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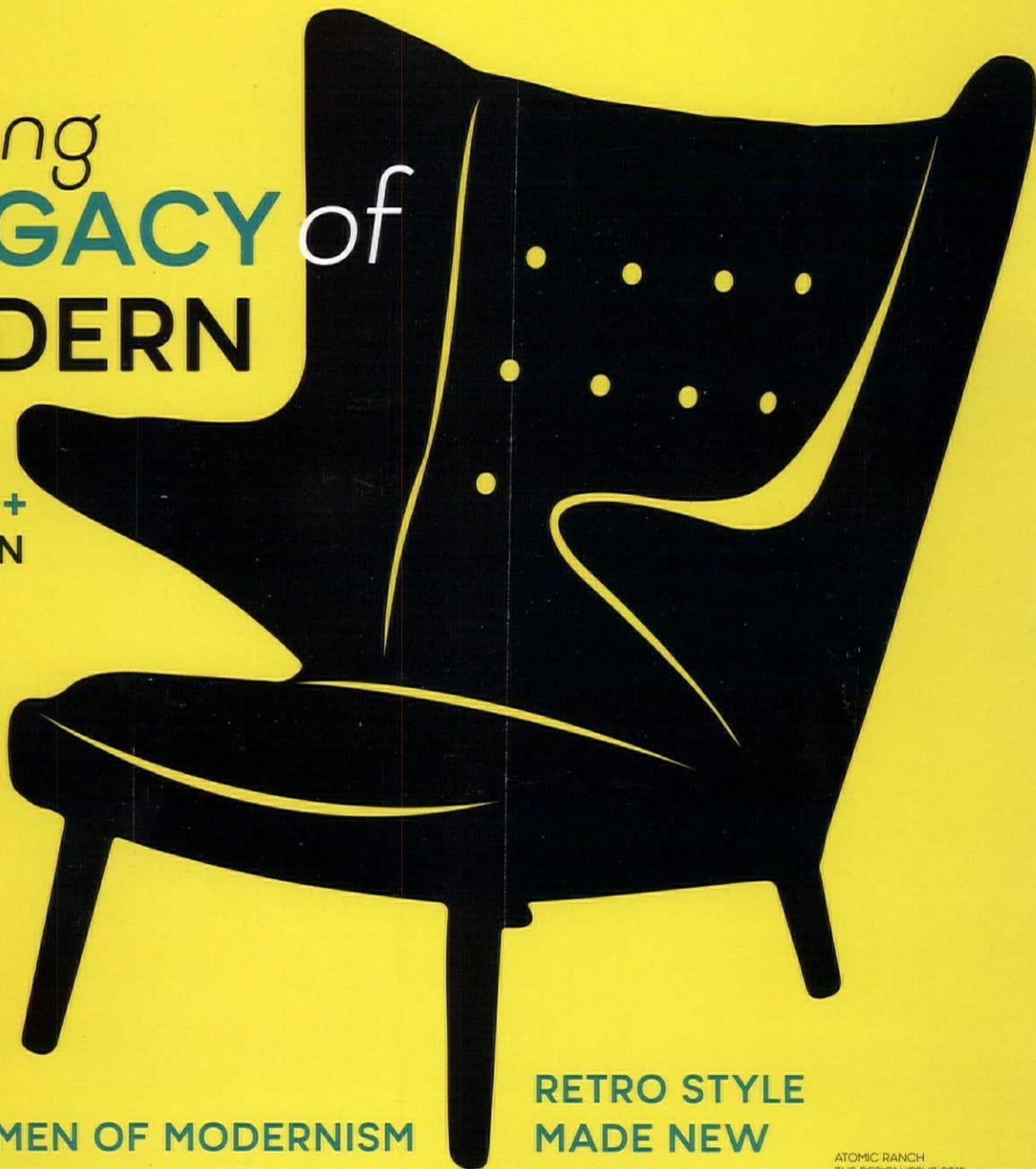
MIDCENTURY MARVELS

# ranch

THE  
DESIGN  
ISSUE  
A RETROSPECTIVE

THE  
*Lasting*  
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**MODERN**

ICONS  
OF FORM +  
FUNCTION



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designers  
of today



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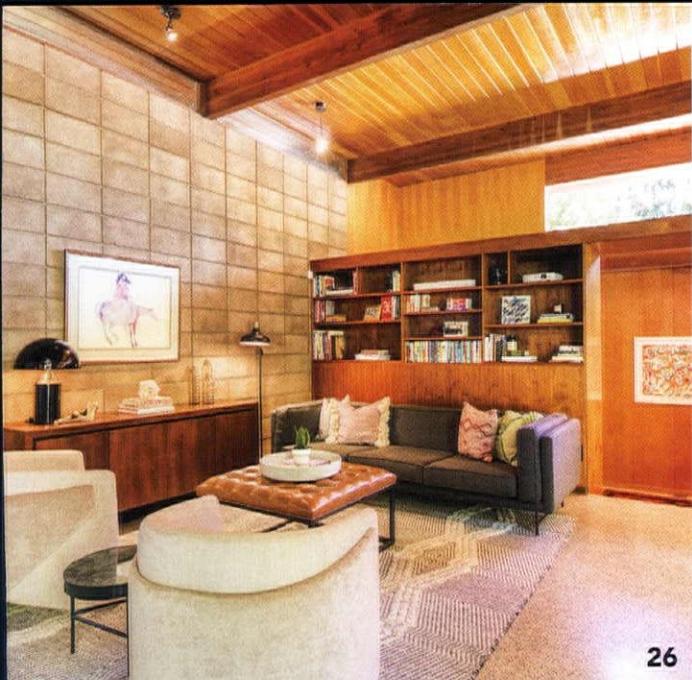


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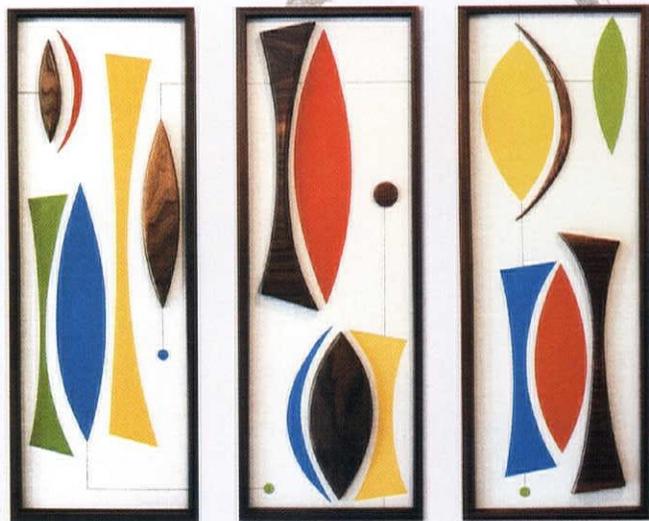
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COVER DESIGN BY GABBY OH

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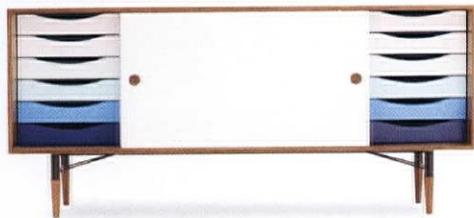
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# What shall we dream up next?

Here on the cusp of the year 2020, it's hard for us fans of all things midcentury not to get caught in a wave of retrospective nostalgia. As if the transition from 1999 to 2000 wasn't forward-looking enough at the time, in my mind the year 2020 is a thing of great futuristic speculation. Novels, movies, even episodes of *The Simpsons* have all concocted fantastical plotlines revolving around this fateful year. And here we are: See how far we've come, and what shall we dream up next?

Wasn't it with this same spirit that innovators and creators of the post-war era looked ahead to the latter half of their century? Asking themselves the same questions, bubbling with this same hopeful creativity and brazen curiosity? They must have. We have George Nelson's Bubble lamp, Hans Wegner's Halyard chair and Pierre Koenig's case study houses as a few pieces of evidence.

We also have Florence Knoll, Lucienne Day, Greta Grossman and Eileen Gray. They are just some of the marvelous women of the midcentury contributing to the canon of iconic modern design. I'm particularly proud of the opportunity to shine a light on the oft forgotten female movers and shakers in this period, who've given us everything from furniture to architecture and graphic design that are emblematic of the era.

So in compiling our stories for this annual Design Issue, we bring together the best of old and new. We explore the legends of mid mod past and examine how they continue to inspire and inform designers, architects and homeowners of today. I hope you will look on creators of the past and of today with awe for the amazing design we have in our history and excitement for the ways Midcentury Modern style can be celebrated and preserved for the future.



Jackie Torres

## Get connected!

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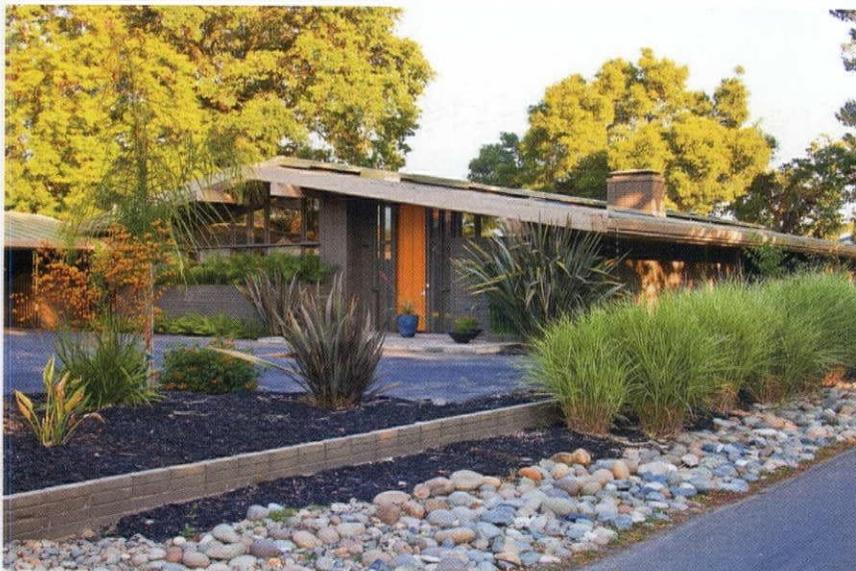


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Learn how to balance authenticity with freshness when renovating a local gem.

## REAL ESTATE HIGHLIGHTS

Get the scoop on the latest and greatest Midcentury Modern homes to hit the market. Whether you're hunting for your next fixer-upper or just curious about the stories behind some of the fascinating listings, you'll want to browse our finds.



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## OUR FAVORITE RETRO BATHROOMS

From period pristine to modern redux, check out our gallery of fantastic mid mod bathroom spaces.



## WAKE UP YOUR WALLS

Midcentury Modern artwork that anyone can collect? Yes please! Check out our roundup of affordable mid mod-style art.



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/ DESIGN ICON /

# Marimekko: FINLAND'S MOST FASHIONABLE BRAND

Here's everything you need to know about this innovative Nordic lifestyle company.

By **Rabekah Henderson**  
Photography Courtesy of **Marimekko**

## Nordic Beginnings

Marimekko, the Finnish lifestyle brand known for its exciting, colorful patterns, got its start inside a Finnish printing company in 1949. Its founder, Armi Ratia, began the company with the hope of creating vibrant and modern clothing for women who wanted their fashion to stand out. Ratia wanted Marimekko's designs to offer liberating choices to a population whose choices were so often sorely limited.

Two years after the brand's beginning, a fashion show was held to display the versatility of the new patterns to the public. Shortly after the successful show, Marimekko opened its first store in Helsinki.



*"I really don't sell clothes. I sell a way of living. They are designs, not fashions ... I sell an idea rather than dresses."*

—Armi Ratia, founder of Marimekko





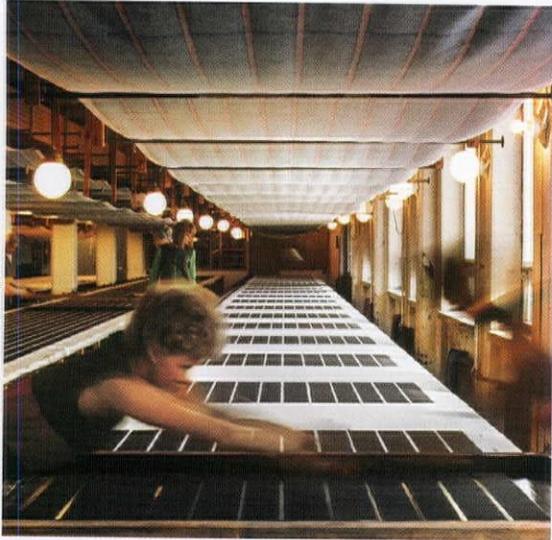
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Screen printing is at the heart of Marimekko, and true to its origins, the company still designs and prints its fabrics in Finland.

### MARIMEKKO TAKES OFF

Inside her company, Ratia fostered a spirit of creative freedom and hired designers who brought unconventional ideas to the table. Together, they created iconic patterns like Marimekko's Unikko (poppy) by Maija Isola and Pallo (ball) by Annika Rimala.

In 1960, Marimekko became an overnight sensation after Jacqueline Kennedy bought six of their dresses. Marimekko's designs were soon splashed across the pages of fashion magazines of the '60s, like *Elle*, *Vogue* and *Harper's Bazaar*.

Marimekko didn't just sell clothing—they also sold its popular home products, where items like teacups, aprons and duvets were given a fun, Finnish twist.

### THE BRAND TODAY

Though Ratia passed away in 1979, Marimekko kept her vision alive. In the following decades, Marimekko released hundreds of bold designs and garnered international popularity. The brand has attracted designers from all over the world and now sells its products in almost 40 different countries.

Screen printing is at the heart of Marimekko, and true to its origins, the company still designs and prints its fabrics in Finland. It continues to create products that delight and transform its consumers, and it has no intention of slowing down. ☺

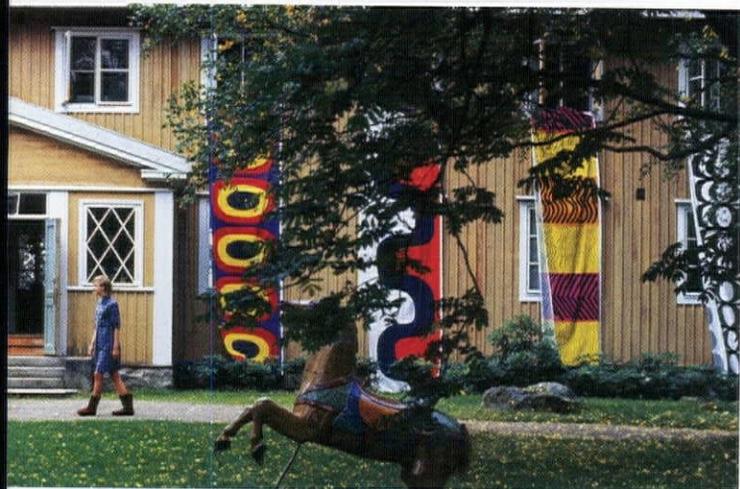
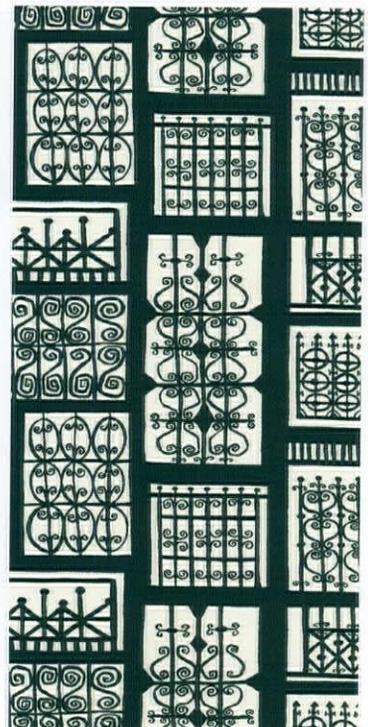
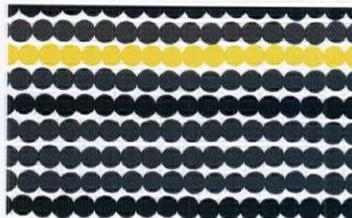


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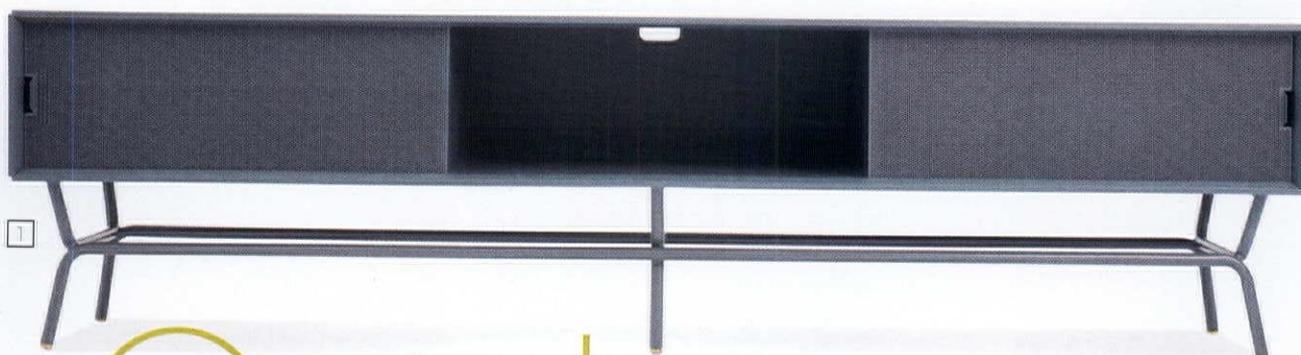
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# Credenzas



Sleek and functional, these pieces provide essential storage while adding style to the home.

1. As the name says, this sleek beauty sits long and low. The perforated sliding steel doors allow media use without blemishing the look. Dang Long and Low, \$1,999. (844) 425-8368 or bludot.com.

2. Clean lines meet rich cherry wood in this classic modernist piece that would work in many areas of the home. Catalina 1 door on either side of 3 drawers buffet in cherry. To find a retailer, (802) 222-9282 or copelandfurniture.com.

3. This low-rise credenza keeps your media hidden while adding a touch of '60s fun to the room. Color pop media cabinet, \$1,347. (877) 844-4988 or kardiell.com.

4. Brass and fabric accents add dimension and pop against warm walnut in this modern storage solution. Collen media console, \$1749. (855) 855-9784 or joybird.com.



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# Sofas

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Whether you're searching for a sectional, loveseat, couch or chaise lounge, these stylish seat options have you covered!

1. This open-ended sofa doubles a chaise, and its free-form shape is complemented by a matching ottoman. Kidney bean sofa & ottoman, \$2,800. (877) 844-4988 or [kardiel.com](http://kardiel.com).

2



2. Since its debut in 1956, this striking design has been an eye-catcher—and surprisingly comfortable too! Nelson Marshmallow sofa. For pricing, (888) 443-4357 or [hermanmiller.com](http://hermanmiller.com).

3



3. Gentle curves on rich wood arm rests create an elegant look, while the back tufts bring a bit of fun to the design. The Tyler Loveseat, from \$1,260. (714) 317-9342 or [casaramodern.com](http://casaramodern.com).

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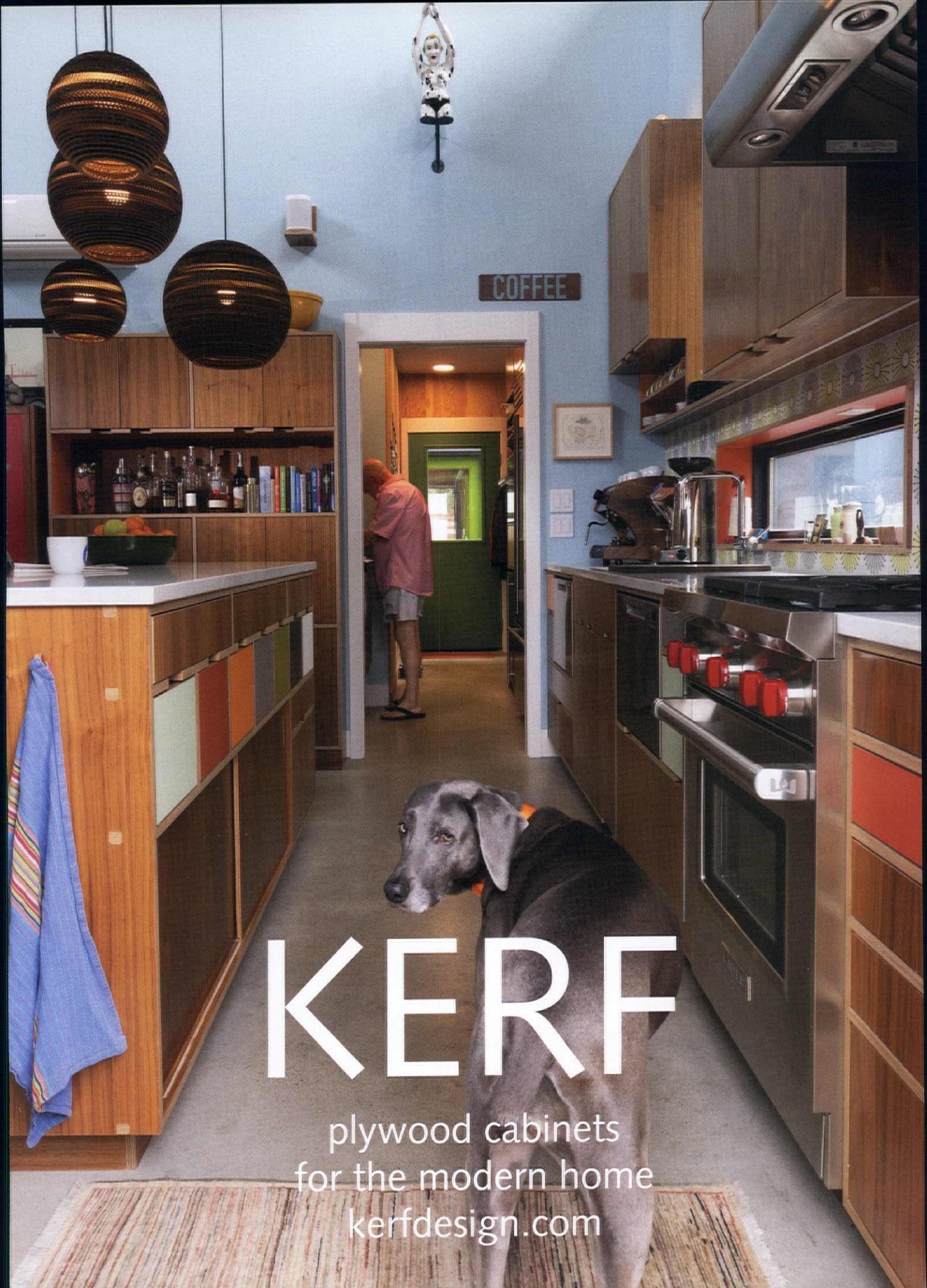


4. Simple. Sleek. 1960s teak and wool sofa perfection. 3-seater Danish teak sofa, \$3695. (604) 876-5215 or [bydesignmodern.com](http://bydesignmodern.com).

5



5. Classic midcentury looks combine with top-grain leather in this sophisticated sectional with many seating options. Eliot leather sectional with bumper, \$5349. (855) 855-9784 or [joybird.com](http://joybird.com).



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# Coffee Tables

Vital for entertaining and everyday life, these pieces should be within arm's reach of any seating area.



1. Featuring a solid teak wood top, this 1960s Scandinavian piece has a sculptural quality, thanks to the unique design. Vintage Danish Mid-century Modern teak coffee table by Illum Wikkelsø, \$1,100. (760) 509-5974 or aymerickmodern.com.

2. Produced today as the original was in 1949, this 3-legged unique design stuns with a circular brass inlay on the leaf. Finn Juhl Butterfly Table, \$6,343. (800) 688-0974 or danishdesignstore.com.

3. With a pearl taupe laminate top and solid wood legs, this compact 1960s piece would also make a great plant stand. Vintage tripod small coffee table, \$182.88. Visit [etsy.com/shop/SimplyModernGoods](https://www.etsy.com/shop/SimplyModernGoods).

4. This beautifully organic piece is made from solid American walnut and each table is one-of-a-kind. Fuji A coffee table, \$895. Visit [organicmodernism.com](https://www.organicmodernism.com).

5. The low table nests under the high table for an easy and stylish space-saver, while the rounded triangular shape adds mod appeal. Finsbury nesting coffee tables, \$2,499. (877) 634-1018 or [lumens.com](https://www.lumens.com).

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# Side Chairs

Take a seat in these  
fun retro designs.



1. Newly upholstered in Charles Eames' "Small Dot Pattern" fabric, this 1960s chair allows 3 reclining positions for ultimate comfort and style. Vintage Danish Midcentury Modern teak recliner FD164 by Arne Vodder for France & Søn, \$2,175. (760) 509-5974 or [aymerickmodern.com](http://aymerickmodern.com).

2. This dramatic vintage chair has been reupholstered and refinished to show off the unique wingback design. Svend Skipper model 91 lounge chair, \$7,500. (415) 497-6626 or [midcenturymobler.com](http://midcenturymobler.com).

3. The sculptural profile on this club chair pairs with top-grain leather upholstery for a handsome addition to the home. Lodge chair, \$1,595. (619) 487-1025 or [d3home.com](http://d3home.com).

4. Add this jewel of a chair as the perfect finishing touch to an open living room, or add two for a separate conversation area. Vanessa occasional chair, \$1,305. (973) 276-0444 or [inmod.com](http://inmod.com).

5. A classic chair combines with a sleek side table, available in both left and right seating configurations. Vista chair, \$840. (949) 274-9023 or [thomasstudioslaguna.com](http://thomasstudioslaguna.com).

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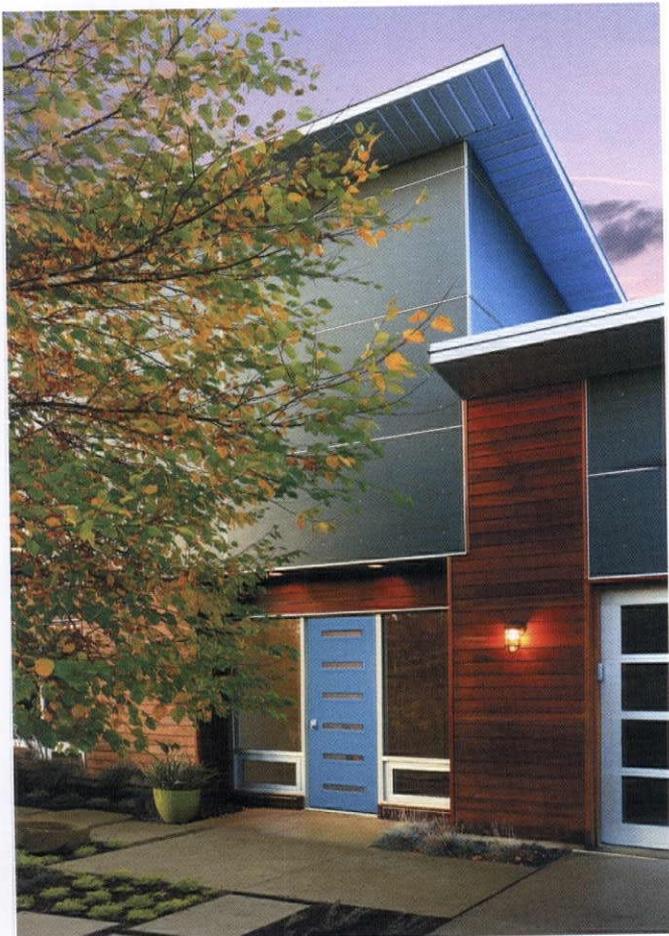
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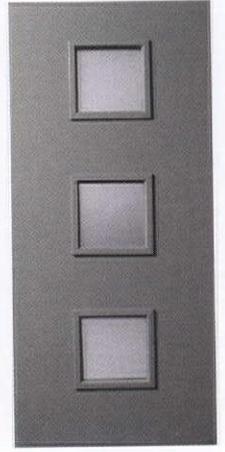
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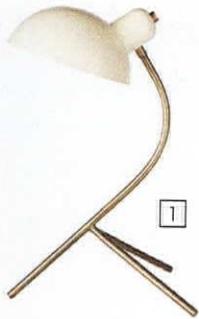
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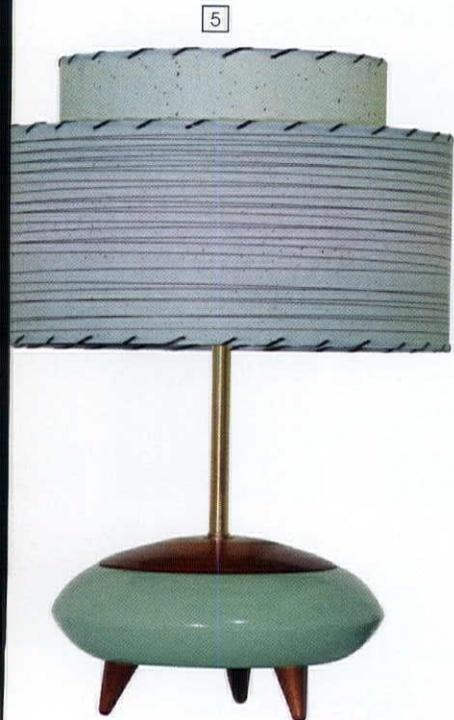
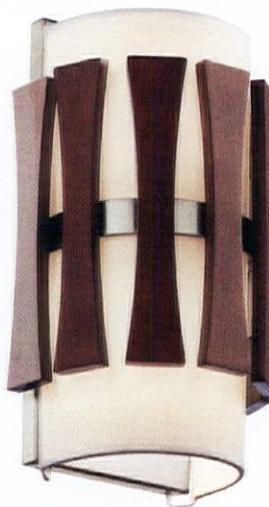
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# Shine On

Hang them from the ceiling or wall, set them on a table or floor: retro inspired lighting for any midcentury home.

