

atomic ranch

MIDCENTURY MARVELS



SUMMER 2010



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• contemporary boulder • artists' enclaves
• rocking tree house • vintage in wisconsin

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cover

What looks from the outside like a simple vernacular ranch in the hills of Oakland, Calif., is a light-filled tree house once you step inside. Built in 1953, the home is owned by a graphic designer with minimalist modern leanings. A Paul McCobb sofa found on eBay and recovered with vintage fabric is the star of the open plan living/dining room. Story page 34.



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meanwhile... back at the ranch



How Far We've Come

t

he other day we received a note from our printer congratulating us on achieving the silver anniversary issue of AR and, to tell the truth, it hadn't registered. I guess that shows by my not mentioning it until here in our 26th issue. From our perspective, the rush from one issue to the next drives away much time for contemplation.

But perhaps it is time to reflect on how far not only the magazine has come, but also the midcentury movement. And how has it fared? Like everything else, midcentury as a business has hit a rough patch: Realtors, major retailers, vintage shops, modernism shows and all manner of magazines have seen declines and, in some cases, closings; for us and other print media, advertising has been a challenge. But despite it all, our bottom line continues to improve year after year.

That's due to loyal subscribers and newsstand sales (thank you, all!), which indicates to me that the midcentury movement is getting wider and deeper.

What's my evidence? Quite simply, our circulation numbers grow every year, even in this recession. Further, Friends of Atomic Ranch, our Facebook group, has more than 2,200 members after less than a year. When we first researched the midcentury topic in 2003, available books occupied a short shelf at a well-respected art and architecture bookstore. A quick check just at Amazon reveals 12 new titles dating from 2004.

Today I counted 77 pages on Google for 'atomic ranch' and, while most did refer to the magazine, there were some that applied it to homes with no Atomic Ranch connection, indicating to me that our trademarked name is becoming a generic term. I'll be happy if the label helps popularize the era and gives people an easy hook to describe a distinct category of homes and styles; just give us a little credit, OK?

The simpler 'ranch' has rejoined the general conversation with a positive connotation after many years in the unhip wilderness. And two recent TV ad campaigns for Price Club and VW use Eichlers as backdrops to reinforce the implied coolness of their product. All this leads me to feel that there is now a greater knowledge and recognition of the existence of midcentury as a distinct era and style, and that people know it has intrinsic value. I think Atomic Ranch and the midcentury movement will continue to do just fine, thank you.

Jim Brown, Publisher



1969: Looking for a college, any college.



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modernwisdom

* I have the entire collection of Atomic Ranch, but the most fascinating issue is Winter 2009. I always buy the latest edition at Barnes & Noble. The reason I don't subscribe is because our careless post office damages most of the magazines. Publications with creases or dog-eared corners are not permitted in my design studio. Congratulations on the fine publication.

Flavio Moura
Sebastopol, Calif.



Two modernist marvels in Hays, Kansas.



* I've always enjoyed visiting my husband's family in Hays, Kansas, due to the number of midcentury modern homes in my in-laws' neighborhood—easily a half-dozen including hers. According to my mother-in-law, the architect who designed the gray house (top) on the corner is still living in the home and is in his 80s.

I think a story on the mini midcentury modern

mecca in Western Kansas would be one your readers would enjoy.

Nicole Coffelt

* I love your magazine; it inspires me to keep working on my own 1962 midcentury ranch across the great Columbia River in Vancouver's Suncrest neighborhood. I grew up in a small college town in Ellensburg, Wash., where I was surrounded by amazing design at a young age because of the walks and bicycle rides my family used to take onto the Central Washington University campus. They have some amazing, yet unappreciated midcentury buildings that go fairly unnoticed by the students who attend there.

You should consider doing an article on locations throughout the U.S. that feature walkable architectural adventures. Tours would highlight these fascinating places so, when one of them is being discussed for demolition—although I dread the day—we may be able to save it.

Jacob Wright
Vancouver, Wash.

* As a long-time collector, let me tell you my formula for deciding whether to buy "the real deal" or get the "new, improved" version of a midcentury piece.

Buying vintage is best for the collector who wants an investment. The market value goes up and down, but for the most part stays in a predictable range that is easy to track by watching auction results—as long as you aren't buying during a bubble or bidding against a museum or bubbleionaire (dot com, real estate, gold or whatever the next one will be).

When a piece that normally sells for \$5,000 suddenly jumps to double that, you know something is out of kilter. I saw an Eames cowhide chair (normally selling around the turn of the 21st century for \$9,000 to \$11,000) go at auction for \$38,000. That says "somebody has to have this chair at any price"—but not me.

If you want a piece that is shiny and functional, buy a new reissue. You don't have to deal with old foam, chipped paint, somebody else's stains, nuts and bolts that are loose or missing—but don't kid yourself and

morewisdom

think that you will ever be able to get your money out of it. There is no market for it other than eBay, where there will be many more like it.

Like a new car, as soon as you take it out of the store, the value of it drops by half or more. Why? Because they are going to keep making them until nobody wants them anymore and they are being sold at the outlet mall. This doesn't mean it is not a beautiful object of great design. It means that the market value for it is low, that's all. You can't sell it at auction or through a dealer because there is no demand for a used version of a recent production.

So if you want to put your money into pieces that may appreciate at a reasonable rate, go with vintage. If it's function you want, buy the new reissue.

My personal motto is, Why buy new when you can buy an old, beat-up one for twice the price?

Gary Gand

Chicago/Palm Springs

Gary's Palm Springs home was featured in "Swiss Miss: Marshmallow Optional" in Spring 2006. He is a founding member of the preservation group Chicago Bauhaus & Beyond and the author of Julius Shulman: Chicago Mid-Century Modernism. For more on buying vintage, don't miss "Antiques Roadshow Gets Modern," page 25.

* I've been reading AR for a while, and have been a fan of modernism and the international style since I was a kid. Clearly, Atomic Ranch is a great resource and I'm so glad it exists. But here are ways in which I think it could be better:

1. It sometimes seems like a regional magazine; leave the NW more. I know it costs money. Go to Los Angeles for example—it's a huge hub of modernism and a good bit of your audience probably lives there. I've got a Palmer & Krisel here in LA.

2. There seem to be quite a few houses that aren't all that modern in the magazine. Brick 1940s boxes with little windows—is that really what people want to look at when they buy AR?

3. The photos of the houses that are taken by the homeowners are just not good enough. We don't want

to see their furniture suites, we want to see the layout of the house.

Thanks for publishing AR; love it!

Peter Kaminski

Los Angeles

We understand that different readers find us at different times in our publishing arc and, deep down, many people want to see homes that look like their own in various permutations. In our first two years, when we were based in Southern California, we showcased 35 California homes in features and on the Home Page; 27 others were from other states, and a few were contributed by international readers. Some letters from that period instructed us to get over California and not ignore the writer's regional architecture.

Now that we are based in Portland, Ore., we naturally feature a fair number of Northwest homes, while remaining committed to exposing readers to the wide variety of postwar housing that was built all across the U.S. and in Canada. (We're currently reviewing exceptional homes for the magazine and a new book; send 10M or smaller photo submissions to editor@atomic-ranch.com.)

Including homeowner photography in our pages allows us to share appealing residences that aren't logistically feasible to reshoot. We're happy to still have the support of loyal readers like Peter even though some AR homes might not suit your personal aesthetic each and every time.

—ar editor

* I was thrilled to see my home on the "fridge page" of the Winter 2009 issue of Atomic Ranch. What an honor it is to have it included!

When I went to the bookstore this week to buy extra copies to send to family and friends, I noticed how much more space is now available on the magazine racks. It used to be that I had to search behind stacks of magazines for the latest issue. Now, thankfully, Atomic Ranch is prominently displayed right at eye level on the top three tiers!

I am so glad in these hard economic times to know that Atomic Ranch is still thriving when so many other

magazines are not. Thank you for all of your hard work in publishing this extraordinary magazine. I think I speak for all midcentury enthusiasts in saying that AR is an invaluable resource that would be sorely missed if it went the way of other publications.

Vince Grindstaff

Atlanta, Ga.



Phil and Lora Buonpastore's A-frame in the Northcrest neighborhood of Atlanta profiled in "North by Northcrest."

✱ I grew up the youngest and least expected of 11 children in rural Ontario, Canada. I went everywhere with my parents and picked up a bug for auctions and thrift-store shopping. I've always been the one who liked the "bizarre" or, as I've come to learn, midcentury.

It's great for me in rural Ontario because I can still find wonderful items very cheaply. All of my friends and neighbors know of my madness, and so I am always getting lamps and old records and clothes. I have a collection of Lucite—shelves and a coffee table and tons of reverse-carved jewelry. Which brings me to another point: I think you should highlight some midcentury jewelry design and maybe a tiny article on clothes. I know, I know—it's not really what you do, but I guarantee a tiny column would please les femmes.

Also, I wanted to know of any sources you might



have for architectural design or old plans for ranch homes. I have inherited 66 acres and I want to build myself an atomic ranch. Your Winter 2008 issue, page 39, had a picture of the ranch home that I covet: the P&H A-frame circa 1963.

Linda Poirier

We're listing several house plan sites among the resources on page 77 of this issue, including two that feature A-frames. The Wisconsin Five Star Home shown on pages 46–50 was built from a similar plan resource some 50 years ago (see above). The Reichs note that their house had a few modifications from the prototype featured in Better Homes and Gardens, and any new construction today would need to address modern building codes and the particulars of a given site.

—ar editor

✱ I just wanted to tell you how much I appreciate your company and the idea behind it. Currently, I am living in Japan and one of my biggest dissatisfactions is that older homes are being demolished and newer, lower-quality houses are taking their place. It is sad to see old, beautiful homes being lost due to weathering or time.

There is something warm and amazing about older homes that has influenced my decision to remodel instead of building new. I really enjoy seeing how your company has taken something simple and made it feel warm and cozy, so I just wanted to tell you Thank You for all you do—not only for the environment but for mankind. It's important to cherish the old ways and to improve upon them.

David Haff

*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.*



the Pinon House

Right Brain/



Boulder is a vibrant town in a beautiful natural setting at the foot of the Rocky Mountains. After World War II, when I was growing up here, it was just a small, quiet college town. My pals and I would often ride our bikes downtown to Potter's Drug for a cherry Coke, or over to Watts-Hardy Dairy to see Mr. Foster, who would give us small paper cups of the best vanilla ice cream in the world while we talked baseball. By the big marble fountain in front of the courthouse, there were long benches made of heavy, woven wire painted dark green. Old men sat there and talked. We called them "waffle butts"; sometimes we sat there, too.

