel our kitchen. It is always nice to read where someone bought cabinets, lighting and countertops.

I recently gave a small presentation to our neighborhood MCM group on modern architecture and furniture found in Bugs Bunny cartoons. I saw lots of MCM influence while watching the cartoons with my son. In

the opening scene of “The Bugs Bunny/Road Runner Movie,” Bugs’ house is a knock-off of Falling Water, complete with a stream of carrot juice. There are also cartoon images of the Egg and Swan chairs, Ray Eames’ swag lamp, bullet planters that hold carrots and wall art that looks one step away from Miro. In 1949’s “Long-Haired Hare” an opera singer’s house looks like Frank Sinatra’s home in Palm Springs. The interior features a Marco Zanuso Trienda-like sofa and a Maggolina chair. (I only know these designers because I did extensive research to find possible matches to the modern furniture in the cartoons.) I was even inspired to buy a Royal-Haeger vase with a donut hole through the middle that looked similar to an art vase in one of the cartoons.

Thanks for the inspiration.

Kevin Knauss

Granite Bay, Calif.

Wow; I thought we were obsessed ...

—ar editor

* Just wanted to drop you a line saying how much I love the magazine and [how your] book now adorns our surfboard coffee table! My girlfriend and I live in an old apartment building here in Cambridge but love mid-century ranches; our place is full of furniture by Eames, McCobb and various other ‘50s styles. Unfortunately “modern” ranches are few and far between out here (and out of our price range). That said, my sister-in-law lives in one of the houses built in conjunction with MIT and Alcoa. Needless to say I’ve turned her and her husband on to Atomic Ranch as well.

It pains me to hear of homes being destroyed or horribly altered, and hopefully that attitude is changing. I grew up in an antique Cape (built in 1765) so I can certainly appreciate old things, but I was drawn to the modern aesthetic as it was both rebellion and the forbidden fruit! The modern floor plan of Eichlers and other contemporaries still makes sense today, much more so than building a McMansion that looks like a Cape or Colonial on steroids.

Anyhoo, just wanted to say keep up the good work.

John Reilly

Cambridge, Mass.

continued on page 16

morewisdom

* I am a subscriber to your wonderful magazine and a former resident of Plano, a suburb of Dallas. I thought you might be interested in this article from dallasnews.com [see page 95 for a link to the full article].

Steve Creamer

Dallas

The article concerned the Haggard Addition neighborhood of Plano, a group of 114 ranch houses seeking historic preservation status. Residents are having a hard time convincing the city council that postwar is historic, it seems: "It's hard to think of houses or an area that's younger than I am as historic," said Deputy Mayor Pro Tem Sally Magnuson. "We were hard-pressed to find anything unique or historical about the area."

"Council members said they were not concerned about losing tax revenue because of the property tax exemptions that come with a heritage designation. Instead, they said, they are wary of setting a precedent that other 50-year-old subdivisions might want to follow."

We sent Ms. Magnuson a copy of the summer 2007 issue with its "Preservation Nation: is Midcentury Historic?" article in the hope that it proves educational.

—ar editor

* It has always been a dream of mine to buy a relatively inexpensive plot of land and build my own brand-new midcentury masterpiece, utilizing as much modern technology as I could to keep it efficient, but build it to early '60s specs aesthetically speaking. Considering most of the materials and methods used at the time—concrete block, post and beam, tongue-and-groove exposed ceilings, laminate countertops, etc.—it would seem to be economically viable.

With the rising cost of Eichlers and "midcentury" being a new buzzword driving prices through the roof, I was wondering if anyone else has had this same idea? I'd love to see something like that featured in your magazine. Other than that, keep up the good work.

Mac Fleming

Online

In addition to the few we've shown in the past, we

have several newly built homes in the features pipeline, including a Jetson-esque home on the Gold Coast of Australia and a contemporary MCM infill in Dallas. We'll bring them to you as we find them. For a thoughtful article on why no one is building ranch house communities today, check this link: slate.com/id/2163970/

—ar editor

* Picked up my first copy of Atomic Ranch and loved it. We have a ranch on a street in Illinois that people call "Ranchville"; never thought they would become icons! Studying the picture of the living room on page



Ranchville, Illinois-style

52, Lori and George's Eichler [no. 13], there is a secret message painted on the edge of the "Smokin' Kills" painting! It would seem to be expressive of the artist's sentiments about smokers.

Warren Dorn

Online

* My husband and I bought a 1954 ranch with a kitchen that is pretty much original. It has all the perks, uses lots of Formica and I'm sure it was quite futuristic in its day. There is a spot where I think a built-in charcoal grill used to be. It has since been converted to a space with an electric outlet where the former owners kept a fish tank. The flue still works and I would like to convert it back to the original

continued on page 18

even more wisdom

[function], but I don't really know what that would be.

I cannot find anything on the Internet that shows what these may have looked like. While researching, I came across a built-in charcoal grill available in



Australia that would fit into that hole perfectly, but because it's charcoal it would not be allowed in the U.S. Has anyone seen a similar grill available in the U.S. that is gas?

Jennifer Sommer (who may have to research this topic for an article!)

Dayton, Ohio

* Just got the summer 2007 issue and it's still love for us! Regarding Dr. Joseph A. Yeager's letter, what is he talking about?! We can't be the only ones wondering.

Ads are ads as far as we are concerned, and we have shopped at several of your advertisers. They do not make us rush away from a page. We have found the ads to be very appropriate and relevant to the readers of Atomic Ranch.

Please do not change! We read it cover to cover and savor it all, unlike other midcentury magazines. We truly hope Atomic Ranch does not become an elitist magazine; that is the beauty of it. Please just keep doing what you are doing—well, one change we would like to see is 12 issues a year! Now that would be nicer...

Tom & Beth Comrey

Online

* I wonder how many readers were puzzled, as I was, by Dr. Joseph A. Yeager's complaint that your magazine is "cheapened and sullied" by shocking and "objectively hideous" advertisements. I'm not sure what he means by objectively hideous, but that may describe the advertising content of most of the magazines I run across while waiting for my doctor. They make AR look like an early edition of *Highlights*.

It's amazing to me that the era known for the small mindedness of segregation and the paranoia of McCarthyism also produced such intelligently functional wonders of modernist design as those so lovingly rendered in your delightful quarterly. The three-month wait is well worth it; the sweet anticipation of its arrival is finally sated in ecstasy as my wife and I drool together over every page! Everything in Atomic Ranch is sexy, because modernism is sexy. If that is indeed what Dr. Yeager's vague criticism is, I can't imagine how he can endure any of AR's "chief pleasures."

He also suggests that you exercise your right to "reject ads that do not meet your standards." Please don't change anything! Like the old saw about *Playboy*, I get your magazine for the articles, but I spend almost as much time staring at those hot ads as I do at the hip and groovy house pics. I don't feel sullied at all!

Mark Nielsen

Ann Arbor, Mich.

Ads are funny things: they fund the publishing process but can draw criticism with their content, aesthetics or sheer numbers. One person's tacky kitsch is another's funky fun. Early results of our recent online readers' poll indicate that 64 percent of subscribers have found products or businesses in our pages, and 82 percent have visited advertisers' websites in the last six months and earlier. We have no plans to change our egalitarian mix of high-end and affordable MCM, both in our features and ad pages—except to have more of both.

—ar editor



Write us at editor@atomic-ranch.com or send a note to Atomic Ranch, Publishing Office, 3125 SE Rex St., Portland, OR 97202. We'll print the good ones.



Eugene, Ore.



Carrollton, Texas



St. Petersburg, Fla.

home page

Eugene, Ore.

Being newcomers to Oregon, we learned quickly that the mantra for buying a home here is “windows, windows, windows” to bring light inside during our gray winters. We were wowed by our first glimpse of this 1959 ranch in Hawkins Heights and its views of the Sisters Mountains and the city. At parties our friends love the openness of the floor plan, seeing straight across the house from the living room to the dining room and kitchen. Period features include pocket doors, cedar-lined closets, a dumbwaiter for fireplace logs and a full daylight basement. Many original '50s and '60s homes are close by, much to our delight.

Pam Love & George Koris

Carrollton, Texas

We were thrilled with our metal St. Charles cabinets in the kitchen, but they had been painted and were in sad shape. When we remodeled, the contractor took them apart and we sent them to an industrial metal spray paint company in Dallas, who stripped and painted them. Even the vent over the range is original and still works great. We tore down a pantry to make way for the breakfast bar, but saved as much of the trim as possible. We are the third owners and love our 1952 ranch.

Lloyd Sitkoff & Carmen Doubrava

St. Petersburg, Fla.

We found our midcentury marvel six years ago and have enjoyed bringing it back to its original splendor. The clean-line design and open living space allow for plenty of Florida sunshine and coastal breezes. Recently we were featured in a special home magazine published by our local newspaper, the *St. Petersburg Times*. Interestingly enough, since we began the revival of our home, several other midcentury modern ranch homes on our street have been sold and the new owners have each begun to lovingly restore them as well.

José Luis Perez

Put your home on our fridge; send in a high-resolution photo or sharp snapshot and a couple of sentences about your cool pad for our next issues. See contacts page 9.

Joe Average Gets Modern:

Denver's Midcentury American Dream

Think your house is small?

Try this 912-square-foot “Likeler” on for size. Built in 1952 in the Harvey Park neighborhood of Denver, a dealer in midcentury modern furniture and his wife squeeze a ton of style into their teeny home.

text Bromley Davenport

photography Jim Brown





Without air conditioning, Nick and Kim Horvath use their covered patio as additional living space. Like the house, it's furnished with vintage pieces including a butterfly chair, bullet planters, a Burke pedestal dining table and chairs, a Bertoia Diamond chair and two yellow Eames Zenith shell chairs. The privacy fence includes graphic punches of color and the planters are a mix of Gainey and Architectural Pottery.

A self-taught student of modern design, Nick Horvath's aesthetic is always evolving. He's had Danish modern periods with Hans Wagner, Finn Juhl and Stig Lindberg pieces, and in a previous loft and coffeehouse, reveled in plastic space-age design. But the exceptional, the unusual, the esoteric is what really floats his Chris-Craft. Pretty rarified stuff for a guy from a Cleveland steelworker family.

