

fall 2005

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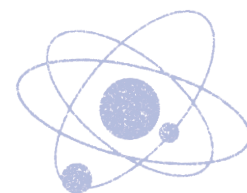
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#### cover

Afternoon light plays across the living room's massive rock wall, and the bold wood beams are highlighted by soffit lighting in this homeowner-designed 1949 ranch. The bench with the blue cushion is from Xcape in Long Beach, Calif., and the mustard-color egg chairs with original upholstery were made by Overman in Sweden in the mid '60s. They are from Mod Springs in Palm Springs.



**atomicranch®**

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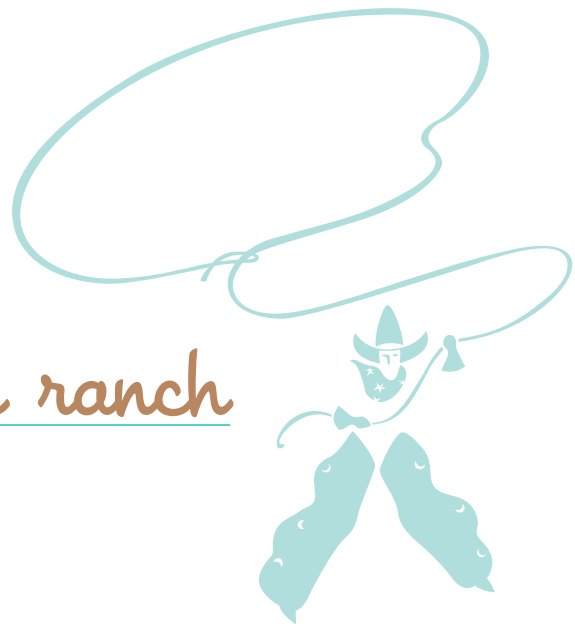
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## meanwhile...back at the ranch



a

year ago in "Meanwhile ..." I wrote of an itch to go on a road trip to explore some of this country's great midcentury neighborhoods. Well, in the short term I found a good dermatologist, but recently Atomic Ranch has taken steps to satisfy that nascent desire to travel. Brief visits to Houston and Denver brought us into contact with some wonderful people and their homes. Further trips to Portland, San Jose and Sacramento followed at the end of summer.

Through the magic of saved e-mail, some of the very first people who contacted the magazine extolling the virtues of their own modern communities turned into our guides and facilitators. After many electronic exchanges, scouting-shot JPEGs, proposed and modified itineraries, hours of Mapquesting and reading the fine print on some Rand-McNally city maps—a challenge at 50+—we packed our cameras and tape recorders and set out to document both the homogeneity and diversity in Atomic Ranchland. What we found, with heartfelt relief, were kind, knowledgeable singles, couples and families living in a variety of homes that we would all recognize as ranches. This magazine enterprise started out on the hunch that cool ranches and interesting people were everywhere and our trips have confirmed this. If all the homeowners we met were put into one room, they'd all pretty much enjoy one another's company—which is basically what we attempt to do with each issue.



1963: I knew it was photo day and I still went to school?

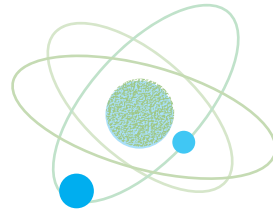
Some areas looked just like a California community of Eichlers; others expressed the unique architectural vernacular of their locales. Some modest homes showcased absolutely astounding collections of midcentury art and furniture. Others combined vintage and completely modern elements into comfortable and elegant homes. Still other owners took their humble homes and applied restraint and balance to produce elegant little gems. More than one person simply found an untouched original, cleaned it up and they now have a time capsule from another era.

Through them all ran a common thread of taste, intelligence and enthusiasm for modern living. Some of our readers may feel isolated and unheard in their particular state or city, but I can assure you that there are like-minded ranchers everywhere; you are not alone. A select few of these homes will start to appear in the magazine in the next issue or two, but the others are destined for another immediate purpose.

We're pleased as punch to announce that we are producing a coffee-table book scheduled for release in Fall 2006 by Gibbs Smith, Publisher. In it we hope to reach out to even more readers, as well as our loyal AR fan base, and show them a variety of ranch house architecture and interior solutions. We anticipate that bookstore browsers and Amazon.com keyworders will find our book and say one of two things: "Finally! A book about cool houses like mine," or "Hey; check this out: My boring/clunky/nondescript/big-box-butchered house could be so awesome!" Of course we hope all of those people will buy the title for its inspiring ideas and resources. We might even call it something really wild like *The Atomic Ranch*.

*Jim Brown*  
Publisher





# modernwisdom

\* As a new homeowner of a Cliff May–designed CA Ranch, I must tell you that I love your magazine. I am so happy to see like-minded people out there that share the passion for these wonderful '50s homes!

I had for years put off purchasing my first home simply because I never found anything that really piqued my interest. Dallas has many wonderful neighborhoods to choose from, but honestly, there always seemed to be something a little off. Some were too big, too new, too expensive or simply lacked personality. Then, simply by chance, I ran across a great little quiet neighborhood filled with Cliff May homes and a great Realtor (and now my neighbor), Adam Caskey.

Adam was able to fill me in on these spectacular homes and our neighborhood. The house that brought me to Adam almost immediately had a contract, but then I saw my future home just down the street.

Honestly, she was a mess, but with a little vision, a lot of help from friends and the motivation of the pool in the front yard, we have made much progress. I'm having great fun renovating it; I cannot wait to get home every day and I now live for the weekends! My poor boat is being neglected.

You may be interested to know that we have about 35 Cliff May homes within a two-block area that were introduced to Dallas in 1954. Fortunately, we have a few neighbors who have lived here for 40 to 50 years, and they have been able to give us a real history lesson. One neighbor still has the original Cliff May sales packet and a copy of the *Dallas Morning News* when they devoted an entire page of the paper to these homes.

I've already sent in my subscription and will be sending another one in soon for Adam. Keep up the good work!

**Frank Walden**

*Dallas, Texas*

\* We just moved into our dream ranch and we owe Atomic Ranch some thanks for that: We found our Realtor, Bob Zaikoski/Portland Modern, through your magazine! Thanks so much for putting out such a great publication. It is a fantastic resource and exciting to see

real homes that have been updated/renovated with real budgets. We all know that a home can look amazing with a zillion-dollar budget, but it is more interesting to see what people are able to do on a realistic budget; it is very inspiring and refreshing. We look forward to every issue and tell all of our "midcentury" friends about Atomic Ranch!

**Kelly Wolstencroft**

*Portland, Ore.*

\* We were delighted to discover your new magazine during a long weekend in Kansas City, as we live in a 1958 ranch home in a Tulsa neighborhood called Ranch Acres and are aficionados of mid-20th-century design. Our home is filled with furnishings from designers like



T.H. Robsjohn-Gibbings, Ed Wormley, Jens Risom, Charles Eames and Frank Lloyd Wright for Henredon, as well as a healthy dose of Heywood Wakefield modern.

It's remarkable how big this midcentury revival has become. I thought I was discovering something entirely on my own a few years back—and now I see it's been sort of happening all over—like slow spontaneous combustion.

While we love your magazine, of the featured homes in your first five issues, only one was outside of California. Now, we love Eichler, May, Alexander, Koenig and the rest of the California modern architects and builders as much as other enthusiasts, but there are only a

1&2

We have a limited number of copies of the spring & summer 2004 issues that will go on sale November 1, 2005 at [atomic-ranch.com](http://atomic-ranch.com). Please, no early orders, reservations or phone calls. When we sell out, that's all, folks!

small handful of people who own such homes compared to the rest of us. Most of us live in more traditional ranch homes. A magazine that focuses exclusively on the modern designer ranch home is not really for the rest of us, and I predict will wear thin fast.

Moreover, there are other modern architects who deserve recognition; let me turn you on to one: Donald Honn. He was a native Tulsan who designed many modern homes in the area, and perhaps one of his greatest legacies is the Lortondale neighborhood, a collection of more than 200 Usonian-type homes that largely survive today. Check it out at [lortondale.com](http://lortondale.com). Also, this photo of our house shows Tulsa's Ranch Acres, composed of more than 400 large ranch homes built on big lots. It is the finest collection of ranch homes in all of Oklahoma, and perhaps the entire region.

I don't want you to think that we haven't loved everything published so far—we have. I do want to sound a note of warning, however, that your magazine may be in danger of becoming the very thing you were trying to avoid in its original concept—architectural elitism. So keep up the good work, but expand your horizons to include the rest of us.

**Steve Novick**

*Tulsa, Okla.*

*Since we launched this puppy we've gotten various letters from readers expressing similar sentiments about seeing something in their neck of the woods in our pages. Last issue's Toronto neighborhood coverage is just the first of an upcoming diverse geographical mix: Michigan and Arizona in this issue, Florida and Indiana next, and Denver, Houston, Portland and—yes, California again, this time the Bay Area and Sacramento—coming up. This summer we traveled to five locales to shoot homes for an upcoming Atomic Ranch book, due out from Gibbs Smith, Publisher in fall 2006, so our range is increasing. And we do welcome leads on traditional ranches with great interiors; it just so happens that so far most nominees have been modern interiors in modernist settings.*

—ar editor



\* Love the magazine; just sent in my renewal and it

gave me an idea—you guys should do an article on mid-century trailers, specifically Spartans and similar upscale designs. Very high quality, very cool design elements.

Oh, did I mention I'm restoring a '55 Spartan? Mine is only 36 feet by 8 feet and cost \$6,000 in the year it was built—about the cost of a one-bedroom home at the time!

**Lyndall Blake**

*Online*

\* Greetings from Oregon. Well, actually I'm a Californian who is posing as an Oregonian because there are some amazing ranch-style homes here for much, much less than you can buy them for in California. Since I started reading your magazine, I've gotten to wondering about my midcentury home. I went online and tried to find information I could, but to no avail. Can you give me any ideas on how I can go about finding out my home's history? Thanks so much and I can't wait for the next one to get here!

**Crystal Straight**

*Portland, Ore.*

*Unless you're in a subdivision of similar homes and one of your neighbors knows who the builder/architect was or you have the original blueprints, it takes some sleuthing (see following letters). Your local building department or historical society (though often these groups aren't yet considering midcentury homes to be in their purview) is a good place to dig up building permits (both original and for any additions) and newspaper reports from when the area was developed; the county tax assessor's office has tract plot maps. I'd start with approaching any original owners who may live nearby, but it can take a lot of research and may not necessarily garner any hard facts. For instance, city hall records may tell you the builder's name, but you may not be able to find anything online or in local archives about them. A forthcoming article on preservation*



# morewisdom

*written by an officer of the National Trust will shed more light on researching the history of your home.*

—ar editor

\* I purchased a fixer-upper home in Edmonds, Wash., five years ago that had not had too much awful remodeling done to it. I have had several contractor friends work on the house and comment on the oddities of its structural design. As we removed a door jam to discover consecutive numbering on the lumber, my friend commented, “Maybe



this is a Sears kit house; they used to sell them back in the '50s and '60s, and it looks like maybe a homeowner put it together.” A second friend was remodeling the bathroom and described the wall framing by saying, “Look at this cheap house; they

used 1 x 3s for framing. Hey, that’s interesting: look at that design—a crisscross framing system that any idiot could put together and the walls would be square!”

Shortly thereafter I discovered a Cliff May/Chris Choate patent pending board in the wall. Not knowing who that was I started my search on the Internet and have not stopped since. I wanted to thank you for your magazine, as you have already featured Cliff May houses in two consecutive issues!

