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editor's letter



BE A LIFELONG LEARNER

ONE THING I LOVE ABOUT THE LIFELONG PURSUIT OF A PASSION—in this case, Mid Century Modern anything—is the continual process of learning and uncovering new stories, new names and new aspects. As a mentor to other editors, I've often found that when one assumes the helm of editor, there is pressure to be the smartest person in the room on that topic. Your worst fear is not being able to answer someone's question about who an architect is, how to repair a vintage radio or what year a particular piece of glass was made. The impostor syndrome is real!

Truth is, we're all always learning! And what a beautiful thing it is that there is always a name or date or history to uncover about this movement that we are so passionate about that you get to continually experience the delight of discovering something new.

This issue is full of information that was new to me, like finding out the history of our cover story, Adrian Pearsall's home! It's a fascinating look at the life of one of the most prolific modernist designers of the era. I've learned about the modernist neighborhoods in Omaha, Nebraska, I never knew existed. And, in the past two months, *Atomic Ranch* has supported and sponsored three new modernist home-tour events: The reconvened Eichler Home tour in Northern California; the newly formed La Jolla Modernism in Southern California and the Chicago Modernism Road Rally. I'm thrilled to develop these new partnerships across the country that enable *Atomic Ranch* to fulfill its mission to aid in the preservation and celebration of Mid Century Modern history everywhere. If you know of another event we should connect with, please contact me about it!

We are even trying something new with our longstanding presence and partnership with Modernism Week and Modernism Fall Preview: new events that touch on different aspects of midmod homeownership. You'll have to stay tuned to our social media for the full story. Of course, we'll still have our home tours, poolside chats and lots of other fun opportunities to meet.

So, cheers to learning something new—and may we always discover things that never cease to amaze us.



Jackie Torres

Get connected!

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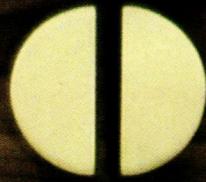
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by Abby Blossom
Photography

Cover design by
Gabby Oh



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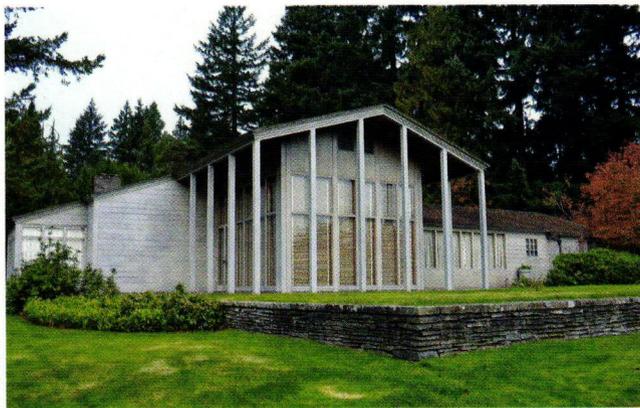
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Find more resources and inspiration here for fall—MCM style!

PHOTO BY VISITOR7/CC-BY-SA-3.0



Mod Index: John Yeon, The Spirit of Place as Form

Learn more about the life and major works of John Yeon, one of the great pioneers of modernist architecture in the Pacific Northwest.



PHOTO BY MATTHEW GALLANT

House Tour: A Mid-Century Seattle Escape

This cozy 1950s Seattle rambler showcases a blend of authentic vintage wares with affordable reproductions.

PHOTO COURTESY OF SPOONFLOWER HOME VIA ETSY



Rooms + Essentials: Bedding to Spruce Up Your Bedroom

Create cozy mid-century style with duvet covers and bedding that will refresh your bedroom, whether you prefer neutrals or color. Browse our top picks from around the Web.



PHOTO COURTESY OF ARTERIORSHOME.COM

Cool Stuff: 7 Essential Furnishings for a Formal Fall Dining Room

Get your dining room ready for hosting guests this season with funky, formal and Brutalist-inspired furniture and décor picks.



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coolstuff

Bedroom Beauties

By Ian McMaster

Make your MCM dreams come true with these finds from some of our favorite designers.



Table lamp designed by Josef Frank for Svenskt Tenn (Model 2468), \$10,315.93. Visit 1stdibs.com.



Park Avenue dressers. For pricing, visit greenington.com.

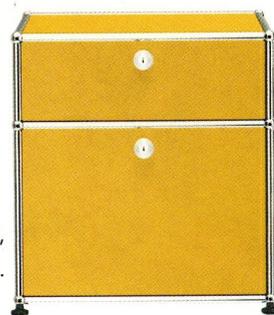
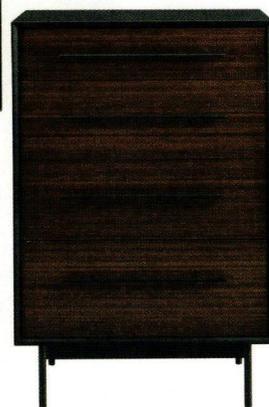


Sophia king bed in walnut, \$1,359. Visit h3khome.com.

Park Avenue chest. For pricing, visit greenington.com.



Kara table lamp, \$75. Visit shop.practicalprops.com.



Nelson Thin Edge Chest Cabinet designed by George Nelson in walnut, \$7,995. Visit hermanmiller.com.

Nelson Thin Edge Bedside Table designed by George Nelson in walnut, \$1,955. Visit hermanmiller.com.



The Nina Bed by Boyd & Allister. For pricing, visit boydandallister.com.



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periodpicks



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4

Level Up Your Living Room

Stylish pieces
to elevate your
downtime.

By Ian McMaster



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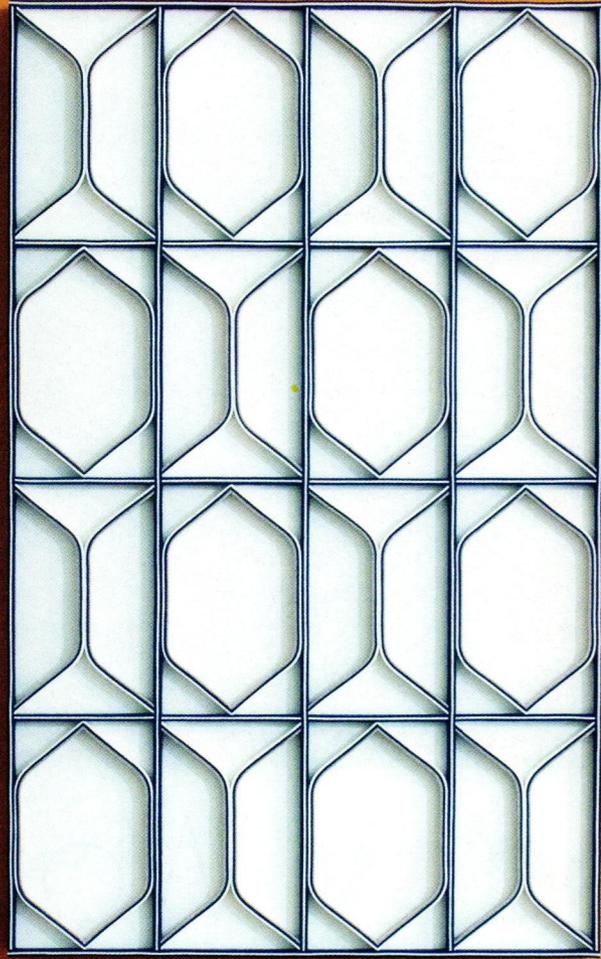


7



8

1. **Barkcloth throw pillow in Wavelength Red**, \$37.50. Visit hiphaven.com.
2. **Peter Hvidt & Orla Mølgaard-Nielsen Daybed** by France & Son, \$9,531.02. Visit 1stdibs.com.
3. **Finn Juhl Cocktail Table**, \$6,304. Visit danishdesignstore.com.
4. **The Clementine Chair**, \$1,249. Visit casaramodern.com.
5. **Suita Sofa by Antonio Citterio for Vitra**, \$7,605. Visit danishdesignstore.com.
6. **Line credenza, large, in oak** by Nathan Yong for DWR, \$4,595. Visit DWR.com.
7. **The Alexandra Bench**, \$1,049. Visit casaramodern.com.
8. **Century Screen**, \$4,000. Visit submaterial.com.



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Woodsy Wonder

Following an exhaustive search, these mid-century enthusiasts have worked to create a purist's paradise.

By Sarah Jane Stone & Jackie Torres • Photography by Bret Gum

BEFORE SETTLING INTO THEIR HICKORY, NORTH CAROLINA, HOME, Chad Baker and Tina Clement spent several years on the hunt for their dream home. Not just any mid-century modern would do—they sought one with as much of its original features and period charm intact. They found that in this home built in 1963 by James Nelson Sherrill, AIA. In addition to boasting an original kitchen, the home's façade saw little change from when it was built. Chad and Tina were able to instead focus on maintaining the home's originality. All of their renovation choices were vetted against the question of timelessness. "I'm a purist. I don't like to disturb anything that has made an 'object' what it is," Chad says.

NATURALISTIC APPROACH

Framed by the beautiful wooded landscape behind it, the couple kept the house color combo monochromatic and simple. A buttery accent color frames the windows while the tone-on-tone greenery is punctuated by

a deep burgundy in the shrubbery. Chad and Tina describe the landscape as their own personal oasis. They have been working to clear the overgrown ivy groundcover and brush so as to open it up even more to the woods.

A STATEMENT PIECE

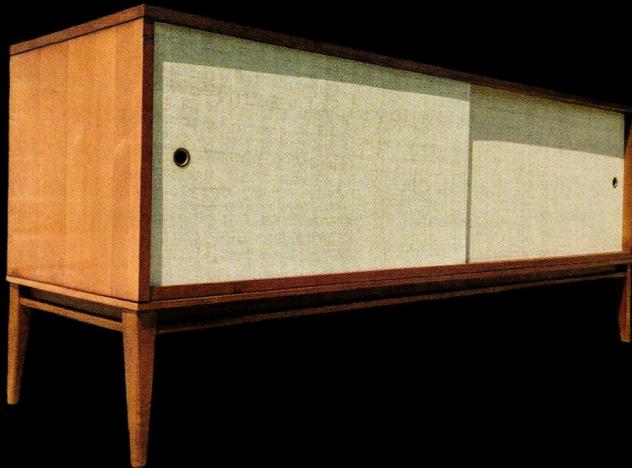
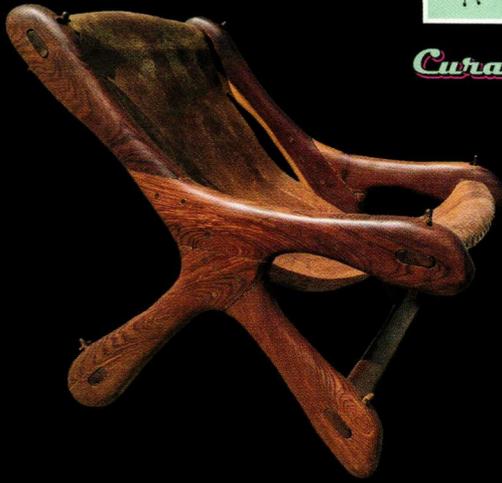
Originally, the home was built for Mickey Coe, the widow of the Hickory Museum of Art's Founder and First Director, Paul Whitener. So, adding an original Jim Sherrill mahogany sculpture to the front yard was not only in keeping with the purist approach of couple's updates, it was also a nod to the original owners.

COLOR PEEKS

Small touches add the couple's signature style, such as the green painted front door and closet garage door. Bonus: The hue perfectly complements the Sherrill sculpture, a poetic way to tie the old with the new. ☁

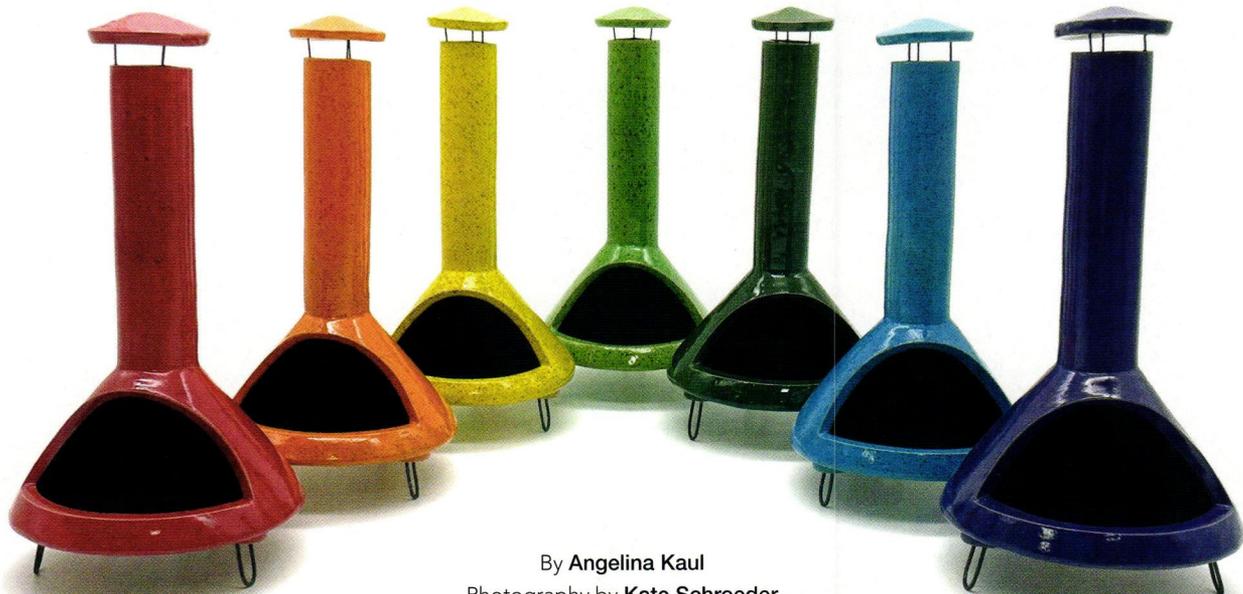
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modernmakers



By Angelina Kaul
Photography by Kate Schroeder

Works of Heart

Ceramics artist Kate Schroeder captures the charm and nostalgia of mid-century classics with her whimsical miniatures.

WILLIAM SHAKESPEARE wrote, "To thine own self be true." If anyone applies those words seriously to their craft, it would be ceramicist and artist Kate Schroeder. Inspired by Mid Century Modern style, Kate creates nostalgic-looking miniatures made with pure joy and lots of heart. Her tiny Malm fireplaces have a viral following on social media.

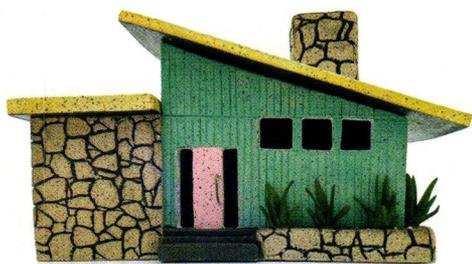
"For me, Mid Century Modern design is the pinnacle of design, specifically because of the focus on functionality in design and our everyday lives," Kate says. "I am drawn to the combination of organic and geometric shapes, bold colors and clean aesthetic."

Her work is inspired by a deep understanding of why we collect certain objects and their emotional impact on our mental health. Kate incorporates elements of craft, architecture,

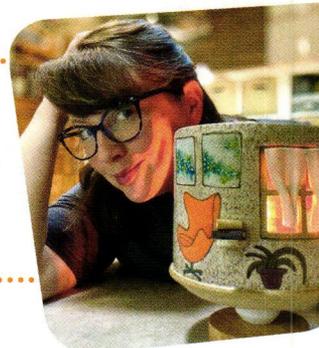
design and fine art in her creations. "The work celebrates the balance of a domestic home, nostalgia and the integral use of nature within these spaces," she says.

Kate's great-grandmother was a botanist turned artist, and her grandmother and mother owned a flower shop where Kate developed her love for plants. "It was at the hands of my great-grandmother, in that flower shop, that my love of art was encouraged," she says.

Plants, light and repetition all play major roles in her work. "Symbolic details are represented in many aspects of my work," Kate says. Everything from the cacti and aloe, which represent protection and healing respectively, can be seen in different series of her works and her one-of-a-kind products, such as mugs, ring dishes and jars.



FOR MORE INFORMATION ON
KATE SCHROEDER, VISIT
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Make Mine Mid Century

Clean lines, sleek finishes and warm tones tip this historic kitchen into post-war style.

By Jackie Torres | Photography by Anna Campbell



Who says you can't turn the kitchen of a 1909 Craftsman into a modern cook space reflecting your personal style? That's exactly what the homeowners of this Portland, Oregon, antique gem did, and they partnered with Howells Architecture + Design to do it.

The owners always had a penchant for Mid Century Modern furniture. When the time came to renovate the rather generic and poorly functioning old kitchen, they decided to make a bold move. "We agreed on a kitchen that would be bold and different," says architect Michael

BOLD, BUT NOT COLD—THAT WAS A MAJOR GOAL FOR THIS PROJECT BY HOWELLS ARCHITECTURE + DESIGN. MATERIALS WERE CAREFULLY CHOSEN WITH THAT VISION IN MIND. SELECT WALLS WERE UPHOLSTERED IN A DRAMATIC GUNMETAL-GRAY TILE. SEMI-REFLECTIVE, THE TILE CATCHES THE LIGHT AND SOFTENS THE DARK TONES. HANDMADE BY HEATH CERAMICS, EACH TILE IS UNIQUE, GIVING A GORGEOUS TACTILE QUALITY TO THE SPACE AS A WHOLE.



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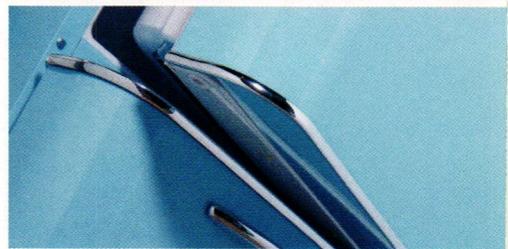
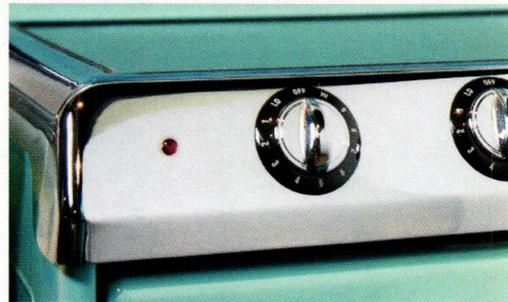
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Howells. "The clients were gutsy; they didn't want anything generic and conventional, and their furniture had a modern vibe, which was our jumping off point."

