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cover

Where does outside end and inside begin? An experimental round concrete house in Laguna Nigel, Calif., has huge expanses of glass pierced by the occasional vertical block walls. The polished concrete floors are dressed with vintage area rugs and renovated period furnishings, including the white sectional loveseat and estate sale side chairs. Appropriate to this weekend house, the first piece of furniture the new owners bought for it was a walnut bar. Story page 76.





76





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meanwhile... back at the ranch

e finally are able to share the results from our home landscaping project, beginning on page 66. As an inveterate documentarian, I amassed hundreds of images of the process that seemed important to me at the time; the ones that actually expand the story are available as a new bonus feature on our website if you care to check it out. (Go to "current issue" on atomic-ranch.com after September 1.) If you're into watching people dig holes, move rocks, pour concrete and change the terrain, well that's just the kind of thing I shot.



Always a plantsman

I usually maintain a fairly positive outlook on life, but pulling together all those images forced me to relive and reflect on the experience, and most of the retained memories are a little bit negative (see, I just can't go wholeheartedly to the dark side). Waiting for contractors to call/show up/ estimate/get scheduled/do the job was a major headache. I remember one salesman who charmed us with tales of his award-winning artisanal chevre; gee, I thought we were friends and he'd send us some samples, but instead all he really wanted was our check when the job was completed. Not surprisingly, you won't find him in any of the hole-digging photos. In the longer view of world history and Western civilization, our problems are minor, but still there were disappointments that may be instructive for the next person who plans a similar project.

Funny, but I always counsel homeowners to take it slow, listen and learn from your house before making changes. We instead took the fast track, rushing to fence in our yard to provide for our dog. From there we did a renovation that perhaps could have benefited from hiring an actual landscape architect. Who knew? We were trying to economize but probably lost it on redos. I imagine we'd have a more cohesive whole design with more midcentury elements and would have employed a more logical sequence of craftspeople. Like, moved up the hardscape and irrigation and put the actual plantings at the back end of the project. Instead it was almost the reverse. I'm happy with the results now that it has grown in a bit, but there could have been less turmoil.

The other chronic pain is one that I caused, and would really not change; namely our two puppies, Gretel and Auggie, also known as La Destructina and El Destructo, the world's best dogs. They are examples of pure animal joy who also exhibit wanton but benign annihilation of all plants in their path. Tearing through the beds, body slams in the rosemary, randomly digging holes in the lawn, it's all part of puppy energy and will subside in a year or two—I hope. So we've got two dogs that love and play together and some day we'll have a mature landscape. The rest is just minor complaints.

Jim Brown, Publisher

modernwisdom



*My wife and I have just purchased our first issue of Atomic Ranch (Spring 2008), even though we live in a 1907 Dutch Colonial in Rhode Island. We love your magazine!

The cover article mentions the homeowners found a chair in a dumpster. While the photo on page 76 only shows the top of the chair, it is undoubtedly a Kofod Larsen chair and a nice find. The editor of Design Sponge has one, and a link to the chair is here: designspongeonline.com/2007/06/chair-help.html.

We purchased ours at Daniel Donnelly (danieldonnelly .com) in Alexandria, Va. (Nice source for midcentury modern, by the way; they should be an advertiser.) We had ours reupholstered in cranberry leather and had Dan custom make some boomerang-style rockers for it.

We wanted to let you know so it could be passed on to the homeowner. Without knowing the name of the designer it can be hard to find information on this one; I know, I tried.

I have a question for you as well. I found a Herman Miller truck and a small model home for sale on eBay. The home is almost an exact model of one that my wife grew up in, built by her father and grandfather. Because it was such a close match, and because someone has made a model of it, we are interested in finding out if this exact design has a model or style name or architect to go along with it that her father may have used for inspiration. Can you help?

Bill Brickach



We passed Bill's info along to Matt Demarest, the owner of the house on the cover of no. 17. He writes, "It was a cold and rainy midwinter morning in Columbus, Ohio, when I saw the shapely back of this chair jutting out of a dumpster in the alley behind my apartment. Although it had probably been sitting out in nasty weather for several days, I decided it should go home with me.

"There were no manufacturer's marks of any kind, except for the generic label regarding the seat cushion content. I sanded the frame down to bare metal and refinished it in a matte black, stripped and refinished the back, being careful not to damage the veneer, and

morewisdom

approached my mother (a weaver) to create a textile design for the cushion.

"Over the years we have seen similar chairs in MCM furniture books, usually with a vague description like 'A Scandinavian chair upholstered in red.' The only examples we stumbled across that were specifically attributed to Kofod Larsen featured an all-wood frame design. We had always assumed that our metal-frame version was probably a knockoff.

"It's great to finally find a thread to follow, and genuine or not, our initial attraction to this chair has been rekindled. Your email has offered an opportunity to learn more about this previously anonymous chair and the existence of a version with rockers offers a welcome alternative to the ubiquitous Eames shell rockers. Thank you, Bill!"

Bill also followed up with his own discovery about the truck and model home. "The eBay auction closed



with no buyers. After several attempts to reach the seller, he said he had given the truck away to a thrift shop and the model home had been crushed in the box it had been stored in. So this unusual, almost exact replica of my wife's childhood home was gone, with no chance to find out more about it. Or so I thought.

"I decided to ask a few more questions so that I might find another, which I assumed would be like looking for a needle in a worldwide web. The seller told me that the Herman Miller truck and the model ranch had no connection at all, but I came up with an idea: My wife's father was a fan of Lionel trains. Train enthusiasts

build sets that require trees and buildings. Maybe 'our' atomic ranch was built as an accessory to a toy train layout?

"Bingo! I found that Bachmann Trains has a collection going back 50 years or more called 'Plasticville U.S.A.' In the '60s their 'Contemporary House' was sold as part of 'The Original Plastic Village' and there is now a group of collectors of these plastic buildings at plasticvilleusa.org/plasticville/home.html.

"We found that Bachmann still makes a ranch in two different scales and still calls it their Contemporary House, so now we have one in each scale!"

Immediately after moving into our current atomic ranch, my wife and I quickly realized that we had no choice but to decorate as a period piece. We picked up your hardcover book and it was a refreshing source of ideas, but I wanted more! Paging through this month's issue trying to decide on light fixtures, I realized the best way to capture the period would be to watch films from the era and see how these ranch homes were idealized. I can't seem to find any movies taking place in the modern ranch. Are you aware of any?

Sean Huberty

Online

Readers, care to chime in with your favorite film suggestions?

—ar editor

* I'm a woodworker and fan of midcentury modern furniture. I'd love to combine the two, but have been unable to find any midcentury modern furniture plans. Was hoping you might know of some sources.

Chris Lowe

Online

Searching eBay (try 'building furniture' or 'vintage woodworking'), or for those with limited trolling hours and more discretionary income, looking through digmodern.com's vintage books should help. Various magazines such as Sunset, Better Homes & Gardens, Fine Woodworking and Popular Science helped popularize how-to projects. While the preponderance of plans are for outdoor pieces, some titles like Contemporary Furniture Making for Everybody or Furniture You Can

neven more wisdom

Build cover refined '60s interior furnishings—benches, sectionals, tables, shelving and the like. You might also check out In the Modern Style: Building Furniture Inspired by the 20th Century Tradition to see if the author focuses on what you like; it's available from Amazon or maybe even your local library.

-ar editor

I'm definitely a midcentury modern type of person—enthusiast may be the best description. I wanted to make sure that you are aware of Timeless Travel Trailers (timelesstraveltrailers.com). They restore and retrofit vintage travel trailers like Airstreams, Spartans, Shastas and Stanleys, and even do custom-built trailers for Airstream's preferred clients. We readers would love to see a piece about this company in your pages! It would be a beautiful match.

Taylor Jewell *Online*

* Since the first 13 issues are sold out and I think many subscribers would enjoy them, why not bundle the articles, pictures and maybe some ads into a book? I think it would pay for itself. The accounts themselves are historical and the content very valuable because the info contained would take a considerable amount of time to get on one's own.

Although I'm not in a '60s ranch now, I grew up in a home of my father's design; the great pictures in your mag make me want to jump in and take a look.

Thanks for the dream

Robin Loebel

Online

This editor lived through a similar project at another magazine. It's not outside the realm of possibility but, between reformatting the early issues that were done on another software program, the rising price of paper, printing costs, warehousing, selling and shipping the title, it tends to be a topic that brings on a cocktail and a headache. And is it a "green" thing to consider?

Then there's the marketplace: how many readers want the material but only in its original form (issue no. 1 for \$51 on eBay, anyone...)? How many would really prefer it electronically? How thin can we

reasonably spread our small staff?

When new readers write in imploring us to reprint the out of stock issues, we do tell them that many of the featured homes are covered in Atomic Ranch: Design Ideas for Stylish Ranch Homes (see page 48 to order your own autographed copy). Sometimes people even write in after a 'book' home appears in the magazine—albeit in greatly expanded form with photos and text that didn't fit the arc of the book—and chastise us for trying to palm off retread material. Seesh.

—ar editor



* I've enjoyed your magazine for years and made good use of the advertisers' products and services in putting together my 1950s-style sci-fi tiki lounge. Check out: flickr.com/photos/drzarkov/.

Thanks and keep up the good work with your superb magazine.

David Sparkman

Online

* I discovered your wonderful magazine at the Flying Star restaurant and magazine shop in Albuquerque. Since my April 22 blog [thesuitcaselady.com] references you, I thought you might be interested in seeing it. I am heartened that midcentury homes are now getting the respect they deserve. I wish the realty world was that way 12 years ago when we sold ours.

Mary Tooley

New Mexico



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

Working Class

Modest ranches deserve love, too.



Heroes

photography Jim Brown





Little details make the room: dove decals from blik, a teeny child's chair from a vintage shop and colorful books and stuffed animals decorate Violet's space.

Design on half a dime

Virginia Meyers, a former photo coordinator turned stay-at-home mom, and her husband, Aaron, a web developer, have big dreams for their house. But realities like a mortgage, 2-year-old Violet and another baby on the way mean the decor is done slowly on a super-frugal budget. After buying and painting their 1955 infill house in a bungalow neighborhood of north Portland, there was little money left for new furnishings.

The only contemporary-looking home on the block, it's almost a reverse mullet: "Basically our house has a mod front end, and a regular back end," Meyers says. "The dining/living/kitchen area has open beams with a slant roof, while the back of the house is a split level with an ordinary finished basement and three small bedrooms upstairs."

In decorating Violet's room, the Meyerses avoided the cutesy pastels trap and chose a bold red—actually three sample quarts of various reds left over from the dining room. "There's no good kids' stores for non-traditional cribs," she says about the hunt for clean-lined furniture. "And while Nest and duc duc make some gorgeous things, we couldn't afford that." Instead, she found white shelves at IKEA, black display niches at Target and a \$100 IKEA crib off craigslist. FLOR carpet tiles, a lamp from her parents and a red afghan thrown over an armchair in need of reupholstering establish a black & white & red theme.