The Winter 2004 article was the first real detailed written information I have seen on the May/Choate collaboration for prefab homes and the history of my “City Lot” kit home. As I work my way through refurbishing and remodeling projects, I often wish I had a Cliff May tract to browse around to see what they were supposed to look like and to get ideas to enhance the original design and make updates at the same time.

Have you thought of sponsoring a Q&A forum on your website for those of us who don’t have such easy access

to “others of our kind” in our neighborhoods? My first questions would be if anyone knows of any Cliff May/Chris Choate tract developments in the Seattle area, and if there is a resource for original plans for any of the 17 different models mentioned in the article.

In the meantime, your magazine photos have been a great peek into the history of my home!

**Bonnie Piest**

*Edmonds, Wash.*

*Bonnie wrote us further to say that she’d found a resource for information on Cliff May and other architects: the Architect and Design Collection, University Art Museum of the University of California, Santa Barbara; their site is [www.uam.ucsb.edu/Pages/adc.html](http://www.uam.ucsb.edu/Pages/adc.html). While they can’t do the research legwork for you, their collection of 750,000 architectural records—including materials on Gill, Schindler, Frey, Ain and Weber—rivals those at the Library of Congress and Columbia’s Avery Library. Regarding Bonnie’s suggestion of an online forum, we hope to expand our offerings in the future when staff/time allows. In the meantime, try [lottaliving.com](http://lottaliving.com), [eichlersocal.com](http://eichlersocal.com) and [eichlernetwork.com](http://eichlernetwork.com) for knowledgeable enthusiasts.*

—ar editor

\* Just wanted to drop you guys a note of appreciation for such a great magazine. In one of your recent issues a reader wanted to check out the history of her home. I live in a ‘54 ranch and I went to the county courthouse in the records division and was able to see when it was built, how much it sold for and the price for each resale and its buyer. I even got a map of the original subdivision. I also contacted one of its previous owners that a neighbor said lived nearby and talked to her about the house.

Hope this helps!

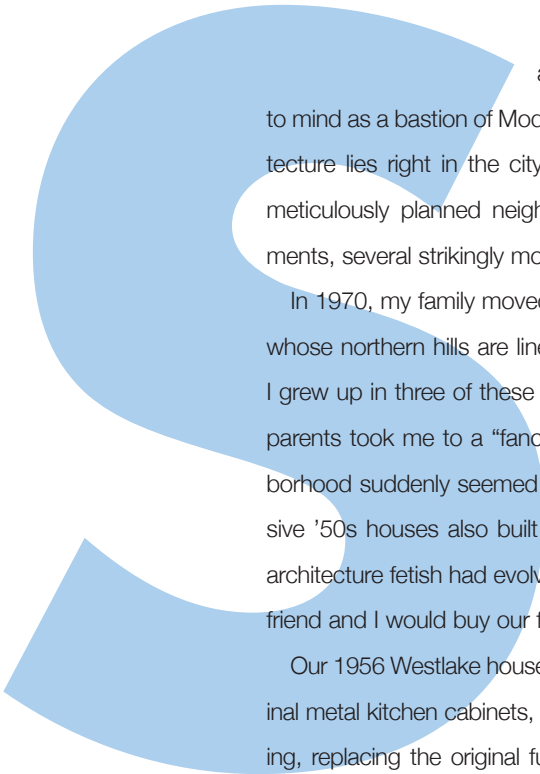
**Annie**

*Online*



*Write us at [editor@atomic-ranch.com](mailto:editor@atomic-ranch.com) or send a note to Atomic Ranch, Publishing Office, 917 Summit Drive, South Pasadena, CA 91030. We’ll print the good ones.*

# Westlake: San Francisco's



San Francisco, with its fabled Victorians, may not spring to mind as a bastion of Modernism. But a prime example of 1950s suburban architecture lies right in the city's backyard—the Westlake district of Daly City. It's a meticulously planned neighborhood of 7,500 midcentury houses, 3,000 apartments, several strikingly modern schools and one of the first malls in America.

In 1970, my family moved from San Francisco to nearby Pacifica, a coastal city whose northern hills are lined with rows of 1960s houses built by Henry Doelger. I grew up in three of these houses and always liked them, but one day when my parents took me to a “fancy” dinner at Joe's of Westlake in Daly City, our neighborhood suddenly seemed relatively dull. Westlake boasted funkier, more expressive '50s houses also built by Doelger. Two decades later, when my midcentury architecture fetish had evolved into a near-obsession, it was inevitable that my girlfriend and I would buy our first home there.

Our 1956 Westlake house was in decent shape when we bought it, with the original metal kitchen cabinets, hardwood floors and bathroom tile intact. After repainting, replacing the original furnace and several windows, we started restoring the house and making our own period-appropriate improvements. One day while demolishing a wall during a fireplace remodel, I found an empty pack of Philip Morris cigarettes, still fresh with the smell of tobacco, that had been enclosed behind the Sheetrock for 45 years. I began to wonder who the carpenter was who'd dropped it there, and who the people were that designed this tidy midcentury suburb that

*text and photography* Rob Keil

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# Midcentury Modern Suburb



Detractors called Daly City "cat-and-dog-hospital architecture."



If there is such  
a thing as  
a “good” suburb,  
that’s what Westlake  
was designed to be.





San Franciscans had flocked to several generations earlier.

I started researching and networking to learn as much as I could about how Westlake was developed. Eventually I located an engineer, an architect and a real estate agent who had shaped the neighborhood as it was being built—men as old as 97 who were still surprisingly busy and who loved to talk. Their stories usually began with Doelger.

## Planned for the Future

Henry Doelger was born behind his family's San Francisco bakery in 1896. He left school in eighth grade, and as an adult he admitted he'd probably flunk a fifth-grade arithmetic test. He sold either hot dogs or moonshine (depending on whose story you believe) across from Golden Gate Park and saved up \$1,100 to buy a vacant lot

because he'd heard a movie theater would be built across the street. He sold the lot for \$25,000, bought 14 empty city blocks, and started building houses on them. By age 38, Doelger was America's largest homebuilder, and he ended up constructing much of San Francisco's Sunset district. In 1945, he purchased a large tract of land adjoining San Francisco. This sandy, foggy area, comprised of pig ranches and cabbage farms, seemed remote and unappealing to Doelger's advisors, who thought he'd made an expensive mistake. But his foresight proved 20/20 again—the postwar housing boom was poised to begin.

If there is such a thing as a "good" suburb, that's what Westlake was designed to be—a meticulously planned "city within a city" of houses, schools, shopping centers, offices, medical facilities, churches and parks, right next to San Francisco. But the homes had to be affordable to

## By age 38, Doelger was America's largest homebuilder

Henry Doelger went from eighth-grade dropout to multimillionaire by building thousands of durable tract houses in San Francisco and neighboring cities.



average people, so Henry Doelger had to invent ways to build the neighborhood economically while making it attractive enough to lure buyers from the city.

The two men most responsible for the Westlake design aesthetic were Henry Doelger's long-time master architect, Chester Dolphin, and Ed Hageman, an architectural designer who began his career as a movie theater poster illustrator. By reversing and flipping several dozen basic floor plans and varying exterior styling, literally thousands of house variations were built at a relatively low cost.

Today Hageman fondly remembers his distinctive reverse-pitched roof design with canted front windows, well ahead of its time in 1950. He says, "I thought it was a little silly, but he [Doelger] thought that was great. ... He gave me a bonus for that one." Regarding his overall style, Hageman demurs, "I'm what I like to call a meat-and-potatoes kind of guy. Somebody gave [the Daly City style] the term 'cat-and-dog-hospital architecture.' "

A working lumber mill was set up right on the site, and large quantities of redwood were purchased rough sawn to get the highest quality raw material at low prices. Then the pieces for almost an entire house—down to the custom-made windows and doors—were milled,

loaded and delivered on trucks to each foundation and assembled there.

Theodore Tronoff, civil engineer and site planner for Doelger during Westlake's development, recalls, "They had the floor plans of each of the models they were building. They knew at the mill what [lumber] was required. ... Doelger was ahead of his time in the way he was fabricating the parts of the houses, and it was very efficient." At the height of Westlake's development, there were about 600 carpenters and 200 other staff on the payroll.

Doelger found other ways to keep construction costs down, like repurposing surplus U.S. military transport vehicles purchased at auction at the end of the war and making them part of his construction fleet. He also set up his own gas station and vehicle maintenance facility on-site to reduce reliance on expensive outside services.

Drawings of the front of each house were put up on the office wall and evaluated in relation to every other house on the block, to achieve the desired streetscape variety. Even exterior paint colors were planned in advance so neighboring houses wouldn't clash. A homeowners association required that people maintain their yards and houses to preserve the neighborhood's picture-perfect appearance.



The 1958 Westmoor High School by architect Mario Ciampi is a monumental structure featuring soaring support beams, sculptures, theater facilities and landscaped interior courtyards.



The first few blocks of houses available in 1948 were mostly two-bedroom, one-bath split-level homes of about 950 square feet that sold for just under \$12,000. They were modest but practically indestructible, being built almost entirely of redwood.



Early Westlake houses under construction, circa 1951.

Historical photographs courtesy of [The City of Daly City](#)



Joe's of Westlake opened in 1956 and has always been a popular neighborhood hangout. Many neighborhood old-timers who moved here in the 1950s can be found dining at Joe's on any given day.



The author's 1956 Westlake house. The new house numbers and paint scheme were chosen to be period appropriate.

Unlike other developers who didn't reside in the neighborhoods they built, Henry Doelger lived in this house in Westlake. His children attended local public schools.

Westlake's schools are its most architecturally distinguished feature. Architect Mario Ciampi created several schools for Daly City that are unabashedly modern and elegant. Battling state resistance to his unconventional ideas, he created energetic forms in steel, glass and pre-stressed concrete that are inspiring as well as functional. Several incorporate sculptures and murals by noted artists, some pieces being donated by Ciampi himself. Westlake's schools won multiple awards from the American Institute of Architects and were featured in *Architectural Forum*, *Life* and on the cover of *Fortune*.

Despite the accolades lavished upon its schools, Westlake has earned some unflattering nicknames over the years. Malvina Reynolds' folk song "Little Boxes" was reportedly inspired by Westlake's "ticky-tacky" houses, visible along the highway during a car trip she took through Daly City in 1962. Others dubbed Westlake an "instant suburb," and *Architectural Forum* went so far as to call it an "unchecked desecration of the landscape."

But 50 years of hindsight changes things. Westlake was named one of America's 10 best suburbs by *Ladies' Home Journal* in 1975, and the homes have kept their

value well over the decades. Many are in excellent condition today; my neighbor, Ray, an original Westlake resident, praises them as "good quality houses for regular people."

When I drive along these orderly, tree-lined streets, I understand what the concept of the suburbs was supposed to be about. Westlake is a comfortable, easy place to live where we can easily access the city without living in it. The houses have a modern sort of architectural "optimism" if you will—pleasant and appealing, but not ostentatious or conspicuously overblown. Today's houses with their pretentious columns, "master suites" and double-island granite-countertop kitchens can't touch these houses for design efficiency or build quality. These are homes for average people that were not made to impress, but to serve as well-designed structures for everyday life. I'll take our "ticky-tacky box" over a McMansion any day. ✨

*Special thanks to Theodore Tronoff, Mario Ciampi, Betty Schultz, Ken and Bunny Gillespie, Samuel Chandler, Carol Simmons and Chela Anderson.*

Rob Keil is a San Francisco-based art director and designer. In 2003 he began researching, writing and designing a comprehensive website on the history of Westlake for the city of Daly City, [westlakehistory.org](http://westlakehistory.org).



What could a  
punk rock  
musician  
and a  
Midwestern  
octogenarian  
have in common?  
One special house ...