When the couple moved in together, there was a period of taste adjudication.

Interest in vintage cars led to vintage furnishings and, as he read and learned, his taste grew. "I'm a label whore," he admits cheerfully. "I like to know the history and design concept behind a piece. I would much rather go to the ultimate source—an Eames chair rather than the generic chair made for the mass market."

Case in point, his Eames LTR (Low Table Rod) came out of the factory with a George Nelson label on it, a fac-





tory faux pas that makes it just a bit rarer. His Nelson bubble lamps are all vintage, of course. And around his George Nakashima dining table—one of the studio woodworker's few commercial designs and one that was only produced for a few years—are Eero Saarinen 71 Series chairs, but not the more common upholstered versions. Nooo, Nick's have fiberglass backs and plywood legs, a rare and ultimately unpopular design that didn't hold up in the commercial settings they were designed for.

But when he found the house in 2001, you would have never thought to bring such special pieces under this roof. With its funky swamp cooler, overgrown junipers and ivy growing through broken clerestory windows, it was no prize. Inside, the unsavory biker tenants shared their hovel with pet snakes and tarantulas. The thrashed kitchen had late-'70s cabinets and faux-marble counters; hideous carpet and holes in walls and doors kept less brave buyers

That's Nick outside and Diva asleep on the Wormley couch. Newly minted items include the Noguchi coffee table, Crate & Barrel rug and Adam Silverman pieces from Atwater Pottery on the walnut-top Saarinen Knoll pedestal table. Just about everything else is vintage: the red Womb chair, a second marble-top Knoll table, the Nelson cigar wall sconce and the artwork.

Opposite, in the small office Nick corrals his midcentury library in and on a George Nelson nightstand-cum-bookcase (at the foot of the reupholstered Milo Baughman for Thayer Coggin daybed) and Paul McCobb Planner Group dresser (corner visible in left foreground). The red chair is a Saarinen Series 71 with teak legs and the bookshelf behind it is of unknown pedigree.



On Nick and Kim's street are a few renovated gems

from taking the \$150,000 leap. Still, Nick saw potential in both the house and the neighborhood.

“The concept for Harvey Park was affordable homes that looked good and stood up to the environment,” he explains. “Teachers, the military, police, city workers—people living the American dream—bought these houses. Everybody’s kids grew up together and the schools and shopping centers were nearby. These hub communities were what Eichler and Levittown were shooting for—secular, self-controlled units for people moving out of the cities.”



On Nick and Kim's street are a few renovated gems, but plenty of owners appear to have deferred maintenance issues and/or no particular affinity for the architecture. But the original owner brings her friends over to see the Horvaths' handiwork. "People don't necessarily 'get' it, but they appreciate that we're working on the house," Nick explains. Kim adds, "An architect drove by the other day and stopped to say he liked what we were doing."

A few blocks away, a very modest group of Cliff May prefabs, maybe 800- or 900-square-footers, are still selling for \$180,000; unfortunately they're in near-condemnation condition. "I'd love to buy them all up, put them on a flatbed, haul them to California and sell them for \$550,000," Nick jokes.

When the couple moved in together, there was a period of taste adjudication. "I was dreading going to Kim's house when we first met," he says slyly about his wife, the owner of a hair salon. "I was afraid it would be all Shabby Chic with 50 stuffed bears on the bed."

Fortunately not, but her contemporary Crate & Barrel taste bumped up against some of Nick's bolder touches



The minimalist landscaping has to stand up to Denver's sometimes dramatic snowfall and intense summers. Nick repeats the use of rock and gravel in various parts of the yard, as well as the playful circles of the decorative screen and stepping stones. The almost hidden front door in the carport leads into a small entry hall; the flip side of the house is the site of the covered patio (pages 22–23).



I tried to make it relevant to the house and to the original homeowners

and there were concessions on both sides. “The house was definitely a bachelor pad,” he says. “I loved California contemporary—black wrought iron with plywood or redwood or Formica, Paul McCobb, a Nelson daybed and steel-frame furniture; the TV wall was bright orange. It was a fantasy idea of how this house might have been originally furnished. I tried to make it relevant to what the house was and to the original homeowners, who were just starting out. It wasn’t kitsch retro; it was American architect-designed furniture.”

Kim voted to repaint the orange wall and they both sold off furniture. A trip to Boomerang for Modern in San Diego, where Kim saw the price tags on some of the same items Nick had collected, really convinced her that the vintage pieces were an investment. “When I started selling my apartment furniture—which I’d spent a fortune on—I was getting a quarter of what I’d bought it for a year prior. But when Nick buys things, he makes a profit when he sells. I thought, ‘I can get into this!’ ”

An MCM trifecta: A Nakashima Knoll table, Saarinen Series 71 chairs and vintage Nelson bubble lamp. The colorful mosaic tile wall extends from the dining area into the galley kitchen with its big-box cabinets and vintage Frigidaire electric stove, whose burners slide back flush with the cabinetry when not in use.







Over three-plus years Nick tackled the tawdry aspects of the little California Contemporary, renovating the kitchen and bathroom despite having no carpentry, plumbing or electrical skills to speak of. His approach was to buy how-to books or go online for tips on installing things like ceramic tile or VCT flooring. He went to Habitat for Humanity and Bud's Warehouse in Denver for salvage materials.

"The reason why we have a mosaic floor [in the kitchen] is because I found a half case of this color and a full case of another for \$20. I thought, 'How can I make this work?' I have seen the road to Hell and it's paved with one-inch tile mosaic," he jokes, referring to his experience with the kitchen backsplash. The famous-name remnant tile was just \$5.50 a square foot. "It was backed with paper instead of mesh, so if it got wet, it fell apart and you couldn't run it through a tile saw. Every one of the cuts had to be done by hand. It took four days, but it was worth it."





Nick prefers to do things on the cheap and on his own so he knows it's being done right. He replaced the T-111 boards on the front exterior and spent a hot Denver summer scraping 50 years of paint off the fascia boards. Neighbors watched with beer and amusement, advising him to just reside the house.

"I had to reel in some of the period details for future resale, making the kitchen a little funner and cuter to appeal to a broad audience," he says. "I would have loved to go with cabinets that look like the credenzas in Case Study houses." Instead, Home Depot cabinets are made more modern with IKEA pulls, and he built Formica countertops and a cabinet to wrap around the standard refrigerator. The original kitchen would have had metal cabinets, he says, but "I didn't want it to look like a \$20,000 kitchen in a \$150,000 house; I wanted it to look relevant." In all he spent around \$2,500.

His love for vintage extends to their electric stove, a 1964 Frigidaire Custom Deluxe Flair. With space at a premium in the galley kitchen just off the front entry hall, the pullout burners and pots and pans storage underneath add pragmatism and heaps of style. "The \$300 I paid for it was the best \$300 I spent on the kitchen. I'd put these stoves up against any electric range being produced today as far as performance; for looks, they blow current ranges out of the water," he says.

In addition to buying and selling vintage pieces, Nick does color consulting, interiors and some landscaping on a word-of-mouth basis. He and Kim are shopping for the next house, one with more room for his ever-morphing collection. Currently it's focused on classic modern—Charles and Ray Eames, George Nelson, Eero Saarinen,

In front of the pony wall that hides the compact kitchen, the Eames Storage Unit holding the TV is a reissue. From the hallway with the perked downlight, the open door leads to the bedroom; immediately to the right is the bath and to the left, where it jogs slightly, is the office.

Opposite page, Kim fell for the large Stanley sideboard from Mod Livin in Denver and the couple sold a McCobb Planner Group credenza and Alain Richard bar to make a place for it. "It's a big piece of furniture but it still looks light," says Nick, who attributes the hutch to Paul McCobb, though some would argue it's a Kipp Stewart design. Leaning against the wall to the left of it is an Eames leg splint, which prompts Nick to comment how Charles Eames was one of the first to incorporate ergonomics into design. Farther in the corner (see table of contents) are an Akari floor lamp and a black aniline Eames DCW made by Evans Plywood for Herman Miller, the same company that fabricated the wartime leg splints. A vintage Nelson string clock hangs on the wall near the Eames LTR holding the plant.

In the home's one tiny bath, counterintuitively Nick dropped the ceiling and installed lighting above it. A new toilet and sink were added but the pink original tub remains. The storage units include a building surplus cabinet with a new plywood door and drawer front, and a medicine cabinet from a defunct Catholic Hospital. "There is some great vintage Catholic guilt emanating from the mirror as I indulge in that deadly sin: vanity!" he says.

details



Paul McCobb, Isamu Noguchi, Edward Wormley, studio ceramics and Blenko art glass. He proudly displays an Eames leg splint on the wall, and talks about how it influenced the couple's later work and how they were one of the first to incorporate ergonomics into furniture design.

At one time Nick had 26 Eames chairs in his previous living room. "Most mid-20th-century-modern collectors will have their staples: everybody should have an Eames chair, a Blenko bottle, a Lightolier lamp. The rest of it is up to the collector and their own personal taste," he says. "My favorite piece is the LCW; it's not just a piece of furniture, it's part of American history. That simple chair says a lot about what was going on in the world then.

"These classic pieces will always be collectible—they just fall in and out of favor. Having an Eames chair is like having that perfect little black dress." ✨

Resources page 95

For a good resource book on collectible furniture, we recommend *Fifties Furniture*, available at atomic-ranch.com. See page 86.



Too many collectibles to name: clockwise from left, a Paul McCobb Planner Group bookcase holds treasures such as a Lightolier tripod mushroom-shade lamp, a rosewood sculpture and two Flavio Poli Murano glass vases. On the wall, a framed quartet of enameled tiles and a piece by Carter Shapland. The orange Catherineholm bowl has buddies in the kitchen cabinet, along with a Jonathan Adler ceramic fish and Karem Rashid candlesticks. On the ESU unit in the living room are ceramics by Gunnar Nylund and a George Nelson chronopack clock.

MouseHouse



Jennifer and Dan Harrison live close enough to Disneyland that they've hosted many a party that ended up with friends out on the driveway watching the summertime fireworks display from the theme park. That was at their 1920s bungalow, though, before the couple moved into a midcentury ranch house. Its Anaheim location may lack the same aerial firepower, but everything else is bigger, better and bolder in their view.

