

atomic ranch

MIDCENTURY MARVELS

SUMMER 2007



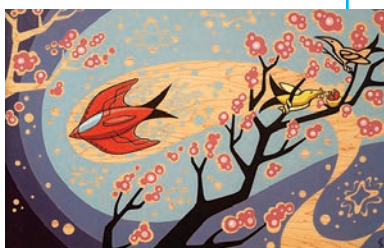
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cover

The clean lines of this classic Donald Wexler home in Palm Springs hold a surprise: it's an all-steel, modular design that was decades ahead of today's prefab hyperbole. Built in 1961, the house, one of only seven, was renovated in 2001, leaving just furnishings and revamping the pool for the current owner. The Sunloungers are from Room Service.



atomic ranch®

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meanwhile... back at the ranch



Interest in midcentury is growing, both in the rekindled appreciation of modernist ranch homes and in the furnishings that do so much to bring them alive. Some might feel that increased participation leads to a loss of exclusivity and a dilution of quality, but I think that the experience becomes richer and more varied.

In the parallel universe of Arts and Crafts, enthusiast shows made the decision to include newly manufactured items. This was met with approval from buyers, but with disdain from antiques dealers who felt their wares were sullied by the mix. As you'll read on page 92, the Denver mod show is opening its doors to new midcentury-themed products. I feel this is the way into the future for all of us.

Sometimes, for some people, new is the better or only solution. New modernist homes receive a tremendous amount of interest and publicity; in the same way, new furniture, appliances and fixtures that remain true to midcentury values definitely have a place in our world. There should be room for both casual adopters of the style and dedicated enthusiasts.

In a typical scenario, you need an item (furniture, appliance, lamp or plumbing fixture) that will spiff up your midcentury home. You scour your sources—vintage dealers, pages of Atomic Ranch, auction houses, thrift shops, yard sales, special-event shows, eBay, Aunt Tillie's attic. To some people this is the thrill of the hunt and if you secure your item, you've got a little way-back machine that will fit perfectly into your home. If it's an iconic piece, it will most likely be a sound investment.

Others prefer a reissued classic—a brand-new piece with a clear pedigree, though one lacking the cache of vintage. But what if you need something right now and can't find it, or what if it's way out of your budget? Can't a newly designed, affordable piece that doesn't pretend to be the real deal give satisfaction and evoke the era you love? It may even start you on the path to becoming a vintage collector.

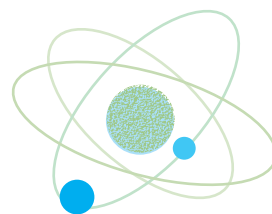
An example of the old/new dilemma is lighting fixtures. We purchased a nice vintage floor lamp with a good name and pleasing design, but when I took it to our local electrical expert, he refused to work on it on the grounds it was so far out of code. For me, some vintage lighting has a certain risky feel—are you really OK with plugging it in and flipping the switch? Leaving it on when you're out of the house? Thankfully, smart manufacturers are bringing out sturdy, UL-approved lights that echo midcentury designs. This situation will get even better when the offerings are expanded to include many other housewares.

To me, there is something really discordant about a generic modern refrigerator or stove in an otherwise cool house. As major appliances, a period-sympathetic stove and reefer will last for years and will help to tie your whole house together. While reconditioned '50s gas stoves are commonly available, far fewer shops will refurbish a refrigerator or a cool '60s electric range and oven, plus they have some inherent energy issues. Luckily, there are manufacturers who offer new major appliances (many of whom are in our pages) that are current and safe but reflect a midcentury aesthetic. My wish list for future models would include reproductions of a 1957 GE Americana, a Chambers gas cooktop or a Frigidaire Custom Deluxe Flair pull-out.

What's on your list?

Jim Brown, Publisher





modernwisdom

* My compliments to you and writer Brian Stillman for the recent piece on collecting midcentury space toys. Not only did it provide a nice history of such toys, it also supplied me with some neat ideas for ways to utilize the items in my collection of unusual sci-fi objets d'art when it comes time to decorate the MCM home my wife and I are searching for. It also got me thinking



about how those forward-thinking artistic endeavors both impacted and were influenced by modernism. In short, it really was a meaningful article to me on many levels.

Jeff Berkwits
San Diego, Calif.

* I am delighted to know there are other MCM home lovers out there. I currently own a 1952 raised-ranch house in Illinois. It was designed by John van Bergen, an apprentice under Frank Lloyd Wright. In his later years, van Bergen built several midcentury ranch homes in Illinois and California. Unfortunately, very few of his homes still remain. Marty Hackl has a website on JVB

homes with a page on mine: re-building.com/johnvanbergen/krich.html.

It has a very unusual Usonian feature, a ponded roof that was incorporated as a way to keep the house cooler in summer and also to attract wildlife. I can vouch for the effectiveness—I have never used the a/c in the summer and the local ducks enjoy swimming on my roof!

My rattan furniture looks wonderful in this '50s environment. I found the ad for Objects in the Loft in your magazine. I will keep their website on my favorites list and keep looking to see what they have for sale that would fit into my home. I just want to say thank you for making today's lunchtime Web browsing a delightful experience. I can't wait to tell my family what I found on your site!

Doris Gardner
East Dundee, Ill.

We really appreciate it when readers let our advertisers know where they saw their ad or site link.

—ar editor

* Just a quick note to say thanks for including our house in the "home page" of the spring 2007 issue. It brightened up an otherwise dreary February day here in Missouri.

Any plans for Atomic Ranch shirts in the near future—wearable "Ranch Dressing" perhaps? I would love to advertise my appreciation for the magazine and my taste in all things ranch.

Nathan Wilber
Online

Drop us a line at editor@atomic-ranch.com to let us know what AR stuff you'd be interested in—T shirts, coasters, mag organizers, etc.

—ar editor

* Thanks for the great mag! I am currently updating a late-'60s house and am trying to find a door like the one

morewisdom



on page 22 of issue 12, Marty and Cheryl Dine's house in San Diego. The door is wood with a large panel of opaque glass and contemporary hardware. I'm interested in the whole door, but also the hardware if purchased separately.

Thanks a bunch.

Kim Surfs

Online

Here's the scoop from Cheryl Dine: The door is custom designed and fabricated using teak and laminated opaque glass. (It's important to use lami-glass rather than sandblasted glass because the sandblasted stuff is really impossible to clean). There's not much to the design and I would think that any high-end custom door shop could fabricate it for you.

The stainless steel hardware is from a German company and is most assuredly beautiful, but I will tell you that when I found out how much it cost I nearly passed out! We found it through San Diego Hardware (sandiegohardware.com), an amazing store carrying the most obscure architectural hardware in the world; if they can't get it, nobody can. I know there are cheaper solutions that look quite similar, but this handle is pretty tough to beat!

Good luck with your project; I hope you'll let us know how it goes.

—ar editor

* First, let me say I am a loyal subscriber; I live it and love it and just signed up for two more years. Regarding historic preservation, I'd like to know what your experience has been when it comes to midcentury.

Within the historic preservation organizations—at the national, state and local levels—modernism is a touchy subject. They have embraced “diversity” but modern seems to freak ‘em out. Since their rules for inclusion start at 50 years old, they have been forced to discuss it.

This might make a good subject for articles in your magazine since homeowners are always looking for money to buy, save and restore. So please, tell me what you know about the preservation societies and their participation with your mission.

Also, please let me know if there are individual sites or possibly communities in the Northeast that you are aware of. When we think atomic ranch, we think California, but maybe there's something in and around New England that is of interest. I am enrolled in a historic preservation program at RISD and I would like to write about modernism.

Carole Christiansen

Online

A big topic. More communities are getting on the “midcentury is historic” bandwagon but you're right, 50-year-old architecture doesn't strike many people as something worth preserving. Even MCM homeowners don't agree on the correct approach to saving these neighborhoods. And as far as money being available for renovations, that mostly comes in the form of property tax incentives, if anything.

Read more about this debate in the article on page 32 of this issue and in our preservation chapter in Atomic Ranch: Design Ideas for Stylish Ranch Homes

(yup; yet another plug). And check out the updated "hot links/enthusiast" section of our site for a partial list of preservation groups.

—ar editor

✱ I am very concerned as to what will happen to the remaining Lustrons at Quantico if they are not all sold by May of this year. I am very angry that they willy-nilly demolished 23 of them, knowing how desperately Lustron owners needed parts. I strongly suspect this will also happen to the unsold remaining Lustrons.

Clark Realty informed me that it intended to save the Lustrons when they took over the project of ridding the land of Lustrons to build newer and bigger homes. Where is the hue and cry to save these precious icons? My Ohio representative presented my case to the then-Republican-controlled Congress but the response was negative. Maybe this new Democratic Congress will be more sympathetic to our cause and take action since Lustron was aborned during Truman's watch.

Unless something is done to save the remaining Lustron homes, they also will be demolished and the public be damned.

Alex James

Online

James, who worked for Lustron as a young man and is a passionate defender of the little porcelain-clad steel houses, shared his e-mail with Jeanne Lambin, a program officer with the Wisconsin field office of the National Trust for Historic Preservation. The issue at hand was a group of 60 houses that needed to be dismantled and moved from the Quantico Marine base in Virginia.

Lambin, equally committed to helping save the recent past replied, "I have made some phone calls to see what I can find out about the Quantico situation. From what I can gather, a strong, well-organized local group has not emerged that can deal with the massive task of dismantling, storage and distribution."

As noted on page 12 of no. 13, there are a



variety of websites devoted to Lustron homes. For more info, check out the June conference events on lustronhome.com.

—ar editor

✱ When I made the initial offer on my 1963 house, I knew there was a heating-oil tank under the driveway. As part of the inspection process, I had a soil sampling performed to check for leaks in the tank. I spent several hundred dollars extra having this done, and am I ever glad I did!

The Oregon Department of Environmental Quality (DEQ) allows 50 parts per million of fuel-grade diesel to be present in the soil. My soil test showed 27,000 ppm around my tank. Luckily, because I was still closing on the deal I had a chance to back out. This is a serious issue: when the results come back positive, the testing laboratory is required by law to notify DEQ and the current owner then has to get the problem fixed. The seller quickly agreed to pay for full decommissioning and removal of the underground tank, as well as a new, aboveground tank at a total cost of about \$6,000.

At first, the fact that the house was still heated with oil seemed like a drawback and I thought it would be a good opportunity to switch to natural gas. However, this would have been considerably more expensive as I would have had to pay for a new furnace. With a brand-new oil tank, new lines, etc., I decided to stick with the oil for the time being.

After learning more about heating oil and finding out

even morewisdom

that it is a slightly less refined diesel product than what is used for motor vehicles, I began to wonder about biodiesel. I contacted the company I was buying my heating oil from and they said that they were planning to offer biodiesel. The fuel itself has undergone extensive testing and it is completely safe, reliable and burns much cleaner than pure petroleum heating oil.

Biodiesel as a heating fuel is really in its infancy, so I think that most of the heating oil suppliers are still approaching it with a wait-and-see attitude. I began getting my tank filled with B20 biodiesel, which is a blend of 20 percent vegetable-based oils and 80 percent petroleum diesel. Anyone who heats with oil can switch to B20 with zero modifications to the furnace, tank or fuel lines. With this comes a double-digit decrease in carbon emissions and particulate matter. Using biodiesel also extends the life of the furnace, as it is more like putting premium fuel in your car.

And no, I don't notice a French fry smell every time I turn the heat on. In fact, I don't notice any difference at all and it is only about five cents a gallon more than regular heating oil—a small price to pay for doing the right thing.

Todd Peres

Portland, Ore.

* You do so many things right with your magazine that there is not enough time for me to comment upon them. Instead, I here make mention of one mistake I believe you make. Specifically, you frequently include advertisements that are objectively hideous to look at or are calculated to shock viewers.

Now, one of the chief pleasures of your publication, if not the primary attraction, is its aesthetic appeal. This appeal is significantly diminished by ads such as these. When I see these ads I turn the page as quickly as possible and so does my wife.

I will not cease patronizing AR because of your lack of editorial oversight in this matter, but I expect others may. You have every right to reject ads that do not meet your standards, and I believe you should do so.

Eschewing this task results in a needlessly cheapened and sullied product.

Dr. Joseph A. Yeager

Online



* I have previously written to thank you for an Eichler remodel article that led to the finding of my cabinet-maker, Joe Estrada. Well, the work is done, so I thought I'd share a before and after, as well as a link to more photos of the front room/kitchen remodel: <http://s78.photobucket.com/albums/j113/casalopez4/Kitchen/>

Valerie Lopez

Long Beach, Calif.



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

Riffing on Cliff

So you think your renovation is a giant time and cash suck.

Meet the Galloros, a couple whose major remodel dragged on for two-plus years and there's *still* a punch list lurking in the drawer.

Did we mention Mark Galloro is a contractor?

text Michelle Gringeri-Brown

photography Jim Brown



For nine months during the remodel the Galloro family of five lived in a 700-square-foot bungalow, but it was worth it. They now have a dedicated place for a dining table and a “destination” kitchen, as opposed to cooking in the flight path of umpteen kids. A folding NanaWall system expands the living space into the front patio, and French doors in the living room open up to the back yard, elements architect Patrick Killen call “relief valves” for the modest-size house.



The parents of three children, ages 9, 13 and 16, Toni and Mark Galloro bought their Long Beach, Calif., Cliff May ranch in 1988, just a year after they were married. Like now, the neighborhood was hot, with houses selling for asking price in one day. After losing out on a super-minty home, they pounced on a three-bedroom, two-bath lanai model where they've now lived for almost 20 years.

Soon after moving in, Mark redid the kitchen with turquoise laminate and a checkerboard floor, reflecting Toni's love for the '50s diner look. "We didn't know a lot about Cliff May when we moved in, which is probably why we made some of the mistakes we did," she says. "Our neighbors said the same thing: they moved in and redid some flooring in a Tuscan villa theme. A few years later they realized the houses are what they are and you can't try and give them a different personality. It just took us a while to figure out what that personality was."

Toy Story

With the steady arrival of kids, their hand-me-down baby-spit-up furniture and piecemeal decorating devolved further. "Our house was the gathering place for the neighborhood—it wasn't unusual for 10 kids at a time to be running in and out—so we just gave up and decided not to stress over any damage," says Toni, a writer.

Nine years ago, as their youngest son, Sam, was

Bamboo floors were chosen for the living room, mirroring a clump of bamboo outside a new fixed window next to the fireplace—the former front door location. Furnishings are largely from Plummers and IKEA.





a cement-block divider forms a buffer
for the living room,
separating it from the entry

arriving, they added on about 300 square feet for a home office and larger closet in the master bedroom; at the same time they redid the small master bath. But there were things that continued to feel awkward, such as the front door opening right into the chaos of the living room, and a constant stream of kids tromping through the kitchen to the family room with its TV and X-Box. One step down from the rest of the house, that enclosed-lanai-turned-family-room always seemed like an afterthought.

"Our house never looked like there was a theme to it," Mark says. "You give me a set of plans and I can build anything, but I couldn't design it."

