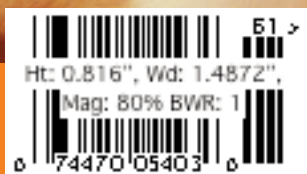


spring 2006

# atomicranch

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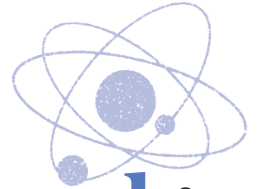
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**cover**

A 1956 Denver home built by H.B. Wolff & Company was expanded in 1977 to include this family room addition. The budget-conscious homeowner dressed up an IKEA couch with a linen wrap and an Asian-looking pillow, tying it in to the orange accent wall and the Japanese wall hanging. The trunk cost a whopping \$2.



**atomicranch®**  
MIDCENTURY MARVELS

Publisher  
**Jim Brown**

Editor  
**Michelle Gringeri-Brown**

Art Director  
**Nancy Anderson**

Logo Design  
**Janet Rollins**

Advertising  
**Linda Teixeira**

Advertising Designer  
**Carol Flores**

Editorial Assistant  
**Cheyenne Wortham**

Web Design  
**David Murillo**

Copy Editor  
**Vickere Murphy**

**Subscriptions:**

\$19.95 one year U.S.; \$27.95 Canada

\$36.95 two years U.S.; \$49.95 Canada

323.258.5540 atomic-ranch.com

Address changes and Intl. rates: editor@atomic-ranch.com

**Not responsible for undelivered issues  
due to late change of address.**

**Publishing Office**

917 Summit Drive  
South Pasadena, CA 91030  
323.258.5540 p 323.259.0685 f  
editor@atomic-ranch.com  
atomic-ranch.com

**Advertising Office**

3661 Sawtelle Blvd.  
Los Angeles, CA 90066  
310.737.1910  
atomicranch@aol.com

Atomic Ranch (ISSN 1547-3902), Issue 9, Spring 2006,  
is published quarterly by Atomic Ranch, Inc.  
at 917 Summit Drive, South Pasadena, CA 91030.  
U.S. subscriptions \$19.95.

Periodicals Postage Paid at South Pasadena, CA  
and at additional mailing offices.

**POSTMASTER:** Send address changes to  
**Atomic Ranch, 917 Summit Drive, South Pasadena, CA 91030.**

All rights reserved by Atomic Ranch, Inc. Canadian Post Publications  
Mail Agreement No #40065056. Canadian Return Address: DP  
Global Mail, 4960-2 Walker Road, Windsor, ON N9A 6J3.



## meanwhile... back at the ranch



**I**t's with great satisfaction that we begin the third year of Atomic Ranch; I marvel at our survival and growth in a difficult and competitive field. In the last two years, ranches have seen an increase in recognition and popularity as well, and their rise, fall and resurrection were covered in an excellent survey article by Scott Timberg of the *Los Angeles Times*, "The Once and Future Ranch." It's posted on our site at [atomic-ranch.com/pressmain.html](http://atomic-ranch.com/pressmain.html) and is well worth reading.

As ranches ascend in the public consciousness we all benefit: neighborhoods reawaken, home values rise—sparing them from the bulldozer—remodels become more enlightened, vintage and reissued furnishings find a wider audience and new, midcentury-appropriate products reach the marketplace. Nonbelievers begin to understand our shorthand and may even convert, or at least better understand our passion.

Although transitory, exposure in popular culture is fueled in part by the constant need for the next new style: if the hard-edge, futuristic look has become cold and alienating, perhaps ranches and midcentury can fill the bill—for now at least. I feel that the increased visibility of ranch homes in print ads and TV commercials comes from designers and art directors who have discovered the twin attributes of these homes. They are slightly edgy when noticed by a vanguard viewer, but also cozy and reassuring to a less-than-fanatical audience. Whatever the product, a commercial message needs to be wrapped in a context or style, and ranches deliver. Not a bad way to dress up your ad for toothpaste or a pain reliever.



Toothless in '57

Here at Atomic Ranch Magazine World Headquarters we can measure our growth by the expanded page count, the breadth of our coverage and of course the increasing numbers of readers and advertisers. Great homes from Texas, Colorado and Oregon share space with our ample supply of California ranches. It's impossible for us to visit every locale, so talented contributors are adding their voices to neighborhood, home and collecting stories. This issue inaugurates the "Open House" feature, which expands on our "Home Page" concept, allowing an owner to show off more of their midcentury marvel.

We have survived and prospered because of the support of our enthusiastic readers, retailers and advertisers. There was never any guarantee that we would succeed, so thank you all for your faith in our concept. The masthead lists our very small staff; all of them work hard to keep the magazine visually exciting, interesting and on time. They are essential to our success.

There are other people who have given us support and encouragement without which this magazine would not exist. First, my mother, Elizabeth Brown, the family archivist who is the source of my goofy portraits and much more. Friends Dianne Woods and Brad Smith were the first to hear our magazine concept and have contributed greatly, including images from their George Mann collection and Brad's ever-scintillating spreadsheet analysis. We have tapped the experience and knowledge of the many friends we've met in our print careers; they have all helped guide us. Thanks guys.

*Jim Brown*  
Publisher





# modernwisdom

✱ I notice that you feature homes, but don't do much in the way of interior pieces such as appliances from that era. I own a 1962 Frigidaire Custom Imperial Stove. It's an eye-level oven with a slide-out cooktop underneath it. There were 30" single-oven models and 40" double-oven models. People usually call it the "Bewitched" stove, as it was prominently featured on that show.

Tappan also offered a model in the late '50s called the "Fabulous 50." The difference between the two is that the Tappan oven doors open from the side while the Frigidaire doors lift up like a garage door. I would think the Palm Springs or Miami Beach areas would have a lot of these items as these stoves were considered top of the line and would be in good shape since the lady of the house back then rarely cooked.

Although nice to see the ranches, people are interested in authentic appliances for the kitchens. It would be real cool to see these items featured in future editions—especially since I would be interested in finding repair and parts resources.

**Ken Tetreault**

Plainfield, Conn.

*Nick Horvath, a Denver midcentury modern dealer, has a similar stove. Here's what he has to say: "Our 1960s*



Nick's Cooker



*Frigidaire Custom Deluxe Flair pull-out stove was a promise for a better tomorrow—at least in the kitchen—and it premiered at the 1962 Seattle World's Fair. It was manufactured in conjunction with General Motors, and the stove sports automobile dashboard-influenced controls and Jetson's-inspired decorative details. While most ranch kitchen updates include current stainless steel ranges, we love our classic, especially in our small galley kitchen. Ours is a freestanding design that includes storage for pots and pans. We never regret not installing a new unit, as ours still performs like new.*

*"When doing a kitchen remodel, most people consider these stoves dated and they usually wind up in the scrap yard. In the past year, I have seen both the Imperial and the Deluxe at thrift stores and at a yard sale, and they are usually priced around \$50. I paid \$300 for mine, and that was the best \$300 I spent on the kitchen! Check out the Yahoo chat group "classic appliances," where members talk about nothing but vintage appliances and the technological breakthroughs that they represented at the time. It is rather fun to read the debates and comments on everything from fridges to washing machines to stoves. IMO, I'd put these stoves up against any electric range being produced today as far as performance; for looks, they blow current ranges out of the water."*

— ar editor

✱ Got issues 4, 6 and 7 the other day—what a brilliant magazine. I love it, my mates love it! I'm so glad someone has brought out a magazine covering this era of design, and with the U.S.'s historical influence on many aspects of Australia, the relevance translates very nicely!

**Bryan Mattes**

Somewhere Downunder

*Yeah, we've been surprised at the rabid interest in AR shown in Canada, the UK and Australia, particularly. Although it costs a zillion dollars to ship, apparently it's worth it for lots of midcentury Aussies.*

continued on page 12

# morewisdom

\* I am an avid fan of Atomic Ranch and have every issue and love them dearly, referring to back issues several times a week because it's the best magazine ever made. But that was before Hurricane Katrina. My home was one of the 8,000 in Slidell, La., that was damaged by the storm.

I moved into a fabulous '80s contemporary a year ago that was filled with retro decor and vintage items. It was to be featured in the September issue of *New Orleans Homes and Lifestyles*. My house took in four feet of water, which of course means every issue of Atomic Ranch is stuck together, torn and crunchy, along with ruining every piece of furniture and all of my belongings. I am devastated. Please, please tell me you have enough copies of every back issue that I can purchase and replace. I need all the great decorating ideas and references to replace all the items in my house that were ruined!

**Jennifer Williams**

*Slidell, La.*

*We sent Jennifer an Atomic care package, and hopefully by now she has a semblance of normalcy back in her life and home.*



\* Our whole house is '50s retro with lots of turquoise, a Betty Boop bathroom and starburst clocks everywhere. My husband and I saw a show on HGTV that featured a similar decorative project to this sculpture. He decided he could easily make one, so he did and here



it is! It's as big as our couch and we wanted to share it with all the other fans of this awesome era out there.