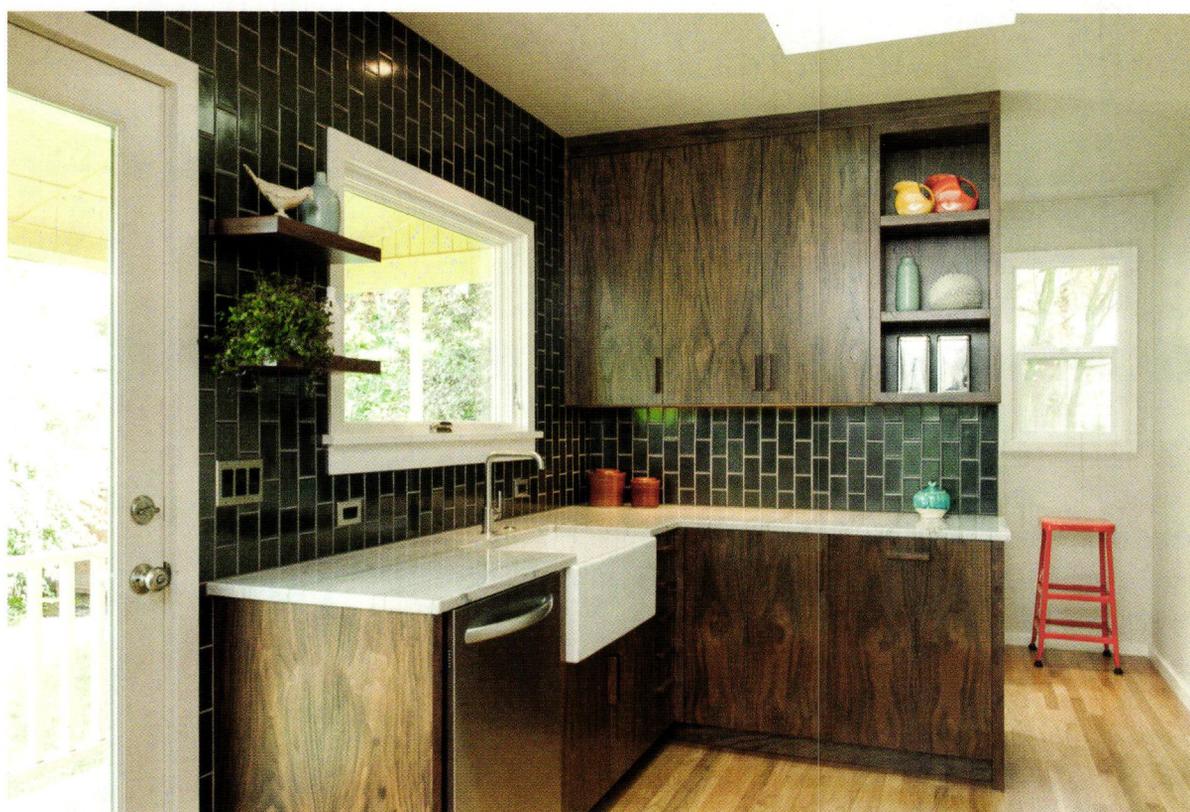
A HARMONIOUS GOAL

The project kicked off with a complete gutting of the 180-square-foot space. All salvageable materials and appliances were donated to the Portland Rebuilding Center. In addition to propelling the kitchen's aesthetic a half-century forward, the homeowners wanted to build in more counter space and storage. Michael was able to do this without altering the kitchen's footprint too drastically. "[We changed it] very slightly," he says. "However, we didn't knock out walls. You

don't blow out walls in a traditional home. In this way, we honored the original home and allowed the kitchen to be a counterpoint to it."

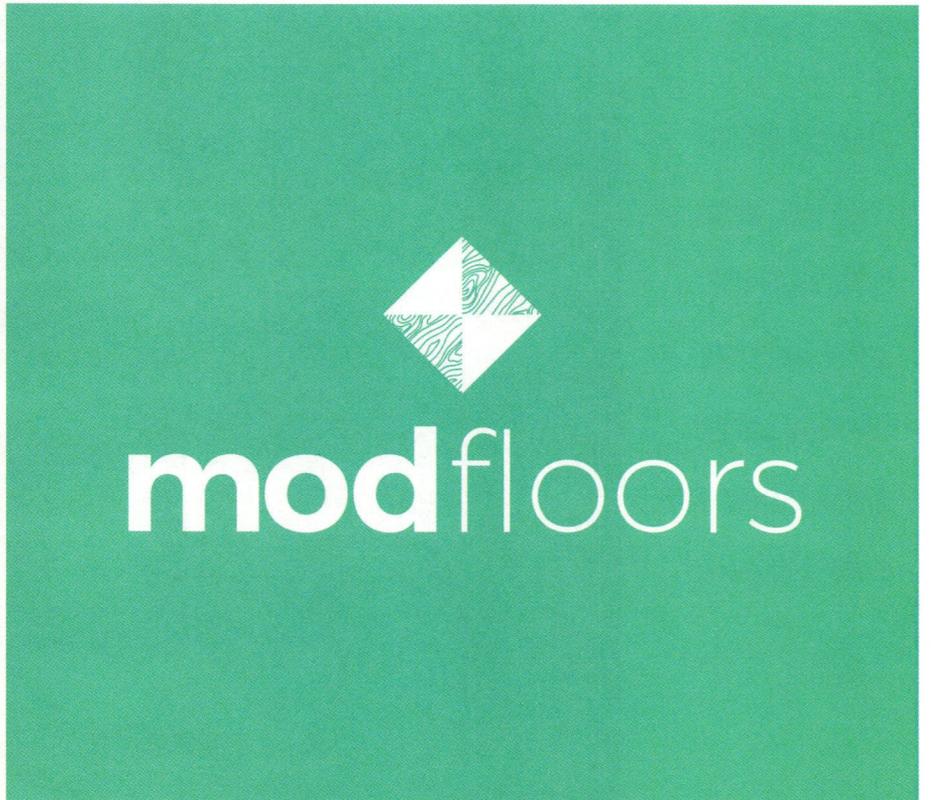
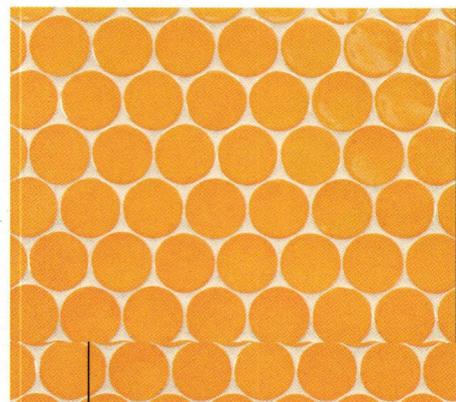
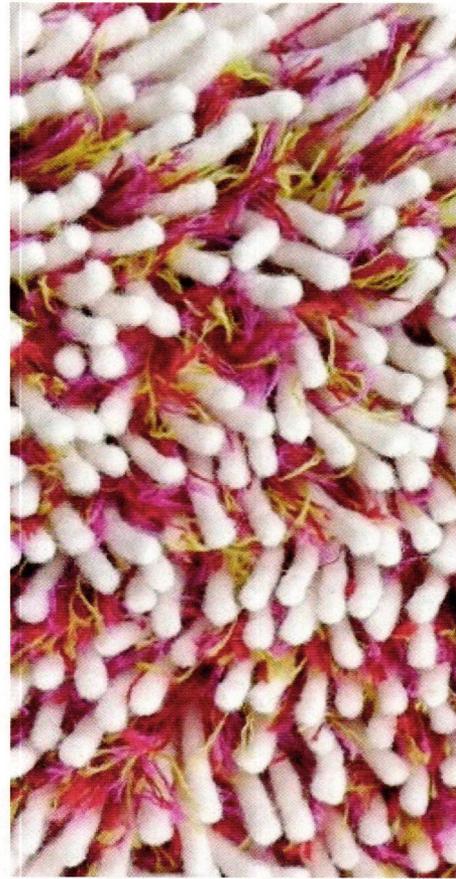
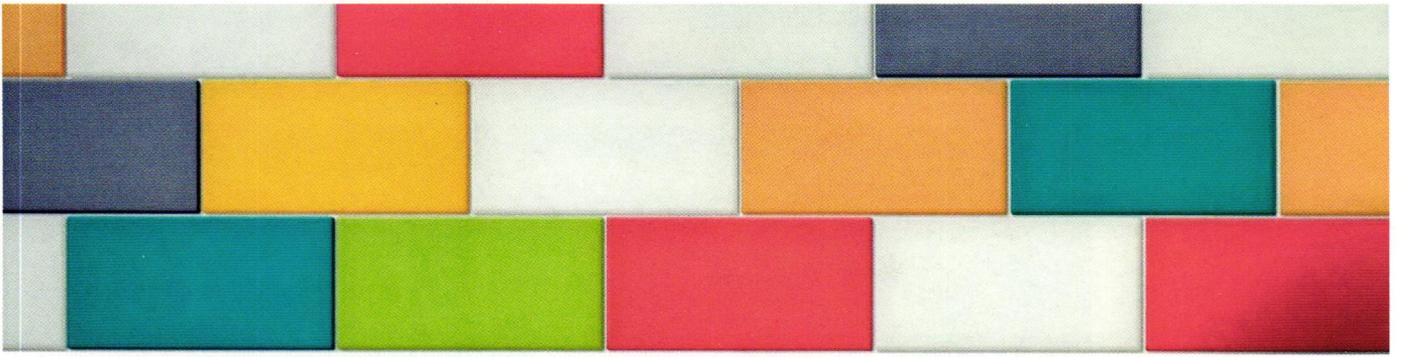
THE MODERN PALETTE

The mid-century look was delivered via the cabinetry, finishes and small design details that pack a big punch. "The mid-century feel comes through in the clean lines, use of walnut for cabinetry and the wood pulls that are a nod to that era," Michael says. "The Glo-Ball ceiling light conjures the classic mid-century globe, but this one (by Jasper Morrison) is 'squashed.'"



"The big design choice we made was to go dark with the finishes. I rarely recommend dark finishes in a kitchen, as we live in Oregon where it's dark a lot of the time, but it felt right for this kitchen and these clients. Adding a large skylight allowed us to make this dramatic move."

"TO HARMONIZE THE NEW MODERN SPACE WITH THE VINTAGE [AREAS] OF THE HOME, WE KEPT THE EXISTING KITCHEN FOOTPRINT AND DESIGNED A CUSTOM CABINETS SCHEME TO FIT SEAMLESSLY INTO THE BONES OF THE ROOM," MICHAEL SAYS. "MATCHED OAK FLOORING FURTHER CONNECTS OLD AND NEW."



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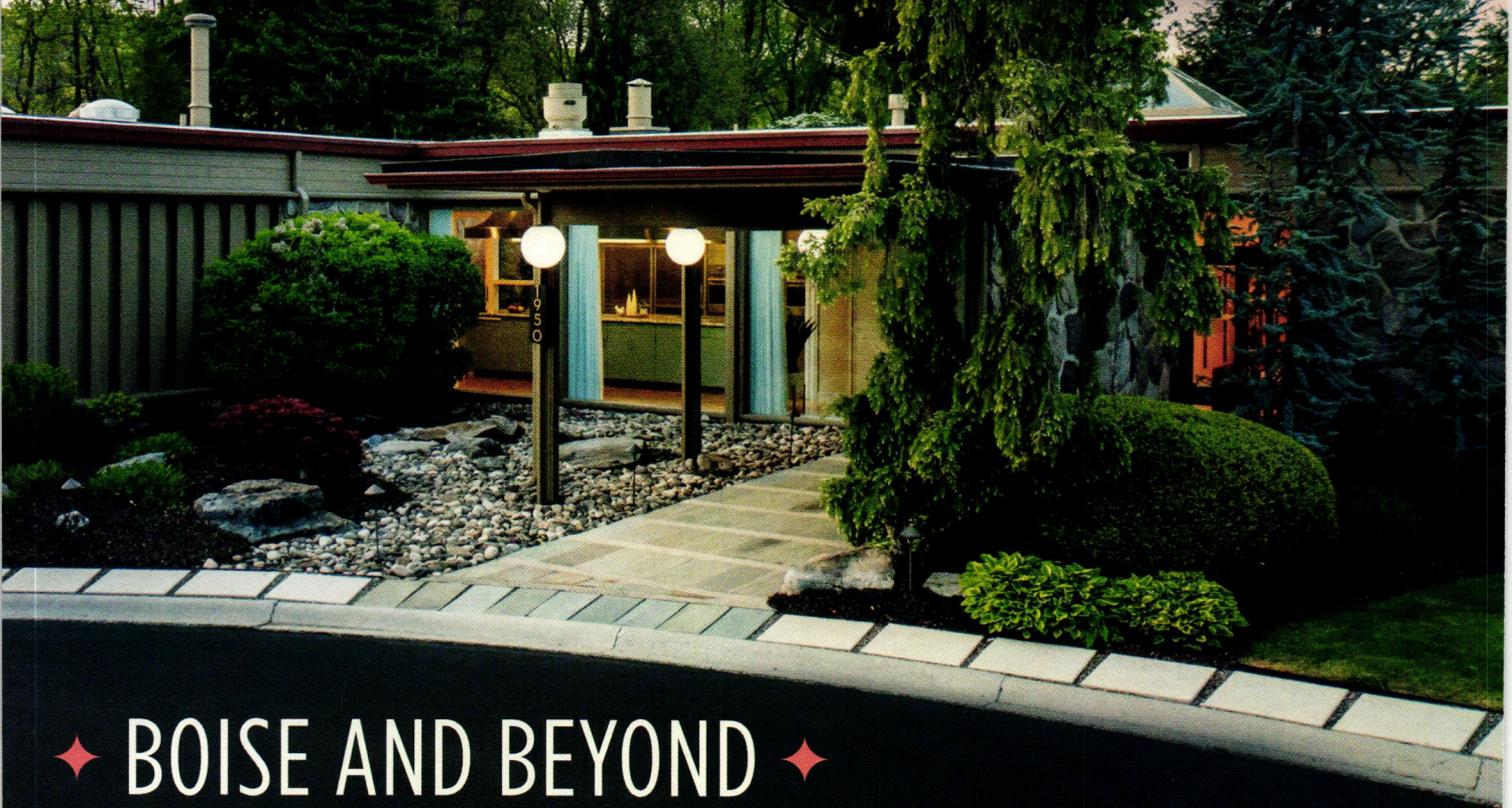
RICHLY TEXTURED
OREGON BLACK
WALNUT WAS USED
FOR THE CABINETS,
ADDING MID-CENTURY
STYLE WARMTH TO
THE KITCHEN.

“The mid-century
feel comes through
in the clean lines,
use of walnut for
cabinetry and the
wood pulls that are
a nod to that era.”





mid-century homes
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Going against the grain with colors was another bold, modern move. “The big design choice we made was to go dark with the finishes,” Michael says. “In a sea of white kitchens, we went the other way, with almost-black tile and black walnut cabinetry. I rarely recommend dark finishes in a kitchen, as we live in Oregon where it’s dark a lot of the time, but it felt right for this kitchen and these clients. Adding a large skylight allowed us to make this dramatic move. The new kitchen is extremely daylit and bright, even on the gloomiest days.” 🌿

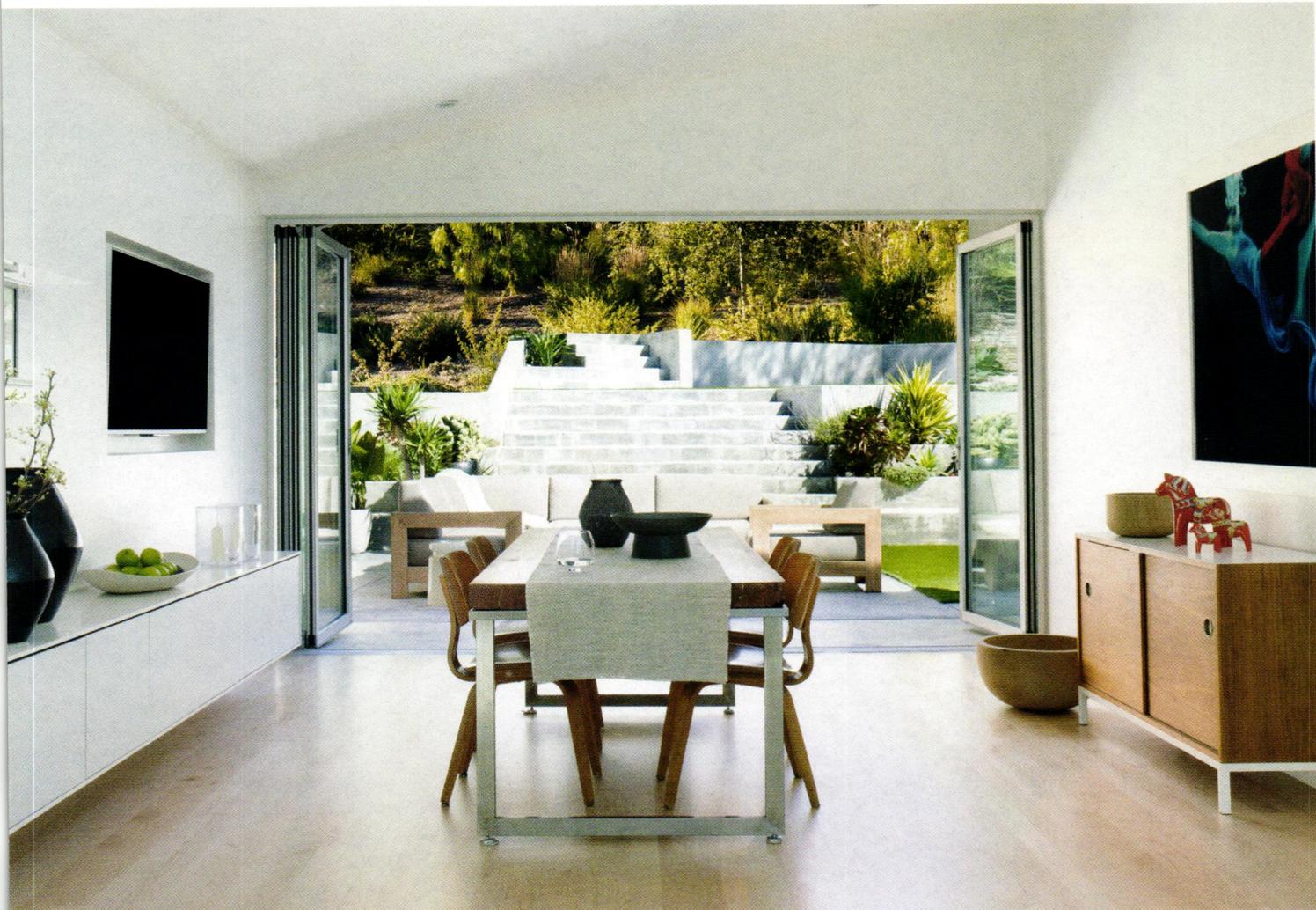
“THE CABINETS ARE COMPLETELY CUSTOM, DESIGNED BY ME,” MICHAEL SAYS. “WE SELECTED THE VENEER FLITCHES AT GOBY, A LEGENDARY WESTERN WALNUT VENDOR HERE IN PORTLAND. THE CABINETRY PULLS WERE MADE TO MY DESIGN BY THE JOINERY (LOCAL).”

