

atomic ranch

MIDCENTURY MARVELS

WINTER 2009



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- rummer redo
- florida beach house
- milwaukee time warp
- family homes

contents

14



features

- 14 the roots of rummer**
Combining bold colors, lighthearted collections and accessible furnishings in a modern Oregon tract home
- 34 spaceland: weekends at the block house**
A designer's own getaway home in Florida's Cocoa Beach
- 46 milwaukee time capsule**
Respecting the past in a Wisconsin ranch
- 56 and baby makes six**
Kids *sharing* bedrooms—oh my!
- 62 homework**
Landscaping in vacation mode
- 64 oringdulph & company**
Opening up a Northwest post and beam



34

46



winter 2009

departments

8 my two cents

10 modern wisdom

24 books & backs

It's not too late to order holiday books & back issues ...

30 home page

Connecticut, Georgia & Florida

54 cool stuff

63 ar gear & 2010 calendar

76 ranch dressing

80 events

Grab your 2010 calendar

83 resources

86 retailers

87 coming up in atomic ranch

88 atomic advertisers



56

64



cover

The entry atrium of this 1967 Rummer in Oregon brings light and breezes into the center of the house. Once a jungle of plants, it's now paved with slate and white rock fills the planter beds. An inexpensive area rug and rocking chairs from IKEA team with a vintage occasional table, epitomizing the homeowners' accessible design ethos. Story page 14.



Value Added

When we were planning our first issue in late 2003, I explained the concept of the magazine to my sister, April. “Oh, retro style right? Dinettes and poodle skirts, ‘50s stuff,” she said, processing it through her own filter. Another day, a friend listened uneasily before commenting that midcentury had peaked 10 years ago—people were over it. Then there were the literalists who had issues with the word “atomic” and/or “ranch”: “Is this a magazine for ranchers?” “How can a ranch be ‘atomic’?” And who doesn’t love the unsolicited opinion: “The title is terrible; I’d call it something else.” “Who wants to read a magazine about ranch houses? They’re ugly.” Today I call these emails you-suck-and-here’s-whys.

Our first issue cost more than its cover price to print and the ads were free—not such a great business plan on paper. But we were proud of it and I got misty-eyed watching the cover come off the press late at night. Who would have predicted that that same humble premiere copy would fetch \$228 on eBay five years later?

Recently, an appraisal of our 1952 house confirmed that “ranch” could still be a pejorative term. The comps the appraiser chose reflected the current market and the conservative nature of his job but also, I think, an underlying dismissal of postwar homes. While every industry has its jargon, a “similar condition” 1938 bungalow around the corner (on a lot smaller by 900 square feet, with the equivalent of one less 10’x10’ room) was termed “superior quality” and valued at \$25,000 more. Three other homes nearby that sold for within \$40,000 of our 2006 purchase price weren’t weighted as heavily as a 1964 three-bedroom, two-bath, one-car-garage ranch in a Working Class Heroes-type neighborhood. Its contribution to the grading-on-a-curve process was a selling price \$211,000 less than ours. It was “chosen for its similarity in design and appeal.” Ow.

Which reminds me of the TV news stories of late proclaiming that McMansions are dead and the next housing model will be a small—say 1,600-square-foot—home they’re calling (wait for the catch phrase) “the new normal.” Illustrating their point was a floor plan of a typical two-bedroom, one-bath postwar tract home much like my

parents’, with computer animation tacking on more and more square footage to finally reach last year’s average of 2,600.

What do these three admittedly personal anecdotes mean, really? Perhaps that the underdog—be it magazine or modest house—just might end up being more valuable than most people think. With the economy “adjusting” our lifestyles, I’m thinking more folks might join the ranks of those of us who get what makes a midcentury home a marvel.

Michelle Gringeri-Brown
Editor



My brother, Bob, and me in front of our parents’ postwar house circa 1958.

atomic ranch®

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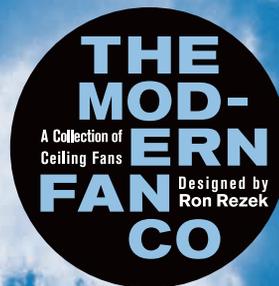
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* After pouring over your two most recent issues this weekend (I just discovered Atomic Ranch!), I was poking around on the Internet and came across a fountain that looks to be nearly identical to one pictured in “Open House: Palm Springs” (Summer 2009): modernhq.com/inc/sdetail/229.

I live in a wonderful MCM—fell in love before I even walked through the door—and I am so excited and inspired to get some remodeling projects underway to bring her into her full glory!

Laura Mason

Columbia, S.C.

* I can hear many readers sigh, “Another Palm Springs article? What about the tract of ranch houses in my neck of the woods, Anytown, USA?” But I thank you for Gary Grasso’s piece “Open House: Palm Springs.”

The town is truly blessed with a high density of mid-century modern homes. Any devotee of ranch houses should spend a weekend in Palm Springs, driving up and down the streets of the various neighborhoods, taking in the architectural scenery. In fact, Atomic Ranch’s coverage over the years prompted my wife and me to visit several times and ultimately move there, just over a year ago.

A postscript to Mr. Grasso’s article: William Krisel received a star on the Palm Springs Walk Of Stars this past February during Modernism Week—a fitting tribute to one of the finest architects of mid-century modern homes.

Erik Rosenow

Palm Springs

* As a person who grew up in an Eichler in Sunnyvale, Calif., I usually love every single issue of Atomic Ranch. The articles are generally well researched and the photos are fantastic, but in the current issue (no. 22) I was horrified by an incredible statement made by Connie Zigler in her otherwise fascinating article on the Indiana builder/designer Avriel Christie Shull. “No one would ever call 1950s Indiana a hotbed of modern design; in fact, no one would call 2009 Indiana such a thing.”

Apparently, Ms. Zigler knows hardly anything about Indiana and very little more about modern architecture. About 50 miles south of Indianapolis lies the small city of Columbus, which may just have the finest collection of world-class mid-century modern architecture of any city its size in the world. There are numerous public buildings and sculptures designed by such individuals as Eero Saarinen, I.M. Pei, Robert Venturi, Cesar Pelli, Richard Meier, Harry Weese and John Carl Warnecke. Six buildings built between 1942 and 1965 are National Historic Landmarks.

This is partially due to an act of unusual philanthropy by J. Irwin Miller, a local businessman who instituted a program in which his company would pay the architects’ fee on any building if the client selected a firm from a list they compiled. The plan was initiated with public schools, and it was so successful that Miller went on to defray the design costs of fire stations, public housing and other community structures.

Last summer I made a long road trip through Illinois, Wisconsin, southern Michigan and Indiana. My goal was to see great architecture. Chicago was spectacular, Taliesin truly amazing, but little Columbus was also one of the great highlights. I heartily recommend a stop to anyone interested in great modern architecture and I suggest that Ms. Zigler do a little research before she

makes such sweeping and condescending generalizations about the Hoosier State.

John Cain

Santa Clara, Calif.

I think Ms. Zigler was referring to the more typical Indiana housing stock, but thanks for pointing out the wealth of commercial modernist buildings that the state is blessed with. Go Hoosiers...and see below.

—ar editor

* In the “Modern Masters” feature on Saarinen furniture (Fall 2009), you indicated that the Miller House is located in Columbus, Ohio, and is open for visits. The house is located in Columbus, Ind., and it will not be open for tours until 2011.

There are two other Saarinen buildings in Columbus that can be visited, however: the Irwin Union Bank and Trust, and the North Christian Church, which is a stop on the Columbus Visitors’ Center bus tour.

Louis Joyner

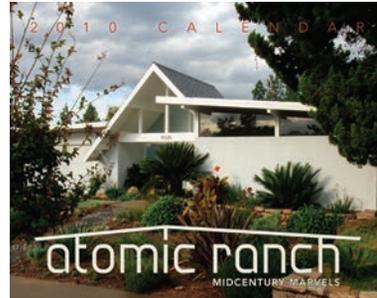
Columbus, Ind.

We seem to be giving Indiana short shrift left and right; our apologies on the unthinking state error. As John Cain notes above, Irwin Miller left Columbus with a real legacy of modern design—more than 50 buildings in all. And thanks for the additional suggestions on Saarinen’s other Columbus buildings to visit; we’d add First Christian Church by his father, Eliel, to the list.

—ar editor

* Hey—remember in the Spring 2008 issue when Anette wrote in and told you she woke up at 4:30 a.m. with that calendar idea? Well, whatever happened? I live in a tiny town, so granted I may just be out of the loop but now that we are almost done with 2009, I suddenly wondered about it.

I’m currently converting my 1949 house with its original “Grover” door from English Country to American Modern. I was the only English Country girl with 93 pieces of Russel Wright, so I knew it was time to jump off that cliff into the arms of Eames, Jacobsen, Bertoia and the rest of the gang.



Keep up the very cool work you do. Your magazine is an inspiration.

JuLee Reeves

The 2009 Atomic Ranch calendar has come and gone, but 2010 is available now on our cafepress gear site (atomic-ranch.com/store); check out page 63 for a preview. For those who consider wall calendars passé, we have some modern marvels tile coasters ready for your next cocktail hour.

* After reading some of the articles in the Summer 2009 issue that showed a lot of new/reissued '50s pieces, I was going to write and complain about people buying new modern furniture. (I value original pieces more.) Then I realized that is what folks did in the '50s—they bought the pieces new. So what's the real difference?

Keep up the good work.

Dale Hedtke

Duluth, Minn.

What—missing an opportunity to rant? You make an interesting point, and this general topic is a favorite one among our readers. Camp A: Vintage furnishings only; Camp B: Authorized reissues only; Camp C: Interpretations/knockoffs are just fine with me; Camp D: Give me a break: I have two kids and a dog and my house isn't a museum, so it's IKEA for me ...

As you probably know, some items can be less expensive to buy new—say a Bird Chair—than a vintage model that needs a new cover or refinished chrome. In general, midcentury patina is less valued than on earlier antiques, and as John Rollo observed recently on “Antiques Roadshow,” the design is the thing.

more wisdom

Many reissued pieces are still (or once again) manufactured by the original companies—Knoll, Cherner Chair and Herman Miller, for instance. They may be exactly the same as those sold 50 years ago, or they may have subtle refinements such as better shock mounts, a slightly larger size and updated upholstery choices. These are typically investment pieces that people picture handing down to their kids some day.

If you prefer vintage midcentury, more power to you. We encourage readers to preserve both the housing stock and the functional designs that filled them. As reissues have come on the market, prices for originals have modified a little (Ball Clock, I'm looking at you), but iconic designs still hold their value. Generic midcentury pieces remain relatively affordable, which is great in our opinion, as that means there are plenty of choices for everyone. These designs—whether by George Nelson or the unsung furniture manufacturer employee—were mass marketed and with ubiquity comes more affordable prices.

—ar editor



Maunu's chair

* I am a big fan of your magazine and regularly drool over all the amazing featured houses. I just purchased the summer issue because of the chair on the front cover; I was lucky enough to find a pair of very similar

chairs with thick leather seats that are amazing! However, I found them at a thrift store and know nothing about them. Do you have any information you could share?

Danny Davis

I used to own this same chair, upholstered in orange. In fact, it was photographed in our home in one of the first issues of Atomic Ranch (Spring 2005, page 26). I have seen the chair with a black leather sling, with the green upholstery on the Summer 2009 cover and our autumn-toned version. I also recall seeing a rocking version that is even more eccentric.

When I first discovered the design, I immediately recognized several influences: the molded plywood chairs of Charles and Ray Eames, the great Kartell Model #4801 by Joe Colombo and sculpturally it is reminiscent of Finn Juhl creations like the Chieftan [see page 83 for links]. A detail that I love is the use of two Lucite rods that hold the fabric in suspension from the frame of the chair.

I researched exhaustively when I owned mine, again now, and can't find a maker. If your chair is like the one I had, it is unsigned. I believe the wood is walnut and, because of this, I would suspect it is of American origin, probably made in California in the early '60s. Truly an imaginative design!

—Peter Maunu



* A note on the circular banquette shown in "Ranch Dressing," Summer 2009: It is very much like what a mentor of mine, Doug Deeds, designed for Architectural Fiberglass, a division of Architectural Pottery, back in the 1970s. Doug was a visionary who could take something like a bike seat and redesign it into an object nobody has ever thought of before. He was recycling beer cans into furniture when they were

still made out of steel, and he hated to see petroleum wasted on fuel when it could be made into plastic products, which he did not consider disposable simply because they were cheap. He worked here in San Diego, so Brian may have found one of his old prototypes, who knows?

Congratulations on the progress of the magazine. As you said in a recent editorial, it is to the credit of good design that it survives when bling can't. You have snuck in the heretical "ranch" typology and sustain a real world, modest model of culture that I greatly admire. No other national design publication matches your unpretentious sensibility.

Rex Heftmann

San Diego



Shh—Rufus is sleeping.

* I just got your fall issue and read it cover to cover. It gave me the encouragement to carry on with my renovation. Right now I am laying artificial turf amongst concrete pavers, something I would not dare do in any house but a '50s ranch. Check out synlawn.com: their quality, selection and prices are amazing.

