

MID-CENTURY MODERN A 70 YEARS LONG STORY

A Mid-Century Home pamphlet



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ABOUT THIS PAMPHLET



We hope that this pamphlet will spark reflection on how mid-century ideals connect past and present, offering a legacy that still has the power to shape the way we inhabit our homes today.

Marco Guagliardo
Mid-Century Home's Editor in Chief

Our passion for Mid-Century Modern design has carried us deep into its origins, even though we are not professional architects or historians, guiding us through the ideas, materials, and figures that shaped one of the most enduring design languages of the twentieth century.

To share our learnings, we created this pamphlet, which was first published in chapters exclusively on Substack.

Our goal was to gather a few interesting (in our opinion) facts about the most significant moments in the evolution of modern architecture and present them in an easily accessible format.

We didn't aim to produce an exhaustive study or a book*, instead, we wanted to highlight what we believe are key shifts that influenced how homes were designed, built, and lived in over these decades.

We have selected milestones that reveal how evolving ways of life shaped the architecture of the period, an architecture that remains strikingly relevant. The values of modernism—simplicity, honesty in materials, and openness to light and landscape, continue to guide contemporary living.



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From Arts and Crafts to International Style

Chapt.1

We decided to begin from the late 1800s, with the Arts and Crafts movement, a creative response to the Industrial Revolution's mechanized world.

In Britain, thinkers like John Ruskin, A.W.N. Pugin, and Owen Jones urged a return to integrity in design, drawing inspiration from Medieval and Gothic traditions.

They believed that mass production was eroding the spiritual bond between maker and material, replacing beauty with uniformity. The movement's goal was simple yet profound: to restore authenticity, handcraft, and moral value to everyday objects.

WILLIAM MORRIS AND TOTAL DESIGN

At the center of this revival stood William Morris, a designer, writer, and social reformer who translated these ideals into action. In 1861, he founded Morris, Marshall, Faulkner & Co., a London workshop producing hand-crafted furniture, textiles, and wallpapers.

Morris believed beauty and utility must coexist — that good design should elevate daily life. He championed *Gesamtkunstwerk*, or "total work of art," where every detail of a home, from furniture to fabric, contributed to one harmonious vision. His work laid the foundation for the Arts and Crafts aesthetic: simple, honest, and human.

FROM CRAFT TO MODERNISM

The movement's influence extended well beyond Morris. Guilds and societies like the Art Workers' Guild (1884) and the Arts and Crafts Exhibition Society (1887) created a community devoted to craft as both art and philosophy. Schools such as the Central School of Arts and Crafts, founded by W.R. Lethaby in 1896, blended design theory with hands-on practice, shaping modern design education.

These ideas soon travelled overseas, inspiring American architects such as Charles and Henry Greene, whose Californian bungalows combined craftsmanship with natural surroundings, a distinctly local evolution of Arts and Crafts

In the United States, Gustav Stickley popularized these values through his magazine *The Craftsman*. His "Mission" furniture - simple, functional, and built from honest materials - echoed the democratic spirit of the movement.

Yet, while the Arts and Crafts ethos sought beauty in simplicity, its handmade nature made it costly, limiting accessibility. This tension between artistry and affordability became the seed for new ideas. Designers began to imagine how the grace of handcraft could coexist with the efficiencies of modern production.



THE BAUHAUS AND BEYOND

By the early 20th century, these questions led directly to the Bauhaus, founded in 1919 in Weimar, Germany. Here, art, craft, and technology merged. Modernists like Walter Gropius, Le Corbusier, and Mies van der Rohe believed design should serve society through clarity and purpose: “form follows function.”

The International Style that grew from these ideas embraced steel, glass, and concrete, creating a universal design language stripped of ornament.

While the Arts and Crafts movement rejected machines, the Bauhaus harnessed them, but both shared the same goal: to bring good design to everyday life.



TOWARD MID-CENTURY MODERN

After World War II, a new generation translated these ideals for a changing world. In America, Charles and Ray Eames, Harry Bertoia, and others explored materials like plywood, fiberglass, and steel, blending industrial techniques with warmth and accessibility.

