

atomic ranch

MIDCENTURY MARVELS



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FALL 2011



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cover

The living room of a ranch in Pasadena, Calif., has been opened up to the view, and its brick fireplace refaced with stone. The couple behind the remodel arrived from London with little in the way of furnishings, and chose a mix of new—a sofa from Futurama, a Noguchi coffee table and a Benjamin Cherner oval dining table—and old. Vintage pieces include a set of Norman Cherner chairs, two boomerang-shaped vinyl loungers and a Danish cord lamp on the side table. Story page 58.



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my2cents

In late spring, *The New York Times* ran a feature about Groupon's writers, and another on the proliferation of online shelter magazines. I read them both with interest, as they fed my middle-aged angst, the tetchy part that mutters, "Get over yourself," at anything to do with Tiger Moms or nine out of 10 social networking posts.

The Groupon piece centered on the extreme youth of most of its 400 writers, the company's coming IPO valuation (despite not yet being profitable), and a training session for their creatives on how to achieve the "Groupon Voice." In the process of trying to understand why Groupon is considered awesome by people who wouldn't have been caught dead using a coupon book a couple of years ago, I learned about the peer-pressure aspect of their deals: we need at least X people to buy in if this sweet deal is gonna happen... (Thanks, I do live under a rock and it is pretty comfy.)

The shelter magazine feature covered several young women who are ostensibly writing for other young women just like themselves. The publications were absolutely jammed with beautiful images, many supplied by the manufacturers of items touted in the copious shopping guides, which make up much of the content—all hail the shuttered *Domino*. Click-through links and page after page after page after page of coverage on a given feature make a visit to one of these sites a pleasant, albeit bottomless, time suck. If you agree that words should be largely limited to captions and perky headlines, this is your manna.

Visually, the titles seem to be channeling some heavy hitters—*Real Simple*, *Martha Stewart Anything*, *Met Home*, *Ready Made*, even *Architectural Digest* and *House & Garden*—with coverage of traditional furniture, star designers, country houses for the moneyed and 10 Things I Love! The staffers and many of the featured stylemakers come from the blogosphere, and at least at this point, content is free—though you can order a print-on-demand copy of one for \$34.

Before you conclude that I'm a hopeless Luddite, let me say that I read one of *The Times'* pieces on an iPad2, while the other was a paid ink-on-paper subscription. As tasty as the online eye candy is, and for all of the editors' assertions that they just humbly want to share their passion, can we cut to the chase? Publishing, whether digital or on press, has to be paid for with ad dollars and/or subscription and newsstand revenue. From the looks of it, advertisers are embracing this business model—though they may still be

enjoying Groupon-ish heavy discounts that draw ads to a new endeavor.

We presumably learned something about long-term consequences and short-term hype when the dotcom and housing bubbles burst. Expecting fine dining at fast-food prices or free content or fire-sale ad rates might be good for you but not for the larger us. As Liza Laibe, Kraft beverages senior brand R&D manager, said about MiO, their new "water enhancer," "Consumers tell us they can't believe nobody has thought of this before." Right. Let's give Kool-Aid Pitcher Man a call at his assisted living home.

Michelle Gringeri-Brown
Editor



Auggie & Gretel in their new Kool-Aid colored MINI Countryman.
"What do you mean a Shar-Pei won the pet contest?!"



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modernwisdom



I fell in love, deeply in love, with midcentury modern as a child. For my 5th birthday I begged my mom for a Barbie car, which last made an appearance 20 years later at my surprise 25th party. Around that time I moved into my first midcentury home and dove headfirst into MCM design.

The first issue of AR I read was No. 22; since then I have fallen so much more in love with all aspects of midcentury—architecture, furniture, lighting, you name it. Atomic Ranch has provided me with so many things to lust after it's ridiculous.

Fast forward to 2010. My fiancé and I decided it was time to combine our two families and buy a home. From the beginning he knew how crazy I was for MCM, and we knew it would be a huge challenge to find something we really loved in a short amount of time. After one huge disappointment we had a heart to heart and decided to give it one more week.

Lo and behold, my realtor calls and says, "I have your

house. It's not even on the market yet, but trust me, it's you." When we walked in the front door, I remember Chris going, "Woowooow!" At that point I knew it was ours. Built in 1960 by a local architect who lived in the home, to me it is breathtaking. Open floor plan, loads of windows, original tongue-and-groove ceiling throughout, spacious, original kitchen in fantastic shape, to name a few attributes.

We have a list of things we would love to do to the house, and we can't wait to build on the beauty that is already here.

Ann Rail & Chris McCune

Lincoln, Neb.

✳ I am the proud owner of a surf blue Westchester Deluxe two-bedroom Lustron home assembled in January 1950. I am hooked on your magazine because it shows the period furniture and accessories that I love. When I bought the home in 1989, I had no idea my house would spark conversations, questions and comments. It piqued my interest so much that I did a comprehensive house history and then realized what a gem I had bought. I'm wondering if you've covered Lustron homes in your magazine and if I can purchase that back issue.

Renee Thoreson

Rochester, Minn.

We featured Lustrons in our second issue, way back in summer 2004, a long-sold-out edition, but one that does pop up on eBay from time to time. As you probably know, there are several websites run by devoted fans of the steel prefabs that include vintage imagery, and we have a Connecticut Lustron coming up in a couple of issues, so look for that.

—ar editor

✳ Until the local real estate market took a dive, I never dreamed that I would one day be able to own a beautiful midcentury home. Living in Marin County, fixer Eichlers still go for around the mid-700s and property taxes make that price tag even more difficult to consider. I had to set my sights a bit lower, expand the area where I would be willing to live and would have been

morewisdom



happy to find a rancher with potential.

But one day I saw a beautiful home in Vallejo come back on the market. I went to view it and spent close to two hours discovering things about this home that excited me. From the entry, I stepped down into a sunken living room that I visualized and created on paper over and over as a child; this home was my destiny. Although it seemed the original owners hadn't updated the interior decor since it was built in 1966, the exterior was impeccably maintained. I was ready to love this home as much as they obviously did and immediately made an offer. I am so excited that I can't wait to share a photo.

Jeannie Whelan

Vallejo, Calif.



* I love, love, love Atomic Ranch—but what happened to “Working Class Heroes”? Everything of late feels the same: high-end, custom-designed modern (but not midcentury) homes. If I had that taste and budget, I'd subscribe to Dwell.

I miss the homespun, somewhat kitschy homes in



last year's issues. What's wrong with a tiki or salt and pepper shaker collection? I always felt your mag had more of an I'm-cool-I-do-it-myself kind of feel, and it's starting to feel like an I-paid-an-architect-\$100,000-to-build-a-better-garage-for-my-BMW kinda rag.

I still love you, though.

Jennifer Knox Watson

* I have been an avid fan of AR since casually picking up an issue at Otto in Fullerton, Calif., back in 2005. I just spent a weekend pouring over all my back issues and wanted to say my favorite homes are the modest ranches owned by everyday people. I hope you'll continue to feature these humble yet fun homes in your magazine!

Stefani Tran

Northfield, Minn.

* I just received my first issue of Atomic Ranch, Spring 2011, and I agree with the letter from Kimberly Henry & Joe Parshall in which they request more articles featuring projects done with limited budgets or in smaller communities. I just purchased a 1962 split-level ranch in a small Midwestern town, but as a recent widow, I am going to have to go very slowly and watch every penny with my renovations and redecorating. I honestly have to tell you, my heart was in my throat as I read the articles about all of the beautiful West Coast homes that would be completely out of my financial reach, decorated with furniture I will never be able to duplicate.

Ann-Marie Meyers

Flower Mound, Texas, en route to Wisconsin

✱ I've been living in 1950s houses for over 20 years and am currently involved in the restoration of a 1956 neighborhood clubhouse by Victor Lundy, who went on to design pavilions for the New York World's Fair and many notable populuxe churches.

I am alarmed at the recent trend in your magazine that seems to be a pattern. The owners of the houses presented spend the first couple of paragraphs relating how they went out of their way to find a house that had not been updated. Then they proceed to detail all the updates they have done. The most recent issue even featured an entirely intact bathroom with a caption that proclaimed it is a future project.

We too, bought our house because it had not been updated. And we have left it that way. The only room I allowed myself to alter was one that was not original to the house, but now it appears to be. I would say to those that aren't happy with the layout of a house to pass it by and buy one that need not be updated to make them happy. If a house has remained intact and original thus far, who are we to change that?

I hope you will feature more actual restorations and less of these renovations. And don't forget, the East Coast, especially Florida, has their share of houses to feature.

Scott Spear

Sarasota, Fla.

Chronic readers have heard me pontificate about our dedication to presenting a range of homes—stylistically, geographically and price-wise—and since there's no formula we apply to each issue (one upper Midwest house, one L.A. mansion, one retro collector's haven), it can appear that there's a theme or trend in the making. AR homes are both aspirational and affordable, sometimes at the same time. Our personal leanings are preservationist, but it's an unusual homeowner who doesn't itch to put their mark on their house (blame HGTV) so our intent is to show a variety of approaches.

The call for nominations in summer 2011 (page 33) will hopefully yield some great leads on homes done on a budget that celebrate original features and are magazine worthy. If you have an unusual story to tell,

good photographic skills and haven't already extensively blogged your home, drop us a line at editor@atomic-ranch.com.

—ar editor



✱ I was going through my mother's estate recently and found some pictures I thought you might enjoy. Dad was a builder on Long Island after World War II, and he built this house

for us in 1953, though we lived there for only three years. I was 4 years old when we moved in, so I just have vague memories of living there.

I remember a sunken living room, a music room off the living room and my mom saying that living there was like living in a cigar box because of all the redwood my dad used. Note the car in the driveway, a 1953 Nash Rambler station wagon; Dad loved that car, god knows why. I haven't been there in years, so I have no idea if the house is still standing or if some horrible reno was done in the '70s.

Jonathan Gilbert

Portland, Maine

*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.*



Bright idea

text Michelle Gringeri-Brown

photography Jim Brown



The wall behind the dining area was opened up to allow sunlight to filter down the stairs and to tie the lower level visually to the open plan main floor. Furnishings include an Eames Sofa Compact and two Danish-style chairs (all recovered in ultra suede, which their cat finds unappealing), an IKEA bench and estate sale tables and floor lamp.

“When we were buying 10 years ago, we were absolutely committed to a ranch because of its living spaces,” says Portland, Ore., real estate broker Tom Cotter. “We wanted the open floor plans, the hardwood floors, the windows and that quality of light, plus the connection to the garden.”

Tom and his partner, Doug Beebe, also a broker, recently completed a remodel of their modest-on-the-outside, wow!-on-the-inside ranch. They say that it all started with a dripping showerhead in the upstairs bathroom, and ended with a sherbet-colored kitchen and an underground pond next to a soaking tub. From start to finish it took eight months, something like \$150,000 and plenty of martinis.

Below Grade

“A lot of people think you need to go up to gain space, but if we find good headroom in the basement we push that more than anything,” says designer Libby Holah, who partners with her architect husband, Greg, at Holah Design+Architecture. “Tom and Doug had really great headroom downstairs and essentially a blank slate, but often it’s hard for people to envision what an unfinished basement can look like finished.”



Before



Opposite: The den invites loafing on the IKEA daybed and rug, or relaxing on an Eames lounge chair and ottoman; it can be closed off with a barn door (see page 17) in case a guest lingers overnight. A painting by Martha Pfanschmidt and photography by Briana Linden line the bright walls.

A Carter sectional and accent tables from Gus join vintage armchairs in the basement lounge. Oranges of different hues are used in the living room, kitchen, den and bar area, and the paintings over the couch are by Nathan Smith.





The 'before' basement was nothing special—rickety stairs, a large boiler (the 1952 house has steam radiators), laundry area, a small corner for TV watching and the rest was open storage. Dark, open storage. "The walk to watch TV was a walk of shame," Tom, 46, says. "Originally we just talked about the main level and planned to pay cash for the project step-by-step."

