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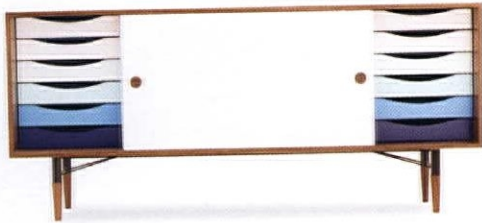
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THE 1954 MASTERPIECE SEEN HERE IS AN EXQUISITE MID MOD DESIGN, CALLED A "VISION-AIRE HOME." What's a vision-aire home, you may ask? It's the brainchild of celebrated architect Glenn Q. Johnson, who created about a dozen of the homes, then branded as "Vision-aire." Now affectionately known as "vision-aire" homes, a few of these airy specimens remain today. You'll know a vision-aire home by Johnson's use of raised living areas, which allow the breeze to circulate, as well as the use of abundant windows and generous porches. Johnson also designed the St. Petersburg Beach Library and North Shore Pool, among many other commercial and residential homes in the area.

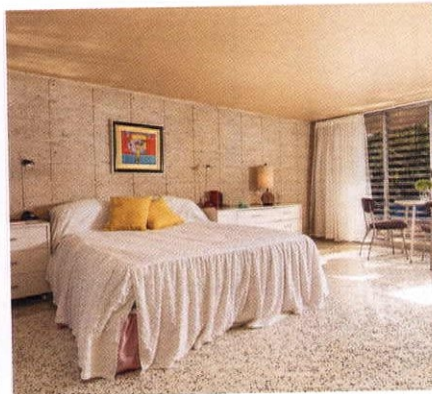
Eileen Bedinghaus, a fan of midcentury design and a realtor, first came across the vision-aire style in 2001, and it was love at first sight. "I discovered an enclave of extremely unique architectural homes in the Pinellas Point neighborhood of St. Petersburg. To say I was infatuated is an understatement. These homes, and this community, are very special not just to me and people who live in them," says Bedinghaus, "but also to our city and its history."

Bedinghaus has represented many of the vision-aire homes since. This current listing is in pristine condition. It's surrounded by a peaceful lake and boasts four bedrooms, three baths (two en-suite bedrooms) and a two-car carport. You'll also discover a separate artist's studio and a stunning, must-see enclosed pool and patio.

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editor's letter



LOOKING TO THE FUTURE

Midcentury design is rooted in optimism. Materials were reimagined from their wartime purposes to develop stunning new creations in both architecture and furniture design. The artisans and designers we so admire were agents of change. They looked at a shifting culture and saw excitement in the new spaces created. They saw advancements in technology as opportunities to hone their craft and bring modern design to the masses.

It is not always easy to look at the future with such optimism. If we are to glean anything from the great influencers of this iconic era, it should be that optimism in the face of endless change is a powerful tool. Would we be so enamored with designs roughly 70 years old if they were not crafted with the hope of tomorrow?

Today I look to the future with optimism. I am enthusiastic about the future of *Atomic Ranch* and certain that midcentury style will continue to captivate hearts and homes.

Like the unstoppable Rosalind Russell in *His Girl Friday*, I've always wanted to be a writer and editor in the print industry (with decidedly fewer cigarettes, of course). My time with Engaged Media—and more specifically on *Atomic Ranch*—has allowed me to live out that dream.

I've had the distinct pleasure of producing 20 issues of *Atomic Ranch* as well as over 40 issues of other home décor magazines. This will be my last issue. Because of your enthusiasm for this brand I've gotten to do things I never would have imagined otherwise—like produce seminars and home tours, learn to be comfortable on camera, and be a keynote speaker. There is something truly magical about imagining what will fill these pages and then creating and curating that content. I often say, "Ink is in my blood," and that statement will never not be true.

My departure is bittersweet, but I leave you in the best of hands. *Atomic Ranch* will continue popping up in your inbox, in your social media feeds and in your mail. It will continue to be your trusted resource for mid mod design. It will continue to grow and thrive.

Here's to the future, and to the optimism of change.

Sarah Jane Stone

Get connected!

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Learn why this midcentury Sarasota gem has been dubbed “The Cocoon House,” and discover its innovative and elegant design, recently revived for the spotlight.

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Refreshed with carefully curated updates, this bright and airy 1962 home pays tribute to Sarasota’s modernist movement.

50 The Sarasota School of Architecture

Emerging in the 1950s, this groundbreaking architectural movement paved the way for Florida structures to interact with their unique tropical environment using inventive and practical design.

60 Treehouse Retreat

In her book *The Anatomy of a Treehouse: Stylish Hideaways and Retreats*, Jane Field-Lewis explores stunning outdoor abodes, including the elaborate Mid-Mod Urban Treehouse in Berlin, Germany.

66 Backyard Geometry

Explore two luxurious yet functional outdoor spaces, and learn expert tips and tricks to transform your own backyard into a summer getaway.

72 Eichler X-100

Meticulous restoration and thoughtful updates showcase the innovative design on this 1956 space-age house of steel.

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FEATURED SPEAKER OF
"ATOMIC RANCH LIVE" SERIES AT
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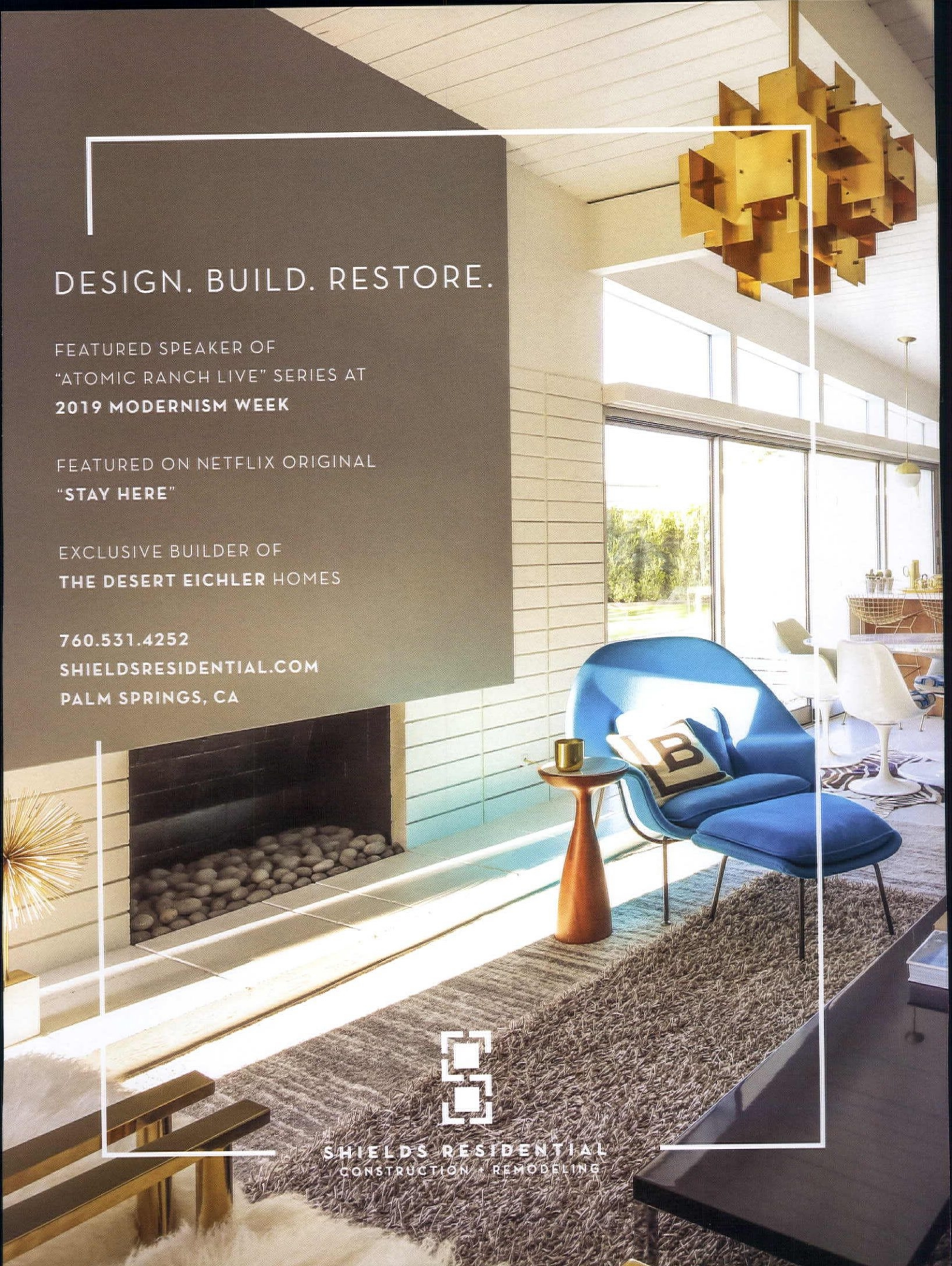
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Inside Scoop!



PHOTO BY JACOB TERMANSEN

Before & After

Dive into the year-long renovation process with before and after photos from the house on page 38.



PHOTO BY SABRINA HUANG PHOTOGRAPHY

Inside an Eichler

Want to tour more rooms from the innovative house on page 72? Explore the restored exterior, office space, bedrooms and more!

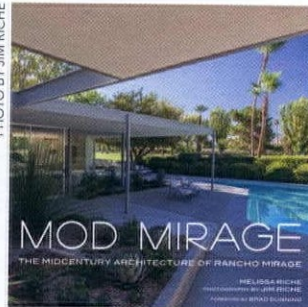
Summer Essentials

Patio furniture, travel must-haves, outdoor dining basics—our shopping guides have you covered.



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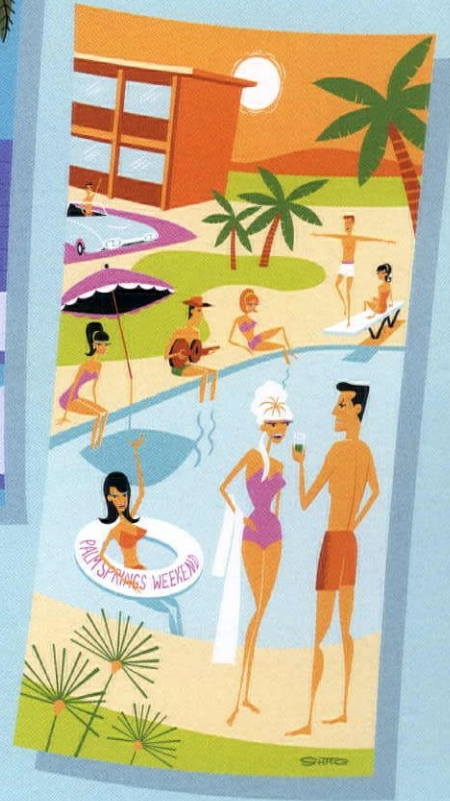


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By Lindsay Jarvis

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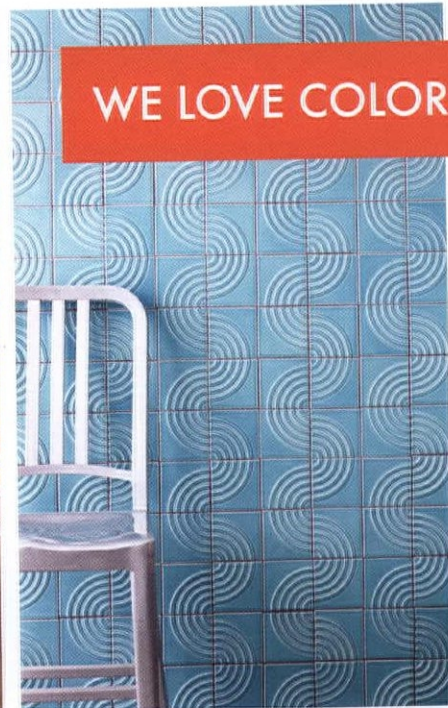
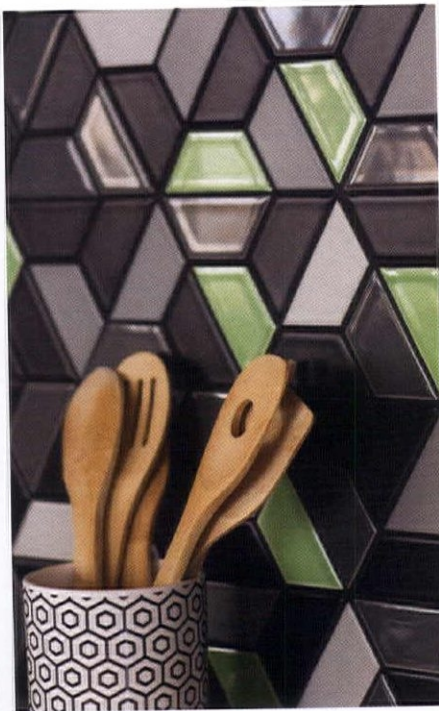
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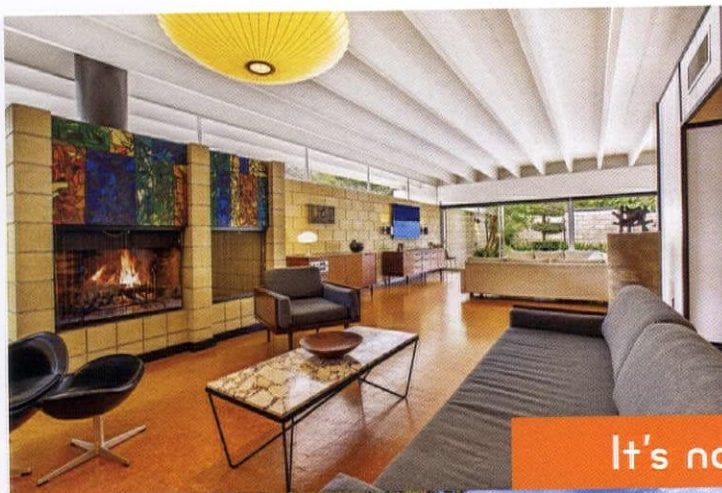




