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Contents fall 2021



26

FEATURES

20 **Balancing Act**

See how color, pattern and furniture choices come together in the interior as Christine Turknnett shares her insights on cohesive design.

26 **Modern in the Midwest**

Step inside The Frost House, a rare mid century find turned national treasure in Indiana.

38 **Memphis Roots**

Take a look at this gorgeous, unique mid century gem built in 1957.

48 **Tennessee Legacy**

A couple purchase a home and discover a delightful surprise: It was designed by a mid century visionary and architect.

62 **Paul Hayden Kirk and the Rise of Northwest Modern**

Learn how this Seattle-based icon influenced regional architecture by combining the simplicity of modernism with the sensibility of Japan.

74 **Creating Your Dream Bathroom**

Architect Thomas Wall opens up his home and shares his expert tips on designing an elegant and exciting bathroom.

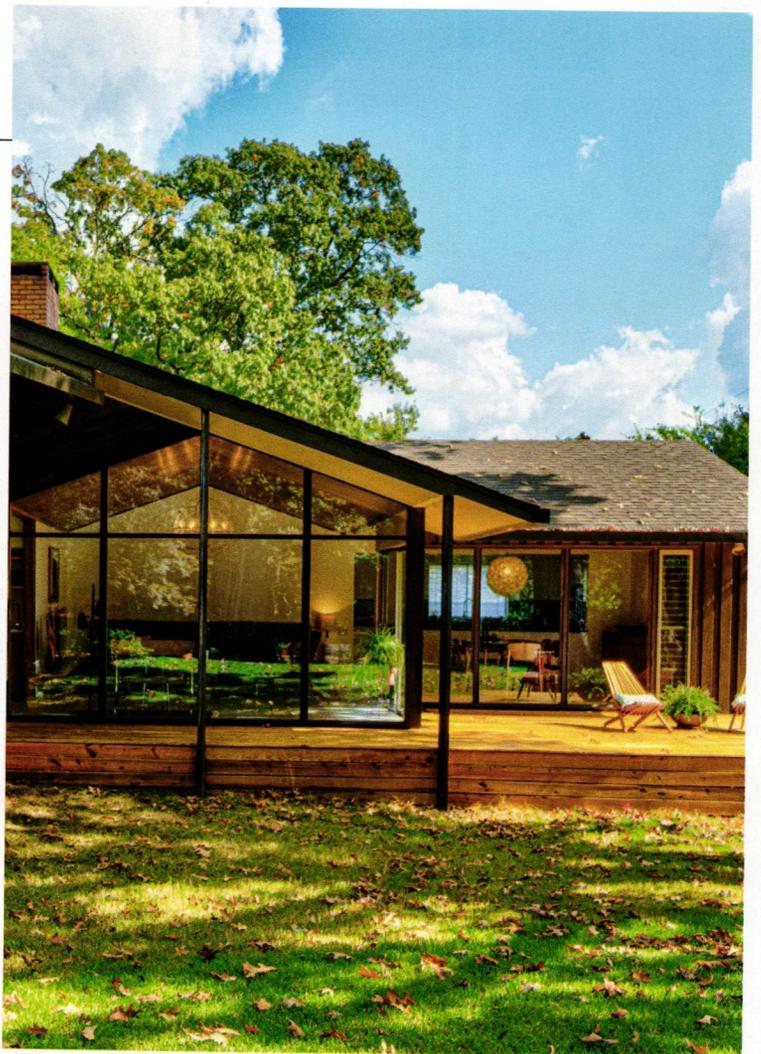
DEPARTMENTS

- 8 Editor's Letter
- 10 Atomic-Ranch.com
- 12 Cool Stuff
- 16 Period Picks
- 86 Atomic Advertisers
- 88 Resources
- 90 Last Look



cover

Cover Photography by Bob Coscarelli
 Cover Design by Gabby Oh



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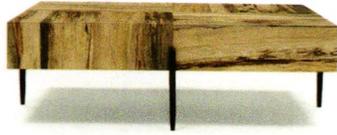


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editor's letter



PHOTO BY MARK MENDEZ

PERSONAL RECORD

I WAS NEVER THE TYPE TO JOURNAL OR KEEP A DIARY.

A decade ago I contemplated being a scrapbooker but got overwhelmed by all the doodads. But today, I've decided to start a home journal. Maybe it's that I've gotten caught up in all the baby book pages I've been filling out (babies have a way of making you do things you never thought you'd do, don't they?). Or maybe it's because the homes we visit in this issue are full of such amazing stories of history and lineage and provenance.

When I found my home, my realtor was able to track down some of the original marketing brochures from the 1950s for my tract and included them in my paperwork. I treasure them. The homeowners in this issue have similar caches of materials, photos and records. It's part of what makes mid century homeownership so special—that we have this tangible tie to the past. It's part of what makes buying mid century furniture and collectibles so fun—that link to an era that continues to amaze and entrance us today.

So starting my own home journal, noting the changes I've made, the plans I have yet to fulfill and the history I continue to uncover, I hope to leave my mark. And perhaps some future homeowner will find my ephemera an homage to this house, and find it to be a treasure too.

Jackie Torres

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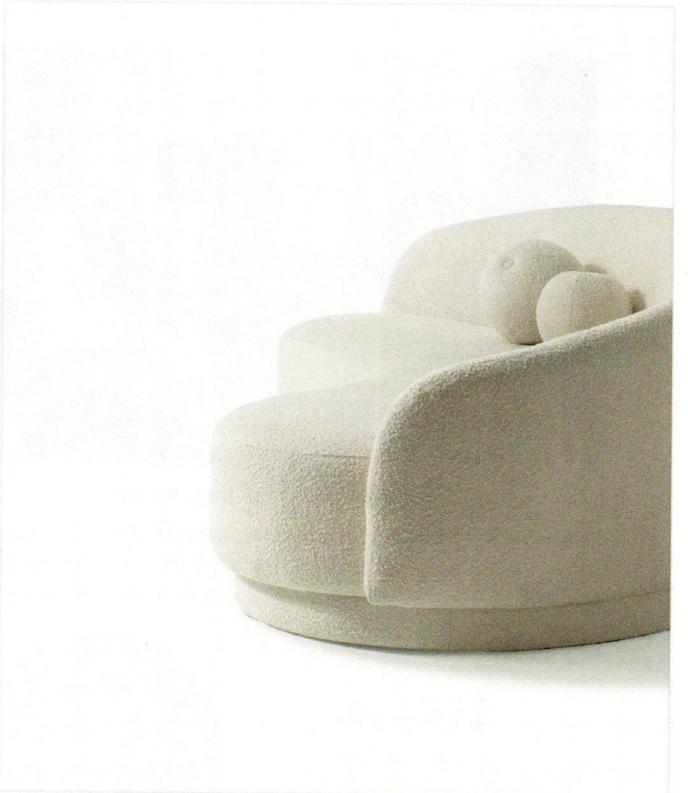
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Keep tabs on us

Get ready for the return of crisper temperatures in mid mod style.



PHOTO BY BRET GUM

Cool Stuff: Throw Blankets

Be ready for cooler temperatures with a few well-placed throws that you'll love to look at as well as use.



PHOTO BY MATTHEW GALLANT

Curb Appeal: Front Yard Foliage

Nothing says fall like leaves' transformation from one color to another. We've gathered up some ideas for trees that will complement your home's mid mod style and bring a touch of fall to your yard.



PHOTO BY EVENING STANDARD/GETTY IMAGES

Get the Look: A Blast from the Past

Looking for Mid Century Modern inspiration? Check the mid century sources! Here's a 1960s flat, and we track down similar objects available today to recreate the look—plus or minus that rooster.



PHOTO BY JIM BROWN

Project House Inspiration: Scandinavian Modern Influence

What exactly is Scandinavian Modern anyway, and what does it have to do with Project House Austin? Learn more about what makes the style distinct, how it overlaps with MCM and how it's inspired Project House Austin interior designer Christine Turknett.



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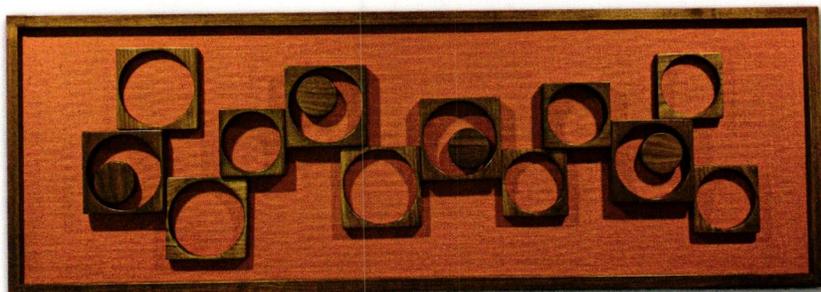
Fall Vibes

Get cozy and stylish with these warm-toned, autumn-inspired picks for décor and entertaining.

By Jackie Torres and Ian McMaster



Theia table lamp, \$1,699.
(888) 923-6067 or lumens.com.



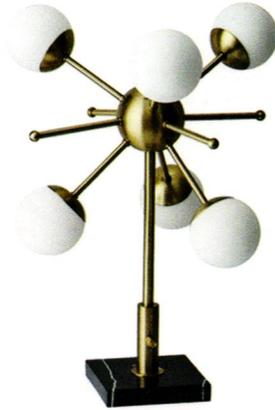
The Austin Mid Century Modern wall art, \$510. Visit modernretrograde.com.



The Scandinavian lounge chair,
\$499. Visit levityhome.com.



Starburst clock, \$499.
Visit blackwellwoodworks.com.



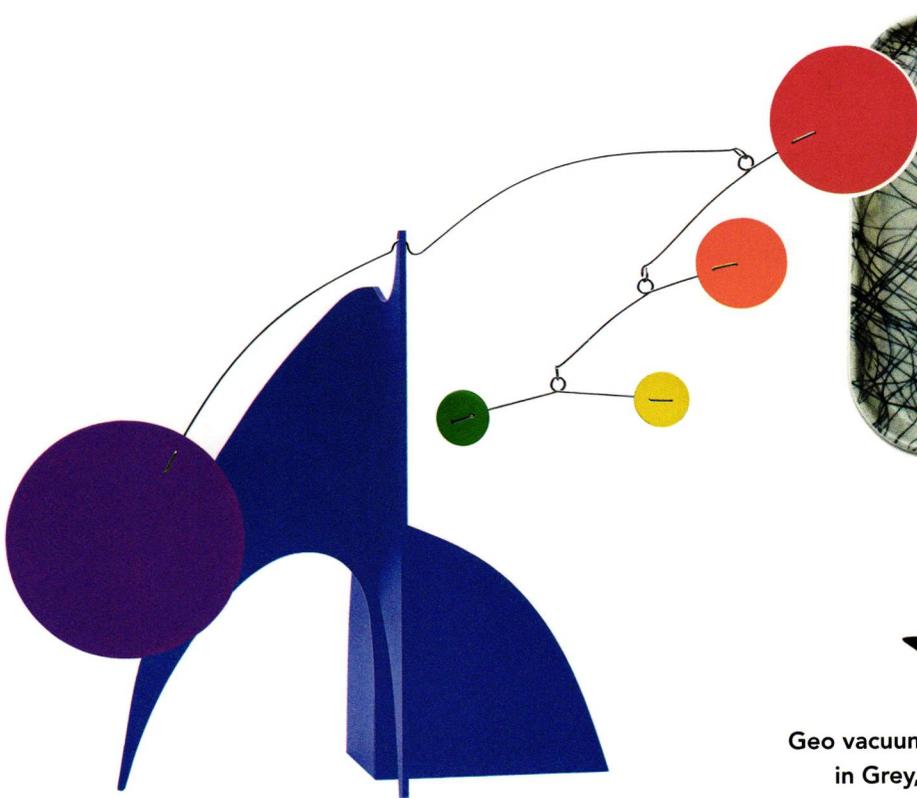
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Fiberglass tray in grey swirl pattern, \$17. (512) 462-4755 or hiphaven.com.



Geo vacuum jug in Grey, \$85.

Visit normann-copenhagen.com.



Iconic La Boule 7-piece dinnerware set, service for 2, \$200. (844) 753-0401 or perigold.com.



Silk Horizon Line pillow in Olive, \$125. Visit jillianrenedecor.com.

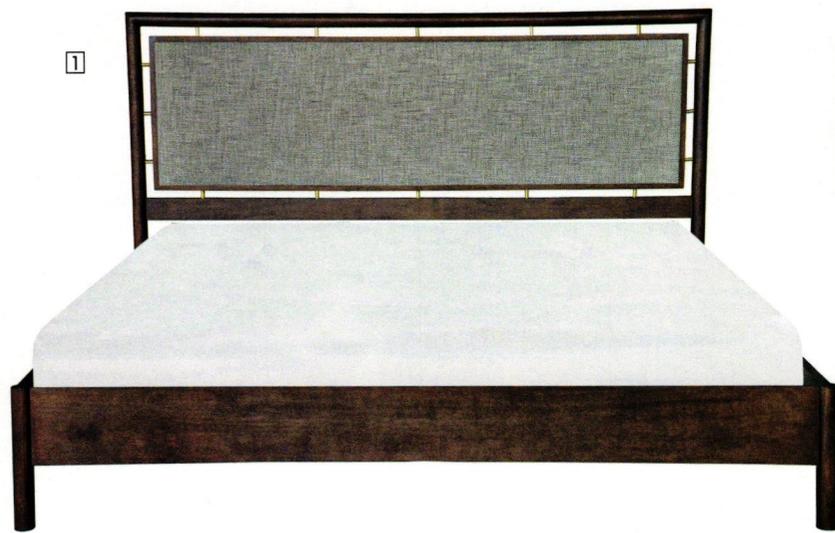


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periodpicks



Bedroom Essentials

You spend a third of your life in bed; let's make the bedroom as stylish as it should be.

By Jackie Torres & Ian McMaster



1. **Westwood bed**, \$1,439. (877) 844-4988 or kardiel.com.
2. **Pair of Mid Century Modern Edmond Spence nightstands**, \$1,500. (305) 632-7827 or flipatik.com.
3. **Levy upholstered fabric platform bed in Walnut Orange**, \$969. (844) 435-1144 or h3khome.com.
4. **VIP dresser**, \$899. (206) 838-8000 or kasala.com.
5. **Karlsson alarm clock with copper case and black dial**, \$54.90. Visit thedesigngiftshop.com.





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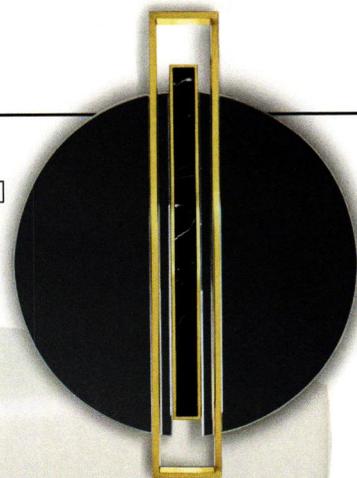


MODERN HOME FURNISHINGS

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7



8



6. Drommen acacia wood king bed, \$1,099. (800) 606-6252 or cb2.com.

7. Maison Valentina shield mirror. For pricing, visit maisonvalentina.net.

8. Jade table lamp with wave pattern, \$550. Visit lumehome.com.

9. Bellhop portable LED table lamp, \$295. Visit dwr.com.

10. Undercover Ponto bed linen set, \$177.40. Visit undercoverliving.com.

11. Ethan left chaise in Stone Gray, \$859. Visit castlery.com.

9



10



11



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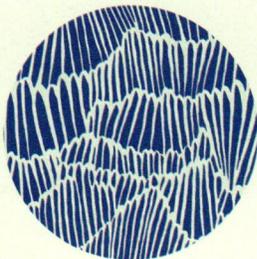
BALANCING ACT

By Kristin Dowding

Designer Christine Turknnett shares how she plans to incorporate key design principles into Project House Austin.

DESIGN PEEKS: Wallpaper

Here are the wallpaper designs we plan to include in the Project House from our sponsor, Abnormals Anonymous.



1 **Flashdance in Navy.**
(206) 717-4999 or
abnormalsanonymous.com.



2 **Shattered in Atomic 29.**
(206) 717-4999 or
abnormalsanonymous.com.

Balance is crucial to an effective room design. And to ensure the success of Project House Austin, designer Christine Turknnett, principal at Breathe Design Studio, is dreaming up the details while the home is still in the process of being built by builder Michael Wray, owner and founder of MidCentury Custom Homes, LLC. Christine's take on Mid Century Modern style will include just the right balance of color, pattern and shape. "Rooms are like a capsule wardrobe; you want everything to work together," she says.