But when their plumber said the galvanized pipes were failing, Doug and Tom figured they should go ahead and finish the basement while they were ripping things out. Another thing that had always bugged them was that the view into the upstairs bath focused on the toilet; the way around that seemed to be to nix the tub for a shower, but hmm, sometimes there's nothing like relaxing in a bath ...

Libby and Greg saw the potential to almost double the living space of the 1,100-square-foot home, which has two bedrooms and a bath and a half on the main floor. With their proposed design, the homeowners would gain a bedroom, a third bath, a den and an expansive entertainment area. But that could only happen if Holah D+A could solve the subterranean light issues.



Dig Deep

"They're all about light," Libby says. The foursome have known each other since the Holahs moved to Portland from Oakland and Doug was their Realtor, so they'd been to the house numerous times before taking on the project. Window wells were the solution to bring natural light into the space, with a particularly generous one making up an entire wall of the new bathroom.

Five wells were dug by hand during a Portland winter, when the rain turns the clay soil into a squashy sponge. The tub-adjacent window well was fully sealed with a cold frame-type enclosure at ground level for temperature control, while the others have deep wood sills where the homeowners display art glass and collectibles.

"Once you excavate, push out a couple of feet, what's a couple more feet," says Greg Holah with a laugh. "It was important to do board-form window wells so you weren't looking at this blank wall."

In addition to the bath, which is clad in manly brown faux bois tile and has both a tub filler and shower rain head on the ceiling, the main room was partitioned off from the



A Kohler Tea-for-Two tub has an overhead filler and a sliding window that opens to the quasi-outdoor water feature. The Whitehaus sink has a Grohe faucet with a Century Bathworks medicine cabinet above. The toilet is a Toto and the wall tile is Abisko in the Ebano color from Rex Ceramiche Artistiche, while the heated floor is clad with Emperador 1/2" marble mosaic.

ConstructaVision built the barn doors for the upstairs bath (page 21) and the lounge area, as well as the stair railing and banister, and the window next to the tub. The homeowners had a custom shade made for an orange \$1 lamp and group art glass, a ceramic vessel by Geoffrey Pagen, sculptures from Boyer Mesh and a vintage bullet planter near the window well at the bottom of the stairs. New radiators were added to the basement and kitchen during the remodel.

"Most anyone with a ranch
is pushing it
toward a modern
sensibility."
—architect Greg Holah



laundry area, and a gutsy orange den is tucked behind a wood and glass barn door. The new downstairs guest room has both exterior egress and a closet, making it a legal addition to the official bedroom count. Other improvements were new water heaters (it takes two to fill the soaking tub) and plumbing for a future solar power installation when the house next needs a roof.

The men both have strong opinions (they avoid gardening together or sharing clients) and, while their overarching taste is similar, they sometimes veto the other's choices. For instance, Doug picked the department store art that now hangs over the bar (the only locale Tom could stomach) and, in the upstairs marble bath, Doug wanted to counter that formalism with flocked pink and orange wallpaper—something crazy. (They have a pale pink wall instead.)

"I wanted dark, high-gloss concrete floors downstairs; Doug said absolutely not," Tom reports, while Doug feigns amnesia. (The basement floor is polished but neither stained nor glossy.) "And everybody had to talk me into the colors in the kitchen."

Growing Complexity

Said kitchen wasn't even part of the scope until late in the game. Partway through the project, the homeowners—who were living in an apartment and functioning as the general contractors with daily site visits—realized they needed both a construction loan and a pro to oversee everything. Instead of choosing a GC that the Holahs had worked with before, the couple selected someone who came well recommended but who usually worked in another architectural vocabulary, as did his subcontractors—Arts and Crafts bungalows being the prevalent housing stock in Portland. This resulted in some speed bumps.

"The stairs were a perfect example: The guy doing them usually does traditional details like newel posts," explains Libby. "We could show him picture after picture of what we wanted, but then he'd open up his own book and point to some Elizabethan cottage detail. Even with the drawings, he didn't grasp it."

"Detailing in a modern house has to be spot-on because it's very apparent. You can hide things more easily in the Craftsman style; if you have one little thing that's off in a flush threshold, that's where your eye's going to go."

Greg chimes in about having less clout with a contractor they've never worked with before, particularly when problems arise. "One thing I tell people looking to remodel is to work with a GC who communicates well with your architect; that's why we like it when clients ask for contractor recommendations."

Kitchen Alchemy

The cabinets and counters were original but nearing the end of their life, the architecture firm says. Bringing light into the room was again a driving force, and the team even briefly considered installing a translucent panel behind the cooktop. For new windows, Holah A+D chose Marlin models as most sympathetic to the home's original metal ones.

Libby teases that the kitchen was Doug's folly. "Libby and Greg showed us this Italian laminate with a really interesting color palette. To me, it's like a crazy '60s *Better Homes & Gardens* kitchen with wood and kooky colors," Doug says. The combo was initially even wilder, with mint green and hot pink on the short list.

"Lots of times we get rid of the upper cabinets for a better sense of openness," says Libby. "Doug and Tom are minimalists at heart; they don't believe in having a lot of



Before



Instead of upper cabinets, windows wrap the kitchen, which features Abet Laminati laminate. Marmoleum was chosen for the floors for both its vintage feel and green qualities, the ovens and cooktop are Fisher & Paykel and the range hood is a Faber Diamante. The counter is Zodiaq, the sink by Amerisink and the faucet a Grohe Minta.

Above, the Jenn-Air refrigerator and KitchenAid dishwasher were paneled with the laminate as well.

Opposite: While Tom works at his laptop, Doug talks on his cell in their home office.

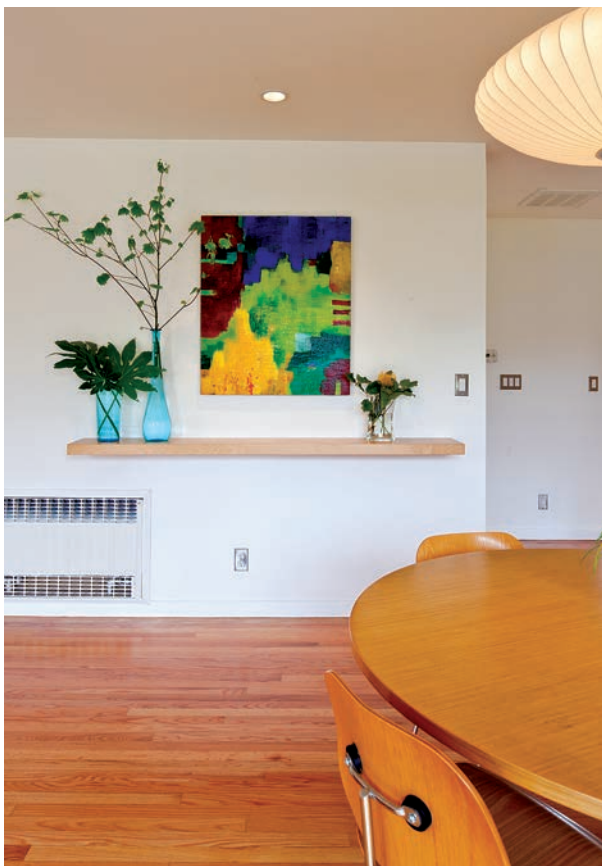
Artwork includes paintings by Chris Haberman near the floor lamp and Farrell to the right of the windows.

"We were going to hold off on furnishings at the end of the project for cost concerns," recalls Tom. "But Libby said, 'You guys will be so much happier if you go ahead and furnish the space.' She was absolutely right: with the new appliances and furnishings, it made the craziness of the project so much easier to forget and move forward into the happiness."





The dining area has a vintage Eames table and chairs, with a Nelson bubble lamp overhead. Encaustic paintings by Martha Pfanschmidt hang above the living room mantel and over a floating display shelf, which mirrors the open shelving in the kitchen on the other side of the wall.




stuff. So while the wall [to the right of the oven] screamed 'pantry' to me, the guys like open shelving with their dish-ware on display. On this project, we'd present designs and the homeowners would take it a step further, like having laminate wrap all of the cabinetry edges."

"Every ranch I've seen benefits from subtraction," offers Greg. "It can be hard to show restraint. We experience clients dealing with information overload throughout the process, and they end up feeling like they have to do everything. Instead, pick a few areas where you want to make a statement."

"Don't be afraid to go bold," Libby adds. "You can make a statement with tile and it can still be minimal. In this kitchen, it's for the most part lower cabinets, and we have a really streamlined countertop that isn't competing and lots of glazing for light. You can make a bold statement without going over the top."



Still, taken as a whole, the house looks to be the antithesis of a vanilla beige, resale value–driven remodel. “With clients looking to sell, it’s all about depersonalization and spending the least amount of money and getting the most bang for your buck,” says Doug, 52. But he and Tom plan to stay put and couldn’t care less about that.

“We tell people, do what you want to do to fit your lifestyle,” Greg chimes in. “When the day comes to sell the house, there’s always going to be people who love it and another contingent who [feel] it’s absolutely not for them. But never design for the lowest common denominator.” 

The view from the living room into the bath that started the whole project is much improved. The sink is by Kohler, the faucet and shower set by Jado, while the Artemide-lit medicine cabinet is from Century Bathworks. In the hallway, art by Briana Linden and an IKEA pendant fixture.

Giant fennel, euphorbia, rosemary and cardoon fill the front yard in late spring; by summer’s end, the house is almost hidden by head-high foliage. The orange sculptures on the front porch are by Boyer Mesh.

Resources page 77



Pet Pix...Awww



First Place

**\$100 Fabulous Stationery
gift certificate & books**

Photographed by their friend Traer Scott, Carl & Dawn McCurdy's rescue Shar-Pei, **Asia**, took the top spot with her Queen-of-Rhode-Island stance. "Asia rules the room; she looks like she could trash it in seconds. Best photo quality and a cool perspective," and "Extra points for attitude, pose, camera angle and image size," were some of the judges' comments.

Second Place

**\$75 Fabulous Stationery
gift certificate & books**

Extra bonus points to George Marrone's Olde English Bulldogges, **Sophie & Sasha**, for picking a great sunlit spot on the '60s Knoll Barcelona chaise. "Snooze with a view," "These ladies are in full MCM style, relaxing in the sun on a classic piece. They complete the decor!" and, "Is this what you call a "barker-lounger?"—thanks to Carol for that last gem.



As one of our judges, Carol Flores, said, **picking the winners for our pets on midcentury furniture contest** was like

Sophie's Choice: Too many adorable cats and dogs, too few prizes ...

But, here's the consensus of our mighty staff: —————→



Third Place

\$50 Fabulous Stationery gift certificate & books

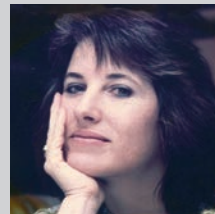
Ann & Michael Dudek sent in photos of **Corbusier** on a Saarinen chair, an LC4 chaise and this Bertoia wire chair. The quality of the composition and "You had me at toe tufts," pushed this shot into the top tier.



Fourth & Down

Books, books & more books

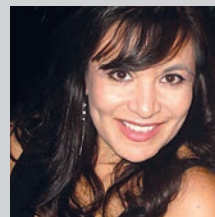
Lynx Point brothers **Oscar & Felix** have claimed every "good" piece of furniture in Mark & Leslie Van Voast's Hood River, Ore., home. "I cannot resist two cats with their arms around each other," and "Snuggletastic! Best display of brotherly lurve," is what our judges said.