Josie Corso

Santa Barbara

* In the Fall 2009 feature, "Quite the Dansk Wienerbrod," there's a picture of their all-original bathroom. The caption says the owners are "mulling over what to keep or if they should opt for a full-on makeover."



Could you please tell them it's my firm belief that it would be appalling to destroy that bathroom. It is so midcentury and utterly cool! I would die to have a bathroom like that; it's perfect and they should leave it as is. And if they don't want it, please have them ship it to me!

Lisa Plettinck

Fullerton, Calif.

* Finally I found a magazine that celebrates all I love about our 1961 midcentury home! Surrounded by traditional houses in an older neighborhood, it is very hard to find resources for decorating and renovating, although we've done a great job with trying to stay true to the home's original character. The magazine is beautiful and informative and I look forward to ordering back issues and seeing the future ones as well!

Terry Anderson-Torres

Tulsa, Okla.

*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.*



Twin Cities
transplants
swap
McMansionville
for a
midcentury
modern life.

the Roots of RUMMER

text Michelle Gringeri-Brown

photography Jim Brown

At a holiday party in Donna Root's old neighborhood, she was told she *had* to meet one of the other attendees. Out of all the 60-odd women there, this other person was just like her—she had a job.

At the time, Root and husband Peter Rauch were half-empty nesters, as their son, Marcus, was going off to college, leaving the couple and daughter, Tessa, rattling around a 3,500-square-foot home. That's when the family discovered an alternative to their McMansion and the insular lifestyle it promoted, in a place called Oak Hills.

"We were thinking of downsizing and then realized that these houses existed," says Root about their lifestyle discovery in Beaverton, Ore. "I wanted a Rummer but I only wanted one in Oak Hills. Almost daily, on the way to

**“We didn’t intend
at first
to do as much as we did
—it kind of
snowballed.”**

The reverse view of the entry atrium from our cover shot, three sliding glass doors open up to the space: the office sits opposite the living room at camera left, while the slate path bisecting the white rock beds on the right leads to the kitchen/dining area. In addition to the IKEA rockers and round area rug, the room is furnished with a daybed from Room & Board and artwork and accents by homeowner Donna Root.

and from work I would drive through to check for any For Sale By Owners since there were none listed on the MLS.”

One day she saw their Subaru in the distance and figured Rauch was also casing the neighborhood. But it was Marcus, driving through because he badly wanted the family to find a Rummer of their own. With only about 30 modern homes in the postwar tract of 600, Rummers rarely went on the market.

“We heard this house was going up for sale, so we came over and knocked on the front door and asked to see it,” Rauch relates. They phoned their realtor and put in an immediate offer, but the seller went with another buyer. Luckily that deal fell through, and in 2004 they were the new owners of a four-bedroom, two-bath ranch built in 1967.

Robert Rummer, now 82, built lots of houses, many of them quite traditional, in and around greater Portland. But it’s the modern Eichler cousins that people refer to when they talk about having a “Rummer.” He reminisces about meeting A. Quincy Jones and working with





draftsman/architect Toby Moore but doesn't directly answer the Are your homes based on Eichler floor plans? question. He talks about how all of them—developers, architects, draftsmen—were influenced by Frank Lloyd Wright's post and beam designs, and how they all borrowed from each other's work. He also tells how his wife, Phyllis, 79, pointed him toward unabashedly modern homes when she fell for an Eichler in the Bay Area. But it wasn't until Bob saw the same Eichler model in *Look* magazine that he understood what she was enthusing over.

The Rauch-Root Rummer had retained its modernist structure, but suffered from handyman-itis. "The house was full of small home improvement projects done without an eye to what was next to it," describes Root, a graphic designer turned corporate brand manager. "We needed to unify the space—visually it drove me insane."

"You could see five different types of flooring from the kitchen," adds Rauch, a former materials scientist. "We didn't intend at first to do as much as we did—it kind of snowballed. The flooring and the painted paneling walls kind of drove that: we'd say, 'We're going this far, why would we leave these old toilets—let's just go for it.' By the time we were done, it was just studs, concrete and pipes."

Skylights and window walls raise the ambient light level in the living room even on a gray day. Homeowner Pete Rauch routed channels for media cables and determined outlet locations before the new linoleum floors and drywall were installed. A vintage Danish modern armchair is teamed with couches from Room & Board, a CB2 coffee table and modular FLOR carpeting. Three IKEA entertainment centers sans their legs line the orange wall, where the original art is by son Marcus Pobloske.

"I'm big into accessible design, so I'll nab a cute new pillow from Target and mix it with custom fabric upholstery and something from IKEA," says Donna Root. "I also shop estate sales for midcentury pieces and I looove IKEA: I think it's really cool that you can get things that are so inexpensive that someone has done a great job designing. I'm almost more impressed by that than by spending a lot of big money."



Once formally divided into a kitchen and family room, the cooking/dining area has some populist features—the stainless steel GE Monogram appliances and track lighting—and some unusual details like the vintage McCoy pottery and riot of throw pillows on the banquette. The aluminum stools are from Crate & Barrel, IKEA dining chairs surround a Room & Board table and overhead is one of the oversize pendants Root specified for the remodel.

Because Root is the primary breadwinner, Rauch was able to work full time on the project from July to November, jumping in to demo, dig a 150' trench for a new electrical service and install things like trim, light fixtures and switches. A personal plus was all the keen tools he needed to perform these tasks: “My record is five times at Home Depot in one day,” he laughs.

“I’d say Donna has 70 percent of the design ideas, but our taste is pretty close. I mainly look at it from the constructability, do-ability side: sometimes we’ll make a change because it will be easier to do, physically.”

Though the couple communicates in shorthand, that wasn’t the case with their contractor, Matt Endler. “Multiple times Matt thought I was insane,” Root laughs. “I was crystal clear [on what I wanted] and Pete’s used to me, but Matt was like, Huh?

“Take the lights: he thought they looked so cheesy and old—he was all over me, ‘Are you sure you want those lights?’ But pretty early on he understood that I knew what I wanted and it wasn’t that I was dithering

**"Laminate is so affordable;
it's like
the throw pillow
of countertops."**

back and forth," she says.

"We had to bring him along," Rauch adds, "because he'd never done a modern house. He would offer his opinion, but wouldn't push it. But when it was all said and done, he told us, Yeah, you guys did a good job."

One area where Endler's vote prevailed was in the kitchen cabinets. "We didn't think we could afford custom cabinets—it was turning into a money pit—so I did a design on the IKEA online kitchen planner," Root says. "We were going to go up to Seattle and truck them down. But Matt was horrified: he was, like, 'You cannot put IKEA cabinets in this house. I'll get you custom cabinets for the same price.' "

"We wanted to go with walnut," Rauch takes up the

story, "but Matt said you can't use solid wood, you have to use plywood. We went to the lumberyard and started looking at the 3/4" walnut ply. The finished side was very even, flat-grained, old-timey walnut, but the back side had major grain variations and erratic figuring—that's the side we used. "

The IKEA layout that Root did formed the basis for Tom Kimlinger's custom work; they only needed to plan some additional drawer layouts and a wrap for the L-shape bottom cupboard. "The man is a god," Root enthuses.

They contemplated a \$10,000 chunk of Corian for the exceptionally deep main counter, but instead used that to surround the sink and went with orange laminate for the



Below: "I picked the color," 12-year-old Tessa says about her blue bedroom furnished largely with IKEA pieces. "I don't like dull colors at all. I collect Japanese erasers that you can take apart and put back together, and paper drink umbrellas, shells, national park badges, magnets." Hanging nine IKEA magnet boards level and evenly spaced was just the kind of challenge Rauch has gotten good at. Right: Tessa's bath is tiled with glass mosaic from Hakatai; the wet room houses the tub and toilet, while the sink is in the hallway nearby.

Opposite: The master bedroom has the only air conditioner in the home, but sliding glass doors and windows make it pleasant all but a handful of 100°-plus days. The neutral linens and Room & Board bed are punched up with colorful pillows and an Eames Hang-It-All on the wall that corrals textiles and purses. Below, right: The master bath also has floor-to-ceiling Hakatai tile and a Roman tub original to the house. A simple Target cabinet provides storage and the floor material is the same slate used in the atrium.





cooktop area. "Laminate is so affordable that if we tire of the color, it's not very expensive to replace; it's like the throw pillow of countertops," Root says.

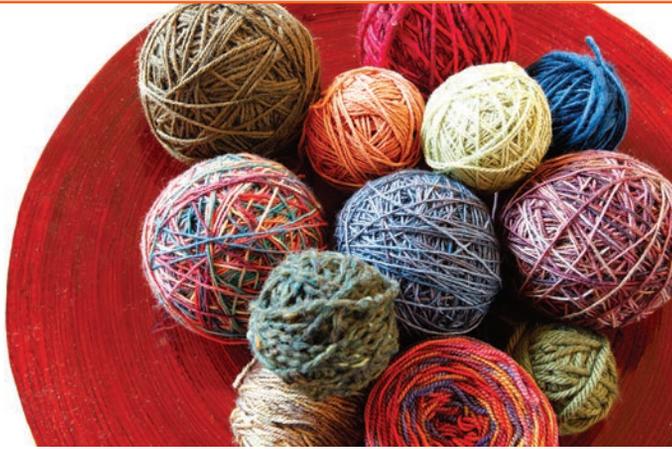
Atomic Ranch first met Mr. and Mrs. Rummer during an Oak Hills home tour, and one wonders how the various renovations they see today sit with them. Bob, in particular, appears to thoroughly enjoy the current attention, and both seem interested in how a new generation is interpreting their homes. Phyllis was always involved in the business and helped choose the original earth-toned color palettes of the houses. Bob notes that men were particularly drawn to his designs, with young doctors and engineers being typical buyers. They were both quick to praise the Root-Rauch remodel.

Two elements that make a Rummer a Rummer are the sunken Roman tub in the master bath, which the couple retained, and fiberglass roofing in the atrium. By the time they bought the house, the atrium had operable skylights instead and that upgrade makes for a split-personality room: it's protected from the rain yet unheated, and the natural airflow in the summer makes all but the hottest days pleasant. The family uses the space as a reading room, entry hall and circulation shortcut.

The punchy orange accents and black floors are among the first details one notices, and they remain some of the couple's favorite aspects. "After five years, I still really love the palette," Root says. "While I was picking the colors I was on a business trip to San Francisco



details



Top left, clockwise: Donna Root is an ardent knitter, and balls of yarn decorate the living room table. A cluster of inexpensive midcentury-inspired vases picked up at various places—from IKEA to a trip to London. The McCoy Pottery collection and abundance of decorative pillows would be more common elements in a bungalow, but they're right at home in the couple's soft-modern interior. Root forages for bargain priced paint-by-numbers "art" at yard sales and vintage shops; these hang in the hallway while others are on the wall just inside the front door.

Opposite: Rauch and Tessa pursuing separate activities just a few feet apart. The paint for the orange walls in the living room and the office was matched to the kitchen laminate. In the former dining room, a wall between it and the kitchen came down during the remodel. The couple would love to upgrade the overstuffed armchairs from their McMansion library with two walnut and white leather Eames lounge chairs. The wrap-around IKEA bookshelves are also due to be replaced with walnut versions to match the kitchen cabinetry.

and went into this '60s vintage waffle house. You walk in and they have orange countertops and walnut accents. It made me happy; it validates some of my choices. The idea was that it still looks like a vintage house but with upgraded surfaces.”

When it came to the flooring, they considered everything: cork, wood, slate—the latter would have been Rauch’s choice if money allowed. “It was a bit of risk taking,” acknowledges Root. “The guy said the only other time he’d laid black sheet linoleum was in Las Vegas. With the dog, you can’t really keep it shiny, but if you let go of that, we really like it.”

“I was concerned about its durability,” Rauch adds, “but it’s held up well. At night it disappears and it’s really dramatic.”

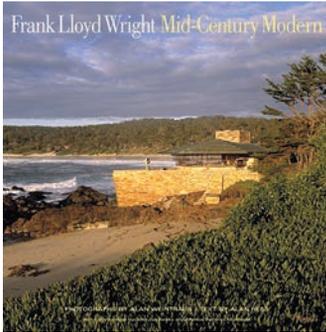
With Oak Hills’ bucolic master-planned green space, elementary school, pool, church, RV lot and camaraderie, do they miss their big McMansion? Not a bit. “Kids who grew up here come back to buy homes,” says Rauch. “I’d never consider going back to the neighborhood I grew up in, but people here do it regularly. Oak Hills was such a great place for them that they want their kids to experience it, too.” 🏠

Looking for interior ideas outside the modern icons box? Check out The Vintage Home in our bookstore, page 25.



atomicbooks

Great gifts!