Unknown to me at that time, a young physicist named Alan Shapley was one of those tasked with finding a permanent home for the National Bureau of Standards—or so goes the story Mr. Shapley later told me. There was scientific precedent to put the laboratory in New Mexico at Los Alamos, but these young men liked to ski and there was tremendous skiing nearby. Between the bureau and the university, Boulder had a continuous influx of scientific and technical institutions—and the brilliant minds that came with them. It was transformed from a sleepy little town to the place where the Crocs on your feet or that Celestial Seasonings tea you're drinking come from; a great many of the satellites in the sky above you are from here, and the Hubble telescope, too.

You're probably wondering what all this has to do with anything, especially the Piñon House. About the time Dwight Eisenhower dedicated the Bureau of Standards here in 1954, Mr. Shapley and his wife, Kay, hired architect Bernard Cahlander to design a house for them. The

text Gary Moschetti

photography Michael deLeon

Left Brain Reno



property they chose was some distance out of town in a sparsely populated area where my little sister and I often rode horses. It was a different time, and I think knowing that helps put into perspective the then-radical design that Mr. Cahlander came up with and that the Shapleys had the courage to build. Even today you don't see a lot of houses with exposed cinder block walls and cork floors.

The Shapleys raised their children here and Kay was a master gardener with many gardens on the 1.4 acre property. The large living room with the adjoining patios and grounds were perfect for garden parties and political events. Alan very much believed that a person should be good at several things: he was an accomplished cellist and the area of the house I now use for watching television was once reserved for intimate musical performances.

But even the best of us can only do so much living and eventually the house, the grounds and the years caught up with the Shapleys; the property had become too much. The house needed a new roof and two new furnaces, the appliances were worn out, everything was outdated and they just couldn't keep up with the yard. They decided to sell the house and move into a managed-care facility.

I had been aware of the For Sale sign for maybe a year, as my wife, Sharon Asti-Caranci, and I were living a few miles east in a 100-year-old home. I had intentionally stayed away from the Shapley house because I knew we couldn't afford it. But one day we went to Boulder to see the house; although we had never met the Shapleys, the four of us became friends almost instantly.

We had a lot to talk about, which certainly included a keen appreciation for the home; it was a gem. Alan confided that the only offers he'd had were from people who wanted to tear it down and build three new houses on the lot. They were leaving but still loved the place. We told them we wanted to restore the house, not bulldoze it. Sharon and I made the best offer we could, although in truth it was embarrassingly small—less than half the asking price. Alan and Kay talked it over and made a counter offer: If we would agree that for a period of five years we would not alter or tear down more than a third of the house, they would accept our offer. That's how we ended up with the Piñon House.

First we attended to the deferred maintenance and did a lot of cleanup and detail work. Then came a severe drought that lasted several years. The house is slab on grade and we noticed that part of the floor along the north wall had fallen maybe $3/8$ ". It was just a crack where the floor met the wall,



A new roof was preemptive maintenance and important to the aesthetic, designer Rick Sommerfeld says. "The asphalt was heavy and retained heat, while the metal reflects heat, keeping the house cooler. A major feature of the house, the roof's metal seams play off of the rhythm and the Galvalume works much better with the natural materials that already exist in the home."

"The entry courtyard was reprogrammed into public and private spaces by the simple insertion of a slatted wall that doubles as a bench," explains Sommerfeld. "The offset pivot hinge front door opens to reveal that the 1'x1' block wall continues into the home from the exterior. The door is a simple mild sheet steel, but inside it is clad with the same ribbon mahogany that graces the interior walls."



The house is 2,250 square feet, with three bedrooms, 2.5 baths and an office. The remodel stayed within the original footprint.

The original cork floor and cedar ceilings were refinished and the lighting was upgraded to brighten the spaces. The windows and doors on the north side of the building were replaced to minimize heat loss in the winter. The kitchen and all the bathrooms were reworked and the majority of the woodwork was replaced or refinished.

BEFORE





not a big deal, really, but it was new and uncharacteristic of the house. Also, a 10' cinder block wall between the entry and the kitchen had developed a slight list. A soils engineer friend concluded that a very large cottonwood tree had been taking water from under that side of the house. He advised we cut it down, and the problem has not returned. Still, that left us with a floor-to-ceiling block wall that wasn't quite plumb. It was non-bearing and hardly anyone noticed but it drove me nuts. A year or so later, I discovered that the clay pipe sewer lines in the front yard were shot. That meant tearing up the entire yard on the north side anyway, so the decision to remodel was kind of made for us.

Through past contacts we found Rick Sommerfeld, our designer for the project. Rick and an associate, Rob Pyatt, worked with us for a long time before we were on the same page, so to speak. You can't just assume your architect understands what you are looking for or knows what you like. We talked endlessly and built models, but once the engineers determined that the bones of the house were fine, it became clear that our best option was to modify and modernize the house in the spirit of the original design. I'll let Rick take the story from here.

The house is probably the best example of an MCM ranch we have in Boulder, but it had a structurally failing slab, sagging roof, poor lighting and outdated kitchen and bathrooms. We



"The original block wall dividing the kitchen and the living room (opposite, top) was replaced by a three-quarter height internally illuminated ribbon mahogany wall that helps open the kitchen up from its cramped 1950s design," Sommerfeld says. "The old concrete block was used to rebuild the leaning wall, and the new Galvalume ceiling treatment reflects light back down onto the work surfaces and continues outside, seemingly through the glass, to cover the soffit. Once outside, the metal turns up the fascia, where it hides an integrated gutter and ultimately becomes a standing-seam metal roof."

BEFORE





Photographer Michael deLeon's main photography focus is nature, but his love of design is apparent in the way he captures the subtleties of buildings. See more of his work online at michaeldeleonphoto.com.

BEFORE



"We used Caesarstone concrete-color countertops, laminate drawer faces, Miele appliances, a spandrel glass back-splash and stainless steel toe kicks and hardware," Sommerfeld explains.

"Gary once described the house as very serious with every detail well thought out and precisely located, except for the kitchen, where Cahlandar had placed a wall of white tile with just a few colored tiles randomly scattered in the composition. To honor this splash of whimsy, we choose orange laminate for the cabinets under the range. It adds a touch of color and helps ease the seriousness of the house."





Material terms

Mild steel, used on the home's front door, is the most common form of steel. It has a relatively low tensile strength, and is cheap and malleable. Low-carbon steel contains approximately 0.05–0.15% carbon, while mild steel contains 0.16–0.29% carbon, making it neither brittle nor ductile.

Galvalume, used on the home's roof and kitchen ceiling, is a trademark for a coating applied to bare sheet steel products; it is made of 55% aluminum, 1.6% silicon and 43.4% zinc. The coating is applied in a continuous hot dip method and is more durable than comparably coated galvanized steel products.

Spandrel glass was used for the kitchen backsplash. This type of opaque glass is heat-strengthened float glass with a colored-ceramic coating adhered to the back.



spent almost two years looking at design schemes, some as extreme as tearing the house down and starting over. In the end we chose to keep the existing structure, learn from the house and respond with architectural moves that built on the existing strategies.

The two years we spent designing and studying the home were some of the best design classes I've had. Bernard Cahlander had drawn every block in the house and meticulously detailed every door and window. Nothing was standard, everything was custom—from the way the house sits 30 degrees off axis to the street, to the glass disappearing into the cedar as it hits the ceiling. The structure seemed as if it had found its place on the site and every material choice and piece of glass was designed to reinforce this connection to its context. The north wall was thick, with small window openings; bathrooms, closets and the laundry room were placed on this colder side of the house. The south wall was mostly glass, with bedrooms and living spaces open to this orientation warming throughout the day.

The house did have its flaws. We needed more light and a sense of openness. It felt dated and didn't always take full advantage of what we came to call the "material slip"—the way one material could be seen on both the inside and outside of the house. We decided to reuse almost the entire material palette but add a new one—Galvalume—as the roof material that wrapped over the fascia and in the kitchen became its new ceiling.



The key in reusing the materials was to reinterpret their use in a more modern way. For instance, the Galvalume ceiling allowed us to salvage some of the original cedar ceiling boards for reuse in the hallway, while providing an area to run the wiring and hide the lighting track. We also opted to move the kitchen wall into the hallway by 9". That new wall is only 7' high, so it brings sunlight into the hallway and kitchen during the day and diffuse reflected light at night.

We did decide to rebuild some windows. Although they didn't increase in size, we changed the operation and divisions of the glass to create a much larger ratio of glass to woodwork. The biggest challenge overall was helping the subcontractors understand that the construction was very important because there was no detail: the detail was their craftsmanship. Most of them hadn't ever seen a house like this before, but working on it gave them a great sense of pride about their work.

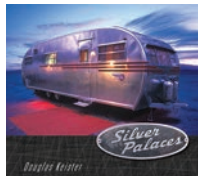
Design is a collaborative process. I trust my clients, design partners, engineers, subcontractors and general contractors to contribute. Everyone had ideas and I merely filtered those that met the criteria and designed them in. I hope this philosophy continues to define design in the 21st century, when the problems are way too complex to handle alone. Gary and Sharon were the best clients that I have ever had and made the project so fun that it never seemed like work.

