

atomic ranch

MIDCENTURY MARVELS



retro kitchen redo | 62

reduce, reuse, repair | 42

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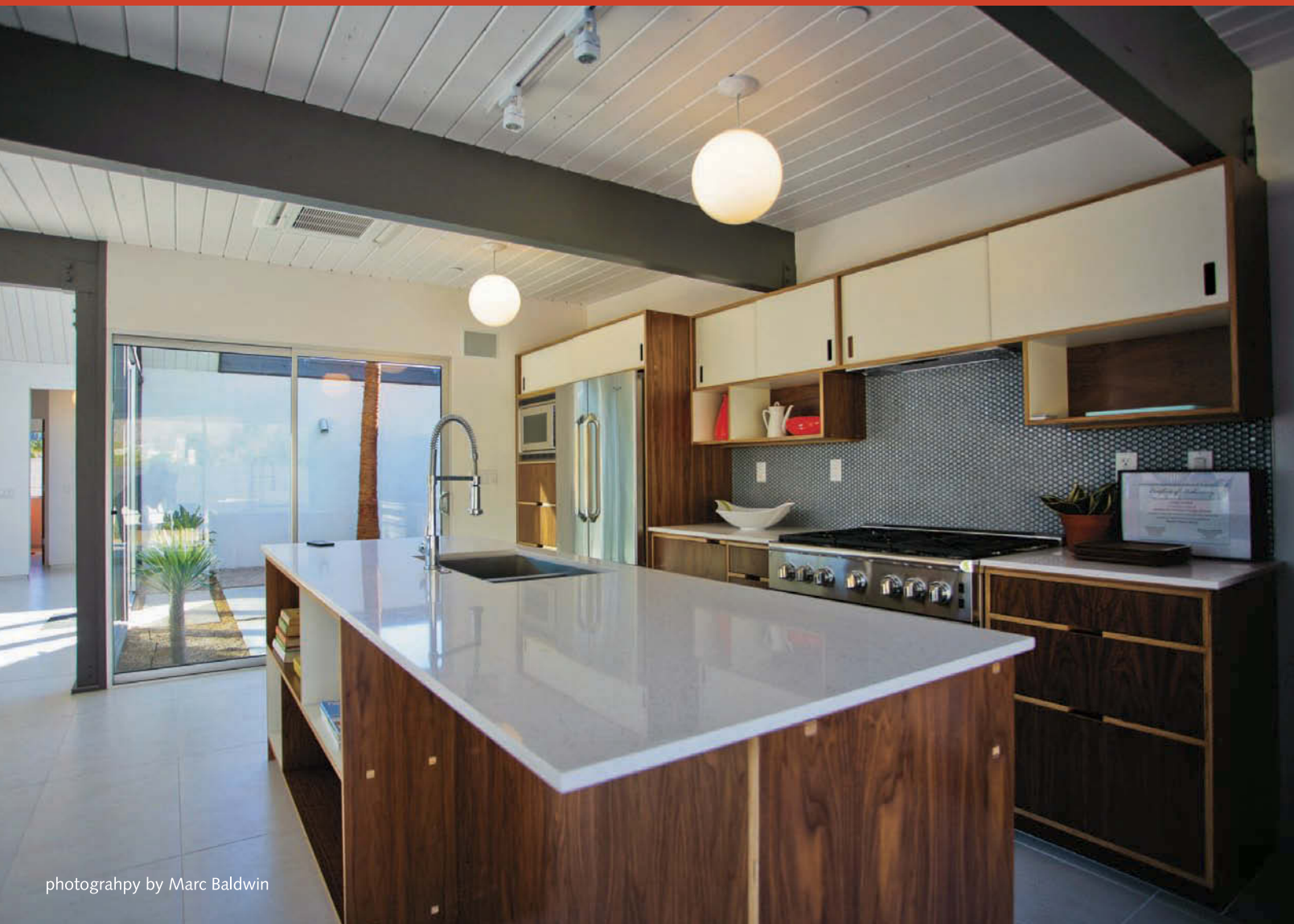




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photography by Marc Baldwin

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Cover

A modern ranch in Houston shines after a two-plus-year renovation by a detail-minded architect homeowner. Cover photo by Benjamin Hill Photography. Story page 14.



meanwhile...

back at the ranch

Sharp-eyed readers took note of my teaser, “You’ll Like This,” in the Fall 2015 issue; now it can be formally revealed that *Atomic Ranch* is embarking on a new era under the leadership of Engaged Media.

No one is immortal, and now is the time to entrust our beloved creation to people with new energy and ideas. Quite simply, we’ve reached the age of retirement and want to turn over the daily running of this magazine to a new team. Both Michelle and I have been keenly aware that writers and photographers of a certain age can reach a ‘freshness’ date (Amy Schumer recognizes it too). We were hitting it 12 years ago as freelancers and then we re-invented ourselves as big-time magazine publishing tycoons.

For Michelle and me and the rest of the original Ranch team, this is an opportunity to move on to new challenges and endeavors. The past 12 years (I count our beginning as 2003, when we first dreamed up the idea of this magazine) have been the most exciting and rewarding creative experience of our professional lives. We coined the terms ‘atomic ranch’ and ‘midcentury marvels,’ produced 48 issues, and along the way authored two coffee-table books, *Atomic Ranch: Design Ideas for Stylish Ranch Homes* and *Atomic Ranch: Midcentury Interiors* with publisher Gibbs Smith.

We have toured and photographed nearly 100 great midcentury homes, personally met many generous homeowners, and helped even more like-minded enthusiasts share their houses with you through these pages. *Atomic Ranch* was not the first midcentury home magazine, but I believe we have advanced the national conversation with a light, inclusive attitude. We are also proud that celebrating the architecture and design of the postwar era and preserving this housing stock is now a ‘thing.’

The future holds the promise of expanded newsstand availability—Target, CVS, Walgreens and most major grocery chains—the option of digital editions and the ease of a digital archive of past issues. Along with the technical advances, you will be hearing from a whole new group of editorial voices, with new art direction and additional advertisers. Occasional special issues are also in the offing—giving you more of what you like about AR, more often. The end result will be an even richer midcentury experience.

It’s been an absolute blast and we choose to leave on a high note. Thank you all so much.

Jim Brown

Founding Publisher

atomic ranch

MIDCENTURY MARVELS

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MOM WAS CLEANING HER HOUSE

and had put a few things aside for me.

MOM: Would you want a pencil holder?

ME: Um, I don't know...

MOM: Here it is; it's from George Nakashima.

My jaw dropped. My mom was George's secretary for a couple of years in the '80s; he and his family were absolutely lovely, and I've always remembered him fondly. I had a faint memory of this piece from my youth, but didn't know or care at that time who had made it. But now, it's a different story! Why yes, YES I WOULD LOVE TO HAVE THAT PENCIL HOLDER!

**JENNIFER ABREVAYA
PHILADELPHIA**



Your reader asked where to find midcentury modern furniture in Fort Lauderdale in the Summer 2015 issue [No. 46, page 8]. I want to suggest a fabulous store that is called Fifties Sixties Seventies Living [50s60s70sliving.com]. The owner has a good eye and skill for finding great items for his always-changing shop. Your readers should check out this store for their 1955 Las Olas-area condo.

**HEATHER MALKOFF
TAMARAC, FLA.**

GEMS FROM AR ONLINE

My wife and I are fans of your magazine and have used it for ideas to decorate our house. We have been shopping for a backyard fire pit for some time, and saw the one pictured in Heaven in Grand Haven from the Summer 2015 issue. The style and functionality are exactly what we are looking for. Do you know who the manufacturer is? I did not see it listed in the resources for the article.

**BRIAN & SUZANNE FISCHER
SAN JOSE**

Sometimes photo captions contain info not repeated in Resources; in this case, that's a vintage Malm that the owners found on Craigslist for \$150 and repainted. An iconic Malm Zircon model is seen on page 66 of the Fall 2015 issue in a Dallas family room. Malmfireplaces.com and Design Within Reach sell new versions, while eBay prices range from \$100–\$1,300 for used Majestic, Preway and generic 'freestanding cone' fireplaces.

—ar editor



I've noticed that many of the posts in this [Facebook] group bemoan the fact that so many MCM houses are ruined by 'flippers' or purchased by people with the intent of updating them for their own use. I suggest that some of you should form a corporation that flips these houses yourselves in period-sensitive ways. Some of you have the skills from your own remodeling. Many of you have located sources for remodeling materials. The same patterns of laminate, wallpaper and flooring can be used in all of the projects because it is unlikely that the same person will see two [such] projects in the same time frame. (Professional builders save money by using standard materials.)

Everyone in the group has eyes open for houses. When someone sees one that is doomed for demolition, the company could salvage the authentic fixtures for use on other projects. We could build a company that becomes the nationally recognized source for rehabbing MCM houses. Who has a contracting license and business experience who wants to pursue a new business opportunity? We can fund our first project with sale of private stock in the company to ourselves. Stop crying and start buying!

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MIDCENTURY MARVELS

the only midcentury modern magazine...period!

home**page**

Farmington Hills, Mich.

My 1,800-square-foot house was built in 1965. It has a very open-concept floor plan with vaulted ceilings, trapezoid windows and exposed beams. I have always been into Jetsons/space-age-style furnishings in bright, eye-popping colors. In the living room are a club chair, sofa and rare end- and cocktail tables from the circa 1972 Steelcase Soft Seating Series. Their molded fiberglass bodies have clear Lucite bases that make them appear to be floating. There is also an early edition George Nelson Coconut chair and ottoman in original fabric, and a bubble mirror by Ron Fritis.

Andy Schulist

Raleigh, N.C.

We purchased our 1962 split-level, custom-built home in 2004 from the family of the original owner. The living room, dining room and eat-in kitchen are on the mid-level, while three large bedrooms and two baths are upstairs; a family room, den, laundry room and painting studio (formerly a built-in, one-car garage) are downstairs. We find the gigantic bay window in the living room so beautiful that we've refused to cover it. The bathrooms—one in persimmon and the other in mint green—feature original tile work and fixtures, all in like-new shape. We did have the kitchen remodeled to replace a 1990s redo that was not authentic to the era.

Ken Peters & Mike Dawson

Richmond, Va.

This modest 1955, 1,000-square-foot, all-brick ranch is one of a couple dozen nearby homes with two or three bedrooms and one or two baths. Windows are double-hung, with a large picture window in the living room, and the kitchen has original wood cabinets and a 40" stove. As an architect, the beautiful oak hardwood floors and the solid construction sold me on this rancher—features only found in new houses costing two to three times what I paid for mine. IKEA furniture and lighting mixes with midcentury pieces, and my collection of Hall pottery, Chase ceramics and a FADA radio began when I bought my home in 1997.

John Bachman

Want your home to be featured? Send sharp photos and a couple of sentences about your ranch to: sokeefe@engagedmediainc.com.





Farmington Hills, Mich.



Raleigh, N.C.



P

H



Richmond, Va.



In It for Life

text | Michelle Gringeri-Brown
images | Benjamin Hill Photography

A careful restoration blends historical accuracy with a passion for midcentury style—with stunning results.





A

love of historical context and a willingness to sweat the details are hallmarks of a designer mindset, and architect Steve Curry and his wife, Martha, fit that profile to a T. The results of the six-year renovation on their 1953 modernist ranch in a postwar Houston neighborhood are a sight to behold.