Downstairs, the red wall is a graphic punch that sets off the colorful kids' toys in the play area and the mismatched modern chairs surrounding an unmarked pedestal table from Homestar/Splinter. A Panton chair was \$70 at Relish in Portland's Pearl district, while the off-white shell chair was a measly \$20 at Hawthorne Vintage. A \$15 pendant lamp from House of Vintage needed repair, but it now cleverly echoes the base of the table below it.

"Those stars?" Meyers laughs about the constellation of Sputnik-ish decorations hanging from the ceiling. "They were from a post-Christmas sale at Target; I think they were \$1.50 each." And Violet's playgroup furniture has equally modest provenance: the easel is from a yard sale, the red and pink table and chairs are from IKEA, and even the pricey Battat activity cube was a \$15 craigslist find.

"We have a few vintage pieces like the Bertoia chair, knockoffs like the tulip table and some nice oriental furniture passed down from my grandparents, but also Target and IKEA stuff. In my new purchases I'm leaning toward the '60s when I have a choice. But we don't have lots of extra money, so my decorating is kind of a long process."

Who can't relate to that?



Collective Wisdom

What looks like a modernist '60s house in the Parkrose Heights neighborhood of Portland really started out life as a tiny 800-square-foot 1940s clapboard cottage. Marci Holcomb, 41, and Austin Jordan, 44, have a blurry snapshot from around 1955 to prove it.

They believe the home once sat about 100 blocks farther east and was probably moved when a street was widened. In 1961, the contractor owner added on a two-car garage and a living room, giving the front a modernist facade and making it the perfect venue today for the couple's extensive collections. (Those of you with issue 8 will recognize them as the Melmac Kids.)

The unrepentant collectors confessed their peccadilloes to each other early on. "I told Marci on the phone that I collect cameras and Melmac and I'm not gay," Jordan laughs about their first dating forays. Holcomb countered by admitting her predilection for '50s recipe cocktail shakers. "We're so not the typical minimalists," she says.

Buying and selling vintage kitchen collectibles out of their jam-packed apartment as Sputnik Housewares, the pair started house hunting in 2002. They presumed they'd end up in your basic featureless tract house, but to their great joy, they discovered a FSBO with plenty of style in their price range. "We never thought we could afford a house that looked like this," Jordan, an auto mechanic, confesses. "We were amazed how the seller hadn't touched anything. She only put up one wallpaper border in five years."

The intact '60s kitchen was a huge selling point for the couple, although the copper-tone cooktop and sink took a while to grow on them. "Peeking in the back window, the kitchen was the first thing we saw," Holcomb, an accountant, relates. "Austin said, 'It's pink!' and I said, 'And kidney-shaped!'"

The two-bedroom, one-bath home—still only 1,200 square feet with the '60s remodel—has plenty of charm, but it's a bit hard to focus on it because your eye is constantly grabbed by their displays. They collect (only a partial list...):

- '50s & '60s cameras
- Bakelite radios
- rotary dial telephones
- 1,000 or so vinyl records
- bowling memorabilia
- stuffed poodles
- Descoware, Le Creuset and Catherineholm enameled cookware
- pottery dinnerware: 'Starburst,' 'Oasis' and 'Del Mar' by Franciscan; 'Vision' by Ben Seibel for Iroquois'



Opposite: Austin Jordan and Marci
Holcomb loved that their ranch had a
two-car garage for Jordan's Citroen
habit—the green one is a 1965 and the
white a '69 ID19. "The shape and the
style, how they look so futuristic—
they're probably what got me started
collecting '50s stuff," Jordan theorizes.
"They look like a spaceship. They're really challenging to work on, too.
Everything is hydraulic, there's no springs
or shocks; it's fascinating how they were
so ahead of their time. Everyone asks
what kind of car they are—they're a
huge conversation starter."





Above: Grable is lord of the service porch and its party-ready blenders. The vintage kitchen, designed and built by the former owner, suits the couple's collectibles to a T, as they primarily focus on housewares.

Impromptu; Canonsburg 'Temporama'; 'Tickled Pink' by Vernonware

- Melmac dinnerware: Boonton; Brookpark's 'Modern Design'; 'Colorflyte' and 'Royale' by Branchell; Prolon's 'Florence'; 'Talk of the Town' by Harmony House
- kitchen canisters
- Pyrex
- cocktail glasses and shakers
- Mr. Bartender collectibles
- barware including musical jiggers, picks, swizzle sticks and seltzer bottles
- tiki muas and memorabilia
- small appliances: Sunbeam, GE, Kenmore and Waring toasters, stand mixers and blenders

"Austin is the appliance guy," his wife accuses teasingly. "I like the style and designs of that era a lot," he admits. "They're made really well and will last forever."

Most of the appliances they buy work, or if not, Jordan's mechanical abilities bend them to his will. And for them, there's nothing like the real thing: "I picked up the reissued Oster beehive blender," Holcomb relates, "and it was light as a feather; no way it stands up against the vintage ones.

"I like the excitement of finding something at the Goodwill; I like that a person in the '50s was using this stuff and now it was thrown away and I found it," she further explains. "If I'm in a hurry and I really need a piece—if there's just one coffeepot in a set missing, say—then I'll pay top dollar. In a way eBay kind of ruins the thrill of the hunt." She does advocate the Internet as a good tool for learning about the scope of a given item, the rarity of certain pieces and as a price guide.

"Austin just rounded out his Melmac collection with a set of Branchell Melmac—handled silverware, mint in the box; he wants to be buried with it," Holcomb says. A drop in their dinnerware and barware bucket is displayed in a Widdicomb-esque blond hutch inherited from a relative. "I pity the poor soul who has to put on our estate sale one day!" she laughs.

Right: Shot from the living room, Jordan theorizes that where the support beam and built-in planter are was once the front door and facade of the original cottage. Though small, the current dining room was seemingly once the living room, the kitchen was the dining area and the yellow service porch was the kitchen. The vintage light over the dining table is from Hippo Hardware in Portland.





"Collect what you like," Jordan advises would-be buyers. "I like to find affordable things: the cameras were \$1.99 or \$2.99 when I started, but now they're \$15. You should do it for fun."

"If you do it with investment in mind, a lot of these collectibles have a false market value," Holcomb says. "Like Franciscan Starburst," Jordan interjects. "It's a really cool pattern but it's really expensive now and it seems like there's an overabundance of it."

"They made a lot of it," his wife adds, "and everybody wants it. So then we try to move on to other cool stuff. Sometimes I'm like, 'I'm so over that!' We have so much of the Garland pattern Pyrex—nesting bowls and squares and casseroles and butter dishes—and our sets are pretty much complete, so I don't think that there's anything more of it for us to find."

As a seller at Deco to Disco in Portland, she says the big money Pyrex are the primary color ones because there's a larger market for it since it appeals to collectors of '30s on up. And she is amused to see that people in their 20s are really going for harvest gold or the avocado 'Crazy Daisy' patterns. "I remember those from when I was a kid; I wouldn't have them in my house."

"The house is who we are," Jordan adds. "Our goal was, you walk into the house and think you're back in 1961." Mission accomplished.

"We like to have stuff out so we do a lot of rotating. Our house is pretty over the top," homeowner Marci Holcomb says. Bowling memorabilia covers the top of a credenza in the living room.

You never know what's next: "My collection of Hawaii Kai Restaurant stuff is neat," Holcomb comments.
"Austin found a Hawaii Kai tiki mug at a thrift store and that started my tiki obsession. I now have a bunch more mugs, salt & pepper shakers, a menu, restaurant wares and a cookbook from there."







Your Town, USA

When you pull up to Todd Peres' modest 1963 ranch in Portland's St. Johns neighborhood, you could be almost anywhere. Spanning the width of the lot with an attached single-car garage and faux shutters, the cedar shake—clad facade would be just as at home in New Jersey or Ohio. His dog, Hoover, sticks his head through the screen door in greeting.

"The house was dirty and on the market for four or five months," Peres says. "One of the things I didn't like about it is the front door opens right into the living room; I like a separate entryway. But it had a good feel; I liked the floor plan and it had hardwood floors. I could imagine things I could do here." A first home for the 35-year-old sales associate at Design Within Reach, in 2005 \$145,000 got you one rung up the American dream ladder, albeit a house with a souvenir bullet hole in a transitional neighborhood.

Working in the modern furniture business has heavily influenced Peres' aesthetic as well as the artwork he's made for various rooms. "My style is definitely modern and

more minimalist on the spectrum, but the house isn't that big and I have a lot of stuff. This is the only place I could put the sofa and have everything work together," he explains standing in his smallish living room. "I like things to be symmetrical—I'm three-quarters German," he laughs. "I like a nice, clean line."

A Womb chair he'd bought for his 6'5" frame didn't work in the living room, so now it's in the den. Most of the other pieces were in his previous place, and most were procured while working for DWR or for Full Upright Position, a now defunct Portland modern furniture store. Thanks to discounts on scratch-n-dent merchandise and MOS ("move out stock") promotions where employees get retiring items for next to nothing, Peres has a collection of furnishings he might not otherwise have. But he's very down to earth about affordability issues and talks about the 20-some chairs DWR has for under \$200.

"My favorite people to work with are trying to blend things together, people who come in and say they don't have anything like this in their home—they have a lamp from here, a sofa from there, but that they love the look



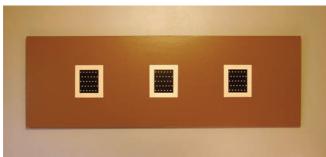


In a bedroom turned den, Todd Peres relaxes in a Womb chair alongside Hoover on his own modern dog bed. The deep green walls show off the Eames Hang-It-All and terrazzo-topped table by Kevin Spitzer. The Womb chair was purchased for the living room, but didn't seem to fit in the various locations he tried. The triptych artwork was made from galvanized hardware parts sprayed silver on Russian birch plywood covered with eight layers of spray paint. The hefty wood plank leaning against the wall is solid old-growth Doug fir that he planned to hang but it proved too heavy.

Left and opposite: In the living room, a tray table and Asterisk clock by George Nelson and a Charles Eames DCM by the door. The Jean-Michel Frank—style couch is joined by other midcentury classics like the red LCW and low wire-base tables, both by Eames, and the black Bertoia chair and two stacking Alvar Aalto three-legged stools. The Falkland light by Bruno Munari dates from the '60s and next to the window is a Nelson cigar bubble lamp. Other elements include the FLOR area rug, the Ron Arad Tom Rock chair and art by the homeowner.



An Eames chair, Cubits unit, FLOR carpet tile and Pendleton blanket dressing a DWR Min bed in Peres' bedroom. The wall art was pulled out of a dumpster and seems to have been exhibit A in a lawsuit showing squalid housing conditions.



Found hardware and plywood became art for the home office.

From the galley kitchen, FLOR carpet directs the eye to the DIY mosaic tile table with four Emeco Navy side chairs and an Icon pendant lamp, from DWR.





and want to be able to use some [modern pieces] too.

"For people who are blending, I recommend pieces that are very multifunctional. Everybody could use a Nelson bench as a coffee table, a bench, at the end of the bed, in the entryway or as a media center," he explains. "Those things tend to work well for people who are just getting their feet wet with modern design.