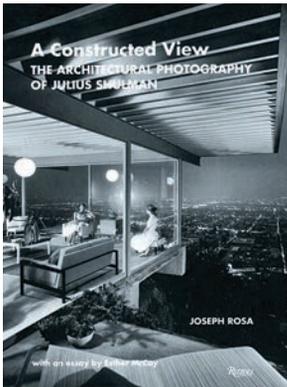
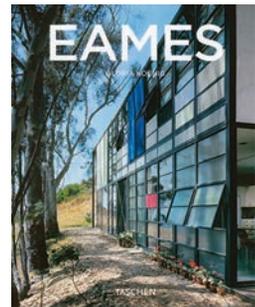


Frank Lloyd Wright Mid-Century Modern
by Alan Hess

Nicely captured in Alan Weintraub's color photography, this hardcover book looks at Wright's late-career residences, which include Fallingwater, the Seth Condon Peterson cottage, the Usonian houses and many other unabashedly modern homes built in the Midwest and beyond. Lesser-known designs such as his hemicycles and the Marshall Erdman prefabricated homes are included, and the photography offers a nice mix of site, interior and detail views. The next best thing to an architectural pilgrimage, as readers slip inside homes rarely open to the public. 336 pp., \$55

Saarinen & Eames
by Pierluigi Serraino & Gloria Koenig

Two nice softcover volumes for the budding modernist: one introduces Eero Saarinen's architecture (the St. Louis arch, TWA terminal and many more) along with his Tulip and Womb chairs and collaborations with Charles Eames. The Eames book gives an overview of the couple's plywood experiments that led to numerous chair designs, as well as their Case Study houses and films. 96 pp., \$14 each

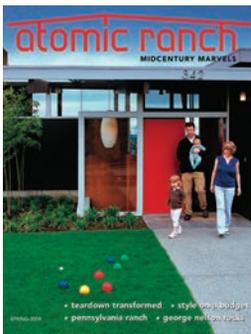
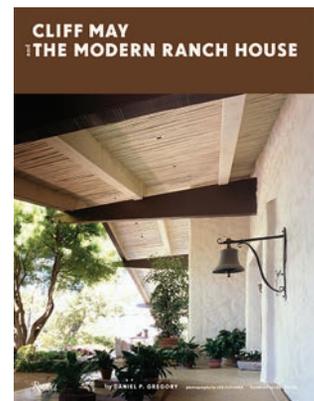


A Constructed View: The Architectural Photography of Julius Shulman
by Joseph Rosa

The late photographer was much celebrated for his b&w Case Study series, and in this book you'll enjoy the architecture of Koenig, Lautner, Saarinen, Schindler, Lowey, Eames, A. Quincy Jones, Neutra, Aia and Wright. Less-well-known plates explore early 1930s L.A., as well as '70s and '80s work in Brazil, Mexico and a variety of states. The text entertainingly covers biographical information along with his photographic staging and relationships with some of modernism's biggest names. 224 pp., \$50

Cliff May and the Modern Ranch House
by Daniel Gregory

In a hefty oversize book Gregory taps his *Sunset* magazine background and archive to explore Cliff May's quintessential California ranch houses, which admirably infuse modernism into the traditional vernacular. From b&w archival shots of Mandalay and other notable early houses to nice contemporary photography by Joe Fletcher of the Long Beach Ranchos tract and large custom homes, the title is both accessible and authoritative. 256 pp., \$60



no. 21, Spring 2009



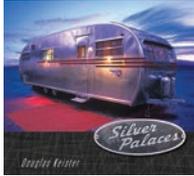
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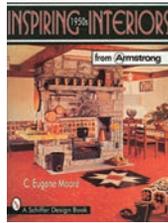
Back Issues

\$6.95;
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atomic-ranch.com;
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Silver Palaces

Airstream, Curtis Wright and Shasta aluminum travel trailers and their diminutive interiors, as well as vintage vehicles that might pull them—from a 1965 Plymouth Sport Fury to a 1937 LaSalle Sport Coupe—get the star treatment in this fun softcover book. Douglas Keister, 160 pp., \$24.95



Inspiring 1950s Interiors

Over-the-top rooms from Armstrong Flooring vintage advertising are a great guide to re-creating authenticity in your own ranch. What colors were they using in living rooms? What bath fixtures should I be looking for at the salvage yard? Softcover, 176 pp., \$29.95



The Vintage Home

A small hardcover book from the UK that brings to mind Terence Conran titles of the '70s. The room-by-room approach is helpful—the kitchen section chats about cabinetry, dining furniture, flooring, appliances and tableware—and inspires one to think beyond the usual suspects when decorating your home. Judith Wilson, color photos, 144 pp., \$19.95



Ranch Houses: Living the California Dream

A photography-driven book thanks to Joe Fletcher's images, the writing style is casual, accessible and brief after the 20-page historical introduction. In addition to 14 midcentury homes, it expands your ranch vocabulary to include the 1800s and six recent interpretations. David Weingarten & Lucia Howard, hardcover, 240 pp., \$50



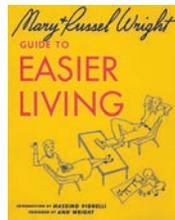
Tiki Road Trip: A Guide to Tiki Culture in North America

This softcover guide to tiki bars and their signature drinks, as well as kitschy restaurants and motels, is a good handbook for sampling local hangouts or planning your next road trip. James Teitelbaum, b&w images, 360 pp., \$16.95



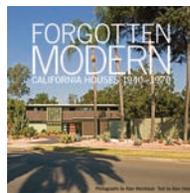
Little Boxes: The Architecture of a Classic Midcentury Suburb

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." Built on tight suburban lots, the neighborhood and its unique architecture is inspiring. Rob Keil, 144 pp. \$35.00



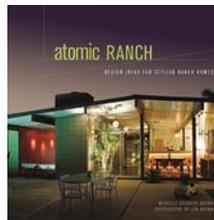
Guide to Easier Living

This reprinted vintage book addresses modern living Wright-style, from organizing household chores to streamlining the dining table. Of particular interest are the sections on contemporary floor plans and Russel and Mary Wright's philosophy of informal living. A great look at the couple behind American Modern. Wright, softcover, b&w illus., 202 pp., \$18.95



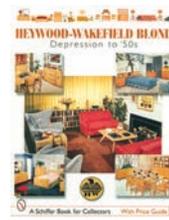
Forgotten Modern: California Houses 1940-1970

Custom Modernist homes—from Edward Fickett ranches and a condo by William Cody, to Wright-disciple Foster Rhodes Jackson's compound in Claremont—are covered in Alan Hess' thorough text. Some 25 architects are explored in Alan Weintraub's 300 contemporary photos, including Mark Mills' organic Bay-area vernacular. Hardcover, 280 pp., \$39.95



Atomic Ranch: Design Ideas for Stylish Ranch Homes

New to the magazine? Complete your midcentury reference shelf with an autographed copy of our hardcover coffee-table book. From budget decorating and neighborhood preservation to high-end remodels and online resources, there's plenty of inspiration in its pages. Michelle Gringeri-Brown & Jim Brown, color photos, 192 pp., \$39.95



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, softcover, 248 pp. \$29.95

home page

Atlanta, Ga.

My 1956 ranch house is in Doraville, an Atlanta suburb, and our Fleetwood Hills tract has streets named after cars from the 1950s: Holiday Place, Belaire Circle and Fairlane Drive. The previous owner refinished the hardwood floors and updated the kitchen, while I've invested my own sweat equity on the landscape, stripping wallpaper and repainting. I love the creak of the floors and get a kick out of the pink and black tile in the main bathroom. There is original knotty pine paneling in the living room, down the hallway and in one of the bedrooms, which I plan to decorate in a '50s western theme.

Vince Grindstaff

Indialantic, Fla.

Built in 1960, our three-bedroom, two-bath home is only one block from the beach. The exterior color is Sherwin Williams Decisive Yellow; we haven't decided yet if we'll put the green shutters back up or continue the white accent bands around the front windows. Our favorite elements are the openness of the kitchen, the skylights and the small privacy wall by the front door that has 10 blue-tiled cubby holes that hold candles. The backyard has a wooden deck and a screened porch that give us plenty of room for entertaining.

Eric Carson

Brookfield, Conn.

My partner and I are the proud fourth owners of a 1961 midcentury marvel in western Connecticut. It is a split ranch with many interesting features, not the least of which are the abstract modern stained-glass clerestory windows across the living room. They flood every room of the open main living level with color throughout the day and especially at sunset. The house is built on an old apple orchard and has lovely perennial landscaping as well.

Steven Pisani & Andrew Sidoti

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.





Atlanta, Ga.

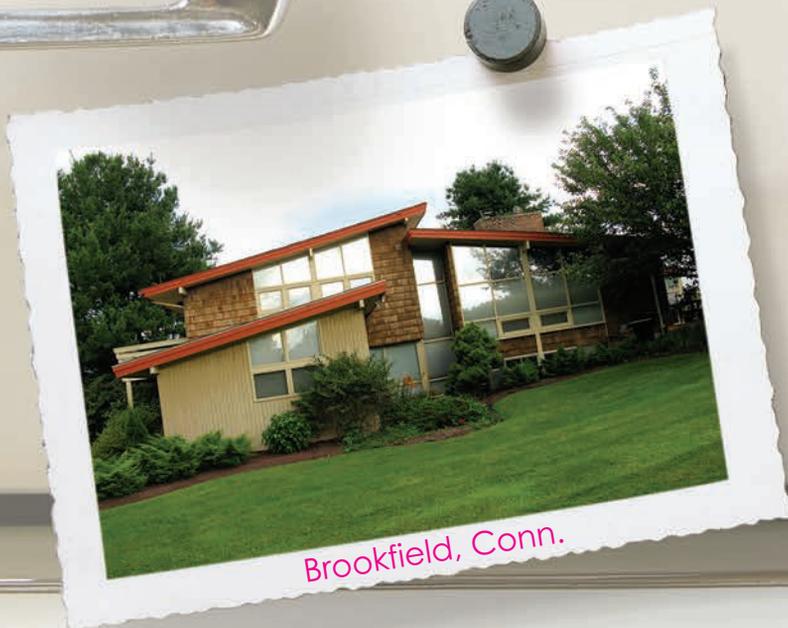


Indianapolis, Fla.



P

H



Brookfield, Conn.

Spaceland:



Weekends *at the* Block House

text Bromley Davenport

images Harvey Smith Photography

A photograph of a modern house at dusk. The house has large glass windows and a white exterior. A swimming pool is in the foreground, reflecting the sky. A paved walkway leads from the pool towards a large body of water in the background. The sky is a mix of orange, pink, and blue, indicating sunset or sunrise. Palm trees and other vegetation are visible in the distance.

As a kid, Phil Kean and his friends would climb onto the flat roof of his house to watch Saturn V rockets blast the Apollo missions into the sky over Cape Canaveral. The space race was such a part of his childhood that it's no surprise he now owns a weekend house in Cocoa Beach, fictional home of Tony Nelson, TV's most improbable astronaut. "There's even an 'I Dream of Jeannie Lane' there," he laughs.

Kean is a designer/builder with a master's in architecture. At age 40 he left a career designing rubber stamps to pursue custom homebuilding. Although Florida is still in love with Mediterranean Revivals, and Kean has built plenty of them, his own taste is sparer. "I personally love modern design—not white-box modern, but more relaxed—Paul Rudolph, Schindler, Neutra, a Palm Springs-y kind of Frank Lloyd Wright mix," he says.



A new ledgerstone wall that extends inside points visitors to the front door and minimizes the impact of the garage from the foyer. A modern garage door mimics the traditional windows on the front facade, which is still in keeping with its neighborhood (see table of contents).

Opposite, right: The custom kitchen designed by Rob Turner has cabinets faced with Abet Laminati from Italy. "The cabinets are very architectural in the way the volumes work together; they're spatially designed," says Turner. "In the detail of the countertop turning and going down to the floor, the black granite is containing that smooth laminate surface so it creates very sculptural, furniture-grade cabinetry."



*By bringing
the wall inside,* it makes
the view to the water look bigger



Two years ago he bought a 1965 concrete block ranch house in a neighborhood of similar homes now populated by retired engineers and military men. Kean describes it as a nice, modest home with two baths and four bedrooms, one for each of the three boys who grew up in the house.

His own father was a builder, so he admired the way the original owner, an engineer, had maintained the 2,150-square-foot house. But he was less enthused with the preponderance of small rooms and the kitchen, whose tiny window wasted the best view of the Banana River Lagoon. But it was structurally sound, affordable and had a killer location. That sounded good to him.