"When we lived in the bungalow I was proud to have a house from the '20s. Anything later than that was too new. Your house is only 50 years old? Mine's 80—please!" Jen, a teacher, says. "But when we walked into this house, the charm and the thought that went into it [struck me]."

"It's like the evolution of homes: a bungalow is plunked in the middle of a yard, while this one wraps around the yard. There was not one place I could sit in our bungalow and look out and enjoy the yard. Here, every window has a great view. It's so well planned."

Setting the Heywood-Wakefield table are vintage turquoise Fiestaware along with chargers from Target, starry plates from Crate & Barrel and a vase and tealights from Illuminations.

Anything But Stuff

Their 1954 ranch house on a street once called "Doctors' Row" is traditional both inside and out, with a gable roof, stone-clad front facade, double-hung windows, brick fireplace, crown molding, hardwood floors and separate rooms for entertaining, dining, cooking and denning. But no one would accuse the Harrisons of having a bland '50s-sitcom home. The smokin' hot colors they've chosen, the punchy retro furnishings and the collectibles Jen has transferred from the bungalow assure that their house makes a distinct impression.

Custom built on a lot and a half, the 2,600-square-foot home has only two bedrooms, but they're big enough to roller-skate in. The living room and the kitchen with its dinette breakfast area, are similarly spacious, while the dining room and den are more modest. Two baths in virtually original condition, plenty of storage, a pool and a bonus room in the garage convinced the couple to move their aesthetic forward several decades.

When they lived in the bungalow, Jen says they decried vinyl windows, stucco and louver windows. "Now I leave that last one off," she says with some amusement. "What's wrong with louver windows?"

Their furniture and collections range from 1930s Fiestaware and a Heywood-Wakefield dining set to Todd Oldham chairs. A turquoise and white vinyl sectional reminiscent of a '55 Chevy and a child's red rocking chair

text Bromley Davenport

photography Jim Brown

share the living room with lots of decorative touches—teapots, pillows, polka-dot Fire King bowls, vintage and new accent lamps.

“I was a little nervous; I love your magazine, but a lot of the homes you feature have furniture that you can tell the homeowners picked out specifically for that place—I need that Eames chair or Noguchi table right there. Everything is pure,” Dan, an IT guy, confesses. “That’s not how we are. We like the ’30s and the ’40s and the ’50s and the ’60s, and things that are brand new. We want to keep things in a retro style, but we want to be comfortable, too. We want it to feel like a home, not a museum.”

“The whole Ruby’s Diner-look, everyone thinks that was the ’50s, but that was really the ’40s,” Jennifer adds. “Our house isn’t a theme party. I don’t subscribe to wearing a poodle skirt and black and white shoes. If there was a course in how to decorate ’50s style, I’d avoid it at all costs.”

Beige Blowout

The industrial-strength color they applied to their home begins on the walls. The entry hall is lime, the bath and dining room turquoise-y, the master bedroom wisteria and the kitchen has gray-green cabinets with pink-plaid wallpaper. Their 1920s cottage was also vibrant, but none of the paint shades they’d used seemed to look good in the new house.

“I liked those colors so much that I thought I’d just bring them here,” Jen explains, “but nothing that was tried and true over there worked here.”

While those who ascribe to brown-on-beige-on-black neutral interiors might consider the combinations strident, much thought and trial and error went into finding colors that work in a given room as well as playing off the palettes in adjoining rooms. “We wanted the den to be a vibrant

The staid elements—a classic fireplace mantel, double-hung windows and beige carpeting—bow to the color and displays the Harrisons brought to the house. New pieces include the polka-dot and two red chairs, both by Todd Oldham, the sputnik light in the dining room and accent lamps on the mantel. The sectional couch, child’s rocker, floor and pole lamps and Heywood-Wakefield dining set are vintage. The room seen on moving day, inset, is a far cry from today’s vibrant mix.







Jen Harrison treats the display area in the entry hall like a “New York Macy’s window”; this tableau is an ode to Anaheim’s history as a citrus capital. “Some folks accessorize themselves; I accessorize the house,” she says.

A black panther TV lamp sits atop the Heywood-Wakefield china hutch, which holds lime green and gray 1950 Franciscan “Tiempo” and “Simplicity” china by Knowles.

color, yet soothing,” Dan says. “We went back and forth between cool colors and warm colors; we finally found this awesome coral.”

The living room was more of a challenge. “We went through some disastrous colors,” he remembers. “Everything was way too light; it looked like a fishbowl. We tried seafoam green, peach and light blue. A friend suggested this purple color but we thought it was way too dark. Then we started thinking that the room is really well lit during the day, plus it’s huge. If you paint a small room dark it’s going to feel like the walls are caving in, but in a big room, why not—give it a shot.”

“A lot of people say ‘I like your house but I could never live in it,’ ” Jen semi-grouses. “I think, ‘Go home to your white walls!’ ”

Kitchen Collection Run Amok

Dan came from a Star Wars–poster aesthetic and admits he’s more streamlined, while Jen’s approach is more if-you’ve-got-it-display-it. Their bungalow lent itself to decorative things on pretty much every horizontal surface, but in this house more items are stored behind closed doors.

The collectibles include Noritaki china, vintage toasters, refrigerator storage containers, melamine canister sets, and Bauer and Fiesta pitchers, vases, plates, cups and bowls—lots and lots of bowls, at least 30 just counting the





Jen likes to display her Fire King and Pyrex bowls in the living room as well as the kitchen. She uses upside down bowls as plate stands under desserts and snacks when they entertain.

The coral hue in the family room is a warm foreground for the views into the purple living room and the bright-green entry and hall. The vintage Packard Bell hi-fi once overheated and filled the house with noxious smoke and firefighters.

The bath was updated with fresh paint and lighting.

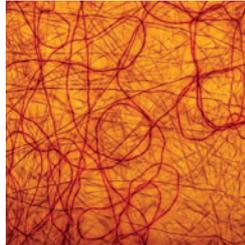




10 2
Dr Pepper
4

Enjoy
Coca-Cola
Trade-mark ®

The smokin' hot colors they've chosen make a distinct impression.



Pyrex ones. Jen kind of fell into collecting the Fiesta ware when she stumbled across a large trove of turquoise dinnerware, but now limits her purchases to newly released disc pitchers. A veteran who'd brought Noritaki china back from Japan during the Korean War for his two daughters thrust a set upon her at a yard sale.

But other collectibles are pure nostalgia fed: "Pyrex I was very specific about: I remember making chocolate chip cookies out of a bowl set my mom had. I love the bright colors and was never interested in the clear glass containers of the early series or the mustards and avocados of the later series," she says. "I would pick them up piece by piece really inexpensively at garage sales. It still amazes me how many complete sets I've been able to put together over the years, but those days are over. People laughed at me when they saw the sets, and usually told me that their mom still had them in the fridge with leftovers intact. Now I see them in antiques stores with prices I can't believe!"

Preaching to the (Un)Converted

Members of the Anaheim Historical Society, the Harrisons are working to infect the local bungalow-philés with midcentury fever. "There's no real drive to focus on houses from the postwar boom," says Dan. "The committee got together in 1997 and deemed 1,200 structures historically significant. They chose 1949 as their cutoff."

That means the Harrisons' house doesn't qualify for California Mills Act status, while their previous bungalow was among 150 Anaheim residences that benefit from the



The dinette set, soft-drink memorabilia and purple bookcase holding post-1986 Fiesta disc pitchers are émigrés from the couple's bungalow. The scale has changed, though: the bookcase once filled an entire wall of their 1920s house.

Above, textures from pillows and lampshades and some of the hundreds of pieces of kitchenware Jen has collected.



“Here,
every window has
a great view.
It’s so well planned.”

The mature landscape of this 1954 traditional ranch was just edited and pruned by the Harrisons.

property-tax-saving benefits—which makes Jen grind her teeth a bit. But they’re patient and believe change will come through education and exposure.

“Anyone from the historical society who comes over loves the house,” Dan says. “They recognize it as being significant. It’s not a cookie-cutter home that you would have seen built in the ’70s or ’80s. No one gives us the impression that this house is not worth fighting to preserve. Jennifer has such strong feelings about this house and houses of this era, and she brings a fresh voice to the group. I think they want that.”

Still, not everyone has a historic-group mindset as Jen illustrates: “There’s not a lot of ‘Ranch Pride’ around our neighborhood. When I say I have a ranch, sometimes people ask if that means I have a horse.” 🐾

For a good resource book on kitchen collectibles, we recommend *Atomic Kitchen*, available at atomic-ranch.com. See page 86.