"In designing my own place, I started off with the red LCW; everything else had to work with it. It's the perfect chair: not too pink, not too orange, it's plywood and it's comfortable. Eames designed it in 1946 but it's still so relevant and modern today.

"I try to help people think about scale: What are you going to be putting a piece next to? How big is your room? In my own house, the Womb chair is way out of scale for the living room; it makes the couch look small. I strongly advocate for people to borrow an item and take it home; we have a whole loan program set up [at Design Within Reach] for that.

"Another thing I like about our furniture is it's all made in countries where people are paid a living wage. It's not just mass-produced overseas someplace, there's history, not just with the design, but with the companies that make it, too. They really take ownership of the design, like Herman Miller, which still makes the LCW chair in Michigan on the same molds.

"People who want to buy knockoffs may not care that they won't hold up as long. But I feel like I'm going to have these things for a long time and I think it's worth it to save my money and get something good," he councils.

Peres is no snob when it comes to art. Most pieces are made from found materials—copper tubing, pennies, tile mastic, plywood, leftover paint. "I like patterns and repeats; I love things in threes—that's something you'll see around the house. And I love cabinetry-quality plywood, too," he says animatedly, standing in front of a brown painting with three equidistant black and white rectangles that turn out to be screw-studded spray-painted metal plates.

"I went to Home Depot one day and looked around the hardware section—they're your basic building blocks. These black plates are used in framing I think; they're like .39 each. And my dad had a lot of leftover screws so I just started playing with them. I like building materials, whether it's tile or tube or plywood or steel pipe or concrete or flanges. I was always down in my parents' basement making forts and toolboxes as a kid."

As enthusiastic as he is about making this ranch house his own, he figures it's not his one and only. "The house was a blank slate when I walked in. I'm not going to live in it forever—I'll probably move and get some new things and move other things around. But I felt like I could do a lot with the house in my own style without interrupting what it is. I can imagine updating the kitchen and the bathroom—those are things I'd like to work on—but I feel like I've got good basic ingredients right here."

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home page

Madison, Wis.

Architect Henry Kanazawa, who interned with Mies Van der Rohe in Chicago, built our home in 1970; we are honored to be the second owners. It has full banks of windows on two sides and unique fiberglass-type window material between the two levels running the entire length of the front and back. This allows daylight in and makes the house look like a spaceship at night. We have remodeled the kitchen and tried very hard to keep the same feel, but with current kitchen aesthetics. There are a few more projects that need to be completed, but we love living here and we feel so lucky to have stumbled upon it.

Chris Hynes

Los Angeles, Calif.

I bought this 1961 custom ranch in the Hollywood Hills and did a full cosmetic treatment, addressing every surface in the home. I didn't realize what a beautifully designed house it was until after the fix-up: every room is a different shape and each opens to the outdoors. After scraping cottage cheese off the ceilings and carpeting off the cement slab, and installing a hardwood floor, new doors and drawers in the kitchen, I found the perfect Formica for the counters. This was back in '93 kind of pre midcentury revival; boy do I feel clever now.

Erin Lareau

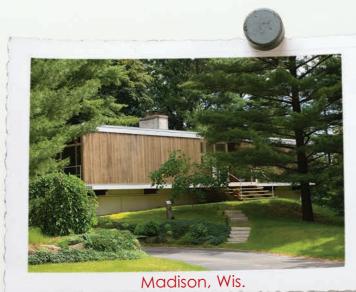
Nashville, Tenn.

Built in 1961, this modern ranch is based on a *Better Homes & Gardens* plan. I purchased it in 2005 from the daughter of the original builder/owner and thankfully it had hardly been altered since construction. I did an extensive "restovation" both inside and out, going as authentic as possible, including re-opening the large skylight over the entry. I'm a full-time musician and the bright and airy setting is perfect for song writing! My wife loves it as much as I do and shares my enthusiasm for all things midcentury modern, as you'll see on our site: nashvillemodern.com.

Robb & Spring Houston

Put your home on our fridge; send in a high-resolution photo or sharp snapshot and a couple of sentences about your cool pad for our next issues. See contacts page 7.









Los Angeles, Calif.



ranchdressing

House parts ...

midcentury collectibles ...

the inside scoop on

what's what

and where to get it



I'm stumped; I just trash picked this delightful kitchen table and have had no luck in identifying its origin. If there was a maker's label, it's long gone. What remains is a stamped production date of 10-8-64, and what I presume is a model number, "5137-B," inscribed in black marker. Any ideas?

Michael Telzrow

A: You might seek out a copy of Atomic Dinettes: Mid-Century Kitchen Elegance by Donna Baker to see if your table is among those she covers. Contributor Peter Maunu also sent this response: "Whomever designed this dinette table was certainly well aware of the American '50s designs of Charles Eames, Florence Knoll, George Nelson and Paul McCobb, and even the work of Dane Arne Jacobsen. But the combination of faux-walnut laminate and brass and copper finishes seems to place it firmly in the consumer world, despite the crisp leg detailing, which would otherwise make it a high-design table. It's a good example of anonymous mod '60s American mass-market furniture."

We recently began renovation of a classic California redwood ranch—a la Santa Cruz but located in Kansas. Built in 1952 it has never been touched

and we are doing all we can to keep it true to its spirit, but want to rewire and add some modern appliances, etc.

In the house are two ceiling-mounted light fixtures labeled "Gotham," but we have struck out with Gotham Lighting, as they are totally industrial. We have a spot where it would be ideal to have a couple more lights of a similar vein. Ideally they would hang as pendants over the kitchen counter that separates the multipurpose living area from the kitchen.

You show two [examples we like] in the Atomic Ranch book: one is an outdoor light shown on page 65, the others are hanging lights shown on page 109. We have looked through all the sources and wonder if you have

any other ideas, or know where the lights shown in the book were obtained.

Clark Balderson

A: Both fixtures you mention are either vintage or custommade, and both sets of homeowners have moved and are out of touch. Here are some



leads: Remcraft, which has reintroduced their most popular MCM styles at remcraft.com/ar; Satellite's "Cove" or "Dora" models at satellitemodern.com; or the tapered bullet fixtures, which look to be almost a direct match, available through Hip Haven at hiphaven.com.

A friend of mine is an avid reader of your magazine and he suggested we contact you. We picked up this chair the other day and are hoping you can tell us something about it. My wife is certain that she knows the designer, but can't put a finger on the name. It's pretty

small (the phonebook is for scale) and has no labels. The ad for it said it is similar to Thayer Coggin pieces, and it measures 31" wide x 29.5" deep x 27.5" high.

Joe Wislar

Maunu responds: "Your wife may have been thinking of Milo Baughman, who designed several variants of wood and leather 'cube' chairs for Thayer Coggin. This design is also reminiscent of Italian Tobia Scarpa's chairs and Daniel Lafer's or Sergio Rodrigues' Brazilian work.

"Your cube lounge chair is rosewood plywood, with a band of solid wood covering the edges and nice leather upholstery. I have seen this chair before; I am 99% certain it is a Danish chair, late '60s to early '70s, probably by an anonymous designer. Usually designers like Hans Wegner (who also created some beautiful cube chairs),

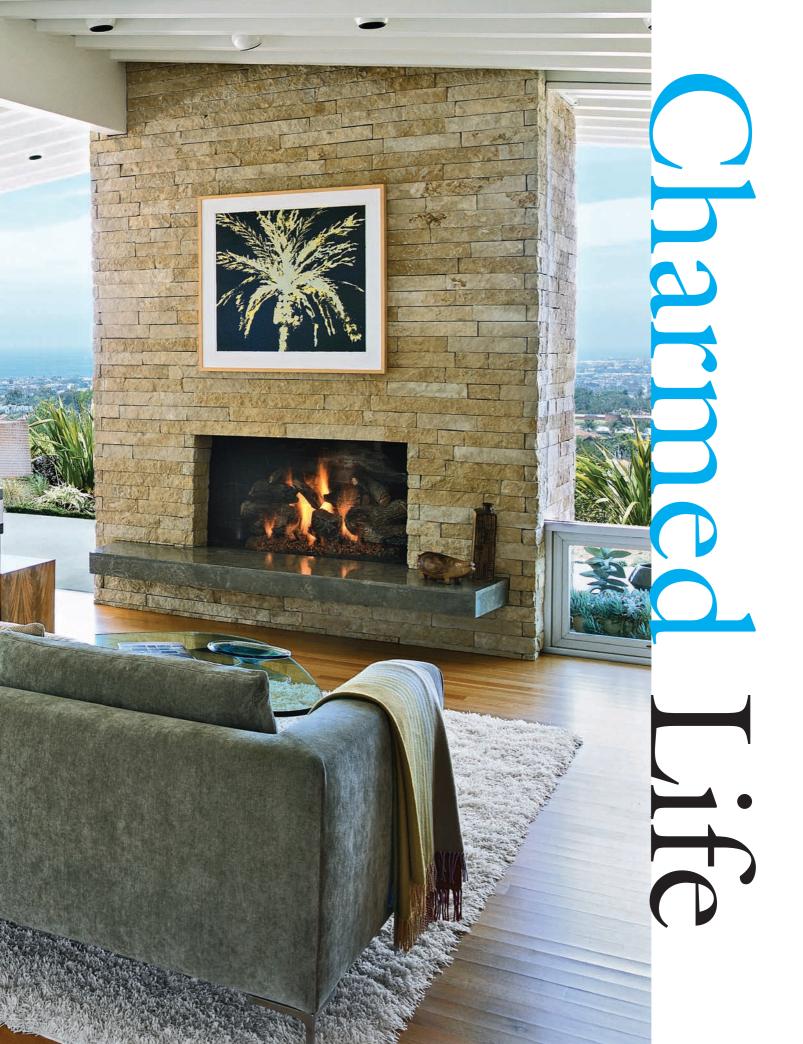


would have signed the chair with a burn mark, whereas other mass-market Danish designs would typically have a label saying 'Made in Denmark' or 'Danish Control' at the most. The quality of all Danish chairs of this period is high, and they were built to last."

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.









hen Beth Hufker and Bruce Hallett started dating, he mentioned that he had a boomerang-shaped red sofa. "This could be a good thing, or this could be a very bad thing," Hufker thought to herself. But when she saw the sofa, she loved it and a year later, their wedding present to each other was a pair of orange Nelson Coconut chairs.

Today the sofa, since recovered in nubby pale green upholstery, sits in their Case Study-esque 3,900-square-foot home in Corona del Mar, Calif. Nothing much retro about it now.

The 1960 house overlooks Newport Harbor and Balboa Island, with distant views of Santa Catalina Island and the Palos Verdes Peninsula. The Halletts were impressed with the neighborhood's location and the basic orientation of the home—the kitchen on the sunny south side and the combined living/dining room oriented toward the panoramic western views—but wanted more room and contemporary finishes. The seller was a widow who had lived in the home for 27 years and was the second owner.