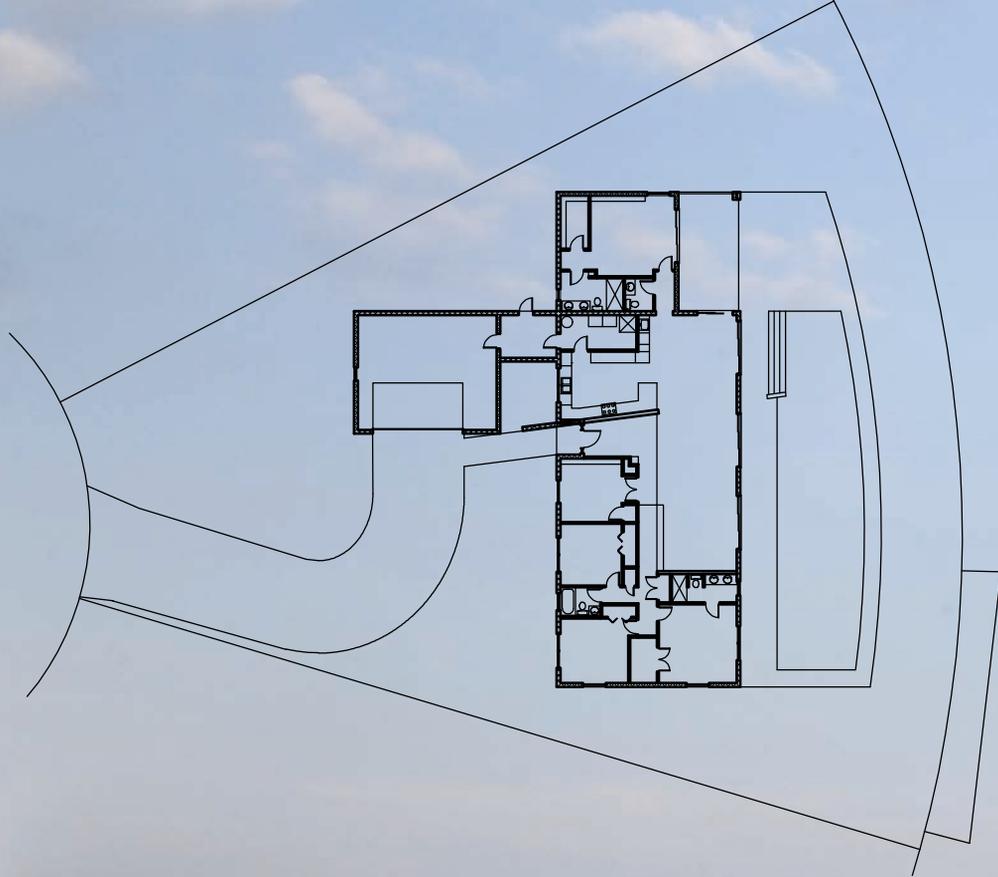
Kean knew he wanted to simplify the floor plan, which the engineered-truss-and-concrete-block construction lent itself to, as none of the interior walls were load bearing. He renovated the original two baths and three of the bedrooms for guests, and converted the fourth to an office. A new master bedroom and bath, plus a powder room, were added on to the opposite end of the house. His architectural training led him to maintain the same

roofline and use concrete block for the seamless addition, while the builder in him dictated foam roof insulation and more energy efficient windows to open up the view.

The same 8' ceiling height was kept, but in between the rafters the drywall was removed, creating an extra 4" of breathing room and an interesting pattern overhead. The kitchen was brought to the front of the house and a striking diagonal stone wall now divides it from the entry foyer.

"By bringing the wall inside, it makes the view to the water look bigger," Kean says. "It creates this funnel that forces your eye out toward the water. The material itself was left over from another job and I thought it fit the period of the house."

Kean tapped his stable of experienced subcontractors, including Rob Turner, a designer at CRT Studio Interiors. "This was a modernist interior, but one of the things I feel very strongly about is using contrasting textures to create an environment that's not cold, so people who don't even like modern feel comfortable there," says Turner. "That was achieved by juxtaposing the quartz on the walls against the smooth terrazzo and the granite and Italian



The master suite addition blends effortlessly with the original structure. A new covered porch has remote-controlled screens that pop down from the ceiling, and the hungry Florida mosquitoes are further subdued with an automated misting system.





The 6' round ebony-stained quartersawn oak table was designed by Phil Kean and built by his cabinetry contractor. Interior designer Rob Turner chose the Donghia Anziano dining chairs for their midcentury feel, and overhead is a reissued George Nelson bubble lamp. Below: Donghia Block Island wicker chairs that Kean already owned were reupholstered in linen and now are the spot to enjoy morning coffee or evening drinks while taking in the view.

The house was a great shell *that allowed* *us to emphasize its* midcentury modern characteristics

laminated in the kitchen. It's a play on texture and light and dark—it creates a nice balance.”

“I have a good sense of design and what I like, but what I love about Rob is he pushes me outside of what you would expect,” Kean says. “He brings a different sensibility to the house and came up with the kitchen color combination. I’m a very hands-on interior person—I’m probably a very tough client.”

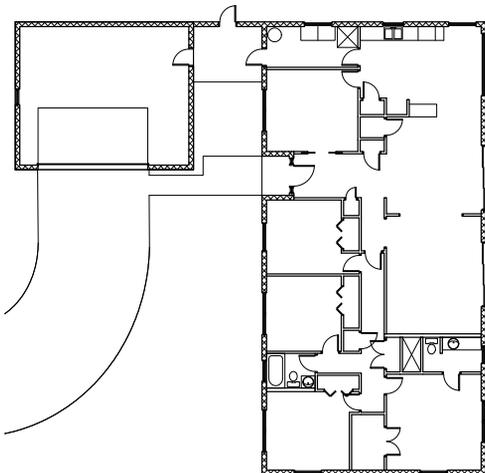
The original terrazzo, which was polished back to like-new condition, fortuitously extended under the walls that were taken down. A quartz floor in the foyer replaced round slate stepping stones with green grout, and a faux-Victorian front door was swapped with a modern ribbed-glass model. The same quartz was used for the master suite floors.

The project won several national and regional remodel-

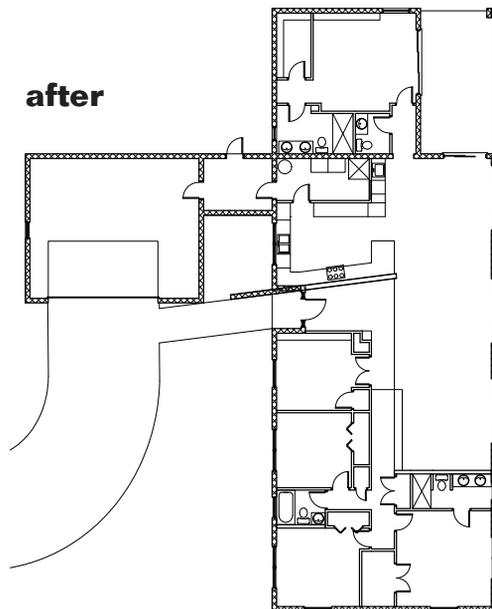




before



after





ing awards, but the model-home appearance belies its true nature. The furniture has low-care upholstery and is meant to be used, the floors are a snap to keep clean and the layout works for one or a crowd.

“The house was a great shell that allowed us to design these new moments that helped emphasize its midcentury modern characteristics and, at the same time, take the house to a new level,” muses Turner. “You can really use this house: Phil has had two or three couples over, cooking, barbecuing, in the pool, in the kayak and it functions beautifully.”

Less than an hour from Kean’s office in Winter Park, the drive to Cocoa Beach is one he makes most Fridays. “Once you get over the second bridge, you’re on an island and the world is different then,” Kean says. “Almost always, in the morning and at night there’s a dolphin show—it’s pretty magical.” [🌐](#)

The team was channeling a boutique hotel when they designed the new master bedroom and bath.



Milwaukee



Time Capsule

text Carole Ross
photography Tricia Shay

When my husband, Ed, and I stumbled on this 1961 ranch house five years ago we immediately fell in love. Ed is an architect and I'm an art director, which I guess accounts for our love of simplicity and the clean lines of modernism. We'd been looking for what we refer to as a "Martini House" for a few months, but had been collecting furniture and various other midcentury modern items for years. We always knew that when the time was right we'd find the perfect home.

The clock wall in the living room is a favorite for many of our guests. The collection has accumulated over many years, and some were gifts from friends whose parents, grandparents or a great aunt had them in their basements. In the foyer, we wanted a mirror but we decided on an arrangement of multiple mirrors from IKEA, as it seemed more artful. The sputnik light that hangs in the foyer is vintage, while the contemporary orange stools and black bench are great as extra seating and look cool against the wall.

remuddled

It was important for us to find a house that was as close to original condition as possible. We looked at lots of ranches, but most had been updated in ways that didn't go with their architecture. We saw kitchens with cheap, frilly looking cabinets, bathrooms with prefab vanities, plus painted paneling and front doors that belonged on Victorian-style homes. Too often, original character had been eliminated to the point where nothing much was left to work with. We just didn't want to redo a redo.

So, with some hesitation we met our realtor friend at yet another house. Ironically, I had tried to cancel the appointment the day before, thinking that this was definitely not the one for us, but for some reason he never got the message. Our friend answered the door with a funny grin on his face and said, "Welcome to your new home."

We walked in the front door and looked straight into the large and lounge-y family room. With the paneling, the stone fireplace wall and the big windows overlooking the back yard, we pretty much knew he was right—this was indeed our new home. It still had all the original cool details that we wanted. Of course we had to look past the décor, which wasn't to our taste, but that was no big deal. We knew that with not too much effort we'd have a fabulous place to live.

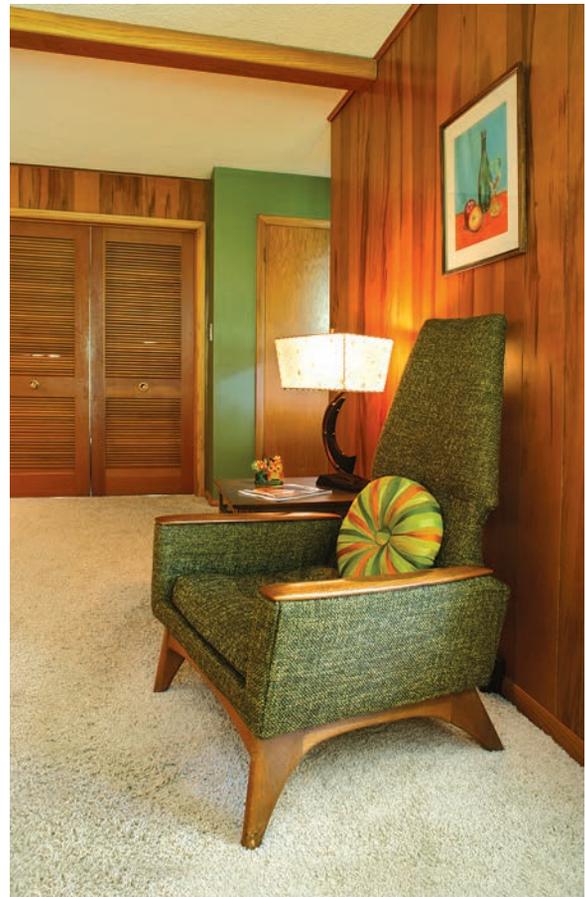


floored

Ed tore most of the carpet out as soon as we closed on the house. We hoped that the hardwood floors underneath would be in good shape, but they did need refinishing. Underneath the living/dining room carpet there was just a subfloor; a few years after moving in we had hardwood installed in that room, too. That was probably the biggest improvement we've made so far.

The carpet in the family room was fairly worn, so we had it replaced with carpet similar to, but not quite, shag. We spend a lot of our time lounging around on the floor with our three pets, so we wanted it to feel super cozy. The new carpet goes great with the wood paneling, built-ins and fireplace.

By the way, we love the wood paneling. Honestly, if someone were to have painted over it, I'm not sure we'd be living here. For those who complain that it makes a room feel dark, there are so many other ways of brightening a space: try using lighter colored furniture, carpet and window treatments to start.





Opposite, top: When the sofa was reupholstered, we had vintage-look throw pillows made of the same fabric but in different colors. The entertainment center is from Pottery Barn and the shaggy poof was purchased at World Market. Several pieces from my wire animal collection are on display here, including a dog sculpture probably meant to hold records.

Opposite, bottom: The family room is the only place where carpeting seemed appropriate. The paneling and the double louver doors between the foyer and family room are some of our favorite details of the house. Our friend Karen found the chair for us at a thrift store.

Above: A view from the kitchen to the family room shows the decorative scalloped wood at the top of the built-in bookcase. Although we don't love it, we do hesitate to take it out simply because it represents a certain quirkiness that fits our tastes.

The kitchen is definitely at the top of the list for future projects. It's a great space that won't need any major reconfiguring. We'd like to get new cabinets, countertops, sink and appliances, and, most of all, a new floor. We also plan to remove the cabinets above the stove and put in an interesting exhaust fan of some sort. The room has great recessed lighting that seems way ahead of its time, but before stripping the wallpaper, the kitchen was kind of busy.

before



before



Above: This is how the living room and dining room looked when we first saw the house; we had to imagine what we could do to make it our own. Opposite: There was no finished floor under the carpet, so we had hardwood installed to match the rest of the house. The sofa is a Decoro, which is very comfy and well made, the dining table and chairs are from Calligaris and the end tables and coffee table are IKEA.





colorful

Next we decided on a color palette. Aqua, olive, gold and orange were all colors reminiscent of the '60s and they seemed to pick up hues in our artwork and accessories. Ed will only paint with Sherwin Williams products; he loves how thick their paint is and how well it covers. We picked some shades from other manufacturers and had Sherwin Williams match them. The aqua in the living room is a match of Behr's "Aqua Waters" and the orange in the foyer is their "Knockout Orange."