**Traci Johnson**

*Hayward, Calif.*

\* Your latest issue arrived on Monday, and as usual we dropped everything to make a preliminary pass through it. My partner and I live in Yuma, Colo., a small wheat-farming community in the northeast corner of the state. Our rambling, custom ranch was built in 1952 by the local Chrysler, Plymouth and farm implement dealer. The contractor, Cliff Carson from Wray, built this and several other custom houses around Yuma County in the '40s, '50s and '60s. See page 30 for more on this house.

We would like to extend an invitation to any of your staff: The next time you are in Denver, please make the 150 mile trip northeast to Yuma County and we will show you our home and the other Cliff Carson houses. Your magazine has been a valuable resource for us while working on every aspect of this house. Whenever we head out on a road trip, we throw a copy of Atomic Ranch into the car along with the roadmap. We have been known to go out of the way to visit your advertisers or even plan the route around them. Keep up the good work.

**Richard Birnie & Ron Wenger**

*Yuma, Co.*

\* Thanks for featuring our modest home in the reader's "fridge magnet" section of your fall 2005 issue. This summer we visited some friends in the NYC area, and they showed us the house they almost bought: a

*continued on page 14*

# even more wisdom



1950s marvel built by one of Frank Lloyd Wright's students in South Orange, N.J. It's located on a steep hill and a portion is below ground level. An expert told our friends the hill might move sooner or later and cause major damage to the house, so they bought a solid 1927 redbrick home instead. The midcentury house was sold and is luckily being restored now. Let's just hope the hill will stay there for another half century!

**Charlie Lecach**

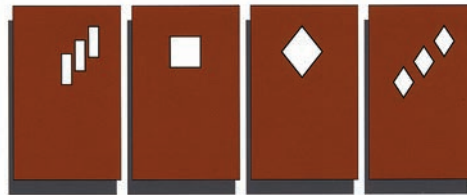
*Nice, France*

\* Recently my husband and I purchased the home of our dreams, a 1963 ranch (or as close to a ranch as they get in McKinney!). We are, quite proudly, only the second owners and haven't had to do much work to the house. My only issue is we would love to change out our exterior entry doors to something more period, namely the flush doors with straddle-light designs in either diamonds or rectangles. I cannot find them anywhere. I have searched the Internet and did find Brosco.com, which carries the doors but doesn't ship to this part of the U.S. Do you have any idea where I might look?

Thanks so much for your wonderful magazine. It is heartening to know that midcentury is alive and well all over this great nation. We can't tell you how much we are looking forward to the coffee-table book; we'll be first in line!

**Teri Kirkpatrick**

*McKinney, Texas*



*Does anyone have a lead for Teri?*

—ar editor

\* We've just moved into our own midcentury marvel and will send you a photo when we get our renovation completed. The Holmes Run Acres neighborhood would make a great feature story for your magazine. It's a development built in the '50s outside of Washington, D.C. with a true neighborhood feel to it. The website is [holmesrunacres.com](http://holmesrunacres.com) if you want to see more.

**Laura Wright**

*Falls Church, Va.*

\* Just love your magazine. I always see the submissions on your "Home Page" stuck on the fridge and thought you might want to see that fridge in action. The enclosed photo is of my parents' 1957 Philco still in daily use after 48 years. The only problem they've ever had with it is the fight over which child gets it in the will. Retro rules!

**Margaret Lehn**

*Westport, Conn.*



*Our star appliance belongs to AR's editorial assistant. Your parents would probably flip if they knew what a retro fridge goes for nowadays.*



*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.*

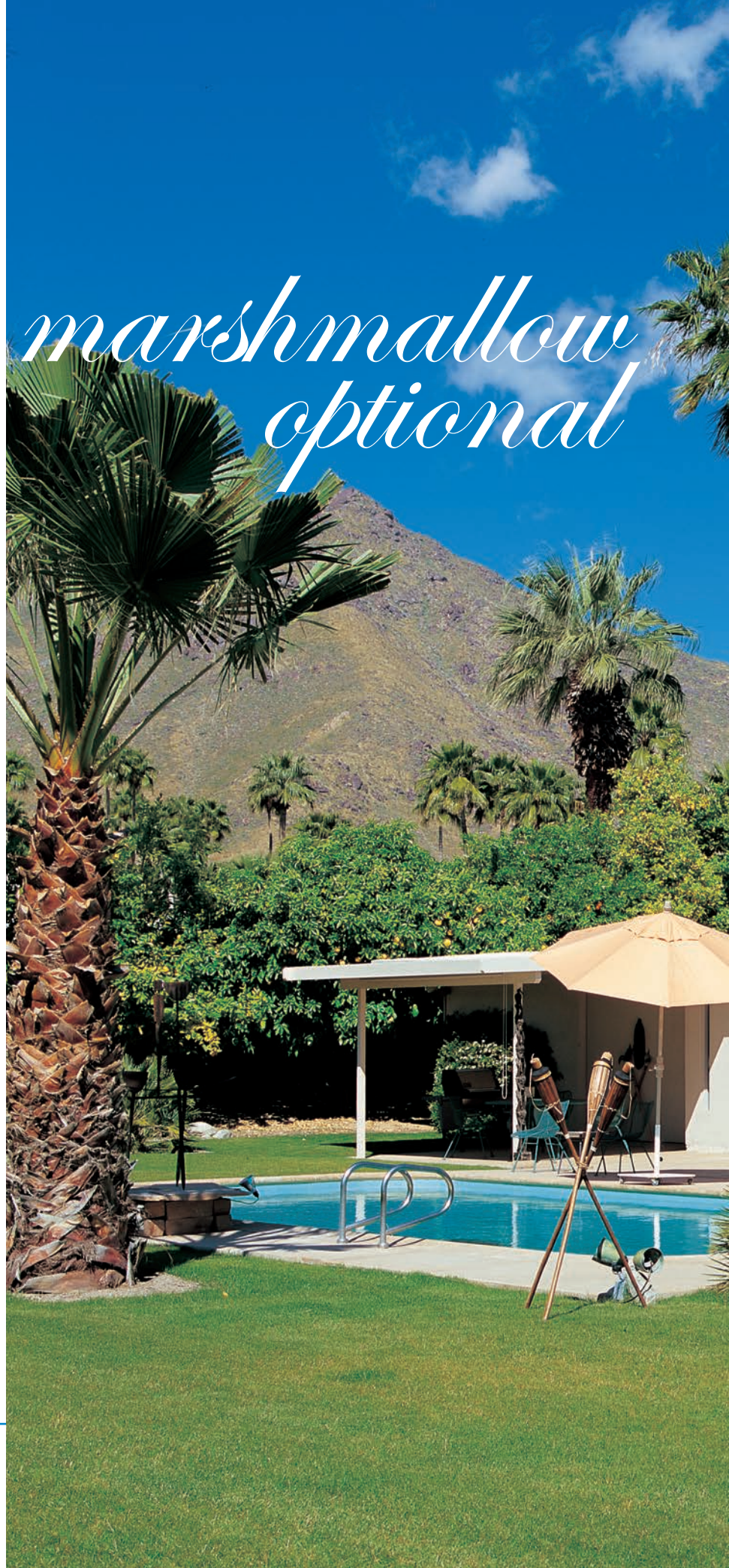


# Swiss miss: marshmallow optional

Meet the Gands,  
collectors of  
midcentury furniture,  
'50s guitars,  
Italian glass and  
Modernist houses—  
Keck + Keck  
and Alexander,  
to be specific.

*text* Michelle Gringeri-Brown

*photos* Jim Brown









Gary Gand was in Palm Springs on a music gig and thought he'd take a look around at the purported hotbed of modernism he'd read so much about. But he couldn't find anything to get excited over. "The Albert Frey House was torn down, the Kaufman House was in disrepair. I even called Albert Frey on the phone and he didn't answer because he'd died a few weeks before," Gary says. "I phoned Joan and told her Palm Springs was all strip malls and golf courses—and I don't golf." This was 1998.

But soon enough he and his wife started coming out from Chicago for the Palm Springs modernism shows and got hooked. Taking one of Robert Imber's architecture tours showed them what they'd missed, and by year three they'd chatted up photographer Julius Shulman and made an offer on a house. But let's back up a tad.







## Midwestern Modernists by default

Joan and Gary are both professional musicians who run a quartet of Chicago-based music businesses. She grew up in a household filled with Noguchi tables, Herman Miller modular sofas, George Nelson cabinetry and great '50s-patterned drapes—all in a little Colonial Revival house. Joan would go over to play at a friend's house, a huge Frank Lloyd Wright filled with sculpture and Mies van der Rohe furniture. Gary, on the other hand, was raised in a split-level tract house. His dad stained the house green and painted the door a rogue red, plus they had Paul McCobb furniture.

About 20 years ago the couple was finishing up a remodel of their suburban tract house. "We'd put in a hot tub, Mexican tile floors, an island kitchen—we Santa Fe-ed it," Gary says. "It looked kind of like a Colorado ski house with its diagonal cedar walls. We were done with all that and sold the furniture with the house. Then we said, OK, what do we do now?"

