

# atomic ranch

MIDCENTURY MARVELS

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# winter 2012

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### cover

Architect Carter Sparks designed dozens of custom homes in Sacramento, including this 1958 ranch for close friends. The current owners bought it from the original family and made needed repairs and remodeled to suit their taste. The 10' tall front door follows the angle of the roofline, and a Spore doorbell announces guests. Four bedrooms, three-and-a-half baths, expansive entertainment spaces and a vintage teahouse—what more could you want? Story page 34.



# my2cents

Reader Tracey Rennie Gorst posted a rebuttal to my cynicism about Atomic Ranch partnering with HGTV for a ranch renovation show (Summer 2012 'Modern Wisdom') on our Facebook group. I'd said that we do have a fantasy premise that fits their triplet formula, but doubted that viewers were looking to be steered toward keeping original elements, as opposed to blingy remodels. She thought we shouldn't miss this opportunity to educate—not that anyone beyond readers is actually proposing such an alliance.

Tracey and husband Jake Gorst produce documentaries on subjects like William Krisel and Donald Wexler, so they likely understand the realities of cable TV. They, of course, have a dog in this metaphorical fight, as does the generous Carrie Lane, who offers her husband as the series host in this issue's Modern Wisdom (page 14). Wendy McEmore entered the fray, posting that she'd love to see more shows that respect the original design of a home, no matter what the era, but that these quick-makeover programs "sell the mindset that you need to replace everything every time the trends change." She suggested PBS as a better venue.

Mary-Frances Main chimed in to remind us about Bob Vila and 'This Old House.' While I used to be a devoted TOH viewer, once 100-year-old houses began getting open-plan great rooms, recessed can lights and kitchen islands—and they hired the latest strawberry-blond puppy—I was done. The coming season's Queen Anne, which PBS says had been stripped of its original character and had a layout 'inhospitable for a family with two young kids,' is getting a kitchen/dining/living great-room and a 'grand' master suite. Was I not invited to the focus group where it was decided that everyone needed to sleep and bath in a suite and children's perceived needs should dictate a floor plan? But I digress...

HGTV's site returns 111 'ranch house' hits. In most all of the mentions, genuine midcentury is nowhere to be found, and the ranch is either one of the ugly, rejected properties, or gets the same surface-glam approach they apply to any style of house that they feature. If I hear 'open concept' one more time, I shall scream.

There was a recent FB posting about a Dallas home we featured in Summer 2009 being shot for a new series, cloyingly titled 'You Live in *What?*'—italics are mine. A grain bin, a radio station, a slaughterhouse: apparently a vintage ranch fits this same crazee profile. As our publisher, Jim Brown, no fan of the lady channels, said the other day, "The subject matter deserves a long examination, not a superficial half-hour show. The best long format we've found is the printed page."

While we'd be happy to contribute to an interesting, educational show featuring thoughtful ranch renovations, I think the cultural clock may have to advance a few clicks for that to be plausible. When *Cosmo* is the best-selling monthly magazine (so says the *NY Times*) and entire cable channels are built on taking 10 minutes of footage and parlaying it into 22 minutes of tedium—National Geo, SCI, TLC, ad infinitum—it doesn't seem like we're in the mood for nuance.

Prove me wrong.

*Michelle Gringeri-Brown*  
Editor



Is it me in an awesome 1993 haircut stripping woodwork in our California bungalow, or am I ready for Canadian TV?



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# modernwisdom

I loved the Summer 2012 issue, but No. 33 will always be my all-time favorite. [Her split-level was featured in 33's 'Home Page.'] Being included in Atomic Ranch was so inspiring that we decided to plunge ahead with our plans to open up our galley kitchen. (I THINK I am thanking you!) There was nothing original left—it was gutted in the '90s—but they kept the same footprint and the dining room wall really



needed to go. Soon we will have an open plan room. We appreciate your magazine so much; it was fun to find this community of people obsessed with the same things I obsess about!

**Jennifer Erickson**  
*Emporia, Kansas*

\* I wanted to express my appreciation for Jim Brown's editorial in the Summer 2012 Atomic Ranch. The only complaint I have is that he stopped with his observations so soon.

The particular expression I find overused and ridiculous is "This kitchen just didn't work." My wife and I once lived in a house that was over 100 years old. The kitchen had a cabinet in one corner, a drain board and wall-mounted sink in the second, an avocado green stove in the third and a harvest-gold refrigerator in the fourth. The floor was 50-year-old linoleum, the walls gloss white and the whole thing was lit with a single dangling lightbulb in the center of the room.

Was it pretty? No. Did it work? Yes—[nearly] as well as the large suburban kitchen with stainless appliances and granite counters that we now have. Can't we just admit that we don't like the way it looks, or it isn't my taste?

Another [peeve] is when someone rips out a 10-year-old designer kitchen to replace it with an even fancier kitchen in a "green" or "eco-friendly" remodel. Please don't get me started!

**Rick Buringa**  
*Albert Lea, Minn.*

\* I cannot thank Jim Brown enough for expressing his opinion about today's overuse of trite and raddled expressions, particularly in home stories. If something else "pops" at me, I'm going to smack the "sustainability" out of it.

In my opinion, we owe the architects, designers and artists of the midcentury modern era a little more creativity and depth in our descriptive verbiage. After all, look at what they've given us.

**Anne Blackwell**  
*Pine Knoll Shores, N.C.*

\* I talked with you a couple of months back about my plans for a new door for my '72 ranch. I just wanted to send you an updated pic showing it painted 'Orange You Happy?' from Miller Paint, with Crestview



'Pasadena' door lights and a Rejuvenation 'Skipper' doorknob set in brushed chrome. I also have a 'True' doorbell from Spore in amber and brushed aluminum for that extra touch of orange.

Thank you for all the hard work you do on the AR mags and books; keep up the good work!

**Jonathan Young**  
*Aloha, Ore.*

# more wisdom

*We love to hear from readers who patronize our advertisers. That's two out of four on Jonathan's front door; maybe Rejuvenation will return to AR's pages one day soon.*

—ar editor

\* As longtime subscribers to Atomic Ranch, my husband and I adore the photo editorials showing how ranch owners have incorporated their personalities into the design/decorating of their homes while still being



true to the aesthetic. I have been inspired so many times for my own ranch home!

That being said, I am lost as to how to incorporate this same aesthetic in the back yard of my home. It currently looks similar to any other home patio. Other house and garden mags don't ever show anything close to an outdoor/backyard design fit for the semi-whimsical and highly unique design of a ranch home.

So, my humble request is to see an editorial on atomic ranch back yards; I'd love more outside photos for inspiration. Thank you for the sheer enjoyment of your magazine and for considering our request.

**Tita Cherrier & Joe Hannigan**

*Greenville, Del.*

*While we've featured many more interior stories than we have landscaping articles (although issues No. 25, 29 and 30, as well as the 'Outside the Ranch' chapter in Atomic Ranch: Design Ideas for Stylish Ranch Homes come to mind), it sounds like your question is perhaps*

*more about furnishings and accessories than plantings and hardscape. Here are a few ideas:*

*Your house is long and low, and elements that accentuate that would be fitting. The back patio appears to be of modest size and curved, which can be a nice counterpoint to your ranch's linear elements. But if you can deal with big upheaval, consider bringing your patio out in line with your chimney, and extending it to the right significantly; that would be more in proportion to the house and give you shady and sunny areas for entertaining. Appropriate surfaces include concrete, brick, flagstone or large (24") pavers with creeping groundcover in between to soften the expanse of hardscape.*

*Vintage shelter magazines like Sunset and their spinoff how-to books will give you good ideas for furniture and DIY projects; look for titles online. An L-shaped built-in bench along the outer edge with an angled, railing-like backrest would turn the shady portion into an outdoor living room. Add colorful cushions, a fire pit or a bar for maximum ease.*

*Authentic midcentury patio furnishings add instant style, but they do present challenges in inclement weather. Manufacturers like Herman Miller, Knoll and Henry Hall are concentrating on outdoor versions of designs like the Eames Aluminum Group, Richard Schultz's 1966 Collection and Karim Rashid's Talenti line. But those won't come cheap and may be too modern for your house and taste.*

*Then there are purely decorative elements like mosaics or metal art to hang on your outdoor room's wall, sculpture, midcentury fountains, privacy screens and on and on. It all depends on your aesthetic, your budget and your goals. When we buy our umbrellas, patio sets and barbeques at big box stores, that tends to make our outdoor spaces look ubiquitous. Try posting photos and soliciting ideas and examples from other ranchers on our Facebook page; that costs nothing and I'll bet you get some invaluable steering.*

—ar editor

\* The 'Homework' article in Summer 2012 was an Aha! moment for me, and I thank the authors for

# even more wisdom



sharing their idea and presenting the mural project as an approachable experience. Even more engaging was to find out that the couple are right here in SE Michigan. My husband and I recently bought a 1956 ranch [above] and we are very much inspired by other enthusiasts of the midcentury style—especially the ones who live practically next door.

**Elena Pike**

*Farmington Hills, Mich.*

\* My husband and I have a rather large collection of midcentury dinnerware—over 400 pieces. I've collected them over the past 15 years at thrift stores and garage sales. We are now looking to sell them, as we've stopped using them and storage space has reached its limits.

We tried a local mid-mod store, plus eBay and Craigslist, with little response. I feel like there's a market for the pieces but we're not reaching it. Is there an 'Electronic Atomic' community that we could tap into?

The collection includes Hopscotch Turquoise, Star Glow, Pinwheel, Temporama, Blue Heaven, Boutonniere, Spring Song and Taylorstone 'Cathay,' among others. I hate to give them away at a garage sale when there are people out there who would love and use them.

**Mary Vulcani**

*Denver*

*We let Mary know about our Facebook and Google+ enthusiasts' groups, but she decided that mailing breakables was more than she wanted to take on. Here's her follow-up for anyone in the Denver area: "We took them over to a store called ModMood*

*(modmood.com). Unfortunately they haven't found the right buyer yet, but at least I have room in my basement now!*



*"I ended up keeping the Hopscotch Turquoise and may go back and get the Temporama pattern; I'd rather use them myself than give them away!"*

—ar editor

\* I was recently at my doctor's office and happened to pick up the May 2012 issue of *Atlanta Home Improvement* ([atlantahomeimprovement.com](http://atlantahomeimprovement.com)). The magazine had an article that caught my eye: 'Ranch Rehab' talks about remodeling 'This bland home style, with low-pitched roofs and closed off interior rooms ...' I was tempted to write the publisher, as I took offense at this comment.

Yes, I do admit that there are a number of bland ranch homes out there that are rather boxy with low-pitched roofs, as there are many bland homes of any style. If we expand our search, we begin to find quite a few ranch styles that were built with open floor plans, creative use of space and great design elements, making them anything but bland—in fact, they're almost 'atomic' in nature! Great magazine; keep up the good work of getting the word out about these homes.

**David Mondecar**

*Marietta, Ga.*

\* In response to AR's readers' wisdom letter from Monica Hayden in the Summer 2012 issue, I also see where there could be a great many benefits to an MCM



show on HGTV. I would even be willing to offer my husband, Scott Lane, as your on-air personality.

Being a baby boomer, he naturally has a love for all things MCM. Since the '70s, he has owned five MCM homes, two by Don Drummond (who also built houses in California), one by Bruce Goff and our current, with an undiscovered pedigree. He is cofounder of KC Modern and is ending a two-year commitment as president of the Historic Kansas City Foundation, not to mention 27 years in real estate specializing in MCM.

We would love it if AR would put further thought into a production with HGTV—the ideas are endless. Here's a picture of our current home that is still under renovation.

**Carrie Lane**  
Merriam, Kan.

\* This is a Knoll chair inspiration that my father, now 91, created in the early 1950s. He just took it apart



recently and fixed the wood joints and reinstalled brilliant (and appropriate) red webbing. He found a staple gun at a local hardware store that worked perfectly. Noting that the Knolls were influenced by the

Bauhaus fundamentals and style of architecture, it is appropriate that this chair resides inside an apartment complex built in the 1940s in the Bauhaus style.

**Roger Johnson**

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# Final Answer: Modernist Mashup



*text* Peter Smith

*photography* Everett Fenton Gidley

**My wife and I became accidental modernists in 1969** when we purchased our first dining table and chairs from a Terrance Conran Habitat store in our hometown of Liverpool. They were white Harry Bertoia side chairs and a Saarinen-style table. In our early 20s we had no knowledge of midcentury design—we bought them simply because we liked them. As our life together progressed, with a move to Ireland and then to the U.S., we became more appreciative of midcentury design, later owning chairs by Marcel Breuer and Dutch architect Mart Stam, along with a Bertoia Bird chair.

My corporate life in America meant we moved around, living in Boston twice and in Palo Alto. This introduced us to a range of American housing, including midcentury modern. Our Palo Alto realtor actually lived in an Eichler and we considered buying one, appreciating its indoor/outdoor design and clerestory windows. However, we wanted to live within walking distance of downtown and bought a house that met that need. With later moves and other houses, walkability remained a key lifestyle preference.



