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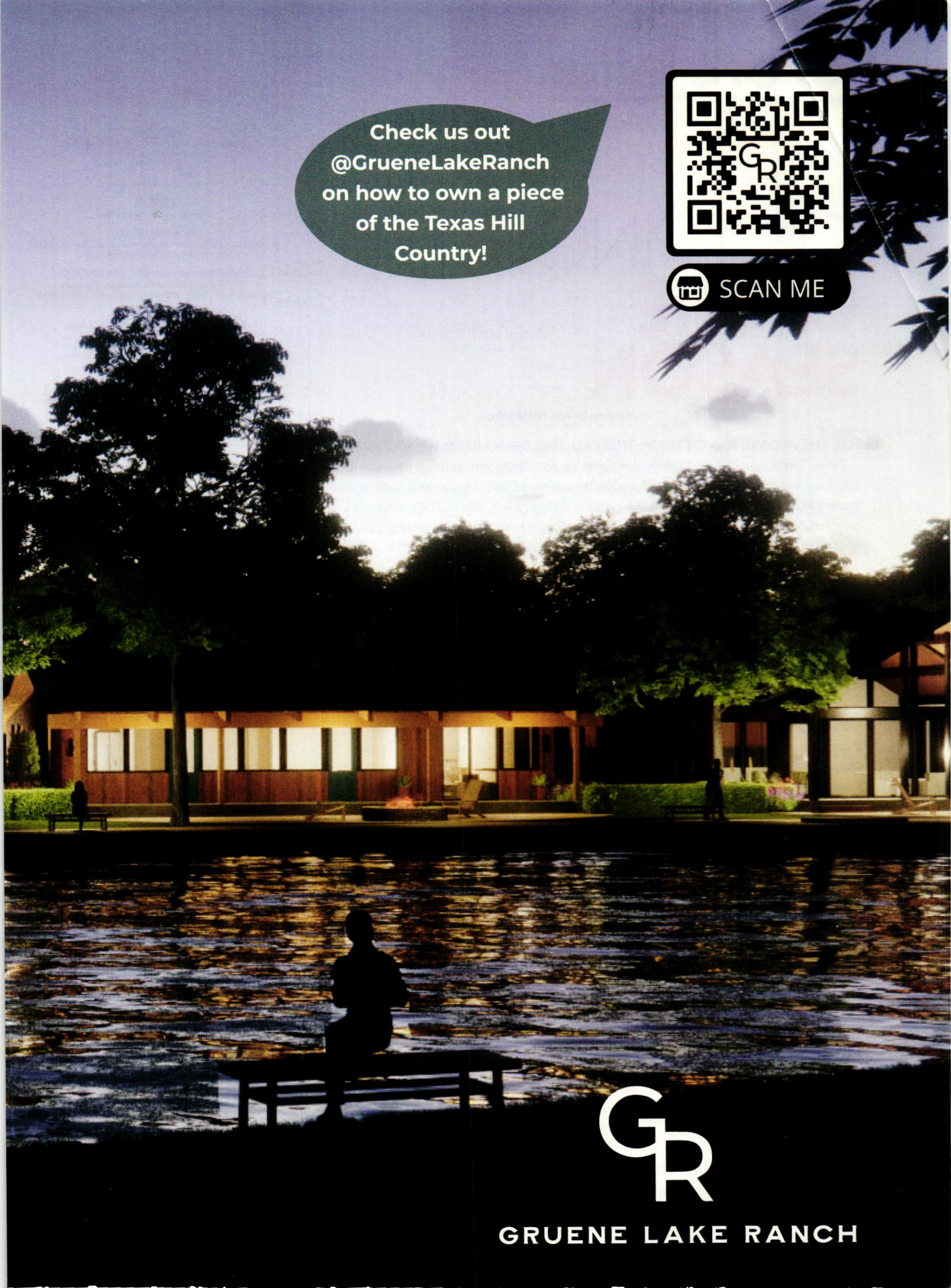
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GRUENE LAKE RANCH

editor's letter

THE OFFERINGS OF THE SEASON

Written by Ian McMaster

FOR THE ATOMIC RANCH TEAM, THIS FALL HAS BEEN FILLED WITH CHANGE.

Jickie Torres, our beloved editor, has taken leave to welcome another member into her charming family—a beautiful baby boy named Elijah. Happy and healthy, he is already bringing joy to his sister, Ami, and his father, Mark. While Jickie embarks on the next season of motherhood, the *Atomic Ranch* team has been working to take up all the responsibilities of producing this Fall 2022 issue.

As the season transforms around us, we adapt. We embrace the cool autumn air and leaves blanketing the driveway. Our daytime pool parties and barbecues transition to evenings in the kitchen and movie nights on the couch. Fall is about getting cozy, embracing the chill and filling our homes with loved ones.

When thinking about Mid Century Modern homes and décor, the word, “cozy,” doesn’t initially come to mind. Rather, clean lines, sharp angles and bold geometric shapes are the key traits of MCM style. The décor is “smart, sleek, elegant.” Additionally, both the architecture and furniture come with history lessons.

However, in some cases, this can lead to the perception that MCM style is sterile and cold—and definitely not ... “cozy.” That’s why this fall issue can sometimes be the most challenging of our *Atomic Ranch* issues.

Yet, we push back against the narrow definition of “cozy” comprising merely a palette and textures; it’s a much deeper sense of belonging and connecting. For those of us who love all things MCM, we realize that creating that sense of home means crafting spaces that reflect those unique aspects of who we are, along with going even further to create something new, interesting and inviting.

The homes we selected for this issue demonstrate just that. From a carefully curated art collection filling a Palm Springs residence to a home with a warm and welcoming “vertical” vision, along with one that’s a classic avocado-and-orange California gem, we’ve brought you homes that not only showcase all the features we love about mid-mod style, we also reveal the unique and personal aspects of design that truly make a house a home.

We’ve also included our picks for the best leather furniture that’s stunning and overwhelmingly cozy. In addition, see how our resident MCM expert, Robert Maurer, makes this season full of color, cuisine and comfortable living. And see a backyard remodel that gives you all the inspiration you need to create a space perfect for any season.

So, kick back, relax and enjoy this season’s offerings. We hope you enjoy it!

Get connected!

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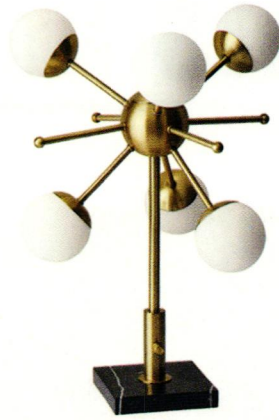
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A couple restores a 1955 gem with original vaulted ceilings, brilliant wood paneling and floor-to-ceiling glass, showcasing the "California modern" look.

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After a two-year search, a couple found the pristine Mid Century Modern home of their dreams in Maryland, and they've artfully honored the original architect's vision.

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An architect expands the outdoor living space of a mid-century home using natural materials—and lots of creative ideas.

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COVER

Cover photograph by Stacy Zarin Goldberg
 Cover design by Gabby Oh



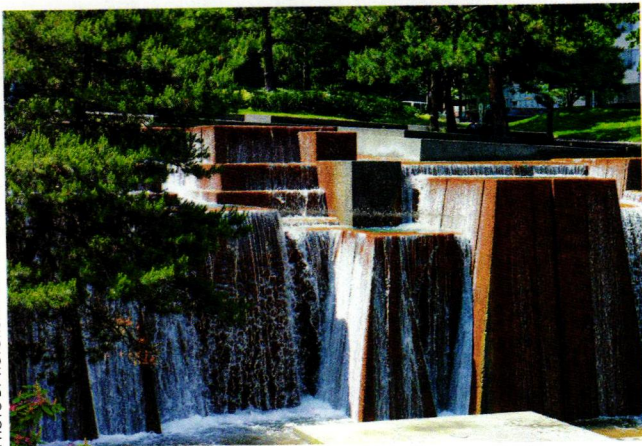
Keep Tabs on Us!

Cozy up with more fall MCM inspiration online.

atomic-ranch.com



PHOTO BY VICTORCMYK/CC BY-NC-SA 3.0



Retro Road Trip: Keller Fountain Park

Explore Keller Fountain, a groundbreaking public space in Portland, Oregon, showcasing the region's unique take on modernism.



PHOTO BY BRET GUM

House Tour: A 1963 A-Frame in the Woods

Two creative visionaries transform an A-frame into a sleek and airy four-seasons escape ... and it all started with a sledding trip.

PHOTO BY MATTHEW GALLANT



Style Ideas: 5 Ideas for Creating a Cozy Reading Nook

These MCM living rooms offer some tips about how to demarcate a cozy reading nook, even with an open floor plan.



PHOTO BY MOKU ARTISAN

Cool Stuff: MCM Furniture For Every Mid-Century Home

Mid Century Modern furniture provides the perfect balance between comfort and style. Here are some of our MCM furniture picks to decorate your home.



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The Lap of **Luxury**

Here are our picks for the most stylish and comfortable leather furniture mid-mod has to offer.

Written by **Ian McMaster**

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McQueen sofa, \$2,600; (800) 382-9303 or industrywest.com



Midj suite arm chair, \$999;
(206) 838-8000 or kasala.com

Shaw walnut bed with leather headboard, \$4,399; (888) 401-1900
or rejuvenation.com



Eames Soft Pad Management Chair, \$3,695; (800) 851-4509
or store.moma.org

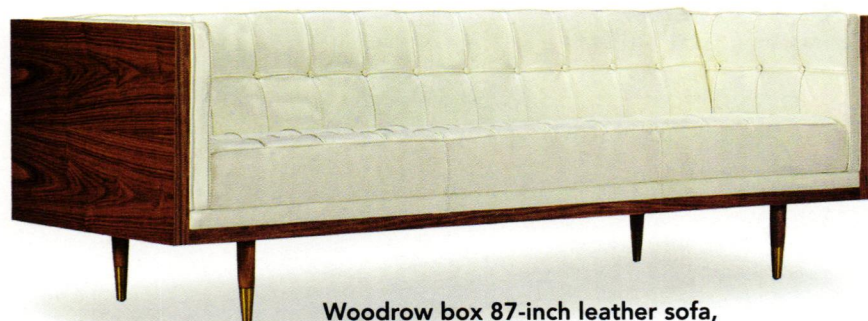




Barcelona couch, \$12,952; knoll.com



Deep Thoughts leather chaise, \$2,395; (844) 425-8368 or bludot.com



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Simply Mid-Century

Warm wood tones, a neutral backdrop and Scandinavian vibes give this newly built kitchen a light, bright and updated mid-mod feel.

Written by **Laura Shimko**

Photographed by **Spacecrafting Photography**

Architect: **Colby Mattson, Charlie & Co. Design**

Designed by **Lucy Penfield, Lucy Interior Design**

FOR SOME, OWNING AN AUTHENTIC MID-CENTURY HOME is not practical or possible. However, incorporating some of the hallmarks of this style into a more contemporary layout is a great compromise.

For the homeowners of this Minneapolis, Minnesota, kitchen, combining a mid-mod aesthetic with an open floorplan was just the right mix. So, when Colby Mattson, architectural designer and principal at Charlie & Co. Design (www.charlienadcodesign.com), took on the project of designing a new home for a young and growing family, he let the clean lines of Mid Century Modern design lead the way.

LETTING IN THE LIGHT

"The kitchen is centrally located in the floor plan, so it's the literal hub of this home," Colby says.

Because the dining room and living room are found just off the 315-square-foot space, it was key to create a cohesive, yet distinct, flow among the areas.

"We used subtle beam expressions to delineate the various rooms and circulation spaces," Colby explains.

The size and shape of the lot created some architectural obstacles, preventing Colby from utilizing natural light directly into the kitchen—a key way to achieve the clean and bright aesthetic the homeowners were after.



A KEY TO CRAFTING AN EFFECTIVE KITCHEN DESIGN IS TO BRING BALANCE TO STYLE AND FUNCTION. HERE, THE REFRIGERATOR AND FREEZER ARE CLEVERLY AND SEAMLESSLY HIDDEN IN THE FLOOR-TO-CEILING CABINETS. A POCKET DOOR TO THE RIGHT LEADS TO MORE STORAGE IN A WALK-IN PANTRY.

“The narrow lot presented some early challenges in the overall layout of the home. Homes on either side presented limited views and access to daylight,” he says. “We relied on views through adjacent rooms to bring it in.”

PARED-DOWN PALETTE

To give the kitchen a light and bright look with touches of warmth, Colby used a neutral palette and wood finishes. Light quartz countertops and white-enameled upper cabinetry balanced the warm oak herringbone floor and rift-cut white oak island and lower cabinets.

“We kept the architectural color palette neutral as a backdrop for more-colorful furniture and artwork,” Colby says.

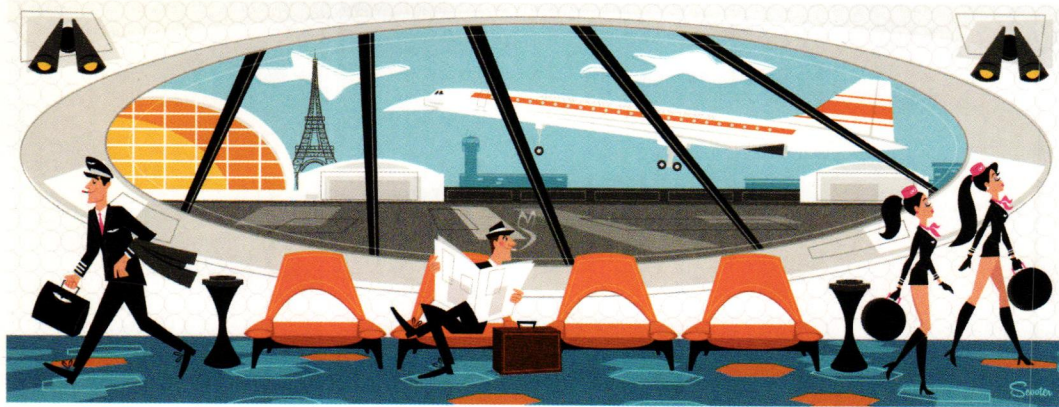
Pops of color begin on either side of the range, with wall art spilling over into the adjacent shared living spaces. Vibrant, mod dining chairs and a starburst chandelier bring in MCM flair. The overall impression is a simple, clean, updated take on a traditional mid-mod kitchen. 🌀



/ TIPS FOR MIXING WOOD TONES /

- **CHOOSE A DOMINANT TONE.** Make sure you're keeping the undertones of your wood finishes consistent. For example, if your primary finish is warm, opt for other warm accent finishes.
- **BREAK IT UP.** For MCM kitchens, rugs, painted accents and even artwork are great ways to visually separate wood finishes for flooring, cabinetry and walls.
- **KEEP IT SIMPLE.** Be careful to choose grains that don't compete for the center of attention. Go with one bolder grain and then smaller, subtler grains to complement the bolder one.