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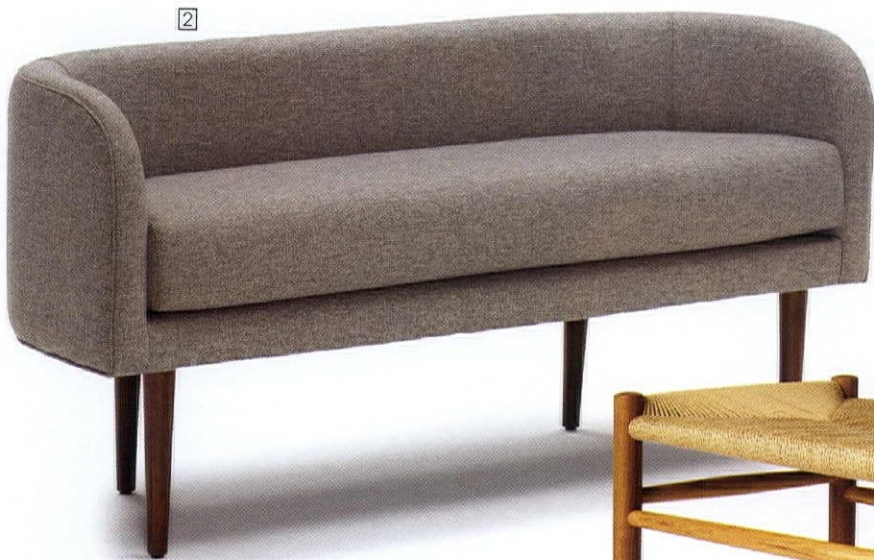
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The Multitasking Bench



Striking and sleek, these functional benches cover all the leisurely bases. Acting as footstool, ottoman, sitting bench or even coffee table, the designs are simple yet effective.

By Lindsay Jarvis



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atomickitchens

Golden Glow

Wood accents throughout this Eichler home provided the inspiration for the kitchen rescue.

By Devlin Smith

Photography by Gavin Cater



HOMEOWNER LIZ DOHERTY WANTED A KITCHEN THAT FELT ORIGINAL TO HER 1964 EICHLER HOME, AND SHE SUCCEEDED, THANKS TO THE MIDCENTURY-STYLE CUSTOM CABINETS CREATED BY ABLE AND BAKER.

design
MUST-HAVES:

- Durable, midcentury-style cabinetry that complemented the home's existing wood paneling.
- Integrated lighting in the shelves.
- More storage.

The smooth-glide sliding cabinet doors have no bottom track, eliminating a tough-to-clean area where crumbs can gather.

TOP: A KITCHEN CAN NEVER HAVE TOO MUCH STORAGE. ABLE AND BAKER ADDED A FULL-HEIGHT BROOM CLOSET, BOOKSHELVES, FLOATING SHELVES AND PULL-OUTS FOR TRASH AND RECYCLING.



/REAL HOME 101/

TYPE OF HOME: 1964 single-story ranch with clerestory windows

BUILDER: Joseph Eichler

BACKGROUND: The previous owners had replaced the original kitchen cabinetry with contemporary pieces that weren't aging well and didn't fit the home's midcentury aesthetic.

COLOR SCHEME: Warm wood tones and bright color pops to complement wood paneling found elsewhere in the home.

INNOVATIVE IDEA: The smooth-glide sliding cabinet doors have no bottom track, eliminating a tough-to-clean area where crumbs can gather.

Looking to reintroduce that "Eichler feel" into her 1964

Eichler home in Thousand Oaks, California, Liz Doherty had a vision that led to a deceivably period-appropriate redesign. Achieving it meant undoing what had been done by the previous owners, whose contemporary tastes led them to remove the original kitchen with features that included a built-in dining table and a wall cabinet with sliding doors.

UNDOING THE DAMAGE

"I purchased the home from owners who had replaced the cabinets with simple, modern, maple-veneer slab doors on particle-board boxes, tile countertops, stainless steel appliances and black slate tile flooring," Liz says. "While the kitchen design was pleasing and modern, the cabinets were not very high quality and were not aging well. Also there was not much 'Eichler feel' remaining."

Liz partnered with the husband-and-wife team of Joshua and Jennifer Ganzhorn at the custom woodshop Able and Baker Inc. in Ventura to bring a midcentury sensibility back to the kitchen. "I wanted better-quality cabinets, built to last," Liz says. "At the same time, I wanted the results to leave visitors wondering if the kitchen was 'original.'"

TOP RIGHT: THE TEAM AT ABLE AND BAKER INTEGRATED LIGHTING INTO THE FLOATING SHELVES, PROVIDING HOMEOWNER LIZ DOHERTY LIGHT FOR MAKING COFFEE IN THE MORNING AND GIVING THE KITCHEN A SOFT GLOW IN THE EVENING.

BOTTOM RIGHT: THE FINGER GROOVES ON THE DRAWERS AND CHROME PULLS USED FOR THE CABINETS WERE MODELED AFTER THOSE FOUND IN ORIGINAL EICHLER KITCHENS.



WHAT MAKES IT MCM?


- Easy flow from the kitchen to the living spaces.
- Warm wood tones.
- Pops of color.
- Natural light.

FINDING WARMTH

Inspiration for the kitchen came from original Eichler kitchens found in Liz's neighborhood and online, as well as from the home itself. Earlier in the home's history, the original mahogany wood paneling suffered water damage and was replaced with birch plywood finished with a honey-gold stain that gives the home a warm glow. Liz wanted that warmth replicated in the kitchen; Able and Baker made it a reality.

"[Liz] wanted to preserve the original spirit of her home, including the warm golden glow of the wood tones," Jennifer Ganzhorn says. "She ... loved the warm glow emanating from inside her home as she stood poolside. So, while we could not preserve original cabinetry, we did carry forth with preserving that golden glow."

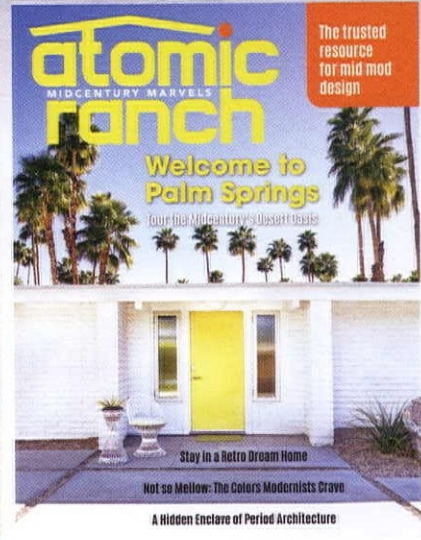
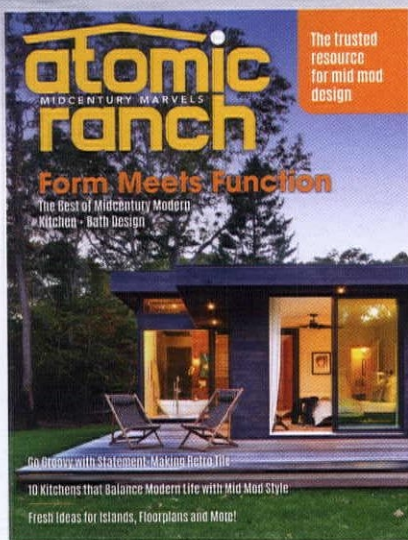
The kitchen now features maple plywood cabinetry with sequence-matched white birch doors custom stained to match the home's honey-gold paneling. Able and Baker created finger grooves for the drawers and used chrome pulls for the sliding doors that echoed Eichler originals but brought the cabinetry into the 21st century with state-of-the-art soft-close hardware.

"Liz has such a down-to-Earth appreciation for midcentury design and style," Jennifer says. "Her desire to modernize the cabinetry layout and functionality while retaining the look of the original Eichler cabinetry is an approach to renovation we can truly appreciate." 



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Living History

Careful
refinishing and
design updates
get this Sarasota
gem ready
to enter the
spotlight again.

By Devlin Smith
Photography by Ryan Gamma



A

rchitect Paul Rudolph served his country as a ship builder at the Brooklyn Naval Yard during World War II. Soon after the war, in his new role as an associate in Ralph Twitchell's Sarasota, Florida, design firm, Rudolph was tasked with designing a home that would draw on knowledge he had gained at the shipyard.

Built between 1948 and 1951 for a member of Twitchell's family, the Healy Guest House is located on Siesta Key in Sarasota. It's known among students and enthusiasts of midcentury design as "The Cocoon House."



OPPOSITE: THE GUEST HOUSE FEATURES FLOOR-TO-CEILING JALOUSIE WINDOWS ON TWO SIDES AND FIXED GLASS WALLS ON THE OTHER TWO, BRINGING IN BREEZES FROM THE GULF OF MEXICO AND OFFERING VIEWS OF THE BAYOU.

UNEXPECTED BEGINNINGS

"The roofing material—a plastic, spray-on substance called 'Cocoon'—was the same material used by the military to store ships mothballed after the war," explains Ellen Hanson, founder and creative director of New York City-based Ellen Hanson Designs, the firm responsible for the home's refreshed interiors. "Rudolph discovered Cocoon when he was serving in the Navy during World War II. Ships also inspired the Cocoon House's interior layout. At only 760 square feet, its space was used efficiently and included two bedrooms, a kitchen, a bathroom and a living room."

Rudolph also took design inspiration from the guest house's incredible surroundings: the Gulf of Mexico, Sarasota Bay and a bayou. "The house features floor-to-ceiling jalousie windows on two sides in order to catch the breezes off the nearby gulf and Sarasota Bay,"

Ellen says. "The other two ends are fixed glass walls opening up extensive views of the bayou. [The house] is raised above the ground and cantilevered over the water, and the entire effect maximizes the enjoyment of the lush, natural environment."

The guest house also features a cypress exterior with 420 wooden jalousies, recently refinished by Ball Construction of Sarasota, and a catenary roof. Each element of Rudolph's design is integral to the home's reputation as a stellar example of Sarasota modern architecture.

"The house is significant as an architectural expression and for its technological innovation," Ellen says. "Of special note was the novel use of materials that successfully addressed Sarasota's climate, bringing the outdoors in, and for the simplicity of design with the spectacular and unexpected catenary roof."



COMMONLY KNOWN AS THE COCOON
HOUSE, THE HEALY GUEST HOUSE OFFERS
EXTENSIVE VIEWS OF THE BAYOU.




RESTORED INTERIORS

Work on the interior was informed by color photos taken when the home was originally completed. "The interior of the house has been modified over the decades, but enough of the original intent was in place to recapture Rudolph's desire for light and breezes to enliven the space," Ellen says. "... the interiors team studied photos from the period and went to work finding vintage and new pieces to install following the same floor plan."

Farrow & Ball's "Blazer" was used on the front door. Textiles from local designer Charlotte Osterman were used in the living room and bedrooms. The rooms are filled with vintage, new and custom furnishings sourced from antiques and furniture stores around the country.