After looking at other houses that needed even more work than their own, the couple decided to stay put and consult with an architectural firm that Mark worked with on upscale residential jobs. They hoped their budget constraints wouldn't be an impediment.

Going Pro

Patrick Killen and Christian Navar of STUDIO 9 ONE 2 took the bait. "We wanted to be respectful of the original architecture and do something in the vein of what Cliff May might do today," Killen says.

"Mark mentioned this was a Cliff May house; I think that got Pat's attention," Toni muses. "When he offered to help us it was amazing, because he had a good sense of what we liked and has an awesome eye. That's what people [like him] are paid for: the ability to look at something and know how to do it."

First there was the pie-in-the-sky go-up option: "I loved the two-story drawings, but it was too expensive and would have raised a lot of eyebrows in the neighborhood," she says. "Then Pat came back with this idea and it was so right for the house. It's a reflow of the floor plan. People walk in now and say, 'Wow! It's so spacious.' "

In the before shot, the T-shape kitchen is behind the orange half-wall, and the built-in cabinets seen near the dining table have since been replaced by the airy space shown on pages 18–19. The burnished cement block wall has built-in planters and accent lighting, all made from inexpensive stock materials.



before



after



after

before



The kitchen's polished granite counters are backed with an opaque glass backsplash that brings light into the space and interest to the front of the house. The kitchen cabinets are Douglas fir with Mondrian-inspired color blocks and metal inlays that are repeated in the entry storage cabinet and dining area accent wall (see page 26). Looking down the leg of the old T-shape kitchen, the windows over the counter are roughly where the new front door is situated.

“We wanted to be respectful of the original architecture

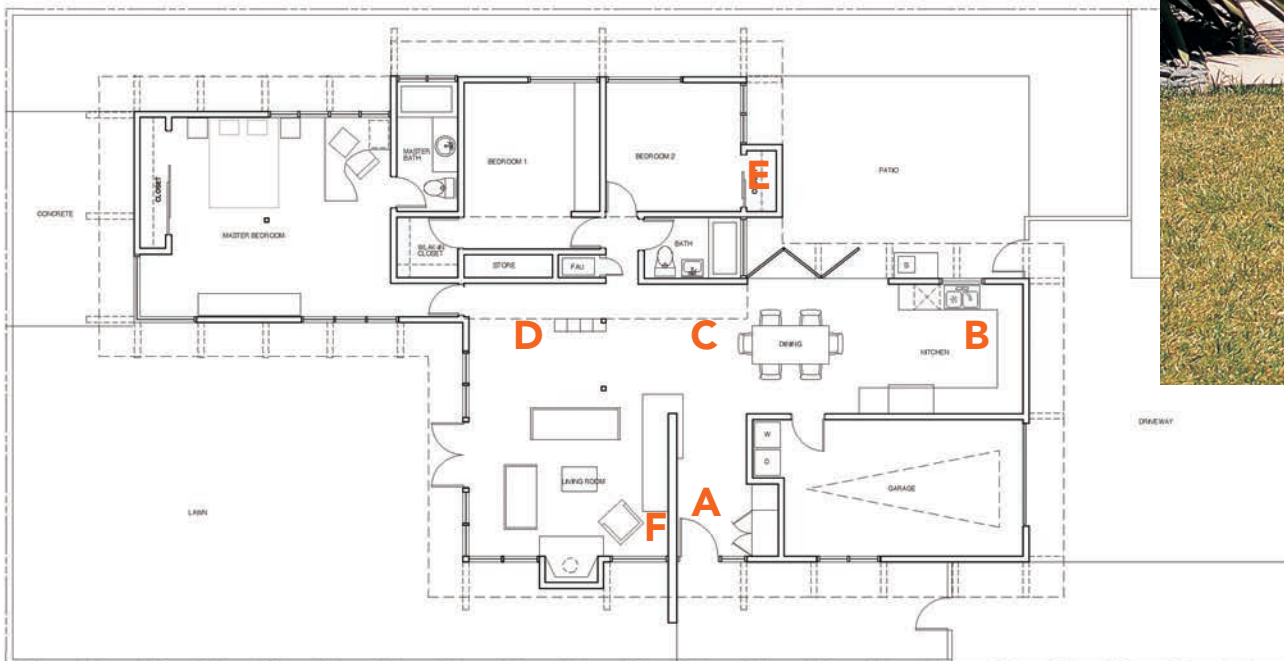
The former family room is the new location for the kitchen with its polished cement floor brought up to the same level as the rest of the house. The attached garage is used as a kid-friendly media room and laundry, and the Galloros now have a dedicated space for their dining table, which looks out through bifold doors to a small patio. With NanaWall sliding doors stacked off to the side, indoors and outdoors are one.

“We pushed the kitchen out to the front of the house and used a glass backsplash to create interest on the front of the building,” Killen explains. “One of the difficulties with tract housing and houses on small lots is contending with the garage door on the front of the building.”

Three kids in two bedrooms sharing one bath might sound like a recipe for family drama, but the Galloros think it's character building and say their kids don't complain. Max and Sam share a room that gained a little more square footage when their sister's closet was annexed. Mia's new closet bumps out into the patio and is the only added square footage. By cladding it in metal, the appendage draws your eye and looks interesting instead of being a tacked-on eyesore.

Evolving Design

Previously, the front door was next to the fireplace. Now, a cement-block divider forms a buffer for the living room, separating it from the entry with its pivoting glass Herculite



and do something Cliff May might do today.”

Patrick Killen



Olden Days

- A:** Formerly part of the kitchen, now the entry foyer
- B:** The one-step-down family room
- C:** This part of the kitchen was the route to the family room
- D:** Former dining area in living room
- E:** New bumped-out closet in daughter's room
- F:** Former front door

Originally, the right-hand portion of the garage was an open lanai. Previous owners enclosed it and turned it into a playroom. This current project brought the floor up to the same level as the rest of the house and moved the kitchen here; the slot window is the frosted glass backsplash (see page 23). The garage door is now metal clad, tying in with a new closet addition that juts onto the enclosed patio.

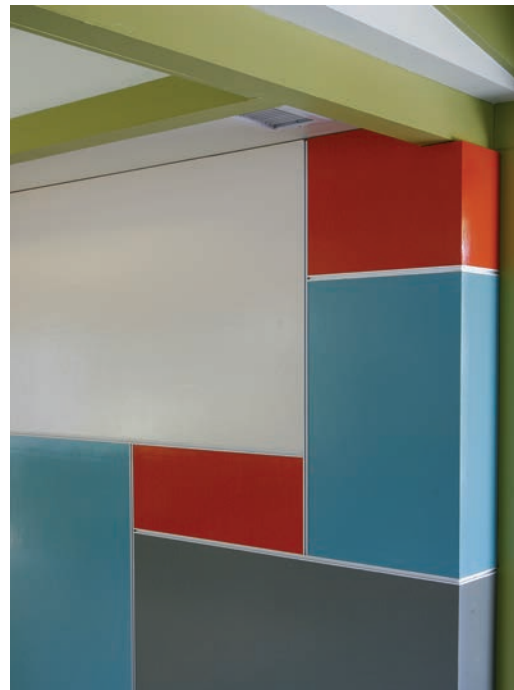


"The biggest challenge

details



Metal inlays and rectilinear decorative elements are repeated in the orange, blue and gray wall graphic near the dining area (far right), the fireplace with its lighted niches and the entry hall storage cubby. The architectural details of the post-and-beam construction are highlighted by the cheerful paint scheme.



is integrating new
design into the house while
respecting the integrity
of the existing architecture.”
Christian Navar

door and built-in cubbies to corral sports gear and backpacks. The out-of-sight media room in the garage can house trophies and school projects, the necessary stuff of living that adds layers of clutter to a modern home.

Mark and Toni were able to use some higher-end finishes than their budget would normally have allowed since Mark works in the trade. But being a pro doesn't mean he's immune to missteps. "From other job sites you see things that look nice. I'd seen can lights with bull-nose dry-wall and I came home and told Toni that's what I wanted to do in the kitchen," he says. "She thought I was an idiot because ours is an open-beam ceiling and that's not the look of the house. I did it anyway and it looked horrible." After showing the designers, the offending dropped ceiling was torn out.

"I did that a bunch of different times," Mark admits. "I would have some Tudor home we'd work on and I'd take some aspect that looked neat and put it in the house, but it didn't go together. That's why our house was a hodge-podge."

Killen and Navar suggested all of the colors, designed the custom kitchen cabinets and specified materials. The kitchen floor was to be terrazzo but the \$110,000 budget couldn't handle that. Instead, Mark suggested some Bisazza terrazzo tiles as accents in the cement slab. And the burnished cement block used in the entry wall was a special order but still a standard building material.

"It's a fairly inexpensive material, yet elegant because it's honed like stone, and the lights are simple wall sockets behind Plexiglas," Killen says about the entry hall details. "They're what I call cheap thrills. Great projects start with great clients, not necessarily great budgets. People who are willing to be very innovative mean you don't have to

spend \$500 a square foot to build a really fun building."

"The biggest challenge in working on this type of project is integrating new design into the house while respecting the integrity of the existing architecture," says architect Navar. "We spent a tremendous amount of time driving through the community noting and studying restored houses, as well as ones that were just completely butchered."

"The hope is that in the end you're successful and your design adds to Cliff May's timelessness. The last thing you ever want—and even fear—is that the next family and their architect that drive through the neighborhood looking for inspiration see your design and say, 'Wow! Who butchered that house?'"

Four years after beginning the remodel, the Galloros are still in love with their new old house. "It's a really good reflection of us, a compromise between Mark's clean, modernist lines and my wanting to have some sense of the '50s," Toni says. "There's a fine line between being too clean-lined and cold, and being cluttered."

"The thing I like about your magazine and shows like 'Trading Spaces' is that they encourage people to make the most of what they have. You don't have to go out and buy this McMansion to feel like you have a beautiful house," she sums up. "Why not work with what you have and make it reflect you and what's important to you?"

"The most memorable aspect of the project for me was going back after it was completed and watching the clients, happy and playful in the space," Navar offers. "It was so obvious that they appreciate the place for what it is and what it has become. Being a young designer, it was a nice lesson to learn that a truly happy home doesn't always have to come in a shipping container from Italy." 🌿



Houston, Texas



Brisbane, Queensland



Orlando, Fla.





homepage

Houston, Texas

After hearing ill-informed prospects bemoaning how they would have to “rip out the kitchen” on this 1957 Glenbrook Valley one-owner ranch, I ended up deciding to pick it up myself. While the original kitchen counters were heavily damaged, the cabinets were great; it just needed some appropriate detailing and sprucing up, which included lighting from Rejuvenation and modwalls glass tile from Mosaic Tile Market.

Robert Searcy

Brisbane, Queensland

Our house is situated in a 1960 Australian subdivision named The Stellar Heights Estate. Restoration to remove previous unsuitable alterations was assisted in concept by photos from original architect Barry Walduck. It was designed with a glass-walled northeastern aspect for winter sun (southern hemisphere) and summer breezes into the open plan living area. Our functional mid-20th-century furniture collection features international pieces alongside Australian items such as Featherston chairs, Snelling cabinets and other local designs of the era.

Chris Osborne & Susan Bennett

Orlando, Fla.

I moved to the Audubon Park neighborhood in 2003 and purchased a home built in 1954. My screened-in back porch was enclosed to display my extensive collection of Coca-Cola memorabilia. I have a custom-made carpet with a 10' logo and an 8' bar fashioned from a vintage Coca-Cola cooler. My Coke room also has an original, working-condition Coca-Cola Vendo 44 machine, as well as more than 500 vintage pieces of Coca-Cola memorabilia. I'm interested in how other ranch homeowners display their collections.

Ray Kilinski

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.

Preservation Nation: Is Midcentury Historic?

In addition to our fascination with our own individual postwar homes, the topic we hear about most from readers is how to save the midcentury ranch enclaves in their city from decline or McMansionization—arguably sometimes one and the same. How do you start a preservation group? How do you convince your city government that 40- or 50-year-old houses are historic?

We put out a call for contributions and heard from Florida, Colorado, Illinois, Arizona, California and Minnesota. Pour yourself a tall cool one and read their sobering yet encouraging news.

Scottsdale, Arizona

Scottsdale was not incorporated as a town until 1951 and the most significant period of its growth was in the decades following World War II. While many do not think of midcentury properties as “historic,” they are, and should be considered as part of any formal program to protect and preserve historic architectural resources.

The City of Scottsdale Historic Preservation program (HP) was established in 1998 by ordinance as a result of citizen concern over the lack of a formal mechanism to protect against the loss of historic resources. Although there has been some designation of properties related to the early settlement of the community and the downtown’s development as an arts colony and tourist destination, most of the city’s identification and listings on the Scottsdale Historic Register have been for midcentury properties.

The Scottsdale Historic Preservation Commission is a seven-member citizen body appointed by the city council that oversees the program. There is an allied support group, “Friends of Historic Preservation,” numbering approximately 50. Most of these are historic-property owners.

We are proud of our midcentury properties, as they are some of the best in the nation. The postwar development of America, with the opportunity for homeownership extended to hundreds of thousands of people and the development of affordable homes that reflected the changing lifestyles of that period, is arguably one of the most significant influences on our history. The building practices that were developed in metropolitan Phoenix as we sought to house the burgeoning postwar population were innovative, economical and efficient, and ultimately shaped the way neighborhoods across the nation developed in the later half of the 20th century.

Using rolled curbs instead of traditional curb cuts allowed great flexibility in placement of houses on lots. Floor plans could be flopped, which was a technique for economically creating a diverse streetscape appearance. It also allowed streets to be built very early in the development of the subdivision, which contributed to economies. Minor variations in roof types (hipped and gable) and porch configurations were also combined in various fashions to give a subdivision the appearance that there were many different kinds of houses—not just the one or two plans there actually were.

John C. Hall, a local builder, introduced a construction technique to improve heating and cooling by building homes with a one-inch insulated space between exterior masonry walls and interior frame and sheetrock walls. Economies of scale were practiced with larger and larger subdivisions or building a number of small subdivisions in proximity to each other. This allowed the purchase of materials in bulk, reducing costs. And loans for appliances were available as well—an unheard of practice before WWII.

The ranch house, which developed in response to the climate and lifestyle of the sunbelt states, came to epitomize the good life and became one of the most ubiquitous forms of housing in



Hallcraft Homes in the Scottsdale Estates 4 subdivision, under consideration for a historic district.



America's history. In my opinion, the contribution that our local builders, developers, architects and homebuyers made to this aspect of the nation's historic development is on par with the industrial revolution, the birthplace of democracy and other highly touted historic influences.

In Scottsdale there were 103 subdivisions platted and built out between 1947 and 1973, and approximately 15,000 homes built in these subdivisions. We divide our structures into subdivision types—"economy," "typical" and "upscale"—that relate to the size of the houses and their features: number of bathrooms, carports or garages, patios, etc., and architectural styling. We divide our midcentury housing population architecturally into ranches, of which we have identified over



The Jacaranda Apartments, now called Scottsdale Palms, is part of the proposed Garden Apartment Historic District.