"VINTAGE AIR" - Fly back to the Golden Age of Travel



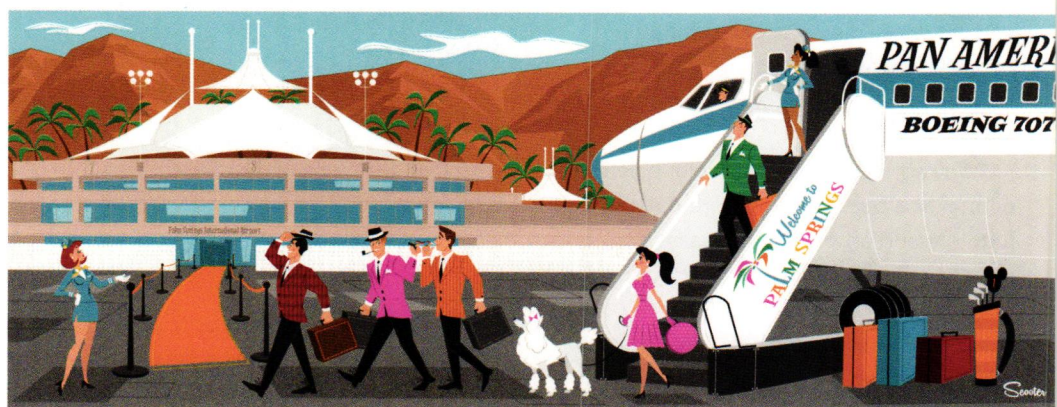
"French Layover"
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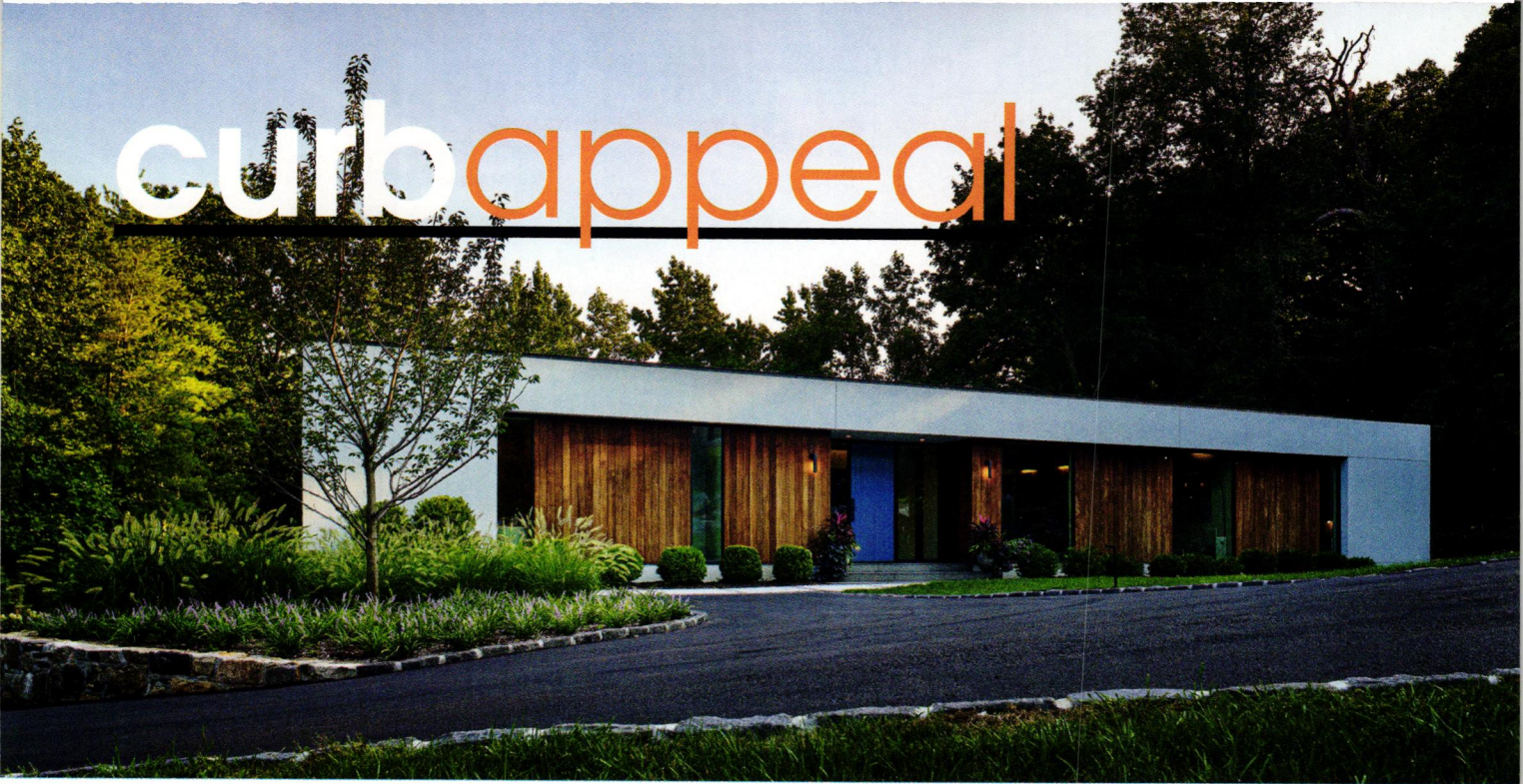
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BERKELEY BEDROOM



Setting the Stage

This mid-century Edelman gem nestled in New York received an exterior refresh that accentuates the best of its original design.

Written by **Erin Lawrence**
Photographed by **Dror Baldinger**

Architectural Terms You Should Know

Jalousie windows: These are windows with slats of glass that open like horizontal blinds instead of being a single pane of glass. Popular in tropical climates, they're easy to open to let island breezes in but are extremely energy inefficient.

Proscenium: Typically an arch or a frame, the proscenium is the area surrounding a theater stage, separating it from the auditorium. In architecture, this can be a structure that appears to frame or contain a distinct inner area.

SOMETIMES, A HOME STANDS OUT because of its paint color or an interesting architectural or landscape detail. This home in Pelham Manor, New York, is definitely "eye candy"—not only because of its striking form, but because it's the only mid-century home in an entire neighborhood filled with 1920s buildings.

"There are people stopping and getting out of their cars and looking at this house all the time because it's so different in the context of what's around it. I think that enhances its appeal," explains Scott Specht of Specht Architects, who oversaw the home's renovation not long after a large tree fell on a portion of the rear of the home. "I think highlighting the difference between it and its contextual neighbors was really big. But it doesn't disrespect those neighbors either."

Originally designed and built by famed husband-and-wife-architecture team Harold and Judith Edelman in 1961, the home was built on the grounds of a church that had split off a lot from its vast property.

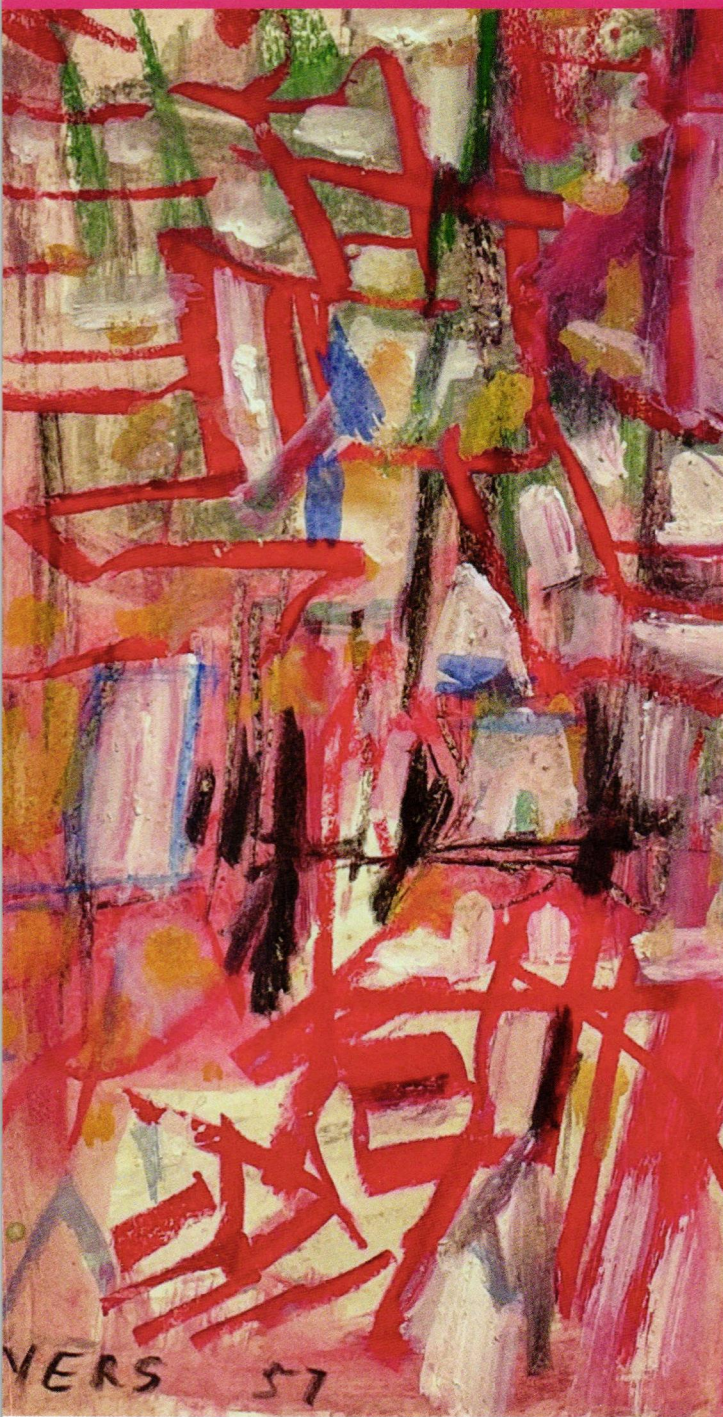
The home's original flat roof and framed appearance are reminiscent of a stage, and Specht wanted to keep that form while

updating the look. The angular, but light, form comes courtesy of a bulked-up white stucco proscenium—a feature commonly associated with stages—which puts the spotlight on the new ipé wood façade. The home's color-pop door, recessed entry and linear windows (previously jalousie windows that were updated) keep the front from feeling too heavy while beckoning the eye toward the interior.

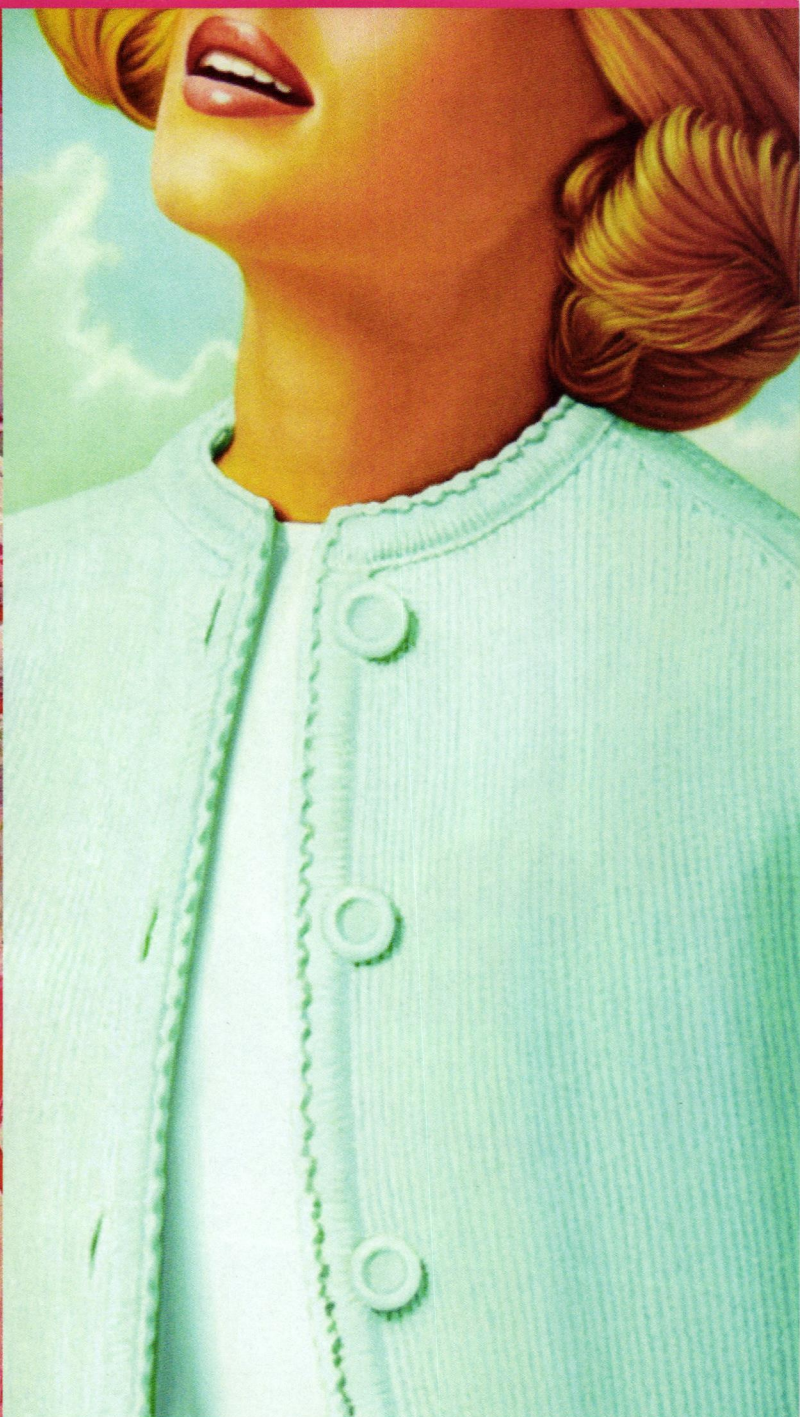
"We added windows at the ends so the wood doesn't just 'dive into' the stucco. It's important to avoid having materials slamming into each other. We like to float them off with glass areas or space. It looks especially nice at night," Scott points out.

Scott also worked with a landscape architect to complement the hard angles of the home with soft vegetation; and a tiered garden with delicate, wavy grasses cleverly blurs the entrance to an underground garage.

Says Scott, "I think 'curb appeal' has to do with not matching everything else around it. I think that deadens a neighborhood. Curb appeal is really doing something that expresses yourself but is also respectful of your neighbors."



Malcolm Myers, *Untitled*, Gouache & Pastel, 14" x 10", 1957



James Rieck, *Virgin Wool*, Oil on Canvas, 42" x 42", 2019

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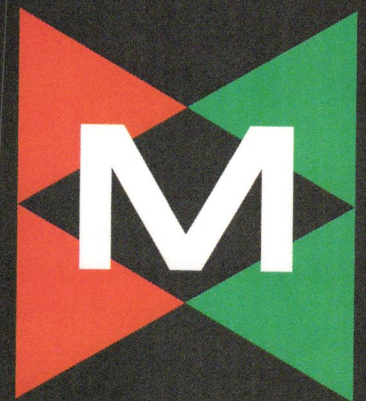
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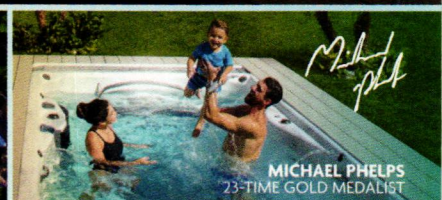
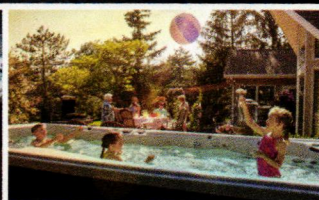
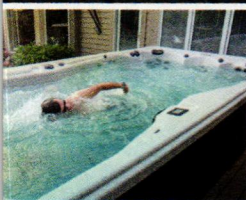
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CALIFORNIA DREAMIN'

A couple restores a 1955 gem with original vaulted ceilings, brilliant wood paneling and floor-to-ceiling glass, showcasing the 'California modern' look.

Written by Michelle Mastro
Photographed by Bret Gum





DISTINGUISHED RIVERSIDE, CALIFORNIA, architect Clinton Marr would go on to build his most notable work, the Hall of Justice building in downtown Riverside. However, before he contributed to the post-war development of Riverside with this massive and stately structure, he constructed a modest family home in 1955 that was anything but.

HIDDEN TREASURES

The home's size conceals the grandness within. "At 1,600 square feet, for its size, the home always felt much bigger," says Mike Presser, recent owner of the

home. "The slightly low-pitched roof and tall ceilings created the sense of openness."

Mike and his wife, Alison, purchased the home (their first house together) in 2013. Although prior owners had spent two years remodeling the home and put in new flooring and stone kitchen countertops, Mike and Alison soon discovered they would have to do their fair share of remodeling too.

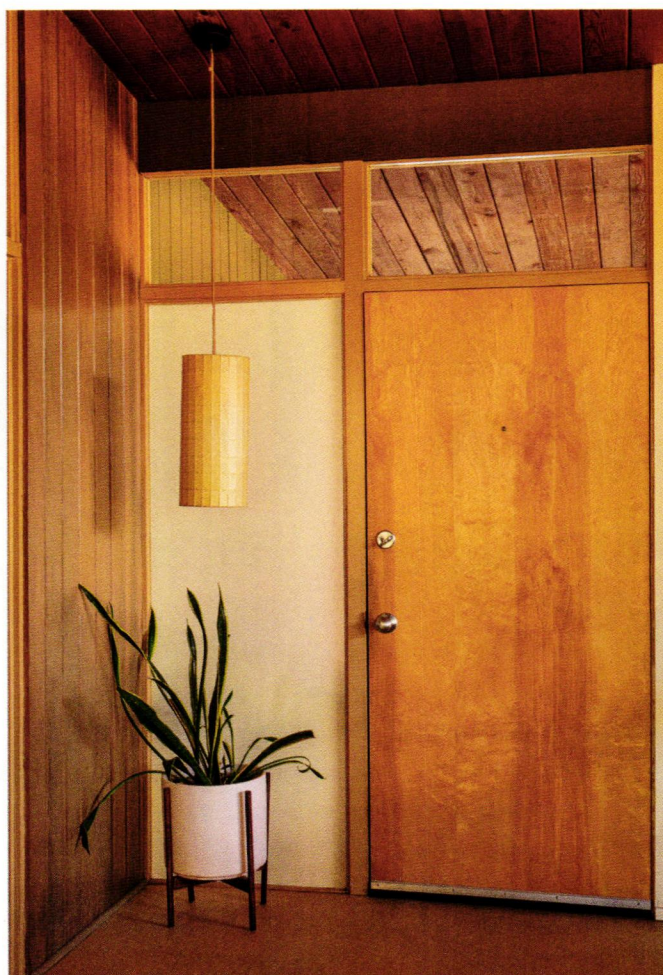
"Outside, we had to redo a lot of the beams in the ceiling that extend beyond the roofline. They had been damaged by dry rot and termites, so we carefully rebuilt those," Mike points out.



ABOVE, LEFT: MIKE AND ALISON REPLACED THE HOME'S ORIGINAL HOLLOW-CORE FRONT DOOR WITH A SOLID-CORE DOOR. THEY PAINTED THE NEW DOOR ORANGE TO COMPLEMENT THE WOOD PANELING, WHICH HAD BEEN PAINTED IN A SOFT GREEN COLOR. THE PAIR ALSO ADDED HARDY SNAKE PLANTS TO THE BRICK PLANTERS TO SAVE ON WATER USAGE.

ABOVE, RIGHT: MIKE AND ALISON FELL IN LOVE WITH THEIR FIRST HOUSE TOGETHER, WHICH THEY PURCHASED IN 2013.