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Michelle Gringeri-Brown
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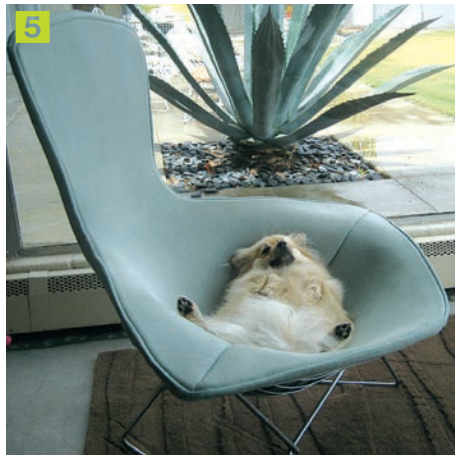
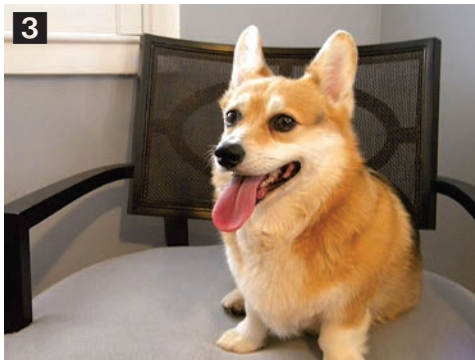
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Honorable Mentions (in no particular order)

1 Robina Ramsay sent a photo of **Buddy** on a Knoll hopsack upholstered Saarinen Womb settee waiting for someone to toss his modernist ball. Voters singled this shot out for "Best ears," and "He's perky and bright, like the sofa!"

2 Angela Poulos, from Houghton, Mich., says her Olde English Bulldogge, **Suzy**, has claimed the most comfortable spot in the house (a Womb chair) since she was a puppy. Our judges cited her annoyed, "Whatcha talkin' 'bout, Willis?" expression and delicious toes as winners.

3 Kimberley & Frank Poole of Greenville, S.C., sent in a photo of their Corgi, **Lucy**, on a Woodard wrought iron couch, but it was the shot of her on the Barbara Barry side chair ("It may not be priceless now, but give it another 20 years," they wrote) that grabbed the most attention. Both of our designers gave it their top marks; Nancy confessed, "I want her."

4 **Lily**, Debbie Elkind's Boston Terrier, on her red Eames chair in Hawthorne, Calif.

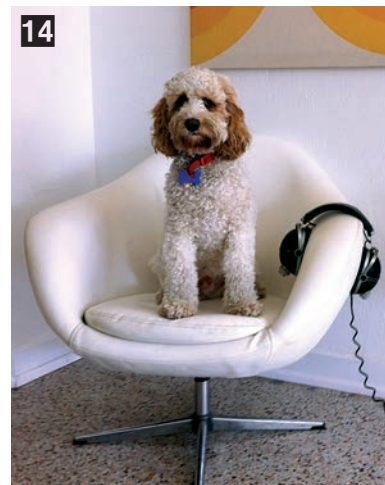
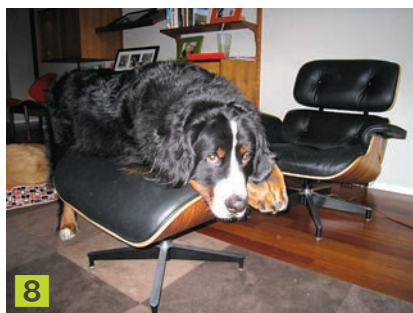
5 Morgan Smith's Bertoia Bird chair was obviously designed expressly for his Pomeranian, **Koda**.

6 Montreal modernists Darrin Burke & Pierre Lavigne write that they sip wine while flipping through a new issue together. Their Cornish Rex Seal Point, **Imperatrice Zézette Première**, poses on a Lluís Clotet Foix tray amongst a vintage glass set. One of our judges said, "It's cool the way the cat's eyes match the bottle and glasses: a beautiful shot!"

7 Donna Baker's **Angus McCracken** on her Platner chair drew a Best Ferret vote from one pithy judge.

8 Robert Nathan of Portland, Ore., wrote to sympathize about our dogs-vs.-mud feature in No. 29; his dog, **Oliver**, is obviously begging for a supersized Eames ottoman.

9 **Minerva's** favorite spot to hang out is on Jennifer & Tom Wimperis' Corbu lounge in Coldstream, B.C. "That little dog just screams 1950s starlet on her perch, hair in her eyes and everything," said one staffer, while another commented, "I chose this for the pose and cute expression, plus a colorful location with wonderful furnishings—the underlying concept of the whole contest."



10 After momentary confusion over what species **Elliott**, Crystal Gregory's pet, was, our judges came through: "I love how this bare ~~dog~~ cat looks on this bare chair; very 'Outer Limits' looking to me."

11 Ron & Ragen Fortman were the only people to name both their pet (**Pancho**) and their couch (Elvis) and to have a Kiss pinball game. We were tempted to run Pancho's lying-on-his-back porno shot, but instead are sharing the safer jewel-free view.

12 "We promise the presence of the Atomic Ranch book in the foreground is not strategic; this picture of **Brass Frumpy** lounging on the Platner chair was taken back in the summer of 2009," wrote Paul & Gina Pierce. Panel comments included, "Eye contact and attitude convey so much in this image; a lower camera angle and subtle midcentury location makes for a good shot," and "Looks like he's saying, 'I know, I'm cool. Now, go away, it's time for my nap.'" Bonus points for best product placement.

13 **Odie** got the top vote from one judge, and was on another's "dogs I could take home" list; he lives with Kirsten Chalker and loves his Kofod Larsen armchair.

14 Vanessa & Brian Cain's dog, **Ripley**, got several votes for "What a cute photo! I can totally picture that dog wearing those headphones..."

15 Barbara Krakower of Fort Lauderdale submitted this evidence of **Mookie's** love of her Risom chair. "Mookie's soul seems to shine through in this picture," said staffer Vickere Murphy.

Too Cute to Not Share (also in no particular order)

1 "Step into my office, but don't *think* about sitting on my chair," is what **Oscar**, Doug & Nancy Wikeruk's dog, seems to be saying.

2 Elliott's brother, **Jackson**, getting in on the action.

3 Emily Maupin & Joe Chiccarelli of Brentwood, Calif., named their Shih Tzu "**Nico**" because of their love of The Velvet Underground; here he is on their Womb chair.

4 **Trapper**, a 60-pound German Shorthair Pointer, curled up in a Knoll chair in owner Nicole Mezo's Eichler.

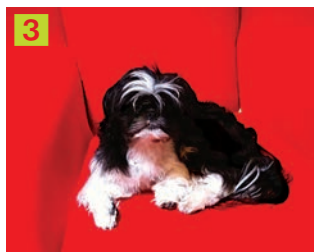
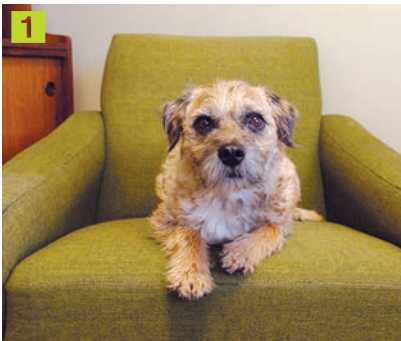
5 Thanks to the folks at FabulousStationery.com for their

generous prizes; in addition to Larry (seen in No. 29, page 25), their canine crew includes French bulldog **Camille** & **Sidney** (also on the table of contents), both shot by Edward McHugh.

6 "**Sonia** basking in the morning sun on a chair I bought at an estate sale for little money," wrote Steve Stubbs of Ellijay, Ga. "It was a great find, but Sonia was an even better one."

7 A Richard Schultz chair is a stylish vantage for Terri Gardner's dog, **Sophia**, who sports an old-school (wait for it) poodle cut.

8 Kim Brown's Pekingese, **Dixie**, captured in her favorite spot in the house.



9 Jo & Steve Smith's cat, **Jada**, & **Cowboy Jack**, their dog, are both drawn to their Hans Wegner dining set at home in Salt Lake City.

10 From Randall Wixen, a shot of his two Australian Labradoodles, **Patsy** (black) & **Amber**, enjoying his Poul Jensen Z sofa and Girard coffee table.

11 Lucky **Lucy** gets her own Florence Knoll sofa at Sam Camhe and Keith Starke's house.

12 **Pixie**, Diane Gleim's tuxedo cat, on her great-grandparents' chair, now sporting MCM upholstery.

13 A Bass Bros. sectional at Susie Overman's house suits **Dottie**, the Old English sheepdog, to a T.

14 Odie's housemate, **Myra**, curled up on "her" spot, the Gunlocke chair.

15 "Daisy on the davenport" is the caption Mark Matteo sent for this cute shot.

16 **Samson**, looking coy on Lulu Swedroe's Barcelona chair.

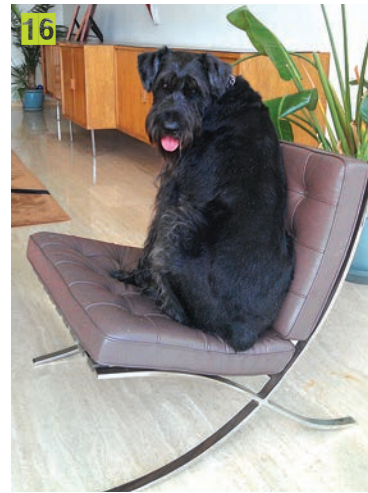
17 Andrej Platoni's cat, **Chloe**, on the MCM Stanley dresser found in his grandparents' attic.

18 Nicole Magner's toy poodle, **Pookie**, and Italian greyhound, **Quinn**, are rescue dogs, adopted together in Seal Beach, Calif.

19 **Sid**, Sandra & Dan Carr's shorthair cat, digs their tiki bar in Orlando.

20 Kathy Smith writes that neither **Miss Cleo** nor her lounge chair are purebred, but she loves them just the same.

**We loved seeing your pets;
thanks to all!**



homepage



Cut Bank, Mont.

This house, built in 1952, was unusual for our small Montana community. It is a midcentury modern designed by an architect in his first years out of school and built by my father, Darrell Smith, an electrician who used low-voltage lighting throughout. The house is small but was built with efficiency in mind for our family of five, living tight but comfortably. My mother, Patricia, who passed away last September, had lived in the house for 58 years. She kept the decor beautifully up to date through the years, and its style definitely influenced me growing up. It was my mother's wish to have her house on the home page, but time caught up to us.

Peggy Erickson

Boulder, Colo.

In Boulder you'll find many MCM homes, especially in the Newlands area up against the foothills. With all the recent wealth, most folks buy a perfect ranch (or two) and knock them down to build what generally looks like a Hummer dealership. Ours, a 1956 custom ranch, was such a home. On the market for a couple of years, it was being sold as a "scraper." Well, we bought it—not to knock it down, but to raise our family of four, plus a dog. Who needs a wasteful 5,000-square-foot home? We live comfortably, in style and together in just over 1,500 square feet. And couldn't be happier!

Rob & Karen Hofferma

Rutland, Vt.

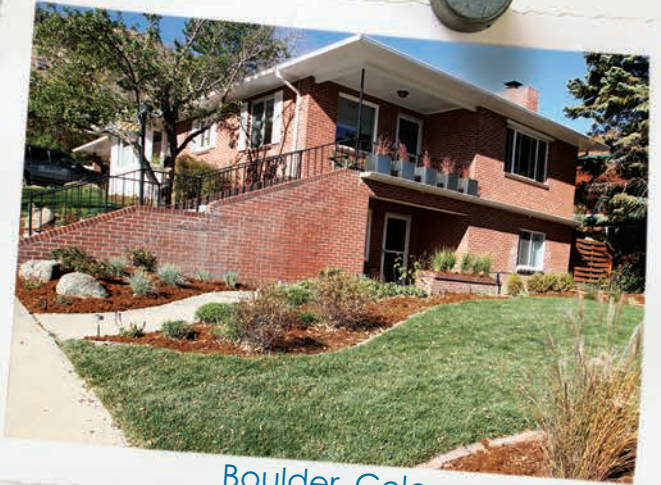
We bought our mid-1970s, split-entry ranch in 1985. We're native Vermonters but wanted something contemporary, not traditional rural. Its simple, clean lines and modest Zen-like presence on a large corner lot won us over: we saw a home that was understated yet still stately. We removed vinyl shutters for a streamlined appearance, and installed wood-look siding and Vermont maple flooring inside. The property is surrounded with trees and gardens that complement the mountain views and conservation area, and a small Esther Williams pool is sunk partly below grade, similar to the house.