Their work shaped the Mid-Century Modern movement, where craftsmanship met mass production and homes opened to nature through light, glass, and openness. The lineage is unmistakable: from Morris’s handcrafted tables to the Eames’s molded chairs, from Gothic inspiration to Californian sunlight, a continuous pursuit of design that is simple, functional, and deeply human.



The Bauhaus School

Chapt. 2

The Bauhaus emerged during one of Europe's most transformative periods.

In the wake of World War I, cities were rebuilding, societies were shifting, and industry was redefining modern life. Against this backdrop, architect Walter Gropius founded the Bauhaus school in Weimar in 1919.

His vision was radical: to dissolve the divide between art, craft, and technology. He believed design should be functional, affordable, and accessible, a tool to rebuild not only structures but culture itself.

Gropius admired the ideals of the earlier Arts and Crafts movement, which had celebrated craftsmanship and resisted industrialization. Yet he saw untapped potential in the very processes that movement rejected. For him, machines were not a threat to beauty but instruments that, when shaped by thoughtful design, could bring quality and order to everyday life.

A NEW ROLE FOR DESIGN

At its core, the Bauhaus proposed a new social role for design. It replaced decoration with purpose and symbolism with structure. The guiding principle: "form follows function", became a moral as much as an aesthetic statement. Ornament was abandoned in favor of clarity, proportion, and the honest expression of materials.

The Bauhaus school encouraged collaboration across disciplines. Architecture, furniture, textiles, metalwork, and graphic arts were taught side by side.

Painters studied structure; architects experimented with color and form. The aim was to create what Gropius called a *Gesamtkunstwerk*, a total work of art in which every element, from a building's frame to its door handle, contributed to a unified design vision.

Experimentation defined Bauhaus education. Students were urged to test, fail, and reinvent. Workshops replaced traditional studios, transforming the act of making into research.

New materials - tubular steel, concrete, plywood, and glass - became the vocabulary of a new aesthetic.

This spirit of innovation produced objects that remain icons of design. Marcel Breuer's Wassily Chair used lightweight steel tubing inspired by bicycle frames, marrying strength with fluidity.

Marianne Brandt's teapots and lamps reduced domestic forms to pure geometry, proving that beauty could arise from precision and restraint. In each case, utility became elegance.

THE STUDENTS

The Bauhaus attracted an extraordinary constellation of talent. Wassily Kandinsky and Paul Klee explored abstraction and color theory, encouraging students to understand form as emotion and rhythm.

László Moholy-Nagy championed photography, film, and light as new artistic languages, while Mies van der Rohe—who would become the school's final director—pushed minimalism toward architectural clarity.

Under their influence, the Bauhaus evolved from a school into a movement. Its work began to define the visual identity of modern life: clean lines, open spaces, and a rejection of unnecessary excess. Even after political pressures forced its closure in 1933, its influence could not be contained.

When many of its teachers and students emigrated, they carried Bauhaus thinking around the world. In the United States, its ideas found fertile ground.

Josef Albers introduced Bauhaus methods to American art schools, while designers such as Charles and Ray Eames and Eero Saarinen translated its principles into a distinctly American modernism, playful, human-scaled, and industrially efficient.

Through their work, the Bauhaus philosophy became part of everyday life. Chairs, lamps, and buildings bore its imprint.

The idea that design could serve society—by being honest, economical, and elegant—became the foundation of modern design education and practice.

The relationship between the Bauhaus and the Arts and Crafts movement remains one of continuity rather than contrast. Both believed design could elevate daily life.

Both rejected superfluous ornament and sought integrity in materials and construction. The difference lay in their tools: the Arts and Crafts movement looked backward to handcraft, while the Bauhaus looked forward to industry.

That synthesis — human creativity guided by modern technology — shaped much of twentieth-century architecture and design. The school's legacy endures in every clean line, open plan, and functional form that defines modern living.



The Architectural Style You (Will) Love

Chapt. 3

The International Style emerged in the 1920s and 1930s, shaped by the progressive ideals of the Bauhaus.

It championed functionality, simplicity, and new materials such as steel, glass, and concrete, elements that allowed architects to break from traditional ornamentation and explore a purer expression of form.

This new architecture reflected the optimism of the machine age. Buildings were conceived as rational systems, stripped of decoration and designed for efficiency. The focus shifted from façade to structure, revealing the skeleton of a building as its true aesthetic.