For their second home they wanted "a pretty neighborhood, a big and open floor plan, and lots of glass to look out at nature. We didn't know we wanted it to be Modernist—we just knew the feeling we wanted it to have," Joan explains. "When we found a Keck + Keck, it had everything we wanted; we realized we identified with that period. We became Modernists from living in a modern house."

K + K are Fred and William Keck, who designed the Crystal House and the House of Tomorrow for the 1933 Chicago World's Fair, along with hundreds of custom and modular modern homes in the Chicago area. The Gands' house

Above, the couch is vintage George Nelson, the two gray chairs Florence Knoll and the table a Mies van der Rohe design. The tripod floor lamp is from a Baton Rouge collection, and the Scandinavian shag area rug was bought at Modern Way in Palm Springs.

Opposite, counter clockwise, beginning with the woven Miller Fong chair, furnishings in the cavernous living room include an Eames lounge and ottoman, a Platner lounge chair, a Nelson bench from the '80s, a generic vintage couch and a Platner table with a built-in globe light in the base. Much of this came from a Baton Rouge family who owned a furniture showroom and interior design business. On the ceiling is a vintage Artichoke lamp designed by Poul Henningsen in 1958 bought at Jetset Modern in Chicago.

dates from 1955. And after Joan's mother placed an Eames chair from her basement in the living room of their newly acquired house and said, 'This is what you need,' the couple fell into midcentury collecting in a big way.

## Gary's stand on vacation houses

Firmly ensconced in their Chicago house for some 19 years, the Gands returned periodically to Palm Springs, including trips to the annual modernism shows in search of Italian glass. The Imber architecture tour they'd taken

At the end of the dining room, the former maid's room is now a large office with an expansive George Nelson Comprehensive Storage System. The chair is a vintage Richard Schultz.





The two vintage Norman Cherner bar stools in the kitchen are walnut and white leather. In the dining room, more Richard Schultz chairs surround a Saarinen table, all bought at auction.

opened up their eyes to Alexander houses.

"They were like the Keck + Keck of this area," Joan says. "We recognized all of the similar features: post and beam, walls of glass, slab floors, single story, open floor plans. But we thought it was crazy that people were buying them if they weren't going to live here year-round."

"We came back for the third modernism show and Julius Shulman was staying next door to us at the Orbit Inn," Gary says. "We'd been pouring over his photos and ended up spending the morning with him; we were psyched."

"Our Chicago house's furniture is based on Julius' photos," he further explains. "We had a conversation where Julius said, 'You know, the places didn't really look like that.' I told him we'd styled our house to look like a Julius Shulman photo. We fell in love with Palm Springs through his eyes; now we understood the whole gestalt."

The couple went to the modernism show's open-house day to see more Alexander interiors in the Las Palmas area and discussed calling a realtor or two to kick some tires. Gary was diametrically opposed to vacation homes, but after spending a lot of time drooling over one of the updated models, Joan broached the possibility of buying one for themselves. It took him about 30 seconds to agree.



They initially concentrated on looking for a classic butterfly roof Alexander or something similar to their flat-roof Chicago house. “We didn’t know anything about the Swiss Misses—there are only 15 of them,” Joan says. “The vibe was so different when we walked into this house. Gary and I realized we could get something different instead of something the same as our Chicago place. We realized it was perfect because it fit into our collector’s mentality: we’d rather have one of an edition of 15 than one of 1,000.”

## Those wild and crazy A-frames

Part of a three-phase development called Mountain View Estates, the “executive Alexanders” sold for \$40,000 to \$50,000 and attracted celebrity buyers like Dean Martin and Dinah Shore. Architects Palmer and Krisel designed the majority of Alexander homes, with a couple of notable exceptions.

“The drawing card of the Alexanders was Bill Krisel,” Gary says. “We met him in San Diego and I asked him if he designed the Swiss Misses. He got so mad—he blew up. He said, ‘No! Some draftsman at the office did those crazy things!’ ”

Gary’s research has uncovered a newspaper ad crediting Charles Dubois as



In a spare bedroom, a pristine OMNI storage system, a 15-year-old Eames LCW and a new daybed that the owners say is similar to a Mies van der Rohe design share the space with a large orange Blenko vase and an Alvar Aalto stool knockoff. The antelope carving near the window is African.





George thought of everything: The master bedroom off the pool patio has a Nelson-designed rosewood bed with an angled turquoise backrest. The built-in nightstands on both sides have nifty doors that fold down to reveal cubbyholes and reading lights that swivel.

the Swiss Miss architect, but he hasn't been able to authenticate that claim further, and their 1958 home's design doesn't appear in any of the catalogs. Most of the rest of the Swiss Misses have white Bermuda tile—"a marshmallow roof kind of Santa's Village feel," Gary says. Before they bought theirs from the contractor who was renovating it, the house had Spanish tile, wrought iron gates and a formal rose garden—"it was Taco Bell-ized before we ever saw it," says Joan.

The three-bedroom, three-bath house is about 2,800 square feet, with a previous remodel opening up maid's quarters to the dining room and converting the carport to a garage. The soaring living room has a full-height rock fireplace with floor to ceiling windows on both sides looking out to the pool, backyard and the rugged foothills of the San Jacinto Mountains.

Being collectors, the Gands have furnished with mostly vintage pieces. "There's a lot of different attitudes floating around, a lot of snobbery [about reissues versus vintage]," says Gary. "There's an interesting parallel in vintage guitars: if you touch anything on a vintage guitar, the value goes down. If you do any work on the finish, if you eliminate a cigarette burn, even if it's been dragged behind a car and has been through a fire—if you refinish it, it's worth less money, period.

"Vintage automobiles on the other hand are entirely the opposite: a rusty Model T is just a rusty Model T. If you refinish it, put a new engine in, put new everything on, every time you do that it becomes worth more money. Those collectors feel that original damaged finishes are meaningless: it's just paint—scrape it off and put on a new coat. Do that to a musical instrument—kiss of death.

"The Ames Aires chaises by the pool are vintage furniture that was rusted and





shot, the rope was frayed and broken,” he comments. “They were sandblasted and refinished and restrung, and now they’re great. Room Service [in Palm Springs] has brand-new versions of these, which are heavier, thinner and look kind of the same. If I hadn’t found these, I would have bought those.”

“We’d rather have vintage, even beat-up vintage, because we like a patina on things and old upholstery,” Joan adds. “What’s the function? Where’s it going to go?—that helps drive our choices. Of course some vintage finds are not comfortable—we don’t have a Coconut chair because of that. And we’ve sat in so many vintage Eames loungers over the years. They get lumpy, they get funky, they fall apart, so we never bought one. Finally we found a Vitra [reissue] secondhand at a consignment shop. We thought that was a good compromise.”

The Gands continue to refine the interior of their Swiss Miss and make the four-hour trip from Chicago as often as possible. They’re devoted to preserving mid-century design, whether it’s a Florence Knoll chair, a Robert Tague house or a 1954 Fender Stratocaster.

“Making the leap from kitschy leopard-print lamps to more serious design is like making the leap from blues to jazz,” Gary says. “The blues is easy to understand; it’s only three chords, simple lyrics. Then jazz comes along and you go, ‘Oh ... that’s art!’ ”



Gary jokes that the bath put in by the previous owner could double as a Kohler showroom.

In the guest bedroom, the green headboard was fabricated by Room Service in Palm Springs. The nightstands are vintage, and glimpsed near the sliding glass door is a three-leg Philippe Starck armchair designed for the Royalton Hotel.



Resources page 85



## Preservation People



*Joan and Gary Gand, along with Joe Kunkel, are the founders of Chicago Bauhaus & Beyond.* Through tours, seminars and exhibitions, they're educating people about 20th-century modern architecture and design. Inspired by The Palm Springs Modern Committee's efforts, "Preservation Through Appreciation" is CBB's motto. One year after its founding, the group had 170 members.

"We felt that, although you can do some preservation through politics, the developers and people who want to tear houses down usually have more power than preservationists—they have money on their side," Joan says. "We've seen great houses torn down everywhere, but for us, the one we miss most was a Keck + Keck, the only AIA-winning house in Illinois. It was sold to a developer posing as a homeowner who said he loved the house. He didn't get a demolition permit, he just claimed that a carpenter made a mistake and cut through a post, causing the whole house to fall into a ravine."

Educating people about the value and intent of smaller midcentury homes can be a challenge, particularly when the public appetite is for grandiose. "Many were designed for people with modest incomes—young, starter homes for families," Gary says. "Because of that, it's very easy to add on to them. They were built in such a way that they were expandable. Most

would have a carport that could easily be turned into a garage that could be easily turned into a den or a third bedroom. That was always something that was in the minds of the builders.