— Rick Sommerfeld



Resources, page 77.

atomicbooks



Silver Palaces

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



Inspiring 1950s Interiors

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



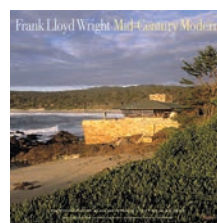
Saarinen

This small gem introduces you to Eero Saarinen's architecture—the St. Louis arch, TWA terminal, Case Study House #9 and many more—his Tulip and Womb chairs, and his design history and collaborations with Charles Eames. Pierluigi Serraino, softcover, 96 pp., \$14



Ranch Houses: Living the California Dream

A photography-driven book thanks to Joe Fletcher's images, the writing style is casual, accessible and brief after the 20-page historical introduction. In addition to 14 midcentury homes, it expands your ranch vocabulary to include the 1800s and six recent interpretations. David Weingarten & Lucia Howard, hardcover, 240 pp., \$50



Frank Lloyd Wright Mid-Century Modern

This volume takes you inside homes rarely open to the public, focusing on Wright's late career after his Prairie School oeuvre. Visit Fallingwater, the Seth Peterson cottage, Usonian houses and other moderns, along with less-well-known designs like the Marshall Erdman prefabs. Alan Hess, hardcover, color photos, 336 pp., \$55



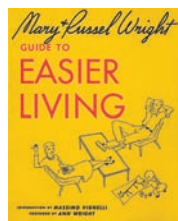
Tiki Road Trip: A Guide to Tiki Culture in North America

Find out what throwback delights are hidden in your state—from kitschy restaurants and bars to their signature exotic drinks—with this softcover guide to all things faux Polynesian. James Teitelbaum, 360 pp., \$16.95



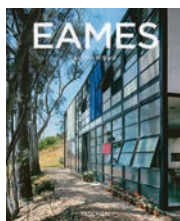
Little Boxes: The Architecture of a Classic Midcentury Suburb

Westlake, the quintessential postwar neighborhood in the Bay Area, gets the glamour treatment in this attractive hardcover book looking at the "boxes made of ticky-tacky." Built on tight suburban lots, the neighborhood and its unique architecture is inspiring. Rob Keil, color and b&w vintage photos, 144 pp. \$35.00



Guide to Easier Living

This reprinted vintage book addresses modern living Wright-style, from organizing household chores to streamlining the dining table. Of particular interest are the sections on contemporary floor plans and Russel and Mary Wright's philosophy of informal living. A great look at the couple behind American Modern. Wright, softcover, b&w illus., 202 pp., \$18.95



Charles & Ray Eames

Covering Charles and Ray Eames in 96 pages is a challenge, but this small softcover book is a great intro to the couple's career. From their Case Study houses, plywood experiments and Aluminum Group furniture to exhibitions like "Mathematica" and their film series, including "Powers of Ten," this volume will whet your appetite for more. Gloria Koenig, color and b&w photos, \$14



Forgotten Modern: California Houses 1940-1970

Less-well-known modernist homes from Claremont to the Bay Area get their star treatment in this hardcover coffee-table book photographed by Alan Weintraub. Expand your vocabulary beyond Alexander, Eichler and Neutra, with this informative read. Alan Hess, 280 pp, \$39.95



Cliff May and the Modern Ranch House

A hefty coffee-table book exploring the builder's mainstream modern houses, from b&w archival shots to contemporary color photography of the Long Beach Ranchos tract and large custom homes. Daniel Gregory, hardcover, 256 pp., \$60



A Constructed View: The Architectural Photography of Julius Shulman

Much celebrated for his b&w Case Study series, in this book you'll enjoy the iconic architecture of Koenig, Lautner, Saarinen, Schindler, Eames and more, as well as 1930s L.A. and '70s and '80s color plates shot in Brazil, Mexico and the U.S. The text entertainingly covers his biography, photographic staging and relationships with some of modernism's biggest names. Joseph Rosa, 224 pp., \$50

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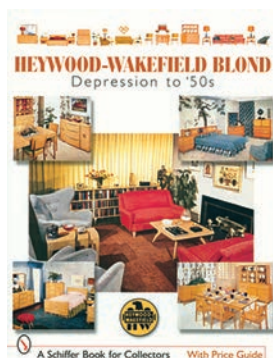
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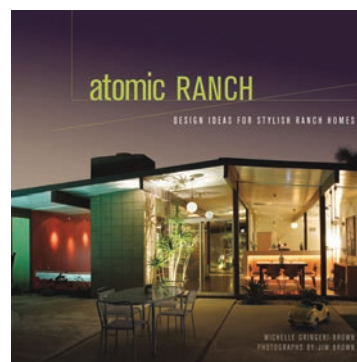
Heywood-Wakefield Blond: Depression to '50s

Leslie Piña's book is a nice introduction to Heywood-Wakefield's popular birch furniture, featured in "Living a Five Star Life," pages 46–50. The softcover volume covers tables, chairs, case goods and upholstered pieces, and includes current values. 248 pp., \$29.95



The Vintage Home

Author Judith Wilson brings a European approach to modern interior design as she takes you through quirky and simple homes with a wider variety of looks than usual. After you look through "Hidden Valley Ranch" on pages 64–71, you'll be ready for this one. Hardcover, 144 pp., \$19.95



Atomic Ranch: Design Ideas for Stylish Ranch Homes

Now in its fourth printing, AR's own coffee-table book has plenty of inspiring homes from our early issues to get you going on those postponed projects. Resources, preservation stories, history of the style, decorating on a dime—it's got it all. Hardcover, 192 pp., \$39.95

ANTIQUES ROADSHOW

Gets Modern

Q&A with PBS appraiser Karen Keane

text Michelle Gringeri-Brown

photography Jeff Dunn for Antiques Roadshow

Fourteen years into its run, even if you're not a regular viewer of PBS's "Antiques Roadshow," you likely know the arc of the drama: "I bought this painting for \$5 at a yard sale," followed by (hopefully), "You have a fine eye; this is a rare example of the artist's work and in today's market, the retail value would be between \$40,000 and \$60,000." Stunned look of deer in the headlights by the owner, who asks the appraiser to repeat that estimated value, and/or dabs at her rapidly filling eyes.

The larger world of antiques is the show's stock in trade, but midcentury modern items are appearing more frequently in recent years. This season's opener featured a Raleigh, N.C., man with a \$10 wire sculpture confirmed as a 1960 Harry Bertoia Steel Spray Sculpture valued at \$10,000. We should all be so astute or fortunate.



Harry Bertoia Steel Spray Sculpture with Aluminum Base, ca. 1960, \$10,000; North Carolina, 2010 season



Billy Haines Dining Table, ca. 1953, \$15,000–\$17,000; Dallas, 2009 season



1967 George Nakashima Frenchman's Cove Table, \$50,000–\$60,000;
Hartford, 2009 season



Right; Eames Dining Chair, ca. 1960, \$100–\$125, Houston, 2006 season

Karen Keane, CEO of Skinner auctioneers in Boston, is one of the show's gracious appraisers. While the high-dollar items might stick with the viewer the longest, gently educating folks about what they have and that they haven't won the lottery is more the norm.

Take a live-edge cypress table with black metal legs that would have been in the neighborhood of \$30,000 if it was, indeed, by George Nakashima. Keane pointed out how the base and joinery were less finessed than his typical work and concluded that, while it was made during the same era, it could be charitably described as of the 'school of Nakashima' and its value was closer to \$1,000.

Or the Houston owner who brought in one of six Charles Eames for Herman Miller wire chairs first bought new in the '60s for a guesstimated \$100 each. Keane told the 2005 audience about Eames' collaboration with Harry Bertoia, how the H-frame had its drawbacks and advised keeping the Girard fabric bikini pads in place, as they added much to the estimated \$800 to \$1,200 value for the group.

Recently, Atomic Ranch touched base with Keane

about the state of midcentury modern collecting from her vantage point.

Q: Do you have a personal passion for any particular MCM area?

A: My area of specialty is furniture and I focused on furniture during my studies of the decorative arts. I appreciate fine woods, which is why I naturally gravitate to the [work] of George Nakashima. Some of the finest furniture pieces made in this country were produced in the 18th century. George Nakashima was inspired by many 18th century designs, such as Windsor chairs and harvest tables. He reinterpreted those early designs and made them come to life in the mid-20th century. Although his furniture is supremely modern, his designs have a link with the past. I like that continuity.

Q: Have you seen any change in the collectability of mid-century modern in the last five years at Skinner or in the antiques community at large?



Photography Courtesy Skinner (4)

Marinko Benzon Rug/Wall Hanging



Hans Wegner Papa Bear Chairs and Ottomans, estimated at \$3,000–\$5,000 per pair

A: As the MCM movement matures, the rare pieces fetch ever more money as they are chased after by discerning collectors. As well, there has been a softening of the value of some of the production pieces. The reissue market has lowered the value of production pieces.

Q: Any areas of particular interest for either high-end collectors or those just getting into vintage furnishings?

A: High-end collectors of any stripe are interested in rare and high quality items. [Typically, they] are seeking artist-designed and unique pieces, such as a Hans Wegner Chaise Longue in a limited edition, which fetched \$59,250 recently at Skinner. If you are just getting into vintage furnishings, the marketplace offers a plethora of used contract furniture with a good look and affordable prices. American companies such as Knoll and Herman Miller, or Italian firms like Cassina and Alias are good names to look for in the secondary market. Affordable prices, such as \$1,000 for a pair of Mario Botta Seconda Chairs for Alias can be found at auction.

Q: Any noteworthy MCM pieces coming up at Skinner?

A: Yes, a pair of Hans Wegner Papa Bear Chairs and Ottomans estimated at \$3,000 to \$5,000 each. We sourced them in northern New Hampshire, which goes to show you never know where these items will show up. [Also,] a Nakashima walnut desk estimated at \$20,000 to \$24,000. George Nakashima died in 1990 and only a limited number of his pieces come to market each year. This desk was described in a Nakashima brochure from the 1970s. [And an] abstract wool rug/wall hanging estimated at \$800 to \$1,200 by Marinko Benzon, an important MCM Yugoslavian painter.

Q: Are there regional preferences for specific midcentury styles such as Heywood-Wakefield vs. Danish Modern vs. Knoll contract pieces?

A: Yes, Heywood-Wakefield tends to fetch more money

in California. They see less of it on the West Coast because it was made in Gardner, Mass. We may take it more for granted in the Northeast.

Q: Any trends ahead?

A: Yes; can we go back to wood? I think appreciation will grow for objects made of rare, exotic and natural materials. We have become more aware of the limitations that exist in our planet's natural resources. Furniture made from beautiful figured woods or objects crafted from precious metals will resonate with collectors.

Q: How do you suggest someone educate themselves about this era of collectibles?

A: Go to public auctions—you can handle the objects and examine them closely. Any good auction house should have a staff of specialists to answer your questions. Choose an auction house that publishes a catalog to accompany each auction and refer to it. Ask about the condition of a piece. Research and read.

Q: What's the most common mistake newbies make at an auction?

A: Not attending the preview and failing to examine the items carefully. Newbies can get into trouble if they are sitting in the back row of an auction, see something they perceive to be a bargain and bid on it. Big mistake. How do you know the condition of a piece unless you have examined it or gotten assurances from the auction house that the condition is good? Caution: when attending an auction, park your impulsivity at the front door!

This summer the producers will be taking the show to San Diego, Billings, Miami Beach, Biloxi, Des Moines and Washington, D.C., for the 2011 broadcast season. Ticketholders can bring two items for free appraisal. Tickets are free but highly coveted; details at pbs.org/antiques.



George Nakashima Desk



Hans Wegner Chaise Longue, sold for \$59,250

homepage

West Milford, N.J.

Our 1960 builder ranch is one of only a handful among the many Adirondack- and Cape Cod-style homes that abound in our lake community. Our house was sited backwards, so the main living areas take advantage of 180-degree views. Years of neglect, termites, carpenter ants and wood rot necessitated a complete interior renovation. Now our house functions as a giant beach cabana from May to October, with sliders providing easy access to the yard and enlarged windows helping to bring the trees, water and sunlight indoors. Our simple modern interior and furnishings work well with our wet-bathing-suit lifestyle.