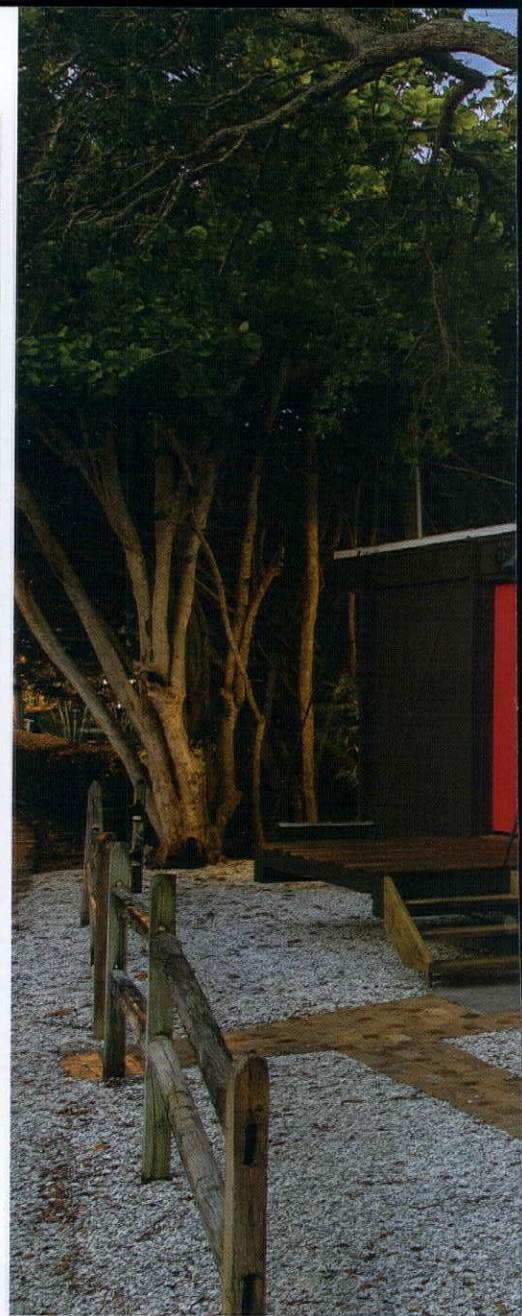
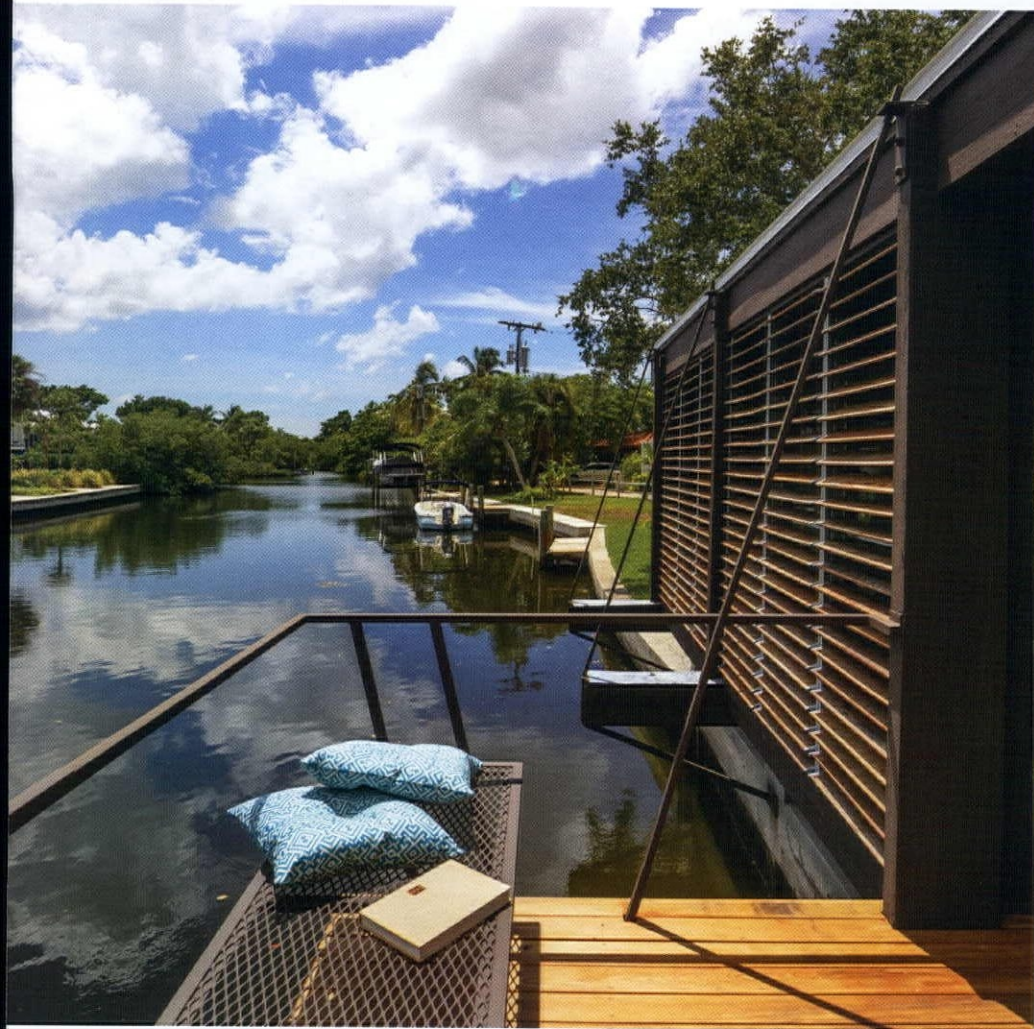


ELLEN HANSON DESIGNS FOUND
INSPIRATION FOR THE HOME'S NEW
PALETTE IN COLOR PICTURES TAKEN
WHEN THE HOME WAS ORIGINALLY
DECORATED IN THE 1950s.



INTENDING THE SPACE TO SERVE AS A GUEST HOUSE, ARCHITECT PAUL RUDOLPH WANTED IT TO WORK BOTH AS A GETAWAY SPOT AND A PERMANENT RESIDENCE. IT WAS DESIGNED WITH TWO BEDROOMS, A KITCHEN, LIVING ROOM AND BATHROOM.





TOP LEFT: BALL CONSTRUCTION REFINISHED THE HOME'S CYPRESS EXTERIOR, WHICH INCLUDES 420 WOODEN JALOUSIES.

TOP RIGHT: THE COCOON HOUSE GAINED ITS NICKNAME FROM THE MILITARY-GRADE PLASTIC-LIKE SPRAY-ON SUBSTANCE USED FOR ITS ROOF.



“Paul Rudolph’s concept for the house was that it be a relaxing and glamorous place to spend a holiday, but it should also contain the latest amenities for a permanent resident—all packed into [less than] 800 square feet,” Ellen says. “We refreshed the palette and provided finishing touches, which engage the senses and take you back in time.”

Those touches can now be enjoyed by Midcentury Modern fans who make the trip to Sarasota for one of the bimonthly tours of the Healy Guest House offered by the Sarasota Architectural Foundation, which currently has a one-year lease on the home. 🌀



THE FLOOR-TO-CEILING SLIDING GLASS DOORS ARE ORIGINAL
TO THE HOUSE AND CREATE A SEAMLESS TRANSITION
FOR INDOOR/OUTDOOR LIVING.



A photograph of a modern interior space, likely a living room or lounge area. The room features large windows with wooden frames, providing a view of lush greenery and trees outside. The interior is furnished with two light-colored, modern armchairs with metal legs. In the foreground, there is a dark coffee table with several decorative vases and a potted plant. The overall aesthetic is clean, bright, and minimalist, reflecting a modernist design style.

Sea Breeze Renovation

Designers honor Sarasota's modernist movement with carefully crafted updates to the Armstrong House.

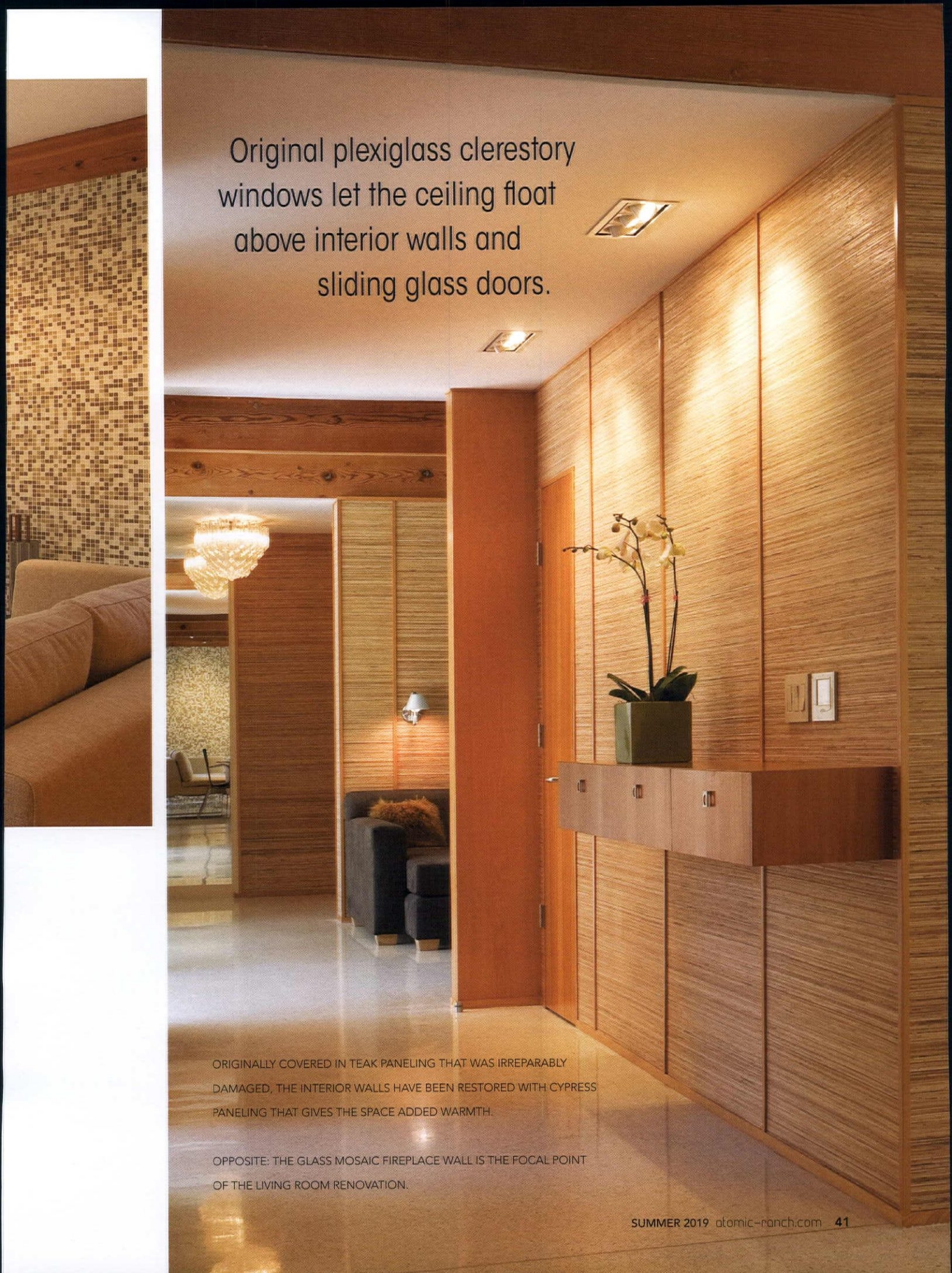
By Leslie J. Thompson | Photography by Jacob Termansen



In the early 1950s, the barrier islands off Sarasota, Florida, offered an ideal setting

for seasonal residents to build an affordable second home suitable for holiday weekends and winter retreats. To meet the growing demand, devotees of the Sarasota School of Architecture, the bastion of Sarasota's modernist movement, crafted simple, horizontal houses that channeled ocean breezes through courtyards and sliding glass doors, and blended with the level seaside landscape.

Central to their efforts was the development of Sandy Hook, an area just south of Siesta Key, where architect Mary Rockwell Hook set out to explore the possibilities of modern architectural design. Over the next decade, several of her contemporaries joined in the effort. Paul Rudolph, Ralph Twitchell, Victor Lundy and Edward "Tim" Seibert, among others, collectively populated the area with hundreds of ranch-style houses distinctively conducive to indoor/outdoor living.



Original plexiglass clerestory windows let the ceiling float above interior walls and sliding glass doors.

ORIGINALLY COVERED IN TEAK PANELING THAT WAS IRREPARABLY DAMAGED, THE INTERIOR WALLS HAVE BEEN RESTORED WITH CYPRESS PANELING THAT GIVES THE SPACE ADDED WARMTH.

OPPOSITE: THE GLASS MOSAIC FIREPLACE WALL IS THE FOCAL POINT OF THE LIVING ROOM RENOVATION.

Built in 1962, the house is a lasting tribute to the Sarasota School of Architecture.

A SCREENED CORRIDOR THAT RUNS THE LENGTH OF THE HOUSE, SLIDING GLASS DOORS AND FIR CEILING BEAMS REFLECT AN EARLY FOCUS ON SUSTAINABLE DESIGN PRACTICES.

THE SANDS OF TIME

Fast-forward a half century, and many of these once coveted modernist homes have been razed to make way for new construction in a sky-high real estate market. But the stately one-story stacked-brick and wood-frame house at 37 Sandy Hook still stands. Designed by Tim Seibert and built by Frank Thyne in 1962 for the painter John Armstrong and his wife, the residence is a testament to the enduring appeal of Midcentury Modern style by the sea.