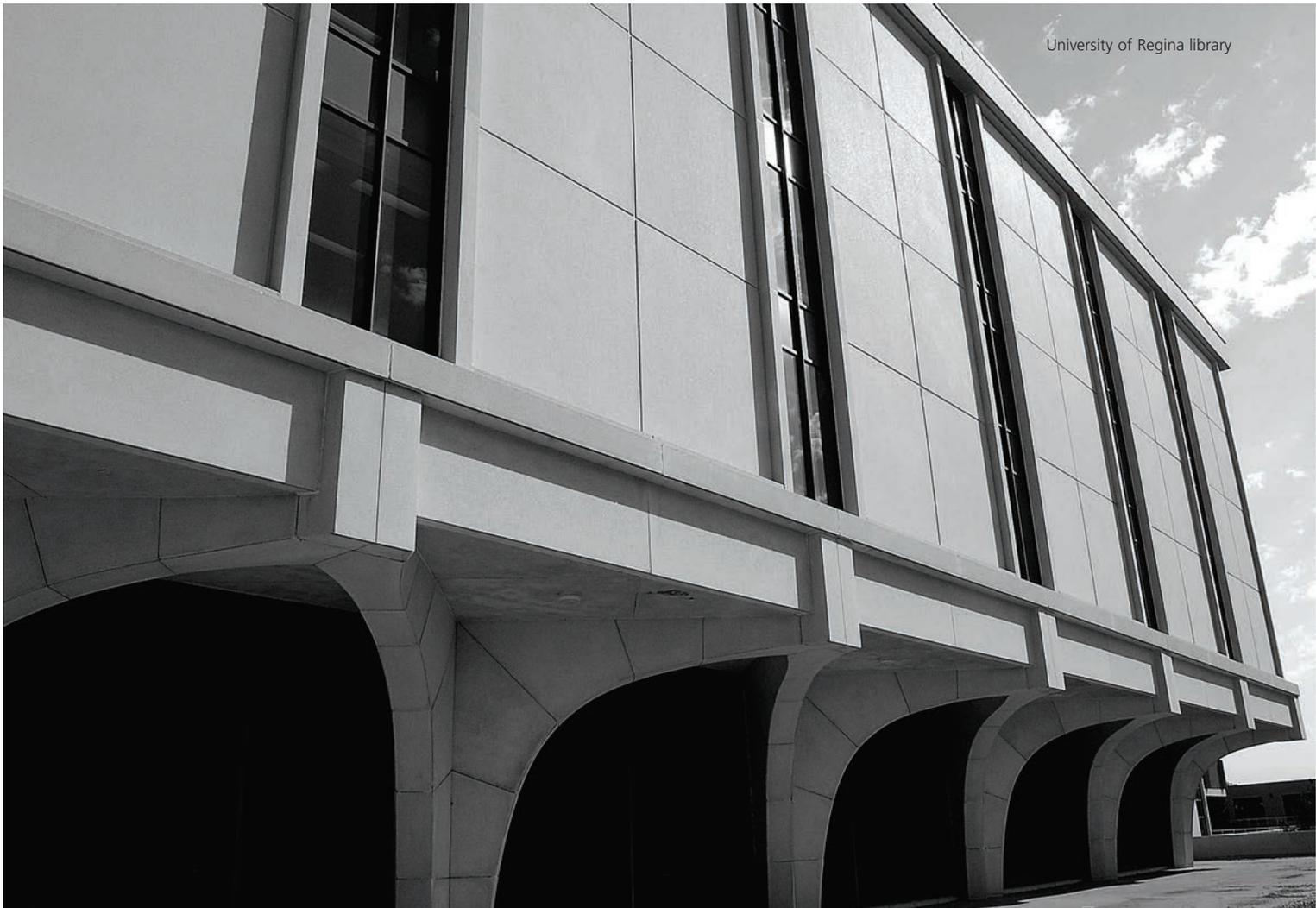


Clifford Wiens' 1967 University of Regina power plant

Atomic Age Architecture on the Canadian Plains

text and photography Tony Neal

for a brief time in the 1950s through the mid-'60s, Modernist creativity made a splash in a small city on the Canadian plains. With barely 200,000 people, smack in the middle of a treeless prairie and worlds away from any strong Modernist influence—this is due north of Montana and North Dakota in Saskatchewan province—Regina seemed an unlikely place for a powerful surge of contemporary art, ideology and design.





Hotbed of social liberalism

The *New York Times* once described Saskatchewan as North America's "Pink Capital" in reference to its overt socialism. The province became a haven for refugees of the communist witch hunts and, later, those opposed to the war in Vietnam. But America's loss was Regina's and Canada's gain, as a brain drain of U.S. intellectuals moved north.

This influx of revolutionary thought took the blank canvas of a young Canadian city and turned it into artwork to reflect the spirit of the times. Many of those left-leaning progressives came to join the ranks of the Saskatchewan provincial government and the fledgling University of Regina.

The University's art department became known for the

abstract expressionism of the Regina Five, who contributed to what was considered "the most important concentration of creative activity in the West" in the early 1950s through the mid-'60s, according to *Concise History of Canadian Painting*. Their unique paintings spoke more to work being done in art centers like New York than to a small city in the middle of nowhere. And their international success in turn drew luminaries of American expressionism to share in the grand Modernist experiment taking place to the north.

Public spaces lay the foundation

In 1961, after consulting with many designers and architects, Minoru Yamasaki—best known for the World Trade



Center in New York City—was commissioned by the Province of Saskatchewan to design the master plan for Wascana Centre, a 2,300-acre cultural, educational, recreational and government sanctuary in the heart of the city. So inspired was Yamasaki that he declared, “Wascana is going to make Regina one of the greatest cities in the world.” While Yamasaki’s predictions may have been somewhat grandiose, Wascana Centre is today one of the world’s largest urban parks.

With an economy buoyed by oil and gas revenues, uranium and metals mining, and agriculture, the city attracted international architects and inspired many local upstarts, including Joseph Pettick and Clifford Wiens. Pettick’s “flying-Y”-shaped Saskatchewan Power Corporation Headquarters pays homage to the exotic, free-flowing designs of Oscar Niemeyer’s contemporaneous buildings



Opposite page, the “flying-Y” Saskatchewan Power Corp. HQ, with its Brasilia-esque fountains. Above, left, an apartment building in Regina, and right, a midcentury classroom on the University of Regina campus.

Recent strong sales and era-sensitive renovations



in Brasilia, flying in the face of four-sided boxes everywhere. Like much of Niemeyer's legacy, Pettick's masterpiece exists in relative obscurity due to its geographic isolation.

Wiens' many inspired commercial commissions included the Massey Medal award-winning Heating and Cooling Plant at the University of Regina. It, and the legacy of his exemplary forward-looking homes, established his reputation as one of Canada's greatest Modernist architects.

Regina's midcentury housing

The southern portion of the city, where much new home construction was concentrated during this era, contains the best examples of ranch and Modernist homes. The jewel in the crown of Regina's residential modernism is Quinn Drive in Gladmer Park, which showcases the work



of many of Regina's atomic-age homes bode well



of some of the city's most renowned architects and designers. Eight houses, each one a gem designed by the partnership of Izumi, Arnott and Sugiyama, line one side of the street as a counterpoint to the more common bungalows and two-stories. Each of the architecture firm's partners lived in one of the homes, and at least one other original owner, Allan Smith, still lives there today.

Classic ranches, Art Moderne, Modernist and

Opposite page, two Modernist homes on Quinn Drive in Gladmer Park, both dating from 1954. This page, butterfly, shed and flat roofs on two Albert Park houses, the above one built in 1964 and the other, two years later.



Regina's Modernist enclaves have



International-style homes were also being constructed in such neighborhoods as Hillsdale, Albert Park, Whitmore Park and Lakeview. In Albert Park, surrounding the University of Regina are sprawling ranches and clean, architect-designed Modernist pearls that reflect a Canadian plains version of the suburban dream. These houses reach out to the street in beautiful contrast to the blocks and blocks of plain '50s and '60s one-stories and

split-levels so common in the suburbs. Unlike tract home developments where there can be scores of such houses, the ranches and Modernist homes in Regina tend to stand alone amongst their neighbors, making them stars in the crowd.

My house, a mini-ranch in South Lakeview, is part of the area's quirky blend of regal 1920s mini-mansions interspersed with larger '50s ranches, brand-new infills



retained their charm and value



and everything in between. The neighborhood is a sweet blend of long-term residents and new families. The housing stock in Lakeview is much in demand for those who want something outside of the new cookie-cutter suburbs. Today, people are re-examining the clean lines, the open floor plans and the vision realized in ranch home design. I see it as my job to help spread the gospel.

Regina is a young city whose growth is now slow and

Opposite page, a 1959 ranch complete with wagon wheels, top, and a California-like MCM dating from 1958, both in Regina's Hillsdale neighborhood. Above, a third Hillsdale home built in 1962, and below, a handsome Lakeview Modernist from 1954.





Two houses in Lakeview built in 1960 (top) and 1962.
Inset, the author's "mini-ranch."



steady. The movement to destroy and rebuild has not taken over like it has in so many other places, and Regina's Modernist enclaves have retained their charm and value. Mirroring the trend in many other Canadian cities, current expansion is focused almost exclusively on the juggernaut of McMansions on the city's edges. These new developments all seem to bring the same generic architecture-controlled, land-eating, three-car-garage-fronted, 2,500-plus-square-footed monsters; where are the standout houses of today?

Fortunately, there is a small, yet growing reawakening

to the magnetism and beauty of clean-lined midcentury housing. Recent strong sales and era-sensitive renovations of many of Regina's atomic-age homes bode well that the dreams spawned in the golden era will perpetuate for years to come. ✨

Tony Neal shares his classic 1947 ranch with the love of his life and their furry little dog. He slaves his days away in the Modernist gem that is the Regina Public Library.

Resources page 95





Craftsman Converts

text Michelle Gringeri-Brown

photography Jim Brown

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Bill and Kim Pfahnl lived in a Craftsman bungalow for 15 years before they bought their 1959 four-bedroom, two-bath Eichler in San Jose. As a kid, Bill had biked past the house every day on his way to school. Down-at-the-heels and overlooked as it languished on the market for six months, the couple needed something like 20-80 vision to see its potential.



In the master bedroom there was an octagonal window and a curious bump out courtesy of owner number three. The living room had a potbellied stove and a brick planter that truncated the floor-to-ceiling window. There was bland beige carpeting. The kitchen, a “horribly non-functional ode to cheap ‘70s wood cabinets and yellow tile with wide brown grout”—Kim’s description—was grim. And the back yard featured dirt, cement and a crumbling retaining wall. Who wouldn’t be enamored?

Bill, for one, saw past all that. “This house is about livability,” he says. “No one got what it could be again.”



after

during



On a typical residential lot with neighbors on three sides and prominent utility lines, the Pfahns used common hardscape materials (concrete block, gravel, concrete) and tropical plants (palms, bamboo, cannas, aloe) to good effect. The gravel-mulched area under the eaves minimizes mud splashing on the exterior during rainstorms, keeps the view from the atrium through the living room and out the new window unobscured and, most importantly, reminds them of Palm Springs.



The first project they and their sons, Mark and Eric, tackled was backyard landscaping. Bill wanted to get plants in and growing before he took on the interior, so they put in a row of bamboo along the perimeter for privacy and to camouflage an ugly telephone pole, planted palms and installed a new retaining wall and hardscape. One concrete patio got a fire pit with built-in bench seating and the other houses a dining table next to a raised planter bed.