15 different subsets such as the Simple Ranch, California Ranch, Cowboy Ranch, French Provincial Ranch, Spanish Colonial Ranch and the always fun Character Ranch, which itself has further subsets: Swiss Chalet, English Tudor, Dutch, etc.

Cousin to the ranch are what we term our contemporary houses. They correspond more to the building vocabulary of modern commercial and high-style residential, with dramatic roof forms, solid-void window masonry construction and, almost always, carports. These usually had an architect involved in the design at some stage of production.

In the past 18 months we have designated three 1950s neighborhoods on the Scottsdale Historic Register with widespread support from homeowners who want the protection that historic districts can provide from teardowns, and the benefits of property value appreciation that other local historic districts have enjoyed. We are currently working with 15-plus modern apartments from the same era to create a Post WWII Garden Apartment Historic District. With all designated properties we are working to develop design guidelines for repair, upgrades and additions that incorporate traditional historic preservation standards with green building principles.

We experience failures, too. We cannot seem to keep ahead of the inappropriate "re-muddling" of houses of this era. Several neighborhoods that we planned to designate are no longer eligible because so many alterations have been made to them since we originally conducted our survey. Misguided attempts to gussy up the facades with faux stone veneers, Tuscan columns or dramatic porticos have destroyed the integrity and character of a number of what were once considered intact 1950s historic neighborhoods.

We value all of Scottsdale's midcentury structures. Some are prettier, some sturdier, some more unique, others plain. But they are all part of an extremely important historic and architectural period of our community.

Our goal is to designate a range of representative subdivisions and the associated building patterns from the postwar period to ensure that they will survive for future generations to enjoy.



This "Swiss Chalet" ranch, which emerged in the '60s as developers found ways to personalize their products, is one of several documented subsets of the Character Ranch. Scottsdale is seeking to designate a neighborhood with a preponderance of these homes as a historic district.

Debbie Abele

Scottsdale Historic Preservation Officer

Photos courtesy City of Scottsdale HP Office

Anaheim, California

We actually have several preservation efforts and groups, each with their own specific area of interest, but all work together cooperatively. The Anaheim Historical Society (AHS), a non-profit of roughly 200 members, was founded in 1976 as a reaction to the demolition of our historic downtown by a redevelopment project. AHS works to enlighten the population about why our heritage is important and how to go about preserving it. Two other groups are a political action committee called ANA and the Historic Preservation Committee. The latter is a group of 13 locals who meet with city staff every other month to discuss redevelopment projects, down zoning, the Mills Act, etc. This group does the legwork to create new historic districts. Members overlap, and we spend way too much time with each other, but we all love it.

Midcentury homes do not get nearly enough attention and recognition in Anaheim, but a few of us are working to change that. While it is not yet official, I would say that our next historic district will be a neighborhood of midcentury custom homes, excellent examples of the period built on oversized lots that are very much in danger of McMansionization.

Of the three current historic districts in Anaheim, the periods of significance are fixed at pre-1949. Structures date from our founding in 1857, though few homes are left from the early settlement period. Anaheim is home to Victorians, many bungalows, an assortment of Romantic Revivals and Mediterraneans, as well as early ranch examples, some dating from the 1930s. We definitely need to do something to recognize the ranch homes that are not included in our current efforts.

Anaheim has ranches of many different categories: colonials, streamline moderne, brick and clapboard; I think they are all architecturally significant. Some preservationists think that only the great works of architectural masters are worthy of preservation efforts, but if we only save the “substantial” homes, we will leave future generations with a false sense of history. Our cities were built by people of many different socioeconomic levels and architectural tastes; preserving his-

tory means preserving whole intact streetscapes, not just the large, expensive architect-driven projects.

Cynthia Ward

***Architectural history consultant
and president of the Anaheim Historical Society***

Jennifer Harrison, a member of the Anaheim Historical Society whose colorful home was the coffee-table book *Sneak Peek in No. 9*, shared the results of an ad hoc e-mail survey conducted among California city planners. She asked if there were specific dates for properties deemed historic, whether postwar homes were considered architecturally significant and if any of the latter had achieved Mills Act (a California tax relief program afforded to some historic homes) status.

Of 28 cities—from Eureka to Corona—all adhered to the 50-year-minimum mindset when it came to designating districts or individual structures historic, and some said their regional emphasis was even earlier. A few said postwar homes could conceivably be considered for Mills Act status but that none had as of yet. The question pertaining to architectural significance engendered perhaps the most telling responses:

“Post-WWII houses, including the ranch style, have not been considered architecturally/historically important, although literature suggests that perspective may be changing—especially outside California.”—San Luis Obispo



Anaheim's neighborhoods are filled with traditional ranches like this “Leave It to Beaver” gable-roof model.



More modernist examples, like this sprawling custom ranch are less common in Anaheim's midcentury tracts.



McMansions in Anaheim fit the typical profile: oversize, lacking in architectural nuance, ostentatious and ill-considered in the context of the established ranches they're replacing.

"Consistent with state and federal historic preservation act guidelines, a postwar ranch home that is more than 50 years old can be considered architecturally significant if it is a good example of this architectural style and the home maintains its historic architectural integrity ... With that said, however, the majority of the city council does have difficulty thinking of a home built post-1945 as potentially being historic." —Whittier

A few glimmers of change on the horizon came from cities who report they are in the process of establishing criteria for evaluating postwar homes or predisposed to considering them in the future—Corona, Orange, Sacramento, San Luis Obispo, Pomona, Ojai, Pasadena and West Hollywood.

Photos courtesy Jennifer Harrison

Chicago, Illinois

Chicago is recognized as one of the greatest cities of modern architecture in the world, yet even here the historic preservation community has been slow to recognize the importance of protecting midcentury buildings that, as they come upon their 50-year mark, become especially vulnerable to demolition rather than owner investment to renovate. As one architect has noted, "old enough to be depreciated, but not old enough to be appreciated."



Homes in Riverwoods, north of Chicago, with their tempting wooded lots.

The guidelines for listing a building less than 50 years old in the National Register of Historic Places are very restrictive and "exceptional importance" must be demonstrated. It also is difficult to have a building listed in the National Register when the architect is still living. Municipalities that enact local preservation ordinances often look to National Register criteria as a model for their own ordinances, therefore they also often enforce a 50-year rule, making it impossible to protect important churches, houses or schools of the midcentury period locally. And very few community architectural surveys evaluate buildings less than five decades old.

Recognizing these challenges, and after the loss of many Illinois midcentury buildings within the last several years, Landmarks Illinois created Illinois Initiative on Recent Past Architecture (IIRPA) in partnership with several other organizations, including the Chicago/Midwest chapter of DOCO-MOMO US, the Midwest office of the National Trust for Historic Preservation and Chicago Bauhaus and Beyond. IIRPA is working to identify significant midcentury buildings throughout the state, initially focusing on the Chicago region. Educating municipalities about the importance of midcentury buildings and working with their preservation commissions to study those in need of protection are among IIRPA's goals.

An online building survey submittal form to provide information on midcentury buildings in Illinois is available to the public on Landmarks Illinois' website (landmarks.org). Buildings submitted via the

website are added to a recent-past architecture database and will help form the basis for future comprehensive surveys of those areas.

Landmarks Illinois has brought attention to many midcentury houses and neighborhoods threatened by the ongoing wave of suburban teardown development that is plaguing so many major metropolitan areas throughout the country. In Chicago's affluent North Shore communities, the demolition and replacement of midcentury housing with McMansions is all too common. Developers have a hard time seeing how midcentury homes can be renovated and upgraded to adapt to current homebuyers' quality of life demands.

For its 2005–06 Chicagoland Watch List (an annually announced list of imperiled historic properties), Landmarks Illinois included a 24-ranch-house subdivision in the North Shore suburb of Glencoe—all designed in 1952 by the influential architectural firm of George and William Keck—which remain virtually untouched.

However, in the past two years, several Keck + Keck houses have been demolished for larger residences and more are in jeopardy. The one-story structures, designed as affordable and innovative options for families during the post–World War II era, were early examples of the use of passive solar energy and feature large, south-facing windows. Expansive wooded lots help to create a bucolic atmosphere throughout the subdivision. Because of high land values and the relatively small square footage of the original house designs, as well as the one-car garages, these homes and their pastoral settings are in grave danger of demolition or insensitive alteration. Glencoe's landmarks ordinance only provides for temporary demolition delays.

The 2006–07 Watch List included the Village of Riverwoods, a planned development northwest of Chicago with a high concentration of modernist residences designed predominantly by Chicago architect Edward Humrich, begun in 1949. The collection of Humrich homes here, the majority of which are one-story structures nestled within wooded settings, showcase his ability to blend modern design into a natural landscape that was part of the original vision of the philanthropic developers—hence the name Riverwoods. These homes, too, are beginning to be demolished for new, oversized houses, their lots out-valuing the original homes. To date, a half dozen Humrich homes have been demolished, as well as many other midcentury houses.

Short of local municipalities enacting strong preservation ordinances or strengthening their existing ordinances in order to protect this era of housing stock, IIRPA hopes to assist advocates toward nominating these midcentury neighborhoods to the National Register of Historic Places. To date, two formal inquiries have been prepared and submitted to the state historic preservation office on the midcentury homes of Riverwoods and Olympia Fields, a South Side suburb, to determine eligibility for nominating potential districts to the National Register in both communities.

While the process is difficult because of the previous reasons noted, the hope is to achieve district status, which would allow private homeowners to take the individual initiative to preserve their modern homes with available tax incentives. In Illinois, those incentives include a property tax assessment freeze for undertaking a renovation of a home certified by the state historic preservation office or donating a preservation easement to Landmarks Illinois, which provides protection for the property in perpetuity, in exchange for a one-time IRS tax deduction for the owner.

While preservation advocates in states such as California and Texas have helped initiate movements to preserve their midcentury architecture, those in the Midwest have been slow to recognize the relevance of this important period of design. Now with IIRPA in Illinois, and similar initiatives by statewide preservation organizations in Indiana and Minnesota, the Midwest hopefully will begin to see more of its midcentury heritage preserved.



Riverwoods, like most communities in the U.S., is seeing its midcentury properties fall prey to super-sized McMansions.

Lisa DiChiera

Director of Advocacy, Landmarks Illinois

Photos courtesy Landmarks Illinois

Bloomington, Minnesota

In the 1950s, 1,000 homes a year were being built in Bloomington, Minn., of which 90 percent were ramblers. During Bloomington's population explosion, demand was high; almost every home was sold before it was built. Today, there are more than 12,000 ramblers in this community on the south side of the Minneapolis-St. Paul metropolitan area.

The typical 1950s-era Rambler was constructed with cedar or asbestos-cement shakes or cedar-lap siding and often included a brick-veneer front facade. The standard neighborhood model was a 1,040-square-foot, three-bedroom, one-bath design. In the 1970s, larger split-level, two-story homes became more popular, yet today ramblers still constitute half of Bloomington's housing stock.



Two ubiquitous ramblers in Bloomington, Minn.

Ramblers have been good investments. Quality construction and attractive neighborhoods have helped these midcentury houses maintain their value. Their size makes them affordable as starter homes and appealing to seniors searching for a one-level, accessible floor plan. The best indicator of ramblers' inherent value is what people are willing to pay for them: Between 1990 and 2006, the value of Bloomington ramblers rose more than 170 percent; all other styles rose 149 percent.

Ramblers are valued, in part, because of the quality of materials used in construction. Douglas fir framing, cedar siding, oak floors and copper plumbing are durable and attractive materials that appeal to new owners. Relatively small, Rambler designs are inherently energy efficient, although homes have also had upgrades, including attic insulation, efficient furnaces and new windows.

According to data from the last census, residents move into their Bloomington houses and stay put for a long time. As a result they have a strong desire to maintain and upgrade both their homes and neighborhoods. Berne Thury, a 36-year resident, said that her 1957 Rambler is very adaptable to change. She feels that's how the Rambler was meant to be and, little by little, she has made improvements to her home, making it her own space.

"You can keep these homes up-to-date and still not change their integrity," Thury says. "I did not want this house to stop being a Rambler. For me, it still had to fit in the neighborhood."

City officials also feel that ramblers are well worth preserving. "Some cities have suggested that their 1950s-era housing is obsolete and should be redeveloped," Community Development Director Larry Lee says. "Bloomington is taking a different approach by communicating the inherent value and possibilities of ramblers to the 12,000 residents who own one."

Homeowner concerns regarding recent subdivisions and the compatibility of large houses with the surrounding neighborhoods was the impetus for a 2006 city council ordinance. It establishes new plat findings, single-family house height limits, prevailing lot widths and tree preservation requirements for residential subdivisions.

"The thrust of the ordinance is to ensure that new lots and houses fit well with existing neighborhoods," Lee says. "Preserving the scale of the neighborhood helps ensure the Rambler will never feel out of place."

Janine Hill

Communications specialist, city of Bloomington

Photos courtesy City of Bloomington, Minn.

Central Florida

Our preservation group, the Nils M. Schweizer Fellows, was formed in 2004 after my husband and I invited Garth Schweizer, a son of the architect that designed our midcentury modern home, to visit one of his father's works. Following this visit we three discussed the idea of gathering other like-minded individuals for monthly meetings to identify and catalog Nils Schweizer buildings; this project began with a group of eight. After meeting for more than two years, we now have 75-plus buildings identified and have discovered many more of central Florida's midcentury architects; our member roster is 35 and climbing.

Exceptional examples of midcentury homes are few. Central Florida has a wide variety of building styles, which began in the 1940s with quaint bungalows, then '60s traditional ranches and the current cookie-cutter tract homes and super-sized McMansions. For the most part, midcentury homes remain unappreciated. One of NMS Fellows' goals is to raise awareness and educate the public about this period of architecture so that these homes will become more appreciated and remain as they are instead of being knocked down or remodeled beyond recognition.

Unlike California, where there seems to be an abundance of modern-style ranch homes, central Florida's norm is a more traditional facade. Because of this, we most certainly value structures that have midcentury details—flat roofs, expanded eaves, an abundance of glass.

This summer, there was a two-page article in the *Orlando Sentinel* about the NMS Fellows and our mission; we have since received numerous responses of interest and support. Also, Main Street Winter Haven Inc. received a grant from The Federal Historic Preservation Grants-In-Cycle for an architectural tour of 25 Gene Leedy buildings throughout the Winter Haven area. Unfortunately, we must also report the impending demolition of the Riverview High School in Sarasota designed by



The Sheehy house was recently renovated by the current owner, Carl Cirillo.



An indoor/outdoor fishpond in the Sheehy house was part of its passive solar system.



Peoples Gas Co. and Frank Sheehy collaborated on this five-bedroom 1964 central Florida home.

Paul Rudolph in 1958. Sadly, the school board will replace it with a parking lot.

We know that there are areas in Florida such as Ft. Lauderdale and Miami that have had great success with saving structures that have yet to hit the 50-year mark. Miami recently was awarded a new historic district on Biscayne Blvd. We feel with tax incentives and restoration assistance available to the public, we could be that much closer to saving our own important buildings.

Dawn Kaiser

Preservation Chair, Nils M. Schweizer Fellows, Inc.