By LINDSAY JARVIS



1. Bow table lamp, \$289. (855) 855-9784 or joybird.com.

2. Kinetic hanging sphere pendant light, starting at \$1,399. (949) 274-9023 or thomasstudioslaguna.com.

3. 24" midround sputnik, \$295. (818) 980-3198 or shop.practicalprops.com.

4. Cosmos floor lamp, \$1,990. (866) 842-6209 or ylighting.com.

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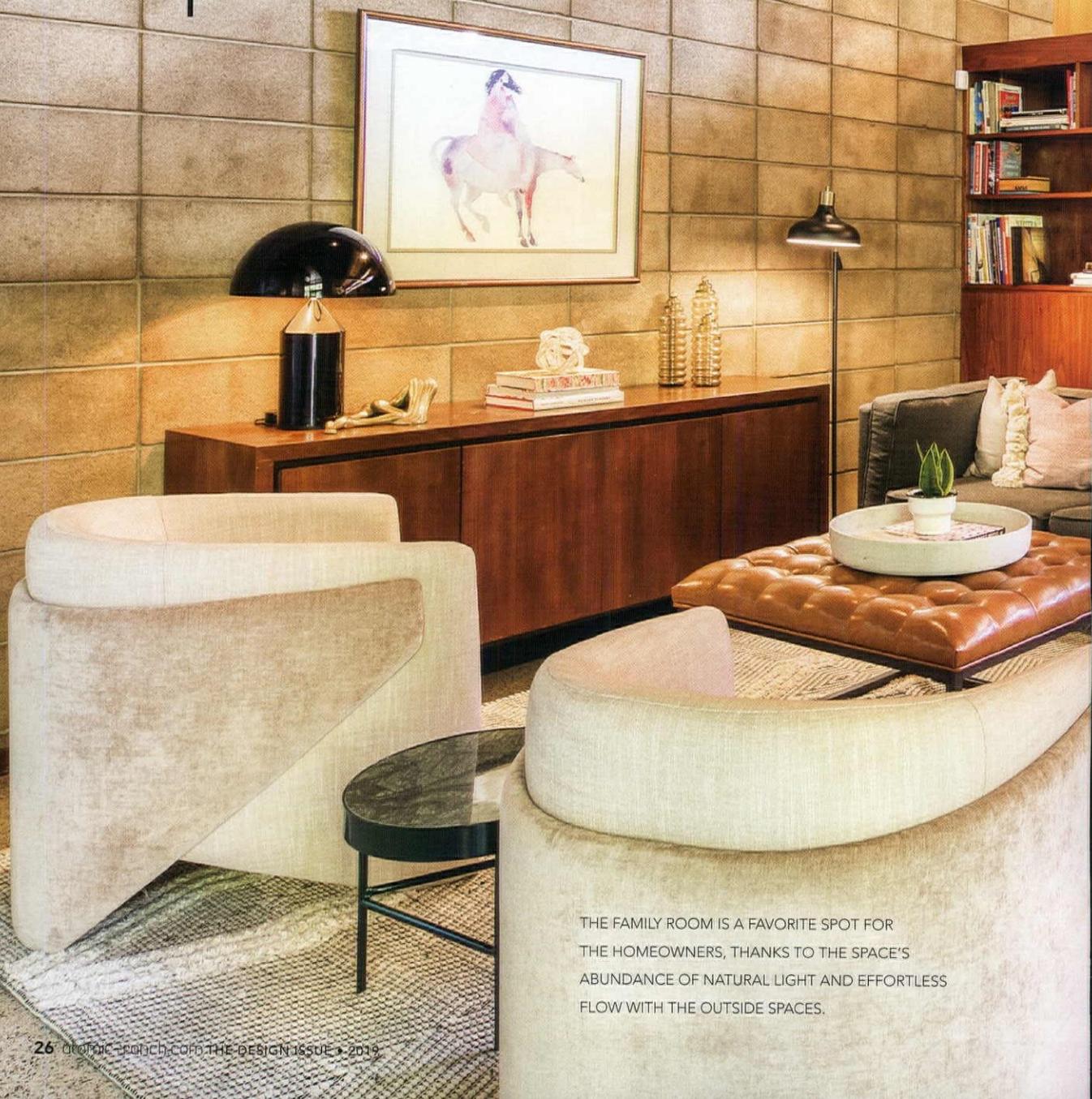


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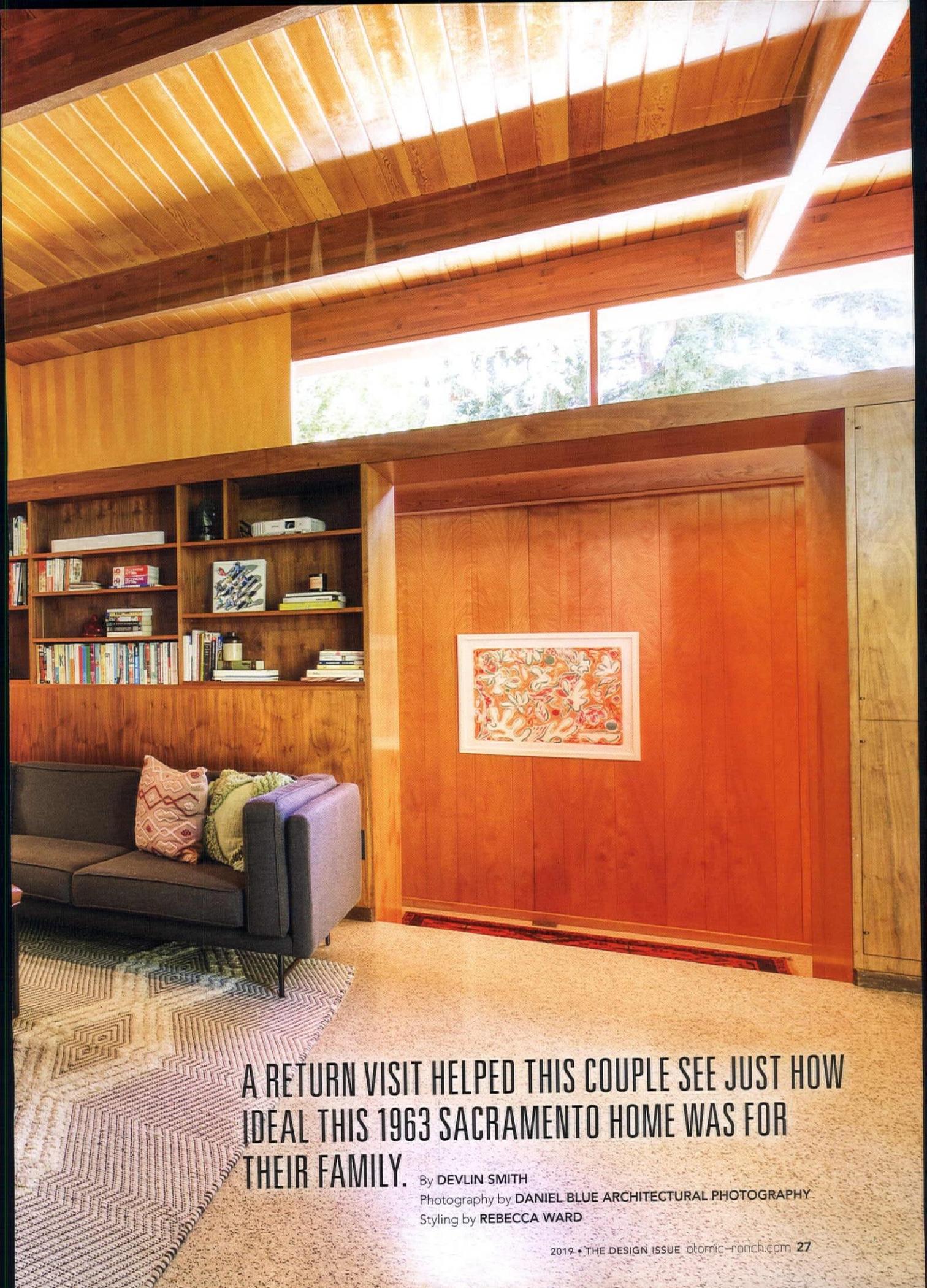
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# Second Opinion



THE FAMILY ROOM IS A FAVORITE SPOT FOR THE HOMEOWNERS, THANKS TO THE SPACE'S ABUNDANCE OF NATURAL LIGHT AND EFFORTLESS FLOW WITH THE OUTSIDE SPACES.

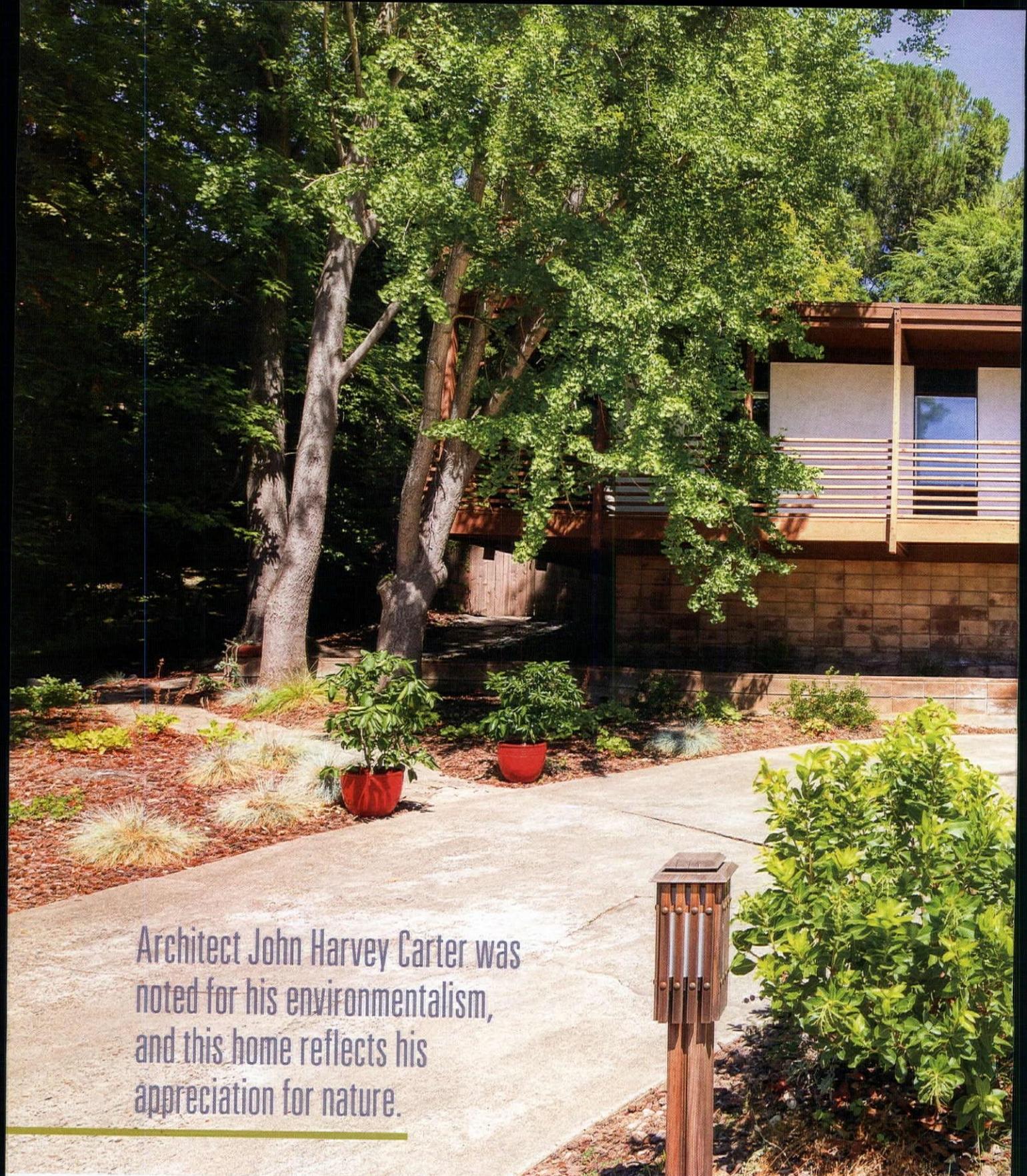


**A RETURN VISIT HELPED THIS COUPLE SEE JUST HOW  
IDEAL THIS 1963 SACRAMENTO HOME WAS FOR  
THEIR FAMILY.**

By **DEVLIN SMITH**

Photography by **DANIEL BLUE ARCHITECTURAL PHOTOGRAPHY**

Styling by **REBECCA WARD**

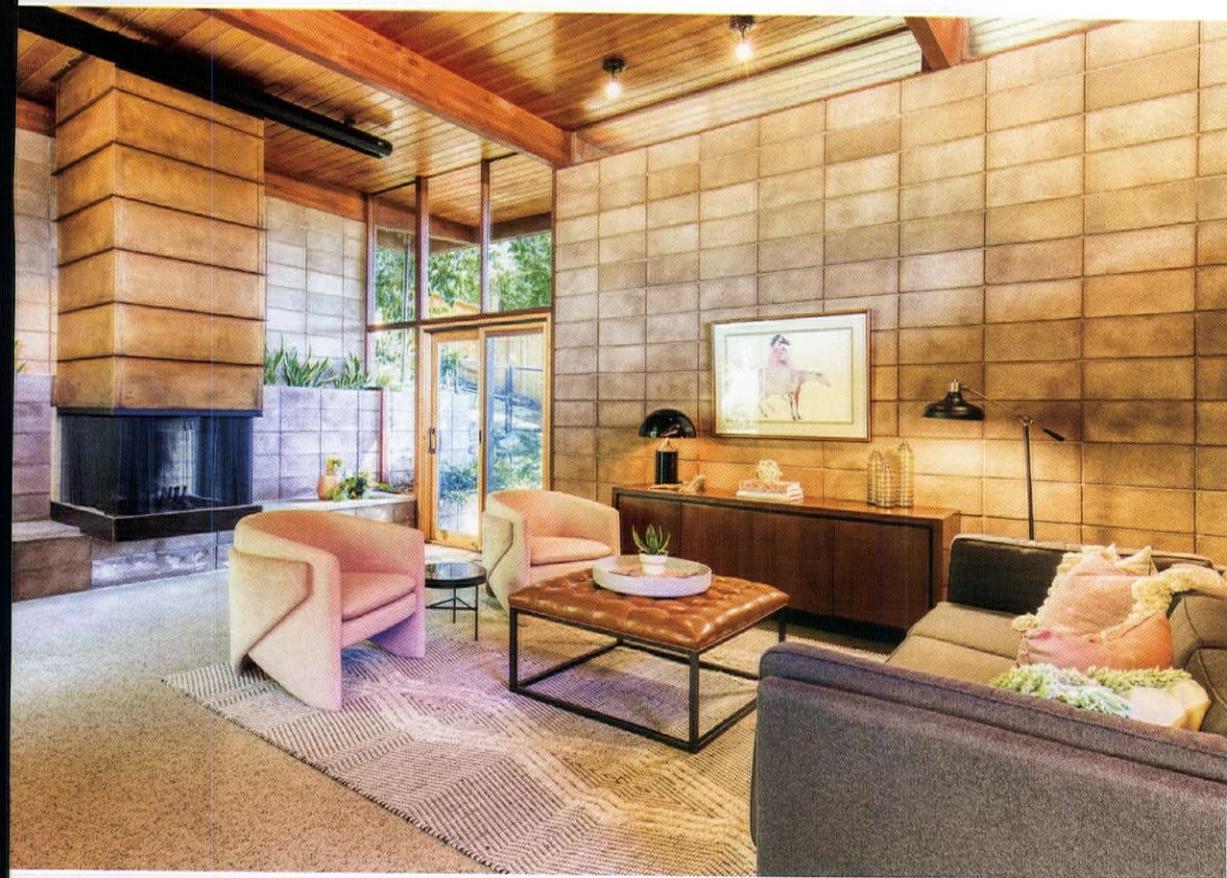


Architect John Harvey Carter was noted for his environmentalism, and this home reflects his appreciation for nature.

THE SUNROOM PROJECTS OFF THE HOME AND SEEMS TO FLOAT ABOVE THE CARPORT. NEIGHBORS REFER TO IT AS "THE TREEHOUSE," WHILE THE HOMEOWNERS THOUGHT IT LOOKED LIKE A SPACESHIP WHEN THEY FIRST TOURED THE HOME. CURRENTLY A WORK IN PROGRESS, THE SUNROOM IS DESTINED TO BECOME A PLANT-FILLED ART STUDIO.



When this 1963 John Harvey Carter house went on the market, Karen and Najib Benouar weren't looking for a new home. The couple was just about to begin renovations on the 1910 Craftsman they shared with their two daughters, but something about the modern home sparked their interest, so they decided to take a tour.



THE LIVING AND FAMILY ROOMS ARE MIRROR IMAGES OF EACH OTHER, FEATURING COPPER FIREPLACES, TERRAZZO FLOORING AND CONCRETE BLOCK BENCHES THAT ARE ALL ORIGINAL TO THE HOME. THE HOMEOWNERS HAVE DECORATED THE SPACES WITH A MIXTURE OF VINTAGE, VINTAGE-REPRODUCTION AND CONTEMPORARY PIECES THAT COMPLEMENT BOTH THE HOME'S AESTHETIC AND THE REALITIES OF FAMILY LIFE.



## SECOND LOOK

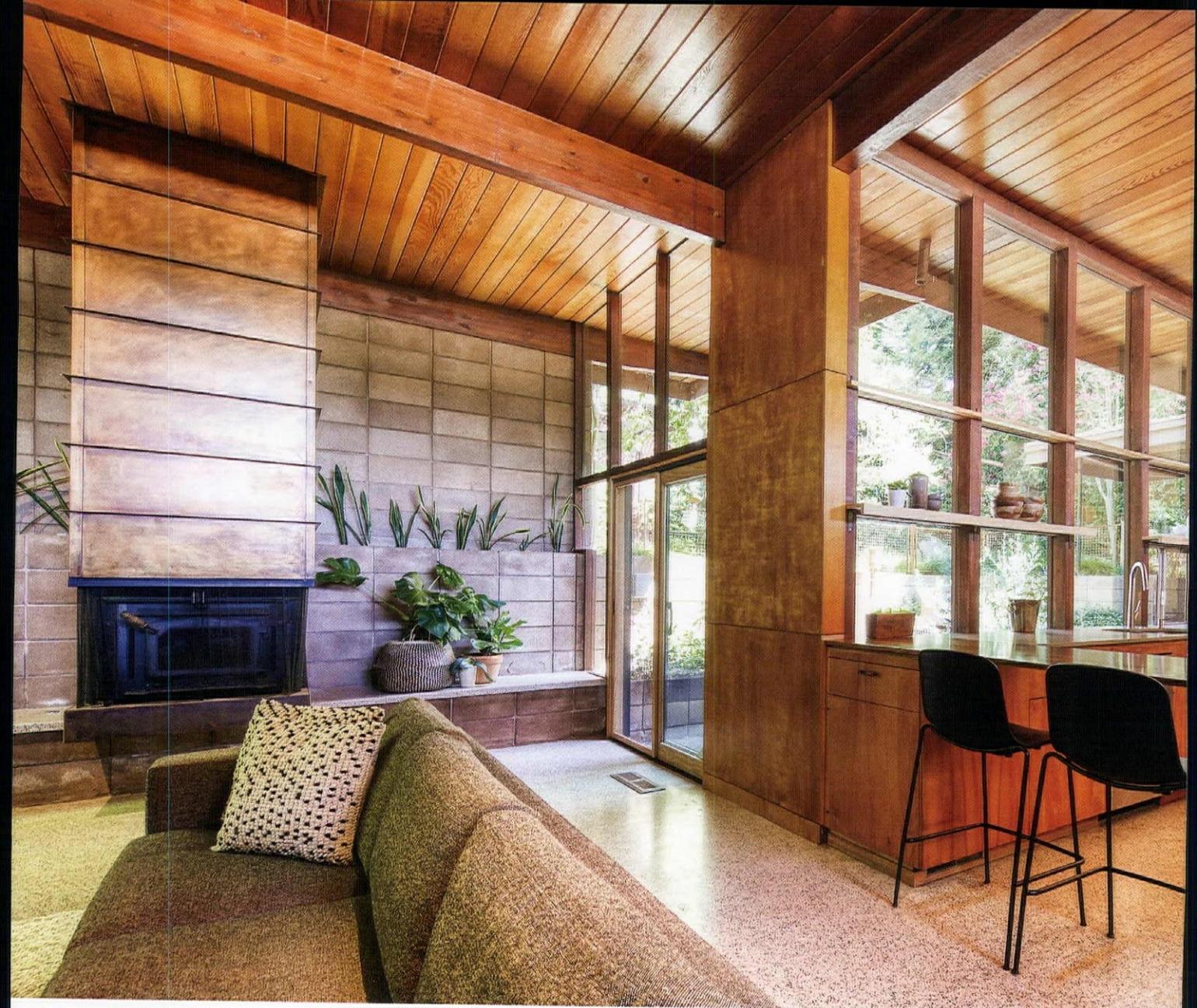
Karen is an architect specializing in historic preservation and is active with the preservation group Sac Mod, while Najib works for modern furnishings and lighting retailer YDesign Group, so this modern home should have been an easy sell. Something about the home, though, made them feel it wasn't a kid-friendly space, so they opted not to make an offer. Six months later, the house still hadn't sold, so the couple decided to take a second look.

"Suddenly the house seemed just right," Karen says. "We went back one more time, with the girls in tow, to make a final decision, and we all fell in love with the house. We put an offer on it and the rest is history."

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"We're not too precious with anything—a house is for living in," Karen says. "And we have two small kids, so we lost all hope of keeping everything perfect and proper years ago. The terrazzo floors are easy to clean and actually don't show much dirt."

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### FAMILY APPEAL

It was on that second visit that the couple saw just how family-friendly the home is, particularly with its two wings, one for the kids and one for the parents. “The kids’ wing was a real selling point because [in it], you can just tell the home was designed for a family, despite our initial concerns,” Karen says. “You enter the kids’ wing through a pocket door that lands you in a veritable foyer-washroom-hallway that has double sinks and doors to a water closet, a shower-bath and both girls’ rooms. It makes bath-to-bedtime an absolute breeze.”

The home has other touches ideal for a family. The open living/dining and kitchen/family spaces can handle all aspects of daily family life, from homework to play to mealtime to relaxing. Boasting original built ins, the spaces offer plenty of room for storage, seating and living. Materials used throughout can handle a life with kids, which the Benouars appreciate. “We’re not too precious with anything—a house is for living in,” Karen says. “And we have two small kids, so we lost all hope of keeping everything perfect and proper years ago. The terrazzo floors are easy to clean and actually don’t show much dirt.”



(TOP, RIGHT) VISIBLE AS YOU ENTER, THIS WALL OF CABINETRY PROVIDES A DIVIDING POINT BETWEEN THE PUBLIC AND PRIVATE AREAS OF THE HOME. DOWN ONE END IS THE CHILDREN'S WING. THE MASTER WING IS OPPOSITE. BEHIND THE WALL ARE THE EATING AND LIVING SPACES.

(RIGHT) THE RADIANT WOOD IS ORIGINAL TO THE HOUSE AND HAS SUSTAINED ONLY MINOR DAMAGE IN ITS NEARLY SIX DECADES. THE CURRENT HOMEOWNERS ARE PLANNING TO RESTORE AREAS THAT HAVE SUFFERED MINOR WATER DAMAGE OVER THE YEARS AND ARE TAKING CARE TO PREVENT FUTURE DAMAGE BY MAKING SURE WATER DOESN'T DRIP DOWN THE KITCHEN CABINET FACES.



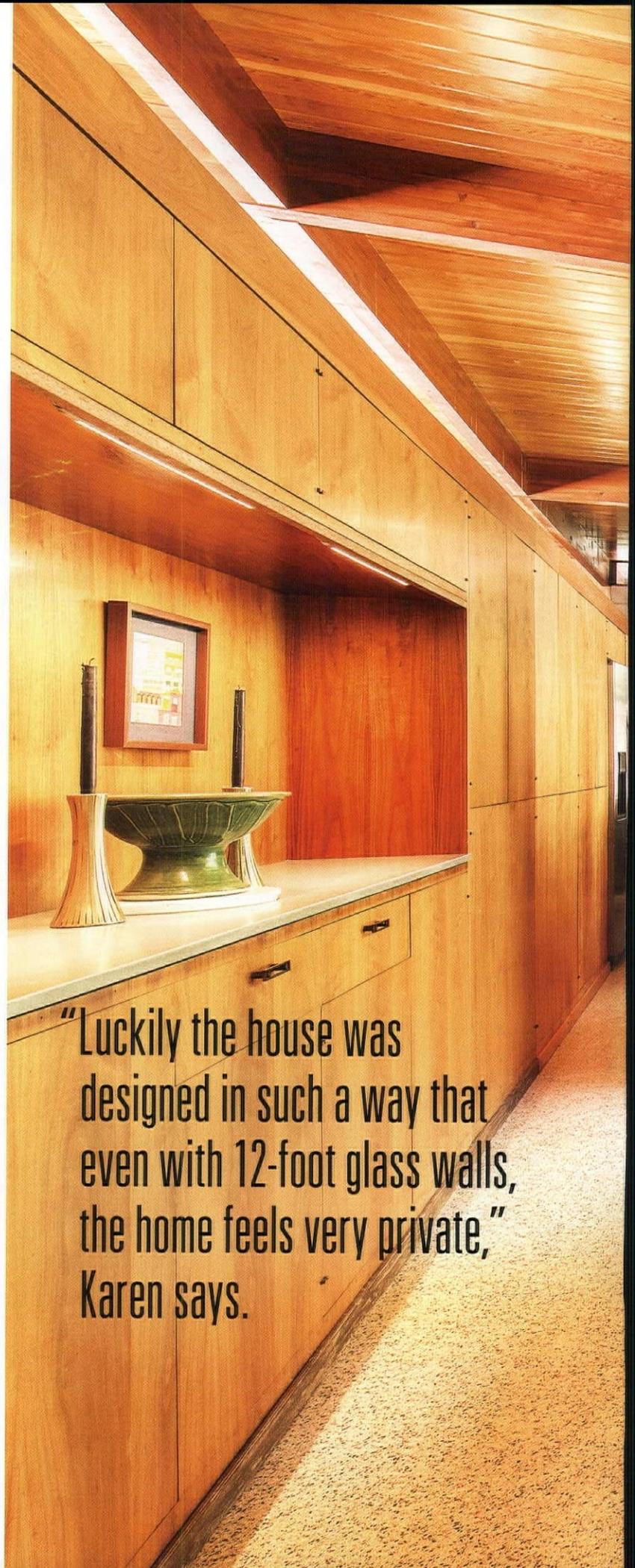
## EXTERIOR ALLURE

The outdoor spaces are also ideal for a family, boasting room for play, for entertaining and for exploring. Architect John Harvey Carter was noted for his environmentalism, and this home reflects his appreciation for nature. There are small yards off the family and living rooms, one labeled as the “children’s terrace” and the other as the “adult terrace” on the original landscape plan. The backyard, visible throughout most of the home—thanks to walls of windows—features a courtyard, paths, a pool and fruit trees. “The kids absolutely love having the paths to explore, and we have some lovely mature citrus trees that are fun to pick when they’re ready,” states Karen.