Chuck & Kathy Corey

We can always use homes for 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.



Cut Bank, Mont.



Boulder, Colo.



P

H



Rutland, Vt.

atomicbooks &backs



Saarinen

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



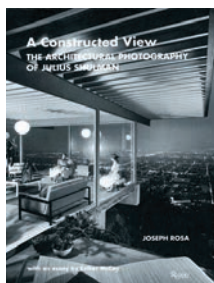
Little Boxes: The Architecture of a Classic Midcentury Suburb

The quirky exteriors of Westlake, the 'ticky-tacky' neighborhood in the Bay Area made famous in song, covered by resident designer Rob Keil. Color & b&w photos, 144 pp., hardcover, \$35



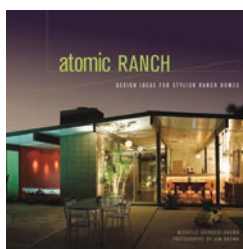
Forgotten Modern: California Houses 1940–1970

California modernist homes by Alexander, Eichler, Neutra, Fickett, Cody and more are captured in great photographs by Alan Weintraub. Alan Hess, color photos, 280 pp., hardcover, \$39.95



A Constructed View: The Architectural Photography of Julius Shulman

A great overview of iconic and less-seen images from midcentury's most celebrated photographer, plus colorful anecdotes about his relationships with modernism's biggest names. Joseph Rosa, color & b&w photos, 224 pp., hardcover, **On Sale**, \$40



Atomic Ranch: Design Ideas for Stylish Ranch Homes

AR's autographed coffee-table book has plenty of inspiring homes from early issues. Resources, preservation, history of the style, decorating on a dime—it's got it all. Gringeri-Brown/Brown, color photos, 192 pp., hardcover, \$39.95

Back Issues—\$6.95 while they last ...



no. 27 Fall 2010



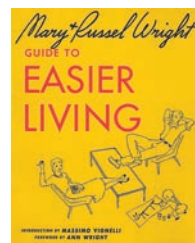
no. 28 Winter 2010



no. 29 Spring 2011

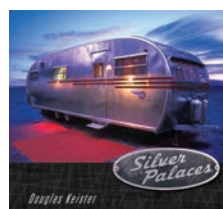


no. 30 Summer 2011



Guide to Easier Living

A vintage book all about the modernist living espoused by Russel and Mary Wright and his designs, including American Modern dishware. Wright, b&w illus., 202 pp., softcover, \$18.95



Silver Palaces

Restored Airstream, Shasta and Curtis Wright travel trailers in all their glory, inside and out, make you want to buy or rent one and hit the road. Douglas Keister, color photos, 160 pp., softcover, \$24.95

Order books, back issues and gear at atomic-ranch.com

Nightmare in Ocean Beach

Brooklyn expats

and an

inventive designer

transform a sketchy stucco box

"We really liked where we were living in New York—Fort Greene seemed like the best version of dense urban living we could imagine," says Anthony Burr, a musician and faculty member at UC San Diego, describing his move from right to left coast. "Most of the cooler, more urban neighborhoods in San Diego seem similar to other cities, so we wanted to live somewhere that was more specific to California."

The 1954 house he and his wife, Eliza Slavet, found would have made most buyers lock the car doors and peel away from the curb; that just makes their pride in the remodeled space that much sweeter. "Ocean Beach is the last kind of scrappy beach community in San Diego proper. It's part hippy, part burnout," says Burr. "And the house was dreadful—it had been extremely neglected. The floor was rotted through in both bathrooms, the kitchen had been pretty much ripped out, and there were stains everywhere, nasty green carpet and a festering pool in the backyard."

"Plus, there was a lot of fairly speculative electrical work throughout the place," he continues. "That said, it was clear (at least to us and to our more expert friends) that it was structurally sound, the roof was in good shape, some of the plumbing was OK and the floors under the shag carpeting were actually great. It seemed that it would be possible to

text Bromley Davenport

photography Your Inner Song



7467



Before



open things up into something that was cool and to use the space more efficiently without having to rebuild the entire place.”

Through a variety of contacts, Slavet—who’s also on the faculty at UCSD—and Burr heard about Francisco Garcia and The Building Workshop, a design/build firm. “We felt that Francisco was probably on the right page in terms of design sensibility, that he’d produce good quality work and that we were able to communicate effectively with him,” Barr says. “We knew he was just starting out on his own, which we viewed as more of a plus than a minus. Our project offered him a good showcase opportunity, so it would be his first priority and, even though he was new at running his own business,

he’d managed more complex construction projects before.”

“I could see beyond the initial impression that other people might get of the house being a teardown,” recalls Garcia. “Eliza and Anthony were fishing for ideas on the potential for the house. There was mold, uninsulated walls, two inefficient wall furnaces and a back yard crowded by the pool; on the plus side, it had been upgraded with some dual-insulated vinyl windows—it seemed workable. While we never talked about green concepts, the biggest one you can follow is to work with an existing structure—save on taking a house out to the landfill and starting from scratch.”

The couple’s request was for something simple, with out-

“I could see beyond the initial impression
that other people might get
of the house being a teardown”



Before

The ceiling volume was raised to the roofline in the kitchen, and aluminum grating suspended from the IKEA upper cabinets by brackets. “It can function as an oversize drying rack or open shelving,” says Francisco Garcia. “Nice details can make a modest kitchen look like it cost \$30,000.” Overhead is an Artemide Talo fluorescent light and modwalls’ tile forms the backsplash, while the front door was drilled in a V pattern to accept 1-3/4” polished plastic rods that emit light at night.

Opposite page: A den is separated from the living room by pocket doors clad with remnant oak flooring strips; the orange barn doors beyond form a privacy wall for the glass-walled shower. Furnishings include a Flight recliner, a Bensen Neo couch and a Turkemen rug lit by a Luceplan Agave pendant lamp. The gray Twilight Sleep Sofa is from Design Within Reach.



Before



Before

The side brick patio has doors to the garage, kitchen and master bedroom; Anthony Burr is sitting, far left, and Francisco Garcia is standing. One wall in the master bath is skinned with mirrored and laminated glass, while the choice of medicine cabinets drove the design. "Once Eliza told us that she wanted the Crate & Barrel cabinets, we suggested the insets and boxed out the horizontal blocks to receive the drywall," says Garcia. "It didn't make the drywaller very happy because I insisted on the corners being nice and square and for the final opening size to match the medicine cabinets."

side living areas and an opened up interior to make the just-under 1,200 square feet feel more spacious. "We talked a bit about general style, but not too much. The idea was to look at California modern as more of a conceptual framework than an actual stylistic template—which wouldn't have worked with this house anyway," Burr explains. "The emphasis was on a sort of stepped-down functionalism, with pragmatic material use—recycled aluminum, scrap steel, plywood paneling, extra floorboards as veneer, etc. Eliza and I chose the fixtures, finishes and paint."

Construction took six months. Garcia added the requested outdoor space in the form of decks and terraces, one in

the front yard buffered by new privacy walls, and another off the kitchen and master bedroom. Other ecologically sound practices included recycling found materials such as brick pavers, reusing framing lumber, donating old windows and appliances, adding blown-in insulation to exterior walls and the attic, limiting new openings to non-west-facing walls and omitting mechanical cooling in favor of ocean breezes.

While budget was important, the couple was pragmatic. "We didn't end up insisting on hard limits because, within reason, it was more important to get things done well," Burr says. "It's easy to get sucked into false economy on these kinds of projects, but if everything is being rebuilt, you might as well do what you really want, and cutting corners can really come back to bite you."

Living less than a mile from the ocean, coupled with concerns about water evaporation, energy consumption and upkeep on a pool, Slavet and Burr voted to eliminate that



A custom blend of mosaic glass tile from Hakatai makes the guest shower a showstopper. Glass panels on three sides protect the orange doors, which are finished with high-gloss conversion varnish over paint and primer. Outside, inexpensive elements add detail: “The veneer around the front door is stained T-111 siding, instead of tongue and groove redwood, which would have been too complicated to insulate and too expensive,” says Garcia. They cut 4’ x 8’ sheets into 16” x 16” squares and finish nailed and glued them to ½” Hardie siding in a parquet pattern. The railing on the redwood deck is stainless steel eyebolts from a boat supply store and tension wire from a rigging company.

feature. “The cheapest way to remove a pool is to empty it, demolish the top four feet of concrete, drill holes in the bottom of the deep end, put the rubble in as the base layer and fill the rest of the pool with dirt; it becomes, basically, a giant planter,” Garcia explains. “The problem is, if in the future you want to build a structure over that footprint, you wouldn’t be on very stable soil and you have to amend your property deed.

“What we did, instead, was sort and haul out the concrete and rebar—the rebar can be recycled and the concrete crunched up and reused as road base. Then, you import dirt, compact every six inches of fill and have a geologist do a report on the compaction to certify it can receive a future structure. That gave Anthony and Eliza the most flexibility.”

Two other somewhat surprising moves were to turn a previous illegal bedroom conversion back into a garage, and to retain many of the white vinyl windows. “The exterior was skim coated with smooth-trowel stucco in a color that matched the vinyl frames. That lets the windows stay in the background and saved something like \$400 for each replacement window and \$400 more for installation, waterproofing and patching exterior stucco and interior plaster,” the practical Garcia says.

“The high point for me was the satisfaction of seeing the place actually transform from being a dump into something that felt like what we’d wanted—and we really like living here now,” Burr says.

“I love all the sliding doors and how they don’t take up extra room, especially the ones between the living room and the guest/office/TV room,” comments Slavet. “It feels like a double

room when they’re open, and a totally separate space when they’re closed. And as our baby is quickly becoming mobile, it’s great to be able to have sight lines between the various areas of the house; it is remarkably baby-friendly, though we designed it before we knew that we would have a kid.”

In their enviable climate, the family benefits from the large back yard, something their old digs in Fort Greene couldn’t offer. “We have a big vegetable garden, with two kinds of lettuce and Swiss chard year-round,” says Slavet. “We also have herbs, plus lemon, orange, plum and pomegranate trees, so we’re trying to live off the land in whatever small ways we can.”

“There wasn’t the need to add more square footage, what with the opportunities to open and link the spaces better and connect them to the new terraces,” Garcia says in summation. “There are people building 5,000-square-foot houses for two residents, claiming they’re green because they’ve used the loopholes on LEED accreditation and Title 24 calculations. That’s not being honest and true to our social responsibility.

“The real estate market bears some of the responsibility, too: most appraisals are judged on the quantity of space and square footage—the number of baths and bedrooms—instead of on the quality. A client who decides to buy a house like this has to have a certain familiarity with this design period; it’s not for everybody.” ✿

Your Inner Song is a husband/wife team based out of Temecula, Calif.; see their wedding photography at yourinnersong.com. Before photos and site plan courtesy The Building Workshop. Resources page 77.

Innis Arden

da Vida

text Michelle Gringeri-Brown

photography BUILD LLC



A Parisian apartment seems like a challenging locale from which to research a remodel 5,000 miles away, but that's just what Shelley Brodersen tackled in 2009. "I found the BUILDblog while we were living in Paris and enjoyed reading it," she says about the detail-packed site of BUILD LLC, where a discussion of stripping paint off brick or construction budgets can go on for pages.

"We started interviewing a few architects while we were still in Paris and speaking with their references. Every one of BUILD's references raved about them—even after all was said and done. Both my husband and I have Scandinavian roots, and we really liked that influence in BUILD's work and the fact that they had studied in Denmark and appreciate Scandinavian design."

