

Desert

The Best of the Coachella Valley

February 2023

MAGAZINE

THE NEW
MODERNISM

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MAGAZINE

February 2023

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LETTER FROM THE PUBLISHER

Modernism



It is a well-known story that the rebirth of interest in desert architecture and the rekindling of passion for modernism is traceable to GQ creative director Jim Moore's purchase of one of Donald Wexler's steel homes in 1993.

At a time when Palm Springs was looking pretty tattered, Moore reignited interest in our once-fabled desert city. One can argue that Moore's acquisition transformed the entire valley over the next 15-20 years into one of the premiere destinations in the world.

Since then, the twice-annual celebrations of modernism in October and February have become premiere events in the Valley ... right up there with the BNP Paribas at Indian Wells, the American Express golf tournament, the Palm Springs Film Festival, Coachella and Stagecoach.

But it is a mistake to think that Palm Springs has some exclusive hold on modernist architecture and design. True, there are some concentrations of residential modernism in neighborhoods such as Deepwell and Twin Palms. Still, there are fantastic representations of this postwar architecture all over the Valley, from the Lautner motel in Desert Hot Springs to the Albert Frey-designed North Shore Yacht Club on the Salton Sea to The Palms at Indian Head in Borrego Springs.

While we devote several pages in this issue to a remarkable renovation of a Cody home on Southridge, as well as an homage to the architect himself, we're also featuring a little-known story about Lloyd Wright, the son of Frank Lloyd Wright, and his design of buildings at a spiritual retreat center in Joshua Tree.

A new, regular column in the magazine is called Our Town. It highlights a resident in each of the nine cities of the valley discussing the best features of their town. This month, designer and professional guide Kurt Cyr provides a tour of his favorite Palm Springs houses. Next month, we will tour Indian Wells, and the month after that will be Indio. It is part of our belief at *Desert Magazine* that in every city of our valley, there are many fascinating and informative features worth celebrating. Each of the nine cities has its art and architecture worthy of exploration.

So maybe I'll see you on top of one of the double-decker bus tours or the Modernism Show or at a classic car show or out at the Annenberg estate. There is no end to the activities or parties occurring over the 11 days of Modernism Week. But, hey, be careful out there: It's a Mod, Mod, Mod, Mod World!

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Desert
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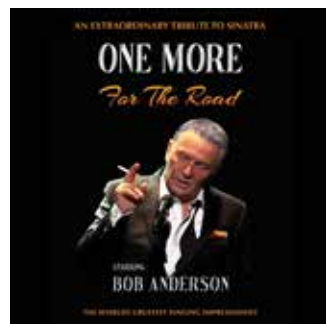
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FEBRUARY 2023



FEB. 3

BOB ANDERSON
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FEB. 4

JOHNNY MATHIS
The Show
Rancho Mirage, CA

Legendary singer Johnny Mathis, celebrating his 67th year as a recording artist, is returning to The Show at Agua Caliente Resort Casino Spa on Saturday, February 4, 2023 at 8:00 p.m. with his "Voice of Romance Tour."



FEB. 5

**PALM SPRINGS
VINTAGE MARKET**
Palm Springs Cultural Center

The shopping starts early, 7 a.m. The marketplace is the place for the savvy shopper looking for uniquely fabulous gifts for family and friends.



FEB. 11

TOUR DE PALM SPRINGS
Coachella Valley

The Tour de Palm Springs is one of the largest and most festive cycling charity events of its kind in America. Every year, we entertain up to 10,000 cyclists from 46 different states and 4 countries. Since 1998, and with the help of 2,000 volunteers, the Tour de Palm Springs has distributed nearly \$4 million 150 local nonprofit organizations.



FEB. 15

MOVIES IN THE PARK
Downtown Park • Palm Springs

Get ready for more cinema under the stars this season with the return of Movies in the Park! The series of free outdoor screenings in the new Downtown Palm Springs Park runs monthly through April 2023. This month it is, *The Girl Can't Help It* – starring Jayne Mansfield and Tom Ewell. A 1956 musical comedy features Julie London as herself and Little Richard singing the title song.



FEB. 16-26

MODERNISM WEEK
Various locations

Modernism Week's annual 11-day festival will feature more than 350 events, including the Palm Springs Modernism Show & Sale, tours of iconic homes in more than 30 neighborhoods, and the popular Signature Home Tour on both weekends. Also offered are architectural walking, biking and double-decker bus tours, tours of the historic Annenberg Estate at Sunnylands, a classic car show, garden tours, nightly parties, and a special series of compelling and informative talks.