Some 20 years ago, Steve met their home's architect, Lars Bang, and was able to copy his construction documents, which gave the couple invaluable details about the original materials and finishes. *Good Housekeeping* featured the residence in the January 1954 issue's '10 Best Small Houses for 1954,' providing additional evidence on the kitchen and vintage furnishings—at least what was in place for the long-ago photo session.

THE USUAL REASONS

The Currys had moved into a traditional builder's ranch nearby in 1982, drawn by the neighborhood's proximity to Houston's medical

VINTAGE FURNISHINGS IN THE LIVING ROOM INCLUDE PAUL MCCOBB TABLES AND A FLORENCE KNOLL STOOL NEAR THE NEW ASH-PLYWOOD AND CORIAN-TOPPED BUILT-IN THAT HOUSES A FLAT-SCREEN TV. THE SOFA, OTTOMAN, ARMCHAIR AND SLIPPER CHAIR ARE ALL MIDCENTURY PIECES FROM UNKNOWN MAKERS.

THE ENTRY PLANTING BED HAD BEEN DECKED OVER, SO THE CURRYS TOOK IT BACK TO THE ARCHITECT'S INTENT, ADDING A PVC SHOWER PAN LINER AND DECORATIVE ROCKS THAT HIDE THE PLANTS' POTS. THE RIPPLE OF THE HUNTER DOUGLAS CURTAINS MIMICS THE PROFILE OF THE NEWLY RECREATED FIBERGLASS PRIVACY PANELS, SEEN INSIDE AND OUTSIDE THE FRONT DOOR.



core, where Martha works as a pediatric nurse practitioner. She loved the idea of a short commute and the safety of cul-de-sacs as the couple's two boys grew up. Ten years later, she called Steve at work to say she'd found their next home—though the fact that they were in the market was news to him.

"The house was nothing like anything I'd lived in before, but when I saw you could look from the kitchen window out to the backyard, it just was love at first sight," she recalls.

Although the kitchen had a Santa-Fe-meets-'80s-oak theme, and almost every square inch of the brick walls had been painted, the three-bedroom, three-bath home spoke to them—loudly. Most original details were concealed under previous 'improvements,' but beyond trying various ineffectual methods of paint removal on the brick—chemical strippers, pressure washers, bribing their teenagers—the couple lived in the house for 16 years before ever tackling a major facelift.

Diving In

A new roof utilizing contemporary materials and batt insulation improved the home's energy efficiency, with care taken to preserve the vintage skylights, fascia and streetscape appearance. Cedar fencing that had been applied over exterior siding and an entryway wall came down, and corrugated fiberglass privacy panels by the carport were re-created from Bang's drawings.

After this leg of the project, the couple took about a year off before they took on the interior. The terrazzo floors that run from outside the front door

A CONANT BALL TABLE AND SIDE CHAIRS TEAM WITH WICKER-BACKED ARMCHAIRS FROM THE SAME MAKER IN THE DINING AREA. ANOTHER RECESSED PLANTER SITS NEXT TO THE BRICK WALL, VISUALLY PIERCING THE WINDOW WALL LOOKING OUT TO THE POOL. ARTHUR UMANOFF FOR RAYMOR BARSTOOLS PROVIDE CASUAL DINING SPACE, WHILE PLYWOOD COVERS THE REFRIGERATOR AND HIDES THE MICROWAVE BEHIND A SWING-UP DOOR NEAR THE WALL OVENS.







MARTHA WAS LOATH TO GIVE UP HER BACKYARD VIEW TO TRADITIONAL UPPER CABINETS, BUT STEVE CONVINCED HER THAT THE SUSPENDED CUPBOARD, WITH ITS DOT-PATTERN INDUSTREX SLIDING DOORS, WOULD ADD FUNCTION AND PERIOD DESIGN TO THE SPACE.

through most of the house and out to the backyard pool were ground, honed and polished to a near-new look. The front door was resurfaced, with decked-over interior planting beds returned to their original purpose. They had drywall removed from the ceiling and recreated the original plywood pattern, matching Bang's exact layout and finish.

"All major work, including restoration and new finish carpentry, plumbing and electrical systems, was contracted with Houston-based Dovetail Builders," Steve, a principal at Curry Boudreaux Architects, explains. He particularly praises finish carpenter Richard Juroska's talents. "As a boy, Richard cut his teeth on residential construction sites with his father during what we now call the midcentury era, and his deep knowledge of those details fueled his enthusiasm. He and his team were certainly invaluable to the project."

Soda Stream

The time to tackle the painted brick had come. "I saw a demo on the website [for a coating removal company] that showed a topcoat being removed from a car hood without damaging the primer," Steve recalls. "I thought that soda blasting would work on our brick."

The brick in question wasn't the common building material, but rather "vertical plains of single-wythe, non-standard-size, handmade brick panels in a running-bond pattern." The single-wythe (meaning one-brick-thick)







walls are load bearing, not a veneer, and the Currys loved the look of the unpainted portions. Gulf Coast Soda Blast took on the job and was able to strip off years of paint from the home's cold-rolled-steel sliding glass doors as well.

Throughout the house, paneling and millwork that was salvageable or in good condition was stripped—while missing or damaged areas were rebuilt with ash plywood. Here's where the project got interesting.

"When the sheetrock came off the ceiling, and the plywood was pistachio green, we were shocked," Martha says. "It took a while to jump in [and embrace that]. The fur-downs were teal blue and, once we stripped the millwork in the bedrooms, we saw that they were red and forest green."

"The color was a total revelation," Steve adds. "The documentation from Bang was accurate and detailed, but there was nothing about the colors. There were delightful discoveries and good surprises on this project."

PERIOD APPROPRIATE

The rooms seemingly with the most midcentury details are the kitchen and baths, but they are homages to 1953, not original to the house. The renovation peeled away the layers of the onion, giving the Currys evidence of the vintage materials once in the baths—laminite on plywood in the wet areas, for instance, long since replaced with faux-stone panels. They soon gutted the baths and rebuilt them as they might have once been, keeping the fixtures in the existing locations and choosing finishes like Daltile 4-inch field tile, a time-honored material of the era.

Stylistically appropriate custom vanities with laminate drawer faces and sliding doors team with Silestone counters, undermount sinks and stained ash or fir paneling. The existing fur-downs that camouflage the A/C ductwork were repaired, stripped and stained in original colors in lieu of building new ones. They opted for showers rather than tubs, American Standard Doral toilets and, in one, a wall-hung sink with legs and a vintage wall heater and recessed paper holder—a combination of elements original to the house or nearby homes, and NOS (new old stock) finds. The guiding design principle for Steve was, "Does it look like it could have been here?"

When it came to the kitchen, the magazine layout showed what the 1953 design had looked like, but Martha and Steve agreed that an exact recreation was impractical. "The original kitchen's cooktop was actually in the dining area, and the peninsula with the sink [facing the dining table] was very short. There wasn't much counter space," Martha says.

"The kitchen as seen in *Good Housekeeping* was the most radical room in the house," Steve says. "It was like Lars Bang dropped a hand grenade on the typical kitchen work triangle." The original laminate counters were

THE CONANT BALL FURNISHINGS, GLEANED FROM NEIGHBORHOOD YARD SALES OVER THE YEARS, FIT THE SCALE OF THE BEDROOMS AND COMPLEMENTED THE RESTORED MILLWORK, CLERESTORIES AND SIDELIGHTS.

believed to be red, but that would have been too much color for the expanded work surfaces the couple wanted. Instead, they chose concrete-look Corian, ash plywood for the custom cabinets, and a red laminate backsplash near the refrigerator for a splash of vintage color.

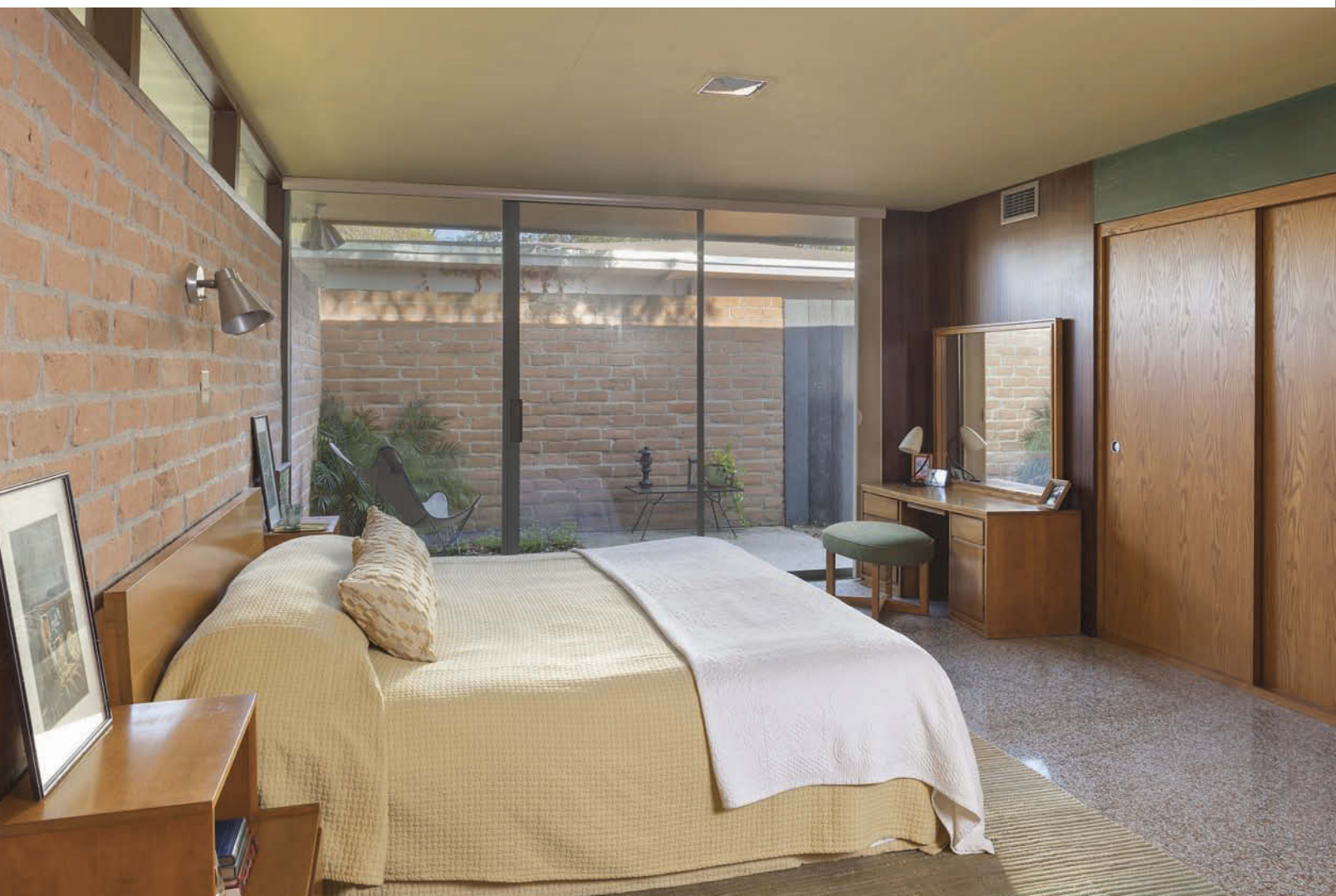
DONE AND DONE

Since the two-year interior project finished up in 2014, the Currys are just enjoying living in their gem. “We never entertained the idea of an expansion and, in some ways, the upgrades and cladding the previous owners did were protective of the original details,” Steve says.