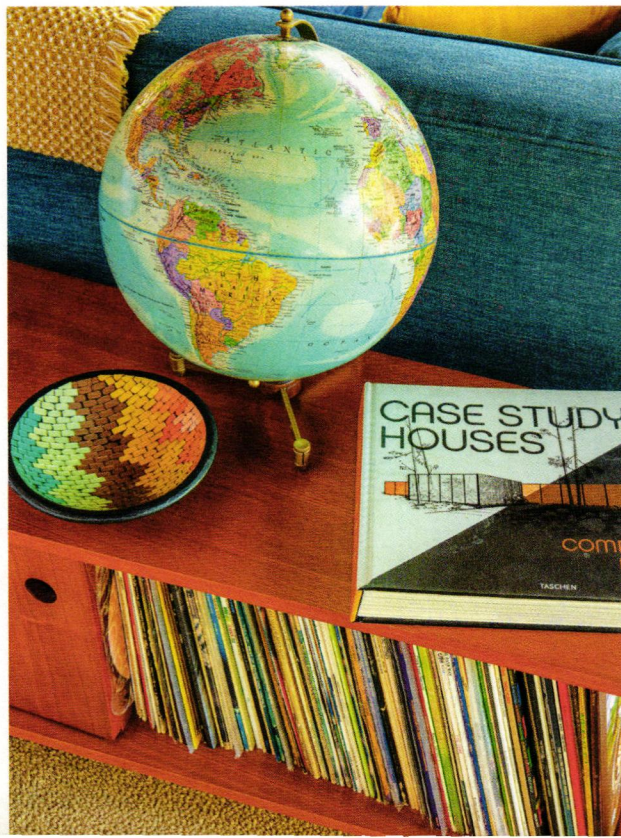
RIGHT: TRANSOMS ARE FEATURED ABOVE EVERY INTERIOR DOOR, OFFERING AN UNEXPECTED FLOW OF LIGHT INTO THE FAMILY ROOM.





THE FAMILY ROOM IS JUST OFF THE ENTRANCE TO THE HOME, AND ITS GLASS GIVES VISITORS SPECTACULAR VIEWS OF THE BACKYARD, BEYOND WHICH TREE GROVES ONCE STOOD. "THE GROVES OF WALNUT TREES THE HOUSE ONCE ABUTTED WERE SEEMINGLY FRAMED IN BY THE WALLS OF GLASS THAT RUN ALONG THE BACK OF THE HOUSE AND OVERLOOK THE BACKYARD," MIKE SAYS. "IT WAS AS IF CLINTON MARR CHOSE THIS LOT FOR ITS ABUNDANCE OF NATURE."

RIGHT & BELOW: LOVING MUSIC, THE PAIR TRANSFORMED ONE OF THE BEDROOMS INTO A MUSIC ROOM. WITH THE EXCEPTION OF THE PRIMARY BEDROOM, ALL THE BEDROOM CLOSETS ARE ORIGINAL TO THE HOME AND WERE BUILT WITH MAHOGANY PLYWOOD VENEER.



Inside, walls covered in mahogany veneer naturally draw the eyes upward to the exposed tongue-and-groove redwood ceiling of the home, so the couple wanted to showcase this feature as much as possible via rebuilt beams and a new roof.

EVOLVING DESIGN

However, other problems soon presented themselves.

The home's glass sliding doors were originally encased in wood, but a lot of that had eroded over time.

"We had wanted to rebuild these frames, but we knew water was still going to be a problem with the wood exposed to the outdoors, so we switched to wrapping the sliding doors in aluminum sliders by Milgard after seeing this done in the architect's other homes."

In fact, switching from wood to aluminum made sense historically: "After the home was built in 1955, you started to see postmodern architects switching to aluminum and metal, which were thought to be more modern pieces."

THE TOP-TO-BOTTOM KITCHEN CABINETS ADD HEIGHT TO THE ALREADY LOFTY CEILINGS. "THE WOOD PANELING GIVES THE HOME A WARM, ORGANIC FEEL THAT REFLECTS WEST COAST MODERN OR CALIFORNIA MODERN DESIGN," MIKE POINTS OUT.



In the end, all the improvements were worth the effort.

"We acted as careful stewards of the home for eight years. The home had fallen into disrepair, but through the work of a previous owner and then Alison and myself, we were able to restore the home to its former glory."

HERE COMES THE SUN

Mike and Alison had been drawn to the house regardless of the renovations it needed.

"The wood paneling gives the home a warm, organic feel that reflects 'West Coast modern' or 'California modern' design," Mike says. "And, until this home, I had never seen a house use transom windows over every interior door."

Mid Century Modern design comes in a lot of variations. For many MCM homes set in Southern California, designs were meant to evoke a clear connection to the environment to promote blended indoor/outdoor living.

"Natural light is a central element of the home's design," Mike notes, citing the extensive use of glass. There are floor-to-ceiling windows throughout the home, while clerestory windows work as the defining feature of the front façade and rear guest bedrooms.

The home is even situated in such a way as to embrace different lighting throughout the day.

"All the morning sun seems to flood into the family room, and the afternoon sun gravitates to the kitchen," Mike explains.

Because he is a geography teacher, he realized the home's unique location and position: "The house is oriented so that the southeast-facing family room takes in the morning sun, while the afternoon sun falls on the northwest-facing sitting room off the kitchen," he says. "It really was intentional design."





THE ORANGE POLYNESIAN OUTRIGGER WALL SCULPTURE IS AN ORIGINAL WITCO FROM THE 1970S. ITS COLOR COMPLEMENTS THE OTHER FURNITURE'S WOOD TONES, SUCH AS THE DANISH CREDENZA IN TEAK BY HANS OLSEN, ALONG WITH THE ORANGE FIBERGLASS BULLET PLANTER FROM HIP HAVEN. THE ROUND LANE RHYTHM COCKTAIL TABLE WAS A FAMILY HEIRLOOM, ALONG WITH SEVERAL OTHER PIECES OF FURNITURE, SUCH AS THE ROOM'S 1970S BARCELONA CHAIRS BY MIES VAN DER ROHE.

BACKYARD LIVING

The one improvement to the home with which the couple took liberties was the design of the backyard. The redesign was meant to accentuate indoor/outdoor living—a hallmark of California modern design.

"We used concrete pavers to design a patio space that would follow the lines of the home; we also built a Mondrian-inspired wall installation in the backyard in orange, turquoise and brown," Mike points out.

The couple also considered how recent years have placed the Golden State in a lengthy drought.

"Sustainable, drought-tolerant landscaping was important to us. We installed artificial turf in the backyard, along with decomposed



granite and a variety of succulents, including yucca, agave, firesticks and barrel cactus, which are irrigated by a drip system," Mike explains.

Yet, these new additions still complement the original trees that surround the property, such as the tall eucalyptus, Chinese elms, lemon trees and other citrus plants that are evocative of the California environment.

LASTING DESIGN

Seeing themselves as stewards, Mike and Alison were appreciative of the home's history. Even though they have since moved on to new restoration projects, they cherished the time spent in the Clinton Marr house.

"We turned one of the bedrooms into a room for listening to music; and, in the mornings, I would just sit and enjoy my coffee in the family room, where the morning sun would greet me every day," Mike says.

THE LONG HALLWAY CONNECTS THE TWO BEDROOMS, ONE OF WHICH WAS TRANSFORMED INTO A MUSIC ROOM.

OPPOSITE: THE CARVED MAP OF THE WORLD IS A REPRODUCTION OF A FAMOUS WITCO DESIGN. ARTIST BRUCE YAGER MADE THIS REPRODUCTION. BECAUSE MIKE IS A LOVER OF GEOGRAPHY AND IS ALSO A GEOGRAPHY TEACHER, HE INCORPORATED SEVERAL MAPS AND GLOBES THROUGHOUT THE HOME.



HOW TO SELECT VINTAGE MCM FURNITURE

To fit a Mid Century Modern home, finding the ideal MCM furniture is a must. Read on for Mike Presser's tips for gathering together unique vintage pieces.

- **STICK TO ESTATE SALES IF YOU CAN.** The majority of the pieces in Mike and Alison's collection come from estate sales. "We've lucked out at a couple of estate sales. So, if you happen to live in areas built around this time, check out the estate sales," Mike advises. In addition, you might happen to find homes being sold and the original owners ready to retire their mid-mod goods.
- **WHEN IN DOUBT, LOOK ONLINE.** If you can't find any sales in your area, explore the Internet for more options. Mike and Alison's Danish credenza in teak by Hans Olsen is a Craigslist purchase. "We've actually sourced a lot of things from Craigslist, and we still use Etsy and eBay," Mike says. "But MCM seems to always increase in popularity, which means these pieces are always more and more expensive. And, prospective bidders are often outbid. Keep that in mind while shopping online."
- **SELECT VINTAGE ITEMS WITH INTENTION.** Mike and Alison took a minimalist approach to their décor, wanting to highlight the home's architecture instead. "We were very intentional in our pieces. We didn't want to detract from the architecture. In fact, we often chose pieces because their orange colors paired well with the tones of the wood paneling. We always tried to be strategic in our furniture choices."





After Clinton Marr lived in the home with his family for three years or so, he, too, moved on to a new house he built and designed for his family.

"But this home we lived in had been his first. He was a young architect then, and he took a lot of daring risks and chances with the design of this house," Mike says. 

ABOVE: WANTING SUSTAINABLE, DROUGHT-TOLERANT LANDSCAPING, THE COUPLE INSTALLED ARTIFICIAL TURF IN THE BACKYARD. YUCCA, AGAVE, FIRESTICKS AND BARREL CACTUS ARE IRRIGATED BY A DRIP SYSTEM.

BELOW: A MONDRIAN-INSPIRED WALL INSTALLATION IN THE BACKYARD WAS PAINTED ORANGE, TURQUOISE AND BROWN TO COMPLEMENT THE OTHER BACKYARD FURNITURE IN SIMILAR SHADES. "WE USED CONCRETE PAVERS TO DESIGN A PATIO SPACE THAT WOULD FOLLOW THE LINES OF THE HOME," MIKE SAYS.





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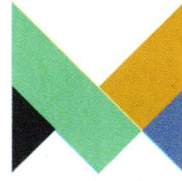


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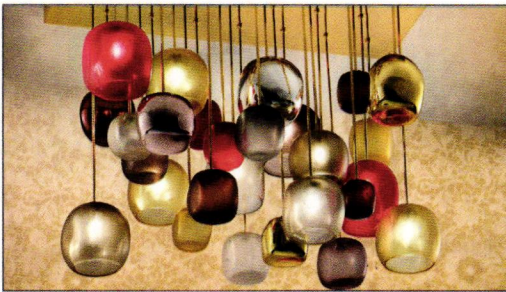
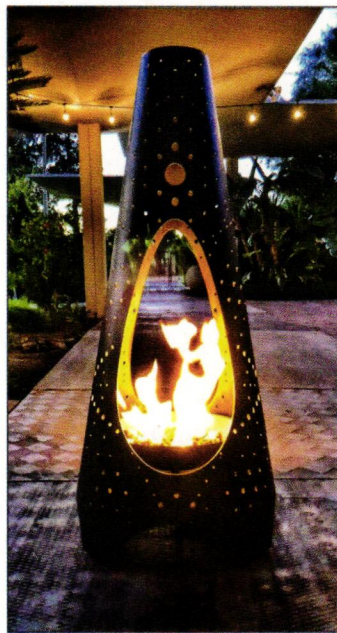
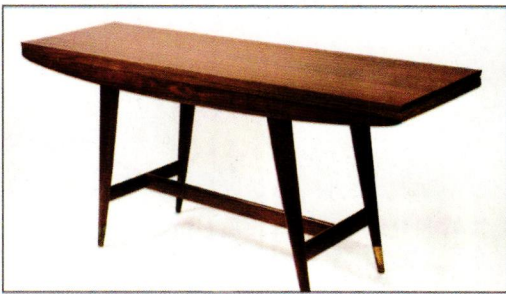


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ONE OF THE HOME'S DISTINCTIVE FEATURES IS A TWO-SIDED FIREPLACE WITH A MANTEL. "IT MAKES FOR A VERY COZY SPACE DURING THE WINTER MONTHS, WHEN THE HOUSE TAKES ON THE FEEL OF A CABIN RETREAT," HOMEOWNER MICHAEL SAYS.





Vertical With a View

After a two-year search, a couple found the pristine Mid Century Modern home of their dreams, and they've artfully honored the original architect's vision.

Written by Autumn Krause | Photographed by Stacy Zarin Goldberg Photography



SOMETIMES, IT TAKES TIME TO FIND HOME. Just ask Michael Stehlik of STEHLIK Design and his partner.

These long-time residents of Washington, D.C., spent two long years searching for the right place to call home. They encountered a litany of small and unimaginative fishing cottages but nothing that spoke to their souls ... until they discovered a vertical, four-story 1970s home exuding MCM inspiration and boasting water views from nearly every room.

"Originally, it was designed and built by Lynford Snell, a Washington, D.C.-based architect, as a retreat for his family," Michael says. "It's a wooden post-and-beam construction with a vintage interior."

Aside from the home's aesthetic beauty, it also has an ideal location: It sits on the western shore of Chesapeake Bay in St. Mary's County, Maryland, and is essentially a refuge. It's nestled on 2 acres of forest, and it's a short boat ride from the couple's pier to a harborside lunch at nearby Solomons Island. While only 60 miles south of the hustle of the city, this southern Maryland community, known for oyster farming and blue crabs, feels worlds away and provides the perfect peaceful weekend retreat.

ABOVE: THE COUPLE PRESERVED THE ORIGINAL CUSTOM CHERRY CABINETS, FLOATING SHELVES AND TILED COUNTERS IN THE KITCHEN BUT REPLACED THE APPLIANCES AND FIXTURES FOR MODERN FUNCTIONALITY. THEY ENJOY THE LIGHT AND AIRY LOOK OF THE OPEN SHELVES ON EITHER SIDE OF THE SINK AND HOW THEY ALLOW THEM TO DISPLAY GLASSWARE AND POTTERY (WHICH MICHAEL ROUTINELY REARRANGES AS THEY ACQUIRE NEW PIECES). LARGE MEALS FOR WEEKEND GUESTS ARE OFTEN WHIPPED UP HERE, AND THE OPEN PLAN ALLOWS THEM TO WORK COMFORTABLY IN THE KITCHEN WHILE STILL HOLDING A CONVERSATION WITH FRIENDS AND FAMILY.

OPPOSITE, BOTTOM: BEFORE THE COUPLE MOVED IN, MICHAEL HAD ALREADY CURATED THIS COLLECTION OF BASKETS FROM UGANDA. "I THOUGHT THEY WERE A NICE, NATURAL TEXTURE TO COMPLEMENT THE NATURAL STONE HERE," HE SAYS. "I LAID THEM OUT ON THE FLOOR FIRST AND REARRANGED THEM UNTIL THE COMPOSITION FELT BALANCED. I THEN HUNG THEM FROM BEHIND."

BELOW: THE DINING AREA HAS A VIEW TO THE KITCHEN. THE SPACE AND EXPOSED BEAMS ARE ALL ORIGINAL TO THE HOUSE. MICHAEL UPDATED AN OLD LIGHT FIXTURE ABOVE THE TABLE WITH A NEW GUBI SEMI-PENDANT. THE TULIP TABLE AND CHAIRS ARE VINTAGE FINDS FROM AN ESTATE SALE IN THE HOLLIN HILLS NEIGHBORHOOD, A MID-CENTURY ENCLAVE IN ALEXANDRIA, VIRGINIA, AND ARE MEANT FOR THIS SPACE. "THE OPEN KITCHEN AND DINING SPACE ARE GREAT FOR ENTERTAINING," MICHAEL SAYS.



A VINTAGE TULIP TABLE AND CHAIRS SET BY DANIEL DONNELLY IS THE PERFECT DINING SET FOR THE COUPLE. THE SET SITS BENEATH A SEMI-PENDANT BY GUBI, AND THE CURVING LINES OF ALL THE PIECES ADD A BEAUTIFUL SHAPE TO THE INTERIOR.





ABOVE: LOWERED OR SUNKEN LIVING ROOMS ARE COMMON FEATURES OF MCM RESIDENTIAL ARCHITECTURE. ALTHOUGH THIS ONE IS SET DOWN FROM THE WATER VIEW JUST A BIT, IT'S A WONDERFUL, COZY SPACE AS A RESULT OF ITS LOW-SLUNG CEILING. THE CEILING MATERIAL IS STRUCTURAL TONGUE-AND-GROOVE FLOORING, AND THE COLORFUL, MID-CENTURY GLASS PIECES WERE BROUGHT FROM THE COUPLE'S EXISTING COLLECTION AND ALSO SOURCED FROM HOME ANTHOLOGY IN MARYLAND.

RIGHT: TRUE TO WHAT MICHAEL CHOSE FOR THE MATERIAL PALETTE FOR THE HOUSE, A BENCH IN THE ENTRYWAY HAS A NATURAL STEEL BASE AND A LIGHT WOOD TOP OF SPALTED SUGARBERRY. THE ART ABOVE IT IS A WORK BY JOEL SHAPIRO AND WAS BROUGHT FROM THE COUPLE'S EXISTING WASHINGTON, D.C., COLLECTION. INCLUDING ART THEY ALREADY OWN, AS WELL AS MEMENTOS FROM THEIR TRAVELS, IS A WONDERFUL WAY TO WEAVE THEIR MEMORIES INTO THEIR DAILY LIVES.