I love contrast: black or white furniture against strong colored walls or strong colored furniture against neutral walls. Being an art director I'm not afraid of using "big color," but because I'm an art director, it's hard for me to pick just the right color. If a selection was even a little off, it really bugged me. Poor Ed did quite a bit of repainting because of my need for the perfect shade.

Other projects included removing wallpaper from the kitchen, laundry room, foyer, hallway, three bathrooms and one bedroom. This was my job, and Ed's was all the patching and subsequent painting. I was afraid to use a steamer—I didn't want to damage the plaster walls—so I misted the wallpaper with hot water and peeled as much off as I could. Then I scrubbed the excess glue off with more hot water, a putty knife and a lot of elbow grease.

I cursed a lot but got it done over the last five years.

The kitchen, which is still in original condition except for the wallpaper removal, will definitely be changed at some point—hopefully sooner rather than later. We'd like to update in a way that still feels original and blends with the rest of the house. I envision cabinets with very simple straight lines, maybe from Kerf (Kerf, please hear our cries!), countertops of some natural material, and a stainless sink and appliances with the least curvy handles we can find. A simple-looking exhaust fan above the stove instead of the cabinets that currently separate it from the eating area would be nice, too.

vintage

We love finding treasures at estate sales, our local thrift stores or antique shops. Most everything we've found has been on a pretty low budget—our \$10 garage sale curvy sectional probably tops the list of great purchases. We had it stashed in our attic for years and kept thinking that some day we'd have it reupholstered. When we first saw the family room, Ed and I looked at each other and I knew we were thinking the same thing: "Oh man, do we have the perfect sofa for this room!"

The bedroom dresser and a matching tallboy were purchased from a nearby thrift store for \$40. They were looking a little rough when we got them, but our local woodworking store hooked us up with some gel stain that quickly cured the scratches and other imperfections. The black & white TV works perfectly and the “donut” phone is from eBay.

While visiting my parents in Florida, we found this Chromecraft dining table and chairs at a second-hand store called Squaresville. We’d seen a set like this while house hunting and had always wanted it, so we had it shipped from Tampa to Elm Grove. The light that hangs above it is from Chiasso.



Although it was quite expensive to have it upholstered, it was well worth it. We looked all over for a modern replacement that might cost a little less, but found nothing half as cool as what we already had. Not only is it the focal point of the room, it is the most-used piece of furniture we own. Some of our other favorite pieces in that room are an amoeba-shaped mosaic tile table and the church rummage sale drum-shade light fixture over the sofa.

Our clock wall in the living room has been edited from a larger collection. We used only the ones that we thought were the best of the best here, while other clocks hang in the bedrooms. Makers include Elgin, United, GE, Lux, Seth Thomas, Bilt-Rite and Syroco. We also have a large collection of vintage lamps and owl knick-knacks, and started a collection of velvet paintings in the basement to go with our barrel furniture—kind of a '70s thing going on down below.

The painting above the living room couch was one of our bigger splurges; we don't mind spending a little more for things that we really love. For us, it's more fun hunting for things than it is to go to a store and just pick out something that everyone else can have. That said, I should mention that we like CB2 and Chiasso, both of which we can visit in Chicago. They both carry clean, modern furniture and accessories that are totally affordable.

mayberry

Our town of Elm Grove is a small suburb just west of Milwaukee that was developed in the late '50s and early '60s. It's a quiet community where children ride their bicycles to the local pool and ice cream shop in the summer. People here are genuine and seem to have good values; we really love living here.

As subscribers to Atomic Ranch since the beginning, we always dreamed that our home would appear in its pages. The house sits proudly on a hill in a neighborhood of ranches, Colonials, split-levels and now, some McMansions. We love the windows, the fireplace and how much room there is to lounge around. It has an expansive concrete patio in the back yard we enjoy all summer and a ginormous basement. There's nothing that beats living in a ranch! ❤️

Ed Ross is an architect at Eppstein Uhen Architects in Milwaukee. Carole is an art director at Kalmbach Publishing Co., a hobby magazine publisher. They share their ranch with dogs Daisy and Charlie and their cat, Midgy. Tricia Shay is an architectural photographer in the Milwaukee area; view her work at shayphoto.com.



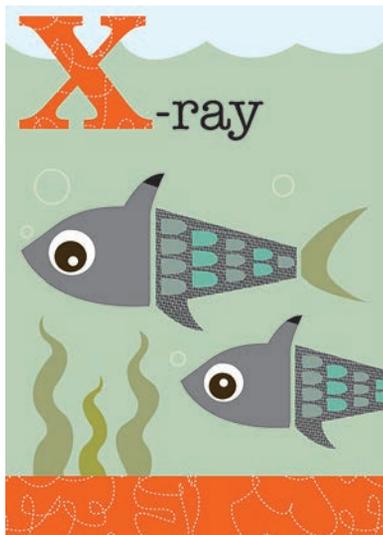
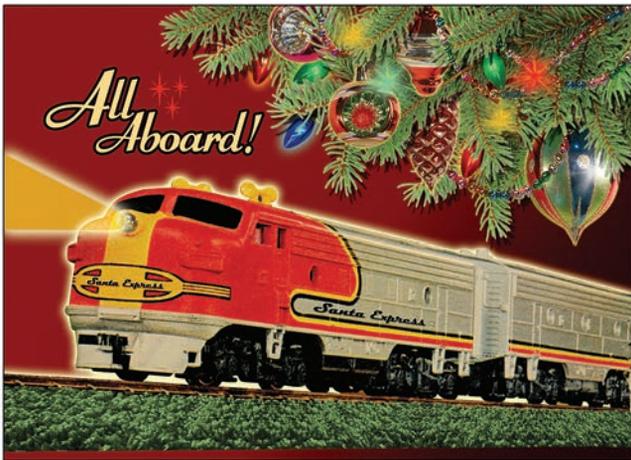
Ed, Daisy and Carole in the back yard.

The house is mostly brick and lannon stone. Next summer we hope to paint the exterior trim, as we don't feel that the white is really doing the house justice.



cool|stuff

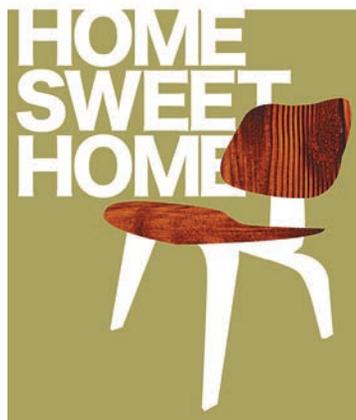
Give friends and family a retro-inspired holiday greeting this year. They're the perfect enclosure for that braggy let-me-tell-you-what-we're-up-to-in-excruciating-detail letter everyone's just dying to get. For those of you with a holiday card list as long as your arm, they'll even customize the inside greeting. Cards start at just \$12 for a set of eight. Not into Xmas? Birthday cards, party invitations and other goodies await at whatsbuzzin.com



A mix of modern and midcentury is how Jenn Ski describes her passion and her vocation. Her bold and colorful work features stylized bubbles, pods and shapes that look a lot like the Chemosphere House. There's even an alphabet-themed series of creatures great and small—appealing to the Sesame Street crowd as well as the kid in you. Acrylic and paper originals on hardboard run \$125–\$450 and giclee prints \$29–\$60; find them at jenski.com



Baking fatigue set in yet? Add a bit of inspiration to your kitchen while you make that last batch of sweets with some fun towels, or choose matching placemats for the holiday table. Great seasonal designs and bright cocktail themes should perk things up a bit. The price is right, with tea towels \$12, placemats \$10 and lots of additional (and affordable) textile treats. Available at swizzlestix.net/shop



A family condenses and streamlines
to live the “Less is More” lifestyle





and Baby makes SIX

I have always loved architecture—even wanted to become an architect for a while. Although my wife, Jamie, and I were living in a 3,300-square-foot house, we were intrigued when I stumbled across an Eichler neighborhood in Thousand Oaks, Calif. We have four kids under 8, so I knew we would have to find just the right place since Eichlers are usually 1,500 to 1,900 square feet. We studied and watched the neighborhood for more than 18 months and went through every house that came on the market. Each had something wrong: too close to a noisy road, too small, already too redone, etc.

Then, finally, we saw a For Sale By Owner on a quiet street; I was the first one to call. A five-bedroom 1963 Jones & Emmons double-A-frame, an addition on the back brought the square footage to 2,500. (Rumor has it that the addition was built by the original Eichler crews the year after the house went up.) The yard was literally dirt, but big enough for a pool. This house was *the* house. So we took the plunge and began to plan earnestly for the future.

text & photography Anthony Sloane



Eichler Aesthetic

During a nine-month remodel we installed a new PVC membrane roof and A/C system, insulated the roof, took the kitchen and hallways down to the studs and added a bathroom. The concrete floors were resurfaced, we landscaped the front and rear yards, added a pool and installed double-pane, low-E Solarban plate glass in all of the fixed windows. The fireplace was renovated, new electrical and gas lines were put in, and updated lighting and kid-friendly mid/mod furnishings were found.

We recognized the architectural importance of the house, so while we wanted to update some items, we brought a kind of restoration approach to the project as well. We looked at old photos and the original sales brochure for the neighborhood, wanting our design to be fresh and contemporary, but completely in sync with the original MCM blood of the home.

For instance, in the kitchen we added lighting but kept it mainly hidden so that the primary visible fixtures are the original iconic globe lights. The new upper cabinets are very similar in proportion to the originals and have frosted glass slider doors with finger pulls. I also made sure to reuse the original wood frames when we had the window

glass replaced to preserve the original look. Other examples include the concrete flooring, the new mahogany paneling and the choice of aggregate decking and decorative concrete tiles around the new pool. This is the spirit we used throughout the renovation—blending Eichler elements and design themes with contemporary details and finishes. In fact, we worked so hard to keep everything consistent with the original look that sometimes it can feel like, Hey, did we really even do that much?

Challenging Aspects

There were two main challenges with the renovation: the roof and the floors. What with the live weeds growing through the asphalt shingles, a new roof was definitely a priority. We also wanted to add insulation and knew we'd need to plan out any electrical changes and get them done while the roof was off since there is no crawlspace. This was very challenging because it meant that we had to decide on all new lighting locations as well as ceiling fans and speaker wire placements and bury them under the insulation during the roofing process. There was no

way of knowing if our lighting design would be appropriate or provide enough light until many months later when the fixtures were installed.

To take best advantage of the original radiant heating system, we opted for a microfinished concrete floor. This came with the requisite mess of prepping the slab, then a week's worth of finishing to accomplish the final result, which we love. The downside? We knew of drainage problems on the lot that we were planning to address during landscape. But then we got rain—a lot of rain. I had learned about moisture wicking issues with Eichlers during my months of research, but was not prepared for what happened: the standing water outside the kitchen was wicked up through the slab the entire length of the house, bubbling up the new finish in several locations, which required a not so inexpensive repair. Our motto? Anything can be fixed!

Right Sized

Most people were very surprised that we were going to raise four children in an Eichler. We liked the idea for a few reasons: we felt a single story would probably live bigger than a two story, we liked the idea of having less house to keep clean and we felt that if we designed it right, we would have plenty of room.

An Angela Adams Fern rug warms up the concrete and aggregate floor in the living/dining room. The fireplace had its mechanicals updated, the firebox was painted black and filled with glass chips, and custom doors made. The couch is by Natuzzi, the coffee table is a Noguchi reissue and the overhead fan is from Modern Fan Company.





Pink reigns in Jane and Noel's bedroom, but so far the fairy princess theme has been held at bay; the bunk beds are from IKEA.

One key decision was to use only two bedrooms for the four kids—boys in one, girls in the other. The trend today seems to be toward every child having his own private room; this not only pushes for bigger homes, but we felt that it was counterproductive to our family goal—living our lives together. The kids would still have semiprivate space in their rooms, but a lot of “corporate” space in the kitchen and family room, the rumpus room, atrium and pool/yard areas where they could spread out or play together.

Of the three other bedrooms, one is now a large laundry/mudroom and another is a dedicated guest room; we also resisted any urge to expand the smallish master suite. In the addition—a big, empty, 450 square foot rectangle—we built a new hallway, an additional closet and a priceless third bathroom to reduce future fights. We left the large remainder of the space as a kids’ family/reading/music/sleepover room with wall-to-wall bookcases. The built-in Eichler hallway desk was retro-



The addition houses the kids’ rumpus room, with its wall-to-wall IKEA bookcases, piano, sofa bed for sleepovers, IKEA coffee table and artwork by Robert Weil.

fitted as an information center complete with work-space, wireless printer, filing cabinet inside the original broom closet and charging bays for laptops and cell phones—all of which we hid behind frosted glass doors that match the kitchen cabinets.

We put in a front and back lawn to maximize play spaces for the kids while they are small and added two large outdoor tables. Already the atrium gets used for meals and basketball practice. The result? Our Eichler actually seems like it has more space than our previous home, where we did the majority of our living in a smaller area.