"The best views in the house were covered in three layers of draperies," recalls Beth, a former lawyer. "The master bedroom had a macramé hanger on which sat the television. Gold-leafed wallpaper with enormous pheasants covered the living room walls, but when the owner finally opened the drapes to show us the amazing views, we both thought to ourselves, 'Sold!' "

The now-reupholstered boomerang sofa that figured in the couple's early dating dance lives in the library with two watercolors by Milford Zornes hanging above. "The library and office casework plays a game between the two rooms as the individual cubes that fit into the bookcase switch materials. One has painted cubes plugged into the wooden bookcase, and the other just the opposite," explains Schultz. Opposite: An oval Saarinen tulip table can seat up to eight in matching Eames Aluminum Management Group chairs. The floors are rift-cut oak.





their wedding present to each other was a pair of orange Nelson Coconut chairs The den, seen here and opposite, is furnished with a blue Living Divani 'Box' sofa, vintage coffee table and the Coconut chairs the couple bought to celebrate their wedding. "In the open kitchen, we thought it would be nice to have a floating ceiling panel that would reveal the beams but allow us to deal with some of the messy parts, like HVAC ducts," the project architect explains. "We further softened this element by adding a skylight into the floating panel, which brings natural lighting back into the kitchen."



Bruce, a technology venture capitalist, began collecting midcentury pieces during the '80s when they were relatively inexpensive. Growing up, his parents owned an Eames fiberglass shell chair and other "California modern" pieces; he enjoyed the simplicity and cleverness of their designs and materials, Beth says.

He had furnished several apartments with these hand-me-down pieces and another transformative experience helped seal his personal aesthetic: "While at UCLA in 1980, Bruce house-sat at a spectacular midcentury home in Bel Air that was furnished with pieces designed by Billy Haines," Beth relates. "The architect on this two-acre property was Burton Schutt, and there was even a 1956 Continental parked in the garage that the owner had purchased brand new."

The die was definitely cast.

So the Halletts needed a house that would accommodate their collection and lifestyle. They seem like people who know what they like and Craig Schultz, of Laidlaw Schultz Architects, knew how to give it to them.

"Beth and Bruce originally contacted us for a remodel under the impetus of an expanding midcentury furniture collection and a poorly aging structure that was falling apart around them," he recalls. "They wanted to add bedrooms and an office, and open the house in a more dramatic way. I loved the open gable form of the living room as well as the entry sequence; that, in combination with the spectacular views beyond, assured us that there was real potential for the project.

"The key, I think, was how to marry Bruce and Beth's requests, including such things as maintaining their son's bedroom location, maximizing views and creating a true master bedroom with the existing home's basic layout," Schultz says. "Through the use of modern



Schultz and his team incorporated indoor/outdoor living into the project

The library and hall open to an internal courtyard added during the remodel. Beth Hufker Hallett and Bruce Hallett sit around a Pucci de Rossi table with son Eric and best-buddy Pearl. The outdoor fireplace wall is constructed of the same Texas limestone screening the entrance pool.

Opposite: The path to the front door leads past four tall screen walls made of smooth steel-troweled plaster with Lagos Azul limestone pads in between. Architect Schultz explains the screens give the Halletts additional privacy but still allow glimpses of the water. "I love the pool. It's such a surprise after passing through the front gate and it continues to delight each time I visit," he says. "It adds a great quality of sound to the home, acoustically linking the front yard to the internal courtyard while offering this dancing light quality throughout the family room and kitchen."





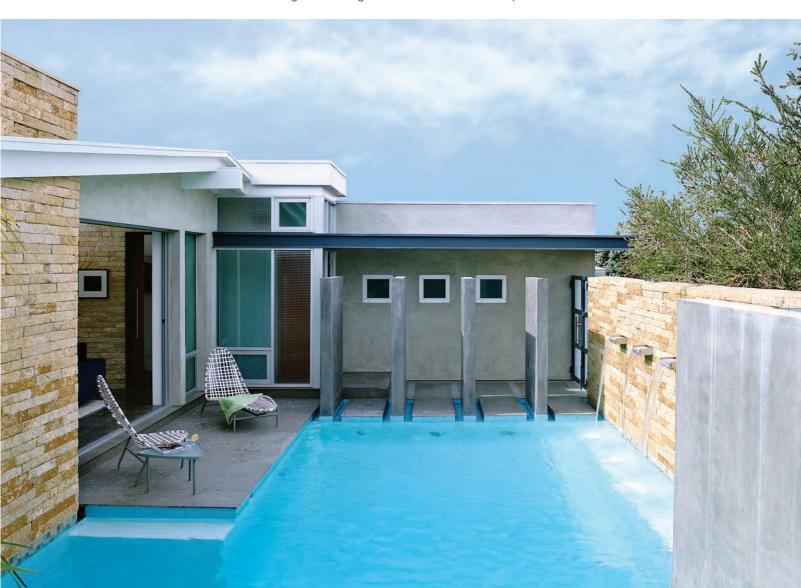


ideals—indoor/outdoor living, economy of structure and open plan living—we began re-creating the essence of the earlier ranch home. In the end, demolition of the north wing—the least interesting portion of the existing home—and the relocation of the garage helped free us to create something truly interesting."

The extensive remodel took 18 months, 17 of which the Halletts and their son, Eric, lived elsewhere. Schultz credits Bruce's enthusiasm for midcentury modernism and the couple's love for the design process with much of its success. Virtually all decisions and selections were made before construction, allowing the contractor to bid a very exact set of plans; the only major change was the addition of the front yard pool.

Schultz cites specific instances of how he and his team incorporated indoor/outdoor living into the project: the use of the exterior materials inside the house—Texas limestone for pool walls as well as the fireplaces; hidden pocket doors to create a seamless connection between in and out; and the internal courtyard that's both an outdoor element and an internal room.

But it doesn't sound easy to add 1,000 square feet without slapping on a second story. "The home is located in a suburban neighborhood with neighbors just feet away, so privacy walls, in hand with vegetation, help create a feeling of a private oasis," Schultz says. "Structurally, the biggest challenge was to maintain the integrity of the gabled roof while removing the existing structure that cut off the panoramic view.





With the home's outdoor spaces, we became interested in some of the great furniture that you see in Julius Shulman's Arts & Architecture–era photos



Ultimately we opted for the use of a cantilevered wide flange, which gave us the flexibility of removing an obstructing wood beam while still keeping with the language of the [existing] architecture."

Another interesting solution was the HVAC system. "We focused on how to integrate vents into the rooms without using typical grills," Schultz mentions. "For instance, at the stone wall along the entry hall, we concealed the vent into a linear slot that runs the length of the wall; in the kitchen, it's located above the floating ceiling panel."

"We didn't have any complaints during the construction process because Craig had meticulously checked with all the neighbors to make sure their ocean views would not be impaired by our project," Beth notes. "Since then, two families in our neighborhood have hired him to build their homes."

The Halletts also worked with AREA, a commercial interior design firm that originally recommended Schultz to the couple. Together they chose the stone, wood, tile and paint that would modernize the surfaces. Schultz's wife, Kathy Troutfetter—then part of AREA, now a member of Laidlaw Schultz—provided valuable input in this area.

"With all of the home's outdoor spaces, we became interested in

Before





Top: Some of the couple's outdoor pieces include this table and two vintage chairs by John Caldwell, part of the 1957 Mai Tai collection he designed for Brown Jordan when he was just 19.

architectural

details









some of the great Brown Jordan furniture that you see in Julius Shulman's *Arts & Architecture*—era photos," Beth says. "We've purchased a number of their vintage Kantan pieces, as well as some items from John Caldwell's short-lived 1957 Mai Tai collection. We also mixed our midcentury originals with some newer pieces that we liked from the '80s and '90s, designs by Philippe Starck, Massimo losa Ghini, Ettore Sottsass and Antonio Citterio."

The year and a half project also involved a lighting specialist and other pros. "The structural engineer certainly played a key roll with how we realized some of the difficult design criteria, while the contractor's dedication was another key component," Schultz notes. "And AREA played a wonderful peer review roll within the project."

But one person might be very surprised at her influence on a home she never visited. In the bar area, oval cutouts in the cabinetry

The built-in wenge liquor cabinet houses vintage barware, including a pristine set from Bruce Hallett's family. Opposite: The steel gate's translucent laminated glass panels keep the entry courtyard private. It's a straight shot through it, in the front door, past the central atrium on the right to the expansive windows flanking the original fireplace with their panoramic views of the Pacific.

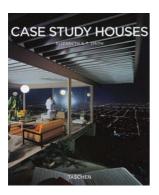


display lighted liquor bottles, while vintage glasses stand ready for a sundown drink. "The colorful cocktail glasses came from Bruce's great-aunt Mildred," Beth explains. "Bruce's mother found them while cleaning out the apartment after her aunt passed away in 1976. They were perfectly preserved and virtually brand new. Like many of her generation, Mildred must have thought they were too nice to use."

John Ellis' photographs are regularly seen in *Metropolitan Home, Western Interiors* and *Architectural Digest*, and more of his work can be seen at johnellisphoto.com.

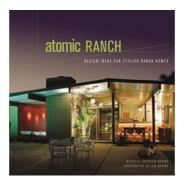
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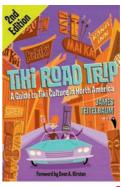
Case Study Houses by Elizabeth A.T. Smith

Arts & Architecture's iconic Case Study Houses are the be-all and end-all for most MCM fans; find out why in this accessible softcover book. In addition to Pierre Koenig's Stahl House on the cover, 34 other built and unbuilt designs are covered in Julius Shulman's vintage photos as well as elevations, floor plans and contemporary color shots. 96 pp., \$13.50



Atomic Ranch: Design Ideas for Stylish Ranch Homes by Michelle Gringeri-Brown & Jim Brown

If you're new to the magazine, you'll want an autographed copy of our hardcover coffee-table book to complete your midcentury reference shelf. Full of great examples of budget decorating to high-end remodels, there's plenty of inspiration in its pages. Neighborhood preservation, collecting, landscaping and ranch-house history round out the content, along with a lengthy resource index. Color photos, 192 pp., \$39.95



Tiki Road Trip: A Guide wew to Tiki Culture in North America by James Teitelbaum

The first thing you'll do is flip to your home state/city to see what's listed: the Tiki Terrace in Prospect Heights, Ill., or the Hawaiian Rumble Pancake House and Mini Golf in Wildwood, N.J., anyone? This updated guide to bars (and signature drinks), restaurants, motels and more is for anyone with a passing interest in sampling nearby tiki hangouts or planning their next road trip. Softcover, b&w images, 360 pp., \$16.95



Heywood-Wakefield Blond: Depression to '50s

A definitive softcover volume on H-W's birch modern and streamline '30s pieces with vintage photos of upholstered pieces, tables, chairs and case goods; includes current values. Leslie Piña, softcover, 248 pp. \$29.95



Preserving Resources from the Recent Past

This b&w National Trust booklet is full of great background info and accessible advice for the grassroots preservationist in you. Or use it to get started on researching the history of your own home. Jeanne Lambin, softcover, 28 pp., \$8