During their first six months, the Pfahns re-enclosed the bedroom jog and ditched the stop-sign window, inexpensively spruced up the master bath and rebuilt the front door area with its translucent glass panels. Next, they removed the potbellied stove and the low exterior brick planter in the living room, putting in a new full-length window to the right of the fireplace.

"We designed the space so that nothing blocked the view from the front door through the atrium and living room and out to the back fence," Bill says.

The public rooms are the biggest departure from their cozy, dark bungalow and overstuffed Arts and Crafts furniture. The kitchen particularly represents a leap, with its cement-block island topped with SlateScape counters. The wall that's now lined with tall cabinets has a commercial-





The family can have casual meals at the kitchen bar—a takeoff on an original Eichler breakfast table—or use the dining area at the far end of the concrete-block island. Kyoto counter stools are from Design Within Reach and the new ball lights are from Stanford Electric Works in Palo Alto. The streaks on the stainless steel backsplash are from under-counter task lights. Bill likes the look; Kim, not so much.

Far right, the reverse angle shows the view into the atrium and living room from the kitchen island. A graphic turquoise wall and a sideways-mounted, magnetized chalkboard used for notes and grocery lists is a colorful departure in the family room area.



before



grade stainless steel backsplash and counter with an integrated sink. All of the appliances—a GE Monogram refrigerator and wine cellar, a Bosch dishwasher, and a wall oven, restaurant-quality cooktop, warming drawer and microwave from Viking—are stainless as well.

“Our previous kitchen was smaller and more modest, and we’d always had used appliances,” Bill says. “Here, we closed up a small window where the sink is now, first blocking it off with cardboard to see if we missed it. Because it just looked out at the neighbor’s fence, we decided it wasn’t really a loss.”

The couple had trouble locating affordable cabinets, but during a spur-of-the-moment trip to IKEA, realized they had some good-looking choices, including the Akurum line in birch and beech that they chose. The Pfahns let the dimensions of the kitchen be dictated by the cabinetry, directing the IKEA installers to start at the dining room’s mahogany wall and work toward the family room. That way there was no problem with fit, and they credit the crew with doing a great job in just two days.

Using cement blocks inside “was a gutsy move,” Bill says, and one that tends to elicit comments from visitors. “The kitchen does everything we need it to do, and the mahogany wall warms the area up. Our teenagers can



during





Shot from the dining area, behind the Eichler siding wall is the master bedroom and bath, with three other bedrooms and a second bath down the hallway to the right. Some of the home's mahogany paneling is new, but the couple chose to keep the original brick fireplace and rescued grasscloth closet doors from another neighborhood home and installed them in the hallway. The ToC shot shows what Bonnie, the AR dog, thinks of photo shoots.

lean on the counter without worrying about it at all, and the stainless is starting to acquire a patina. We didn't want a kitchen that was hands-off; this looks great but it's easy to live with," he concludes.

The Pfahns chose vinyl composite tile (VCT) to floor the entire house. Since it would work well with radiant heating and was the closest thing to the original Eichler flooring, big-picture guy Bill knew from the outset that that's what he wanted. Kim took longer to convince.

"I thought of slate, because that's what other people were doing, or a new skim coat of concrete, even palm or bamboo. But we already had stainless steel and cement block and mahogany and birch and slate in that space. I didn't think we could do one more cold thing on the floor," she says. "Eichlers are so much about the



before

New mahogany paneling and a vintage Eichler photo blown up to poster size delineate the dining area. The table and buffet are from IKEA and the Design Within Reach natural-finish Kyoto chairs match the kitchen stools. The silk-shade pendant is from Lite Line Illuminations in Los Gatos.



A firepit from Target (modified from wood to gas burning and with different legs) and the two teak and metal benches from IKEA make this area of the back yard a magnet on chilly San Jose evenings.

In the entry atrium, an Inox table and two Pensi Bikini chairs, both from dwr, sit in the sun. The open sliding glass door leads to the TV room, while the brown beams and orange door, authentic Eichler colors, complement the new sage-colored exterior.



floors, especially this model. I didn't want people exclaiming over the material. I didn't want the floor to be anything more than just a floor."

Kim, who stages houses for a living, furnished somewhat minimally in the living room, with a couch and floor lamp from Design Within Reach teamed with a coffee table from IKEA and a generic "potato chip" chair. The atrium-accessible bedroom houses a TV/media room with a bar refrigerator for drinks and comfortable seating, including a Le Corbusier Basculant armchair covered in cowhide.

The family had been in the house for five years when we visited, but took their time with this major renovation. "Both Kim and I are great procrastinators," Bill admits with a

"We designed the space so that nothing blocked the view from the front door through the atrium."

laugh. (Years ago he threw her a surprise wedding because they continued to postpone setting a date.) "So we volunteered to host 200 people for a post-Eichler-home-tour party in April 2005." That did the trick; they finished up just in time.

"We knew this house would be much different than our last, and that we could make it something special," Kim says today. "Eichlers can be scary to some people, but they're never boring. How could you not have an emotional reaction to this home?" 😊

Resources page 95

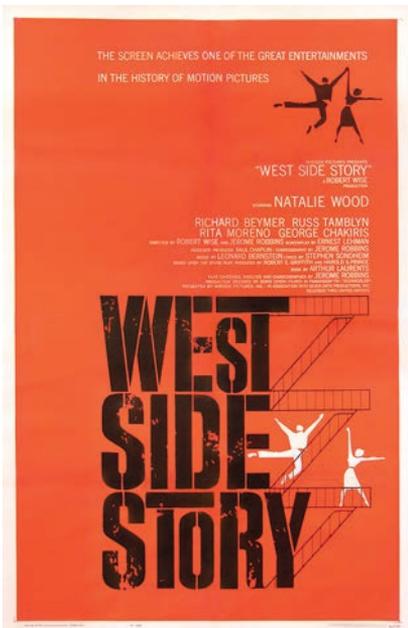
Before and construction photos courtesy the homeowners.

cool|stuff



Hippolstery

What to do with that IKEA chair or couch that's seen better days and is relegated to the guest/junk room? If it's a matter of tired upholstery or a color that doesn't go with your current digs, Bemz can fix you up. Trust another Swedish company to design good-looking, fun, machine-washable slipcovers specifically for IKEA models in a zillion colors and prints. Get this: they actually fit. The Woven Whimsy in Cinnabar Red, shown here on a Klappsta chair, goes for \$90 at press time; bemz.com.



Screen Gems

A chilly Farah Fawcett grinning manically in her swimsuit may have given posters-as-art a bad rap, but many vintage movie one-sheets were done by top artists and graphic designers. Posteritati—Latin for “posterity”—has original posters like these from Saul Bass, who also created the iconic title sequences from “North By Northwest” and “West Side Story.” The NYC gallery has a good website, posteritati.com, that lets you search their 13,000 posters by movie name or genre, such as “bikers & hot rods” or “musicals,” giving you such oblique options as “Tres Marineros Y Una Chica,” the Argentinian version of 1953’s “3 Sailors and a Girl.” Yowsa.



Neat and/or Clean

Not in the mood for a faux Arts & Crafts pedestal sink or a glass vessel on a console for your bathroom remodel? Sonia's wall-hung 20" sink is equally at home in a Modernist loft or a small, midcentury plain-Jane bath. Its rectilinear lines and exposed plumbing adheres to the Miesian "Less is More" doctrine—or else it's just a cool sink. Part of the Artica Collection, a portable storage caddy with enclosed shelves can park underneath. Their finiky site, sonia-sa.com, (try Internet Explorer) lists dealers for the "PO5" basin and more.



Airy Art

Swizz Style isn't some new way to order your Starbucks organic soy latte, but rather a maker of small household appliances like water filters, fans, space heaters and these two little guys: the Fred humidifier—clearly capable of beaming Scotty up—and the Henry air purifier, looking like a Shag-esque bowling pin on steroids. "Our first target is to make something really stylish; then we fit technology inside," explains Martin Stadler about his brief to designer Matti Walker. Launched in the U.S. this year, Skymall and Hammacher Schlemmer are among the expected outlets. Visit swizz-style.com to whet your appetite. 



homework



Law & Order in the Landscape

Paul & Pam Costa
Sunnyvale, Calif.

The Costas moved to the Silicon Valley eight years ago from the Midwest. Paul, a hardware engineer for Apple, and Pam, a finance manager at Apple, bought an Eichler in 2005 with typical landscaping challenges. Their homework assignment: modernize and simplify their yard on a fair-size budget. Here's their story: [Bum-bum.]

As we began to research the project, we realized most of the cost would be in the design, so we did that entirely ourselves but decided to contract out the actual installation, which ran about \$25K. Focusing on three main elements for the landscaping—concrete, fire and water—we felt this would allow us to create some unique rooms in the yard as well as enhance the modern feel of our home. The relationship between the interior and the exterior was very important to us, given the extensive amount of windows in our Eichler.

To develop the design, we drew on several sources for inspiration including modern magazines, a few copies of *Garden Design* magazine (the April 2006 edition was especially helpful) and Google searches, although these

are pretty hit or miss when it comes to modern landscaping. We knew that it was going to be important to keep the design as minimal as possible to have the most impact. For us, that meant simple geometry and considerable restraint in the number of plants used in the design.

When coming up with your own design, it is important to consider how you want to use your yard. For us, there were two specific functional areas we were interested in creating: an area in which to relax and read a book—that concept turned into the area under the fig tree with a water feature—and the fire pit, a modern take on a campfire.

Design

After gathering magazine clippings, pictures from the Internet and a rough drawing of what we envisioned, we hired a landscape consultant (\$300 for a two-hour session) to brainstorm a little more with us. For a pretty penny he could have done some really high-end designs, but in the end we decided we knew what we wanted enough to hire someone considerably less expensive to implement the design. Chris Jacobson of Garden Art really pushed us to do several things with the design, some of which we incorporated into our final plan—the



A much simplified view complements the Eichler architecture and the existing cherry tree.



use of native and drought-resistant plants—and some of which we did not use—replacing all the mature trees with new ones and having less grass.

Three local landscapers found through our community newspaper gave us free quotes; we went with the lowest-cost option, which luckily was also the one we thought understood our design goals the best. Jim Crowley of Ground Works was very good at coming in on budget, although the actual implementation did take considerably longer than initially quoted, especially the masonry work.