We can see the kids easily through all of the glass, they are in the pool almost every day and the new bathroom is invaluable for busy mornings and guests. I feel like we spent so much time thinking and rethinking, designing and redesigning the spaces and activities of each area, that, by the time we were finished, everything had a purpose and seems to function very well. It is a lot of fun to see our four little ones playing and running around, know-

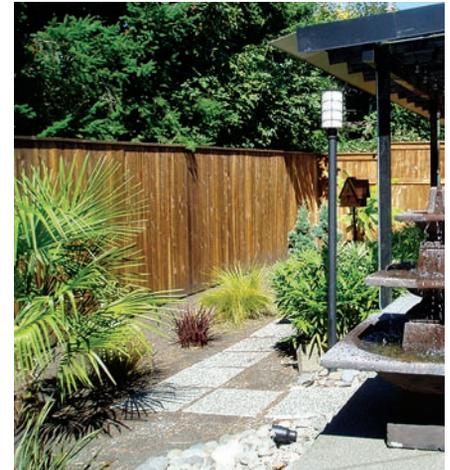
ing that their memories will always be shaped by their childhood in this great home. Oh yeah, there is one major new house rule: NO THROWING ROCKS! 🖐️

Anthony Sloane was a Frank Lloyd Wright enthusiast from a young age and now works in the fashion business in Southern California. He can be reached at info@mod-o-matic.com.

CaesarStone counters top the custom kitchen cabinetry and mosaic tile from Mod Walls forms the backsplash on the sink wall. Looking ahead to four teenagers who'd need space for homework and all their stuff, the homeowners planned a peninsula with extra electrical and phone outlets and hidden storage cabinets underneath. The four Italian stools are from Filippo Sibau & Co. One post-renovation surprise was a broken drain buried in the middle of the kitchen floor. To avoid jackhammering the new floor and damaging the radiant heating, they found a company who repaired the break with an epoxy saturated pipe liner that was inflated with a balloon-type mechanism and then allowed to harden.



homework



Dreaming of Joshua Tree

Tom & Mindi Hirschberger
Portland, Ore.

When we bought this 1971 ranch house in 2006, it did not have an enclosed front yard. We love desert-style homes with stucco courtyards and the added security it gives you; the L-shape footprint seemed made for this addition.

We completely gutted the original four-bedroom, three-bath house from top to bottom, making two of the bedrooms into a large master bedroom, walk-in closet and bath with steam shower. We put in clear maple floors throughout the house, with maple cabinetry to match; it's modern, unique and simple.

In the yard, we wanted to match the desert getaway look we created inside, so I did a lot of research on plants that could survive Oregon winters (zone 8). The look of palm trees really appealed to us, and when we learned that windmill palms do well here, in they went. We sketched the yard out on paper, then, over about three

months, did all of the installation ourselves. We planted a mix of New Zealand flax, desert grasses, bamboo and evergreens, and installed a drip watering system and solar lighting for a nice effect at night.

My husband has a family owned custom sheet metal company, and he designed and fabricated the stainless steel double front gates and lattice above the stucco wall; it's definitely one of a kind. The wall itself was constructed from cement blocks filled with concrete. It was then skim coated with stucco and painted with an elastomeric paint that stretches during hot and cold periods. This way no cracks occur.

Our yard looks great all year long, with no leaves or flowers falling on the ground. It reminds us of the places we love to vacation, particularly when we turn the fountains on and let the sound of the water take us away. 🌿



text Michelle Gringeri-Brown

photography Jim Brown

Oringdolph & Company

The email read: “Main bath tile: style: Feel; color: Live; size: 4.5"x24". Main bath flooring: Marmoleum, Dutch Design MO412, Claudy Jongstra. Second bath tile accents: Candy Glass; color: Cocoa Powder; size: 1"x1". Kitchen pendant lights: Modernica, George Nelson Cigar and Saucer” and went on through several more rooms; this was obviously the product of a highly organized mind.

The sender was Nicole Olszewski, the homeowner/project manager on the remodel of her family’s Pacific Northwest home. She showed us a fat book holding notes, receipts, drawings, samples and myriad details of the project, one she spearheaded alongside Steve Bock of GSBock Design in Portland, Ore., a guy who grew up in a split-level Atlanta ranch.

“When they first said Nicole wanted to work as the general contractor, I thought Uh-oh,” Bock confesses, “but when she showed up at the next meeting with a notebook with dividers for plumbing, electrical, appliances, etc., I thought, OK, this could work. She and Brett were great clients—they weren’t resistant to anything I suggested.”

The Olszewskis had a fairly typical wish list for their house search: good schools, single-story, plenty of light, a big lot for their kids and dogs to play. They just didn’t expect Nicole to find and buy it while Brett was out of town.



I knew
I wanted to open it all
into one big space but with
discreet areas for
different activities

A sales and marketing services V.P. at the same firm where Nicole previously worked in operations, Brett, 41, typically travels three days a week. Now their lifestyle, their home and the eight-month renovation they did on it is all about the kids.

“When you have a 4-year-old and an 18-month-old, the whole point is to be able to watch them,” says Brett. “‘Ranch’ started showing up on our search filter and this house met our criterion: it’s an L, it turns its back on the street, it’s very private and conservative in the front but once you’re inside it opens up to the outside.”

Designed by Northwest architect Robert “Bud” Oringdulph in 1958 for his lumberman brother, the custom home had huge potential in the couple’s eyes. By the time Nicole and Brett bought it in 2007, the series of doors, hallways and curtain walls—not to mention a narrow dining room addition from 1980—seemed dated to the couple.

Their fifth house in 15 years, this was the one that they were ready to sink some time and money into. They knew they needed professional help and had intentionally sought out a Realtor with a history of house flipping, thinking her resources might prove valuable. Those contacts led to both Bock and contractor Randy Chandler, who served as a consultant to Nicole and recommended many of the subs.

“Superficially, the original post and beam house resembled an Eichler, but all of the spaces were small, cramped and dark,” says Bock. “I knew I wanted to open it all into one big space but with discreet areas for different activities. We went through five different design

While some would have embraced the vintage paneling on the living room walls, the Olszewskis opted for drywall instead, thinking that the natural wood ceilings and new maple floors were enough of a good thing. The minimalist fireplace surround and floating hearth are original to the house, as are the pierced pendants hanging near the craigslist Wassily style chair and the Innovation Wings sleeper sofa. An IKEA coffee table and area rug round out the furnishings.





When you step through the front door, the view ahead is of the new kitchen and main living space (see page 64). Although Robert Oringdulph's as-drawn plans called for a curved pony wall partitioning off the kitchen, it had been closed off from the rest of the space with full-height walls and multiple doorways. The newly opened up area houses the kitchen proper, a long built-in dining table, an expansive desk for future homework (see page 72), as well as additional storage in a custom buffet (seen far right in the view toward the bedrooms, opposite) in the lightened and brightened hallway. Brett and Nicole with Nathan and Grace.

iterations; we all thought number four was it, but then I did a refinement that was too good not to use."

"The same filter we put on house hunting we put on Steve at the get-go," Brett explains. "We went through at least a dozen books flagging things we liked; they were mostly Eichler and Frank Lloyd Wright books. We gave him some pretty heavy requirements and then we were totally open-minded. He did exactly what he was supposed to—he came back with options, three completely different initial plans."

In addition to Bock's design skills and past experience, the Olszewskis valued his private life as well. "We looked at his work and he seemed very capable, plus his status as a part-time architect and stay-at-home dad all seemed to be a good fit," Nicole says. "Because he has two kids, he knew about patterns in a house, routines as they grow older, so that was important," Brett adds.

Much of the house was gutted back to the studs, and posts and beams were moved, replaced and trimmed out. The stairway to the basement was opened up and the awkward front entry hall was reworked so there is now a line of sight clear through the house the moment you step in. Since Bock and Brett are fans of Frank Lloyd Wright, they favored as many built-ins as possible, but budgetary constraints meant paint accent colors

now there is
a line of sight
clear through the house
the moment you step in



before



Historic Roots

The Olszewskis had toured Frank Lloyd Wright's Taliesin West and admired the "great room" and built-in furniture, particularly the tables built into columns and the couch nooks near his fireplaces.

They and Steve Bock worked to flavor their remodel with Wrightian touches—the desk and dining table as well as media storage in the entertainment room.

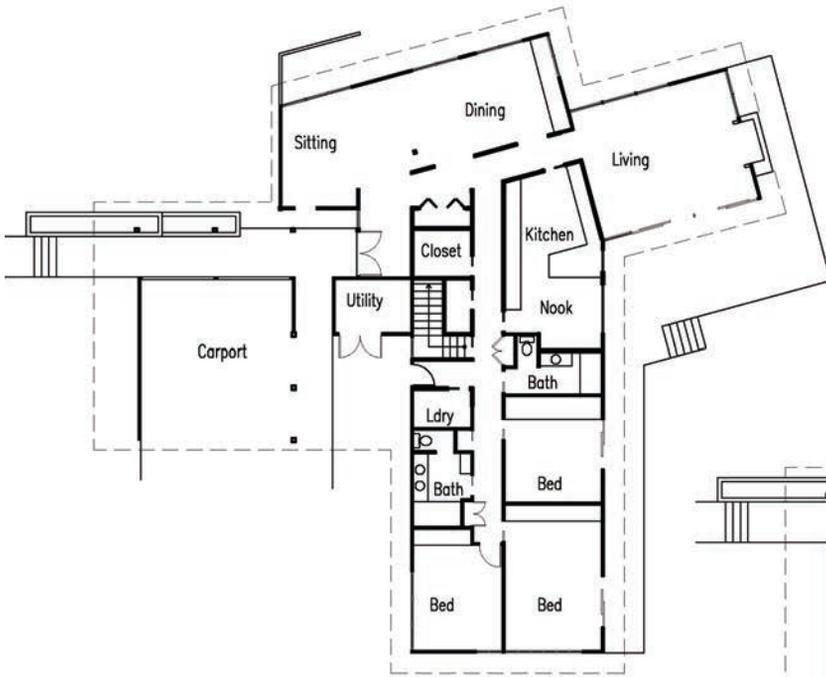
"Frank Lloyd Wright used lots of wood, but his homes were on a human scale, they were approachable," says Bock. "His work spans the Prairie Style and the ranch continuum. The Usonian house concept was an artistically pure solution to the question of how a middle class family could live simply and inexpensively, in a thoroughly modern and beautiful home.

"But Wright's rigid purism is very difficult to live within. None of the Usonians have basements, garages, adequate closets or attics to accommodate storage or large-scale hobbies. Also, the nearly flat roofs were prone to leaks, and the custom details were expensive.

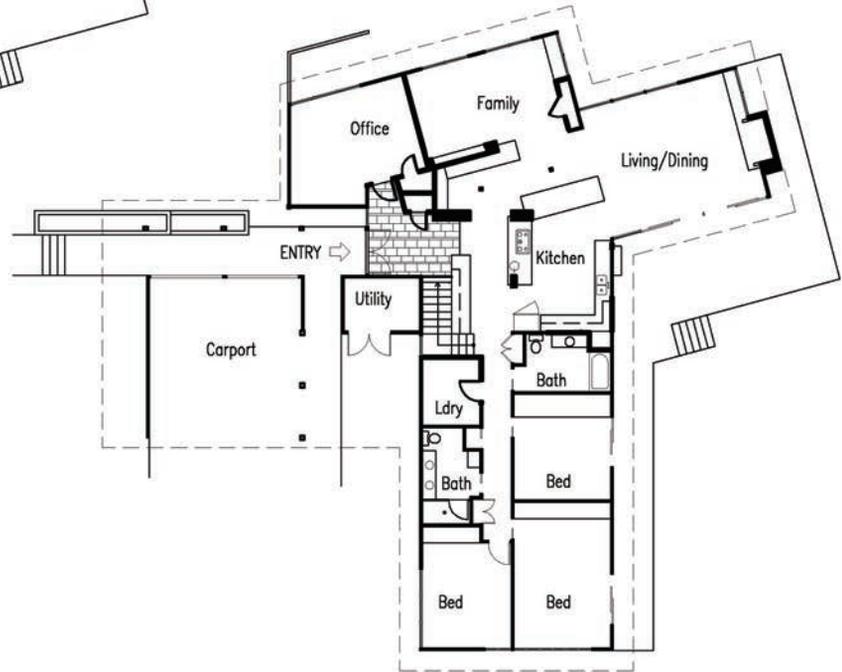
"I think the ranch house evolved from the Usonian ideal into a vernacular version more realistically suited to the average American family."



before



after



The after floor plan shows that the office is fully separate from the family portions and the kitchen is now the hub of the home. The laundry room and one bath grew a little in stature, but the overall footprint remains the same.

Opposite: The built-ins in the three bedrooms were all in different woods or stains. The master bedroom, below left, was very dark, so they chose to redo it in similar tones to the original cabinetry in Nathan's room, with its avocado desk area.

Below: Previously, a blank wall greeted visitors as they stepped into the entry vestibule. Now, the house welcomes you into its heart.



replaced custom wall paneling planned for the living and family rooms.