Little Boxes: The Architecture of a Classic Midcentury Suburb

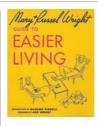
Westlake, the quintessential postwar neighborhood in the Bay Area, gets the glamour treatment in this attractive hardcover book looking at the "boxes made of ticky-tacky." Rob Keil, 144 pp. \$35.00



Eames

book is a concise overview of the designs and talents of both Charles and Ray Eames. Highlights include their films, two Case Study houses, early plywood experiments and their numerous chairs. Gloria Koenig, 96 pp. \$13.50

This small softcover



Guide to Easier Living

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

\$18.95



Fifties Furniture Revised & Expanded 3rd Edition

Looking to start collecting vintage furniture? This accessible yet thorough book covers the heavy hitters—Eames, Nelson, Platner, Bertoia and Noguchi—as well as major manufacturers like Heywood-Wakefield, Lightolier and Herman Miller. Includes current prices and dimensions. Leslie Piña, hardcover, 240 pp., \$39.95

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Silver Palaces

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



Inspiring 1950s Interiors

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



Forgotten Modern: California Houses 1940–1970

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



Beachbum Berry's Sippin' Safari

A great accompaniment to Tiki Road Trip, this profusely illustrated book has 70 authentic drink recipes, as well as a thorough guide to the tiki bars and characters that spawned the '50s and '60s tropical drink craze. Jeff Berry, softcover, 183 pp., \$19.95



Saarinen

Focusing on his architecture—Case Study House #9, North Christian Church, the Irwin Miller House, the TWA Terminal with abbreviated coverage of the Tulip and Womb chairs, this volume explores the roots of Saarinen's design sensibilities in interesting detail. Pierluigi Serraino, softcover, 96 pp., \$13.50



Blenko: Cool 50s & 60s Glass

Colorful Blenko glass is still plentiful, affordable and a great midcentury collectible. From vases and bowls to ashtrays, find out what's rare, how much items are worth and enjoy the period advertising and a reproduced 1960 catalog. Leslie Piña, hardcover, 208 pp., \$39.95

text Jason Smith

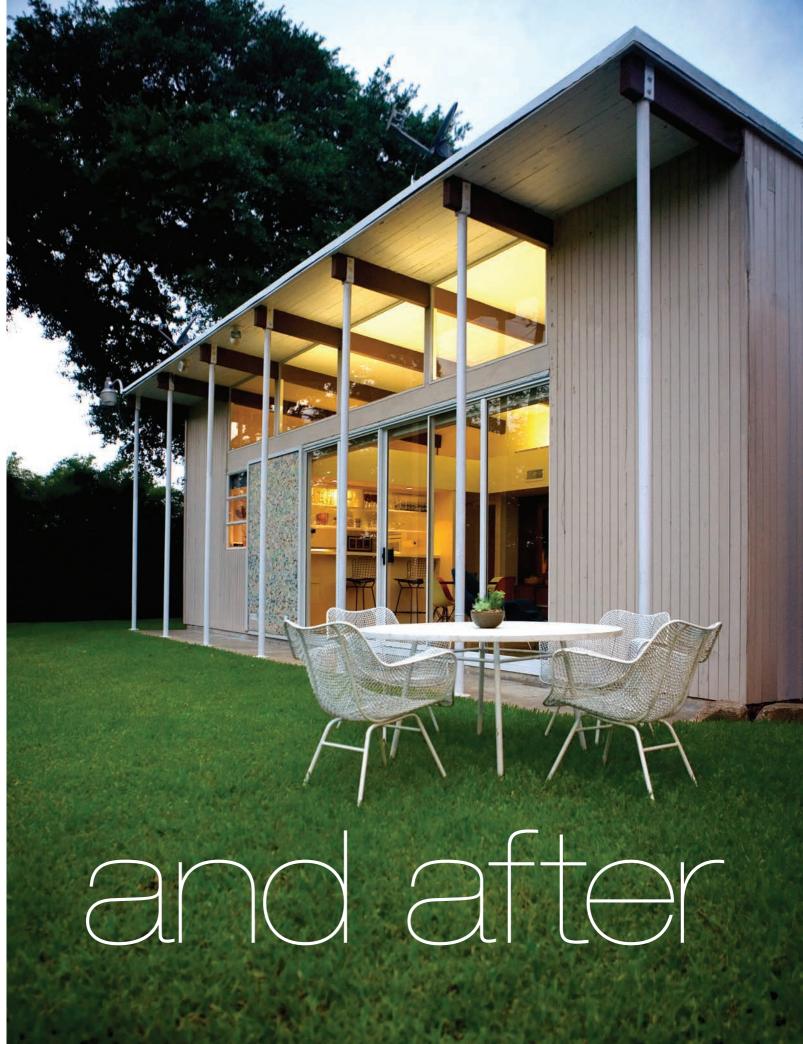
photography Jill Hunter

hen my wife and I started looking for a house in late 2004, all we knew about modernism was a little about art and music and nothing about architecture. We're in our mid-30s and I'm a music teacher, while Vanessa works in finance; neither of us had any previous architectural or design experience. Living in a one-bedroom apartment for six years, we never thought much about style.

During our search, we saw a '70s townhouse with a lot of glass and that led to finding out about Houston Mod and Houston Architecture Information Forum (HAIF), two local preservation groups. Through HAIF, I found Realtor Robert Searcy, who suggested our house, telling us that we were unlikely to find another home by a locally well-known architect (William R. Jenkins) with so many original features intact. Many people had looked at the house and passed because it was in need of a lot of TLC, but it called out to us and we fell in love.

Located on the north side of the Willow Waterhole Bayou, the lot was the perfect location for a modern house in 1955. Three other Jenkins-designed homes, all beautiful in their own right, were built nearby around the same time. The most unusual aspect of our house is the tall, thin exterior steel poles that, together with wood beams, support the structure. Although in line with modernist philosophy promoting the use of exposed structure, it is still very unusual to see such extensive use in a single-family dwelling.







In the den adjoining the kitchen, full-height sliding glass doors bring the room back to the original intent. A walnut-topped Saarinen tulip table and Eames fiberglass chairs with Eiffel tower bases create a modern breakfast nook. Mexican Saltillo tile was one of the architect's trademarks, and the original flooring is still in place in the kitchen, den and entry.

In the living room are a Knoll sofa and chairs, Arco lamp, Saarinen oval marble coffee table, George Nelson radio cabinet, Eames Lounge Chair and a generic midcentury side table.

We found out that in the early '50s Jenkins went to work as a draftsman for William Floyd before striking out on his own in 1955. [Floyd's Memorial Bend Houston tract was profiled in no. 16, winter 2007.] Many of his early homes attracted media interest from Arts & Architecture, House & Home, Better Homes & Gardens and Texas Architect, as well as local newspapers like the Houston Chronicle and Houston Post. Jenkins also taught at the University of Houston and held the position of dean at their College of Architecture for 20 years, including during the 1980s when architect Philip Johnson designed a campus building. Jenkins died in 1989, shortly after retirement.

Like many ranch houses of the 1950s, this one has two wings. One contains the bedrooms, bathrooms and storage closets, while the other has a living room, den, dining and breakfast areas, kitchen and utility room. The average ranch house comparisons stop there, as the wings are



A Knoll Partner desk, new Eurway Series 7–style chairs, a Knoll credenza, Poul Henningsen PH-5 lamp and print by Patrick Heron in the dining room.

Modernism has definitely taken over the Smith household, from the Eames lounge chair to the reading material.

connected by a glass and brick entryway with front and back glass panels measuring 8' x 8' and 8'x11', respectively. Looking out the front window, a triangular fishpond is in the foreground of a grand view of the idyllic midcentury homes down the street. Through the back entryway window is a triangular atrium—originally covered, but long ago opened up to the sky—and a peek into the generous backyard.

We bought the house in April 2005 and spent the next three months having it restored by Champion Contractors of Texas. They weren't well known for their modern restorations, but I felt that we could use the message boards at HAIF as well as lottaliving.com to get help from other modernists. Those sites gave us great moral support as we posted our progress. And based on the jobs Champion Contractors got through our recommendations, they are certainly mod specialists by now!







The overgrown plantings almost obscured the triangular pond in front of the glass-walled entryway.



In the den, when the original windows rusted out, the previous owner retrofitted with shorter sliding glass doors. The room was much improved with 8' replacements.



The rotting subfloor of the master bath meant the vintage tile couldn't be salvaged. Fixtures and cabinets were kept as original as possible and Hakatai tile used on counters and floor.

This was the worst of the rotted areas; now all of the beams and poles have been restored.



Jake, a rottweiler mix, overlooks the vastly edited pond area.



Light was streaming through portions of the crumbling brick mortar, so the crape myrtles had to be severely cut back for repairs and exterior painting to take place.





The most challenging and expensive part of the restoration was the master bedroom. We discovered extensive termite damage that left the wood framing in shreds, along with water damage from weep holes in the brick that had been filled in, forcing any water to rise inside the framing. We also had a giant beehive thriving between the outer brick and the inner Sheetrock, which led to a complete overhaul of the room. This was probably the reason that flippers had passed on the house.

Deferred maintenance resulted in several other issues. The previous owner had repaired the foundation, but never bothered to fix cracks in the walls caused by the foundation problems. There were many places we needed to put in new drywall. Two floor to ceiling window panels were slipping and had to be reframed, and about 10 years ago 8' sliding glass doors in the den had been replaced with 6'6" ones. The subfloor under the bathroom tile was practically dust, and new paint and flooring was needed throughout the house with the exception of the Saltillo tile, which desperately needed cleaning.

Other restorations included new wood framing, electrical work, and plumbing and new mosaic tile in the bathrooms. Champion also removed vinyl siding and restored or replaced the original redwood siding underneath. The kitchen had been remodeled earlier, and we have left it alone at this point, as it's functional as is. Returning the kitchen cabinets to a 1950s look is the number one thing on my future projects list.





A red vintage chair and shag area rug in the guest bedroom are complemented by a bold Lightolier floor lamp and artwork by the author.

The architect's plans called for carpet in the master bedroom, living room, dining room and hallway. New carpeting was chosen for these rooms and cork installed in the guest and children's bedrooms, also per Jenkins' wishes. The bedroom is furnished with a Case Study Fastback Bed by Modernica, George Nelson dresser and print by Eyvind Earle.

We left the hands-on aspects to the professionals, but Vanessa helped choose the carpet, bathroom tile and wall colors. She was also involved with our furniture selections as we worked with Karen Moyers-Stodelle of Mod Pod and Travis Stodelle of Metro Modern. Karen really helped us; there are some pieces that will always stay exactly where she placed them.

Living in the house has changed how we look at life. Our home is a work of art and I never thought of houses that way before. Buying it has led us to search out other modern houses: we've been to Chicago and The Farnsworth House, and New York and New Canaan. It is amazing to look at our house and realize how special and beautiful it is and the connection it has with the other modern homes of the era. Someday we also hope to get out to see the Case Study Houses, because I feel ours has a kinship with those as well.