The house back home was a 1955 3,400-square-foot ranch in the Innis Arden neighborhood of Shoreline, just north of Seattle. Brodersen, husband Eric and their two sons lived there for three years before the sojourn to France. While they appreciated the open floor plan and outdoor access, they were less enamored of the remodeled living room and kitchen, the condition of the baths, the frumpy basement and the lack of a mudroom in a climate where it rains eight months of the year. But in their view neighborhood, formerly the private game reserve for the old Boeing estate, going up usually isn't an option.

Team Leader

Architect Andrew van Leeuwen, along with Kevin Eckert, Bart Gibson and Thomas Bangs, forms the Seattle-based design/build firm. They have worked on other midcentury moderns and find that the framing, foundations and materials used in postwar homes make for a solid struc-



ture that lends itself to cost-effective remodels; this one came in at \$152 per square foot.

"The house had seen a number of unfortunate remodels over the years," van Leeuwen recounts. "The kitchen and family room had been remodeled in the 1980s with laminate countertops and cabinets, white plastic door and drawer pulls, and can lights that hung down from the ceiling. The entry and dining area had a framework of fake posts and beams to give the illusion of structure, lowering the ceiling significantly and making it hard to get natural daylight into the home. And the living room, bedrooms and bathrooms were dark and uninspiring—there wasn't much opportunity for storage in those spaces either."

The BUILD team turned to their classic design training and their "kit-of-parts"—fixtures, finishes and solutions they've found are a good fit for MCM homes. "Kevin and I met while studying in Copenhagen in 1993," says van Leeuwen about his partner. "Both of us were amazed with the caliber and breadth of design; everything from a water glass to a high-rise was exceptionally well designed and executed. The Scandinavians are wise enough to maintain the traditional forms of architecture in their built environments and, at the same time, when they build something new, it is of modern materials and methods.

"That variety of buildings from different times produces a brilliant layering of design in their cities and towns. They have also mastered what we refer to as 'warm modernism'; it's a modern aesthetic that allows in poetry and life—modernism that you can throw a cozy dinner party in, modernism where it's okay to leave a stack of books next to the stairway. Needless to say, we soaked up Scandinavian design and have been applying it to our philosophy and work ever since."

An aluminum canopy with polycarbonate panels offers some protection from the elements between the garage and the laundry/mudroom door. The Japanese maple was relocated during the landscaping portion of the job, designed by Stacie Crooks of Crooks Garden Design.

Solutions

The remodel, which had some scope creep, ended up taking a little over seven months and involved the entire main floor, the basement and the exterior, as well as hardscape and new plantings front and rear. The main entrance gained a handsome slatted cedar fence that morphs into a wood wall inside the front door, while the courtyard between the house and garage has a striking new aluminum roof canopy to keep you dry on the way to the back door. Off the kitchen, bifold doors lead to a repoured patio that takes advantage of the home's views.

The original stone cladding had been painted inside and out, and BUILD looked at various ways to remove the finish. Chemicals left too much paint in the nooks and crannies, and sand-blasting was so effective that all of the grout would have needed to be redone.

"Horizontal stone is one of the special features of midcentury modern homes and we typically

The Sub-Zero refrigerator, Dacor wall ovens and glass-doored pantry fill the east wall of the kitchen. Shelley Brodersen chose Kashmir White granite for the counters, and the drawer pulls are by Sugatsune.

A 12' island holds a GE Monogram undercounter fridge, a Dacor cooktop and a major exhaust fan by Zephyr. The stuff of daily living—a stack of magazines, family photos on the bulletin board and dishes in the drainer—are at home with the architect's vision of warm modernism.





One by four tongue-and-groove cedar exterior siding was installed, along with anodized aluminum, low-E, argon-filled windows from Marlin. Milgard sliding glass doors, a 15' span of La Cantina bifold doors, and a glass and aluminum garage door (see table of contents) from Select maximize the Seattle light.

The bench with storage underneath is made of appleply and the ceiling has maple panels that define the nook area with its custom stainless steel table. The Arne Jacobsen Series 7 chairs, Louis Poulsen PH5 pendant lamp and Arabia of Finland plates that tell the epic of The Kalevala people speak to the family's Scandinavian roots.



try and save it, whether left natural or painted; the stone's character always seems to complement the composition," van Leeuwen says. "Since we didn't have a cost-effective method to remove the existing paint, the decision to repaint was easier. Even painted, the stone still maintains the texture and shadow lines that make it a special surface within the house—providing a nice balance to the adjacent stark white walls."

Keeping the same footprint, the remodel built a lot of storage into the master bedroom, living room, laundry/mudroom and kitchen. "One component of smarter design is finding clever solutions for storage," the architect explains. "In new home design we typically like to include a walk-in pantry adjacent to the kitchen, but here we didn't have the required room. Instead, we devised a wall for bulk storage plus things like the KitchenAid mixer and the Crock-Pot, all concealed by two sleek Raumplus sliding glass doors. These full-height doors match the glass in the kitchen cabinet uppers and fit right into the kitchen material palette."

The dining area has a custom-made bamboo table with chairs from Thailand and a large Japanese tansu chest; Bart Gibson of BUILD made the light fixture overhead. A solid wall between the living room and the stairs to the basement has been replaced with walnut paneling and a Lumicor screen mounted in a steel frame, bringing light from an operable skylight over the stairs into the room.

Team Players

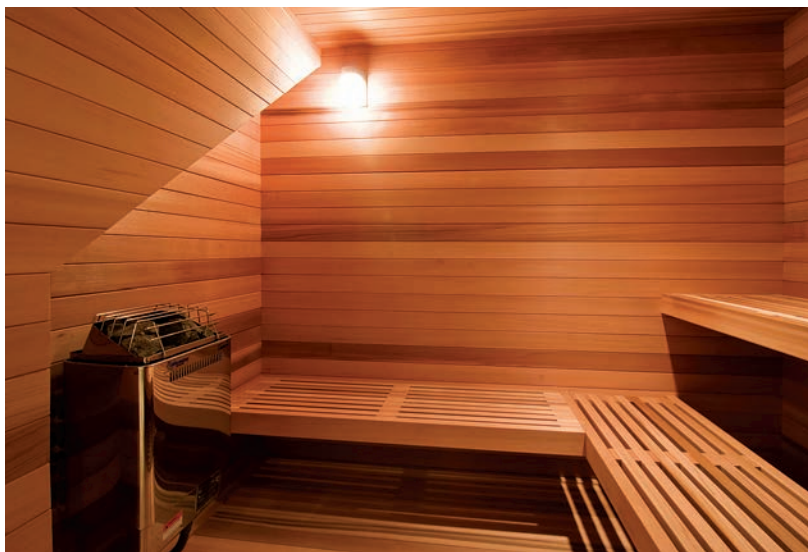
The firm often designs and prefabricates the cabinetry for various projects in their shop, utilizing affordable appleply or Baltic birch with exposed edges. The Innis Arden home has quarter-sawn, book-matched walnut veneer cabinetry with appleply innards, all crafted by BUILD's woodworker, David Hentzel. Staffer Bart Gibson was in charge of the metal features, including the fire-place surround and guardrail and handrail on the stairs.

"One of the best parts of working with a design/build firm, and specifically BUILD, is that they encouraged us to be part of the design process," Shelley Brodersen says. "They have products they've used successfully, so they would give me one or two options as a place to start. If I





The architect who redid the living room for the previous owners designed the couch and armchairs; the Brodersens had the pieces rebuilt and reupholstered. The lowered ceiling was returned to its vaulted height and the same walnut used in the kitchen forms a bookcase wall surrounding the fireplace.



didn't like those options, I would do my own research and find other products—such as the kitchen granite and bathroom tile. I spent many hours agonizing over appliances, tile and plumbing fixtures.

"There are specific elements in the house that we helped design or gave ideas for the design, such as the front entryway, the bookshelves in the living room and the sauna. I really enjoyed selecting everything but have to admit I was a bit weary at the end. Of course the end is very important—that's when you are selecting light fixtures, paint colors and making any last decisions. I learned that I did not need to stress over every little decision and I probably over analyzed my choices, but the good news is I am happy with our decisions.

"There are some things I can laugh about now," she continues. "I think I drove Kevin a bit crazy with the paint colors—I made him paint the brick on the fireplace with 10 or so different colors—and ironically ended up with the original paint color he chose. After we moved back in, we took a deep breath and have just enjoyed living here for the past six months. I feel like it was a very collaborative effort and we have real ownership of the end product. I like looking around my house and realizing that we played a part in the design." ❁

Site plan courtesy BUILD LLC; see page 77 for resources and blog links to this home and their other midcentury projects.



Opposite, clockwise from top: BUILD designed and fabricated the bed/nightstand/bench combination in the master bedroom, while the mirror is Venetian glass. The walnut cabinet at the foot of the bed has a center niche for displaying art. The downstairs sauna is a new feature in the house; it has a Finlandia heater and cedar from top to bottom.

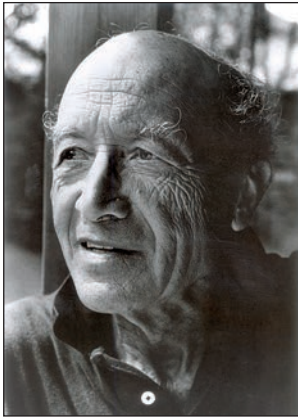


The family room has an Eames lounge chair and ottoman and a black sectional for TV watching (just in frame in the foreground). A new fire screen and orbital-finished stainless steel on the raised hearth update the painted stone original fireplace.

The view from the powder room next to the front door shows how the slatted cedar fence becomes solid, then continues inside the entry and bath to clad the wall. The toilet is a Toto Aquia, the sink a Lacava and the faucet is by Kohler.

modern masters for your ranch:

Isamu Noguchi



text Timothy Sullivan

photography courtesy The Noguchi Museum

Would you believe me if I told you that you could decorate your home with sculpture by one of the 20th century's great artists—on a budget? If you think that I've got a bridge (or hedge fund) to sell you, too, then you may not yet have encountered the work of Isamu Noguchi.

Noguchi stands alone among the midcentury masters we've featured in this series. Most were architects or designers focused on "good design," visionaries who created functional objects with sculptural qualities. But Noguchi was first and foremost a sculptor who approached home furnishings from the perspective of a fine artist. While most pushed the envelope with innovative new



Courtesy Herman Miller



materials, Noguchi often celebrated and reinvented the traditional. Other modern masters were firmly western in their approach to modernism, however, Noguchi integrated eastern and western design. Firm in his belief that art should be available to everyone as a part of their daily life, he created abstract lamps, furniture and accessories that, much like the man himself, were at home everywhere. And some pieces are still in production, affordable even for those without deep pockets.

Born in Los Angeles in 1904, Noguchi was the illegitimate son of Yone Noguchi, a well-known Japanese poet, and Léonie Gilmour, Yone's American editor. As an infant, his mother took him to Japan to be closer to his father, who remained distant and unaccepting of his son. Mother and son moved within Japan several times, allowing the young Noguchi to absorb prewar Japanese culture and craftsmanship. He even apprenticed with a local carpenter to help build his mother a house.

As a teenager, Noguchi returned to the United States alone to attend the experimental Interlaken School in Indiana. Going by the name of "Sam Gilmour," he expressed interest in becoming an artist and was sent to work with sculptor Gutzon Borglum, who later created Mount Rushmore. Borglum saw little artistic potential in the young man and encouraged him to study medicine. Noguchi enrolled at Columbia University as a premed student, but his mother urged him to follow his true passion by taking night classes in art. Before long, he dropped out of Columbia and opened a studio using his given name.

As a young artist, Noguchi struggled to find work and accepted commissions

Isamu Noguchi in 1987, photographed by Jun Miki

First issued in 1948, Noguchi's coffee table has been manufactured by Herman Miller in a variety of different finishes and woods. Today it's available with cherry, walnut or black bases for \$1,400.