Spatial changes, the overall palette and paint colors were driven by Bock, while Nicole put his suggestions through the Olszewski filter and chose plumbing fixtures, lighting, appliances, cabinetry, counters and flooring. The couple says working with Luxe, a local lighting store, and Surface, a tile/flooring shop, was invaluable. “The kitchen wouldn’t have had nearly enough light if we went with what was spec’d in the blueprints,” Nicole asserts.

“Oringdulph built the house in the late ’50s when it was acceptable to have compartments—a door

between the kitchen and the dining area, pantries, hallways—but the outside shell of the home is the same,” says Brett about their end result. “Nicole’s insight into how you get a network established made it all pretty smooth. We laughed, though—if there are five major reasons why you get a divorce, we were doing four of them at the same time: we were moving, we were renovating the house, Nicole was pregnant and I was switching jobs.”

“At first I struggled with tearing so much out,” 40-year-old Nicole says. “But then as I saw the possibilities and how much better it could be, I got over that. And we did good things: the cabinetry was removed carefully



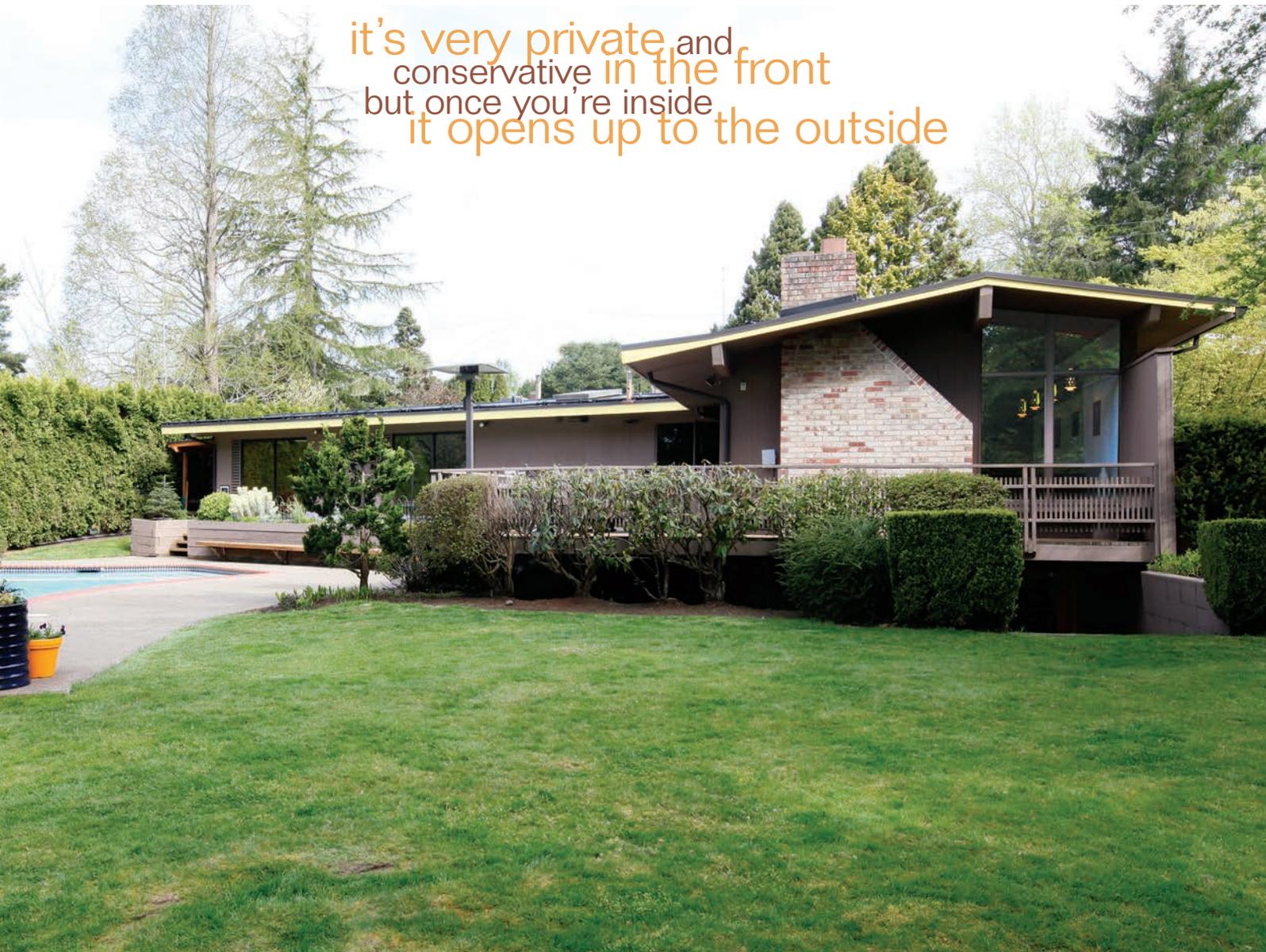
Because the ceiling planes are complex, designer Steve Bock buffered the sections of saturated color with a unifying band of white.

Sited below street grade, the front facade is unassuming, a typical criticism of the ranch vernacular. The lot opens up to an expansive back yard, though—also typical—which came with a pool the homeowners hadn’t bargained for. Removing it or adding safety amenities would have both added significantly to the budget, so they chose to keep it and now find it’s integral to their family. Under the gable end you can glimpse a door to the daylight basement, as well as the original light fixtures in the living room.





it's very private and
conservative in the front
but once you're inside
it opens up to the outside





and we gave it to someone who will reuse it, and the paneling was sold on craigslist.”

As is often the case, the home’s potential was tantalizing, and between unexpected dings like the suddenly leaky roof (\$30,000-plus for a commercial grade solution) and pool upgrades (childproof fence, safety cover and solar heater), the schedule ran over two weeks. Not bad, considering. They had three budget benchmarks to hit: target: \$120,000; padded for overruns: \$150,000; worst-case scenario: \$175,000. Of course it cost even more than that in the end.

Not long ago, Nicole ran into the daughter of the original owner, who’d grown up there. As it turned out, their married-with-kids status helped net them the home during the mini bidding war, as she wanted a young family to experience the house as her family had.

“If we were going to build a house from scratch, we’d do something similar, but we’d open it all up—that’s more contemporary,” Brett concludes. “Our driving ethos was, if we’re going to do it, let’s do it right and leave the place better than we found it.” 🍷

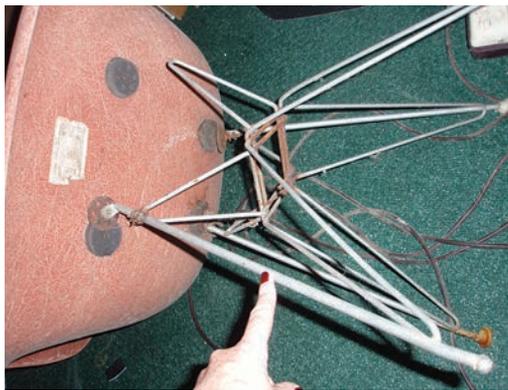
Learn more about Mr. Wright in Frank Lloyd Wright Mid-Century Modern, available at atomic-ranch.com or see page 24. Numerous resources for the Olszewski home can be found on page 83.

The children’s bath and the kitchen sit back to back, and the microwave borrowed some wall depth from the bathroom so it could sit flush with the kitchen cabinetry. The fixtures and finishes in both baths are similar but not cookie-cutter, and the existing tile in the sunken Roman bath helped set the palette of earth tone neutrals.



ranchdressing

House parts ...
midcentury collectibles ...
the inside scoop on
what's what
and where to get it



Q: I found an old Herman Miller chair with a label dated September 5, 1957 tossed onto the road. It has the Eiffel Tower base, however, at some point I lost one of the supports. Where do I begin to find a place or someone who knows how to fix this? I realize the chair isn't in great shape, but I still like it.

And while I'm on the subject of broken items, I had a lovely George Nelson saucer lamp that I bought more than 25 years ago at a flea market. Some irreverent workers inside my home punctured the outer covering and all I have left is the skeletal remains of the lamp. Is there any way to recover this? I am heartbroken by the damage and have asked around for years, but no one has had any ideas. Surely it's not impossible!

Donna Baker

A: *Modernica (modernica.net) sells replacement chair bases, including Eiffel models, and they can install new shock mounts for \$75 plus shipping. Lloyd Fadem of Retroredo.com, who specializes in restoring midcentury furniture, says the missing mount could be spot welded but agrees that buying a new base for \$89 would be easier. As for your bubble lamp, Modernica president Frank Novak advises, "It is possible to respray a*

bubble lamp. The problem is that, with shipping, it almost equals the cost of a new bubble lamp, so it's much easier to get a new one that has all new wiring and is guaranteed to be perfect."



Q: We have questions about both a chair and a lamp of ours. The shade of the unmarked lamp is basically plastic tape wrapped around a wire frame; I have never seen another one like it. We were able to pry the folding rope chair away from my father-in-law, and its only marking is "Yugoslavia"; any ideas? Do you have a good, safe way to clean the rope chair? It has discolored over the years, but is in excellent condition otherwise.

Chris McQuillan

A: Peter Maunu replies: “A knockoff of the Hans Wegner oak and cane folding chair from 1949 (danish-furniture.com/designers/hans-wegner), the frames of both chairs are similar, with the noticeable differences in the seat material and detailing. The Wegner chair has a crisper, more refined look than the Yugoslavian version. These chairs often show up on the market and people mistakenly refer to them as a Wegner design. It is a nice chair, but not the Wegner that can command a high price at auction. Probably made of stained beech, it was likely manufactured in the ‘60s or ‘70s; the Wegner is oak with an oiled or varnished finish. The rope on your chair does not look dirty to me, but I am a big fan of patina and schmutz. I would leave it the way it is, as it looks original. [Two similar Yugoslavian armchairs were priced at \$175 at a Portland, Ore., vintage shop recently; I bought just such a rocking chair in 1973 new from an unfinished furniture store. —an editor]

“The lamp is a great find in the tradition of George Nelson, Isamu Noguchi and George Nakashima. More than likely it is a Danish design, but it could be an obscure West Coast creation from the ‘60s, or possibly an original piece or prototype.”

Q: We just bought this living room set at a local thrift store. We can’t find any manufacturer’s mark anywhere on them and we really want to know who made them and their history. Any information you could give us would be greatly appreciated!

Ryan Barnum

A: Angelo Madrigale, former owner of Metropolis Gallery, replies: “This is one we haven’t seen before. It looks incredibly similar to two different living room sets: Warren Platner’s “Soft Seating” line from 1972 for Steelcase, and Massimo Vignelli’s “Saratoga” line for Poltronova. Many sets are all powder-coated fiberglass,



which means you can fix any blemishes by taking them to an auto body place to be restored. This would only help the value, not hurt it.

“While the Platner line has a Lucite base, it appears yours is a layer of metal over plywood. The corners of your set are not curved like the Platner line—they’re identical to the Vignelli version, yet the cushions are totally different. It seems like a hybrid of both!

“Unfortunately, a lot of the value lies in the name and this set is most probably by a long-lost U.S. manufacturer. Generics will always play second fiddle to the aforementioned designer lines as far as resale. Regardless, it has a tremendous look and would be perfect in any space-age pad. Great score!”

Q: I got a pair of lounge chairs from my uncle, who bought them in 1959 or ‘60 in San Francisco. The labels underneath are in Swedish and I wasn’t able to find anything online. The chairs and footstools are pristine, with black leather and teak (I believe) frames. I would love to know the designer and possibly a current value—even though I’m never parting with them!

Trudi Hastings

A: Collector Sam Floyd replies: “This is a bit of a puzzle—I have not seen this chair and I have been unable to track down an image as of yet. But I can tell you all about the label!

“The manufacturer is Ire Mobler and ‘Skillingaryd’ is the town in which Ire was founded in 1939. They later moved to Tibro, I believe, in the early ‘70s. ‘Fatoj’ is simply

more ranchdressing



Swedish for armchair or lounge chair, and the phrase 'Den Basta' means 'The Best,' and 'Endast en Kvalite' means 'Only Quality,' or something similar. My guess is that the chair is a mid-to-late-'60s piece by a designer who has long been associated with Ire, Carl-Henrik Spak. I am more familiar with his 1980s and later works, which are almost exclusively composed of a metal base and/or frame, but this chair seat design is reminiscent of several of his more well-known fatolj."

Q: My husband and I bought a 1959 ranch house in Las Vegas in 2001. We currently have the original aluminum windows throughout the house, but want to make them more energy efficient—the energy bill in the summer can be a car payment. The front windows have decorative aluminum grates that I want to keep, as I think it is a very important architectural component to the curb appeal and individuality of the house. Do you know of a window manufacturer that would make an energy efficient window that could accommodate these grates, or would I be better served to leave the original windows on the front of the house and only replace those on the sides and back? The front windows are the only ones that have these decorative grates.

Renee Polley

A: In my opinion, aluminum frames + the decorative diamond grid = custom windows, so your idea about replacing just the others may be the best tactic. Finding aluminum windows and sliding glass doors in standard sizes with a midcentury profile is a challenge, but possible—Fleetwood (fleetwoodusa.com), Loewen (a wood/aluminum combo at loewen.com) and Milgard



(milgard.com) are some to look at—but I can't imagine that anyone makes one that accepts your vintage decorative element. The cost for even a partial-house window swap is likely to be breathtaking and almost always necessitates repairs to the interior and exterior wall surfaces.