Margaret Culhane & Mark Adelson

Palm Springs, Calif.

We were excited to find our home in Palm Springs, one of a few designed with a Hawaiian flair by Donald Wexler in a quiet neighborhood called Green Fairway Estates. It was built by the Alexanders, local modernist builders, in 1965. Since the purchase, we have renovated the landscape, painted inside and out, and worked to preserve its many original details, which include interior rock walls, a floating fireplace and sunken Roman tubs. The many sliding glass doors to the back yard make the house the perfect place to relax and entertain any time of the year.

Dean Williams & Daryle Morgan

Glendale, Wis.

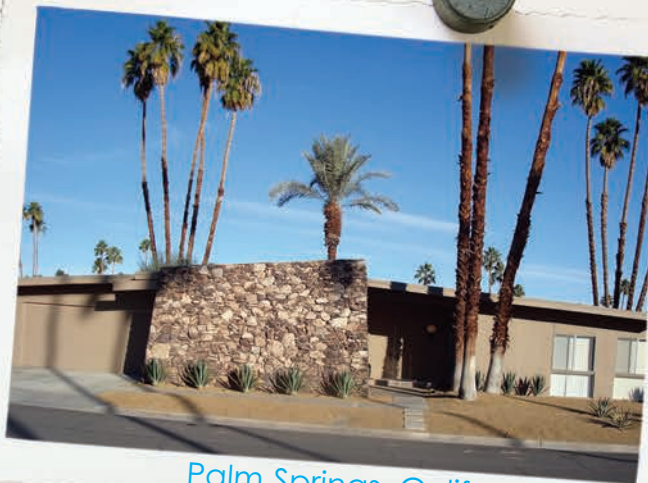
We had been cruising this neighborhood and its many interesting houses for the last 10 years. Most were built in the mid-'50s and are in the woods along the Milwaukee River, only a short distance from Lake Michigan. The house we liked the most came up for sale last fall and we bought it and moved in. Owned by the same couple since 1956, we fell in love with the floor-to-ceiling windows and our view of the woods. Backyard dinner parties and morning coffee on the back terrace are in our future at this great house.

Steve Sellars & Sandra Pfister

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 5.



West Milford, N.J.



Palm Springs, Calif.



P

H



Glendale, Wis.



Homeowner

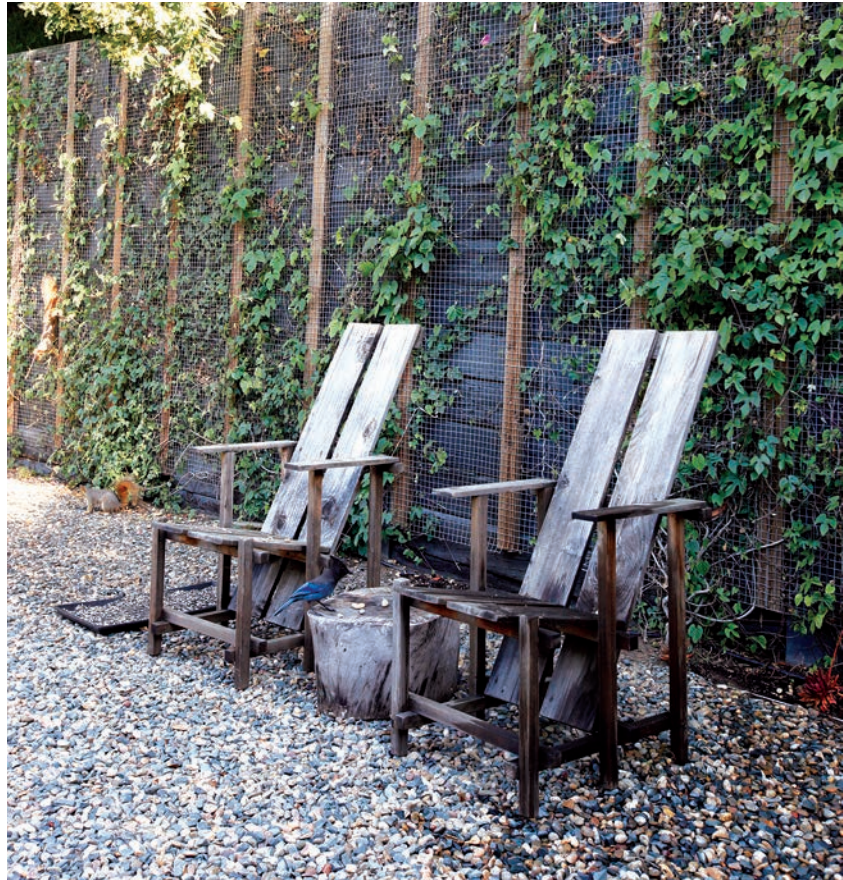
Jean Orlebeke designed the fabric on the contemporary slipper chairs for Luna Textiles. Much of her midcentury furniture, including the Paul McCobb couch recovered in vintage Herman Miller wool, was bought on eBay. The woven walnut lamp and the orange, white and black lacquer modular storage cubes are from Publique Living. Unfortunately, the design of the striking fireplace makes it smoke up the room, and there's evidence of past fire damage at the roofline. The copper-trimmed hood was painted to match the room's accent wall, which displays artwork that includes photography by Darrell Sano. Behind the gray sectional and painting by Craig Davidson is the kitchen.

Artist's Idyll

an eclectic
retreat in the hills
of Oakland



text Michelle Gringeri-Brown
photography Jim Brown



"I see

wild turkeys, tons of other birds, deer on a weekly basis, and squirrels—it's a squirrel playground here,"

says Jean Orlebeke about her

home's lush yet unspoiled location on a former Boy Scout camp in the hills of Oakland, Calif. "From the outside it just looks like a ranch house, but inside there's this drama with the ceiling and the windows. It's like you're stepping into a tree house. And the coolest thing is, from the house and property you can't see any other homes; visually it's like I have 20 acres of woods around me."

Orlebeke, a graphic designer, has lived and worked in the 4,000-square-foot home for the last 10 years, but maintains it's not as big as it sounds. "The whole downstairs is my design office and there are only two bedrooms upstairs. There are four bathrooms, but I use one just for my FedEx shipping stuff," she laughs. "It's a big small house."

When you crunch across the gravel path and step through the glass front doors into a lofty living room, the view of the tree canopy unfolds through walls of glass wrapping the seating and dining areas. To your right, an impressive freestanding fireplace with a metal hood makes you think "Swedish ski lodge"; both the hood and accent wall to the left are painted a striking gray-blue indigo. The kitchen and den are to the right of the entry and French doors lead out to wooden decks and paths into the naturalistic yard.

All of the plants in Orlebeke's yard need to be deer-resistant and drought-tolerant, so she's used lots of herbs and native plants; planting densely means minimal weeding. "I spend most of the time cutting things back and watering the vegetable garden," she says. "Since I am designing all day and want the garden to be a break from work, I don't impose any design ideas on it at all; it ends up being what the deer leave alone." Above, two wild visitors; opposite, the covered deck off the living room and the front facade, formerly paved in asphalt.



The redwood ceiling competes with carefully edited furnishings and the treetop view out the windows as you step in the front door. A Bertoia chair and Yanagi butterfly stool are sculptural but understated, and the dining room table and chairs are similarly restrained. The recurring punches of black seen in the cowhide rugs, textiles and artwork help ground the white carpet and walls.





one of the three best things



In the kitchen, Orlebeke changed the cabinets from an L-layout to an island, and mixed custom oak with IKEA stainless steel and glass. The counters are Corian and Brazilian slate, and the Aalto-esque stools are from IKEA; Orlebeke's "Peace Tulip" print is available from publiqueliving.com. The white hallway in the distance leads to the upstairs bedrooms.

Built in 1953, drawings indicate the garage was turned into a den in 1993, along with exterior work on the foundation, large retaining walls and tons of asphalt paving. "You could have parked Greyhound buses on the amount of asphalt the previous owners put in," Orlebeke says. She's replaced the impermeable surfaces with linear cement and rock driveways, paths and patios, and installed extensive vegetable and herb gardens. In fact, the one day per weekend she spends gardening is what grounds her and keeps her relatively sane.

As owner of Obek Design, she's responsible for branding, identity and pattern design. And as the creative half of Eieio Studio she creates giftware, cards and art prints—endeavors she says are wonderfully devoid of the packaging, graphic design and typography that dominates her corporate assignments.

"My love of seed forms and plant forms does influence my Eieio designs; I try to do stylized and abstract foliage forms," Orlebeke explains. But she demurs when asked if her art education informs her home's interior design.

"I have a certain aesthetic and I feel like I'm a competent graphic designer, but I'm a terrible interior designer. I prefer linear to curvaceous, I prefer minimal to cluttered—a modern minimal aesthetic. I do have a real love of textiles and have a whole collection from everywhere I've ever traveled—the Caribbean, Singapore, Malaysia, Thailand, Japan, Mexico, India."

A tenant had thrashed the home prior to Orlebeke's purchase, so the seller painted most things white—fortunately not the beautiful exposed redwood ceilings that define the living/dining room and the outdoor porches—and put down white carpeting as well. She'd love to replace the latter, but hasn't yet invested the money. "You could make this house look Asian, or you could make it look 'lodgey'; it's long and narrow and clean."

Orlebeke's largest interior project was a kitchen remodel that replaced plywood cabinets with a mix

about the kitchen is the pantry, which I love

of bespoke and IKEA. Custom base units were used primarily because of the unusual angles of the room, but many elements, including drawers and open shelving, were strictly standard. Another designer might opt for high-end cabinetry, but not this one.

"IKEA was the most economical way to go," she says. "The contractors I talked to said its quality was way better than Home Depot's. And a friend had done something really smart: he got IKEA base cabinets and had custom fronts made. Another friend, who's a trend forecaster, said to mix materials and it will be modern.

"We used light oak, glass and stainless, and an IKEA Pax wardrobe as a pantry. I love the way the pantry looks, I love that it was a fraction of the price that cabinetry would have been. On one side I store all of my vases and candlesticks; on the other are spices and teas and root vegetables and canning and baking stuff."

Orlebeke kept the footprint of the kitchen, but would have liked to replace the slate flooring, which doesn't look as modern as she'd prefer. "The three best things about the kitchen are I opened up the narrow doorway to the dining room, so you really see into the house more; the pantry, which I



my love of seed forms
and plant forms
does influence
my design



The green “Hawaii Room” at the end of the hall leading to the bedrooms opens onto a garden devoted to tough Mediterranean plants. A black tray organizes the acorns and seed pods that Orlebeke loves to collect from the property.





love; and the Bertazzoni Italian stove, which was much cheaper than a Wolfe or Viking.”