FEB. 18-20

**23RD ANNUAL
PALM SPRINGS
MODERNISM SHOW**

The show will feature 125 dealers offering stunning items representing all design movements of the 20th century and select 21st century items and contemporary cutting-edge home design products and technology



FEB. 23-27

International Bear Convergence

Palm Springs

Get ready for fun, frolic and fur as the The International Bear Convergence (IBC) welcomes thousands of frisky, bears, muscle bears, cubs, chasers, chubs, admirers & their fans to have the time of their lives! The four-day event comes to life with DJs, live entertainment, and thousands of bears from around the globe.



FEB. 24

EAGLES
Acrisure Arena

Eagles – Don Henley, Joe Walsh, Timothy B. Schmit, with Vince Gill – brings their Hotel California 2023 Tour to Acrisure Arena, as its Grand Opening Concert. The show features the entire *Hotel California* album, accompanied by orchestra and choir, followed by an additional set of the band's greatest hits. In today's faddish, fractured, rock landscape, Eagles retain an appeal that transcends both generation and genre, cementing the band's role as enduring musical icons.

FEB. 17-18

MARIYLN MAYE
The Purple Room

She is the stuff of legends as Rex Reed once commented: "Marilyn Maye has everything. She can belt, and she can sing ballads with the kind of warmth that makes your heart smile. She has a theatrical flair that captivates and enthralls, and jazz-spiced chops that can reach notes most singers a third her age can't even hit in their dreams. She's the real deal, the surviving artist of the American popular singer".

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Photo by Slim Aarons/Getty Images Gallery

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Meet the Mayor

Q & A with Palm Springs Mayor Grace Garner

BY KENT BLACK • PHOTOGRAPHED BY MATT MITCHELL

Desert Magazine: How did you get into politics?

Mayor Grace Garner: I've always been interested in politics ever since I was a little girl. There's a lot of people who I grew up with who will tell you that they remember me telling them that I would be the president one day.

Desert: Do you still have that ambition?

Garner: No, I don't. I always thought I'd be good at being a public official, but I think once you're in office, there's a lot of things that change, right? The higher [the] office you go, the more often you're recognized, and the less ability that you have to just walk anonymously in this world.

Desert: What precipitated the decision to run for city council?

Garner: I'm in District 1. District 1 is the area that I think I'm most familiar with. I went to daycare at the Child Development Center, which is in the Desert Highlands Gateway Estates community. My mother, for instance, grew up for a portion of her life at apartments that are located in the Veterans Tract neighborhood, Demuth Park. We have long-standing ties to that community. I got involved with their redistricting commission. I got a lot of encouragement from the people that were in that group to run for that District 1 seat.

Desert: Do you feel District 1 is under-represented?

Garner: Oh, definitely. It has been the entire time I've grown up here. Because we are a retirement community, we often forget about young people [and] kids. I think, at times, they're even kind of shunned. In reality, our young people are who keep this community thriving. They're our busboys, our



waitresses, our nurses and our healthcare workers. We have to support that community. Crime rates are lower if we have a community of young people who are supported, and have things to do, and aren't getting into trouble because they're bored.

Desert: What do you want to do as mayor as far as providing services for young people and giving them more opportunities to either integrate into the workforce or just have recreational possibilities?

Garner: I'm working with our unions as well to try to develop more workforce development opportunities there. It's really important that we try to get these apprenticeship positions filled by as many locals as we can. We welcome people with expertise from across the country, but ... we have not developed local talent. Considering that city jobs are the most well-paid jobs in the Coachella Valley, we want to try to make sure that that happens.

Desert: What's the future of housing for local people who don't make \$200,000 a year?

Garner: That's a big part of what we need to work on. We have three affordable housing developments, but they're all rentals. I think there's a lot of people who are looking to have that homeownership opportunity to create that generational wealth. We have [an] opportunity now as a city to really work on getting land through land banking so that we can then build houses for affordable rates and sell them, instead of just renting them. We have three city-owned lots in our Highland Gateway Estates neighborhood. Because of SB 9, which

allows us to split lots into smaller sizes, we potentially have six lots on our hands, where we are putting this out to RFP for a developer to build affordable units there.

Desert: Do you have ambitions to grow the program beyond that?

Garner: If we get enough, then we could work with someone like the Coachella Valley Housing Authority and actually build on a larger scale. The COD land, which is on the northern border of the Desert Highlands community, we would have more opportunities to do something similar. That's over 100 acres of land, which would be a more long-term project in the future. These are the types of things that I think we have to be thinking about.

Desert: What about the local houseless? Is the council developing a strategy to help them?

Garner: I think doing that Housing First model, which CVAG is doing and which we're moving toward with our Navigation Center, is really the way to go. The Navigation Center is going to be going on McCarthy Road and San Rafael. It'll be opening in mid-2023. There'll be family units as well as single units. That'll give people an actual space that is their own.

Desert: Do you have any other goals while in office?