PLAYING WITH PATTERN AND COLOR

The Project House is made up of two spaces: the main house and the casita. "We gave them different identities but overlapped them with an aesthetic tie," says Christine.

The casita will have a retro feel, complete with period colors and iconic mid mod furniture. "It's a more playful space," Christine says. Using orange, robin's egg-blue, yellow and turquoise as the base palette, they plan to balance the room with classic dark wood tones.

The colors in the main house are similar to the casita



CHOOSING A NEUTRAL FURNITURE PIECE LIKE THIS BLACK WOODROW NEO FABRIC SOFA SECTIONAL FROM KARDIEL ALLOWS MORE FREEDOM WHEN ADDING COLORFUL ACCENTS. IN THIS EXAMPLE, THE FOCAL PIECE IS BLACK, BUT THERE'S COLOR IN THE ARTWORK, BOOKS AND PLANT LIFE. "WE PHYSICALLY INTERACT WITH OUR HOMES THROUGH OUR FURNITURE," SAYS JOHN. "IT DETERMINES THE LEVEL OF COMFORT AND INSPIRES THE DIRECTION OF THE DÉCOR."

OPPOSITE TOP: THIS SAMPLE SPACE HAS ALL FIVE OF CHRISTINE'S ROOM ELEMENT ESSENTIALS. THERE'S PATTERN IN THE SKYFALL FLOOR TILES, TEXTURE ON THE FIREPLACE AND CEILING, COLOR IN THE DÉCOR ACCENTS, SHINE IN THE METALLIC PIECES ON THE SHELVES, AND THE PLANTS ARE SOMETHING LIVING.

but with muted tones and Scandinavian-inspired furniture. You'll find mint, teal, blue and green with some yellow and pink, but the wood tones will be lighter. "We wanted to create a serene, peaceful sanctuary inspired by the midcentury but with a different mood," says Christine.

Christine's plan for pattern in the main living room is to go neutral. The rug is a graphic, large-scale print in black, white and tan. The furniture will be neutral, and she'll include color with a pink chair. "If you go neutral on the patterns, you can have fun in the rest of the room," she says.

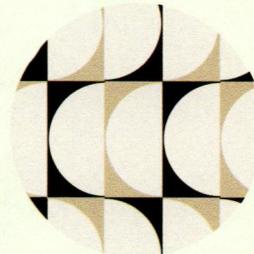
CREATING A COHESIVE LOOK

Christine has a formula to make any space look complete. "To make a room visually dynamic, think about incorporating five different elements: print or pattern, texture, color, shine or metallic and something living like greenery."

You begin with the big-ticket items, such as furniture, and work your way down to décor details. You can choose pieces with a bold pattern or color, but it's wise to go neutral for a long-lasting investment. "We physically interact with our homes through our furniture," says John Sanders, CEO of Kardiel. "It determines the level of comfort and inspires the direction of the décor."

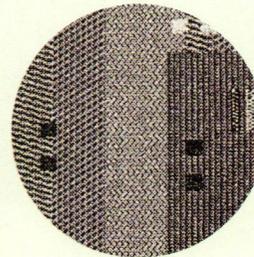
DESIGN PEEKS: Rugs

These are a few of the rug designs we'll be including in the Project House from our sponsor, FLOR.



1

Lunaire carpet tile in Bone. (866) 952-4093 or flor.com.



2

Heavy Metal carpet tile in Flint/Gold. (866) 952-4093 or flor.com.



3

Haywood carpet tile in Flint. (866) 952-4093 or flor.com.

Next, choose one dominant pattern in each room so nothing is competing. For a large impact, you can add patterned wallpaper. "Wallpaper can replace artwork in the sense that it brings something lively and full of personality to your wall," says Lauren Love, designer and co-founder of Abnormals Anonymous. "You should trust how the design makes you feel and not worry whether or not the color or design works perfectly."

Rugs are also a strategic place for patterns and fun colors. "Pattern is a foundational canvas to a room," says James Pope, general manager at FLOR. "Since pattern on a sofa or chair can be overwhelming, having a patterned rug helps lift up the room if you want neutral furnishings." Follow these tips, and each space in your home will be well-rounded and complete. 🌀

SEE SOURCES, PAGE 88.

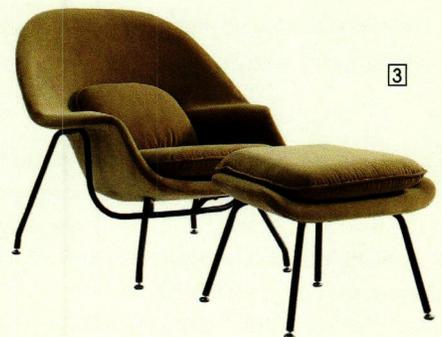
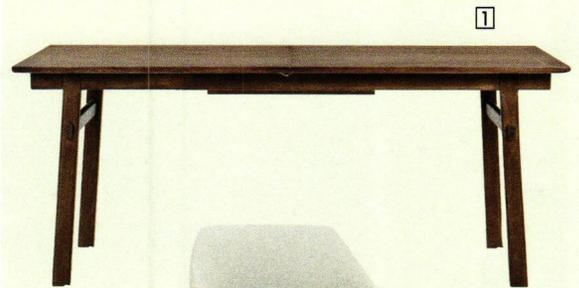
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PHOTO COURTESY OF ABNORMALS ANONYMOUS.

DESIGN PEEKS: Furniture

Here are a few furniture pieces that will appear in the Project House from our sponsor, Kardiel.



1. Thrive extendable dining table.

(877) 844-4988 or kardiel.com.

2. Berki 2-piece dining chair. (877) 844-4988

or kardiel.com.

3. Womb fabric chair and ottoman in Merigold Velvet. (877) 844-4988 or kardiel.com.

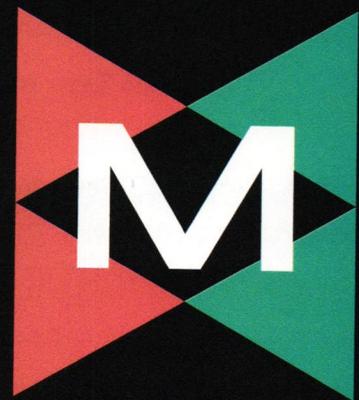
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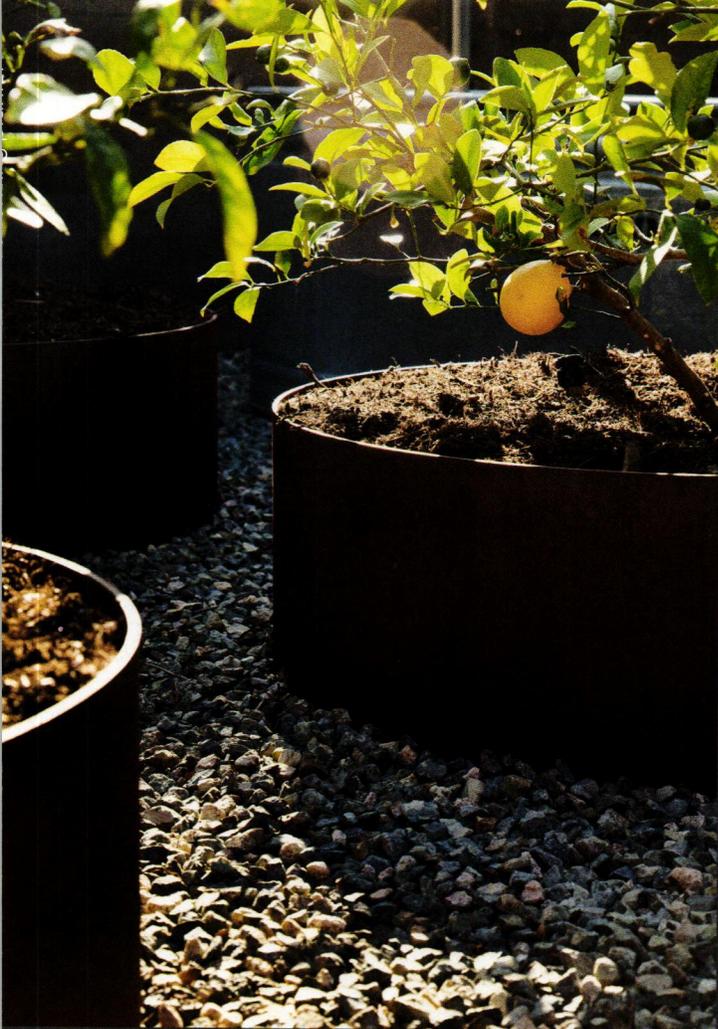
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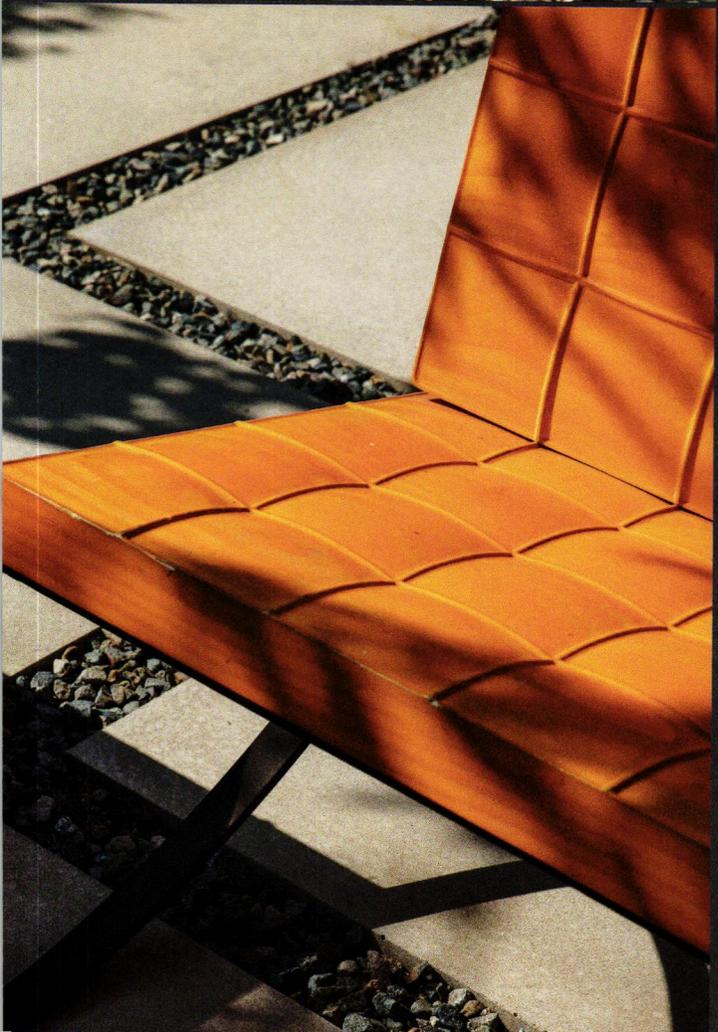
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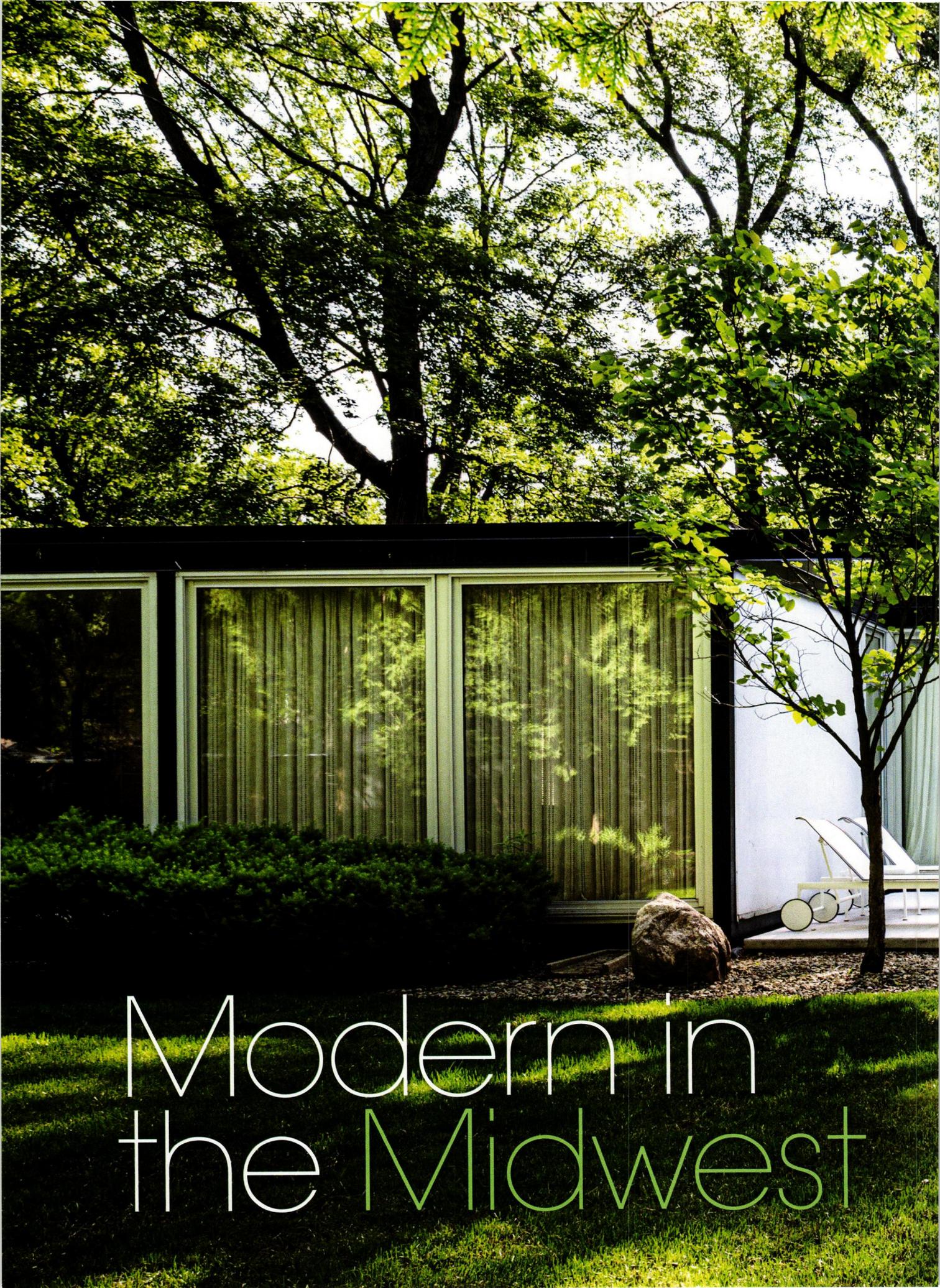


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Modern in the Midwest



Even in the atomic era, The Frost House
was a rare Mid Century Modern find.

By Michelle Mastro | Photography by Bob Coscaralli

Imagine piling into the family station wagon late on a Saturday morning for an excursion spent exploring new model homes. No, you aren't looking to buy. Instead, like millions of Americans during the booming, optimistic years after World War II, you are eager to cross the threshold into the home of tomorrow.

Dr. Robert Frost and Mrs. Amelia Frost may have started off their day in much the same manner when they stepped inside what would later be called The Frost House. Located in Michigan City, Indiana, the abode was an oddity even then in 1964, with its flat roof and prefabricated aluminum and baked-enamel finishes, described by the current owners as an industry first.

The Frosts must have been quite taken with the abode, Karen Valentine, one of the current owners, says. And somehow Dr. Frost convinced them to sell him the sales model. Then he quickly purchased the vacant lot next door so nobody could build next to his modernist little piece of luxury," Karen explains, revealing the origins of a home that would sit unchanged for more than 50 years.