The Akari light sculptures you can buy today are made in the same studio that produced them for Noguchi. Top is a red and white model 1AT and right is a UF4-L8; they're priced at \$145 and \$850.





Courtesy Vitra, www.vitra.com

for portrait busts. Seeking to expand his horizons, he applied for and won a Guggenheim Fellowship, traveling to the Parisian studio of Constantin Brâncuși, the great European abstract sculptor. His work with Brâncuși and his exposure to other prominent abstract and surrealist artists proved most influential in forming his style. Though his own sculpture found limited acceptance during the Great Depression, he managed to earn enough money to travel to Asia, where he studied painting and pottery. By exposing himself to both avant-garde European design and historic Asian traditions, he developed his own style of organic, abstract sculpture.

After Noguchi returned to America, though his work was not always understood or well-received, he acquired several prominent commissions for public works of art at the 1939 New York World's Fair. During the 1940s, he came to the attention of Herman Miller's design director, George Nelson, who commissioned him to produce his now iconic coffee table. This was a superb opportunity for Noguchi to realize his dream of bringing sculpture into the everyday experience of ordinary people. Using two identical organic shapes that are flipped and connected at a single point, his glass-topped table was hailed as a perfect union of fine art and function. It was promoted next to the work of other modernist greats like Charles and Ray Eames and, along with his Freeform Sofa, remains one of the most widely recognized works of the midcentury period.

Noguchi's cross-cultural work is most easily seen in his famous Akari light sculptures, which he created from 1951 until his death in 1988. These eminently practical lamps were a reinvention of traditional Japanese paper lanterns, made of washi paper, bamboo and metal using historic techniques, but designed with an eye for the modern



Opposite: The Cyclone table was originally produced as a rocking stool, but was quickly scaled up to more practical side and dining table sizes. Yliving.com, nest-living.com and other retailers carry authentic Knoll versions for \$1,160–\$1,760, and vintage models can be found for \$600–\$2,000, depending on condition. His Freeform Sofa and Ottoman look like river pebbles; Noguchi thought of the design as “soft rock.”

Above: While the original three-legged Prismatic table was designed to cost less than \$20, it was not mass produced until quite recently and sells for about \$600 more than that. Noguchi's sculptural chess table was also marketed as a sewing table to broaden its appeal to consumers.

household. The much-loved light sculptures have been exhibited at both fine art galleries and department stores, and for less than \$100 you have a rare opportunity to acquire an original sculpture by a prominent modern artist.

Throughout the 1950s and until the end of his life, Noguchi's prominence increased. No longer a struggling artist, he developed new relationships that brought his work to the general public. Knoll commissioned him to design an innovative rocking stool, which developed into the full range of Cyclone Tables, named after their swirling wire bases. No stranger to metal as a sculptural medium, he excelled when the Aluminum Company of America commissioned him to design a table that could be produced inexpensively out of sheet metal. The result was the Prismatic Table, which was mass-produced only recently. The design was based on





Courtesy Knoll

Japanese origami, another example of Noguchi's fluency in crafting thoroughly modern sculpture that blended historic Asian art with contemporary culture.

Isamu Noguchi's career continued to flourish into late life, and though he increasingly focused on pure sculpture rather than on furnishings, he produced new Akari designs well beyond the 1950s. He was politically active during World War II, raising awareness for Nisei patriotism and voluntarily lived in a Japanese internment camp in Arizona for seven months. In 1987 he received the

National Medal of Arts from President Ronald Reagan.

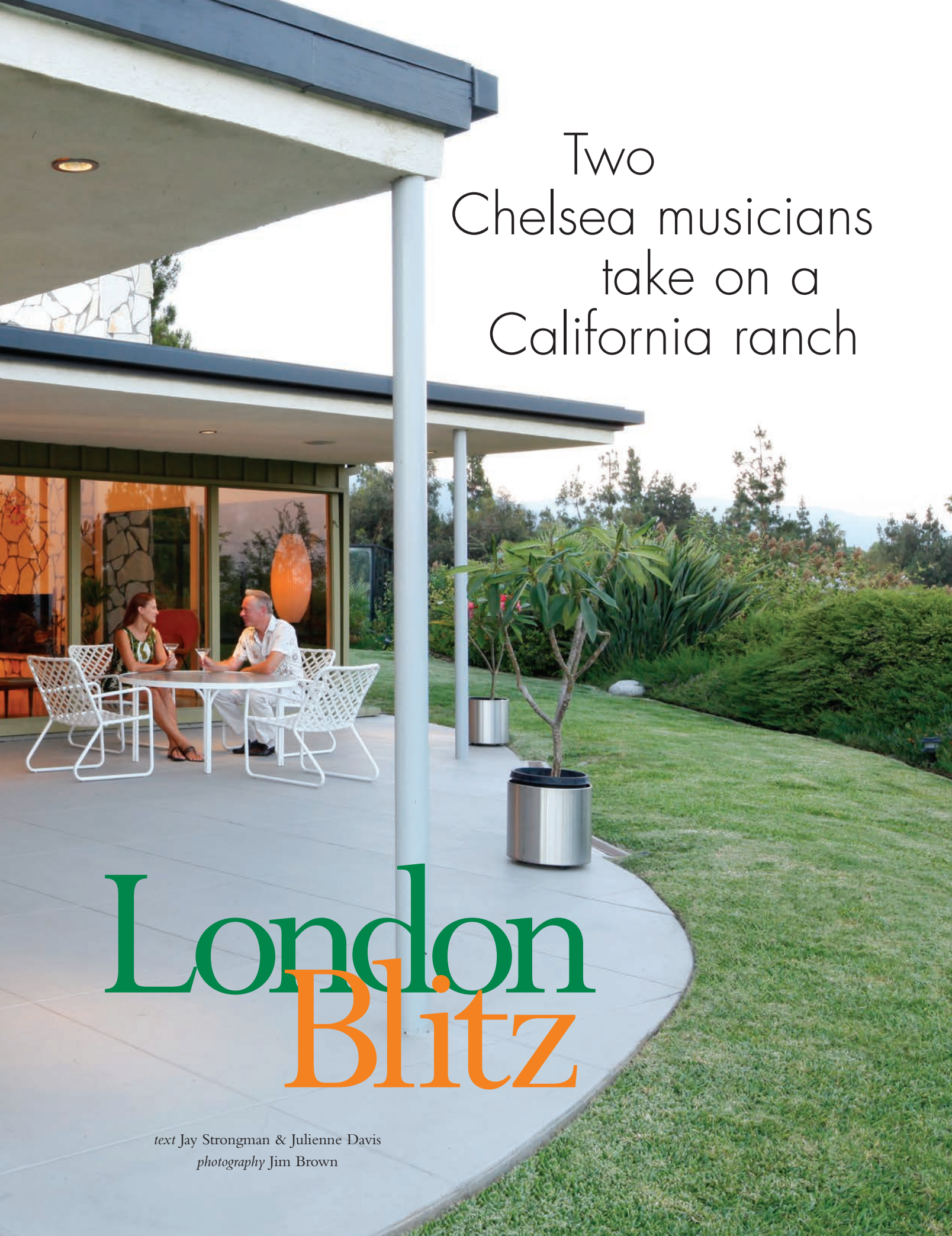
Bringing Noguchi's work into your own home has never been easier. Authorized versions of his furniture are still produced by Herman Miller, Knoll and Vitra, and designs that were never mass-produced are now being issued. His famous Akari light sculptures are available online, in addition to traditional gallery and showroom settings. If you really want to get to know Noguchi through more than his furniture, though, you can visit the museum that he designed for his own work. Across the street from his Long Island City studio in New York, it offers a unique space in which to appreciate his sculpture and design, both indoors and outdoors, in an environment he felt most appropriate for it. ✨

Tim Sullivan is a Boston-based art historian interested in midcentury furniture and decorative arts. Resources page 77



Courtesy Vitra, www.vitra.com





Two
Chelsea musicians
take on a
California ranch

London Blitz

text Jay Strongman & Julianne Davis
photography Jim Brown

Jay: The story of our atomic ranch

begins back in the '60s England of my childhood. Like a lot of impressionable kids back then, I spent many happy hours in front of our black-and-white TV watching reruns of "Bewitched," "The Dick Van Dyke Show" and "The Man From U.N.C.L.E.," as well as countless American movies from the 1950s—a staple of British TV in those days. This started a lifelong love of American style that led me to open a neo-rockabilly clothes store in London and front a band called the El-Trains in 1980.

Julienne: *Our fascination with midcentury style really kicked in in 1996 when we started to get into the tiki scene. Jay has been a huge fan of Americana for a long, long time, going through various fashion stages influenced by American culture: the Glen Miller look in 1975, zoot suits in 1981, and rockabilly. For me, it was through knowing Jay that I got to appreciate my own American culture.*

Jay: Fast forward to 2006. Julienne and I were tiring of London winters and hankering to live in a sleek, midcentury modern ranch in sunny California where she grew up. We'd visited the U.S. numerous times and daydreamed about actually living in a place similar to the incredible homes in Atomic Ranch. So we sold our Victorian flat in Chelsea and moved with our three Abyssinian cats to Los Angeles to find our dream home.

We spent six months looking all over L.A. We saw plenty of great houses but, for a variety of rea-





Before



sons, none of them seemed quite right. We kept up our search until we finally found the home we'd always imagined, just west of the quaint town of Sierra Madre, which was featured in our favourite sci-fi '50s movie, "Invasion of the Body Snatchers."

The house was built in 1952 by architect Harold B. Zook, who designed five other homes on the street. The owners of the first house built by Zook told us they had seen a home he'd designed in Palm Springs and asked him to build something similar for them. Zook liked the location of the house so much that he bought the parcel of land next to it and built his own home. For us, the house was the perfect blend of ranch and modern—gabled roofs with walls of glass and a modern sense of space; we fell in love the moment we set foot in the spacious living room with its views of the mountains and valley.

Julienne: *Although the house was a great example of the style, there were things that needed changing and updating. We wanted to convert the garage to a studio/workroom for all of Jay's records (he's a DJ) and for my music and voiceover recording, with a bathroom as well. The bath attached to the master bedroom had been redone sometime in the 1980s (ugh!), and we thought to turn that into a big walk-in closet instead and build an entirely new structure for the master bath. There was a ton of space at the side and back of the house being taken up by old, cracked asphalt, and we knew we would still have plenty of room to put in a cool carport and a big indoor/outdoor master bath. The kitchen had been updated in the 1980s (cheap terracotta tiles—also yuck!) and so that had to go as well.*

Jay: There was also a badly built roof extension over the patio added in the '70s that looked more suited to the inside of a barn, and the electrical and plumbing systems were in dire need of replacement. But we loved the location, the design and the potential of the house, and figured that we could handle the renovation of the house, too. Little did we know...

The house had been painted a rather dowdy, depressing shade of dark brown; we opted for a fresher midcentury modern green that made it look more inviting. A rat-infested juniper hedge that dwarfed the front garden came out, and we dragged in dozens of bags of new soil and organic compost for the various cacti and succulents Julianne picked out for the front. On the rear facade, we cut back the sloping roofline and rebuilt with a two-degree slant overhang, which gave it a sleek midcentury upgrade and consistency of design by using the same steel poles as in the carport. (The new addition housing the master bath is seen on the left near the grouping of the two white patio chairs.)

We were particularly influenced by one of the Albert Frey homes in Palm Springs, with its cantilevered concrete decking and large boulders set in around the pool's edge. We also added a fire pit and a curved seating area as well as banana plants, taro, ginger and giant Birds of Paradise to create a Hawaiian feel. The pool itself was actually the smoothest part of the build. The guys from Swan Pools completely understood what we were looking for when we showed them pictures of swimming pools from the 1950s and '60s.