Construction of the house took just over a year, with two months of that devoted to digging out, then recompacting the soil—an unexpected cost and delay related to our location in an earthquake zone. From the metal fascia boards, integral gutters and garage door, to the stucco walls, concrete block wall and hidden solar panels, our 'last' home combines the best of today and yesterday.

Sunlight through the clerestories and the window wall looking out to the yard animate our open-plan space. The loveseat and couch are from Macy's, the Partu storage pieces are from Bensen, the midcentury coffee table was an eBay find and the Arne Vodder credenza in the dining area is from Xcape.

## Going South

I retired in 2003 and we moved to Southern California. The postwar modernist houses we considered, such as the Gregory Ain Mar Vista tract, did not meet our location needs, so we bought a modern architect-designed home but still planned to build our own mid-century-inspired house at some point. Now that we were living in the Los Angeles area, we took full advantage of the many MCM home tours, along with regularly visiting Palm Springs. Midcentury architecture, furniture and art became a shared interest that even drove our vacations, including a three-city trip to Scandinavia.

We eventually found a teardown on a lot close to downtown Culver City—a 900-square-foot Spanish-style bungalow in poor condition that our neighbors called “the shack.” We set out to build an MCM-inspired design, taking full advantage of modern building technologies. As this is our last house, we wanted it to be low maintenance and we anticipate living here long enough that our investment in green energy solutions will pay off.

We found an architect and specified elements such as the butterfly roof, an indoor/outdoor layout and optimizing the unusual lot—an isosceles triangle with a street on both sides. (Fortunately, both streets are dead-ends, so we have no through traffic.) When we first visited the lot, we immediately envisioned a layout with the living space looking down to the point of the triangle, so our “back” yard would actually be to the left of the house. Fortunately, the city is flexible about its fencing height rules when it comes to such lots, as we wanted a six-foot privacy fence around the yard—something I researched before we decided to buy.

A Knoll steel and glass MR table designed by Mies van der Rohe in the late '20s sits at the intersection of the Clare seating pieces, and a Womb chair and ottoman are near the sliding glass doors to the yard.

## Material Choices

Once the 2,000-square-foot design was established, we selected a contractor experienced in the modern idiom and its associated materials. We had already developed a list



of possible elements from the home tours, like the cement blocks for a “feature wall” common to MCM architecture. Our final selections were made for aesthetic reasons and the desire for energy efficiency and low maintenance.

The exterior has no painted surfaces and uses stucco, burnished concrete blocks and resin-coated metal for the roof trim and eaves, while the garage door is powder-coated steel. We were able to source the trim and eaves in a chocolate brown color, along with the orange garage door and orange stucco on the porch to match. (Orange has been a key part of our life together from when we first had an orange kitchen back in the '70s. Every one of our prior six homes had orange elements and this one maintains that tradition.)

Our Duro-Last roof is a proprietary thermoplastic membrane and the fences are constructed from Hardie Plank cement board. We had noticed how often this unpainted cement board is used for fences on the many modern houses in the L.A. area and how durable it is. I designed the fence to optimize standard 12' lengths and the range of widths the product comes in, and a good friend helped me build it.

Twenty-two roof panels take advantage of the lot's solar opportunities and all of our appliances are electric, including the tankless water heater and the highly efficient induction cooktop. The solar panels are on the flat part of the roof, invisible from the front facade, an aesthetic decision with a very small trade-off in efficiency. Now our electricity bill is averaging around \$200 a year.

The sealed concrete floors are ideal for the energy efficient gas radiant heating, which has four zones. Under-floor heating was used in Eichlers, but the joints in the copper or steel pipes often caused problems. Today's systems use long lengths of polythene piping per zone and are laid out so there are no joints below the concrete.

## Breezy Existence

The external walls are built with structurally insulated panels (SIPs), which our

Looking toward the point of our isosceles triangle-shaped yard, furnishings include a Solair circle chair, designed in 1972 by two Montreal architects, and our 40-plus-year-old white Bertioia chairs around our homemade dining table. The raised bench with a decorative rusted metal panel houses a gas fire pit near the yellow butterfly chairs. Our bullet planter is vintage, and the fountain is a combination of original fiberglass discs in a new frame. Jackie told our landscape designer neighbor, Maria DeLuca, that we wanted two patios with 'green' in between; Maria planned the layout and shopped for plants with Jackie at local nurseries. My next project is installing a cover on the metal patio canopy, likely using a tinted Polygal product.



# Midcentury architecture, furniture



Our master bedroom has a vintage Bertoia chair from Machine Age, framed photographs we took of L.A. graffiti and a piece by Alexandra Nechita over the Ligne Roset bed.

An Artemide Mouette pendant lights the Saarinen dining table from Xcape in Long Beach, while our Herman Miller Eames chairs were a thrift store find. The pass-through from the kitchen frames a wall of Porcelanosa 'Wenge' tile, with vintage artwork by Patricia Tobasco Forrester (left) and from a thrift store in Stockholm on either side.

The kitchen has custom cabinetry that I designed, Caesarstone counters in 'Blizzard' and 'Tequila Sunrise,' a Chilewich floormat and an oven, microwave and induction cooktop from Electrolux.

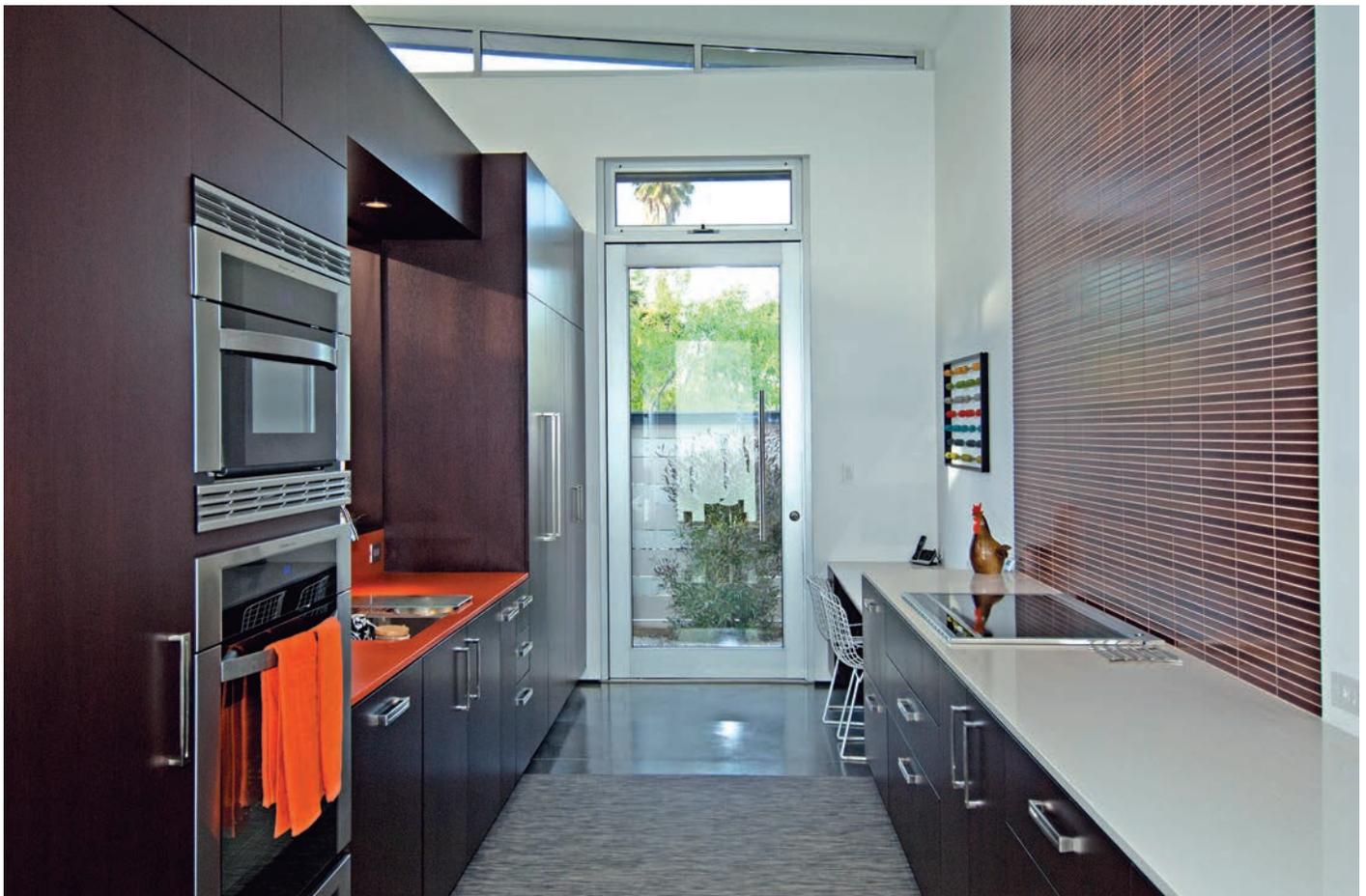
contractor had used in prior builds, and the window placement minimizes solar heat gain. Each window set is topped with an 18" operable pane shaded by the eaves, and there are interior transom windows and operable skylights as well. Because of this, the house does not need AC and has a lot of natural light that beautifully illuminates our art and "object" collections. My wife, Jackie, can take full credit for sourcing these pieces from eBay, as well as during our travels and from an artist friend.

In readiness for this house, Jackie acquired more midcentury-designed furniture, both new and vintage; the folks at Xcape in Long Beach, Calif., are responsible for our Arne Vodder credenza and the oval Saarinen dining table. Our six Eames Eiffel Tower dining chairs with "bikini" covers—Jackie's greatest find to date—came from the Salvation Army. They still have the Herman Miller labels with the factory indicated as 4131 Redwood Avenue, Los Angeles, a location just four miles from our new home. Incidentally, those white Bertoia side chairs we bought in 1969—we still have them in use on our patio.

During our two-plus years of living here, our house has received a lot of positive feedback from neighbors and passersby, and we often see folks taking photographs. We get questions about the materials used and our landscaping choices—the credit for much of the latter going to our landscape designer neighbor. We are also asked if we might have done anything different; one key lesson was that all of the exterior concrete work should be done by just one contractor, as the color and finish on the front cantilevered steps looks different from the other concrete elements.

Most Atomic Ranch readers own, or aspire to own, a home built during the 1940s to 1960s. But there are some of us who cannot achieve this because of where we choose or need to live. Our story shows that, just as you can buy a new piece of furniture in a MCM design, you can have a new MCM-inspired house. Though it was not an inexpensive venture, with the off-the-shelf plans and prefabs out there for the modernist-minded, or a custom design that fits an unusual lot like ours, building your midcentury dream is possible. ✨

and art became a shared interest



# homework

## Hey-Wake Loves Mirro (and Vice Versa)



text Beth Stireman

photography Laura Taylor



**My family thinks I'm a little weird and my friends roll their eyes and quietly snicker when I talk about my latest find.**

I never really thought I'd become a collector, but somewhere along the line I got infected. I don't collect a lot of different stuff, just Heywood-Wakefield furniture and Mirro Medallionware.

Hey-Wake may be the real reason I was attracted to midcentury modern in the first place. The initial piece that I bought was a poof ottoman listed on eBay for less than \$50. It had been painted and poorly reupholstered, and was very sad looking. But I could afford it and thought I could make it look good again.

It took me a few weeks to strip off the paint, uncovering the beauty of the original birch, and to make a new cover. Not knowing much about the finish when I started, I simply sealed it with tung oil. I was a bit disappointed when I was finished, because it didn't have that fabulous finish I was used to seeing on other Hey-Wake furniture, and I wasn't entirely sure why. Overall, though, it looked good enough for me to pursue other pieces.

I have done my best to re-create the midcentury look on the inside of my white '80s condo box. The couch was bought at Scandinavian Designs five years ago and the discontinued Trans-Ocean rugs were from Craigslist. Heywood-Wakefield pieces include a pair of Aristocraft corner tables flanking the couch (it took two summers to bleach out the dark walnut stain) and a Round Cocktail table refinished in 'Wheat.'

I have been unable to find out much about my Eastham cabinet, but I think it comes from the UK, as virtually every one I've seen for sale has been located there. On top I display Medallion waiter and serving trays, a martini mixer and a beverage server, along with Mirro barbecue utensils on the wall.

Finding items I wanted and could afford showed me that eBay was not the place to buy HW. A lot of pieces are listed at top dollar, and shipping can nearly double the price, so I turned to the more local Craigslist. One weekend I located a four-drawer buffet in the San Francisco Bay area, a two-hour drive for me. The poor buffet was in pretty bad shape, complete with cigarette burns on top. But the price was right, so we crammed it into my intrepid PT Cruiser and brought it home.