“When people see the house since the renovation, with so much more of the original intent back, they get it. They see the authenticity and understand its value. And they may even think more about how much room they really need [themselves].”

With an empty nest, and the perfect vintage automobile in the carport—a 1950 Chevrolet Styleline Deluxe convertible inherited from her dad—Martha says she never wants to move. “I am ready to age in place; we don’t ever need to go anywhere or downsize.” 🌿

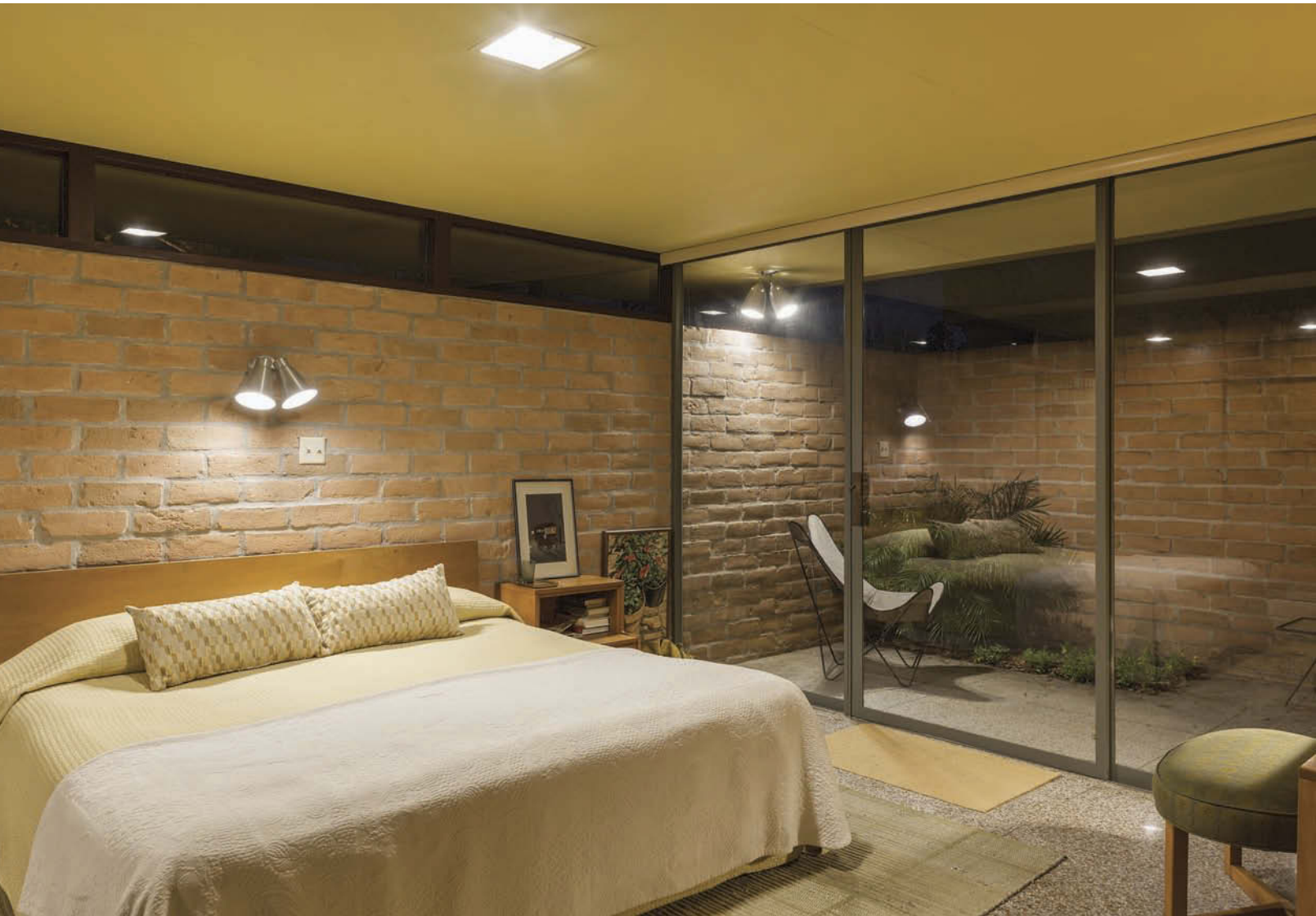
MORE CONANT BALL PIECES IN THE ROOMY MASTER BEDROOM, WHICH OPENS UP TO A PRIVATE PATIO AND HAS AN EYE-CATCHING WALL OF HANDMADE BRICK.





THE CURRYS RESISTED DOUBLE SINKS AS PERIOD INCORRECT, AND CHOSE 'CYPRESS' DAL TILE IN ALL THREE BATHROOMS, AS WELL AS DOT-PATTERN OBSCURE GLASS IN MATTE ALUMINUM, THIN-PROFILE FRAMES FOR SHOWER DOORS. THE SILESTONE COUNTERTOPS AND UNDERMOUNT SINKS ARE THE SAME MATERIAL, WHILE THE FAUCETS ARE ZUCCHETTI.





THE STUDY (ABOVE RIGHT) IS FURNISHED WITH TWO VINTAGE TEXAS-MADE DAYBEDS WITH BUILT-IN STORAGE IN THE BACKS AND A CONANT BALL MODERNMATES COFFEE TABLE. THE PENDANT LAMPSHADE IS FROM MOON SHINE LAMP AND SHADE, WHILE THE CEILING FAN IS FROM MODERN FAN CO.

PARTS OF THE HOUSE ORIGINALLY HAD VINYL TILE, SO THE CURRYYS TOOK THOSE FLOORS DOWN TO BARE CONCRETE, WHICH WAS HONED ALONG WITH THE TERRAZZO SURFACES. THEN 12-INCH CORK TILES WERE INSTALLED.

Resources page 79



'LOCALLY HARVESTED' ELEMENTS—STEVE CURRY'S TERM FOR HARDWARE AND FIXTURES FOUND IN THE NEIGHBORHOOD—INCLUDE PEABODY-ACKER PULLS FOR THE POCKET DOORS AND HALL-MACK TOWEL BARS, RINGS AND ACCESSORIES IN THE BATHS.

THE WALL-HUNG SINK AND MEDICINE CABINET WERE REMOVED FROM A NEARBY HOUSE JUST PRIOR TO ITS DEMOLITION, AND THE ORIGINAL PRYNE EXHAUST FANS, ELECTROMODE WALL HEATERS AND A. MARCHAND TP HOLDERS WERE SUPPLEMENTED WITH NOS LIGHTING.

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text | Sulo Turner

images | Claudia Groom

Pacific Northwestern city-dwellers find a perfect place for their collections to call home.



AFTER 20 YEARS OF URBAN LIVING,

my husband, James Peters, and I decided to move to Bainbridge Island, a short ferry ride from downtown Seattle where midcentury homes are prevalent, coveted and seem mightily at home in the emerald environment. All it took was one home tour to make our move official, a cabin from 1960.

ONE AND DONE

First on our list of properties was an amazing home on almost five acres in West Port Madison. Our longer planned real estate search ended with this home. Despite the neglect, 977 days spent on the market and some wacky attempts at staging, we saw a mid-century jewel in the rough that we were itching to polish.

It seemed that an exceptionally long, skinny floor plan and a dated kitchen and bathrooms were scaring away other buyers. What had begun life as a 1,000-square-foot cabin in 1960 had been renovated three years later into a four-bedroom, 3,000-square-foot rambler. The redesign was quirky at best, but the materials and the overall feel were authentic and foxy, and the home communed with its site.

"We won't need to do that much here—no massive remodel. It will simply be a case of plugging in our décor," James, my eager cohort, piped up. I smiled, and with an exchanged look we have both come to know well, the deal was cinched and we bought the place. The features that mesmerized us most were the massive sandstone fireplace, the pine tongue-and-groove ceilings and the exposed beams, even the closets, bathrooms and garage. We discovered soon after moving in that the roof design takes maximum advantage of winter light and summer cool, and the large windows in the living, family and dining rooms frame the forest background in a most wonderful way, fulfilling midcentury design's noblest purpose: connecting the indoors and outdoors. Some days it feels like the deer are munching grass in the living room.





IKEA CHAIRS SURROUND A VINTAGE PEDESTAL TABLE THAT CAME WITH THE HOUSE, WHILE A PARTITION WALL SEPARATES THE KITCHEN FROM THE DINING ROOM. OTHER THAN THE NEW VCT FLOOR, EVERYTHING IN THE KITCHEN WAS IN PLACE WHEN THE COUPLE BOUGHT THE PROPERTY.



THE WALL BETWEEN THE ENTRY AND A BEDROOM CAME DOWN TO CREATE THE LIBRARY, WITH ITS COLOR BLOCK BOOK STORAGE IN THE FORMER CLOSET.



AUTHENTIC COLLECTORS

James and I have always allowed our varied interests to shape the decorative look of our homes. We have been collectors for two decades, always gravitating toward the design period of our births. With a little elbow grease and lots of colorful midcentury pieces, the Bainbridge house came to life, as if it were just waiting for our collection to arrive home.

Vintage ceramic pieces now sit on the cabinets in the kitchen, a gallery of female portraits gleaned from area thrift shops and friends and family decorate the walls, and a cavalcade of colorful rugs come from James' travels to Pakistan and Afghanistan. Our beloved group of acoustic and electric guitars are played regularly, and books galore cover every topic, from midcentury design to mosses and lichen. Collections are authentic when they come from real passions, history, interests and travels. If those aren't your father's coins in that frame, or if you didn't stumble across that set of Fiestaware in a barn sale on a sleepy Saturday morning, then things can read as just 'stuff.' As with all collectors, we must fight the urge to keep collecting and work to display a reasonable, yet interesting amount of items.

In our experience, varying but harmonious textures can produce an integrated palette. Grass cloth and a rich turquoise color for drywall areas were initial instincts that paid off. The mixture of wallpaper, paint and wood paneling is pleasing and contributes to the expansive feel of the public rooms. Emphasizing the horizontal axis, the daytime spaces are generously long and inviting.

The kitchen is at the front of the house and boasts four ovens and nine burners, a cozy eating area with an adjoining outdoor courtyard, and an enormous walk-in pantry that makes my mother smile. Preserving this kitchen was a no-brainer for us, what with the well-constructed cabinets, the globe lights and the brick barbecue. Here, the makeover was soap, water and vinegar, along with new vinyl composite floor tile in curry orange.