Photos courtesy Carl Cirillo

No. 13, available at atomic-ranch.com, features another Florida home.

Colorado

Colorado, like many Western states, experienced a tremendous postwar population boom. New jobs in the defense and aeronautics industries, mild weather, scenic beauty, recreational opportunities and memories of wartime postings at various military bases here drew former soldiers and their families to settle. The existing housing stock of mostly late-Victorians, foursquares, classic cottages and bungalows was insufficient to handle these new residents and many communities experienced temporary housing shortages.



A home in Arapahoe Acres in Englewood, Colo., now part of the National Register of Historic Places.

Starting in the 1950s, a few local builders developed stereotypical, large-scale suburban subdivisions in Front Range cities (the Denver metropolitan area, Boulder, Fort Collins). Development of large subdivisions in western Colorado's Grand Junction was in response to a late-1950s uranium boom. In most cases the homes in these subdivisions were ranches or, in the 1960s, split-levels. In Colorado's smaller towns, midcentury residences tended to be a few scattered ranch homes built either on the

edge of town or as infill construction. Other popular postwar housing types include the A-frame, bi-level (or raised ranch) and non-traditional forms such as mobile homes, converted Quonset huts and basement houses.

Very few historical and architectural survey projects to document midcentury homes have been completed in Colorado. However, this situation is not necessarily an indication of lack of interest in midcentury homes, but more a function of the vast number of unrecorded resources from all time periods and of all architectural styles.

Conducting historical and architectural surveys can be a time-consuming and expensive proposition. Fortunately, Colorado has a very active statewide grants program to fund various historic preservation efforts, including the survey process. There is a grant-funded survey project currently underway recording approximately 400 residential properties in Grand Junction; many of these homes are midcentury and would probably be labeled as traditional ranches. Such a survey looks at historical background, architectural details, construction history, current photographs and assessment for designation on National Register or local landmark listings.

Another grant-funded project studied modest ranch and "minimal traditional"-type homes in the Arlington neighborhood of Greeley. Local builders constructed many of the properties in this small subdivision; however, one was owner-built according to specifications in *Popular Mechanics*. We have had a few other communities submit or discuss grant applications for projects dealing with midcentury resources. Boulder has considered preparing a historic context for their suburban subdivisions and Littleton has discussed applying for grant funds to survey nonresidential buildings associated with Arapahoe Acres architect Eugene Sternberg and other local midcentury architects and developers.

Intuitively, and from both general observation and historical background, we know midcentury homes are quite numerous in Colorado. But in terms of actual numbers, we have very little idea of how many exist and their relative condition because few survey projects have been completed.



A circa-1952 home in the Bookcliff Heights addition of Grand Junction, Colo., built in response to a uranium boom-related population growth between 1943 and 1957.

In February 2006 staff from our unit and a representative from the City of Boulder presented a half-day workshop at the Colorado Saving Places statewide preservation conference. The session, "Identifying, Evaluating and Nominating Post-World War II Residential Neighborhoods," was attended by 35 people, primarily professional consultants, students and local government planners.

The workshop was an initial exploration of issues surrounding the survey and designation of postwar suburbs, an emerging topic in historic preservation. A great deal of time was spent considering the historical context for postwar development; this discussion highlighted the impact of defense housing, VA financing, FHA standards, the G.I. Bill, Levittown, the Baby Boom, the Ameri-centric politics of the 1950s, a growing emphasis on leisure, the Interstate Highway Act of 1956 and various other topics. Attendees interested in documenting postwar resources were encouraged to expand their focus beyond the individual house or building to the wider environment, considering factors such as location, subdivision design, house styles, landscapes and community facilities.

The workshop also presented two ways of looking at postwar housing: from the builder/developer perspective or the homeowner point of view. Builders were interested in building houses, developing subdivisions and making profits, while homeowners concerned themselves with creating homes, developing neighborhoods and building equity. The characteristics of these viewpoints impact not only the survey methodology but also the chosen areas and periods of significance for designation. [For excellent details about this workshop and postwar historical context, download Issue 11 from coloradohistory-oahp.org/whatsnew/newsletter.htm.]



Jim Brown (2)

Denver's suburbs include a wide variety of postwar houses, including this flat-roof example that was likely modified in intervening years.



A Denver storybook ranch house, one of countless traditional styles built in Colorado and numerous other states as well.

Back in 1998, Arapahoe Acres became the first postwar suburban housing development to be listed on the National Register of Historic Places. This listing represented the early interest among preservationists in modernist homes associated with prominent architects and designers. This nomination recognized the significance of the architecture and landscape architecture of a small housing development and focused almost exclusively on the key professionals (Edward Hawkins, Sternberg, Joseph Dion) involved with its creation.

Since the time of that designation, both professionals and avocationalists in the field have started to warm to more modest examples of midcentury architecture, such as the "normal" ranch house. More individuals are familiar with these types of homes, since these are the places where so many of us grew up. Homeownership in a suburban development became part of the postwar American Dream. Looked at within the context of the neighborhood, these typical ranch houses can tell extraordinary stories about our social, ethnic and architectural history.

Mary Therese Anstey

*Historical & architectural survey coordinator,
Colorado Office of Archaeology & Historic Preservation*

Photos courtesy Colorado Office of Archaeology & Historic Preservation

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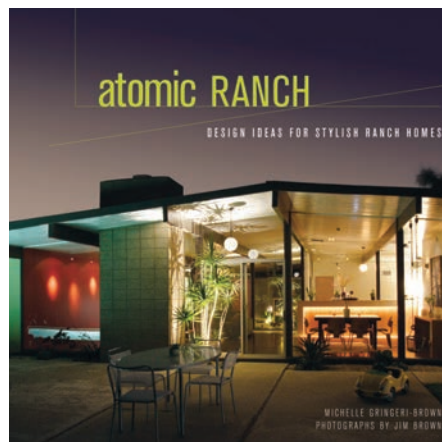
Read about more Colorado midcenturies in nos. 9, 10 & 11, available at atomic-ranch.com.



Saarinen
by Pierluigi Serraino

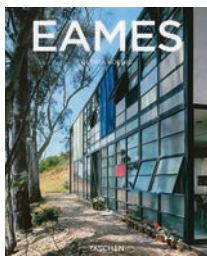
new!

A departure from the more typical coverage of Eero Saarinen's career, this softcover book focuses primarily on his architecture—Case Study House #9, the Irwin Miller House, Dulles International Airport, the TWA Terminal, North Christian Church, the GM Tech Center and many more—while touching on the Womb and Tulip chair designs. A lengthy intro puts his work into context, exploring how growing up as the son of Finnish architect Eliel Saarinen and the emerging modern design movement informed his body of work. 96 pp. \$16.45



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

From modern to transitional, collecting to landscaping, 35 great houses to inspire. The beautiful photography invites you in, while the homeowner stories give you the confidence to translate ideas to your own home. Include fresh looks at articles from our early sold-out issues, plus new examples of modest solutions, major renovations and original gems in California, Texas, Colorado and Oregon. A final chapter tackles grassroots preservation in a variety of communities and a resource index gives you access to featured items. 192 pp. \$43.95



Eames

new! This small softcover book is a concise overview of the designs and talents of both Charles and Ray Eames. Highlights include their films, two Case Study houses, early plywood experiments and their numerous chairs. Gloria Koenig, 96 pp. \$16.45



The Golden Age of Advertising—the 60s

new! If you're a fan of pop culture, you'll love this look at the '60s through the rose-colored glasses of nicely reproduced American advertising. Alcohol and tobacco, automotive, business and industry, furniture and appliances, travel, food and beverage, fashion and more. Jim Heimann, hardcover, 352 pp. \$22.95



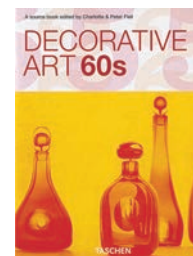
Little Boxes:
The Architecture of a Classic Midcentury Suburb

new! Westlake, the quintessential postwar neighborhood in the Bay Area, gets the glamour treatment in this attractive hardcover book looking at the "boxes made of tickytacky." Rob Keil, 144 pp. \$38.50



Case Study Houses

new! A softcover book on Arts & Architecture's Case Study Houses concisely covers Pierre Koenig's iconic Stahl House, plus 34 other projects through Julius Shulman's vintage photos, floor plans, elevations, models of unbuilt designs and contemporary color photos. Elizabeth A.T. Smith, 96 pp. \$16.45



Decorative Art 60s

new! A big, fat softcover book chockfull of vintage color and b&w shots of interiors and furniture, textiles and wallpaper, glass, lighting, tableware and ceramics. Some photos are small and grainy, and captions and accompanying original text can be brief, but the main appeal of this title is the sheer volume of material. Charlotte & Peter Fiell, 575 pp. \$22.95

and backs

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no. 13, Spring 2007



no. 12, Winter 2006



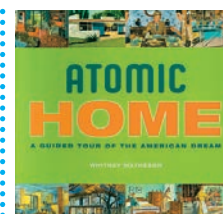
no. 10, Summer 2006



no. 9, Spring 2006

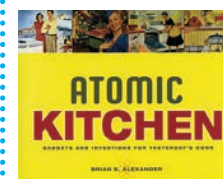


no. 7, Fall 2005



Atomic Home

Fifties homes as presented in period advertising; great for researching stylistic details like bathroom fixtures, lighting and paint colors. Whitney Matheson; softcover, 176 pp. \$22.95



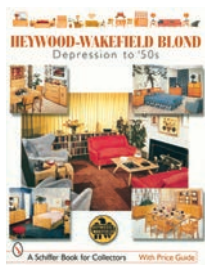
Atomic Kitchen

Tour the mid-century kitchen and its accoutrements through advertising images from the '50s. Very fun! Brian Alexander; softcover, 176 pp. \$22.95



Blenko: Cool 50s & 60s Glass

A hardcover book with beautiful examples of 1930s–1990s Blenko pieces with current values, period advertising and a 1960 catalog reproduction. Leslie Pina, 208 pp. \$43.95



Heywood-Wakefield Blond: Depression to '50s

A definitive softcover volume on H-W's birch modern and streamline '30s pieces with vintage photos of upholstered pieces, tables, chairs and case goods; includes current values. Leslie Pina, 248 pp. \$33.45



1950s Plastics Design

Melamine dinnerware, Formica counters, Naugahyde furniture and all manner of housewares are covered in this informative softcover book on postwar plastics marketing. Holly Wahlberg, 112 pp. \$22.95



Fifties Furniture

Selective works of Eames, Nelson, Bertoia, Platner, Noguchi, Saarinen and many more; a great introduction to collecting MCM furnishings. Leslie Pina; hardcover, 240 pp. \$43.95



Inspiring 1950s Interiors

Over-the-top rooms from Armstrong Flooring advertising, but a great peek at interior details from the '50s. 176 pp. \$33.45

Order these and additional close-out titles online at atomic-ranch.com or call 503.771.4171.

COOL|stuff

Artist's Buzz

Etsy.com and other sites seem to be replacing the traditional Sunday in the park arts-and-craps shows, at least for younger artists and crafters. Beehive Cooperative sounds like it should be based in Berkeley, but it's both a brick-and-mortar store in Atlanta and an online shopping destination, a concept they're now franchising. Ceramists like Cara Gilbert, whose Hyaku Bowl is shown here, and Tania Julian of the ethereal white porcelain pieces, are just two of the designers turning out affordable wares. Browse at beehiveco-op.com.



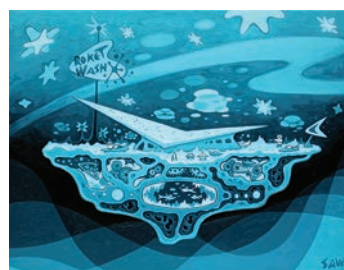
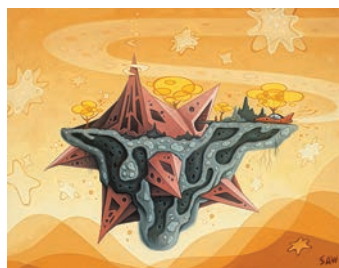
Getting the Goods

Author Fay Sweet had a curiosity about the fab modern interiors she admired in print—what made them work and where did they get that couch or chair or keen wall unit. *Source: An Internet Directory of Modern Interior Design* groups its content by room—living, dining, sleeping, etc.—and briefly explains a given architect or designer's project before ID-ing contents and materials, along with URLs in most cases. Facing pages suggest other possible furnishing options, again with contact info. The 160 page hardcover book retails for \$32.95 and is available at major booksellers.




Parallel Universe

Are they birds or rocket ships? Is that Bambi on Pluto? Scott Saw's world is definitely weird, or as he says on his site (scottsass.com), "I'm inspired by space, nature, the universe, love, sadness, euphoria, beauty, vitality, physics, death [and] the idea that there is more to our existence than this short life on Earth." Seems like that about covers it. Signed limited edition giclee prints go for \$36 to \$90, silkscreen prints or small open edition prints for a mere \$18 to \$22. Such a deal.



I'll Ring You on the Mobile

MOMA in New York might have been on to something when they inducted the Kartell Componibili mobile storage system into their design collection. The two- or three-element versions are available from Hive in Portland in white or silver and can be ordered with casters or an optional top tray. The doors slide closed to hide the detritus of modern living, and with prices starting around \$100, you can order one for the bath and another to house your remotes. Visit hivemodern.com. 

text Michelle Gringeri-Brown
photography Jim Brown

Three years ago, Ben Koush bought a solid little postwar house in the East End section of Houston, a down-to-earth neighborhood seemingly on the upswing. Bodegas, gritty commercial buildings and some soulless apartment complexes surround the enclave of postwar houses that were originally home to middle-class families, a preponderance of them Italian Americans.

For \$112,000 the youngish architect got a 1950 three-bedroom, two-bath modernist ranch built of cement blocks. The floors, walls and even the ceilings are made of the stuff, so it seems well designed to ride out any biblical weather that blows in off the Gulf.

"The house was built by Houston architect Allen R. Williams. He was not well known but his wife has told me some tidbits about his work and life," Koush says. "He designed at least three others like it in Houston, two of which are still standing. The walls were built of 8" x 16" x 5" light-weight concrete blocks—they look like cinder blocks but have a special aggregate—and the roof and ceiling are 2' x 20' x 2" concrete slabs laid end to end with filler tile hung below on steel channels. The material weighs a lot less than cinder block, and the aggregate is quite big, so there's a lot of air-space; it has really good insulation value."

Williams' "Century Built Homes" were originally owned by engineers, plumbers and other precise people. Suits Koush just fine, as he is the type of architect who changed out all of the hardware in the house so it would match, designed a complex CAD-rendered pattern for a new slate floor and installed an exposed a/c duct down the middle of the central hallway—something more typical in a high-ceilinged loft.

The house had been rented out for about 10 years, but was still owned by the daughters of original owners Angelo and Lillian Minella. They were relieved to find a buyer who appreciated their childhood home. Angelo owned a plumbing supply business and had seen a Century Built home going up nearby. He liked the concept so much he engaged Williams to design his own family's house.