With this piece, I decided to take my time and research the finish a bit more than I did with the poof. Staining and sealing seemed to work for a lot of people, but I tend to be a purist and really wanted it to look like it once did on a showroom floor. The original finish was nearly opaque, allowing very little of the wood grain to show through. It was all about the line of the furniture in the 1950s, not the look of the wood.

A quick search found a couple of dealers on eBay who produced their own version of Heywood-Wakefield stain. The

mixture is fairly pricey compared to what can be found in your local hardware, but it is well worth the investment when you see the finished product. For two long months, my dining room was covered in plastic tarps and furniture parts while I pulled the buffet apart, carefully stripping and sanding each piece.

Patience is just as important when applying the stain/finish mixture. The instructions said that thin coats are better than thick, with about four coats being needed for a good finish. I found that I was happier with six coats, and that it is very important to take the time to use #0000 steel wool between each coat to remove any small lumps, bumps and impurities before the next coat goes on. Waiting a minimum of 12 hours between coats is a must to allow time for the finish to cure.

It wasn't always easy to be patient. I have three very curious cats that needed to be fended off while the pieces dried; cat fur embedded in your work is disheartening, to say the least. I found that the more coats, the more opaque the finish



A refinished two-pedestal, drop-leaf extension table (aka a 'Double Wishbone') and four 'Dogbone' side chairs in the dining area. The buffet or credenza from the H-W Encore line holds an IKEA table lamp that goes with the Rejuvenation Galaxy six-light pendant stylistically; next to it is a bullet planter from Hip Haven. IKEA window panels form a divider between the dining and living areas, saving me money so I can buy the good stuff when I find it.



One of two vintage rocking/swiveling chairs with Sears labels that I refinished and reupholstered. The Heywood-Wakefield pieces are a step end table and a revolving vanity bench—the poof that got me started. An IKEA Stockholm floor lamp with a Jacobsen-esque design, a Shag print over the fireplace and more of my Mirro collectibles.

becomes, which I believe is closer to the original intent and look of the furniture. Shortcuts here might be tempting, but don't pay off in the long run.

The buffet's end result was astonishing, considering its original condition. It was encouraging enough for me to continue to buy more Hey-Wake pieces. Many are in ramshackle condition, but it's more exciting to get a piece at a bargain price and realize that, through your own hard work you have made it desirable once more. I regularly scour Craigslist, but setting out to find a specific piece isn't advisable because it seems that the piece you are looking for becomes proportionately elusive to your desire to have it. I've found that keep-

ing an open mind for what I might run across has netted me some pretty amazing buys over time. I suppose you could say that refinishing Hey-Wake has become my hobby.

My second obsession is a line of serving pieces manufactured by the Mirro Aluminum Company in the late-1950s called Medallionware. I was unaware of the line's existence until I found a funky aluminum serving tray online. Research indicates Medallionware was considered a high-end giftware line for Mirro, but was only produced for two years, due to a lack of sales. All of the pieces are made of spun anodized aluminum and are adorned with brass starbursts and accents of "teaked" walnut. Due to the short production run, there is a

## What a Pro Knows

Heywood-Wakefield's 'Modern Line' furniture was meant for daily use by up-and-coming middle class families, and most did, indeed, get used and sometimes abused over the years. There is no question that a piece in less than great condition is worth the time and effort to either refinish it yourself or have it done professionally. You will not devalue your pieces unless the original finish is in rarely found pristine condition—the value will only be enhanced.

3) If you choose to refinish it yourself, pay attention to detail and take your time, being careful not to accidentally do more damage than good. It is very easy to ruin the lines of a piece with too much sanding.

4) There are online suppliers with very consistent products that match the original Heywood-Wakefield Wheat and Champagne finishes. I've also seen some recipes for making your own finish; however, they appear a bit complicated and time consuming.



David Call (2)

Two M364G lamp tables, commonly used as TV stands; the left was originally finished in champagne, while the right was the less-popular 'Sable Gray.' After an intervention, here they are in a new Champagne finish.



I fell in love with H-W when I purchased the iconic M197G Triple-Wishbone pedestal table paired with four M157A side chairs, and decided to refinish them myself. The pieces were so well made it seemed like the makers knew they would need to be refinished in the future. For me, a passionate hobby has turned into a full-time business with the opening of an MCM retail outlet. Now, with more than 10 years of experience and many refinished H-W pieces, here are my tips:

1) Examine a piece closely and be especially wary if it has been painted. This may be a harbinger of major damage under the paint. Also check to make sure the item is all-original and has not had parts replaced.

2) Beware of heavily stained pieces, as the color may have sunk deep into the solid birch and will require much more attention.

Two H-W catalogs are commonly used by fans: the 1994 *Heywood-Wakefield Modern Furniture* by Steve & Roger Rouland [Stireman's bible for IDs—editor] and the 2005 *Heywood-Wakefield Blond* by Donna Baker. Valuations vary greatly between the two, with the Rouland well below what I would consider to be current market price, and the Baker too high for today's market. I personally would pay less—and possibly considerably less—than \$100 for any of the pieces shown here in their found condition. The refinished lamp tables above are now priced at \$325 each in my store.

Space doesn't permit me to pass along the many challenges and solutions I've encountered over the years, but check out my blog at [amodernline.blogspot.com](http://amodernline.blogspot.com). I happily share advice on projects, or if you happen to live in the Tampa Bay area, stop by and see some refinished pieces in person.

—David Call, *A Modern Line*



The vintage lamp has a new shade from Moon Shine Lamp & Shade, and I use inexpensive IKEA shelves to display, from the top, a Medallion buffet jar, a covered candy dish and cocktail shaker, and a Carve and Serve platter and salt and pepper shakers. On the Hey-Wake table is a Tidbit Server.

Below: A Mirro Medallion ice bucket and canapé tray.

IKEA LED lights illuminate, from top, a Hot and Cold Server, a Serving Casserole, an ice bucket and a chafing dish.



limited variety of pieces—ideal for the collector who feels they must possess a complete collection.

For some reason, Medallionware has avoided the spotlight for midcentury collectors, making it still somewhat affordable: many of the pieces can be found for less than \$20. More elusive items, such as the buffet jar, the candelabra and the barbecue tool set, can go for \$150–\$200.

In the early days of eBay, there were always a couple dozen active listings at any given time for MM. Today one has to look harder to find the pieces. Garage and estate sales are still a good place, as many people have them stored away, unaware that they have any kind of collectible value. I have leveraged friends in the Midwest to hunt for me during their regular visits to tag sales. I send them revised wish lists as my collection changes and grows. Proximity to Manitowoc, Wis., (home of the now-defunct Mirro Company) makes it somewhat easier for them to find pieces than it is on the West Coast. I have also learned to incorporate Etsy into my regular web-scouring, and have found a few other websites, like [rubylane.com](http://rubylane.com), to have Medallionware.

In collecting both Heywood-Wakefield and Mirro Medallionware, I have learned something that seems to be most crucial to success: To take advantage of the deals that present themselves, you have to know the market. Be aware of what's common, what's not, the prices that sellers are ask-

ing, and the prices buyers are willing to pay. (The last two items are often vastly different.) The best way to know the market is to look at what is presented as frequently as possible. I scout the market even if I am not actively seeking an item and am prepared to snatch up a great deal at a moment's notice. And I'm always looking for new sources.

It has been a challenge for me to display and incorporate these beauties into my small condo. Over-saturation seems to be a trap that is easy for collectors to fall into, and one that I am constantly battling. I don't want my house to look like a museum, but to be as visually appealing and fresh today as a similar home might have been 60 years ago. It's gratifying to know that these pieces have a timeless charm to a great many people, admirers who think there's nothing weird about them at all. ✨

*At press time, Medallion candy dishes, ice buckets, casserole dishes and appetizer trays were listed on eBay and ranged from \$40 to \$100. Beth Stireman works as a space planner and lives in a suburb of Sacramento with her three rescue cats. David Call is the owner of A Modern Line, specializing in vintage and new Heywood-Wakefield; [amodernline.com](http://amodernline.com).*

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# home page



## San Francisco, Calif.

This was my childhood home, and it was part of my inheritance in 2008. Built in 1960 as part of Sunstream Homes' Forest Knolls development in the heart of San Francisco, we have undertaken some much-needed maintenance and updating. We uncovered wonderful oak flooring, remodeled one bath (so far) and the kitchen, which included removing a wall between it and the dining room to take advantage of the great views. We replaced aluminum sliding windows with casements, as was original to the house, and repainted. New fences and landscaping are next on our list as we try to be sensitive to the great midcentury qualities of our house, while still making it a home for today. Thanks, Mom and Dad!

**John Burket & Rick Osmon**

## Palm Springs, Calif.

On a 114° day we started restoring the worst house on one of the best streets in the storied Racquet Club Estates. Designed by William Krisel for the Alexander Company and built in 1959, months were spent stripping away linoleum floors, a country kitchen and '80s bathrooms to reveal concrete floors waiting to be polished, post-and-beam ceilings, and a return to the home's original midcentury minimalist soul. We opened the back of the house to the outdoors, extended Krisel's original roofline over a new patio, added a pool inspired by Case Study House #21 and installed a period decorative block wall in front. We are proud that our home graces the entrance to this beautiful cul-de-sac preserving the Krisel and Alexander legacies in Palm Springs.

**Glen Miller & Michael Spain**

## Marietta, Ga.

In metro Atlanta, the 1920s bungalows get more attention, but the ranches definitely have a charm of their own. I bought my 1958 southwestern-style ranch in 2004 and have tried to maintain its originality while making modest improvements and upgrades. The house still has its jalousie windows, built-in ironing board and large exposed beams, but sometimes I do wish for an attic. The original Frigidaire fold-back cooktop is in storage, as is the jalousie kitchen door, and I may eventually get these restored. The place is small, quiet and a perfect fit for me.

**Tedd Toler**

We can always use homes for 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.



San Francisco, Calif.



Palm Springs, Calif.



P

H



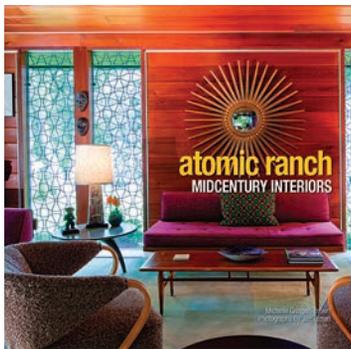
Marietta, Ga.

# atomicbooks

## AUTOGRAPHED!

### Atomic Ranch: Midcentury Interiors

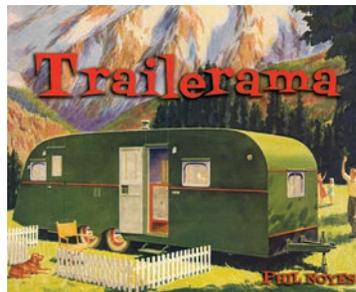
Explore eight fantastic ranch interiors in depth—from warm moderns and split-levels to tract homes and retro traditionals—in our newest book. The homeowners share their experiences with economical finishes and furnishings to adding on a master suite and reworking a tight floor plan. Gringeri-Brown/Brown, hardcover, 200 color photos, 192 pp., \$40



## NEW!

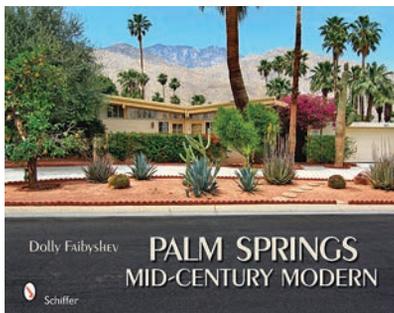
### Trailerama

If you like midcentury Americana, this appealing travel trailer book delivers with its vintage ads, illustrations, family snapshots, Hollywood stills, postcards, toys and more on the topic. But you don't have to be a trailer enthusiast to enjoy its picture-book charms, and Phil Noyes' tongue-in-cheek text makes for lite reading. Hardcover, 192 pp., \$30



### Palm Springs Mid-Century Modern

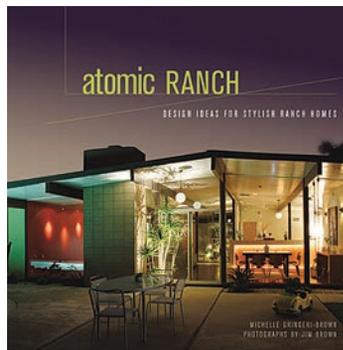
If you've wondered what you'd see on a driving tour of Palm Springs, this book delivers. Covering both iconic homes and typical modernist tracts in b&w and color photos, Dolly Faibyshev keeps the text super minimal in her picture book of the desert city today. Hardcover, 112 pp., \$30



## 7TH PRINTING!

### Atomic Ranch: Design Ideas for Stylish Ranch Homes

Plenty of ranches from our early issues to inspire you: modern kitchens and baths, DIY landscaping and tips on pulling together a retro interior. Resources, history, decorating on a dime—it's got it all. Gringeri-Brown/Brown, hardcover, color and b&w photos, 192 pp., \$40