"Something we're seeing now is that houses are being built to their maximum limitations—I want it all and I want it now. I want eight bedrooms, I want to have a full kitchen in my bathroom, I need to have a pool table next to my two stacked Corvettes;

if I don't, I'm never going to have them. And I need to have a turret—what if the Cossacks attack or I want to sequester my young daughter, Rapunzela? They have to have all of this fairytale stuff."

Networking is key to the Chicago group's efforts. Partner Joe Kunkel is a realtor who is focusing on putting Modernist midcentury homes from national MLS listings on one site where people can find them. "[Realtor] Martie Lieberman in Sarasota, Fla., gave us great ideas of what they did down there," Gary says.

"If people want to e-mail us, we'll tell them how to start a group. Some folks from Houston had seen our website and they contacted us. We told them we were all for it—we told them how we did it, what kind of insurance you need, how to set up the paperwork to become a non-profit organization. Really, the hard work is trying to figure out how to do it. If someone can tell you what you need to know, it's pretty easy."

"We're trying to create a buzz," Joan comments. "We want to get 170 people talking to their 170 friends. It's already starting to work: we recently saw an Edward Dart home get restored and put back on the market."

"Our ultimate dream would be to have groups like Chicago Bauhaus & Beyond in every major and minor city in America, and they'd all be communicating with each other," Gary says. "We're happy to share." 🌐

# homepage

## Yuma, Colo.

Although the same family owned this house for 51 years, it had been vacant for the last 10. We are mighty infatuated with it. From the generous eaves, the radiant heat (even the garage floor), and the low-voltage light switches and original fixtures, to the site-built birch kitchen cabinets and the original Westinghouse slant-front washer and dryer—which plays “How Dry I Am” on a hidden xylophone at the end of each cycle—we love this place.

**Richard Birnie & Ron Wenger**

## Melbourne, Fla.

I bought this 768-square-foot 1959 house after a long search for a modernist home. The kitchen and bath had been renovated using Home Depot materials, so I felt justified in returning these rooms to a more period look. I had a plumber install a salvaged pink tub, sink and toilet, and lay turquoise and black tile. The kitchen now has upper and lower storage units in yellow and black Formica that a local carpenter built following my design; the two black “wings” stabilize the curved shelves and lend drama to an otherwise tiny and unremarkable kitchen. Close to the Kennedy Space Center, I call the house the “Space Place.”

**Oscar Brock**

## Atlanta, Ga.

This house was built in 1968 and has four bedrooms and three baths. We were very lucky that the previous owners did not paint the trim work or the ceiling—it’s all original condition. I had been collecting vintage midcentury furniture way before this current trend, and have a Gio Ponti table, Milo Braughman bench and a Jens Risom chair and white wool sofa. Our living room is strictly Florence Knoll 1968: the leather sofa and club chair and white marble side table all came out of a bank in North Carolina. The neighborhood of 600-plus homes is called Northcrest, and the northcrestmodern.com site has great details.

**Daniel Troppy**

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.



Yuma, Colo.



Melbourne, Fla.



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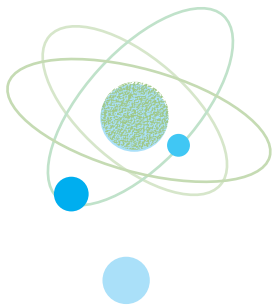
Atlanta, Ga.





**The  
Atomic  
Ranch  
book,  
coming in  
fall 2006 ...**

# Sneak Peek



## Smack-'em-in-the-face color

None of the paint shades Dan and Jennifer Harrison had in their previous bungalow seemed to look good in their ranch house. Custom built on a lot and a half, the 2,600-square-foot house has only two bedrooms, but they're ginormous. The living room and kitchen are similarly spacious, while the dining room and den are more typical sizes. Two baths in virtually original condition, plenty of storage, a pool and a bonus room in the garage sealed the deal.



Dan & Jen's place

Jennifer, a teacher, is the force behind the color scheme, and while Dan admits he wouldn't necessarily have picked these hues, he's fully onboard. "We wanted the den to be a vibrant color, yet soothing. We went back and forth between cool colors and warm colors; we finally found this awesome coral," he says.

The living room was more of a challenge. "Everything was way too light; it looked like a fishbowl. We tried sea-foam green, peach and light blue. A friend suggested this purple color but we thought it would be way too dark," Dan, an IT guy, explains. "Then we started thinking that the room is really well lit during the day, plus it's huge. If you paint a small room dark it's going to feel like the walls are caving in, but in a big room, why not give it a shot."

Their furniture and collections run from Fiesta pottery and Bauerware to Heywood Wakefield and current Todd Oldham chairs. "We like the '30s and the '40s and the '50s and the '60s, and things that are brand new," Dan says. "We want to be comfortable and for it to feel like a home, not a museum."

"People said our bungalow was Pee-Wee's Playhouse; this house is like 'Toontown grows up,'" Jennifer says. "It feels like such an adult house." 🏠

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San Jose



Denver



Houston



# Hyper Eichler:

## Going High Tech in Silicon Valley

*text* Michelle Gringeri-Brown

*photography* courtesy Mark Marciniak



The couch in the living room area is "Fugue" from Ligne Roset and the coffee table was designed by architect Mark Marciniak from sandblasted Eichler beam ends teamed with glass and metal. In the dining area, the chairs are vintage Eames Aluminum Group, the custom light is by Greg Benke and the two paintings are by Judy Gittelson.





**“The reason** I work on Eichlers is they’re kind of a Frank Lloyd Wright thing: their character *is* their technology—it’s not applied,” says architect Mark Marciniak. “Eichlers were mass produced but they weren’t formulaic. They’re intelligent technology; every aspect has been thought out on various levels.” He and his architect wife, K.C., have renovated something like 70 Eichlers under the banner of Greenmeadow Architects, which is the name of the tract they live in and the location of a \$400,000 remodel he did for Norman Adams.

“In Greenmeadow there are different sizes and prices of houses, including condos, so when you didn’t need a three-bedroom house anymore you could move into something smaller. You didn’t have to leave the neighborhood,” Marciniak says.

One of the smaller models at 1,400-square-foot, the Jones and Emmons-designed three-bedroom, two-bath home was built in Palo Alto in 1954 next to the tract’s community

center and park. The new owner wanted to add a family room and home office, and update the bedrooms and baths.

The house had suffered from stylistically inappropriate past remodels, and Marciniak’s approach was to apply commercial finishes and systems to this “Hyper Eichler,” his name for the updated modernism he brings to his remodels. Any modifications and additions go through the Greenmeadow architectural review board, part of the tract’s CC&Rs since the days when Joseph Eichler himself sat on that board.

“Typically a Greenmeadow Eichler has a multipurpose room, which people use as a home office or family room. This did not have one, and that’s what we added,” Marciniak says. “The brick wall on the front facade is new but mimics houses in the tract that do have a multipurpose room in that same location. We also pushed out the kitchen to accommodate an eating nook and extended the bathroom.”





The clean lines of the architecture are complemented by the anodized aluminum and frosted-glass gate and fence that steer guests to the entry. The architect used commercial storefront window fittings to construct the fence. Opposite, the Eichler fencing has been reborn with some judicious trimming and new wood components.

## Front to Back

Beginning at the streetscape, the house got a new reinforced grass driveway that absorbs rainfall and maximizes the green space on the 60' x 100' lot. A separate metal and glass door between the brick wall and garage door leads to the office, and on the left is a new recessed entry gate.

"One criticism of Eichler homes is, Where's the front door?" Marcinik says. "In this house you have to walk to the center of the lot before you reach the door. There's a reason for that, though: in a Victorian row house in San Francisco you'd end up having to walk through a long hallway to get from the entry to the kitchen. By taking





you outside, then in, you reduce the hallway and have more usable space. I introduced a gate to announce where the front door is.”

The patios that circle the house extend the interior living space. They’re made of concrete pavers to avoid the cracking problems associated with cement slabs and increase long-term sustainability. The perimeter fences of 1” x 8” Eichler-specific boards were falling down and in rough shape. But Marcinik counseled Adams not to call in a fencing contractor.

“Fences are outside people’s recycling radar; no one even thinks about saving their fence. What generally



Before





Before







happens is the posts rot, as do the edges of the fence. Since Eichler fences match the siding of the house, you have to get that stuff either remilled or use what's there," he says. "We just sheared off the top and the bottom, cleaned off the boards and put a new redwood horizontal board on. In this neighborhood, all of the lots are fenced so that the yards are outside rooms and make the houses live larger than the actual square footage would normally allow."