/ WORTH THE SPLURGE /

Michael shares the design elements that earned their keep by elevating the space

1. Using Western walnut was a splurge; most black walnut available is from the Eastern U.S.
2. Using handmade Heath Ceramics tile at the backsplashes—as opposed to a more budget-driven option. If you’re going to splurge in your kitchen, backsplash tile is a good place to do it. Even when there’s a lot of tile, such as in this kitchen, it’s a small part of your remodel relative to the whole. Expensive tile doesn’t change the labor cost.

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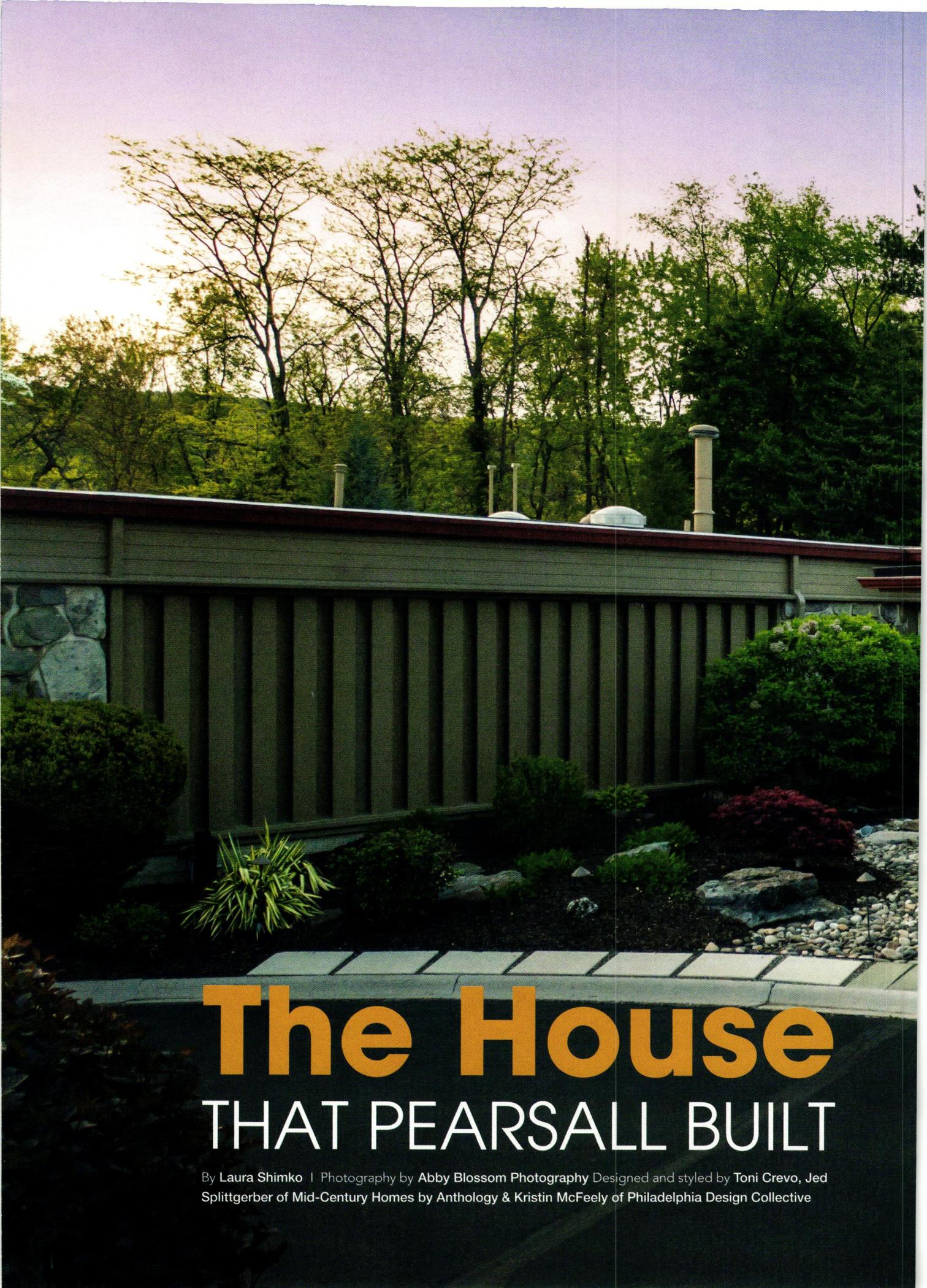
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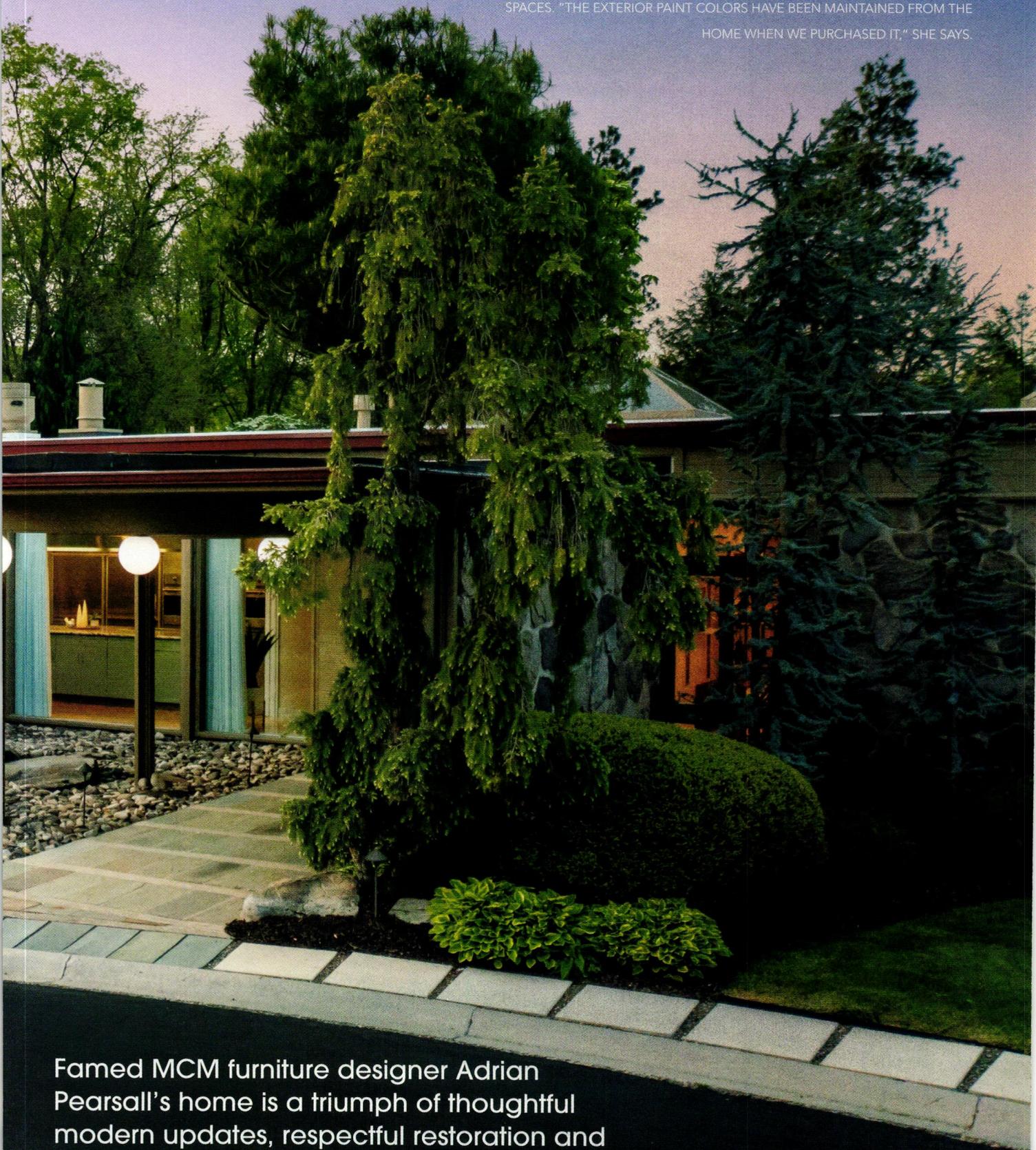


The House

THAT PEARSALL BUILT

By Laura Shimko | Photography by Abby Blossom Photography Designed and styled by Toni Crevo, Jed Splittgerber of Mid-Century Homes by Anthology & Kristin McFeely of Philadelphia Design Collective

TONI CREVO AND HER HUSBAND KEPT THE ENTRYWAY ALL ORIGINAL, INCLUDING THE ABUNDANCE OF WINDOWS THAT THEY MADE WATERTIGHT. WALLS OF WINDOWS ALLOW FOR THE PERFECT TRANSITION OF INTERIOR AND EXTERIOR SPACES. "THE EXTERIOR PAINT COLORS HAVE BEEN MAINTAINED FROM THE HOME WHEN WE PURCHASED IT," SHE SAYS.



Famed MCM furniture designer Adrian Pearsall's home is a triumph of thoughtful modern updates, respectful restoration and many of his original furniture pieces.

It's not every day that the home of a Mid Century Modern design icon is for sale—let alone one they designed for themselves. Such was the case when the family home of Adrian Pearsall hit the market in 2013. Toni Crevo and her husband, David Koral, found themselves purchasing the sprawling Mid Mod estate in Forty Fort, Pennsylvania, “as is” from the Pearsall family. Toni admits they were not quite sure at first what they were walking into, but as time passed the state of the home became clearer. “It was very obvious on the day we closed that it was more of a project than we thought,” she says.

Shortly after purchase, Toni and David began the process of lovingly restoring the home. Toni says their mission was to “restore and maintain where and whenever you can to preserve the integrity of the property and renovate where necessary to make the home one that works with modern-day needs.”

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AS PART OF THE UPDATE TO THE HOME, TONI WORKED WITH ED KOPEK OF EDWARDS GARDEN CENTER TO GET THE RIGHT LOOK AND FEEL FOR THE LANDSCAPING. "THE DESIGN IS VERY MUCH A 'SCALED-BACKED' VERSION OF WHAT WAS HERE WHEN WE PURCHASED THE HOME," TONI SAYS. "DUE TO THE AGE OF THE TREES AND PLANTINGS, WE HAVE HAD TO REMOVE AND MAKE CHOICES TO REPLACE ON MOST OF THE PROPERTY." THE RESULT IS A MIXTURE OF NEW STONE AND FOLIAGE WITH SOME OF THE ORIGINAL TREES AND SHRUBS. "THE OVER TWO ACRES OF PRISTINELY MANICURED AND IRRIGATED LANDSCAPE IS A LABOR OF LOVE," SHE SAYS.

THE BUILT IN SHELVES
IN THE LIBRARY
WERE CRAFTED BY
PEARSALL, BUT THE
DESK AND CHAIR ARE
A CONTEMPORARY
ADDITION BY TONI AND
HER HUSBAND.



After many setbacks, they accomplished their goal with vision, determination and the assistance of realtors TJ Pierce and Jed Splittgerber of Mid-Century Homes by Anthology.

THE LEGACY

Adrian Pearsall, an American naval veteran with a degree in architectural engineering, got his start in the world of design when he founded his own furniture company in 1952, Craft Associates. After spending a few years of crafting his own unique style, Pearsall became widely known at the end of the decade for his glass-top walnut tables, which were sold in major retail stores. He and his brother opened their factory in Wilkes-Barre, Pennsylvania. Once that business was sold, Pearsall went on to start Comfort Designs in the 1970s, where he expanded his designs to include upholstered seating. He is most recognized, however, for his work using black walnut.

In 1964, when the home was completed, Pearsall, who was also trained as an architect, had included myriad state-of-the-art amenities that a modernist dream home would boast, such as an enormous indoor pool, custom fireplaces, multiple atriums and courtyards. The six-bedroom home also had unique personalized features, such as a full-sized ice cream bar and fountain as well as a photography dark room.

FOR MORE ON
ADRIAN PEARSALL'S
HOME BEFORE THE
FINAL RENOVATION, VISIT
ATOMIC-RANCH.COM.

THE LIBRARY IS ANOTHER UNIQUE SPACE IN THE HOME THAT TONI AND HER HUSBAND KEPT ALL ORIGINAL. "IN THE LIBRARY WE WANTED TO BRING IN AN INTERNATIONAL STYLE WITH THE BARCELONA LOUNGE CHAIRS PAIRED WITH PLANTER COFFEE TABLE, SURROUNDED BY THE WARMTH OF PEARSALL'S WALNUT BOOKSHELVES AND WALLS," JED SAYS. "THE WAY THE LIGHT POURS IN FROM THOSE SKYLIGHTS ONTO THE STEEL AND GLASS REALLY COMPLETES THAT SPACE." THE GREEN AND WHITE VEINED MARBLE IS PART OF A WATER FEATURE THAT WAS ORIGINAL.





As with most mid-century home projects, staying true to the home's roots was an important part of Toni and David's overall vision. "The Pearsall legacy was the intrigue to look at or possibly purchase the house," Toni says. "The contemporary look combined with the Frank Lloyd Wright style to live with your surroundings and natural elements is what we envisioned when we first experienced the house." With that in mind, she focused her project on bringing modern amenities to the home, while keeping as much of the original design as possible.

BALANCING OLD & NEW

In the current world of MCM, debate swirls around the topic of restoration, renovation and finding the right balance in-between. Mindful of this, Toni and David sought at the outset to only include those updates that felt truly native to the home. "We reused materials where we could and any materials removed were saved," Toni says. This included keeping and restoring the Case wall-hung toilets as well as all the wood in the home. However, the scope of the work to be done only kept expanding. "From leaky windows and gutters, to running toilets, to new appliances, to extermination and mold—you name it, we had the problem," Toni says. These issues climaxed in

ABOVE: THE OPEN LAYOUT ALLOWS FOR SEAMLESS CONNECTION BETWEEN LIVING SPACES, WHILE THE WINDOWS AND SKYLIGHTS BRING IN NATURAL LIGHT. NOTE THE MASSIVE CANTILEVERED CONCRETE BENCH ON THE RIGHT, WHICH IS ACTUALLY AN EXTENSION OF THE FIREPLACE HEARTH.

a devastating fire that tore through the home and destroyed the original pool and pool-house area. "We were devastated and weren't really sure if we had it in use to start over," she says. "At that point, it truly became a restoration vs. renovation story."

After the initial shock wore off, Toni and David got back to work with a renewed vision. "We looked at each other and said, 'Ok, let's do what we really want this time,'" Toni says. "We had to look at the house and think about what it truly needed to be able to live there again." This included replacing windows and doors as well as a total redesign of the pool and outdoor spaces. "Through the whole process inside and out, it was still about clean lines and nothing that moved it out of the 'feel and style' of the original house," she says.





LEFT: THIS WALNUT BAR ADJACENT TO THE DINING AREA WAS ORIGINALLY LOCATED IN THE DEN AND A METAL SCULPTURE STOOD IN ITS PLACE WITH WATER RUNNING THROUGH IT, BUT TONI AND DAVID DECIDED TO CREATE A NEW LOOK. THE BAR IS NOW ENCLOSED IN THE MARBLE HALF-CIRCLE THAT ONCE HOUSED THE FOUNTAIN. "WE WANTED TO REINVENT THE WATER FEATURE," TONI SAYS. BUILT PLATFORMS INTO THE FLOOR AND ENSURED THE CARPET IS EASY TO REMOVE IF THEY DECIDE TO EXPOSE IT IN THE FUTURE.

BELOW: EXTENDING PARALLEL TO THE LIVING ROOM, THE DINING AREA LOOKS OUT INTO THE HOME'S ATRIUM. ORIGINALLY, THIS AREA INCLUDED PART OF THE MARBLE WATER FEATURE, A PIECE OF WHICH NOW SURROUNDS THE BAR AND DIVIDES THE DINING SPACE FROM THE LIBRARY. "THERE WERE WATER POOLS ON THE FLOOR THAT HAD STEPPING STONES INTO THE DINING ROOM," TONI SAYS. "WHEN WE PURCHASED THE HOUSE THE WATER FEATURE WAS FILLED WITH PLANTS." TONI AND DAVID DECIDED TO COVER UP THE FEATURE DUE TO DOGS AND KIDS BUT



THE FIREPLACE WITH CANTILEVERED CONCRETE BENCH IS ORIGINAL TO THE HOME, WITH A SMALL UPDATE. "AFTER THE FIRE WE PUT A GAS INSERT WHERE THE ORIGINAL WOOD BURNER WAS BUT IT BECAME THE TRUE SPOT OF ENJOYMENT IN THE HOUSE," SAYS TONI. "IT IS AN ART PIECE." THE BLACK SOFA AND MATCHING ARMCHAIR, SIDE TABLE AND COFFEE TABLE ARE ALL BY PEARSALL.



FABULOUS FURNISHINGS

In addition to keeping as true as possible to the original architecture and design of the home, Toni also wanted to include as many original pieces as possible from Pearsall's portfolio. Shortly after purchasing the home, she secured all the Pearsall pieces that were originally in the home through auction. The buffets, bar, hutches, case goods, wall units, and bookshelves were custom-built by Pearsall for this home. However, Toni wanted to expand her collection for an even more authentic feel to the home. Last year, when Toni and David decided it was time to move on and put the Pearsall home up for sale, they enlisted the help of TJ Pierce and Jed Splittgerber of Mid-Century Homes by Anthology to make their dream a reality.

Jed got to work with the goal of finding as many original Pearsall pieces as he could while also including furniture by Pearsall's contemporaries where it made sense. His research led him to furniture dealer Roger Chandler in Lancaster, Pennsylvania, who specializes in Pearsall pieces.