As you cross the threshold, you're immediately drawn from the compact entryway as the floorplan widens up to open and even taller spaces, all with floor-to-ceiling views of the landscape and water beyond.

For the renovation, the priorities were to honor the original architect's design intent and actively preserve and restore nearly the entirety of the architecture and interior surfaces.



ABOVE: A THIRD-FLOOR BEDROOM SUITE IS JUST THE PLACE TO GET SOME BEAUTY SLEEP. "THE PALETTE FOR THE ROOM IS NEUTRAL, BUT THE BLUE PILLOW ON THE BENCH AT THE FOOT OF THE BED WAS A FUN WAY TO BRING IN THE BLUE THAT'S FOUND IN THE ART ACROSS THE ROOM," MICHAEL SAYS.

"This home embodies the philosophy of modernism through its clean lines and geometric layout," Michael says. "It's just right for us."

REFLECTIONS OF FRANK LLOYD WRIGHT

Michael's background is in architecture, and he studied mid-century design in architecture school. He appreciates how Lynford Snell took inspiration from residential works by Frank Lloyd Wright for this masterpiece of a home.



LEFT: ONE OF BIGGER PROJECTS WAS THIS THIRD-FLOOR EN SUITE BATH. THE COUPLE GUTTED THE ORIGINAL BATH. IT ORIGINALLY HAD A PREFAB PLASTIC TUB AND SURROUND, ALONG WITH A LONG, BUT VERY LOW, VANITY. THEY BROUGHT IN NATURAL LIGHT BY OPENING THE WALLS ON EITHER SIDE OF THE VANITY WALL FOR CLEAR VIEWS TO THE WATER, BECAUSE THE VIEW WAS TOO BEAUTIFUL TO REMAIN OBSCURED.

A GLASS-ENCLOSED SITTING ROOM OVERLOOKS THE GARDEN AND WATER BEYOND AND IS ORIGINAL TO THE HOME. "WHEN RENOVATING, WE REPLACED A FEW OF THE ORIGINAL INSULATED GLASS PANES WITH NEW ONES," MICHAEL SAYS. "THERE WAS ALSO AN OLD, UNUSED CEILING FAN THAT WE REMOVED AND THEN REPLACED WITH A NELSON SAUCER BUBBLE PENDANT." IT'S A SPECIAL ROOM IN WHICH THE COUPLE ENJOYS READING OR SIPPING A COCKTAIL BEFORE DINNER.



"From the sunken living room to a dual-sided fireplace built of local stone that anchors the first level to floor-to-ceiling windows on the first three of the four levels, every element seems to be thoughtfully modeled after Wright's design principles," Michael points out.

He appreciates how the home was designed from the outside in, with very few windows on the north façade and most of the windows on the south façade featuring overhanging, 6-foot roofs to mitigate the heat in the summer months.



ABOVE: HOMES CREATE THEIR OWN NATURAL HUBS, AND THIS ROOM IS ONE THAT MICHAEL AND HIS PARTNER—AND ALL THEIR GUESTS—ARE DRAWN TO. FLOOR-TO-CEILING WINDOWS PROVIDE A LUSH BACKDROP FOR A QUIET READ OR AN INTIMATE GATHERING, AND A BACKLESS SOFA MAINTAINS A CLEAR SIGHT LINE FROM THE LIVING ROOM TO THE GARDEN AND WATER VIEWS.

MID-CENTURY BONES

When it came renovating and furnishing the house, a few challenges arose, such as its remote location and overall height, along with its unique post-and-beam construction, glass walls and flat roofs. A hands-on approach was required, along with some creative problem-solving.

“We worked with a mix of local craftspeople, as well as familiar contractors who traveled from Washington, D.C., for the bathroom renovations,” Michael explains.

The gravel road that leads to the house is long and winding, so materials and furniture deliveries had to be transferred to smaller trucks to make the final stretch.


As Michael entered the furnishing phase, he played off the heritage of the house.

“I responded to its mid-century bones by selecting a mix of old and new pieces and using natural woods and durable fabrics,” he notes.

OPPOSITE, TOP RIGHT: THE VANITY WALL IN THE THIRD-FLOOR BEDROOM SUITE SEEMS TO FLOAT. “THE WALL ORIGINALLY CONTINUED TO THE RIGHT AND OFFERED JUST A TINY WINDOW OPENING,” MICHAEL NOTES. “WE WERE ABLE TO RAISE THE CEILINGS ON EITHER SIDE OF THE VANITY AND THEN CREATED EQUAL, 4-FOOT-WIDE OPENINGS BETWEEN THE BATH AND BEDROOM FOR INCREASED NATURAL LIGHT AND FLOW.”

The interior design elements range from vintage finds, such as the dining area’s tulip table and chairs in original fabric, to a new, custom mid-century sofa for the living room in a bold blue bouclé. Most of the walls are glass and require no artwork beyond Mother Nature’s own handiwork, seen right outside.

However, for the walls that aren’t glass, Michael hung contemporary artworks by Richard Serra and Joel Shapiro (among others) from the couple’s existing collection. In addition, colorful, vintage mid-century glass pieces, as well as a few Danish classics and objects found during the couple’s travels, are used in the décor.

After the two-year search, the home was the worth the wait. Michael appreciates something William Krisel once said: “Modernism is a philosophy that creates better living through design.” It’s something the couple has truly embraced. 

SEE SOURCES, PAGE 88.



TOP, LEFT: MICHAEL WANTED TO HAVE A LITTLE FUN IN THE SECOND-FLOOR EN SUITE BATH VIA SOME STACKED, MID-CENTURY-INSPIRED, GLAZED CERAMIC TILES. THEY ECHO THE HOME'S SLEEK, GEOMETRIC FEEL. ONE OF THE FINISHING TOUCHES THAT INTERACTS BEAUTIFULLY WITH THE TILES IS A STOOL, WHICH IS A PIECE OF CHARRED SPRUCE THAT USES THE *SHOU SUGI BAN* TECHNIQUE (A PROCESS THAT INVOLVES CHARRING THE WOOD, COOLING IT, CLEANING IT BY BRUSHING AND WASHING IT, AND THEN FINISHING IT WITH OIL).

ABOVE: THE SECOND-FLOOR BEDROOM SUITE TAKES ITS CUES FROM A VINTAGE PIECE OF ART. "I HUNG IT ABOVE THE BED," MICHAEL SAYS, "AND IT BECAME THE INSPIRATION FOR THE ROOM'S SUBTLE COLOR PALETTE."



THE HOME HAS AN ASTOUNDING EXTERIOR PROFILE. "WHEN WE PURCHASED THE HOUSE, WE RECEIVED THE ORIGINAL BLUEPRINTS, WHICH SHOWED US THAT NO MAJOR ALTERATIONS HAD BEEN MADE TO THE HOUSE SINCE IT WAS FIRST BUILT," MICHAEL POINTS OUT. "WE HAD NO DESIRES TO ALTER THE EXTERIOR OF THE HOME—WITH THE EXCEPTION OF MAINTAINING THE SURFACES TRULY, WE WANTED TO HONOR THE ARCHITECT'S ORIGINAL INTENT." THE CLEAN LINES, FLOOR-TO-CEILING WINDOWS, WINDOW LAYOUT, A FLOOR PLAN ORGANIZED ON A GRID, ALONG WITH OTHER DETAILS, ARE ALL HALLMARKS OF MCM STYLE. TOGETHER, THEY CREATE A PLEASING ENVIRONMENT, CONNECTING A HOME TO THE SURROUNDING CONTEXT. THIS IS THE REASON MCM DESIGN ENDURES TODAY.

NO CHANGES WERE MADE ON THE REAR DECK, WHICH FACES THE WATER. "I KEPT THE FURNITURE PLAN VERY SIMPLE AND NOT OVERCROWDED TO ALLOW THE VIEW TO BE THE FOCUS," MICHAEL SAYS. THE CHAIRS ARE LIKE OBJECTS OF ART THAT CAN BE MOVED AS NEEDED WHEN THE COUPLE ENTERTAINS. THE CHAIR ON THE LEFT IS A MAGIS SPUN CHAIR BY THOMAS HEATHERWICK; THE CHAIR ON THE RIGHT IS A ROLY POLY CHAIR BY FAYE TOOGOOD.



THE WHOLE JOURNEY

From preservation to renovation to furnishing, the couple followed the vision already laid out by the home's architect. Here's an overview of the entire project in each of its phases:

- 1. FOUNDATIONAL:** After Michael and his partner purchased the house, there was a first wave of renovation to preserve the home and make it more functional. This included replacing all the roofs and window panels, installing new energy-efficient HVAC systems, installing a whole-house water-softening and filtration system, and switching out old kitchen appliances with their new counterparts while preserving the existing cabinetry.
- 2. DAY-ONE LIVING:** Once the home was move-in ready, the couple furnished all the rooms with a mix of vintage and new pieces. "However, the curating of our home continues, with ongoing inspiration from travel, art galleries, local artisans and new vintage finds," Michael says.
- 3. WATERFRONT SUITE LIVING:** After living in the house for a few years, and with an understanding of how they wanted to use the bedrooms, the couple set out to renovate the bathrooms with a more open plan to create a waterfront experience for guests throughout the suite. At the same time, they repainted all of the house's rooms with the same neutral ivory tone to unite all four floors.
- 4. OUTDOOR LIVING:** Once the interiors were furnished, the couple set its sights on the exterior living areas. "We chose only durable furniture pieces for the rear decks and balconies that are easy to quickly hose down for our weekend visits," Michael notes.
- 5. SCULPTING THE LANDSCAPE:** "The final phase—although I'm sure there will be fun updates made to the property over time—was the landscaping overhaul," Michael says. He and his partner love the natural setting of the home among 2 acres of forest, but they wanted to soften the "chaos" by planting native evergreen species in ordered arrangements to echo the order of the modern building. To further anchor the house to the site, the couple installed a 5-foot-wide band of gray river jack rock around the perimeter, creating the platform on which the house stands.



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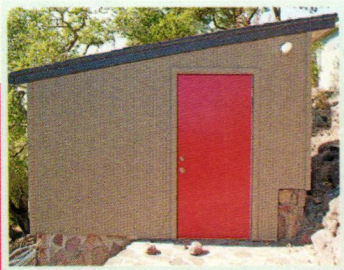
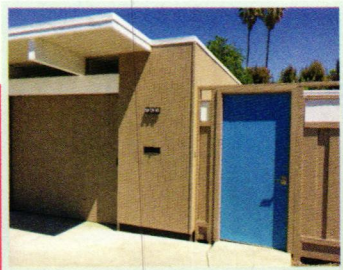
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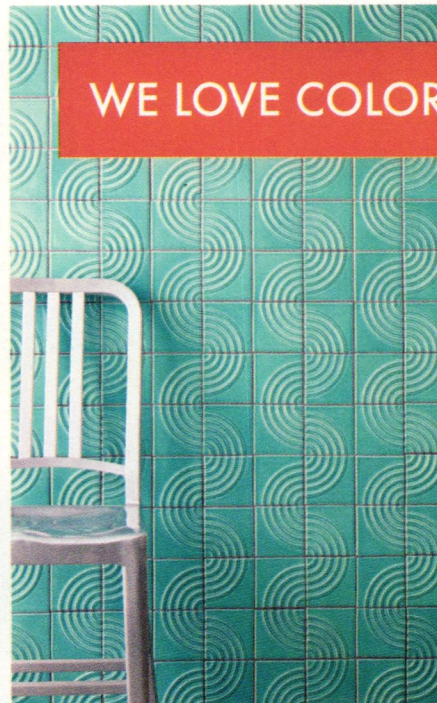
The Thinline Eichler Pattern, milled from smooth face Okoume plywood veneer, was used under the kitchen bar and on the ceiling.

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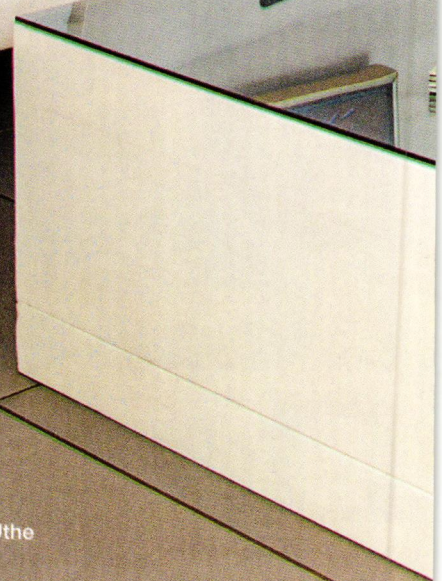
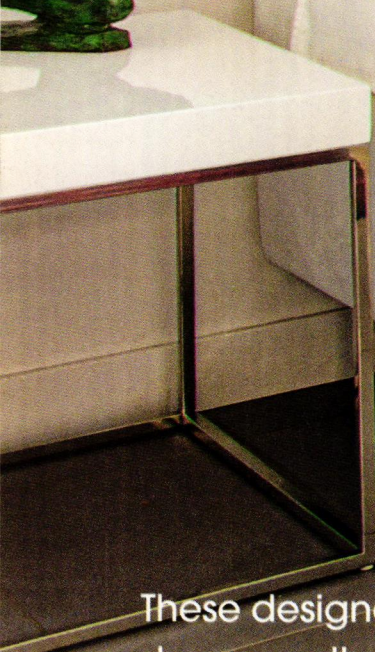


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ART DICTATED COLOR IN THE MEDIA ROOM. THE DÉCOR WAS INSPIRED BY TWO LARGE PIECES OF ART. "WE WANTED TO HAVE A COZY SPACE THAT HAD A 'PUNCH' TO IT," BURKETT SAYS. THE FURNITURE WAS KEPT MINIMAL SO THE ART WOULD BE THE FOCUS. AN ORIENTAL RUG MIGHT BE CONSIDERED AN UNUSUAL CHOICE FOR MID-CENTURY STYLE, BUT THE GEOMETRIC SHAPES AND BOLD COLOR ON THIS ONE FIT THE ROOM. THE BARCELONA CHAIRS ARE CLASSIC MCM FURNITURE. THE BLUE ACCENT WALL AND RED ACCENT RUG PULL COLORS FROM THE ART.

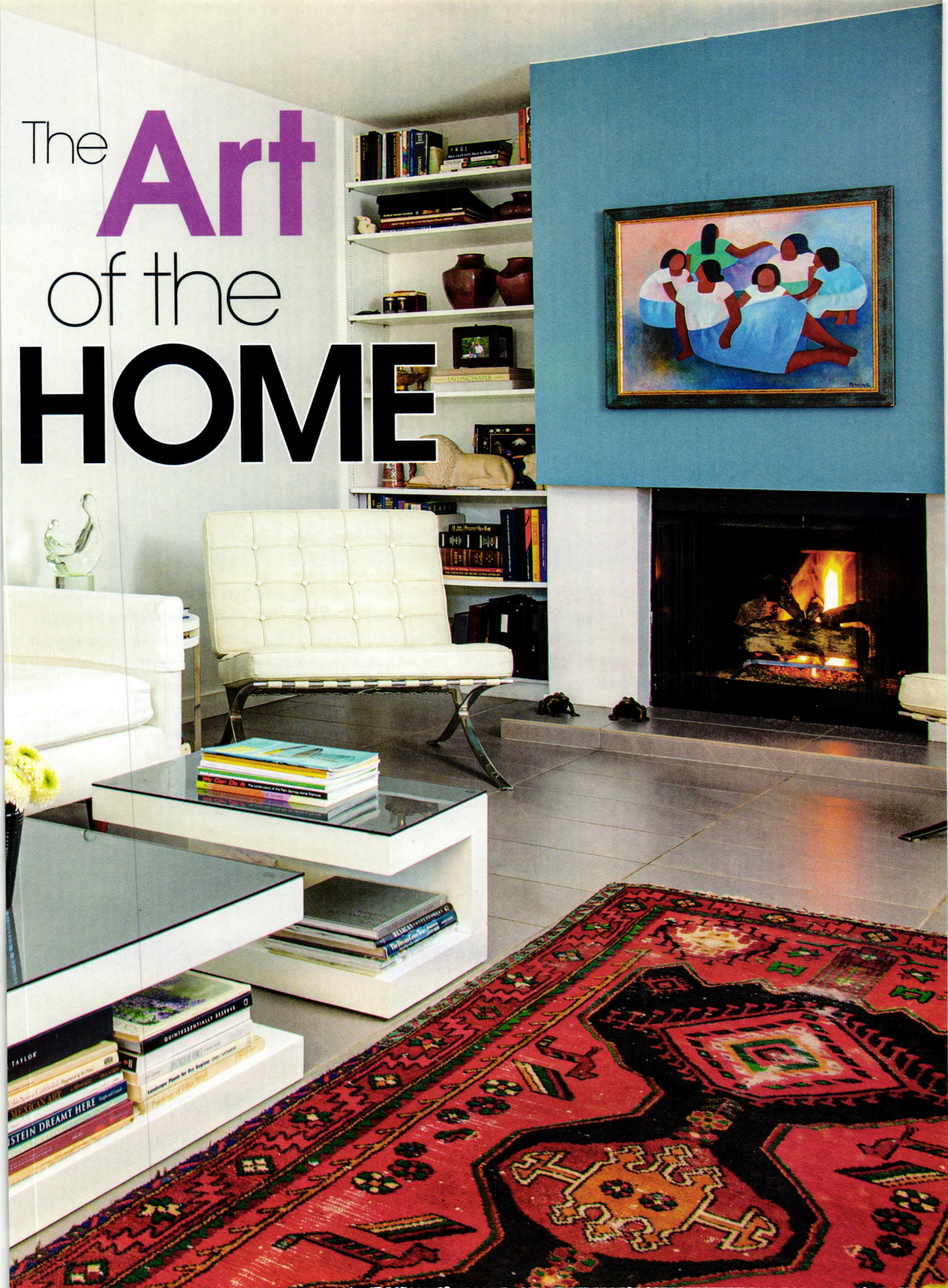


These designers found creative ways to showcase their art collection in their mid-century-inspired home redesign.