Details

The masonry was a key element. We really wanted to get rid of the old wooden retaining wall and use concrete since the floors in our house are concrete and it would help bring some of our indoor materials outside. The crew used ordinary cinder blocks finished with colored concrete. Our goal was to make horizontal elements—the gravel and the pavers in the grass—light gray, and the vertical elements—the walls—a darker gray.

Getting the color right was probably the hardest part; in fact, we probably would have gone a shade or two



Ready for some tasty lawn furniture, the bed behind the retaining wall has white licorice groundcover (*Helichrysum petiolare*) alternating with *Cordyline baueri*.

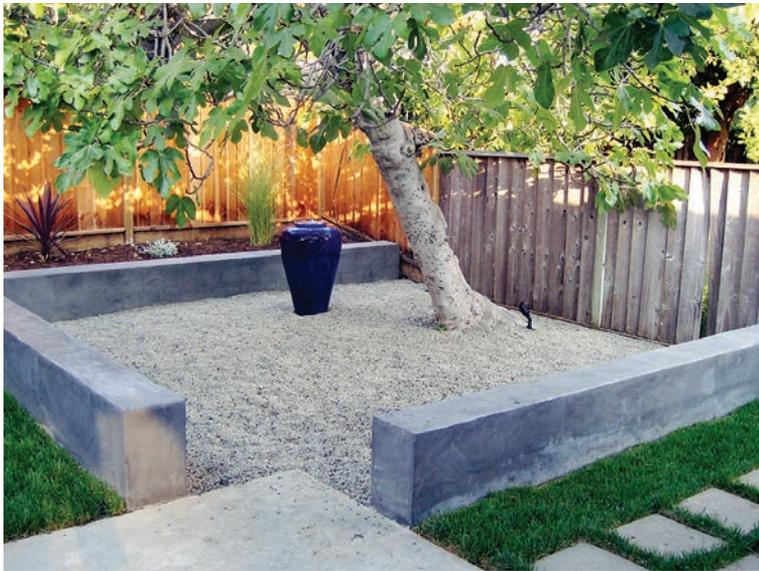




The fig-tree-shaded reading area doubles as a play yard for the pre-K set.



A half circle of gravel holding the fire pit breaks up the rectilinear lines of the rest of the landscape. The fence posts corral an impressive quantity of wood for the Modernist fire feature.



darker—more toward a dark slate color—but are happy with the end result nonetheless. The other tough part of the concrete work was getting a very sharp edge to it. The worker doing the concrete kept telling me that I wanted a more rounded edge ... and I had to keep assuring him that I did not.

We really liked the idea of a place to gather with our friends outside after dinner parties, and we oscillated between a hot tub and a fire pit. In the end, we decided to go with the fire pit and included a woodpile we had seen online with cubbies in the middle. We found the red cubby at IKEA—a laminated wood shelving unit not really designed to be outside. However, we have had it outdoors for almost a year now and it still looks pretty good. Plus, it was so cheap that replacing it every couple of years would not be a big deal. We found fence poles at Lowe's to make the structure to hold the wood and they were just cemented into the ground. We thought this was much simpler and nicer than the wood rack options available online.

Do-overs

We really have been pleased with the entire yard at this point. We utilize the various rooms, and our friends' kids

all seem to love the gravel area (kind of a different take on a sandbox) and the water fountain (which is pondless and therefore very kid friendly).

Paul would have preferred to plant pumpkins versus the white licorice groundcover along the back fence, and maybe he is right. I chose the white licorice to kind of look like the gravel, but it has done so well in that location that it is taking over a little. Also, beautiful orange bougainvilleas that we planted near the fire pit didn't make it past the first frosty winter. I'm going to replant them this year and we're hopeful they will make it. Possibly the best use of the yard for me right now is as a very relaxing focal point while nursing our newborn son, Edison.

Resources

Design Consultation: Chris Jacobson, Garden Art Group, Los Gatos; 415.242.3207; gardenartgroup.com

Landscaper: Jim Crowley, Ground Works, San Jose; 408.975.9988; groundworkslandscape.com

sticky Fickett

edward Fickett has been credited with designing between 40,000 and 60,000 buildings—from humble ranch tracts in Southern California’s San Fernando Valley to custom canyon homes and the 1952 Sands Hotel in Las Vegas. His 1999 University of Southern California obit mentions he was an architectural advisor to the Eisenhower administration, yet, chances are, you never heard of him. You’re not alone.

In 2003 Jim and Marianne Fox stumbled onto an online listing showing a Fickett house with killer views of Griffith Observatory, Bronson Canyon and the downtown LA skyline. Trouble was, it was already under contract. Built as an 800-square-foot one-level house hanging on the edge of what was originally the Hollywoodland development, the house the Foxes lusted after had been bumped up to 1,100 square feet by an architecture enthusiast like themselves.

Back in 1953 Ed Fickett was commissioned by the Grier family to build a modest weekend retreat from their Lakewood home in the heart of suburbiana—an environment they reportedly chafed under. The floor plan had a kitchen, bathroom, an open living area with most likely a partitioned sleeping area and a two-level deck. Consulting blueprints of the original structure for authenticity, the third owner added a lower floor with a master bedroom and bath in the 1980s. By the time the Foxes found it, a spiral staircase led from the living room down to this level, and a third outdoor deck was accessed directly from the new bedroom.

Long story short, the house fell out of escrow and the Foxes snatched it up.

text Michelle Gringeri-Brown

photography Jim Brown





Among the few furnishings in the open-plan living room are a vintage blue-green Womb chair and ottoman and an Osvaldo Borsani Techno chair from 1954. On their one non-glass wall is the Foxes' biggest and best piece: a Maison du Mexique shelving unit by Prouve and Perriand. One of the two low tables is a vintage Eames and the other a new Mini Wire Table by Modernica. This area was partitioned off as a second bedroom when the Foxes bought the house.



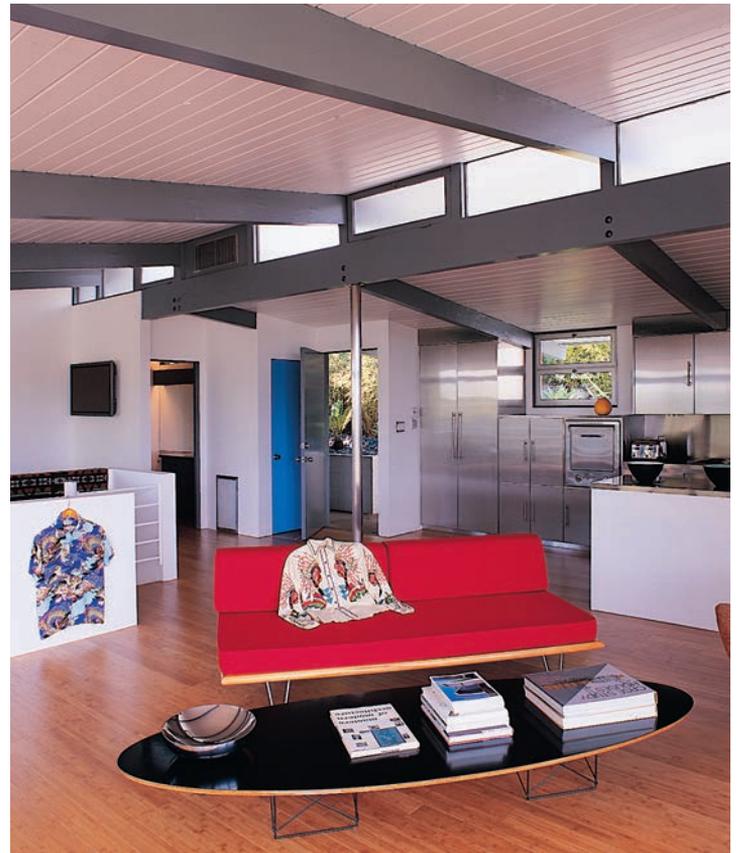


A hairpin leg George Nelson daybed and Coconut chair keep company with a vintage Eames surfboard table. Four stacked awning windows replaced Fickett's original louvers in the 1980s update. The framed scarf by Jamie Reid was designed in 1977 for the Sex Pistols' "God Save the Queen"; above it is a vintage Italian wall sconce found at Liz's Antique Hardware in Los Angeles. A Design d'Urbino-Lomazzi double-walled polished steel bowl by Alessi reflects the ceiling details.

"We didn't even think we could afford this house—we went way over budget," Jim says today. He and Marianne run a vintage clothing company, Go Monkey Business Inc., that sells to Japanese shops, high-end collectors and design houses like Ralph Lauren, Abercrombie & Fitch and American Eagle. Their specialties include original 1940s and '50s Hawaiian shirts; Levi denim from the '30s, '40s and '50s; designer pieces from Emilio Pucci and Gucci; and English labels such as Ossie Clark, Biba, and Granny Takes a Trip—influential companies that were outfitting groups like the Rolling Stones, Jimi Hendrix and The Beatles in the '60s and '70s. After many buying trips to the U.S., the Foxes moved from London to LA in 1989.

"Our eyes lit up the first time we were in Los Angeles, coming from dowdy, gray London. Seeing pink and turquoise buildings everywhere and the palm trees—it was such an eye opener," Jim says. Their eyes went wider still when they stumbled across the Fickett.

Jim's thrall with modern architecture stems from his love of '50s rockabilly music, which led to the clothing of the era, then progressed into modern furniture. "We got to meet others in this business, some of whom own influential modern houses," he says. "One owns the Oscar Niemeyer house in Santa Monica, the only one in America. Others own Neutra houses, another the Pierre Koenig Case Study house on Wonderland Park [the Bailey House, CS #21, which sold at a Wright auction in





The original Thermador wall oven and cooktop were reunited with the all-stainless kitchen after six months of fabrication. The Foxes had custom vent covers made and installed throughout the house.

A Serge Mouille Lampadaire illuminates Krenit bowls by Herbert Krenchel on the counter. Both were designed in 1953.