"After chatting about design, we quickly realized we were on the same wavelength, sharing a passion for all things mid-century," Jed says. He worked with Roger to secure six additional Pearsall pieces: the gondola sofa and chair set and avocado upholstered chairs in the living room, and the blue-green upholstered chairs in the family room. He sourced additional Pearsall originals from various dealers and auctions, including the walnut-base sofa in the recreation room. The home also includes



ABOVE: WHILE TONI AND DAVID MOVED THE SHELVING AND CABINETS WITH SOLID-SLATE TOP FROM ANOTHER PART OF THE HOUSE, THE REST OF THE DEN IS COMPLETELY ORIGINAL TO THE HOME. THE ONLY UPDATES MADE WERE UPGRADING THE WINDOWS AND DOOR. "IN THE DEN, WE HIGHLIGHTED PEARSALL TRADEMARK WOOD—WALNUT—THROUGH CLASSIC DESIGNS FROM EAMES AND WEGNER," JED SAYS.

LEFT: JUST OFF OF THE ENTRYWAY, THE LIVING ROOM PROVIDES WALLS OF WINDOW VIEWS TO THE BACK PATIO. TONI AND HER HUSBAND DAVID RESTORED ALL OF THE ORIGINAL FLOORING TO KEEP AN AUTHENTIC MID CENTURY FEEL. THE AVOCADO LOUNGE CHAIRS WITH SIDE TABLE ARE PEARSALL ORIGINALS.



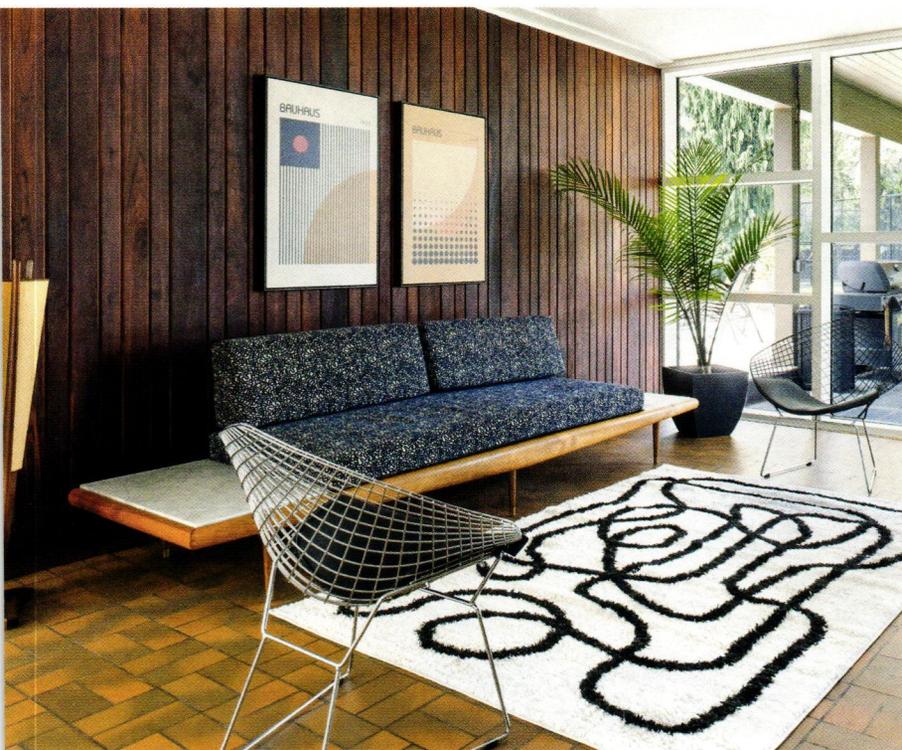
reproduction pieces from Pearsall's contemporaries, such as Eames, Wegner, Saarinen, Bertoaia, Nelson, Platner and Miles van der Rohe.

The result of their labor is a beautiful combination of old and new, from the architectural design to the furniture styling in each room. "Being able to experience his designs within his personal residence takes everything to another level," Jed says. The overall impression leaves one with a deeper understanding and appreciation not only of Pearsall and his designs, but of all the elements that make Mid Century Modern design the polished gem that it is. 🌀

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BELOW: THE TWO PEARSALL 2291-C CHAIRS WERE SOURCED THROUGH MCM FURNITURE EXPERT ROGER CHANDLER. "IT WAS UNPLANNED, BUT THE WAY THOSE PADDLE-ARMED WALNUT LOUNGE CHAIRS WITH THEIR ANGLED LEGS PAIR WITH THE ORIGINAL ROUNDED FIREPLACE HIGHLIGHT THE TRUE ARTISTRY OF PEARSALL," JED SAYS.





LEFT: DAMAGED MOST BY THE FIRE, THIS AREA WAS COMPLETELY REDONE. IT WAS ORIGINALLY AN OPEN BREEZEWAY THAT TONI AND DAVID DECIDED TO ENCLOSE DURING THE RECONSTRUCTION. THEY DESIGNED IT AN OPEN SPACE WITH A ROOF AND CALL IT THE SUNROOM. "WE ARE GLAD WE MADE IT AN ADDITIONAL LIVING SPACE," TONI SAYS. THE SOFA WITH BUILT-IN MARBLE SIDE TABLES AND FLOOR LAMP ARE PEARSALL ORIGINALS, WHILE BERTIOIA DIAMOND CHAIRS ADD EXTRA FLAIR TO THE SPACE.

BELOW: LEADING OUT FROM THE FAMILY ROOM, THE KITCHEN PROVIDES A PEEK INTO THE ATRIUM WITH WALLS OF WINDOWS. THE WALL AND ISLAND CABINETRY, AND MARBLE COUNTERTOP ON THE WALL CABINETS, ARE ALL ORIGINAL, WHILE THE COFFEE BAR AND BREAKFAST TABLE, ORIGINALLY AN ICE CREAM BAR, ARE REMODELED. FOR MODERN TOUCHES, TONI AND DAVID ADDED NEW APPLIANCES AND GRANITE COUNTERTOPS.



RIGHT: THE SHELVING, BY PEARSALL, AND DRESSER PIECES IN THE PRIMARY BEDROOM ARE ALL ORIGINAL TO THE HOME.

BELOW: THE PRIMARY BEDROOM RECEIVED A FULL REMODEL, TAKING THE GUEST BEDROOM NEXT DOOR AND INCORPORATING IT INTO A LARGER AND MORE USABLE PRIMARY SUITE, TONI SAYS.





THERE ARE THREE GUEST BEDROOMS WITH ENSUITES HAVE NEARLY IDENTICAL LAYOUTS. HERE, WINDOWS FRAME OTHER SIDE OF THE BED TO LET IN NATURAL LIGHT. TONI AND DAVID MADE SURE TO SOURCE FURNITURE FOR EACH ROOM THAT FELT ORGANIC TO THE SPACE.

HOW TO STYLE MCM FURNITURE

Whether it is your first time furnishing an MCM home or you're a seasoned veteran, creating just the right look for each space can present unique challenges. Jed Splittgerber offers tips for crafting the look and feel you want.

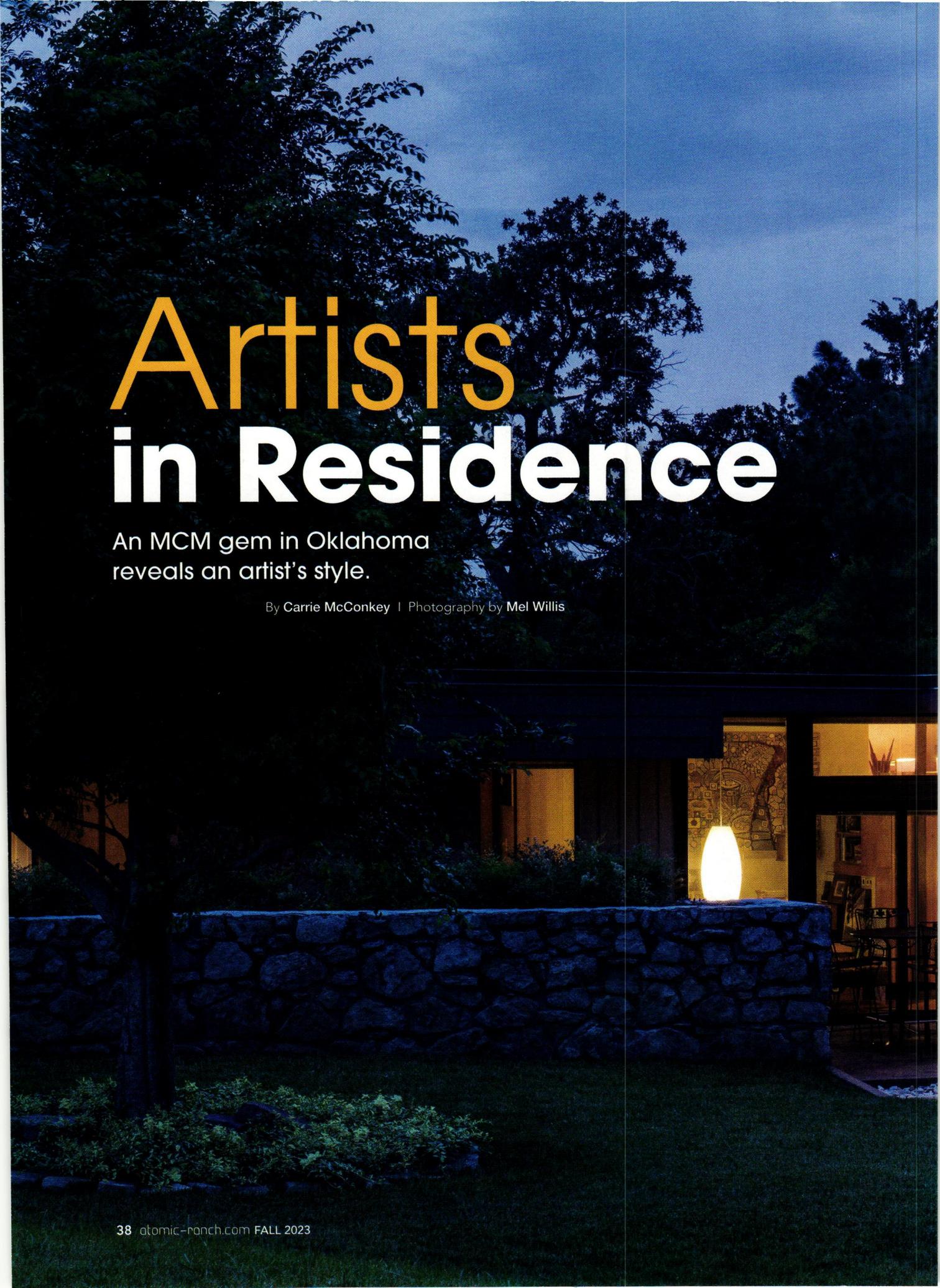
CREATE COMBOS. To get a more lived-in, eclectic feel in your design, bring different pieces together. "Pair pieces constructed of the same materials (walnut, teak, etc.) while having strikingly different lines," he says.

BALANCE. Make sure your pieces are working together to create the kind of look and feel you want. "Iconic furniture designs work well alongside dramatic pieces as they play off one another to accentuate how classic and unique each one is," he says. This also applies to textures. "Combine strong metal or wood-framed chairs with a soft, textured upholstery sofa to create a well-rounded space," he says.

FURNISH TO FUNCTION. Select pieces that best support the function you want out of each space. "If you want to read in that room, fill it with pieces that support that activity," he says. "If that space is for socializing, select pieces that are a set and arrange them intimately to bring people together."

SUPPORTING ROLES. Don't overwhelm your space with too many "loud" or prominent pieces. "If you have bold art or high-impact walls, furniture with black-leather upholstery can help let those walls do the talking," he says. "A pop of color only 'pops' in comparison to its environment. Accompany a standout piece with furniture that plays a supporting role to help elevate it within your space."





Artists in Residence

An MCM gem in Oklahoma
reveals an artist's style.

By Carrie McConkey | Photography by Mel Willis

THERE IS NO DISTINCTION BETWEEN THE HOME'S INTERIOR AND EXTERIOR MATERIALS. THE STONE, GLASS AND GRAY AND CHOCOLATE-COLORED GROOVED WOOD PANELING CAN BE FOUND THROUGHOUT, CREATING A HOLISTIC FEELING FOR THOSE WITHIN IT. "I REMEMBER THINKING A FEW YEARS AFTER MOVING IN, 'WHY DON'T I SIT OUTSIDE ON THE PATIO ANYMORE LIKE I DID IN MY PREVIOUS HOME?'" HOMEOWNER RIC MILLER SAYS. "IT'S BECAUSE YOU'RE OUTSIDE WHILE YOU'RE INSIDE."





In the late 1980s, artist Ric Miller was working as a graphic designer in Oklahoma City, Oklahoma, and needed a model for a print-ad campaign. He was looking for an everyday guy to portray an older male relaxing in his retirement.

"I thought of George, my friend from the gym," Ric says. "George was a good-lookin' man with a great head of gray hair!"

George Seminoff was a respected local architect known throughout Oklahoma City for his Mid Century Modern designs. He agreed to be in Ric's photo shoot and the ad campaign was a success. Neither man could have imagined, however, the impact that George's work would have on Ric's personal life years later.

AN UNEXPECTED LISTING

Ric had grown out of his rock-cottage starter home by the mid-'90s and began to hunt for a more permanent place to nest. He pictured moving into a similar-style house that

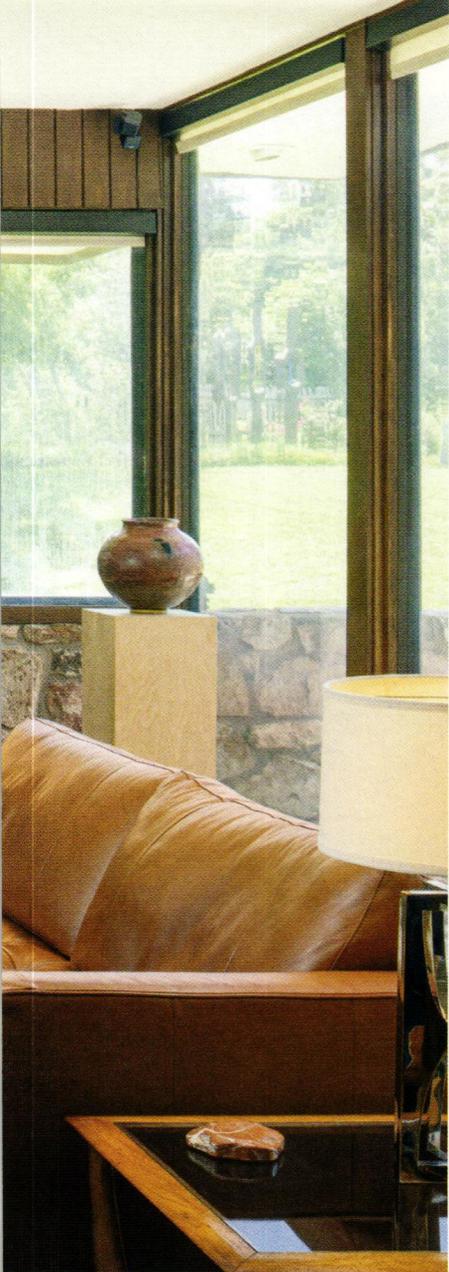
would showcase his unique furniture collection. "Mom liked to refinish furniture and Dad liked the bidding process at auctions, so I had a houseful of antiques," Ric says.

A friend of Ric's who lived in Twin North Estates, a subdivision built in the mid-'50s in the township of Forest Park, saw a modern home listed in his neighborhood that he'd always been curious about. Knowing Ric was looking, he asked him to tag along to make the visit legitimate.

"At the showing, I found out that the architect was my gym friend, George Seminoff," Ric says. "I walked away thinking, 'I hope someone buys this house who appreciates it.'"

AN ARTIST'S HOME

The design of the 1962 home, with its flat roof, wood and miles of glass, was far from the type Ric envisioned for himself, but he couldn't get the unique property off his mind. "Driving down the curved gravel driveway made me feel like I was leaving the busy city behind," he says.



RIC REMEDIED LIMITED WALL SPACE ON WHICH TO DISPLAY ART BY DESIGNING THE PEDESTALS SEEN IN EACH CORNER OF THE LIVING ROOM. HEAVY CUSTOM DRAPERIES THROUGHOUT THE HOUSE THAT WERE OBSTRUCTING THE VIEW WERE REMOVED, DONATED TO A LOCAL NONPROFIT AND REPLACED WITH PINPOINT ROLLER SHADES. NATURAL STONE SURROUNDING THE FIREPLACE TRANSITIONS INTO THE PATIO WALLS SEAMLESSLY BLUR THE LINES BETWEEN THE HOME'S INTERIOR AND EXTERIOR.



HOLDING A PLACE OF HONOR BESIDE THE FRONT DOOR IS A PAINTING BY FORMER OWNER AND "KITCHEN-TABLE ARTIST" VIRGINIA OCKERSHAUSER. "THE PAINTING IS VERY SENTIMENTAL AND WILL STAY IN THE HOME," RIC SAYS. "VIRGINIA COULD HAVE MADE CHANGES TO THIS HOUSE THROUGHOUT THE YEARS, BUT SHE RESISTED. SHE KNEW WHAT SHE HAD." THE PAINTING ON THE RIGHT IN THE ENTRY HALL IS AN ORIGINAL BY RIC.





THE LIVING ROOM, DINING ROOM AND KITCHEN MAKE UP "ONE MASSIVE ROOM OF GLASS THAT LETS YOU EXPERIENCE THE SEASONS." THIS FAVORITE AREA OF THE COUPLE ALSO HOUSES AN EASEL CONTAINING ARTWORK IN PROGRESS. "WHEN I INSTALLED IT 27 YEARS AGO, I DECIDED, 'I'M AN ARTIST; I PAINT, AND I MAKE NO APOLOGIES.' BESIDES, FRIENDS COME BY AND ALWAYS ENJOY SEEING WHATEVER MY ARTISTIC FOCUS IS FOR THE MOMENT," RIC SAYS.

Ric brought along his antiques-loving parents to a second appointment, certain that they would talk him out of it. As they drove away, Ric sought their opinion. "Their answer shocked me," he recalls. "They said, 'We can't believe you haven't already bought the house!'"

They weren't the only ones rooting for Ric. "During that showing, we met the owner, Virginia Ockershauser," he says. Virginia, who had lived in the house for over three decades, referred to herself as a "kitchen-table artist." Rick continues, "She found out I was an artist working for an ad agency and also a painter. Years later, she told me she had always felt it was an artist's home because there was so much light. She had wanted to sell it to me."