The view from the front hall shows the wide arm of our first midcentury purchase, a '50s telephone chair made in Philadelphia that we picked up in Covent Garden in London. Our couch is the International model from Futurama, an L.A. company that supplied sofas for Don Draper's office on "Mad Men." And our recovered vintage Womb chair and ottoman share the same black legs and frame as our Modernica Cigar Lotus floor lamp.

A great Boomerang sofa from Futurama, a plastic bubble-lamp and an unusual 1950s coffee table from Modern Home in Palm Springs helped turn what had once been a musty old garage into our midcentury den.



We figured that we should get everything done in one go, rather than spreading it out over several years. Our biggest mistake was in our initial choice of contractor: Although they came highly recommended, the electrical wiring they installed was not to code and could have burned our house down. The same went for much of the framing, the plumbing and the insulation. The low point of our remodel came when I was up on the roof in a driving rain, soaked to the skin at 4:00 in the morning trying to secure a 40' tarp over holes in the roof, while Julianne ran around our living room emptying buckets and mopping up rainwater from the floor.

Julianne: *We also consulted with an architect; he listened to what we wanted and, with the exception of a few extras that were good and innovative, he basically did what we told him to with the plans. We learned the hard way that a great architect needs to have a thorough understanding of building and construction to hold his own with the contractor. If we were to do this again, we would research the architect and the contractor extremely thoroughly.*

Jay: Once we found Fleming Construction, who understood what we wanted to do to the house, the renovation went smoothly enough—albeit over-budget and a year behind schedule. In the garage, we removed the old door and replaced it with a 20' span of four sliding glass doors to let in more light, laid down a level concrete floor and installed sea grass flooring on top of that. We insulated, drywalled and added overhead lighting, then had a special shelving unit built for my turntables and filled 70' of IKEA shelving with my record albums.

For the sleek-looking carport we had in mind, we searched L.A. for mid-century-style decorative concrete blocks to no avail. Finally we found some leftover from the “Ocean’s Eleven” remake; newly made and perfect for the look we wanted, the finished wall appears to have always been there. On the carport itself, we made sure to use steel poles set in a flush-beam roof. It looks totally right for the era, and we were very pleased with the results.

Jay and I love midcentury colors, but for many of the walls we didn’t go too crazy.

We chose varying shades of beige and creme and white from Dutch Boy and Sherwin Williams; basically, we wanted to create a palette that wouldn’t have looked out of place in the late ‘50s or early ‘60s.

Two of our Vladimir Tretchikoff paintings hang in the dining room, which has three-inch-wide prefinished oak floors installed by the previous owners just before they sold to us. In the rest of the house we kept the original 1950s two-inch oak and had it sanded and refinished. If the living and dining room floors were in bad shape, we’d have changed them so they looked original, but it seemed crazy and excessive to do so just because it was not the ideal two-inch planks.



Before



We put in sleek, teak veneer cabinets from Brookline and modified just one section of the old layout, making a long work surface with overhead frosted glass cabinets where we keep some of our tiki mug collection. It was amazing how that change made the kitchen appear so much bigger. The glass mosaic tile and the terrazzo floor tile are from Modern Home.

Julienne: Instead of updating the layout and tearing down a wall to make the kitchen a “great room,” we decided to keep the appliance placement and walls exactly as they were. We looked at changing it, but realized that Zook really knew what he was doing, and got it right the first time.

I know that some people are total purists when it comes to owning a midcentury house, and we respect that. We personally preferred to think that, if the architect were building the house today, being something of a modernist he would have wanted to take advantage of all the great materials out there that one can use now—like CaesarStone for the countertops. We tried to select things that looked closer to that era, so we ripped out all the terracotta stone that, frankly, belonged in a Mediterranean home, and replaced it with terrazzo tile. And we made sure that the handles and the kitchen faucet, although new, look like they were from that earlier era, rather than just looking “modern.”

Jay: Incredibly, the original master bedroom with the best views in the house only had a smallish window and a rickety door overlooking the back yard. We called our helpful window and door guy, Monty at Ventsam in Sun Valley, to ask, “What is the biggest slider you can possibly make?” He said, “Ten feet long and floor-to-ceiling.” We said, “Go for it!” Now we have a great view of the twinkling lights of the San Gabriel Valley.





Julienne had had a vision of her ideal bathroom for many years and this was her chance to finally realize it. We put in a huge glass slider by the oval bathtub, and have glass everywhere else in the room, including two skylights in the roof. We built both indoor and outdoor showers so that in the summer we could shower outside. There's also a stone planter wall for privacy from the driveway, and everywhere you look, you are surrounded by nature and greenery.

Next, we tackled the brick used as a low wall on the path to the front door and on the fireplace and chimney. Unfortunately it wasn't the nice stacked brick used in all the other Zook houses on the street, but used brick that was staggered and belonged in a colonial home, not this modern one. We faced these areas with the same Palos Verdes-style stone we used in the bath planter wall. An English friend probably put it best when he saw the new stone-clad fireplace: "Hey; now it really looks like the Flintstones' pad!"

Julienne: *We also wanted a 1950s kidney-shaped swimming pool with a Jacuzzi, fire pit and seating area: the views were stunning from our little hill, and a pool would just enhance that. Then we proceeded with cutting down numerous trees and long overgrown hedges and shrubs that were blighting the views and openness that was the original idea of the house. Two were huge ash trees, and we felt bad doing it, but their roots were starting to push into the foundation and having them loom over the house was not a good idea in a high-risk brush fire zone. We landscaped nearly all of the property with the succulents and tropical plants we had been dreaming about for years in London—it seemed to suit the property so much more.*

Jay: The only items we'd bought from London with us were our bed, a cherry wood chest of drawers, our collection of Vladimir Tretchikoff paintings and several tiki carvings. Over the months of the build, we began checking out swap meets, vintage furniture stores and, of course, eBay to find the other pieces we needed.

Our best find had to be the set of vintage Cherner dining chairs at a local midcentury store. We loved their Jetsons-styling so much that we purchased the matching surfboard-shaped dining table that Cherner's son designed a few years ago. After that we found an original Knoll Saarinen Womb Chair at a very reasonable price on eBay; even after reupholstering, it still worked out a lot cheaper than buying a new one.

For the kitchen, we loved the look of the Knoll Saarinen Tulip table set that a lot of midcentury modern homes feature but, as price was an issue, we settled for IKEA's equivalent of the table and new Calligaris Jam chairs to accompany it. A reissued Noguchi coffee table and a new International sofa from Futurama made up our major purchases, and we now feel the house's interior definitely has a 1962 feel to it.

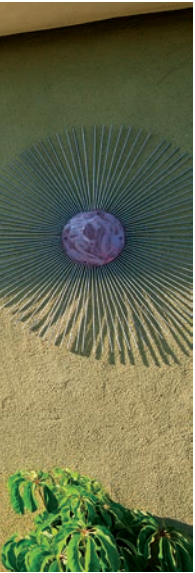
It took two years of blood, sweat and tears (and a favourable sterling/dollar rate), but despite all the trouble we had with the house in the beginning, it has definitely been worth it. We have created our midcentury dream home and hope to stay here for many years to come. ✨

Resources page 77



The architect wanted a clerestory window in the bath, but we preferred a bigger window. We knew we wanted to hang a mirror in front of it, but weren't sure how. A pure genius idea from Francisco at Marin Glass was to use these cylindrical brushed steel holders. The Brookline cabinets are a different teak pattern than those in the kitchen, and the floor is limestone tile. The material for the shower walls is from Modern Home; owner Mark Davis completely understands midcentury, but at the same time takes advantage of materials available today that complement the era.

In the bedroom, the original 2" oak floors were refinished and an A.H. McIntosh table sits at the foot of the bed. The Saarinen chair is vintage and an eBay bargain, while the nightstands are actually stools that we stained and added handles to; they're just the right height for our bed.



cool|stuff



Wendell Lovett, Ralph Anderson, Fred Bassetti and Arne Bystrom may not be global household names, but they designed some beautiful residences in the Pacific Northwest during the mid-century period. Studio/216 in Seattle thought to interview the remaining architects of this regional school about their peers in "Modern Views," a 45-minute doc on modernist design. From the residences seen here in Bellevue and Medina by Bassetti & Morse, to the architects' own homes, the filmmakers give us the ultimate insiders' house tour. DVDs are \$25, available at amazon.com.



Courtesy University of Washington Libraries Special Collections (2)



Joining art and ceramics makes Heather Dahl's line of pottery both beautiful and functional. Inspired by vintage textiles, her own paintings and nature, they are meant to inspire connection with the community around your table. Hand thrown and decorated with abstract flowers and Popsicle-stick stripes, each piece is both microwave and dishwasher safe. Prices start at \$40 for a mug or small vase, available from [etsy.com/shop/dahlhaus](https://www.etsy.com/shop/dahlhaus) or dahlhausart.com for select retailers.



Curtis Hildebrand Photography

ranchdressing

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

q: I purchased this chair in a flea market near my home. I was told that it had been part of an estate but did not sell at the original estate sale. I did some research and feel that it is a replica of the Cherner or Paul Goldman bentwood chair. The label says that it is a Goldman chair by Levenger. I called Levenger and couldn't get any info



designed for Plycraft and a subsequent lawsuit over that design. Paul Goldman was the owner of Plycraft, and Ben had this tart reply: "After burning down his own factory in Lawrence, Mass., Goldman tried to interest other manufacturers in producing furniture with the molds he somehow saved. He worked with a factory in Bethlehem, Pa., which made knockoffs of extremely inferior quality. They consisted of two designs: One a very chunky version of the original, the other much closer to the original design, but made so poorly that it quickly broke apart. Levenger sold these chairs from the mid-'80s thru the mid-'90s. The chunky versions are still around and are attributed to Goldman or my father." [See this issue's cover for a comparison of chunky vs. wasp waist vs. the Pretzel, below.]

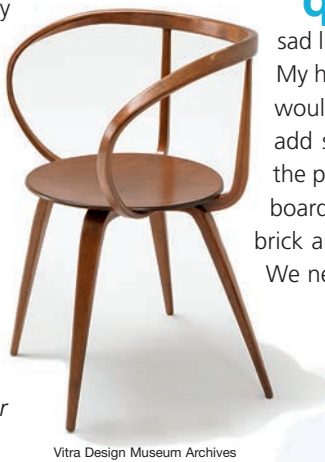
"While producing the original Cherner chair, Goldman attributed the design to 'Bernardo,' but he also later printed labels with 'Lou App' as the designer—a backwards spelling of his first name, Paul."

We found a pair of vintage armchairs attributed to Cherner and Plycraft listed for \$3,000, as well as lots of Plycraft "Eames-style" loungers and "Mr. Chairs," the latter also seen in this issue's Modern Wisdom.

from them other than being told that they don't make it. I purchased it for \$200 and would like to know what it's worth or where I may be able to find a match for it. I would appreciate any information you can give me.

Michelle Massey

a: We wrote Norman Cherner's son, Ben, and he sent a copy of a Modernism article about his father that detailed the convoluted story of the Nelson/Pile Pretzel chair for Herman Miller, the chair Cherner



Vitra Design Museum Archives

q: Attached is a picture of the front of our sad little house with no personality in Nashville. My husband and I love midcentury modern and would appreciate some ideas on how we can add some style. I definitely want to get rid of the porch roof and replace the vinyl with Hardie boards, and I want to paint the whole house, brick and all, one color and trim with an accent. We need design and color suggestions, and can add windows to the slab door if you can recommend a design.