I have also become very involved in Houston Mod, which is devoted to educating the public about local modern architecture. In a way, our house has become a poster child for the movement because it was in bad condition and we rehabbed it to its former glory. There have been several other important modern houses in Houston that have been restored (Johnson's priceless Menil House; Harwood Taylor's \$3 million Frame-Harper House; Wilson, Morris, Crain & Anderson's \$1.5 million Carter House), but this one, being a smaller house in a less expensive area, hopefully makes more of an impact on young people looking for their first or second house. I feel like if we could do it, anyone can.

Jill Hunter is a lifestyle photographer who currently spends her time between Houston and Kansas City, Mo. Before photos, Jason & Vanessa Smith









Jason Smith and Jake in the newly groomed back yard. Vinyl siding was removed to reveal the original redwood, a long-dead tree was removed and giant timber bamboo was planted along the perimeter of the yard. Seen in the opening spread (page 51), a vintage Russell Woodard table and chairs offers age-appropriate seating. Above: A Barcelona chair in the entry hall and, in one of two twin guest rooms, a Charles Pollack chair for Knoll pulled up to an original laminate-top built-in; on the wall is art by Clare Parker.

modern modsters for your ranch

Edward Wormley (1907–1995)

Edward Wormley



text Timothy Sullivan

Photos courtesy Dunbar Furniture; collectdunbar.com.

f you love the clean lines of your atomic ranch, but long for the comfort of more traditional interiors, then it is time that you encounter Edward Wormley. One of the most influential furniture designers of midcentury, his name has become synonymous with elegance and unsurpassed quality. His down-filled lounge chairs and polished-wood case goods translated traditional American style into the language of modernism. Fresh yet familiar, his designs underscored his philosophy that "modernism means freedom—freedom to mix, to choose, to change, to embrace the new but to hold fast to what is good."

From an early age Wormley knew that he wanted to become involved with home furnishings. While still in high school, he took correspondence courses on interior design and later went to the Art Institute of Chicago. When his funds ran out, he left school to work in the furnishings department at Marshall Field. Before long, he was designing furniture for the store's upholstery supplier.

During the Depression, Wormley lost his job and traveled to Paris, where he came under the influence of modern designers like Jean-Michel Frank. He was impressed by Frank's modernist furniture, which was handcrafted using historic techniques and exotic materials. When



Opposite; A chaise that is as artful as it is comfortable, Listen-To-Me is one of Wormley's most iconic designs.

Left: A coffee table from Drexel's
Precedent Collection dates from about 1947. The beech and elm 37" diameter table came with an inset glass top.
Photo courtesy Treadway Gallery.

Below: Wormley's elegant Tete-A-Tete sofa comfortably seats two people for a face-to-face conversation, and may be placed in the center of a room to unite two separate seating areas.



Wormley returned to America, he landed a job as a furniture designer for Dunbar, then an obscure Indiana manufacturer. He encouraged the management to adapt their furniture to the modern styles with which he had become familiar in Europe. Dunbar agreed, and within five years, Wormley made the company the leading American manufacturer of modern furniture.

Wormley's early success with Dunbar made him famous. He relocated to New York, opened his own office and received design commissions from Lightolier and Drexel Furniture. He created a popular line for Drexel called "Precedent" that was greatly praised by the media.

Editors found his line comfortable and modern, but conservative enough for those raised with traditional American style. Homeowners related to the subdued modernism of the Precedent line, and they bought it. In the wake of Drexel's success, Dunbar shrewdly signed Wormley to an exclusive contract and for the rest of his career he churned out hundreds of new designs for the company, making it the preeminent source for luxury American furnishings. Those designs can work as well for today's homeowners as they did in the 1950s and '60s.

One lesson that we can learn from Wormley's designs is that we should innovate in our homes without aban-





One lesson
we can learn
from Wormley
is to
not
compromise
on quality



doning what was good about the past. Whether you own a modernist ranch or a more traditional postwar house, you can incorporate today's comforts without being a slave to period accuracy. Some modern furniture was created with artistic self-expression in mind and is not always practical for daily family use. Wormley's furniture was classic and comfortable. It will easily blend into your home regardless of the style. His Sabrina chair recalls traditional club chair designs, with down cushions that make it luxuriously soft. Its metal legs and boxy appearance, however, are unmistakably modern. It would work well with other 1950s furniture or even add

modernist flair to a room with traditional family heirlooms. The same applies to Wormley's Golightly side table, which looks like an 18th-century candle stand. However, it is light, very practical and can be pulled aside a chair for drinks or can support that very un-'50s plasma screen remote control!

The second lesson that we can learn from Wormley is to not compromise on quality. Fine furniture never goes out of style and can often be mixed with the best of other periods. His furniture is of such superb craftsmanship that it has appreciated in value and can be found in museums alongside historic treasures. These pieces are

Opposite, clockwise; the Sabrina chair, which Wormley designed for Dunbar, marries the clean lines of modernism with the traditional comfort of down-filled upholstery. The versatile Friends table is topped with exotic birch burl veneer and brass fittings. Wormley's Golightly table is light and functional, with sinuous legs that resemble an artisan's calipers. Here we see it between two of his Riemerschmid chairs.

This page: The Knowland sectional, below, could be separated for use in small rooms or extended to fill large open spaces. A Dunbar advertising campaign that showed people using their furniture in elite settings, such as at a beach house or yacht club, presumably allowed them to showcase their modern upholstery to a readership that would more readily accept traditional design.





inherently green—with care they can be used indefinitely. Wormley's wooden furniture is particularly noteworthy for its use of highly polished hardwood veneers, inspired by the exotic materials he encountered on European furniture. It requires talented artisans to apply the birch burl veneer to the top of his Friends side table, or to inlay the walnut into the maple frame of his Listen-To-Me chaise. While such craftsmanship may cost more, a few of these pieces can be integrated into your house like sculpture and will be more pleasing for decades than dozens of inferior, disposable pieces. If you care for them, they will likely retain their value or even appreciate.

More than 100 years after his birth, Edward Wormley's designs continue to enjoy critical acclaim by designers and collectors. His upholstery and case goods are among the most prized offerings at midcentury galleries in New York, Chicago and Los Angeles. Fortunately, some of his work is still accessibly priced at small auction houses and even on eBay, and Dunbar Furniture reproduces many of his most famous pieces to this day.

Boston-based interior designer and author Timothy Sullivan received his M.Phil. and M.A. in History of Art from Yale University, where he is a Ph.D. candidate.

rocky Road

Our promise to share our own landscaping story has weathered a few bumps and delays. Installed in fall 2006, some portions look nicely grown in, while others will hopefully mature into a cohesive whole in the coming years.

Ready or not, here's our story.

text Michelle Gringeri-Brown
photography Jim Brown







ew to Oregon, and with decades of do-it-yourself California gardening under our belts, we decided to work with a young landscaping company on the yard of our 1952 ranch. Our immediate goals were achieving some privacy on the corner lot; containing our dog, Bonnie; coming up with a midcentury-appropriate design; and learning what plants would do well in Portland's rainy climate.

Although the street isn't heavily trafficked, we are on a bus route, so we began with plans for a powder-coated steel fence prior to our move. Working with Argo Safety Railing via e-mail and fax, they developed a nice, simple design that extrapolated on the home's front porch railing. We went so far as to measure Bonnie's chest to ensure that the rails were close enough to keep her in. Although the fence wasn't installed by the time we moved in as planned, neighbors and passersby were very complimentary about it once it went up.

designing spaces

Shiloh Halsey and Louis Bryan of The Portland Yardbirds developed a plan for the compact front yard that immediately resonated. Although it went through some permutations—a freeform pond translated into a rectilinear reflecting pool that helped spike our budget—it looked good on paper, soon after installation, and now.

"In the front area we wanted to create a striking setting in a small space," Halsey says. "Working with an existing curved aggregate concrete walkway, we were able to continue our theme with flowing steel edging [containing the areas of horsetail]. This area was intended to have a distinctly modern look."

As I'm allergic to the stark, white appearance of new concrete, Halsey recommended Bamboo Craftsman for a custom reflecting pool made out of a galvanized steel trough and integrally colored concrete coping. Like most of the project, between the contractors' schedules and the weather, everything happened later than we planned; what else is new?



Previous spread: The 'before' plants were found good homes or moved elsewhere in the yard, giving our landscapers virtually a blank slate. A beautiful weeping Japanese maple was inherited from the previous owners, and green Japanese forest grass, rusty Carex testacea, horsetail and an oak leaf hydrangea were added to the front yard, as seen this year. Left: Shot in 2007, the carex is noticeably smaller, the fence is still at its original height and the existing azaleas have been thinned and opened up from their poodle cuts. Plantings on the path include scotch moss, Acarus ogon golden sweet flag and, near the terra cotta globe, a Daphne odora. Below: Seasonal color includes rhododendron, 'Bloodgood' Japanese maple and peony.









For a plot plan, additional plant IDs and more dirt on this project, go to atomic-ranch.com and follow the 'current issue' link.



backyard solutions

Outside the back door, an existing cement pad seemed like a natural patio, yet it had no privacy buffer from the street, so Halsey suggested large planter boxes of either metal or wood. Metal seemed a little industrial for the home's style, and quotes for wood came in at \$1,000 apiece. A mason working on the pond said he could build brick ones, but matching the color of the original brick on the house proved impossible. We left this detail for later and forged ahead with the landscaping.

A mature hedge of azaleas lining the south lot line was thinned, and a low rock retaining wall extended around the east side to create a shallow bed outside of the fence. Most of the existing foundation plantings were retained and shaped, though we did sacrifice a few in favor of a new paver-edged gravel patio.

"Leaving some of the older rhodies and azaleas helped to keep elements of the original landscape intact," Halsey comments. "A lot of thought went into the seating area that we built from Vancouver Bay pavers with watercatching granite boulders placed in an asymmetrical pattern in the lawn surrounding it. This area allowed the backyard to be more than a thoroughfare."

Unlike most of our neighbors, our lot had no mature trees, so three—a Styrax japonicus and two Japanese maples—were part of the plan. We also later put in three street trees through Friends of Trees, two espaliered fruit trees on the fence and two columnar apples in the backdoor planters. Speaking of which, here's what happened on the planter front ...



Bonnie in the yard in 2006, soon after moving in.

Above right, top to bottom: Rockroses and an allium bloom in the bed between the sidewalk and fence, and bells of the Styrax japonicus tree during its late spring bloom.

Opposite: The basin rocks, a local birdbath substitute, are basalt, while the sidewalk lava edgers match the existing retaining walls. The current view from the corner shows the taller fence, the final black mesh keep-the-dogs-in-the-yard solution and the varying degrees of success we're having with the plantings. Lithodora diffusa groundcover hasn't taken hold, while a mix of light and dark blue star creeper and sedums are slowly covering the narrow sidewalk bed.