TOP: LESS IS MORE IN THE TV ROOM, WHERE CYPRESS PANELING REFLECTS THE WARM GLOW OF THE FLORIDA SUN.

ABOVE: BUILDERS RETAINED THE ORIGINAL FIR CEILING BEAMS AND REPLACED DAMAGED TEAK PANELING WITH CYPRESS THROUGHOUT THE HOUSE. MODERN, LOW-PROFILE FURNISHINGS IN THE MAIN LIVING AREA PROVIDE A COMFORTABLE SPACE FOR ENTERTAINING.





“It was a renovation,
not a restoration,
but we wanted to
maintain the
original integrity
of the house.”

TOP: BUILDERS GUTTED THE OUTDATED 1970s-ERA KITCHEN AND INSTALLED CUSTOM STAINLESS-STEEL CABINETS AND HONED BLACK GRANITE COUNTERTOPS TO CREATE A MODERN SPACE FOR COOKING AND CONVERSATION.

The Armstrong House changed hands only twice over the years until it was purchased in 2003 by its current owners, who were committed to preserving as much of its singular flair as possible. “They really liked the house and appreciated it for what it was,” says architect Sam Holladay of Seibert Architects PA, who led the charge to bring the house back to its former glory. “It was a renovation, not a restoration, but we wanted to maintain the original integrity of the house,” he says. The result is a bright and airy abode that highlights the best aspects of Sarasota’s modernist movement and deftly merges with its surroundings.

SUNNY INSIDE

The main entry to the Armstrong House is cloistered behind a solid wood door that leads to an inner courtyard, beautifully designed with lush foliage and a small pond bubbling with koi. The courtyard is the first glimpse at the marriage interior and exterior spaces achieved throughout the home’s design. Vibrant orange double doors beckon visitors into a serene living area flooded with sunlight. Plexiglass panes above soaring sliding glass doors make it appear as if the roof is floating over thick fir beams that span the ceiling. A long screened hallway that runs along the back of the house is interrupted only by an extension of the kitchen that was added during an earlier renovation.



POLISHED UPDATES

The kitchen was the focal point for more recent upgrades as well, starting with the demolition of outdated Brady Bunch-era cabinetry and an awkwardly placed column. Interior designer Seth Schulaner set out to create a dream kitchen for the man of the house, who is an avid cook, including high-tech stainless-steel appliances, custom stainless-steel cabinets and a stainless-steel tile backsplash.

Modern design elements carry through to the main living room, where damage to the original fireplace façade mandated a facelift. "Tiling the fireplace wall with the smaller scale mosaic makes the living room feel much larger," says Schulaner, who also added track lighting to brighten the space. Continuing the tile to the exterior further blurs the line between indoors and outdoors, in keeping with the principal concepts of the architecture, he notes.



TOP LEFT: A WHITE AERO ALUMINUM BENCH STANDS SENTINEL OUTSIDE THE HOME'S MAIN ENTRANCE, WHICH LEADS TO AN INNER ENTRY COURTYARD.

LEFT: DESIGNER SETH SCHULANER LOOKED FOR DURABLE MATERIALS TO REPLACE THE FAILING WOODEN SCREENS IN THE ENTRY COURTYARD. "I FOUND A LOCAL PLACE THAT HAD VINTAGE NEW INVENTORY AND BOUGHT IT ALL UP," HE SAYS.

OPPOSITE: A SCREENED BACK PORCH AND LANDSCAPED PATIO OFFER TWO INVITING OPTIONS FOR OUTDOOR DINING.





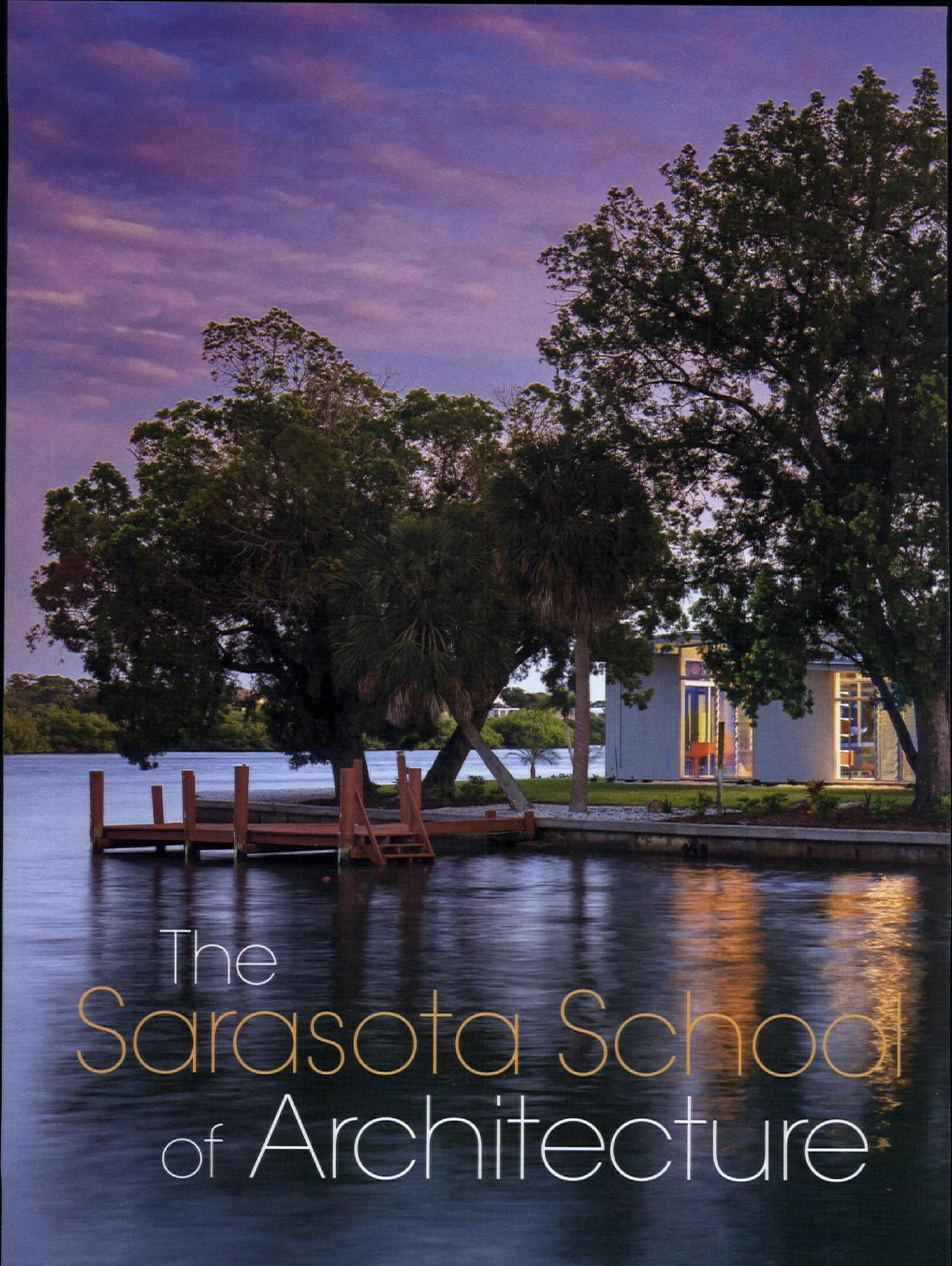


OPPOSITE: DILAPIDATED WOODEN SCREENS WERE REPLACED WITH WHITE GRILL BLOCK IN THE HOME'S ENTRY COURTYARD. "THERE WERE MANY PATTERNS THAT COULD BE MADE WITH THE INTERLOCKING BLOCKS," SAYS DESIGNER SETH SCHULANER, ADDING, "I DEvised THIS ONE TO BE THE MOST FLUID AND ORGANIC."


BELOW: TERRAZZO FLOORS ARE ALL THAT REMAIN OF THE ORIGINAL MASTER BATH, WHICH WAS GUTTED AND REPLACED WITH MODERN FIXTURES AND MOSAIC TILE. INTERIOR DESIGNER SETH SCHULANER USED GLASS BLOCKS TO LET IN AMPLE NATURAL LIGHT WHILE STILL MAINTAINING PRIVACY.



While many builders have opted to tear down structures from Sarasota's modernist heritage, the Armstrong House remains a shining example of an important time in history, and demonstrates the value in preserving these midcentury gems. Says Holladay of the work involved in restoring post-war homes to their former glory, "It's just a matter of going in and peeling back years of abuse and bringing them back to the life that they once had." ❁



The
Sarasota School
of Architecture



EXEMPLIFYING THE CLASSIC DESIGN
CONCEPTS OF THE DAY, THIS 1959
WATERFRONT HOME DESIGNED BY
SEIBERT ARCHITECTS TRANSITIONS
BETWEEN INTERIOR AND EXTERIOR
SPACES WITH DEXTERITY.

This Florida town, led by a group of architects in the 1950s,
emerged as an entire architectural school of thought.

By Lauren Hofer | Photos courtesy of The Sarasota Architectural Foundation and Seibert Architects

In the aftermath of the World Wars, drastic shifts occurred in the structures that architects designed and the manner in which those structures interacted with their environments. This guiding principle in midcentury design is clearly observable in Sarasota, Florida, where a group of architects, including Paul Rudolph, Ralph Twitchell, Tim Seibert and more, created new structures for a new world.

Carl Abbott is a part of the Sarasota School, a term coined by architect Gene Leedy, and he studied under famed architect Paul Rudolph at Yale. From his perspective, the work in Sarasota is a melding of the international, or Bauhaus style, and the organic style. "That's what the Sarasota School was all about," says Abbott, "combining the two and making them work with their present environment."

CLIMATE INFORMED

The humidity that is intrinsic to Florida's climate and the lack of air conditioning in the 1950s prompted the Sarasota School architects to design homes that were self-ventilated and blurred previously defined lines between inside and outside. "I think they were really trying to address a lot of our local issues. How do you design a house for this climate?" says Sam Holladay, Firm Principal at Seibert Architects—a firm established by the Sarasota School's Tim Seibert in 1955.

The resulting modern structures had open floor plans, entire walls of sliding glass and materials that houses had never been constructed with before. "There was an inventiveness with the use of materials that permeated a lot of the work," says Michael Epstein, head designer at Seibert, also noting the exploration of new structural systems that interplayed with those materials. The result was both aesthetic and practical.

PERIOD FURNITURE BRINGS THE INTERIOR SPACE OF THE HOUSE TRANQUILLO BACK TO ITS MID MOD GLORY.





“The work was about the capture of light, the honest expression of structure and a clarity of concept.” —Michael Epstein

PHOTO BY RYAN GAMMA

PRESERVING SARASOTA MIDCENTURY ARCHITECTURE

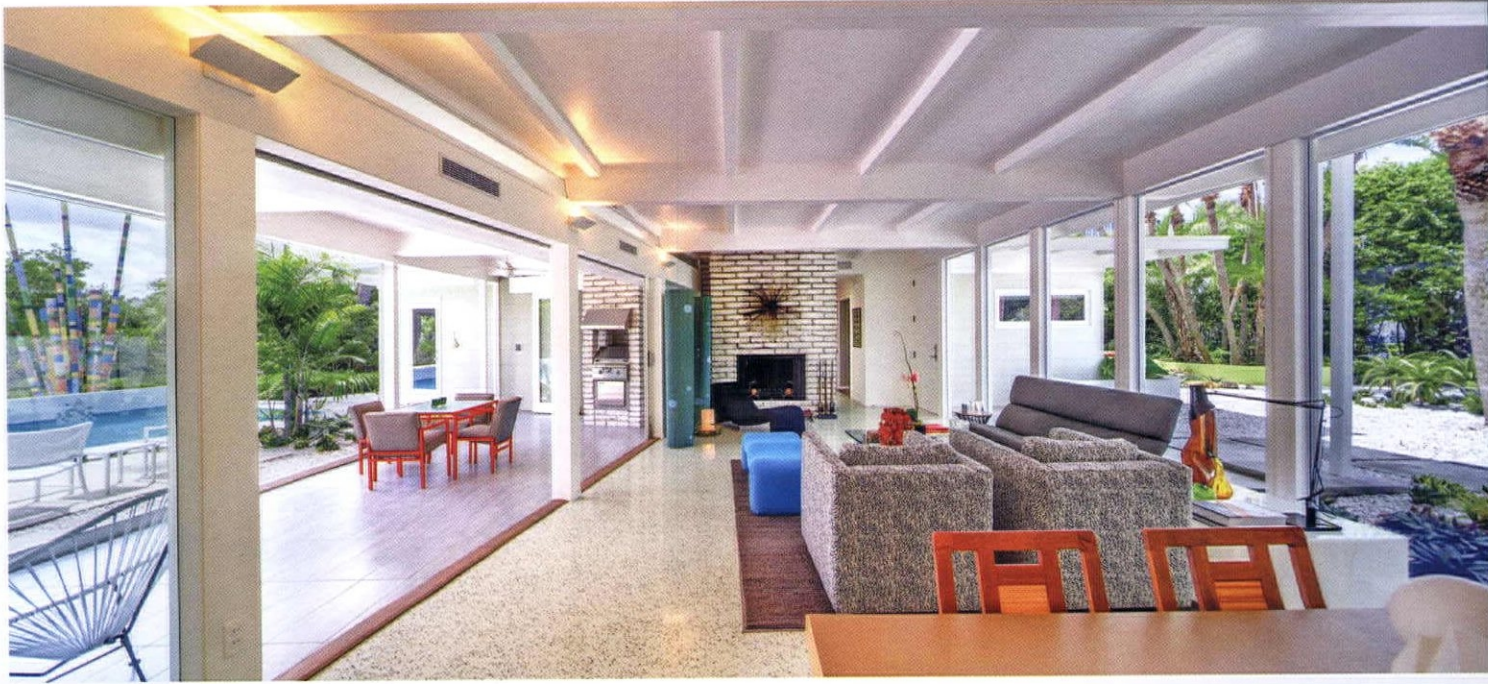
- Many of the midcentury homes in Sarasota sit on expensive waterfront property. Often new landowners see them as structures to tear down rather than to preserve. The Sarasota Architectural Foundation promotes the protection and renovation of these structures.
- While the exact number of midcentury structures in the town is unknown, the Sarasota Architectural Foundation estimates around 300 are still standing. "Some have been restored and are in pristine shape; others have been changed in minor ways; and others are still around but have been altered beyond recognition," says chairman of the board, Christopher S. Wilson, Ph.D.