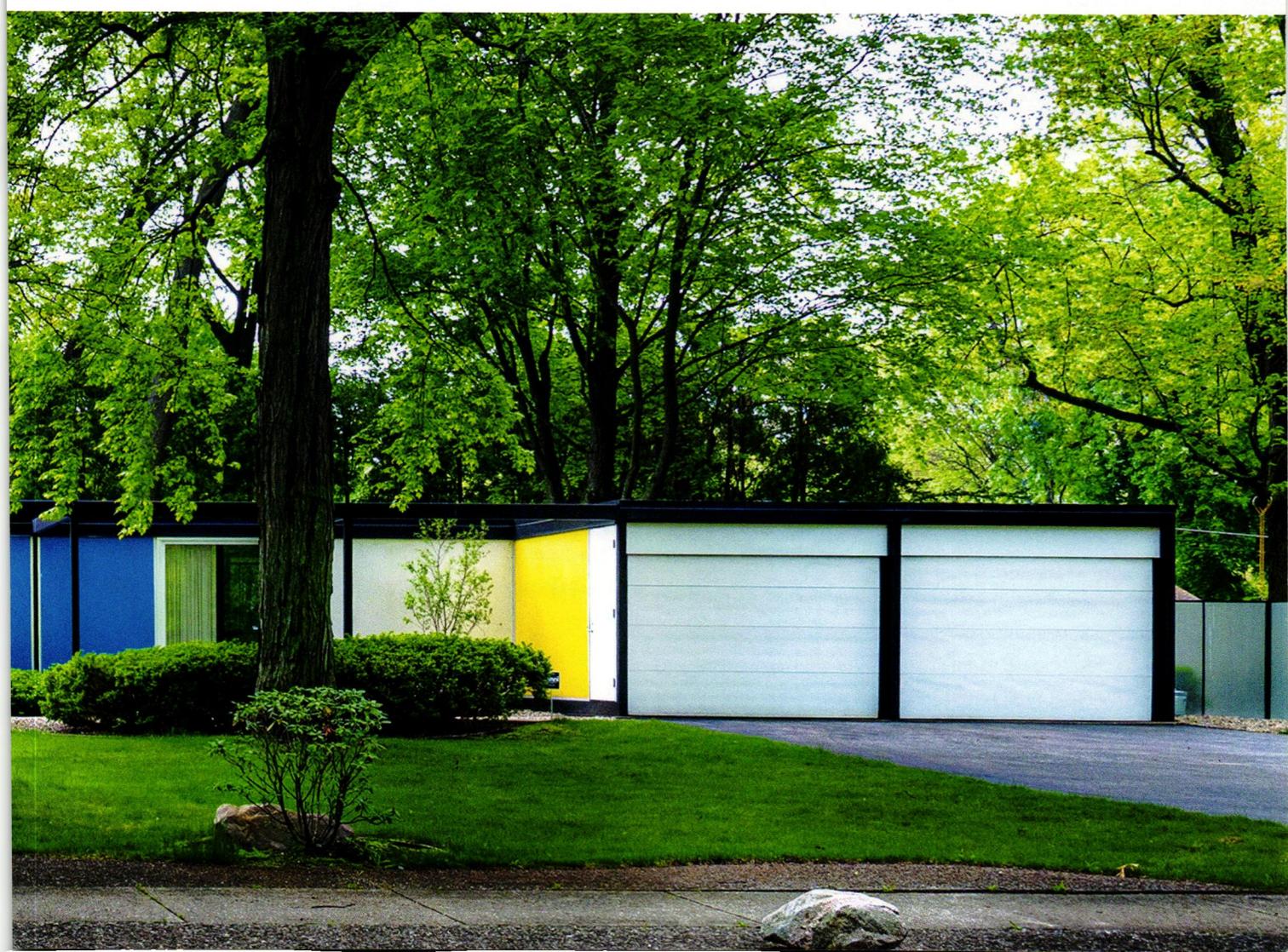
MID CENTURY TREASURE TROVE

In fact, the home was still untouched when a generation later, Karen and her husband, Bob Coscarelli, first fell in love with it. "It was an Internet posting that drew us to it. We just saw all those long linear lines and all those fabulous neon colors, and I said, 'I want it.' We purchased it without even viewing it. We just saw the real estate photos and made a bid," says Karen.

BOTTOM: THE BRILLIANT PRIMARY COLORS OF THE FAÇADE ADD TO THE FROST HOUSE'S UNFORGETTABLE CURB APPEAL, WHILE EMPHASIZING ITS ELONGATED FORM AND CLEAN LINES.

OPPOSITE: NOT KNOWING THE VACANT LOT CAME WITH THE PROPERTY, KAREN AND BOB WERE HAPPY TO EXPAND ON THIS BONUS BIT OF LAND BY ADDING IN A POOL. THE TRICK WAS MAKING SURE THE FEATURE BLENDED IN SEAMLESSLY WITH THE EXISTING PROPERTY, SO THE COUPLE INSTALLED POLYCARBONATE WALLS TO GESTURE TO THE HOME'S MANY GLASS PANELS.







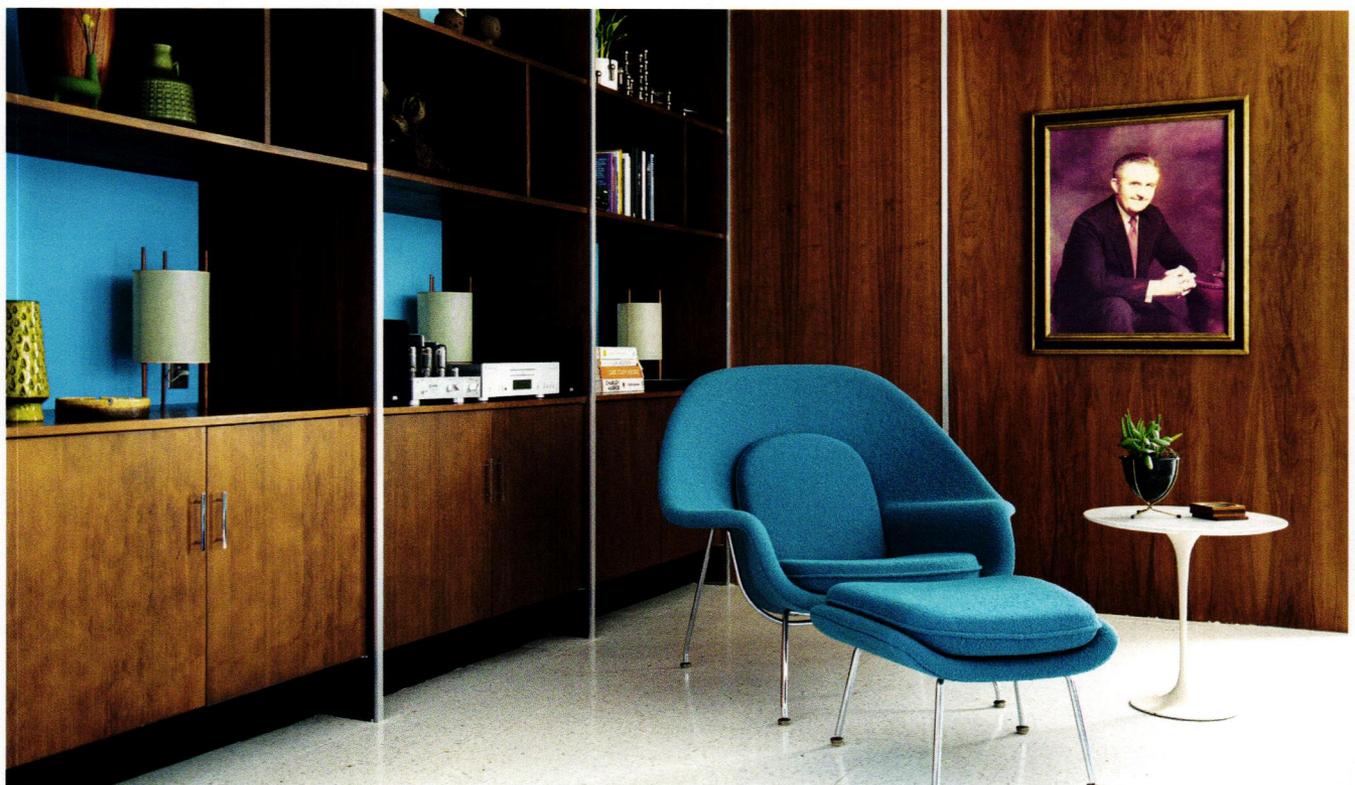
The Frosts had been the only prior owners, so when Karen and Bob decided they wanted to preserve the home as much as possible, they called it The Frost House and immediately set about getting the house listed on the National Register of Historic Places. "We were more about preservation rather than renovation. The story of the home is such an unusual story, especially in the Midwest," says Karen.

The home's shape takes after the international style of architecture at the time as well as the modern movement, says Karen. But the home is also a rare find in that the structure ushers in the outdoors through larger-than-life glass panels. The surrounding verdant Midwest foliage peeks inside to gaze at minimalist but richly decorated interiors, which were the result of a collaboration between master furniture designer Paul McCobb, who designed the built-in furniture and kitchen, and the American design firm Knoll, which supplied the choices for the minimalist furnishings.

ABOVE: "THE FORMAL LIVING ROOM WITH ITS CREAM-UPHOLSTERY SOFA AND ARMCHAIRS IS WHERE WE GATHER FOR COCKTAILS BEFORE DINNER, AND TO PLAY BOARD GAMES AROUND THE COFFEE TABLE SEATED ON THE FLOOR," SAYS KAREN. MIRACULOUSLY, THE KNOLL SOFA, DESIGNED IN 1954 BY FLORENCE KNOLL, WITH ITS ORIGINAL TEXTILES, REMAINS LIKE NEW, EVEN AFTER MUCH LOVE AND USAGE.

OPPOSITE, TOP: THE HOME'S OFFICE IS LOCATED BEHIND THE DOUBLE FRONT DOORS AND THE PAUL McCOBB GLASS PARTITION. THE WRITING DESK IS MADE FROM SOLID WALNUT AND PRODUCED BY KNOLL, ALONG WITH THE ACCOMPANYING BERTOIA SIDE CHAIR. BOTH ARE ORIGINAL TO THE HOUSE AND WERE ON DISPLAY IN THE ORIGINAL ALSIDE HOMES SALES MODELS.

OPPOSITE, BOTTOM: HOLDING EVERYTHING FROM KAREN AND BOB'S STEREO TO THE COUPLE'S BOARD GAMES, THE TALL AND DECEPTIVELY SIMPLE BOOKSHELVES WERE DESIGNED BY PAUL McCOBB EXCLUSIVELY FOR ALSIDE HOMES INC. THE PAINTED BACKBOARD IS ORIGINAL TO THE HOUSE, ALONG WITH THE THREE NO# 9 LAMPS BY ISAMU NOGUCHI. THE COUPLE DESCRIBES THE SPACE AS THE PERFECT SPOT FOR CONFERENCE CALLS OR COCKTAILS.



COMPLETE WITH A SAARINEN OVAL TABLE AND TULIP CHAIRS, THE FORMAL DINING ROOM OFFERS A TIMELESS SETTING IN THIS MID CENTURY MODERN ABODE. THE LIGHT FIXTURE IS MADE BY PRESCOLITE AND IS COMPOSED OF ALUMINUM AND PLASTIC WITH WALNUT ACCENTS.





A PREFABRICATED HOME

But the house is unique in other ways too. It was engineered by Emil Tessin for the now nonoperational Alside Homes Corporation based in Akron, Ohio, which had figured as an important player in the early prefabricated housing movement.

With glass walls and aluminum panels fitted into a steel framework, the house's specific design was patented and presented a different and beautiful point of departure from other futuristic houses. The William Krisel-designed House of Tomorrow in Palm Springs, the Monsanto House of the Future at Disneyland and even the General Electric Showcase House differ from The Frost House in terms of both style and design.

Plus, no one can really say for certain how many homes were sold by Alside Homes Corporation. Karen and Bob's best guess is that 200 or so models rolled off the production line, but the couple have only been able to locate 26 of these across seven states, from Illinois to Ohio. Many of these houses have pitched roofs, not like The Frost's flat one, making the home even more unique.



WITH THE EXCEPTION OF THE FLOORING, DISHWASHER AND FAUCET, EVERYTHING IN THE KITCHEN IS ORIGINAL TO THE SPACE. THE TILE, APPLIANCES, COUNTERTOPS, CABINETRY AND LIGHT FIXTURES ARE ALL ORIGINAL AND STILL IN MARVELOUS WORKING CONDITION.



BELOW: WEAVING THE THREAD OF CHEERFUL YELLOW THROUGHOUT THE HOUSE, THE COLOR MAKES ITS WAY TO THE MASTER BEDROOM. SEPARATED WITH A BEAUTIFUL PAUL McCOBB-DESIGNED GLASS PARTITION, THE ROOM PROVIDES SPACE FOR PRIVACY AND AMPLE STORAGE, WHILE AN ENTIRE WALL OF GLASS PROVIDES BEAUTIFUL NATURAL LIGHT FROM THE OUTSIDE.



Karen and Bob's new neighbors offered them a stack of Alside Homes sales materials and even a script that had been written for salespeople during home tours. "They were really selling people a lifestyle and controlled every element of the sales experience." Of all the interesting tidbits Karen discovered, perhaps the most fascinating is that Emil Tessin had been the son of Emil Albert Tessin, the legal guardian of Florence Knoll.

Unfortunately, Alside's homes didn't sell. There are likely a lot of reasons, but the top contender for Karen is "I really think the style was probably too contemporary for the Midwest. Interestingly enough," she continues, "Emil Tessin went on to live in California, because The Frost House really feels like a Californian home. I think the use of color—from the exterior into the interior—is quite unusual, and they're really bold colors."

Now listed on the National Register of Historic Places as of August 21, 2020 (thanks to the diligent work by Karen and Bob), the home will hopefully remain the same for future generations to enjoy.

Back to today, Karen and Bob have recently sold the home, passing on the torch to new, millennial owners eager to carry on the legacy they have inherited. Now, tucked away on a nondescript street in northern Indiana sits this gem from the atomic era, ready to be cherished by yet another car full of admirers. 🌀



OPPOSITE, TOP & TOP, RIGHT: FOR THE QUEEN-SIZED BED, KAREN AND BOB PUSHED TOGETHER TWO TWIN MATTRESSES IN THE ROOM THEY CALL THE QUEEN ROOM. TO FRESHEN UP THE SPACE, THEY ADDED A NEW COAT OF PAINT, NEW CARPET (ALTHOUGH THE SAME COLOR AS THE ORIGINAL) AND CURTAINS TO MAKE THE SPACE MORE CONDUCTIVE TO SLEEP. THE POPS OF BRIGHT YELLOW ON THE CLOSET DOORS ARE ORIGINAL, AS IS THE YELLOW BEDDING, AND THE COUPLE BROUGHT IN FURTHER NOTES OF THE HUE IN THE TULIP CHAIR, DECORATIVE WALL ART AND THE PILLOWS.

ABOVE, RIGHT: NOW CONVERTED INTO A SPACE FOR BUNKBEDS, THIS ROOM HAD ORIGINALLY SERVED AS DR. FROST'S OFFICE. "WE TURNED IT INTO A GUEST ROOM FOR KIDS AND ADDED SOME WESTNOFA BUNK BEDS AND A SMALL GEORGE NELSON DESK SOURCED FROM TRYSTCRAFT," SAYS KAREN. PAUL MCCOBB DESIGNED THE BUILT-IN VANITY. THE LOUVERED CLOSET DOORS PAINTED GREEN ARE ORIGINAL TO THE HOME, ALONG WITH THE BERTOIA DIAMOND CHAIR.



How to Transform a Home into a National Treasure

Designated a historic place, The Frost House is now a celebrated mid century landmark.

After purchasing the home in 2016, Karen and Bob immediately began getting The Frost House listed on the National Register of Historic Places, a process that took four years to complete. Read along to discover how Karen was able to turn her Mid Century Modern home into a landmark designation and how you might be able to do the same.

1. Start by reaching out to your city's historical society. They should be able to link you to contacts on the state level. Karen met with a member of the Kalamazoo Historic Preservation Committee. This member was able to connect Karen with contacts at Indiana Landmarks.
2. Committees and boards that approve a home's application only meet so often during a year. Thus, it is important to work with a consultant who understands the process, says Karen. Karen worked with a local preservation and design consultant who helped her prepare her application to ensure its accuracy and timeliness.
3. You may want to consider turning your property into an easement, guaranteeing that your home is left untouched by any future alterations and renovations. "But this is a big ask," cautions Karen, who explains an easement means leaving your property to the state as opposed to any family members.
4. Next, submit your application for Determination of Eligibility to your state's historic preservation office. If it is approved, you can then proceed with the nomination. This step may incur some costs, which is why Karen applied for a grant from the Indiana Modern committee.
5. If you are working with a consultant as Karen and Bob did, this person will help you draft supporting documentation and images of the space to submit to the State Historic Review Board. Once these are submitted, you will wait for a decision. The process can take between two to four years, Karen says.



ABOVE: SERVING MORE AS A THREE-SEASON ROOM, THE HOME'S PORCH IS FITTED WITH INTERCHANGEABLE WIRE AND PLEXIGLASS SCREENS. THE SCULPTURA OUTDOOR FURNITURE IS MADE BY WOODARD, BUT THE COUPLE'S PIECES ARE VINTAGE AND REFINISHED, COMING FROM EBAY AND CHAIRISH.