One idea is to extend the existing roofline over the porch and support it



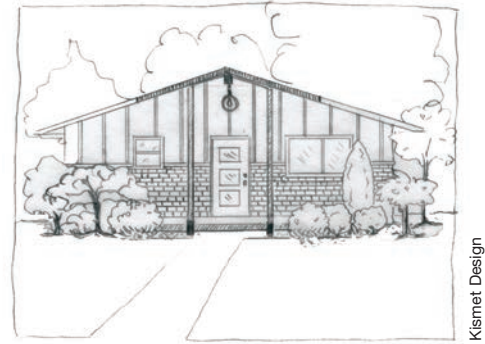
with beams. But I have been told that the beams would have to go into the house interior to be strong enough to support the new roofline; this would be too costly and I really don't want to have to involve the interior. As far as the color goes, the windows are new and their white trim cannot be changed. I have been thinking about the house in a sand color and any trim or accents in dark turquoise, or a charcoal house with a bright accent like tangerine or lime. We are open to something bold.

Ellen Bloomfield

a: We tapped three contributors for advice: Erin Marshall of Kismet Design [kismet-design.com], Christiane & David Erwin of Crestview Doors and Glenn Smith of Martin Smith Construction Company.

Erin: "Your little house could use a face lift; it has a bad case of disproportion. You want the entrance of your home to do certain things—invite people in, offer light and shelter for coming and going, and provide a focal point for the front of your house. You did not mention a budget or how handy you and your husband are, so I am just going to throw out a whole lotta suggestions and you can take it from there.

"I agree, the shed roof has to go; while you are at it,



get rid of the eave soffits at the corners. However, having a covering over your front door is functionally and aesthetically important so (hold on to your roofing nails) I suggest you extend your front roof eaves approximately seven feet from the top of the gable. It will give the house dimension and vertical lift. Additionally, beef up the fascia board to 8" wide and narrow the distance between the support columns so they don't conflict with the windows. I would use 6"x 6" columns and you will probably need four. For extra style points, sheath the underside of the overhang in tongue-and-groove cedar or add skylights.

"The single door is proportionally too narrow and a wider entrance would really help. Crestview Doors has beautiful midcentury door and sidelight kits; I would do the three-light, vertical-stacked style on your flat panel door, with at least one sidelight. Also, the heavy address panel makes the door feel too heavy.

"I agree about removing the vinyl siding, but here is where we part ways: I think you should cover the brick at about 63" from the ground and add a trim board like a brick mold [Brick mold is a thickly dimensioned wood or brick profile designed to smooth the transition between two materials], then skin the exterior with HardieBacker board in a board and batten style to support the vertical push of the gable. That would also eliminate the awkward siding over the windows.

"As for color, once you paint brick, there is no going back and it is a pain to maintain. Instead, I would paint the top half and let the brick do what it does best, act as a lovely variegated textural color that is easy to maintain and sets off the greenery. If the brick does not wrap around the house, then do the single color treatment on

more ranchdressing

the sides and back. I see the upper portion in a chocolate or deep, muddy, rich green, but it needs to coordinate with the roof color and neighboring houses."

Glenn, whose construction company is based in Austin [martinsmithconstruction.com], has this pragmatic advice: "I agree that extending the eaves is one solution, but doing a smaller gable roof in place of the shed roof might be an easier option. This could be attached to the front of the house just below the existing roofline. Support posts would be needed, and the posts will still be partially blocking the window sight lines, but I think this would be an improvement over the current elevation. My strongest advice is to consult a structural engineer about moving any walls or adjusting roof lines and things of that nature, to make sure it is designed to the current local codes."



Crestview Doors (2)

The Crestview Doors folks put their "Door-o-Vision" software to work and came up with several ideas. Christiane wrote, "We mocked up a few possible Doorlite Kit designs for this classic little cottage. Our first choice was a light blue 'Woodrow' with a red screen door and scalloped white siding above to complement the '50s charm. We've added wood window awning

croutons

✂ I was pouring over my all-time fave book, *Classic Modern: Midcentury Modern at Home*, and spotted the hanging lamp featured in Winter 2010 Ranch Dressing. Now you can pass on to Rena Wheatley that her pendant lamp is featured on page 158. It does not give credit to a manufacturer, but still she should be thrilled to know she's in good company (or rather, her lamp is).

Karin Koller Webb

✂ I have the same Lovig desk as in issue No. 29's Ranch Dressing. Unfortunately mine isn't quite as nice, but I can help the owners with a few answers. First, the "Lovig" mark will be found under the bookshelf section of the desk; it's very hard to see unless the desk is on its side or you are lying under it with a flashlight. Second, the mirrored cabinet section was designed to be a small, discreet bar. The shelf is angled so that a couple of standard 750ml bottles will fit on the right-hand side, while glasses and other necessities can be stored on the two shelves.

Most sources list production as only occurring in the 1950s, but mine has the official Lovig mark and a date stamp of 1966 under one drawer.

Unfortunately, my desk is missing both locks and one of the key bezels. Do you know where I might be able to find appropriate replacement parts? One other interesting tidbit about my desk: it has the original Pier 1 Imports tag inside the top drawer, listing a price of \$199.99.

Sam Reed

✂ As a professional upholsterer, I wasn't surprised that Coletta Makiling in the Winter 2010 issue got a \$2,000 quote to reupholster her 1960s sectional. It took me 1,400 hours to get certified as an upholsterer, and that was only the classroom instruction. It is not easy work and requires a lot of manual labor, so to hope for a student to do it for free and have it look professional is wishful thinking. It would easily take 30 hours to redo such a piece, and the price probably includes supplies, new foam (which has really gone up in price) and maybe pickup and delivery.

Lynne Schafer



kits to our catalog this summer, something else you might consider, given that your home is getting full sun. Awnings would give some dimension to the front of the home without detracting from any future door or landscaping changes.

"You also mention painting the entire facade one color. If you plan to update the home with a more modern color scheme, such as the currently popular charcoal gray, we suggest an orange 'Langston' to make that door pop!" [You can play around with Door-o-Vision and your own house at crestviewdoors.com.]

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.



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Vitra Design Museum Archives Courtesy The McNay

Through September 11 San Antonio **George Nelson: Architect, Writer, Designer, Teacher**

The McNay Art Museum is the next location for this traveling exhibition from the Vitra Design Museum in Germany. Learn more about the midcentury designer through 120 objects—benches, chairs, clocks, desks, lamps and more—as well as drawings, photographs, films and architectural models. mcnayart.org

Through September 11 Minneapolis **The Experiment Continues:** **Design from 1945 to the Present**

Thirty examples of furniture, industrial design, jewelry and other consumer objects, including works by Charles and Ray Eames, Harry Bertoia, Frank Gehry, Michael Graves, Eero Aarnio, Piero Fornasetti and Jens Quistgaard at the Minneapolis Institute of Arts. artsmia.org

September 16–18 San Francisco **20th Century Modernism Show & Sale**

Fifty vintage dealers at the Fort Mason Center, plus a preview party on Thursday; sf20.net.

October 1–March 25, 2012 Los Angeles **Living in a Modern Way: California Design, 1930–1965**

Furnishings, film, graphic design, industrial design, fashion and jewelry are the core of an exhibition exploring how California design shaped American material culture before and after World War II. Beginning with

1930s modernism, it also explores design innovations that used wartime technologies, such as fiberglass and molded plywood chairs. The largest section of the L.A. County Museum of Art show focuses on the home, with its open plans, indoor/outdoor living and new types of furnishings. lacma.org

October 9 Claremont, Calif. **Claremont Modern**

Tour midcentury homes designed by Richard Neutra, Fred McDowell and Everett Tozier, browse an exhibition on Southern California Modernism at the Garner House and support the efforts of Claremont Heritage. Tickets and info at claremontheritage.org or 909.621.0848.

October 11–January 15, 2012 NYC **February 26–May 20, 2012 Rochester, N.Y.**

Crafting Modernism: Mid-Century Art & Design **1945–1969**

A survey of the studio craft movement that followed World War II includes works by Harry Bertoia, Anni Albers, Isamu Noguchi and Wendell Castle at the Museum of Arts and Design and the Memorial Art Gallery. madmuseum.org, mag.rochester.edu

October 15 Vancouver, B.C.

Mid-Century Modern Residential Bus Tour

See the interiors of five significant modernist homes on this annual 1–6 pm tour. vancouverheritagefoundation.org

Ongoing New York City **Shaping Modernity: Design 1880–1980**

A five-part installation of approximately 300 objects, textiles, graphic design examples and architectural fragments at MoMA has two sections of particular interest to MC modernists: the Good Design movement (1944–56), and a section covering 1960s and '70s modern design. See moma.org.

resources

Bright Idea, pp. 12–21

Design firm: Libby & Greg Holah, Holah Design+Architecture LLC, holahdesign.com



✦ Barn doors, custom bath window & stair railing: ConstructaVision, constructavision.com ✦ Baths: Sinks & tub, kohler.com ✦ whitehauscollection.com ✦ Toilet, totousa.com ✦ Tile, Rex Ceramiche Artistiche, rex-cerart.it/default-eng.asp ✦ Fixtures, jadousa.com ✦ groheamerica.com ✦ Medicine cabinet, centurybathworks.com ✦ Lighting, artemide.us ✦ Kitchen:

Appliances, fisherpaykel.com ✦ faberonline.com ✦ jennair.com ✦ kitchenaid.com ✦ Counters, Zodiac, www2.dupont.com/Surfaces/en_US ✦ Laminate, Abet Laminati, abetlaminati.com ✦ Flooring, themarmoleumstore.com ✦ Sink, amerisink.com ✦ Faucet, groheamerica.com ✦ Basement sofa & tables: gusmodern.com ✦ Vintage furnishings upholstery: Acanthus, acanthusgreen.com ✦ The Whole 9 Yards, w9yards.com ✦ Windows: marlinwindows.com ✦ Artwork: Martha Pfanschmidt, pfanschmidt.com

Nightmare in Ocean Beach, pp. 34–39

Designer: Francisco Garcia, The Building Workshop Inc., bldgworkshop.com ✦ Furniture: Bensen, bensen.ca ✦ dwr.com ✦ Kartell Maui chairs, yliving.com ✦ Lighting: Luceplan Agave pendant, luceplan.com ✦ Artemide Talo, artemide.us ✦ Tile: Kitchen back-splash, Brio Blend White Linen, modwalls.com ✦ Guest shower, custom blend, Hakatai, hakatai.com

Innis Arden Da Vida, pp. 42–49

Architecture firm: BUILD LLC, buildllc.com ✦ Baths: Faucet, kohler.com ✦ Lighting, lightolier.com

✦ thomaslighting.com ✦ Sink, lacava.com ✦ Tile, daltile.com ✦ Toilet, totousa.com ✦ Kitchen: Appliances, dacor.com ✦ monogram.com ✦ subzero-wolf.com ✦ Exhaust hood, zephyronline.com ✦ Pulls, sugatsune.com ✦ Sauna heater: finlandia sauna.com ✦ Windows & doors: lacantinadoors.com ✦ marlinwindows.com ✦ milgard.com ✦ Resin panels: lumicor.com

Modern Masters, pp. 52–55



Sources for Noguchi furniture & lighting: akaristore.stores.yahoo.net/akari.html ✦ hermanmiller.com ✦ knoll.com ✦ www.vitra.com ✦ The Noguchi Museum: noguchi.org

London Blitz, pp. 58–67

Contractor: Bryan Fleming, Fleming Construction,

Canoga Park, Calif., 310.503.0991 ✦ Doors & windows: Ventsam Sash & Door, Sun Valley, Calif., 818.768.6424

✦ Glass & mirrors: Marin Glass, Los Angeles, 310.837.2236 ✦ Kitchen

and bath tile and stone, coffee table, front door pulls: Modern Home, psmodhome.com ✦ Bath flooring & sinks: thegreatindoors.com

✦ Dining chairs & table: chernerchair.com ✦ Sofas: futuramafurniturela.com

✦ Floor lamp: modernica.net ✦ Womb chair upholstery: Madera Deco, maderadeco.com ✦ Kitchen chairs: Jam, calligaris.com ✦ Decorative sunburst sculpture: Jesus Ironwork, Azusa, Calif., 626.334.5597 ✦ Artwork: Vladimir Tretchikoff, vladimirtretchikoff.com



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