**R**ichard Tuttle sounded like someone who relished a challenge. As a young married man, he wanted a home for his wife, Lavonia, and their planned family, so he thought he'd design one. It didn't matter that he was a camera store owner, not an architect. Using a 1949 copy of *New York Architectural Standards* as his bible, he got a draftsman friend to draw up working plans and found a double lot on a cul-de-sac in the Pleasant Ranch area of Garden Grove, Calif., surrounded by orange groves and fields of alfalfa and strawberries. He began to build their dream home—for four and a half years.

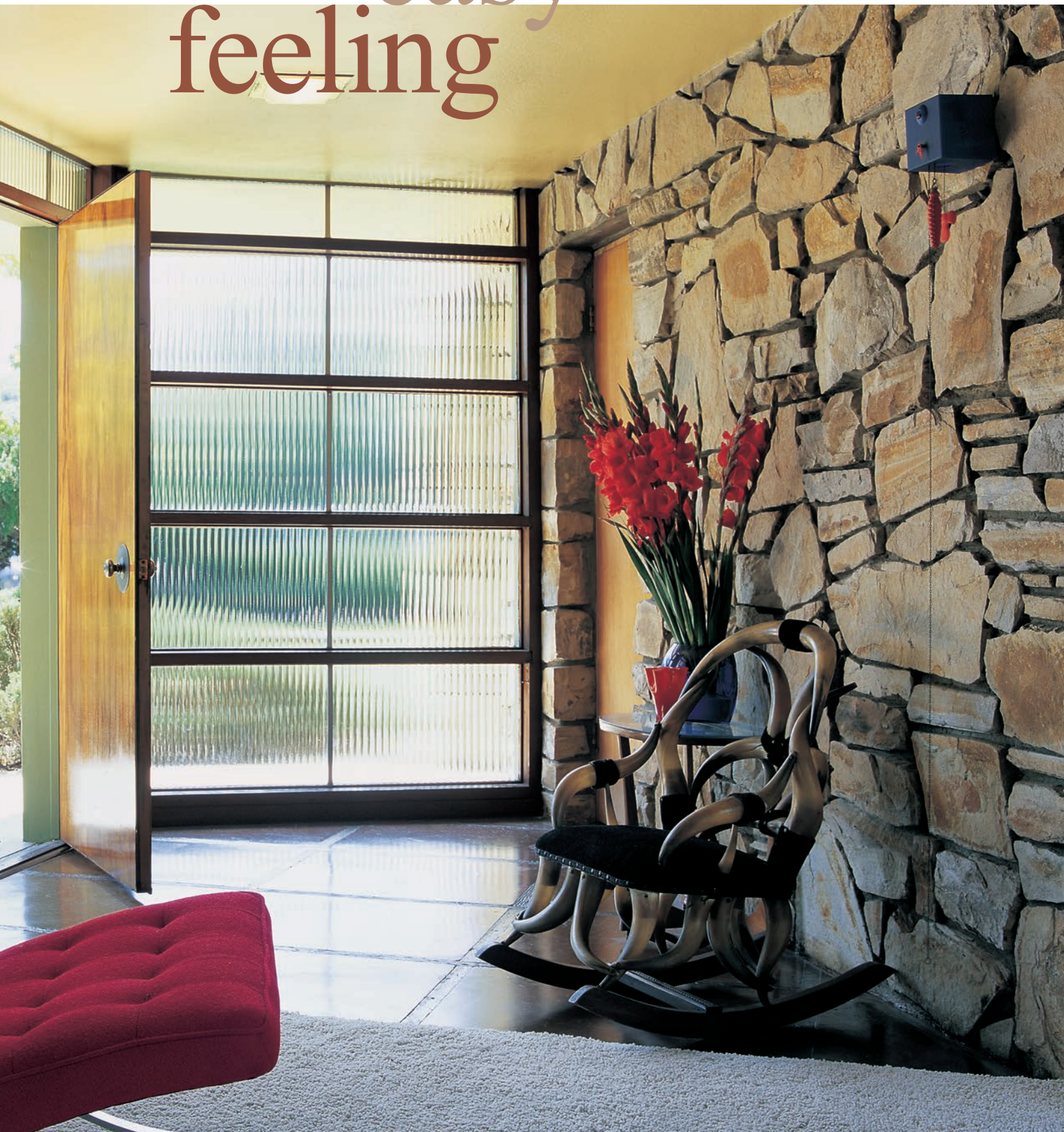
"We looked at magazines and architecture books, then Dick made a balsa wood model to scale with little furniture and bushes and flowers," Lavonia Tuttle remembers. "He worked evenings and Sundays because the camera store was open six days a week. Dick had no question that he could build the house; he'd get an idea and he'd follow through with it. He did 80 percent of the construction."

*text* Bromley Davenport  
*photography* Jim Brown





A peaceful,  
easy  
feeling







## Dick's top-notch work

The U-shape home has a massive rock wall between the living room and front entry, and of course Dick didn't just order a truckload of stone. He and a friend went up to Ojai (a rural area some 50 miles away) to dig rock for the chimney—22 tons, ultimately. The walls are 3/8"-thick vertical tongue-and-groove ash, not veneer paneling, mind you; the cement floors have radiant heating and the lighting is a low-voltage, touch-plate system. The only jobs he didn't do were the roof, cement work and plastering.

Lavonia had her own challenges. They began the house in late 1949 when she was pregnant with their son, Rick. As soon as they could keep the elements out, the couple moved in while Dick finished the house. There was a Thermador hotplate for cooking, a laundry tub for washing, and the living room was the workroom. "Our mattress and box springs were on bricks in the bedroom," she says.

The modern architecture didn't strike Lavonia as cutting edge, though. "Dick would be working on the house and neighbors walking by would make comments about it—they thought it was strange. They took Dick for the builder so they made unguarded remarks.

"My basic job was to pick up and sweep and keep things organized. I was pregnant much of the time we were building," she laughs and then recalls that she was pressed



“ We weren’t looking for a house: on our budget we thought we would have to live in one room while we built our dream house. ”



Gia and Ron Emory with their son, Jack, and Lavonia Tuttle. The garage, family room and kitchen are in the left-hand wing behind the umbrella, the living room is in the section behind the group of sycamores, and the three bedrooms and two baths are in the wing to the right. “We spend most of our life out here in the courtyard,” Gia says. “It’s just like a room to us.”







Clockwise from upper left: The virtually untouched bath has new linoleum flooring. In a corner of the family room is a lamp the Emorys bought for \$20 at a Women's Club sale and a chair from Minnesota. The home's original intercom system. Ron and Gia in the family room off the kitchen; the rock wall contains a built-in barbeque. A damaged fall-front chest was decoratively painted by Gia. One of the couple's favorite pieces is this cowgirl painting by pin-up artist Gill Elvgren inherited from Gia's family.



into service when the lighting system was going in. “There were miles and miles of wiring, and I would go up into the crawl space to help with the installation.” By the time the house was done and ready for furniture—Heywood Wakefield pieces they bought all at once from a Long Beach furniture store primarily because “It was blond furniture that went with the blond paneling”—their daughter, Jan, had arrived.

Several years later the Tuttles put in a pool and a master bedroom suite, the latter something that had been on the original plans. Lavonia says the only things she wished they’d done differently were to change the dimension of the dining room—a smallish room immediately off the entryway that, with a table in the middle, always presented a traffic-flow problem—include the master bedroom from the beginning and choose a different floor for the family room: the wood spacers in the cement slab floor began to splinter and they had to redo the floor to its present cork.

“But the house was wonderful,” she smiles. “There was a gate across the driveway and the grapestake fence was all around the property. When we put in the circular sidewalk [around the pool] the kids could play on their tricycles and scooters or on the school swing set in the back.”

Dick and Lavonia enjoyed some 45 years in their hand-built midcentury home. “After Dick died in 1995, I was here for seven years alone and I couldn’t physically keep up with the house and the yard and the pool,” she says. “I was ready. I had my name in at a Christian retirement home about a mile from here for about three years before I decided it was time to move.

“Then Ron and Gia came, and I felt that the things that needed to be done didn’t seem to overwhelm Ron like they did some people who were going through [looking

In the living room are faux-driftwood lamps, a Lane coffee table and a formerly white vinyl couch from Sioux City, S.D., that was re-covered in a Deco-inspired fabric.





“ This house has a really peaceful vibe about it. ”



at the house]. I could tell that Ron and Gia would keep it pretty much the same. That and the fact that they were a Christian couple had a lot to do with my decision.”

In Ron’s 14-year-old son Zane’s room, the bedroom set belonged to the Tuttle and stayed with the house when the Emorys bought it. Gia and Zane painted the striped wall treatment; the ax collection includes vintage models from Ron’s TSOL days and on the dresser is a Predicta TV.

In the guest bedroom, which is filled with the couple’s swap meet purchases, the ivy print wallpaper was chosen by Lavonia Tuttle. A bookcase holds vintage children’s volumes and one of a pair of slipper chairs sits next to the barkcloth-draped sliding-glass door. “We think the whole room is valued at less than \$75,” Gia says with a smile.

## Came for the sunglasses

Ron Emory came to an estate sale at the house, and despite seeing all of the Heywood Wakefield, only left with a new pair of sunglasses. But he told his wife, Gia, about the place and the next day they came back. She was curious to see the rest of the roped-off house and put their names on an interest list.

“We weren’t looking for a house: on our budget we thought we would have to live in one room while we built our dream house,” Gia, an artist, says. “But a month later, a real estate agent called to ask if we wanted to see it, so after church we came over and Lavonia was here packing, getting ready to move.”

Lavonia and Gia had things in common, it turned out: they were both from the Midwest—Sioux City, Iowa and Sioux Falls, S.D.—and when Gia looked around, it felt like home to her. Twenty-eight people looked at the house, including one man who boasted he’d be cutting down the 50-year-old sycamores.

“That’s why we say it’s a miracle we got the house,” Gia says. “Lavonia chose us even though she had cash offers and offers above asking price. I think it was really important





to her that we share the same faith.”

On the surface, the Emorys might seem 180 degrees wilder than the Tuttles. Ron, a former skateboarder, surfer and guitarist, is a founding member of TSOL—True Sounds of Liberty—part of the Orange County, Calif., wave of punk bands birthed in the late '70s. An older brother took him to an Alice Cooper concert in 1972 when he was 10 years old; that was it for him, and 30 years later he's still making music.

Ron now bills himself as a carpenter who renovates houses, but he experienced his share of the hard rock lifestyle and went to too many funerals, as he tells it. He took a long, sober look at his life in 1999; both he and Gia credit religion and each other with turning their lives around. But they still enjoy the positive connections from the past.

“Being in a punk rock band in the early '70s and '80s, we went to thrift stores all the time to buy clothes and old Beatles boots and whatnot,” Ron says. “I worked my first job when I was 16 to buy a guitar from a pawn shop, and it happened to be an old 1964 Fender Mustang. Since then I've always had vintage guitars and I'm kind of known for that. Comparing the wood in old guitars to new guitars and the way they're manufactured and their quality, kind of led to finding furnishings in thrift stores for my very first apartment.”

“It was very fun to have leopard-print clothes and weirdo lamps when it was a punk image thing,” Gia adds. “Back then it was for shock value,” Ron notes. “Now it's more

Gia found unused vintage wallpaper in Lincoln, Neb., for their bedroom. Ron made the fanciful floor and table lamps—the shades are bullet planters. One of Gia's paintings hangs near the rocker, while a landscape by Lawson is displayed on the wall next to the bed.





The 1965 Airstream trailer had been used for 20-some years as storage, and in four days Ron had it back to primo condition.