MEMPHIS ROOTS



THE DEN, OR LODGE AS THE COUPLE CALL IT, HAD A TIME-CAPSULE GIFT—THE TAMBOUR PANELING FOUND IN THE ORIGINAL DESIGN. CONTEMPORARY PHOTOGRAPHS OF THE HOME SHOW IT WAS A LOVELY, WAXED CEDAR. UNFORTUNATELY, AT SOME POINT IT WAS PAINTED. “ILENE AND I REALIZED THE CHANCES OF REMOVING ALL TRACES OF THE PAINT WERE VERY SLIM, SO WE DECIDED TO CHOOSE AN APPROPRIATE PAINT COLOR AND MAKE IT A GLOBAL DESIGN ELEMENT FOR THE ENTIRE HOME,” BEN SAYS.

A couple purchase a home and discover a delightful surprise: It was designed by mid century visionary and architect Francis Gassner.

By Autumn Krause

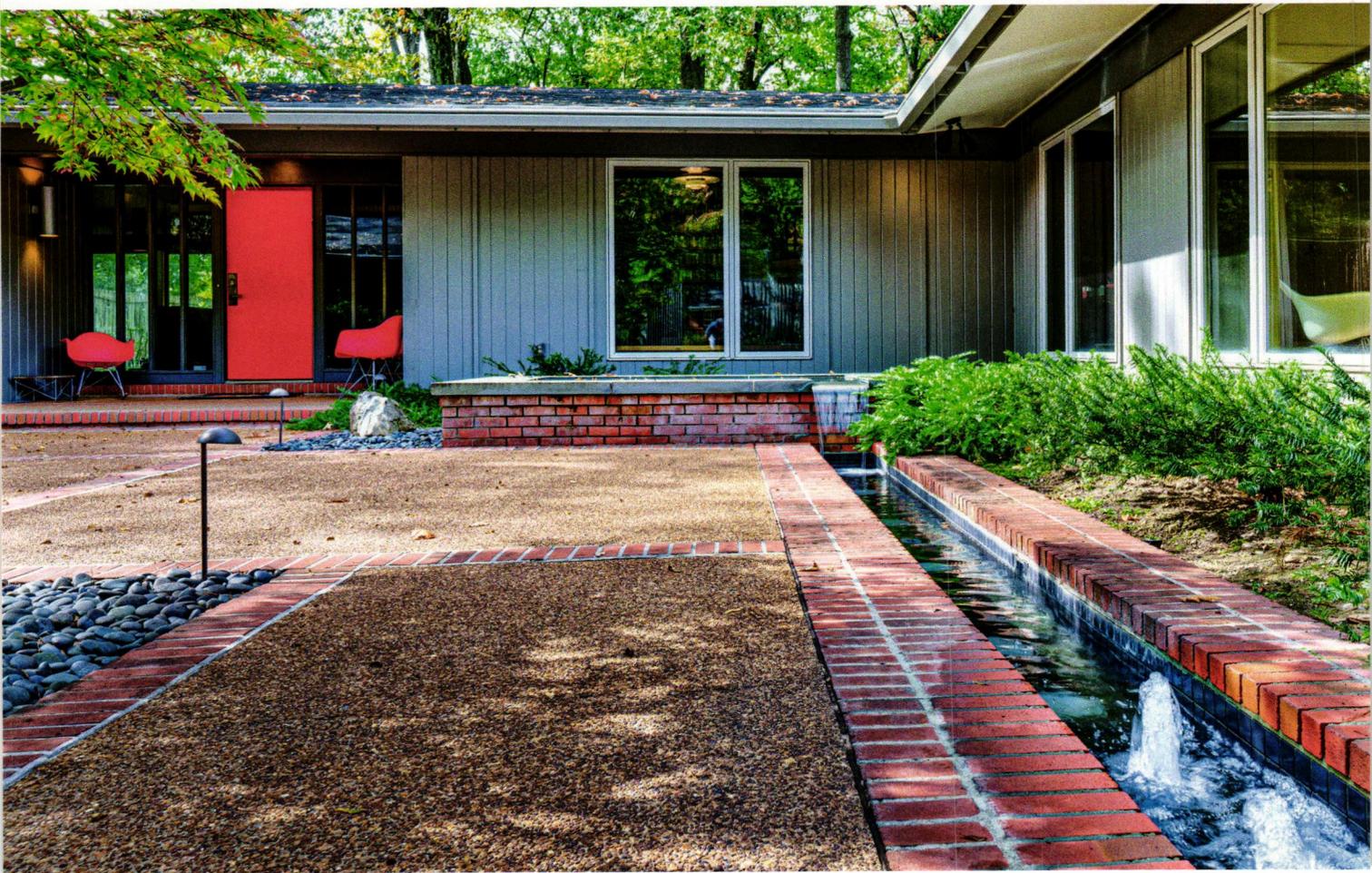
Photography by Michael Berry





For a long time, Ben Lewis and Ilene Markell dreamed of owning a Mid Century Modern home. Ben, a retired U.S. Navy musician and trumpet player, fell in love with Mid Century Modern style in 1986, when he picked up a copy of *Mid-Century Modern: Furniture of the 1950s* by Cara Greenberg. Flipping through its pages, he became captivated by the architecture, art and design of the post-war period. "I immediately began researching," he says. For Ilene's part, her passion for Mid Century Modern design was sparked after a childhood in a beautiful home. "I was lucky enough to grow up in a contemporary house surrounded by incredible furniture, art and household goods," she says. "The home my parents built was designed by architect Francis Mah and was named one of the Record Houses of 1969 by *Architectural Record* magazine."

TOP: WHILE THE INSIDE OF THE HOUSE HAD SUFFERED FROM SEVERAL UNFORTUNATE REVISIONS, THE EXTERIOR WAS BASICALLY THE SAME. "WE CHANGED THE COLOR PALETTE, EXPANDED THE FENESTRATION AND CLAD THE GARAGE DOOR TO MIRROR THE BOARD AND BATTEN USED ON THE REST OF THE HOUSE," BEN SAID. "ALSO, WE COMPLETELY REWORKED THE ENTRY COURTYARD AND INSTALLED A NEW SCREEN WALL AND GATE FOR THE COURTYARD."





TOP: THE ENTRYWAY JUST NEEDED A LITTLE SPIFFING UP. THE COUPLE INSTALLED A NEW FRONT DOOR AND PERIOD-CORRECT LIGHTING. "THE THIN GLAZED SIDELIGHT SECTIONS WERE ORIGINAL TO THE HOUSE," BEN SAYS. "WE ALSO EXTENDED THE RAISED PORTION TO THE EDGE OF THE OVERHANG." THE OVERHANG CREATES EFFECTIVE PASSIVE SOLAR ENERGY DURING THE SUMMER AND ALLOWS FOR AMPLE LIGHT IN THE WINTER. ADDITIONALLY, THEY INSTALLED LOW-PROFILE GUTTERS THROUGHOUT THE COURTYARD, WHICH DRAIN DIRECTLY INTO THE MUNICIPAL DRAINAGE SYSTEM.

ABOVE: THE BACKYARD AREA WAS REFRESHED WITH PAINT, LIGHTING AND EXPANDED WINDOWS; THE ENTIRE REAR OF THE HOUSE IS BASICALLY SLIDERS AND WINDOWS.

OPPOSITE, BOTTOM: ILENE HAS ALWAYS WANTED TO LIVE BY A STREAM. "AS WE'RE IN THE MIDDLE OF EAST MEMPHIS, WE HAD TO BUILD OUR OWN," BEN SAYS. IN ADDITION TO FULFILLING ILENE'S LIFELONG DREAM OF LIVING BY THE WATER, THE FOUNTAIN ADDS TO THE MID CENTURY MODERN INSPIRATION. IT REINFORCES THE MODERN DESIRE TO BLUR THE LINES BETWEEN THE INTERIOR AND EXTERIOR, AND THE SOUND OF BABBLING WATER ADDS A TRANQUIL NOTE TO THE GROUNDS.



A 1961 Mid Century Modern home located in Memphis, Tennessee, came on the market. When the couple saw it for the first time, they could tell that, under decades of poor redecoration, lay an inspired design. "If we had been able to buy the house from the original owners, we would have been set," Ben says. "Unfortunately, we had to undo the damage wrought by at least two poorly advised 'improvements' by successive owners."

GUIDED BY FATE

Perhaps it's fate that Ben and Ilene purchased the residence, because they could see the home's true identity. As they toured it, it spoke to them, revealing just what it had been. Ben says, "We noticed aspects that revealed the work of a talented architect." Ilene adds, "When we got to the wardrobe area in the master bedroom, it started reminding me a lot of the house I grew up in (aka my favorite house in the world). It was a clue."

ABOVE: ORIGINALLY, THE HOUSE HAD A LOUVERED SCREEN WALL SEPARATING THE ENTRY AND THE DINING ROOM. AT SOME POINT, IT WAS REMOVED AND A PLAIN DRYWALL PARTITION WAS ERECTED. BEN AND ILENE RECREATED THE ORIGINAL FORM OF THE SCREEN WALL, MIMICKING THE TAMBOUR PANELING ORIGINALLY INSTALLED IN THE DEN AND SUBSEQUENTLY ADDED IT THROUGHOUT THE HOUSE DURING THE RENOVATION.

OPPOSITE, BOTTOM: TAMBOUR CLADDING WRAPS THE ENTIRE EXTERIOR PERIMETER OF THE KITCHEN AND REINFORCES THE 'BOX IN A SPACE' FEELING, WHICH WAS CREATED TO ACCENTUATE THE CONNECTION OF THE PUBLIC SPACES.

BELOW: REDEFINING THE HOME FOR MODERN LIVING WAS A BIG PRIORITY FOR THE COUPLE. THE KITCHEN SITS ON THE PRE-EXISTING FOOTPRINT, BUT IT WAS ENCLOSED, WITH THE SINK ON THE BACK WALL UNDER A NARROW HORIZONTAL WINDOW. IN ORDER TO CREATE A FREE-STANDING FEEL TO THE SPACE, THE COUPLE EXTENDED THE ROOF JOISTS TO TRANSFER THE CEILING WEIGHT TO THE ADJOINING HALL, ALLOWING THE CEILING TO 'FLOAT' OVER THE CABINETS. WHEN THE HOUSE WAS BUILT, THE KITCHEN WAS CONSIDERED A SERVICE SPACE; TODAY, IT'S INVARIABLY WHERE GUESTS GATHER, AND IT SERVES AS THE HEART OF THE HOME.



WHAT IS TAMBOUR CLADDING? VISIT ATOMIC-RANCH.COM TO FIND OUT MORE.







LEARN MORE ABOUT
MEMPHIS ARCHITECT
FRANCIS GASSNER AT
[ATOMIC-RANCH.COM](http://atomic-ranch.com).

ABOVE: DIVIDERS ARE A HALLMARK OF MCM DESIGN AND HELP DISTINGUISH AREAS IN AN OPEN FLOOR PLAN. BEN, ILENE AND ARCHITECT JOHN JONES RECREATED THE ORIGINAL DIVIDER IN THE LIVING ROOM, AND IT SETS THE TONE FOR THE WHOLE SPACE.

OPPOSITE, TOP: FINN JUHL DESIGNED THIS SOFA, WHICH IS CALLED THE "BAKER." IT'S A BIT FRAYED ON THE ARM BECAUSE BEN AND ILENE ARE CAT LOVERS. SEVERAL YEARS AGO, THEY VISITED FINN JUHL'S HOME, LOCATED JUST NORTH OF COPENHAGEN, DENMARK. A PHOTO SHOWS HIM IN HIS CHIEFTAIN CHAIR WITH HIS BELOVED TERRIER IN HIS ARMS. THE CHAIR BORE THE PET'S CLAW MARKS JUST LIKE THEIRS. "WE DECIDED THAT IF FINN JUHL COULD HAVE PETS AROUND HIS CREATIONS, SO COULD WE," BEN SAYS.

OPPOSITE, BOTTOM: SEVERAL UNIQUE PIECES ENLIVEN THIS SPACE. THE LIGHT FIXTURE IS AN ARTIMEDE LOGICO TRIPLE-NESTED CHANDELIER. THE PAINTINGS ARE AMATEUR PORTRAITS FOUND AT ESTATE SALES AND ONLINE, WHILE THE TABLE IS AN OLD KINDERGARTEN WORKTABLE WITH CUBBIES THAT ILENE CAN'T PART WITH.

They didn't learn the identity of the architect until after they had bought the house, and it was a wonderful surprise. "It turned out to be Francis Gassner; our families were close," Ilene says. "The fact that I knew and admired him when I was a little girl makes the house even more special to me. His daughters are our friends; they love what we have done with it and are certain he would approve." They were able to track down the original owners, who gave them the blueprints of the house as well as contemporary family photos. The couple along with architect John Jones, whom they hired to help bring their vision to life, used the blueprints as the "bible" to discern what needed to be reconstructed and what could be sensitively altered. Now, the home has been returned to its former self and is a living and breathing ode to Mid Century Modern design.

MINIMAL CHANGES WERE NEEDED IN THE BEDROOM. "ALL WE DID WAS CHANGE THE FLOORING AND ADD PAINT, LIGHTING AND NEW WINDOWS," ILENE SAYS. "THE DESIGN CONTINUES TO WORK WONDERFULLY."



BRINGING THE VISION TO LIFE

The couple were not just in tune with the house but also completely in tune with each other. "When we were discussing the house after seeing it for the first time, we both remembered it as being open from the dining room through the kitchen to the den with a wall of windows," Ben says. "But it wasn't. The way we remembered seeing it actually was our shared vision of how we thought it should look." Using the original plans secured from the previous owners, Ben, Ilene and John were able to devise solutions that allowed them to address their needs while staying true to the overall integrity of the design.

In the main living room area, they installed terrazzo tile and recreated the divider and steps that were part of the first design. They also creatively worked around challenges resulting from the home's location. "Ideally, when it comes

to the relationship between indoors and out, a Mid Century Modern house would flow directly through the envelope of the structure and remain one design," Ben shares. "Unfortunately, in Memphis, the humidity and insects do not allow us the freedom found in areas where modern design is more prevalent. We attempted to achieve the same visual continuity with banks of windows, even if true interaction is not possible."

Returned to its roots, the home now carries on the beautiful lineage of Francis Gassner design and is enjoyed by the couple every single day. 🌿

SEE SOURCES, PAGE 88.

TO SEE MORE OF BEN AND ILENE'S HOME, VISIT
JOHNJONESARCHITECT.COM/LEWIS-MARKELL-RESIDENCE.

This unusual cantilevered home in Memphis once sat on the edge of a lake, with a vacation home feel that it still retains today.

By Erin Lawrence | Photography by Michael Berry



“The house has this sort of lake house look—like it should be a vacation home—**which just enhances the pleasure of living in it.**”



THE HOME FEATURES A CANTILEVERED SECTION THAT CREATES A SHADED CARPORT AREA. THE HOME'S EXTERIOR FEATURES ORIGINAL BOARD-AND-BATTEN SIDING AND ORIGINAL WINDOWS AND DOORS MARKED "ALWINTITE BY GENERAL BRONZE CORPORATION" AND "Z DOR."

Memphis, Tennessee, doesn't often spring to mind as a location known for modern architecture.

In fact, Memphis has a rich history and a strong catalog of Mid Century Modern homes, but you have to look hard to find them.

Margaret Mikkelsen and her husband, sculptor Ryan Faulkner, were looking for a modern home when relocating to Memphis two years ago, but they were short on time. "I had exactly one day to look at homes. I found that the AIA (American Institute of Architects) had a list of significant modern homes, so I read through it and then cross-referenced that list with what was on the market." Mikkelsen recalls, "There were actually three homes for sale, but only one was in our price range."

ORIGINAL ELEMENTS GALORE

That home turned out to be a stunningly preserved mid century gem with a multitude of original elements including birch ceilings in the great room, birch paneling elsewhere and original cabinetry in almost every room.

"All three bedrooms have built-in dressers," explains Mikkelsen. "Two have built-in lighted vanity mirrors that lift up, and the third has a built-in desk. The floating credenza in the dining room is original, as is the 12-foot sofa in the living room that has an integrated end table and connects to the marble fireplace hearth." Mikkelsen herself sewed new cushion covers for the sofa when she was unable to find anything that fit.

FEW OWNERS, LASTING LEGACY

The home was designed in 1957 by W. David McKinnie, a Navy lieutenant-turned-architect, who designed two hospitals in Memphis as well as myriad public buildings and homes. The house was originally created for the Forsythe family, who Mikkelsen says owned it until around 2003.