SETTLING IN

Virginia had kept the 2,000-square-foot house in remarkable condition and updates were more for taste than necessity. Ric replaced the glittered popcorn ceilings with flat and repainted bi-fold doors throughout the house a creamy oatmeal color. The artist provided historic clues for future owners, however: "The bi-fold doors had all been various shades of green and blue. When I painted them, I left the original colors on the side edges and I kept the popcorn ceiling inside the closets," he says.

Ric sought help refinishing the original cork floor from a local wood-flooring company. "In the mid-'90s, cork floors were nearly extinct," he says, "but they agreed to tackle the job with the understanding that if it didn't work I could always replace it with something else."

THE PERFECT FIT

Ric recalled an additional challenge as he transitioned to his new home style. "I brought in and arranged all of my antiques. I looked around and realized it wasn't working," he says. With his parents' blessing, he sold nearly the entire furniture collection. There was one piece that worked beautifully, however: a reproduction Eames chair he had bought in the early '80s. Then something else suddenly made sense. "When

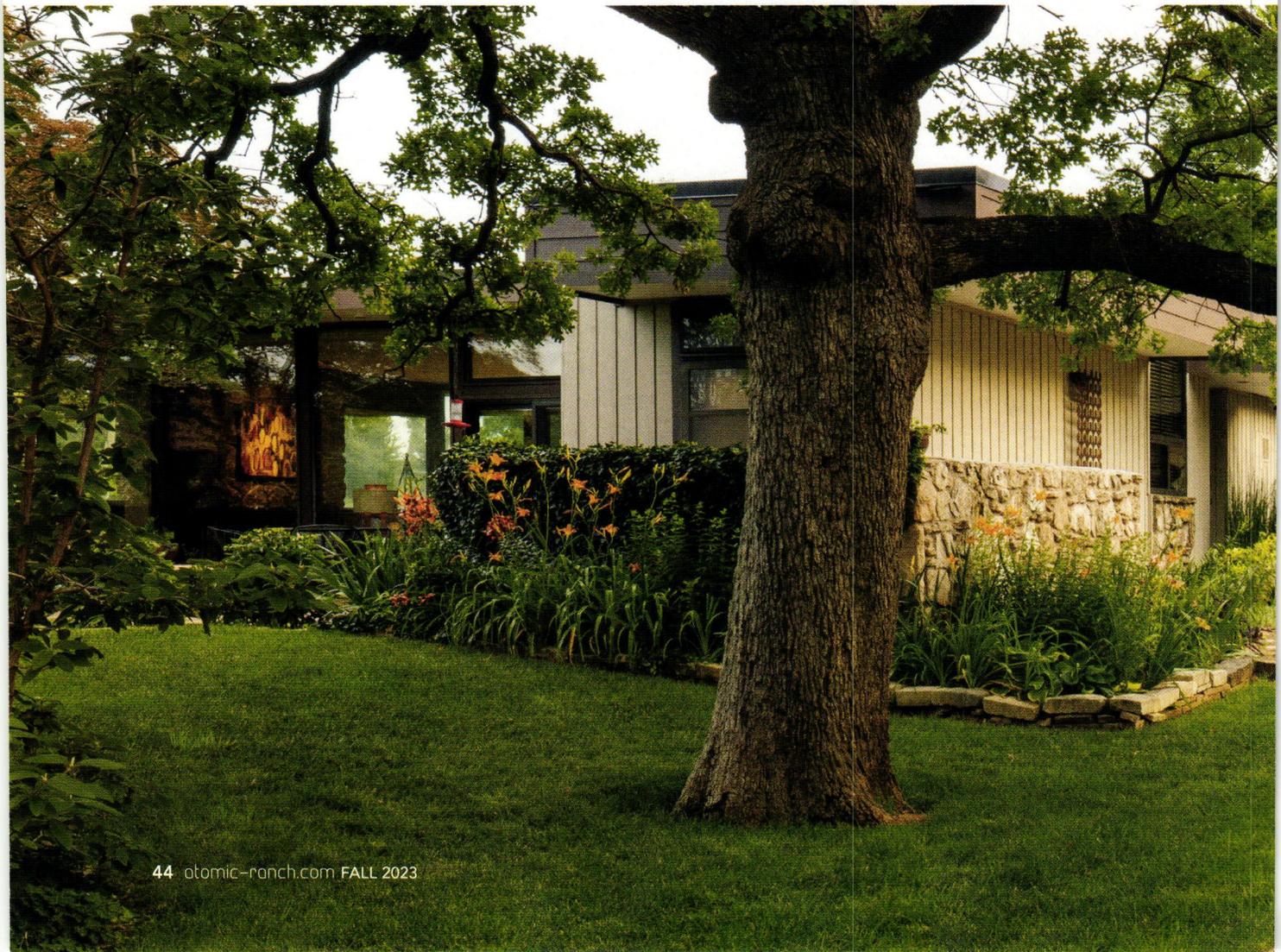
I was an art student at the University of Oklahoma, one of my studio painting-class instructors asked us to create a piece imitating a famous artist," Ric says. "I chose the Austrian artist and architect Hundertwasser, who painted in a modernistic style of cubes and lines that looked like an aerial view of a city." Ric's undergraduate painting had never been hung; its vivid colors and geometric shapes didn't blend with his previous home's décor. But for this home it was just right.

"I was 40 years old and felt like when I moved into the house I had finally come into my own," Ric says. "This home was meant for me."

A TWO-ARTIST HOME

Nearly 30 years later, Ric still feels a thrill as he makes his way down the gravel driveway of his Mid Century Modern home. "I'm a huge Frank Lloyd Wright fan, also Philip Johnson, and have always felt this house is the child of both architects," he says.

Ric is now enjoying his own retirement just as his gym buddy George Seminoff had portrayed in the ad campaign so many years before. And Virginia Ockershauser's wish that the house should belong to an artist was granted twofold: Ric's husband Jon is also a painter.





ABOVE: "AFTER I BOUGHT THE HOUSE, I ASKED GEORGE SEMINOFF IF THERE WAS ANYTHING HE WOULD HAVE DONE DIFFERENTLY," RIC SAYS. "WITHOUT HESITATION, HE SAID, 'YES, THERMOPANE WINDOWS, BUT THAT WASN'T AN OPTION BACK THEN.'" IN THE 1990S, PREVIOUS OWNER VIRGINIA OCKERSHAUSER INSTALLED CUSTOM BRONZE STORM WINDOWS. THESE, ALONG WITH THE SHADE-PROVIDING OVERHANGS THAT SEMINOFF DESIGNED, KEEP THE ELECTRIC BILLS MANAGEABLE.

BELOW: TO THE RIGHT OF THE CARPORT, SEMINOFF DESIGNED A "GARDEN STORAGE" ROOM WITH FLOOR-TO-CEILING SHELVES AND A WORKBENCH. UNDERNEATH THIS SPACE, STAIRS LEAD TO A 12'X 24' BOMB SHELTER BIG ENOUGH TO HOLD 14 PEOPLE. "AT THE TIME, IT WAS THE HEIGHT OF THE NUCLEAR ARMS RACE," RIC SAYS. "BUT LIVING IN THE MIDWEST, IT NOW COMES IN HANDY AS A TORNADO SHELTER."



CONTAINING A SLIDING GLASS DOOR, CLOSET AND A SEPARATE DOOR THAT OPENS TO THE HALLWAY, WHAT SEMINOFF DESIGNED AS "BEDROOM #3" TODAY SERVES AS A STUDIO FOR THE ARTISTS. THE CIGAR LIGHT WAS RESCUED FROM FRIENDS IN CALIFORNIA WHO HAD IT STORED IN A BACK CLOSET AND THE PAINTING IS THE FIRST THAT RIC CREATED AFTER MOVING INTO HIS NEW HOME.





"The light through the windows is the best to paint by," Ric says. "You've heard of the great artist's light in our American Southwest? It may not compare to a snow day at our house." 🌞

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ABOVE: THE PRIMARY BEDROOM, WITH A VIEW OF THE HISTORIC TWIN HILLS GOLF COURSE, DISPLAYS ORIGINAL PENDANT LIGHTS. A SWITCH PLATE LOCATED NEAR THE NIGHTSTAND CONTAINS SIX BUTTONS THAT CONTROL SOFFIT LIGHTING HIDDEN IN THE EXTERIOR OVERHANG. "IF YOU NEED TO TURN THE OUTDOOR LIGHTS ON IN THE MIDDLE OF THE NIGHT, YOU DON'T EVEN HAVE TO LEAVE THE BED!" RIC SAYS. **BELOW:** THE HOME'S LANDSCAPING DOUBLES AS AN ART GALLERY, WITH SCULPTURES BY RIC, BILL HAWK AND JOHN WOLF ON PROMINENT DISPLAY. TO CREATE AN ATTRACTIVE PRIVACY BARRIER, RIC PLANTED EVERGREEN ALLEGHANY VIBURNUM SHRUBS ALONG THREE SIDES OF THE HOUSE, THE FOURTH SIDE OF WHICH BORDERS THE TWIN HILLS GOLF COURSE. "BEFORE YOU ASK—NO, WE HAVE NEVER HAD A BROKEN WINDOW!" RIC SAYS.





PERHAPS INTENDED TO BE ORNAMENTAL, THE JAPANESE MAPLE TREE OUTSIDE THE NORTHEAST CORNER OF THE LIVING ROOM WAS ONLY 3-FEET TALL WHEN IT WAS PLANTED 60 YEARS AGO. TODAY, THE 20-FOOT-TALL TREE SHADES THE PATIO AND PROTECTS THE LIVING ROOM FROM THE MORNING SUN. THE RED WOODEN SCULPTURE ON THE PATIO IS RIC'S, INSPIRED BY THE INTRICATE DESIGNS FOUND THROUGHOUT FRANK LLOYD WRIGHT'S HOLLYHOCK HOUSE IN LOS ANGELES.

LOCAL LEGEND: **GEORGE SEMINOFF**

One of Oklahoma City's most beloved architects, native Oklahoman George Seminoff, was born in the small town of Hobart in 1927. Like many young men of his generation, he took a 2½-year leave from his studies while serving in the military during World War II. Graduating from Oklahoma State University with an architecture degree in 1950, Seminoff began a prolific career designing many of Oklahoma City's significant Mid Century Modern commercial and residential structures.

One of the architect's most heralded designs was his own 1959-built home, which began as an 800-square-foot rectangle. After marrying his wife, Sharon, a professional artist, they knew they needed more space when Sharon became pregnant with their first child. The family grew and the architect designed masterful additions to the house that eventually increased it to 4,000 square feet and earned him a Merit award from the Oklahoma City AIA in 1970.

Close friend and famous Mid Century Modern photographer Julius Shulman photographed the Seminoffs' home and it appeared as the cover story in the Spring 1971 issue of *Living Now* magazine. In 1986, Seminoff was quoted in *The Oklahoman* newspaper reflecting upon the project. He said, "I never intended this house to be an architect's treasure, but it shows how you can design and build in stages."



A Treehouse Time Capsule





This mid-century home with an interesting history, unusual architecture and quirky styling sat empty until a couple decided to make it their forever home.

By **Lauren Hofer** | Photography by **Meagan Larsen**
Designed by **Wise Design** | Builder: **Clarkbuilt, Inc.**

With the dream of finding a mid-century ranch to renovate, Dina and Darren Glassman of Portland, Oregon, were diligent in their search, but not hurried. "We took long walks in the neighborhood almost every day and stumbled on an old 'for rent' sign in the bushes of this house," Dina recalls. "It wasn't occupied, so we called the number on the sign. Eventually, we found the homeowner and convinced him to sell us the house."

"THE DINING ROOM WAS PREVIOUSLY WALLPAPERED AND WE WANTED THAT SPACE TO FEEL A LITTLE BRIGHTER," DESIGNER ANNIE WISE SAYS. "YOU CAN ALSO SEE THERE'S A CHANGE IN THE CEILING PLANE, SO WE THOUGHT THAT WAS A NICE PLACE TO CHANGE TO DRYWALL." THE RESULT CAPTURES THE "TREEHOUSE IN THE SKY" VIBES WITHOUT OVERWHELMING THE SPACE.

AFTER REDESIGNING THE FIREPLACE AND CLADDING THE ROOM IN FIR, THE TEAM INCORPORATED HANDPICKED ITEMS FROM THE HOMEOWNERS' COLLECTION TO COMPLETE THE AREA. "AN OLD RUSSIAN OIL PAINTING LOOKS ESPECIALLY LOVELY ADJACENT TO THE ROMAN BRICK FIREPLACE," DINA SAYS. THE ADJACENT SELIG CHAIR COMPLETES THE LOOK.





BELOW: "THE KITCHEN PREVIOUSLY HAD A SMALL FOOTPRINT AND THERE WAS A WALL DIVIDING THE KITCHEN FROM THE DINING ROOM, SO WE ENDED UP BLOWING OUT THAT WALL TO EXTEND THE KITCHEN," ANNIE SAYS.

Originally constructed in 1954, the house had been owned by a local radio personality and felt like a time capsule. "Everything was covered in crazy wallpapers and there were these interesting light fixtures," says interior designer Annie Wise of Wise Design, whom the homeowners brought on at the beginning of the project along with the construction firm Clarkbuilt, Inc.







OPPOSITE: "WE DID THIS VERY SMALL, SORT OF BRASS DETAILING IN-BETWEEN THE PANELS ON THE WALLS," ANNIE SAYS. "WE DECIDED TO DO DECKING ON THE CEILING RATHER THAN FULL PANELS FOR THE BUDGET AND THE LOOK." A NELSON SAUCER CRISSCROSS BUBBLE PENDANT HANGS ABOVE THE DINING ROOM TABLE. OUTSIDE, AN EXTENDED DECK FURTHERS THE TREEHOUSE AESTHETIC.

THE TREEHOUSE

With the help of Annie and the rest of the team, Dina and Darren wanted to retain the home's essence while crafting an open, functional and visually stunning space for them to live. "Our design goal was to keep the spirit of the house and it was a pretty extensive renovation," Annie says. To start, they opened up the kitchen and made structural changes in the entry area to create a foyer and a mudroom. "There was a wall dividing the kitchen from the dining room, so we ended up removing that wall to extend the kitchen," Annie explains. The large and slightly offset peninsula is another unique element. "The home is full of amazing angles everywhere, and we tried to accentuate the fun geometry wherever we could," Dina says.

Next was deciding what to do with the mahogany cladding in the living room. "The wood cladding was not in great shape, so we ended up replacing all of that with fir," Annie says. "It's the Pacific Northwest, so that felt like the right choice." The result is a warm and light space with stunning views of the surrounding foliage. The entire vibe "feels like a treehouse in the sky," Dina says.

DREAMY KITCHEN DETAILS

After opening up the kitchen and highlighting the unique angles, it was all about the details. While the base cabinets can appear to be gray at first glance, they're actually a gray-green called Treron by Farrow & Ball. "The mix of white oak and warm-green cabinets brings the outdoors in," Annie explains. Two contrasting tiles grace the kitchen, creating a unique blend of retro and modern. White subway tiles from Heath Ceramics add a modern flavor, while a retro orange tile serves as the backsplash behind the stove. "This is actually a custom color that they blazed for us," Annie says. "We really were trying to hit a nice balance: not too bright of an orange, not too rusty."

FINDING THE **PERFECT FINISH**

Tips on selecting hardware and finishes to create stunning and balanced kitchens and bathrooms.

You dream of creating spaces as magical and effortless as these, but where do you start? Here are some ideas to achieve the eclectic and complementary balance of good design.

- 1. MODERN + RETRO = MAGIC.** "We were trying to kind of tow the line between retro and having a few pieces that were more contemporary," interior designer Annie Wise says. Details like the wave pulls add the retro feel, while a bold modern faucet brings the space into the 21st century.
- 2. YOU CAN MIX METALS.** Gone are the days where it was all one way. This black faucet with knurled details pops in the space and above the sink. The Wildwood Sconce from Cedar and Moss delivers the shine of brass.
- 3. COLOR IS NOT THE ENEMY.** Bright neutrals may be having their moment, but never underestimate the power of not one, but multiple colors in a space. "The orange tile is a nice counterpoint against the gray-green cabinets," Annie says. In the bathroom, blue wallpaper contrasts beautifully with the terracotta-colored concrete sink.

FROM THE MANZONI WAVE PULLS TO THE CEDAR AND MOSS WILDWOOD SCONES ABOVE THE SINK, EVERY DETAIL AND DECISION IN THE KITCHEN CONTRIBUTES TO A SEEMINGLY EFFORTLESS ELEGANCE. "WE DECIDED TO DO ALL OF THE CABINET BASES IN TRERON BY FARROW & BALL AND IT'S A WARM GREEN THAT IS OFFSET NICELY BY THE WOOD," ANNIE SAYS.





ABOVE: "WE LOVE THE STUNNING HANDMADE ORANGE TILE IN THE KITCHEN," DINA SAYS. MADE BY LOCAL TILE ARTIST MARGARET OF MAKUMADE AND BLAZED IN A CUSTOM COLOR, IT ADDS A RETRO TOUCH TO THE PLASTER-WRAPPED ALCOVE.

BELOW: "IN DESIGNING THE KITCHEN, WE OPTED FOR A LARGE PENINSULA SET AT A UNIQUE ANGLE TO DRAW ATTENTION TO ALL THE WILD ANGLES," DINA SAYS. NERD BAR STOOLS FROM DESIGN WITHIN REACH ARE A CLASSY FINAL TOUCH.





ABOVE, LEFT: THE FOYER, WRAPPED IN FIR, DISPLAYS SOME OF THE HOMEOWNERS' CHERISHED PIECES. "A BEAUTIFUL WEAVING FROM DINGLE, IRELAND, HANGS ABOVE A JOINERY ENTRY TABLE IN OUR WOOD-PANELED FOYER NEXT TO A LOCAL PIECE OF POTTERY. SOMEHOW IT ALL FITS TOGETHER," DINA SAYS.

BRINGING THE PAST TO THE PRESENT

To pay homage to the home's former design, the homeowners opted to incorporate wood wrapping along with wallpaper and light fixtures reminiscent of the home's key original features. "The wallpaper selections are definitely more contemporary," Annie says, "but this place was completely covered in wallpaper, so we wanted to make sure to bring that back into it." The light fixtures down the hall are original to the home, while elsewhere, updated lighting, mostly purchased from Cedar and Moss, capture both mid mod and modern-day aesthetics.

In the entry and mudroom, Forage terrazzo tile floor from Clé continues the theme of modern with a touch of retro. "All the colors felt so natural and it just sort of pulled everything together," Annie says. "It had the rust colors, some caramel colors that brought in the wood and some really neutral colors." In addition to the finishes, structural features also incorporate the past. "We searched for vintage pieces to honor the space, including the powder room vanity, which was once a record storage cabinet," Dina says.