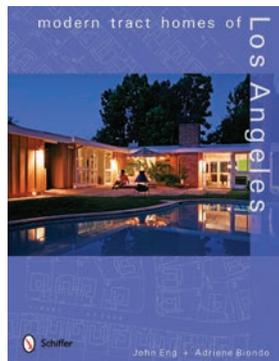
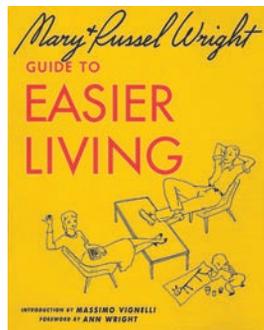
### Little Boxes: The Architecture of a Classic Midcentury Suburb

Westlake is home to the houses that inspired the 'boxes made of ticky-tacky' song. Resident Rob Keil takes you through his neighborhood and shows what makes this tract so appealing. Contemporary color and b&w vintage photos, hardcover, 144 pp., \$35



### Guide to Easier Living

Russel and Mary Wright personified modern design, and this reprinted vintage book shares their approach to informal living. The floor plans and advice about household chores and setting the dining table—with American Modern of course—still resonates today. Softcover, b&w illus., 202 pp., \$19

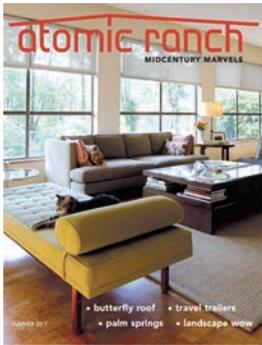


### Modern Tract Homes of Los Angeles

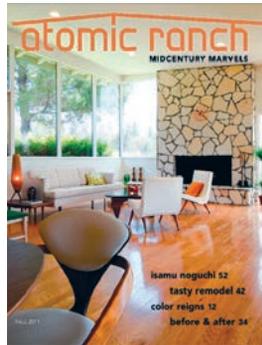
Take a tour of Eichler's Balboa Highlands, May's Lakewood Rancho Estates, Palmer & Krisel's Northridge homes, the Ain Mar Vista tract and more through vintage marketing materials and contemporary color interiors and exteriors. John Eng & Adriene Biondo, hardcover, 144 pp., \$40

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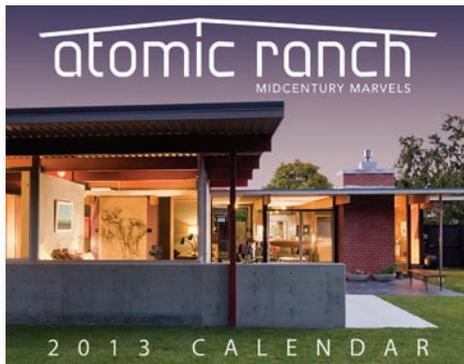


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# *Architect of*



# Change



“The more idiosyncratic  
the client,  
the more interesting  
the house will be.”

—Carter Sparks

**a**rchitect Carter Sparks  
is mostly known for the  
3,000-plus modernist  
tract homes he designed

for Streng Bros. in and around Sacramento, but custom ranches, churches and commercial buildings were also in his quiver. Like today's designers, he dabbled with prefab, as he explained in a 1988 article in the *Sacramento Bee*.

“At the moment, I am working on designs for inexpensive factory-built houses that young couples can afford,” he told the reporter. “They average about 1,400 square feet and, including the lot, should cost about \$75,000 in this area. My factory house designs are contemporary and can be put together in ‘H,’ ‘L’ and ‘T’ shapes to make them more interesting.”

Like interesting was ever a problem for Sparks.

text Bromley Davenport

photography Jim Brown

An impressive window wall looks out to the patio, back yard and teahouse and illuminates the open plan living, dining and media spaces. The decorative mirror on the fireplace was from Lumens, an Eileen Gray side table sits between the Barcelona chairs and the coffee table is by Baker. The dining set was bought at a design center in San Francisco years ago.







## ***Custom Frame***

Paul and Shirley Frame were close friends with the Sparks family. Dr. Frame delivered the Sparkses' daughter, and the two families spent most holidays together at the 1958 custom home the architect designed for them. By 2005, the Frames' daughter was selling the house and it fit just what Don Wolf and John Costa were looking for: another remodeling project.

The couple, who have two teenaged daughters, had already renovated Sparks' 1961 Morrissey House, also in Sacramento. Up until then, a Tudor cottage was home, so midcentury was quite a stylistic departure.

"Carter Sparks built 55 custom houses in the area," Wolf explains. "I got into midcentury modern in 2000 when we bought another of his custom homes, which had a tiny kitchen and a bi-level layout. Our current house was Sparks' first Sacramento custom. It was untouched and we didn't have to undo previous remodels, but there was lots

of deferred maintenance."

Wolf, the director of marketing and sales for an investment fund, called interior designer Dennis Haworth. "We walked through the house when we first bought it, and Dennis made suggestions on some partial walls to remove, as well as furniture and fabrics," he says. The kitchen's faded cabinetry and orange laminate counters were flagged for demolition since, as Wolf explains, "We wanted all-new because we like modern hardware and features."

"We wished we'd done more to the kitchen in our last house," adds Costa, a human resources consultant. "Once you put in granite counters, you're not going to go back and rip out the cabinets later."

A butler's pantry was incorporated into the kitchen footprint, the island was made larger, and a microwave and an espresso maker were installed in place of twin wall ovens. A Wolf range, Sub-Zero refrigerator and glossy cabinets from

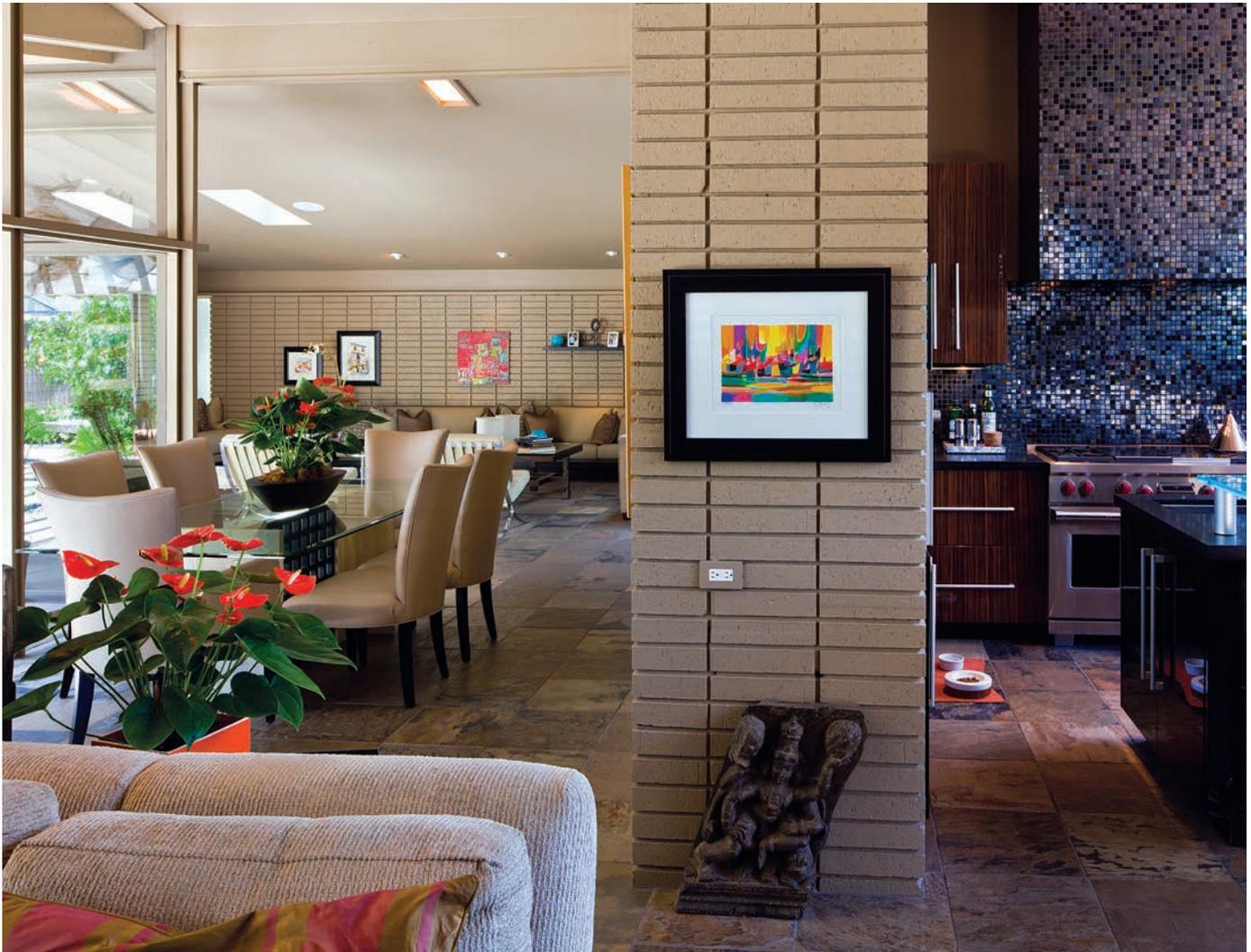


The view from the front door takes in the large living room and the hallway to the bedrooms and baths. The built-in seating along the brick walls is original to the home, while the upholstered club chairs and Knoll Barcelona chairs and ottomans came from the couple's previous house. Two skylights were added as well as 'eyeball' downlights to highlight artwork, including the red piece by Sacramento artist Barrett Manning.

A frosted clerestory between the living room and a bedroom, and a fixed window by the hearth seating bring light into the corner. The art is by Elvio Mainardi.

A glass divider that echoes the dimensions of the windows houses a bar by the front door. Twin color block prints are a long-ago purchase from Crate & Barrel, and the red bar stools appear in the kitchen as well.





The kitchen is a mix of lacquered Lustra Onyx and Tygris cabinets, honed black granite counters and multicolored metallic glass tile on the range hood and backsplash. A Miele espresso maker and a Thermador microwave are in a niche on the painted brick wall, and a Spiral Pendant from Lumens hangs over the red leather ATH Megan barstools. The glass counter is a convenient landing spot for items in the 36" Sub-Zero refrigerator.

KraftMaid's Lustra line deliver the contemporary the couple was looking for. Other glossy elements include a metallic tile-clad backsplash and range hood, and a Verner Panton chandelier over the glass breakfast island.

### ***Neutrals Reign***

Wolf's personal color preference is monochromatic, while Costa's is more vivid. Both are reflected in the interiors. Faded paneling and brick walls with some mars were painted taupe in the hall and living, dining and family rooms. 'Vivid' came into play in their daughters' rooms: Alexa's is a saturated Pepto pink, while Madison's is royal blue. The master bed-

room and bath look to be a compromise, with their robin's-egg-blue walls.

The original floors were Frank Lloyd Wright red, Wolf says, but when they bought the house, there was carpeting in the bedrooms and living room, and ceramic tile running from the front door into the dining and family rooms, and down the hall to the bedrooms. They chose 18" multicolor slate tiles that begin outside the front door and extend pretty much throughout, with the exception of the carpeted bedrooms and the ceramic-tiled master bath.