The abundance of trees and the home’s location on a hill near the American River provide the family with privacy. “Luckily the house was designed in such a way that even with 12-foot glass walls, the home feels very private,” Karen says. “It’s really nestled into this little hillside; there’s absolutely no need for window coverings on that side of the house, which is good because Najib has always been drapery-averse.” ☼

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THE DINING ROOM CAME WITH ITS ORIGINAL NELSON BUBBLE LAMP, “AS IF DIVINED BY THE MCM GODS,” THE CURRENT HOMEOWNERS SAY. THE LAMP IS COMPLEMENTED BY A SAARINEN TULIP TABLE AND CONTEMPORARY CHAIRS WITH A MINIMALIST MODERN AESTHETIC.

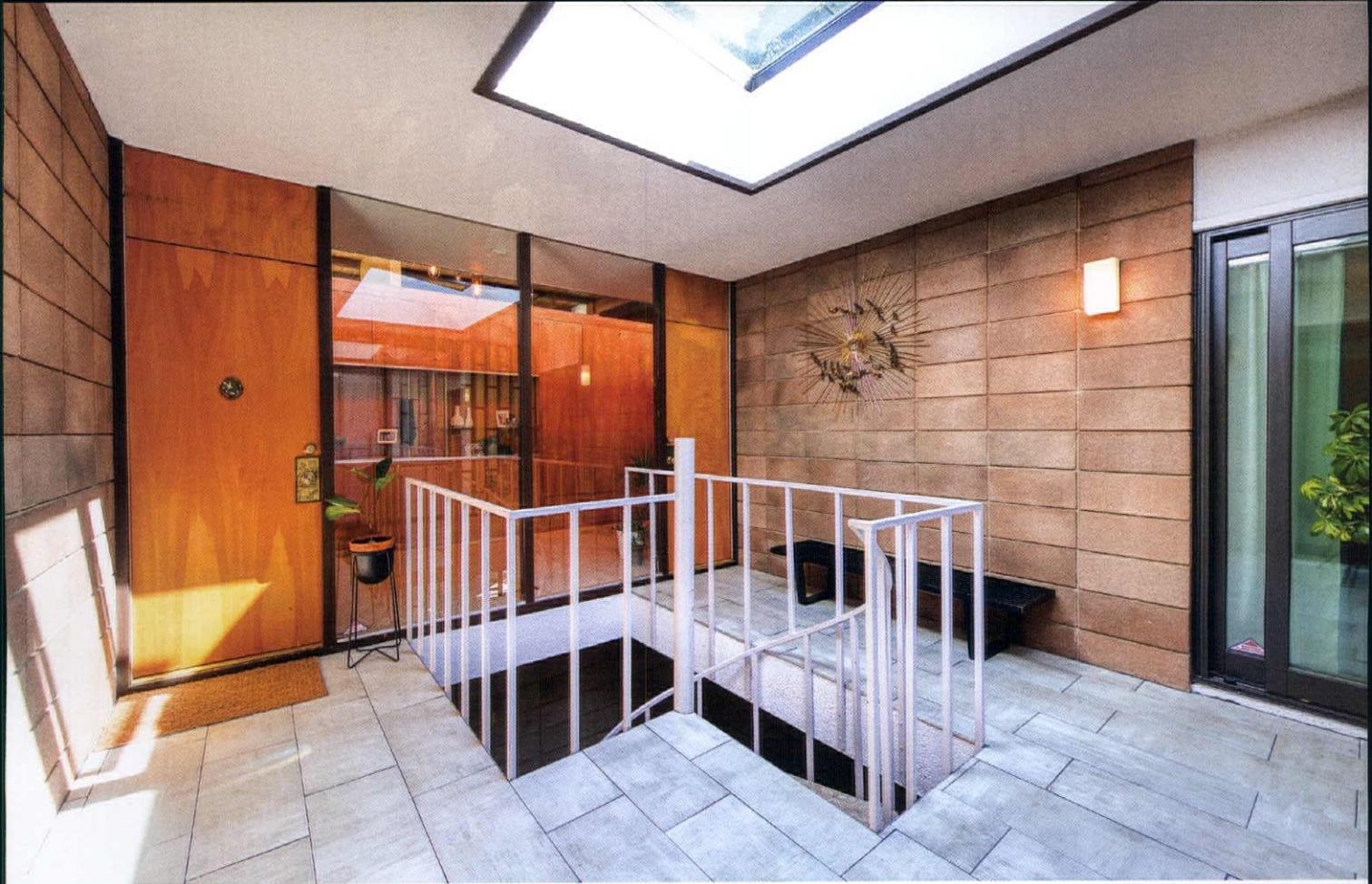


**“Luckily the house was designed in such a way that even with 12-foot glass walls, the home feels very private,” Karen says.**





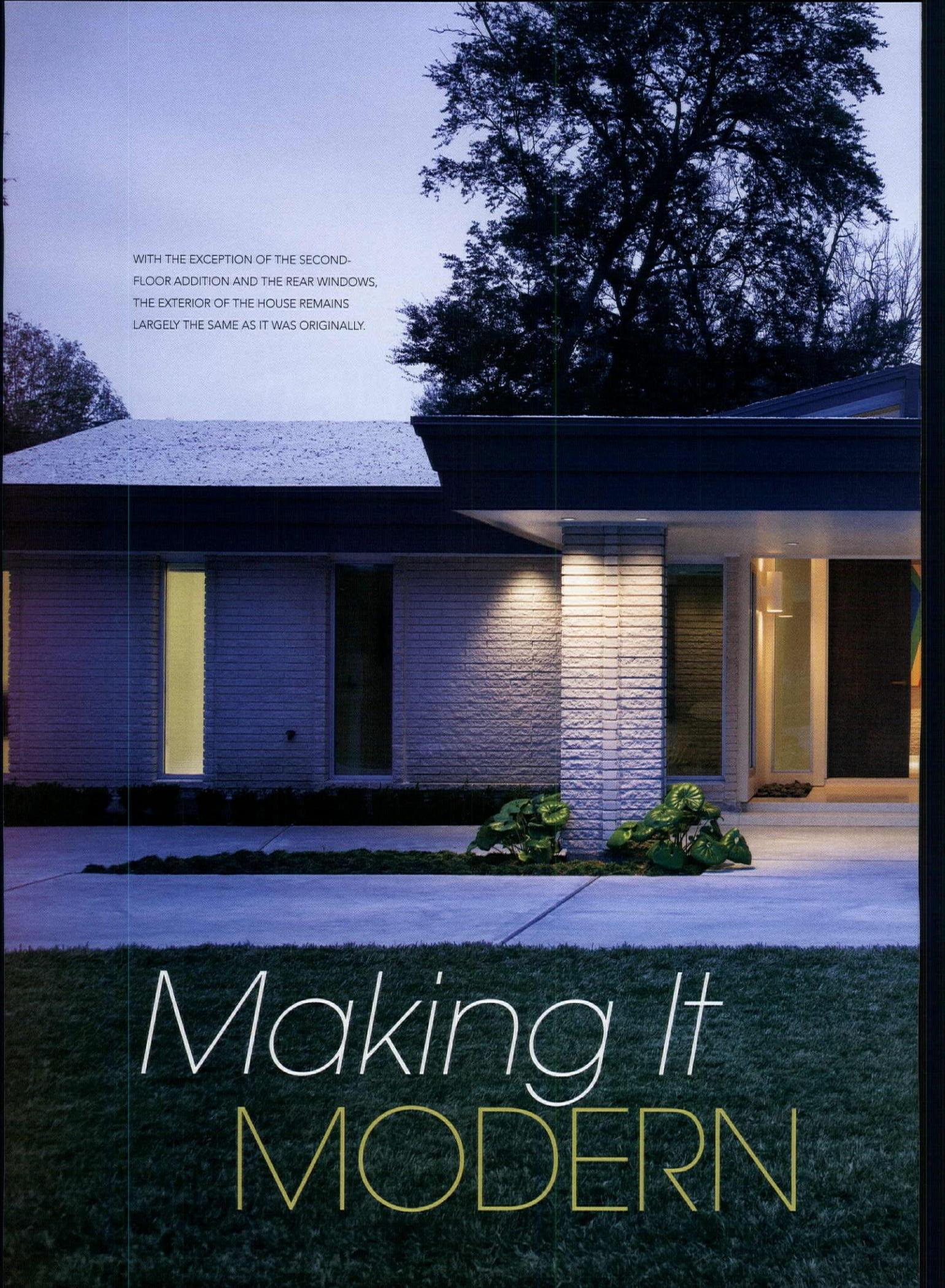
MUCH OF THE LANDSCAPE DESIGN IS ORIGINAL TO THE HOUSE, AND SOME ASPECTS ACTUALLY PREDATE THE HOME. THE 1963 LANDSCAPE PLANS, WHICH THE HOMEOWNERS INHERITED FROM THE PAST OWNERS, DETAIL THE VARIOUS DESIGN ASPECTS OF THE OUTDOOR SPACES, INCLUDING THE WALKWAYS MADE FROM CONCRETE PADS AND OUTLINED IN RIVER ROCKS, AND TREES THAT ARE NOW OVER 100 YEARS OLD.



(TOP) A SPIRAL STAIRCASE NEAR THE CARPORT BRINGS VISITORS TO AN ATRIUM LANDING IN FRONT OF THE HOME'S ENTRANCE. ORIGINAL TO THE HOUSE, THE BRASS-AND-ENAMEL KNOCKER ON THE FRONT DOOR FEATURES A DOVE, A BRANCH AND A FISH AND READS, "CLEAN AIR, LAND, WATER."

(BOTTOM) SMALL YARDS ARE FOUND OFF THE LIVING ROOMS, ONE NOTED ON THE ORIGINAL LANDSCAPE PLAN AS THE "ADULT TERRACE" AND THIS ONE NOTED AS THE "CHILDREN'S TERRACE."





WITH THE EXCEPTION OF THE SECOND-FLOOR ADDITION AND THE REAR WINDOWS, THE EXTERIOR OF THE HOUSE REMAINS LARGELY THE SAME AS IT WAS ORIGINALLY.

# *Making It* MODERN



# HOW A TEXAS HOMEOWNER MODERNIZED THE HOUSE WHERE HE LIVED AS A TEENAGER

By LAUREN HOFER

Not everyone has an eye for quality structure and design like Glen Rosenbaum, the current owner and “curator” of this stunning Midcentury Modern home in Houston, Texas. “I was 16 when our family moved into the house in 1964, and I was attracted to the design from the outset,” he says.

Many of the furniture pieces in the home are not only vintage but are Adrian Pearsall pieces selected by Glen's parents under the direction of the original architect.



It was this appreciation for the original design by architect Arthur Steinberg, created in collaboration with his parents, that made Glen want to bring the house into modern times and make it his own. So Glen enlisted the help of architects David Bucek and Daniel Hall, both principals at the Texas architecture firm Stern and Bucek, to take on the project.

#### OPENING IT UP

To begin, the architects added a single-room second floor to serve as Glen's custom-built, model train room and overhauled essentially all of the

home's original infrastructure. They strengthened the frame, updated all electrical and plumbing features and brought the home in line with current building standards. Beyond these technical additions, however, Glen wanted to open up the previously compartmentalized home's layout.

The resulting changes were drastic. "We essentially removed half of the inside walls to open it up," says Daniel. A once-closed-off den is now connected to the living room, and the previously secluded kitchen is now only separated from the living room by a countertop. "The opening up of the house accentuated the beauty of the original lines," Glen says of the more expansive views. To increase natural light, they also added multiple picture windows to the rear exterior of the house.



OPEN AND LIGHT-FILLED, THE MAIN LIVING AREA CONNECTS THE INSIDE TO THE OUTSIDE AND HIGHLIGHTS THE ORIGINAL LINES OF THE HOUSE, WHILE THE BOOMERANG COUCH ACTS AS A STUNNING FOCAL POINT.





(TOP) PREVIOUSLY, THE KITCHEN WAS DISCONNECTED FROM THE LIVING ROOM EXCEPT FOR A SMALL SHUTTERED WINDOW. "OPENING UP THE KITCHEN ALLOWED ALL THE SPACE TO FLOW," SAYS ARCHITECT DAVID BUCEK.

(RIGHT) THE SUNKEN ROOM CARRIES THE HISTORY OF THE HOME WITH AN END TABLE AND CHAIRS BY ADRIAN PEARSALL AND FRAMED STRING ART CREATED BY GLEN'S FATHER.

(OPPOSITE) UNDER THE STAIRS IS AN ART PIECE BY ADAM McEWEN CALLED JERRYCAN, FROM THE CHINATI FOUNDATION IN MARFA, TEXAS, AN ORGANIZATION THAT GLEN IS CONNECTED WITH.



The interior design is intentionally minimalistic to allow both the architecture and furniture pieces to speak for themselves.



CLEAN LINES AND NATURAL LIGHT MAKE THIS BREAKFAST NOOK A CALM AND WELCOMING SPACE.



PHOTO BY RYANN FORD

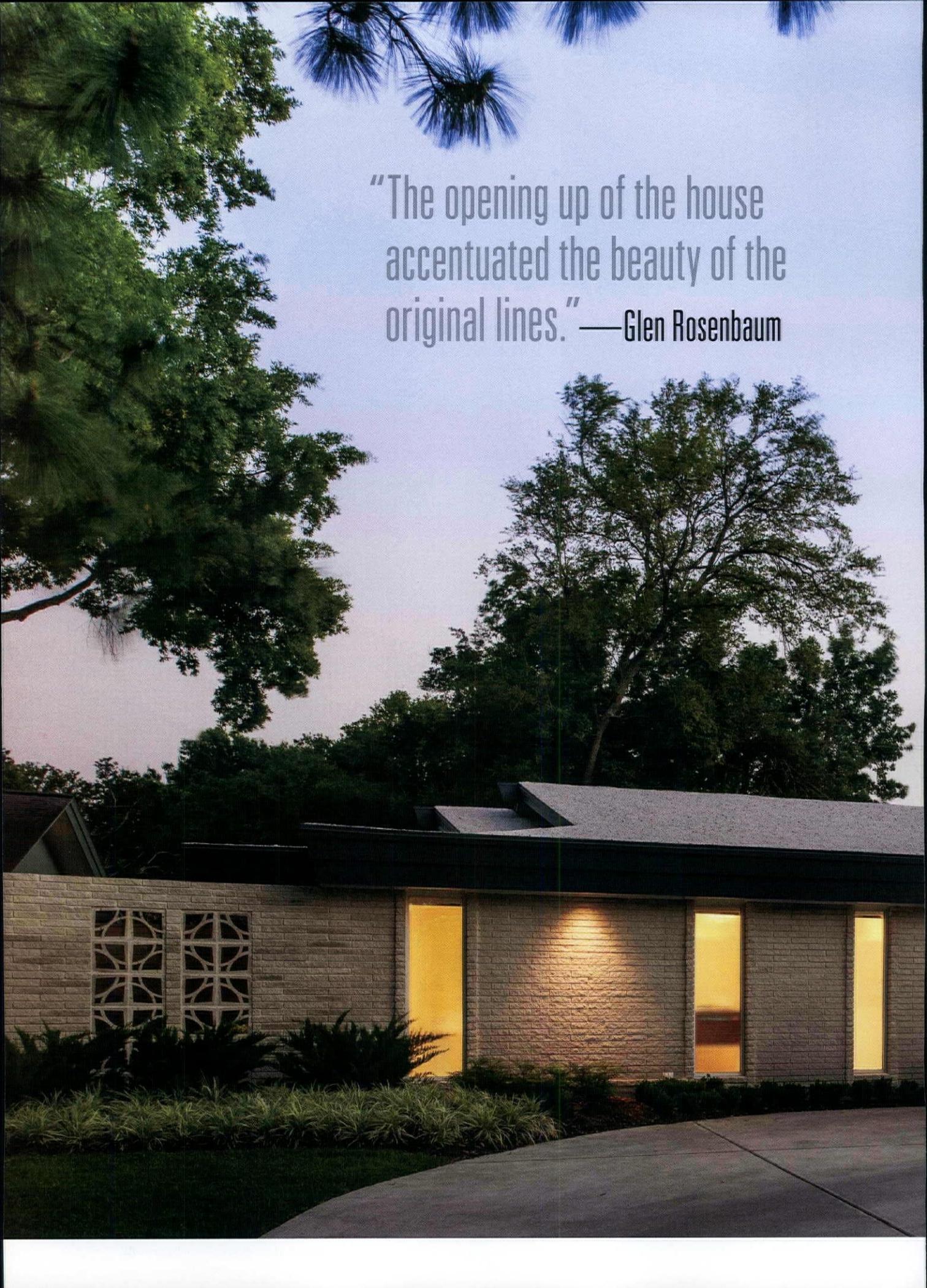
(TOP LEFT) THE COLORFUL PIECE OF ART IN THE ENTRY WAS CREATED BY GLEN'S FATHER. "MOM HAD SEEN A SIMILAR PIECE IN AN ARCHITECTURAL MAGAZINE AND LIKED IT, AND I THINK DAD FIGURED OUT HOW MUCH IT WOULD COST TO BUY ONE, SO HE DECIDED TO BECOME AN ARTIST," HE SAYS.

(TOP RIGHT) GLEN HAD TROUBLE FINDING ANYONE TO RESTORE THIS ADRIAN PEARSALL CHAISE LOUNGE BECAUSE THE FOAM WAS DISINTEGRATING, BUT EVENTUALLY IT WAS REDONE BY STEVE PINE, THE FURNITURE RESTORATION EXPERT AT THE MUSEUM OF FINE ARTS HOUSTON. IT IS THE ONLY PIECE IN THE HOME THAT STILL HAS THE ORIGINAL UPHOLSTERY.

### MINIMALISM

The interior design is intentionally minimalistic to allow both the architecture and furniture pieces to speak for themselves. "I believe the lines of both the house and the furniture are so outstanding and beautiful you don't want to distract from them," Glen says. He and the architects added warmth to the space with unique art and framed pieces like the vintage denim Levi's poster that came from his father's clothing store; various folk art pieces that his father created; and other work by artists like Rackstraw Downes that Glen has curated over the years through his personal involvement with various galleries.

“The opening up of the house  
accentuated the beauty of the  
original lines.” —Glen Rosenbaum



The dining room table, custom built for Glen's parents before they even built the home, is another staple piece, as are a few more recently sourced items. "One nice thing about Glen was that he was uncompromising," Daniel says of Glen's intentionality about selecting pieces that were authentic to the home's time period. If the pieces they chose weren't from the 1960s they were designed by a designer in the 1960s.

### PEARSALL PIECES

Many of the furniture pieces in the home are not only vintage but are Adrian Pearsall pieces selected by Glen's parents under the direction of the original architect. A boomerang couch, a chaise lounge, side tables and more fit perfectly in the space.

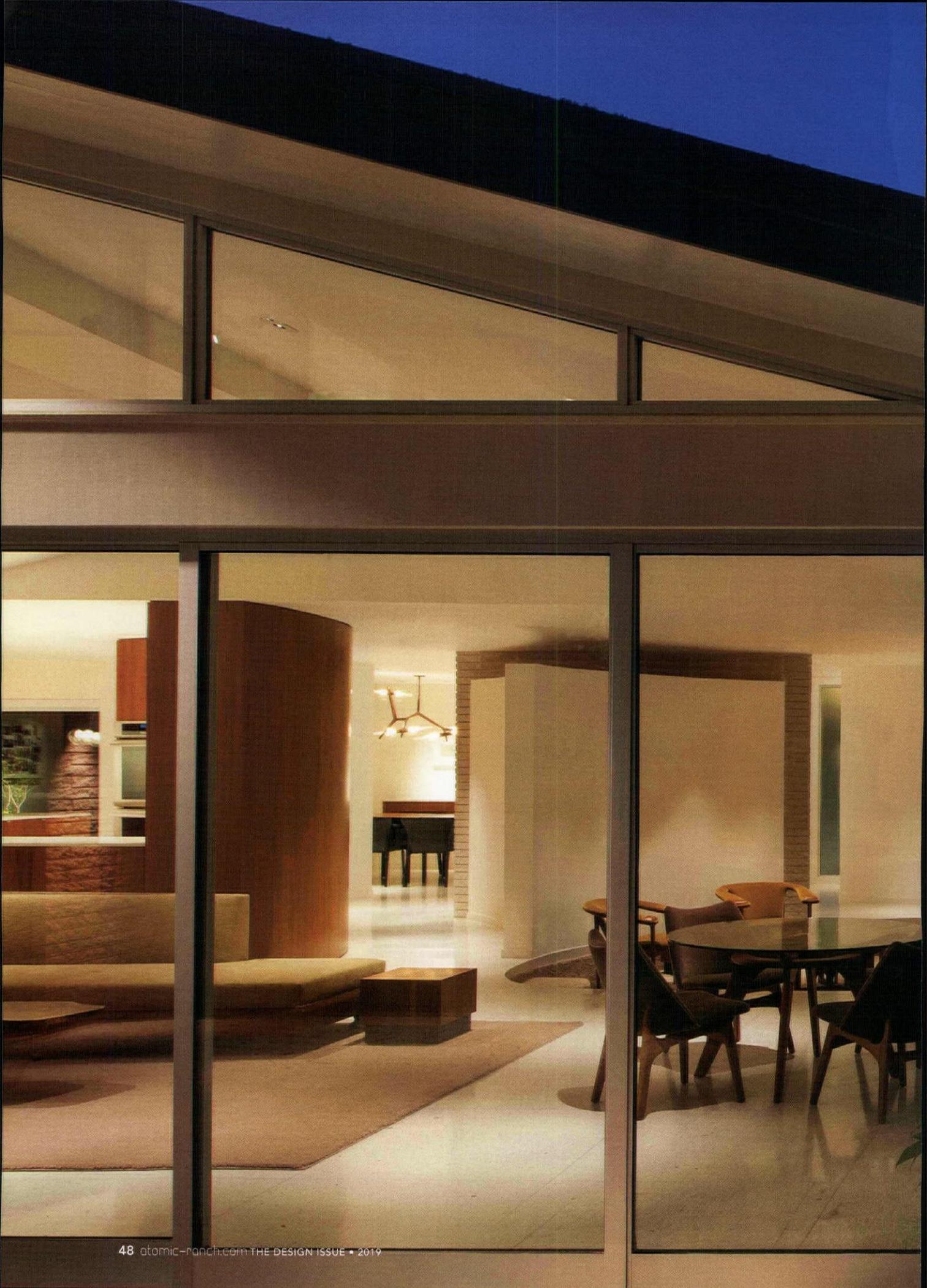
"Pearsall designed elegant, organic furniture forms that reflected the taste for clean, modern lines so popular during the mid-20th century and reflected in the Rosenbaum house design," says Cindi Strauss, Curator for Modern and Contemporary Decorative Arts and Design, Museum of Fine Arts Houston. In recent years, there has been a resurgence of interest in Pearsall's work. "These pieces are perfectly suited for the Rosenbaum house and remarkably have survived in superb condition for 55 years," she says.

### THEN TO NOW

Glen feels that his parents, forward-looking themselves, would appreciate the changes he has made. "Everything that was done both in the original construction, and now in the remodeling, was in full collaboration with the architects." Glen says. His parents worked closely with Steinberg during the original building of the home and he in turn worked closely with Bucek and Hall to create a space he enjoys and that is representative of his life. "To me, the architecture, which was superb to begin with, has spectacularly come alive," he says. ☺

PHOTOGRAPHY BY HESTER + HARDAWAY





DURING THE RENOVATION PROCESS, LAYOUT  
CHANGES WERE MADE TO THE BEDROOM WING TO  
CREATE AN OFFICE AND LIBRARY SPACE.

PHOTOGRAPHY BY HESTER + HARDWAY

"To me the architecture, which was superb to  
begin with, has spectacularly come alive."

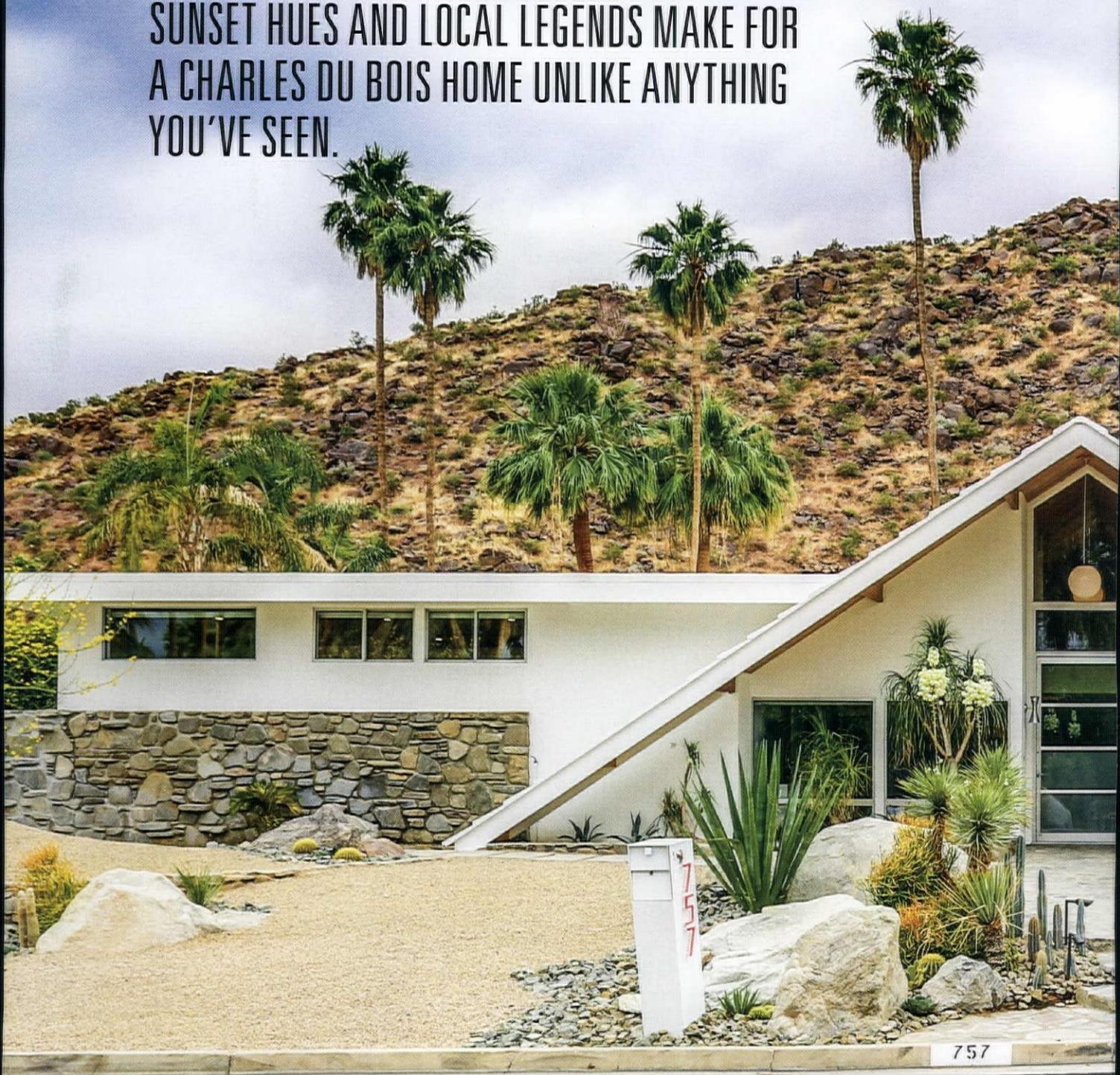
—Glen Rosenbaum

# Aloha Springs

By SARAH JANE STONE

Photography by KELLY PEAK PHOTOGRAPHY

SUNSET HUES AND LOCAL LEGENDS MAKE FOR  
A CHARLES DU BOIS HOME UNLIKE ANYTHING  
YOU'VE SEEN.



The “Alohaus” or “Swiss Miss” homes of Palm Springs, California—built by the Alexander Construction Company and designed by Charles Du Bois—are nearly as famous as the town itself. With their iconic rooflines reminiscent of a Tiki apex or Swiss chalet, they stand in stark contrast to the rugged mountainsides visible through their numerous clerestory windows. In a town known for its Hollywood connections and with homes as famous as the stars and star-chitects—especially in the Vista Las Palmas neighborhood—the dramatic A-frame rooflines of these homes still stand out. Built in 1958, this particular Du Bois masterpiece has a storied past and a bright future, exactly the kind of lore necessary to turn a house into a celebrity.

TODD WALLIN DESCRIBES THE HOME'S PREVIOUS COLOR AS "BATTLESHIP GREY." "EVERYTHING WAS THE SAME COLOR—THE TRIM, STUCCO AND FENCE—AND I COULDN'T WAIT TO JUST PAINT IT WHITE! THAT ALONE MADE A HUGE DIFFERENCE IN THE CURB APPEAL," HE SAYS. OF COURSE, RESTORING THE HOME'S EXTERIOR SO THAT THE A-FRAME ROOFLINE EXTENDS TO THE GROUND ONCE MORE MAKES A HUGE DIFFERENCE AS WELL.