National



Treasure



In the kitchen, a wood parquet floor was removed along with soffits that housed hvac ducts. The original metal cabinets and exhaust hood were repainted and a new stove squeezed into the tight space. Koush installed knobs in lieu of pulls on the doors and drawers.



Koush found the 1,600-square-foot house in nearly original condition but he's put his own mark on it. In addition to the central air and slate tile floor, there's fresh paint throughout and an exposed steel I-beam that opened up the living room to a former screened porch. Many architects are taught that any additions or structural changes should look distinct from the original architecture, and Koush emulated that approach when widening the doorway into the new dining area. (see photo on table of contents).

"The structural engineer said I would need a steel beam across the top, not just wood, because the building material was so heavy," he says. "He suggested having pipe columns buried in the wall to hold it up, but I wanted it to all be exposed and make it clear what I've added. I specified a steel I-beam with welded flanges for that Case Study look."

In the kitchen he kept the original Youngstown metal cabinets and had them freshened with white lacquer paint, eschewing a dishwasher so he didn't have to tear anything out. The red laminate kitchen countertops are in lieu of stainless steel, which didn't fit his budget.

"I chose the color based on a kitchen in a 1953 *House & Garden*. I matched all the paint, finish colors and materials to historic photos from various books and magazines," he says. "But I chose modern plumbing fixtures, appliances and lighting that I liked and thought went with the house." The Dornbracht faucet for the Home Depot resin sink exemplifies his high/low aesthetic.

Although the baths appear to be strictly vintage thanks to regouted original tile, they aren't. "The toilet in the master bath is stamped 1982 and the sink is new. It's cast iron and has that retro look, though," Koush acknowledges. "The fixtures that I saw in a Century Built house still inhabited by the original owner are pink and very boxy; they actually look like they are from the 1930s."

At the time we shot his home, Koush, a member of preservation-minded Houston Mod, lamented the lack of historic sensitivity in Houston. In fact, we quoted him extensively in the "State of the Nation" chapter of *Atomic Ranch: Design Ideas for Stylish Ranch Homes*. But things are looking up a bit now.

The house was listed on the National Register of Historic Places in September 2006 and is a Recorded Texas Historic Landmark (RTHL) and a Houston protected landmark as well. "It was pretty easy for me to get the city designation since I was already getting the National Register and RTHL listings," Koush says. Trained as an architectural historian, he completed the research and written narrative for the National Trust application without much trouble, arguing that its unique building materials and modernist ranch style made it outstanding.

"Both the National Register and RTHL are interested in postwar properties and were extremely helpful," he reports. "I cannot say the same for the city of Houston. Talk about a model of disorganization: [there is only one] preservation officer for the fourth-largest American city and he does not even have a secretary. It is nearly impossible to get ahold of him because he is so busy trying to keep up with his appointments. Property owners get frustrated

Below, the fixtures in the master bath are '80s or later, but coordinate stylistically with the original elements in the main bathroom, bottom.



because they can't get in touch with anyone and decline to pursue landmark listing.

"A coworker recently bought a wonderful flat-roof modern house from about 1955 in original condition and has been begging [the Houston preservation officer] to help him apply for landmark status," he continues. "The coworker recently told me he gave up and will probably not get the house protected."

Of Koush's three historic designations, the most important is the Houston protected landmark status, as he notes the state and national listings are only honorific. "This is the only true protection for a building in Houston and just became available in August 2005 after a lot of opposition from developers and property-rights advocates. My home is the first modern house in the city to receive it."

Koush says that the new designation means proposed exterior alterations to a structure have to be approved by the Houston Archeological and Historical Commission (HAHC). Prior to that, an owner of a historic structure could apply to substantively remodel or raze, get turned down by the HAHC, appeal the decision and, after 90 days, receive a waiver from the planning department to proceed. As a protected landmark, the automatic 90-day waiver is eliminated.

An October 10, 2006 article in the *Houston Chronicle* about the new designation reported, "Preservationists hope that the



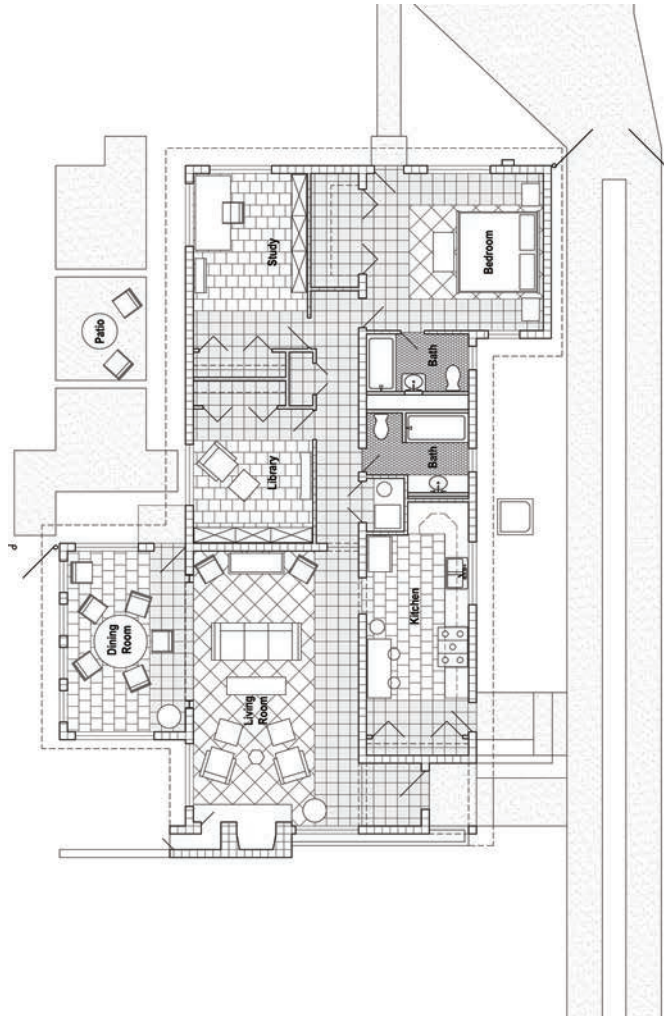


Opposite, Vintage Mies van der Rohe Brno chairs with original upholstery from Metro Modern in Houston surround a refinished Florence Knoll table lit by a reissued PH5 lamp designed by Poul Henningsen. The intricate pattern for the new slate floor proved a challenge for Koush's renovation team, but it's a big improvement from the Astroturf-on-linoleum he inherited in the sunroom.

A Flos Castiglioni lamp sits near one of two upholstered chairs, which along with the ottomans and couch, come from a local department store. A mix of styles appeals to the resident, who has a 1940s British bookcase near the front door and a large, circa-1910 table from St. Louis in the living room. The black and white painting is labeled "Cherina a Lanvant"; Koush was told Cherina was a Polish artist based in New York. The pottery is by his mother, Pam Koush.



In a bedroom-turned-home-office, Ben Koush and dogs Lucius and Phoebe work at a Richard Schultz mahogany desk. The vintage seating is an Eames Aluminum Management chair upholstered in Naugahyde and a walnut Series 7 chair designed by Arne Jacobsen dating from 1955. It's used gingerly as Koush comments the plywood is thin enough to snap if you lean back in the chair.



measure will fuel a growing trend to rehabilitate historic structures rather than tear them down. Since the ordinance's enactment, said Ramona Davis, executive director of the Greater Houston Preservation Alliance (GHPA), the city's overall preservation prospects have risen to 'about seven on a scale of 10.' "

Across town in the Memorial Bend neighborhood, homeowner and Houston Mod-er Michael Brichford reports the lack of interest in preservation is impacting their '60s enclave of homes. "Our own neighborhood is starting to face these issues. Six to eight houses have been razed in Memorial Bend since Atomic Ranch visited and have been replaced with completely out of scale McMansions with no redeeming architectural value.

"I think neighbors could appreciate new innovative architecture, but all we're seeing are tired retread designs that simply stick out. At the same time, several modern houses have recently been saved by design enthusiasts and architects—people who care and are taking an active role in restoring their homes."

For now Houston Mod and GHPA will keep chipping away at old-boy apathy and hope the coming years will bring an appreciation of another type of Southern architecture, one with nary a fluted white column in sight. ★



A ribbon driveway specified in the original plans but not built replaced tired asphalt. A '50s shot shows neighbor Peter Bease by the Minellas' garage. Left, the home as it looked when Koush purchased it.





Wexler's
steel homes—
were they just
too cool?

Proving His Mettle





Just inside the front door, three framed photos by Greg Day lead to a sitting area with reissued Barcelona chairs, Saarinen tables and two vintage Laurel lamps. The area rug is an Angela Adams design, and glimpsed over the back wall is an unrestored folded-plate Wexler house.

Donald Wexler, FAIA, came to Palm Springs in 1952 after a stint in the Los Angeles office of modernist architect Richard Neutra. Initially working with William Cody on the Tamarisk Country Club House in Rancho Mirage, Wexler and partner Rick Harrison were soon collaborating with the CalCor Corporation on a steel-panel system for modular school classrooms. When U.S. Steel approached Wexler with a proposal to apply the system to residential housing, an early experiment in residential pre-fabrication was born.

In addition to Wexler and Harrison, the partnership included Bernard Perlin of CalCor, which fabricated the steel components, and Palm Springs modernist builder Alexander Construction. The project became known as the Steel Development Homes (or the U.S. Steel Homes) and was placed at the northern edge of Palm Springs.

"At the time, the Alexanders were one of the major builders in Southern California," Wexler says, speaking from his home in Palm Springs. "Other general developers were just sitting back to see what happened [with this project]. Nobody really wanted to be a



A second bedroom used as a TV room is furnished with family hand-me-down Danish modern chairs and a bench from a Palm Springs antique store. Owner Brian McGuire made the Airstream trailer collage hanging on the wall and bought the area rug at NW Rugs in Agoura Hills, Calif.

text Brian McGuire & Bromley Davenport
photography Jim Brown

“The neighborhood was so run down and those houses were terrible—not that they’d destroyed them, but they added junk on.
One was expanded to over double the size and none of it had



Both pages, clockwise from near left: the “spiderleg” of McGuire’s home, a classic Wexler element; three other steel houses in the same neighborhood; Donald Wexler in 2006; McGuire’s private rear yard at sunrise.

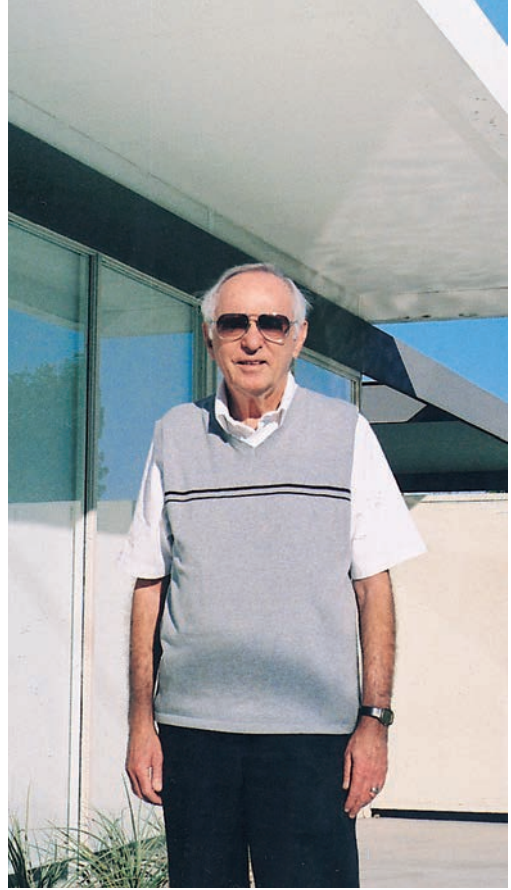
pioneer, which is typical. The Alexanders were willing to gamble as long as they could bring the product in for the same price as the wood structures that they were building down the block.

“The Alexanders took the attitude, and I agreed with them, that the [steel system] had to be in the ballpark with standard, conventional post-and-beam construction, which I think was being built at the time for under \$10 a square foot,” he continues. “Working with Bernie Perlin, an engineer and the developer of the system, we were able to bring it in at a competitive price. We really weren’t trying to sell a steel house. We wanted to develop something that could become a normal thing in construction.”

The houses were primarily composed of steel, glass and concrete. Unlike Lustrons (which arrived as a kit and were assembled on site), the construction of the steel houses was a unique combination of prefabrication and site assembly. The 9’ x 36’ central core of the house—which included the kitchen, two bathrooms, laundry room, central hallway and mechanical runs (plumbing, electrical and ductwork)—was assembled as a single module at the factory.

A foundation template of steel channels representing the outline of the house was embedded in the concrete slab. The central core was trucked to the building site and installed by crane onto the slab foundation in a matter of hours. The periphery of the house was then assembled around the core using prefabricated wall sections. The walls consisted of four layers: light-gauge galvanized steel facing the exterior, reinforcing gypsum board for rigidity and sound control, a hollow core filled with fiberglass insulation and, finally, drywall on the interior. The interlocking 16”-wide panels were 3-1/2” thick and fit into the channels in the slab, where they interlocked and were bolted together. The roof, also light-gauge steel, was then overlaid and bolted on, supported both by the central core and the outer load-bearing wall sections. The house made extensive use of glass, with most rooms featuring 8’-high sliding glass doors to the outside or stationary window panels.

any relationship to the original structures.
[But now] six of the seven
have been renovated."—*Donald Wexler*



Brian McGuire





The dining room has several Saarinen pieces, including the low coffee table bought at Retro Inferno in Kansas City and two orange cushion-topped stools. McGuire just discovered that his dinette set is an early Burke model by attending the 2007 Palm Springs Modernism Show. The chrome wall sculpture by Greg Clark is vintage, while the sputnik chandelier is new and the reproduction bullet planters are from Hip Haven. The original kitchen was part of the prefabricated core of the house. McGuire has accessorized with new items—a Nelson clock, retro-style bar stools and Fiestaware—and a vintage rotary-dial phone.

Although the Palm Springs steel houses appear to be custom-designed, all seven share an identical floor plan. Wexler added variation by means of three different rooflines (flat, zigzag or “folded plate,” and inverted U-shape), variations in the carport configuration and the orientation of each house on the lot. Additionally, the flexible design of interior non-load-bearing walls permitted the option of a third bedroom and for other rooms to be adjustable in size.

The houses were designed to be mass-produced for middle-class affordability. Promotional materials at the time cited that the steel homes could be assembled in three days. They were advertised to be impervious to heat, warping, rotting, swelling, termites, earthquake and combustion. They were also designed to be virtually carefree: one advertisement claimed that the only required maintenance tool was a garden hose.

“At the time we designed them, they were second homes not intended to be lived in at 110, 120 degrees,” Wexler says. “The Palm Springs area has since become a year-round community and if we were to do them now, we’d design them for more energy efficiency. There was very little air conditioning at all then and the fact that we had air conditioning in the homes was a plus.”