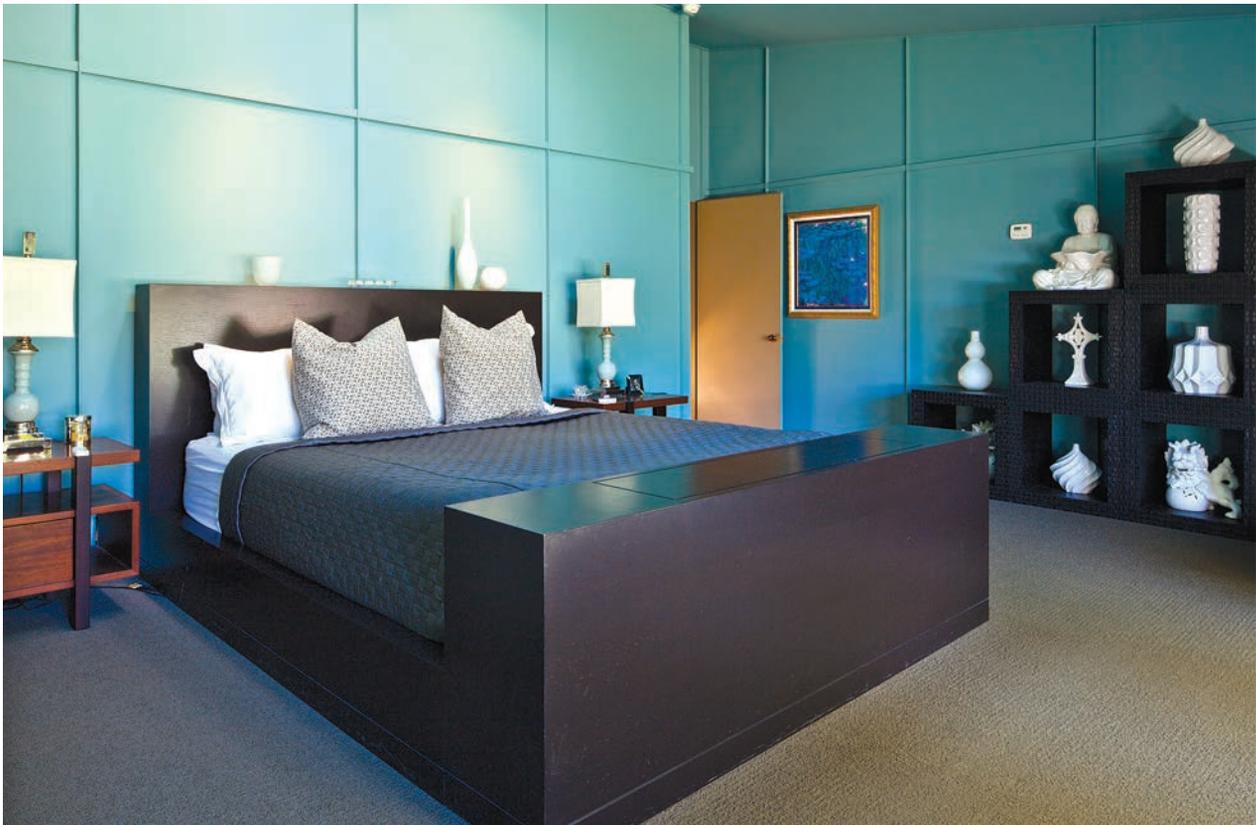
The 3,300-square-foot house had several signature Sparks features. Next to the front door was a clerestory-high brick



The master bedroom has a custom-made bed with a flat-panel TV that rises up from the footboard. White ceramics, some in an Asian motif that echoes the Japanese teahouse visible from the bed, are displayed in a black stacking unit. The en suite master bath is almost entirely original, with a private W.C. area and sliders to the back yard.

divider that housed a desk for mail sorting; Wolf and Costa extended the partition several feet and installed a bar in that area. Just in front of that, a curved pony wall built to accommodate the Frames' sectional sofa was removed, opening up the room and sight lines. The original kitchen had access to an exterior trashcan through the backsplash, and most rooms had pull chains instead of light switches. Those features, along with a telephone nook, fold-down breakfast table in the dining area and an accordion door between the living and dining spaces, are gone. Conversely, in the living room, Sparks' built-in cantilevered seating and side table were retained.

Happily, the three baths are also largely original—from the ceramic tile or laminate vanity counters to the Crane faucets and under-mount sinks. “They still have a great look and





The third bath retains its original unpainted paneling, Tiffany-blue laminate counters and shower surround.

Below: The Frame family's daughters shared this bath, as do Wolf and Costa's girls. The portion with the two sinks and a tub has doors from the pink and the blue bedrooms, while the hallway entrance space houses a single sink, toilet and shower.





Sparks designed the teahouse after the Frames visited Japan in 1961. The original gridded rice paper screens are badly weathered and no longer usable, so the structure is mainly used during parties. Don Wolf surmises that the raised rock path to the teahouse make both appear to be floating, with the grass standing in for water.

layout,” Costa says. “The only issues we have are with some cracked tiles that will need replacement.”

### ***Wright Like***

The house was on a 2010 Sacramento modern home tour. While researching the history of the architects for the tour brochure, organizer Gretchen Steinberg (hers is the Fall 2012 cover house) ran this distillation of Sparks’ design philosophy past his daughter, Jennifer, and widow, Dodi. They said she nailed it.

“Carter Sparks was particularly inspired by Frank Lloyd Wright and admired how Wright blended his structures with their surroundings and embraced nature’s forces and

elements,” Steinberg wrote. “Sparks’ designs incorporated large expanses of glass, wood, rock and other natural materials; he sought to create homes that were ‘honest and had integrity.’ He closely studied his clients’ preferences and behaviors, and stated that ‘a house should reflect who you are. The more unique the person is, the more unique the house can be.’ ”

“Sparks took the best of Frank Lloyd Wright and made it livable,” adds Don Wolfe. With that thought in mind, you can say that this new family has made this house uniquely their own. 

*Largely original homes that undergo remodeling often spark debate among our readers. What do you think? Have you redone your kitchen and baths and think they are improvements upon the 50-year-old versions? Will a buyer in 2035 agree with your choices? Or are you among those who lament a homeowner’s drive to find an untouched house, only to put their own mark on it? Continue the respectful conversation at [facebook.com/groups/friendsofarmag](https://www.facebook.com/groups/friendsofarmag). For more info on Carter Sparks, and a look at the house prior to this remodel, go to [cartersparks.org](http://cartersparks.org).*

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# Design Like a Pro

*text* Michelle Gringeri-Brown

*photography* Lincoln Barbour



**J**essica Helgerson lives in a 540-square-foot cottage with her husband and two kids on an island in Oregon's Columbia River. Its green roof is planted with local mosses, the interior is vaguely Swedish-schoolhouse-meets-midcentury-and-modern and Paul McCobb chairs surround a custom walnut dining table made by her architect husband. Naturally, their remodel emphasized reuse and sustainability, of course

there's a chicken coop and beehives, and yes, they've hosted farm to table dinners. But this story isn't about Helgerson's home.

The owner of an eponymous interior design company in Portland, when Helgerson was younger, she thought that green building was going to change the world. "I don't think that anymore; I've mellowed with the years," she says with a smile. "My green inclinations manifest themselves now by real respect for the structures we work on and [by] wanting each remodel to be [that home's] last. We want to get it right."

Here she shares several midcentury-flavored renovations, along with her thoughts on why these rooms work and what a professional eye brought to the party.

## 1957 Split-level Ranch

Starting with a house that was run-down and had been bungalowfied by the previous owners, Helgerson relocated the galley kitchen to make it part of an open plan living/dining room. The hardwood floors were ebonized and every-

thing else was painted white—her favorite color.

"I love white—it creates a beautiful, airy backdrop," she says. "[Here we have] a pale, fresh, restrained canvas with little touches of green in a room that looks out to the garden. The brick fireplace surface was marred and had epoxy from the previous remodel that we couldn't remove, so we opted to paint it.

"Because of all the white and lightness, we wanted some contrast and grounding on the floors," Helgerson continues. That grounding was repeated in the decorative sculptures on the fireplace wall, the legs of the live-edge coffee table, the contemporary floor lamp and the base cabinets in the adjoining kitchen. Helgerson's firm—currently six women designers—worked with the homeowners to find vintage furnishings, including a rocking chaise, a black-frame daybed with original upholstery and two Danish modern armchairs.

"We were going for high contrast and things that would pop against all the white, so that was the reason for dark elements," Helgerson says.



Shot from the new open kitchen, a dining area is off camera behind the Danish modern armchairs; before, the kitchen was behind the left wall. Helgerson's husband, Yianni Doulis, crafted the spalted-maple coffee table, while other high/low elements include a Kenneth Cobonpue floor lamp and a \$150 IKEA natural fiber rug. The daybed (previous spread) wears its original nubby boucle, while the chaise was recovered in white leather. Decorative details include the Portuguese eel traps over the fireplace, the Niche Modern trio of pendant lamps, the Chinese garden stools and the French blown-glass demijohn bottles.

## Contemporary Condo

In a small Portland condo in the trendy Pearl District, the Jessica Helgerson Interior Design staff listened closely to their clients' less-is-more philosophy. Instead of filling a blank wall in the

dining area with built-ins, a credenza or bookshelves, an abstracted land and seascape mural gives the area lots of impact.

“Emily Knudsen Leland, one of our designers,

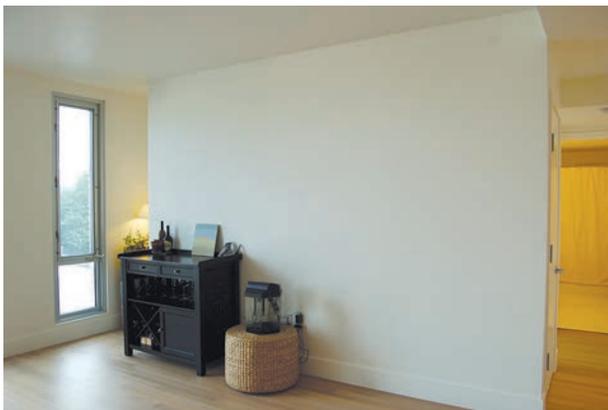


first proposed the mural as an upholstered headboard on a previous project but it didn't happen. The [condo] clients were on a limited budget and live a very environmentally minded, spare lifestyle: everything is pared down and they borrow books from the library—they wouldn't have had stuff to store," Helgerson explains.

"The apartment is north-facing so we chose a soft yellow for the ceiling to bring in a feeling of warmth and sunlight, while the walls are a pale grey. The couple were quite cautious, worried the gray would be depressing, but they love it."

A show-stopping light fixture over the reclaimed teak table and reissued Eames shell chairs mirror each other in the designer's eye. "The chairs are an inversion of the light fixture, which looks like ship's sails and is in the style of an abstracted Fortuny lamp," she explains. "I like big pieces of wood, particularly in a table. Glass and stone and metal tables are kind of cold—there's something really nice about leaning up against a piece of wood. We frequently pair it with something more modern, in this case, the chairs."

The firm fitted a niche on the mural wall with open bookshelves and minimal built-in storage. The chandelier is an Oly Sabina and the Eames shell chairs have chrome Eiffel bases; the table is to the trade only.



Before







Gray walls, heavy drapes and a cowhide on the light carpet make the den cozy. The typographic artwork, cube coffee table and planter behind the tripod floor lamp are all bold, chunky elements, while the vintage-look pillows inject a shot of color. The built-in housing the TV is off camera on the left wall.

## Builder's Special

For a late-'70s builder's house, JHID designer Jesse Moyer contrasted large, open, light-palette rooms with a dark, intimate den. The dining room, with its 13' table, flows into the kitchen, and a white-painted brick fireplace divides the living and dining areas. The couple who own this home divested themselves of all of their furniture, starting fresh with a white sectional that would easily seat 10 and sculptural midcentury chairs on dark wide-plank hardwood.

In the den, which is visible from the great room, the designers flipped the dark-floors-light-walls model on its head. "The owners watch TV in the den, and dark colors are fantastic at creating a warm, comfortable, cozy, intimate environment. The carpet was existing, so the light floors were just what we inherited," Helgerson says. "Running the wood floors in from the adjoining room would have been our druthers."

The television was relocated from the back wall to above an existing built-in that the firm modernized by adding solid doors and painting it the same gray as the rest of the room. Now the center of focus is on the silk-velvet couch custom made for the space and a framed silkscreen print designed by Knudsen Leland that includes words and dates important to the family.

"It's a nice counterpoint to the great big living room, and they say guests always gravitate to it," Helgerson mentions. "There's something about the human scale and the intimacy of a small, dark room."



Before

## Remodel 1.0

For a family in a 1954 walkout ranch, updates are scheduled to take place over a number of years. "The upper floor remodel included the kitchen, dining room, living room and hall. The original kitchen and dining room had dark wood

paneling and only a few small windows despite the beautiful south-facing views," Helgerson says. "We added windows and French doors along the whole south facade and removed a wall separating the kitchen and dining room."



The footprint of the kitchen expanded a bit into the back hall, making room for a center island, and low bookcases replaced the wall between the dining room and kitchen. White lacquer and bamboo cabinets, quartzite counters and hardwood floors were chosen for the new version. “Flat-panel doors feel appropriate to this period of house; when we work on earlier, turn-of-the-century houses, we usually do an inset door,” says Helgerson. “We try to stay away from trendiness with the permanent things we do. A cool light fixture or trendy chair that the next person might not like, that’s not a big deal.”

We asked if there are common missteps they see when homeowners design their own kitchens. “A lot of remodeling gets done rather haphazardly. People often think they can do things themselves because they have a flair, a nice sense of style, but for me, flair and style is the icing on the cake,” she says.

“Space planning comes first. We try to have 48", or at the minimum, 42" from one counter to the next; when we have enough room to get an island in and still maintain those [measurements], I think an island is awesome and a good idea. But it doesn’t matter how beautiful the finishes are if you’re always bumping into things or struggling to get around the space well, so that’s the first thing we look at.”