Although she first maintains hers is a modest IKEA house, her furnishings are much more eclectic than that. A mustardy Paul McCobb couch, a Bertoia chair and a vintage dining table with knock-off chairs speak with a midcentury accent, while other homey rooms have wicker chairs, stacked antique chests and carefully edited collections of art and objects that fit her particular aesthetic.

“If money were no object, I would remove all of the molding around every doorway that a previous owner put in. I had it removed in the kitchen and it made a world of difference,” she says. Even if the home remains a work in progress and the realities of a hectic work life intrude—“The house doesn’t have a lot of clutter, but my office is just the opposite: there isn’t a single visible horizontal surface,” she admits—it still speaks her pattern language loud and clear.

“Because of the perceived isolation of the house—even though that’s just a fantasy—it does feel like an absolute sanctuary.” 🌿

*Living
a*

**Five
Star**
Life



My heart was pounding as I drove up the mile-long, tree-lined driveway, rounded the bend and saw the house for the first time. My husband, Scott, and I knew nothing about midcentury modern architecture, but we did know that this unique house was just what we wanted for our first home. Built on a hilltop two miles north of Madison, Wis., the house was surrounded by 38 acres and came with a view of the beautiful state capitol building and Lake Mendota.

Luck was with us, and we bought the house in 1989 from the original owners, who gave us the plans at close of escrow. We learned that it was built from a plan published in *Better Homes and Gardens* in March 1958. From at least the 1940s until the '60s, each issue featured a "Five Star Home" designed by "America's foremost architects." Interested readers could purchase plans with detailed working drawings, building specifications and a list of needed materials.

Our house, completed in 1960, was based on plan no. 2803. The original featured in the magazine (see page 9) was designed by architect Louis Huebner of Evanston, Ill., and was built in Highland Park, about 150 miles from Madison. Our version has slight changes to take advantage of the site's southern exposure and to reduce costs; according to the ad, the plan cost \$7.50.

The design is based on several elements of International Style architecture—a rectilinear, open floor plan and flat roof, and floor-to-ceiling windows and doors, which are my favorite features. A screened porch, interesting (and hard to duplicate) rounded plaster wall corners and window edges, baseboard heat, and accent walls and a fireplace of sand-colored brick are some of its other unique details.

In our 20 years here we've made some minor updates. In the kitchen, we removed an in-counter mixer motor that was broken and replaced the worn yellow and green laminate countertop with Formica's Boomerang pattern. The original built-in refrigerator (sans freezer) finally failed with no hope for repair, and we replaced it along with the built-in oven and cooktop. We particularly like our leggy kitchen cabinets, which are designed to accommodate baseboard heat registers, but they were difficult to work around when we replaced the brown linoleum with commercial vinyl.

Everything about the house is custom. No matter what we do, from repairing the smallest appliance to the largest remodel, the contractor always says, "I've never seen anything like this before!" and, of course, it always adds to the cost of the project. Finding nearly 8-foot-tall and 3-foot-wide doors that won't warp in Wisconsin's extreme temperatures was a challenge for our contractor. Other design quirks include the flanged cement foundation, which means the house frame sits inside an 8-inch foundation rim. This has made it difficult to match floor levels when adding on and limits where new or moved utility lines or pipes can enter the house.



text Cary Reich

photography Scott Reich



We have expanded two areas, taking care to maintain the look and feel of the original design as much as possible. A dining room and entry area in 1994 and a master bedroom suite in 2006 increased the ground-level square footage from 1,300 to 2,100. The first addition included replacing the original tar and pea-gravel roof with a membrane system and adding a skylight to the newly internalized kitchen. During the second phase, all of the 50-year-old, custom-designed picture windows were replaced with double panes from Weather Shield.

The top trim of some of the original windows was actually embedded in the ceiling, so the glass began just below the ceiling. In the living room, the casements had shifted and we were unable to open a few of them. During our sub-zero months we routinely covered the interior of the casement windows with plastic, but you could see the film moving in and out with the wind outside. The new windows are much more energy efficient, if not exactly like the originals.

Our first Heywood-Wakefield furniture purchase was a dining room table and chairs we happened upon at a Milwaukee antique center in the early 1990s. Since learning about the design and functionality of the furniture, we've furnished the entire home with vintage pieces and a few new or custom-made designs—38 pieces in all. We like the clean lines and light appearance of the birch, most of which is from the "Encore" line. The new items include bookshelves and a queen-size bed from Heywood-Wakefield directly, and a frame for our king-size mattress from Strictly Hey-Wake.

Scott's breweriana collection in the basement sparked my own collecting bug when I spotted three vases sitting together on a shelf at an antique mall. Known loosely as "art pottery," the collection includes single-color, matte-finished vases with midcentury modern lines, mostly from the 1940s to the 1960s, by U.S. makers such as Haeger, Shawnee, Stangl and Catalina. My favorite is an



Previous spread: A Seth Thomas clock hangs above a Heywood-Wakefield Ladies' Club Chair (M568C) in the former small dining area off the kitchen. The Glass-top Hutch (M198) on a Hey-Wake Credenza (M193) holds much of our art pottery collection, and our golden retriever, Tadi, supervises.

Opposite, top and bottom right: The kitchen still has its original cabinetry, but new appliances, counters, backsplash, paint, flooring and a skylight brighten up the space.

Opposite, bottom left: A Heywood-Wakefield Tambour Buffet (M1542) beneath original oil paintings by Frank Mason and Mary Ulm Mayhew in our living room. When we removed the '60s wall-to-wall carpeting and refinished the beautiful oak flooring, I covered the paneled walls (including a well-defined shadow left by a starburst clock) with textured wallpaper to decrease the "woodiness" of the room. This is one of the walls that was originally paneled; although I now regret ruining the paneling, I love the color of the wall—Dutch Boy's "Sleepy Hollow."

Right: The Heywood-Wakefield dining set includes a Pedestal Drop-leaf Extension Table (M197G) and (M154A) Side Chairs; in the corner is a China Top (M999) on a Buffet (M592) with more art pottery. The table is set with dinnerware by Nancy Calhoun.

Below: A 50th Anniversary Eames Lounge Chair is one of our reissued pieces. The Hey-Wake Cocktail (M991G) and End tables (M992G) share the space with a "City" couch and chair by Moda Sofa and a wool Heriz rug from India. Behind the sofa is a Heywood-Wakefield Room Divider (M504 over M505). The eBay table lamp has a neat double shade: fiberglass on the inside and a woven mesh outside.



asymmetrical white vase made by Redwing of Minnesota. We think the vases and the Hey-Wake furniture go quite well together, but we're running out of room for both.

When we moved into the house in 1989, all the walls were pastel yellow, blue or pink. We painted them traditional off-whites and they stayed that way until maybe six years ago. By then we'd collected the furniture and the vases and, after learning about midcentury colors as well as modern trends, I braved a bold new palette.

I love color and I'm a sucker for paint names. In the living room I chose "Sleepy Hollow" (green) and "Ol' Swimmin' Hole" (blue), and "Sunkiss" (pale orange), "Antique Gem" (rose) and "Kingfisher" (lavender) for the front hallway. "Falling Rain" (blue) is in the kitchen and "Hawthorne Yellow" and "Showtime" (gold) in the dining room, all from several different brands of paint. The house is so open you can see all of these colors from certain vantage points.

Our property was last farmed in 1958, just before the house was built, and since then the landscape had grown into a jumble of prairie plants, trees and non-native brush. Ten years ago, when we needed to replace our septic system, the installation area was planted as a tallgrass prairie. We are working hard to expand the prairie to 10 to 15 acres through a combination of controlled burning, physical clearing and seed dispersal.

The plants and flowers, birds, deer and other wildlife we see every day are special to us, and we look forward to many more years of country living in our Five Star Home, enjoying its unique midcentury design. 🌿

Resources, page 77.

Cary Reich is an event planner for a conservation organization, and Wisconsin native Scott is a pathologist at a local hospital. They enjoy travel, bird-watching, bicycling and the sport of curling.



Scott's breweriana is housed on shelves built by his grandfather. "I have about 1,300 different cans, but my interests have expanded to Wisconsin beer labels and coasters from Midwest microbreweries and brewpubs," he says. "My favorite and most extensive part is the more than 500 different brewery logo bulge-top sham pilsner glasses, the type most commonly used in neighborhood taverns from the end of Prohibition through the 1970s."

The original floor plan.



Like the look of the Reichs' Heywood-Wakefield collection? Leslie Piña's Heywood-Wakefield Blond: Depression to '50s is a great introduction to this collectible furniture; see page 23 or atomic-ranch.com.



ranchdressing

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



Q: We have the pleasure of finding lots of wonderful MCM furniture here in Montreal. I have a question concerning a pair of lounge chairs we purchased a few months ago. I have yet to find them in any book or online, but the bill of sale indicates "1950 pair of Paul McCobb lounge chairs."

The dealer bought a lot of six chairs and had them reupholstered, including our two in light green; he told us they were purchased in Michigan. They are beautifully restored and very comfortable; I paid \$1,200 U.S. for the pair. We would love to have any information on the maker and perhaps an approximate date.

Richard Smekal

A: Two answers from our midcentury experts—first, collector Peter Maunu weighs in: "There is little about these chairs that would lead me to believe they were designed by Paul McCobb. My first thought was Edward

Wormley for Dunbar, because of the squarish wood legs, complete with rails. Typically McCobb preferred thin, pointy, delicate bases for his furniture [see the cover], emphasizing a light, floating quality. On the other hand, Wormley generally created a certain feeling of solidity with slightly more traditional flair.

"I found a pair of chairs by Wormley nearly matching yours that sold at Treadway/Toomey Auctions last fall for \$950: treadwaygallery.com/lotInfo.php?i=11537."

Appraiser Lisanne Dickson of Treadway/Toomey feels that the scale and proportion of your chairs was inspired by designers like Wormley and McCobb, but that they are not the work of either. "The dealer's story about buying them in Michigan is nice; unless there's concrete evidence, though, all we have is an anecdote. This is an ongoing challenge in this business! That being said, they do have a classic MCM look."

Q: After buying these two pieces of outdoor furniture at a vintage midcentury store in Cathedral City, Calif., in 2006, we have come up empty when looking for background on the manufacturer or any similar pieces. 'Rocklite by Galaxy, Gardena, California' is molded onto the back of the fiberglass shells. The chaise has the ability to change tilt but does not bend. I bought the two of them for \$500; the owner of the store said he'd seen such a chaise in a vintage store in Silver Lake for \$1,250 at one point. Not sure if that is accurate or just sales blabber, but would love to know more about them, were there other pieces made, etc.