The first three of the seven steel houses, including this one, broke ground in late 1961 and opened to the public in March 1962. The homes ranged in price from \$13,000 to \$17,000, comparable to the conventional wood-frame houses that Alexander was building in the adjacent Racquet Club Estates. However, the planned tract of 38 houses was never completed. Shortly after the first three were built, another company bought CalCor and raised the price of the steel components. This decreased the profit margin for the Alexanders, who, after completing four more houses, cancelled the project.

Over the years, subsequent owners altered the steel houses with inappropriate additions and modifications, rendering some of them unrecognizable. One doubled in size, receiving layers of concrete block and wood siding to turn it into an adobe style. In the late 1990s, the homes were rediscovered by new owners who, recognizing their architectural and historical significance, began restoring the original modernist appearance by



Vacation to Die For

I had an amateur interest in architecture for years and wanted a vintage house and a home in the desert; it all came together with this house," says Brian McGuire, a biotech consultant and the owner of the flat-roof Donald Wexler-designed residence. He began looking in 1999 in a desultory way and was hours away from closing escrow on a modernist Alexander before discovering it had been condemned by the city for unsafe gas and electric systems. Switching realtors, he got lucky with his second try in late 2005.

"I knew about [realtor] Paul Kaplan from Atomic Ranch, so I called him. He understood what I was looking for. Two steel Wexlers were available, though they were more expensive than I had in mind. But you never have to replace the roof or worry about mold or rot or earthquakes, and it's just a beautiful house; I bumped up the budget and went for it."

Since the home had already been restored, McGuire had little to do to make it habitable. "O'Donnell and Escalante took the house back to its original condition. I don't know how badly it had been modified but I do know the kitchen had been heavily altered," he says. "They went to great lengths to replicate the cabinets and the room divider. I think it would take an expert to know it's not original."

"These are not custom homes, although each exterior looks very different. The typical pattern was to have two bedrooms, but one of the seven has a third bedroom by using just one additional partition in the dining/family room, which demonstrates the versatility of these houses. The shame is they went to all the trouble to prefab these components and then never went into mass production."

The 2001 restoration added terrazzo tile floors throughout in the spirit of the house across the street, the only one with original poured terrazzo. McGuire elected to redo the '90s pebble-finish pool, which he found uninviting and era incongruous, replacing that with traditional white plaster and turquoise tile.

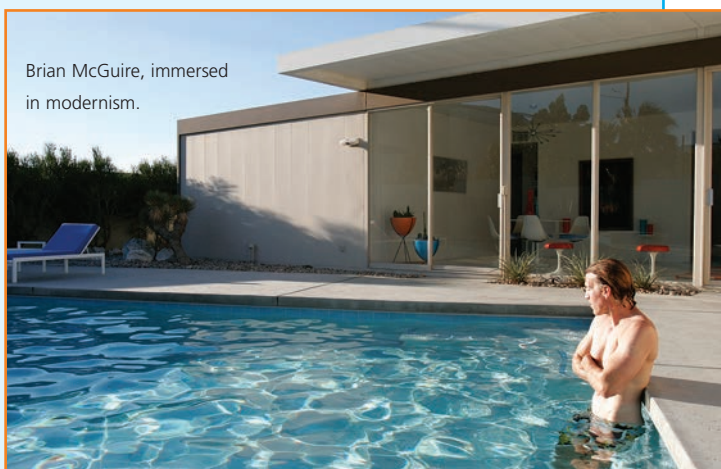
"As a vacation home for a single person, it's ideal. There's nothing I would alter. The downfall of a lot of houses in Palm Springs is they were built as weekend homes but people tried to alter them for year-round living," he says. "What happens is that carports become garages and breezeways become enclosed rooms, they add on to the back of the house, put storage units in the back yard—it basically destroys the architecture."

Just that sort of slapdash remodeling can still be seen in the one unrestored steel Wexler around the corner. Its carport was enclosed and an aesthetic-free parking

structure added on in front, in addition to what looks like years of deferred maintenance. Luckily, the only portion visible from McGuire's house is the iconic folded-plate roof.

"Renovation is a process of subtraction: you're basically stripping off all of the horrible additions and alterations that have been made. Luckily it's hard to alter an all-steel house: you can cover it up with a layer of something else, but short of tearing it down, there's not a whole lot you can do to it," McGuire says.

When it came to furnishing the place, he began with a core group of vintage things from his family—some Danish modern pieces, a Magnavox console, a tulip dining set and Russel Wright china. "My aunt had this amazing eye for midcentury modern, which none of us really appreciated or understood at the time. I grew up with very traditional furniture but later gravitated to modernism. My cousins, who grew up with this beautiful Modernist furniture, gravitated toward traditional. My mom is going to give them a lot of her stuff and I



Brian McGuire, immersed in modernism.

bought my things from my cousins; that way it still stays in the family," he explains.

"I don't know anything about design, but I wanted to do the house myself, so I tried to keep the style as consistent as possible and minimize color so I wouldn't mess up too much. The living spaces are so versatile it's hard to go wrong with a Wexler; the house just kind of furnished itself."

"The Modernists espoused simple, uncluttered living and the reality of it is, people don't have simple lives—they have a lot of stuff," McGuire muses. "That might be why modernism didn't take off more; it's very hard to change your life to fit a very simple house. It works best in a vacation house where you can come out and pretend you have a simple life."

—B.D.



Above, clockwise: the kitchen module opens to both main living areas; the '30s bedroom set is Heywood-Wakefield Niagra, and both lamps are vintage; the matching lamp with a new shade from Moon Shine sits on a laminate-topped end table from Fat Chance, while the lounge chair and sectional were bought at Liberty's in Hollywood and the circular rug is by Angela Adams.

stripping off extraneous additions and decoration. The remodel of this feature house, done in consultation with Wexler, was by O'Donnell and Escalante, a firm who restored two others. At the present time, six of the seven steel houses have been renovated; most are in pristine condition.

Although Wexler is primarily known for his public works—"airports, jails, juvenile halls, schools, police stations, courthouses, you name it," he says—he also designed his own family's residence. "I built our home in about 1955 because my wife was pregnant and her doctor said to either get out of Palm Springs for the summer or get an air-conditioned house," Wexler recalls.

"I had a G.I. loan coming and I literally bought a lot and bought an air conditioner and designed the house around it. In those days it was possible to accomplish it all in three months. It was a post-and-beam desert home, practically all glass; we lived in it for 38 years. As our second- and third-born came along, we expanded it, adding three more bedrooms. That \$15,000 G.I. house—when I moved out of it I may have had \$45,000 put into it—recently sold for just less than \$1 million. The new owners are taking very good care of it."

Wexler watches the recent conflagration of excitement over prefab homes with interest. "The *Dwell* and other prefabs I've read about all seem to be done on an individual basis; that's almost like stick-built. If you were to build a car piece by piece, it would cost a million dollars but you can buy a car for \$30,000. The same efficiency could come about in proper fac-

tory fabrication of multiple dwellings. I don't know that anyone is willing to develop a means of prefabbing on a multiple basis. When you go into prefab you don't want cookie-cutters; you want to be able to do a variety of different homes and buildings," he says.

"Another thing that will have to come about for prefab to be successful and economical is the thinking from back in the '50 and '60s of minimalism: you live with the outdoors, you live with your environment. The McMansions that are being built now—one person living in a 7,000-square-foot house—I don't know what the sense of that is. But that seems to be the mindset now. My generation, which is going away very rapidly, or a younger generation that thinks this way, would [be the ones] to make prefab economical and popular. The only thing that will make it popular is the dollar."

In 2001, the city of Palm Springs granted the enclave of seven steel houses Class 1 Historic Site status. The protected aspects of the houses include the all-steel construction, the roof design, carport, fenestration, the original decorative stone walls and the color palette.

"I think the steel homes would have been very viable. There was really no challenge to building these houses," Wexler says. "It was a labor of fun and love. The philosophy of factory-fabricated homes should have happened 50 years ago. I think it's still part of our future and we will have to get down to it." 🌻

Resources page 95

PS they love you



Patrick Seabol's steel and glass home.

Zack Benson and Brian Hemker

Palm Springs continues to exert a tractor-beam pull on fans of MCM, many of whom succumb to buying or building their own desert hideaways. Two men, both named Patrick, have taken very different approaches to living in this classic desert environment.

In 2005, Chicago businessman Patrick Boyce bought not only an Alexander home for his own vacation usage, but a two-bedroom unit in a 1957 apartment complex known as Desert Holly. Boyce, who had designed a couple of lamps and retro-tiki-mod interiors for friends, fell for the 1,100-square-foot cinderblock condo and its location hard by the San Jacinto foothills. He nixed the seller's plans for the '50s Gaffers & Sattler appliances to be yanked out, and practiced his nascent interior design skills when it came to furnishing the vacation rental.

Vintage pieces—a Ligne Roset couch, a “lemon slice” dinette set and a '60s Captain Kirk-esque swiveling vinyl chair—were augmented with a shag rug and a surfboard table Boyce made. In one bedroom, midcentury light fixtures illuminate a padded headboard

text Josephine Goodwin

photography Jim Brown



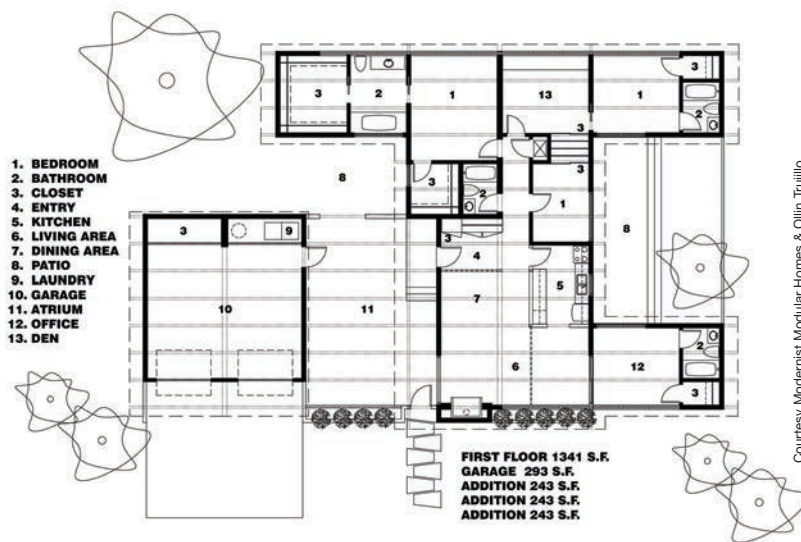
This page, views of Patrick Boyce's condo getaway at the Desert Holly. Opposite, photos of the interior of Modernist Modular Homes' steel and glass house and, upper left and right, a floor plan and rendering for the company's modular prefab [b]ranch-house, designed by Ollin Trujillo.

in the shape of the Budweiser logo—take that ode as you will.

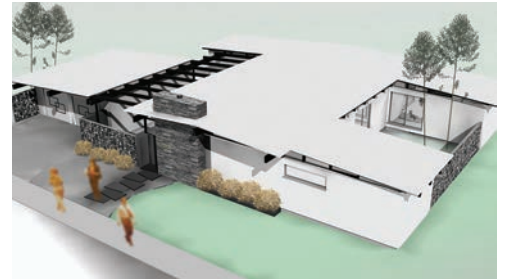
"In the '60s when I was a youth growing up in Chicago, many people would use their basements as entertainment areas. Because of the brutal, long winters of the Midwest, they did their basements with tiki bars and tropical island themes to get their minds off what was outside," he says. "I just decided that whenever I owned my own home, I was going to have a room or area with Hawaiiana and Polynesian artwork and midcentury modern." And so he does.

Patrick Seabol also identified Palm Springs as the place to realize his dream: building affordable prefab midcentury homes. Seabol, the owner of Modernist Modular Homes, is living in an 1,800-square-foot steel and glass residence that he calls a Case Study-style house. Two bedrooms and two baths with a large (45' X 22') central living core—similar in that regard to Donald Wexler's '60s steel homes—the all-electric house has passive solar features that make his utility bills about half those of his neighbors'.

The home uses off-the-shelf technology, including recycled structural steel for the framing. "The urethane foam in the exterior walls is rated R-39 and the roof R-49; conventional homes usually have R-19 walls and R-30 roofs," he says. "The house is sited to take advantage of cross venting winds and the overhang on the west side was calculated to keep direct sun out of the structure during the summer months while allowing the winter sun to strike the black-stained concrete floors."




Courtesy Modernist Modular Homes & Ollin Trujillo



While this first home is site built, prefab models are available with either steel or wood frames, like the Eichleresque “[b]ranch-house” with its add-on modules making it expandable from 1,340 to 2,070 square feet. Modernist Modular homes arrive about 90 percent completed, with electrical, plumbing, cabinetry and baths in place. Foundations, garages/carports, interior flooring, exterior siding and hookup of utilities are done on site. Modules come in 10’ to 16’ widths and up to 60’ in length. Two factories are set up to produce the steel and glass models for Western states, while three others are turning out wood-frame models for the rest of the U.S.

Seabolt maintains that 30 years of experience as a contractor and a couple more with a commercial modular manufacturer give him a leg up in the world of prefab. “I know what will and what will not work within a modular building framework. I am not doing concept 3-D potential modular buildings. We can and are producing what we design.”

As to the “Aren’t prefabs expensive?” question, he says, “With wood-framed modular you will typically save approximately 20 to 25 percent over a stick-built home. If you go steel-framed modular, you can expect to spend approximately 25 percent more than a conventional wood-framed home, but you end up with something much more wonderful in design.” 



Zack Benson and Brian Henniker (3)



The homeowners like to mix contemporary with vintage: The new Italian table and chairs were bought at Copenhagen, a local furniture store, while the red glass pendant lamp is from the '60s and the table settings are 1957 Gorham Stardust flatware and Franciscan Ivy dishes.



E Ticket:

One

Colorful

Ride

From its Polynesian-themed screen door to the Enchanted Tiki Room yard, this Streng home is one of a kind—like its owners.

Maybe it's the "Dating Game" daisies on the wall of the living room or the white-painted Hollywood-baroque bedroom furniture, but you kind of expect Jim Lange or Paul Lind to answer the door holding a frosty mai tai and a Pomeranian. Instead, Paul Torrigino and Richard Gutierrez, escapees from Disney Imagineering, invite you in.

"I feel we brought the house back to where it always wanted to be," Gutierrez says about their Streng Bros. home in Sacramento. Although it's the state capital, the city isn't known as a bastion of sophistication; Torrigino explains its attributes: "Sacramento has more trees than any other city outside of Paris, so they say. It's got sidewalk cafes and four seasons." The much-cheaper-than-L.A. housing prices didn't hurt either.

The couple met 12 years ago and shared a 1935 Spanish-revival home in Hollywood before getting the hell out of Dodge and moving to the Sacramento delta. "When we moved here we weren't looking for a modern house; we were just looking for an affordable house," Torrigino says. "We happened to see this one and we fell in love with the kitchen, so we just jumped in."