HONEST DESIGN

As architectural practices imitating past styles were cast off in favor of simpler and more minimalistic forms, new ideals were achieved. "The work was about the capture of light, the honest expression of structure and a clarity of concept," says Epstein. "Nothing is hidden; nothing is concealed." While similar work was happening elsewhere in the world, the tropical Florida landscape made the work in Sarasota unique.

Well-known work includes Rudolph's now partially restored Sarasota High School, one of the most famous buildings in the South according to Abbott, and also the Walker Guest House, a 576-square-foot beach bungalow designed by Rudolph in 1952. With a unique panel system, it transformed from glass-walled pavilion to enclosed bungalow. "Everything was done in the most honest and direct way that one could do it [and] in a way that produced beautiful outcomes," says Epstein.





TOP: BY REMOVING THE FRONT WALL OF THE HOUSE AND REPLACING IT WITH STRUCTURAL POSTS AND GLASS, THE RENOVATIONS STAYED TRUE TO THE ORIGINAL TIME PERIOD, AND ALSO OPENED UP THE SPACE MORE FULLY TO THE EXTERIOR.

ABOVE: THE PIRMAN HOUSE BOASTS A TERRACED GARDEN ENTRY, POOL AREA, AND EXPANSIVE VIEWS OF SKY.

OPPOSITE: YEARS OF CHANGES AND LACK OF PROPER MAINTENANCE LEFT THIS STRUCTURE, KNOWN AS HOUSE TRANQUILLO, IN NEED OF AN UPGRADE. THE 2016 RENOVATION PROCESS INVOLVED REMOVING STUCCO, TEXTURED CEILINGS AND MORE TO PRESERVE THE INTEGRITY OF THE ORIGINAL FLOOR PLAN.

EXPERIENCE SARASOTA MID MOD FIRST HAND, COAST TO COAST.

SarasotaMOD Weekend

On November 8–10, 2019, the Sarasota Architectural Foundation will host a SarasotaMOD Weekend celebrating the area's unique contribution to Midcentury Modern architecture and design with lectures, art exhibitions, home tours and more. Details can be found at sarasotamod.com.

The Walker Guest House Replica

A replica of Paul Rudolph's famed Walker Guest House, designed by architect Joe King, is on display in Palm Springs, California, through 2019. Tours are available on Saturdays and Sundays. For more information, visit psmodcom.org.

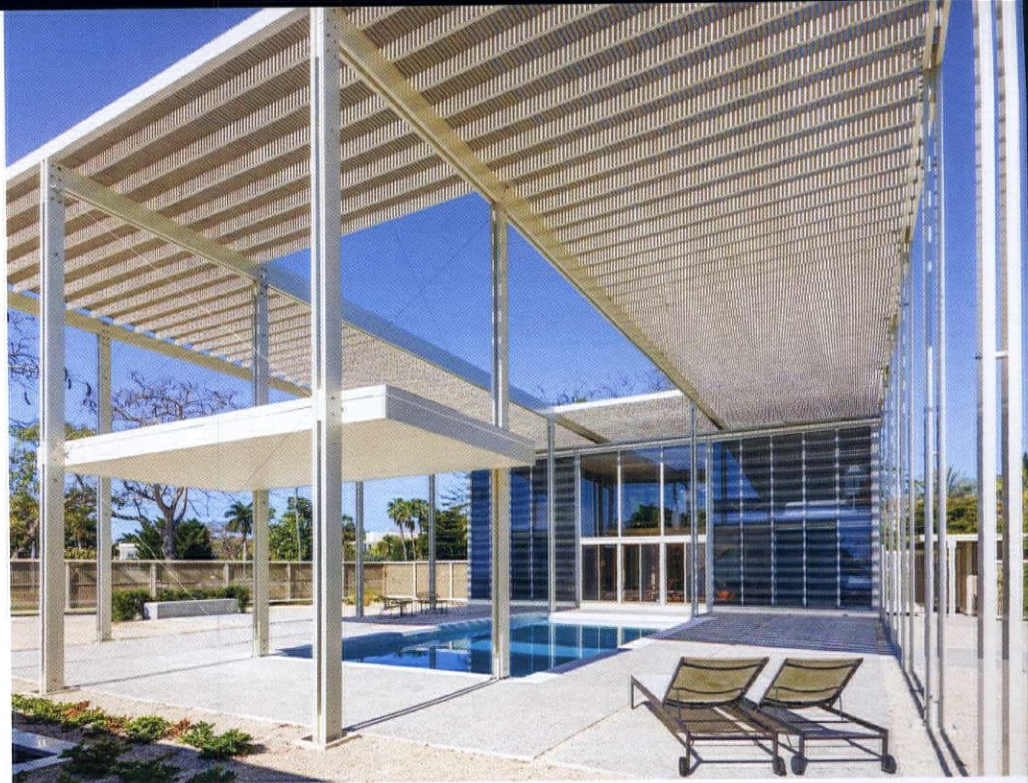


TOP RIGHT: THIS 1953 HOME DESIGNED BY PAUL RUDOLPH WAS BUILT TO GAIN ATTENTION FROM THE ROAD AND ATTRACT PEOPLE TO THE DEVELOPMENT. TODAY IT HAS BEEN RESTORED AND IS OPEN FOR TOURS.

BELOW RIGHT: ALTHOUGH IT WAS BUILT ON A NARROW LOT, THE PIRMAN HOUSE BY SEIBERT ARCHITECTS STILL PROVIDES A FEELING OF ONENESS WITH THE OUTDOORS.

BOTTOM: CONTRACTOR AND INVENTOR HAROLD PICKETT BUILT THIS HOUSE IN 1952. A UNIQUE EXPOSED ROOF STRUCTURE OF BEAMS AND PANELS MADE IT VISUALLY INTERESTING, AND AN OPEN PAVILION GARDEN COMPLETED THE 2013 RENOVATIONS.

OPPOSITE: THIS 1959 HOUSE BY SEIBERT ARCHITECTS IS TUCKED AWAY IN THE TREES. KNOWN AS THE T.H. MITCHELL RESIDENCE, ITS STRONG LINES, HONEST EXPRESSION AND GLASS WINDOWS BRIDGE THE GAP BETWEEN INDOORS AND OUT.



THE LEGACY

Today the Sarasota Architectural Foundation preserves and shares many of these historic homes and public buildings, while architects like Abbott continue the legacy of work begun by their predecessors. Inevitably the advent of both air conditioning and building codes shifted the lightness of structure achieved by those early mod buildings in Sarasota, but with creativity and inventiveness, the integrity of the work lives on. 🌀



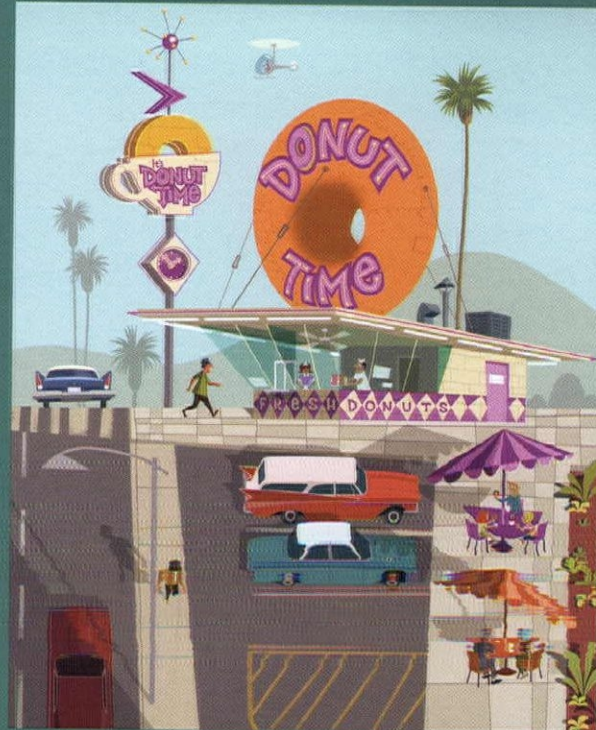
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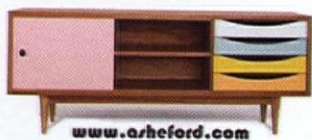
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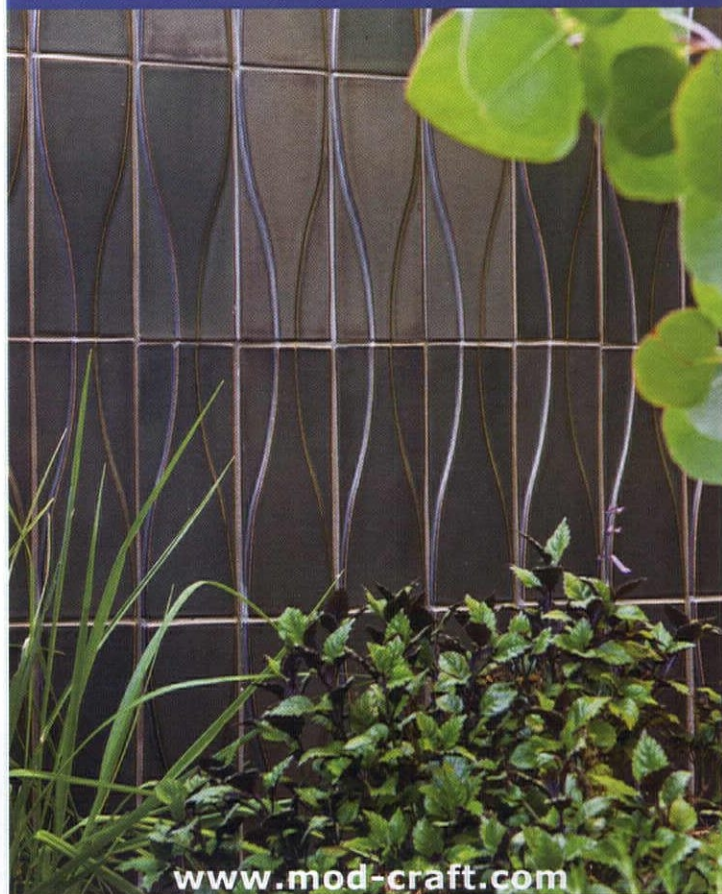
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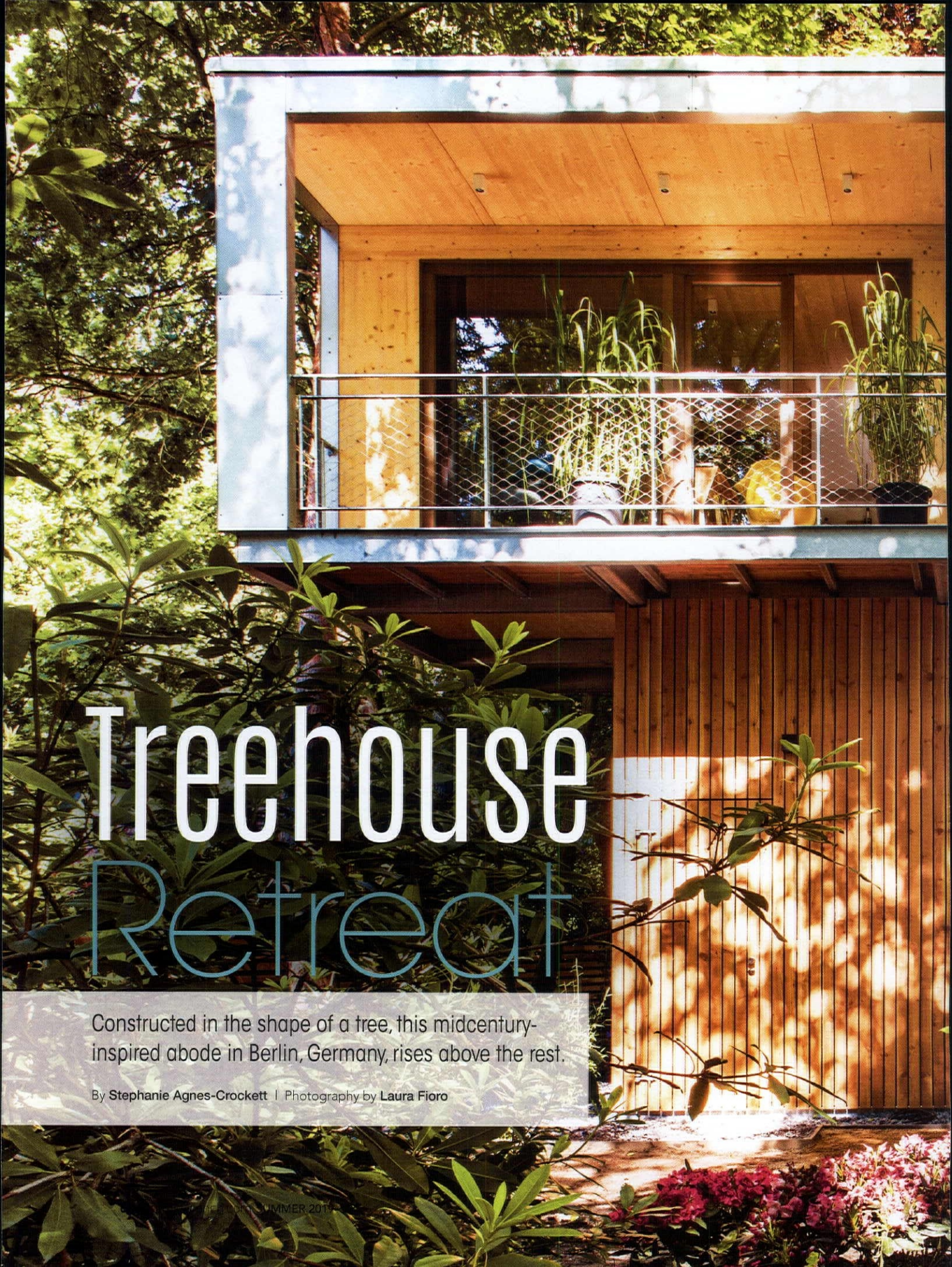