Mike Goble

A: Peter Maunu, who's rarely seen a chair he doesn't love, has this reply: "Vintage pieces of this furniture line can occasionally be found in the Los Angeles region."



I am not sure if they were widely distributed outside of California, however. It is interesting to note the stamp saying Gardena, because this is the exact location of Zenith Plastics Co., where the earliest incarnations of the Charles and Ray Eames fiberglass chairs were manufactured.

"The fiberglass pieces shown here might have been designs made after the Eames chair production left Gardena and went to Michigan with The Herman Miller Company. Perhaps the 'Galaxy' brand replaced the Zenith company, though I have read that Zenith eventually became Century Plastics. Various plastic companies are still in the Gardena area, and it was also a key spot for the manufacturing of defense-related equipment in the '50s.

"To know that they were manufactured at approximately the same time—probably late '50s, early '60s—and location as the Eames chairs places them at the epicenter of the Southern California midcentury design

explosion. I wouldn't be surprised if Galaxy made planters, surfboards and diving boards as well.

"They are very cool examples of California design and I believe you got them for a great price!"

Q: I pulled these pendant light fixtures out of my grandmother's mid-1950s ranch outside of Detroit. One of the glass globes has a rectangular-shaped crack and I am afraid the globe will break when I have to change the light bulb. Do you know who the manufacturer may have been, and do you have any resources for a company that would make a replacement glass globe?

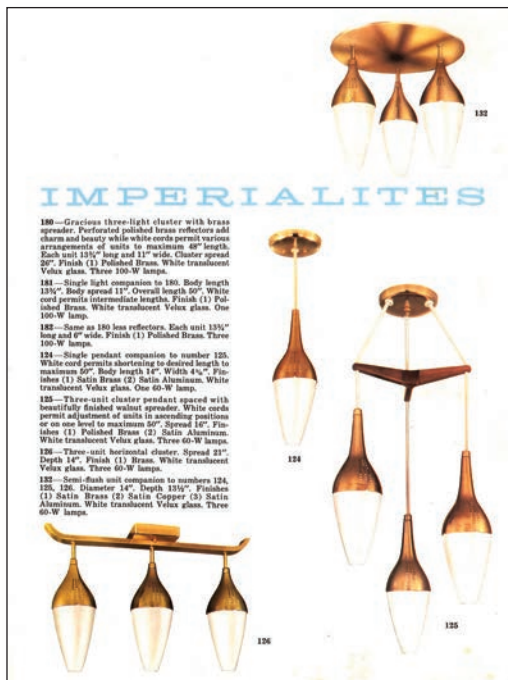
Nancy Yob



A: Bo Sullivan, a design consultant and historian at Arcalus Period Design in Portland, Ore., says this was an easy one: "That little scallop-edge motif is a classic Imperialite detail. A trip to the archive produces this image (next page) from the Emerson-Imperial Catalog 19, 1959.

"As for finding a replacement for the Velux White (their fancy name for Swedish-style cased satin glass) shades, well, at least you know what to look for. I don't know how frequently Imperialite marked their lights,

more ranchdressing



Arculus Archive/Rejuvenation Collection

but usually it would be a decal/sticker in the canopy. This is not an uncommon light and I'd expect one to come up on eBay eventually."

Q: I recently found this couch at a thrift store and wonder if you could tell me if it is a Milo Baughman design. One tag has been removed, but another does say 'Thayer Coggin.' There are shipping labels underneath with these style numbers: 1527 SOFA/13 R&H PT=0 with Pillows-2-3917/3-3895. Any help would be much appreciated!

Amanda Merchant



A: Guy Hill, director of design at Thayer Coggin, worked with Milo Baughman (pronounced Boff-man) beginning in the '70s. "Baughman was a fascinating man, a perfectionist and an extremely prolific designer," he told us. "Thayer Coggin is a family run company and has always been known for well-designed products at a good price. Back when this was made, you could get a wonderful sofa for \$500.

"The 1527 Tuxedo sofa came standard with five large throw pillows, probably 24" squares. But there were often custom versions of pieces done as dealers' exclusives, and the three box back pillows over two seat cushions might have been one of those."

We asked what type of fabric the sofa would have originally come in, and Hill says the options were plentiful. "There were something like 500 textiles to choose from: wool, Haitian cotton, geometric prints, graphic cottons, jacquards—some really wild choices." This link shows a sofa with similar lines that will give you an idea of what it could look like with a professional upholstery job: thayercoggin.com/designc855303.html.

Baughman died in 2003 but Thayer Coggin's widow, Dot, still comes into the High Point, N.C., office where the company continues to produce eight or 10 different Baughman pieces today.

Q: I purchased this chair for \$1.50 at the Salvation Army about six years ago. I talked to someone at a New York furniture show from the Hans Wegner booth and he informed me that the chair should be dated in pencil on the underside. A pencil marking on mine says 'KM.'

I have spent years trying to decide if I should just fix the fiber rush or refinish the wood. I finally found someone I trust to refinish it, coming to the conclusion that it must be done. The wood has some damage that I'm guessing is from water, and I was told that this could most likely be fixed with refinishing; any thoughts on this? I am curious about the value of the



chair, and how it will be affected by the restoration.

Annette Kelly

A: A new Hans Wegner CH24 Wishbone chair sells for between \$800 and \$960, based on current online pricing. Treadway/Toomey's Lianne Dickson has these comments about where to go from here with your vintage version: "I think it's an authentic Wegner and believe it was made by Carl Hansen, but that the label was lost at some point. In this case, restoration of the seat would only enhance the value of the chair, since it is not usable as is. I don't think the pencil mark is particularly significant; the value of a single chair would be in the \$300 to \$400 range, restored."

"I never recommend refinishing wood unless it's absolutely necessary, and I can't make that determination from the photo. Character is lost during refinishing and sanding off those years of use makes period pieces more generic, in my opinion—it's like plastic surgery. That said, there seem to be plenty of people who want slick, shiny, refinished pieces."

Q: I bought this bench from a second-hand furniture store. There is a circular logo stamped on the bottom but it is unreadable; I can tell it isn't the Heywood-Wakefield eagle. The wood is most probably teak and the style is Danish-Modern-meets-Shaker. I was wondering if you might have any information; thank you!

Stephen Phillips



A: Peter Maunu: "Kip Stewart and Stewart MacDougal designed this wonderful bench for Drexel in the '50s. The influence of George Nakashima and Sam Maloof is evident in the stretchers supporting the gently tapered legs, the walnut finish and the detailing of the spindles with the flattened section (also reminiscent of Hans Wegner's Peacock chair). The brass bolt that attaches the exaggerated curves of the arms to the seat is unique, making the bench a great design, in my opinion. It pays homage to the artisan, but at the same time, with one lovely detail, honestly expresses its method of manufacturing—mass production—as opposed to handcrafted works by the likes of Nakashima or Maloof."

John Wormuth of Galaxie Modern in Lynchburg, Va., had this same bench for sale at press time. "We believe Drexel Declaration is coming into its own in midcentury modern circles," he says. "It seems to appeal to a wider customer base than other modern lines, and we've been struck by the number of traditionalists who've had a favorable reaction to the bench. It has it all: richly grained walnut, the signature 'catkin' back and world-class craftsmanship, plus it's one of the harder-to-find pieces. We've priced our bench at \$900, which seems to us to be a true bargain for this piece."

*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.*

nick of time

photography Walter Shackelford



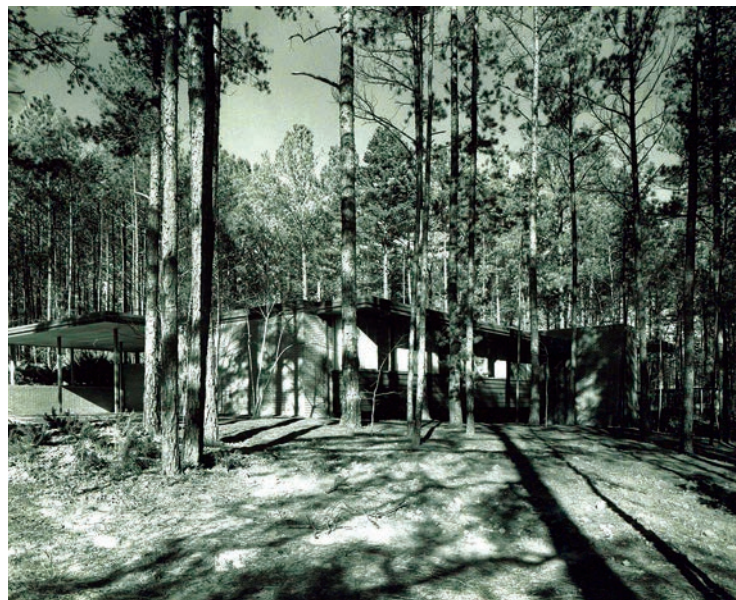
*h*istorical preservation takes passion and grit. From going house-to-house to calm neighbors' fears that a historic district overlay won't mean the style police will be moving in, to fund raising to save a midcentury motel's neon sign, it can be frustrating and discouraging work. That's why we thought we'd share some good news and invite submissions for future issues. Today's success story comes from North Carolina.

"I knew this house was a prime target for the

bulldozer," says George Smart, the founder of Triangle Modernist Houses (TMH), a nonprofit site dedicated to mid-century modern architecture in Durham and beyond. "It was an older house on a large lot on a golf course, coupled with an empty lot next door—the perfect storm for a McMansion and a tragedy for a uniquely beautiful house in near-perfect shape."

The home, designed by Kenneth Scott in 1958, was put on the market in fall 2009 by the original owners. Smart

"I knew this house
was a prime target for
the bulldozer"



and the listing Realtor, Susan Peak, collaborated to find a buyer who would love the 2,337-square-foot house and grounds for what they were, not for potential development dollars. Their approach included publicizing the home locally, holding an open house for TMH supporters, linking the MLS listing to TMH's site and reaching a national audience through entities like the Recent Past Preservation Network.

Six months after it was listed, Mark Hansen and Marie Lukens purchased the home and are considering applying

for National Register inclusion. "The new owners love what they've bought," Smart reports. "They split ownership of the adjacent empty lot with a neighbor, so that will never be built on. And they plan a small, but respectful addition in the coming year. This preservation story couldn't have ended better."