Prices for Streng Bros. homes have more than doubled since they bought in late 2002. Jim and Bill Streng eschewed Joseph Eichler's open-roof atriums and radiant heating in their Modernist models, but air conditioning was a necessity in this climate of hot, dry summers.

text Michelle Gringeri-Brown

photography Jim Brown



A sofa and chairs from Natuzzi
and reissued pieces from
midcentury designers
such as **Eileen Gray, George Nelson**
and Isamu Noguchi are in the
family room



Strengs range between 1,800 and 2,200 square feet and share aggregate paving, clerestory windows, open floor plans and spherical light fixtures with their Eichler kin.

Architect Carter Sparks, who also worked at Anshen and Allen, one of Eichler's architectural collaborators, designed the 1962 Gutierrez/Torriginio house. In all, the Strengs built nearly 4,000 homes, of which probably 3,500 were Sparks' designs.

"There are probably close to 100 houses in the Sacramento Overbrook subdivision," Jim Streng tells us. "This model was called the 'Classic.' Once we started working with Carter in 1960, we phased out the traditional homes we'd been building."

A typical Streng buyer was well educated—a college professor, teacher or architect—and more often than not, tall. (Perhaps the lofty ceilings and open floor plans particularly appealed to this type of buyer.) Jim Streng oversaw construction, while his older brother, Bill, a CPA, concentrated on the business side. They both worked the model homes as salesmen for the first 10 years of the company. Now 76 and 80, the Streng brothers are surprised and very gratified with the attention their homes are receiving and almost wish they were still building for the growing Modernist market.

The Gutierrez/Torriginio house was carpeted throughout and had cottage cheese ceilings and countrified decor when they bought it. On the plus side, previous owners had pushed out the back of the family room in an architecturally appropriate manner, and with the sellers living elsewhere part of the year, the house had been lightly used. Gutierrez designed the daisy motif in the living room and picked the perky colors for the renovation.

The nostalgic kitchen that prompted the purchase still has its original

A Crate & Barrel bed coordinates with a dresser and nightstand from Copenhagen in the guest room. People are now buying Strengs for the style, but previously many didn't have a clue. "We've walked into some where they put crown moldings into these rooms and built-in bookcases that don't belong," Torrigino says. "They've replaced the front doors with cottage doors with glass insets; very country-clutter style."





The kitchen is virtually original, with recently refurbished cabinetry and new flooring. The window wall to the backyard was pushed out several feet by POs; luckily they were sensitive to the Strengs' stylistic details.



**“I saw a picture of Bill Streng
at his house in Davis, and he has
the same counter in his own kitchen.”**

GE appliances and a “flying coffin” suspended cabinet similar to those found in Eichlers. “When we first saw the low counter [between the kitchen and family room] we thought we would build it up. But we do breakfast buffets and martini parties; it’s perfect for that,” Torigino says. “Most people have remodeled their kitchens in this neighborhood, and they all have waist-high tile or granite counters; I’m glad we didn’t alter ours right away.”

“I saw a picture of Bill Streng at his house in Davis, and he has the same counter in his own kitchen,” Gutierrez adds.

The pair sanded the dark brown cabinet bodies and refinished with a cherry stain, then painted the doors green and orange, but “it looked like a pack of Wrigley’s spearmint gum,” Torigino admits. The addition of a few white doors worked to soften the look.

The partners had ceramic pavers installed throughout and began to furnish the three-bedroom home. “We had not one stick of modern furniture when we moved here,” Torigino says. “We debated whether to use actual period furniture and make it look like it was really 1962, or to get new stuff, which is nicer; you don’t have to restore it and it’s more in scale. We found we really liked the new stuff.”

A sofa and chairs from Natuzzi and reissued pieces from midcentury designers such as Eileen Gray, George Nelson and Isamu Noguchi are in the family room, part of an open area that also houses the kitchen, dining area and a computer station. Their guest-room-cum-second-office has a Crate & Barrel bed that looks decidedly tropical in the yellow, peach and blue-schemed space decorated with caricature sculptures and a detailed Disneyland map made by the pair.

Their home combines contemporary with kitsch—the actual dishes



A contemporary sofa from Bellach's in Sacramento and a vintage Danish modern table interject a more sedate note in the "Dating Game" living room.

Ooh-la-la. The painted furniture in Torigino's bedroom includes a French 19th-century carved bed and an Italian "sgabello" or hall chair purchased at the Disneyland One of a Kind Shop in the '80s. A gilded Louis XV commode to the left of the bed was bought at auction in the '90s. "Paul was going for that MGM-Dean Martin look," Gutierrez says slyly. Torigino explains, "In period magazines they'd work antiques into modern interiors but you'd always see them do something to them like paint them pink or purple. That's the kind of look I was going for in my bedroom."



Lovely Lava

Have an urge to build your own backyard volcano? Here's how the homeowners constructed the lava rock structures in their landscape:

- stack junk (metal, broken concrete) and rocks to the height you want
- wrap with metal lath mesh to form curves, peaks and overhangs
- apply a layer of concrete mixed with peat moss 50/50
- when dry, apply a second coat; texture this layer with a whiskbroom, sticks and other found objects and embed shells here and there
- finish with black latex paint



A barely contained jungle of ferns, vines, bamboo and palms is punctuated with wind chimes, tiki torches and the occasional toucan



Below, clockwise: Richard Gutierrez at work in the Pariarts workshop; a simple bookcase corrals a collection of ventriloquist dummies in the guest room; the custom screen door designed by Joe Scarpa, a metal sculptor.



used on "I Love Lucy" in a framed shadow box, ventriloquist dummies, an autograph collection and tiki barware. But it's outside where you see even more of the creativity that distinguishes the couple's careers.

Gutierrez, who was hired at Disney when he was a mere 20, counts Tokyo's DisneySea as among his most memorable projects. Torigino, whose 21 years as an Imagineer emphasized animatronics, says his favorite job was art directing the figures for Paris Disneyland. Not surprisingly, their landscape looks pretty theme-parkish.

A barely contained jungle of ferns, vines, bamboo and palms is punctuated with wind chimes, tiki torches and the occasional toucan perched under a thatched roof. They've constructed curving lava rock borders that contain various jokey vignettes: skulls with impatiens growing through them, a shipwrecked beach scene with a South Seas totem, a plastic crocodile, starfish and ropes of pearls—very Pirates of the Caribbean meets A Small World.

Torigino did a sign for the tiki bar at their last home, which led to a new online business, Pariarts.com. Creating personalized bar signs, some of them complete with homeowner caricatures (Jim & Peg's Little Slice of Paradise, with Jim in a Hawaiian shirt and Peg in a coconut bikini top—that kind of thing), keeps the partners busy nowadays.

"When people come into a tiki atmosphere, they just let their hair down," Torigino says. The same can be said of their martini parties, no doubt. 🍹

Resources page 95

ranchdressing

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



Q: I recently purchased this midcentury gem of a chair from an antique store and was wondering about the manufacturer. There is a label that is worn and difficult to read, but I think it says "Home Chair Co., Monda, NY." I've done some research on the Web, but was unable to come up with anything, and searched the atlas and couldn't find any such place. Although I suspect the chair is not a designer name, I would still like to know a bit more about it.

Vince Grindstaff

A: *Denver dealer Nick Horvath opines:* "Nice little rocker! It looks like it may be Selig; they usually have a red metal bubble medallion somewhere on the chair. They often pop out, leaving a shallow circle where the medallion once was. Outside of that guess, I would say it could be a Stendig import, but the walnut frame looks like it could even be American. Sorry I could not pinpoint an ID on it."

Chair collector (OK, he has some other stuff as well) Peter Maunu has these suggestions: "My first thought was that it is American and not Danish; there is something about the walnut with a shinier finish that looks

American. The chair seems to be in the style of Finn Juhl, but to me it's a little clunkier, and I have seen it before on eBay without the rockers. The Wegner and Juhl pieces were typically oiled teak or oak, and less often, walnut. Also, with the finer Danish-made pieces, there often is some expression of the joinery, showing a certain level of craftsmanship that isn't as apparent with this chair."



Q: Can you point us in the right direction concerning renovating original plywood veneer paneling? Everyone here simply says to paint it, but we want to revive the original splendor! The finish has faded and there is some water damage. Ideally I would like to avoid using chemicals to strip it, but I do not know what our options are.

Jamian Cobbett

A: *Loni Nagwani, an Eichler owner in San Jose, has this recommendation:* "For mahogany paneling with built-up grungy areas around light switches and door knobs, don't sand or use a degreaser because it will take off the finish. Instead try Howard Feed-N-Wax on a green scrubbing sponge and rub the paneling against the grain. That takes all of the dirt off so very seldom do you need to restrain, and

it conditions the wood and brings out the color."

Howard also makes a Restorer formula that you might try in the water-damaged portions, though you may need to restrain those areas if they are faded or discolored. Try any of this in an inconspicuous area to see how it works on your particular paneling.

croutons

The no. 10 request for dart sconces made me write in about a client who has a product your readers would be interested in. Remcraft Lighting Products (remcraft.com) is a well-known lighting manufacturer that has been around since the late 1940s and was actually started by my grandfather. They recently re-released their entire line of bullet lighting fixtures, including the classic rounded-bullet series that has been out of production for more than 30 years. All of the RETRO by Remcraft fixtures are manufactured to original 1950s specifications and quality standards with minor technological improvements; it's not a knock-off or a reproduction—it's the real thing.

Brian Robboy

In no. 12, Winter 2006, you mention Charlie Hall is looking for plastic trays for his built-in soap dishes. I have two of that type that he is welcome to have.

David Sekigahama

Charlie took David up on his kind offer, while other readers wrote in with these suggestions:

I found a couple of bathroom soap dish inserts last year on eBay just by typing in something to the effect of "plastic soap dish insert." I think I paid about \$5 for the pair.

Eddie Maddox

While not made of "unobtainium" the plastic soap



trays are difficult to come by. This is complicated by the fact that there were different manufacturers and different patterns. I have recently seen several that were made by Hall-Mack in what was called their Coronado line. Although no longer manufactured, I may be able to find a couple. Charlie can email me at info@modernistresource.com. Our company specializes in Modernist hardware, lighting and consulting.

Erich Volkstorf

Cory Larson's search for replacement springs for his Danish modern chair (no. 13, Spring 2007) yielded three reader tips: Kay Chesterfield Co. in San Leandro, Calif., (510.533.5565, reupholster.com) worked on similar armchairs for David Smethurst, and Margaret Gaertner wrote in to say "Expersprings" are available from Fagas in Denmark (fagas.com). And here's a crafty suggestion from New Zealander Eleanor Steel:

"Buy net curtain springing, the type that you stretch across a window with eyelet screws (foxdiy.com). I use a craft knife to cut off the white plastic covering, then buy the same diameter dark brown plastic tubing from a craft store and thread the springing through that. Cut the head off a screw and thread into each end to join, ensuring the tubing is long enough so that when the spring stretches it does not show. Et voila!"

Need a renovation resource or wondering if that flea market find is anything?

Send your questions and photos to editor@atomic-ranch.com and we'll run them past our experts.



text and photography Charley van Pelt

Lake Grove, Ore.

Summer heat was never a problem. The house was mostly shaded and with a white roof, wide overhangs and plenty of cross ventilation, we were always comfortable.

Now that the statute of limitations has run out, I am comfortable in going public with the details of our “Counterfeit Eichler.” Newly married and living in Evanston, Ill., my wife and I were transferred to the Bay Area in 1951. We soon bought our first house—a tract home on a hillside in Belmont.

While living there, we looked at the new Eichler homes in Palo Alto and immediately fell in love with the concept. We probably would have ended up buying one, but the possibility of a transfer to Portland, Ore., would soon materialize. We were excited over the prospect, since both my wife and I had grown up in the area.

We immediately started planning our dream home. It would certainly be Eichler inspired, but with our own floor plan and amenities. We put everything we wanted into the plans and revised the final design as dictated by the budget. We took our rough plans to a residential draftsman in Redwood City who was familiar with Eichlers. In a few days we had a complete set of working blueprints; cost, \$290.

In 1960 we made the move to Portland and started looking for a building site. We chose a wooded 3/4-acre lot in a less expensive area in Lake Grove, a cute but sleepy village on the west end of Lake Oswego. We obtained our building permit, arranged for an Oregon State Veterans loan and got started with a builder who was anxious to try his skill at this new building style. As expected, when we got the bid, we had to scale back, which included eliminating an atrium.

The plans included two radiant heating systems in the cement slab, one for the bed-



room side, which had insulated walls, the other system serving the area with floor-to-ceiling glass. In addition, we had a forced-air furnace with ducts in the slab and an outlet beneath each window panel to create a curtain of warm air, offsetting heat loss. Timers would turn the heat on about 2:00 a.m. so that the house would be comfortable when we got up in the morning. Radiant heat by itself does not respond fast enough. A little boost of forced warm air provides that little extra margin of comfort.

We also had a freestanding metal fireplace in the family room. For fuel there were plenty of fallen limbs, and Presto-Logs were only \$7 per hundred. With the three heating systems we were always warm and cozy, even when temps dropped to 10°.

I laid the vinyl floor tile for the house and stained the exterior and interior T-111 with Cabot Seal Brown creosote-based stain. I found it at a railroad salvage location at an unbelievably low price.

I also had to think about landscaping. When we placed the house, we only cleared out the area for the driveway, house, front patio and septic tank drain field. The rest was still overgrown and cluttered with underbrush. There was plenty of beautiful natural Oregon grape, ferns and salal, along with vine maple, filbert, alder and many tall fir trees. We left most of the native plants, just clearing out the weeds and other unattractive growth. The septic drain field and other adjoining areas were planted with a hardy utility grass that required very little attention and looked nice in a natural way.

The large patio outside the family room was another matter. I built the 2' x 4' forms

Helen and Charlene at the dining area table.

Charley and Sharon at the Eichler-like kitchen table.

in three sections and had the cement poured in three deliveries, but that was still a lot of cement for one man to handle. I finished it in exposed aggregate, leaving openings for trees, plantings and a fire pit. Another sizable task was building a deck adjoining the rear patio. When this was completed, I filled the nearby area with washed river gravel to simulate a dry riverbed and pool.

I spent the better part of my free time over a four- or five-year period doing various other projects. It was a family affair, with my wife and two daughters pitching in to give me a hand and encouragement. Since it was a labor of love we were all pleased with the final results. It was a most comfortable and livable home, and today we have many fond memories. ♥

Party Charley

In both Belmont and Lake Grove we had a small circle of friends and rotated our parties among this group, each host serving his or her own favorite foods when their turn came up. My specialty was Chinese-style smoked pork spareribs and tall rum drinks.

But here's how that all got started. ...



I had a friend whose hobby was rebuilding antique firearms. He met a man who had owned a small liquor warehouse that caught fire during WWII. The owner settled with the insurance company and kept the merchandise, gradually selling it off. The actual damage to the booze was minimal—mostly water damage to the cartons. My friend traded a beautiful shotgun for a small U-Haul trailer full of assorted rums and liquors.

My friend showed up with an offer I couldn't refuse: eight cases of Myer's dark Jamaican rum and three or four cases of light Cuban rum—Bacardi and Riondo—plus some other odds and ends. The price: \$2.00 for the dark rum and \$1.50 for the light rum; I'm pretty sure they were quarts, not fifths.