Le Corbusier, J.J.P. Oud, Walter Gropius, Jean Lurçat, Gerrit Rietveld, and Ludwig Mies van der Rohe became its key interpreters, setting the foundation for what modern architecture would become.

ARCHITECTURAL LANGUAGE

Le Corbusier's "Five Points of Architecture" provided a structural grammar that would define early modernism. Buildings were elevated on slender pilotis, freeing the ground below. Roof gardens reclaimed lost landscape.

Open plans encouraged fluid movement, while horizontal ribbon windows drew in light and air. Finally, free façades allowed creative independence from the structural frame.

At the same time, Mies van der Rohe distilled this new architecture to its essence. His dictum "less is more" captured the spirit of disciplined simplicity, open volumes, industrial materials, and precise detailing.

INTRODUCTION TO THE AMERICAN AUDIENCE

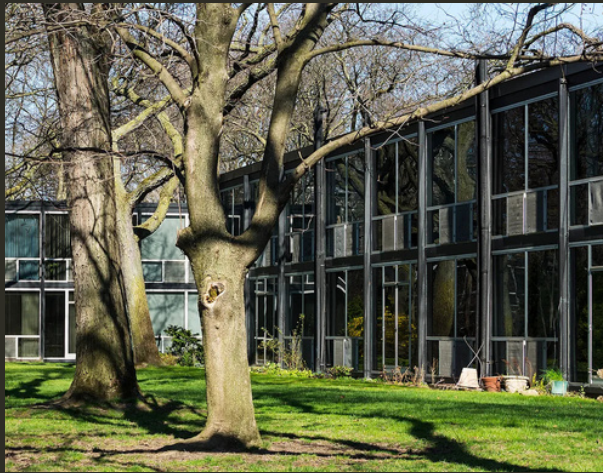
The International Style reached the United States in 1932 through a landmark exhibition at the Museum of Modern Art in New York, curated by Henry-Russell Hitchcock and Philip Johnson.

For the first time, the American public encountered an architecture that embodied efficiency, lightness, and modern ideals.

The timing was crucial. During the Great Depression, America was reimagining itself through the New Deal and industrial recovery.

The International Style's functional clarity aligned perfectly with this spirit of progress. Architects and planners adopted its clean geometry for government buildings, schools, and public housing, symbols of a new, democratic modernity.

The exhibition also signaled a transatlantic shift. As political unrest spread through Europe, many of modernism's greatest talents would soon migrate to the United States, bringing their ideas, teaching methods, and ideals of design simplicity to a fertile new context.



INFLUENCE ON MODERNIST AND MID-CENTURY DESIGN

The International Style's influence extended far beyond its formative years. Its insistence on structure, proportion, and honesty shaped generations of architects who sought a universal, timeless modernism.

The movement's minimalist aesthetic, open plans, flat roofs, light-filled interiors, became the DNA of twentieth-century design.

In America, its ideas evolved into mid-century modern architecture. Designers such as Richard Neutra, Pierre Koenig or Eero Saarinen adapted the International Style's purity to a more human scale.

They emphasized warmth, natural materials, and a closer relationship between indoors and outdoors. Open floor plans, walls of glass, and integration with nature defined this new Californian interpretation of modern living.

This synthesis, European rigor softened by American optimism, produced some of the century's most enduring works. From suburban homes to university campuses, the International Style's rational framework became a vessel for experimentation, comfort and creativity.

THE SPREAD ACROSS THE UNITED STATES

Several forces contributed to the International Style's rapid expansion in the mid-twentieth century. The MoMA exhibition served as its cultural introduction, but it was the migration of European architects during and after World War II that anchored it in American soil.

Walter Gropius at Harvard and Mies van der Rohe at the Illinois Institute of Technology trained a generation of architects who would carry its ideals into practice.



The postwar economic boom further accelerated its adoption. The United States, now a global industrial power, embraced modern materials and prefabricated systems that matched the style's emphasis on efficiency and standardization.

The International Style's adaptability became one of its greatest strengths. It offered a flexible blueprint for the modern world, suitable for mass housing, corporate headquarters, or civic institutions, all unified by clarity, light and proportion.