Gia sewed some pillows and Ron redid the floor, upholstery and built-ins. "It's got that surf movie feel to it," Ron says. Gia adds, "I'd go crazy if the whole house was decorated that way."

of a mainstream style."

The Emorys are lucky that the Tuttles' house was so well built, and buying from the original owner meant the vision for the home hadn't been sullied with ill-advised remodeling. They've filled it with vintage furniture dating from the early 1900s—a horn chair in the entry—to the '40s—a fallfront dresser Gia painted—and lots of representatives of midcentury design. Gia is lobbying for a small further addition to the master bedroom to house a walk-in closet and sewing room where she can work on her one-of-a-kind creations.

"That would be nice," comments Lavonia, who lives less than a mile away. "There's room. That can be done." She says she is excited by the additional plantings the Emorys have done in the yard, and although their furnishings are different from hers, they fit the house. "They've done artistic things here; they've made it so pretty. That pleases me."

By and large Gia and Ron love the house just as it is. And they, too, have a son, Jack, and a daughter on the way who will be growing up there. "It's been important to us to keep the integrity of what Dick and Lavonia started," Gia says.

Ron adds, "The singer in my band walked in when we were moving in and said, 'Man, this house has a really peaceful vibe about it. You walk in and you can tell that

# home page

## Watsonville, Calif.

Our home interior is full of midcentury furnishings, most of which we've collected very inexpensively. We find this era fun and full of color. Some of our most precious finds include George Nelson bubble lamps, Eiffel tower Eames chairs, a Danish modern couch, Laurel lamps, a Herman Miller rocking chair and very cool vintage art. We're also great fans of vintage ceramics.

**Luis Corona**

## Durham, N.H.

Our house was built in 1955 and is a Tech-Built house, which arrived on site as a kit. It had been a student rental for 14 years and had 10 college students (the UNH football team) living in it prior to our purchase. The good news was that almost everything was original and we have embarked on a three to five year restoration project. We've put down new hardwood flooring, gutted the kitchen and spent most of last summer painting the outside and landscaping. Future projects include new paneling for the living room walls along with a new living room floor, new bathrooms, a new roof, a new furnace and some replacement windows—the real challenge. As much as we love Palm Springs, our favorite place in the world on a snowy day is in our living room next to a roaring fire, martini in hand.

**Brian Marshall & Christopher Fennell**

## Nice, France

Our apartment is filled with a mix of '50s design and modern furniture, including a 1950 Bekins Formica kitchen table; Ron Arad chairs by Kartell; Panton carpet; Foscarini, Vallauris and Plasto lamps; two Italian Saporiti armchairs; a butterfly style coffee table; Hotchkiss mobile; Miro signed litho; Alexander Ewgraf painting; 1950s French asymmetrical mirror; and IKEA shelves with homemade lighting inside. From our balcony here on the Riviera we can see some very nice modern houses, but unfortunately many smaller municipalities prefer the old-fashioned "provençe" style, which has caused the loss of some great midcentury architectural treasures.

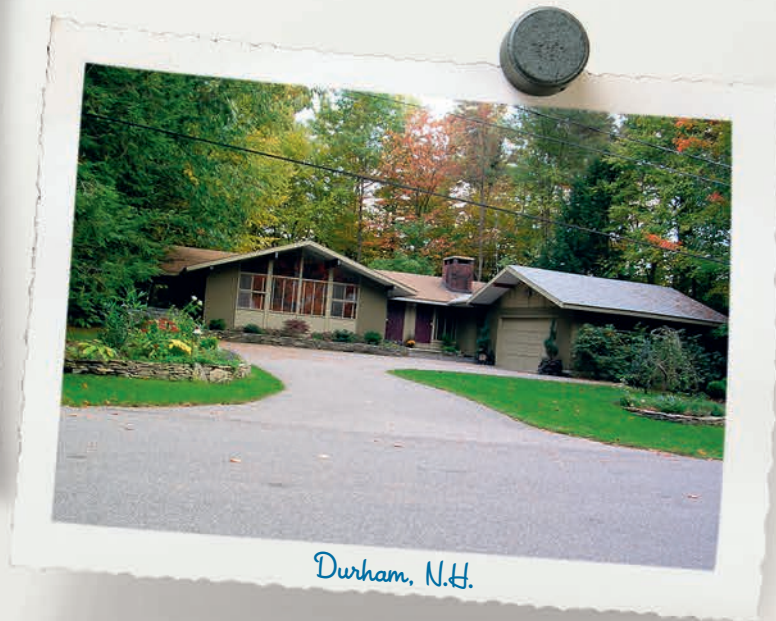
**Charlie, Virginie & Marianne Lecach**

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 3.





Watsonville, Calif.



Durham, N.H.



P

H



Nice, France

# Phoenix: Modernism for the Masses

text Michelle Gringeri-Brown

photography Jeff Green

Alfred Beadle, Arizona's most modernist architect, designed Troy Bankord's tract house. "They call his works 'Beadle boxes' because they really are boxes, sometimes a cantilevered series or zigzagged off of one another," says Bankord, a Phoenix landscape contractor. Beadle, who participated in *Arts and Architecture* magazine's Case Study Program, has work that is part of the permanent collection at NYC's MOMA. He died in 1998 at age 71.

Artist Jeff Cochran painted the triptych that hangs over the custom walnut cabinet built by Chuck Long immediately inside the entry.





"I feel the house  
is more connected to  
the landscape  
now."



after

before





before



after

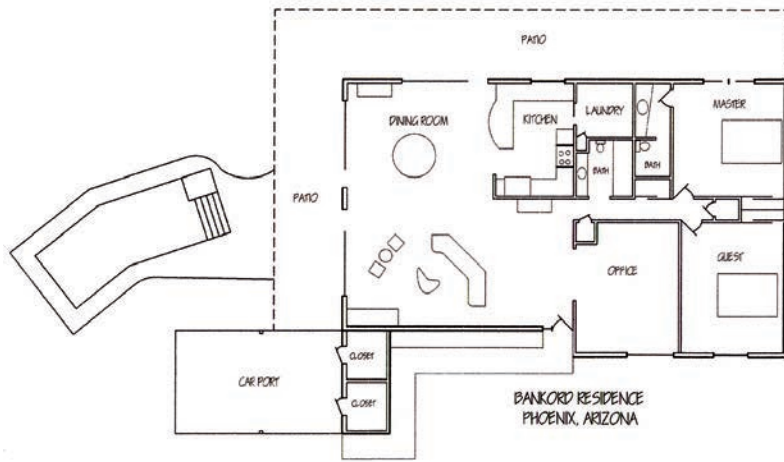
In a tract of about 30 homes near the Phoenix Mountain Preserve, the 1960 house is tucked into a quiet neighborhood full of ocotillo, Joshua trees and native desert plantings instead of thirsty lawns. "Al Beadle did a number of variations of tract homes here trying to get away from custom homes and bring architecture to the masses," Bankord explains about his three-bedroom, two-bath modernist ranch. "Now there is a surge of renovations among architects trying to save these houses. As soon as one comes on the market there are three or four offers."

Bankord has become a bit of a Beadle wonk and hopes to start an architectural preservation group in





"I'm on a mission  
to promote Modernism in Phoenix  
so we can save  
the architecture."



A Paul Evans steel cabinet with bi-fold doors and an inset slate top that sits in front of the sandblasted block wall holds the home's entertainment technology. In the dining area, a wall-hung buffet by Chuck Long has a '40s plaster bust on it and Cattelan Italia dining chairs with custom leather cushions are grouped around a Tango table from Dupuis in Phoenix.



before



after



Bankord's penchant for lighting is evident in the guest bedroom, above and below, which is a far cry from its former self. The bed bolster is covered in vintage fabric from a housecoat.

Phoenix. "I've been talking with the Palm Springs Modern Committee and Chicago Bauhaus and Beyond, groups that are bringing people together and creating awareness. I'm kind of on a mission to promote Modernism in Phoenix so we can save some of the architecture before it's leveled," Bankord says. "The more [renovation] projects, the more awareness. Even though these houses have such different lines and angles, and things like the stacked cement block walls extending from the interior to the outside, they were considered just standard ranch houses."

There are some great examples of '50s and '60s architecture in the city, Bankord says, but "it feels like in Palm Springs the whole city is about that architecture; in Phoenix it's more bits and pieces. Unfortunately, in some areas of town people are looking at these low, streamlined homes that don't have views per se, and leveling them and building what I call 'big pink elephants'—Tuscan styling, stacked stone, etc. Of course once that happens, if you did have a view, it's no longer there. It becomes a snowball effect: when it happens all







“I love how the plants play off of the decomposed granite.”

around you, neighbors don’t really have a choice but to do the same thing.”

His own 1,700-square-foot ranch had white ceramic tile in the entry, green asbestos tiles on the rest of the floors and an artificial brick wall in the kitchen. The moment he bought it Bankord began what turned into a 6 1/2 year restoration.

“As soon as I got the keys, the wall [dividing the living and dining rooms] came down, the flooring came up and the old kitchen came out. We moved that kitchen out to the patio so we could cook, but it was an El Niño year. The ceiling was open, the doors were on order but not in yet, and we’re looking up at plywood saturated with rain,” he remembers. Other early moves were to tear out the old wood fencing and dead plants, put up a block wall, plant an oleander hedge for privacy and put in trees.

The elimination of the load-bearing wall necessitated installing a steel I-beam that tied into the roof trusses, but it allowed him to open up the claustrophobic dining room, expand the galley kitchen and create a wall in the entry for large-scale artwork. He hired an electrician and plumber, and the cabinetry was custom-made, but much of the project was done intra-Bankord. “I come from a family of interior designers and contractors. My father dove in and



did a lot of the work. He spearheaded the electrical work, the doors and windows and the flooring,” he says.

One challenge was the realization that with the ceiling open for the I-beam installation, this was the time to install any recessed lighting. Without having purchased any furniture Bankord had to “come up with where I wanted the dining room table to be, whether it would be square or circular, where the sofa and the coffee table would be, where artwork would go—and lay out my lighting accordingly. That didn’t go exactly as I wanted of course; when you’re doing a remodel there’s always a beam in the ceiling exactly where you want a light.”

The umpteen jillion coats of paint on a cement block wall were sandblasted off with copious amounts of copper slag, but the daylong process chiseled away at the mortar, too, and in some places you could see sunlight coming through. They went through 13 gray grouts looking for one that matched the original. “I had to be true to the architecture,” Bankord says.

before



The master bath, right and top, has a Corian counter on a custom walnut cabinet built by Chuck Long and a wall Bankord terms a “rag-rolled, daubed, dimensional chocolate brown kind of Ralph Lauren” treatment—don’t think about calling it a faux finish.

“A lot of homes from this era I see being redone with no window treatments, and I’m a warmer person than that,” Bankord says. “I did the drapes and sheers to warm up the space a tad—I didn’t want it too cold or industrial. It’s amazing what a simple paneling of wood, like behind the bed, or drapery treatment on both sides of a window do for a room; the master bedroom looks five feet taller now.”



after





before



after

In the new kitchen, Bankord wanted a terrazzo look on the counters and chose Corian. "I get more compliments on it," he says. "I'm not an artificial materials person, but I'm very pleased with it." However, the UltraCraft maple veneer cabinets, stainless steel appliances and the light counters caused a disconnect with the dark brown and black living room. The solution: a black Corian backsplash and a new pocket door leading to the laundry room faced with a stainless steel panel and a black painted edge.



"I knew that Beadle envisioned it to be exposed block, so off the paint came and away we went."

There was a simple decorative drywall detail, a flat eight-inch cornice at the ceiling that was original to the living/dining area. Bankord decided to bring that into other areas as well, and has also assiduously skim coated the "chicken foot" textured walls that weren't to his taste. "I wanted them gallery-like, perfect," he says. He also put down slate in the public rooms and redid both baths and the bedrooms.