Written by Meryl Schoenbaum

Photographed by Bret Gum | Styled by Dick Burkett and Russ Uthe

The Art of the HOME





BOTTOM, LEFT: HOMEOWNERS/DESIGNERS DICK BURKETT (STANDING) AND RUSS UTHE ARE ACTIVE MEMBERS OF THE PALM SPRINGS COMMUNITY. DICK IS THE CO-FOUNDER OF THE PALM SPRINGS ARCHITECTURAL ALLIANCE—AN ORGANIZATION THAT COLLABORATES WITH CITY OFFICIALS TO PRESERVE THE CITY'S ARCHITECTURAL LEGACY—AND HAS DEVELOPED A NEW ARCHITECTURAL DEGREE PROGRAM FOR THE NEW COLLEGE OF THE DESERT'S PALM SPRINGS CAMPUS. RUSS WORKS TO ENSURE THE LOCAL GOLF COURSES ARE NOT IMPACTED BY DEVELOPMENT.

BOTTOM, RIGHT: ITALIAN CERAMIC TILE FLOORING EXTENDS FROM THE MAIN HOUSE TO THE REAR PATIO. SOLID CONCRETE CUBES ON WHEELS PROVIDE EXTRA SEATING. ROUND METAL TABLES WERE PLACED IN FRONT OF THE CUBES. THE CONCRETE BREEZE BLOCKS WERE ORIGINAL TO THE LATE-1970S HOME. THE CHAIRS AROUND THE TABLE ARE FROM DESIGN WITHIN REACH. THE PEDESTAL FOR THE GLASS-TOPPED TABLE WAS A CUSTOM PIECE FROM THE DESIGNERS' SHOWROOM IN PUERTO VALLARTA, MEXICO. THEY LATER HAD A GLASS TOP MADE FOR IT.



MOST NEW HOMEOWNERS DON'T

CONSIDER the placement of artwork until *after* the remodeling and redesign work have been completed. However, the homeowners who also redesigned this late-1970s modern build made the placement of their art collection a primary consideration early on in the process.

Dick Burkett and Russ Uthe, owners of Richard Russell Design (RichardRussellDesign.com), have an extensive art collection and wanted to create spaces that would showcase them.

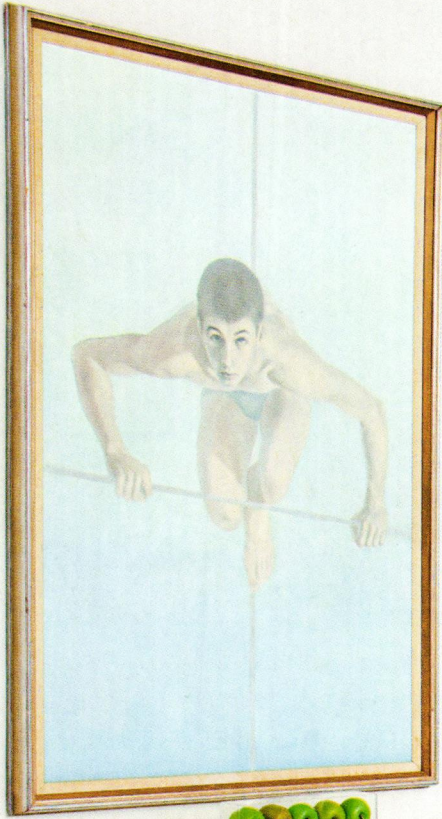
"The placement of the art collection is always of prime concern for us anytime we are looking at purchasing a new home," Burkett says. "We have lived in numerous parts of the United States and Mexico and have traveled overseas, so art became a passion to collect along the way. This home is our 20th in a series of residences we have owned that spanned various architectural styles, including this project, which features late-1970s modern architecture."



THIS VIEW OF THE LIVING ROOM LOOKING TOWARD THE MEDIA ROOM FEATURES A WASSILY CHAIR FROM THE 1920S—A CLASSICAL PIECE DESIGNED BEFORE THE MID-CENTURY THAT BLENDS WELL WITH MCM DÉCOR. THE LITTLE STOOL IS A BARCELONA STOOL DESIGNED BY MIES VAN DER ROHE. THE DESIGN TEAM CUSTOM-MADE THE COCKTAIL TABLE FRAME FOR ITS SHOWROOM IN MEXICO, AND ITS LAPIS-COLORED GLASS TOP WAS MADE IN PALM SPRINGS. THE ORIENTAL RUG, WITH ITS GEOMETRIC DESIGN, CONTRASTS WITH, BUT RELATES TO, THE ONE IN THE MEDIA ROOM. THE SIMPLICITY OF THE FURNITURE SETS OFF THE GEOMETRIC SHAPES. NEXT TO THE SOFA, A WOOD SIDE TABLE, WHICH THE TEAM ALSO DESIGNED, PROVIDES AN ORGANIC CONTRAST.

IN THE DINING AREA, A CONTEMPORARY ITALIAN TABLE IS PAIRED WITH SIMPLE, GRAY, ITALIAN LEATHER CHAIRS AND A PHILIPPE STARCK "GHOST" CHAIR. THIS ROOM'S ART FEATURES A PAINTING OF A BOY ON A TIGHTROPE, WHICH THE DESIGNERS PURCHASED FROM A GALLERY IN PHILADELPHIA. THE CONSOLE UNDER THE PAINTING IS A CUSTOM 1970S ACRYLIC PIECE. OUTSIDE THE WINDOW IS A GORGEOUS VIEW OF THE SAN JACINTO MOUNTAINS.

"Prior to any work being done, we created a to-scale floor plan for furniture and lighting for the art placement, which is key for a successful design."





TOP, LEFT: AS GUESTS ENTER THE HOME, THEY'RE GREETED BY A SCULPTURE IN THE FOYER—AN ALUMINUM GEOMETRIC ABSTRACT OF DANCING WOMEN CREATED BY TWO ARTISTS FROM THE CHICAGO ART INSTITUTE AND PURCHASED IN A FLORIDA ART GALLERY.

TOP, RIGHT: THIS VIEW LOOKING TOWARD THE NOOK AREA OF THE KITCHEN SHOWS SLEEK, WHITE CABINETS THAT APPEAR TO FADE AWAY. THE COLOR SCHEME IS NEUTRAL, WITH MEDIUM GRAY ON THE FRONT OF THE BAR AND ALSO ON THE WALL WHERE THE PAINTING IS IN ORDER TO SHOWCASE THE ART. A STORAGE AREA IS CLEVERLY HIDDEN BEHIND THE PAINTING. THE BASE OF THE BAR IS MADE OF DRYWALL; THE COUNTERTOP IS CAESARSTONE GRAY.

There were some obstacles on the road to the redesign that they needed to knock down on the way to completing their dream home.

"When we purchased the home, there were popcorn ceilings and strong-colored walls to deal with. We added recessed lighting to capture the mood and specialty lighting to highlight the art," Burkett explains.

The designers were involved in the home's remodel, as well as the redesign.

"Russ and I were totally involved and directed every aspect of the remodel," Burkett says. "Our goal was to maintain the integrity of the architecture while readapting and updating the interiors somewhat."

They created a detailed floor plan to ensure the optimum placement of each piece of art.

BOTTOM, RIGHT: THE NOOK EXTENSION OF THE KITCHEN SHOWCASES TWO SIGNIFICANT PIECES OF ART—CHARCOAL SKETCHES MADE PRIOR TO PAINTINGS FOR THE MURAL IN THE UNITED NATIONS. THEY ARE PLACED IN THE COMPUTER AREA ABOVE A SIMPLE DESK AND A KNOLL FURNITURE COMPANY CHAIR DESIGNED BY JACKSON POLLACK IN THE 1920S TO 1930S.



"Prior to any work being done, we created a to-scale floor plan for the furniture and lighting for the art placement, which is key for a successful design," Burkett notes.

UNIQUE FEATURES

A charming architectural feature attracted the designers to the neighborhood.

"After looking at several condominiums on the south end of Palm Springs (California), we zeroed in on Mesquite Canyon Estates, which we found to be an excellent transition from a freestanding home to a condominium," Burkett says. "We were quite taken with the 'lollipop' street lighting, which was the tipping point for our decision."

The 2,150-square-foot home has two bedrooms, two baths and a media room.



THE KITCHEN'S CABINETRY WAS KEPT SIMPLE AND MINIMAL. A MIRRORED BACKSPLASH—A VERY MCM TOUCH—KEEPS THE SPACE OPEN, LIGHT, SLEEK AND AIRY. THE FLOOR IS A CONTINUATION OF THE ITALIAN PORCELAIN TILE IN A WARM-GRAY TONE.



MID-CENTURY MASTERPIECES

Here, designers Dick Burkett and Russ Uthe discuss how they incorporated their art collection into a mid-century design:

- **WALL SPACE.** "One of the things we always must be concerned about is adequate wall space to accommodate some large pieces of art we have collected over the years," Dick Burkett notes.
- **SCALE SENSIBILITY.** Burkett explains, "The scale of the pieces and the rooms in which they were to be installed were coordinated with the furniture, taking into account color combinations and subject matter. A gallery effect was used in the workspace area for a cultural mix of portrait photography from Costa Rica and Mexico, along with a 'mola,' which is a handmade textile of traditional women's clothing of indigenous people from Panama, Central America and Colombia."
- **DELIGHTFUL GREETING.** "The aluminum abstract sculpture in the foyer was chosen as a way to greet our guests—and for our own delight!" Burkett points out.
- **EYE REST.** It's important *not* to fill every square inch of wall space with art in order to have room to "breathe." Let a beautiful exterior view be the art for the room in some cases.

A DARK AREA RUG ANCHORS THE LIVING ROOM'S SEATING AREA. THE TWO FLOOR LAMPS ARE BY BOYD LIGHTING. THE SHOWCASED PAINTING HERE HAS SOFT COLORS WITH A BIT OF WARMTH ON A NEUTRAL CANVAS THAT LETS THE RUG HAVE THE ATTENTION. THREE OF THE WALLS FEATURE CLERESTORY WINDOWS.



LEFT: IN THE PRIMARY BEDROOM, A RED SAARINEN "WOMB" CHAIR IS THE STAR OF THE SHOW, AND A RED, CUSTOM-MADE STEEL SCULPTURE RELATING TO IT IS FOUND OUTSIDE THE WINDOW. A MARLENE DIETRICH PAINTING IS ANOTHER PIECE OF ART IN THE ROOM. THE DESIGNERS' VISION WAS TO KEEP THE ROOM PRIMARILY GRAY AND WHITE; RED IS USED AS A STRONG ACCENT COLOR THROUGHOUT THE HOME. PLACING GRAY NEAR RED IS NOT AS STARK AS A WHITE BACKGROUND WOULD BE.

"When we observed there were three distinct roof lines—a double gable, a single gable and a raised flat roof—we wondered who the architect was, because this feature had been used on many other mid-century, multi-family complexes," Burkett says. "The architect-of-record is David Christian, whose main body of work was commercial. The expansion of Temple Isaiah and Las Casuelas Terraza in Palm Springs are two well-known examples. He worked for [prominent Palm Springs architects] Donald Wexler and Hugh Kaptur early in his career. Our research indicates that many of his later projects were international and that he founded one of the largest architectural and interior design firms in the area. Of utmost importance to us were the almost-15-foot-high ceilings in the living room and the generous spaces in the kitchen and nook."

BOTTOM: THE DESIGNERS' VISION FOR THE PRIMARY BEDROOM WAS FOR IT TO BE A QUIET, SERENE REFUGE. THE SIMPLICITY OF THE BED AND THE GRAY CARPET CREATE THE AMBIANCE. THE NIGHTSTANDS WERE CUSTOM-MADE, AND HOMEOWNER/DESIGNER RUSS UTHE CREATED THE MICROPHOTOGRAPHY OF MATCHBOOKS.

While the original floor plan was kept intact, there were a few modifications to the interiors: In the guest room, a large walk-in closet was converted to a home office, and an 8-foot-wide alcove was repurposed as a closet. A linen closet in the hall was converted into a display case for an international pottery collection. To accommodate a major piece of art, a storage area in the kitchen was drywalled.





ABOVE: "IN THE GUEST BEDROOM/OFFICE, THE ALCOVE WAS ORIGINALLY A CLOSET, AND THE CLOSET WAS ORIGINALLY AN ALCOVE, SO WE FLIPPED THEM," BURKETT EXPLAINS. THE ART PIECES ON THE LEDGES IN THE COMPUTER AREA ARE PHOTOGRAPHIC STUDIES OF DIFFERENT CULTURES.

BOTTOM: THE PRIMARY BATH WAS COMPLETELY GUTTED TO MOVE THE TOILET TO ANOTHER AREA. IN ADDITION, THE SHOWER WAS ORIGINALLY A RAISED TUB. ITALIAN PORCELAIN TILE RUNS UP FROM THE FLOOR TO THE WALLS, AND A HORIZONTAL MOSAIC STRIP THREE-QUARTERS OF THE WAY UP THE WALL ADDS A SIMPLE DESIGN. THE GEOMETRIC DESIGNS IN THE PAINTING BY A SOUTH AMERICAN ARTIST IS AN ABSTRACT VIEW OF THE HUMAN BODY.

CREATING THE CANVAS

After the remodeling stage was completed, the room redesigns could begin.

"The ambiance we chose for the interiors was an eclectic approach—a blend of bold, geometric, original Oriental rugs, classical and mid-century pieces, modern and a touch of the 1970s. Special attention was given to blending the texture of materials to create interest. The intention was for the environment to possess a touch of low-key, sophisticated elegance through careful editing."

The color palette was also carefully considered so that it would respectfully reflect the period's architecture.

"We are thrilled that the homeowners association did paint scrapings and referenced vintage photos to determine the original exterior colors. This returns the enclave to be true to its roots," Burkett points out. "To provide a neutral background for the art collection, we chose a warm white for the walls and medium-gray Italian porcelain floor tiles for the interior palette." 🌀

SEE SOURCES, PAGE 88.





MODERN PERFORMANCE AND UNMISTAKABLE STYLING

When your kitchen transforms into a space fashioned uniquely to your style, you experience an unparalleled sense of home. Even when embracing popular kitchen design trends, the result is completely original once merged with the unmistakable styling of Northstar appliances from Elmira Stove Works.

Get up close and personal with your new appliances from Elmira. The chrome is real, the finishes are polished to perfection, and the performance is fully modern. From interior LED refrigerator lighting and filtered water dispensers to sealed gas burners and true convection ovens, the features are rich, and the Canadian handcraftsmanship is truly remarkable.

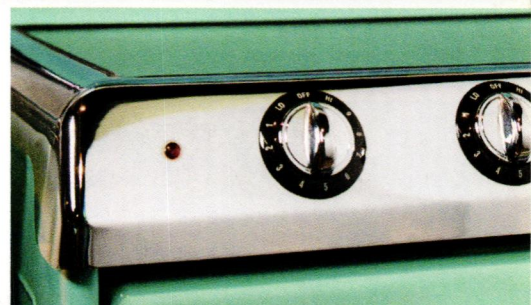
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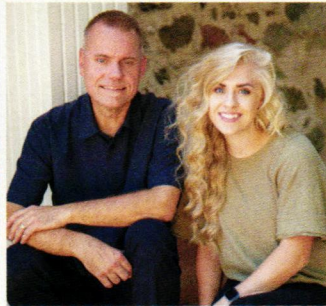
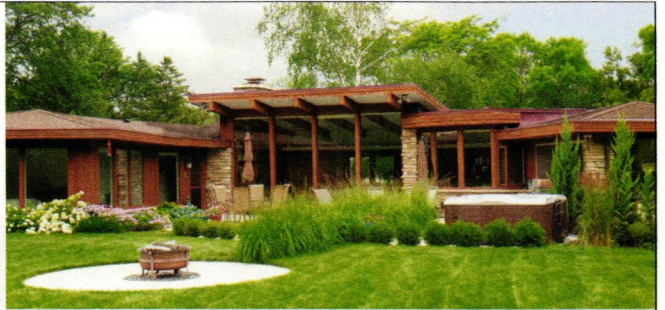


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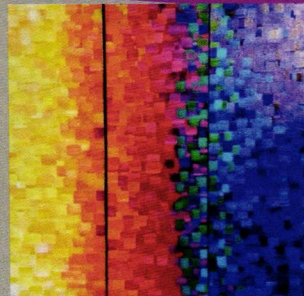


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thevibe

FALL IS IN FULL SWING WITH DELIGHTFUL MOD COLOR, VINTAGE COLLECTIONS AND DELICIOUS, SHAREABLE BITES.