### A HOUSE WORTH SAVING

In 2018 Todd and Lezlie Wallin spotted a Du Bois home on the market. Without wasting any time, they pounced on the property. It had been renovated in 2003 and outfitted with the decade's best interpretation of midcentury style. Despite the dated decor and track lighting, the Wallins were sold by one feature in particular—the A-frame roofline. “It was cut short at some point and we just couldn't help but to buy it and extend it back to the original line,” says Todd. The spacious backyard, expansive one-level floorplan and walls of glass didn't hurt either.

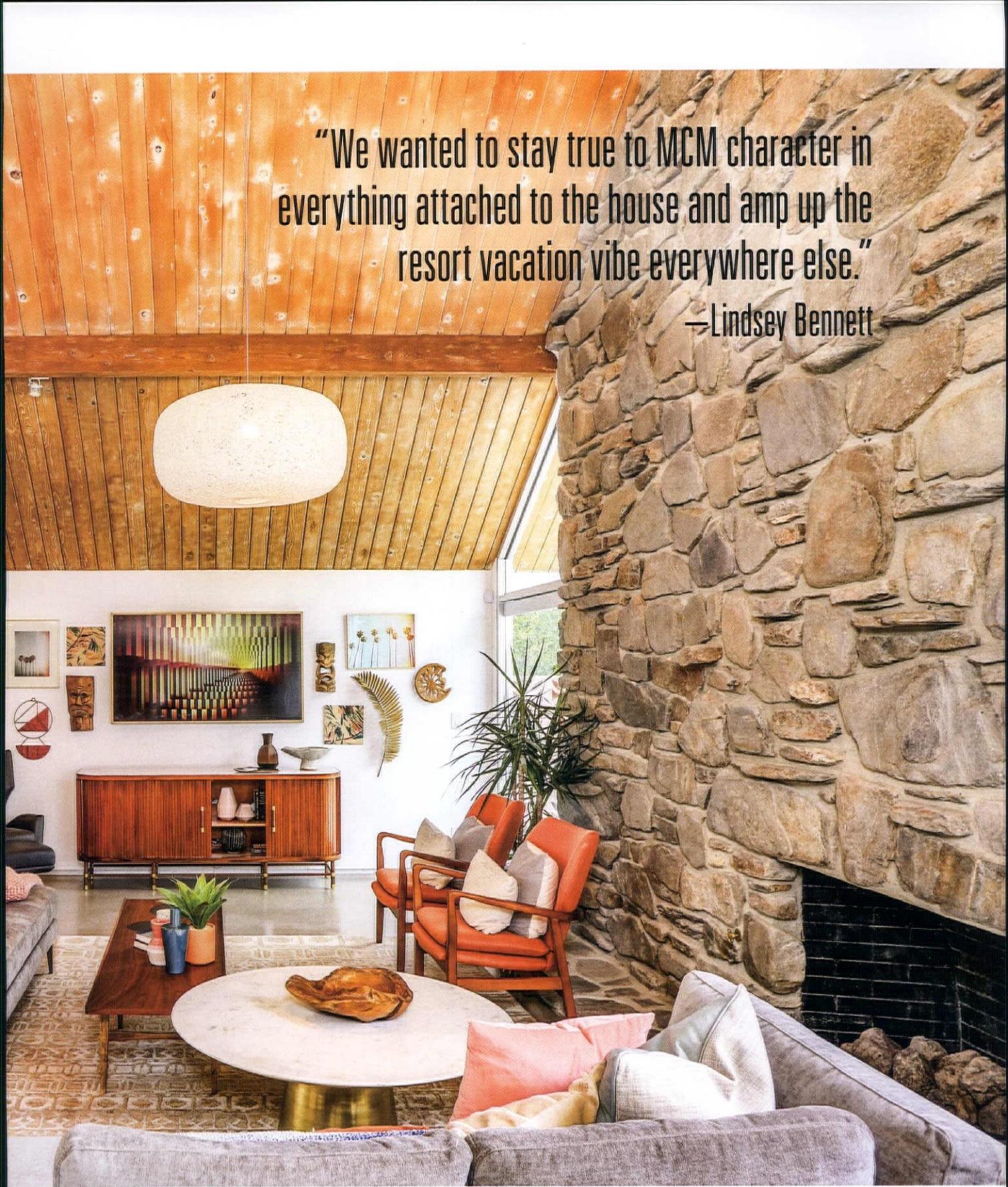
Fortunately for the Wallins, those same things stood out to their designer, Lindsey Bennett, host and designer of HGTV's *Desert Flippers*. Additionally, she was inspired by the home's original tongue-and-groove ceilings and natural stone facade exterior. For her, the home's function and flow gave it unlimited potential.

### LEGEND HAS IT

Before the Wallins got into the renovation process, they started unearthing the home's history. Not only is it among the first A-frames of this style to be built (sometimes called “Swiss Miss”), but it makes an appearance in the *Warren Commission Report*—the report that outlines the investigation into President John F. Kennedy's assassination.

“The original owner was Las Vegas Casino owner Sam Gordon. He grew up with Jack Ruby, who shot Lee Harvey Oswald [the man accused of the assassination],” says Todd. The report states that FBI agents visited Gordon at the home to question him about Ruby just a few days after the assassination.





“We wanted to stay true to MCM character in everything attached to the house and amp up the resort vacation vibe everywhere else.”

—Lindsey Bennett

(ABOVE) TRAVERTINE TILE COVERED THE HOME'S FIREPLACES—A TRAVESTY LINDSEY WAS QUICK TO RESOLVE. NOW, THE NATURAL STONE PLAYS RIGHT INTO THE WALLINS' DESIRE FOR A RELAXING AND PERIOD-APPROPRIATE SPACE.

(OPPOSITE) DO YOU SEE THE MURPHY BED? LINDSEY TURNED THE MEDIA ROOM INTO THE HOME'S SIXTH BEDROOM WITH THIS CUSTOM BED AND WARDROBE UNIT. “YOU’LL NOTICE WE’VE EMULATED THE POOL TILE PATTERN ON THE CONCRETE SAW-CUTS OUTSIDE AS WELL AS ON THIS MURPHY CABINET TO CREATE COHESION AND VISUAL INTEREST,” SHE SAID. “WE FURTHER ADDED A GLASS PIVOT DOOR TO A PRIVATE CIGAR LOUNGE/PATIO TO MAKE THIS MEDIA ROOM SERVE AS A LEGAL BEDROOM.”

"This Swiss Miss-style home naturally led to a Polynesian influence," says Lindsey. "Our design plays on that. It encompasses a minimalist mid mod approach with a resort-tiki twist."



This isn't the home's only connection to nefarious activity. In the 1970s, Gordon added casitas to the property so he could have his own private casino. Perhaps more nefarious than illegal gambling was the use of red carpet, gold tile and numerous wagon-wheel motifs.

#### REINSTATING ORIGINAL INTENTIONS

Even with the wagon wheels long gone, Lindsey got right to work reimagining the midcentury home. "We wanted to stay true to MCM character in everything attached to the house and amp up the resort vacation vibe everywhere else," she says.

"The initial input as to what needed to be done was dictated to the team, but Lindsey took it from

there and made it what it is today," says Todd.

"I would fly out to Palm Springs every few weeks to be on site but did what I could from home in Minnesota as well. It was a fluid process, and we increased the budget several times as the design took shape."

Lindsey's to-do list was extensive. She restored the roofline and original tongue-and-groove paneling, traded travertine tile on the fireplaces for period-appropriate brick and on the floor with desert-friendly polished concrete. She also reconfigured the kitchen and baths and replaced the 2003 maple cabinets with teak, as a tribute to what would have been in the home originally.



(OPPOSITE) THIS TEAK SCREEN MAY LOOK LIKE AN ORIGINAL FEATURE, BUT IT'S A BRAND-NEW CUSTOM DESIGN. "WE NEEDED A WAY TO DISGUISE AND PRIVATIZE THE MEDIA ROOM DOUBLE DOORS. A DIFFUSION WALL WAS THE OPTIMAL SOLUTION AS IT BROUGHT BACK THE RETRO SCRIM WALLS OF THE PAST AND ALLOWED AN AIRY DIFFUSION INDICATIVE OF THE ERA," SAYS LINDSEY. "WE ACCORDIONED THREE CUSTOM SOLID TEAK SCRIM PANELS TO SET THE PERFECT DINING BACKDROP WHEN FULLY EXTENDED. WHEN STACKED, THE SCRIM PANELS STILL ADD BEAUTIFUL MCM CHARACTER, WHILE ALLOWING MAXIMUM FLOW." THEY WERE BUILT BY PROJECT MANAGER AND MASTER CRAFTSMAN, TAVO MARQUEZ.

(TOP) "FOR A HOME OF THIS SIZE AND STATURE, THE EXISTING KITCHEN JUST DIDN'T DO IT JUSTICE," SAYS LINDSEY. "THE KITCHEN NEEDED TO BE A TRUE STATEMENT, SO WE CREATED A PLAN TO ALLOW THE KITCHEN TO SERVE 12 PEOPLE EASILY WITHOUT FEELING CRAMPED OR COMMERCIAL."

(ABOVE) CAN YOU TELL IF THIS FEATURE IS ORIGINAL OR NOT? LINDSEY ADDED THE WOOD PANELING SEEN HERE AND PAINTED IT CORAL. SHE ALSO TURNED AN ALCOVE INTO A HIDEAWAY BAR WITH BOTH SOPHISTICATED SEAGRASS AND "INSTANT PARTY MODE" WALLPAPER.



SOLID BLOCKS WERE REPLACED BY ICONIC BREEZEBLOCKS PAINTED IN A COLOR PALETTE-FRIENDLY CORAL.

The home went from four bedrooms with three and a half baths to six bedrooms with four and a half baths, where each bedroom has direct access to a bathroom—all without adding to the home's 3,833 square feet. "My forte is uncovering the best features a home has to offer, reviving those parts and adding function, impact and form to modernize and wow for today's lifestyle," Lindsey says.

#### CHARACTER-DRIVEN DESIGN

Protecting and reinstating the home's midcentury character was high on Lindsey and the Wallins' priority list. The most pain-staking example of this priority is the home's tongue-and-groove ceilings. They tore down drywall and drop ceilings to expose as much of the original beams and wood as possible and added wood to many other areas of the home. For consistency, they painted everything white, then



Coral and powder blue get a fresh start and a tropical twist in a palette Lindsey describes as “modern Hawaiian sunset.”

(ABOVE RIGHT) THE “BARN DOOR” THAT CLOSES OFF THE MASTER BATHROOM WAS CUSTOM BUILT BY TAVO MARQUEZ, WHO ALSO CREATED THE DIVIDING WALL IN THE DINING ROOM. THIS IS A TEAK-VENEERED DOOR SLAB WITH SOLID TEAK SCRIM SLATS.

sand-blasted it off. The result is akin to what is seen in many midcentury homes where past owners have painted and purists have sought to restore the wood ceilings. Here, it was used intentionally to tie together the old and new.



"I always want to work with everything good that already exists in a home," says Lindsey. "The bones of this house were so easy to work with. It was like a treasure hunt uncovering hidden original elements here and there." On top of the homeowners' goals to maximize the number of bedrooms and baths, improve the function and restore the home's midcentury glory, Lindsey wanted to create a MCM design like no other. "That entailed keeping everything attached to the property period-specific while amping up the resort-tiki vibe everywhere else," she says.

### DESERT TROPICS

Todd and Lezlie knew what they wanted the house to look like when they were done. They were looking for a relaxing space that effortlessly blended modern furniture with natural elements, tied together with a period-appropriate palette. They originally considered a brighter color scheme of poppy orange, blue and yellow—but it didn't feel quite right. "It's all inspired by my wife," says Todd. "She wanted the house to have that relaxing vibe you get in Bali or Hawaii."

(BELOW) THROUGHOUT THE HOUSE, LINDSEY TURNED TO BLACKENED BRASS PLUMBING AND FIXTURES, MILK GLASS AND BRASS LIGHTING FOR A TIMELESS RETRO TOUCH.

(BOTTOM) INSPIRED BY THE PING PONG TABLES AT THE ARRIVE HOTEL, TODD DESIGNED THE OUTDOOR DINING TABLE LIKE A PING PONG TABLE, COMPLETE WITH CUSTOM-BRANDED PADDLES.

(OPPOSITE TOP) "THE MASTER BEDROOM AND BATH ENCOMPASS ALL THE ELEMENTS OF OUR DESIGN IN SUCH A FUN AND IMPACTFUL WAY," SAYS LINDSEY.



Palm-print wallpaper, natural-fiber and teak accents, as well as sunset-hued upholstered furnishings, tie together this tropical oasis.



Lindsey found the perfect palette via the Laylow Hotel in Honolulu, Hawaii. She created a color scheme she dubbed "modern Hawaiian sunset" featuring subtle coral and soft powder blues. "We incorporated elements of nature, which led the way to a relaxed and laid-back vibe," she says.

Palm-print wallpaper, natural-fiber and teak accents, as well as sunset-hued upholstered furnishings, tie together this revived oasis of mid mod design. "We love what



OUTSIDE, THE POOL WAS RENOVATED AND EXPANDED. LINDSEY REMOVED THE FLAGSTONE ROCK AND ADDED 8-FOOT TANNING SHELVES ON EACH SIDE OF THE SPA, BUT NOT BEFORE LOWERING THE SPA TO INCORPORATE AN INFINITY EDGE. TO KEEP THE OLD-HOLLYWOOD FEEL, SHE USED WHITE PLASTER AND GLASS MOSAIC TILE, BUT ADDED A MODERN TOUCH WITH BUBBLERS AND LED LIGHTING.

Lindsey did here," says Todd. "The details she thought of are unlike anything we could have dreamed up." Despite originally intending for this to be a vacation property and where they would eventually retire, Todd and Lezlie decided to list the home after its five-month transformation. The home quickly sold to another modernist couple and now the Wallins are eyeing their next midcentury restoration project. ☼

# Back in

By KATHRYN DRURY WAGNER

Photo: IWAN BAAN

Schematics and Archival Images Courtesy of  
LORCAN O'HERLIHY ARCHITECTS (LOHA)

# the Picture

THE HOME AND STUDIO  
OF PHOTOGRAPHER  
JULIUS SHULMAN, WHOSE  
DOCUMENTATION OF  
MIDCENTURY ARCHITECTURE  
FUELED THE MCM  
MOVEMENT, HAS RECEIVED  
A LOVING RENOVATION.





“I felt that it was important to recognize that these iconic properties need to continue to live, to not simply be relics of the past.” —Principal architect Lorcan O’Herlihy



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The LOHA team, led by the firm's founder and principal Lorcan O'Herlihy, tread carefully but confidently.

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## The genius of midcentury photographer Julius Shulman is that he didn't capture images.

He captured moments in time. You've almost certainly seen his masterpieces, such as *Case Study House No. 22*, where two women seemingly float above Los Angeles in a glass box house, or *Kaufmann House, Palm Springs, 1947*, where a Richard Neutra-designed home is surrounded by a dusk that's descending in a way so tangible, it's like fabric. Over his nearly century-long life, Shulman, who was born in New York in 1910, became as important a force in Midcentury Modernism as the famed architects whose work he depicted.



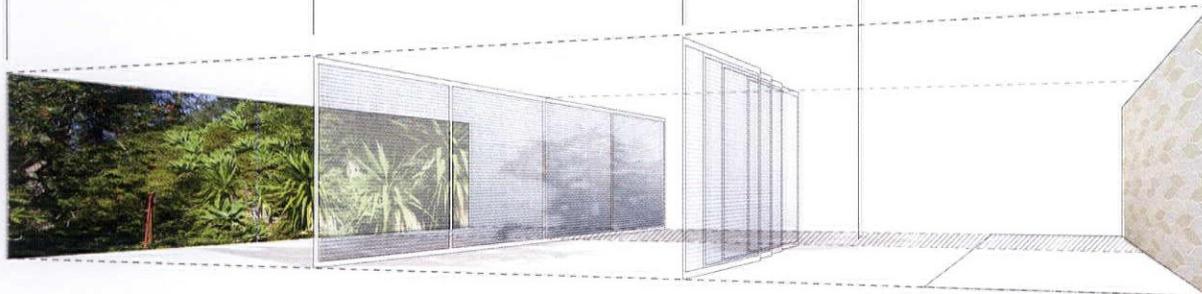
FRAMED LANDSCAPE

SCREEN

LAYERED DIVIDE

EXTENDED LANDSCAPE

MATERIAL TRACES



(TOP) MIDCENTURY MODERNISM IS STILL RELEVANT FOR A LIVING SPACE, BUT WITH ITS OLDER TECHNOLOGY, THERE WAS AMPLE ROOM FOR CONTEMPORARY IMPROVEMENTS IN THE HOUSE.

(ABOVE) LOHA RESTORED THE ORIGINAL GLASS PANES AND INTRODUCED A PARALLEL SYSTEM OF ADJUSTABLE SCREENING VEILS.



## SHULMAN AT HOME

In 1947, Shulman commissioned influential architect Raphael Soriano to design a home and photography studio for him in Los Angeles. After its completion in 1950, Shulman went on to live and work there for the next six decades, until his death at age 98.

The property gained renewed energy in 2010, when it was purchased, and the homeowners hired Los Angeles-based Lorcan O’Herlihy Architects (LOHA). Their goal? To update the house for contemporary living—the kitchen and bathrooms needed a total do-over, for example—while still

maintaining the elements that were integral to the original design. As the home and studio had been designated a Historic-Cultural Monument by the City of Los Angeles in 1987, the LOHA team, led by the firm’s founder and principal Lorcan O’Herlihy, tread carefully but confidently.

“I felt that it was important to recognize that these iconic properties need to continue to live, to not simply be relics of the past,” says O’Herlihy, of the 4,000-square-foot project. “They should be able to be rethought and adapted for new occupants (and in this case families) who appreciate great architecture.”

(ABOVE) MADE USING PREFABRICATED STEEL AND ALUMINUM, THE HOME HELPED POPULARIZE THE IDEA OF “CALIFORNIA LIVING,” WITH INDOOR AND OUTDOOR SPACES.

(BOTTOM) YELLOW COLOR-CODING SHOWS WHERE LOHA MADE ALTERATIONS, AND BLUE, WHERE REPLACEMENTS WERE DONE. MUCH OF THE SPACE FELL UNDER “PROTECT AND MAINTAIN” OR “REPAIR” CATEGORIES, STAYING TRUE TO THE HOME’S ORIGINAL DESIGN.



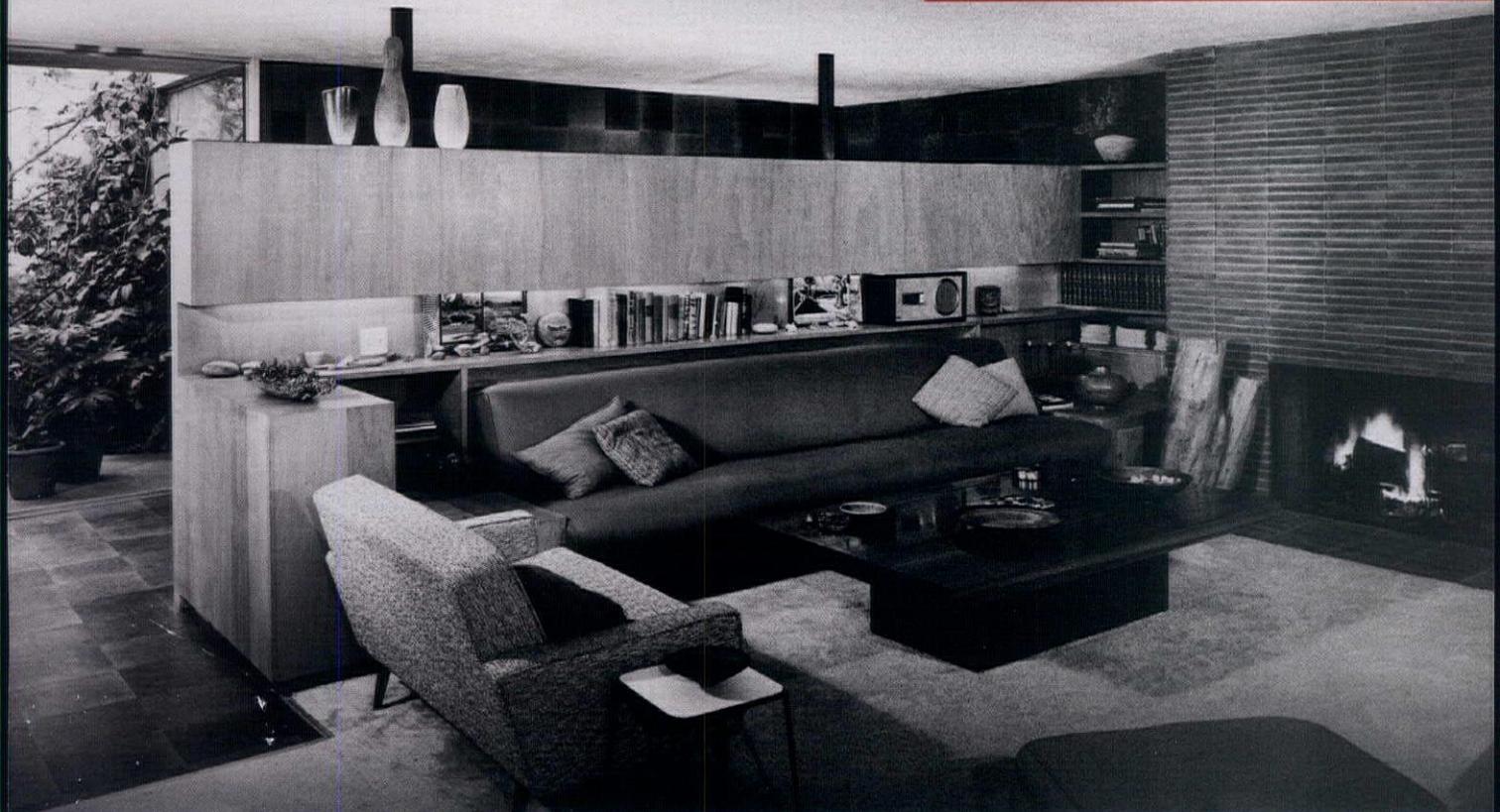


(ABOVE) THE HOME'S NEW OWNERS APPRECIATED GREAT DESIGN AND THE ARCHITECTURAL INTEGRITY OF THE PROJECT, BUT ENSURING THAT THE HOME WAS SUITABLE FOR CONTEMPORARY INDOOR/OUTDOOR LIVING WAS KEY.

(BOTTOM) BUILT-IN CABINETS WERE FEATURED THROUGHOUT THE HOME'S ORIGINAL DESIGN. IN THE REMODEL, LOHA INTRODUCED CUSTOM CABINETRY AND WOODWORK.



Over his nearly century-long life, Shulman, who was born in New York in 1910, became as important a force in Midcentury Modernism as the famed architects whose work he depicted.





(TOP) JULIUS SHULMAN'S HOUSE, ALONG WITH OTHER ICONIC MIDCENTURY PROJECTS, "SET THE STAGE FOR INVENTIVENESS AND RETHINKING WHAT MODERN ARCHITECTURE COULD BE," SAYS LORCAN O'HERLIHY.

(ABOVE) THE ORIGINAL DESIGN INCLUDED SHAG CARPETING, WHICH LOHA REPLACED, INSTEAD POURING A NEW FLOOR MADE OF CONCRETE.

It helped that O'Herlihy had first-hand knowledge of the home and studio. "I met Julius a number of times and was fortunate enough to have had him photograph many of my projects throughout the years," he says. "Given that he was an older gentleman when I knew him, and no longer drove, I used to pick him up and escort him to our shoots. On our drives, he would share with me stories about his past. He would often tell me how proud he was of his house and the experiment that he and Soriano took in building a steel house, which was unique at the time."

#### HONORING HISTORY, LOOKING FORWARD

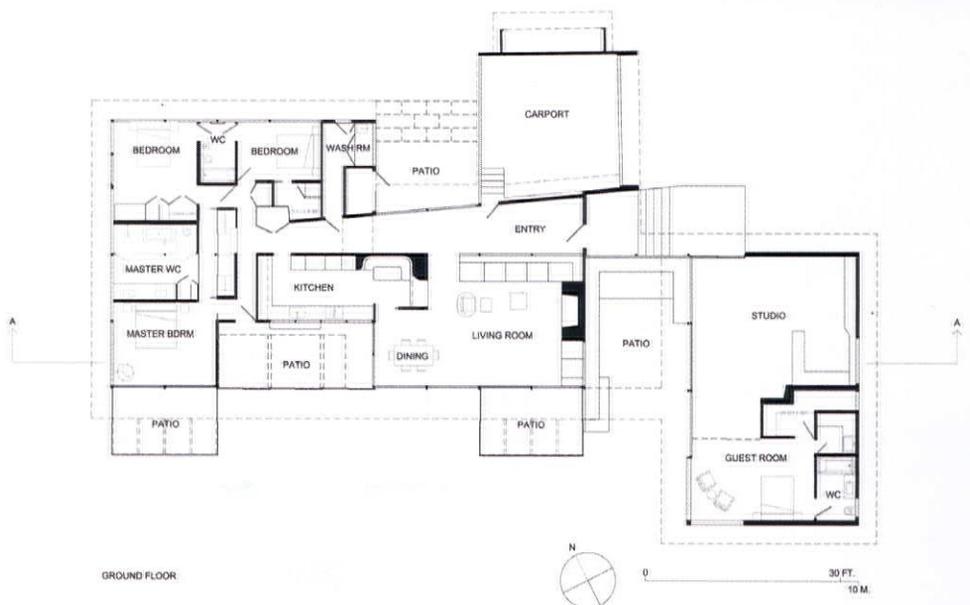
Consistent with how the architecture studio typically approaches projects, LOHA undertook an extensive research phase focused on the history and the design intention of the original home, as well as other buildings from the period, both by Raphael Soriano and his peers. The team also met with the Office of Historic Resources throughout the process. "What was intriguing to us was that they were ultimately interested in making sure that the house was restored in a way that allowed it to exist for years to come," says O'Herlihy. The kitchen and bathrooms were fully redesigned, and the heating and air conditioning were updated, allowing for more comfort today, and helping expand the lifespan of the home.

"Ultimately, we respected the historic nature of the project, and also took an approach that engaged the property as a dynamic environment and not a precious artifact," O'Herlihy explains. ☼



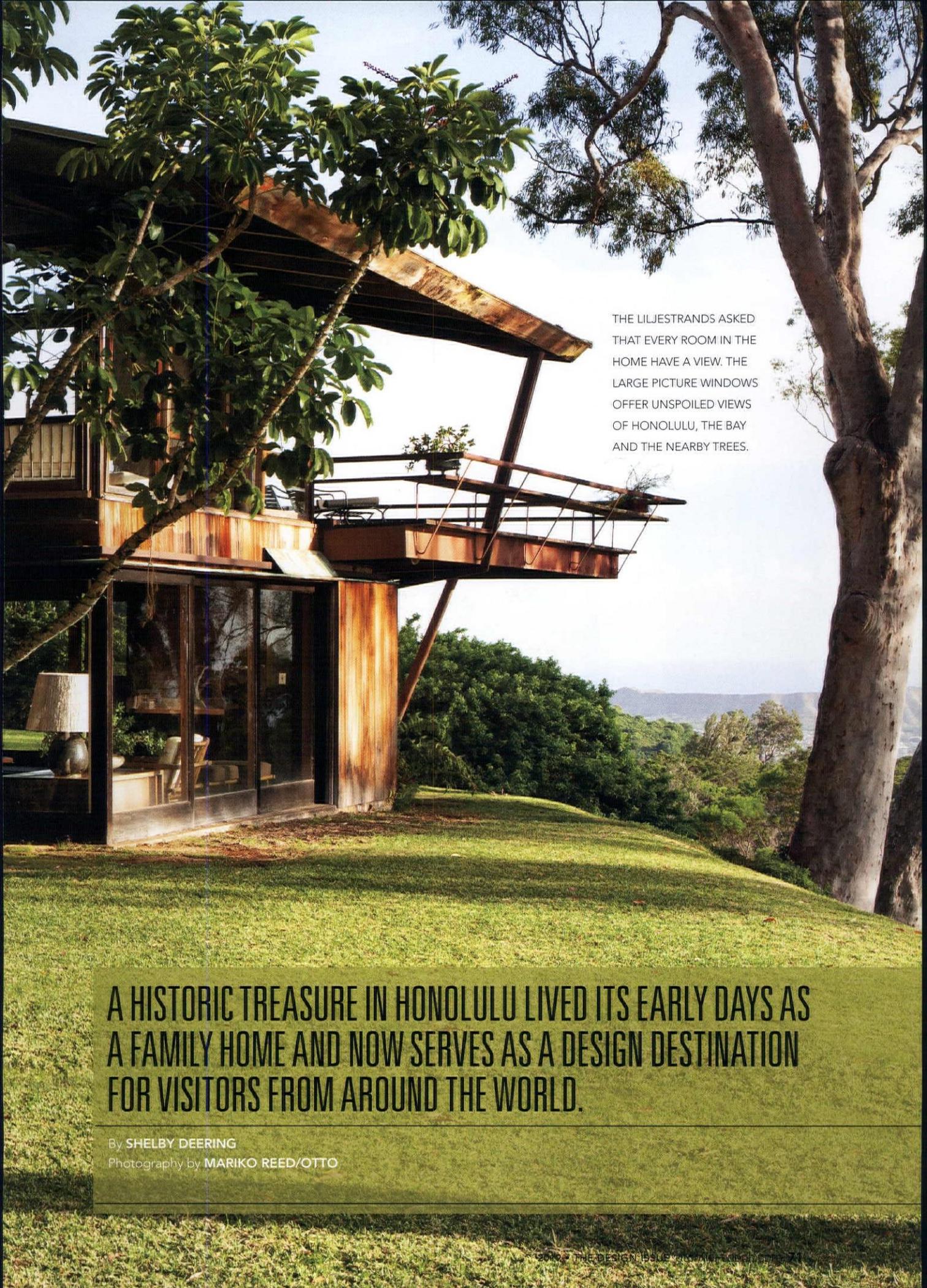
(ABOVE) IN COLOR, THIS IMAGE GRACED THE COVER OF A MIDCENTURY MAGAZINE CALLED *TODAY'S LIVING*.