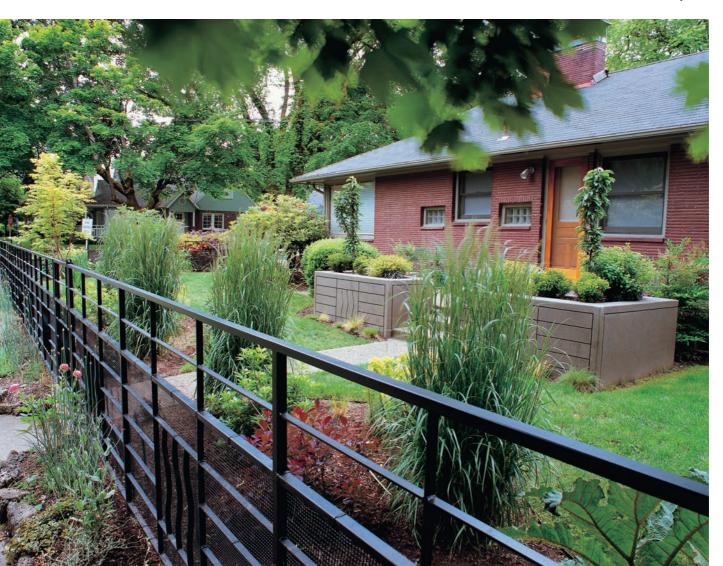


teeth gnashing time

Somewhere along the line, it became clear that irrigation installation wasn't part of the landscapers' expertise. They recommended having it done afterward, which seemed counterintuitive. The three bids we got were high, unbelievably high and stratospheric. As it turns out, piling excavated soil on top of newly planted beds really wasn't that terrific an idea. And instead of one control box, we had two and they weren't exactly where we'd asked for them to be located. This turned out to matter.

By this time we'd also gotten several cement contractors out to look at the back stoop, which had peeling paint and a section that sounded hollow and was flaking off. Hmmm, they said. Looks like you need a new slab ... Couldn't you give it a skim coat like they do in midcentury houses? Nope; who knows what's underneath.

Luckily we stumbled across a nearby ranch house with a terrific aggregate walk and acid-washed retaining wall going in. That was it: NL Jacobsen Concrete was just the resource we needed. Of course the bid was double our worst-case scenario guess, but when you're in this far... So in a driving rain, our old pad was broken up and hauled away and forms built for two L-shaped planters and an aggregate pad and steps. Oh, by the way, those sprinkler control boxes have to move; that'll be \$1,000 more. Have a nice day.



what else can happen?

Almost a year went by and things were growing in nicely. We had blueberries to pluck right in our own back yard, and lots of compliments about the alliums we'd planted along the sidewalk and the way the yard looked lived in now. Then, last summer our dog died suddenly.

If you're not a pet person, you may say, "And?" but if you are, you know. Beyond the heartbreak, what it meant was a couple of months later we got a puppy—Gretel. Then a couple of months after that, we got Gretel a puppy buddy—Auggie.

The orange plastic construction netting on the fence invited lots of neighborly speculation. Then the chicken wire wrapped around the plants that the dogs were beating all to hell with their pounding play elicited more jokes. Ultimately some plants didn't make it through the seven-month 2007 winter and some got fatally munched despite applications of Super Yuck. Having had puppies before, we knew these things take time. But we were supposed to be shooting the yard for AR; what were we going to do?

Gretel, a pointer, was growing taller every day and was seconds away from leaping over the fence when we finally got Argo to come back and add on an extension. That helped. Then Jim found a vastly more attractive black plastic mesh fencing online and five days and 1,000 zip ties later, the yard began to look almost presentable.

With a hefty investment in green metal plant supports, the vigorous summer growth of the grasses, blueberries, euphorbias and shrubs is outpacing the dogs' diminishing destructo tendencies. Is it garden-tour perfect? No. Was it expensive? Yes. But it's all worth it on those late summer nights when the sun sets at 9:30 and it's the two of you and your dogs hanging out with a cold one.





Above: Auggie and Gretel doing what dogs do naturally. Opposite bottom: The tall clumps are Karl Foerster grass and the dino-looking plant in the right foreground is a gunnera. In the massive planters are two columnar apples and a variety of euphorbias. One thing we didn't consider was the busyness of the fence pattern as seen against the variety of plantings, which caused us to move five perforated steel columns to other areas of the yard (see opening spread).

working with a pro

ike most relationships, communication is key. Is your landscaper accustomed to homeowners who aren't gardeners and don't have strong preferences about plant selection and just want a low-care installation? Working with clients (like us) who have active likes and dislikes requires more effort and finesse.

We discussed plant selections in detail and declined some suggestions—bamboo, yews—that at the time didn't resonant or were too ubiquitous. We sent photos of plants we liked in the neighborhood, but ultimately our landscapers chose a mixture of agreed-upon plants and substitutes for out-of-stock selections. The lesson we took away was, either accompany your contractor to his wholesale nurseries—and risk the control-freak label—or be prepared to be flexible about their choices.

We chose and purchased the accent rocks, Mexican

pebbles and basalt basins after discussing rough sizes and minimum quantities with the crew. They provided the volcanic rock to extend the existing sidewalk retaining wall, as well as the pavers and quarter-minus and pea gravel. This helped our satisfaction quotient and we ended up with some elements we really like to offset those that are still growing on us.

Our landscape plan included unplanted areas for annual fruits and vegetables, which gives us the flexibility to add seasonal plants. On the downside, our yard looks a little more spartan than other professionally designed plantings. Some parts—between the azaleas, the concrete planters, a triangle next to the driveway and the four-foot side yard—weren't part of the project. We've slowly filled in those areas ourselves, which gives us a creative outlet without being monumental in scope.





in

Experimental architecture and novel building systems stand the test of time

punol

hey called it the 'Horizon House' because it was supposed to be the dawning of a new architectural type," says Stanley Goodrich about the futuristic residence he owned until 2005. Designed by architect George Bissell as a demonstration house for the Portland Cement Association and the local gas company, the 1964 concrete and glass carousel remains an oddity in the upscale ranch neighborhood. "They planned to build a series of these homes all over the place, but I'm sure what happened was it turned out to be far more costly than anticipated," he conjectures.

text Bromley Davenport
photography Jim Brown

An aggregate path through tropical plantings of banana and split-leaf philodendron leads to the front door. The scalloped rhythm of the roofline is echoed in the biomorphic fireplace in the central core. When Goodrich bought the Laguna Nigel, Calif., rental home in 1992, it was surrounded by silk floss trees, whose roots were buckling the driveway and front path. He cut them down, but found that the promontory corner location, coupled with glass walls, made for a fishbowl feeling, so he installed wood shutters for privacy and sun control.

The 1,800-square-foot structure has a central core of umbrella-shaped, curved wooden beams that supports the concrete roof and contains the furnace, plumbing and electrical systems. Each of the rooms—a kitchen with a breakfast area, a largish living/dining space, one modest bedroom, a tiny original bath and a den/guest room—is pie shaped, and almost the entire perimeter is floor to ceiling glass. Vertical stacked block walls begin outside and continue indoors to partition the space.

"I fell in love with the house," Goodrich recalls. "It had very good feng shui; energy flows through the house because it's round and there are no corners for the energy to get caught in. The only thing I thought it needed was some running water—a little bridge over a stream near the

entry, something like that."

That said, he did wish that the concrete block hadn't been covered with drywall and faux brick, or the awkward wood closets in the bedroom and guest room

had been finessed. The latter, noted as the library on the original plans, was partially enclosed by an enterprising previous owner so he could market the house as a two-bedroom, Goodrich thinks. The plans also called for an experimental radiant heating system: hot water piping in the ceiling circulates through ducts that cover clusters of seven to 10 vent holes, while the cold air return goes under the house and comes up in the dining area. "The house was engineered, not built," Goodrich says proudly.

During his years there, he moved the refrigerator from near the rear sliding glass door back to its original location, and snuck a compact second bathroom into the space next to the carport. The kitchen's dark cabinetry didn't appeal to him, so he painted it and replaced the doors with European-style white ones. But the other unique elements were retained: the aggregate floor circling the core, the laminate counters and pullout gas range in the kitchen, the biomorphic fireplace.

When it came time to retire to Palm Springs, Goodrich knew the house would need special caretakers. Enter Pat Gough and Einar Johnson.

The structure has a central core of umbrella-shaped, curved wooden beams that supports the concrete roof



Cozying up to the carport area is the added on second bath with its glass block privacy window.

The block divider in the bedroom was freed of drywall, and the curved wall behind the bed surfaced with new old-stock Formica. Additional sound privacy is achieved with the glass clerestory above the walnut wall without sacrificing light in the adjacent room. Note the round heating outlets in the ceiling.





Gem collectors

Johnson, who works in aerospace sales, and Gough, a wholesale clothing importer, live in a Ray Kappe home in the Hollywood Hills, but they were looking for a coastal getaway, albeit not your typical multimillion-dollar beach-shack-turned-McWeekender.

This is the only house that popped up when you Googled 'architecture' and 'Orange County,' " says Johnson. "As soon as I saw it, I decided I was going to have that house if it was available. It was the most interesting thing we saw. It was in a good location and the right size for a second home; it was perfect."

The couple immediately wanted to ratchet up the perfection by taking the house back to its roots. The window shutters came down and the carpet came up just as soon as escrow closed. With Gough serving as project manager, a six-week renovation was kicked into gear. Removing the black kitchen floor tile and grinding and polishing the concrete slab took two weeks alone.

"The concrete contractor said he couldn't promise what it would look like," she explains. "He said it's going to have moods, shading, some spots we can't get out, but that didn't really bother us. Because it was an experimental concrete house, we thought it would be cool to expose the floors—that's the whole premise of the house."

Digging for the past

In the kitchen, the crew did some investigation and discovered walnut-patterned Formica under the turquoise and white paint. That helped set the tone for the renovation: "Whenever in doubt, go original" is Johnson's motto.

While stripper immediately bulbbled up the paint and was quickly bladed off, not all of the Formica survived the

architectural archeology. Partition walls in the kitchen and master bedroom had to be resurfaced, and new doors made for the kitchen cabinets. Gough tracked down 15 sheets of the discontinued walnut color laminate warehoused in St. Louis and had them shipped out, keeping the excess in storage for future use.

The home's cement block walls had been covered with plywood and drywall prior to Goodrich's tenure, or in the case of the kitchen, faced with thin faux bricks; the crew spent much time bringing the block back to close-to-original condition. "Once they popped off the decorative brick in the kitchen, they had to take a chisel and go down the lines of the cement block and tap out the excess mortar," explains Gough. "That took two guys two weeks to do."

Groovy, baby
Having graduated from IKEA to midcentury furnishings

Having graduated from IKEA to midcentury furnishings at the Kappe residence some 10 years ago, the couple had plenty of sources to tap for the weekend house. "We pretty much knew [vintage] was what we'd want to do in the Laguna house, too, but make it more of a swinging bachelor pad with a low couch and sparse furniture. The look was driven by the concrete floors and glass walls; it was a no brainer for me," says Gough.

"A round house is so unique," Johnson adds. "We're all raised to live in boxes and it took me a couple of

Among the original kitchen features are a '60s O'Keefe & Merritt gas range with a pullout four-burner drawer and white laminate counters. The Formica cabinets were stripped of paint and new laminate-clad doors installed. Located to the left of the green bar stools, the refrigerator is semi-hidden in a passageway facing the block wall, making its modern appearance less of an issue.