Written and photographed by **Robert Maurer**

Savoring the Season

Fall is on the way! Get your home ready for the months ahead.

MY FAVORITE SEASON OF ALL HAS ARRIVED, and I am thrilled to share with you some of the things that make fall so special to me. It's a time when cooler temperatures juxtapose with warm colors, and comforting foods are best enjoyed in small gatherings—a reason to make our homes feel cozy and to put our displayed collections to use.

In this issue, we'll touch on a few pro tips for the dinner party host, as well as some seasonal recipes to get you into the fall spirit.

Keep in mind that a bit of household preparation comes with the fun of entertaining. After all, what are our homes if not safe refuges from the elements and a welcoming retreat for family and friends? The promise of winter is near, so take the time now to get your home prepared for the months ahead.

I have assembled a fall checklist to help you "hop to it" while the weather is prime. The fall vibes are strong in this issue, and I hope you'll find enjoyment in and around your home throughout this season of color, cuisine and comfortable living.

CHECK INTO FALL

A change in weather and the onset of colorful foliage are reminders that fall is on the way. Get your home ready for

the season with these recommended home maintenance reminders:

Clean the gutters: Inspect gutters for any leaf collection before leaves start to drop. Once gutters are cleaned, install metal gutter screens to prevent debris collection.

Protect the exterior pipes: Combat potential pipe freeze with foam pipe wrap insulation for outdoor faucets.

Check and replace the weather stripping: Weather stripping is a simple, but effective, step to keep your home comfortable and energy efficient. It does degrade over time, so keeping it fresh means fewer drafts and lower energy costs.

Service the furnace: A clean-running machine means longer life for your furnace and less likelihood of issues when you need heat the most. Have your furnace serviced by a professional *before* the cold arrives. And, while you're at it, have the duct work professionally cleaned—including the dryer vent for added safety.

Upgrade the furnace filter: Are you tired of spending money on high-quality furnace filters every three months? A washable filter can be an excellent alternative, particularly for anyone with allergies. Shop online or talk to your HVAC specialist to order a washable filter that has a custom fit for your air intakes.

WARM AND WONDERFUL

For many of us, entertaining is a big part of the fall season. Preparing the perfect meal can bring immense satisfaction to any host, but keeping a bountiful spread piping hot can present some challenges.

When I have a large meal in the works, I consistently rely on warming plates. If the oven is full or needs to be at a higher temperature for other dishes, a secondary warming surface comes in especially handy.

Perhaps the most notable mid-century maker of warming plates was Salton, Inc. Its small "Hotray" appliances have been in home kitchens for decades and are still plentiful today. The Salton catalog covered a variety of unique sizes and styles that ranged from single-plate trays and bun warmers to multi-dish surfaces and even a deluxe walnut-and-brass buffet warming cart. The signature "sun spot" seen on many models was especially designed to keep beverages 40 degrees hotter than the rest of the surface to ensure piping-hot coffee, tea or soup.

Chances are you've seen a Hotray while shopping the small appliances aisle at your local thrift store. If you come across one, bring it home and enjoy its usefulness for larger gatherings and everyday meal preparation.

Find more vintage collections, recipes and DIY projects at midcenturymaurer.com.

HOT CINNAMON APPLE CIDER

YIELD: 10 8-ounce servings

INGREDIENTS

- ½ gallon fresh apple cider
- 2 whole cinnamon sticks
- 1 apple (Envy or Pink Lady, thinly sliced)
- 1 orange (thickly sliced)
- ¼ cup cinnamon syrup
- ¼ cup mulling spices
- Amber rum (optional)

DIRECTIONS

Combine the cider, cinnamon, apple slices, orange slices and cinnamon syrup in a medium stock pot. Pour mulling spices into a tea ball and place it gently into the pot. Cook on medium-high heat (covered) and bring to a gentle boil, stirring occasionally. Lower the heat to simmer and cook (covered) for one hour, stirring occasionally.

Serve the cider in an insulated bowl on a warmer tray. Ladle it into insulated mugs garnished with a cinnamon stick.

Optional: Add 1½ ounces of amber rum to each mug for a rich, warm flavor.

Tip: Try making this beverage in a slow cooker on "low" for three hours to fill your home with the warm, spiced aromatics.



SERVE SPICED CIDER IN AN INSULATED VESSEL SUCH AS THIS VINTAGE WEST GERMAN POTTERY TUREEN THAT ALSO HAS MATCHING CUPS.



A TEAK WARMING TRAY OFFERS A STYLISH AND PRACTICAL WAY TO KEEP FONDUE WARM WITHOUT THE NEED FOR FUEL BURNERS.

VINTAGE SALTON "HOTRAYS" AND BUN WARMERS CAN OFTEN BE FOUND AT THRIFT STORES AND VINTAGE MARKETS.



BLEND MOD GEOMETRIC SHAPES WITH RUSTIC TEXTURE TO CREATE THIS DIY FALL ARRANGEMENT.

WOODLAND WHIMSY

Add a touch of modern style to your fall décor by creating a dried floral arrangement. Display it on a coffee table or hearth for a warm and welcoming conversation piece. Consider these guidelines when creating your own composition:

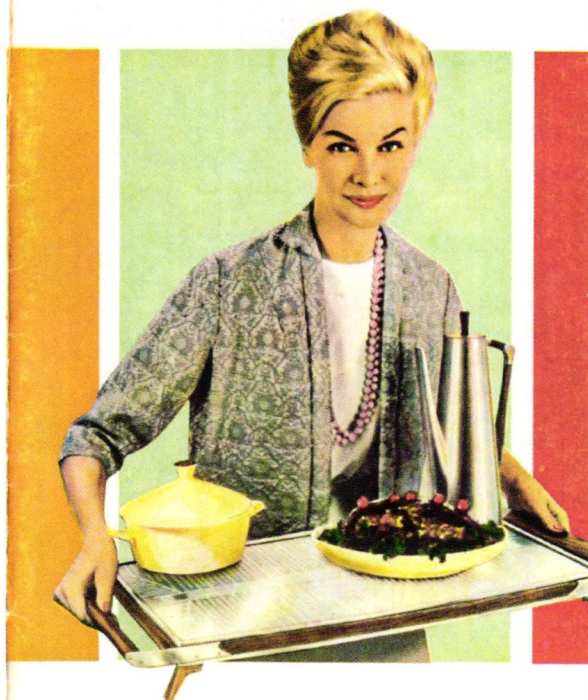
SIMPLE VESSEL: Start with a piece of understated pottery that allows its contents to be the star of the show. Fill it with floral foam to secure the stems into the arrangement.

SCULPTURAL ELEMENTS: Seek out interesting dried items with textural qualities, such as lotus pods, various nuts and seeds, and dried fungus.

SOFT TOUCHES: Fill any empty areas with various dried mosses, nesting this material and just a few delicate stems.

SEASONAL COLOR: Accentuate the fall season with tones of gold, brown, red, orange and/or cream. Green items can be used as accents, but they shouldn't dominate the composition.

SALTON *presents...*



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INSTRUCTIONS FOR YOUR SPECIFIC HOTRAY OR HOTABLE MODEL ARE ON PAGE 11.

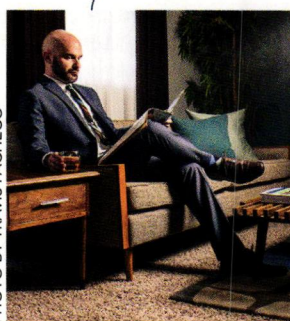
LEFT: A 1960S SALTON HOTRAY CATALOG

Hire a chimney sweep: If you plan to use your fireplace through the fall and winter, have a professional service the chimney for a safer and cleaner home.

Review home safety: Check fire extinguishers for proper pressure (most expire after five or six years). Replace the smoke alarm/CO₂ detector batteries. Dispose of old paint, chemicals and used batteries at your local hazardous waste facility.

Touch up the paint: Take a few moments to assess any areas of your home's exterior that are showing wear. A few paint touch-ups on a warm day can go a long way toward protecting your home from the harsh winter elements to come. ♻️

PHOTO BY TRAVIS PACHECO



Robert Maurer is the creative director and residential designer at Commuter Industries. In this column, he shares highlights from his home that are geared toward design, entertaining, restorations, home improvements, recipes, décor and more. We hope you'll find inspiration in these features that you can apply to your own mid-century home and way of life. Find more project inspiration at midcenturymaurer.com.

FALL FONDUE

Did you know that the first reference to fondue dates back to 17th-century Switzerland?

In America, it took until the 1960s/1970s for fondue parties to reach their prime. While skewering bread into a communal pot of delicious, simmering "goo" might have fallen out of style for a few decades between then and now, it's a tradition I count on every fall season.

One fondue pot might be more than enough for the average household, but I like to have a couple on hand, because there are many directions to take this dish (cheese, oil, broth, chocolate) for a full-course feast.

Whether vintage or modern, fuel-based or electric, there are many styles of fondue pots to choose from. Much of my collection is porcelain-coated aluminum from Japan. The bulbous shapes, tapered wood accents and vibrant colors add the perfect mod vibe to any party setting. If you're searching for a fondue pot, look for brands such as Dansk, Copco or SIGG for wonderful retro flair. And don't forget the matching divided plates and forks!

Choosing just one recipe to share with you is no small task, but I have selected one of my favorites: Welsh rarebit. It's a little less known than the classic varieties, but it offers a savory, tangy profile that's best served with crusty French bread or toasted baguette slices. Enjoy a pot with a few friends, and use any leftovers as a dipping sauce for breakfast potatoes.

WELSH RAREBIT

Serves 6 to 8

INGREDIENTS

1 Tbsp. butter
2 lbs. sharp cheddar cheese, large grate
1 Tbsp. grated yellow onion
1 tsp. Worcestershire sauce
½ tsp. salt
½ tsp. dry mustard
¼ tsp. paprika
Dash of ground black pepper
½ cup brown ale

DIRECTIONS

Melt the butter and cheese in the top of a double boiler over hot water. Stir constantly with a wooden spoon. Add all the remaining ingredients. Cook and continue stirring until the consistency is smooth and incorporated. Serve in a fondue pot alongside French bread for dipping.

Tip: Try using a warming plate to keep the fondue at the perfect temperature without the hassle of fuel burners and scorched pans.



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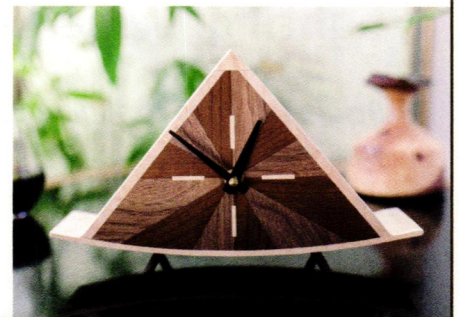


BLACKWELL

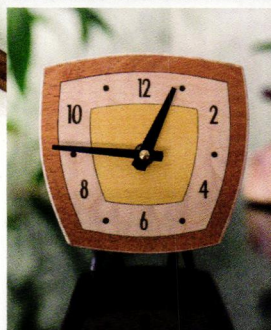


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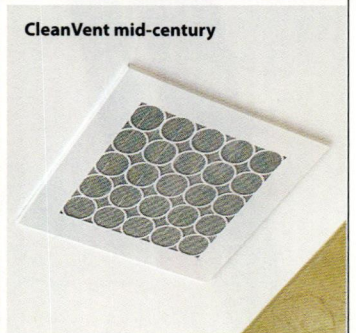
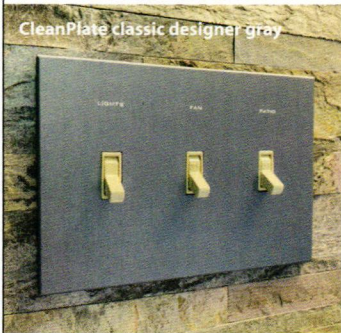
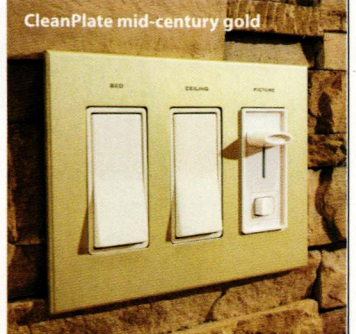
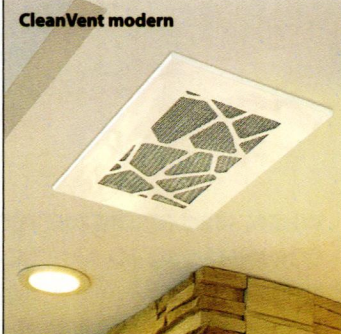


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JENS RISOM: MASTER FURNITURE MAKER

In her book, *Jens Risom: A Seat at the Table*, author Vicky Lowry details the esteemed designer's life and catalogs numerous pieces he created during his illustrious, 80-year career.

Written by **Marissa Moldoch**

RISOM DESIGNED THE MODEL 654 LOUNGE CHAIR FOR KNOLL. DEBUTING IN 1943, THIS ICONIC CHAIR "WAS CONSTRUCTED FROM A SINGLE PIECE OF MAPLE AND USED DISCARDED PARACHUTE WEBBING FOR THE SEAT AND BACK," SAYS AUTHOR LOWRY.

WHEN JENS RISOM MOVED FROM COPENHAGEN TO AMERICA in 1939 to build a career in modern furniture design, he couldn't have imagined the bright future ahead of him.

As a young freelancer working in New York, Risom created collections for many notable businesses, such as Georg Jensen and Knoll. While he enjoyed collaborating with acclaimed figures, he longed to control all parts of the furniture-making process.

According to author Lowry, Risom explained that, "unless you understand, respect, and control your materials ... you are not in charge of the product—you are a stylist only—not a craftsman responsible for the total design."





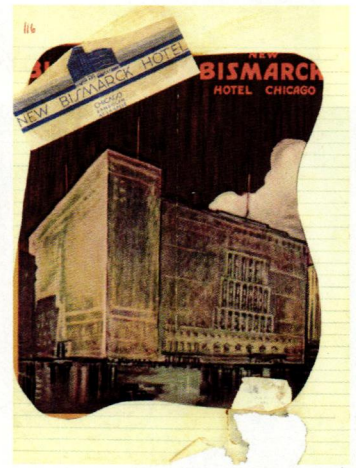
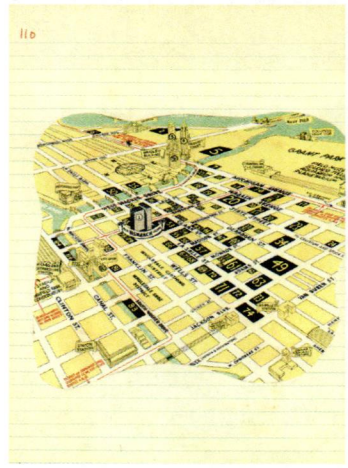
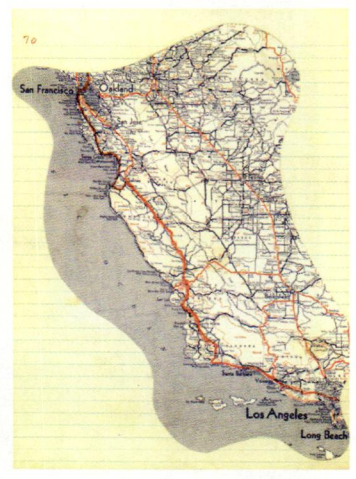
ABOVE, LEFT: RISOM'S TRIO OF TABLES WAS FEATURED IN AN UNDATED KNOLL MAGAZINE. THE "PREFABRICATED STANDARD BASES COULD HOLD A VARIETY OF DIFFERENT TABLE TOPS," LOWRY NOTES.

In 1946, he established his own company, Jens Risom Design. Over the years, he "went on to buy factories in which to manufacture his furniture and fabrics with complete control, from the shape of the wood pieces to the finish of its upholstery," says Lowry.

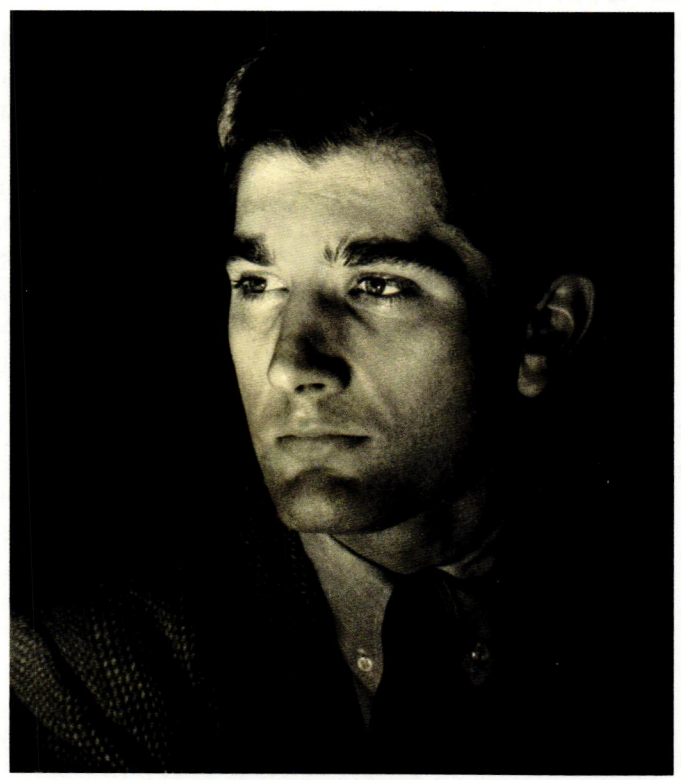
After selling his successful business in 1970, Risom worked as a freelance designer again and "made a remarkable comeback" in the early 2000s at the age of 88.