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Treehouse Retreat

Constructed in the shape of a tree, this midcentury-inspired abode in Berlin, Germany, rises above the rest.

By Stephanie Agnes-Crockett | Photography by Laura Fioro



DESIGNED IN THE SHAPE OF A TREE, THE URBAN TREEHOUSE IN BERLIN, GERMANY, BRINGS MIDCENTURY MODERN STYLE TO THE NEXT LEVEL, IN MORE WAYS THAN ONE. CONSTRUCTED ON LARCH-LINED BASES, THE TWO-BUILDING STRUCTURE HOUSES A BATHROOM, AS WELL AS LIVING, DINING AND COOKING SPACES.



TOP: FROM MINIMALIST CHAIRS TO AIRY APERTURES AND FUNCTIONAL FURNITURE, EVERY INCH OF THE WOOD-PANELED INTERIOR EMBRACES A MIDCENTURY MODERN AESTHETIC.

For many, treehouses conjure up delightful childhood memories of rope ladders and leafy overhead ceilings. For others, treehouses are more than just afternoon forts. They're overnight spaces with cozy quarters, fully operational homes or even company headquarters. One of these more elaborate builds, the Urban Treehouse in Berlin, Germany, includes cooking and dining spaces, several terraces and a living room. Jane Field-Lewis explores the surprising midcentury-inspired dwelling in her book *The Anatomy of Treehouses: Stylish Hideaways and Retreats*.

INNOVATIVE ARCHITECTURE

The Urban Treehouse may not actually be built in a tree, but that doesn't stop it from looking like one. Situated in "a 7,000-square-foot garden bordering the forest in the immediate vicinity of two lakes," the treehouse is surrounded by trees. Plus, Jane adds, it's lifted off the ground "high enough to evoke the feeling of floating above its surroundings."

Jane describes the treehouse as "an experiment and research project for new construction and housing that is in tune with nature." As she explains, designer Andreas Wenning constructed the living space in two small structures. "Both buildings



“Treehouses are perceived universally as places where we can gather our strength and look at the world differently.” —Jane Field-Lewis

hover on a load-bearing, stand-type base, which is reminiscent of a tree trunk,” Jane notes. “Lined with larch, [the “tree trunk”] also fulfills a practical function, housing the utilities and supply circuit and acting as a storage space for garden tools and waste.”

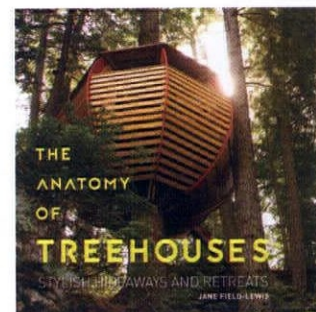
FRESH AND FUNCTIONAL INTERIOR

Midcentury builds thrive on continuity between the indoors and outdoors, and the Urban Treehouse is no exception. As Jane explains, Andreas sticks to “natural, uncovered plain wood on the interior walls,” alongside “simple, clean-lined modern furniture.”

Besides the structure fitting into its surroundings, the wood interior is also highly practical. “The walling, ceiling and floor are constructed from solid, prefabricated five-layer spruce panels,” Jane writes. Plus, the panels are easy to install and have high heat storage and insulation capacities.

Beyond utility, the home’s interior presents a compelling aesthetic. “Andreas likes the connection between clean surfaces, such as glass and aluminum, and rougher materials such as larch and the deck boarding on the terrace,” Jane explains, “all the while keeping the palette within a moderate range.”

“THE INTENTION WAS FOR [THE TREEHOUSE] TO SERVE AS AN OASIS,” JANE REMARKS. “IT HAS BEEN DESIGNED TO CONTAIN EVERYTHING YOU MIGHT POSSIBLY WANT, FROM A BATHROOM AND A SHOWER TO A LIVING ROOM WITH A KITCHENETTE AND A COMFORTABLE BED.”



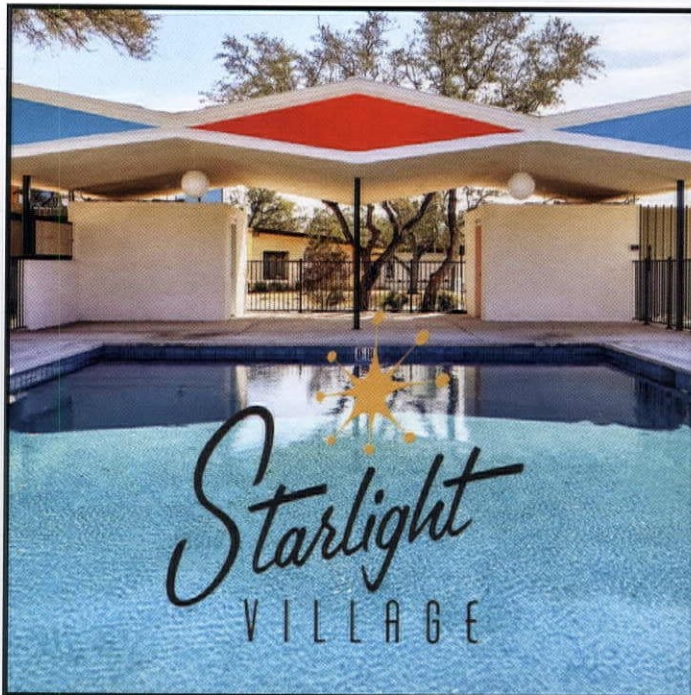
THE ANATOMY OF TREEHOUSES:
STYLISH HIDEAWAYS AND RETREATS BY
JANE FIELD-LEWIS, PUBLISHED BY GIBBS
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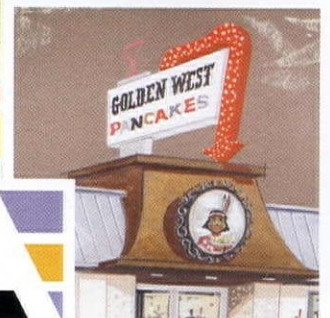
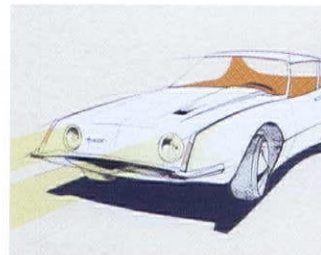
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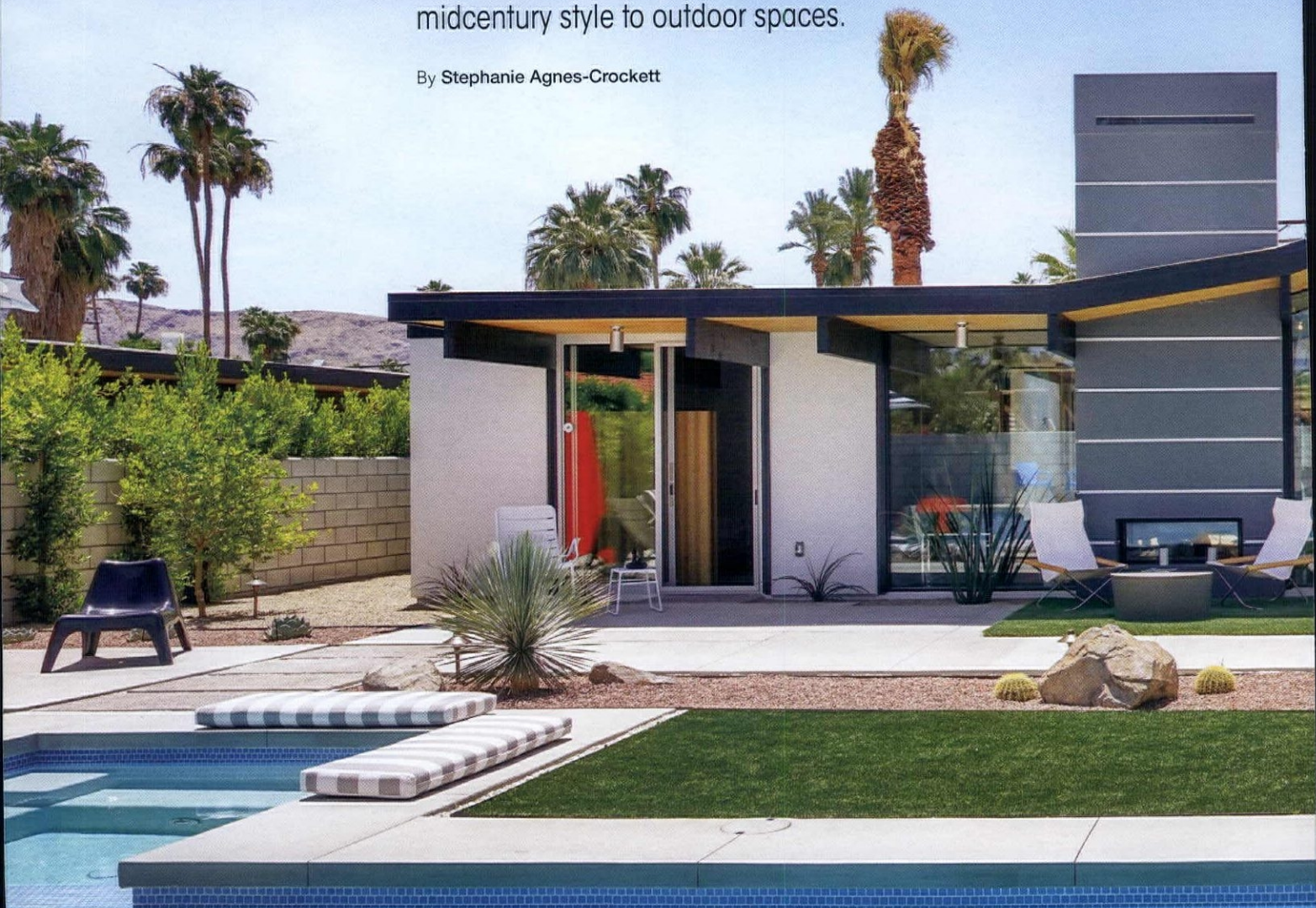
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Backyard GEOMETRY

Experts spill their secrets for bringing midcentury style to outdoor spaces.