LEGACY AND ENDURING RELEVANCE

In residential design, the International Style gave rise to homes defined by openness and restraint. Clean lines and functional layouts reflected the modern household's changing rhythm.

Modular concrete systems and prefabricated elements made construction more accessible, aligning with the mid-century ideal of affordable, well-designed living.

In the commercial realm, the style redefined corporate architecture.

The Seagram Building in New York, designed by Mies van der Rohe and Philip Johnson, became a model for postwar office towers, precise, disciplined, and elegant in its simplicity. Public and institutional buildings followed the same logic: functional clarity elevated by impeccable craftsmanship.

Today, the International Style's influence remains visible in contemporary minimalism, sustainable design, and the continuing pursuit of spatial honesty.

Its core lesson endures: that true modernity lies not in novelty, but in the careful balance of structure, material, and light.



The Aesthetics of Mid-Century Modernism

Chapt. 5





By the mid-20th century, Mid-Century Modernism had become a defining design language for a world eager to rebuild and renew.

Emerging from the ideals of the Bauhaus and International Style, it reflected a belief in progress, where form followed function, and beauty could be found in simplicity and purpose.

The aftermath of World War II created both a challenge and an opportunity. Across Europe and the United States, housing shortages and material scarcity demanded practical, affordable solutions.

Advances in industrial manufacturing and new materials such as steel, plywood, and molded plastics allowed architects and designers to innovate.

These technologies made it possible to produce high-quality designs at scale—functional, elegant, and accessible to the growing middle class.

Post-war prosperity and the suburban boom further shaped the movement.

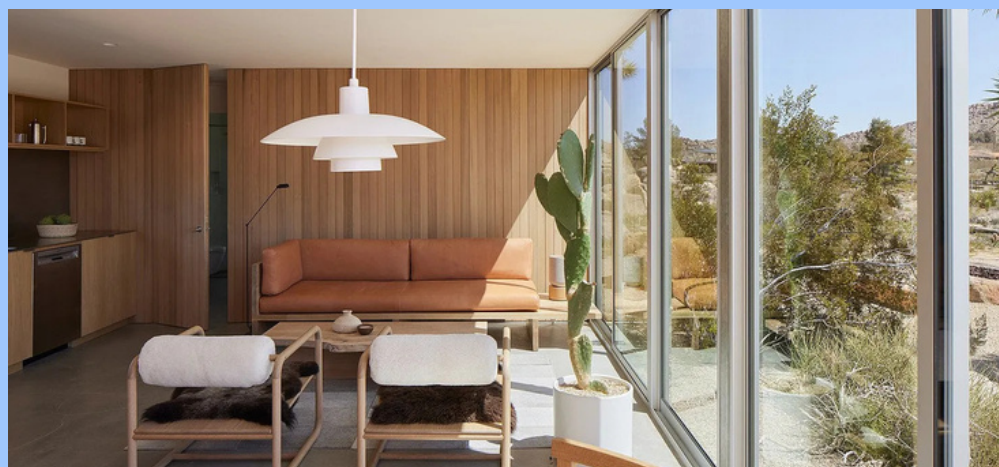
Returning soldiers and young families sought homes that expressed a new kind of optimism: open, efficient, and bright.

Developers like Joseph Eichler translated these ideals into modern neighborhoods across California, combining affordability with architectural vision. Influenced by modernist precedents, architects began designing not for prestige, but for everyday life.

ARCHITECTURAL AND DESIGN CHARACTERISTICS

Architects including Richard Neutra, Pierre Koenig, A. Quincy Jones, and John Lautner transformed the clean geometry of the International Style into something more human and regionally expressive.

Their designs embraced new materials and construction techniques to create homes that opened up to their surroundings—spaces filled with light, air, and connection to the landscape.





Expansive glass walls, open floor plans, and fluid indoor-outdoor transitions became hallmarks of the style. Richard Neutra's Kaufmann Desert House (1946) in Palm Springs captured this spirit perfectly: an elegant composition of glass and stone that seemed to dissolve into the desert light.

Joseph Eichler played a crucial role in bringing modern design to the public. His Eichler Homes, built across California from the late 1940s to the 1960s, embodied the democratic promise of Mid-Century Modernism.