Learn more about North Carolina architecture at trianglemodernisthouses.com.

homework

The Modern Playhouse

Dan Njegomir
Denver



About a year after we moved into our midcentury modern home in Denver's Krisana Park neighborhood, our son, Alexander, was born. His little brother, Peter, followed a couple of years later, and soon my wife, Jessica, was making the case for a backyard clubhouse for our boys. Of course, not just any clubhouse would do. We couldn't picture one of those snap-together plastic concoctions amid our tract's Eichler-inspired houses. The architecture was a big part of what drew us to Krisana Park in the first place, just as it has put the enclave on the map in recent years for other lovers of glass walls, beamed ceilings and clerestory windows. We wanted our kids' home-away-from-home to reflect some of that same spirit.

the mother of invention

Problem was, we couldn't find much in the way of out-of-the-box midcentury clubhouses despite the resurgent interest in the genre overall. So, Jessica suggested I try my hand at building one of my own design from scratch. She assured me I was good at that sort of thing; never mind that I am not an architect, builder or carpenter and never have been accused of having any aesthetic sense. She said that I would wind up enjoying the experience and that Alexander, who was soon to turn 3, could even help. That was in the winter of 2008; by spring, she had me convinced. In late May, we broke ground.

I started out thinking it would be completed in a few weeks, but absent a hard and fast schedule, it wound up consuming most weekends last summer. At least we set a firm can't-miss deadline: Alexander's birthday party. We decided we would celebrate with a ribbon cutting in addition to a birthday cake. Lots of kids would be invited, so the pressure was on.

The design was truly cocktail-napkin stuff. I wanted it to be sturdy and decided to employ the basics I'd picked up from repairing household decks over the years. I wanted it raised off the ground on the highest part of our yard to give the kids a vantage point and also to support a slide and ladder. I figured it would be



The shed-roof play structure shares an MCM palette with the house.



The design was truly cocktail-napkin stuff.



all the more fun if kids had to climb up to get in and could slide down to get out.

the father of fun

We shifted tack at various points along the way, allowing midcourse corrections to address unexpected snags, to save money and time, and to implement Jessica's creative input as the project took shape. For instance, the originally subdued color scheme ultimately incorporated Alexander's favorite color, orange, and the front door started out in the middle but migrated toward one side to save space, use less wood and add support by keeping one of the siding panels longer.

There also was no fixed budget. I was pretty sure I could build it for less than it would cost to buy a comparable kit or finished product, but then again, there was no template for comparison. We ended up spending around \$700 in total, mostly at a nearby Home Depot. The only concessions to prefab were the slide,

the ladder and the ship's helm, which were ordered from makers of generic jungle gyms. My favorite touch is the translucent, corrugated polycarbonate roof panels that admit maximum light.

En route to the finish line, we ran into a few moments of frustration but had lots of fun. Alexander put in plenty of sweat equity, helping to paint the clubhouse (as well as his own hair and my shirt). As for the birthday party, the clubhouse was a hit. We met our deadline with only a little painting left to do on the inside, and the structure weathered the fury of a couple dozen kids.

Underlying the whole experience was an earnest attempt to play off the look and feel of our family home. We even mounted our same address numbers on the front of the clubhouse. If nothing else, we hope we've succeeded at demonstrating that you don't have to buy a cookie-cutter kit in order to give your kids a place of their own—one with a true sense of style. 🍪

cool|stuff

The famous 1958 wasp-waist plywood chair by Norman Cherner has some modern siblings, including barstools with tall arachnid legs and task chairs with and without arms, all being manufactured and sold by his two sons. Available in walnut, beech, stripy red gum and a couple of colors, the finishes are water-based and have fewer VOCs than in the past. Planning to spend some major seat time in one? Opt for upholstered leather pads on the back and seat or customize with your own fabric. Pricing (starts at \$499), options and retailers at chernerstore.com.



Blu Dot's Modu-licious series of storage pieces is a great option for customized style at ready-made prices. With a variety of configurations and sizes, they come in three different 1"-thick hardwood veneers and seven color options for the powder-coated steel doors and drawers. Prices start at \$529 for the two-drawer #1, and top out at \$1,549 for the #5 dresser in walnut. Choose Slate or Robin's Egg Blue [or both!] for the four doors of a #4 cubby; available from bludot.com or design stores nationally.





Step away from the subway tile. Drop that beige Home Depot special you were settling for, and check out Heath Ceramics' period-appropriate line of 3x3 and 4x4 tiles, just perfect for your kitchen or bath project. If the name sounds familiar, that's because Edith Heath's iconic pieces are in design museums and were the daily dishes on many a midcentury table. Tile is available in more than 80 colors in both matte and gloss finishes, like this bath covered in Citrus Green. Pricing, glazes and some great unusual tile shapes at heathceramics.com.



Hidden Valley Ranch

text Bromley Davenport

photography Blake Hines

Two designers,
living and working together,
put some dressing on it ...

Mary Ann Hesseldenz was living in Hastings-on-the-Hudson, N.Y., in 1998 when she began looking for a second home in Tucson, where she had family. After touring a slew of Spanish colonials, faux-Tuscans and slump-block Southwesterns, it just wasn't clicking.

"While leaving a neighborhood, we drove by a low-slung, cool 1960s ranch house set back off the road," she recalls. "I yelled to the agent, 'That is the house I want!'" She replied it wasn't for sale and I went back East. Two weeks later the agent called and said the woman who lived there had died and they wanted exactly what I could afford. So I bought the house





I yelled to the agent,
‘That is the house I want!’



The Baker-Hesseldenz house is on a one-acre lot with killer views of Sabino Canyon and the Catalina Mountains. Behind the massive stone wall is the carport, and the white rock roof is original. The couple changed the trim from Frank Lloyd Wright red to brown and painted the front doors orange after a trip to Palm Springs. At one point William Holden had a vacation home in the neighborhood.

Bifold doors closing off the entryway from the dining area were removed, opening up the house and the views to the back yard the minute you step inside. The red gaming chair was designed by Hesseldenz's son when he was 12, while in the dining room a Heywood-Wakefield Wishbone table is surrounded by vintage Burke pedestal chairs. The Victorian chandelier once hung in the homeowner's studio conference room but now adds more bling to the hand-painted drapes original to the home.

via FedEx without even seeing the inside. I joked that if you pay an agent 8%, they will 'take care' of the tenants."

The 2,300-square-foot ranch had been a model home for the Hidden Valley tract in the foothills of Tucson. One of only three midcentury modern neighborhoods in the city—El Encanto and Indian Ridge are the others—the house was designed by Wes Miller in 1960. Hesseldenz, then a fashion designer, was married to a contractor at the time, so she figured any interior surprises could be easily remedied. The realtor silently worried that her client would think the expansive stone wall in the living room too dark and be unhappy with the lack of updates; little did she know those were pluses.

The first years were spent removing tired elements like the gold shag carpet that covered the cement slab and the pink mohair wall-to-wall in the bedroom. In 2001 Hesseldenz moved to Arizona full time, and a few years later met her professional and domestic partner, Scott Baker, a 40-year-old furniture designer. Together the two have restored and updated the house further.

Previous spread: The scale of the acrylic sofa by Hesseldenz, with its see-through backrest designed to sit in front of a window, was taken from vintage Knoll pieces. In another view, a photo by Joyce Tenneson hangs next to the open fretwork metal divider that replaced a portion of the wall between the dining and living rooms.

Below: Vintage pieces bought at yard and estate sales include a tall table lamp next to a Danish modern armchair, a green Eames Aluminum Group chair and a tambour-door cabinet that holds the TV. Scott Baker designed and fabricated the cherry media cabinet with ebony pulls beneath the large white painting.



“My style of furniture design typically has more of a vintage flare”

Designing Spaces

As Baker + Hesseldenz, the couple designs commercial and residential spaces; he's the onsite project manager and she's the office project manager. After 20 years in fashion, Hesseldenz, 48, has segued into furniture and interior design full time. “My fashion background informs my design aesthetic: I still love fabric, and I still design a room as a collection—everything is a unified group,” she says.

Past projects at their home include removing bifold doors in the entry, raz-ing a wall separating the living and dining rooms, interior and exterior paint, improved lighting, and building an outdoor poolside bar. A poured epoxy flag-stone floor now covers the concrete slab, winding throughout the public rooms of the house and out onto the patio. They find that the floor treatment holds up to their three dogs: a Jack Russell terrier, a dachshund and a Boston terrier/pug mix.

“They use this surface a lot in restaurants; it's super durable and doesn't stain,” says Baker. “If you drop anything with oil in it, natural stone really stains.”

The couple work well together but do have slightly different aesthetics. “As a furniture designer, I have a tendency to design things that are long and low; midcentury houses are kind of like that—you don't have lofty ceilings and everything is sleek and streamline,” Baker explains. “Some of the pieces in the house now have more of an Art Nouveau look that I did originally for a show. The stereo cabinet under the painting in the living room is where I'm ultimately going stylistically—simple, with a little bit of an Asian aesthetic.”

“My style of furniture design typically has more of a vintage flare,” Hesseldenz adds, “while Scott's is more urban modern. I use acrylic a lot,





which is from the midcentury era.” The two collaborated on a walnut cocktail table with an illuminated ’60s burlesque photo on the top, seen in the living room, while a gold side table with pull-out mirrored shelves was done by Hesseldenz for a design competition.

Next Up

Their current joint project is a kitchen remodel, now about 75 percent done. A previous ’70s makeover with dark wood laminate cabinets and gold countertops was initially mitigated by removing some hanging upper cabinets, painting the cupboards gray and installing a glass countertop on the peninsula. Now, keeping the same footprint, version 2.0 calls for modern Euro-style quartersawn walnut cabinets custom built by Baker, paneled appliances—they’re not big fans of stainless steel—and replacing a solid door with glass to bring in more light. CaesarStone was spec’d for the final countertops, but when temporary white laminate counters were installed, the couple liked them so much they’ve decided to forgo the manufactured stone.

“At \$120 a sheet we saved a ton of money with laminate,” Hesseldenz says.

In the reading area of the master bedroom, Hesseldenz designed both the sofa, which is upholstered in dog-friendly white vinyl, and a Scoop table, lit by a Gerald Thurston wall lamp. Vintage movie posters add some period color to the neutral scheme.

Opposite: the frozen-in-time bath is on the punch list for future projects.

These midcentury homes **really have style**



A peeling 1917 dress form is a focal point in the chocolate-hued hallway off the bedrooms.

The cherry hallway cabinet with Art Nouveau and Arts and Crafts influences was designed by Scott Baker, while the Asian armchair near the doorway is a \$5 yard sale find. A louvered door, here open to the bedroom hallway beyond, can be shut to close off private areas during parties.





"The new upper cabinets are going to be white lacquer with a walnut detail and open shelving for our collection of vintage barware. A mirror backsplash, which only cost \$345 including installation, looks very high-end, clean and modern; the only drawback is when the kitchen is messy it looks twice as messy."