"Amid the meteoric surge of interest in mid-century furniture, his original designs were brought back to vivid life with contemporary styling, luxurious touches, and breathtaking price tags. Until his death in 2016 at the age of one hundred, he continued to conceive new furniture pieces admired around the world."

RIGHT: JENS RISOM POSED FOR THIS PORTRAIT IN 1939, THE SAME YEAR HE CAME TO AMERICA. UPON HIS ARRIVAL IN NEW YORK, HE QUICKLY REALIZED IT WASN'T THE DESIGN HUB HE HOPED IT WOULD BE. "HE SOUGHT A DESIGN MILIEU DEVOTED TO ALL THINGS MODERN. IN FACT, MODERN FURNITURE DESIGN IN AMERICA DIDN'T YET EXIST. SO RISOM HAD TO INVENT IT," AUTHOR VICKY LOWRY SAYS.



ABOVE, RIGHT: IN 1941, JENS RISOM, HANS KNOLL AND THEIR WIVES WENT ON A SUMMER ROAD TRIP ACROSS THE UNITED STATES TO MEET WITH ARCHITECTS AND DESIGNERS. RISOM'S WIFE, IBEN, KEPT A SPECIAL DIARY TO COMMEMORATE THEIR ADVENTURE.

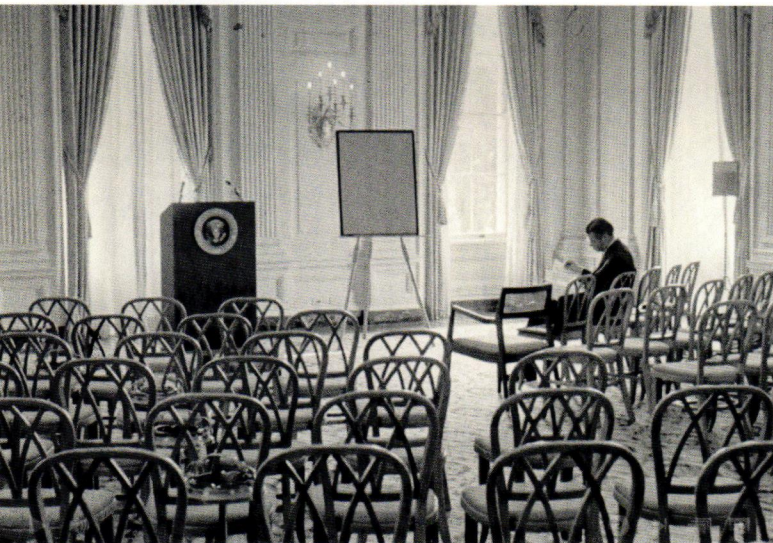




LEFT: IN THE 1960S, RISOM AND HIS FAMILY SPENT SUMMERS AT THEIR BEACH HOME ON BLOCK ISLAND, LOCATED OFF THE COAST OF RHODE ISLAND. THE LIVING ROOM, PHOTOGRAPHED BY *INTERIOR DESIGN* IN 2019, FEATURES RISOM'S T710 SMALL SIDE TABLES, U430 LOW ARMCHAIR AND U730 OTTOMAN.

BELOW, LEFT: PRESIDENT LYNDON B. JOHNSON SAT IN A RISOM C140 CHAIR AT THIS WHITE HOUSE PRESS CONFERENCE IN 1965. LOWRY POINTS OUT THAT HIS MODERN, FRONT-ROW SEAT IS EASY TO SPOT AMONG THE "SEA OF OLD-FASHIONED FURNITURE."

BELOW, RIGHT: IN 2017, COPENHAGEN'S HOTEL ALEXANDRA CREATED THE "RISOM ROOM" TO PAY TRIBUTE TO THE LEGENDARY DESIGNER. THIS LUXURY SUITE CONTAINS SEVERAL OF RISOM'S ICONIC PIECES, BOTH VINTAGE AND NEW. THE TWO-SEATER SOFA WAS A RELAUNCH BY RALPH PUCCI.



CONTRIBUTION TO MCM DESIGN

Risom's unique style enchanted the masses and left a permanent mark on MCM design.

"His furniture demonstrates his professed principle of sound construction, clean lines and thoughtful treatment of woods," praised the *Dallas Daily Times Herald* in 1951. "It's contemporary in design, but it has an old-world look of elegance and craftsmanship that makes it compatible with good furniture of any period."

By the time he was 26, Risom had "designed his most recognizable chair, model 666, a stripped-down wood side chair featuring tapered legs and a seat and back wrapped in woven canvas webbing," says Lowry. "That fabric-strapped chair ... became an instant classic and is still revered today."

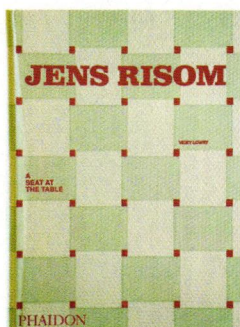
The author points out that the C140, "an airy design with an upholstered seat and cane back," also became one of Risom's trademark

chairs. This modern seat graced the White House Oval Office during President Lydon B. Johnson's tenure (1963 to 1969). "Johnson signed the Civil Rights Act of 1964 while seated in that chair," Lowry adds.

While Risom ensured his products looked sleek, he also prioritized comfort and utility. "Comfort is important and in design terms a chair has to look like it supports you—to look comfortable as well as be comfortable," he said. "I have always said a chair is not a sculpture. It should be practical, so that you can sit in it comfortably (*Jens Risom: A Seat at the Table*)."

Risom was a true visionary, and his ideas have stood the test of time.

"The renaissance of his furniture in the contemporary design scene should underscore the fact that Jens Risom revolutionized modern furniture design, and his legacy continues to shape our aesthetic today," says Lowry. 🌀



JENS RISOM: A SEAT AT THE TABLE BY VICKY LOWRY; PUBLISHED BY PHAIDON PRESS, © 2022; PHAIDON.COM



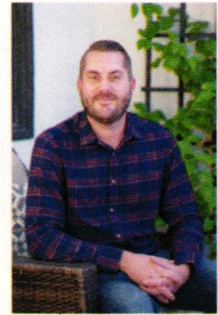
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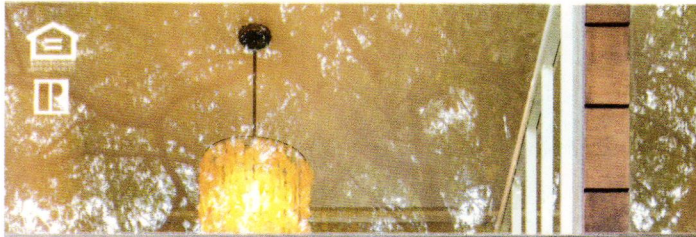
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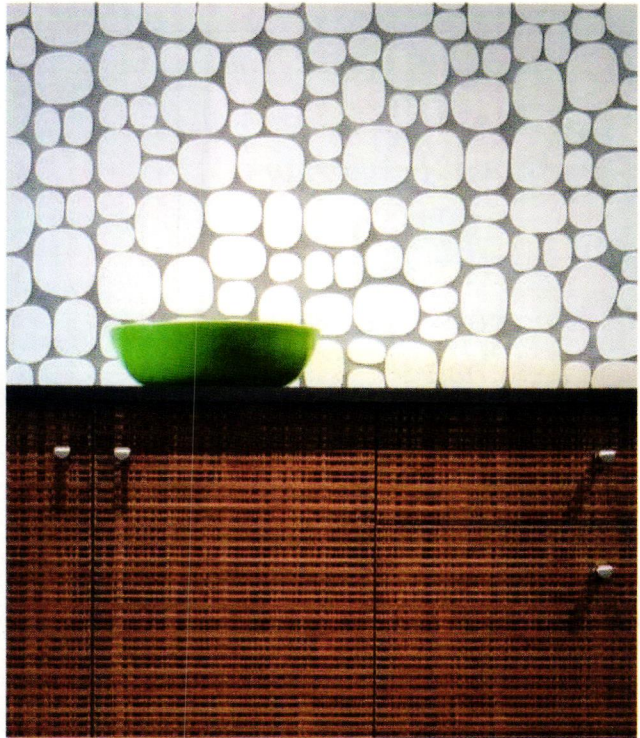
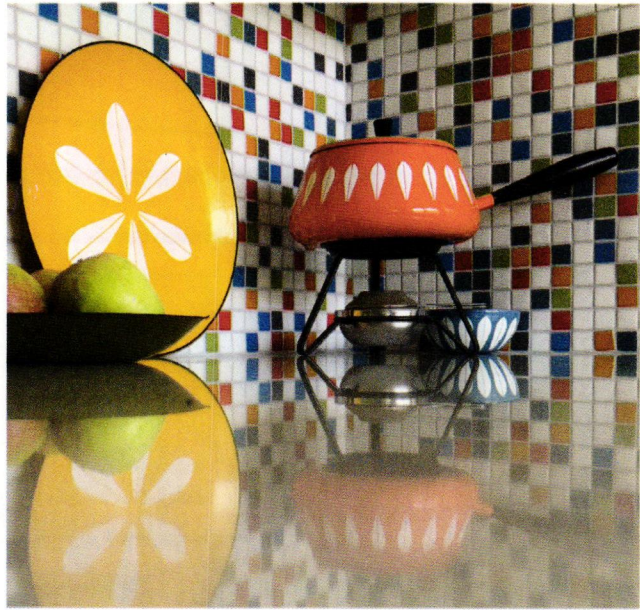



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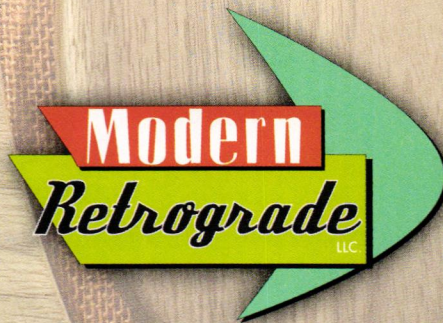
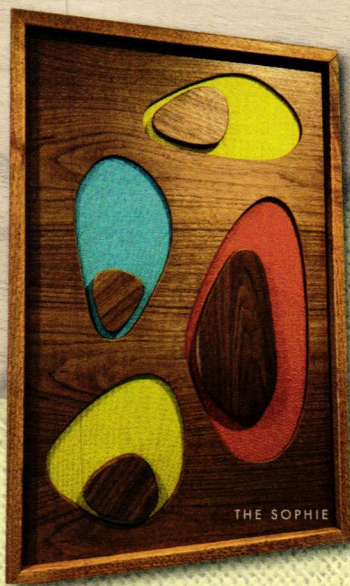


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ORGANICALLY GROWN

An architect expands the outdoor living space of a mid-century home using natural materials—and lots of creative ideas.

Written by Meryl Schoenbaum
Photographed by Tom Holdsworth
Designed by Place architecture:design

THIS DUSK SHOT OF THE ENTIRE LENGTH OF THE PORCH SHOWS THE CONNECTION OF THE NEW PORCH BUILD TO THE EXISTING HOUSE. THE RIGHT SIDE IS CONNECTED TO THE PRIVATE ROOMS OF THE HOUSE, SUCH AS THE PRIMARY BEDROOM AND OFFICE; THE MAIN PART OF THE PORCH IS CONNECTED TO THE PUBLIC ROOMS.

Jeff and Cheryl Weiland loved living in their mid-century home, built in 1962 by M.J. Brodie, the renowned architect widely credited with revitalizing downtown Baltimore, Maryland. They also loved to host dinner parties and relax outdoors on their backyard patio, which offered a view of the home's lush landscape.

However, the existing patio was small and in disrepair, so the Weilands felt that rather than just repair it, they should expand and redesign it to better suit their lifestyle. It was also important to them that the addition would look like an organic extension of their MCM home.

As a result, they contacted Laurie Stubb, AIA, principal at Place architecture:design (placearchitecture.com) to design and direct the porch expansion project.

"Jeff and Cheryl wanted a place to sit, relax, grill and entertain while enjoying the serenity of the landscape," Stubb says. "They desired seamless access to the outside from each room along its length, along with a roof providing shade to enjoy the view of the yard. Using natural materials, we created an elongated porch to provide seamless access and flow between the indoor and outdoor spaces."

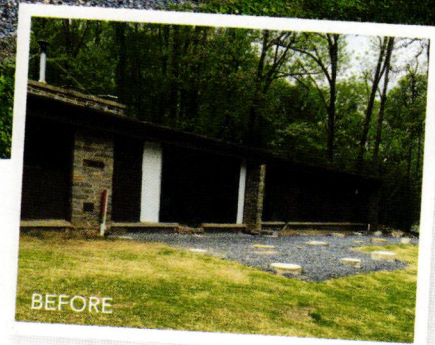
Stubb points out that the house embodied a familiar ethos typical of its mid-century era.

"With 2,590 square feet of interior space and four bedrooms in a single story, the house is long and low, stretching across its 1.2-acre property. It appears as a 'bar,' with a low-pitched, linear gable roof and is clad in local fieldstone. Stone fins extend past the main house and sit under the rear overhang. Infill panels of vertical, painted, tongue-and-groove wood siding are spaced between the stone piers. On the interior, classic mid-century details include exposed ceiling rafters, large areas of glass and an open floor plan."

THE ARCHITECT'S VISION

With the homeowners' request for universal access between inside spaces along the house's entire length and new outdoor living spaces, Stubb knew the solution was going to be visually impactful. At the same time, she wanted a solution that would complement the existing mid-century design without overpowering it.





Get the **Look**

Architect Laurie Stubb offers some advice for achieving a successful mid-century porch expansion project:

- **Keep your porch proportional to the scale of your home.** "For this project, we created an elongated porch to provide seamless access and flow to and from the client's indoor and outdoor spaces," Stubb says.
- **Select materials that complement the aesthetic of the project.** "We coordinate with a landscape designer to assure our design and the landscape are seamlessly integrated," Stubb explains. "For this home, it was important to use natural materials that would relate to the main house." Some examples of the organic materials that were used include large river rock to fill the buffer between the house and the porch, along with wood cladding on the underside of the roof and on the platform to "stitch together" the composition.
- **Work with professionals in your area to help make your project beautiful and structurally safe.** "We collaborated closely with a structural engineer to determine the best structural solution to support the formal and budgetary requirements of the intended solution, and we worked with a landscape designer to assure our design and the landscape were completely integrated," Stubb notes.

THIS VIEW SHOWS THE LEFT SIDE OF THE REAR PORCH. "WE CREATED A LARGE, COVERED PORCH AREA ADJACENT TO BOTH THE BREAKFAST AREA AND OUTDOOR KITCHEN," ARCHITECT LAURIE STUBB SAYS. "WE BUILT THE BLUESTONE TERRACE OFF THE PORCH TO ACCOMMODATE THE GRILLING AREA." THE OUTDOOR KITCHEN IS CLOSE TO THE INDOOR KITCHEN. A CAST-IRON PIZZA OVEN AND A GREEN EGG GRILL ARE READY FOR HOSTING DINNER GUESTS.

"We envisioned two porch spaces: the main gathering area just outside the breakfast room and the long 'tail' connecting the primary bedroom and office to the outside—ultimately providing all rooms with a clear path to a covered outdoor space," she says.

The new exterior living space in the rear of the house stays true to the mid-century design principles of the house as if it were a natural extension, with defined spaces for entertaining and relaxing, Stubb explains.

"Our design followed the 'rhythm' of the stone fins. The long porch matches

the width of the infill between the fins. The original 6-foot-wide sliding door from the breakfast area was replaced with a three-panel, 12-foot-wide sliding door that provides additional light to the interior and offers more direct connectivity between the interior spaces and the exterior porch environment."

THE DETAILS

The addition comprises three primary formal elements: the roof, its structural supports and the "living platform"—all composed to feel like a holistic, fully formed living space without walls.