By Stephanie Agnes-Crockett



Transform your backyard into an oasis inspired by the bliss of a summer getaway. These two yards, both located in the vacation destination of Palm Springs, California, offer up clever solutions and stylish ideas.



FOR TROY KUDLAC, OWNER AND PRESIDENT OF KUD PROPERTIES, BACKYARD DESIGN IS ALL ABOUT BLURRING THE LINE BETWEEN A HOME'S INTERIOR AND EXTERIOR.

CLEAN & SIMPLE

Keeping things sleek, designer and homeowner Sally Julien focused on three main features in her backyard design: the pool, patio furniture, and drought-tolerant landscaping. In planning the space, the designers, who also happen to be the homeowners, balanced aesthetic with utility. "We wanted it to be simple and clean and with defined areas," Sally explains. "We also wanted to be sure it didn't feel like the entire thing was concrete," she adds, "so it was important to integrate a planter into the patio area."



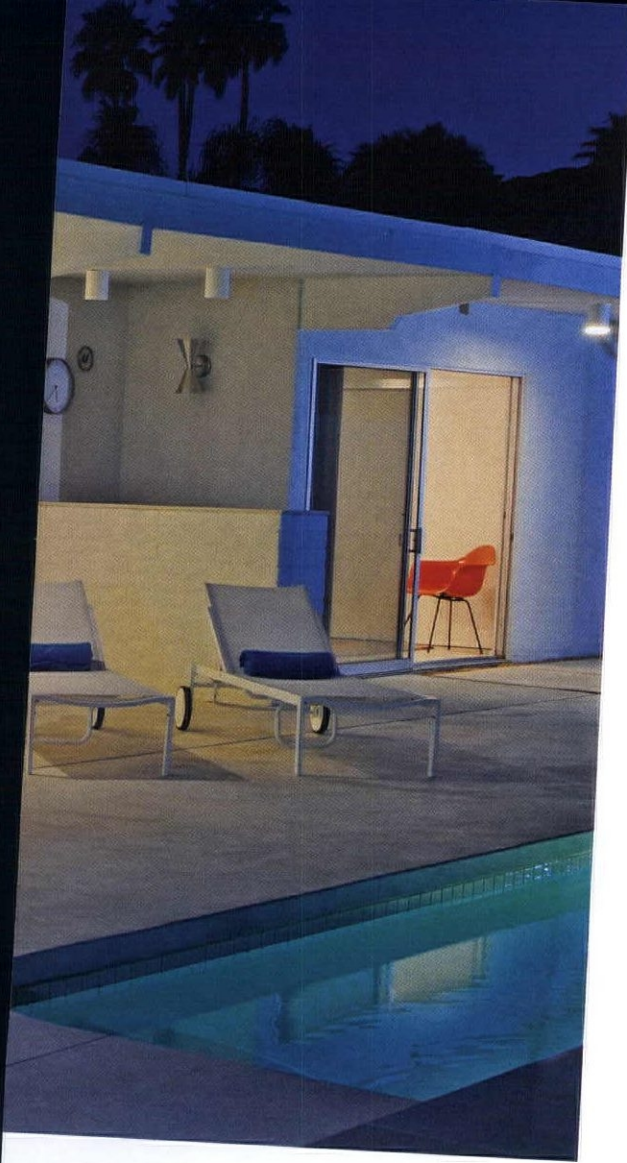
PHOTO BY DAN CHAVKIN

TOP: TO CREATE A VISUAL BREAK IN THE PATIO CONCRETE, SALLY INCORPORATED A PLANTER WITH DESERT-APPROPRIATE SHRUBS. WHEN PLANNING YOUR LANDSCAPING, START BY GARNERING INSPIRATION FROM NATIVE PLANTS.

RIGHT AND OPPOSITE BOTTOM: WHEN DESIGNING AN OUTDOOR SPACE, FIRST DETERMINE YOUR PREFERRED USE OF THE AREA. FOR INTIMATE FIRESIDE CHATS, SELECT A SPACE WITH A GOOD VIEW AND OPT FOR COMFORTABLE SEATING. FOR AN ENTERTAINING-FRIENDLY ATRIUM, MIMIC A LIVING ROOM-STYLE SEATING ARRANGEMENT.



PHOTO BY PETER TRAPP



“My favorite way of doing a landscape is like geometric art on a small scale.”

—Troy Kudlac

At the same time, the yard embraces the comfortable livability that flows through the house. “We wanted it to be an extension of our living space, so we needed to be sure it could be used for dining and conversation, as well as lying by the pool,” Sally says. The streamlined space, with its minimalist approach to furnishings, easily accommodates each of these uses.

HOW TO GO GREEN

Even in arid areas, plants can go a long way in sprucing up your landscape. Whether you’re sticking to a small handful of shrubs or putting your green thumb to work on numerous varieties, planning is essential. “See what the natural environment looks like first,” Sally says. “A tropical, lush garden in the desert is not only irresponsible and incredibly difficult to maintain, but it looks out of place.” On the other hand, “Hawaii ... is the place for tropical. So really looking at native plants is key.”





TOP LEFT: EVER TRIED COORDINATING YOUR COLOR PALETTE WITH THE POOL? SALLY ACCENTS THE SHIMMERING WATER WITH BLUE CUSHIONS, TOWELS AND EVEN A MATCHING SUNSHADE. THE RESULT IS AN ARTFULLY UNIFIED SPACE THAT DRAWS ON THE BEAUTY OF NATURE.



LEFT AND OPPOSITE: BY DAY AND BY NIGHT, SALLY'S POOLSIDE DECK IS A GREAT AREA FOR LOUNGING. THAT'S BECAUSE SHE DESIGNED COMFORTABLE SEATING FOR ALL ITS USES—FROM LOUNGING AND SUNBATHING IN THE AFTERNOON, TO RELAXING ON A CUSHIONED SETTEE IN THE EVENING.

Once you've developed a working knowledge of your surroundings, consider consulting an expert. Turn to an avid gardener or local nursery to find out what plants do well in your climate. Then, look for unique varieties that will add sculptural interest to your overall design.

ENTERTAINING HAVEN

When it comes to planning a Midcentury Modern yard, designer Troy Kudlac thrives on symmetry. "I want to be on the inside and feel like I'm in the backyard and be in the backyard and feel like I'm on the inside," he says.

ARTISTIC APPROACH

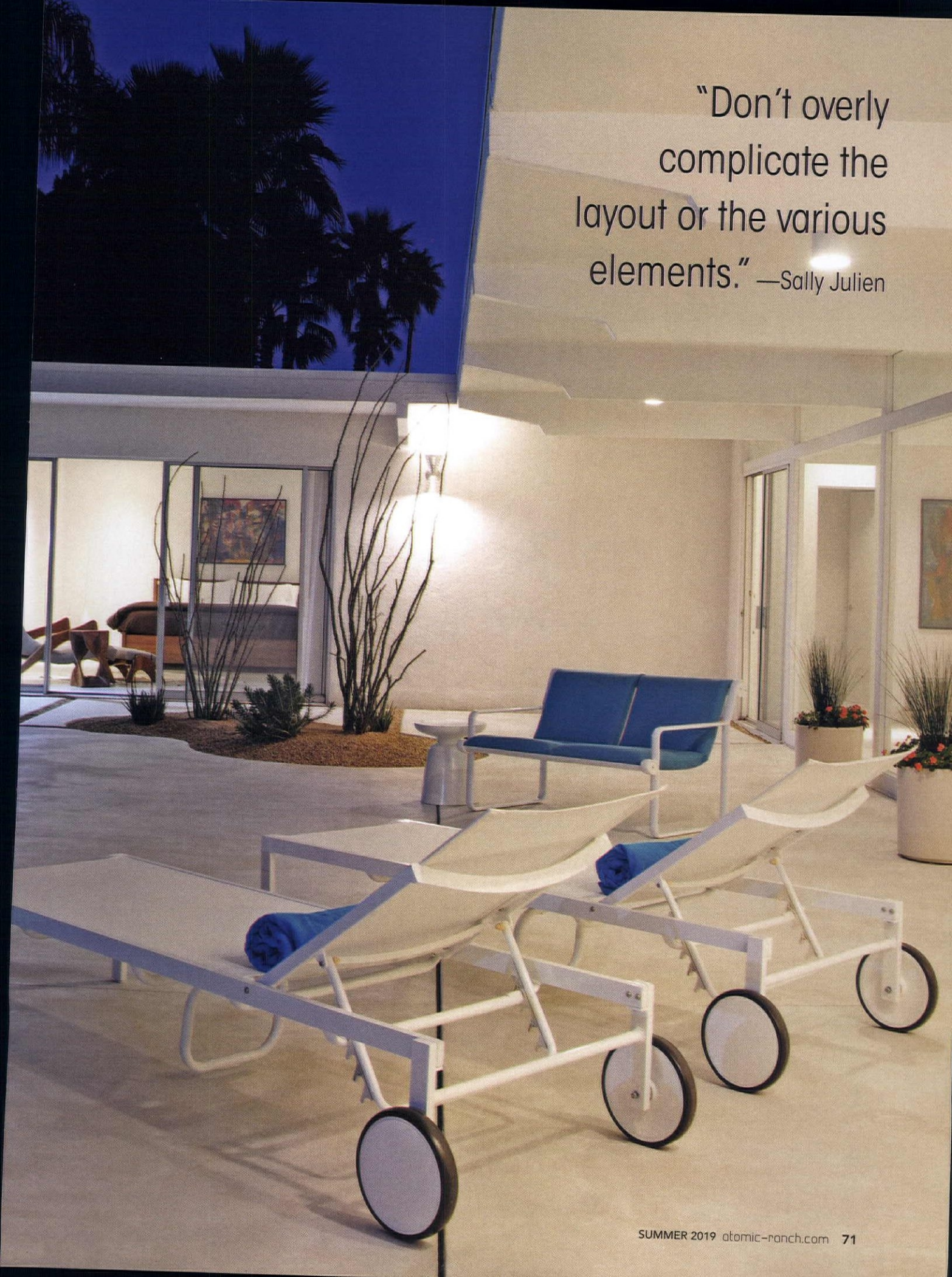
"My favorite way of doing a landscape is like geometric

art on a small scale," Troy says. That means "using large shapes [and] blocking off different sections," often in relation to the angles of the architecture.

Likewise, Troy lets the shape of the home determine the location of the vegetation. "The lines of the house dictate where I'm going to plant," he says. "I want to look outside the window and feel like a plant's right next to me while I'm sitting inside the window." And for optimal fresh-air viewing, he situates the outdoor furniture in proximity to the plants, placing seating areas where guests can take in views of the yard.

Whether you're growing pines or palms, don't forget to look toward the future. Troy suggests planting small and leaving space for the plants to grow. 🌱

“Don’t overly
complicate the
layout or the various
elements.” —Sally Julien





design **Notes**

- Warm hues pair with natural materials and metal.
- Vintage pieces mix with new.
- The warm gray color on the wall continues to the exterior for a seamless transition.

By Lindsay Jarvis | Photography by Sabrina Huang Photography

Eichler X-100

Meticulous restoration paired with the perfect mix of vintage and new décor brings the vibrancy back to this 1956 house of steel.

A striking example of the marriage between innovation and style,

the San Mateo steel-frame Eichler "X-100" was built by the firm Jones & Emmons for Eichler Homes in 1956 as an experiment in home design. Marty Arbunich—publisher of the Eichler Network and *CA-Modern* magazine—bought the home in 2003 with two partners, who were fellow preservationists. After becoming sole owner in 2013, he began planning a thorough restoration and eventually partnered with interior designer Lucile Glessner to bring the X-100 back to life.

BEAMS WERE RESTORED TO THEIR ORIGINAL VIBRANT COLOR, AND THE WALL WAS UPDATED TO A WARM GRAY, COMPLEMENTING NEW DARK FLOORING. THROUGHOUT THE HOUSE, DAMAGED CORK FLOORS WERE REPLACED BY BLACK VINYL COMPOSITE TILE (VCT) WITH RETRO SPARKLES.

design Notes

- Furniture is functional yet mod.
- Bold textures and colors.
- Natural light illuminates the room.

IN CONTRAST TO THE WARM HUES OF THE FRONT LIVING ROOM, THIS SITTING AREA WAS DECKED OUT WITH VIBRANT COLORS AND BOLD DÉCOR. DESPITE THE LONG PROCESS, ALL DOORS AND FIXED GLAZING WERE REPLACED WITH DOUBLE-PANE GLASS. "IT WAS VERY CHALLENGING TO ADD TO THE ORIGINAL STEEL FRAMES," ADMITS LUCILE.