Period Style

Hesseldenz mentions her parents epitomized swinging '60s style—her dad looked like a Rat Packer, her mother was a tearoom model and together they were voted the best-dressed couple in Indianapolis—so the pleasure she finds in her vintage home is perhaps genetic. "We wouldn't describe ourselves as midcentury purists, but in addition to the architecture, our other love of the period is the lifestyle. It was a time where the home was the hub of entertaining with friends and family," she says.

"Homes were designed with a flow that worked: people could wander inside and out and still be part of the group. Cocktails were served in proper glasses and hors d'oeuvres were lovingly displayed on servers. When Scott and I entertain, we like to choose a vintage cocktail to serve for the night and we use our collection of cocktail glasses. These midcentury homes really have style, while retaining a warmth and inviting nature that draws people in." 🍹

Resources page 77.

Like the vibe of this home? We recommend The Vintage Home by Judith Wilson for more great out-of-the-box interior design ideas; see page 23 or atomic-ranch.com.

The slab floors in all of the bedrooms received a white wash and polishing in lieu of the flagstone epoxy treatment elsewhere. Here in the master bedroom, a West Elm bed shares the space with a Lightolier pole lamp, a gold-tone Scandinavian table lamp on the night table and an Isamu Noguchi bamboo lamp on the Danish buffet serving as a dresser. The gray satin drapes add warmth to the room and speak to the homeowner's fashion background.

atomic events

June 5 Indianapolis

Back to the Future: A Mid-Century Modern Home Tour

This year's tour focuses on five homes designed by architect Evans Woollen, who first worked as a draftsman in the office of Philip Johnson. One of the homes, the stucco Leibman House, has a conical shingled roof and was featured in several '60s shelter



The Leibman House, designed by Evans Woollen

magazines. Woollen will lecture on his work and mid-century architecture on June 3 at 6 p.m. at the Indianapolis Museum of Art's Tobias Hall. Tour headquarters is the modernist Clowes Hall at Butler University; advance tickets available from Indiana Landmarks, 800.450.4534 or historiclandmarks.org.

June 5 Racine & Kenosha, Wis.

Wright and Like 2010: Poetic Spaces, Quiet Places



© 2009, Robert R. Hartmann

Two Frank Lloyd Wright buildings on the National Register, Wingspread and the SC Johnson facility, are on this year's tour, along with interior visits to three midcen-



© 2009, Robert R. Hartmann

tury homes designed by John Randall McDonald. Fans of all types of architecture will also enjoy a Russell Barr Williamson home and a 1909 Prairie-style residence, as well as special events on Friday and Sunday. Contact 608.287.0339 or wrightinwisconsin.org.

June 5-6 San Francisco

Art Deco and Modernism Sale

The biannual show at the Concourse Exhibition Center at 8th & Brannon streets includes furnishings, artwork, collectibles and clothing. artdecosale.com

June 10-13 Ft. Lauderdale

The Hukilau

Tempted to find out what the Polynesian Pop lifestyle is



all about? Here's your chance for immersion: four days of mixology, music, entertainment, food, film, art and cultural history, plus Shag and Jeff "Beachbum" Berry, to boot. Venues include a 1956 tiki restaurant and a 44-acre Intracoastal Waterway resort. thehukilau.com

June 26 Sacramento

Mid-Century Modern Home Tour

Fifteen homes and commercial buildings, including the work of Jones + Emmons and Carter Sparks, in the Land Park and South Land Park neighborhoods will be open to tour from 11 am to 4 pm. Registration begins at 9 am at the Sacramento Executive Airport, 6151 Freeport Blvd., where you can enjoy vintage cars and vendors selling MCM items. SacMCMHomeTour@gmail.com for ticket info.

August 1 Silverton, Ore.

A Taste of Frank Lloyd Wright

If you're a fan of the locavore movement, Oregon

beverages or Frank Lloyd Wright's architecture, this afternoon at The Gordon House is for you. The 1964 Usonian structure (featured in AR no. 18) is the only Wright building in Oregon, and proceeds from the day go toward its ongoing restoration. Tickets are \$30 or \$50 per couple; tour information at thegordonhouse.org and event reservations at 503.874.6006.



August 27-29 Denver

Denver Modernism Show

Dozens of vendors of vintage and new midcentury and retro collectibles and furnishings at the National Western Complex Expo Hall. Enjoy the Airstream display, tiki bar, art gallery and vintage car show on Sunday; info at denvermodernism.com.

September 16-19 San Francisco

20th Century Modernism Show & Sale

Dolphin Fairs brings 50 vintage dealers to the Herbst Pavilion at Fort Mason Center. Lectures and a Thursday night gala to benefit the San Francisco Museum of Modern Art. sf20.net



October 2 Vancouver, B.C.

Mid-Century Modern Residential Bus Tour

Board a bus to tour the interiors of five modernist homes and enjoy a reception at the last house during this 1-6 p.m. event sponsored by The Vancouver Heritage Foundation. Info at vancouverheritagefoundation.org

October 27-30 Austin

National Preservation Conference

Focusing on topics like smart growth, backyard energy development, the "Next American City" and the "Next American Landscape," the annual National Trust for Historic Preservation event is even more interactive and solution-based this year. Info at nthpconference.org.

Correction:



In our winter 2009 issue, the b&w photo of the Edgar Kaufmann House accompanying the Pittsburg exhibition of "Palm Springs

Modern: Photographs by Julius Shulman" was misidentified. It was in reality the Raymond Loewy House designed by Albert Frey, an image shot in 1947 by Shulman; the Kaufmann House is shown right. Our apologies.



comingup



Upper left: A custom midcentury in Connecticut with a literary pedigree

Above: Make mine wee—prefab on the coast

Left: A light touch on a virgin Eichler

Plus,
that Cliff May we promised, Lakewood Village and our man Alvar Aalto.



resources

modern wisdom, p. 9

Home plans et al: theplancollection.com/modern-house-plans ✗ midcenturyhomestyle.com ✗ lamidesign.com /plans/planspg.html ✗ houseplans.com/_modern-home-plans_modern_223.asp ✗ familyhomeplans.com /search_results.cfm?housestyle=29&action=1&OrderCode=03WEB&Source=C130 ✗ lindal.com/MAF

the piñon house, pp. 12–21

Designers: Rick Sommerfeld, the3rdspace, Denver, 303.829.4962, the3rdspace@gmail.com ✗ Rob Pyatt, Boulder, PyattStudio.com ✗ Contractor: Russ Coover, High Plains Construction Mgmt., Niwot, Colo., 303.442.1523 ✗ Lighting & electrical: Boulder Electric, Boulder, 303.444.6145, mail@boulderelectric.com

artist's idyll, pp. 34–43

Homeowner's design site: eieiostudio.com
 ✗ Stove: bertazzoni-italia.com

living a five star life, pp. 46–50

Heywood-Wakefield furniture: strictlyheywake.com ✗ heywood-wakefield.com ✗ Windows: weathershield.com
 ✗ Paint: Dutch Boy paint: dutchboy.com/colors
 ✗ Scott Reich's breweriana website: coasterlab.com

hidden valley ranch, pp. 64–71

Homeowners: BAKER + HESSELDENZ design, Tucson, 520.760.0037, bakerhesseldenz.com ✗ Epoxy flooring: Rogo's Finishing Touch, Tucson, rogosfinishingtouch.com
 ✗ Flokati rug: rugsusa.com

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home design resources

Atomic Ranch bookstore	22
atomic-ranch.com	
Lindal Cedar Homes	24
888.4LINDAL lindal.com/MAF	
Modern Shed	61
503.799.5359 Modern-shed.com	

lighting

Barn Light Electric	32
800.407.8784 barnlightelectric.com	
Lotte Lamps	51
740.879.0230 lottelamps.com	
Moon Shine Lamp and Shade	45
830.935.2350 moonshineshades.com	
Remcraft Lighting Products	75
800.327.6585 remcraft.com/ar	
YLighting	bc
888.888.4449 YLighting.com	

midcentury housing & hotels

360° Modern	29
206.200.6626 360modern.com	
Alyssa Starelli	79
503.888.1362 aly-star.com	
Deasy Penner & Partners	32
818.312.3930 818.917.6690 ValleyModern.com	
Fresno Modern	74
559.960.3229 fresnomodern.com	

Jay Robbins, Broker	77
214.563.4584 teamrobbsins.com	

Joe Kunkel, Chicago Realtor	45
312.371.0986 modernproperty.com	

Orbit In & The Hideaway Hotels	78
760.323.3585 orbitin.com	

Robert Malina, Prime Lending	75
512.736.6215 robertmalina.com	

The Shady Dell	74
520.432.3567 theshadydell.com	

Susan Rissover/Keller Williams	61
513.886.7841 cincinnati.modern.com	

Vista Moderna	74
505.474.0204 vistamoderna.com	

midcentury vintage

Boomerang for Modern	44
619.239.2040 boomerangformodern.com	

Déjà Vu	10
562.439.4539 dejavalongbeach.com	

Furniture Lounge Consignment Gallery	61
217.344.1500 furniturelounge.net	

Metro Retro Furniture	61
713.473.0000 metroretrofurniture.com	

Modernicus	ifc
703.887.0895 modernicus.com	

Neophobia	78
504.899.2444 neophobia-nola.com	

Out of Vogue	28
714.879.6647 outofvogue.com	

Phoenix Metro Retro	75
602.279.0702 phoenixmetroretro.com	

The Purple Moon	77
304.345.0123 thepurplemoon.com	

Xcape	10
562.433.9911 xcapelongbeach.com	

modern furnishings

Bluegum Design	74
705.652.1262 bluegumdesign.ca	

Cherner Chair Company	44
866.243.7637 chernerchair.com	

Curtis Prince Woodworking	75
757.333.4292 curtisprincewoodworking.com	

Iron Thread Design	51
ironthreaddesign.com	

Kerf Design	1
206.954.8677 kerfdesign.com	

Otto	28
714.526.3142 shopotto.com	

Pearl + Guld Ltd	79
505.474.7447 pngltd.com	

Spacify	75
866.772.2040 spacify.com	

YLiving	7
YLiving.com	

other house stuff

Big Chill	51
877.842.3269 bigchillfridge.com	

Bradbury & Bradbury Art Wallpapers	29
707.746.1900 bradbury.com	

Crestview Doors	33
866.454.6302 crestviewdoors.com	

Doors & Company Inc.	77
512.454.3303 doorsandcompany.com	

FLOR, Inc.	ibc
866.682.5944 myflor.com	

Hairpinlegs.com	61
614.949.6918	

Hip Haven	61
512.445.6961 hiphaven.com	

Mod Walls	45
877.439.9734 modwalls.com	

Modern Art Sinks	75
206.588.2600 modernartsinks.com	

The Modern Fan Co.	5
888.588.3267 modernfan.com	