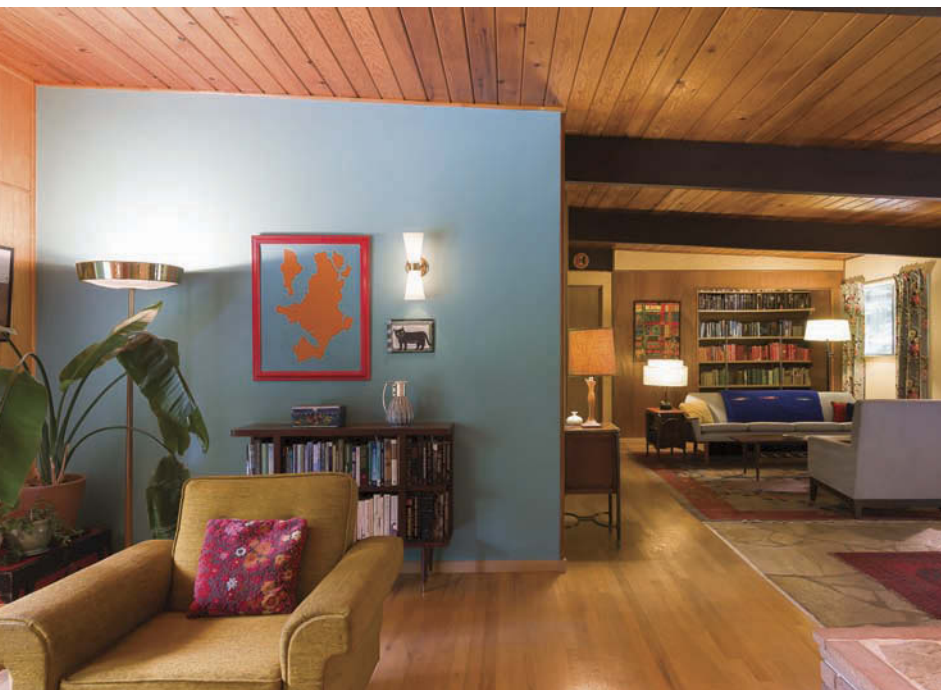
LIGHT TOUCH

Previously, our library was a bedroom, and here is where we did the only remodeling in the home. By removing a non-bearing wall, we opened the space to the entryway and living room, combining it with a hall to make a generous-size room. The original cedar-lined closet made an inviting book-nook, and finally we can house our extensive library in one place, rather than all over the home. Situated along the north side, the library is a quiet retreat from the brighter dayrooms, as well as a portal to the private bedroom wing that lies beyond.

James and I have very similar taste and are six months apart in age, so we get the same visceral response to design from our early childhoods. We both were raised by mothers who were constantly moving furniture around when they weren't literally moving from house to house. James grew up here on the island. We both love vibrant colors and varying textures, low-slung furniture, art and books. We both enjoy the space-age, Googie look that is characterized by the Space Needle in Seattle.

This home and property have been a perfect blank slate for another of my interests, miniature homes and fictional maps. Years of working as a real estate appraiser have fed my true passion for houses, maps, neighborhoods, locales and the way that people live from day to day. My miniatures, on display inside and out, are homages to this lifelong pursuit and passion.

The nearly five-acre lot also offered many buried jewels for us to discover: a small pond, a seasonal creek and a system of nature trails that wend through the forest of maples and cedars. James and I have added a greenhouse; a flower garden laden with deer snacks, aromatics and cooking herbs; and privacy fencing. Paired with the midcentury grandeur of the house, we have brought back to life a piece of Bainbridge Island's history and beauty. We'd pat ourselves on the backs if we weren't busy gardening, making music and creating miniature villages. And finding great new stuff for our atomic ranch. 🌀





THE GRASS CLOTH, TURQUOISE PAINT AND WOOD PANEL TRIFECTA IS THE ANCHOR OF THE HOME'S INTERIOR DESIGN. SULO AND JAMES COLLECT FRANCISCAN, FIESTAWARE, MCCOY AND C. MILLER CERAMICS.

AMATEUR PORTRAITS AND SOME OF TURNER'S
MINIATURE HOUSES ARE ON DISPLAY IN THE
AREAS OF THE HOUSE DEVOTED TO MUSIC.



With a little elbow grease and lots of colorful midcentury pieces, the Bainbridge house came to life, as if it were waiting for our collection to arrive home.



BEHIND THE FIREPLACE WALL WITH THE BUILT-IN DISPLAY SHELVES IS THE KITCHEN AND ENTRYWAY. THE REUPHOLSTERED RED COUCHES, LIKELY DATING FROM 1965 TO '70, ARE FROM A LOCAL FURNITURE STORE, DEL-TEET, WHILE THE TAN VINTAGE ARMCHAIR HITS THE COUPLE'S APPETITE FOR LOW-SLUNG PIECES.

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A

BLUEPRINT

FOR

An enterprising couple shares their secrets to keeping the midcentury dream alive in the Midwest.

PRESERVATION:

text | Bill Wood & Lori Foulke
images | Sara Stathas

THE THREE R_s

WHEN WE WALKED THROUGH THE DOOR OF A MIDCENTURY HOUSE

in the Milwaukee, Wis., suburb of Fox Point, we knew right away that it would be our future home. What drew us to it so immediately were its original features; some of them intact, others—as we would discover in the ensuing months—hidden, disassembled or reused elsewhere in the home.

The first clue that this would be a pattern came when we opened the entryway closet to find that a set of blueprints had been used as wallpaper. A few minutes peering at them confirmed that they were the blueprints for the house, dated 1953 and developed by architect Howard E. Schroeder for Mr. and Mrs. Leonard Bessman.

When he designed our home, Schroeder was a recent graduate of the University of Illinois Urbana-Champaign architecture program, working out of his self-designed midcentury modern home nearby. In fact, Fox Point is well-known by area MCM enthusiasts for its architecture, and a number of architects, including some protégées of Frank Lloyd Wright, built Usonian-style homes for their clients within just a few blocks of our house. We were able to obtain a copy of Schroeder's blueprints, and in the ensuing months have reused disassembled components and replaced missing details using the plans as our guide.



REDUCE, REUSE, REPAIR

Because the home hadn't been extensively remodeled and appeared to be largely intact (but did have many deferred maintenance issues), we decided that our strategy would be to follow the standards developed by the Secretary of the Interior that guide historic preservation efforts for historic properties—despite their complex, nuanced and sometimes seemingly unfathomable nature. It helped that we owned a bungalow in a Los Angeles neighborhood that underwent a historic designation process in the early 2000s, and that Bill had been teaching courses in a university program focused on historic preservation.

A strategy we call 'reduce, reuse, repair' is our distillation of the principles of historic preservation and has been our guide thus far. Briefly, the idea is to reduce reconstruction or otherwise rehab the home; reuse the existing materials and/or the disassembled features; and repair those components of the home that are salvageable instead of tearing them out and replacing them.

We've now applied our mantra to several projects. Some of them have required quite a bit of repetitive, hard work and have been relatively emotionally unrewarding; others have involved some detective work and just plain good luck, and have left us feeling especially rewarded for undertaking them.

All began with a desire to tread lightly on the house, and most have taken as their starting point features called out in our blueprint wallpaper.

REPAIR

On the relatively uninteresting side of the spectrum, the original transom windows and interior storm windows were badly in need of reglazing when we moved in. The exterior surfaces had layers of paint on the hinges and flashing that caused them to be entirely inoperable. We briefly considered replacement, but then decided to repair them instead. All 29 of the storms were reglazed, and we spent what soon amounted to a summer's worth of Saturday afternoons working on making the transoms operational again.

As an added bonus, we discovered the interior screens that we found in the basement were made with copper wire mesh to match the copper hinges, doorknobs and other hardware throughout the house—an aesthetic touch that would be difficult to reproduce using new windows. Eventually, we'll need to remove five vinyl-clad replacement transoms, and we look forward to becoming more familiar with our regional architectural salvage yards.

REUSE

Several projects involved reusing components and materials that were original but had been moved or left in storage; these have been some of the most rewarding tasks thus far. For example, early in our study of Schroeder's blueprints, we noticed that a built-in floating desk was missing from an exposed brick wall in our living









room. As we examined the plans closely, we began to see that a worktable in the basement looked a lot like that desk. Closer inspection revealed that our hunch had been correct—it still had the original bracing and screw holes matching where it originally attached to the living room wall.

We worked with local carpenter Adam Waite to remount the desk. A makeshift open storage shelf in the basement turned out to be the laminate top of the desk extension, turned upside down. Unfortunately, the support structure had been discarded and all that remained was the top. By closely examining Schroeder's elevation drawings, Adam built a new facade and support structure in keeping with the existing desk and the original materials.

In another example, the reinstallation of a pass-through door between the kitchen and dining area gave us a project that was more than we had bargained for. The elevation drawings called

for a 'vertical slide-up door' that was missing but found in a stack of scrap wood in the basement. It was solid cedar and quite heavy, and a portion of a curious looking counter-weight mechanism was still attached. We searched online, figuring out that it was a spiral or tube sash balance, and found a supplier who stocks them.

We spent several days talking through how we'd reinstall the door and fit the counter-weight mechanisms into a wall cavity that we assumed was there. Removing just a couple of planks of the cedar wall paneling for access proved unsuccessful; in the end, taking down and reinstalling all of the cedar paneling on nearly the entire upper half of the wall was necessary. Properly adjusting the resistance on the counter-weight mechanisms also proved to be a tricky undertaking, but after several attempts and a few readjustments, we now have a pass-through door that is fully operational.



REINSTALLING THE PASS THROUGH DOOR FROM THE KITCHEN TO THE DINING ROOM PROVED TO BE A DIFFICULT TASK, BUT THE ORIGINAL SOLID CEDAR DOOR WAS FOUND IN THE HOME'S BASEMENT, MAKING THE EFFORT AND FINISHED PROJECT WORTHWHILE.

REDUCE

Like many owners of midcentury modern houses, we have found our largely intact bathrooms to be considered less than ideal by today's standards. The Crane faucet handles in the master bath had been replaced, as had the entire faucet in a second bathroom. We'd already decided that, given the custom built-ins and original tile work, we would not gut and remodel, as this would have run counter to our historical preservation mantra to avoid reconstruction and do less, not more.

We saw the model name for the sink imprinted on the underside (Crane Elayne) and found images online. The faucet handles (Crane Drexel) were really cool, and thus began the quest for replacements. Reproductions were available online for \$95 from DEA Bathroom Machineries, but we were lucky enough to pick up a Crane sink with intact Drexel hardware at the local Habitat for Humanity Re/Store for \$15.