The Eames Lounge Chair and Ottoman (1956) redefined comfort through molded plywood and supple leather, while Saarinen's Tulip Table (1957) eliminated visual clutter with a single sculptural base.

INTERIORS WITH PERSONALITY

Inside the home, Mid-Century Modernism balanced simplicity with personal expression. Interiors were uncluttered yet never cold, spaces where minimalism coexisted with individuality.

Material contrast was central to the look. Warm woods like teak and walnut grounded interiors, while modern materials like plastic, fiberglass and aluminum spoke to innovation.

Together, they created a tactile equilibrium between craft and technology.

Lighting became an essential sculptural element. Designers like Greta Grossman and Serge Mouille crafted fixtures that were both functional and expressive.

Grossman's Grasshopper Lamp angled elegantly toward its task, while Mouille's multi-armed lights spread organic forms across ceilings and walls. These pieces embodied the era's fascination with structure, shadow, and form.

Decoration was minimal but meaningful. Abstract art, geometric rugs, and textured upholstery added visual rhythm.

Curated collections - books, ceramics, plants - brought warmth and narrative to structured spaces.

The goal was not perfection, but harmony: a home that felt alive, personal, and modern.

Mid-century interiors were about clarity. Every object had intent, every detail a purpose.

That quiet confidence continues to make the style resonate decades later.



Flat or gently pitched roofs, integrated courtyards, and sliding glass doors created spaces that were both refined and family-friendly.

Eichler believed that good design should be accessible, not exclusive—and that vision reshaped suburban living.

Furniture design mirrored architecture's transformation.

Designers like Charles and Ray Eames, George Nelson, and Eero Saarinen fused industrial techniques with organic form.

Neutral **tones** such as white, grey, and beige formed the base palette, animated by accents of teal, orange, mustard, or olive.

These vivid colors, inspired by nature and contemporary art, brought life to restrained architecture.

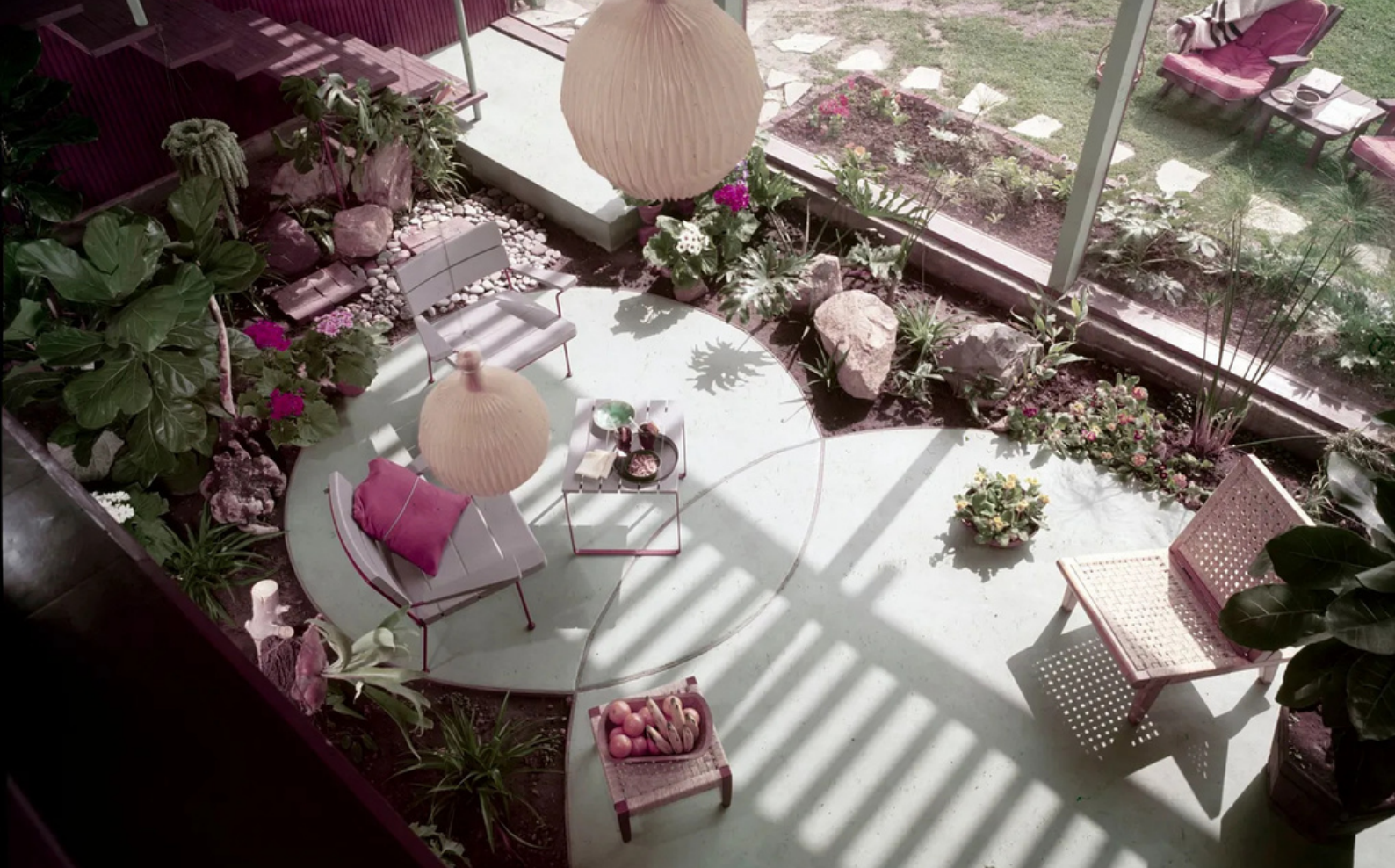
Patterns often reflected the optimism of the atomic age: abstract forms, organic lines, and playful geometry.