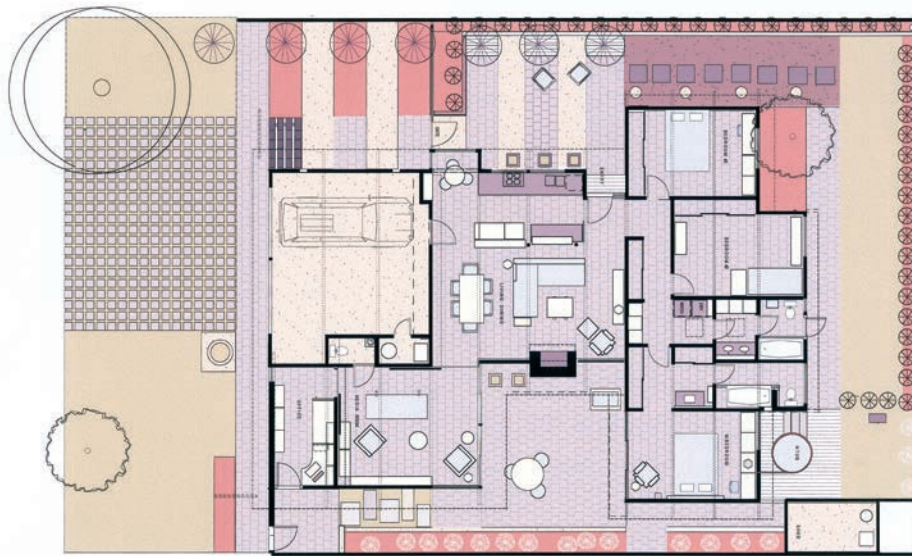
## A Snug Wrap

Technology really comes into play in the skin of the 50-year-old house. Taken back to the post-and-beam structure and the studs, foil-faced gypsum boards and R-15 insulation were applied to exterior walls. Additional fiber-board "outsulation" bumps the R factor up to 30 in the bedroom areas. With no crawl space above the tongue-and-groove ceiling, Marcinik added rigid insulation on top

A far cry from its former all-white status, including the original Eichler "flying coffin" cupboard, the stainless steel and wood kitchen cabinets are from Bulthaup. You'd expect custom cabinetry in a project like this, but architect Mark Marcinik explains it's all in the finishes: "You can get nice custom cabinets but because of air-quality restrictions, the finishes disappear in two years. You have to have an OSHA-approved painting facility for something durable."

The Eames fiberglass chairs have Eiffel Tower bases, and the Noguchi Cyclone table has a custom-made teardrop-shaped plastic top in the nook bump out added to the home's footprint. Opposite, below, cast-concrete tiles on the entry wall are a nod to Frank Lloyd Wright and provide a place to hang guests' coats.

The new media room sits where the original "all-purpose" room is shown on the tract brochure's JE-15 floor plan. The rolling storage units with the green doors were built to fit the scale of the room. Judy Gittelsohn's "Family" hangs on the wall.



FLOOR PLAN LANDSCAPE PLAN SITE PLAN



PLAN JE-14. \$16,900

In plans 14, 15 and 16 note the over-size closets and built-in chests of drawers. Also the tandem bath-laundry arrangement in all plans.



PLAN JE-15... \$18,500

Notice the 1670 sq. ft. of living space . . . and that all-purpose room you've always wanted! See how much space it gives you for large parties, for TV, children's rainy-day play.







of the redwood roof deck, followed by an aluminum radiant barrier, then an Isocyanurate foam roof. Upgraded electrical and data systems were sandwiched between.

"California requires a radiant barrier in the ceiling cavity as part of the roof assembly," he says. "In the old days builders only looked at insulation as resistance to heat flow; in reality blocking heat by reflecting it is very effective.

"The bedroom wings were originally outsulated, which is so far advanced that no one even knows about it. Eichler realized he was using a lot more wood in the walls than typical construction with the horizontal members needed to nail his vertical siding—the exterior walls

are a grid work of wood rather than just vertical studs. Insulating with fiberboard on the outside prevents all that wood from having so many cold spots. Builders didn't start doing that again until probably the '80s, when they realized you should really insulate from the outside," Marcinik explains.

The Greenmeadow tract's floors had radiant heating, but Marcinik says the original steel tubing is prone to leaks. Instead, they installed a new plastic heating grid broken into three computer-controlled zones, topped with a cementitious flowing material—Maxxon Thermafloor in this case—then finished with slate tile that offers passive solar gain in addition to a consistent floor throughout.





# Interior Elements

The crew had to strip two particularly challenging elements: a brick fireplace wall and the entire ceiling. “We used every method known to man to remove paint from that ceiling,” Marcinik says. “It was stripped, veneered, and we put in some new pieces and faux painted others with a dry brush two-color stain.”

His advice is to use soy-based strippers that work with water, let the stripper sit for up to 48 hours, then use a water blaster to remove the goo. “People are afraid to use it because they’re afraid they’re going to wreck the house by putting water in it. I tell them it’s an Eichler—there’s nothing to wreck; it’s a concrete floor.”

Other high-tech products included low-E insulated glass, which this budget could afford, but an option that he cautions never pays for itself if you’re considering changing your windows to save on energy costs. He further says that insulated glass doesn’t necessarily create energy savings; it all depends on how you use it.

To avoid maintenance painting in the future, cherry veneer panels stand in for the original mahogany. Aluminum channeling installed horizontally in the dining area gives a 3/4” leeway between paneling pieces. “Eichler built 5,000 houses in Palo Alto; somehow he had craftsmen who could put two pieces of paneling together without a giant gap, and do corners that were 1/4” half rounds. No one can do that kind of precision anymore,” he grumbles.

Two other green choices were compressed sunflower-seed board for sliding closet doors and a sound absorbent, tackable fabric made from recycled soft drink bottles upholstering one of the bedroom walls that helps with the “bouncy” acoustics created by the slate flooring. Lighting soffits a la Mr. Wright in the main room and

the new media room use LED lighting, which consumes less energy and doesn’t create heat.

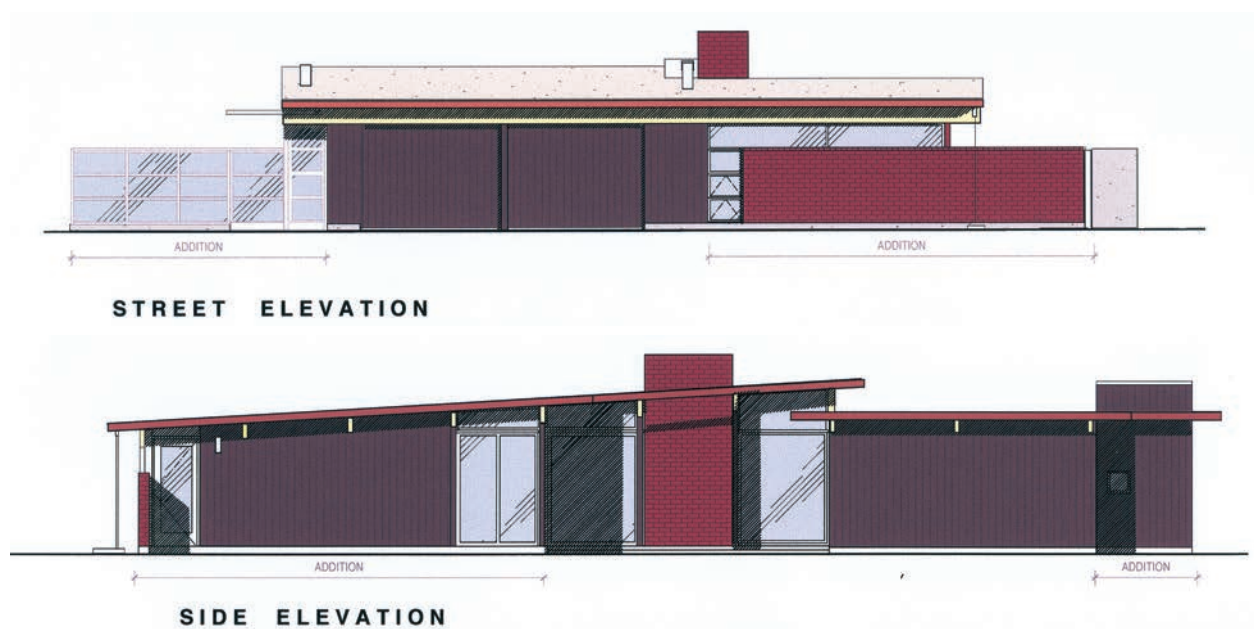
Adams purchased both vintage and contemporary furnishings, and Marcinik designed some of the cabinetry, including built-in bookcases and storage units in the media room, bedrooms and baths. “Midcentury modern stuff is designed with the old World War II standards in mind—you weren’t allowed to build more than 1,600-square-foot houses during the ration period. George Nelson and others were building small furniture for those small spaces, but vintage case goods are getting out of anyone’s reach,” the architect says.

“When you analyze it, it’s very efficient: a two-foot-deep credenza ends up being dead space. The 16” size that the midcentury designers built is what’s needed in these houses, and that’s what’s not made anymore. When you see a retro repro at 24” or 30”, that’s so you can fill up a McMansion. Twelve inches is good for books, then 16” for stereo components and things like that.

“They say Eichler bedrooms are too small,” he continues. “That’s because there wasn’t any furniture in them—drawers were built into closets and all you needed was a bed. When people have taken out the built-in bureau and changed the sliding doors to swinging, they complain the bedrooms are too small. I try to restore those elements into these houses.”