If you’re despairing that your own stabs at interior design will never look as polished as these homes, chalk part of that up to the set dressing Helgerson does for Lincoln Barbour’s photo shoots. “You really have to declutter. When we shot our own kitchen, we habitually have a lot of things on our open shelves; we had to take out about a hundred percent so it didn’t just look like a mess. What looks good in reality doesn’t always look good in a photo.” ❀

*Before shots courtesy the designer. See more coverage at [jhinteriordesign.com](http://jhinteriordesign.com), and view photographer Lincoln Barbour’s work at [lincolnbarbour.com](http://lincolnbarbour.com).*

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Before

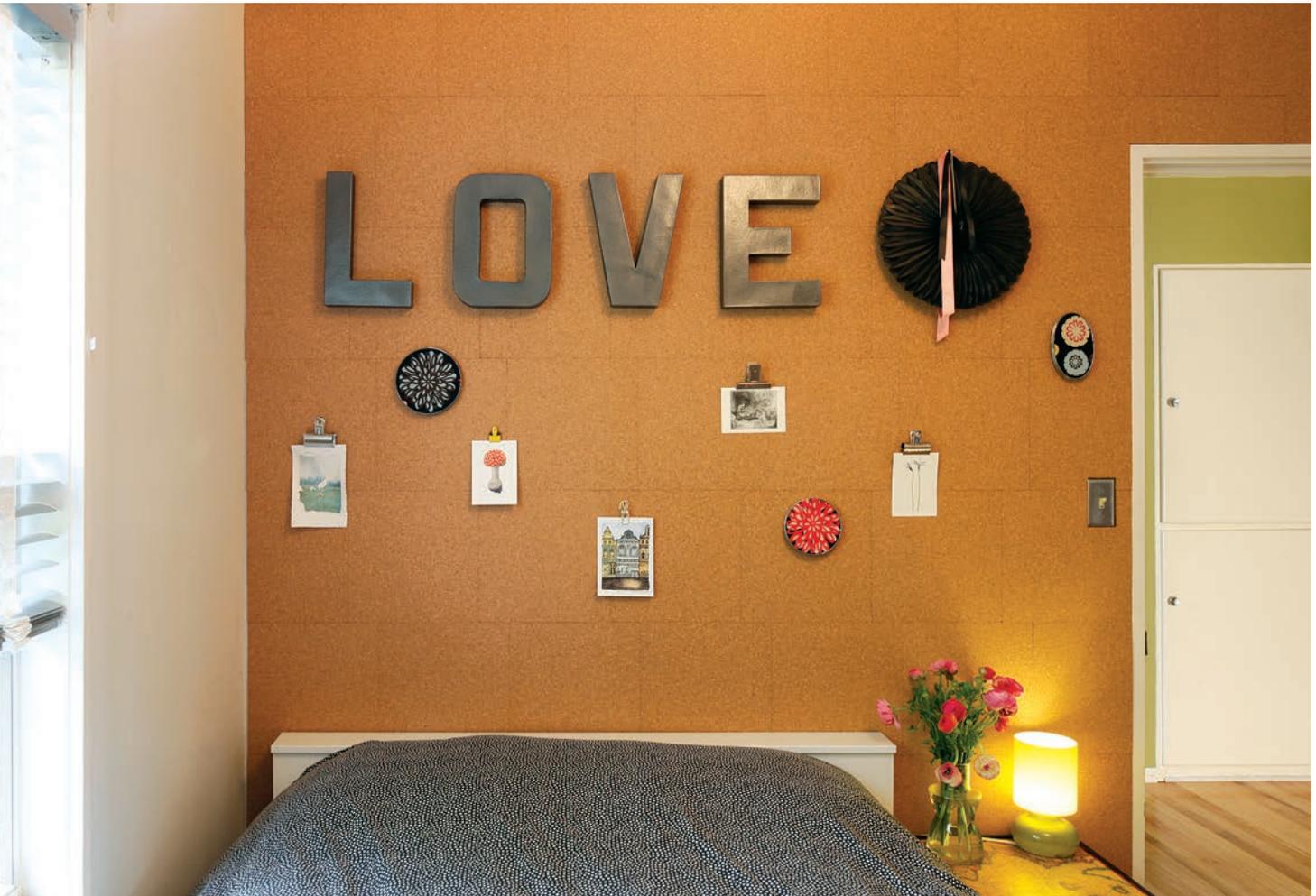
Below, left: The original kitchen had some awkward retrofitting, like the cooktop dropped into a short peninsula counter, but the biggest driver of this remodel was the desire to open up the floor plan and bring more light and views into the space.



Crestwood cabinets with flush overlay, flat-panel doors, an island with no appliances or fixtures to break up the work surface, a Nobel small pendant light over the sink and two Ballroom pendants from Eureka were chosen for the new look. Seen on page 53, Kari Merkl of Merkle

Studio fabricated the plywood table, which is wrapped with powder-coated steel and has a chrome base. The chairs are from IKEA, the Valiha pendant lamp is by Eureka Lighting and the pillow fabric on the bamboo banquette is from Amy Butler.





# Hands On:

## Accent wall in an afternoon

*text* Cheyenne Tackitt

*photography* Jim Brown

**Scene:** A useful, but mostly ignored small guest bedroom in our 1949 ranch house. Tired of the total blank slate, but not yet ready to tackle a full makeover, I thought a cork wall would be a great low-cost, high-impact option. In our case, the wall abuts the bathroom, so with future bath renovations in mind, this seemed like a long-term temporary

solution. And far, far more appealing than further wallpaper stripping; please, anything but that.

Adhesive cork tiles are widely available and range from 6mm (1/4") to 12mm (1/2") thickness. The thicker the cork, the more acoustic and insulating properties it will have. The 1/4" fit perfectly; thick enough for a bit of sound dampening and use as a corkboard, plus they made the wall nearly flush with the low-profile woodwork.

A good rule of thumb is to buy 5% to 10% more than you strictly need. My take on that was to just buy enough for the



whole expanse of wall, including the door, so that portion was my 'overage.' Our wall measured 9.75' x 8', so I ordered 78 square feet of cork, with enough leftover to redo any sections that need it in the future.

After a few days acclimating the tiles to room temperature, and a quick wipe down of the wall, it was time to install. A metal ruler or straight edge, small level and X-acto knife were the only tools required. Every online installation instruction advised to begin with a center axis marked on the wall, but with an uncharacteristically plumb wall, I went ahead and skipped this.

To minimize cutting and waste, the pattern began at the lower left corner with a full tile starting the row; that way, only the last tile in each row needed a custom fit. For the second row, I began on the right at the door jam, and installed right to left, creating a more subdued pattern than either a stacked bond or a subway-style layout. The tiles are offset from the row above by just a few inches so there is no eye-catching grid, but for me that is a plus.

The two most challenging aspects of the entire installa-

tion process were custom cuts for the outlet and light switch, but with extra product and a few practice rounds—easy, even for this DIY-newbie. The switch plate was a perfect template; just a few extra passes with the knife gave a custom fit. In my rush to finish, I do admit that the top row is not as tightly fit as I would like—all those 90-degree angles I lucked out with along the bottom meant the ceiling has more uneven spots. But repairs are what the extra tiles are for, right?

My favorite aspect of the cork is how much it warms up the room and allows for easy art installations. In all, the wall only cost about \$200 and makes the room into a fun, ongoing project instead of an embarrassment. Next stop: paint and taking down a 4' x 5' wall mirror. But first, that fake wood paneling in the office? Has. To. Go. 

*Cheyenne Tackitt is Atomic Ranch's editorial assistant. Installation advice and cork squares are available at [jelinek.com](http://jelinek.com) and [widgetco.com](http://widgetco.com). Your submissions to this series featuring weekend DIY projects are welcome at [editor@atomic-ranch.com](mailto:editor@atomic-ranch.com).*



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# Ann Arbor's Midcentury Modern Homes

*text* Grace Shackman

*image research* Nancy Deromedi



Jessica Scott

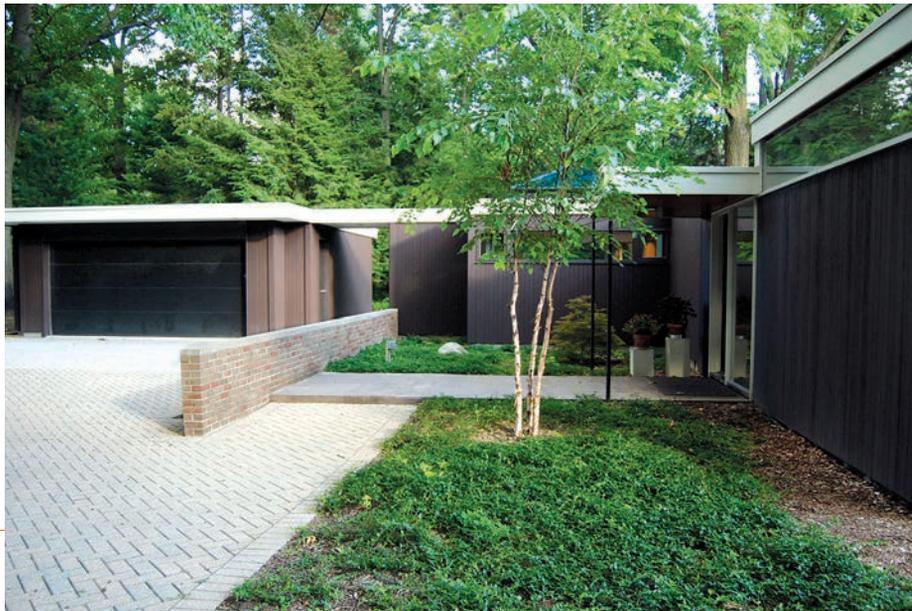
In Ann Arbor, Mich., architecture is a spectator sport. Residents debate the relative merits of new buildings on the University of Michigan campus, and support for the town's older housing stock is reflected in the naming of 14 historic districts. But until recently, Ann Arbor's wonderful trove of midcentury modern houses has been ignored. Even the owners of these treasures often have not appreciated them and made unfortunate additions that obscure their original beauty.

Last summer, Nancy Deromedi and Tracy Aris, who both live in homes designed by George Brigham, the architect who introduced modernist houses to Ann Arbor, decided to form a2modern, a group that encourages appreciation of these often-overlooked masterpieces.



George Brigham in his studio, circa 1954.

Bentley Historical Library, Univ. of Michigan



Terri Graham



Bentley Historical Library, Univ. of Michigan (2)



Nancy and her husband, Dave, had a personal experience with remodeling. When they first went to a realtor's open house to view their Brigham house, Dave almost didn't go in because of its ugly snout-nosed garage with an inappropriate porch sitting on top. Luckily, Nancy got him to go inside, where the original features—floor-to-ceiling living room windows, redwood paneling, brick walls and a five-foot lodge-style fireplace with a copper hood—sold him on the house.

### Beginning with Brigham

When Brigham joined the University of Michigan faculty in 1936 there was only one modern house in Ann Arbor. He had come from teaching at Caltech in Pasadena, where he became enamored with California's modern architecture. He opened his own Ann Arbor practice and went on to build more than 40 houses nearby, often employing his students.

The first to work for Brigham was Robert C. Metcalf, who returned to architecture school following service in World War II. After four years in Brigham's

Opposite: Nancy and Dave Deromedi's George Brigham home was built in 1950 and shows Frank Lloyd Wright influences, particularly in its red concrete floors and massive fireplace. Architect Robert Metcalf, Brigham's chief draftsman at the time, helped the couple restore the facade where an unsympathetic two-car garage had been added. They also redesigned the entry and added a colored skim coat to the original floor to mask damage from carpet nails.

Above: The home Robert Metcalf designed for his family in 1952, and two vintage views of the open plan interior.

employ, Metcalf realized that establishing his own practice depended upon showing prospective clients what he could do; thus in 1953 he designed and built his own house with the help of his wife, Bettie.

This first house has many of the features found in the 60-some houses that he would design in the next 50 years: an open floor plan, simple wood detailing and huge windows facing southwest. Before he and Bettie even moved into their new home, he had five commissions from university-connected people who appreciated this new style. Metcalf designed each house specifically for its site and often recommended where the furniture should go. If the client wished, Bettie could order them top-of-the-line modern furniture, such as pieces from Saarinen, the Eameses and Bertoia, at an architect's discount.

### Many Bright Lights

The post-World War II building boom also kept David Osler, another U.M.-trained modern architect who built about 90 unique houses, busy. "Bob Metcalf and David Osler were the cream of the crop," recalls Zeke Jabbour, a leading contractor in town when these homes were built. Osler, unlike Metcalf and Brigham, did not teach but worked full time as an architect and had a wider client base, not just people who specifically wanted a modern house. Osler's houses were one-of-a-kind, something he attributes to working with "strong clients. I let it be their home, not my house," he says today. "Some wanted traditional, some wanted modern."