ABOVE, RIGHT: "WHILE THE ORIGINAL WALLPAPER COULD NOT BE SALVAGED, IT WAS INCORPORATED INTO A BEAUTIFUL COLLAGE CREATED BY DARREN'S FATHER, A RETIRED ARTIST," DINA SAYS. THE HALL'S ORIGINAL LIGHT FIXTURES AND THE ADDITION OF A WOODEN SLAT WALL FINISH THE SPACE.

COLLECTED & DISPLAYED

From the beginning, Annie and her team were focused on creating a space where the Glassmans' unique collection of art and furniture could be kept and admired. "They documented and sent us dimensions and all of their art, so we started designing the house with all of their pieces in mind, making sure they had space to display all artifacts from their travels," Annie explains. "You'll see a lot of built-ins in the design."

In the foyer hangs a weaving from Dingle, Ireland, and in the dining room, a locally made table that lived happily in the Glassmans' prior home for 20 years is now surrounded by new-to-them vintage dining chairs. "While most everything is new to the space, it pays homage to what was here in the '50s," Dina says. "We resisted the inclination to make it contemporary and opted for materials and fixtures that bring a sense of warmth." Every detail of this beautiful "treehouse in the sky" renovation was an homage to the home's past while making space for the future. 🌀

SEE RESOURCES, PAGE 86

MAC GEORGE ART PRINTS



A Mid-Century Night's Dream

Serendipity steered a house-hunting couple to their “magical” MCM home, complete with a snow-globe atrium.

By Patricia Kline | Photography by Daniel Muller

THE ORIGINAL FRONT METAL GATE IS
AN IMPRESSIVE SIGHT.

n 2018, Eric and Dr. Emily Bowman were just starting to think about looking for a new home. With the arrival of their second child and an active toddler, they had outgrown their home in the Fairacres neighborhood of Omaha, Nebraska.

While they loved their neighborhood and hoped to find something nearby, they weren't crazy about the architectural style of available homes, which, like their current home, were primarily historic Tudor style. They dreamed of finding a Mid Century Modern home like the ones Eric, a graphic designer, had grown up with in Southern California. They surfed real estate sites separately searching for a mid-century home. When they each came upon the listing for a 1962 home in their neighborhood, they knew they had to see it.

"We saw the home in December," Eric says. "Snow was falling into the glass atrium that is the centerpiece of the home and it looked like a snow globe. We felt like we had left the real world behind."

The home ticked off all the boxes on their wish list. "We made an offer and managed to beat out other offers for the home. It had everything on our checklist: more space, lots of light and room for plants," Emily says.

The more than 3,000-square-foot, four-bedroom, three-bath home was designed in 1962 by the now-defunct architectural firm of Steele, Sandham & Weinstein. The signature features of the home are its massive metal front gate and glass atrium.





THIS IS A VIEW OF THE LIVING ROOM AND THE ATRIUM. THE FIREPLACE CAN BE SEEN FROM MANY AREAS IN THE LARGE LIVING ROOM. TWO LARGE BESPOKE AREA RUGS WERE MADE FOR PREVIOUS OWNERS WHO WERE KIND ENOUGH TO PASS THEM ALONG.

AN UNEXPECTED RENOVATION

The Bowmans moved into the home in 2019 and almost immediately were faced with an unexpected renovation project.

"In March 2019, we had lots of snow then lots of rain. The basement flooded and we needed to take action immediately," Eric explains. "The basement was very dated and we knew we would be renovating it, but we thought it would be in two to four years—not within months of moving in." They reached out to Jessica McKay, owner of Birdhouse Design Studio, to help with the basement renovation.

"The basement was an unfinished space with cement slab floor and crumbling dry wall," Jessica recalls. "The design vision was for the basement to be a multifunctional space for the family. We left it as one big open space, but there is a playroom, homework area, exercise room, guest room and a small bar/kitchenette area. The finished space feels much bigger than 900 square feet."

The project was completed in February 2020. The renovation that had been forced upon them ended up being a huge benefit as the Covid pandemic shut down schools, forcing the Bowmans to homeschool their children.

"What started out as a setback ended up as a win. We are now so thankful we had that additional space during the shutdown," Eric says.

A MAGICAL SPACE

The atrium was a big reason the Bowmans had fallen in love with the home. But the 30-foot honey locust tree that had thrived in the atrium for more than 60 years was now diseased and needed to be removed. The Bowmans knew friends and neighbors would also be sad to see the tree removed, so in December 2021 they held a "hug a tree" open house so that everyone could have one last hug.



THE HOMEOWNERS LOVE TO USE THE FIREPLACE WHENEVER THEY CAN—ESPECIALLY DURING CRISP AUTUMN EVENINGS AND COLD WINTER DAYS. THE BRICK WALL WITH ART HANGINGS RUNS THE ENTIRE LENGTH OF THE ROOM.

THE BACKYARD DECK AND FIREPIT. THE HOMEOWNERS OFTEN SET UP A SCREEN AND PROJECTOR FOR MOVIE NIGHTS DURING THE WARMER MONTHS.



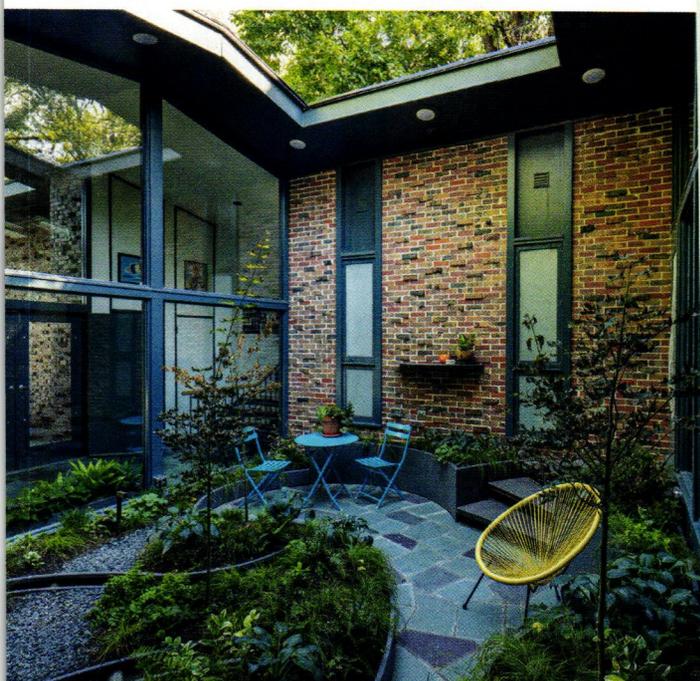
LOOKING FROM INSIDE
THE ATRIUM, STANDING
ON THE STAIRS THAT
LEAD TO THE KITCHEN,
THERE IS A LARGE DRAIN
THAT WAS UNCOVERED
DURING RENOVATION
THAT HELPS DRAIN ANY
RAIN OR SNOWMELT.





ABOVE: CUSTOM CABINETS WERE ADDED IN 1981 IN THE DINING ROOM, LIVING ROOM AND KITCHEN. THE BESPOKE DINING TABLE WAS MADE BY LOCAL CARPENTER PETER CALES OF MEASURE CUT CUT. THE DINING CHAIRS ARE FROM ROOM & BOARD.

BELOW: THE HOUSE SURROUNDS THE ATRIUM, WHICH IS VISIBLE FROM MANY AREAS INSIDE THE HOUSE. FROM WITHIN THE HOUSE, YOU CAN HEAR THE RELAXING SOUNDS OF THE RUNNING WATER/BUBBLERS COMING FROM THE ATRIUM.



REMODEL CHECKLIST

Helpful tips from the homeowners and designers for your next remodeling project.

ERIC AND EMILY BOWMAN:

Know what you want from the space. "For our basement remodel, we knew we wanted a multifunctional space that would include a guest room, a play and study area for the kids and a spot to watch movies. For the atrium, it was important for us to blur the outside space with the interior. That became a guiding vision for the atrium design."

Look at what other people have done. "Our trips to Palm Springs inspired us as well as the Eichler homes I grew up with in Southern California."

JENIKA FLORENCE, KINGHORN GARDENS:

Measure, then measure again. "Double-checking all measurements will save you from frustration and ensure the project goes smoothly."

Mother Nature might have other plans. "Even with the best knowledge of plants it will be trial and error. Some will end up not working out and some will thrive. Experiment and have fun with it."

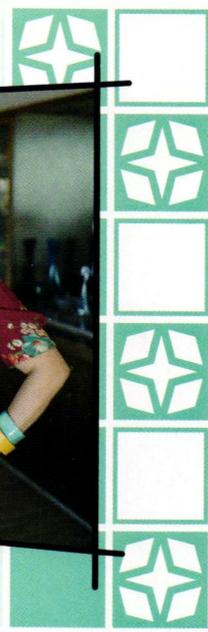
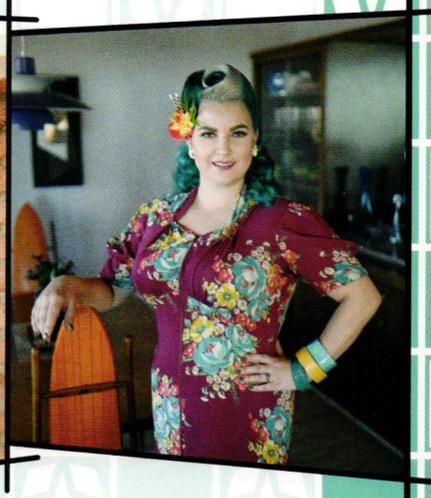
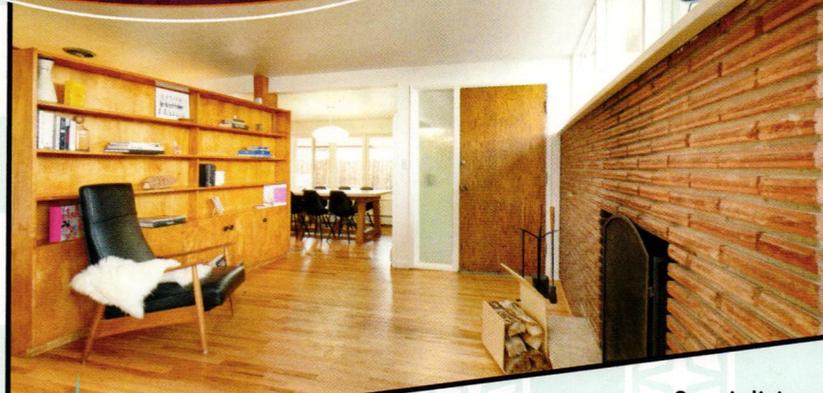
JESSICA MCKAY, BIRDHOUSE DESIGN STUDIO:

Create a vision board. "Read magazines like *Atomic Ranch* and create a vision board so you can get a feeling for the vibe you want to create. Knowing your style helps you figure out what you want from your designer as well. Eric and Emily like color, pattern and original art. They have a less traditional style. That style was a good match for my firm and greatly contributed to the design we came up with for them."

LOOKING INTO KITCHEN AREA FROM
DINING ROOM. THE ATRIUM IS TO THE LEFT.



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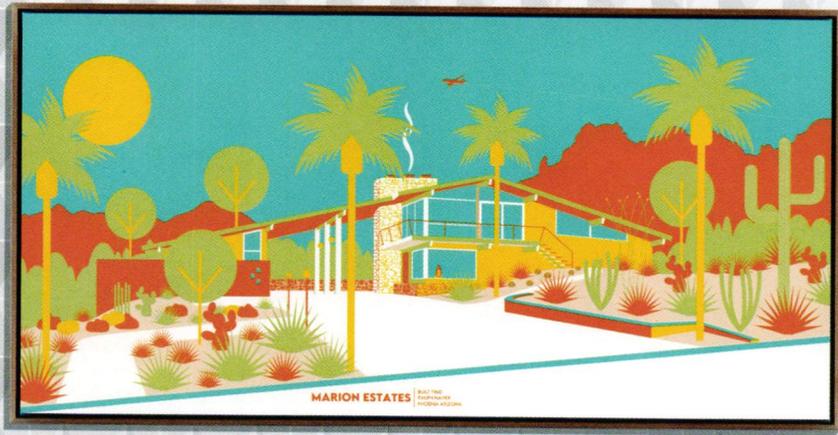
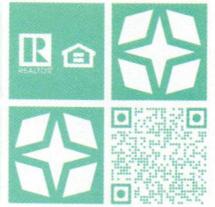
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ABOVE, LEFT: THE HOME HAS A LOT OF NATURAL LIGHT IN THE KITCHEN AREA. THERE ARE A TOTAL OF SIX SKYLIGHTS IN THE HOME, WITH TWO IN THE KITCHEN.

ABOVE, RIGHT: THIS SHOWS A VIEW OF THE ATRIUM FROM THE DINING AREA. "I LOVE THAT WE CAN SEE INTO THE ATRIUM WHILE WE ARE COOKING," EMILY SAYS.

RIGHT: THE BEAUTIFUL PAUL MCCOBB KITCHEN CABINETS ARE ORIGINAL TO THE HOME.

The Bowmans worked with Kinghorn Gardens to help them design and implement what was next for the atrium space. "The atrium is so special to this house," says landscape architect Jenika Florence of Kinghorn Gardens. "The family spends a lot of time there doing yoga, having drinks with friends or just relaxing, so we wanted to create a space that worked for many activities. We don't see Mid Century Modern architecture like this very often in Omaha, so this was a very special project to work on."

The designers and homeowners agreed that the design would be more organic to contrast to the sleek and straight lines of the home. "We wanted to bring more of the outdoors into the atrium," Eric explains. "The original tree had outgrown the atrium; only the trunk was visible from inside the house and none of the canopy."



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ABOVE, LEFT: HERE WE SEE THE BASEMENT BAR, GUEST SLEEPING AREA AND READING/BOOKSHELF "LIBRARY" AREA. THE COUNTER WAS EXTENDED TO CREATE YET ANOTHER SEATING OR STUDY AREA.

ABOVE, RIGHT: THIS IMAGE FEATURES THE BASEMENT WET-BAR. THE COUNTER WAS REPLACED WITH QUARTZ AND THE EDGE CURVED TO CREATE A CLEAR PATHWAY. THE GRID COVER ON THE LIGHTING FIXTURE IS ORIGINAL TO THE HOME AND MIMICS THE PATTERN ON THE FRONT ENTRY GATE. THE ROUND ORANGE PENNY TILE IS ALSO A SUBTLE NOD TO THE FRONT GATE. A POCKET DOOR CAN CLOSE OFF THE BAR AREA IF NEEDED.



LEFT: THE BASEMENT READING "LIBRARY" AREA INCLUDES A LARGE BOOKCASE THAT ACTS AS A ROOM DIVIDER.

They also didn't want to disturb the original slate flooring, so any design would have to be built on top of the slate. The resulting design included custom planters without a bottom fabricated by Green Theory Design. In addition to plants, the planters hold ribbon-shaped water troughs as a water feature. "The planter design was nerve wracking because they were built and shipped in sections. They had to fit exactly," Jenika explains. "We chalked the design on the floor of the atrium and measured multiple times. Thankfully, they fit perfectly.



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ABOVE: THIS IS THE VIEW COMING OUT OF BATHROOM WITH ORIGINAL WALLPAPER, LOOKING INTO WALL OF MIRRORS IN THE CHANGING ROOM (AND SEEING A SLICE OF THE BEDROOM AS WELL).

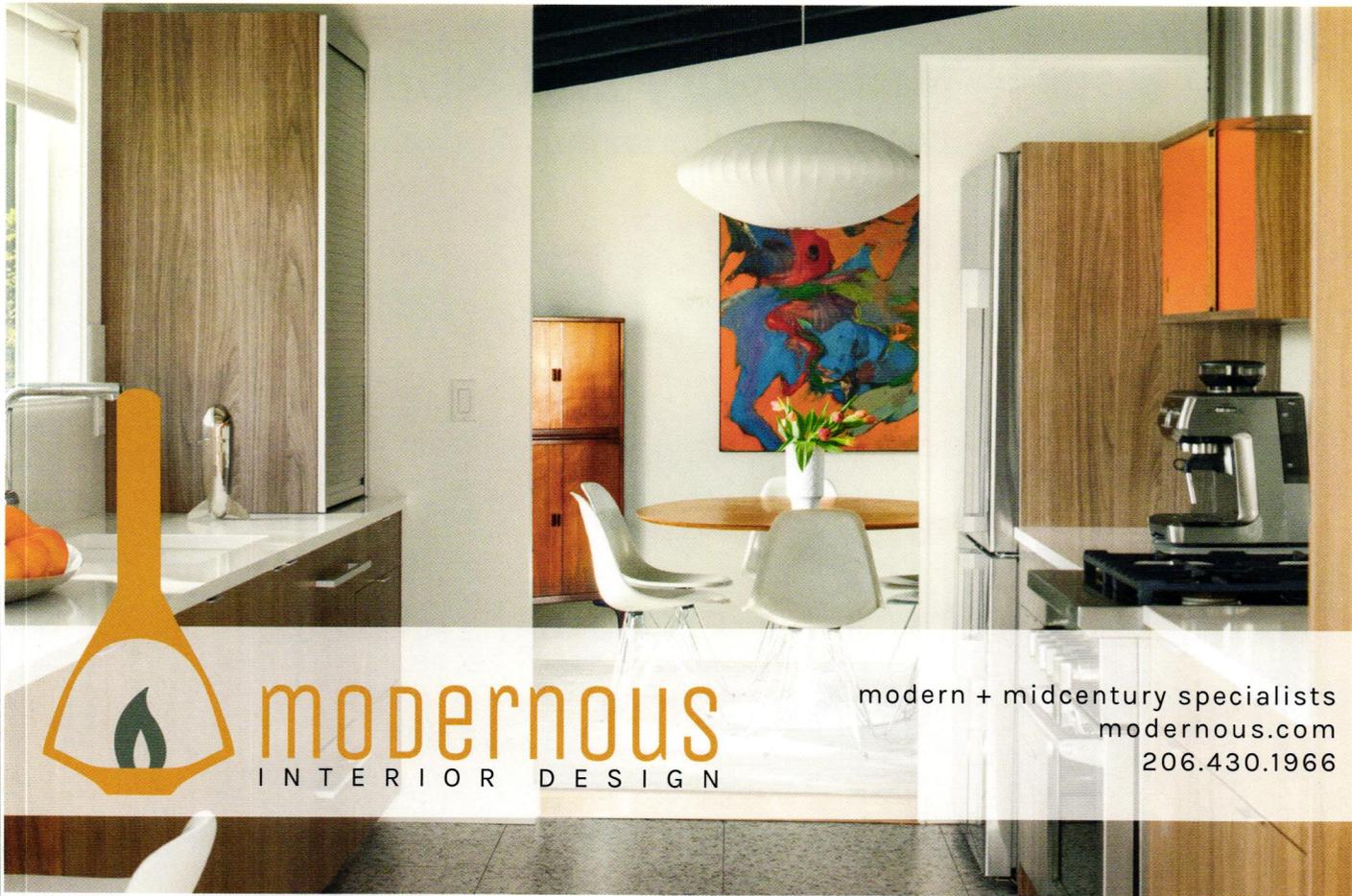
We planted three Korean maples in the space in addition to other plants. These trees won't grow tall, so the family will be able to enjoy the canopy."