Textiles, wallpapers, and ceramics featured motifs drawn from natural rhythms and scientific discovery.

Interior Decoration In The Mid-Century Era

Chapt. 6





After World War II, a collective shift transformed the way people conceived living spaces. The ornate interiors of the pre-war era felt out of step with a new world focused on rebuilding, progress, and practicality.

Architects and designers sought fresh expressions suited to modern life, lighter, simpler, and more democratic.

The Bauhaus legacy carried into the post-war years through figures such as Walter Gropius, Ludwig Mies van der Rohe, and Marcel Breuer, who emigrated to the United States in the 1930s. Their ideas - industrial materials, modular systems, and open-plan design - reshaped architecture and interiors on both sides of the Atlantic.

By the 1950s, prosperity and technological innovation spurred a housing boom, particularly in suburban America. Developments by Joseph Eichler offered middle-class families affordable modern homes that balanced efficiency with style.

These homes encouraged an interior aesthetic centered on openness, order, and comfort.

At the same time, Scandinavian design became an essential influence. Designers such as Alvar Aalto, Arne Jacobsen, and Hans Wegner championed organic forms, pale woods, and ergonomics, values grounded in accessibility and daily use.

The touring Design in Scandinavia exhibition (1954–1957) introduced these ideals to a North American audience, shaping perceptions of modern living as humane, crafted, and honest.



INTERIOR DESIGN AND SOCIETY

Mid-century interiors reflected both the aspirations and the economic realities of society. Material choice and design quality varied widely across income levels, yet the modern aesthetic reached almost every home.

Many materials now considered luxurious - teak, rosewood, walnut - were then affordable and widely used, contributing to the warm, natural character associated with the period.

Built-in cabinetry, marble, and velvet conveyed permanence, while open-plan layouts were typically reserved for entertaining spaces. Designers like Billy Baldwin favoured a refined yet comfortable style.

Baldwin's philosophy: "Be faithful to your own taste because nothing you really like is ever out of style", captured the era's quiet confidence.

The expanding middle class embraced affordable modernism.

Patterns echoed Abstract Expressionism and pop Art, introducing creativity into practical settings.

Meanwhile, the working-class households emphasized durability and affordability.

Linoleum floors, vinyl upholstery, and plastic-laminate surfaces were popular for their resilience. Small homes often combined kitchen and dining areas, with compact chrome-leg tables and vinyl-covered chairs reflecting modern aspiration on a modest scale.

KEY FEATURES OF MID-CENTURY INTERIORS

Mid-century interior design mirrored architectural principles of the era, clean lines, open spaces, and a devotion to function.