The bedroom feels nothing like a basement with its corner-wrapping view. Two original George Nelson beds have been pushed together to form a contemporary king. A Nelson rosewood thin-edge jewelry cabinet, a vintage Architectural Pottery planter and a period Nelson clock are the sole other decorative pieces.

December 2006 for \$2.8 million]. I love that house for its wonderful architecture but I love our views more.”

The Foxes liquidated some of their midcentury furnishings collection to help fund the purchase and pare down their belongings. The couple is fond of French designers and architects, particularly works from Jean Prouve and collaborator Charlotte Perriand. Their favorite major piece, a Maison du Mexique pine and lacquered metal shelving unit, was designed for the dormitory of Cité Universitaire in Paris in 1952.

“Of course I love everything by Charles Eames and George Nelson,” Jim says. “We had a huge collection when we had our condo, but we just kept favorite pieces—we like to live a minimalist lifestyle. The beauty of this house is we have such wondrous views that we didn’t need too much inside.”

Although the lower addition was sensitively done, the house hadn’t been touched since the late ’80s. While living in their hermetically sealed office for six weeks in the dead of summer, an out-of-code fireplace and old carpeting were removed from the house, bamboo floors put down and the electrical and plumbing systems upgraded. The house was painted inside and out, new landscaping put in, a greenhouse window replaced and an excess of built-in cabinets blocking views and restricting the flow were scrapped. Sold as a two-bedroom home, the second bedroom was just a flimsy plywood wall and door partitioning the main living area, so the Foxes had that removed as well.

“The biggest ordeal was the custom stainless steel kitchen cabinets and counter,” Jim remembers. “Price-wise it was very big. The work was amazing but very, very slow; the guy was a perfectionist and it took six months. It was worth the wait, though—it finishes the house to perfection.” The



“It’s all wood and glass, but still quite warm.”





Looking like a modest beach shack from the street, Fickett's design was complemented by new plantings and hardscape.

Foxes had the same craftsman build stainless counters in the two baths, where they installed salvaged midcentury Crane sinks.

From the street, the house looks very small and private—by design. It's not until you're inside that it opens up to the canyon setting with walls of glass. "We bought a very small house that was the same size as our condo, so we

**"Now that the house is landmarked,
it will be here for many generations."**

wanted to give it an airy open feel—get all of the light and views possible," Jim says. "I've seen a few Fickett homes, and I like our little house because of its defining architectural details—like the celestial [clerestory] windows."

To help assure the house will remain unadulterated in the future, the Foxes



successfully applied for city landmark status, a process that took a year and a paid consultant to complete. Next on the docket is qualifying for California's Mills Act, which offers tax relief and is transferable when the property is sold—as if they're going anywhere soon.

"In the '50s Ed Fickett was into making great-looking homes for low-income families—soldiers coming back from the war who wanted a nice family home but didn't have much money. He designed small houses with indoor/outdoor living that could be built at low cost; he was so great at that," Jim says.

"Having three decks makes it feel like a 3,000-square-foot house. And we're at home with the wildlife—bobcats, coyotes, skunks, raccoons—and the peace and quiet. We're definitely here for the long haul." 🌐

Marianne and Jim Fox with Duncan and Dolly. The third-level deck leads directly into the only bedroom, which was added by a previous owner during the '80s. New outdoor furniture (also on table of contents) is an exception to the vintage-only rule: "I can't spend big money on stuff I'm going to put outside," Jim Fox explains.

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Feeling AR?

Going into our fifth year of covering the smoking hot world of midcentury ranches, we'd like our pages to represent even more voices. Feel you have something to contribute? Here are a few ideas:

Vintage dealers/ardent collectors/house wonks

We're looking for collecting stories—glass, ceramics, textiles, lamps, tikiware, what have you—from people who can provide good photography and a knowledgeable guide to the what, why and how of their area of expertise. We also need MCM dealers who are willing to ID readers' finds and give astute advice in Ranch Dressing. Ditto for experienced renovators with leads on where to find those esoteric thingamajigs for your ranch.

Neighborhoods

Articles written and photographed by local residents that take us into your midcentury neighborhood and show us what's special about modern in your region—the U.S., Canada and beyond.

House Porn

Near: Feature houses, especially traditional ranches with magazine-worthy interiors, in Oregon and Washington State.

Far: When Atomic Ranch travels for photo shoots, we need three to five great homes in one city for the best bang for our photo buck.

Small but mighty

We also need compelling stories with strong amateur photography for our Open House & Homework featurettes, as well as the Home Page reefers.

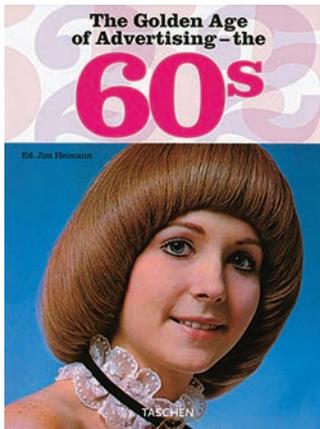
Pitch us

Send a brief description of your proposed article or contribution along with five to 10 small photos illustrating your topic. If you're recommending feature homes, we need to see both exteriors and several interiors to get an idea of the scope. Tell us why you think other readers would be interested, and if you're proposing to write the piece, a clip or a couple of sample paragraphs as well. Our compensation is modest, but, hey, you'll be in good company ...

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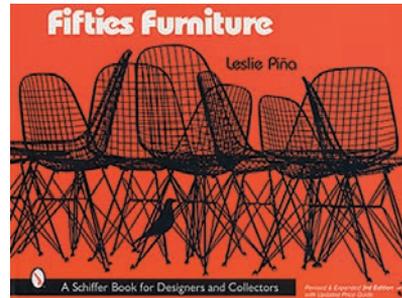


The Golden Age of Advertising—the 60s

by Jim Heimann

If you're a fan of pop culture, you'll love this look at the '60s through the rose-colored glasses of nicely reproduced American advertising. Beginning with alcohol and tobacco ads (Woody Allen crawling out of a giant conch shell for Smirnoff), the book moves

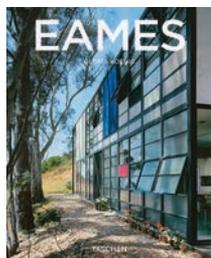
on to automobiles and is full of nostalgic rides: V-dubs, fastback Marlin Ramblers, Cheryl Tiegs on a Honda scooter, Thunderbird roadsters. Business and industry ("Atomic electric power is here; a peacetime dream come true"), consumer products (portable hairdryers, Peter Max clocks), furniture and appliances, travel, food and beverage, fashion and beauty (paper dresses, astounding Maidenform bras) and entertainment are all explored in depth. And yes, that wonderful hair-don't on the cover is a Kanekalon wig. Hardcover, 352 pp. \$22.95



Fifties Furniture Revised & Expanded 3rd Edition

by Leslie Piña

An accessible yet highly informative book that covers the work of Charles and Ray Eames, George Nelson, Warren Platner, Harry Bertoia, Isamu Noguchi, Eero Saarinen and many more, as well as midcentury furniture companies like Herman Miller, Knoll, Cassina, Heywood-Wakefield and Lightolier. In addition to mini biographies, the chapter headings include seating, tables, storage systems, office furniture and accessories. Captions give valuable details such as model numbers, sizes and current prices. 240 pp., \$43.95



Eames

new! This small softcover book is a concise overview of the designs and talents of both Charles and Ray Eames. Highlights include their films, two Case Study houses, early plywood experiments and their numerous chairs. Gloria Koenig, 96 pp. \$16.45



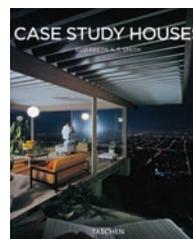
Saarinen

new! Another in the same series as Eames and Case Study Houses, this softcover book focuses primarily on Eero Saarinen's architecture—Dulles International Airport, the TWA Terminal, Case Study House #9, North Christian Church and many more—while touching on the Womb and Tulip chair designs. Pierluigi Serraino, 96 pp. \$16.45



Little Boxes: The Architecture of a Classic Midcentury Suburb

new! Westlake, the quintessential postwar neighborhood in the Bay Area, gets the glamour treatment in this attractive hardcover book looking at the "boxes made of ticky-tacky." Rob Keil, 144 pp. \$38.50



Case Study Houses

new! A softcover book on *Arts & Architecture's* Case Study Houses covers Pierre Koenig's iconic Stahl House, plus 34 other projects through Julius Shulman's vintage photos, floor plans, elevations, models of unbuilt designs and contemporary color photos. Elizabeth A.T. Smith, 96 pp. \$16.45



Blenko: Cool 50s & 60s Glass

A hardcover book with beautiful examples of 1930s–1990s Blenko pieces with current values, period advertising and a 1960 catalog reproduction. Leslie Piña, 208 pp. \$43.95

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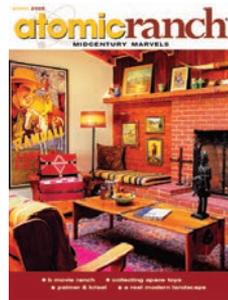
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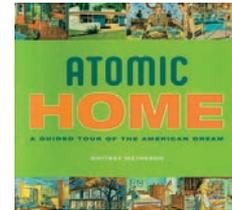
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no. 9, Spring 2006

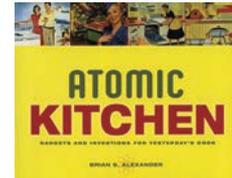


no. 7, Fall 2005



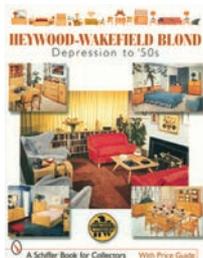
Atomic Home

Fifties homes as presented in period advertising; great for researching stylistic details like bathroom fixtures, lighting and paint colors. Whitney Matheson; softcover, 176 pp. \$22.95



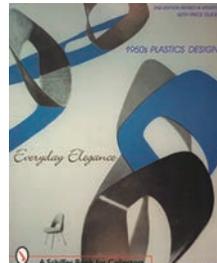
Atomic Kitchen

Tour the midcentury kitchen and its accoutrements through advertising images from the '50s. Very fun! Brian Alexander; softcover, 176 pp. \$22.95