Although Brigham, Metcalf and Osler did the vast majority of Ann Arbor's custom modern houses, other

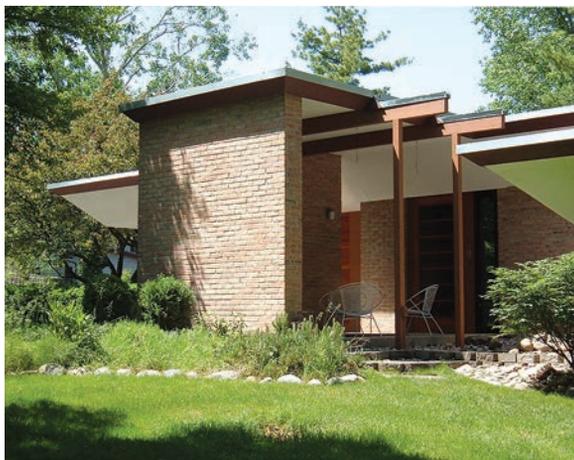


Nancy Deromedi

David Osler designed this home for the Kahlers in 1966.

important architects added to the mix. In 1950, toward the end of his career, Frank Lloyd Wright designed a Usonian house using equilateral triangles for economics professor Bill Palmer and his wife, Mary. Several architects who trained under Wright also built in Ann Arbor.

Taliesin-educated Alden Dow designed the first modern house in town in 1932 for his sister, Margaret Towsley. A neighbor remembers that when it was built people compared it to a gas station because it was so low to the ground. Although his office was based elsewhere in Michigan, Dow did two other Ann Arbor homes, both for



After designing Ann Arbor's first modernist house in 1932, Alden Dow's work included city hall, a library, university buildings and two other homes, including the 1965 Morris house, above, right and on page 6, his last residential project in town.

Howard Shapiro (2)





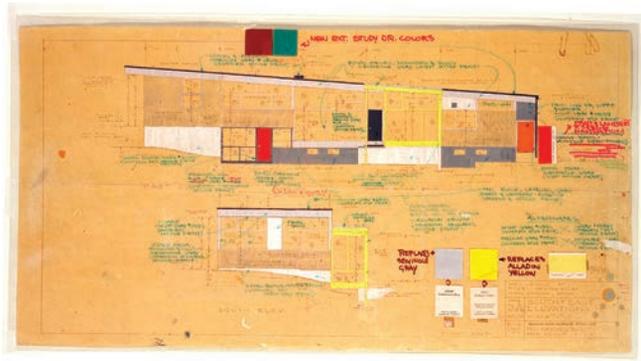
Courtesy Michigan State Historic Preservation Office

Frank Lloyd Wright's 1951 Palmer House was nominated to the National Register in 1999.

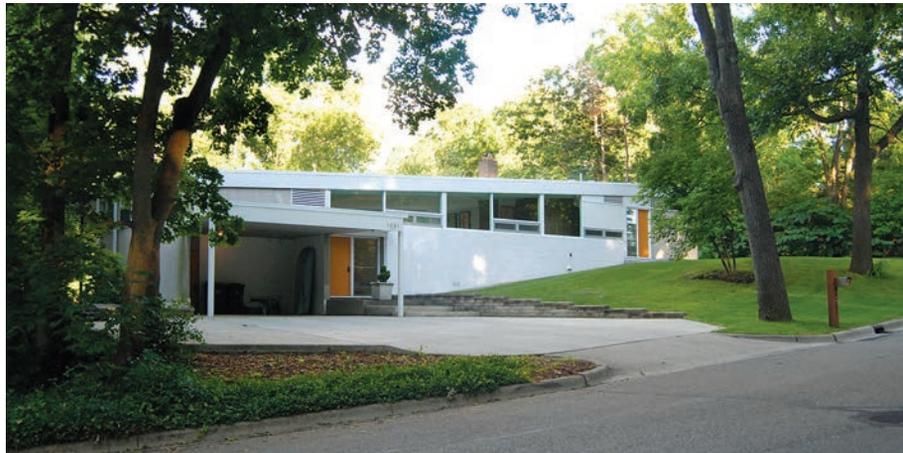
The 1961 Kabza residence by Robert Pond shares traits with Frank Lloyd Wright's Usonian designs.



Stan Shackman



William Muschenheim's own home, designed in 1953, shows his use of color as an architectural element; the house originally featured 35 different hues as shown in this color study and the vintage b&w prints. Today, it's a bit more subdued.



Terri Graham



William Muschenheim collect., Bentley Historical Library, Univ. of Michigan (c)



doctors. Another Taliesin cohort was Robert Pond, who came to work for Brigham and designed an FLW-inspired house in the Ann Arbor Hills area using pierced bricks on the exterior, similar to those on the Palmer house.

The university's architecture school attracted additional modernist stars, due to its dean, Wells Bennett. When Bennett took over the department in 1937 he was designing Colonial Revival and Tudor houses, but he quickly began to appreciate the modern philosophy and made some impressive hires: William Muschenheim, who had studied under Bauhaus architect Peter Behrens; Edward Olencki, who had studied and worked with Mies van der Rohe at IIT; Walter Sanders, a well-established New York architect who was interested in new materials such as

Unistrut for construction; and Herb Johe, whose interest in Scandinavian architecture is reflected in his work.

### This Too Shall Pass

In 1968 Metcalf became chair and later dean of U.M.'s school of architecture and had less time for his own practice. The other modernist architects gradually retired and the style went out of favor as new homebuyers wanted larger homes with more amenities.

During this time many of the modern postwar houses were added on to, often in unsympathetic ways, sometimes totally obscuring the original intent. David Osler laments that some of his houses "have been changed tragically." Brigham has fared no better: one of his homes



Glenn Watkins

This 1959 design by Herbert Johe was one of the modern homes to receive a preservation award from the city of Ann Arbor.

Below: The Eaton residence designed by Edward Olencki and Joseph Albano dates to 1962.



Cynthia Christensen

had a gable roof added, another is obscured by a garage in front and several have been demolished. When Metcalf retired from teaching in 1991 and returned to private practice, he found that much of his work was in undoing unfortunate changes to his houses or to Brigham designs that he had worked on, like the Deromedis' home.

In spite of these setbacks, Nancy Deromedi and Tracy Aris find that they are not alone in appreciating modern architecture. The first meeting of a2modern in June 2010 was well attended, as have been all the events they've since organized—tours of exhibits, visits to modern homes, lectures and a walking tour that attracted more people than the group could accommodate, leading to additional dates.

"I have been amazed at the reaction our group has gotten from homeowners of modern Ann Arbor," comments Aris. "They are so happy that finally there is some recognition for this [architectural] style, lifestyle and for the many cool architects that were working in the area." ☼

*Grace Shackman writes about architecture and history for Michigan publications, has authored four books, teaches these subjects at Washtenaw Community College and provides architectural walking tours. Nancy Deromedi is an archivist at the Bentley Historical Library at the University of Michigan and a modernism enthusiast. The Ann Arbor midcentury group has facilitated historic preservation awards from the city for five postwar homes, and developed a residential modern tour guide, available at a2modern.org.*

# ranchdressing

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

**Q:** I was hoping you could identify these red plastic reed-wrapped glass cups. I purchased the set at a local Salvation Army and just love them. I have researched and have found nothing. Also, would you happen to know anything about Chemex coffeemakers? I'm on my fourth



find, but this one is marked Chemex Auer Glas, Germany. Would this be an original prior to Pyrex?  
**Christine Woerl**

**A:** *Marci Holcomb, of Sputnik Housewares (etsy.com/shop/sputnikhousewares), is our go-to kitchenwares consultant. "Based on the packaging, it looks like the German company produced coffeepots in the '70s or early-'80s. The ones that collectors really want are early USA-produced, with the embossed Pat. #2241368 (patent issued May 6, 1941) with a blue stamp that says 'Pyrex Brand Glassware, Made in USA for CHEMEX CORP, NEW YORK.' I emailed Chemex and will see if they get back to me regarding the production dates of the Auer Glas pots.*

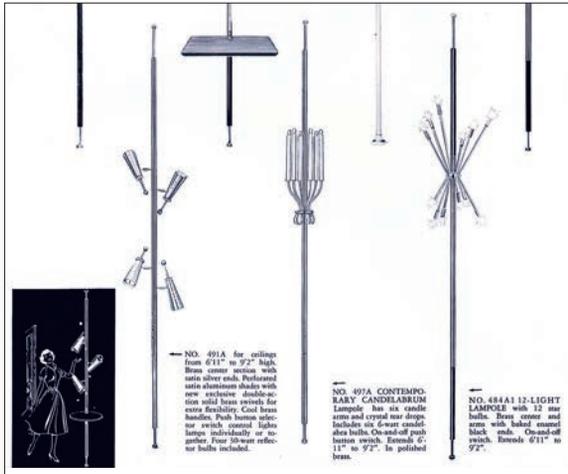
*"The plastic reed-wrapped glasses have me stumped. I thought they might be an Ernest Söhn design for Pyrex or Corning, but a friend of mine says No, and is looking for the reference." Collector Thomas Jones was perplexed as well: "The glasses are at the very least in the style of Söhn: his handle design is very distinctive, but it was common practice for other companies to copy what was hot at the time and several, such as Weico, Libbey and McKee-Jeannette did. What puzzles me is the plastic reed and that I can't confirm if the way the handles are affixed to the glass is, indeed, Söhn. If they are, they're later because early products were made with natural materials and fibers, and Söhn's handles were typically reinforced with string or cord."*

**Q:** I purchased this lamp for \$195 from an estate sale near my home. I have seen many sputnik ceiling lamps, but never a pole lamp, and there are no markings on it. I've searched the web and can find no other lamp like it. Do you happen to have any additional information on this lamp? Your help is greatly appreciated!

**Elena Arroyo**

**A:** *Bo Sullivan, lighting historian at Rejuvenation and owner of Arcalus Period Design, has a match for Elena's find: "This rare pole lamp looks like a Model No.*

Courtesy Rejuvenation archives



484A1 from a 1960 Stiffel catalog. While Lightolier is best known for introducing the Astral or 'sputnik' light in 1954, most every manufacturer came out with various sorts of starburst-type fixtures by the end of that decade.

"Flipping through the pages of old catalogs reveals a sort of competition in the industry to add tweaks and quirks to the basic idea in order to differentiate and avoid accusations of copying (though Lightolier itself had copied the idea from earlier Italian designs). Stiffel, a famous name in floor and table lamps, offered a wide range of modern and traditional designs during the mid-century era that ran the gamut from high style to pretty unremarkable. What makes this great adaptation of the classic starburst motif so interesting is that Stiffel had patented the pole lamp itself in 1956, so the match was well made."

**Q:** My girlfriend and I found an amazing sofa at an estate sale in Spring Branch, Texas. The sales rep couldn't

find any markings on the sofa, and neither did we after flipping it, turning over the cushions, etc. The cushion has an interesting feature: chrome eyelets that attach to straps that connect it to the main body of the sofa. It appears like a mix between an Adrian Pearsall and a gondola sofa. Please help me ID it, oh gurus of vintage cool!

**Ryan Wicker & Rachel Gessert**



**A:** Julian Goldklang from Mid Century Møbler (midcenturymobler.com) replies: "Excellent find! This piece looks like an authentic Pearsall sofa, probably from the late

1960s. Although it doesn't appear in his extensive online catalog (a number of his designs are excluded), the legs are a dead giveaway. Their design is very similar to his 2404-S couch, and the gondola curvature of the sofa is very similar to a lot of designs

# ranchdressing

executed in the later '60s before Craft Associated was sold to Lane Furniture. My guess is that it was probably recovered sometime in the 1970s, which might explain the chrome eyelets. [Editor's note: the seat clips weren't uncommon in my youthful experience; they kept the bottom cushions from sliding too far forward, and our modern-made Womb chair has a version of them.] Either way, it's definitely a keeper. Enjoy it!"

**Q:** I found this lounge chair at a thrift store for \$15. I would like to reupholster it, but can you tell me if it is a piece from a midcentury designer or a replica of one?



We can't find any labels or brands on the chair, but it is in great condition. The fabric is throwing me off: it reminds me of something from the '70s; I guess it could have been reupholstered. Any information would be appreciated.

**Shannan Reichenberg**

**A:** Danish Modern chairs like yours were very popular, and made by many Scandinavian and American companies. (Google 'Danish Modern arm-chairs' and click on the images collection for a good cross-section.) If yours is stained an opaque walnut color, it's likely American. In good condition and only \$15—you could invest in new upholstery and still be sitting pretty.

*The fabric may be original or a later replacement, as*

*stripes were popular for decades, particularly for more traditional interiors. See if the cushions are crunchy; new foam and fabric are commonly needed upgrades for vintage midcentury finds. Even if the fabric is original, it's only important if you or another collector likes the authenticity that represents. The real value is in the solid wood frame and that your chair lives to serve another household some 50 years after it was crafted.*

## croutons

✘ In Summer 2012 'Modern Wisdom,' Donna Kohl wrote about her search for 'Weldtex' striated wood paneling for her Paul R. Williams home. A product of the United States Plywood Corp., and created by industrial designer Donald Deskey, it came in indoor and outdoor grades. Fellow reader Rebecca Reeves sent this lead, which might also be useful for those needing to match T-111 and other vintage paneling: "We searched high and low as well, and did find haciendaply wood.com, which makes a very similar product. I don't know if it's available in squares, but they do make panels. We ordered a sample and it is very close to what we needed."