Outside, the cement block house has a new galvanized aluminum fascia board in the same style as Beadle's original T-111 plywood version, which solved warping and blistering problems. A foam roof and a gutter system keep water from pouring down over the front door and near some windows.

For Bankord, the first time he sees a property he knows what he'd do with the landscape. This house was no exception. Standing out front he eyeballed where he'd like the trees and got them in right away so they could put on some growth. He also created rainwater retention areas in the yard to harvest the scant precipitation the area gets, instead of having it run off into the street. Decomposed granite in a

color complementary to the nearby mountain—cinnamon brown—contrasts with the white and pink gravel look popular in his area. "I love how the plants play off of the d.g.," he says. "They look more lush and pronounced."

The house came with a wide cement driveway that was in good condition, but Bankord chose to trim the hardscape to just inside the carport and to sweep decomposed granite clear across the front facade. "I feel the house is now more connected into the landscape with that big slab gone."

Recessed up-lights subtly guide visitors to the carport and front door. "When you have a home like this with walls of glass, and every plant and walkway and pot and tree is lit, it feels like the garden is coming in. There's this real connection with lighting at night. I'm all about lighting."

"When I bought the house, my life did evolve a little," he says. "I wanted to do something edgy, something interesting and different. I feel the house is very special and I didn't want it to look like all of the other homes in the neighborhood. At the same time, while I have a passion for the '60s, I want to live in the here and now." 🦄

Resources page 79

# ranchdressing

House parts ...

midcentury collectibles ...

the inside scoop on  
what's what

and where to get it



Atlas Housewares Dap Small Round Knob



Rejuvenation Atomic Age Cabinet Knob

**Q:** My boyfriend and I purchased a midcentury ranch last spring and someday are hoping to send you photos of it. I was wondering if you had any ideas on where I could look for '50s-style kitchen cabinet hardware, either reproduction or original? We're looking for the large saucer chrome pulls or a chevron/boomerang-type handle. Any help you can give would be greatly appreciated.

**Heidi Hite & Joe Kinder**

**A:** If there's a mom-and-pop hardware store left in your town, you can try them for unsold stock, but two good online resources for repro saucer pulls are:

*Atlas Housewares Dap Small Round Knob*  
\$8–\$10 in satin brass, black, brushed nickel or polished chrome

**atlashousewares.com**

*Rejuvenation Atomic Age Cabinet Knobs in 1 1/2" or 2" \$6–\$8 polished nickel (shown with backplate)*

**rejuvenation.com**

**Q:** Our home has a prefab fireplace that comes out from the wall in a fireplace box of drywall. We wanted to brick it in, but wonder about the weight issue on that wall. Is there a company that makes plastic, fiberglass or some lightweight brick (sheet or individual) that we could attach to the drywall that would not look all that fake?

**Annie Mondecarr**

**A:** Our first response is that fake brick always looks like fake brick, but what about brick veneers, which are thin slices that weigh something like 15 lbs. per square foot installed? Also think about that style's appropriateness for your home.

Is there other brick used in the house? Many mid-century homes have fireplace facades of stone, so maybe that's an option you should look at as well (there are stone veneers). Often original fireplaces are very geometric, with brick or cement blocks installed with the narrow edges on display instead of the larger face, and grout lines are also narrow and precise. For



some examples, look at the cover of no. 4 and the fireplace on page 19 in that same issue. An exception is a running-bond brick fireplace shown on page 40 in a Cliff May house. In this issue, the Arizona Beadle house has a block wall treatment that is typical.

Unless you are quite experienced, we'd suggest enlisting the help of a masonry pro to achieve a quality look in this facade upgrade you're anticipating. (See Resources page 79 for links on stone and brick veneers and their installation.)



**Q:** I'm hoping you or other readers can help me with my home's light switch plates. They are unlike anything I've ever seen.

The switch itself is an unusual shape and there are plates with anywhere from one to nine switches. The plates are clear plastic with a gold, molded lightweight cardboard piece mounted under it. I've yet to come across information on this type of switch.

The home was custom built in Houston in 1959. One of the switch plates is missing and one light switch doesn't work. I'd like to find originals or good reproductions to replace the broken ones.

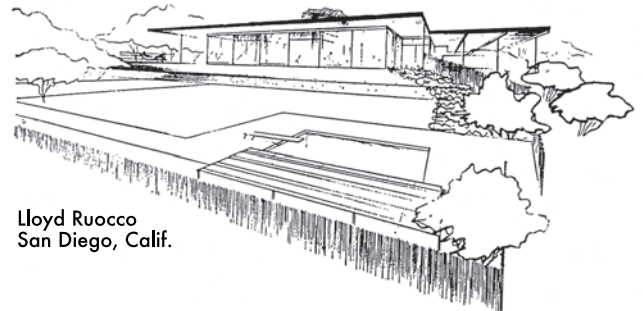
**Shannon McNair**

**A:** Shannon stumped the band on this one; does anyone have a lead for her?

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

Resources page 79

## SOHO'S SAN DIEGO MODERNISM WEEKEND



Lloyd Ruocco  
San Diego, Calif.

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# cool|stuff



## Going Dutch

Affordable, durable modern outdoor furniture can be a challenge. Netherlands-based Freeline International is looking to change that with their line of windscreens, benches, tables and chairs, which includes the “wedgedWOOD” splay-legged bench, available with and without a back. Made from plantation-grown teak, as shown it retails for \$615. Browse their pun-filled product line at [free-line.nl](http://free-line.nl); select pieces can be ordered at California Living in Los Angeles, [californialiving.com](http://californialiving.com); Prairie Growers, [prairiegrowers.com](http://prairiegrowers.com); and Orange Skin in Chicago, [orangeskin.com](http://orangeskin.com).



## 'Cessorize Like Mad

Pique takes a different approach: their catalog of modern home accessories showcases the work of small-scale artisans, and everything in the photos that they don't sell has a resource, such as Herman Miller for an Eames molded plywood coffee table. Daniel Krivens creates the retro-ish “Baby Bucket” and “Biggie Bucket” table lamps from recycled traffic light lenses (\$140–\$168). An anodized aluminum wine tray from MuNiMuLA holds four glasses and a bottle while you carry it to the pool, but looks pretty cool just as functional art. And David Hamlin's Con/Struct Wall Hanging is made of painted felt squares connected by metal rings to each other and a stainless rod; it's available in five patterns and colors and various sizes. [Pique4u.com](http://Pique4u.com); 866.747.8348.







### Northern Lights

Their name may not be on the tip of your tongue yet, but Canadian manufacturer Palliser Furniture is a big deal across the border. Their EQ3 line promises the “freshest global designs at affordable prices” through 200+ US locations. Take the Commander Swivel Chair with its lacquered metal base: available in seven polyester fabric colo(u)rs, it coordinates with all of the other EQ3 upholstered lines. Or the Dixie chair and ottoman in red or black fabric with chrome plated tubing, which works with the tables and storage items in the “Replay” collection. Like IKEA, the pieces come flat-packed for easy assembly. EQ3.com for store locations.

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### Frame Your Flame

So you’ve inherited a faux marble fireplace face that’s so not in keeping with your post-and-beam aesthetic. Doverra has an interesting solution: lightweight, non-combustible fiber-reinforced cement surrounds and hearths with the good looks of a simple picture frame. Presealed to resist stains, they are available in white, limestone, gray, charcoal and sage with coordinating mantels. The 3/8”-thick pieces—the strength of the Doverra material mix allows the surround interiors to be hollow—install with “basic skill sets,” adhesive such as Latacrete 300 and a wet saw if trim strips need to be cut to length. From \$1,800; doverra.com, 847.285.1902.



# more cool stuff

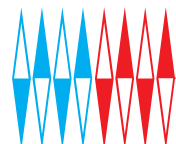
## Get Real

Admit it; not all of us need a restaurant-size stove to boil up that pot of mac-n-cheese. Consider Viking's two-foot-wide freestanding Companion gas range. The four-burner top can be ordered with a grill, wok top or griddle and the base in ubiquitous stainless steel or in green, blue, eggplant, lemonade, biscuit, almond—wait, we get where they're going here. Features to tout to your friends include burner simmer settings, a three-rack convection oven, infrared broiling and childproof knobs. Starting at \$2,700; [vikingrange.com](http://vikingrange.com).



## Zen Walls

Seen the grasscloth wallpaper on closet doors or walls in period architectural photography? Phillip Jeffries has two interesting variations on that theme: Manila Hemp made from the abaca plant in 25 colorways—from white through tans, greens, terra-cottas and blues—and Granite Wallcovering, a highly textured, aggregate-look pattern with a sheen from the mica, granite and vermiculite used to make it. Picture an entry wall covered in either of these with your Nelson bench and bullet planter dramatically lit from above. Both come in pre-trimmed 36" wide rolls. Showrooms are listed on [phillipjeffries.com](http://phillipjeffries.com); 800.576.5455.





# Land of





When Mickee and Ron Ferrell found their Thousand Oaks, Calif., Eichler in 1989, the exterior amenities consisted of an overgrown yard with 60' pine trees and a rotted patio cover and deck. Inside, the gunk on the surfaces revealed the sellers to be heavy smokers, and the wife ran an interior decorating business out of the house so all of the walls were covered with floral wallpaper. The brown wall-to-wall carpet looked OK at first but proved to be stained with animal urine, and the sliding glass doors and windows had scratch marks at dog height.

Still, it was better than most of the homes the couple toured when they were house hunting. "I remember when I walked into this one it felt familiar," says Mickee, a publishing house marketing manager who lived in an Eichler as a kid. "The house my parents rented always felt comfortable to me—maybe it was the open floor plan. But the sellers kind of missed the point of this house."

*text* Michelle Gringeri-Brown

*photography* Jim Brown





The powder-coated, perfed aluminum awning that Ron Ferrell designed extends the available shade in the back yard without marring the architecture of the roofline. The Rincon Room sign is from Pariarts.

“Every home we went into we’d say, ‘It’s not open enough; we’d have to knock this wall down, open this room up,’ ” Ron recalls. “Finally our patient English realtor said, ‘There’s a house that kind of sounds like what you’re talking about.’ ” It turned out to be an Eichler, but one with a flawed location that needed more work than the couple was prepared for. Eventually they stumbled across their 1964 tract home.

Ron works in construction, but experienced his share of frustration with getting the house in shape once escrow closed. The radiant heating stopped working the day after they moved in, and the asphalt roof, which looked like it was in good shape—it was six months old and had a warranty—began leaking all along the route of a gas pipe that had been installed to service a new hot tub. The roofing saga alone will either amuse or frustrate you; you may want to skip ahead ...

## *Up on the Roof*

An inspection he was involved in on a commercial building served as a primer on flat-roof options for Ron: one section was metal, one was hot-mopped asphalt and one was polyurethane foam that was 20 years old. “The building supervisor said that every five or six years they had to repair or replace the hot-mopped roof,” Ron reports, “and that they hadn’t had much problem with the metal roof; but the foam roof had never had any repairs to it at all.”

That sold Ron, but at that time foam roofs on residences were few and far between, so he had to convince the commercial roofer that it was worth their while to take on his home, some 75 miles away.



They evidently saw the Thousand Oaks Eichler development as a promising customer base, and agreed to do what amounted to R&D on the Ferrells' installation.

The company put the roof on but didn't pull a permit and had to get one after the fact, something that Ron is a stickler about. "The first city inspector was a woman who wore high heels for the inspection, which left divots across the roof," Ron says with bemusement. The building department made the company cut out a 4'x4' section to examine the underlayment, which they said looked OK, but weren't sure about the rest. They then made the company pull off all of the foam so the entire surface could be inspected before reroofing.