BELOW: ALMOST NO NEW WORK WAS NEEDED ON THE HOME BEFORE MOVE-IN DAY IN 2019. THE FAMILY REPLACED THE WOOD DECK AND ADDRESSED SOME DRAINAGE ISSUES AROUND THE EXTERIOR, REGRADING A SECTION OF THE BACKYARD THAT WAS ALLOWING WATER TO SEEP INTO THE SMALL AREA UNDER THE HOME THAT HOUSES THE FURNACES AND WATER HEATERS. MUCH OF THE WOODWORK AROUND THE WINDOWS WAS DRIED OUT, BUT MIKKELSEN'S HUSBAND USED TECHNIQUES FROM HIS WORK AS A SCULPTOR TO REPLENISH THE WOOD AND RESTORE ITS GLOW.





THE LIVING AREA EMBODIES OPEN-CONCEPT LIVING, ESPOUSED BY ARCHITECT W. DAVID MCKINNIE. A BUILT-IN SOFA ANCHORS THE ROOM AND IS ATTACHED TO THE FLOATING MARBLE FIREPLACE HEARTH. THE SOARING CATHEDRAL CEILING IS ORIGINAL AND UNTOUCHED. "I HEARD FROM A NEIGHBOR THAT THE PREVIOUS OWNER WANTED TO PAINT THE WOOD, AND THE NEIGHBOR TALKED HER OUT OF IT. SHE'S MY FAVORITE NEIGHBOR," MIKKELSEN SAYS.

The house formerly sat adjacent to a small lake (see sidebar), so there's no basement. Built on concrete pylons, one whole wing of the home cantilevers out from the rest, providing space for a carport and a narrow opening to the expansive backyard beyond. The bedrooms are located in that section of the house, and Mikkelsen says the raised section means the bedroom windows overlook the tree canopy, making the rooms feel like they're part of a modern treehouse.

QUIRKY DETAILS

The home has some fascinating elements, where architect McKinnie attempted to maximize square footage, even in the awkward corners where the two wings of the home meet. The result is a triangular bathroom with an original wedge-shaped vanity. "It has 15-foot ceilings because it's set at the main level of the house, but the ceiling is the same as the top level of the house. So it's the tallest powder room and very hard to change light bulbs," Mikkelsen says. An angular closet below makes use of similarly shaped dead space.

BELOW: THE KITCHEN CABINETS ARE ORIGINAL, THOUGH THEY'VE BEEN PAINTED AND THE ORIGINAL SANDSTONE COLOR IS STILL VISIBLE ON THE INSIDE. AT SOME POINT HANDLES WERE ADDED TO THE UPPER CABINET DOORS; HOWEVER, MIKKELSEN REMOVED THEM FOR A MORE ORIGINAL AND STREAMLINED LOOK. "IT TOOK SOME WORK FILLING IN ALL THE LITTLE HOLES AND PAINTING THEM, BUT IT'S WORTH IT."

BOTTOM: THE HOME EMBODIES TYPICAL MCM INSIDE-OUTSIDE LIVING, WITH FLOOR-TO-CEILING WINDOWS THAT ARE ORIGINAL TO THE HOME. MIKKELSEN SAY THEY'LL KEEP THE WINDOWS BUT HOPE TO HAVE SOME RESTORATION WORK DONE SO THEY OPEN MORE EASILY.



Another standout feature is the array of built-in lighting throughout the home. A hidden light fixture in the dining room ceiling is tucked into a small recess, and Mikkelsen says it casts a lovely warm wash of light down over the built-in Formica-topped wood buffet. "That light fixture is easily 15 feet long, and I think it might be fluorescent or possibly neon. If it ever goes out, I don't know what we'd replace it with."

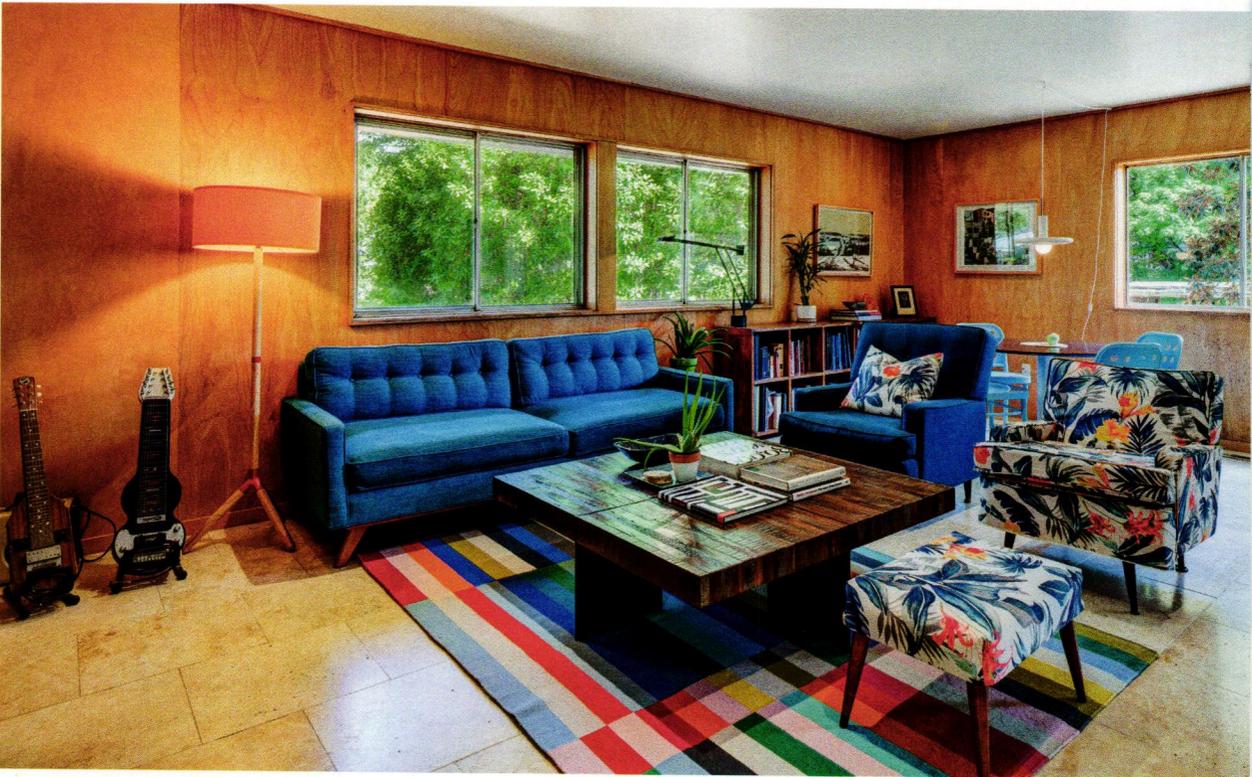
Mikkelsen says the previous owners had kept the home in outstanding shape, and only some basic maintenance was required when they took possession. She was able to take her extensive collection of vintage furniture and move right in, finding everything fit the aesthetic and the wide-open spaces perfectly.

THE TOP SURFACE OF THE DINING ROOM CREDENZA IS A WOOD-LOOK LAMINATE DESPITE THE REST OF THE PIECE BEING SOLID WOOD. MIKKELSEN SAYS IT MEANS THE SURFACE IS LOW MAINTENANCE AND THERE'S NO WORRY ABOUT WATER RINGS, WINE STAINS OR SPILLS WHEN ENTERTAINING. ALSO VISIBLE IS THE GLOW FROM THE RECESSED LIGHTING.





BELOW, RIGHT: THE DEN IS WHERE THE FAMILY SPENDS MOST OF ITS TIME. COMPARING OLD REAL ESTATE LISTING PHOTOS OVER THE YEARS, MIKKELSEN WAS ABLE TO UNCOVER THAT THE PANELING WAS PAINTED AT SOME POINT AND THEN LATER RESTORED BEFORE HER FAMILY BOUGHT THE HOME. SHE SAYS THOSE OLD LISTING PHOTOS SHOW THE DISTINCTIVE WOOD GRAIN SHE CAN SEE TODAY. "THAT MUST HAVE BEEN SO EXPENSIVE, BUT IT TURNED OUT BEAUTIFULLY."



/ Memphis' Most Eclectic Neighborhood /

Hunting modern homes in east Memphis

Norfleet Estates was part of the eastern expansion of Memphis in the 1950s. While a small lake adjacent to Mikkelsen's home was probably a neighborhood selling feature initially, it was later filled in as the development advanced over the decades.

The first parcel of land sold in the late 1950s; however, the last lot in the area was only finally built on as recently as 2020.

The neighborhood has an eclectic mix of classic Southern homes and stately properties, cottage-style dwellings and MCM homes, like Mikkelsen's. "Every house is unique, and it makes it a beautiful neighborhood to walk through. There's something for everybody here."

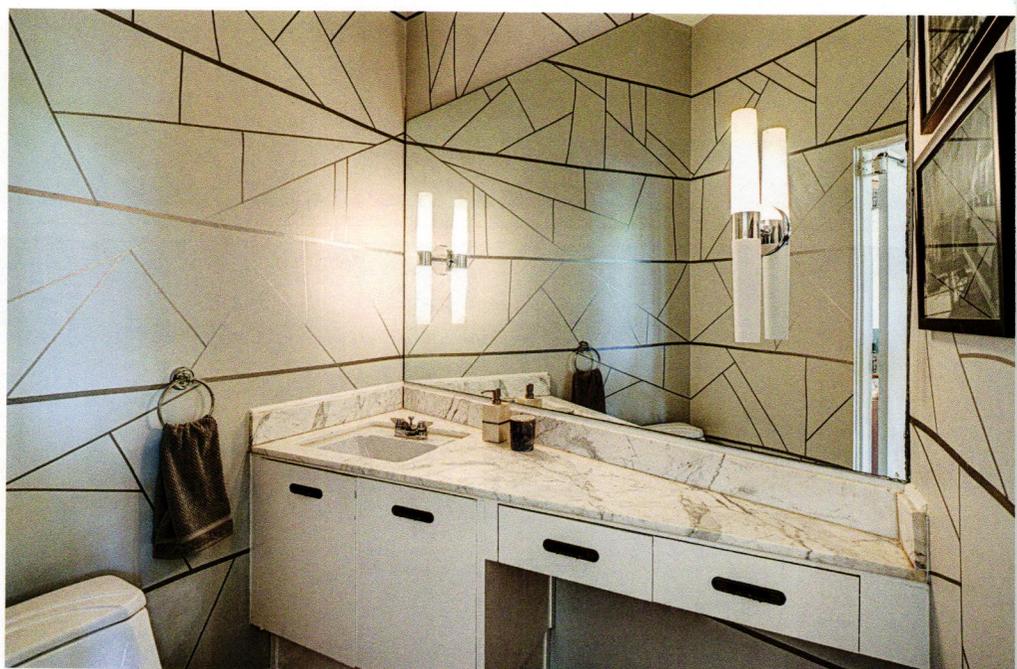


ORIGINAL BUILT-IN CABINETRY LINES THE WALLS OF THE PRINCIPAL BEDROOM AND INCLUDES A DRESSING TABLE WITH A HIDEAWAY LIGHTED MIRROR. LAMINATE FLOORS INSTALLED BY A PREVIOUS OWNER WILL EVENTUALLY BE REPLACED WITH CORK, WHICH WAS LIKELY THE ORIGINAL SURFACE.

FINDING VALUE IN MEMPHIS MODERNISM

Having fallen in love with her new city and new home, Mikkelsen has had time to reflect on how tough it was to find something special when she was hunting for her Mid Century Modern house, noting realtors would often market these modern and mid century-era homes as “perfect for teardown,” when in fact their bones were strong. “It drove me bonkers to see these really great family homes being torn down and replaced with McMansions.” So Mikkelsen decided to pursue her real estate license, becoming a realtor in Memphis specializing in modern and mid century homes. Through word of mouth and her website, modernmemphishomes.com, she focuses on helping people find these homes—or sell them for their true value.

Her realtor status also means she’s had the opportunity to peruse the old listings for her home and see how it’s changed (there was once a mirrored fireplace in the den)



and what some fixtures and finishes previously looked like. That's helped her create an aesthetic that balances the home's history with the needs of a family in 2021.

Future projects include replacing the carport ceiling with something that offers more insulation since the cantilevered section of the home can be chilly in the winter. "I hope we're here for a long time. I just love this house," Mikkelsen notes. "There are some things we want to do with it, but nothing radical." ❀

SEE SOURCES, PAGE 88.

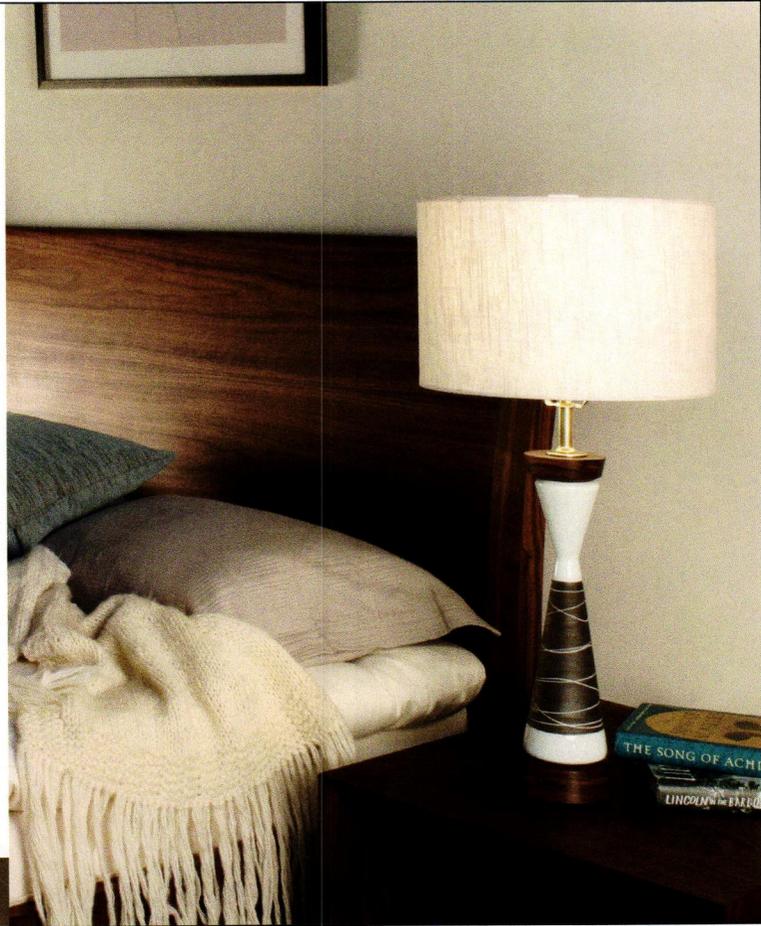
TOP, RIGHT: MIKKELSEN CHOSE TO KEEP THE ORIGINAL BATHROOM VANITY AND MARBLE TOP, PAINTING THE CABINETS A VIBRANT FUCHSIA HUE. THE WALLS ARE BLANCHED CORAL AND THE VANITY IS FLAMINGO'S DREAM, BOTH BY BENJAMIN MOORE. THE PRINCIPAL BEDROOM'S BATHROOM IS AN EARLY EXAMPLE OF A JACK-AND-JILL STYLE AND ALSO OPENS ONTO MIKKELSEN'S HOME OFFICE.

ABOVE, RIGHT: THE ODDLY SHAPED POWDER ROOM USED TO HAVE DRAMATIC 1970s-ERA METALLIC WALLPAPER THAT'S ACTUALLY STILL UNDER SEVERAL LAYERS OF PAINT. MIKKELSEN HERSELF CREATED AN ANGULAR DESIGN FOR THE WALLS TO PLAY TO THE ROOM'S SHAPE, MASKING OFF A PATTERN IN SILVER WASHI TAPE. THE WALLS ARE SILVERPOINTE BY SHERWIN WILLIAMS.

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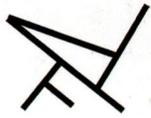


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SITTING PRETTY

Nervous about buying a couch online? Don't be.

Text by Erin Masercola. Image from Joybird.com.

None of us want to limit our furniture options to whatever we can scrounge up somewhere in our immediate geographic area. Luckily, it's easier than ever to go online to find the myriad Mid Century Modern styles we love.

These 5 tips help you buy a couch online with confidence.



JOYBIRD'S ELLIOT SECTIONAL IN SORENTO CORAL ADDS AN ELEGANT POP OF COLOR TO THIS INTERIOR, WHICH COMBINES ELEMENTS OF MID CENTURY MODERN AND HOLLYWOOD REGENCY STYLE. TO SHOP, GO TO JOYBIRD.COM.

SIZE UP YOUR SPACE.

"Use painter's tape to tape off the dimensions of the space where you'd like to put your new couch," suggests Valerie Whipple, manager of design services at Joybird. That way, you know the height, width and depth you're looking for as you hit your favorite sites to browse.