We usually had a martini or Manhattan with dinner; from now on it would be daiquiris. But at our modest rate of consumption, we still had a lifetime supply of rum. What could we do with the rest? How about a luau?

Polynesian restaurants—Trader Vic's, Don the Beachcomber and others—were very popular in that era. I found a copy of *Trader Vic's Book of Food and Drink*; it was all I needed to get started. Plans for a Chinese smoke oven were quite elaborate, so I streamlined the project, starting with a well-used 50-gallon oil



The van Pelts' basement party room in their Belmont tract house in the mid-'50s.

drum welded to a small hand truck, with hooks inside to hang the spareribs on and a firebox with a door to control the draft.

The slabs of pork ribs were marinated overnight with Trader Vic's "Spicy Mix" (dry Chinese mustard, turmeric, etc.). For an hour or two prior to smoking, I would baste the ribs with Trader Vic's "Barbeque Glaze" for the sweet/sour taste, and again from time to time while hanging in the smoke oven. It took about two to three hours with a fairly warm and smoky fire, using oak or other soaked hardwood.



The other part of a good luau is the tall rum drink as a complement to the food. Our recipe was to start with a punch of fresh orange, lemon and lime juices, and add a simple syrup such as orgeat (almond) syrup. Next, fill a tall glass half full with cracked ice and punch. Add a jigger each of dark and light rums and mix with a swizzle stick. Now—the really important thing—add a large drinking straw and pack the glass to the top with finely shaved ice. Pour on a half jigger of 151 proof Hudson Bay rum and garnish with a slice of orange and a paper umbrella.

Our supply of rum lasted for four or five years with many happy luaus and good friends along the way. —C.V.

atomic events

June 2-3 San Francisco

Art Deco and Modernism Weekend-By-the-Bay

Two hundred vintage dealers, from Arts and Crafts to midcentury modern, plus a fashion show and dance performance at the Concourse Exhibition Center, 8th and Brannan streets. 650.599.3326, artdecosale.com

June 9 Cedar Rapids, Iowa

Third International Lustron Conference

Guest speakers, home tours, a film and book signings, all devoted to the prefab steel and porcelain homes. Best Western Longbranch Hotel, 90 Twixt Town Rd NE. 800.443.7660; lustronhome.com

August 24-26 Denver

Denver Modernism Show

Ninety-five exhibitors of Art Deco and midcentury wares at the Denver Studio Complex, 241 Cherokee St. Includes vintage & new products for making your home swing. 303.347.8252, denvermodernism.com

Through August 28, 2007 Tujunga, Calif.

Foothill Moderns: Innovative Architecture in Mid-Century Sunland/Tujunga

Exhibition on the midcentury architecture of Tujunga and Sunland, including the local work of Richard Neutra, Pierre Koenig, John Lautner, Eugene Weston and developer Victor Sease. At Bolton Hall Museum, 10110 Commerce Ave. 818.352.3420; foothillmoderns.blogspot.com



James Reed, courtesy Eugene Weston

A Eugene Weston home in Tujunga

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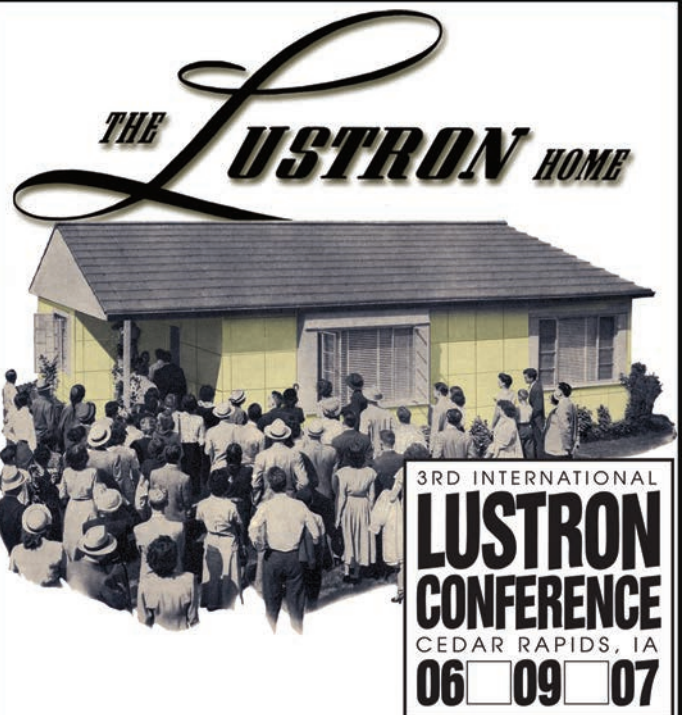
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Birth of a Mod

“We need
a bigger boat!”

The classic line from “Jaws” kept running through my head as I squeezed through the crowd at the first Denver Modernism Show last August. I had to see if the line outside was getting any shorter.

Nope; still over half a block long. And it had been that way for more than two hours. The show was, apparently, a hit. There were so many people inside the building that any sane promoter would have stopped the line. A fire marshal would have fainted dead away. This show was not for the squeamish—or the claustrophobic.

The atmosphere created a sort of modernists’ feeding frenzy and people were plowing through the aisles carrying out chairs and other purchases over their heads. As they left, others poured in. Some, upon making it inside, just gasped, made one round, got a drink at the tiki bar, and had to step out for a breather. By the end of the night, more than 900 people had been to our preview party, and by the end of the show the following day, attendance totaled about 1,700.

It was an illuminating experience. And now, as I’m organizing our second show, the road map seems clear: Expand the space. Expand the vendor list. Expand the show hours. Keep the energy level and, above all, remember the headline we got in the *Denver Post*: “Modern Goes Mainstream.” That was, I think, the key to our success.

I had dreamed of hosting a Denver modernism show for years. Since the early '90s, I'd run nearly 100 collector shows in the Denver area, but I decided to try a small, local modernism show and market it to the art community as well as the modernist community and the public at large. The venue was a 4,000-square-foot event center in Denver's Santa Fe Drive Art District. To my delight, I found that once a couple of the local dealers signed up, all of the others followed. No one wanted to be left out. We also signed up a few out-of-state vendors from Texas, California and New Mexico, and space quickly sold out.

Now all we needed was buyers. Following the art circuit methodology, I printed up 4,000 slick, color postcards and distributed them at art galleries and modernism shops all over town. I also sent out press releases and bought a mailing list of a few thousand local designers. I got other lists from local shops and dealers. I sent out more than 6,000 e-mails and 5,000 direct-mail cards. I launched



Nearly all of Nick Horvath's pieces sold at the show. His home will be featured in AR fall 2007.



The promo card that got the 2006 show off to a great start.

ernism Show

text and photography Dana Cain

the denvermodernism.com website and placed ads in magazines. It worked.

As the show drew nearer, my phone was ringing off the hook and my in-box was besieged with requests. The website was getting hundreds of visits per day. And the best was yet to come: who knew that the Denver media is a hotbed of modernism fans? They loved the idea of the show, and we wound up with photo features in all three major newspapers.

The show reflected my own tastes—casual, with a kitschy tiki bar and a retro soundtrack of songs like “Peter Gunn” and “What’s New, Pussycat.” Yes, we had some elegant pieces and some high-end vendors. But our show had more of a “Modern Everyman” feel to it. Our customers ranged from socialites and celebrities to students and housewives. And it seemed like everyone bought something.

For the 2007 Denver Modernism Show, we’ve moved from 4,300 to 16,000 square feet and added Sunday hours. We’ve expanded the booth count from 32 to 95 and more out-of-state vendors are signing up. And we’re pursuing a controversial goal: actively seeking manufacturers, artists and vendors dealing in new products that fit into modern homes. Reproductions, marketed as such, are welcome at our show. New appliances and fixtures in the modern style are encouraged, as are contemporary modern art, fabrics and accessories. We want our attendees to find everything they need to help their home become a modern marvel.

Of course, the heart of the show and the majority of items will always be vintage, but the market is changing. This is a modernism show, not an antiques show. Last year we had dealers selling new Danish-designed silver and home and kitchen accessories, as well as several contemporary artists. Vendors displayed a mix of vintage and new furnishings and accessories; this year there will be more.

Denver has always had a pioneering spirit. We’ve started a new show in a new environment and it’s always more fun to try different things. I want our show to be “inspirational, innovative and inclusive.” After all, modernism wasn’t born until people broke from tradition. ■■■

The Denver Modernism Show will be held August 24–26, 2007 at the Denver Studio Complex. For more information, visit denvermodernism.com.



The works of Denver artist Peter Illig hung near the show entrance.



The Zeitgeist booth during a breather from the crush.

ARIZONA

Phoenix

D.A.'s Modern
602.252.0001

Go-Kat-Go
623.931.4926

CALIFORNIA

Berkeley

Builder's Booksources
510.845.6874

Burbank

8 Ball
818.845.1155

Emeryville

Retro@Home
510.658.6600

Fullerton

Otto
714.526.3142

Out of Vogue
714.879.6647

Hollywood

Sunset Orange
323.666.6898

Long Beach

Starlite Room
562.434.3726

Xcape
562.433.9911

Menlo Park

Kepler's Bookstore
650.324.4321

Palm Springs

Mod Springs Midcentury
Furniture
760.327.5400

Petaluma

Copperfield's Books
707.782.0228

Redondo Beach

PCH Modern
310.792.5939

Sacramento

Googie Time
916.726.7177

San Diego

Boomerang for Modern
619.239.2040

San Francisco

Builder's Booksources
415.440.5773

Clean Well Lighted
Place for Books
415.441.6670

Green Apple Books
415.387.2272

Santa Cruz

Bookshop Santa Cruz
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Santa Monica

Hennessey + Ingalls
310.458.9074

COLORADO

Alamosa

Narrow Gauge
719.589.6712

BOULDER

Boulder Book Store
303.447.2074

CU Bookstore
303.492.6411

Eads News & Smoke Shop
303.442.5900

DENVER

Auraria Campus
Bookstore
303.556.4286

Johnson & Wales
University
303.256.9300

Mod Livin'
720.941.9292

Tattered Cover
Cherry Creek
303.322.7727

Tattered Cover
Highlands Ranch
303.470.7050

Tattered Cover
Lower Denver
303.436.1070

Ft. Collins

Al's Newsstand
970.482.9853

Glenwood Springs

Book Train
970.945.7045

Greeley

Woody's Newsstand
970.352.8117

Longmont

City News
303.772.6221

Loveland

City News
970.667.9508

FLORIDA

Lake Worth

LK Mix
561.308.7263

Venice

Nifty Nic Nacs
941.488.8666

GEORGIA

Atlanta

City Issue
404.262.3500

Decatur

Victory Vintage Home
404.373.5511

IDAHO

Boise

Boise Co-op
208.472.4500

INDIANA

Indianapolis

Atomik
317.752.9677

IOWA

West Des Moines

A-Okay Antiques
800.968.HWWF

KENTUCKY

Louisville

2023
502.899.9872

The Deal
502.479.1000

LOUISIANA

Baton Rouge

Honeymoon Bungalow
225.343.4622

MASSACHUSETTS

Worcester

A2Z Modern
508.795.1999

MICHIGAN

Dearborn Heights

V-Male Detroit Vintage
313.299.8899

MISSOURI

Kansas City

Retro Inferno
816.842.4004

NEW YORK

Brooklyn

Bopkat Vintage
718.222.1820

NORTH CAROLINA

Raleigh

Cherry Modern Design
919.754.8595

Father & Son
919.832.3030

Wilmington

Threshold
910.470.9261

OHIO

Cincinnati

designsmithgallery
513.421.1397

Cleveland

Flower Child
216.939.9933

Suite Lorain
216.281.1959

Columbus

Wexner Center for the Arts
614.292.1807

OREGON

Ashland

Bloomsbury Books
541.488.0029

Beaverton

Powell's Books
503.643.3131

Corvallis

First Alternative Co-op
541.753.3115

First Alternative Co-op
North
541.452.3115

Grass Roots Books
541.754.7668

Eugene

The Bookmark
541.484.0512

Sundance Natural Foods
541.343.9142

McMinnville

Third Street Books
503.472.7786

Portland

Annie Bloom's
503.246.0053

Broadway Books
503.284.1726

Deco to Disco
503.736.3326

Hawthorne Vintage
503.230.2620

Hive
888.mod.hive

The Ivy Studio
503.231.7400

Looking Glass
503.227.4760

Powell's Downtown
503.228.4651

Powell's on Hawthorne
503.238.1668

Powell's Technical Books
503.228.3906

Rejuvenation
503.238.1900

Rich's Cigar Store
& Magazines
503.228.1700

Shag
503.493.7011

Salem

Lifesource Natural Foods
503.361.7973

PENNSYLVANIA

Lancaster

Metropolis Gallery
717.572.9961

TENNESSEE

Nashville

Pre to Post Modern
615.292.1958

TEXAS

Austin

Austin Modern Vintage
512.419.0488

Houston

Mid Century Modern
Furniture
713.521.3030

VIRGINIA

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Architects: Patrick Killen, Christian Navar, STUDIO 9 ONE 2, Hermosa Beach, Calif., 310.376.9171, studio9one2.com ✖ Folding doors: NanaWall Systems, nanawall.com ✖ Living room furnishings: Plummers (Dania in other regions) plummers.com ✖ IKEA, ikeausa.com ✖ Terrazzo floor tile: Bisazza Tile, bisazzausa.com

preservation nation, pp. 32–41

Preservation group links: atomic-ranch.com/hotlink.html (click on "enthusiasts," then "preservation fodder") ✖ anaheimhistoricalsociety.com ✖ scottsdaleaz.gov/historiczoning ✖ ci.bloomington.mn.us/main_top/4_news/briefing/briefing.htm

national treasure, pp. 50–57

Houston preservation: houstonmod.org ✖ chron.com/disp/story.mpl/metropolitan/4247458.html ✖ Vintage furniture: Metro Modern, Houston, 713.528.7171 ✖

proving his mettle, pp. 60–68

Furnishings: Lamp shades, moonshineshades.com ✖

Bullet planters, hiphaven.com ✖ Coffee table, retroinferno.com ✖ Rugs, angelaadams.com and NW Rugs, Agoura Hills, Calif., 818.706.3333 ✖ Side tables, Fat Chance, Los Angeles, 323.930.1960, fatchancemodern.com ✖ Pool chaise longues: Sunlounger, Room Service, Los Angeles, Pasadena, Palm Springs, roomservice-la.com ✖ Upholstery: Daniel's Custom Upholstery, Thousand Oaks, Calif., 805.494.4941

ps, they love you, pp. 69–71

Websites: Patrick Boyce, Exotic Ambiance Interior Design, exoticambiance.com ✖ Patrick Seabol, Modernist Modular Homes, modernistmodularhomes.com

e ticket, pp. 74–82

Articles on Streng homes: eichlernetwork.com/streng.html ✖ Furniture: Bellach's Fine Leather Furnishings, Sacramento, Calif., 916.344.2000 ✖ Copenhagen Furniture, Sacramento, Calif., 916.332.9000, copenhagenfurniture.com ✖ Tiki signage: pariarts.com

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