FURNISHING REFRESH

"I would say the overall goal, while using preservation and restoration as guides, was to bring back the luster and vibrancy to the [living] room that had dimmed over the years," states Marty. Playing with warm tones, natural materials and metal, Lucile and Marty carefully curated the front living room with pieces that were appropriately mod, yet usable. "I went a little bit more neutral for that room," remembers Lucile. The subdued shades of the front living room were contrasted with vibrant décor in the second living area. The two rooms are separated by the kitchen, but within sight of one another. "We selected the furniture to be functional and comfortable. However, the color palette and textures are all but understated. The art is unexpected as well," says Lucile of the second living area.

HOME ON THE RANGE

"The kitchen, which is really the heart of the house, didn't need much. We needed to update it to the 21st century for the current renter, but other than that, everything was functioning pretty well," says Lucile. "We restored all the stainless-steel, brass and copper hardware to its original shiny finish," she continues. A true testament to the home's inventive design, the original Formica table still opens and closes smoothly over the working stove in the middle. Still in good condition, wood panel cabinets were repainted to match the original colors. Want to change the kitchen color scheme? The cabinets were designed to be reversible! While the wall radio and intercom are no longer functional, the built-in NuTone blender still works perfectly.

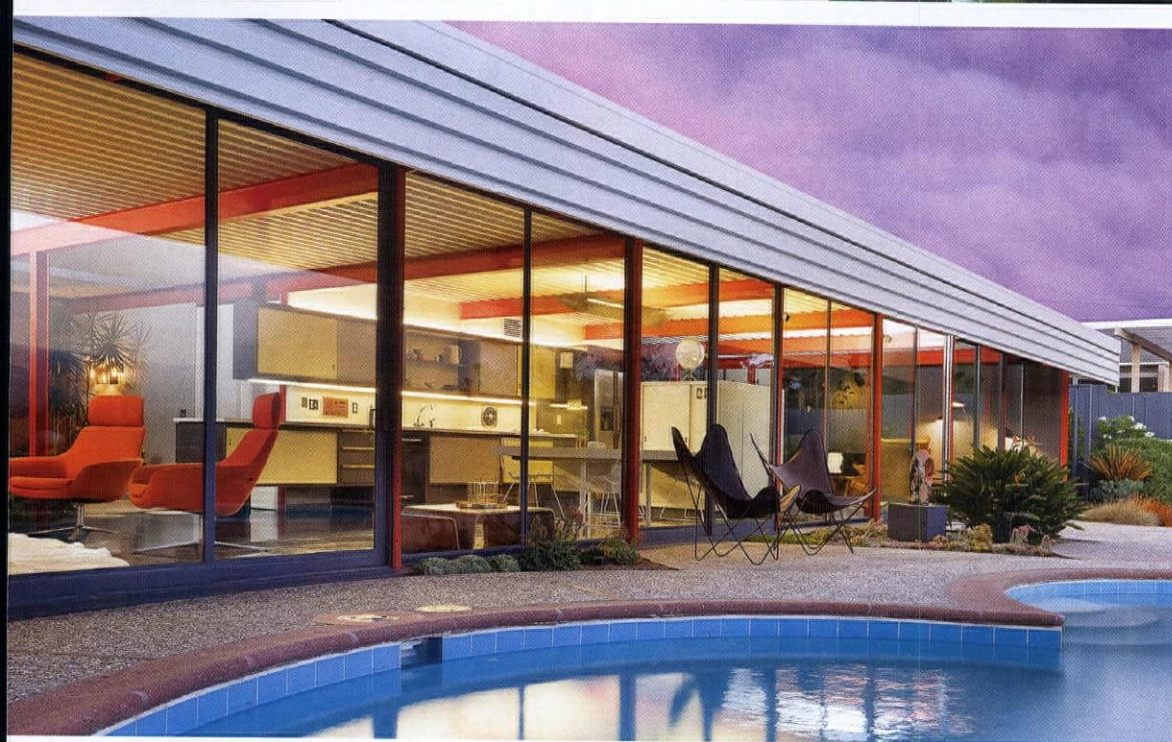


TOP: THE KITCHEN'S INNOVATIVE ORIGINAL FEATURES INCLUDE A FORMICA TABLE THAT MANUALLY SLIDES OPEN TO REVEAL A STOVE, REVERSIBLE CABINETS AND A BUILT-IN NUTONE BLENDER.

ABOVE: AN OPEN FLOOR PLAN REQUIRED DÉCOR TO BE COHESIVE THROUGHOUT ALL THE ROOMS. "BECAUSE OF THE OBVIOUS INDOOR/OUTDOOR CONNECTION, ALL COLORS, FINISHES AND TEXTURES NEED TO WORK TOGETHER AND BLEND THROUGH THE GLASS PANES," EXPLAINS LUCILE.



TOP: THE NEW CONICAL FIREPLACE CLOSELY RESEMBLES THE ORIGINAL, WHICH WAS REPLACED WITH A SQUARE MODEL IN THE 1970s. "THE 1950s X-100 HAD A CONICAL FIREPLACE—IN FACT, ONE THAT WOULD SWIVEL," MARTY SHARES. NOT ONLY ARE THE INTERIOR GARDENS ORIGINAL, BUT SO ARE NEARLY ALL THE PLANTS! FILTERED SUNLIGHT SHINES ONTO THE FLORA FROM STRATEGICALLY PLACED SKYLIGHTS THROUGHOUT THE HOUSE.



LEFT: "THE FEEL OF THE HOUSE IN THE EVENING ... THE WAY IT'S LIT IS INCREDIBLE. ON THE ROOF, ALL THE SKYLIGHTS DO HAVE FLOODLIGHTS. THEY GO INSIDE THE HOUSE FROM THE SKYLIGHT THROUGH THE GLASS, IF YOU WILL, SO IT'S REALLY UNIQUE," STATES LUCILE.

UPDATES

Many original features were restored throughout the house, but the brown cork floor was damaged beyond repair. Rather than replace the cork, which would have faded quickly in the sun, Marty and Lucile chose the more durable option of black VCT (vinyl composite tile) flooring.

Connecting the interior to the backyard, the south-facing side wall was originally painted the same color as the home's exterior, creating a seamless indoor/outdoor

transition. "...We liked the unbroken, flowing look of a single color extending from inside to out," Marty shares. The continuous single-color scheme was kept, but the hue was updated from olive-brown to a warm gray, complementing the new dark floors.

"I always considered the 1950s X-100 a blend of mystery, sophistication and magic. I think it's back—grounded perhaps by the gray walls and even the black floor tile," says Marty. The home is now on the National Register of Historic places and is open for tours! 🏠

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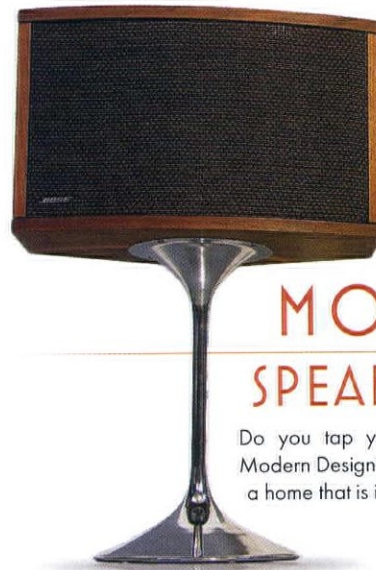
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PHOTOGRAPHY BY JACOB TERMANSEN

Golden Glow, page 22

Custom cabinetry: Able and Baker Inc., (805) 946-1646 or ableandbakercabinets.com.

Backsplash: Modwalls, (877) 439-9734 or modwalls.com.

Globe pendant light fixtures: Original to the home.

Window: My Window Solutions, (805) 499-9111 or mywindowsolutions.com.

Living History, page 28

Cocoon House tours: Sarasota Architectural Foundation, sarasotaarchitecturalfoundation.org.

Interior design: Ellen Hanson Designs, (212) 888-8108 or ellenhansondesigns.com.

Exterior refurbishment: Ball Construction, (941) 955-7096 or ballconstructionfl.com.

Custom living room bench: Wood Street Studio, (941) 915-4668 or woodstreetstudio.com.

Front door paint: "Blazer" from Farrow & Ball, (888) 511-1121 or us.farrow-ball.com.

Furnishings: FLOYD, floydhome.com.

Mattresses: Leesa, leesa.com.

Vintage accessories: Braden River Antiques (941) 750-0707; and Canned Ham Vintage, (941) 313-1280.

Sea Breeze Renovation, page 38

Sofa, love seat and coffee table: B&B Italia, bebitalia.com.

Marble side table: Stephanie Odegard Co. Ltd., (603) 397-2705 or sodegardglobal.com.

Cascade Luminaire chandelier: Todd Rugee, Boyd Lighting, (800) 224-2693 or boydlighting.com.

Oval Saarinen dining table: Palazzetti, (631) 722-3733 or palazzetti.com.

Lounge chair and white storage unit: B&B Italia, bebitalia.com.

Tolomeo aluminum wall sconce: Artemide, artemide.net.

Custom outdoor table: Jonah Zuckerman of City Joinery, (917) 373-6069 or cityjoinery.com.

Toledo aluminum stacking chairs: Knoll, knoll.com.

Sofa and coffee table: B&B Italia, bebitalia.com.

Eichler X-100, page 72

Interior design: Lucile Glessner Interior Design (408) 203-6729 or lucileglessnerdesign.com.

FRONT LIVING ROOM:

PP19 Papa Bear chair: Kardiel, (877) 844-4988 or kardiel.com.

Colca wool rug: West Elm, (888) 922-4119 or westelm.com.

Knoll sofa with attached side table: Vintage.

Coffee table: Bludot, bludot.com.

Copper-and-black mobile sculpture by Scott Haycock: Mod Mobiles, (801) 592-5473 or modmobiles.com.

Fireplace mouth: Malm Fireplaces, (800) 535-8955 or malmlfireplaces.com.

SECOND LIVING ROOM:

Adrian Pearsall glass and walnut coffee table: Vintage.

Media cabinet: Kardiel, (877) 844-4988 or kardiel.com.

Wall painting: Vintage.

Metal artwork: Target, target.com.

Nelson platform bench: Design Within Reach, (800) 944-2233 or dwr.com.

Steelcase Coalesse Bob chairs: Craigslist, craigslist.org.



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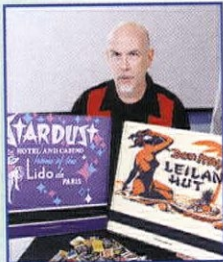
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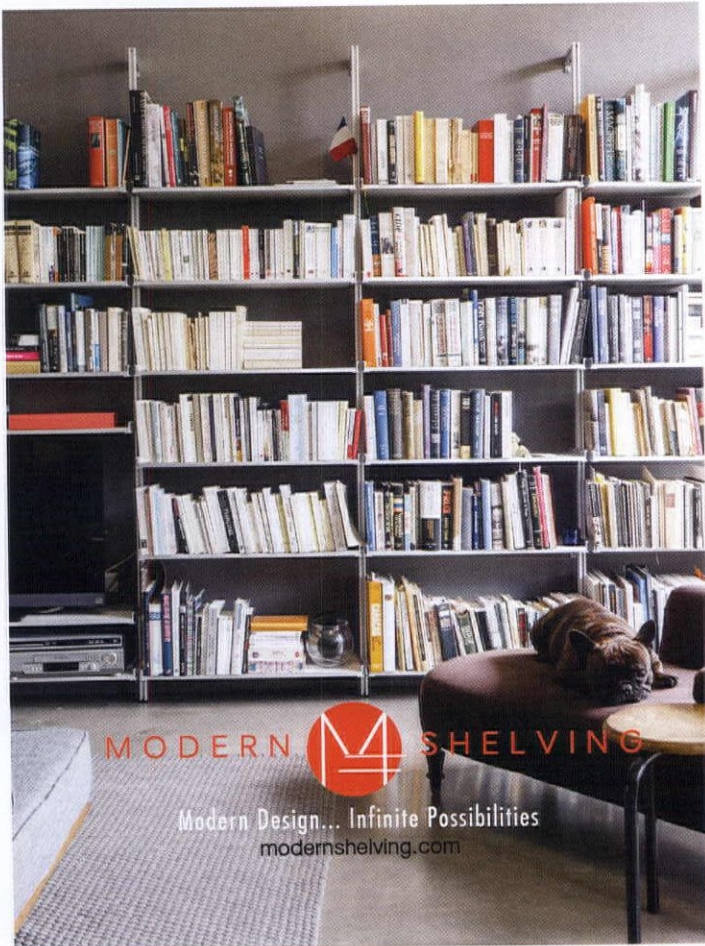
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The Power of Paint

Photography by **Jacob Termansen**

WHAT'S THE STORY BEHIND YOUR FRONT DOOR? This often underwhelming space is actually the perfect opportunity to make a statement that showcases your home's personality while suiting the architectural period. Here, a terracotta hue with a peach undertone not only highlights the door's dramatic texture, but feels right at home for a midcentury house in tropical Florida.

For more on this house, see page 38.



Photos: Ketchum Photography



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