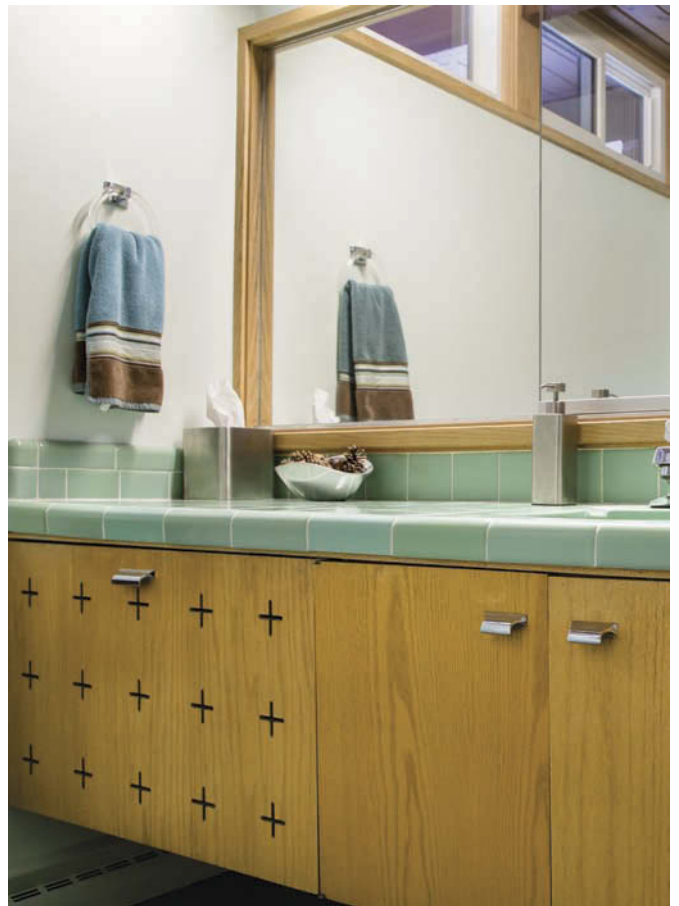
With some searching and coaxing, we located a plumber who was willing to work with the old and somewhat worn fixtures. The plumber told an interesting story about how he could estimate a home's age based on the brand of sinks in place. Generally, Kohler products are used in area construction, but there was a prolonged strike at the Kohler plant (about 30 miles away) in the 1950s, during which products from rival Crane were installed. We're still searching for the Crane faucet missing from the second bath and, with any luck (and more time and patience), we'll be getting back in touch with Viking Plumbing about taking on more specialized work.

LEAVING IT ALONE

Finding contractors like Adam Waite and Viking Plumbing, who are willing to do the work involved in this kind of preservation-minded remodeling, is quite difficult and expensive. Most contractors are most experienced at, and most comfortable with, ripping out the old and putting in new.

We probably would not have made the decision to adhere to the three Rs had we not stumbled across Schroeder's blueprints. We sometimes imagine that the original owners must have used the blueprints as wallpaper as a way of reminding future residents that someone put a lot of work and planning into the design and construction of their home. If we didn't have the blueprints, we'd have been left to guess about our built-in desk in the living room, the dining room pass-through door and, no doubt, a host of as-yet-undiscovered features of the Bessmans' wonderful home. ☯

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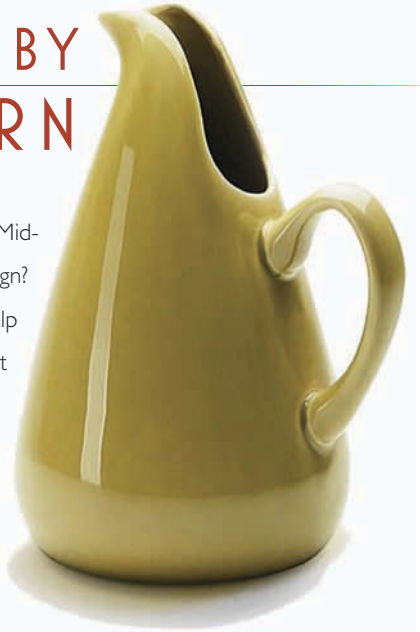


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Bluegrass BEDROCK

An architect's son
appreciates the 'formative' years.

text & color images | R.L. Isenhour

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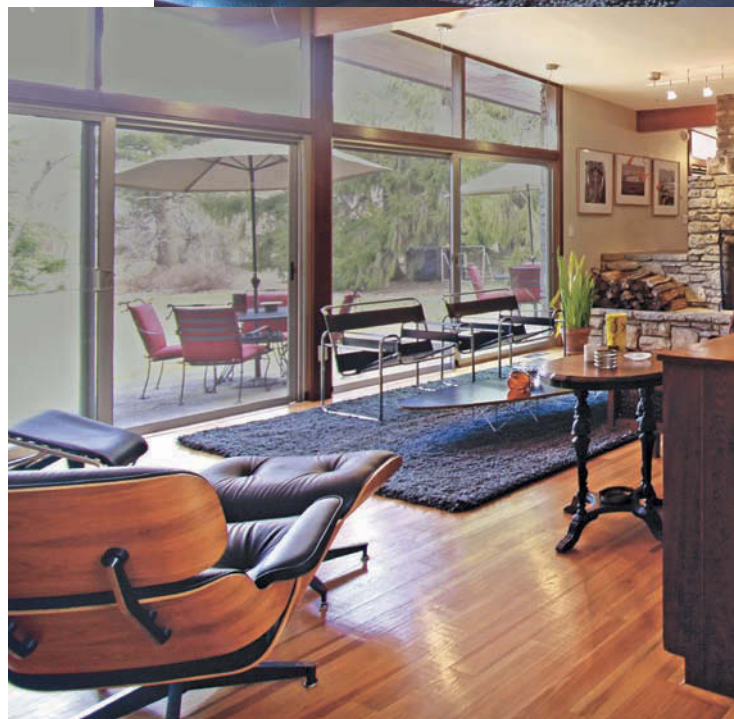
In the early 1950s, my father, Richard B. Isenhour, started building houses he called 'contemporary' in the growing town of Lexington, Ky. Even then I knew these homes were different than those where my buddies lived. Their houses, which often mimicked a Cape Cod design on the outside, were a series of rooms with doors. My dad had begun to experiment with something different: low-slope cathedral ceilings and high windows, which made the open rooms much lighter.

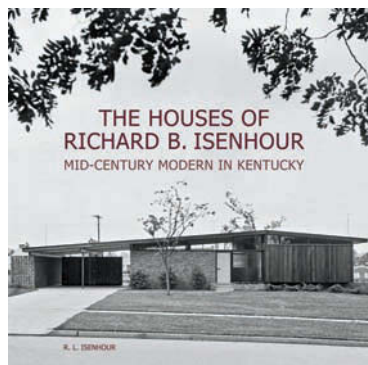
However, I didn't think much about it at the time. I was born in 1950 and was more interested in transistor radios, black-and-white TVs and car designs. What kid cared about houses?

BASIC TRAINING

In the summer of 1955, my dad had given up chemical engineering for the life of a building contractor. He built a plywood sleeping compartment, affixed it to the top of his Buick station wagon and—accompanied by my mother, Lenora—dropped me and my siblings off with our grandparents, headed out for a three-week tour of the American West. During a trip well-documented by a surviving collection of slides, I know they visited not only the major national parks and landmarks, but also the burgeoning housing developments north of San Francisco. While the slides do not show any Eichlers, Dad photographed dozens of houses that used post-and-beam construction. My parents saw firsthand some of the new ideas being incorporated into dwellings of the postwar period. His designs and design philosophy came out of looking at his surroundings and paying close attention to what he saw.

Dad also referred often to thought-provoking texts of the time. His library included various books written by Frank Lloyd Wright,





R.L. Isenhour is an architect and LEED-certified professional in Lexington, where his firm, Green Scheme Design, focuses on sustainable practices. His wife, Jan, who contributed to this article, co-authored *The Houses of Richard B. Isenhour*.

THE LIMESTONE FIREPLACE AND BUILT-IN CABINETS IN THE SCHWERT HOME ARE TYPICAL DESIGN ELEMENTS USED BY ISENHOUR. A SUNKEN LIVING AREA DEFINES A SPACE IN THE OPEN FLOOR PLAN, WHERE KITCHEN, DINING AND LIVING AREAS MAY OTHERWISE RUN TOGETHER.



I SENHOUR CONTINUED TO REFINE HIS SIGNATURE LOOK. IN THE ZECHELLA HOUSE, 1960, A SMALL RECESSED COURTYARD SITS AT THE RIGHT SIDE OF THE FRONT FACADE, WHICH CREATES A SITTING AREA JUST OUTSIDE THE KITCHEN AND BRINGS LIGHT IN BEHIND THE ROCK WALL.





THE 1958 DUMMIT HOUSE, BUILT ON SPEC WHEN CLIENTS WERE SCARCE, ORIGINALLY HAD A SCREENED PORCH ACROSS THE REAR. A LATER REMODEL ENCLOSED THIS WITH GLASS, WHILE KEEPING THE OPEN CONCEPT OF THE DESIGN AND THE POST-AND-BEAM FRAMEWORK.

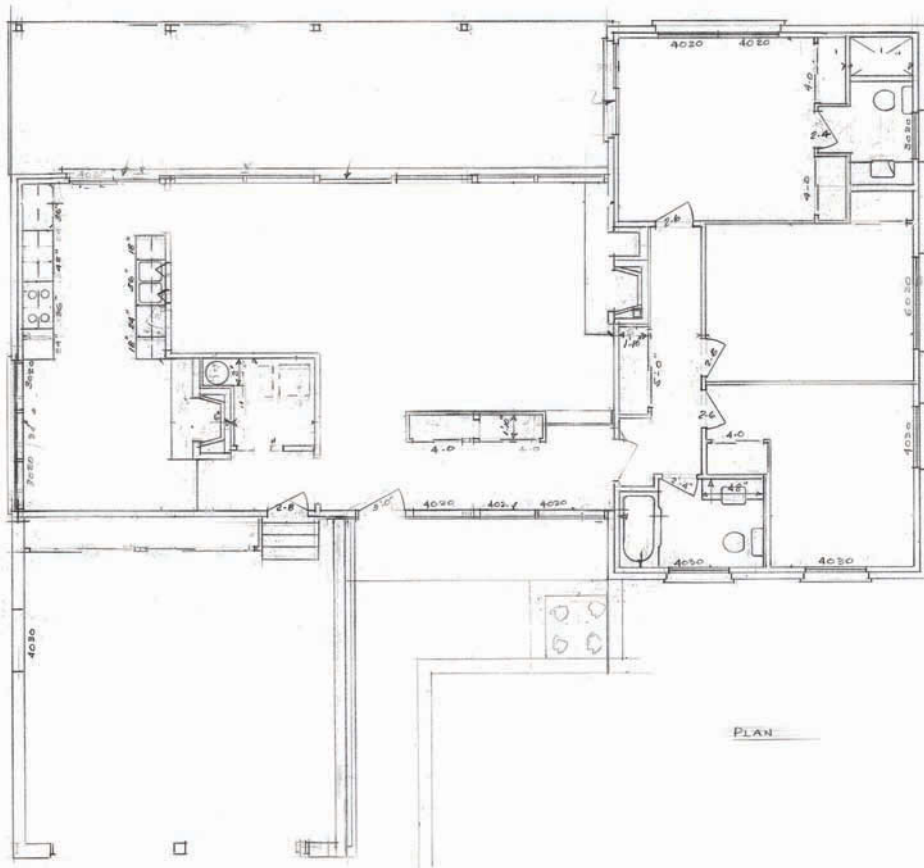


including a worn and underlined copy of *The Natural House* (1954). But his introduction to the bigger design world started around 1958, when he first began taking design studio classes as a part-time student in the College of Architecture at the University of Kentucky. Ten years later he received a second bachelor's degree, this one in architecture.

My family moved often in those early years: When a buyer made an offer on a house, we moved into the next one being built. But by 1956 we were ready to settle into a house on Blueberry Lane that we would live in for the next 16 years. Freed from designing for the expectations of a client, Dad used this residence as a design lab, utilizing fieldstone, redwood and glass in new combinations. The lot had many trees, and he made sure the building fit around them. Stone was gathered from our family farm in the next county, and sliding glass doors connected the house to a large screened porch. We had built-in bookshelves and cabinets, including one for the hi-fi speaker system. The resulting design was a billboard that attracted likeminded clients.