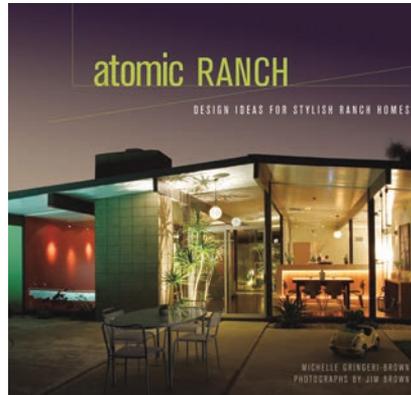
Heywood-Wakefield Blond: Depression to '50s

A definitive softcover volume on H-W's birch modern and streamline '30s pieces with vintage photos of upholstered pieces, tables, chairs and case goods; includes current values. Leslie Piña, 248 pp. \$33.45



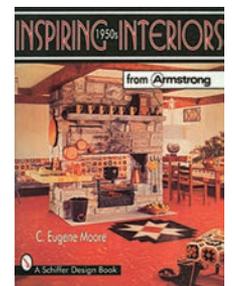
1950s Plastics Design

Melamine dinnerware, Formica counters, Naugahyde furniture and all manner of housewares are covered in this informative softcover book on postwar plastics marketing. Holly Wahlberg, 112 pp. \$22.95



Atomic Ranch: Design Ideas for Stylish Ranch Homes

From modern to transitional, collecting to landscaping, 35 great houses to inspire you. Includes fresh looks at homes from our early sold-out issues and plenty of practical advice from owners just like you. Hardcover. Michelle Gringeri-Brown & Jim Brown, 192 pp. \$43.95



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Over-the-top rooms from Armstrong Flooring advertising, but a great peek at interior details from the '50s. 176 pp. \$33.45

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ranchdressing

House parts ...
midcentury collectibles ...
the inside scoop on
what's what
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Q: We have two of these chairs and we're not sure who made them. Any information you may have would be greatly appreciated.

April McMurray

A: *This turned out to be a helifino question, but here are some educated musings. MCM dealer Nick Horvath (that's his house on page 22) whipped off this reply: "The fiberglass lounge chair looks like some of the pieces produced by Steelcase, but the sloping sides are a little different than those. Could also be a Stendig import from Europe, or maybe even an obscure Arkana piece, but I am stumped on this one as far as a definite ID! Quite cool, though."*

From Peter Maunu: "I looked through all of my resource books and couldn't find that exact design. To me, it looks Italian, late '60s. The big era of ABS and plastic furniture was between 1967 and 1973; then the gas crunch hit. Other countries had these designs, too, but the best and most innovative came out of Italy—Arflex, Cassina, Comfort di Milano and Kartell were

some of the manufacturers. Finland had Eero Aarnio for Asko, but I am sure it's not his design. Whatever it is, it's pretty damn cool!"

Q: I'm hoping you can tell me more about two pieces of furniture. My mother is starting a new life in an assisted-living facility. She has a chair that, considering its condition (the base is rusted), I'm afraid is going to sell for no more than \$5. Was this a common style of chair?

She also has two Paul McCobb Planner Group three-drawer dressers. They're identical except for the hardware and the company logo. One has the name branded into the wood, the other one has a sticker; they also have two different drawer pulls. Would these pieces have been manufactured at different times?

Bill Hinds



A: *Horvath: "I think this might be another anonymous California-style chair, possibly Tropi-Cal or Ritts Co. Both Greta Grossman and Dorothy Schindele did chairs with the rattan hoop and iron base, but this is not one of them.*

"As far as the McCobb pieces, the conical knobs were a second generation Planner Group pull. The first were the aluminum donuts seen on earlier McCobb pieces.

The other flat-front pulls are actually from the Directional/Irwin series and could have been a special order, or an early test of the pulls before the Irwin collection was launched. As far as desirability, people are always looking for the donut ring pulls, but the dressers are tasty and, should you want to sell, should do well with them."

Q: In remodeling our '50s rancher, we've been unable to find the switch plates for the low-voltage system found throughout our house. In particular, we need the 4-1/2" X 2-3/4" ivory plastic plates for two- or three-gang switches. Any help for a source would be greatly appreciated.

George Smith



A: An earlier inquiry on low-voltage systems (no. 8, page 27) generated this lead from Bill Jagenow: *Intelligent Lighting Controls in Minneapolis*, 952.829.1900, ilc-usa.com. Give them a try and see if they have the specific plates you need.

Q: I would like to replace an outdoor post lamp and am having trouble determining what the original style may have been and from where an accurate reproduction can be obtained. We live in a 1955 ranch designed by Rudolph Matern; it is typical of the period, having a low-pitched roof, horizontal ribbon windows along the



Artemide's DZ821

front, large windows facing the back, a raised planter bed, broken tile patio, etc. I would think that this house would pre-date the globe post lamps of the 1960s, but what style would be appropriate?

Greg Taylor

A: The first thing we found online were several house plan books coauthored by Matern, such as *52 House Plans for 1952*, all of which were out of stock on Amazon but might be worth tracking down elsewhere in case you can find an illustration or photo similar to your own Matern ranch. Of course that probably won't tell you where you can get a similar exterior light fixture today.

Artemide makes a very futuristic halogen exterior post lamp, the DZ821 (artemide.us), but since you want something period looking but readily available, here are some mainstream sources to consider: *The Hinkley Reef* (\$200) is an interpretation of the classic garden lights from the '40s and '50s but is freshened up in new finishes and conformations (wall mount and hanging as well). It's available at various sites including *Lamps Plus* (lampsplus.com), which also carries additional styles you might like: *27th Street* (\$100), the *Bay View Collection* (\$135), *Hollywood Hills* (\$265) or *Lakeside* (\$175).

Q: My fabulous bamboo chair, which is due to be reupholstered, also has an ottoman with a cushion. I'm dying to find more of these gems but have no idea who made them or even when. Can you help me ID this

more ranch dressing



chair and possibly steer me to where I could get a second one to create a pair?

Emily Sinclair

A: *Horvath:* Your chair is fallout from that whole "Polynesian Tiki Room" fad back in the day (which was a Wednesday, by the way). Ritts & Co. was the biggest manufacturer back then, but everyone from Heywood-Wakefield to Montgomery Ward threw their hat in the Florida-Keys-meets-Hawaiian-Lanai ring. With some fun barkcloth tiki fabric, it would be tres nice on a sun porch, sipping mai tais and listening to Harry Belafonte on the old RCA.



Q: My partner and I are in the process of updating our new 1955 ranch home. We have been searching for an alternative to regular old exterior shutters. Are there any sites we can search for modern-looking shutters,

possibly with a stainless or aluminum finish?

Another question I have is regarding old mailboxes: We have one approximately 6" x 9" built into the brick wall inside our home. We find many exterior types available, but nothing for the interior, again in a stainless/brushed nickel finish. Any thoughts?

Alyson Pratt

Q: I am in search of clothesline webbing for some pool furniture I am restoring. (You can reference your Spring 2006 magazine, pages 16 and 17; that's the exact furniture I have.) I noticed the pieces in the pic have colored cording but I have had no luck finding it. Please let me know if you have a source.

Steve Shepherd

Q: Do you know of a source of pattern blocks like these? I would like to buy some for a midcentury modern home and cannot find a source.

Daren Adkins



Tim Wetzel, eurekamodern.com

A: *Uncle;* we're flinging open the e-mail gates on these three entries. If you have good leads for Daren, Steve or Alyson, drop us a note at editor@atomic-ranch.com and we'll share them with readers.

Need a renovation resource or wondering if that flea market find is anything? Send your questions and photos to editor@atomic-ranch.com and we'll run them past our experts.

atomic events

September 19 Portland, Ore.
**Chock-full of Ranchy Goodness:
Postwar in Portland and Beyond**

Slide lecture with AR publisher Jim Brown sponsored by Rejuvenation, 1100 SE Grand Ave; 7–9 pm. Light refreshments, Rejuvenation's Modern America lighting collection and a chance to win a period-inspired piece. Reservations at 503.230.2644 or ncurcio@rejuvenation.com.



Krisana Parkers dressed the part at the 2006 tour.

September 22 Denver
Krisana Park Home Tour

Tour of seven postwar Denver ranch houses from 1:00 to 5:00 pm. Contact Dana Miller at 303.300.3547 for location and ticket prices.

September 28–January 12 Portland, Ore.
The GI Dream: Family, Home, Peace & Prosperity

The Oregon Historical Society's exhibit traces how American culture was impacted by the optimism of the postwar years from its bigger-is-better cars to space-age kitchen appliances. Special programs include a themed dance, retro holiday decor, vintage collections and a home tour. Located at 1200 SW Park Ave.; \$10 for adults. Visit ohs.org for details or call 503.222.1741.

October 2–6 St. Paul
**National Trust for Historic Preservation
Conference**

The granddaddy of preservation events, this year's MCM-themed sessions include "Minnesota Modernism," "Considering the Recent Past," "Modernism in Downtown Minneapolis," "Innovative Survey Strategies for Recent Past Resources" and the "Recent Past Toolbox." Visit nthpconference.org.

October 12–14 NYC
The Modern Show

Ninety 20th-century dealers at the 69th Regiment Armory, Lexington Ave. at 26th St. Visit stellashows.com for ticket price and hours.

November 2–4 Winnetka, Ill.
Winnetka Modernism Show

In its 18th year at the Winnetka Community house, 620 Lincoln Ave. 847.446.0537, winnetkacommunityhouse.org.

November 16–19 NYC
22nd Annual Modernism Show

Approximately 70 international exhibitors at a four-day event held at the Park Avenue Armory, 643 Park Ave. between 66th and 67th streets. Go to sanfordsmith.com/mod_info.html.



San Francisco's twice-yearly mod show.

December 1–2 San Francisco
Art Deco and Modernism Show

Two hundred vintage dealers, plus a fashion show and dance performance at the Concourse Exhibition Center, 8th and Brannan streets. 650.599.3326, artdecosale.com.

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Nick Horvath: look for Horvath's MC pieces on eBay under modpro1 or e-mail modpro1@comcast.net.

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