✘ I found some info on the No. 8138 Dyrland desk mentioned in Summer 2012 'Ranch Dressing.' It appears in our 1988 price book, but as of 1990, the desk was no longer available.

**Torben Ovesen, Hansen Interiors**

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

# cool|stuff



Like the idea of wallpaper or a focal-point mural, but leery of committing to 20 years of that macro view of a poppy or not really all that handy? Repositionable wallpaper is what you're looking for. Custom printed to your exact wall dimensions, peel-and-stick installation and available in various scales and myriad patterns, **[muralsyourway.com](http://muralsyourway.com)** makes it easy to be different. We're thinking the '60s-esque blue and green 'Sonya's Flowers' for our home office wall, and found some period-crafty ideas for smaller-scale samples: wrap back panel inserts to give your teak wall unit instant pop, transform that scratched laminate tabletop or cover a tea tin; from \$6.45 per square foot.



Dave Schelbel (2)



IKEA sure delivers the affordable modern kitchens most homeowners are looking for, but their cabinet options are a tad limited and the end result can feel pretty ubiquitous. John McDonald at Semihandmade solved that with customized doors, drawer fronts and panels for both new and aging IKEA cupboards. His veneers, like the rift teak in this kitchen, can run vertically or horizontally, and come in walnut, oak, Doug fir, bamboo and the midcentury favorites, mahogany and plastic laminate. There's helpful pricing shown by cabinet module on the site, so you can get a ballpark budget going while you're drooling. [semihandmadedoors.com](http://semihandmadedoors.com)



Jens Quistgaard's 1956 Dansk cookware design is back in black—also red, white and some other rumored coming colors. Named 'Kobestyle,' the sculptural lines and a lid that can double as a trivet made this a valued collectible when it went out of production 20 years ago. The enamel-coated-steel pieces are stovetop and oven-safe to 400°, and the lid is said to have been designed for removal with a wooden spoon inserted in the crosshatch handle. They come in four- or six-quart covered casseroles, as well as an open baker and a butter warmer; starting at \$99.95 at [crateandbarrel.com](http://crateandbarrel.com).

# atomic events

**Through January 27** **Houston**  
**Scandinavian Design**

Glass, furniture, ceramics, metalwork and lighting from the heavy hitters of midcentury design at the Museum of Fine Arts; [mfah.org](http://mfah.org)

**February 2** **Decatur, Ga.**  
**Decatur Old House Fair**

Exhibitors and contractors experienced with old-house challenges lead seminars at the Decatur Courtyard by Marriott on window restoration, chimney problems and 'Ranch Bites'; more info at [decaturoldhousefair.com](http://decaturoldhousefair.com).

**Through February 2** **New Haven, Conn.**  
**George Nelson: Architect, Writer, Designer, Teacher**

The Yale School of Architecture hosts this traveling Vitra show on the master designer's work; [architecture.yale.edu](http://architecture.yale.edu).

**Through February 3** **NYC**  
**A Long-Awaited Tribute: Frank Lloyd Wright's Usonian House and Pavilion**

Prior to the building of the Guggenheim Museum, Wright constructed a fully furnished Usonian house and a temporary pavilion for a 1953 exhibition on the architect's work. Go back in time at [guggenheim.org](http://guggenheim.org).



Frey House II

**February 14–24** **Palm Springs**  
**Modernism Week**

Home tours (including Wexler's steel models and Frey House II), double-decker-bus architectural tours, lectures,

prefab structures, sustainable building vendors, vintage cars, cocktails parties and the vintage Modernism Show & Sale at the Palm Springs Convention Center from the 15th through the 18th; for full schedule of events and tickets, visit [modernismweek.com](http://modernismweek.com).

**February 23–24** **Cincinnati**  
**20th Century Cincinnati**

Queen City Shows' 2013 gathering of 60 dealers specializing in MCM furniture, art, lighting, pottery, textiles and vintage clothing at the Sharonville Convention Center includes a special exhibition, 'Russel Wright: Ohio's American Modern.' [20thcenturycincinnati.com](http://20thcenturycincinnati.com)

**Through February 24** **Palm Springs**  
**Antibodies: The Works of Fernando and Humberto Campana, 1989–2009**

The Palm Springs Art Museum presents an exhibition by the Vitra Design Museum of the Brazilian brothers' furniture, models and artwork. [psmuseum.org](http://psmuseum.org)

**Through February 24** **Pasadena, Calif.**  
**Greta Magnusson Grossman: A Car and Some Shorts**

The first retrospective of the Swedish-American architect and designer at the Pasadena Museum of California Art; [pmcaonline.org](http://pmcaonline.org).

**Through February 24** **Ridgefield, Conn.**  
**Wendell Castle: Wandering Forms—Works from 1959–1979**

Studio furniture from the designer/craftman's most ground-breaking decades at The Aldrich Contemporary Art Museum; [aldrichart.org](http://aldrichart.org).

**April 14–August 5** **NYC**  
**Claes Oldenburg: The 1960s**

Oldenburg redefined sculpture when his handmade depictions of pastries and other everyday shopkeepers' wares were showcased in 'The Store' in the early '60s.



The Museum of Modern Art,  
New York

Sculptures and drawings from this series, as well as his ode to the Lower East Side of the late-'50s, 'The Street,' will be on display at The Museum of Modern Art. [moma.org](http://moma.org)

**April 17–22 Houston**  
**Houston Modern Market**

Vintage and modern furniture, art, lighting and collectibles at the Winter Street Studios, plus a modern architecture tour. [houstonmodernmarket.com](http://houstonmodernmarket.com)

**April 20–21 Dallas**  
**White Rock Home Tour**

Midcentury modern and contemporary homes around White Rock Lake open their doors to tour goers; [whiterockhometour.org](http://whiterockhometour.org).

**April 20–21 Phoenix**  
**Modernism Expo & Modern Phoenix Home Tour**

Part of Modern Phoenix Week, April 14–21, the Expo at the Scottsdale Center of the Performing Arts runs from 11 to 5 on Saturday and includes slide shows,



how-to seminars and booths for specialty products and services: furniture, fashion, fine arts, design professionals, real estate, jewelry and more. Sunday's 'Left of Central' home tour will feature 12 modern homes on the West Side; tickets on sale in February. Go to [modernphoenixweek.com](http://modernphoenixweek.com) and [modernphoenix.net](http://modernphoenix.net).

**Through April 28 Long Island City, N.Y.**  
**Hammer, Chisel, Drill: Noguchi's Studio Practice**

Focusing on the tools and methodology used by Isamu

Noguchi at his six studios in the U.S., Italy and Japan, this exhibition at The Noguchi Museum includes photos, sculptures and a 1970 documentary film. [noguchi.org](http://noguchi.org)

**May 17–20 NYC**  
**New York 20th Century Art and Design Fair**

Dolphin Fairs' NYC20 show brings U.S. and European 1stdibs vendors of furniture, lighting, artwork, jewelry, clothing and accessories to the Tent at Lincoln Center. Double-check the dates (they sometimes change) at [nyc20.net](http://nyc20.net).

**Ongoing Miami Beach**  
**Cleaner, Healthier, Easier: Improving the Modern Home, 1900–1945**

Designers created interiors, furnishings and timesaving appliances that spoke to the world's interest in an efficient, hygienic home in the years before and after World War I. The Wolfsonia FIU brings together drawings, objects and advertisements that illustrate the drive to make one's home modern in this ongoing exhibition. [wolfsonian.org](http://wolfsonian.org)

**Ongoing NYC**  
**Plywood: Material, Process, Form**

MoMA's collection of modern designs that employ the use of plywood dates from the 1930s through the '50s and includes furniture from Alvar Aalto, Eero Saarinen,



Arne Jacobsen, the Eameses and Sori Yanagi, along with an architectural model by Marcel Breuer. [moma.org](http://moma.org)



# resources

## Final Answer: Modernist Mashup, pp. 16–21

Contractor: Jeff Carrara, Main Street Development, [mainstreetla.net](http://mainstreetla.net) \* Roof: Duro-Last, [duro-last.com](http://duro-last.com) \* Resin-coated metal: Aged Bronze, Berridge Mfg., Artesia, Calif., 562.402.2081, [berridge.com](http://berridge.com) \* Metal contractor: Custom Metal Specialties, Los Angeles, 310.666.4043 \* Windows & doors: Jack's Glass & Shower Doors, Glendale, Calif., 818.244.8019 \* Kitchen: Counters, [caesarstone.com](http://caesarstone.com) \* Appliances, [electrolux.com](http://electrolux.com) \* Tile, [porcelanosa-usa.com](http://porcelanosa-usa.com) \* Floor mat, [chilewich.com](http://chilewich.com) \* Landscaping: [delucalandscapedesign.com](http://delucalandscapedesign.com) \* Fence material: Hardie Plank, [jameshardie.com](http://jameshardie.com) \* Garage door: [raynor.com](http://raynor.com) \* Contemporary furniture: MR Table, [knoll.com](http://knoll.com) \* Partu storage, [bensen.ca](http://bensen.ca) \* Clare sofa & loveseat, [macys.com](http://macys.com) \* Bed, [ligne-roset-usa.com](http://ligne-roset-usa.com) \* Vintage furnishings: [xcapemodern.com](http://xcapemodern.com) \* [machine-age.com](http://machine-age.com) \* Mouette pendant: [artemide.us](http://artemide.us) \* Artwork: [alexandra nechitagalleries.com](http://alexandra nechitagalleries.com) \* Patio furniture: [stardust.com/solair.html](http://stardust.com/solair.html) \* Future patio cover: [polygal-northamerica.com](http://polygal-northamerica.com)

## Homework: Hey-Wake Loves Mirro, pp. 22–26

Furniture stain: [stores.ebay.com/Heywood-Wakefield-Wheat-Champagne?\\_trksid=p4340.l2563](http://stores.ebay.com/Heywood-Wakefield-Wheat-Champagne?_trksid=p4340.l2563) \* Couch: [scandinaviafurniture.com](http://scandinaviafurniture.com) \* Pillow fabric: Eames small dot, [eamesgallery.com](http://eamesgallery.com) \* Two-tier lampshade: [moonshinesthades.com](http://moonshinesthades.com) \* Galaxy pendent lamp: [rejuvenation.com](http://rejuvenation.com) \* Bullet planter: [hiphaven.com](http://hiphaven.com) \*

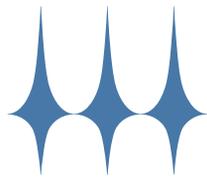
Panel curtains, Tallvik table lamp, LED lights, shelves, Stockholm floor lamp: [ikea.com/us](http://ikea.com/us)

## Architect of Change, pp. 34–44

Eileen Gray table, Barcelona chair & ottoman: [dwr.com](http://dwr.com) \* Artwork: Barrett Manning, [barrettmanning.blogspot.com](http://barrettmanning.blogspot.com) \* Elvio Mainardi, [srbrennengallery.com](http://srbrennengallery.com) \* Kitchen cabinets: KraftMaid Lustra with Venicia skins in Onyx and Tygris gloss, [lifestylekitchens.net](http://lifestylekitchens.net) \* Appliances: [subzero-wolf.com](http://subzero-wolf.com) \* [thermador.com](http://thermador.com) \* [mieleusa.com](http://mieleusa.com) \* Lighting: Recessed lights, [contrastlighting.com](http://contrastlighting.com) \* Panton Spiral Pendant, [ylighting.com](http://ylighting.com), [dwr.com](http://dwr.com)

## Design Like a Pro, pp. 46–55

Design: Jessica Helgerson Interior Design, [jhinterior design.com](http://jhinterior design.com) \* 1957 Split-level: Tårnby area rug, [ikea.com/us](http://ikea.com/us) \* Pod Modern pendant lamps, [nichemodern.com](http://nichemodern.com) \* Wire floor lamp, [kennethcobonpue.com](http://kennethcobonpue.com) \* Vintage chaise, Portland Modern, [pomomodern.com](http://pomomodern.com) \* Pillow & window seat fabrics, [hableconstruction.com](http://hableconstruction.com) \* Condo: Eames Eiffel side chair, [dwr.com](http://dwr.com) \* Sabina chandelier, [olystudio.com/products/accessories/lighting/sabina\\_chandelier.html](http://olystudio.com/products/accessories/lighting/sabina_chandelier.html) \* Kitchen remodel: Cabinets, Crestwood, [crestwoodpdx.com](http://crestwoodpdx.com) \* Lighting, [eurekalinghting.com](http://eurekalinghting.com) \* [ylighting.com](http://ylighting.com) \* Breakfast table, Merkle Studio, [merkled.com](http://merkled.com) \* IKEA chairs similar to Erland: [ikea.com/us](http://ikea.com/us) \* Pillow fabric, [amybutlerdesign.com](http://amybutlerdesign.com)



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