(RIGHT) THE GROUND FLOOR SHOWS WHERE THE HOME'S PLAN WAS RECONFIGURED TO ALLOW ROOM FOR A NEW GUEST ROOM.





MODERN  
IN HAWAII

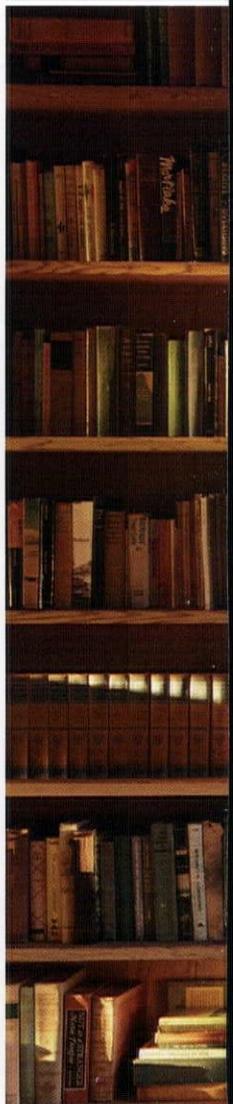


THE LILJESTRANDS ASKED THAT EVERY ROOM IN THE HOME HAVE A VIEW. THE LARGE PICTURE WINDOWS OFFER UNSPOILED VIEWS OF HONOLULU, THE BAY AND THE NEARBY TREES.

## A HISTORIC TREASURE IN HONOLULU LIVED ITS EARLY DAYS AS A FAMILY HOME AND NOW SERVES AS A DESIGN DESTINATION FOR VISITORS FROM AROUND THE WORLD.

By **SHELBY DEERING**

Photography by **MARIKO REED/OTTO**



**Perched atop** Mount Tantalus in Honolulu, Hawaii, a perfectly preserved relic from the midcentury era overlooks the cityscape and neighboring Mamala Bay. Called the Liljestrand House, the dwelling has graced a 1958 cover of *House Beautiful* and served as scenery for episodes of Hawaii Five-O. Bradley Cooper did a photoshoot here for *GQ*, and it has created ambience for Tommy Bahama and Saks Fifth Avenue shoots as well.

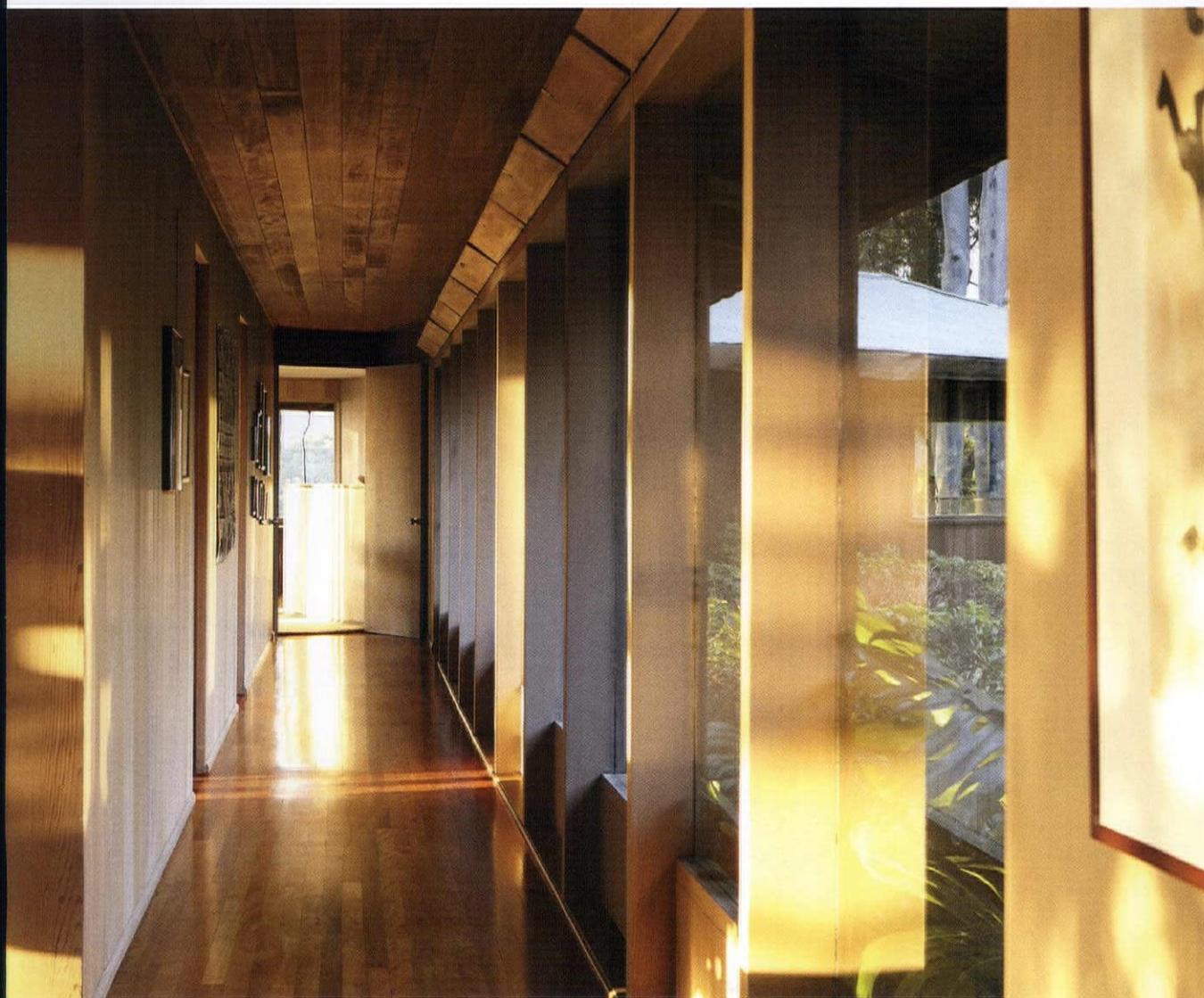
When visitors tour the home today, many of them may not realize at first that at its heart, the Liljestrand House is a family home.

#### FINDING THE LAND

Betty and Howard Liljestrand came to Hawaii in 1937 and settled into their careers. Betty served as a hospital secretary, and Howard worked as a doctor. They had always wanted to build a custom home that suited their needs to a T. For a decade, they searched for a plot of land—tranquil, yet close to the city, hospitals and

(OPPOSITE) MANY LOCAL MATERIALS WERE USED IN THE CONSTRUCTION OF THE HOME, INCLUDING LOCAL SANDSTONE, WHICH COMPRISES THE FLOOR-TO-CEILING FIREPLACE.

(BELOW) THE LILJESTRANDS ASKED FOR “NO ROOMS AS PASSAGEWAYS,” “LOTS OF STORAGE” AND “A SINGLE LOADED CORRIDOR.” THESE PREREQUISITES CAN ALL BE SEEN IN THIS CORNER OF THE HOUSE.



THE KITCHEN IS A STUDY IN MIDCENTURY AESTHETICS. ALONG WITH A MODERNIST LIGHT FIXTURE AND FURNITURE, THE ABSTRACT ARTWORK BRINGS IN A POP OF CONTEMPORARY COLOR. IT WAS PAINTED BY JOHN KJARGAARD, WHO WAS BORN IN DENMARK AND CAME TO HAWAII IN 1937 TO WORK AS A PRINTMAKER.



work. Then they found it, a slice of mountainside paradise lying within a forest preserve. After negotiating an exchange with the territory of Hawaii, they purchased the half-acre lot in 1946 and began to dream up the design of their future home.

The couple had intended to design the home with the help of an art-teacher friend, but they found they simply couldn't achieve the image that was in their minds. They began seeking out architects and were particularly drawn to one architect, who was famed for his innovative designs.

These designs were likely considered avant-garde in the late 1940s and modern even by today's standards. Bob Liljestrand, the couple's oldest son and president of the Liljestrand Foundation, says, "I don't think they had any sense of 'midcentury' or any other labels. They just wanted a house that worked for them."

#### AN ARCHITECT'S MODERNIST VISION

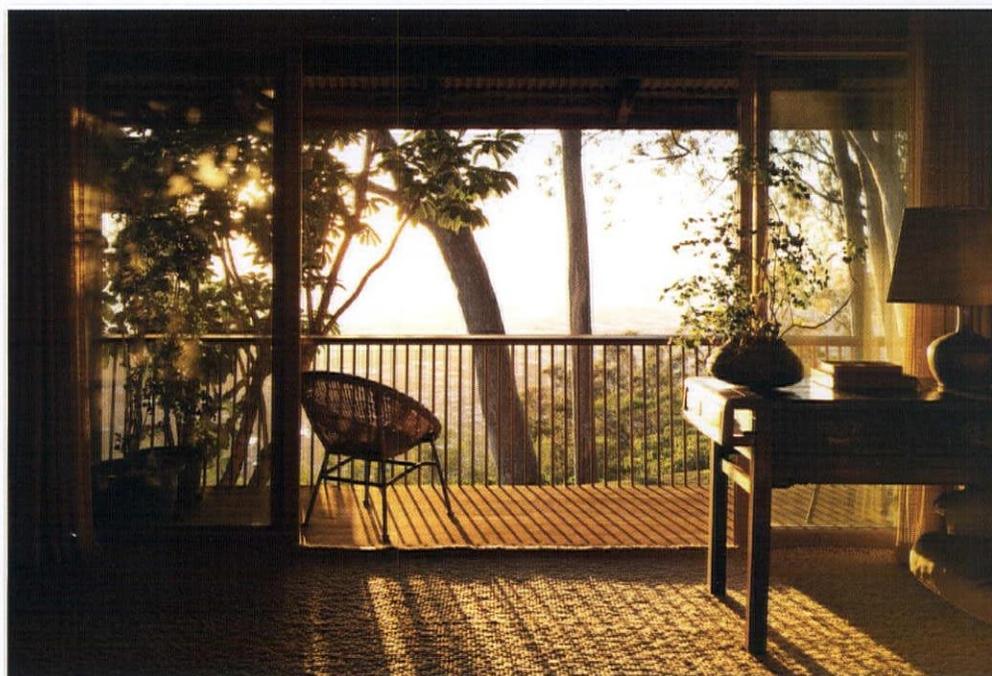
Vladimir Ossipoff had a variegated background that led to his career as a leading architect in Hawaii. Born in Russia and

Today, amid restorations that have included repairing wood damage and replacing the roof, the house is open for tours, lectures and concerts.

ONE OF OSSIPPOFF'S TECHNIQUES WAS TO FRAME STUNNING VIEWS THROUGH THE DESIGN OF THE HOME, STRATEGICALLY PLACING WINDOWS AND EAVES TO ACT AS FRAMES.



THE SUN SETS ON THE LILJESTRAND HOUSE, AS LIGHT POURS INTO THE INTERIOR.





raised in Japan, Ossipoff developed a form of modernism that was heavily influenced by the Hawaiian surroundings, Japanese design and Frank Lloyd Wright.

Bob explains that a mutual acquaintance introduced his parents to Ossipoff, and once the project was completed, the three became lifelong friends. Construction began on January 20, 1951, and Betty acted as the general contractor. "She micromanaged the entire project, which was quite a feat back then because the skilled carpenters were Japanese and did not speak English," Bob says.

ARCHITECT VLADIMIR OSSIPOFF WAS VERY INVOLVED IN THE CONSTRUCTION OF THIS HOME, AND EVEN SELECTED OR DESIGNED THE FURNITURE SEEN THROUGHOUT THE INTERIOR. HE WORKED CLOSELY WITH HOPE FOOTE, INTERIOR DESIGNER AND FRIEND OF BETTY LILJESTRAND.



(BELOW) BOB LILJESTRAND SHARES THAT HIS PARENTS WERE PASSIONATE ABOUT ART AND COLLECTED ARTWORKS OVER THEIR LIFETIMES. IN THIS LIVING SPACE, THE SPIRITED ARTWORK WAS CREATED BY JEAN CHARLOT, A PARISIAN WHO WAS INSPIRED BY AZTEC DESIGN. HE TAUGHT AT THE UNIVERSITY OF HAWAII AND ALSO COMPLETED MURALS IN THE AREA.

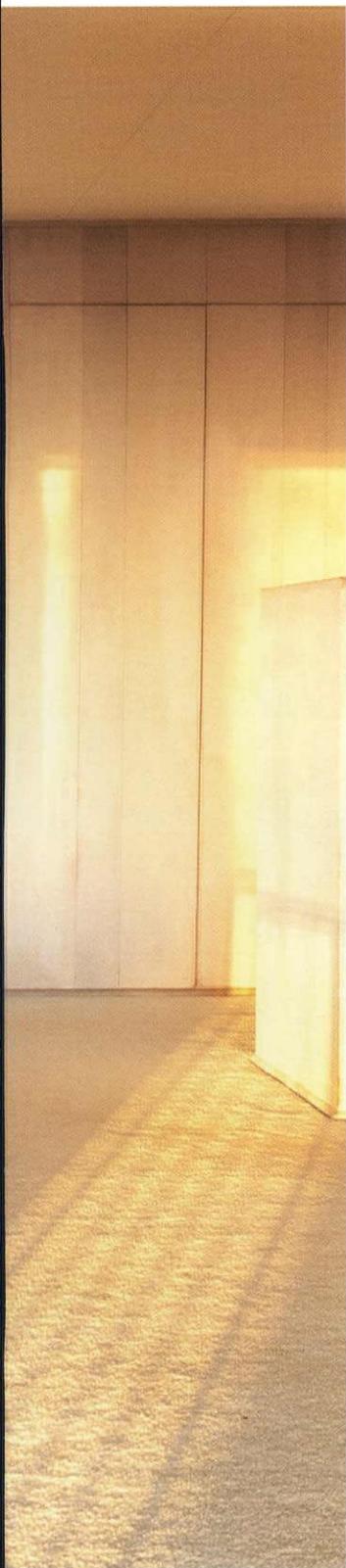
(BOTTOM) THE MASTER BATHROOM IS SERENE AND SIMPLE, PUNCHED UP SLIGHTLY BY THE ADDITION OF ARTWORK. THIS ABSTRACT PIECE WAS PAINTED BY RUSSELL GREEN, A CHILDHOOD FRIEND OF BETTY LILJESTRAND.



WHEN VISITORS TOUR THE HOME TODAY, MANY OF THEM MAY NOT REALIZE AT FIRST THAT AT ITS HEART, THE LILJESTRAND HOUSE IS A FAMILY HOME.



THIS HOME LOOKS JUST AS IT DID ALMOST 70 YEARS AGO. IT HAS UNDERGONE RELATIVELY MINOR RENOVATIONS, INCLUDING WOOD DAMAGE REPAIR, A REPLACED ROOF, NEW METAL BRACKETS TO SUPPORT THE FRONT DECK, REFURBISHED SLIDING DOORS AND A RESURFACED DRIVEWAY. "THE HOUSE HAS BEEN CAREFULLY MAINTAINED OVER THE YEARS, SO IT'S IN PRETTY GOOD SHAPE," BOB SAYS.



Under Betty's watchful eye and with Ossipoff designing everything down to the furniture, the meticulous work paid off. The house, totaling 5,400 square feet, was completed in 1952 and displayed many of Ossipoff's trademark elements. Bob explains these features, saying, "His entryways were circuitous and mysterious. Views were revealed slowly and individually. The fine woodwork was inspired by the country of his upbringing, Japan. There's seamless integration between the indoors and out. He didn't use fancy materials, but instead used common materials like concrete, redwood, concrete blocks, local sandstone, local wood and corrugated metal roofs." He adds, "His homes were beautiful because of design, not expensive materials."

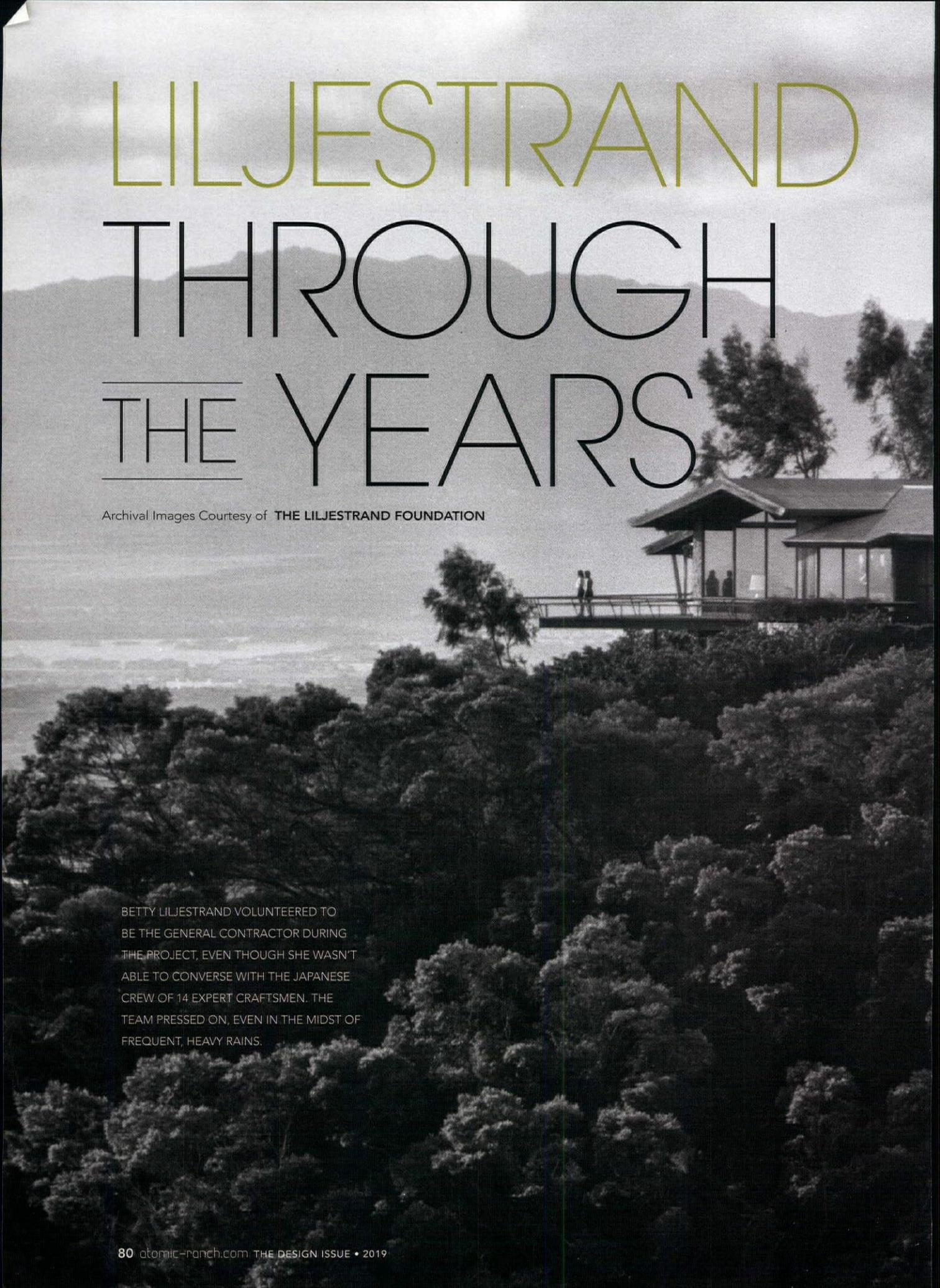
#### LIFE AT LILJESTRAND

Bob and his three siblings enjoyed an idyllic childhood here, characterized by pool parties and rainforest hikes. His parents lived out the rest of their lives in the home, which is now cared for and owned by the Liljestrand Foundation.

Today, amid restorations that have included repairing wood damage and replacing the roof, the house is open for tours, lectures and concerts. Architecture students from around the world visit and marvel at the abode. And yet, the home continues to rest quietly on its mountain, filled with family memories and the spirit of aloha. ☯



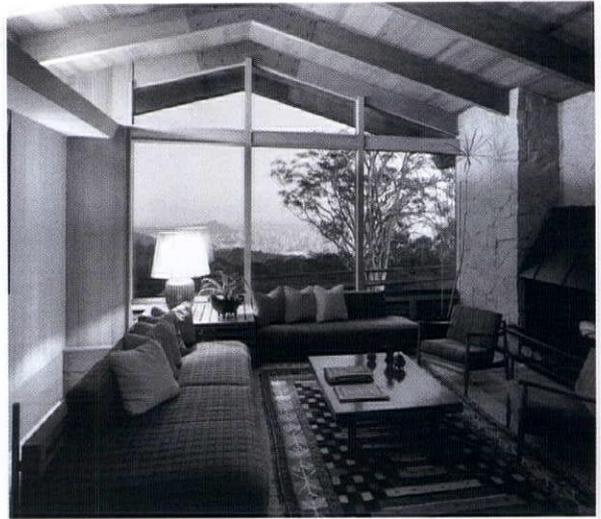
REMINISCENT OF FRANK LLOYD WRIGHT'S DESIGNS, IN THE HOME THE INDOORS AND OUTDOORS ARE BLENDED TOGETHER.



# LILJESTRAND THROUGH THE YEARS

Archival Images Courtesy of **THE LILJESTRAND FOUNDATION**

BETTY LILJESTRAND VOLUNTEERED TO BE THE GENERAL CONTRACTOR DURING THE PROJECT, EVEN THOUGH SHE WASN'T ABLE TO CONVERSE WITH THE JAPANESE CREW OF 14 EXPERT CRAFTSMEN. THE TEAM PRESSED ON, EVEN IN THE MIDST OF FREQUENT, HEAVY RAINS.

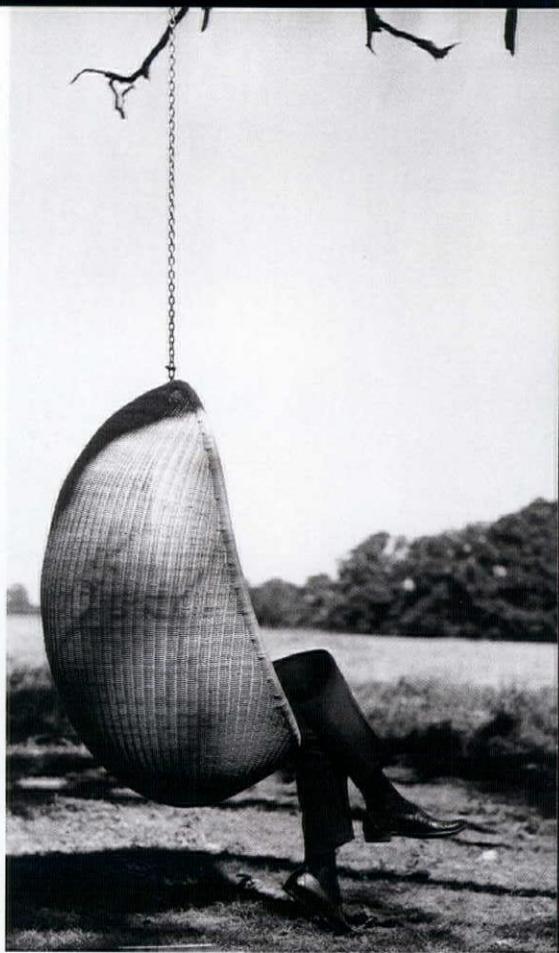
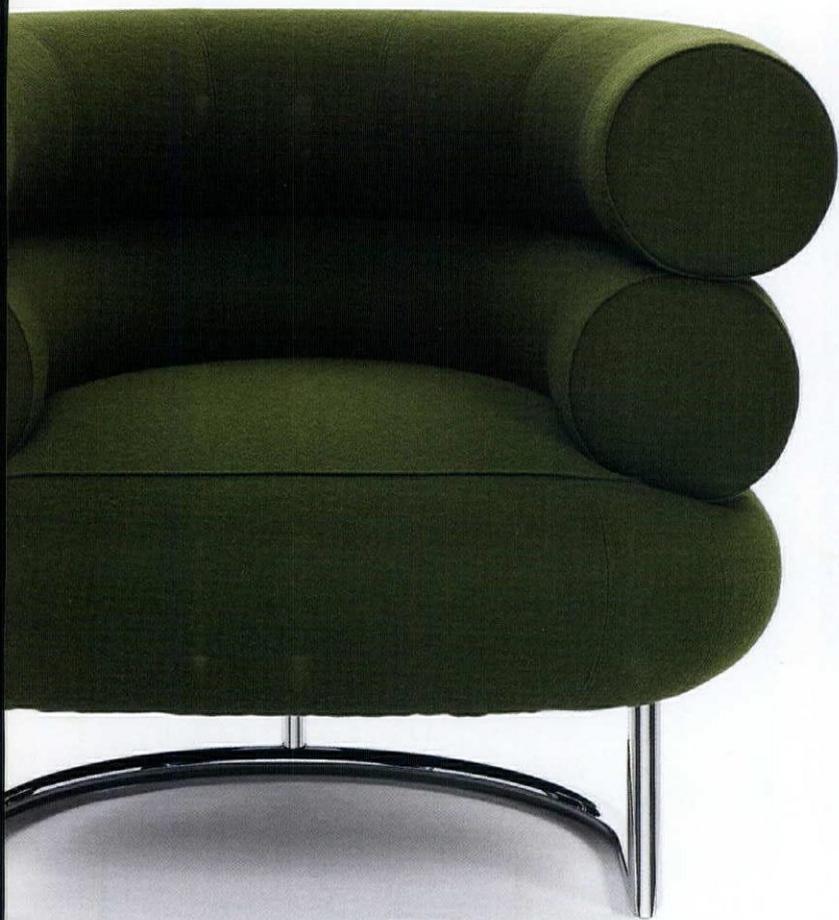


(TOP) VLADIMIR OSSIPPOFF'S HANDIWORK IS PLAIN TO SEE IN THE LIVING ROOM. THE DARK AMBIENCE, VIEW FRAMED BY WINDOWS, REPETITIVE PATTERNING SEEN IN THE RAFTERS AND USE OF NATURAL MATERIALS ARE ALL UNMISTAKABLY OSSIPPOFF.

(MIDDLE) THE SWIMMING POOL WAS ONE OF THE MANY DETAILS OF THE HOME CAPTURED BY *HOUSE BEAUTIFUL* MAGAZINE FOR THEIR 1958 PACE SETTER ISSUE. FIFTY-THREE PAGES WERE DEVOTED TO THE STRIKING INTERIORS AND EXTERIORS OF THE LILJESTRAND HOUSE.

(ABOVE) BOB LILJESTRAND AND HIS THREE SIBLINGS ENJOY BREAKFAST IN THE HOME'S AHEAD-OF-ITS-TIME KITCHEN. THESE SAME APPLIANCES STILL RESIDE IN THE KITCHEN TODAY.





# The **Name** Game

GET TO KNOW THE PEOPLE  
BEHIND THE DESIGNS YOU  
KNOW AND LOVE.

By SARAH JANE STONE





If you could be known for creating one thing, what would it be? In the case of these modernists, they're known for creations that reshaped the design world and continue to impact homes decades later.





Post-War Power Couple

# LUCIENNE and Robin DAY

Photography courtesy of THE ROBIN AND LUCIENNE DAY FOUNDATION, ALL IMAGES  
© ROBIN & LUCIENNE DAY FOUNDATION

(TOP) LIVING ROOM  
SETTING AT THE MILAN  
TRIENNALE, ROBIN  
DAY, 1951, FEATURING  
DESIGNS BY ROBIN DAY  
AND LUCIENNE DAY.