Ron had also asked the roofers to raise the curbs on the skylights, but they didn't and, with the foam right up to the edge of the skylights, they began to leak. "The skylight manufacturer said they'd come out and replace them if they were leaking because they had a lifetime warranty," he says, "but that inspection showed the roofers had sealed around the skylights with silicone, which cracks them and voids the guaranty. Eventually they all had to be replaced." And, yes, there's more.

"The rep from the Arizona company that makes the foam flew out twice with data on the materials, and the Ontario, [Calif.] roofing company came out six or seven times all told," Ron notes about the process to convince the city to sign off on the job. "But foam roofs are now approved in Thousand Oaks and 10 or so jobs have been done nearby by that same company. Currently foam roofs cost between \$12,000 and \$16,000—about three times what we paid."

For the Ferrells, it made sense to have no potentially leaky seams on their roof, and the insulation value the foam adds was a plus. The



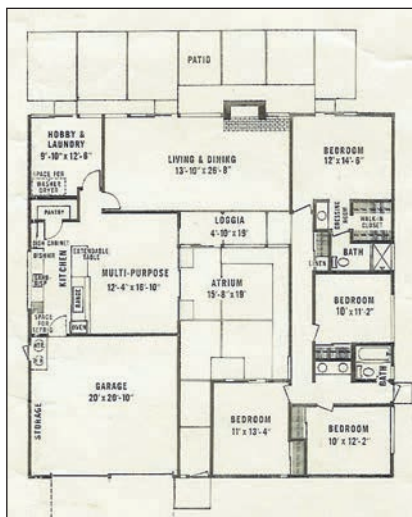
The guest room has a Basic-Witz bedroom set dating from the 1950s that the Ferrells bought at Futurama in Los Angeles. In the living room, the coffee table and couch are "just for now" say the Ferrells, while the dining room has Danish modern pieces bought at the Pasadena Rose Bowl swap meet. The mahogany paneling was part of the phase-two project.







The entry atrium, with a crazily contorted ficus tree, leads to the den off the kitchen or straight into the living room.



downside, they report, is that it telegraphs noise. “In a light rain it’s pleasant—it sounds like rain on a tin roof—but in a heavy rain it can keep you awake,” Mickee says. “In the living areas where the ceiling is higher, it’s not bad, but in the bedrooms it’s much louder.”

## Second Thoughts

“In 1990 we didn’t have a computer, the Internet wasn’t really up and going, and there was no Eichler newsletter, so there wasn’t that much information on how significant these houses were,” Ron says in defense of their first efforts at renovating. Their priority was making the place habitable and “almost all of our money was used to get into the house,” Mickee recalls.

To work with their existing modern furniture and tight budget, the Ferrells went with laminate cabinets and Formica countertops in a new kitchen that Ron put in. They installed vinyl flooring in the den/kitchen area that ended up yellowing and was later replaced by engineered hardwood. Had they known what they do about Eichlers today, they probably would have had the original concrete stained and polished, they now say.

The original mahogany paneling was so grimy with nicotine that they were looking at a big restoration project and Ron was dubious that it could be successfully refinished, so they painted the paneling. “People would take me out and flog me now, but at the time it seemed reasonable because everything was so damaged,” he says.

At first they relished the pristine look, but a few years later, after discovering the historical significance of Eichler homes through books and the Eichler newsletter, they decided they’d gone overboard. “When we were done, the house looked very cold and ultramodern. Everything was either white, black, gray or teal,” Ron says with a laugh when he gets to that last color. This gave them a modern, clean house, albeit one that was a trifle sterile.

“That really didn’t fit the house any better than the [previous owner’s] country style,” Mickee admits. So they changed the paint



The translucent glass in the upper cabinets helps keep the galley kitchen open looking, and the lightness of the custom wood cabinets offsets the dark Brazilian granite counters.

Flooring in the Ferrells' home includes engineered hardwood, berber carpet and, where the original Eichler aggregate would have been, slate tile.







*Visit these sites to check out tiki culture today:*

[atomic-tiki.com](http://atomic-tiki.com)

*tiki & other midcentury collectibles*

[konakia.com](http://konakia.com)

*directory of tiki sites*

[oceanicarts.net](http://oceanicarts.net)

*sales and rentals of tropical-style furnishings and accessories: carved tikis, thatch umbrellas, outrigger canoes, puffer fish and other props*

[pariarts.com](http://pariarts.com)

*tiki signs for your bar*

[steviestv.com/tiki.html](http://steviestv.com/tiki.html)

*tiki food, fun and party suggestions*

[tikicentral.com](http://tikicentral.com)

*events, forums, music, drink recipes*

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[tikiland.com](http://tikiland.com)

*photos of exotic tiki environs like Bali, Trader Vic's of Munich, tiki art*

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*magazine*

scheme, added a pool out back and replaced the painted paneling with new mahogany sheets. In the kitchen they retained some appliances from the '90s renovation but opted for upgraded countertops and cabinets, and bought a new refrigerator and dishwasher.

## *Indulging Their Tiki Streak*

The new pool led to the creation of the home's Rincon Room, a former laundry room that they turned into a maxed-out tiki lounge. Wanting a direct path from the kitchen to the pool, the small room seemed like a good spot for a bar with wet-feet-resistant sea grass mats on the floor. The island decor exploded from there.

"I had been to Trader Vic's and Don the Beachcomber's when I was younger, and my mom is still up for an occasional visit to the Bahooka restaurant [in Rosemead, Calif.]," Ron says about his early tiki indoctrination. The couple owned some rattan furniture plus a few kitschy collectibles from the '50s. With the purchase of *The Book of Tiki*, which "tells you everything about what happened to the tiki bars and Hawaiian restaurants that were popular in the '50s and '60s," he explains, they were off.

While selling his prodigious collection of blues and jazz CDs online, Ron started looking at tiki mugs and restaurant menus on eBay. The sizeable collection now includes ashtrays, matchbooks, carved Oceanic Arts statues, a period-looking bar, glass fishing floats and nets on the ceiling, island-theme art and dishes, masks and dozens of tiki mugs to choose from for the rum drinks Ron has perfected.

The Ferrells now attend tiki events with fellow enthusiasts, like the party they threw last summer with invites to everyone who visits the tikicentral.com chat board. Though the participants range in age from their 20s to their 60s, many share similar interests, like midcentury modern design and the Rat Pack-esque cocktail culture, in addition to tiki fever.

"We can't go to Hawaii every day," say Mickee, "but when you're sitting in the Rincon Room listening to island music and having a tropical cocktail," "you could be in a bar in Hawaii," Ron finishes for her.

## *The Next Generation*

Six months after we visited the Ferrells, we met a young couple at the Palm Springs Modernism show who turned out to be the next owners of the house. After throwing a going-away party, Ron and Mickee have moved to what Ron calls a "split-level, Brady Bunch '70s house" that has been their rental property for years. And Julie Davies, an architecture and interior design student at UCLA, and her husband, Veto Ruiz, an escrow officer in Beverly Hills, are unpacking in their new home.

Julie researched Eichlers online and eventually connected with a realtor who lived in the Ferrells' neighborhood, who solicited the

sale. Julie and Veto had previously considered an Eichler in Balboa Highlands in the \$600,000 range that she would have been happy to do a remodel on, but she didn't think her husband would enjoy living through the process.

"Because these houses don't come on the market all that often, when they do it's often from someone who has lived in it for 20 or 30 years," says the Liverpool native. "We like the style—the openness and the privacy. We thought whoever designed these Eichlers was very forward thinking." ■

Resources page 79

## Likee Tiki?

In Polynesian mythology, "tiki" is synonymous with "first man" and "god of the artists," in addition to being a phallic symbol, according to Sven Kirsten's *The Book of Tiki*. In the '20s and '30s artist types embraced primitivism, and Hawaiian music was big on the mainland. After Prohibition ended, Don the Beachcomber in Hollywood and Trader Vic's in San Francisco were the first of what became popular franchise chains of Polynesian-themed restaurants serving ubiquitous high-octane rum drinks. Adding fuel to the interest in exotic food and drink were GIs who had been based in the Pacific during WWII, and who now wanted a piece of the islands, albeit in their basement rec room in Iowa.

By the '50s and '60s, Hawaiian/Polynesian/tiki culture was big business, with theme restaurants, bars, motels, apartment houses and bowling alleys, as well as Disneyland's Enchanted Tiki Room and the film "South Pacific" doing big box office. While every '50s family didn't have a tiki bar and luaus regularly, many wore out their island music

albums on the hi-fi, and tiki torches and woven grass hats were sold at supermarkets.

Phil and Libra Howard, AR readers who live in Short Acres in Hanford, Calif., have "fairly tiki-ed out their 1948 home, which is rather more ranch than atomic," Phil writes us. His "Jungle Room"



includes tikis he's carved himself, as well as guitars, nautical items, mid-century furniture and vintage and reproduction tiki collectibles. Phil credits repeat childhood trips to Disneyland with helping to develop his appreciation for atomic/Google/tiki architecture, and now sells his carvings as a sideline.

Richard Gutierrez of Pariarts, a

company that makes tiki signage, explains today's fascination with the style: "Tiki for me, like mid-century modern, conjures up the fondest memories of growing up in '60s Southern California," he says. "Going to Phil Hahn's Moongate (a totally tikied-out restaurant in the San Fernando Valley) with my parents was a feast for all the senses. It had indoor waterfalls, huge carved tikis, flowers and bamboo everywhere and mouth-watering Polynesian ribs. The colors, the sounds, the mystery of it all, the beautiful hula dancers and the little plastic orchid in my glass of fruit punch had me in a trance."

Paul Torrigino, Richard's partner, adds, "In the early '90s we were living in a house with a pool and we wanted to theme the back yard somehow. We tried a Roman theme but it looked a little stuffy. Then one year we had a luau and got some bamboo torches and plastic tikis and it worked right away. It had a retro feel and was definitely fun, so we expanded on that theme over the years. I think tiki will be with us for a long time."

Thanks to the Howards for their sidebar and title images.



# Michigan goes MOD

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in

1953, when architect Spiro Spiteri completed construction on his family's futuristic split-level ranch, he got plenty of grief. Neighbors said the house was an eyesore, claiming it looked more like a grocery store atop a mountain than a house they wanted in their tidy subdivision. His own father proclaimed, "What have you done!" when entering for his first visit. But Spiteri was simply ahead of his time.

Graduating from the School of Fine Arts and Architecture in Athens, Greece, Spiteri explored his love of design as a set designer in the New York theatre scene before going to work for an architectural firm in Michigan. As he recalls today, "I was fresh out of school with a lot of big ideas. My only plan was to build this house for my family."

Located north of Detroit and nestled on a 60' hill, Spiteri's house, with its abstract ideas and functional Modernism, was part of a new era in architectural thought. Situated on a 150' x 200' lot, the low-slung horizontal lines and outstretched patio ease into the rustic landscape with finessed elegance. Progressive, with an emphasis on living stylishly, the Spiteri house is open and expansive, reflective of the economic and social climate of the era. Shortly after its completion, the house was recognized by *Architectural Digest* and deemed "a modern hallmark of suburbia."