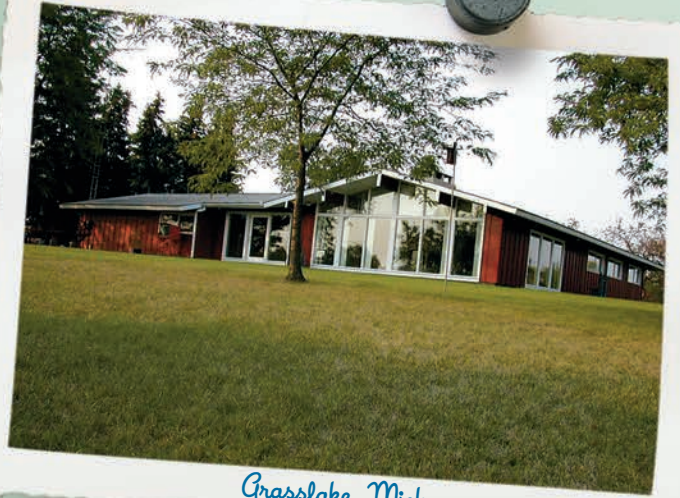
Now that he has the perfect house, the homeowner plans to live there for a very long time. With even tear-down-condition homes going for more than a million dollars, and Greenmeadow newly added to the National Register of Historic Places, it looks like Adams got his Hyper Eichler just in time. 

Resources page 85





Phoenix, Ariz.



Grasslake, Mich.



Commerce, Texas





# homepage

## Grasslake, Mich.

I thought our house would be a great candidate for your home page. We bought it from the original owners and are restoring and updating it—which will take a while. We have the original blueprints for the home, which was built in 1954 using a panelized system. It has slate floors, tongue-and-groove mahogany walls, huge 30'-long solid Douglas fir beams, a two-sided fireplace, built-in floor planter and more.

**J. Robert Langbehn**

## Phoenix, Ariz.

Our 1958 flat-roof, modern brick home sits in a neighborhood of prominent midcentury jewels. We don't know the architect or builder, but Frank Lloyd Wright's Usonian ideas had a major influence on the building. Thankfully the house had a lot of its original bones, so fresh interior paint (replacing sponge-painted walls), new bamboo floors and our collection of midcentury modern furniture, combined with some new fun pieces and our artwork, made this 2,000-square-foot house a home for us and our two dogs.

**Cornelia Stumpf**

## Commerce, Texas

Our modern house was built in 1952 by MIT-educated architect Charles Muller for his family. It has 2,800 square feet: three bedrooms, three bathrooms and a very large combined living room and dining area that I've taken to jokingly calling the "great room." At better than a half a century old, it's beginning to show its age, but we both love it to distraction. We've begun modest upgrades like lighting fixtures and appliances in the year we've lived here, but we plan to honor the design in any repairs we undertake.

**Michael & Donna Odom**

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.





a long, low



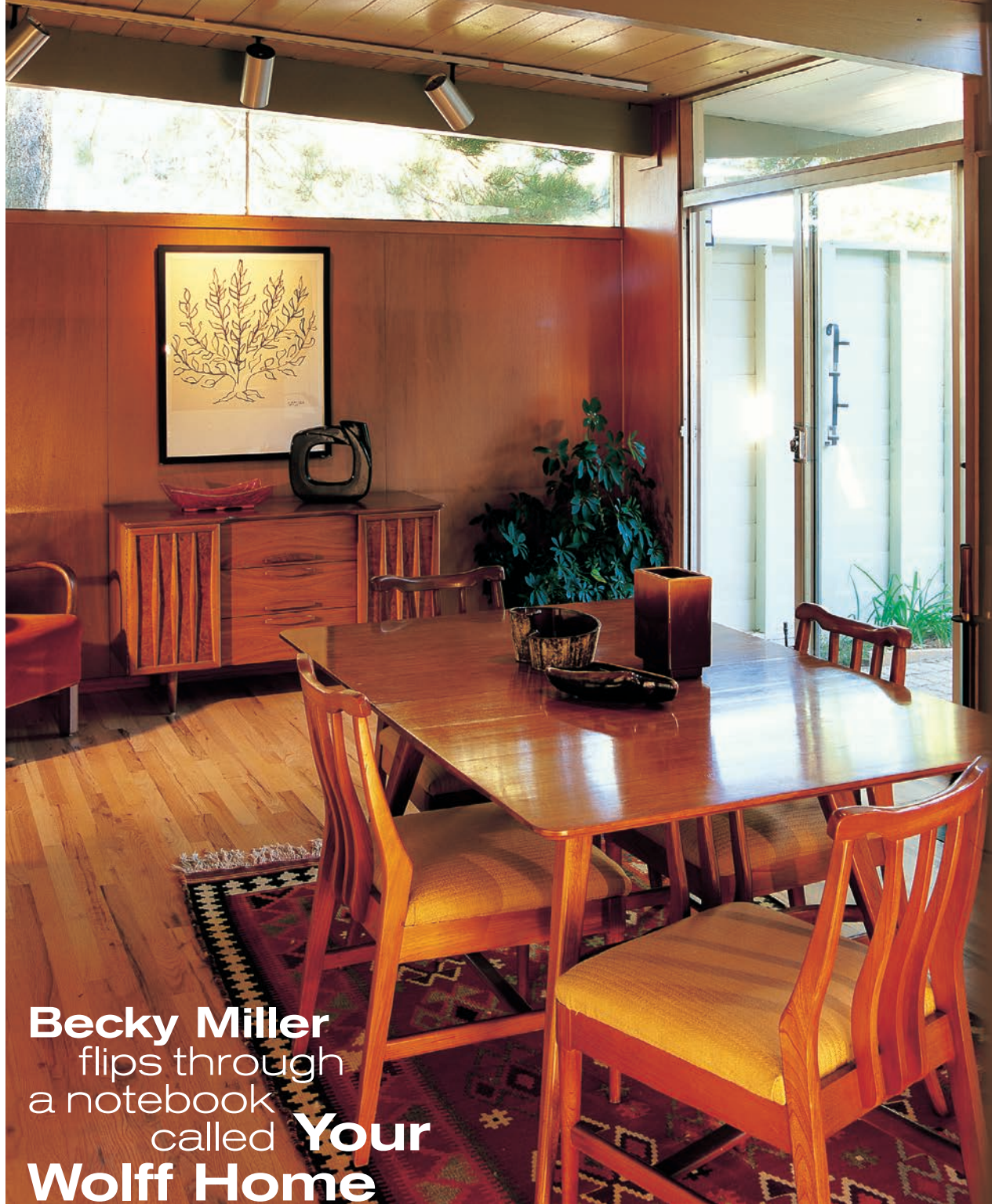


*text* Bromley Davenport

*photography* Jim Brown

# wolff whistle





**Becky Miller**  
flips through  
a notebook  
called **Your**  
**Wolff Home**  
**that she**  
**inherited** from the  
previous owners

of her 1956 Denver "California Contemporary." The pages are full of sage advice about using "alkoid" exterior house paint on the "Texture III" siding, which it touts as having "less shrinkage, warping and peeling," and cleaning the mahogany paneling with "any good wall washing preparation. Deep scratches ... can be repaired with a colored resin stick available in most department stores." Try asking for that at your local Macy's.

There's a list of planting suggestions heavy on the



The dining room furniture set is from Crown Mercantile in Denver. Miller is toying with making the wall behind the buffet all glass, a remodel feature she's admired in other Wolff homes.

The orange wall inspired the whole family room and works perfectly with a Japanese wall hanging Miller inherited. "I'm really in love with Japanese modern and this house lends itself to it. To me it's about less is more and very simple, thought-provoking, beautiful, calming environments that bring nature in," she says.



junipers: upright juniper, Savin juniper, Armstrong juniper, Tamarix juniper, Pfizer juniper. Oh, and an American linden tree if you like. Miller's linden out front was in its full June glory with chartreuse leaves screaming in the sun.

Part of Lynwood, in the Virginia Village area of Denver (got all that?), the four-block area is made up of five or six basic models built by H.B. Wolff & Company. Surrounding the tract are traditional little brick ranches, Denver's most typical midcentury housing solution. Miller, a realtor and

restaurant owner, bought the house in 2002.

"After finding this neighborhood online, I became obsessed with it because it was so cool," she says. "At the time it was very affordable. Most homes here are between 1,230 and 1,290 square feet. I saw this same house with an addition on it for \$230,000. This is definitely a niche neighborhood—my friends thought I was crazy to move out of Wash Park. A lot of people don't appreciate this architecture; it's bizarre to them."