Ornamentation was replaced by form itself: the curve of a chair, the slenderness of a table leg, the rhythm of repeated lines. The result was an aesthetic of restraint, order, and proportion.

Furniture was lean and practical, often raised on tapered wooden or metal pin legs that created a sense of lightness and ease. Rooms were arranged for flow rather than formality, encouraging movement and connection. The focus was on how people lived, not simply how rooms looked.

Natural materials such as wood, stone, and glass were integral, frequently left unfinished to showcase their texture.

Interiors opened directly to gardens and terraces through floor-to-ceiling glazing, dissolving boundaries between indoors and out. This continuity between nature and domestic life became one of the most enduring legacies of the period.



Industrial innovations such as molded plywood, fiberglass, and early plastics enabled mass-production of well-designed furniture.

The result: pieces once intended for the everyday consumer are now icons of collectible design. For affluent families, bespoke interiors expressed individuality and designers like Billy Baldwin, often called the "Dean of American Decorating," created rooms that combined comfort with elegance —geometric fabrics, saturated colors, and a mix of modern and traditional elements.

Companies like Herman Miller, Knoll, and Heywood-Wakefield brought progressive design into suburban homes.

Charles and Ray Eames redefined everyday furniture through molded plywood and fiberglass, achieving the perfect balance of comfort and economy.

Open-plan layouts encouraged family interaction and efficiency. Kitchens featured Formica counters, chrome details, and colorful appliances, while furniture with tapered legs lent a lighter, airier feel.

Color palettes balanced restraint and vibrancy: soft neutrals like beige and grey offset by accents of teal, mustard, and coral. The harmony of calm bases and bright contrasts embodied post-war optimism, modern yet warm, minimal yet expressive.

MATERIALS, PATTERNS, AND LIGHT

The interplay between organic and geometric form defined mid-century style. Nature inspired soft, ergonomic curves seen in pieces like the Eames Lounge Chair, whose molded contours offered both comfort and sculpture.

Geometry expressed modernity through sharp angles and abstract patterns, often referencing the atomic age and space exploration.

This dialogue between natural and technological worlds gave interiors their unique dynamism.

Patterns appeared in textiles, wallpapers, and ceramics, starbursts, boomerangs, and atomic motifs symbolizing progress and imagination. In contrast, organic textures in wood grain, stone, and woven fabrics grounded spaces in warmth and tactility.

Lighting became both utility and art. Designers explored how form could shape atmosphere as much as illumination.

The Arco Lamp by Achille and Pier Giacomo Castiglioni, with its sweeping arc and marble base, captured this dual purpose perfectly: a sculptural gesture that was also highly functional.

Similarly, the work of Greta Grossman and Serge Mouille brought movement and personality to ceilings and walls, proving that light itself could be an architectural element.

Mid-century interiors achieved harmony through contrast, precision balanced by softness, innovation by comfort.

Whether in a suburban bungalow or a custom-built modernist home, the style reflected an era's belief in design as an agent of progress.



Preserving Mid-Century Modern

Chapt. 3

Mid-century modern architecture remains an important part of America's built heritage. In California, the post-war population boom and economic growth created strong demand for new civic, commercial, and residential spaces.

Architects embraced new materials and methods that changed how Americans lived and worked.

The effort to preserve these buildings has been shaped by community activism, changing laws, and evolving cultural values.

Structures once considered too new to be historic are now seen as milestones of design. As they age, more are gaining protection, but many still face threats from development or neglect. Preserving them requires coordination between city officials, preservation groups, and residents who understand their value.

WHY PRESERVATION MATTERS

Mid-century modern buildings mark a turning point in design. They introduced open plans, glass walls, and functional layouts that encouraged interaction and a closer link to nature. These ideas continue to influence architecture

The movement also reflected social change. It brought modern design to everyday life—through homes, schools, and public buildings that were affordable and practical.

Saving these structures helps communities keep a sense of continuity and identity. It also supports sustainability by reusing existing materials rather than replacing them with new construction.

PRESERVATION IN LOS ANGELES AND PALM SPRINGS

Los Angeles and Palm Springs are leading examples of mid-century preservation. In Los Angeles, campaigns have protected key landmarks once at risk from redevelopment.