CONSIDER YOUR OWN DIMENSIONS.

Do you have a Mid Century Modern style couch or chair in your house that feels especially comfortable to you and the people who live with you? Is there a couch or chair at a friend's house you always call dibs on when you visit? Quantify what it is about that piece that makes you feel comfortable, so you can search for similar dimensions online. Measure features like seating depth and arm height. Most online furniture retailers supply measurements like these in their product descriptions.

EXAMPLE: Some Mid Century Modern sofa styles are so low slung that they don't offer optimal back support for tall people. If you or your housemates are tall, measure how far up above the seat you'd like the back cushions to go.

READ ONLINE REVIEWS AND STUDY CUSTOMER PHOTOS.

Don't just glance at the star rating. Dig down into what customers have written to learn details about comfort, fabric, the company's delivery processes and more.

TIP: Sure, the professionally styled photos are inspiring, but we love to shop at sites that post customer photos. Seeing photos of the couch you're considering in real-world homes helps you feel more confident about your choice.

ORDER SWATCHES.

"Photos can't tell the whole story of upholstery," Whipple says. "If you have the option to order samples or cuts of the fabrics you're interested in, it's worth the time and low cost to be sure."

"Being able to see the colors and fabrics IRL makes all the difference," says John Goodpasture, a customer who purchased a couch and a chair from Joybird earlier this year. You can hold the swatches up to the paint colors in the room, and see how well they complement the colors in your other pieces or in your artwork.

PUT THOSE SWATCHES THROUGH THE PACES.

"Rub the fabric on your pets to check for pet friendliness," Whipple suggests. "Or drip some coffee or juice on it and follow the care instructions to test for stain resistance."

PAUL KIRK

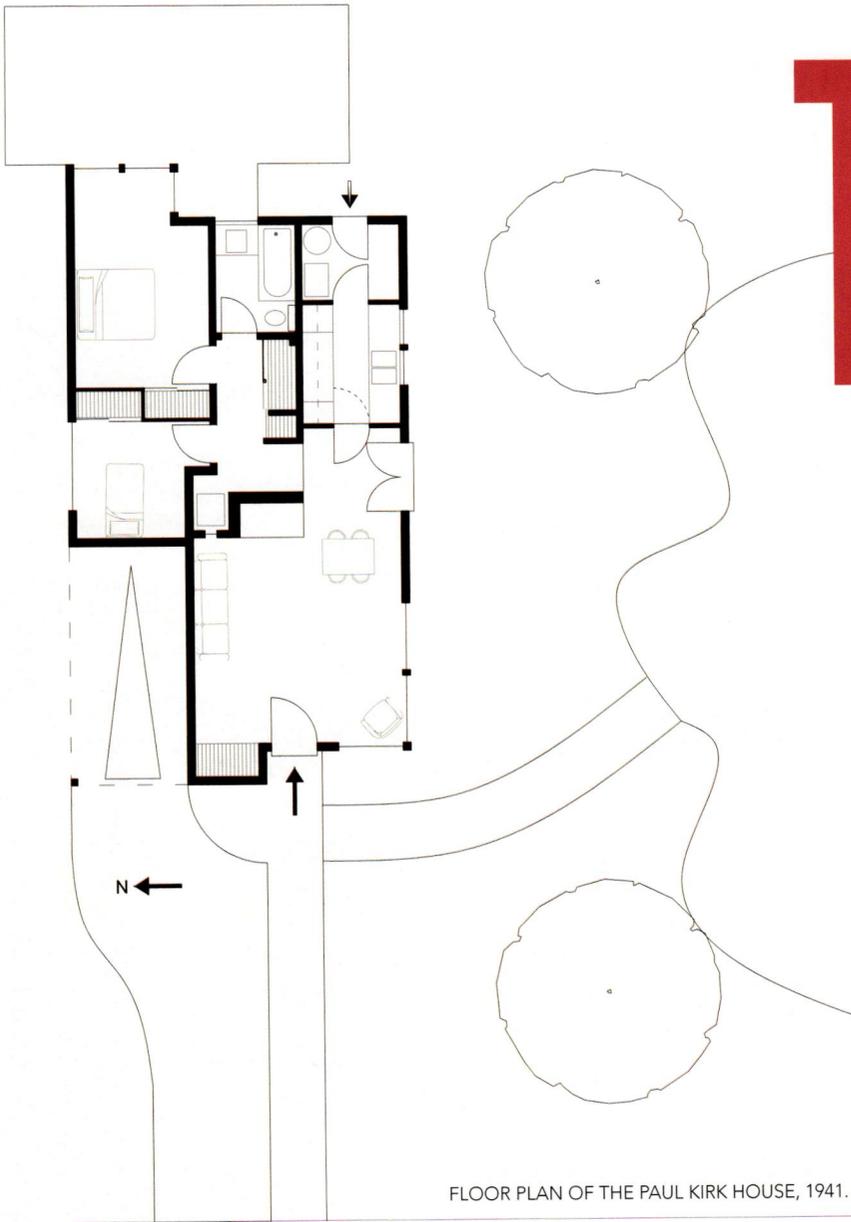


THE EXTERIOR SIDING OF THE 1944 SCHUELER HOUSE BY CHIARELLI & KIRK IN PORT ANGELES, WASHINGTON, WAS STAINED A REDDISH BROWN TO MATCH THE PROPERTY'S MADRONE TREES. THE CIRCULAR DRIVEWAY AND *PORTE COCHERE* WITH BUTTERFLY ROOF GIVE THE HOME A SLEEK, FUTURISTIC LOOK. PHOTO BY MAYNARD PARKER COURTESY OF THE HUNTINGTON LIBRARY.

A renowned mid century architect is a pioneer of Northwest modern style.

By Meryl Schoenbaum | Photography courtesy of Salmon Bay Books, LLC | Book design by Dan Shafer





FLOOR PLAN OF THE PAUL KIRK HOUSE, 1941.

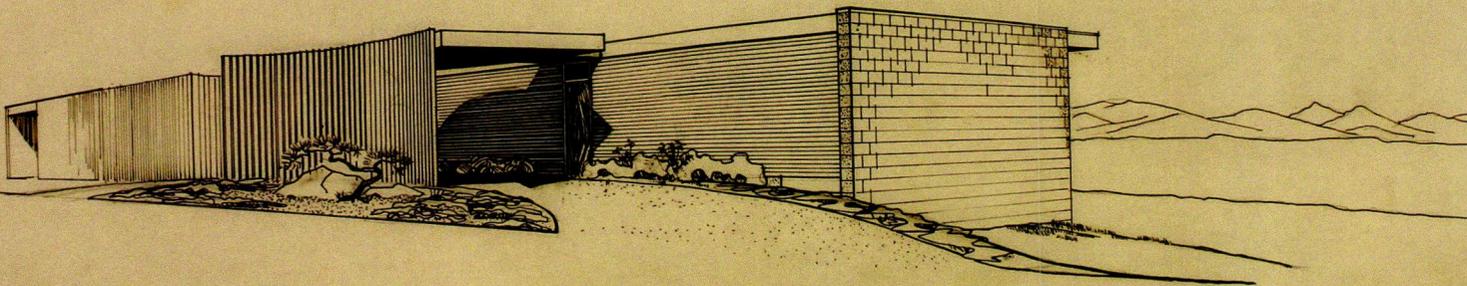
The influences and influencers of Mid Century Modern architecture are as vast and varied as the structures created during that cutting-edge period in building design. Every country, region and city showcases its identity through its architectural landscape, and the Pacific Northwest is a prime example. A new book, *Paul Hayden Kirk and the Rise of Northwest Modern*, is a comprehensive profile of the region's architectural history with a focus on the impact of mid century architect Paul Kirk.

"Kirk was the most prominent Seattle architect of his time," says author Dale Kutzera. "Known for his many homes and medical clinics, Kirk combined the simplicity of modernism with the sensibility of Japan. My book is the first on Kirk and tells the story of regional modernism through his vast body of work."

Kutzera filled the 272-page book with in-depth analyses of over 100 of Kirk's projects illustrated with vintage photos, architectural drawings and floor plans. Sidebar articles spotlight different aspects of modernism in the Northwest, including the influence of Japanese style. With the architect's work presented in chronological order, the book is as well-constructed as the homes themselves.

THIS PERSPECTIVE SKETCH OF KIRK'S 1951 CHULJIAN HOUSE IN PORT TOWNSEND, WASHINGTON, ILLUSTRATES A DESIGN THAT FEATURES HORIZONTAL SIDING ON WINDOWLESS WALLS. KIRK ARCHIVE, UNIVERSITY OF WASHINGTON LIBRARIES, SPECIAL COLLECTIONS. PHOTO BY DALE KUTZERA.

"The book tells the story of regional modernism through Kirk's vast body of work."



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ABOVE: IN 1947, KIRK DESIGNED A SMALL HOUSE FOR HIS BROTHER, BLAIR. BUILT ABOVE STREET LEVEL, THE STRUCTURE FEATURES A WALL OF WINDOWS THAT ARE SHADED BY AN EXTENDED ROOF THAT APPEARS FLAT BUT IS A BUTTERFLY DESIGN. THE ENTRY IS ACCESSED BY A WALKWAY AND A FLIGHT OF STAIRS. THE BLAIR KIRK HOUSE, 1950. PHOTO BY PHYLLIS DEARBORN, COURTESY OF UW LIBRARIES, SPECIAL COLLECTIONS.

BELOW: THE CHULJIAN LIVING ROOM, DESIGNED IN 1951, SHOWCASES KIRK'S PENCHANT FOR COMBINING MODERN AND ASIAN DESIGNS. PHOTO BY DALE KUTZERA.

After providing a brief history of modern architecture in the Pacific Northwest, the book delves into Kirk's early life, the main phases of his career, from his partnership with James Chiarelli to the work of Kirk, Wallace, McKinley and Associates in the 1960s and 1970s.

OVERCOMING OBSTACLES

Paul Kirk contracted polio in 1917 at the age of three. The disease paralyzed his right arm and legs. "During his convalescence, Kirk drew pictures of animals," Kutzera writes. "As his right arm atrophied, he used his still-functioning left hand to draw. Kirk's mobility varied throughout his life, from walking with a slight limp to using a cane and, late in life, a wheelchair." The ability to draw despite his disability was a factor in his becoming an avid artist and, finally, an architect. But pursuing his chosen occupation met with another obstacle: "Kirk entered the University of Washington in the fall of 1932, during the worst years of the Great Depression," the book explains. But he handled that hurdle with aplomb, becoming an outstanding student in his class.

As Kirk embarked on his architectural career, he was confronted with yet another challenge: In 1937, businesses were still reeling after the events of World War I and the Depression. "Kirk was able to find work as a draftsman for various Seattle architects, including Ellsworth Storey," the book notes. His time there was spent primarily on park construction. He also worked with Floyd Naramore, the head architect for the Seattle school system.





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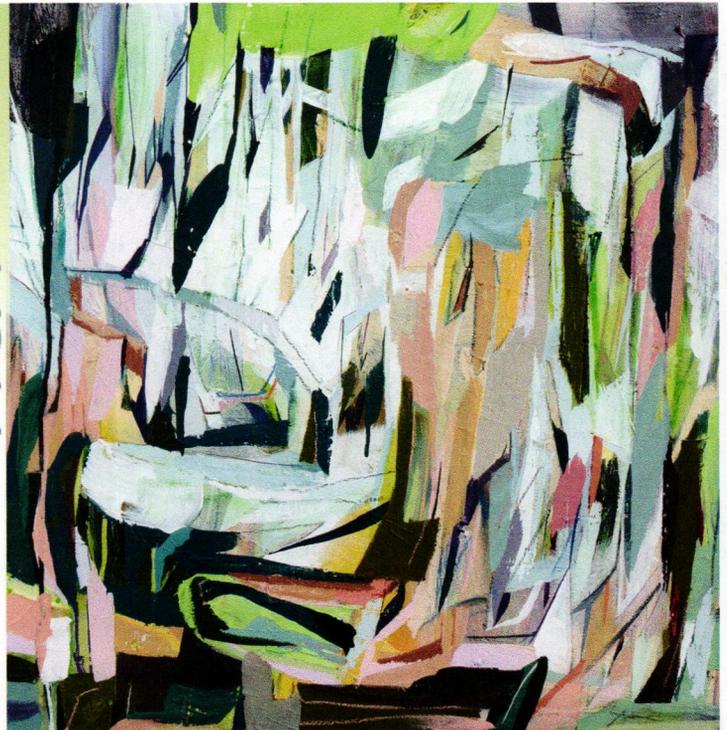


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IN 1946, PAUL KIRK MOVED HIS FAMILY OF FOUR TO A POULTRY FARM ON FINN HILL, NEAR LAKE WASHINGTON. VERTICAL CEDAR BOARDS, A FIREPLACE AND WARM COLORS CREATE A COZY AMBIENCE IN THE LIVING ROOM. LIVING ROOM OF THE SECOND PAUL KIRK HOME, 1946. PHOTO BY PHYLLIS DEARBORN, COURTESY OF UW LIBRARIES, SPECIAL COLLECTIONS.



EXTERIOR OF BLAKELEY HOUSE, 1957.
PHOTO BY PHYLLIS DEARBORN, COURTESY
OF UW LIBRARIES, SPECIAL COLLECTIONS.

ARCHITECTURAL ACHIEVEMENTS

Most of Kirk's projects were residential, but the success of the Crown Hill Clinic led to more medical commissions. Designed for a doctor and a dentist, the one-story Crown Hill Clinic design creatively separated the doctors' spaces within a T-shape floor plan. "The reception area offered a pleasant view onto an enclosed patio and garden, and such natural features became a staple of the many clinics Kirk would go on to design."

The book notes that the Crown Hill Clinic was featured in a 1947 issue of *Architectural Forum* and was awarded a Gold Medal for medical structures at the Seventh Pan-American Congress of Architects in 1950. It was the only medal awarded to an American firm in that Congress.

SIGNATURE STYLE

Viewing photographs of Kirk's work, it's clear that he was inspired by the architecture of Frank Lloyd Wright in that his residential buildings appear seamless with their natural surroundings. "The home sits so lightly on the site it feels like it washed ashore," says Jim Olson, FAIA, in the book's foreword, regarding a summer house on Puget Sound that his aunt and uncle commissioned Kirk to design. "Its strong horizontal lines echo the beach while underlining and complementing the vertical fir and cedar trees behind."

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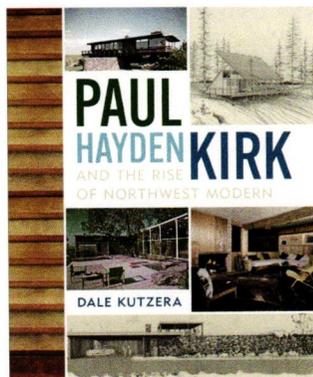
IN 1941, KIRK BOUGHT A LOT IN SEATTLE'S RAVENNA NEIGHBORHOOD. HE DESIGNED HIS HOME WITH FULL-HEIGHT GLASS WALLS TO LET MORE LIGHT FLOW INTO THE INTERIOR. THE PAUL KIRK HOUSE, 1941. PHOTO BY PHYLLIS DEARBORN, COURTESY OF UW LIBRARIES, SPECIAL COLLECTIONS.

Kirk was a pioneer in creating easy access to homes and businesses for those with physical challenges like himself. "At a time when little attention was paid to universal accessibility, Center Park drew nationwide attention for its many innovations. Kirk related to the *Seattle Times* his impatience with architecture that "overlooked" the problems of the disabled, citing his own frustration with ramps. For instance, Kirk's Center Park apartments were designed with mobility-challenged individuals in mind. He built a mock-up apartment so that different features could be tested by people with disabilities, and their comments were incorporated into the final design. "Among these features were interior sliding doors, wider doorways to accommodate wheelchairs, and lever door handles rather than conventional knobs," the author explains. "Kitchens have lower countertops and cabinets with knee-space for someone in a wheelchair. Drawers opened and closed with little effort, and sink faucets were located to the side rather than back of the sink."



KIRK DESIGNED THE ONE-STORY CROWN HILL CLINIC FOR A DOCTOR AND A DENTIST, SEPARATING THEIR OFFICE SPACES WITH A MODERN T-DESIGN FLOOR PLAN. THE CROWN HILL CLINIC, 1946, BY CHIARELLI & KIRK. PHOTO BY PHYLLIS DEARBORN, COURTESY OF UW LIBRARIES, SPECIAL COLLECTIONS.

PAUL HAYDEN KIRK AND THE RISE OF NORTHWEST MODERN BY DALE KUTZERA, PUBLISHED BY SALMON BAY BOOKS LLC, COPYRIGHT DALE R. KUTZERA © 2021.