A SITE FOR SORE EYES

Lexington lies in the heart of bluegrass country. Postwar was a time of tremendous growth, with whole subdivisions springing up. The typical new home was a one-story brick with double-hung windows and shutters. Larger houses might be two-story Southern colonials with steep roof pitches and columned porches.



Some newcomers from across the nation—many drawn by the University’s medical college—were struck by Dad’s designs, which were unusual for a conservative town. By the 1960s, the public was aware of the contemporary look of Lexington’s new houses and they started to be known as ‘Isenhour houses.’ To both owners and admirers, it was a point of pride.

Rather than having openings for windows and doors punched into the exterior walls, the post-and-beam construction lent itself to open floor plans and contemporary design. Since walls were not structural, they could be built of any height and any material. He experimented with private front facades, cathedral ceilings, expanded living spaces, large areas of glass, atriums and patios, carports and built-ins that provided an uncluttered appearance, using innovative materials developed in wartime. The Isenhour construction crew showed particular skill in building one-of-a-kind custom homes.

The distinctive element of Dad’s body of work was his use of native Kentucky limestone as a primary building material. The bluegrass itself rests on a limestone dome, caused when geological forces lifted the rock beds of an ancient sea floor. Over millions of years, upper layers wore away, exposing high-quality limestone that made for excellent building materials just a few feet below the surface. Stone exposed at outcroppings or near streambeds could be pried apart into slabs and broken into material for fences, foundations or walls. In the early 1800s, Irish immigrant stonemasons fashioned limestone into rock fences and walls that are today a defining feature of bluegrass horse farms.

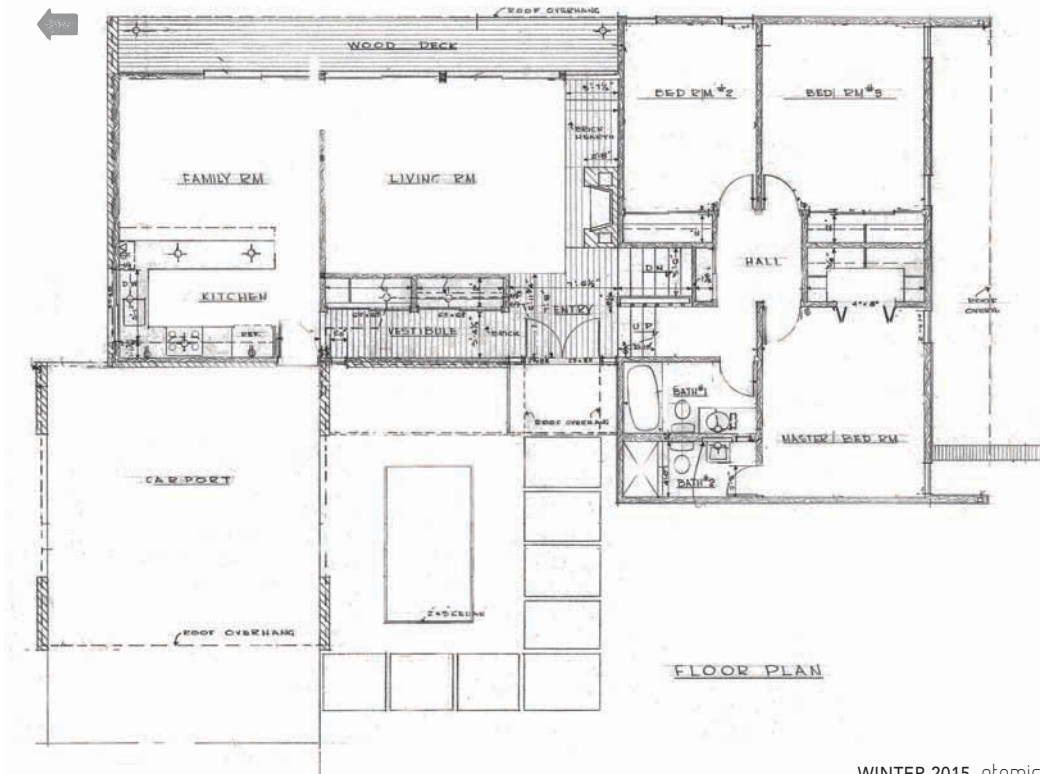
The stone used on so many of his houses is the same limestone that their foundations rest on, a visually organic material. Horizontal lines of laid-up masonry walls mimic the look of the Kentucky River palisades, where plants grow out of rock fissures. Not only did Isenhour’s stone houses utilize local materials, they also replicated the local geography.

THE 1972 FINAL HOUSE
RICHARD ISENHOUR
DESIGNED FOR THE FAMILY
AND HIS RETIREMENT YEARS.
HE LIVED HERE UNTIL HIS
DEATH IN 2006, AND LENORA
UNTIL HERS IN 2011.



THE 1964 GALLAHER HOUSE IS
FACED WITH BRICK RATHER
THAN LIMESTONE, AND ITS
DISTINCT VOLUMES SHOW
THE INFLUENCE OF THE
INTERNATIONAL STYLE. THE
CLIENTS HAD REQUESTED “A
HOUSE WITHOUT SHUTTERS.”







GENERATIONAL KNOWLEDGE

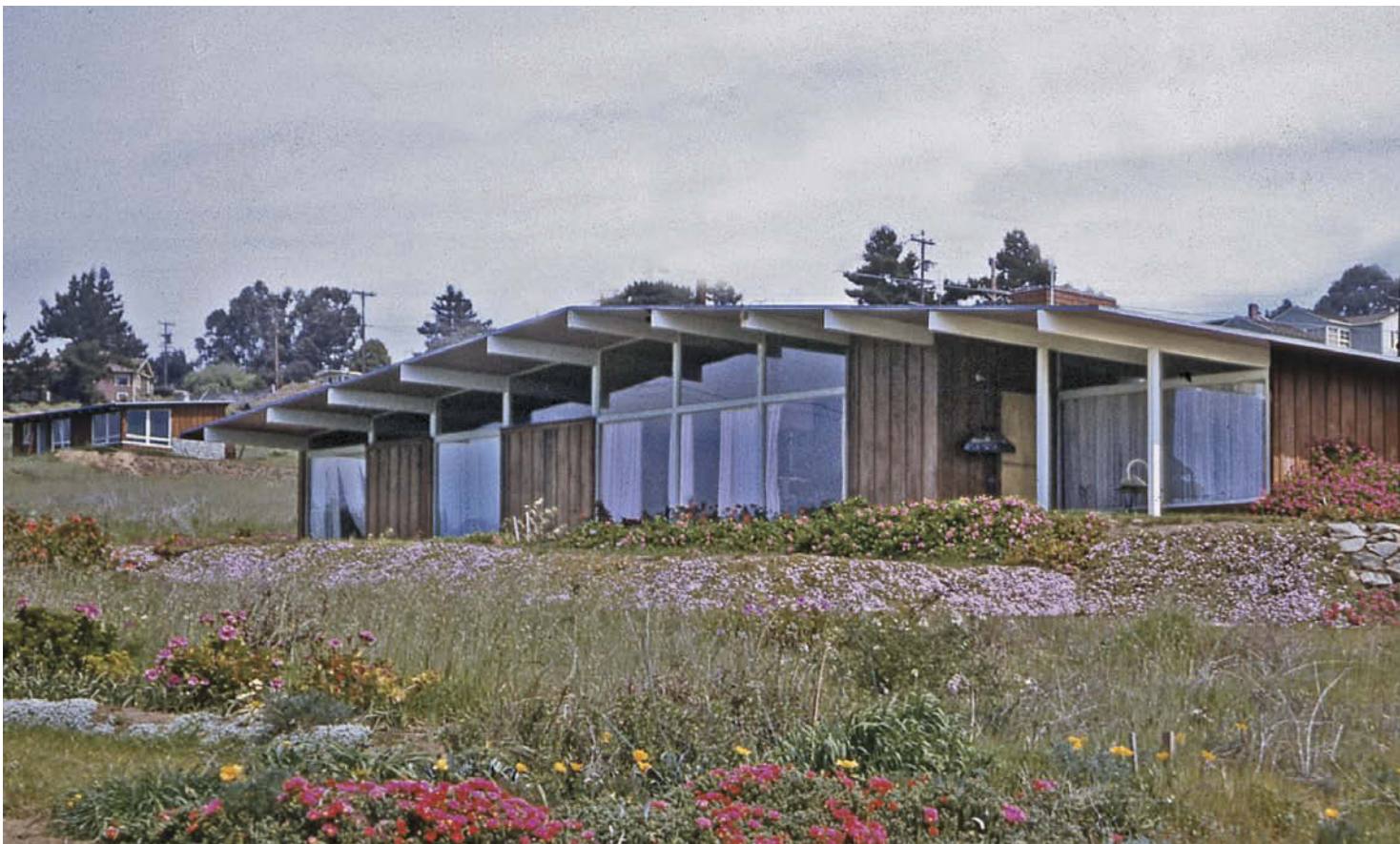
Early on, I accompanied my father to job sites. I moved from picking up loose nails and scraps of wood to scraping flyspecks off of fresh plaster walls. I progressed from framing carpenter to finish carpenter. Later, I worked on drafting plans and assisting my dad as he puzzled out design solutions. We are a family of architects and builders, and my wife likes to tell people that we may be one of the few families in America who can spend a beach vacation huddled around a table giving design feedback.