FURNITURE DESIGNER ROBIN DAY GREW UP SURROUNDED BY Britain's thriving furniture industry of High Wycombe, Buckinghamshire. He studied at High Wycombe School of Art and worked as a draftsman in a local furniture factory before winning a scholarship to the Royal College of Art in London. Despite his education, he is considered to be mostly self-taught, as the RCA offered few courses in furniture design at the time. World War II broke out just a year after he finished his formal education, drastically limiting his work options but also dramatically influencing his design ethos.

Robin is quoted as saying, "Why should there always be new things? I

mean, people's bodies don't change or the requirements for a chair supporting a human frame. I think there should be better things. You expect a bit of poetry as well as good function."

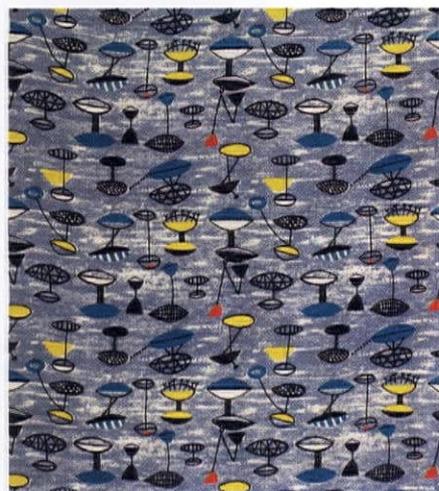
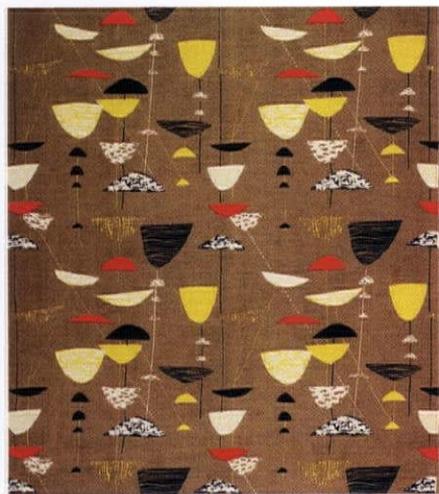
Lucienne grew up in Croydon, and found herself inspired by her mother's love of art, fashion and interior decoration. She went on to study at Croydon School of Art and then made her way to the textile department of the RCA. It was at a dance in 1940 that these budding modernists first met. Their shared interests helped the two form a deep bond, and they were married by September of 1942. During the war, the pair worked as freelance designers and taught at the Beckenham School of Art.



(TOP) POLYPROPYLENE CHAIRS, 1964, AND ARMCHAIRS, 1967, ROBIN DAY, HILLE.

(BELOW) CALYX FURNISHING FABRIC, LUCIENNE DAY, HEAL'S 1951.

(BOTTOM) FLOTILLA FURNISHING FABRIC, LUCIENNE DAY, HEAL'S, 1952.



*"You expect a bit of poetry as well as good function."*—Robin Day

## FINDING SUCCESS

Once the war was over, the two really set out to make their mark—and quickly began finding success. Due to government restrictions on manufacturing, Lucienne's earliest textile designs were for dress fabrics and were produced by Stevenson & Sons. The bold elegance of her work caught the eye of Marks & Spencer and Horrockses, who became early clients.

In 1948 Robin partnered with Clive Latimer and created a first-prize-winning design for the Museum of Modern Art's International Low-Cost Furniture Design Competition. Regarded as a masterpiece, the design used plywood for the cabinets and tubular aluminum legs to create a simple but stylish modular storage system that offered plenty of storage without any excess bulk.

Meanwhile, Lucienne earned her first big break in designing interiors fabrics thanks to Edinburgh Weavers commissioning two screen-printed fabrics. This led to a design for Heal's Wholesale and Export in 1950, which would go on to become a long and fruitful relationship.

## PRACTICALITY MEETS GLAMOUR

As the two quickly started making their mark on the design world, they were described as being as glamorous as movie stars. Lucienne's textiles were closer to fine art than mere pattern, and Robin's furniture and exhibitions made practicality look beautiful.

The Days were committed to bringing great design to the masses at an affordable price. Their ingenuity made the most of available materials, while pressing living rooms into the future. Robin is quoted as saying, "We thought, perhaps naively, that we could improve the quality of life of people through design and environment and so on."

(BELOW) ROBIN DAY IN CHEYNE WALK STUDIO, 1956, PHOTOGRAPHY BY JOHN PANTLIN.

(BOTTOM) STUDIO PORTRAIT OF LUCIENNE DAY, 1940s, PHOTOGRAPHY BY JOHN VICKERS.



## QUICK FACTS

**LUCIENNE'S LIFESPAN:**  
1917 to 2010

**ROBIN'S LIFESPAN:**  
1915 to 2010

**MOST FAMOUS FOR:**  
Polypropylene chair, Calyx screen-printed furnishing fabric, slatted bench



# Greta **GROSSMAN**

## MASTER OF SOPHISTICATED MODERNISM

Photography courtesy of **R & COMPANY**

WHETHER WORKING IN INDUSTRIAL DESIGN, interior design or architecture, Greta Grossman of Sweden used her mastery of technical drawing to bring her original works to life. Today she is known as a pioneer of American modernism, thanks to her unique approach to merging European design with California modernism.

Prior to receiving a scholarship to the acclaimed arts institution, Högre Konstindustriella Skolan (known today as Konstfack), Grossman (then Magnusson) had already completed a year-long woodworking apprenticeship. Her career started off on a high note when in 1933 Grossman became the first woman to receive an award for furniture design from the Stockholm Craft Association by claiming second place.

Grossman went on to travel throughout Europe on the scholarship of the Swedish Society of Industrial Design and in 1933 opened Studio, a store and workshop, in Stockholm with a classmate. Commissions poured in and Grossman regularly exhibited her work to high acclaim.

### NEW FRONTIERS

In 1933 she married jazz band leader Billy Grossman, and the two moved to Los Angeles in 1940. Again to wide acclaim, Grossman opened a new shop shortly after their arrival in the Golden State. Sophisticated and with a refreshing take on Swedish Modernism, Grossman's work resonated with celebrity clientele—including icons like Greta Garbo.





According to R & Company, "In the late 1940s, Grossman designed a groundbreaking and successful line of lamps for Barker Brothers, later produced by Ralph O. Smith. These were among the first lamps to employ bullet-shaped, directional shades and flexible arms." The lamps were so significant that they, along with a chair she designed, were included in the Good Design exhibition at the Museum of Modern Art in New York City.

#### ARCHITECTURE

As with the widespread popularity of Grossman's furnishing designs, her architectural commissions in LA, San Francisco and Sweden were met with awe from the design community. Characterized by petite but free-flowing floorplans of approximately 1500 square feet and built-in-shelving, homes designed by Grossman were often nestled into hillsides and utilized walls of glass to blur the line between the home's interior and exterior.

Her work was shown extensively in international exhibitions during the 1950s throughout the United States and Sweden, including The National Museum in Stockholm, the Museum of Modern Art in New York and the Museum of Science and Industry in Chicago. Towards the end of her career, Grossman taught industrial design at the University of California, Los Angeles and officially retired in the 1960s.



*Grossman's work lets the materials do the talking. From unique combinations like California walnut and black laminate to asymmetrical lines and colorful textiles, her designs still stand as effortlessly elegant.*



PHOTOGRAPHY BY JULIUS SHULMAN

#### QUICK FACTS

##### LIFESPAN:

1906 to 1999

##### WORKED WITH:

Barker Brothers' Modern Shop, Glenn of California, Sherman Bertram, Martin Bratstrup and Modern Line

##### MOST FAMOUS FOR:

Bullet-shaped lamps



Photography courtesy of **NANNA DITZEL DESIGN**

# **NANNA** and Jørgen **DITZEL**

## Match Made in Modern Art

RAISED IN AN ARTISTIC HOUSEHOLD AND WITH A FONDNESS FOR DRAWING FURNITURE, it was no surprise when Nanna took up courses at Denmark's School of Arts and Crafts at the Museum of Decorative Art alongside her ceramicist sister, Inga Thing. It was there that she met Jørgen Ditzel, who had trained as an upholsterer. They were collaborating on pieces by 1944 and married not long after. Just a year later, the two were beginning to collect awards for their practical glassware, textiles and multipurpose furniture.



PHOTO BY BRAHL FOTOGRAFI



*Nanna's work was so prolific that she became known as the first lady of Danish furniture design.*



### QUICK FACTS

**NANNA'S LIFESPAN:**  
1923 to 2005

**JØRGEN'S LIFESPAN:**  
1921 to 1961

**WORKED WITH:**  
Inter Alia, Kvadrat, Georg Jensen

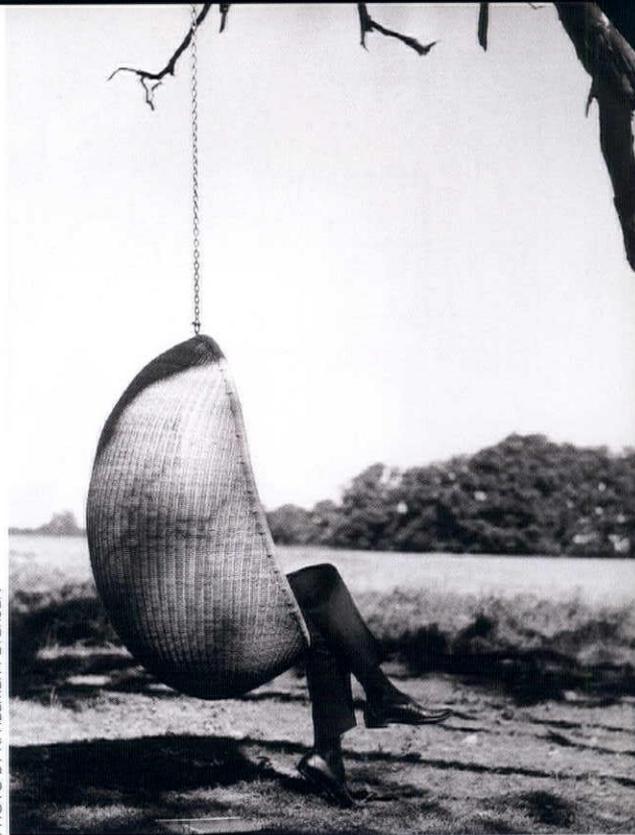
**MOST FAMOUS FOR:**  
Hallingdal fabric, Ring Chair

### ARTISAN PARTNERSHIP

In 1946 the cabinetmaker and upholsterer duo opened a studio in Copenhagen, where the two continued their work designing furniture, ceramics, jewelry and textiles. One of their most famous and widely celebrated designs is the 1958 Ring Chair. With its unique bolster back and round design, the chair can be flat-packed—which made it ideal both for apartment-dwellers and for export. The piece's popularity continues on as it is still handcrafted in Denmark using traditional Scandinavian techniques.

Throughout the 1950s, the couple not only raised their three daughters but also continued creating award-winning designs that filled exhibitions and led to funded design trips around the world. During this time Nanna also explored the art of designing jewelry—which led to a partnership with renowned silversmith firm Georg Jensen, who also commissioned her now-famous corkscrew design. Sadly, at just 40 years old Jørgen passed away in 1961. Nanna continued their joint works at the studio.

PHOTO BY K. HELMER-PETERSEN



### CONTINUING ON

In 1968, Nanna married furniture dealer Kurt Heide and moved to London, where they established a new studio, Interspace. In 1985 Heide passed away, and Nanna returned to Denmark not for retirement, but to continue her life's work of designing multidisciplinary works of art for the day-to-day. Her career proceeded to much acclaim in the form of continuous exhibitions, awards and collaborations. Nanna kept on working until her passing in 2005.

PHOTO BY BRAHL FOTOGRAFI



# Eileen GRAY

## An Artist for the Ages

Photography courtesy of ARAM,  
STOCKIST AND LICENSE HOLDER FOR  
EILEEN GRAY DESIGNS

FEW ARTISTS CAN SAY their work has caused a riot—but this can be accurately claimed by Eileen Gray.

Born in Ireland but raised in London, Eileen was among the first women to be admitted to the Slade School of Fine Art. She studied painting in 1898 before taking on an apprenticeship in a London lacquer workshop. Eileen continued studying lacquer work and cabinet making, establishing herself as a leader in this highly specialized medium. She moved to Paris and took to designing screens and decorative panels, a hallmark of art deco design, but it was her all-white lacquered boudoir that started a riot at the 14th Salon des Artistes Décorateurs in 1923.

### MODERNIST PIONEER

Having opened her own gallery in 1922, the facade of which she designed herself, Eileen found herself with an ideal outlet for her most creative and

innovative designs. Through the 1930s she worked closely with modernists such as Le Corbusier and J.J.P. Oud. Her furniture made of chrome, steel tube and glass was first exhibited in 1925 (the same year Mies van der Rohe and Marcel Breuer exhibited similar works but well before Le Corbusier). She used her furniture designs in her interior works, such as her still-famous 1922 design for Suzanne Talbot. The gallery closed in 1930, but it did not stop Eileen from further cementing herself as a forerunner in the modernist movement.

### BREAKING BOUNDARIES

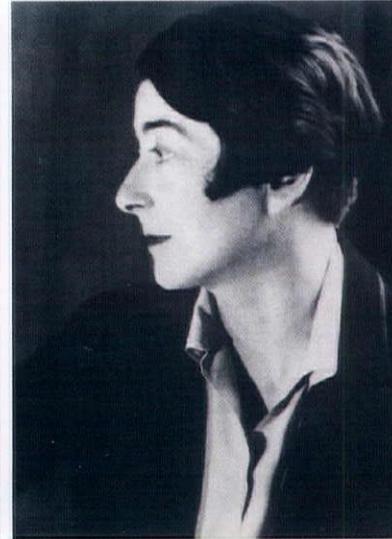
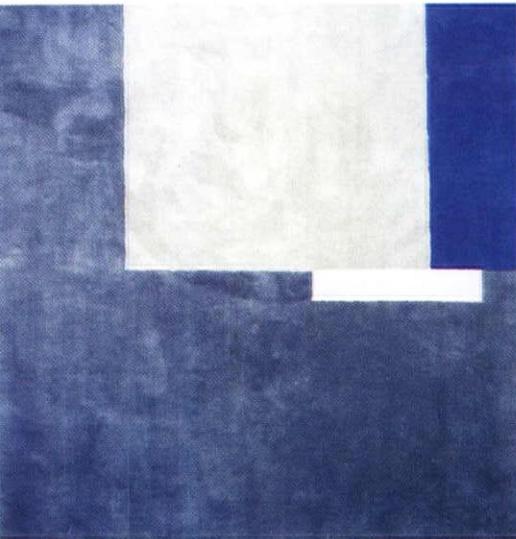
Eileen continued to press the boundaries of her creative and technical talents as she entered into the world of architecture. She designed two houses—one from 1926 to 1929 and the other from 1932 to 1934—and both are considered to be the purest examples of interior and architectural design of the



PHOTO BY SHIRA KLASMIR



*Clean-lined and bold, Eileen's iconic work helped pave the way for modern design to be both practical and beautiful without compromise.*



time. The former was known as the E-1027 house and led to the creation of the glass and steel E-1027 table, which is said to have been designed so that Eileen's sister could more easily eat breakfast in bed.

Her art deco works paved the way for the Cultural and Social Centre, which was her main focus from 1946 to 1949. Up until her passing in 1976, Eileen continued to design furnishings and eventually helped to make them accessible on the world market. Thanks to this, we now have access to her iconic E-1027 table. The Museum of Modern Art in New York holds examples of her early work in their permanent design collection, and in 1972 The Royal Society of Arts appointed her a Royal Designer for Industry. ✪

### QUICK FACTS

**LIFESPAN:**  
1878 to 1976

**WORKED WITH:**  
Le Corbusier and J.J.P. Oud

**MOST FAMOUS FOR:**  
E1027 table



PHOTO BY SHIRA KLASMIR

# PIECES

# With Personality

By **DANI GRACE**

Photography and styling by **JOYBIRD**

**A CUSTOMIZATION PROFESSIONAL WEIGHS IN ON THE TIPS AND TRICKS OF ORDERING PERSONALIZED FURNITURE.**

If your room is a canvas, furniture is often the first splash of paint working toward a finished masterpiece. But scrolling through pages of loveseats and coffee tables can lead to artist's block if you can't find that perfect piece to jumpstart your layout.

Laurie Badger—a customer experience efficiencies manager at Joybird, a custom furniture company—says custom ordering ensures you receive exactly what you want, or at least much closer to your vision, compared to ordering from a catalog or furniture store. “With custom ordering you can pick not only your fabrics but also your style and marry those two in a way that really defines your home,” she says.



Rich velvety texture in a dusty pink accentuates the tufted back on this sofa to create a glamorous look with vintage Hollywood appeal.





## WHERE TO BEGIN

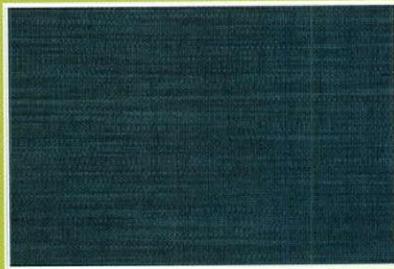
But where do you start when ordering a custom piece? Laurie has three tips: measure, measure and measure again. If you didn't learn watching *Friends* icon Ross Geller "pivot" a sectional up a staircase, Laurie suggests remeasuring areas like hallways, elevators and door frames to double-check that your piece can complete the trip from the store to its final destination.

She advises customers to order a swatch kit of fabric samples and wood stains to get a better sense of what materials they actually want to work with. "If your computer monitor isn't calibrated the way my computer monitor is, we might be having a different experience of the same fabric," she says. "Having that fabric in your home gives you a realistic idea of its color and texture."



A hardworking leather sofa and cool gray side chairs complement the rustic wood beams.

But where do you start when thinking about ordering a custom piece? Laurie has three tips: measure, measure and measure again.



A staunch sectional reminiscent of deep Caribbean waters creates a tranquil living area in a room chock-full of mod neutrals.

“With custom ordering you can pick not only your fabrics but also your style and marry those two in a way that really defines your home.”

When starting from square one, Laurie draws inspiration from decorative elements in the room, like a piece of art or a rug.

## INSPIRATION

When starting from square one, Laurie draws inspiration from decorative elements in the room, like a piece of art or a rug. Maybe your couch ties in with a pop of color in your hallway runner. In addition, take advantage of platforms like Pinterest and Instagram, where you can save pictures of style ideas or room layouts, she says. "There's nothing wrong with using aspirational spaces as inspiration for your sanctuary," Laurie says. She adds that a custom piece doesn't have to be a centerpiece—you can customize an item simply so the piece will seamlessly blend in with your other furniture.

Laurie says larger items like a bed, sofa or dining set are built to last, so you should dedicate time to research and plan exactly what will fit in your home—both spatially and design-wise. "It's not disposable fashion; you're buying something you're going to have for quite some time," she says. "It's worth doing your homework to make sure you get something you really love."

"We want you to have something that fits your lifestyle and brings you joy," she says. ☺



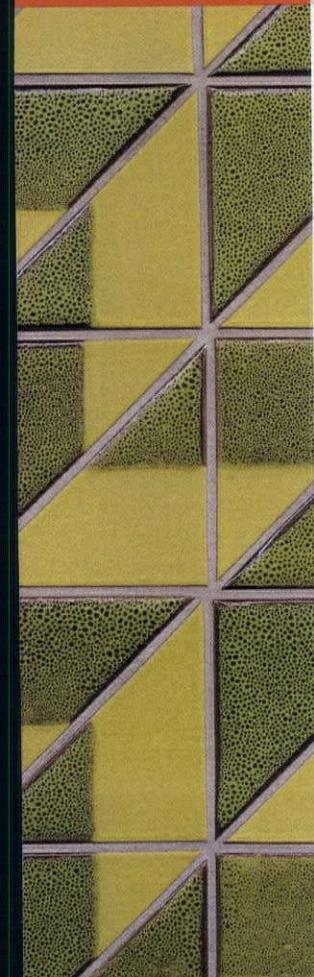
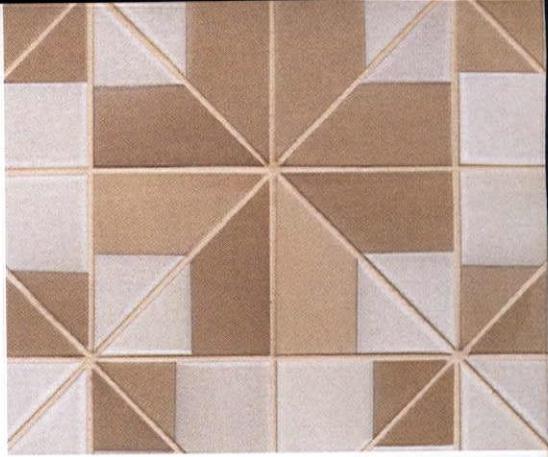
The ribbed back on the burnt-orange sofa works with the blush-pink footstool and chairs to set the tone for this luxury room.

# Modern Makers

By Autumn Krause



Midcentury Modern is decades old as a style, yet it's an ageless force in the design world. It continues to capture and inspire the imaginations of people around the globe, whether they inherited their appreciation from their grandparents or discovered and fell in love with the style on their own. Whatever their modernist love story is, many are so inspired that they've created entire livelihoods around it, allowing them to develop a craftsman's level understanding of the aesthetic. The makers you'll meet here are at the top of their industries because nothing makes them happier than following in the steps of designers who came before them and creating Midcentury Modern offerings for a new generation.





# Designed in Detroit

A fourth-generation woodworker makes a splash on HGTV and creates furnishings in a city rich with mid mod design history.



A new wave of creativity has come to Detroit, Michigan, and Kyle Huntoon is leading the way as the owner and lead designer of Hunt & Noyer Furniture. "Working in Detroit is especially important to me," Kyle says. "It has a rich history of Midcentury Modern design, largely emanating from people who began their careers at Cranbrook Academy of Art ... Detroit breeds design and I'm excited to be a part of the legacy."

## ORGANIC ORIGINS

Previously, Kyle was a civil engineer in Washington but, as a fourth-generation woodworker, he found himself drawn to furniture making. "Growing up, I visited my grandparents' home and was always in awe at the incredible furniture there that had been created by Huntoon men before me," he says. "After I began collecting furniture in my twenties, I realized I needed to tap into my family heritage and bring the ideas in my head to life."

He began building furniture with a friend from high school and eventually gained acclaim when one of his pieces was featured on *Mancaves*, an HGTV show. The validation was the final push he needed to quit his day job and follow his dream. He decided to move to Detroit and founded Hunt & Noyer. He says, "I started my company in Detroit because the city embodies American design and manufacturing, and the creative community is amazing."

## MCM Inspirations

Sometimes one particular maker becomes your patron saint of design. For Kyle, that's Sam Maloof, and he finds inspiration in all facets of Sam's life and work.

- "Sam Maloof's 'California style' is playful yet understated and allows the wood to be the focal point of each piece."
- "I share his appreciation for walnut. It's my go-to wood species for most designs. People love it, and its rich grain and color brings warmth to any home."
- "Sam was fearless, and I'm motivated by that. It's an important trait for both a creative and a business owner."

TO LEARN MORE, VISIT [HUNTANDNOYER.COM](http://HUNTANDNOYER.COM).

## CREATIVE PROCESS

Kyle stokes his creativity at the lathe, where he often hand-turns an interesting shape that he can then work into new pieces or a series. "Over the past six years, I've come up with some designs I'm really proud of and some I'd like to toss into a bonfire, but through each I've learned a lot," he says.

Soon HGTV came calling again and Kyle was featured on *Ellen's Design Challenge*, where he was empowered to follow his creative instincts. "I love the process of designing on the fly and trusting my eye," he says.

Running a business takes lots of grit, and Kyle admits that some days are tough. However, he finds purpose in thinking about the midcentury masters that paved the way before him and other modern makers creating alongside him. "It is truly inspirational, and that helps me get through the hard times," he says. He's happy to play an active role in creating new designs inspired by the era while simultaneously reviving and continuing the rich history of American design in Detroit.





MEL SMILOW (LEFT), HIS DAUGHTER JUDY (RIGHT)

# Family History

A family-owned company reissues genuine Midcentury Modern furniture from their company's archives, introducing old pieces to a new audience and honoring the memories of their loved ones.

Appreciation for mid mod design is a family trait at Smilow Design, NYC. The company has been owned and run by the Schoenfelder family since 1949, and each generation has brought the business to the forefront of Midcentury Modern design industry. Maia, Steven and Aaron Schoenfelder look to the past as they guide their company into the future.

## FAMILY HISTORY

It all started when Mel Smilow—Maia and Aaron's grandfather and Steven's father-in-law—began to design and retail modern furnishings through his six stores. His daughter, Judy Smilow, grew up in an artistic community that embraced the vision of Frank Lloyd Wright, on the cutting edge of modernity at the time. Surrounded by her father's work, she too fell in love with natural and modern design.



FROM L-R: STEVEN, AARON, MAIA



"Judy, my mother and Steve's wife, started Smilow Design in 2013," states Maia. "Her plan was to rebuild her father's furniture business and reissue pieces he designed under his brands between the 1940s and the '70s." Judy launched with a small collection of reissued pieces from her father's archives, and Maia came aboard in 2015 to help with marketing. After Judy was diagnosed with ALS, the whole family got behind the Smilow brand. "Tragically, she passed away in 2018," Maia says, "but my father, brother and I have been continuing her work."

### SIMPLE FORMS

Smilow Design reissues furnishings, glass and lighting pieces, which means each item time-stamps a moment in history for a new generation. "Every piece in our collection was initially designed between 1940 and 1970," Maia says. "When we relaunch them, some are tweaked for modern living and some remain identical to their origins."

This business model connects the family to both their mother and their patriarch, Mel. "It's meaningful work for us. Mel was a beloved father-in-law and grandfather, and we are proud to establish his name among

Midcentury Modern designers," Maia says. Mel was a prolific designer, but he rarely signed his work. As the company has grown, it's been particularly meaningful to see more and more of Mel's work identified in the vintage furniture community.

### LASTING LEGACY

The driving philosophy behind the brand sees the value in the old and new, making Smilow the powerhouse that it is today. As Maia says, "It's truly an intergenerational affair, and that's why our company is so special." With the presence of Mel through his stories, drawings and vintage pieces, Judy's teachings on business



and the younger generation's fresh ideas, the future of Smilow Design is guided by both the past and the present, making it a one-of-a-kind voice in the industry.

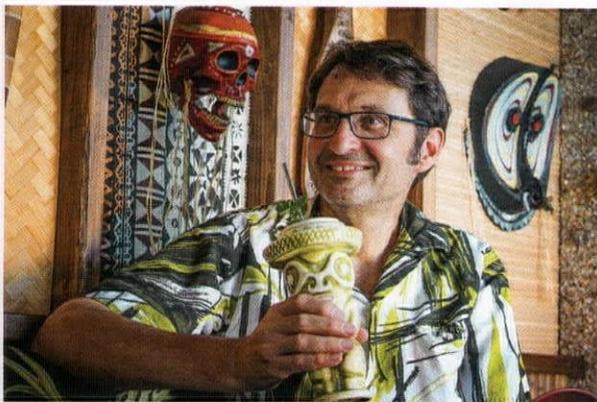
## MCM Inspirations

Their family patriarch is a Midcentury Modern influencer in his own right, but these other designers also inspire the Smilow Design company.

- "Frank Lloyd Wright—he's not Midcentury Modern per se, but he was a huge design inspiration to both Mel Smilow, Judy Smilow and the three of us. Mel raised Judy and her sister, Pam, in Usonia, a FLW-designed community in Westchester, New York, and their house was designed by one of his students."
- "Charles and Ray Eames and their approach to design have also been a huge inspiration. Their molded plywood chair (the LCW) and molded fiberglass chair where a single seat shell could be combined with a variety of bases were brilliant and epitomized their mission: 'to get the most of the best to the greatest number of people for the least'. Mel shared this goal in his desire to make high-quality furniture affordable for the working man."

TO LEARN MORE, VISIT [SMILOWDESIGN.COM](http://SMILOWDESIGN.COM).

# A Hint of Humor



A craftsman creates art and bars that feature clean Midcentury Modern lines and a dash of humor with unexpected shapes, like the boomerang.