The second home that Paul Kirk designed for his brother, Blair, in 1950 is considered to be one of his greatest architectural achievements. It is perched high on a utility base as though rising from the earth and sports one of Kirk's signature flat-roof designs.

However, as Kutzer points out, "The Blair Kirk House is often presented as the culmination of Paul Kirk's artistry, but it was really just the beginning of the story." 

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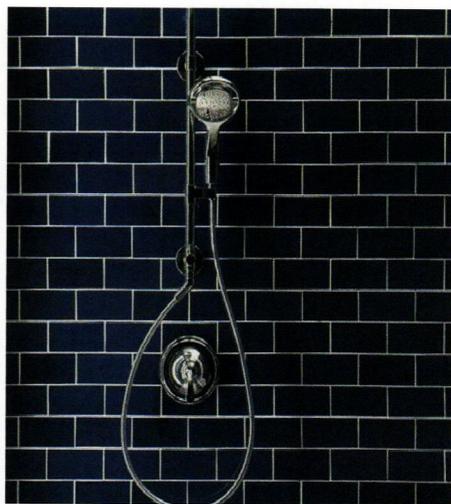
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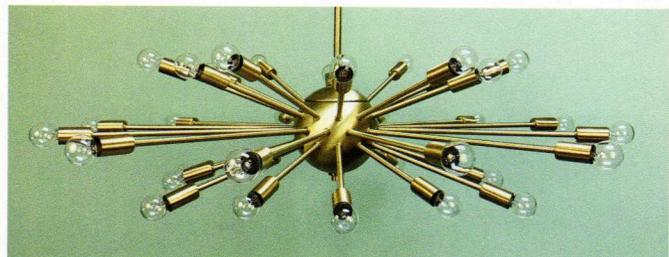
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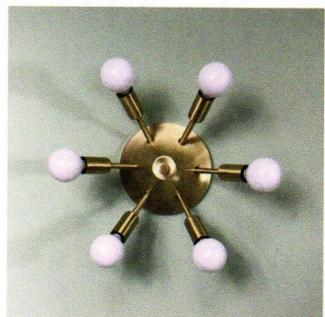
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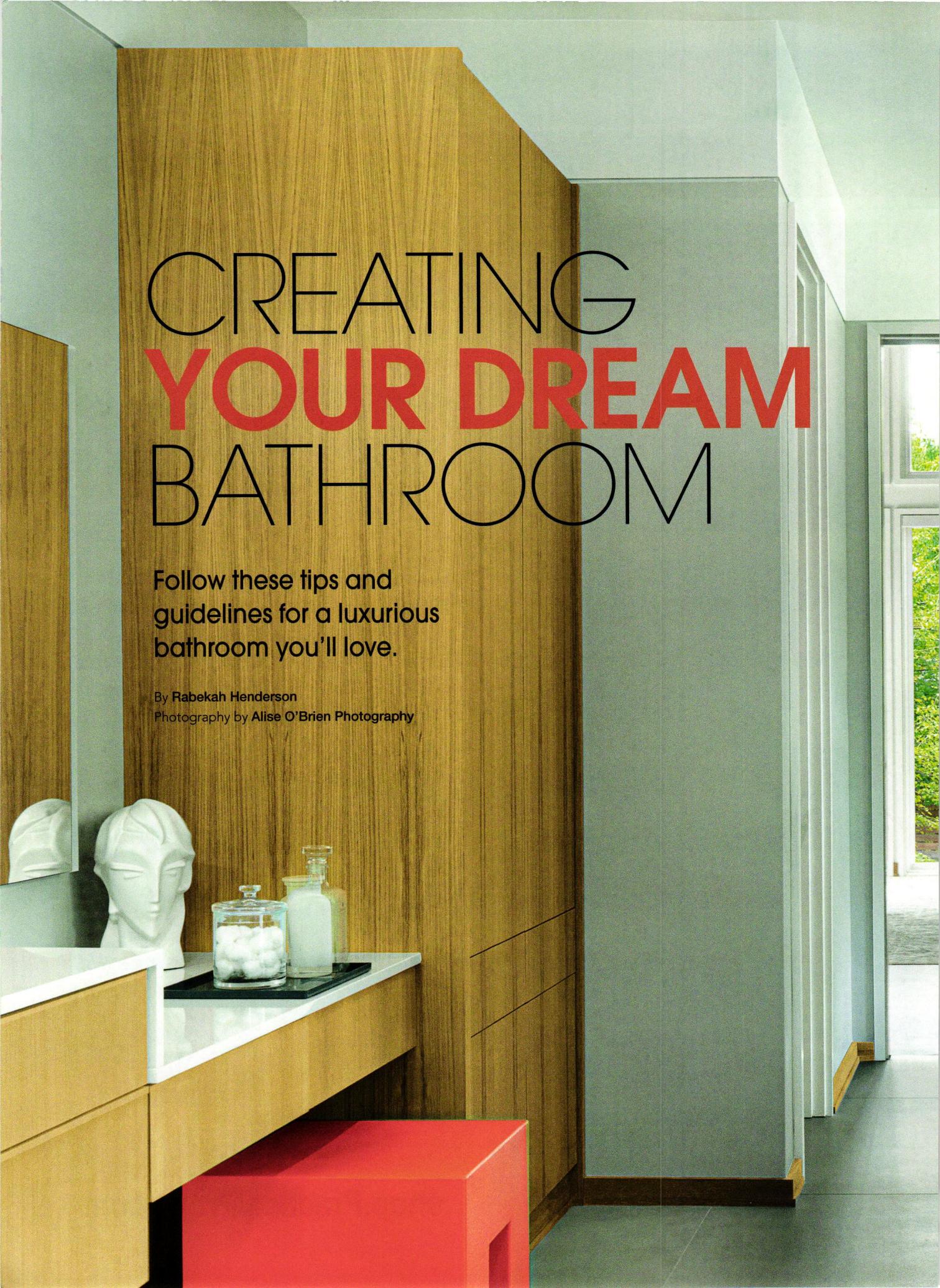
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A modern bathroom with wood-paneled walls, a white vanity, and a red stool. The vanity has a white countertop and a wooden cabinet. On the counter, there is a white bust, a glass jar with white cotton balls, and a glass bottle. A red stool is in the foreground. The background shows a hallway with a window and a door.

CREATING YOUR DREAM BATHROOM

Follow these tips and guidelines for a luxurious bathroom you'll love.

By Rabekah Henderson

Photography by Alise O'Brien Photography

THE LONG AND SPACIOUS MASTER BATHROOM FEATURES FLOATING DOUBLE VANITIES, A SHOWER ROOM, A FREESTANDING TUB, CLERESTORY WINDOWS AND A WALL COVERED IN A CALMING AND ELEGANT MOSAIC.



When architect Thomas Wall, of Mitchell Wall Architecture & Design, renovated his 1969 St. Louis home, he spent plenty of time reworking and redesigning the bathrooms. He focused especially on making the master bathroom feel like one you'd find at a luxurious resort: "One thing my wife and I decided we were going to do was try to make our bathroom as elegant and exciting as possible," says Thomas.

“Color does not need to be overwhelming to make a statement ... you can just make a very calm statement of color, and it will change the feeling of the room.”



To capture that 5-star hotel feeling, Thomas incorporated floating double vanities, a shower room, a freestanding tub, clerestory windows and a wall covered in a calming and elegant mosaic. Want to get a similarly stunning look in your own bathroom? Check out some of these tips from Thomas.

WHAT DO YOU NEED?

Before you lay any tile or purchase any faucets, your bathroom first has to be designed. As you begin to walk through this crucial step, Thomas recommends starting by assessing your priorities: “Sit down and think of what the priorities are. Do you want the shower to be able to accommodate one person or two? Are you bathers? Is it necessary for you to have a bath?”

There may be some popular bathroom features that you realize you don't want in your own space, like a bathtub or double vanity. Figuring out what's important (and what's not) can save you time, money and space, and ensure that those things are being used for the bathroom you really want.

THE FIRST BATHROOM THOMAS REMODELED IN HIS HOME WAS HIS GUEST BATHROOM, PICTURED HERE. “IT WAS OUR FIRST FORAY, AND THE LAST, INTO BEING OUR OWN GENERAL CONTRACTORS... WE LEARNED SOME VALUABLE LESSONS FROM THAT,” SAYS THOMAS WITH A LAUGH. THE RENO WAS DONE ON A BUDGET, AND THOMAS WAS ABLE TO SOURCE SOME OF THE MATERIALS FROM AMAZON.

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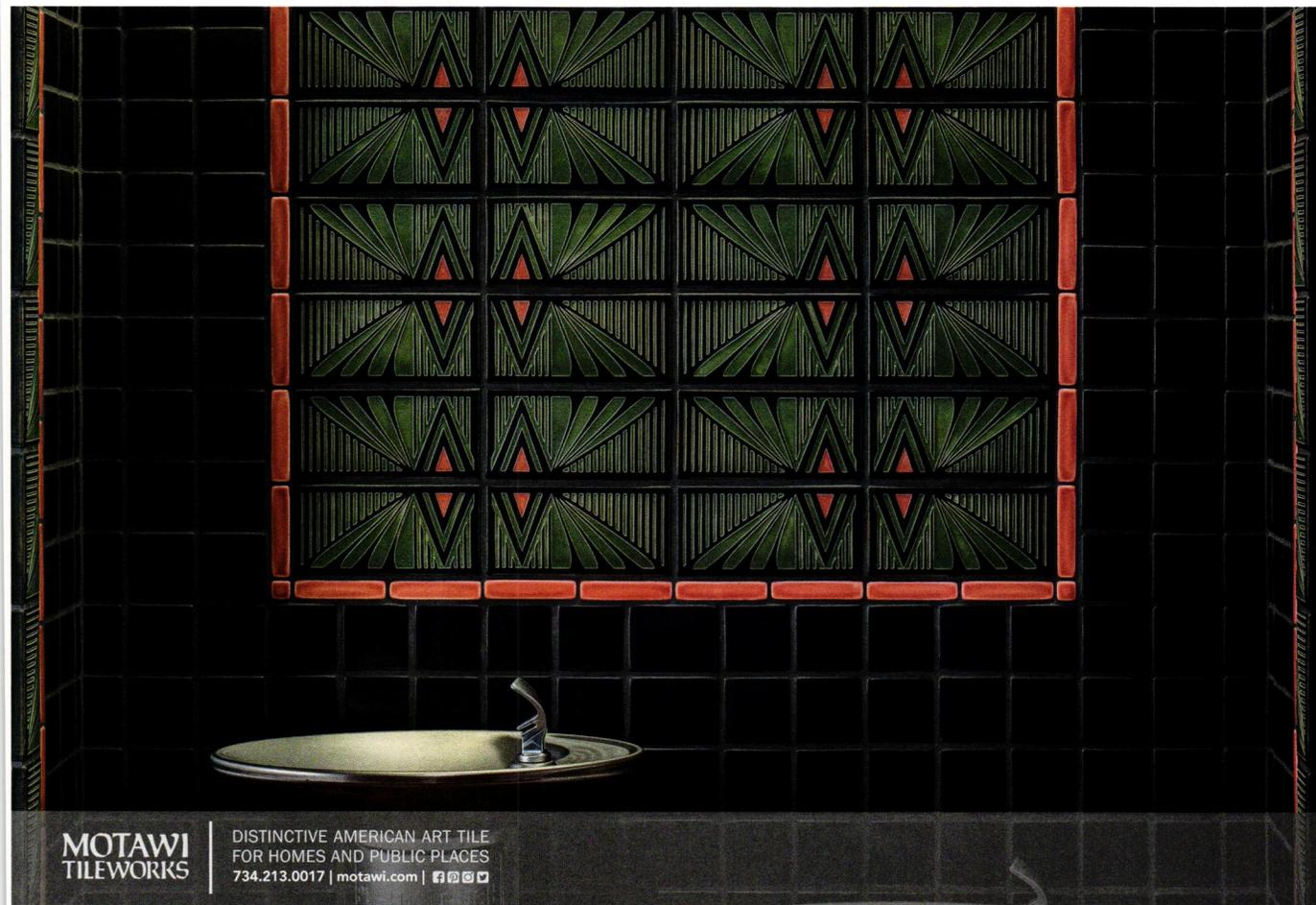




THE INVITING 10-FOOT-WIDE, 4-FOOT-LONG SHOWER ROOM IS FRAMED BY CLERESTORY WINDOWS, BRINGING IN A TOUCH OF MID CENTURY FEELING. BUT THE SPA-LIKE VIBE DOESN'T STOP THERE; AT THE END OF THE SPACE SITS A FREESTANDING TUB, WHICH IS PAIRED WITH A LARGE WINDOW FOR OUTDOOR VIEWS.

MAKE SURE TO MEASURE

When Thomas designed his bathrooms, he didn't just place sinks, toilets and tubs where he thought they looked best. Instead, he implemented guidelines about spacing and circulation to ensure that the bathroom was just as functional as it was feature-filled. "I like to have 18 inches on either side of a toilet, with a minimum of 5 feet of depth from the back of the toilet to the next wall," he says.



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Figuring out what's important (and what's not) can save you time, money and space, and ensure that those things are being used for **the bathroom you really want.**

For easy access through narrow spaces, Thomas also tries to keep a 4-foot-wide circulation path between walls, doorways and bathroom features and furniture. Together, these measures make an oft-forgotten space easy to access, navigate and use.

USING COLOR WELL

When it comes to color, Thomas recommends against "just painting a wall and calling it good." Rather, he likes to use a more subtle approach in bathrooms, by using small touches of a color or incorporating it into a feature with many colors, like he did with orange in his master bathroom mosaic wall.

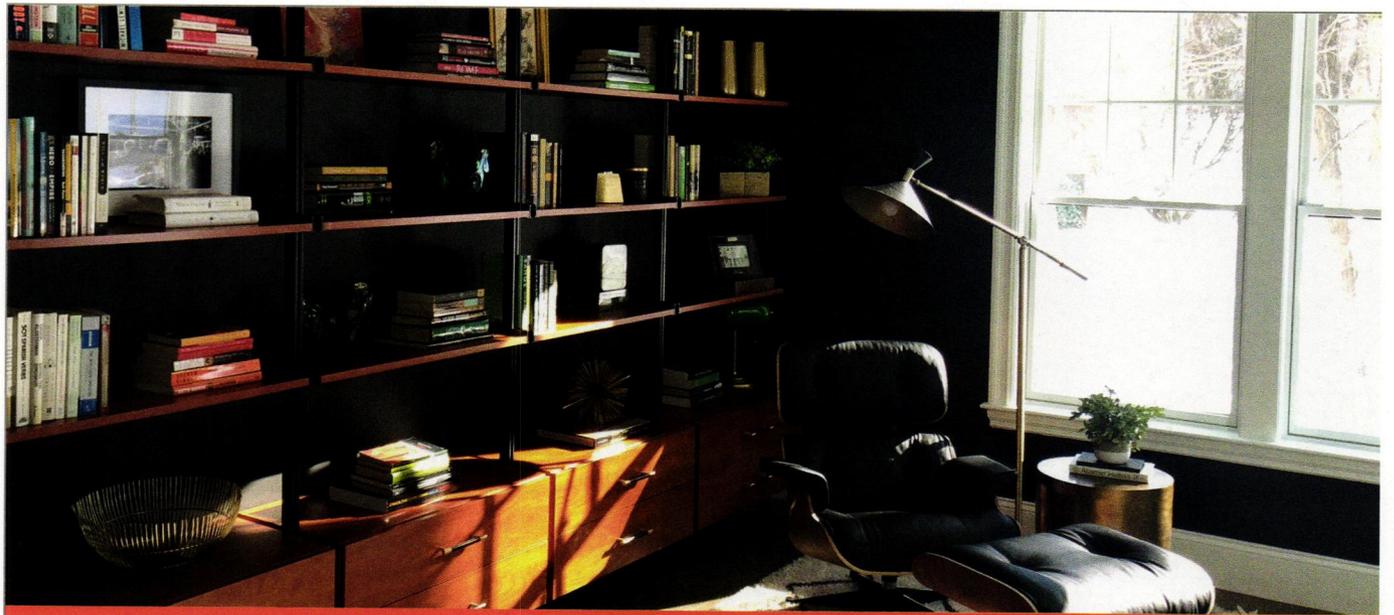
"Color does not need to be overwhelming to make a statement," says Thomas. "It's like people— if you have something important to say, you do not need to yell it ... you can just make a very calm statement of color, and it will change the feeling of the room."