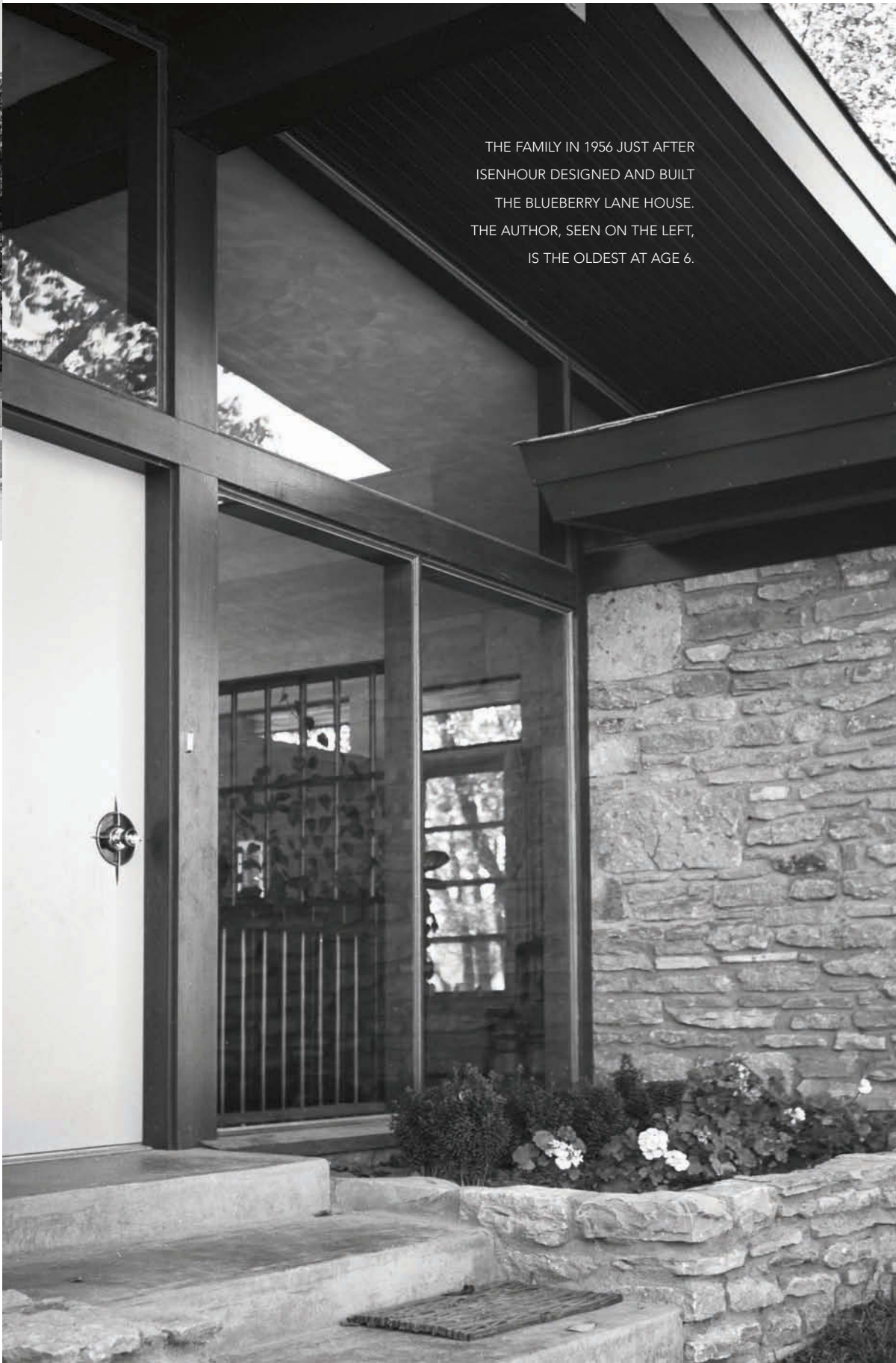
Although my own career has focused on large-scale construction projects, I have designed and built several houses, including one I've lived in for more than 30 years. But I have moments when I stand in my home—with its vaulted ceilings and its clerestory windows—enjoying expanses of glass that connect our living spaces to the world outside. In these spaces I acknowledge my debt to the pioneering midcentury modernists, who, like my dad, pointed residential architecture in a new direction.

It would have been easy to find something that sold and then just keep repeating it. But every house that Richard Isenhour designed was different. He took his clients' unique requirements and site conditions and created new solutions using elements and materials that he trusted. The Isenhour houses were not just part of a national style that we identify as midcentury modern. My father worked on one house at a time and made a difference in one Kentucky town. 



LOW-SLOPE ROOFS AND POST-AND-BEAM CONSTRUCTION ARE ON DISPLAY IN HOUSES IN MORRO BAY AND NORTH OF SAN FRANCISCO, PHOTOGRAPHED BY RICHARD ISENHOUR ON A 1955 TRIP TO CALIFORNIA. 





THE FAMILY IN 1956 JUST AFTER
ISENHOUR DESIGNED AND BUILT
THE BLUEBERRY LANE HOUSE.
THE AUTHOR, SEEN ON THE LEFT,
IS THE OLDEST AT AGE 6.

Color me Midcentury

**For a vibrant kitchen, stick to
the original recipe.**

text | Kristine Disney | images | Blu Iron Photography

We saw this bright period kitchen

on Atomic Ranch's Facebook group and wanted to know more. Here's the scoop on Kristine Disney's kitchen:

My home was built in 1957 by the original homeowner's father; I purchased the house after her death in 2012. I was searching for a midcentury ranch that had not had a big-box flip. This one was in immaculate condition and exactly what I was looking for—it even has a pink bathroom! It was on the Wheat Ridge, Colo., 2020 Midcentury and Modern Home Tour in 2013.

In the kitchen I didn't have to do much beyond paint. The cabinets and laminate countertops are original, while the floors are new VCT tile from Armstrong, with flecks of orange and turquoise, just like the walls and countertop. I also replaced the light fixtures, adding a Jonathan Adler one over the table.

The original Frigidaire appliances are in working order, but I have to use an oven thermometer and one of my burners on the cooktop blew out, resulting in an eBay search. Parts are scarce, so I am sure one day I will have to look into refurbishing or replacing them, which will make me very sad.

I love the entire kitchen, it's cheery and I am just so happy when I spend time in there! 🌻

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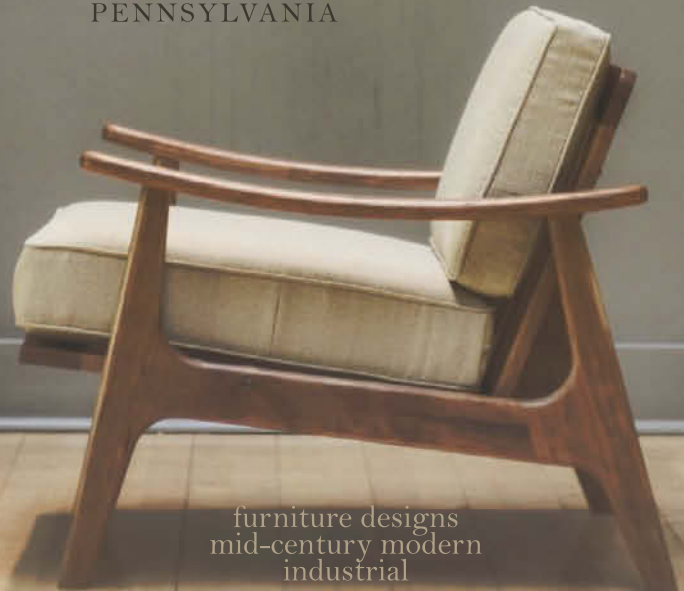
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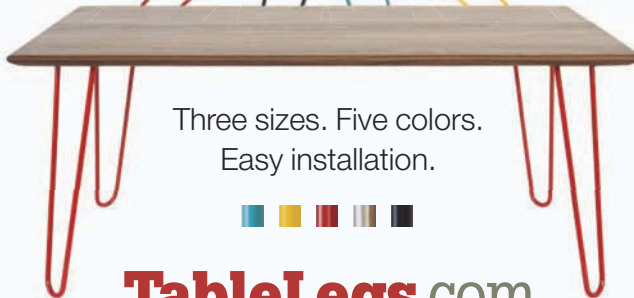
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text | Hannah Roberts | images | JC Buck

with care

A family tradition becomes a modern holiday must-have.

For Matt Bliss, the owner of ModernChristmasTrees.com, Christmas décor has always been a family affair. In 1965, Matt's engineer grandfather, Lawrence "Bud" Stoecker, made a Christmas tree out of concentric rings and industrial cardboard. Over the years, Stoecker used his experience building A-frame model homes as inspiration to improve on his original design, employing the use of Masonite board and eventually Plexiglass.

Each year, when the family gathered to spend Christmas at Stoecker's Boulder, Colo. home, Matt eagerly looked forward to seeing what new designs awaited them on the tree.

When Matt's grandparents decided to move into a retirement home, Matt discovered something unexpected while helping clean out their garage: his grandfather's final handcrafted tree. Matt asked if he could have the tree, a request that was met with surprise. "I don't think my grandpa knew how smart his design was," Matt says. "The rings were held together with ball chain—what they use to keep people from stealing pens at banks."

Matt was working in the mortgage business at the time, but couldn't shake the feeling that Stoecker was on to something. "I didn't know anything," Matt explains. "I was just sitting, watching TV and staring at the tree, trying to figure out how to make it into a business." Through a long process of research, trial and error, and drawing from his background in fine arts, Matt developed a brand of trees that don't stray far from his grandfather's original design—the patent for which was approved the week after Stoecker's 2012 death.

Matt debuted two trees at the Denver Modernism Show, where their eye-catching styles and easy setup made them an instant hit. His designs have now sold all over the world, and a year and a half ago, he was able to quit his job to focus on making and distributing trees full-time. Whether displayed at the Disneyland Hotel or at LA's midcentury icon Stahl House, every tree pays homage to Matt's grandfather, bearing his laser-engraved signature. 





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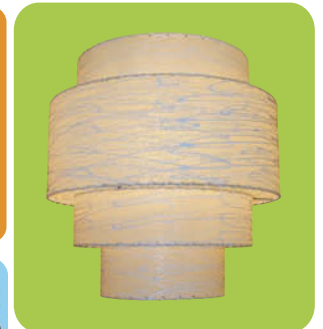
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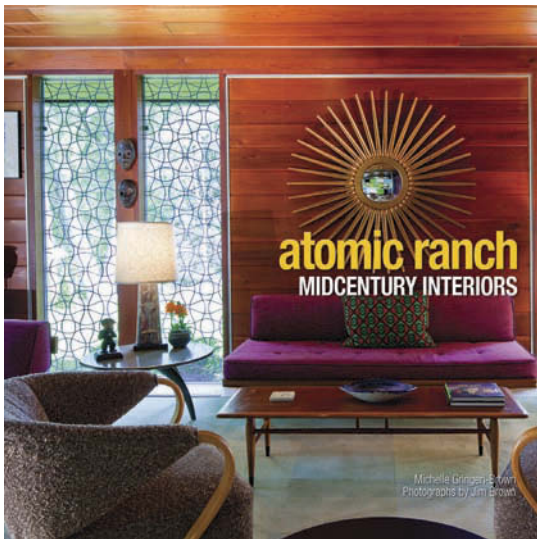
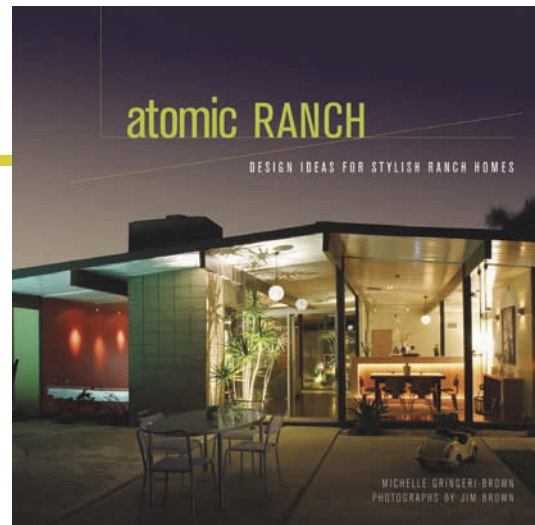


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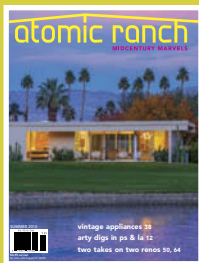
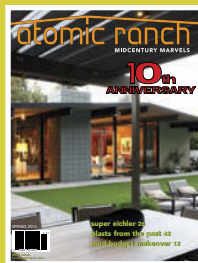
Plenty of ranches from our early issues to inspire you: modern kitchens and baths, DIY landscaping and tips on pulling together a retro interior. Resources, history, decorating on a dime—it's got it all. Michelle Gringeri-Brown & Jim Brown, hardcover, color and b&w photos, 192 pp., \$40.