The blueprint divided the 1,800-square-foot floor plan into six distinct rooms on two levels. "Having studied the architecture of Frank Lloyd Wright, I wanted to create large window installations and a house with no corridor, just rooms that seemed to be melting into each other," Spiteri says today. He achieved his goal with a large multipurpose room that houses the kitchen,

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text Kristine Dickson

photography Chris Kuczynski

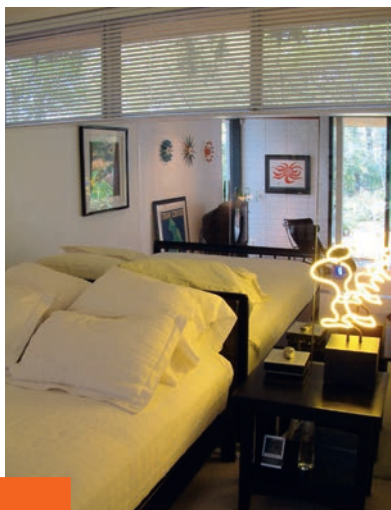


**NOW**



**1953**





**NOW**



**1953**

## The Spiteri house remains

dining and living spaces, in addition to a utility room, a library and two sleeping areas. Sitting two feet higher than the rest of the house, the bedrooms each have a private bath and floor-to-ceiling glass walls with views through the multipurpose room to the patio and yard beyond. In the main living area, two built-in benches back up to the proscenium-like bedroom openings.

An immense 60' x 15' window runs the length of the house with no walls or partitions to break it up. A man with a love of natural light, Spiteri reminisces, "My favorite characteristic of the ranch is its openness and the way the glass sits on the concrete floor and [adjoins the] ceiling. At night, with the house all aglow, there is [just it and] the great outdoors."

That window, constructed with nine red-birch pillars, serves as a weather barometer. And being in Michigan, four months out of the year the view is of freshly fallen snow. To counteract the chill, Spiteri installed a radiant-heated floor and ceiling, which he felt was an extremely healthy way of heating a home.

With entrances at each end of the open floor plan, the place is made for entertaining. Handsome, black ceiling-height doors have ventilating transoms above them, and the interior focus is centered on a six-foot "Bestlite" brick fireplace and a large bar tucked into the corner of the sitting area. Bestlite bricks, which measure 4" x 4" x 16", offer building material continuity throughout the house and garage. Spiteri gives credit to a local architect for that nuance. "Jim Cohn was extremely influential in the construction; he introduced the Bestlite brick that pulls together the design aesthetic." The stacked bricks were both plastered and left exposed with tooled concave joints to create texture and patterns.

Outside, facing due east, a shaded patio runs the length of the house. Spiteri designed the roof and patio soffit so that direct sunlight would only be admitted during the early morning hours. During the rest of the day, the low roofline provides restful shade. The house was originally budgeted to be built for \$15,000, but with its special features, cost \$40,000 in the end.

Almost 50 years after it was built, Joseph and Melissa Campanelli learned the house was due to be demolished. In 2000 the couple fell in love with its retro flair and overbid on the asking price. Today, with Warhol and Nelson on the walls, and Eames, van der Rohe, Le Corbusier and Panton furniture on the floor, the Campanellis seem very much at home.

Radical for its time, yet classical in retrospect, the Spiteri house remains a beautifully functional design and a notable influence on Michigan Modernism. 🌿

Kristine Dickson is a playwright and fashion writer living in Southern California.

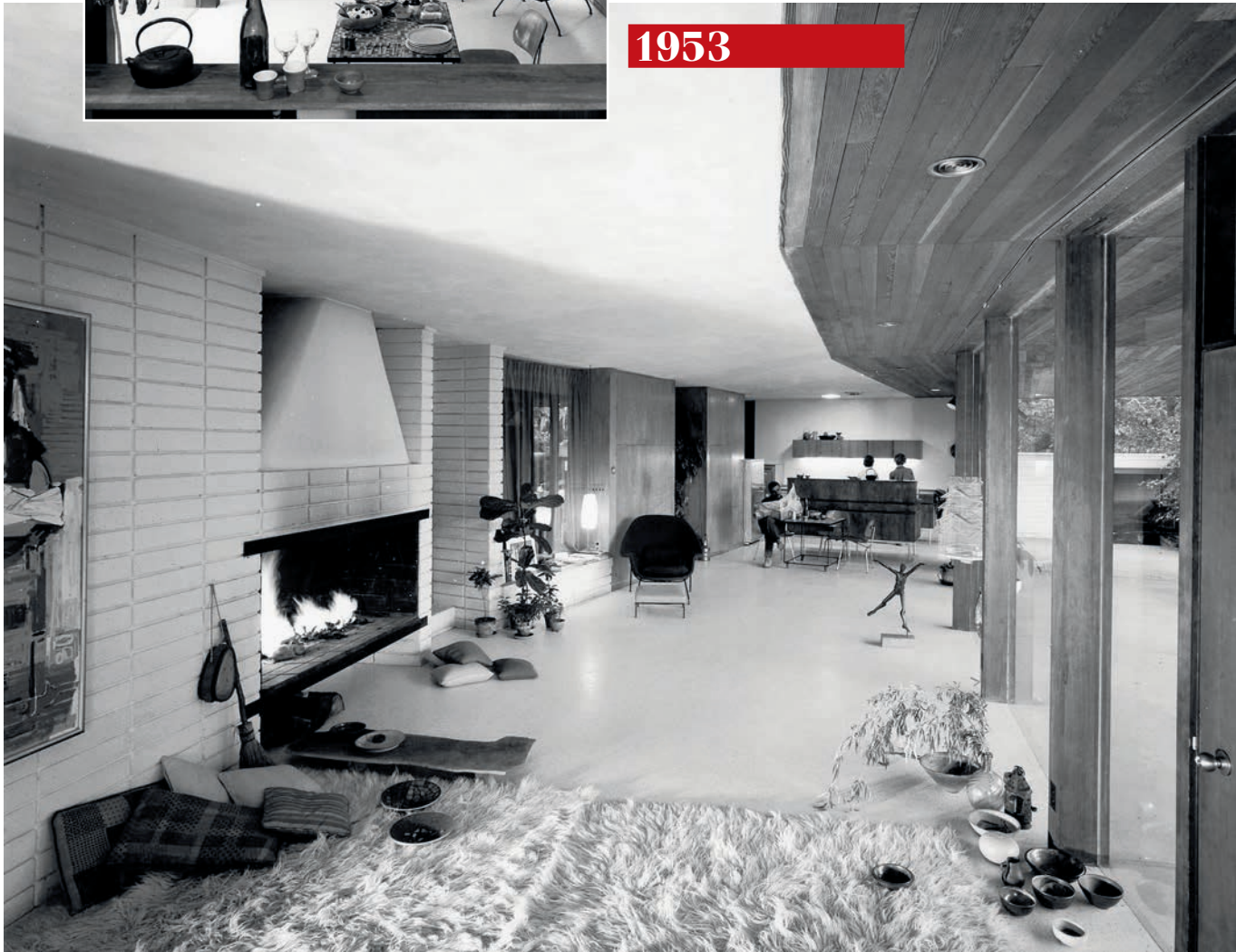


a beautifully  
functional design



**NOW**

**1953**





# help! for your

## the issue:

I am currently restoring a midcentury modern house built in 1954. It appears that the architect, Robert Roloff, was heavily influenced by Frank Lloyd Wright, thus the home possesses Usonian grammar.

The structure itself is in great condition but the original owner sullied the design by adding carpeting, gold veined mirrors and unoriginal fixtures to one of the bathrooms.

I am interested in finding replacement bathroom fixtures including a sink, toilet and bathtub. Originality is important thus I insist on using fixtures that were produced in the 1950s. Unfortunately, I have been unable to locate the fixtures locally and I was hoping that Atomic Ranch might have a source for midcentury plumbing fixtures.

*R. Todd Dean  
Oklahoma City, Okla.*

We hear you and hope that faucet, plumbing fixture and tile manufacturers address the growing needs of renovators looking for alternatives to contemporary bath fittings. Often, if ranch house bathrooms have been big-box-bastardized, you may not even know what the original fixtures were like, and period photos rarely seem to show these functional rooms.

Immediately postwar, many homes still had new baths with the same white fixtures that had been used for the previous 30 years. But even as early as the late '20s, companies like Kohler and Crane started making colored porcelain sinks. Author Jane Powell says that the depression and World War II delayed the appearance of these colorful sinks and tubs until the late '40s and '50s.

Vintage advertising and decorating books can be a good resource for style answers, and we found a couple to recommend: *Atomic Home* by Whitney Matheson is a fun compendium of the selling of suburbia, showing 1950s moms and dads practically hyperventilating with the joy of living in their modern homes. *Inspiring 1950s Interiors* by Eugene Moore is a reprint of Armstrong vinyl flooring installations and has ads that will make you go slack-jawed at the over-the-top interiors. And eBay and other online sites often have inexpensive copies of deco-



The Maunus' bath from issue no. 5 has typical postwar fixtures.

# midcentury marvel



Toto's Bristol Elongated



The Pacifica comes in half a dozen colors.



Kohler's San Raphael Power Lite loo



Agape's Roto comes in three colors.

rating how-to books like the cleverly named *Better Homes & Gardens Decorating Book*.

All of these sources show white, pink, beige, blue and other pastel-colored bathtubs, sinks and toilets. The tubs tend to be traditional cast iron porcelain-clad built-ins with sliding glass shower doors, or a bit later, low, square corner models with molded seats. The toilets began to have low, modern, elongated bowls, and the sinks showed quite a bit of variety, too. In addition to the wild colors, you see rectangular wall-hung sinks with and without front chrome supports, and all manner of drop-in chrome-trim sinks and under-the-counter oval or rectangular basins set in Formica or tile countertops.

It's all well and good to know what might have been, but where do you get this stuff new for your bathroom renovation? Presuming that most readers aren't looking for vintage fixtures, we found good places to start were [designerplumbing.com](http://designerplumbing.com) and [performancetoilets.com](http://performancetoilets.com). Toto, which says it's the largest toilet manufacturer in the

world and sells through both these sites, has a couple of appropriate models: the "Bristol elongated-front one-piece" (\$500) and the "Pacifica one-piece" (\$1,200), both available in white, beige, gray, black and other colors. Toto's full line is viewable at [totousa.com](http://totousa.com).

Kohler's "San Raphael" (\$914) w.c. is as streamlined as you could want and American Standard has a low-tank model worth looking at, "Heritage Elongated one-piece" (\$1,000) in such yummy colors as Light Mink and Logan Berry, which of course cost a little more. They also have a nice, plain 5' "Princeton" bathtub that comes in white, blue, black and beige (\$850), and a wide-spread chrome lavatory faucet called "Amarilis" (\$265–\$310) that can be ordered with classic cross handles or a reasonable facsimile of the ubiquitous faceted acrylic handles.

For sinks, look at Whitehaus' creatively titled "China Rectangular Wall Mount Basin" (\$600). It's available just in white, but has a nice, clean design and you can opt for a chrome towel bar under the front edge. Or check out



# help!



The Pear series from Agape.

the rectangular self-rimming "Carrollton" lavatory from Toto (\$440) or Kohler's "Tahoe" drop-in that comes in midcentury colors (\$230+).

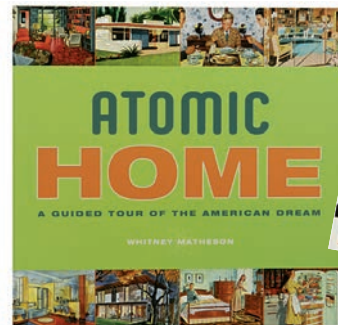
If your budget is luxe, and you're looking for something unabashedly Italian modern, Agape's wall-hung Pear toilet and sink come with a sexy gray matte exterior finish. And for a totally different take on pedestal sinks, the lightweight Roto washbasin is made from polyethylene in white, frog green and Eichler orange. [Agapedesign.it](http://Agapedesign.it) notes that the Roto is recyclable—as if.