AN UPDATE ON A BUDGET

If you're hoping to update your bathroom with a budget that runs on the smaller side, don't stress. There are plenty of low-cost changes you can make that will have a big impact, and one of them is using paint well. Use a paint with an eggshell finish if your bathroom has a lot of reflective surfaces like tile and mirrors, to provide much-needed contrast. Or if your bathroom feels tight and cramped, use a paint on your ceiling that's tinted slightly darker than your walls, for a space that feels taller and more open.



THE FLOATING DOUBLE VANITIES SIT FLUSH AGAINST THE GLASS MOSAIC WALL, WHICH PAIRS SERENE BLUES WITH HINTS OF A VIBRANT ORANGE. BUT LAYING THE TILE WAS NO EASY TASK. "BECAUSE THERE WAS A DEFINITE PATTERN," SAYS THOMAS, "WE HAD TO NUMBER THEM AND LAY OUT A GRID [ON] THE WALL, SO THEY COULD BE PUT IN THE PROPER SPACES."



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BEFORE THE CURRENT MASTER BATHROOM WAS ADDED ON, THIS BATHROOM WAS ORIGINALLY THE MASTER. AFTER THE ADDITION, THOUGH, IT BECAME THE POWDER ROOM. THE UPDATE CENTERED AROUND THE SPACE'S UNIQUE WALLPAPER. "MY WIFE SPENT A LONG TIME FINDING THE WALLPAPER," SAYS THOMAS, "AND ONCE WE DID, EVERYTHING ELSE WAS DESIGNED AROUND THAT."

When it comes to using color well while saving costs, Thomas likes to incorporate color in less permanent (and less expensive) ways by picking bathroom accessories or linens in your preferred shade, rather than retiling your whole space in it. It's also a good way to test out if you actually like the color in your space. "You can always remove and replace accessories," says Thomas, "but if you buy an orange toilet, you are stuck with it." 🌸

SEE SOURCES, PAGE 88.

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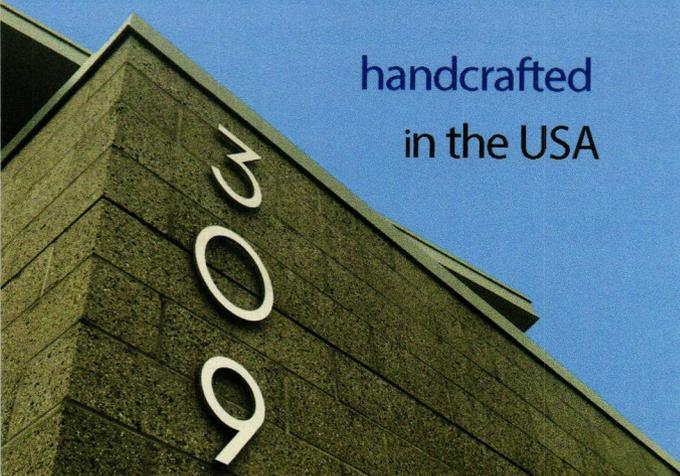
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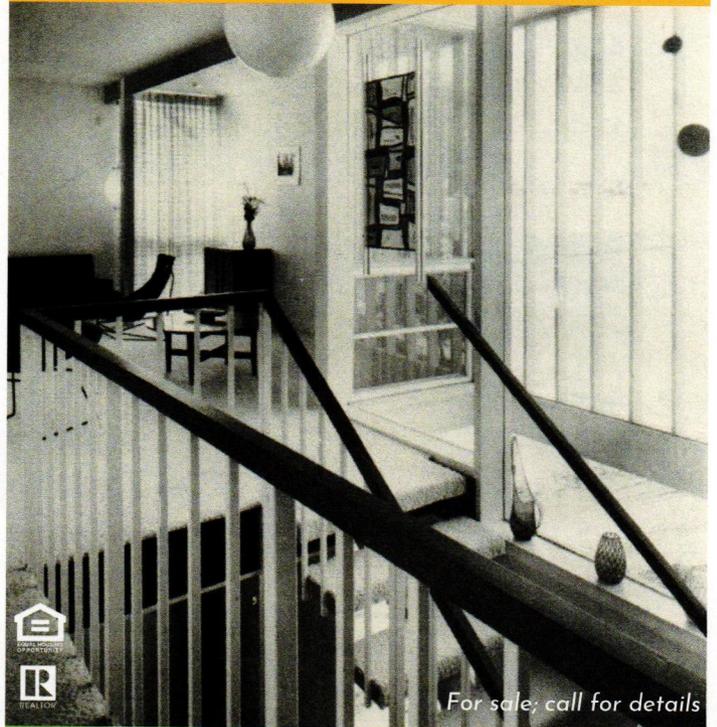
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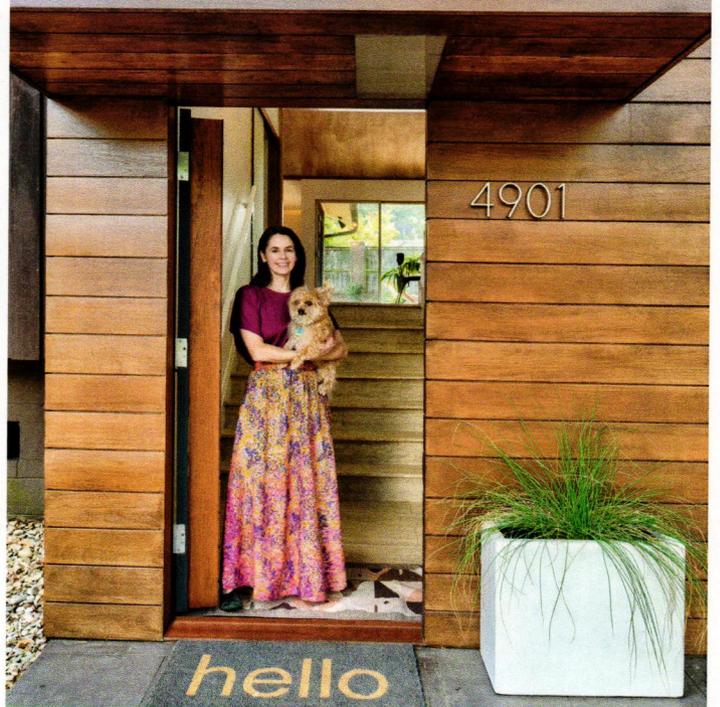


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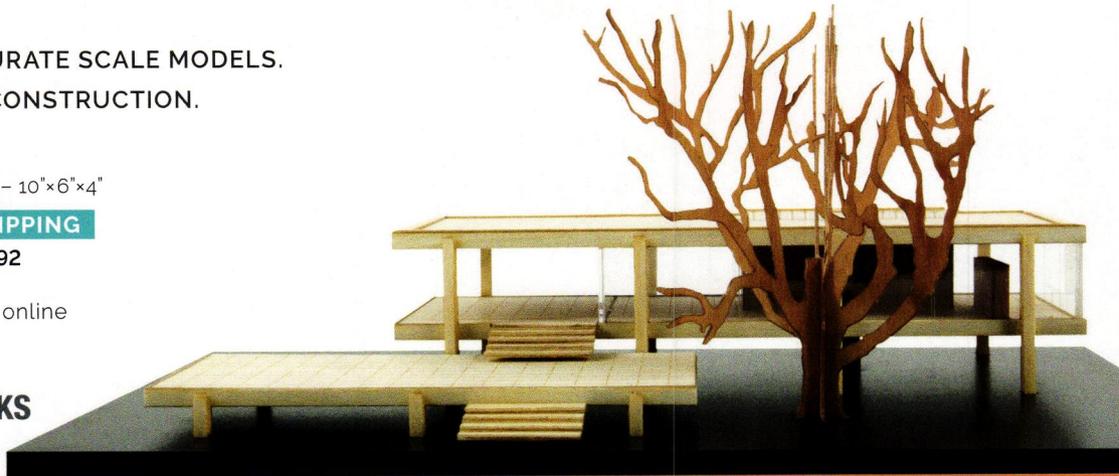
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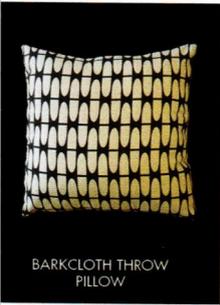
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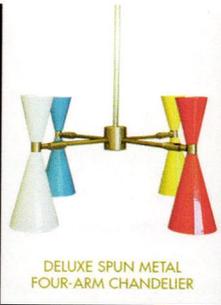
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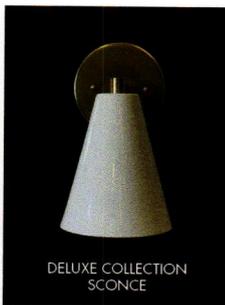
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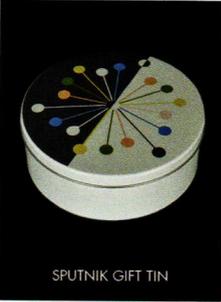
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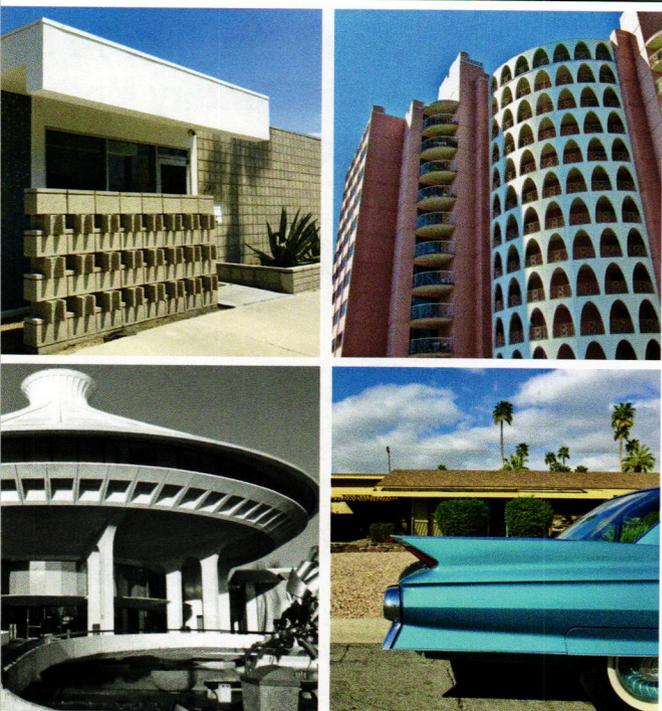
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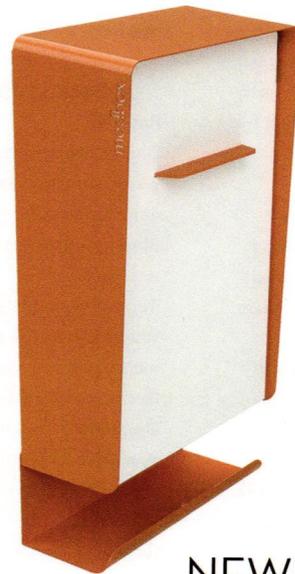
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Balancing Act

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Memphis Roots

Page 38

Entryway: Eames LTR low tables by Herman Miller, reproduction RAR and DAR chairs.

Small Seating Area: Vintage Eames LCW chairs by Evans, Greta Jalk coffee table by Glostrup, George Nelson *Bubble* lamp by Howard Miller, George Nelson *Half Nelson* table lamp by Koch & Lowy.

Living Room: *Taccia* table lamp by Flos, George Nelson Modular sofa and Eames Surfboard table by Herman Miller, Quistgaard nesting tables by Dansk, Poul Henningsen *Artichoke* pendant by Louis Poulsen.

Dining Room: Florence Knoll desk by Knoll Associates (with custom top), Arne Hovmand Olsen dining chairs by Jutex, Gino Sarfatti and Archimede Seguso glass pendants by Arteluce.

Den: Peter Hvidt *FD-146* chair by France and Daverkosen, Eames LAR low chairs by Herman Miller, Finn Juhl *Chieftain* chair and Baker sofa, Arne Jacobsen *AJ* floor lamp by Louis Poulsen, Arne Jacobsen *Egg* chair and ottoman by Fritz Hansen, Kipp Stewart and Stuart MacDougall *Declaration* coffee table and sideboard/cabinet by Drexel.

Second Living Room: Eames LAR low chairs by Herman Miller, Finn Juhl *Chieftain* chair and Baker sofa, Arne Jacobsen *AJ* floor lamp by Louis Poulsen, Kipp Stewart and Stuart MacDougall *Declaration* coffee table and sideboard/cabinet by Drexel, Finn Juhl side table by France and Daverkosen.

Bedroom: Paolo Piva *Adia* bed by B&B Italia, Le Corbusier/Jeanerret/Perriand *LC4* chaise longue by Cassina, teak credenza and shelving unit (unknown), Poul Henningsen *PH Snowball* by Louis Poulsen, Michele De Lucchi *Tolomeo* desk lamps by Artemide.

Seating Area Near Backyard: Sectional sofa by Gus* Modern, Eames RAR by Herman Miller, Reichert/De Lucchi *Logico Nesting Triple* pendant by Artemide.

Backyard: Vintage *Sculptura* seating by Russell Woodard, vintage Eames Universal Base table with contract legs and custom marble top, fire bowl and stand by EcoSmart.

Tennessee Legacy

Page 48

Dining room table/chairs set: Secondhand.

Wood armchair in living room: Nuevo. Visit nuevoliving.com.

Blue upholstered chairs: France & Sons, vintage find.

Rug: Bokhara (Pakistan).

Wood cabinet in main entry: Vintage Blaupunkt record player and radio.

Great room light fixtures: Sources unknown.

Den sofa: Thrive (no longer in business).

Armchairs: Vintage finds, reupholstered.

Den coffee table: Four Hands. Visit fourhands.com.

Rug: Ikea. Visit ikea.com.

Paul Hayden Kirk and the Rise of Northwest Modern

Page 62

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Creating Your Dream Bathroom

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Guest bath vanity: Allmodern. Visit allmodern.com.

Master bath vanity: Custom by Centorbi Cabinets. Visit centorbi.com.

Master bath orange stool: Vignelli. Visit hellerinc.com.

Master bath showerhead: Kohler. Visit hellerinc.com.

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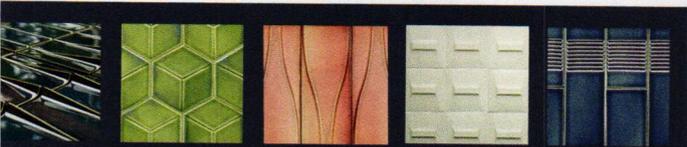
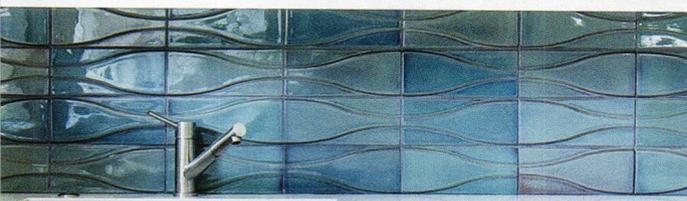
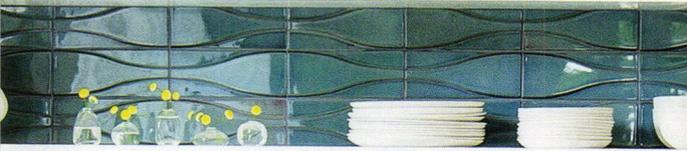
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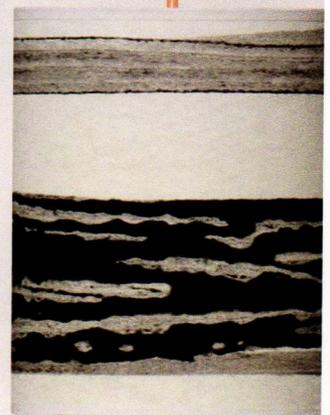
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last look



Working Hard or Hardly Working?

By Ian McMaster | Photo by Ken Lubas/Los Angeles Times via Getty Images

In 1947, Charles and Ray Eames set up shop in Venice Beach, California. Their studio, Eames Office, would become a beacon of thoughtful, useful and beautiful design for over 40 years.

This photograph was taken on the sidewalk outside that studio that year: the two lovebirds goofing around, pinned down by chair frames, while on a break from a photoshoot. It was a photoshoot for an ad of a certain chair made of plywood, which when mass produced in 1946, laid the

foundations for the future of modern design.

Although most famous for their furniture, Eames Office also produced films, photographic arts, museum exhibitions, books and even toys until 1988. Since then, the building on 901 Abbot Kinney Boulevard has been occupied and reimagined by several design firms and production companies, even receiving a face-lift from master architect Frank Israel in 1991.



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