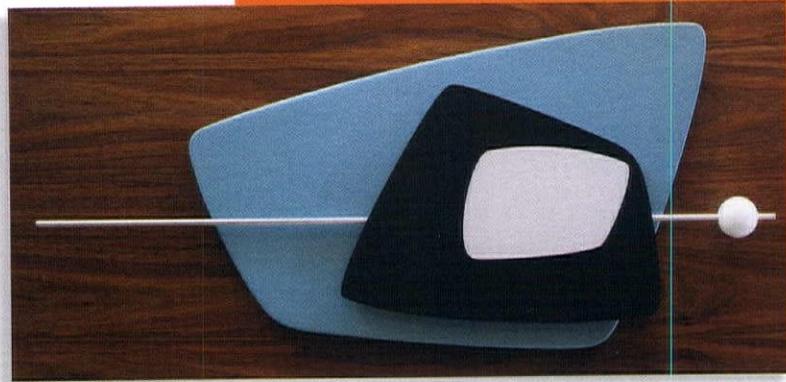
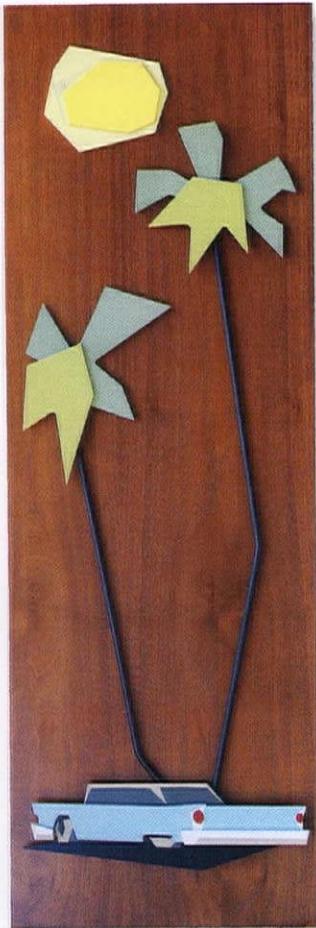
Art, stand-alone bars and reception desks get a mod interpretation at Atomic Pad, an online company owned by Vincent Dogat and located in Granada Hills, California. “For me, Midcentury Modern is about optimism in the future,” Vincent says. “The sentiment was that ‘tomorrow is going to be awesome,’ and it’s reflected in the design.”

## ACROSS THE SEA

Vincent was born in France in the Midcentury Modern era. “The American dream was going strong in France when I was growing up,” he says. After graduating with a degree in Mechanical Engineering, Vincent began to work in the Alpine ski industry, creating new concepts with a team of product designers. “That’s where I realized I wanted to create technically great products—but with my own designs,” he says.

He met his wife, and their first trip together was to the U.S.; they liked it so much they continued to visit every year. Their most memorable trip was on Route 66, journeying from Chicago to the Santa Monica Pier. “We were hooked, so we decided to move to America.”

They opened a vintage store offering European imports and noticed that customers loved their vintage bars. Inspired, Vincent combined the best features of the bars and added his personal touch—the boomerang shape. Eventually, Vincent’s wife got a job in Los Angeles, so they closed their brick-and-mortar store, and Vincent focused on the creative part of their business by expanding its bar line and introducing art. Atomic Pad was born!



## A DASH OF HUMOR

"I keep things aesthetically simple but with a dash of humor," says Vincent. You can see that in his pieces, which are cunningly creative and intersect Midcentury Modern's clean lines with distinctive shapes that illicit smiles.

Vincent's process is as organic as the design movement that inspires him. He draws out his designs on the first piece of paper he can find, whether it's the back of an envelope, a grocery list or his sketchbook, if it happens to be close enough. For the bars, he then uses software to design the parts. Once he's happy with the digital prototype, he cuts and assembles the pieces on a CNC machine, after which he assembles them in his workshop.

When it comes to his art, the process is more open ended. "Sometimes I redesign for ages on the computer, or I go directly to the workbench with a sketch and begin cutting," he says.

Mid mod enthusiasts use Atomic Pad's items in their homes and small businesses, and Vincent enjoys knowing that they bring the same joy to others that they do to him. He hopes that each of his pieces brings to its owner the hope and optimism that defines the Midcentury Modern style.

## MCM Inspirations

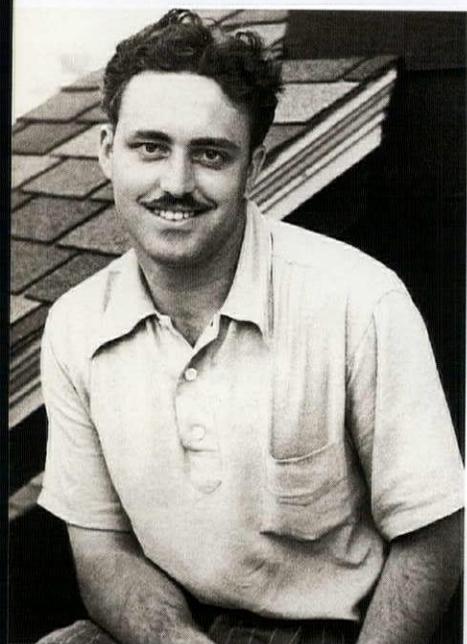
Fun curvatures and contours find their way into Vincent's pieces, and it's easy to see why—he finds inspiration in influencers who were known for their creative shapes and styles.

- "I'm inspired by Googie architecture. Armet and Davis is the most iconic purveyor of the style, combining space age with whimsy. Another great example of this is the LAX building."
- "William Westenhaver and his company, Witco, which offers wood art and furniture, is the obvious link between modern and Tiki, and always with humor."
- "Third, I'm influenced by Allen Noonan, an artist from Long Beach, who is mainly known as the founder of a UFO cult in the 1960s. His wall art creations were made of colorful wood shapes intricately fit together."
- "Finally, vintage home bars, especially from England, shape my craft."

TO LEARN MORE, VISIT [ATOMICPAD.NET](http://ATOMICPAD.NET).



# Made by Hand



**A classic ceramics company is revitalized based on the simple yet critical premise of making good things for good people.**

There is something very intimate about making ceramics for homes, and the minds behind Heath Ceramics know this well. "Our primary customer wants pieces that will become part of their lives," says Managing Director and co-owner Robin Petravic. "They seek items that shape experiences, from daily rituals to holiday dinners." At Heath, each piece tells a story, and their sleek design allows them to effortlessly translate from decade to decade. "Midcentury Modern design is timeless," says Catherine Bailey, Creative Director and co-owner. "Our items are handed down and are never just 'of a moment.'"

(LEFT, ABOVE LEFT) BRIAN AND EDITH HEATH

PHOTOGRAPHY COURTESY OF BRIAN & EDITH HEATH FOUNDATION/ENVIRONMENTAL DESIGN ARCHIVES, UNIVERSITY OF CALIFORNIA, BERKELEY.





(LEFT) CATHERINE BAILEY AND ROBIN PETRAVIC AT THE SAUSALITO FACTORY



PHOTO BY MARINO REED

## BAUHAUS ROOTS

Heath Ceramics was started in 1948 by Edith and Brian Heath, a dynamo couple who were both creative and business minded. By 1959, the business was operated out of a factory in Sausalito, California. "The 1959 dinnerware factory best exemplifies where we come from in its expression of Midcentury Modern style that grew from Bauhaus roots," Robin says. "There is a simplicity and modesty in the construction of this building that can also be seen in our products."

## MCM Inspirations

Heath Ceramics is inspired by both big names in MCM design and by the woman behind the brand, Edith Heath.

- "First and foremost, we are inspired by Edith Heath. Her ideas about craftsmanship and simplicity are essential in defining Heath. She was a true ceramicist with an interest not only in form, but an equally strong, if not stronger, interest in material and process."
- Charles and Ray Eames, of course. We love how they solved problems through design and, with that, created beauty. That's why so much of their work, like Edith Heath's, remains classic and timeless.

TO LEARN MORE, VISIT  
HEATHCERAMICS.COM.

Robin and Catherine are the second family to own Heath Ceramics after taking it on in 2003. "It was well past its golden years and needed a revival," Catherine says. They stumbled upon the business and were excited by its holistic model: Everything is designed, made and sold under one roof. At the time, neither Catherine nor Robin knew anything about ceramics, but with their backgrounds in engineering and product/industrial design, they were ready to learn from the ground up.

## GOOD THINGS FOR GOOD PEOPLE

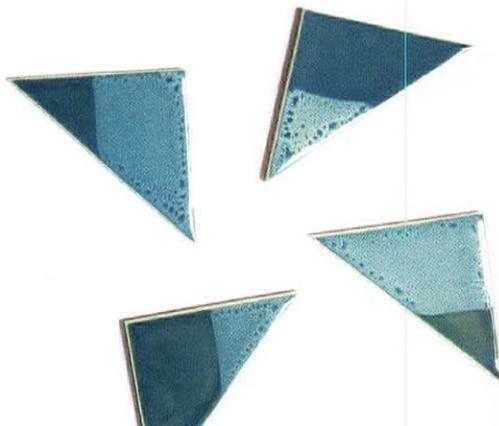
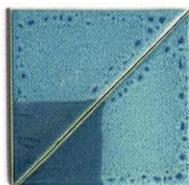
At Heath Ceramics, the process leads to the products. "We remain informed by the materials and the journey," Catherine says. When creating a form, they hand throw the clay so it can move into its most natural shape, while glazes are given lots of experimentation in both formulations and application techniques.

One look at Heath Ceramic's

most popular pieces shows that authentic Midcentury Modern design is the backbone of the company. A Coupe dinner plate and opaque white glaze are bestsellers, and both have been in the company's repertoire since the very beginning. "It's simple," Catherine says. "We make good things for good people."

Catherine and Robin have created a mid mod ceramics empire that sprawls across the coast.

Working out of the Sausalito dinnerware factory, they've since opened a shop, showroom and tile factory in San Francisco and a Los Angeles showroom and clay studio. No matter how big they grow, they remain rooted in principles that dovetail naturally with Midcentury Modern design, as expressed by Robin: "We firmly believe in honesty in materials and craftsmanship, with a minimum of embellishment." ®



# Florence Knoll

(1917–2019):  
A Retrospective



HIGH STANDARDS AND  
HARD WORK ELEVATED  
THE KNOLL AESTHETIC  
BEYOND TRENDS TO  
TRANSCENDENCE.

By **Sarah L. Yoon**

Photography courtesy of **the Knoll Archive**



Florence Knoll, née Schust, shot to the top of the 1940s design industry, breaking through glass ceilings and other workplace restrictions of the time with relentless drive. She managed a company, lifted aesthetic standards and infused her beautiful designs with architectural precision.

#### GETTING STARTED

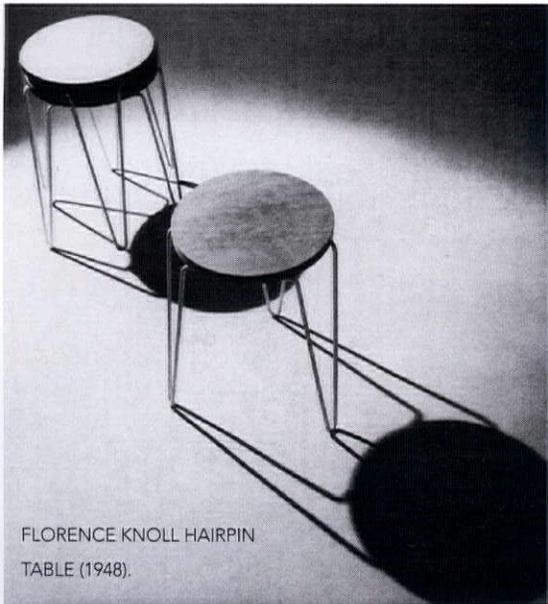
Florence, called "Shu" (a childhood nickname), by colleagues and others closest to her, was born in 1917 and orphaned in 1929. She went to art and architecture schools, earning a bachelor's degree in 1941.

Even though she was highly qualified to design buildings, Florence's first employers sent her to the interior design department, assuming women were beautifiers, not thinkers or designers. Florence worked hard at these early jobs, and her work spoke for itself. Before long, Hans Knoll asked her to join the Hans G. Knoll Furniture Company, which he established in 1938 to import European furniture.

#### OPPORTUNITY FOR IMPACT

Florence expanded Knoll's company when she formed the Knoll Planning Unit, a high-end consultancy that revolutionized the design process. "Paste-up" models, sketches, samples and swatches helped her ensure that both aesthetics and functionality were flawless. These methods are commonplace today, but only because Florence introduced them to an industry that underestimated the impact of quality design.





FLORENCE KNOLL HAIRPIN  
TABLE (1948).



PHOTOGRAPHY BY ILAN RUBIN



(ABOVE LEFT) FLORENCE KNOLL PARALLEL BAR TABLE (1954).

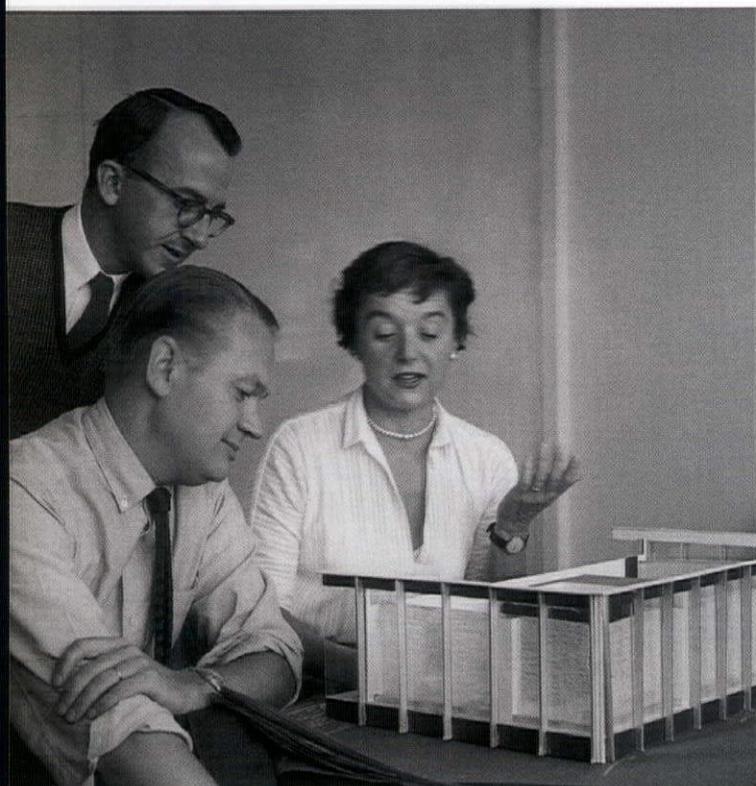
(ABOVE RIGHT) CBS HEADQUARTERS, DESIGNED BY THE KNOLL  
PLANNING UNIT (1964).





(TOP) FLORENCE KNOLL LOUNGE COLLECTION (1954).

(BOTTOM) FLORENCE KNOLL LEADS A MEETING OF THE KNOLL PLANNING UNIT (CIRCA 1960).



With the Knoll Planning Unit, Florence transformed interior design into a professional endeavor. She brought together architecture, industrial design and decorating, applying the combination to commercial office space. She wanted to differentiate interior designers from interior decorators. She felt expertise in furniture design and architecture went well beyond interior decorating, so she championed and supported interior design.

In addition, Florence only wanted to use materials that truly belonged in her designs. Since the market often failed to provide the perfect fit, again she systematically eliminated limitations. She created executive desks, sofas and credenzas with the Planning Unit and introduced the refreshing geometry of her lounge collection. She commissioned statement pieces from colleagues like Eero Saarinen, who designed the womb chair, and Harry Bertoia, who designed the diamond chair.

#### "TOTAL DESIGN"

Florence became a business partner in 1946, and the company's name changed to Knoll Associates. She married Hans the same year, changing her name from Schust to Knoll. At this time she began to examine every possible detail of the Planning Unit's process, further incorporating "total design" into the Knoll methodology.

FLORENCE KNOLL CREDENZA (1961).



It wasn't long before Florence pushed the company beyond furniture design. Upholstery options weren't sufficient for the Planning Unit's new furnishings, so she launched KnollTextiles in 1947 and opened a showroom solely for textile design. Florence designed nine showrooms over the years, in locations ranging from New York to Milan to Los Angeles.

Hans Knoll died in a car crash in 1955; afterward, Florence filled the role of president of the companies until 1959, when she sold Knoll Associates to Art Metal Construction Company. Though her time as a corporate leader was over, she continued designing until she retired in 1965.

### A LIFETIME OF ACHIEVEMENT

Florence started receiving awards less than a decade after she got her bachelor's degree. She earned the Good Design Award from the Museum of Modern Art in 1950 and again in 1953, as MoMA

FLORENCE KNOLL LOUNGE COLLECTION (1954).



HANS KNOLL'S OFFICE IN THE KNOLL ASSOCIATED MADISON AVENUE SHOWROOM, DESIGNED BY FLORENCE KNOLL (1951).

sought to redefine art in a post-war world. She garnered more than a dozen honors over the decades, including the National Endowment for the Arts' National Medal of Arts in 2002.

In 2017, Knoll celebrated 100 years of Florence Knoll and curated a collection of new and archival pieces that represent the best of her influence in Knoll Associates. She died in January 2019, leaving behind a powerful legacy that expanded and elevated the art of interior design. 🌐



A DREAMY DEPICTION OF THE 1953  
FLAMINGO HOTEL AND CASINO  
ILLUMINATED AT SUNSET.



# Lost in Las Vegas

By HANNAH STRANDBERG

Photography courtesy of PETER MORUZZI

**WALK THROUGH THE ARCHITECTURE OF LAS VEGAS LIKE YOU NEVER HAVE BEFORE.**

In 1941, the completion of Thomas Hull's El Rancho Vegas along Highway 91 delivered the first blazing drop of casino glamour to Nevada soil. Followed by the Last Frontier, the lucrative hotel-casinos sparked mogul Billy Wilkerson to build the ultra-modern Flamingo Hotel and Casino. And thus the Las Vegas strip began its journey to stardom. In his book, *Greetings from Las Vegas*, Peter Moruzzi discusses the architectural transformation of Las Vegas from a bare highway to a Midcentury Modern paradise.



(TOP) THE NEO-EXPRESSIONIST LA CONCHA MOTEL OF 1961, DESIGNED BY THE HIGHLY PRAISED AFRICAN AMERICAN ARCHITECT PAUL R. WILLIAMS, FEATURES AN OCEAN WAVE-LIKE ROOF LINE.

(BOTTOM) CLARK'S ROUND FIREPLACE FEATURES NATURAL STONE EDGING AND A CONICAL HOOD. IT WAS DESIGNED FOR HIS CUSTOM-BUILT HOME IN DESERT INN ESTATES.

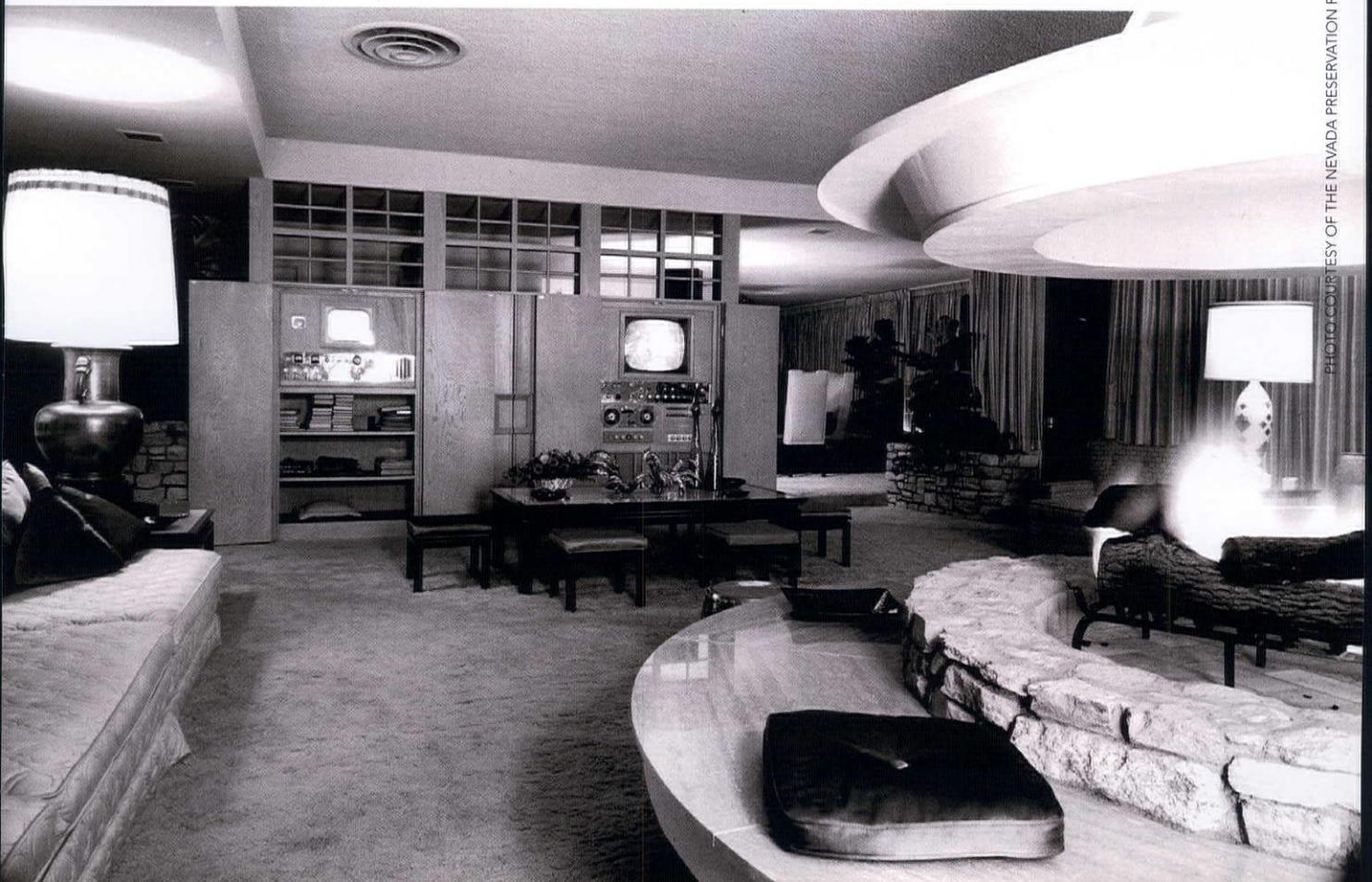




PHOTO COURTESY OF THE NEVADA PRESERVATION FOUNDATION

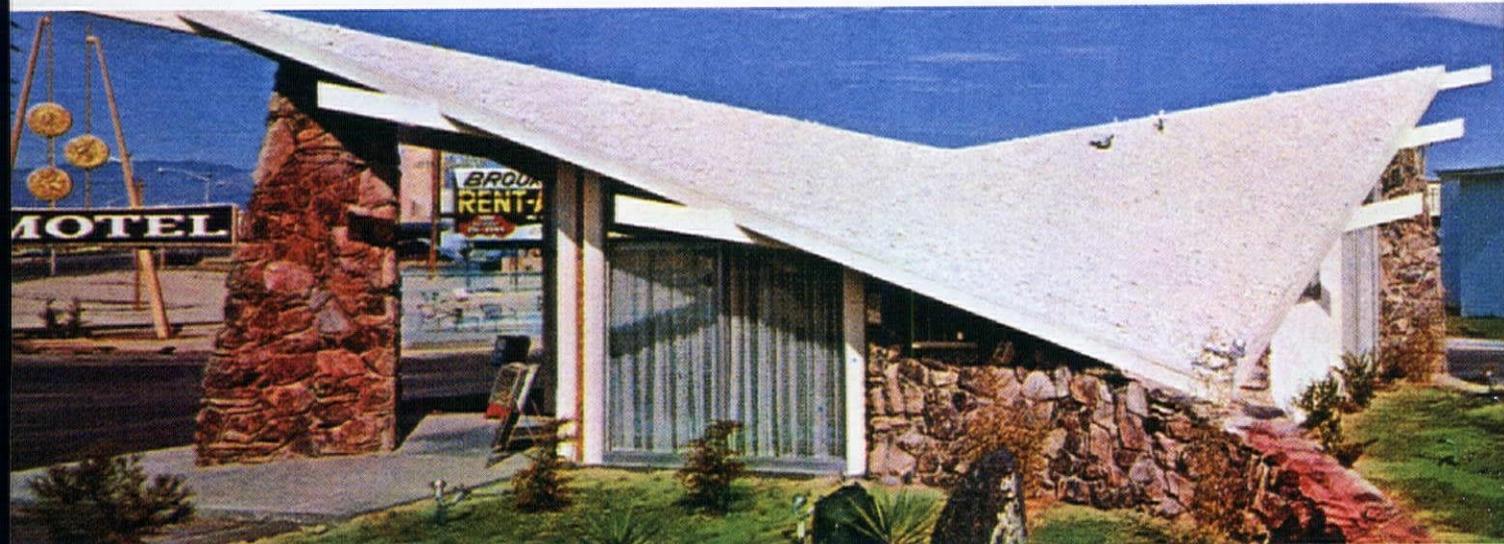
### MORE & MORE MOTELS

In the aftermath of World War II, many Americans sought refuge in the glitzy distractions of Vegas entertainment. Motel chains sprouted everywhere, and as demand grew, so did competition. These modernized buildings sported giant signage with mascots and colorful slogans to lure in many a weary traveler. Indoor swimming pools, recreation areas and restaurants became expected amenities. "For me," Moruzzi writes, "encountering a midcentury motel with its original neon sign and low-slung buildings along a highway in Las Vegas, or anywhere in America, remains profoundly inspiring."

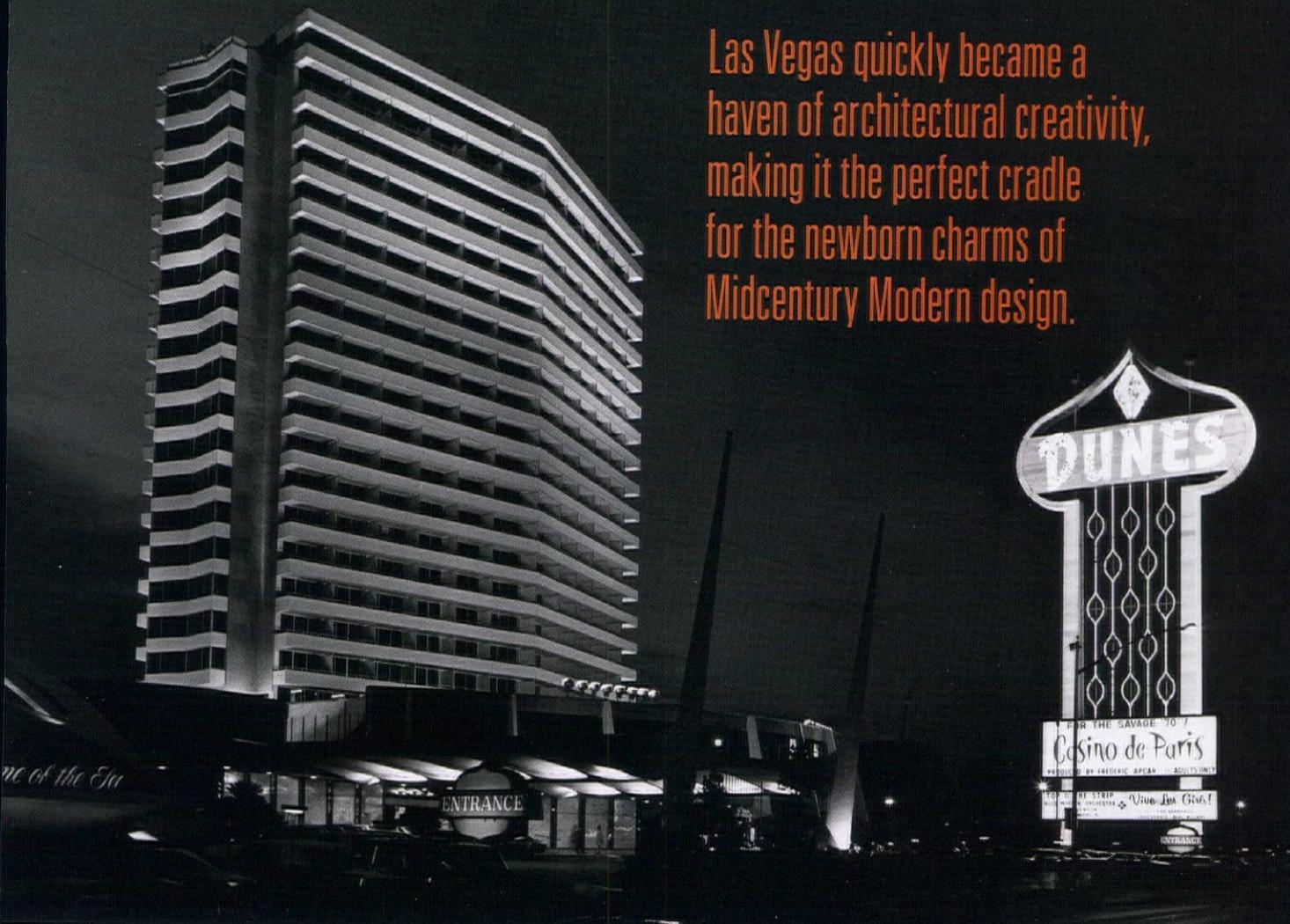
(TOP) THE GLASS-WALLED AUTO SHOWROOM AND DEEPLY SLOPED ROOF OF FINDLAY OLDSMOBILE ELEVATES THE FUTURISTIC TAKE ON SHOWMANSHIP.