Additional planters were placed in strategic locations. "They also designed planters for the foyer of the home so that it appears that the planters go through the glass and into the atrium, blurring the inside with the outside," Eric says.

The atrium turned out even better than the homeowners envisioned it would. "The renovated atrium makes the house seem even more spacious," Emily says. "We love that we can see the atrium from almost every room in the house. We get to experience all of the seasons—snowstorms, rainstorms, leaves falling—it's magical." ❁

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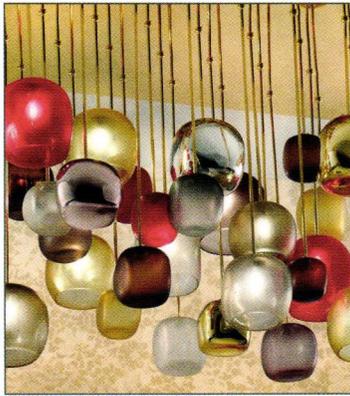
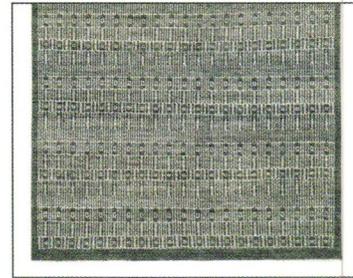


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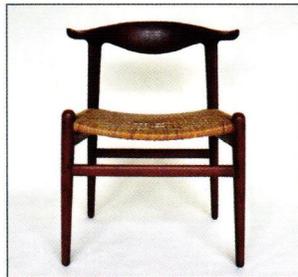
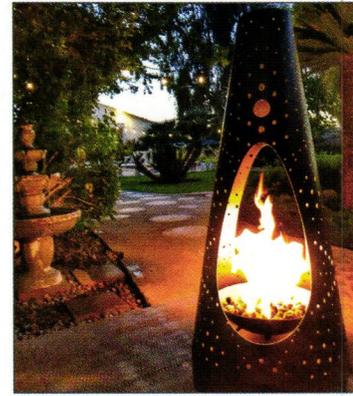
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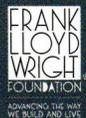
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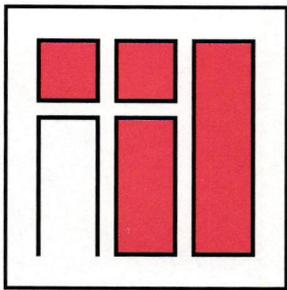
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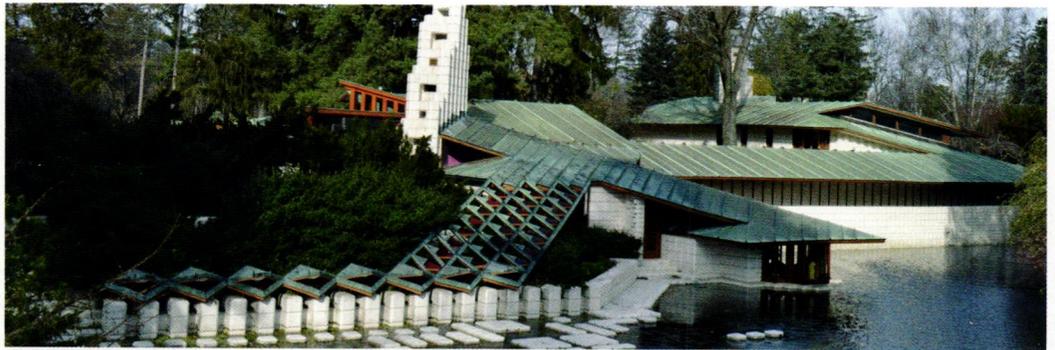
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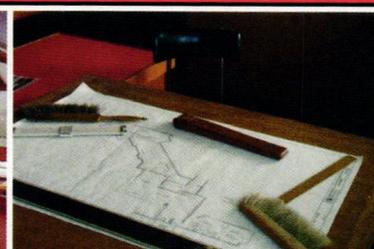
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A BRUTAL Movement

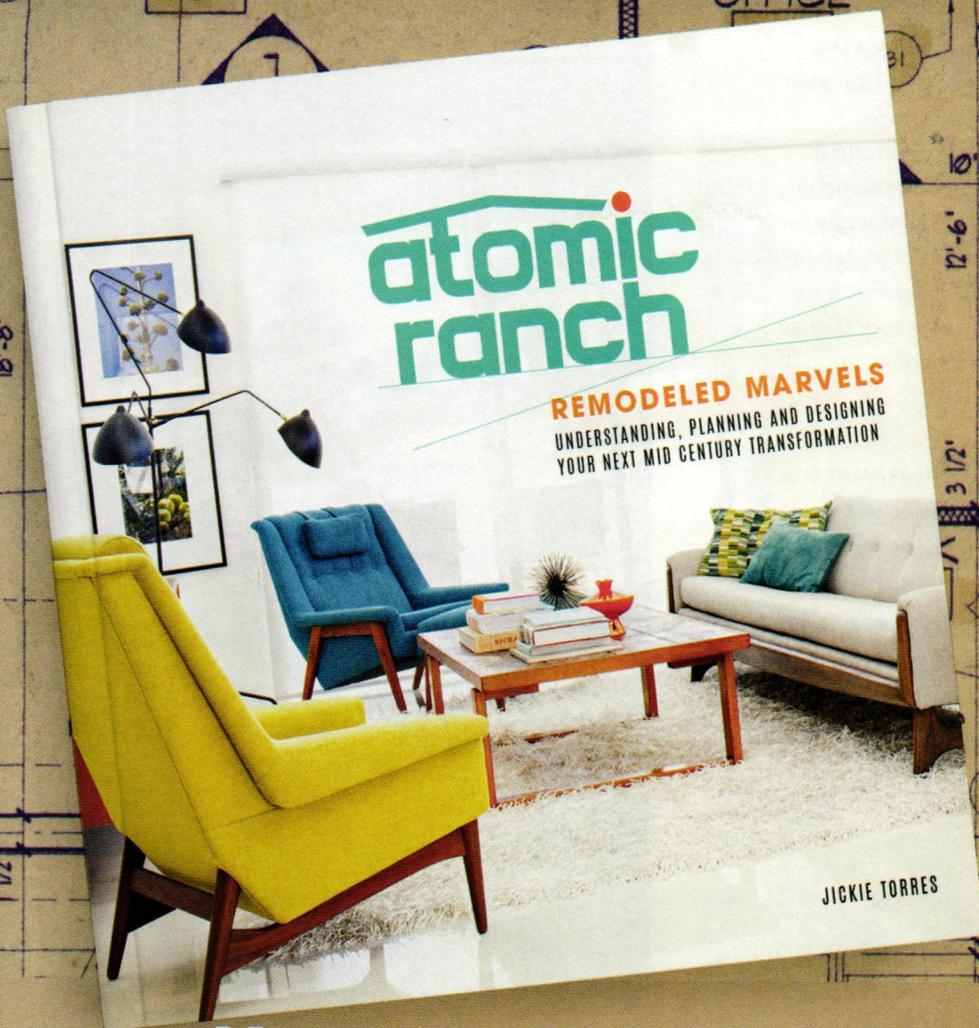
A look at the masters of this polarizing art form and the iconic buildings created then and now.

By **Jickie Torres**

HARSH. CONFRONTATIONAL. UNMISTAKABLE. The tenets of the brutalism movement (derived from the French *béton brut*, or raw concrete) often turn our expected norms of style and design on their heads. According to mid-century-era architecture critic Reyner Banham, brutalist buildings should be memorable as a standalone image, exhibit a clear and distinct structure, and appear to utilize materials “as found.” In practice, this translates to buildings that roar out of their settings with defiant geometry, usually made of unpainted brick or concrete, boasting a dull, monochromatic palette. Like the modernist movement, brutalism is said to be an antiphon to the nostalgic age of design from the 1930s and ‘40s, however brutalism did so with an almost contempt for sentimental emotion. Thus, these buildings elicit

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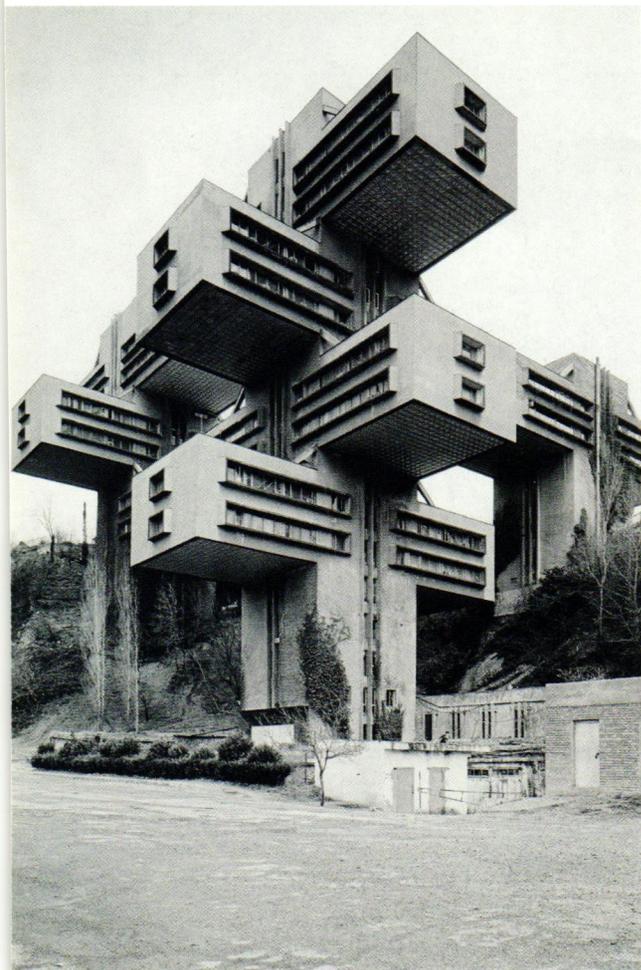
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a strong response from most viewers: you either love them or hate them.

As modernists though, we embrace the stark, futuristic and straightforward character of brutalism. Perhaps one of the most truly international of movements, brutalist buildings can be found all over the world. In the new book *The Brutalists: Brutalism's Best Architects* by Owen Hopkins, readers can take a comprehensive tour of these buildings and their architects in what has come together as one of a quite comprehensive compilation of brutalist works.

RIGHT: RICARDO BOFILL. WALDEN 7 APARTMENT BLOCK, SANT JUST DESVERN, CATALONIA, SPAIN, 1974. "THE BOLDLY SCULPTURAL AND MODULAR MASSING IS BOFILL AT HIS MOST HEROICALLY BRUTALIST," HOPKINS WRITES.

BELOW: GEORGE CHAKHAVA. MINISTRY OF HIGHWAY CONSTRUCTION, TBILISI, GEORGIA, 1974. A FAMED EXAMPLE OF ONE OF BANHAM'S PRINCIPLES OF BRUTALISM THAT A BUILDING "SHOULD BE IMMEDIATELY COMPREHENSIBLE BY THE EYE."

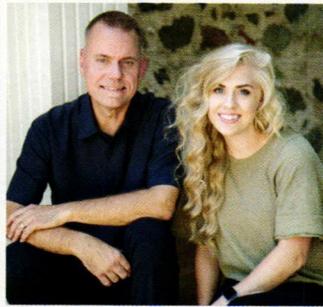


LUDWIG GODEFROY. CASA ZICATELA, PUERTO ESCONDIDO, OAXACA, MEXICO, 2015. FRENCH-BORN GODEFROY HONED HIS CRAFT IN MEXICO AND CITES BOTH THE WORLD WAR II CONCRETE BUNKERS AND THE MONUMENTAL FORMS OF PRE-COLUMBIAN CIVILIZATIONS AS HIS MUSES.



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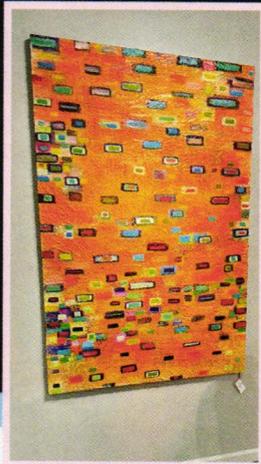


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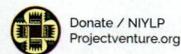
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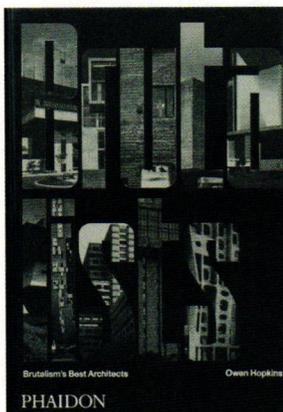
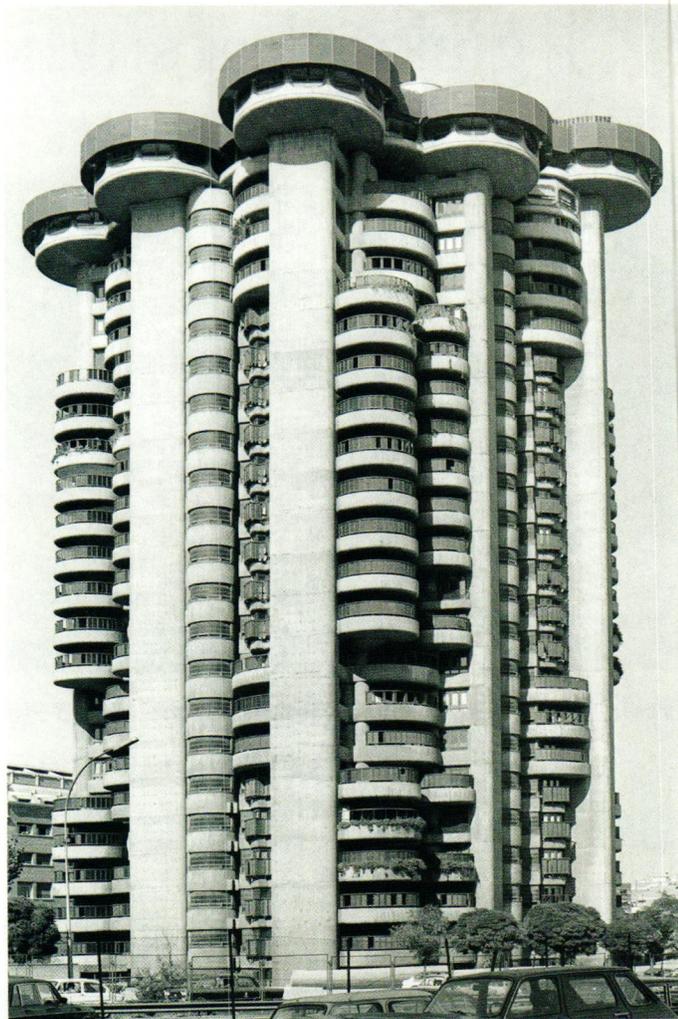
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"While mainstream attitudes remain much the same over the last decade and a half, the band of devotees has expanded dramatically. Brutalism has been recuperated, recast and revalued for the very things its detractors hate: its bold, sculptural energy and its frequent social mission," Hopkins writes. "Brutalism, it would seem, is cool."

Hopkins assembled a list of architects, both famed and rather unknown, whose careers span from the 1920s to present, that reflect how divergent brutalism and its sensibility can be. Fans and the brutal-curious will revel in the breathtaking examples of the buildings that stand today (along with new examples that cling to new-brutalist ideals). And upon diving into the far-reaching and lasting impression the style has made all over the world, the book will leave you in even more awe of the behemoths and their defiant testament to the design world as we know it. 🌀

RIGHT: FRANCISCO JAVIER SÁENZ DE OIZA. TORRES BLANCAS, MADRID, SPAIN, 1969. A STUNNING EXAMPLE OF THE PAIRING OF FUTURISTIC AND ORGANIC.

BELOW RIGHT: DECIO TOZZI. ILHA MUSICAL, VILLA-LOBOS PARK, SÃO PAULO, BRAZIL, 1989. BUILT ON WHAT WAS ONCE A LANDFILL, TOZZI'S DESIRE WAS TO CREATE SOMETHING THAT CONTRIBUTED TO THE CITY'S CULTURAL LIFE.



THE BRUTALISTS: BRUTALISM'S BEST ARCHITECTS BY OWEN HOPKINS
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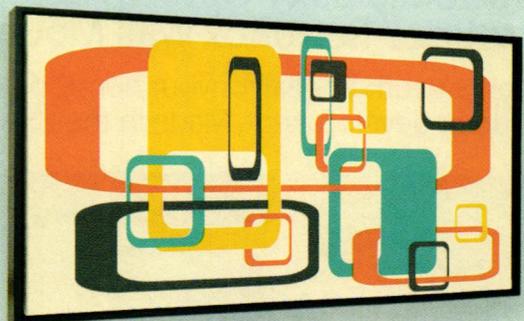
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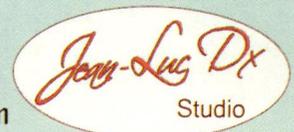


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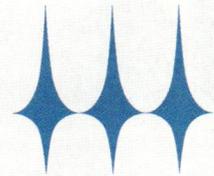
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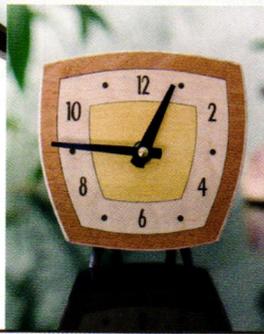


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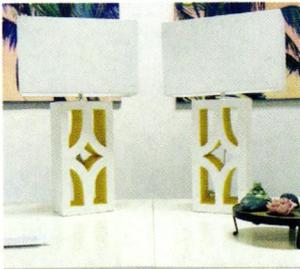
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resources

The House That Pearsall Built, Page 24

Furniture: Roger Chandler, Roger's Collectables, adrianpearsallstore.com

Landscaping design: Ed Kopek, Edwards Garden Center, Forty Fort, PA

Landscaping maintenance: Paul Angeli, PA Landscaping, West Wyoming, PA

Kitchen green paint: custom color, Sherwin-Williams, sherwin-williams.com

Rec room daybed: Etsy, etsy.com

Rec room floor lamp: auction

Bedroom swivel chairs: auction

Dining room table: Carriage Barn Antiques, 570-587-5405 or carriagebarnantiques.com

Artists in Residence, Page 38

To contact artist Ric Miller and view more of his work, visit ricmiller.com.