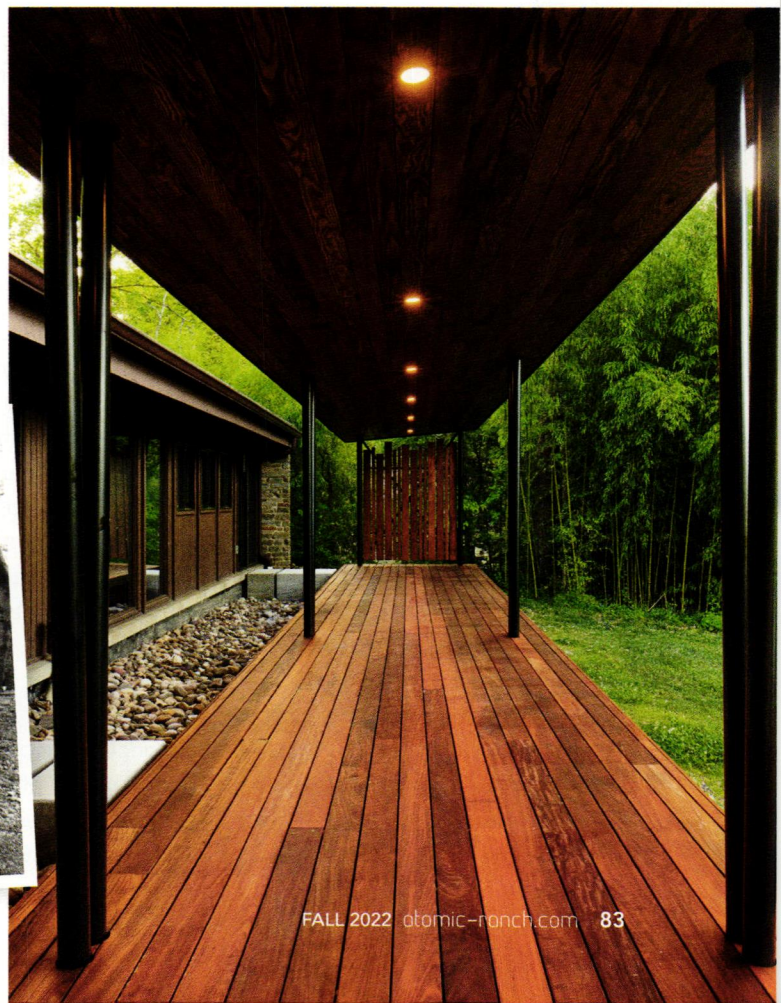
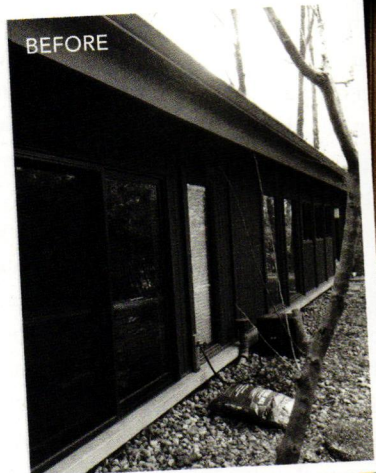
"The form of the roof was critical to making this addition feel as if it were a natural extension, and the single-pitch roof slope recalls that of the existing roof," Stubb says. "The roof has two sections: the larger zone



ABOVE: THE BREAKFAST ROOM AT THE REAR OF THE HOUSE HAS A VIEW OF THE PORCH. "THE BREAKFAST ROOM HAD A SMALLER DOOR OPENING THAT WE ENLARGED (DOUBLED) FOR A BETTER SIGHT LINE TO THE OUTSIDE AND MORE FLEXIBILITY FROM INSIDE TO OUTSIDE, SUCH AS AN OUTDOOR ROOM, FOR A BETTER VIEW," STUBB POINTS OUT. IT CONNECTS THE TWO SPACES AND PROVIDES MORE NATURAL LIGHT INDOORS. THE INTERIOR WOOD CEILING IS ORIGINAL TO THE HOUSE AND CREATES AN AESTHETIC CONNECTION.

RIGHT: THIS IS A VIEW OF THE LARGER SECTION OF THE PORCH LOOKING TOWARD THE SCREEN WALL.

"THIS LONG PIECE OF PORCH IS FREESTANDING—A NEW PIECE OF CONSTRUCTION DESIGNED TO BE INDEPENDENT," STUBB SAYS. "THE DECKING WOOD FLOOR NEEDS TO BE OILED EVERY YEAR TO MAINTAIN THE ORIGINAL COLOR, BUT IF YOU DON'T OIL IT ANNUALLY TO KEEP IT MAINTENANCE-FREE, IT WILL WEATHER TO A SILVERY GRAY. THE SCREEN WALL AT THE BACK IS MADE FROM IPÉ WOOD AS WELL."





ABOVE: THIS VIEW OF THE RIGHT-SIDE REAR OF THE HOUSE SHOWS THE CONNECTION FROM THE LONG SECTION OF PORCH TO THE HOUSE. "THE ROOMS TO THE RIGHT ARE CONNECTED BY THREE CONCRETE BLOCKS, WHICH COMPRISE A LEVEL PATHWAY TO CONNECT THE ROOMS TO THE PORCH. IT WAS AN OPPORTUNITY FOR AN 'ATOMIC' SHAPE. WE WANTED THE PORCH TO BE A SEAMLESS OBJECT UNTO ITSELF, SO WE USED A DIFFERENT NATURAL MATERIAL (CONCRETE) TO SEPARATE THE NEW WORK FROM THE EXISTING HOUSE."



THE FAR-RIGHT SECTION OF THE PORCH REVEALS THE DETAIL OF THE TAPERED, "V"-SHAPED COLUMN INTEGRATED INTO THE CUSTOM SCREEN WALL FOR PRIVACY FROM THE NEXT-DOOR NEIGHBOR. "THEY DIDN'T WANT A WALL, SO WE DESIGNED A SCREEN WITH SPACES THAT'S MORE SOLID THAN VOID," STUBB EXPLAINS. "WE NEEDED THE COLUMNS FOR CROSS BRACING SO THERE WAS NO UPLIFT OF THE ROOF AREA."

above the seating group and the 'tail' that runs along the length of the house. Both extend upward and outward toward the yard, adding a bit of modern flair. Additionally, they provide maximum views and air circulation."

The steel structural columns that support the roof were custom fabricated in a "V" shape, allowing for maximum long spans while enhancing the modern expression reminiscent of many mid-century column designs. The third element is the "living platform"—essentially, the elevated ground plane that runs the length of the house and sits directly beneath the continuous roof.

To achieve the holistic vision, it was important to craft the platform to feel like a monolithic floor surface, rather than a deck. The use of wood cladding on the underside of the roof and on the platform "stitches together the composition" and makes this environment warm and inviting.

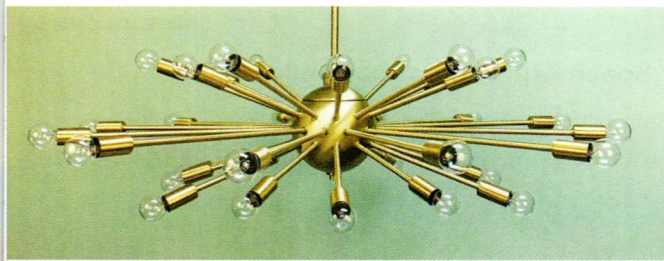
THE CONTEXT

The Towson, Maryland, climate presented a design challenge.

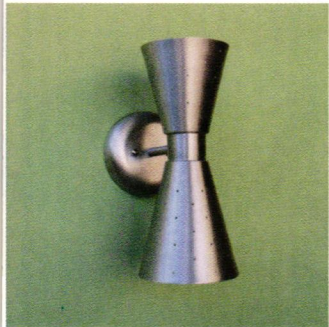
"Because we are in the Mid-Atlantic region, summers are typically humid and quite buggy," Stubb says. "Initially, we thought to screen the porch to protect from the insects, but in the end, the clients prioritized the open feel of an unenclosed space. Large fans were added to induce plenty of air movement—which solved the problem."

The team achieved its goal of creating an enhanced and enlarged outdoor living space that appears to be an organic extension—in both the use of natural materials and design—of the original MCM home's architecture, while also making a powerful statement in its own right. 🌿

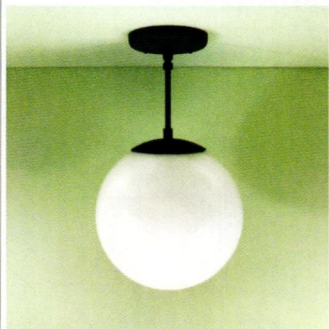
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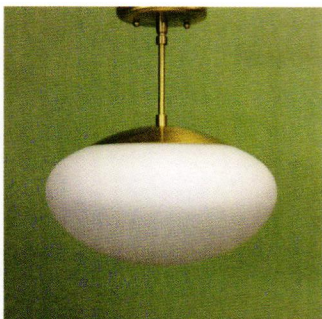
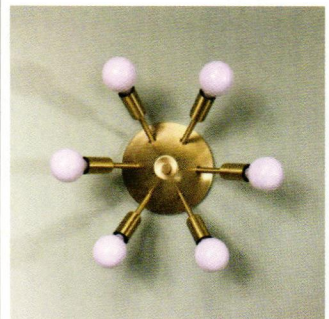
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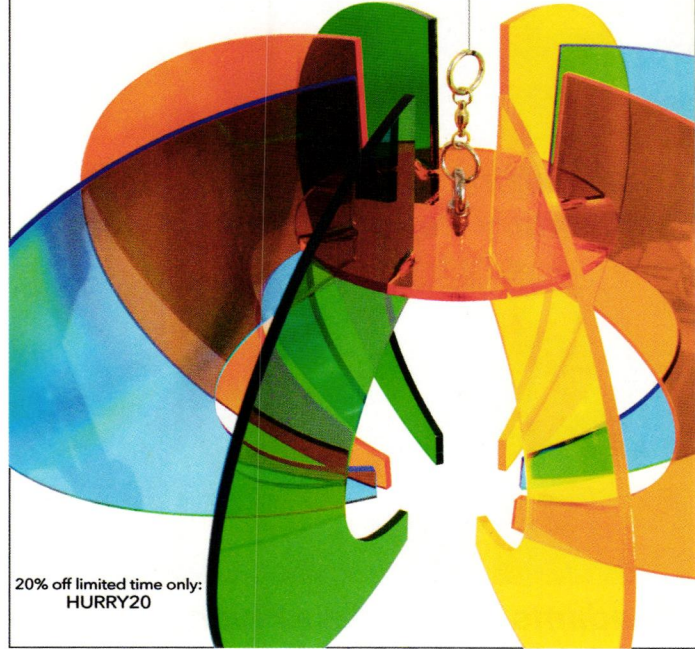
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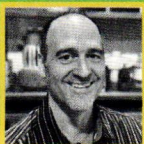


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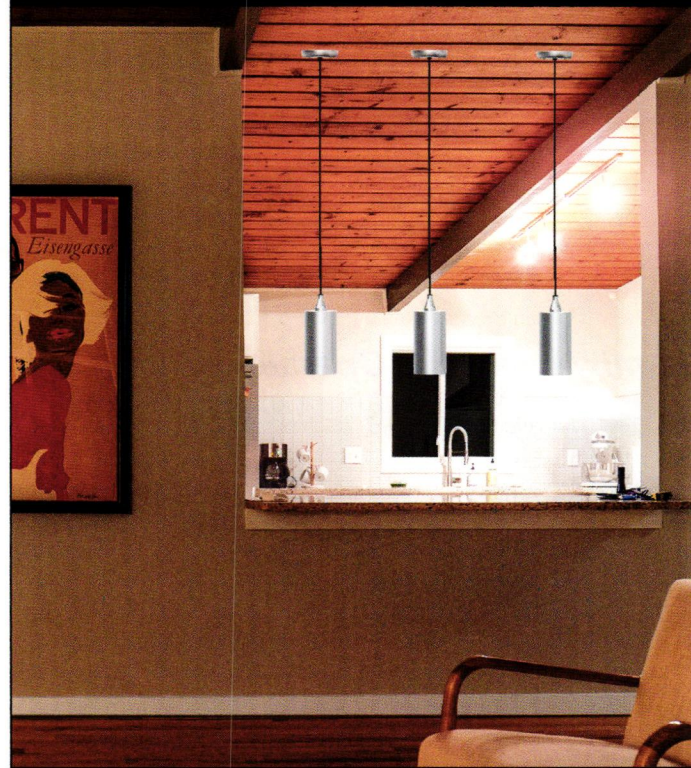


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An American **Treasure**

Eddie Adams—A 20th-century renaissance woman

Written by Ian McMaster | Photo by Eddie Adams and Ernie Kovacs Estate via Getty Images

While searching for an image to fill the penultimate page of this *Atomic Ranch* issue, I stumbled upon this photograph of a young, bundled-up woman next to a Lincoln Capri in the fall of 1952. It was striking, autumnal, interesting, fun—and just perfect for this fall 2022 issue. (And, as a matter of interest, The Ford Motor Company manufactured the Lincoln Capri model from 1952 until 1959.)

Eddie Adams' mother taught her how to sing and play piano. Her grandmother taught her how to sew.

She earned a vocal degree from Juilliard, graduated from the Columbia School of Drama and started making her own clothes when she was in 6th grade.

She appeared on television for more than 40 years, starred in classic films and headlined every major New York nightclub. Her time on the stage earned her a Tony award.

Adams owned clothing and cosmetic lines. Her beauty salons, Eddie Adams Cut & Curl, were open from coast to coast. As if that wasn't enough, she owned and worked on an almond farm.

This is Eddie Adams—comedienne, actress, singer and businesswoman—truly an American treasure.

resources

California Dreamin'

Page 24

To see more of Michael's work, visit him on Instagram: @stehlik_design.

Living Room

Sofa, cocktail table, side table: Room & Board; roomandboard.com

Glass pieces: Home Anthology; homeanthology.com

Artwork: by artist Richard Serra; from Jean-Christophe Castelli, New York

Vase on table: Blenko; blenko.com

Glass Sitting Room

Sofa, side chairs, side tables and rug: Room & Board; roomandboard.com

Cocktail table: vintage from Home Anthology; homeanthology.com

Candle holders on table: Skultuna; skultuna.com

Pendant: Herman Miller; hermanmiller.com

Deck

"Magis Spun" chair: DWR; dwr.com

"Roly Poly" chair: by Faye Toogood; driade.com/en_it

Other deck furniture: Loll; lolldesigns.com

Dining Room

Tulip table and chairs: vintage through Daniel Donnelly; danieldonnelly.com

Pendant: semi pendant by Gubi; gubi.com

Entryway

Artwork: by Joel Shapiro, Grenfell Press NY; grenfellpress.com

Bench and rug: Room & Board; roomandboard.com

Kitchen

Appliances: Bosch; bosch-home.com/us; GE; geappliances.com; Jennair; jennair.com

Vases on counter: Klein Reid; kleinreid.com

Second-Floor Bedroom Suite

Bed, bedside tables, rugs and ottoman:

Room & Board; roomandboard.com

Side chair: vintage; unknown source

Drapery: The Shade Store; theshadestore.com

Artwork: vintage from owners' existing collection

Lamp on left: Room & Board; roomandboard.com

Lamp on right: Herman Miller; hermanmiller.com

Second-Floor En Suite Bath

Fixtures: Hansgrohe and Kohler; Ferguson; ferguson.com

Stone: Petra Stone Gallery; petrastonegallery.co

Hardware: Signature Hardware; signaturehardware.com

Shower glass hardware: CR Laurence; crlaurence.com

Third-Floor Bedroom Suite

Bed, bedside tables, rug and ottoman:

Room & Board; roomandboard.com

Sconce: "Nelson" bubble lamp, Herman Miller; hermanmiller.com

Bench: CB2; cb2.com

Side table: DWR; dwr.com

Eames chair: Herman Miller; hermanmiller.com

Mohair blanket on bed: by Lena Rewell through ffsgallery.com

Drapery: The Shade Store; theshadestore.com

Third-Floor En Suite Bath

Fixtures: Hansgrohe and Kohler; Ferguson; ferguson.com

Stone: Petra Stone Gallery; petrastonegallery.co

Hardware: Signature Hardware; signaturehardware.com

Shower glass hardware: CR Laurence; crlaurence.com

Door hardware: Emtek; emtek.com

Mirror: "Adnet" rectangular mirror, Gubi; gubi.com

Sconces: by Kelly Wearstler for Circa Lighting; circalighting.com

The Art of the Home

Page 54

Primary Bedroom

"Womb" chair (red) and ottoman (red): by Eero Saarinen, 1948

Living Room

"Wassily" chair (white): by Marcel Bruer, 1925

Guest Bedroom Office Alcove and Kitchen Nook Computer Area

"Pollock" executive chair (brown leather): by Charles Pollock, 1963

Media Room

"Barcelona" chair (white): by Mies van der Rohe, 1929

Kitchen Nook Area

"Flat Bar Brno" chairs (black): by Mies van der Rohe, 1930

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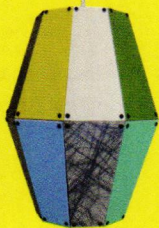
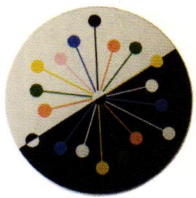


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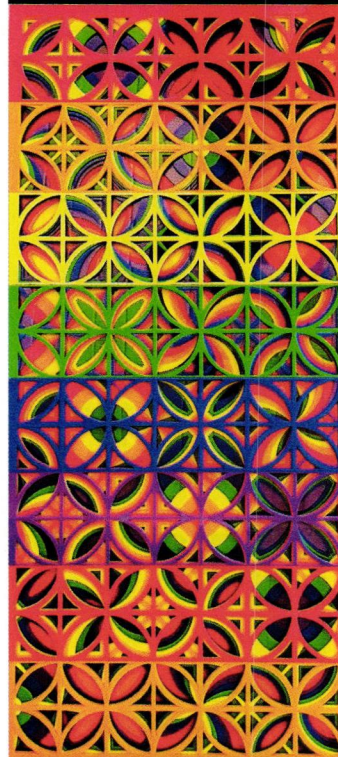
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#72 The Guy with Kaleidoscope Eyes



Erich Meager is a Palm Springs based artist who creates layered works of art constructed from precision cut paper, wood or acrylic.

Drawing inspiration from breezeway blocks and patterns in nature **SHADOWTILES** are his way of expressing the beauty of geometry through lines and layers.

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