(LEFT) WILBUR CLARK OPERATES HIS BUILT-IN ENTERTAINMENT SYSTEM, A LUXURY INSTALLMENT IN CUSTOM-BUILT MID-20TH CENTURY HOMES.

(BOTTOM) THE ANGULAR SHAPE OF THE COINS MOTEL OFFICE IS WHAT MORUZZI REFERS TO AS A "JET AGE HYPERBOLIC PARABOLOID ROOF."



Las Vegas quickly became a haven of architectural creativity, making it the perfect cradle for the newborn charms of Midcentury Modern design.



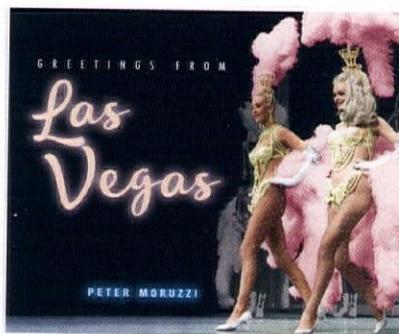
### MODERN TIMES

Las Vegas quickly became a haven of architectural creativity, making it the perfect cradle for the newborn charms of Midcentury Modern design. Hotels and casinos featured exterior walls with vertical fins, asymmetrical roofs and big-as-life windows. "Through the 1950s and '60s, the Strip hotels continued to remodel and expand, abandoning the Old West theme for up-to-date modernism utilizing a variety of midcentury architectural influences: jet age, space age, International style, Neo-Expressionism, New Formalism and Corporate Modernism," Moruzzi writes.

### GOOGIE GLAMOUR

Among Modernism's many branches, Googie style is perhaps the most eye-catching. Moruzzi writes, "Googie, named after the Sunset Boulevard coffee shop Googie's in Los Angeles, where the style first appeared, featured exaggerated and often colorful architectural elements combined with large neon-lit signage to draw the attention of speeding motorists." Although the designs may seem anything but natural, typical Googie style employed outdoor beauty with floor-to-ceiling windows to invite natural daylight into hotel lobbies and supermarkets. ☼

(TOP) IN 1964, ARCHITECT MILTON M. SCHWARTZ'S HOTEL BECAME A BREAKTHROUGH PIECE OF MODERNIST ARCHITECTURE IN THE DUNES DESERT.

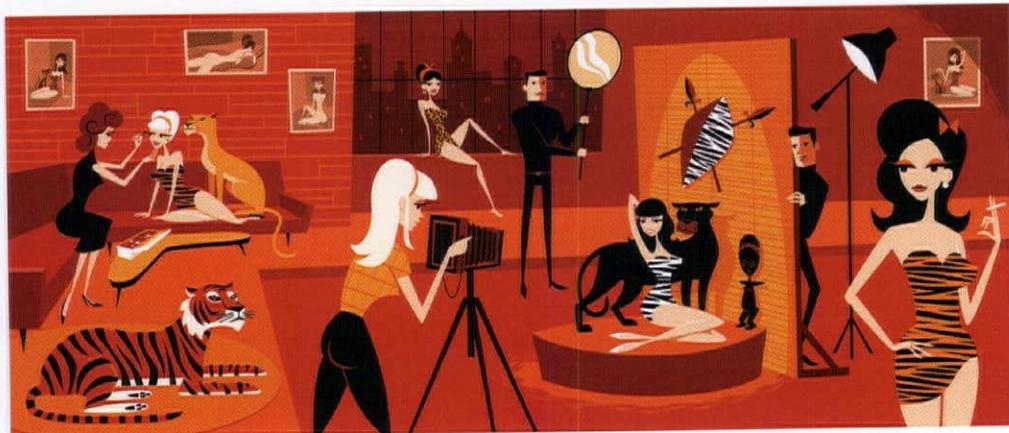


GREETINGS FROM LAS VEGAS BY PETER MORUZZI, PUBLISHED BY GIBBS SMITH, © 2019; GIBBS-SMITH.COM.



# Worth a Thousand Words

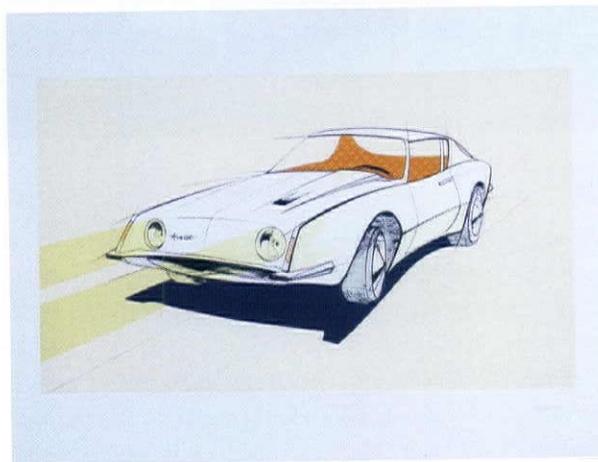
Bright hues and bold shapes add the perfect accent to your walls in these retro artworks. By LINDSAY JARVIS



1. All the appeal of wind chimes without the noise, the amoeba-like shapes on this vertical mobile move and twist for a kinetic addition to any room. **Retro-a-GoGo Mobile**, \$149-\$349. (323) 640-0003 or [atomicmobiles.com](http://atomicmobiles.com).

2. Panthers and tigers and zebra print, oh my! A roaring fun tribute to Bunny Yeager's photographs of Bettie Page. **Bunny and the Beasts** by SHAG, 49" x 22" limited edition unframed serigraph print. Visit [shagstore.bigcartel.com](http://shagstore.bigcartel.com).

3. Based off a maquette of Raymond Loewy's original 1962-1963 design, this lithograph showcases the car's sleek style and design. **Avanti**, 14 $\frac{3}{4}$ " x 24 $\frac{7}{8}$ " Raymond Loewy initialed lithograph, \$600. (256) 874-3535 or [formfunctionart.com](http://formfunctionart.com).



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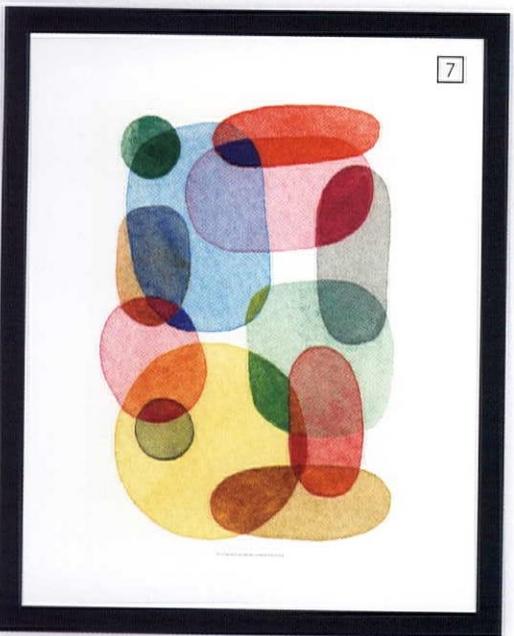




5



6



7

4. Three classic Midcentury Modern rooflines get a whimsical twist in these bold prints. **Avocado "Swiss Miss," Teal Wexler, Orange Butterfly** by Christian Musselman, 4.25" x 4.25" professionally printed on 9" x 9" Hot Press watercolor paper, \$35 each or all 3 for \$85. Visit [christianmusselman.com](http://christianmusselman.com).

5. Spot a great blue heron every day, right in your own living room! **Herondipity** by Charley Harper, 18" x 28" signed and numbered serigraph print, \$1800. (513) 522-0545 or [charleyharperartstudio.com](http://charleyharperartstudio.com).

6. Warm wood appliqués and bright hues make the perfect combination in this whimsical wall art trio. **Jonna II**, three 13" x 36" pieces of art, \$780. Visit [modernretrograde.com](http://modernretrograde.com).

7. Calming and thought-provoking, the overlapping shapes create depth and color in this intriguing fine-art full-color giclee print. **Inked Orbs I** by Nikki Galapon for NW Art, starting at \$77.94. (877) 634-1018 or [lumens.com](http://lumens.com).

8. Take a trip to Hollywood without leaving your home with this highly stylized version of the iconic Stahl House. **Hollywood (day)** by Mac George, 12" x 33" limited edition print, \$125. Visit [macartprints.com](http://macartprints.com).

8



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**1.** Astrid 2 drawer in cherry. To find a retailer, (802) 222-9282 or [copelandfurniture.com](http://copelandfurniture.com).

**2.** ButterFly box in white and aqua, \$195. (561) 272-0770 or [tedstuff.net](http://tedstuff.net).

**3.** Russell Wright® American Modern pitcher, \$100. (888) 213-0800 or [bauerpottery.com](http://bauerpottery.com).

**4.** Kaleido tray set. For pricing, (833) 849-3025 or [us.hay.com](http://us.hay.com).

**5.** Color block pillow in mustard, navy and natural, starting at \$75. Visit [jillianrenedecor.com](http://jillianrenedecor.com).

**6.** Boomerang-shaped reversible laminate necklace with silver oval, \$89. (914) 200-3356 or [smashfiredesigns.com](http://smashfiredesigns.com).

**7.** Brisa 2000 ceiling fan. For pricing, (847) 680-9034 or [matthewsfanco.com](http://matthewsfanco.com).

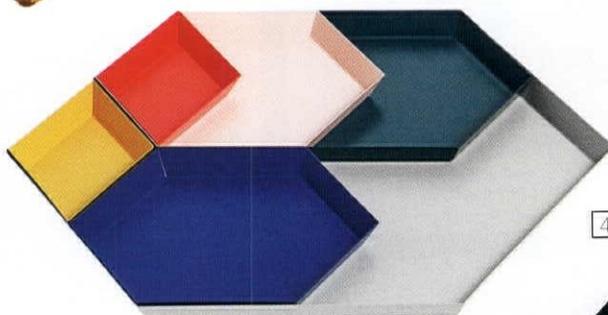
**8.** Gee Gee wallpaper in Sage, \$81 per roll. (707) 746-1900 or [bradbury.com](http://bradbury.com).

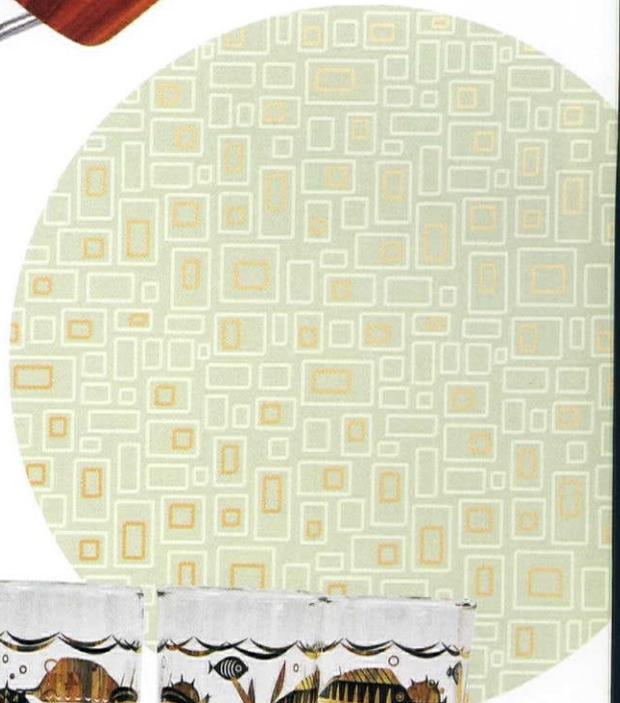
**9.** Safari TV cardboard iPad® stand, \$34.95. (877) 895-9453 or [cbsafari.com](http://cbsafari.com).

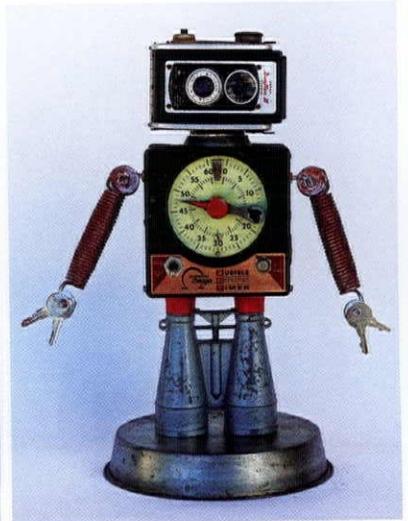
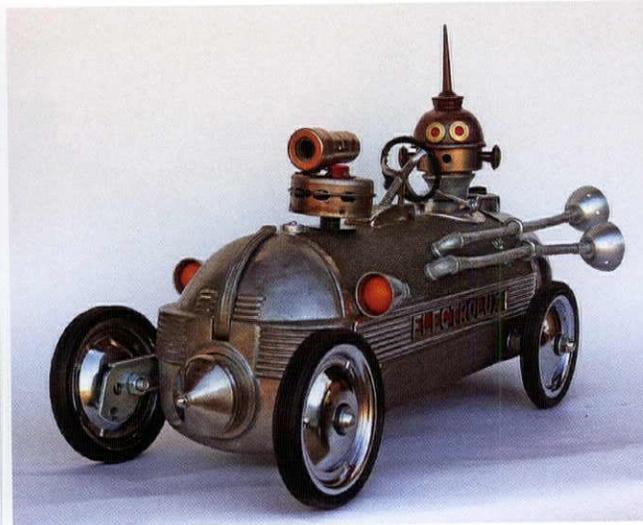
**10.** "Under the Sea" glasses with gold-leaf accents, set of 4, \$99. Visit [shagstore.com](http://shagstore.com).

**11.** 1950s turquoise magazine rack, \$420. Visit [theheartthehome.com](http://theheartthehome.com).

**12.** Jenine faux-ostrich round bench, \$136.66. (800) 368-4268 or [houzz.com](http://houzz.com).







[www.refriedrobots.com](http://www.refriedrobots.com)

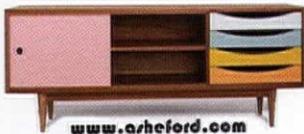
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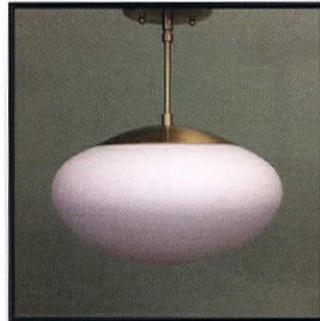
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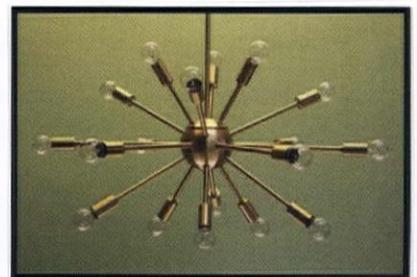
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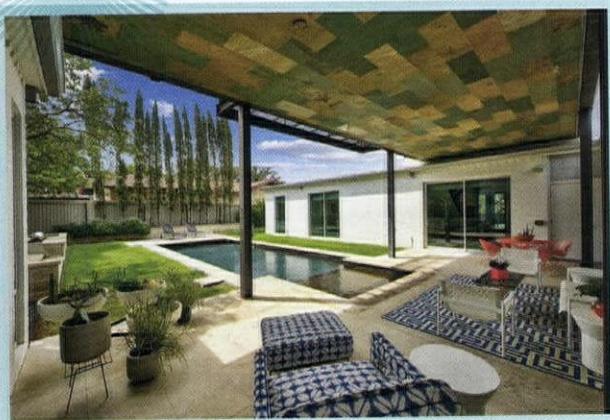
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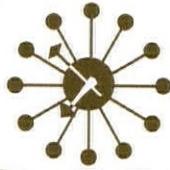
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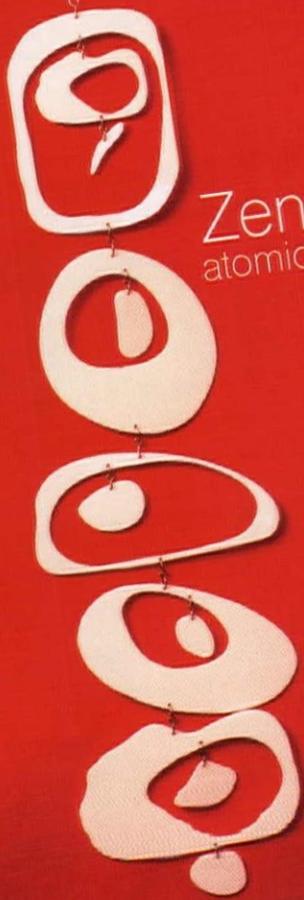
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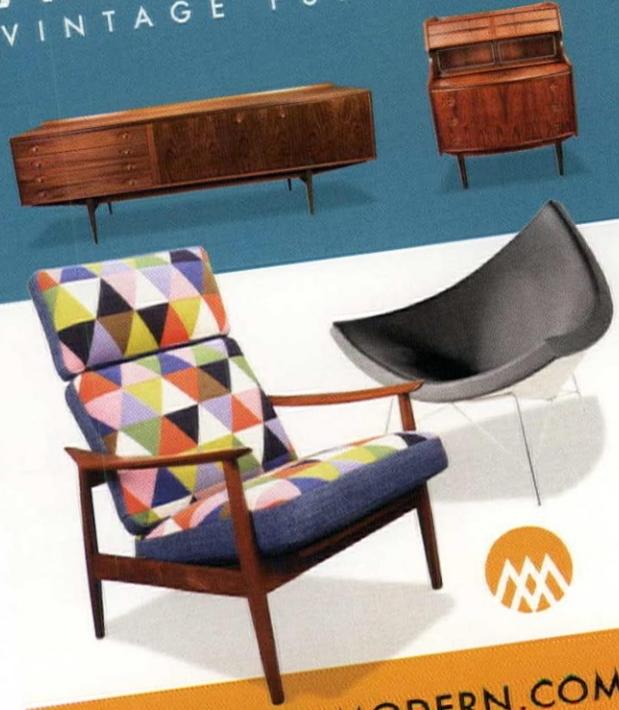
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### DESIGN ICON

PAGE 12

Marimekko, visit [marimekko.com](http://marimekko.com).

### SECOND OPINION

PAGE 26

#### ATRIUM ENTRY

**Brass wall hanging:** Vintage find.

**Planter by front door:** Target, visit [target.com](http://target.com).

#### KITCHEN

**Peninsula chairs:** YLiving, (800) 462-7638 or [yiving.com](http://yiving.com).

**Wall clock:** Ikea, visit [ikea.com](http://ikea.com).

**Countertops:** Corian®, visit [corian.com](http://corian.com).

#### FAMILY ROOM

**Blu Dot sofa:** Lumens, (877) 634-1018 or [lumens.com](http://lumens.com).

**Sofa pillow:** Target, visit [target.com](http://target.com).

**Coffee table:** Capsule, (323) 701-0841 or [capsulehome.com](http://capsulehome.com).

**TV credenza, lamp/side table and Ingmar Relling**

**Westnova Siesta chair:** Vintage finds.

**Wall art:** Upton, (760) 522-9123 or [whatsupton.com](http://whatsupton.com).

**Pillows next to fireplace:** Urban Outfitters, visit [urbanoutfitters.com](http://urbanoutfitters.com).

**Pillows next to fireplace:** Target, visit [target.com](http://target.com).

**Rug:** Overstock.com, visit [overstock.com](http://overstock.com).

#### COURTYARD

**Bertoia wire chairs:** Vintage find.

**Kid chairs and outdoor pillows:** Target, visit [target.com](http://target.com).

#### CHILD'S TERRACE

**Bertoia wire chairs:** Vintage find.

**Pillows:** Target, visit [target.com](http://target.com).

#### ENTRYWAY

**Large pot:** Crate & Barrel, (800) 967-6696 or [crateandbarrel.com](http://crateandbarrel.com).

**Smaller pots:** Ikea, visit [ikea.com](http://ikea.com).

#### EXTERIOR FRONT

**Big red pots:** Green Acres, visit [idiggreenacres.com](http://idiggreenacres.com).

#### LIVING ROOM

**Pink chairs:** West Elm, visit [westelm.com](http://westelm.com).

**Small round green marble side table:** Ferm Living, visit [fermliving.com](http://fermliving.com).

**Ottoman/coffee table:** Overstock.com, visit [overstock.com](http://overstock.com).

**Blomus concrete tray and Blu Dot sofa:** Lumens, (877) 634-1018 or [lumens.com](http://lumens.com).

**Rug:** Target, visit [target.com](http://target.com).

**Sofa pillows:** Zara Home, visit [zarahome.com](http://zarahome.com).

**Sofa pillows:** Urban Outfitters, visit [urbanoutfitters.com](http://urbanoutfitters.com).

**Wall art in hall:** Tyson Anthony Roberts, visit [tysonianthrobe.com](http://tysonianthrobe.com).

**Credenza, brass sculpture, glass jars, and art on living room wall:** Vintage finds.

**Floor lamp:** Target, visit [target.com](http://target.com).

**Atollo Oluce table lamp:** YLighting, (866) 842-6209 or [ylighting.com](http://ylighting.com).

**Glass twisty sculpture on credenza:** Anthropologie, visit [anthropologie.com](http://anthropologie.com).

#### DINING ROOM

**Plant basket:** Amazon, visit [amazon.com](http://amazon.com).

**Saارين Tulip dining table:** Lumens, (877) 634-1018 or [lumens.com](http://lumens.com).

**Dining chairs:** Article, (888) 746-3455 or [article.com](http://article.com).

**Vases on table:** Heath Ceramics, (415) 361-5552 x12 or [heathceramics.com](http://heathceramics.com).

**Vases on table:** Ikea, visit [ikea.com](http://ikea.com).

**Nelson Bubble Lamp light fixture:** Original to the home.

**Hutch:** Vintage find.

### MAKING IT MODERN

PAGE 38

**Architects:** Stern and Bucek, (713) 527-0186 or [sternbucek.com](http://sternbucek.com).

**Coffee table:** George Nakashima Woodworkers, (215) 862-2272 or [nakashimawoodworkers.com](http://nakashimawoodworkers.com).

**Jens Risom Chairs:** Design Within Reach, [dwr.com](http://dwr.com).

**Art and other vintage pieces:** The Texas Gallery.

**Dining room lighting fixture:** Lindsey Adelman for Roll and Hill, [rollandhill.com](http://rollandhill.com).

**Various artworks:** The Chinati Foundation, (432) 729-4362 or [chinati.org](http://chinati.org).

### ALOHA SPRINGS

PAGE 50

**Designer:** Lindsey Bennett, [desertflippers.com](http://desertflippers.com).

**Codesigner:** Candace Knowlton, (951) 442-9799.

**Project Manager and Master Craftsman:**

Tavo Marquez, (760) 578-1935.

**Tile:** Tile Designs by Fina, Inc., (760) 636-1744 or [tiledesignsbyfina.com](http://tiledesignsbyfina.com).

**Casita wallpaper:** Deny Designs, [denydesigns.com](http://denydesigns.com).

**Master bedroom wallpaper:** Murals Wallpaper, [muralswallpaper.com](http://muralswallpaper.com).

**NuWallpaper NU2906 Maui peel & stick wallpaper (bar):** Amazon, [amazon.com](http://amazon.com).

**Polished-Absolute white quartz countertops:** Arizona Tile, [arizonatile.com](http://arizonatile.com).

**Kohler Purist® Vibrant Brushed Bronze finish fixtures:** Ferguson, visit [ferguson.com](http://ferguson.com).

**Chrysalis Wall Flats™ and Drift Wall Flats™:** Inhabit®, visit [inhabiting.com](http://inhabiting.com).

#### CASITA BATH

**Stellar Dahlia in Mist tile and Raku in Silvery Chic**

**(striated field tile):** Tile Designs by Fina, Inc., (760) 636-1744 or [tiledesignsbyfina.com](http://tiledesignsbyfina.com).

#### MASTER BATH

**Stellar Marea in Mist (6" triangle tile) and Raku in**

**Silvery Chic (striated field tile):** Tile Designs by Fina, Inc., (760) 636-1744 or [tiledesignsbyfina.com](http://tiledesignsbyfina.com).

#### HALL AND JACK N JILL BATHS

**Lanka Acurela ceramic wall tile #20 LAAA543 Sky**

**(4" x 12") and Kauri diagonal white matte porcelain field tile (24" x 48"):** Tile Designs by Fina, Inc., (760) 636-1744 or [tiledesignsbyfina.com](http://tiledesignsbyfina.com).

#### KITCHEN

**Backsplash tile #76 Stellar Delancey:** Tile Designs by Fina, Inc., (760) 636-1744 or [tiledesignsbyfina.com](http://tiledesignsbyfina.com).

### MODERN IN HAWAII

PAGE 70

Liljestrand Foundation, (808) 537-3116 or [liljestrandhouse.org](http://liljestrandhouse.org).

**Architect:** Vladimir Ossipoff.

**Interior Designer:** Hope Foote.

**Living room fireplace:** Local sandstone.

**Sitting room artwork:** Painted by Jean Charlot.

**Kitchen artwork:** Painted by John Kjargaard.

**Master bathroom artwork:** Painted by Russell Green.

**Flooring (throughout the home):** A local wood called Oh'i'a.

**Furniture (throughout the home):** Designed by Vladimir Ossipoff. Constructed by Robert Ansteth.

### DESIGNER GLOSSARY

PAGE 82

**Lucienne and Robin Day:** Robin and Lucienne Day Foundation, visit [robinandlucienneydayfoundation.org](http://robinandlucienneydayfoundation.org).

**Greta Grossman:** R & Company, visit [r-and-company.com](http://r-and-company.com).

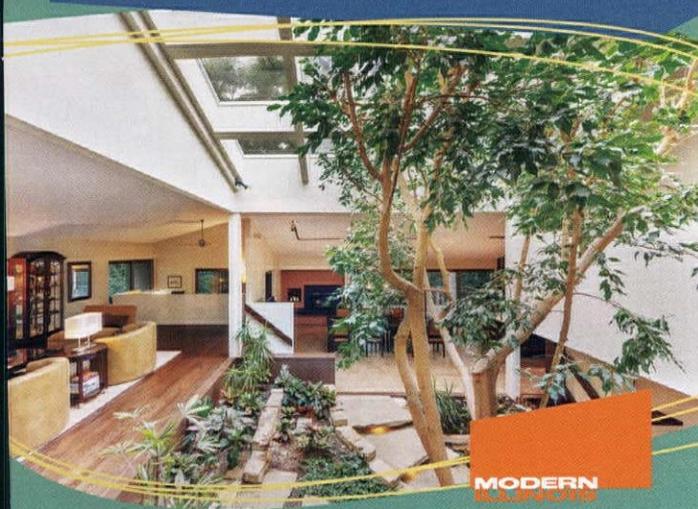
**Nanna & Jørgen Ditzel:** Nanna Ditzel Design, visit [nanna-ditzel-design.dk](http://nanna-ditzel-design.dk).

**Eileen Gray:** Aram, stockist and license holder for Eileen Gray designs, visit [aram.co.uk](http://aram.co.uk).

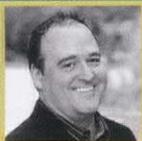
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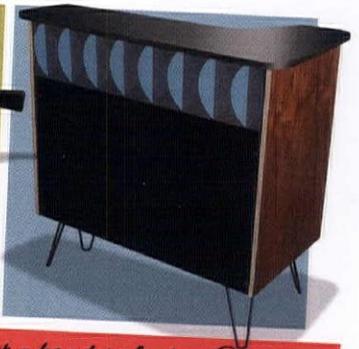
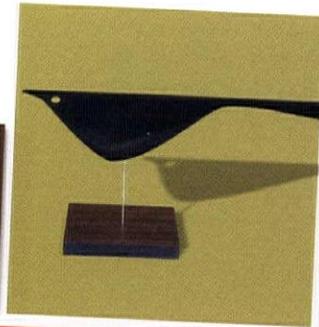
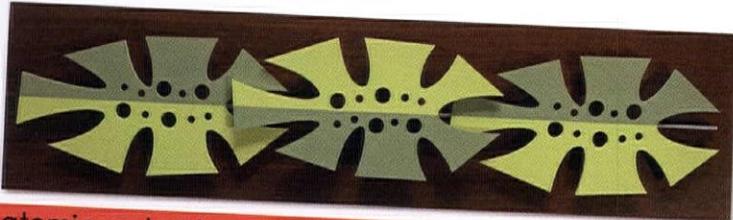
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