When Norms La Cienega Coffee Shop faced demolition in 2015, local advocates and the Los Angeles Conservancy intervened. The building, known for its angular roof and neon signage, was designated a Historic-Cultural Monument. It now stands as a reminder of how local action can save community landmarks.

Another case, the Century Plaza Hotel in Century City, showed how preservation and development can coexist. Built in 1966, it was threatened with demolition but ultimately restored as part of a new plan that balanced business interests with heritage protection.

The near loss of Richard Neutra's Kronish House in Beverly Hills highlighted the need for stronger preservation laws. After public outcry, the home was saved, and the city introduced new heritage policies to prevent similar risks.



Palm Springs has taken a more proactive path. Its mid-century buildings - like the Town & Country Center designed in part by A. Quincy Jones - are celebrated as assets. Modernism Week, the city's annual festival, draws tens of thousands of visitors and shows how preservation can bring cultural and economic value to a region.

ONGOING CHALLENGES AND SIGNS OF PROGRESS

Preserving mid-century buildings is not easy. Many used experimental materials such as thin glass panels and reinforced concrete that now require costly repairs. Some owners see demolition as simpler or more profitable than restoration. Others question whether mid-century buildings are "old enough" to matter, especially when their histories are complex or controversial.

Economic pressure remains a major obstacle. Low-rise buildings often sit on land that could hold larger, denser developments. Advocacy groups work to show how adaptive reuse can be both culturally and financially beneficial, but convincing developers takes time.

Public awareness is also uneven. Many mid-century homes and civic buildings go unnoticed until they are threatened. Education through tours, local events, and digital archives, helps communities recognise the value of what they already have.

Despite setbacks, preservation efforts are growing stronger. Across California, homeowners are restoring original details in homes by architects such as Richard Neutra and A. Quincy Jones. Projects like the renewed Century Plaza Hotel show that restoration can work hand in hand with modern needs.

Palm Springs continues to prove that preservation can also drive tourism and community pride. Cities across the Coachella Valley have introduced heritage trails and walking tours, connecting architecture with local history.

Even losses can bring progress. The demolition threats faced by the Kronish House led to better local laws; failed campaigns elsewhere have sharpened advocacy strategies. Through these experiences, preservation has evolved from a niche concern to a broader civic effort, one that links design, community, and memory.



Conclusions

Mid-century modernism has never really faded.

Its ideas continue to shape how we build, decorate, and live, from the light we invite in to the materials we choose to surround ourselves with.

Looking back at the movements that led here, from Arts and Crafts to the Bauhaus and the International Style, we see a long thread of designers trying to make life clearer, warmer, and more connected to the world outside.

What began as a response to industrial change grew into an everyday language of living. It gave us open plans, honest materials, and homes that felt optimistic about the future.

Decades later, those values still feel right. We are drawn to spaces that breathe, furniture that earns its place, and architecture that quietly supports the rhythm of daily life.

Mid-century design remains a reminder that simplicity can be generous, and that good design, at any scale, helps us live with a little more clarity and ease.

If this pamphlet will encourage you to look at your own home with fresh eyes, or to appreciate the designers who shaped this era, then it has done its work.

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Portrait: Marco Guagliardo, *Mid-Century Home* Editor in Chief

Eichler Home designed by Klopf Architecture - Photo by Mariko Reed

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A bungalow in Seattle, WA. Photo by William Wright

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A Prairie-influenced Foursquare home in Pittsburgh, PA. Photo by Edward Addeo

The Gable House in Pasadena, CA, by Greene and Greene. Photo by Alexander Vertikoff Photography | Vertikoff Archive

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"The Gropius House" by architect Walter Gropius - Photo: Library of Congress, HABS MA-1228; via Themodernistcollection.com

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Mies Van Der Rohe - Illinois Institute of Technology Campus - Photo by [Illinois Tech](#) on Flickr

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Le Corbusier - Villa La Roche-Jeanneret, Paris - Photo by Marco Guagliardo

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Case Study House #22 The Stahl House designed by Pierre Koenig - Julius Shulman photography archive, 1936-1997 - ©J. Paul Getty Trust. Getty Research Institute, Los Angeles

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The Landing House designed by design collective Industry of All Nations - Photo by Ye Rin Mok

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[Lakefront home](#) designed A Parallel Architecture - Photos by Casey Dunn

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