Wash Park—more properly Washington Park—is the place

Miller and a friend did a distinctive painted wall that took six rolls of tape to mask off the pattern. "She taught me a lot about technique and how to paint without making a huge mess of your house," Miller says. "I've been told it's a 'Brady Bunch' wall." The Verner Pantan chair from Scandinavian Design is paired with a \$3 thrift store table.



to live in Denver, with its Queen Anne Victorians and bungalows. While Denver's median house price hovered around \$265,000 last year, a two-bedroom, one-bath, 900-square-foot WP bungalow would have fetched \$400,000 to \$600,000. Miller is recruiting friends to the Lynwood cult by showing them how much more they can get for their money and how fab the houses are. It can be a hard sell though; the neighborhood is a whopping 15 minutes from downtown and trendy restaurants and shops are in short supply.

"All of my friends are very city oriented; you might as well be in a different universe. They come out to visit and say, 'I have no idea where I am, but this is really cool.' Then when they start looking for their first houses and see real estate

prices in town, they're amazed. They like this neighborhood but wonder if they can do the drive."

Miller's house was remodeled in 1977 when the carport was enclosed and the garage converted into a family room. The kitchen is right next to the front door—a plus in her view—and the former living room off the kitchen is now a dining room. The kitchen originally housed both a dining nook and the washer and dryer, in addition to the usual appliances and storage. Three bedrooms and two baths are off narrow halls toward the back of the floor plan.

"I started doing research and realized this was basically an Eichler," she says. "I read that these houses weren't built with heat efficiency in mind, and it's absolutely true. There's very



I'm **not very artistic**  
—I don't play an instrument  
or draw or paint—  
*but*  
**design and  
placing objects** is  
**what I really  
love** to do.







The master bedroom, seen here and on the previous spread, is a quiet, relaxing sanctuary. A thrift store lamp sits on a contemporary chest from Scandinavian Design.



little insulation—it's hot in the summer and really cold in the winter. Still, in Denver you'll have one day where it's 30 degrees and snowing and the next it's 60, so you spend time outside even in the winter. This house has three patios and a great relationship with the outdoors; it's really fun to entertain in."

About three years ago the media discovered the neighborhood and Miller says she could stand outside and watch looky-loos drive up and down the street. Lynwood midcenturies are selling for \$340,000 or more today. She sees two reactions to that price bump, both of which she experienced herself: "This is such a cool house. I have to have it; I'll make it work." And, "This price is kind of ridiculous for a ranch house that needs all of this work."

"Some people feel these house are cheaply built modular homes," she says. "Any house takes work and if you take care of them, they're great. Most new construction is stucco and frame; I would so much rather pay the money for a unique house."

Her pet peeve is when people come to a modern neighborhood and put in pseudo-Victorian lampposts or other architecturally inappropriate quick fixes. "It's so readily available and affordable that some tend to do that. But the people who are buying these houses are paying a premium, so they're generally not doing inexpensive repairs. There's a great example on the corner of a developer who came in and fixed up one of

these houses with big-box warehouse elements throughout. It's been on the market for I can't tell you how long. The remodel wasn't consistent with the house so the appeal is gone."

Since moving in, she's landscaped, painted, torn out the carpet covering the wood floors and had them refinished, tiled a bath, had a wood floor put down in the family room and opened up the kitchen by removing bookshelves on the dining room wall and replacing them with a large pass-through. The house is also responsible for Miller's evolving interior design aesthetic, coming as she was from a post-collegiate thrift-store-velvet-couch background at her Wash Park condo.

"My initial urge was to buy all designer furniture like Knoll reissues and make it completely retro. I started to do that and then I realized that's not totally me and I don't have the budget for it," she says. "I had to do some soul searching and say, Forget trying to be something; do what you love and make yourself feel at home. I had to make an atmosphere that I really wanted to be in."

She sometimes wonders if she should go back into a condo without the upkeep and yard issues that are hard to fit into her busy work schedule. "But the more I do to the house, the more I love it. And I ask myself if I sell, what would I buy? I would want another California contemporary, and I'd want to fix it up." 🌳

Resources page 85





*text* Carter McEvoy

*photography* Doug Brown

**M**y home was built in 1957 as part of Benjamin Hills in Wichita, Kansas—probably not a location that springs to mind as a hotbed of modern design. But this house and its neighborhood are here thanks to Elizabeth McLean, a unique visionary who, after inheriting the

family farm in the late 1940s, decided to convert it into a modern suburban neighborhood that would utilize and preserve the surrounding hills and natural beauty. The development is named after her son, who was killed in the Battle of the Bulge.

Elizabeth had very specific ideas regarding the type of homes she wanted, and she enlisted the services of architects who shared her passion for modern design. My home was the third constructed in the project, and it is built partially into a hill. It has an open floor plan with high ceilings and large windows, giving it a very organic feel. There is a total of 3,000 square feet, and it sits on a half-acre lot.

The house was designed and built by Robert K. Smith, who is reputed to have studied under Frank Lloyd Wright; I have no concrete evidence to support this, only neighborhood folklore. The Wright influence is certainly apparent though, and this design served as a model home for the development.

Elizabeth's daughter was later given my home as a wedding gift, and she and her family resided there until the late '60s. By the time I took possession from the third owner in 2003, the house had sat vacant for several years, and there was evidence of some minor remodeling; there was much work to be done to restore the home to its late-'50s condition. Fortunately, most of the original structure





was unaltered, though it suffered from neglect and questionable taste.

The first step was eliminating the dark brown shag carpet and foil and flocked wallpaper that were obviously the result of a 1970s makeover. The carpet was replaced with laminate wood flooring, and the wallpaper with flat latex. The first-floor bathroom and utility area were redone in yellow and gray NOS ceramic composed floor tiles, and the bedrooms carpeted in berber.

Considerable work had to be done to restore the wood, as years of sun exposure had faded and dried out the paneling. Damaged areas were sanded and expertly resprayed and blended to match. The entry hall flagstone floor appeared to be dark brown rock until some accidentally spilled bleach revealed the light tan original colors. Our galley kitchen features a pull-out range that folds up and out of the way when not in use. All of the cabinets, drawers and countertops were resurfaced in various shades of vintage 1950s Formica to add color. The den features a large limestone fireplace and a small wet bar with an original built-in, push-button automatic liquor dispensing system—still pouring, 49 years later.

There are four bedrooms, one of which has been converted to a '70s-inspired lounge. Two of the bedroom walls, as well as the staircase and balcony railings, feature translucent laminate inserts with a variety of butterflies and leaves suspended inside. These are framed in a very Wright-inspired geometric pattern.

All furnishings, art and sculpture are vintage pieces that have been gathered over a 20-year period. I have always had a passion for midcentury design, and it had been a dream of mine to one day have a home that complemented my collection. It took about 15 years of searching and another two of hard work, but I now have a place where I feel truly at home. I can't imagine living anywhere else. ✨

The front and back facades are each distinctive and interesting, built as they are to accommodate the rolling hills. Interior views (clockwise from far left) include the entry hall, galley kitchen, living room and, center, looking from the living room to the clerestories and the open second story.

Thanks to Dave and Marcia Boule for the "Open House" ephemera.

# ranchdressing

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

**Q:** I have no idea of the historical significance, value, etc., of this set I use for office furniture. As you can see, it's beautiful wood, the condition is excellent and as far as I can tell, it's unsigned. There are a total of five pieces—a credenza with a working Garrard turntable, a hutch-type thing and three matching shelving units—that hang from the wall using long black brackets. Any thoughts?

**Mike Heilbrunner**



**A:** "I'm almost certain these pieces are not American," Mark Fahey of Time Bandits says. "They're teak, and appear to have a hand-rubbed finish; if they were German or English, 90 percent of the time they'd have a different finish. I'm 75 percent certain they are early '60s Danish, and if you look carefully on the back or elsewhere, they almost always had an inked or burned mark that says 'Danish' or 'Denmark.'"

"At our store in Sacramento, Calif., we would price the set at around \$500 to \$600, provided we could not nail down a maker or designer. One great selling point

*is that new components can easily be concealed in this unit instead of creating an eyesore. It is also important to note the current jump in popularity of Danish Modern furniture; I believe it to be a rediscovery of the quality and the pure functionality of these pieces."*



**Q:** My wife and I were recently outbid on a vintage Strengh atrium model in Sacramento. Among the features that I loved were the light fixtures in the shape of an icosahedron—20 equal triangular panels. Do you know what they are called and/or where we can get some? I have looked for them on eBay but something like this is hard to search for, as owners may not know the word "icosahedron" or may choose some word such as "geometric" that has hundreds of listings every day.

**Doug Bergman**

**A:** We consulted with several Strengh owners who said that the original fixtures were Eichler-type ball lights and didn't have any leads for Doug. Readers: suggestions to pass along? Enlighten us at the e-mail address on the next page.



# Cau-li-forn-ya City



*text* Catherine Goodwin

*photography* George Mann



**Y**ou have to admire a city whose website assures you that you're never more than two hours away from a cultural center, and touts its arid desert weather as "dry and mild in all four seasons" (it's 108 in August, folks). California City—equidistant from Edwards Air Force Base, where the space shuttle occasionally lands, and Red Rock Canyon State Park—boasts it's the third largest city in California—in mileage that is (204 square miles), not population. Sounds like a city the Governor would love.