Just when we were done researching this topic, Todd wrote again, letting us know he'd found a good vintage plumbing resource in his own backyard, Plumbing Parts Plus in Oklahoma City, 405.682.4488. "I found the exact

circa 1952 blue Crane sink I was looking for," he wrote. "The store offers nearly every toilet, tub and sink produced from 1900 to the present. The fixtures are in great condition and prices are very reasonable, plus they ship nationwide."



Available through the magazine, Atomic Home is \$19.95 and Inspiring 1950s Interiors is \$29.95; both are 176 pages; shipping and applicable California sales tax extra. Contact us at [editor@atomic-ranch.com](mailto:editor@atomic-ranch.com), 323.258.5540 or Atomic Ranch, 917 Summit Dr., South Pasadena, CA 91030 if you're interested in a copy or have a question for our experts; be sure to include your e-mail address.





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# coming up in **atomicranch**



Kookie in his rockin' Indiana basement bar



Collecting everyday dinnerware

Orlando in bloom



## where'd you get that?

### **a peaceful, easy feeling pp. 22–30**

Vintage resources: Kona Lighting, Stanton, Calif., 714.828.0910 🍷 Mod Springs, Palm Springs; 760.327.5400 🍷 Sunset Orange, Silverlake, Calif., 323.666.6898, [sunsetorange.net](http://sunsetorange.net) 🍷 Xcape, Long Beach, Calif., 562.433.9911 🍷 The Emorys' online store: <http://stores.ebay.com/kiss-me-kate-vintage-store>

### **phoenix: modernism for the masses pp 37–44**

Video on Arizona architect Al Beadle: [Gnosisltd.org/beadle.html](http://Gnosisltd.org/beadle.html) 🍷 Architectural preservation websites: Modern Phoenix, [modernphoenix.net](http://modernphoenix.net) 🍷 The Palm Springs Modern Committee, [psmodcom.com](http://psmodcom.com) 🍷 Chicago Bauhaus and Beyond,

[chicagobauhausbeyond.org](http://chicagobauhausbeyond.org) 🍷 Kitchen cabinets: UltraCraft Cabinetry [qkb.com/kitcultracraft.htm](http://qkb.com/kitcultracraft.htm) 🍷 Kitchen and bath counters: Corian "Kaleidoscope," [corian.com](http://corian.com) 🍷 Custom cabinetry: Chuck Long, 602.684.9025 🍷 Landscape design: T.M. Bankord, Inc., Phoenix, 602.482.6852

### **a thousand tikis pp. 56–63**

The tiki experience: Bahooka Ribs & Grog, Rosemead, Calif., 626.285.1241 🍷 *The Book of Tiki* by Sven Kirsten, Taschen, [taschen.com](http://taschen.com) 🍷 Vintage furniture: Futurama, Los Angeles, 323.937.4522, [futuramafurniture.net](http://futuramafurniture.net)

### **ranch dressing pp. 46–47** Resources for stone and brick veneers and their installation:

- 🍷 [bhg.com](http://bhg.com) (click on Home Improvement, then Roofs & Siding, then Installing Stone Veneer)
- 🍷 [ebuild.com/guide/resources/product-news.asp?ID=113159&catCode=1629](http://ebuild.com/guide/resources/product-news.asp?ID=113159&catCode=1629)
- 🍷 [claybricks.com/slicedveneer.html](http://claybricks.com/slicedveneer.html)
- 🍷 [springfield.news-leader.com/lifestyle/homes/20050403-Newthinstoneven.html](http://springfield.news-leader.com/lifestyle/homes/20050403-Newthinstoneven.html)

## accessories & apparel

<b>8 Ball</b> 818.845.1155 8ballwebstore.com	45
<b>Contemporary Cloth</b> 866.415.3372 contemporarycloth.com	65
<b>MartiniArt.com</b>	54
<b>Pink Poodle Products</b> pinkpoodleproducts.com	66
<b>ReproDepot Fabrics</b> reprodepotfabrics.com	55
<b>retrover.com</b> 207.772.2160	77
<b>ReVamp</b> 213.627.7150 revampvintage.com	64
<b>Sublime</b> 760.322.3286 sublimepalmsprings.com	55
<b>Sublime Stitching</b> sublimestitching.com	72
<b>Vintage Pillows by Lorna</b> 718.633.7390 vintagepillowsbylorna.com	55

## accommodations

<b>Ilikai 1313</b> 818.424.2403 1313ilikai.com	77
<b>Orbit In</b> 877.99.ORBIT orbitin.com	55

## architecture & art

<b>Art Contractor</b> 316.945.4440 artcontractor.com	11
<b>Broadviewgraphics.com</b> 818.249.9341	76
<b>gravelart.com</b> 702.285.8864	54
<b>Gregory LaVadera Architect</b> 856.662.4909 lamidesign.com/plans	77
<b>Jeff Zaruba</b> 415.457.3223 jeffzaruba.com	67
<b>Michael Gamstetter</b> 714.360.0967 houseofbamboo.net	66
<b>M Modern Gallery</b> 760.416.3611 mmoderngallery.com	19
<b>Modern Digital Canvas</b> 888.345.0870 md-canvas.com	19
<b>Modern Wall Art</b> 866.415.3372 modernwallart.biz	73
<b>Orbit Gallery</b> 201.945.8900 orbitgalleryspace.com	49
<b>Posteritati Movie Posters</b> 212.226.2207 posteritati.com	73

## books

<b>Hennessey + Ingalls</b> 310.458.9074 hennesseyingalls.com	73
<b>Kitschmasland!</b> kitschmasland.com	66

## events & websites

<b>Art Deco &amp; Modernism Sale</b> 650.599.DECO artdecosale.com	64
<b>Dolphin Modernism Shows:</b> <b>Palm Springs, Chicago, Miami</b> 708.366.2710 dolphinfairs.com	36
<b>Lotta Livin'</b> lottalivin.com	66
<b>M&amp;M Enterprises/Michigan Modernism</b> 73 586.465.9441 antignet.com/m&m	
<b>SOHO Modernism San Diego</b> 619.297.9327 sohosandiego.org	47
<b>Stella Show Management</b> 212.255.0020 stellashows.com	64

## lighting

<b>Artemide</b> artemide.us	ibc
<b>fabulux inc</b> 718.625.7661 fabuluxinc.com	49
<b>Fire Farm Lighting</b> 563.245.3515 firefarm.com	20
<b>Moon Shine Lamp and Shade</b> 830.885.5221 moonshineshades.com	53
<b>Rejuvenation</b> 888.401.1900 rejuvenation.com	33

## midcentury housing

<b>Doug Kramer/Realtor</b> 562.627.1001 socialmodern.com ranchostyle.com	11, 20
<b>Jarson &amp; Jarson Real Estate</b> 480.425.9300 azarchitecture.com	65
<b>Kiki Cannon/</b> <b>Coldwell Banker Cherry Creek</b> 303.717.6196 kikicannon.com	54
<b>Mile Hi Modern</b> 303.331.4508 milehimodern.com	72
<b>M. Joan Martin/Coldwell Banker</b> <b>Residential Brokerage</b> 760.902.9066 housesinpalmsprings.com	31
<b>Modern Living Spaces</b> 760.799.7676 modernlivingspaces.com	7
<b>Paul Kaplan Real Estate</b> 760.285.8559 paulkaplanrealtor.com	1
<b>Portland Modern/Bob Zaikoski</b> 503.248.4663 x169 portlandmodern.com	48
<b>Prime Lending</b> 866.774.6304 x112 primeaustin.com/robertm.htm	67
<b>Prudential Palms Realty</b> 941.650.7354 djenningrealestate.com	20
<b>ValleyModern.com</b> 818.312.3930 818.917.6690	49
<b>Vince Messing/</b> <b>Coldwell Banker Star Realty</b> 562.522.8627 vincemessing.com	48

## midcentury vintage

<b>Another Time</b> 415.553.8900 925.229.5025	72
<b>Atomic Blond/A-Okay Antiques</b> 800.968.4993	73
<b>AZZ Design</b> 310.202.8287 azzdesign.com	20
<b>Boomerang for Modern</b> 619.239.2040 boomerangformodern.com	53
<b>Chartreuse International Design LLC</b> 206.328.4844 modchartreuse.com	67
<b>decoramashop.com</b> 502.456.4240	67
<b>Déjà Vu</b> 562.439.4539 dejavalongbeach.com	45
<b>designsmithgallery</b> 513.421.1397 designsmithgallery.com	72
<b>Fat Chance</b> 323.930.1960 fatchancemodern.com	73
<b>Futures Collide</b> 909.865.2705 futurescollide.com	54
<b>Go-Kat-Go</b> 602.277.8528 go-kat-go.com	72
<b>Good Eye</b> 202.244.8516 goodeyeonline.com	65
<b>Las Venus Vintage Modern Furniture</b> 212.982.0608 lasvenus.com	67
<b>MainlyArt.com</b> 513.378.8261 mainlyart.com	72
<b>Metro Retro Furniture</b> 713.473.0000 metroretrofurniture.com	73
<b>Objects in the Loft</b> 561.659.0403 objectsintheloft.com	77
<b>Out of Vogue</b> 714.879.6647 outofvogue.com	36
<b>Patina Modern</b> 206.545.7329 patinamodern.com	72
<b>PCH Modern</b> 310.792.5939 pchmodern.com	54
<b>Penny Lane</b> 323.222.1200 penny-lane.com	73
<b>Planet Oranj—20th Century Artifacts</b> planetoranj.com 206.962.1969	53
<b>Reside Inc.</b> 617.547.2929 resideinc.com	19
<b>Retro@home</b> 510.658.6600 retroathome.com	32
<b>Retro Inferno</b> 816.842.4004 retroinferno.com	66
<b>Retro World</b> 727.580.9669 retroworld.biz	54

<b>Springdale</b> 269.756.9896 springdalefurnishings.com	32
<b>Studio 50s</b> 248.706.9600 studio50s.com	77
<b>Suite Lorain</b> 216.281.1959 suitelorain.com	67
<b>Sunset Orange</b> 323.666.6898 sunsetorange.net	49
<b>Time Bandits</b> 916.447.8463 timebanditsmodern.com	45
<b>Victory Vintage</b> 404.373.5511 victoryvintage.com	77
<b>Woody's</b> 714.744.8199 woodysanquities.com	48
<b>Xcape</b> 562.433.9911	31

## modern furnishings

<b>2 modern</b> 888.240.5333 2modern.com	31
<b>12m</b> 916.212.5354 12mdesign.com	54
<b>Consolidated Design &amp; Mfg., LLC</b> 818.766.8889 american-modern.net	21
<b>EQ3</b> eq3.com	32
<b>highbrowfurniture.com</b> 888.329.0219	bc
<b>Hive</b> 866.mod.hive hivemodern.com	ifc
<b>Kerf Design</b> 206.954.8677 kerfdesign.com	6
<b>Otto</b> 714.526.3142 shopotto.com	36
<b>Rug Studio</b> 800.796.8890 rugstudio.com/modern	11
<b>S.D. Feather Furniture</b> 866.464.9215 sd-feather.com	64

## other house stuff

<b>Big Chill</b> 303.444.4050 bigchillfridge.com	77
<b>Designwise-modernbaths.com</b> 877.466.9522	65
<b>Infinite Storage Solutions</b> 877.477.5487 issdesigns.com	77
<b>Libby's Vintage Home &amp; Garden</b> 323.663.2600 libbysvintage.com	72
<b>Mosaic Art Supplies</b> 607.349.0553 mosaicartsupplies.com	6
<b>Mosaic Tile Market</b> 408.353.8428 mosaictilemarket.com	54
<b>Vintage Stoves by Stevan Thomas</b> 877.850.1266 vintagestoves.com	5