A home we featured in Houston still had its original metal casement windows, which the architect owner felt were integral to the look of the home, just as you do. Since the R value of glass is poor compared with the materials that make up the walls of your home, I'd do some sound research into actual projected energy savings. The Olszewskis, whose home is shown on page 64, mentioned their heating bill hit \$550 one month despite double pane windows. —ar editor

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

December 4–6 Miami

Miami Modernism Show & Sale

Now scheduled for Art Basel Weekend, 60 dealers' wares will be on offer at the J.L. Knight Center at the Miami Hyatt Regency. miamimodernism.net

December 5–6 San Francisco

Art Deco and Modernism Sale

Deco the Halls features 200 dealers at The Concourse Exhibition Center, plus walking tours, a fashion show and swing dance performances. artdecosale.com



Grasshopper Chair (Model No. 61), Eero Saarinen, 1946

Through January 3 Denver

Streams of Modernism

Exploring how modern designers influence each other through their work, the exhibition includes pieces from Charles Eames, Harry Bertoia, Florence Knoll, Eero Saarinen, Marcel Breuer, Mies van der Rohe, Frank Lloyd Wright and more. At the Kirkland Museum of Fine & Decorative Art; kirklandmuseum.org

Through January 3 Milwaukee

Andy Warhol: The Last Decade

Looking at the artist's collaborative work with Keith Haring, Jean-Michel Basquiat and others, the Milwaukee Art Museum has assembled nearly 50 works that go beyond his iconographic images. Self portraits, oxidation paintings, the Last Supper series and large-scale works 35' in width are among the pieces on display. mam.org

Through January 10 San Diego

Masters of Mid-Century California Modernism: Evelyn and Jerome Ackerman

A retrospective of the Ackermans' 50-year artistic career, which helped shape California midcentury modernism, at the Mingei International Museum. See ceramics, textiles, paintings, drawings, mosaics and more by the octogenarian couple. mingei.org

Through January 10 Washington, D.C.

Man Ray, African Art and the Modernist Lens

Man Ray's photographs further popularized the mid-century modernist's love of African art. This exhibition at The Phillips Collection showcases 60 of his prints, as well as others by Cecil Beaton, Walker Evans and Alfred Stieglitz, alongside original African objects featured in the works. phillipscollection.org



The Bubbles Lounge Chair, 1987, Frank Gehry

Eames Storage Unit, 1951–52, Charles and Ray Eames, Herman Miller Furniture Co.

Through January 24

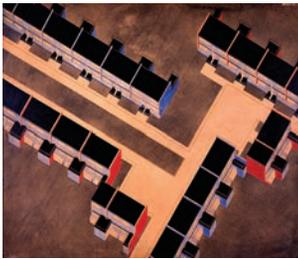
Los Angeles

From the Spoon to the City: Objects by Architects from LACMA's Collection

Furniture and objects designed by famous architects, from Rudolph Schindler, Richard Neutra and Marcel Breuer to Ettore Sottsass, Elena Manferdini and Michael Graves. At the Los Angeles County Museum of Art; lacma.org



Katya Kallsen



Walter Gropius, Törten housing estate, Dessau, 1926–28

Tim Nighswander



Josef Albers, set of stacking tables. c. 1927

Through January 25 New York City Bauhaus 1919–1933: Workshops for Modernity

A massive exhibition of more than 400 works covering industrial design, furniture, architecture, graphics, photography, textiles, ceramics, painting, theatre design and sculpture from the influential German school begun by Walter Gropius. Pieces from avant-garde stars like Paul Klee and Vasily (Wassily) Kandinsky and a broad range of works from less-well-known students are on display at the Museum of Modern Art. And don't miss the chance to relax in the Bauhaus Lounge, furnished in appropriate style, while you look through the reading materials and watch a variety of documentary films on the school. moma.org



Edgar Kaufmann House, 1946, photograph 1947; Richard Neutra, architect



Elrod House, 1968, photograph 2007; John Lautner, architect

Through January 31 Pittsburgh Palm Springs Modern: Photographs by Julius Shulman

The Heinz Architectural Center at Carnegie Museum of Art has 100 of the late photographer's prints on display, along with original drawings of some of his most famous subjects, notably Richard Neutra's Kaufmann House. In addition to telling the story of Shulman's career, the exhibition includes the work and biographies of William Cody, Albert Frey, A. Quincy Jones, William

Krisel, John Lautner, Dan Palmer, Donald Wexler, Paul Williams and E. Stewart Williams. cmao.org (See our Shulman photography book on page 24.)

February 12–14 Palm Springs Palm Springs Modernism Show & Sale

The 2010 show takes place during 10 days of city-wide fun: films, lectures, bus tours, gallery openings, a vintage car show, tours of the Frey House II and retro parties galore. The Dolphin show expects 80 dealers during its Friday through Sunday run at the Palm Springs Convention Center. More info at palm Springsmodernism.com and modernismweek.com.



Joshua White

John Lautner, Beyer Residence, Los Angeles, 1983

February 20–May 23 Palm Springs Between Earth and Heaven: The Architecture of John Lautner

The first comprehensive museum overview of Lautner's work includes 115 drawings and sketches, along with 10 original models and additional large-scale models constructed for the exhibition. A documentary further explores his career, from his student days at FLW's Taliesin to the hillside Chemosphere House—more than 150 built works in all. psmuseum.org

February 27–28 Cincinnati 20th Century Cincinnati

Queen City Shows returns to the Sharonville Convention Center for their annual midcentury event. Fifty dealers specializing in furnishings, lighting, art, textiles, pottery, art glass and vintage clothing from "investment quality to fun and funky." 20thcenturycincinnati.com

resources

modern wisdom, p. 12

Peter Maunu's chair links: Eames:
archicats.com/images/Eames-Lounge-Chair-6-12-05.jpg ✦ Joe Colombo, Kartell #4801: http://images.artnet.com/artwork_images/425234009/333928t.jpg
✦ Finn Juhl: danish-furniture.com/images/finn-juhl-chieftain-chair.jpg

roots of rummer, pp. 14–23

Contractor: Matt Endler, MJ West Construction, Salem, Ore., 503.999.3864 ✦ Furnishings: Room & Board, roomandboard.com ✦ CB2, cb2.com ✦ Crate & Barrel, crateandbarrel.com ✦ IKEA, ikea-usa.com ✦ Globe light fixtures: Asteroid pendant by Meltemi Lighting available at ylighting.com ✦ Bath tile: Hakatai, hakatai.com

spaceland: weekends at the block house, pp. 34–42

Designer: Phil Kean Designs, Winter Park, Fla., 407.599.3922, philkeandesigns.com ✦ Interior Design: Rob Turner, CRT Studio Interiors, Winter Park, Fla., 407.644.3435, crtstudio.com ✦ Dining & lounge chairs: Donghia, donghia.com ✦ Bubble lamp: Modernica, modernica.net ✦ Retractable screens: Phantom Screens, phantomscreens.com

✦ Mosquito misting system: Mosquitoes & More, mosquitoesandmore.com

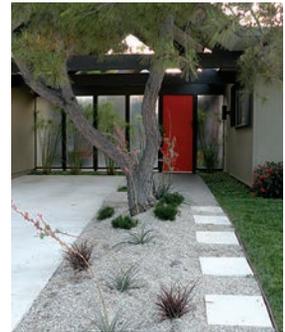
milwaukee time capsule, pp. 46–53

Dinette set: Squaresville Vintage Clothing, Tampa, Fla., 813.259.9944 ✦ Shaggy ottoman: worldmarket.com

and baby makes six, pp. 56–61

Contractor: Higher Standards in Construction, Santa Clarita, Calif., 661.310.4188 ✦ Concrete Floors: Advanced Concrete Enhancement, Sun Valley, Calif., aceconcrete.com, 818.624.4423 ✦ Kitchen counter stools: filipposibau.com ✦ Kitchen counters: caesarstone.com ✦ Kitchen tile: Mod Walls Brio glass mosaic blend "Cherry Pie," modwalls.com

✦ Similar family room couch: Innovation Luxe Sofa, inmod.com/luxe-sofa.html and other sites ✦ Artwork: Robert Weil, robertweil.com
✦ Windows: Solarban Low-E



oringdolph & company, pp. 64–74

(All Portland, Ore., unless otherwise noted) Designer: Steven Bock, GS Bock Design, gsbockdesign.com, 503.473.3857 ✦ Contractor: Randy Chandler, RR Chandler, 503.250.4320, rrchandler.com ✦ Drywall: Always Drywall, 503.307.7618 ✦ Plumbing: Liberty Plumbing, 971.645.5794 ✦ Light fixtures & consulting: Lux Lighting, 503.299.6754, luxlights.com ✦ Kitchen pendant lights: George Nelson Cigar and Saucer by Modernica ✦ Dining table pendant lights: LBL Genuine Onyx Cylinder, Satin Nickel ✦ Bath materials & consulting: Surface, 503.235.1235, surface-home.com ✦ Main bath, tile: manufacturer: Max, style: Feel, color: Live, size: 4.5" x 24" ✦ Countertop: CaesarStone Quartz, Rosemary ✦ Flooring: Marmoleum, Dutch Design MO412, Claudy Jongstra ✦ Second bath, tile: manufacturer: Caesar, style: Amore, color: wheat, size: 1" x 6" ✦ Tile accents: Candy Glass, color: cocoa powder, size: 1" x 1" ✦ Bath tile & entryway slate: Sorin Ghiea Tile & Stone, 503.706.1181 ✦ Entryway slate: Ocean Green HG Slate Tile ✦ Countertop: CaesarStone



Quartz, Mocha ✦ Flooring: Marmoleum, Real Neutral 3142, Umbra ✦ Kitchen counters: Black Absolute Granite, Carranza Marble & Granite, 503.653.1061 ✦ Custom cabinetry, dining table, desk & media center:

Bristol Woodworking and Design, 503.284.1232, bristolwoodworking.com ✦ Interior doors & trim: Northwest Door & Supply, Tualatin, Ore., 503.692.9494, northwestdoorandsupply.com

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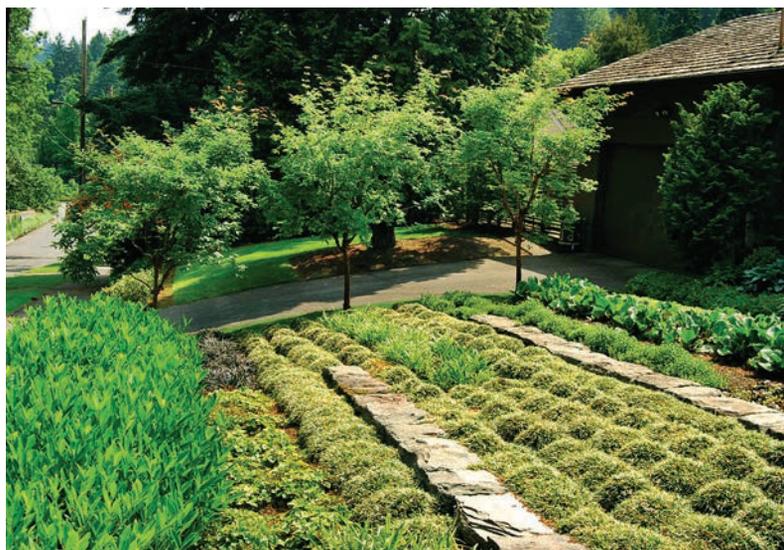
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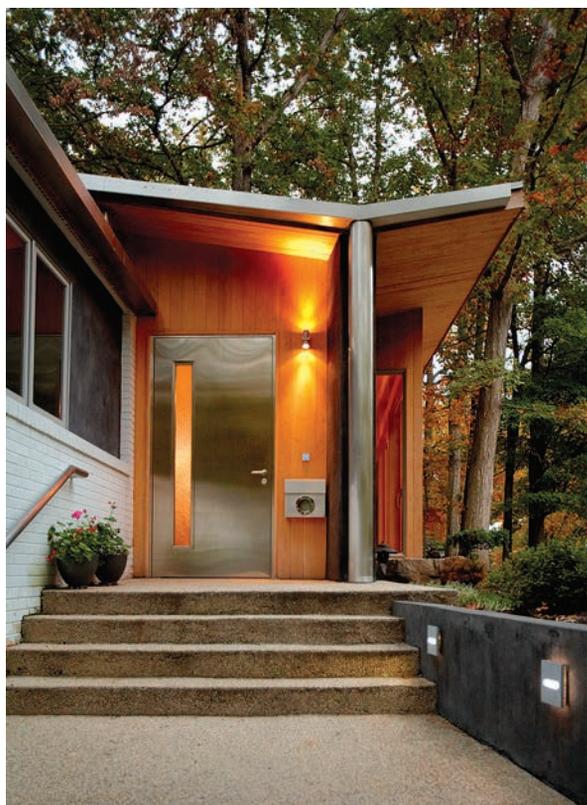
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