Primary bedroom ceiling fan: Hinkley, hinkley.com

Bed: Blu Dot Nook bed; bludot.com

Nightstands: Vintage 1960s Lane

Studio cigar light, studio settee, Barcelona chairs in living room, Eames-style chair, ottoman, Nelson Ball Clock: Design Within Reach, dwr.com.

Artwork over fireplace: Robert Mateo Diago

Fireplace screen, art pedestals, artwork over settee: Ric Miller, "New Beginnings" painting on easel; entry-wall art; red exterior sculpture, Ric Miller, ricmiller.com

Dining room table: Designed by Ric Miller, custom made by Superior Metal Fabrication in Oklahoma City

A Treehouse Time Capsule, Page 50

Lighting: Cedar and Moss, cedarandmoss.com

Kitchen faucet: Litze by Brizo, brizo.com

Kitchen cabinet color: Treron by Farrow & Ball, farrow-ball.com

Entry, mudroom tile: Forage Terrazzo in white by Clé, cletile.com

Powder room wallpaper: Yakitori by Farrow & Ball, farrow-ball.com

A Mid-Century Night's Dream, Page 60

Interior design: Jessica McKay, Birdhouse Design Studio, thebirdhousedesignstudio.com

Landscape architect and design: Jenika Florence, Kinghorn Gardens, kinghorngardens.com

Garden bench, office desk, living room lamp, primary bedroom dresser, bed: West Elm, westelm.com

Planters with water trough ribbons: Green Theory Design, greentheorydesign.com

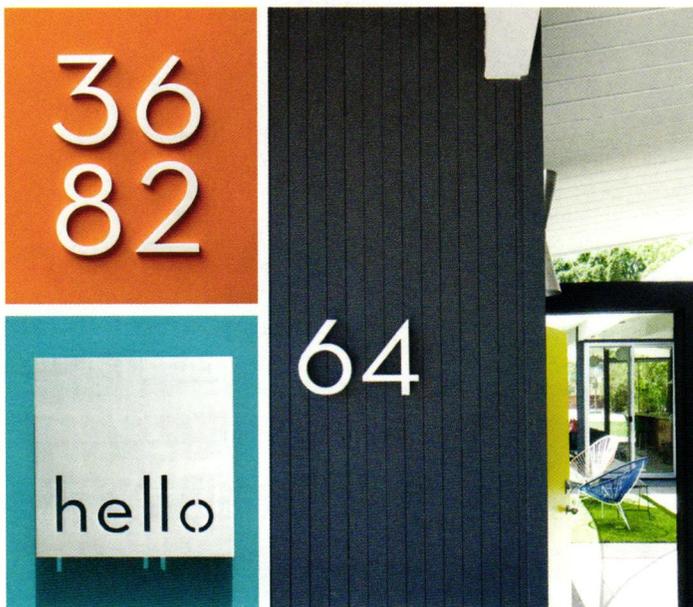
Orange lights in basement, orange step stool in living room: Schoolhouse Electric, schoolhouseelectric.com

Basement wallpaper: Milton & King, miltonandking.com

Office planter, tall planter in living room: Modernica

Office artwork: Aaron Draplin, draplin.com

Plaid couch: vintage France & Son Denmark, Model 417



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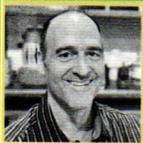
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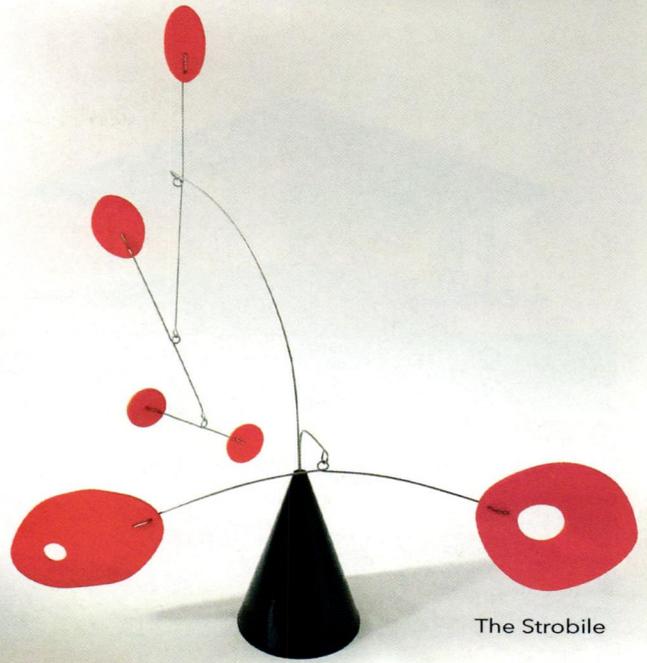
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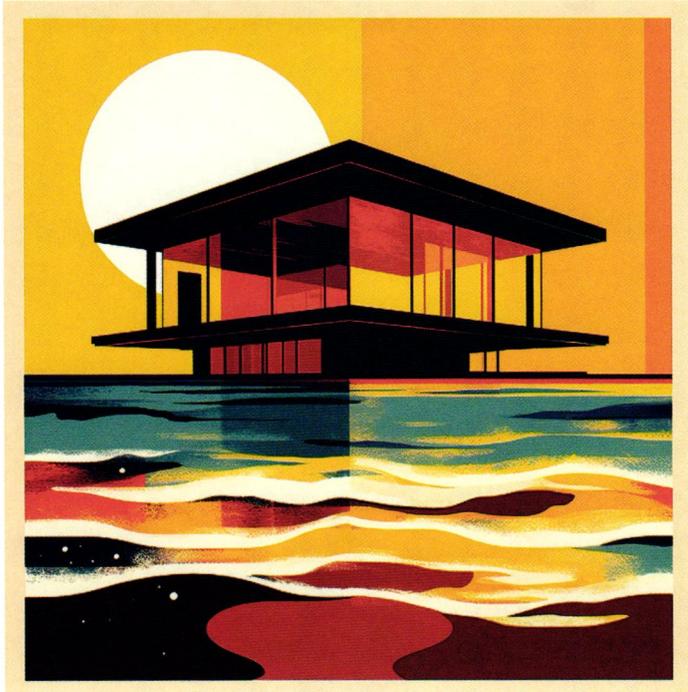


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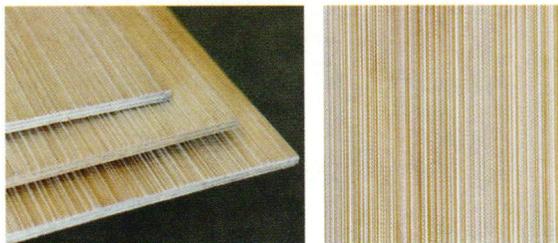
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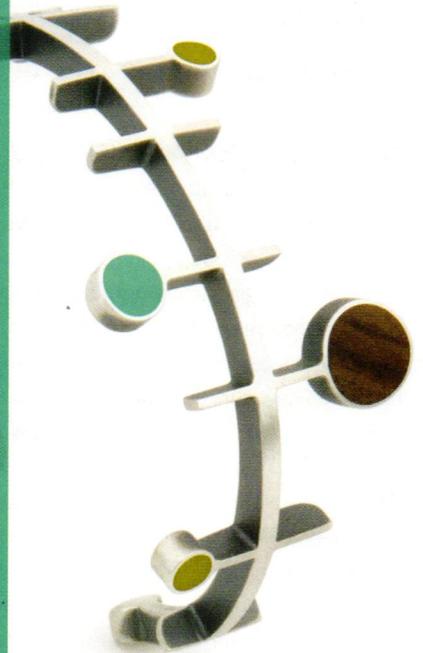


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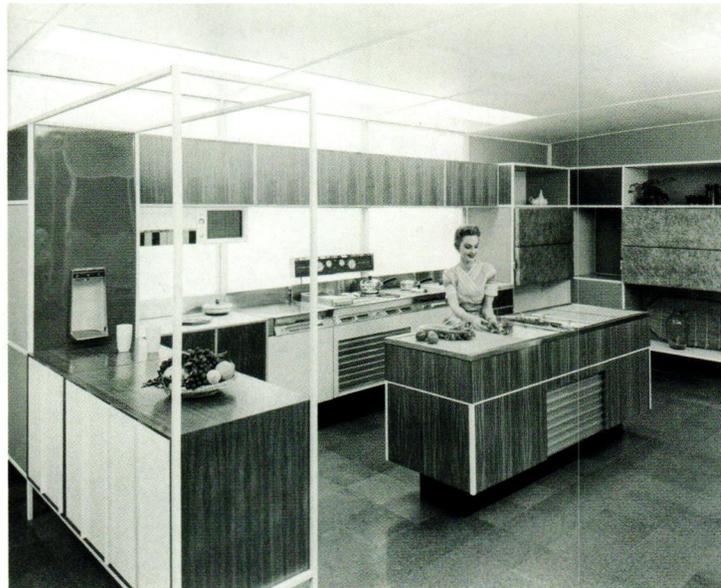
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Formica + Function

How a laminated plastic company influenced an era of kitchen design.

By Ian McMaster | Photo courtesy of Getty Images

THE KITCHY 1950S KITCHEN is characterized by the mixing of candy-colored surfaces and futuristic materials. Mint, pink, turquoise, yellow and powder blue were all the rage, creating bright and vivacious cooking spaces across the country. While chrome hardware, linoleum flooring, plexiglass lighting and steel appliances were all put to use in the era, no material defined this period and brought together form and function like Formica counters, cabinets and surfaces.

Formica, the material and brand, was invented in 1913 by Daniel J. O’Conor and Herbert A. Faber—two former Westinghouse Electric and Manufacturing Corporation employees. As the first laminate composed of layers of plastic phenolic resins, Formica was originally made to insulate electronics and was used by the military, motor companies and radio manufacturers. But as the company grew over the next 40 years and their product became more advanced, Formica would make its way into homes across America.

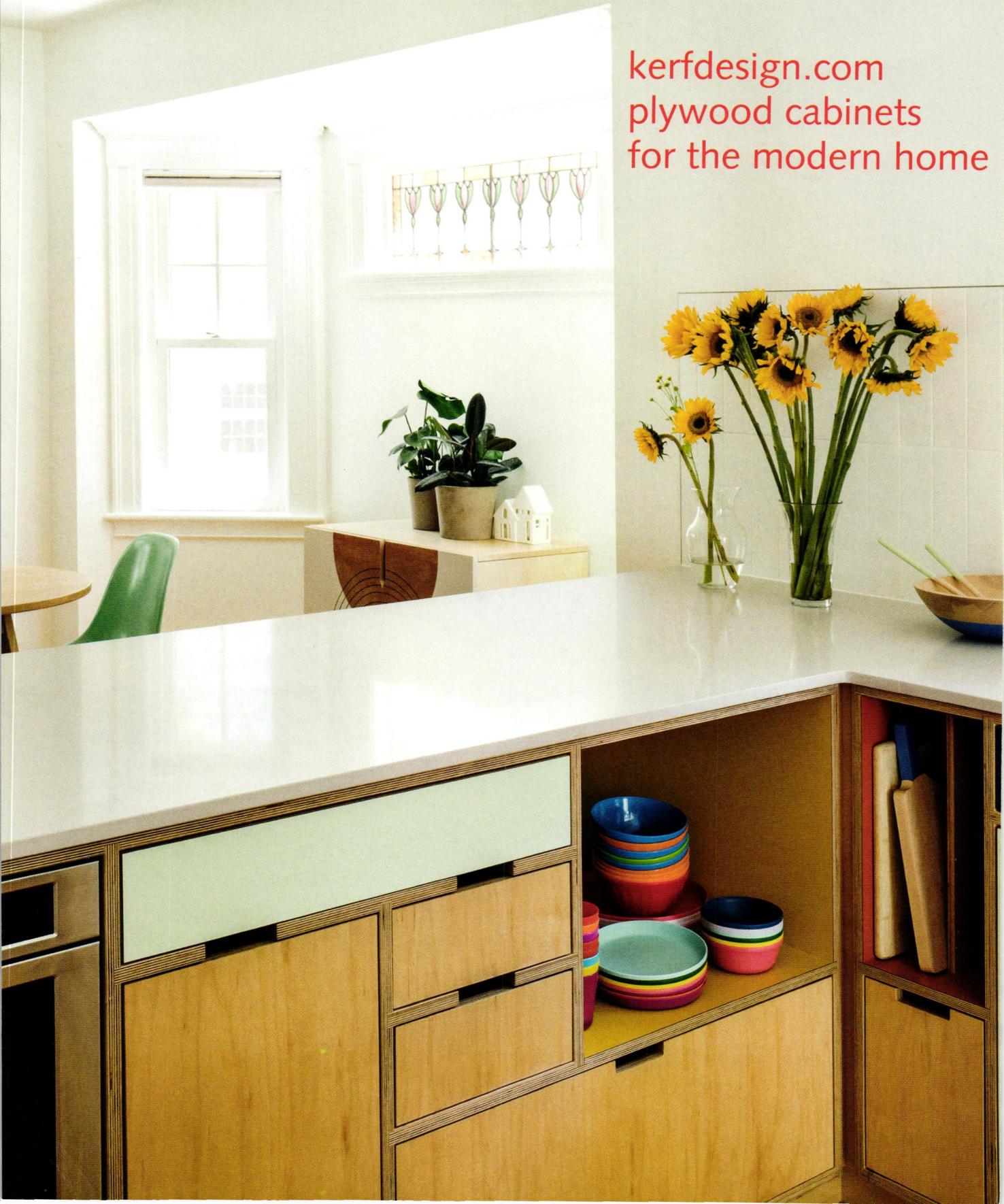
By the 1950s, Formica, like many other American companies, sought to take advantage of the consumer-goods explosion following the end of World War II. Homes were being built at a record pace and kitchens were being designed with the family in mind. Formica was the perfect material to fill them.

The laminate was nonporous and durable, making it simple, hard to stain and easy to maintain. It was heat- and moisture-resistant, destined to be next to any sink or oven. And Formica was easy to make, affordable and—most importantly—customizable.

Formica would be cut for counters, cabinets and tabletops in all shapes and sizes. The sleek look of the material embodied the clean, futuristic aesthetic of mid-century design. Formica offered bright and pastel color palettes that captured the optimism of the period. And the popular boomerang, mosaic, linen and gold-flecked patterns and designs that could be printed on the top layer would become iconic and are still used today.

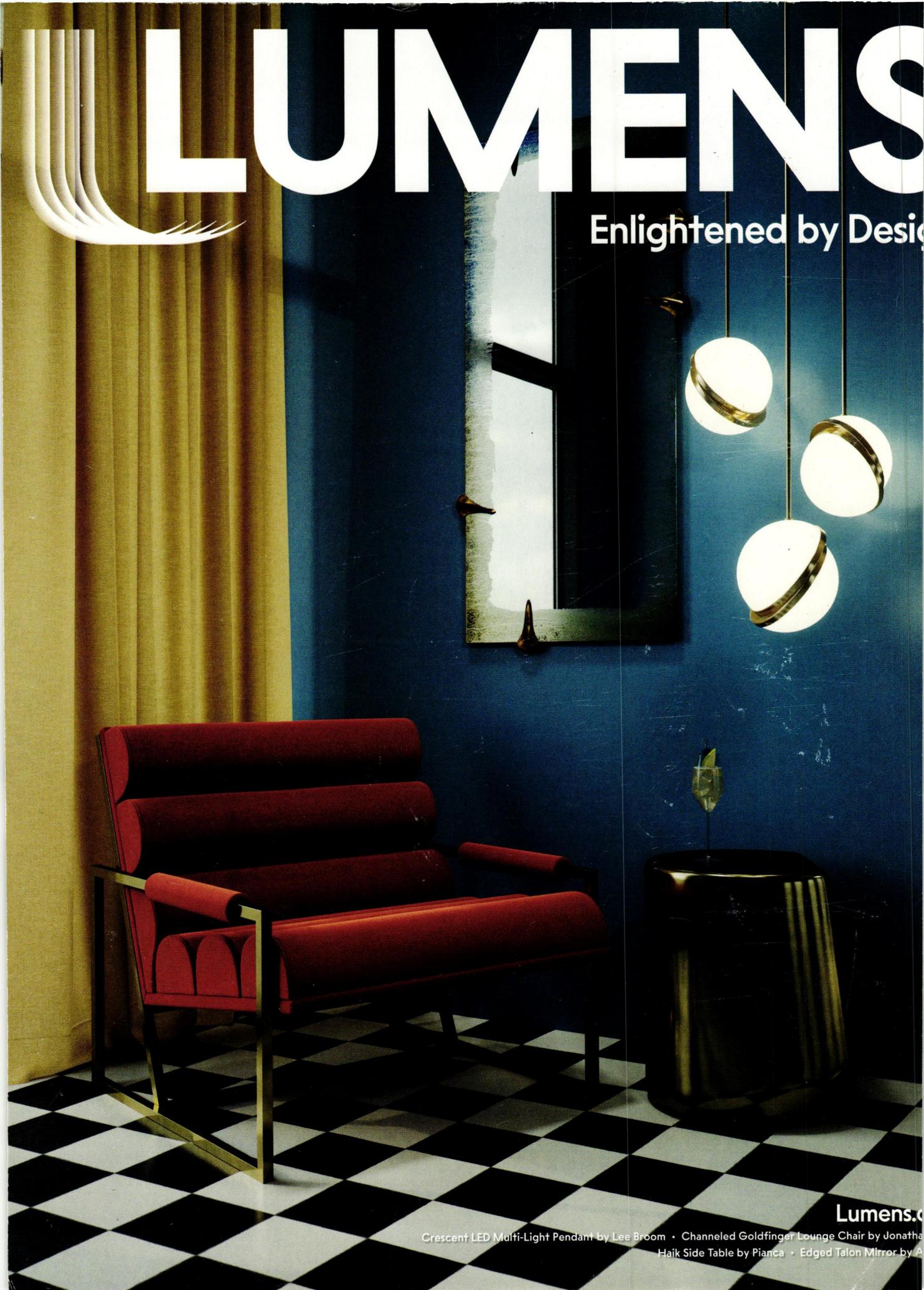
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