With window walls and numerous sliding glass doors, the distinction between sitting inside and out is almost moot. "The aggregate inner circle is essentially the hallway of the house," says Pat Gough. The homeowners consider the concrete floors to be an art gallery for their area rugs and minimal furniture, which includes four school chairs bought at a thrift store 25 years ago, newly refinished in a darker color.



Shot from the steep stairs that lead to the top of the property, a spaceship metaphor seems an apt architectural description. The ungainly boxes marring the exterior are due to be replaced with windows and freestanding closets in the dining area and bedroom constructed from the original plans. The neighborhood has various styles of '60s ranches, all of which look pretty traditional compared to the Horizon House.

The diminutive den, which is separated from the living/dining area by the vertical block wall behind the bar (previous spread), was given a doorway by another homeowner hoping to sell the unusual house as a two-bedroom. The boxy niche holding the dried plant arrangements is one of the closets due to be returned to glazing in the next renovation.







months to get the intuitive feel of a round house. First, everything was focused inward toward the fireplace; that's what you're trained to do in a box house. After a while I realized the whole flow is from the in to the out, so I rearranged the furniture to be much more outward looking now."

The couple plans a phase-two project, where the windows now blocked by the bedroom closets will be restored and the freestanding closets shown in the original plans will be constructed of walnut instead of the specified teak and Formica. "Until you're actually in it, the surprise of being in a round house doesn't hit you," reports Gough. "Stan, the former owner, asked how we were enjoying the Zen qualities of the circular layout. I hadn't really noticed that until he said it, but it is very soothing and you don't waste any steps."

"Either people really get it or they don't understand it at all," says Johnson of visitors' reactions to the unique space. "To me it's a groovy '60s bachelor pad—kind of Dean Martin visits 'The Jetsons.'"

As for Goodrich, "I miss it terribly—the serenity and energy of the house," he says longingly. "The reason why I bought my condo in Palm Springs is because it had one curved wall and reminded me of the Horizon House."

COOISTUff



Glowing Review

Joe Futschik is a designer of many interests—in this case clean-line modern lamps and artwork that embraces, rather than suffers from, fluorescent lighting. His Lenga lamps come in pendant, table and sconce versions, and are made of coated steel, frosted acrylic and teak or zebrawood veneer. They're designed for a CFL bulb and start at \$250. A backlit limited-edition art series he calls Lightbox Paintings measure 20" x 30" and can be plugged in or hardwired. Browse his gallery at jefdesigns.com.



Pouty Lips

Trust Italy to turn out the sexy furniture you don't necessarily need what with your six-year-old and slobbery Great Dane—but really lust after. The LIPS chair from Dema comes in various materials, like this zebrano wood/leather combo available at Eurotrend Furniture in Manhattan (eurotrendusa.com). Available with either a plate or rod base in stainless steel, the bowed back can also be lacquered and Alcantara (super suede) used on the upholstered portions. Plus, the chair has a green designation for the materials and the way the Tuscany-based company manufacturers their goods. Priced around \$3,200; call 212.343.1043.



Grind House

Not to be on a green/double entendre wagon here, but InSinkErator is lobbying for the eco-conscious attributes of their disposals. Here goes: trucking our food waste to distant landfills consumes fuel and spews pollutants into the air, and once it decomposes, it produces "acidic leachate that can contaminate groundwater, as well as methane, a potent greenhouse gas." Yuck. Using a nifty, 60% quieter, powerful disposal like the Evolution Excel to pulverize scraps makes sense because wastewater treatment plants can extract food solids to recycle as sludge fertilizer and capture the methane for power usage. Available at Lowe's, The Home Depot and more for around \$298;

insinkerator.com

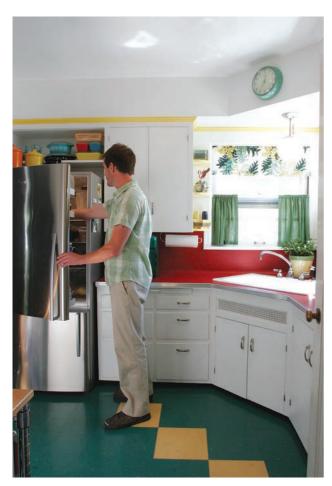


Looming

"A melding of postwar construction and material methods to bring good design to the masses affordably fueled the development of modern design in the mid-20th century," writes textile artist Lauren Saunders on her website, **laurensaunders.com**. "Today we have far surpassed those achievements and now need to consider the personalization of design." Using a knitting loom, she hand makes each of her artisan pillows from natural fibers like mohair, wool, cotton and llama. Each comes in several colorways as 17" squares or 11" x 17" rectangles, beginning at \$140. The Design Series, with extensive use of textured yarns, can be ordered as a sizable 20" square for \$375.



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September 10-14 San Francisco

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Fifty vendors—including dealers from Paris, Moscow and Budapest—and a tres chic Wednesday night preview at the Herbst Pavillion at Fort Mason Center, sf20.net

Through September 21 NYC

Buckminster Fuller: Starting With the Universe

The inventor of the geodesic dome, Fuller strove to bring the humanities and sciences—from architecture, art and literature to mathematics, molecular biology and environmental science—together. Whitney Museum of American Art, whitney.org

Through September 28 Bozeman, Mont.

Raymond Loewy: Designs for a Consumer Culture

The industrial designer who most affected the daily life of 20th-century Americans, Loewy designed streamline locomotives, supermarkets, department stores and the interior of NASA's Skylab, as well as silverware, fountain pens and lipsticks. Museum of the Rockies, museumoftherockies.org



The Zack residence in Vancouver

October 4 Vancouver, BC

Open Vancouver: Mid-Century Modern

Modernist Vancouver's annual home tour celebrates the city's International Style, Japanese and Northwest midcentury residences. This year, the 1–6 pm event includes a bus tour of five Modernist homes, a downtown Vancouver walking tour and an art exhibit. vancouverheritagefoundation.org

October 4–5 Las Vegas

Las Vegas Modernism

Sixty vendors and a preview gala at the downtown Plaza Hotel that benefits the Las Vegas chapter of the Atomic Age Alliance. lasvegasmodernism.com

Through October 12 Los Angeles

Between Earth and Heaven: The Architecture of John Lautner

Learn more about the famed father of Googie-style coffee shops and modernist classics like the Elrod and Chemosphere houses through large-scale models, films, drawings, construction photos and architectural renderings. At the Hammer Museum, hammer.ucla.edu.

October 16-February 15 NYC

Alexander Calder: The Paris Years, 1926-1933

This highly focused historical exhibition explores a time when Calder created his first sculptures (or wire drawings in space), built and performed his miniature Circus and invented his signature mobiles. Whitney Museum of American Art, whitney.org

Through October 20 NYC

Home Delivery: Fabricating the Modern Dwelling

Moving beyond the current fascination with manufactured housing as the savior of the suburbs, the Museum of Modern Art looks at the past, present and future of prefab structures. In addition to drawings, sales material, architectural models and the like, five homes have been erected on site including models from Austria and the UK. Watch time-lapse video of those erections at momahomedelivery.org and get general info at moma.org.

October 21-25 Tulsa, Okla.

Preservation in Progress

The National Trust for Historic Preservation's 2008 conference explores urban preservation challenges in and around Tulsa, including the Route 66 Corridor. Sessions of particular interest include "Teardowns in Suburbia:



Preserving 1950-'60s Neighborhoods," "Mid-Century Tulsa," "Public Stewardship of the Recent Past," "Rehab Solutions for Aging Moderns" and more. nthpconference.org

Through October 24 New Haven, Conn.

Hawaiian Modern:

The Architecture of Vladimir Ossipoff

Catch the exhibition at the Yale University School of Architecture Gallery on Ossipoff's postwar residential work, which focused on place-sensitive architecture appropriate to the Hawaiian Islands. architecture.yale.edu

November 7-9 Winnetka, III.

Winnetka Modernism Show

Friday night gala, Saturday & Sunday show featuring

50 dealers of midcentury, Moderne and more. winnetkamodernism.com

November 14–17 NYC

22nd Annual Modernism Show

More than 50 dealers specializing in 20th-century design at the Park Avenue Armory, 643 Park Ave. sanfordsmith.com/mod_info.html

December 6–7 San Francisco

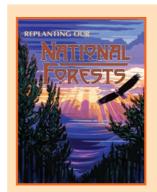
Deco the Halls

Two hundred dealers running the gamut from Arts & Crafts to 1980s furnishings and collectibles, plus a vintage fashion show and swing dance performances. At the Concourse Exhibition Center, 8th & Brannan streets. artdecosale.com









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working class heroes, pp. 18-27

Vintage furnishings: Hawthorne Vintage, Portland, 503.230.2620 * House of Vintage, Portland, 503.236.1991 * Sputnik Housewares at Deco to Disco, Portland, 503.736.3326, pdxstump.com/site/sputnik_housewares/b489977d7b 6d18f0d3c0f527



* Hippo Hardware, Portland, 503.231.1444, hippohardware.com



- Carpeting: FLOR, flor.com Modern furnishings:
 Design Within Reach, dwr.com
 Relish, Portland, shoprelish.com
 Decals: blik, whatisblik.com
 - charmed life, pp. 34-45

Architectural team: Laidlaw Schultz Architects: Craig Schultz, Scott Laidlaw, Randy Barnett, Jason Hebert,



949.375.1895

Ben Heidemann, Scott Smith & Kathy Troutfetter, Corona del Mar, Calif., 949.645.9982, Isarchitects.com

* Structural Engineer: Mike Gabriel, Costa Mesa, Calif., 949.646.6596

X Construction: Robinson

Builders Inc.: Bill Robinson, Richard Lenahan, Laguna Beach, 949.499.3293 **★** Interior Design: AREA:

Walt Thomas, Henry
Goldston & Araceli Flores,
Los Angeles, 213.623.8909,
areaarchitecture.com
** Landscape: Tim Snyder
Landscape, Costa Mesa,

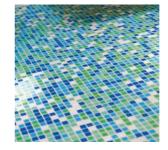


before & after: houston, pp. 50-57

Contractor: Champion Contractors of Texas, Sugar Land, 713.898.9817

- ★ Vintage furnishings: Metro Modern, Houston, 713.528.7171
- **X** Mod Pod, 713.524.1919
- **X** Bathroom tile: hakatai.com
- ★ Dining chairs: eurway.com
- ***** Houston architecture sites: houstonmod.org







- * texasarchitect.org/ta200709-harper.php
- # flickr.com/photos/midcentarc/2264609785
- ***** menil.org/house.html

rocky road, pp. 66-73

Landscape design: The Portland Yardbirds, 503.258.7774 **★** Reflecting pool: Bamboo Craftsman

Co., Portland, 503.285.5339

- * Cement contractor: NL Jacobsen Concrete, Tualatin, Ore., 503.638.5757
- ★ Decorative rock: Smith Rock, Portland, 503.771.8883
- * Fence: Argo Safety Railings, Portland, 503.285.4950, argorailings.com





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