Atomic Ranch: MIDCENTURY INTERIORS

Explore eight ranch interiors in depth—from warm moderns and split-levels to tract homes and retro traditionals—in our 2012 book. The homeowners share their experiences with economical finishes and furnishings to adding on a master suite and reworking a tight floor plan. Michelle Gringeri-Brown & Jim Brown, hardcover, 200 color photos, 192 pp., \$40.

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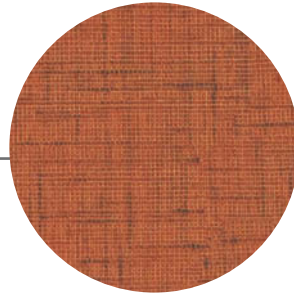
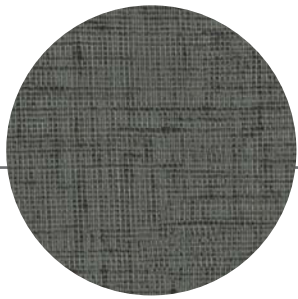
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CLASSIC UPDATE

Channeling the grass cloth wallpaper and cross-hatch-patterned countertops popularized in post-war interior design, you can now order period-correct laminate at Lowe's and kitchen and bath suppliers nationwide. Jonathan Adler has designed a collection for Formica that includes Lacquered Linen in green, orange, charcoal or crème. In addition to counters and backsplashes, this laminate would be sweet on a boomerang coffee table or vintage-look bath vanity. Visit formica.com/adler.



MIDCENTURY MASTERS

West Elm is all-in on the midcentury theme, with some lovely designs evoking Paul McCobb and his brethren. Their five-drawer Mid-Century Acorn chifforobe and storage bench are made from FSC-certified solid eucalyptus and acacia veneer, and would be right at home in your bedroom, while the walnut-with-black-accent Heston dresser calls to mind Florence Knoll's classic designs. For the living room, the sofa seen here in blue velvet is also available with period-inspired tweed and linen fabric options, and the leather Show Wood armchair comes in two frame colors. Visit westelm.com.



ranchdressing

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

Q: ■ Would it be possible to get the brand and color of paint for the house, trim and brick on the home featured on page 25 in the Winter 2014 issue? Do you have any gray colors to recommend for a ranch-style house? We will also be painting the brick.

SUSAN WILSON

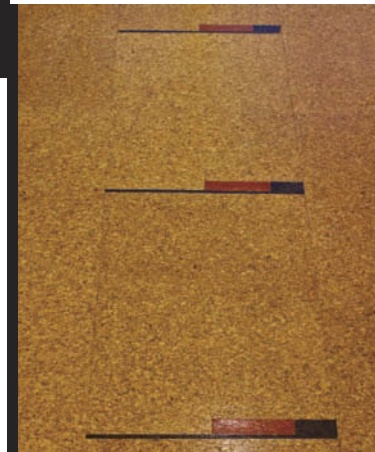


A: The Duarte, Calif., home owned by Allan Norfolk and Isaiah Cholino came with the concrete block already painted. Painting over original materials is a controversial topic—see this issue's Houston story about the efforts needed to undo multiple coating layers. And know that you will have more maintenance issues than with virgin brick and be making a permanent decision that will affect future owners down the road.

All that said, Allan was happy to share his color scheme: "The paint we used on the outside of the house is from Dunn-Edwards [dunnedwards.com]. The lighter gray is 'Castle Rock' and the darker, 'Boat Anchor,' while the orange front door is 'Tangerine.' I was pretty nervous when they started painting the door, thinking it might be too loud, but it is perfect!"

Q: Ours is a California contemporary-style home in the foothills above Denver—custom-built for my parents in 1960. The floors on the main level are fairly thin cork in 9" squares. Much of it is in good condition, but it has been walked on for 50-plus years and in places scratched by our running dog. We would like to get them back to at least a semblance of their original condition when they had a nice, rich, matte finish. Can we sand them down or is there a deep cleaning method that would not soak them? And then what for a finish? I'm hoping this was a product used commonly in the '60s.

MARYANNE BRUSH



A: Cork was a commonly used flooring material in the '60s, but it can't be sanded down like hardwood or honed like terrazzo. While cork has great properties—eco-conscious, long-lasting,

soft underfoot and warm in the winter—and is midcentury appropriate, as your parents' home shows, the material can break down and show wear after years of heavy use. Prolonged exposure to sun can also cause fading, just like on textiles.

What may help your floors is a hands-and-knees scrubbing with Murphy's Oil Soap twice a year. Sweep and dust for routine cleaning, using a small amount of dish soap when you

damp mop. Experts note that a well-wrung mop is vital, as excessive water can cause the joints between the tiles to swell. You should also be sure to dry the floor after mopping.

To refurbish the finish, look into products like Bona Traffic [bona.com/en-US/Home], a satin-finish polyurethane. If there is a mom-and-pop flooring store near you, consulting with them may yield additional advice and pros who can handle the job for you.

Q: I have a very cool midcentury single-panel garage door that needs to either be reproduced or restored (I want to restore it if possible). I believe it is the original door from when the carport was enclosed, and the electric door opener does still operate, although it's loud and clunky, and our house inspector said it's not totally safe.

If I could find a garage door company that could install a new door mechanism, that would go a long way to helping me restore the rest. I did find ArchiExpo [goo.gl/TmfF0w], a site that shows Normstahl Entrematic swing-up doors and hardware, but they haven't been responsive.

MURPHY MCCULLOUGH



A: Andrew van Leeuwen, an architect at Build LLC near your home in West Seattle, recommends Select Garage Doors at 425.392.3972 in Issaquah as their go-to contractor. "They don't necessarily specialize in MCM houses and the owner will want to check and see if they'll service this particular situation," van Leeuwen writes.

Has anyone else found a supplier or repaired their existing mechanism? If so, drop us a note at editor@atomic-ranch.com and we'll share it in a future issue.

Q: My 1961 Holland, Mich., midcentury modern has sandstone brick similar to that seen adorning the Grand Haven, Mich., home in the Summer 2015 issue [pages 50–59]. Our brick is discolored where it is exposed to the weather. (Notice how fresh the brick looks under the porch.) Do your experts have any advice on how to restore the sandstone to its original glow?

DAVID ZINK



A: Aletha VanderMaas, the owner of the Michigan home, says they power-washed their exterior recently and it now looks brand new. For a mild first approach, you might want to try 30 Seconds Outdoor Cleaner, which is advertised as safe around plants. It is sprayed on, left to work for 20 minutes, then hosed off. The product is recommended for brick and stucco, but you'll want to test an inconspicuous area first to make sure the result looks good on your stone and mortar. And watch that hose: it's easy to blast water inside the house where siding meets windows and doors.

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



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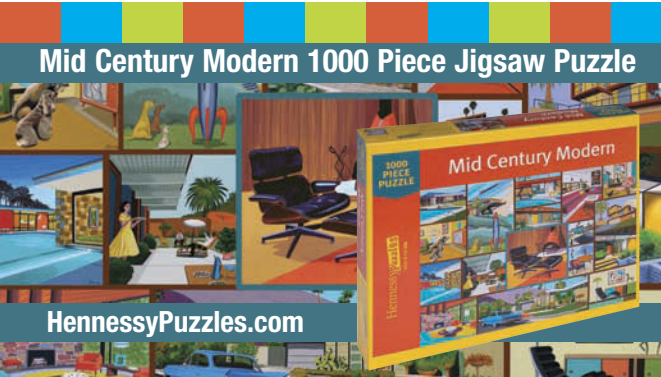
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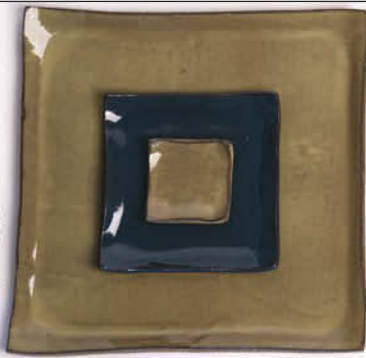
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Through December 14 **Brooklyn**

Isamu Noguchi at Brooklyn Botanic Garden

The last days to see 15 important sculptures dating from the 1940s to the '80s on view in the Japanese Hill-and-Pond Garden and elsewhere at the botanic garden; bbg.org.

February 11-21 **Palm Springs**

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The largest annual celebration of all things midcentury includes architecture tours, a vintage furnishings show, lectures, films, home tours, parties and more. SHOW ORGANIZERS CAN SUPPLY 2016-SPECIFIC DETAILS CLOSER TO PUBLICATION. modernismweek.com



David A. Lee

February 20-21 **Cincinnati**

20th Century Cincinnati

Queen City Shows' annual vintage art, furnishings and fashion show at the Sharonville Convention Center is back with 60-plus midcentury dealers; 20thcenturycincinnati.com.

Through March 14, 2016 **Pittsburgh**

Silver to Steel: The Modern Designs of Peter Muller-Munk

Muller-Munk may not be a household name, but the silversmith and industrial designer was responsible for many ubiquitous midcentury designs. From the Unisphere for the 1964 World's Fair to shavers, cameras, cocktail shakers and radios, the Carnegie Museum of Art's exhibition will remedy his under-the-radar status. cmoa.org



Dallas Museum of Art

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Through March **Concord, Mass.**

Middlesex County Modern

Harvard helped shape the landscape of the area's suburbs, when architects like Walter Gropius, Marcel Breuer and Henry Hoover experimented with modernism in Concord, Lincoln and Lexington. The Concord Museum's exhibition will include Scandinavian-inspired furniture, vintage ads for flat-roof homes, architectural models, building materials, photographs and driving tours; concordmuseum.org.

April 8-17 **PHOENIX**

Modern Phoenix Week

Arizona's premiere midcentury event includes home tours, the Modern Marketplace, lectures and parties; details at modernphoenix.net.

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A Blueprint for Preservation, pp. 42-51

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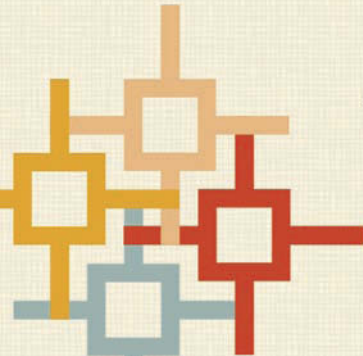
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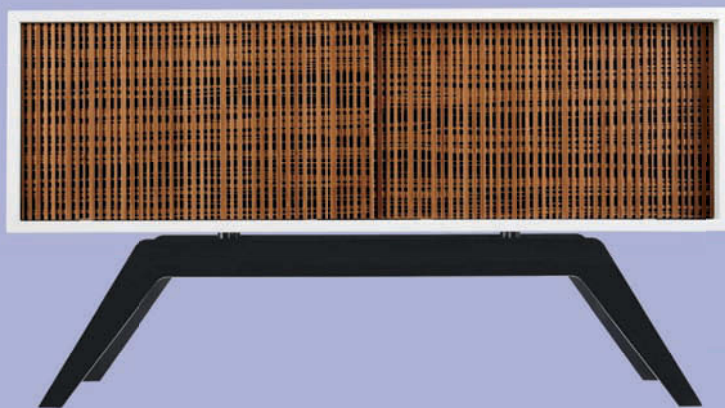


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