In 1958 developer Nat Mendelsohn began to build his model desert city, with the first homes priced at less than \$10,000. Our trusty friend George Mann ventured out to California City in the early days, when model homes were just going up, literally in the middle of nowhere, and \$100 got you a shot at the American dream. Let's travel back with him in our stereopticon time machine to touch the magic of this estate they call real ...















The late photographer George Mann's work appeared in issue no. 6, "The Flamingo in '53" and issue no. 2, "Salton Sea." Order those issues online at [atomic-ranch.com](http://atomic-ranch.com) or see resources page 85 to order prints of Mann's work.



# COOL|stuff

## Modernista

Furthering the vintage versus new debate, we present Rocio Romero's LV Kit Home for your rumination. Sized at 1,150 square feet (2+2), the price for the kit—exterior walls, roof structure and exterior metal finish—is \$32,900. There's an LVL version that's larger, or two kits can be combined for yet more room; either can be built on a crawl-space or a basement foundation. Windows, utility systems, foundation and interior finish are not part of the kit price. The Perryville, Mo., model home has a midcentury-esque open floor plan with a light-filled living/dining space, and compact kitchen and bedrooms. Whirl through the virtual tour at [rociromero.com](http://rociromero.com).

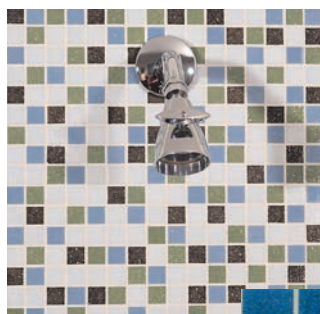


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## Retro Kidlets

Cousins Melissa Walker-Scott and Laurie Makowski figured there had to be groovier choices for dressing preschool kids, and when they couldn't find any, they launched Kid Vintage. Using reproduction and vintage fabrics, the pair creates teensie rock T-shirts, as well as classic '50s-style dresses and short-sleeve boys shirts. Prices range from \$25 to \$65 and sizes from 6 months to three years. Check them out at [kidvintage.com](http://kidvintage.com) or call 310.871.1668.





## Grid Locked

Sixties-look tile mosaics—this go-round in glass—are all over shelter magazine pages. Mosaic Tile Market in Los Gatos, Calif., specializes in color blends with retro-sounding names: Ashbury, MidCentury Modern, Mod-Quad, Tiki. Face-mounted on paper, 225 tiles cover 1.15 square feet and start at \$10 a sheet. Owner Rebecca Lonergan works with a local group employing developmentally disabled workers to produce the company's 25-plus color ways, custom blends and murals. New products include “Cork Deluxe,” a 12” x 24” sheet of thin cork rounds suitable for wet-room flooring (\$18.75 per square foot), penny round ModDotz, and ModMinis, tinier-yet 3/8” tile blends. Online only at [modwalls.com](http://modwalls.com).



## That Pottery Dude

Jonathan Adler seems to be the next “It Boy,” with pillows, lamps, bath accessories, dog and people bedding, rugs and books joining his pottery lines. You’ve got to be amused by his “Butch It Up” needlepoint pillows, pop-art yarmulkes or 18” breast-emblazoned Muse vase. The furniture smacks of Hollywood Regency—lacquered linen Parsons tables, lattice-look chairs—and classic modern. The Markham sofa, available in 75” and 85” versions starting at \$2,450, has chrome or wood legs, and the spidery Robinson table goes for \$950. [Jonathanadlerfurniture.com](http://Jonathanadlerfurniture.com) lists retailers.





# more COOL|stuff

## Minimalism to the Max

Am I sculpture or vessel? The organic form of the Orb vase looks just as good with or without that perfect succulent clipping, so you get to decide. It's one of a half dozen quirky vases offered by Realm Dékor, along with moddy items like a shag bed-cover (\$150), inflatable bubble chair (\$50) and faux-fur wineglass wraps (\$10). Go to [realmdekor.com](http://realmdekor.com).



## Choose Your Coast

Storage: the final frontier in the midcentury home. We never have enough of it and hate to mar those mahogany paneled walls looking for studs. Thomas Wright and Joseph Fratesi, the guys behind Atlas Industries, designed the AS4 modular storage series with cold-rolled or stainless steel metal components and solid walnut, maple or white lacquer shelves, drawers, work surfaces and cabinets. The units can be wall hung, floor mounted or free standing, and elements include bookshelves, desks and hanging file drawers—the combination is up to you. Drool over their storage lines, especially the AC9, as well as the custom beds and tables at [atlaseast.com](http://atlaseast.com) or [atlaswest.com](http://atlaswest.com).

### As If

Bringing affordable good design to the masses—that's us, guys—has been a struggle for years, but the gang at If Green adds sustainability to that challenge. The small line of furniture is built one piece at a time in their Portland, Ore., shop, using bamboo, palm wood, reclaimed fir, sunflower board and Forest Stewardship Council–certified hardwoods. The Sling Back chair in alder comes in eight upholstery choices or in remnant red leather, \$475 as shown. Visit [ifgreen.com](http://ifgreen.com) to see their Surfboard table, which seats up to eight and runs \$1,260 in bamboo.

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### Way Too Nice for the Lawnmower

Not down with the plastic storage units from your local hardware store? Modern-Shed's, well, modern sheds, are spendy but decidedly midcentury appropriate and sized for both storage and other uses—backyard office, craft room central, art studio, potting shed, what have you. Starting at 8' x 6' and going up to 120 square feet, the units can be ordered with an open or screened clerestory under its angled galvanized metal roof, steel or glass doors, insulated roof and walls, or custom colors on its Hardipanel siding. Browse [modern-shed.com](http://modern-shed.com) or request a brochure at 206.524.1188.





# coming up in **atomic**ranch



The other Arapahoe

San Jose's Eichlers

Rapid renov: six weeks or else



## where'd you get that?

### swiss miss: marshmallow optional pp. 16–25

Articles on the Keck + Keck and Palm Springs Swiss

Misses: [jetsetmodern.com/keck.htm](http://jetsetmodern.com/keck.htm)

🍷 [jetsetmodern.com/issue5/swissmiss.htm](http://jetsetmodern.com/issue5/swissmiss.htm)

🍷 Palm Springs resources: Dazzles, 760.327.1446

🍷 Modern Way, [psmodernway.com](http://psmodernway.com), 760.320.5455

🍷 Room Service, [palmsprings.com/palmcanyondrive/roomservice](http://palmsprings.com/palmcanyondrive/roomservice), 760.318.9331

🍷 Orbit In, [orbitin.com](http://orbitin.com), 877.99.orbit

🍷 Palm Springs modernism show,

[palmspringsmodernism.com](http://palmspringsmodernism.com), 708.366.2710

🍷 PS Modern Tours, [psmoderntours@aol.com](mailto:psmoderntours@aol.com), 760.318.6118, \$65 for a tour

🍷 Preservation links:

Contact the Gands at [jgand@gand.com](mailto:jgand@gand.com)

🍷 [chicagobauhausbeyond.org](http://chicagobauhausbeyond.org) 🍷 [psmodcom.com](http://psmodcom.com)

🍷 [houstonmod.org](http://houstonmod.org)

🍷 [jetsetmodern.com/realestatelistings.htm](http://jetsetmodern.com/realestatelistings.htm)

### hyper eichler: going high tech in silicon valley pp. 38–47

Architect: Mark Marcinik, Greenmeadow Architects, Palo Alto, Calif., [greenmeadow.cc](http://greenmeadow.cc), 650.856.8354

🍷 Couches: [ligne-roset-usa.com](http://ligne-roset-usa.com) 🍷 Artwork: Judy Gittelsohn, [judyg.com](http://judyg.com) 🍷 Kitchen cabinets: Bulthaup, [bulthaup.com](http://bulthaup.com) 🍷 Upholstered bedroom walls: "Messenger" fabric by Maharam over Homasote insulation board, [homasote.com](http://homasote.com), [maharam.com](http://maharam.com) 🍷 Windows & doors: Ventana Aluminum Mfg., San Francisco, 415.822.6370 🍷 Fleetwood Windows & Doors, [fleetwoodusa.com](http://fleetwoodusa.com) 🍷 Vistawall, [vistawall.com](http://vistawall.com) 🍷 Light fixture dining area: "Light Beam" by Greg Benke, 415.776.7403

### a long, low wolff whistle pp. 54–62

Furnishings: Crown Mercantile, Denver, 303.715.9693

🍷 Scandinavian Designs Home and Office, [scandinaviandesigns.com](http://scandinaviandesigns.com)

### ranch dressing pp. 70–71

Midcentury dealer: Time Bandits, [timebanditsmodern.com](http://timebanditsmodern.com) 🍷 Fixtures: Crane Plumbing, [craneplumbing.com](http://craneplumbing.com)

### cau-li-forn-ya city pp. 72–77

George Mann prints: Brad Smith, [brad\\_smith@earthlink.net](mailto:brad_smith@earthlink.net)

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