Garner: It's a ceremonial position, but it does mean that we have an opportunity to really elevate the issues that are important to each one of us. [For me, it's] our parks, our library, our community centers. They really look exactly like they did 30 years ago. For a city that has brought in so much revenue in the last 10 years with tourism, it's a shame to me that we haven't upgraded any of these facilities. We've actually seen a shift, though, since pickleball exploded. Now, we get a lot more emails about our parks because there's more folks that are using the parks. We have an opportunity to make these parks spaces for everyone.

Desert: Are you a local hero in District 1?

Garner: I don't know if I would call myself that. My preschool teachers live in the Desert Highlands neighborhood. I knocked on the door of one of them, and she said, "I don't

know why you're wasting my time stopping at my door, because you know I'm going to vote for you. I remember you when you were at the Child Development Center." Mind you, that was when I was 4 years old, and this woman still remembers me. Those kinds of long-time community connections are there in a way that I think is unique and very special to me. I really like those moments.



The Artists Council thanks Desert Magazine for its continued support of our mission: Elevating artists through exhibitions, professional development, and community engagement.

To learn more about the Artists Council, go to artistscouncil.com. Our exhibitions, shows, classes and events are held at our beautiful home, the Artists Center at the Galen, 72-567 Hwy 111, Palm Desert. Open Wednesdays through Sundays, 10AM to 4PM, (760) 565-6130

ACE
Juried Exhibition & Sale
Feb 16 - March 19

Kurt Cyr

The Best Guide to Palm Springs



Kurt in front of the Kaufmann Desert House by Richard Neutra

Public Utility Commission to obtain his tour guide license and launched Mod Squad Tours in 2015.

Desert Magazine asked for a tour of Cyr's favorite houses. He regaled us with a lecture on desert-modern architecture for 90 minutes, sprinkled liberally with fascinating anecdotes about the area's current or one-time celebrity owners.

"This neighborhood that we're in right now is called Deepwell Estates," Cyr says. "This house here on the left, this is one

class-one site. It sits on an acre. So, this is two lots here, and then the backyard has two lots; [it] goes from street to street. The Barretts owned it for 11 years. In 1966, it was sold to the actor William Holden, so it's known as the William Holden home. He and Stefanie Powers had it for about 11 years. Then, in 1992, it was purchased by steel magnate, Luis Barrenechea, Tippi Hedren's husband from 1985 to 1995. So, we have two celebrities that were associated with this house.

"This neighborhood that we're heading into is called Twin Palms, which has become a really important neighborhood. This development was built by the Alexander Construction Company between 1958 and 1959; there were 90 houses that were built here. Bill Krisel was the architect, and the magic about this neighborhood is that it looks

like a custom neighborhood, but all these houses are exactly the same. They're three bedrooms, two baths. This was really the genius of Krisel and the Alexanders. ... They built modern homes, but they made them look like they were custom homes. The most cost-effective way to build a house is in a square or a rectangle. The least number of exterior corners you have, the cheaper it is to build. So, Bill Krisel came up with this idea of a 40-foot square, which gives you that sweet spot of 1600 square feet.



of my favorite houses. It was designed by Stan Sackley in 1965, but its claim to fame happened in 1966 in the April edition of *Playboy Magazine*. It was featured as the Playboy Bachelor Pad House of the Year. So, *Playboy Magazine* was actually a big promoter of modern architecture, and they would find a very cool home and use it for photo shoots.

"This house is really quite beautiful. It was built in 1955 by G.F. Barrett, who was the attorney general for the state of Illinois between '41 and '49. This is a

"This is a Bill Krisel design for Roy Fey. I think there are seven phases



of developments here. This is a condominium complex. It's called Canyon View Estates. You could see it has almost an "Edward Scissorhands" surreal quality to it, like these wide streets and then the green grass. Then, you can see our elements of the celestary windows in the brisesoleil and the shadow block walls. In order to add interest to the architecture, there's a lot of texture added. So, over the course of the day, you get a lot of interesting, dynamic shadow play.



"This is Villa Roma. That's from 1964. That's really taking the kind of neoclassical Roman revival design even further. In 1960, the summer Olympic Games were held in Rome, and it was the first time the Olympics had ever been

internationally broadcast. So, the world saw Rome. They saw the Pantheon, the Colosseum, the Baths of Caracalla, and people decided to [say], 'Hey, I want to live like Caesar.' So, we start seeing this Roman revival architectural style really begin to take root here in Palm Springs in the early 1960s.



"Now, this is a really fun complex here. This is called Royal Hawaiian Estates, and much like the Roman revival architecture, there was a period of tiki [style], which was very fashionable. This is 1961/62. This is Wexler and Harrison. These are condos. The whole tiki phenomenon started to take root right after World War II. That's when Hawaii became the 50th state, in 1959. It was probably the most exotic place on the planet that you could go [to], and you didn't have to exchange money or learn a new language. It was part of the States. So, a lot of people, they would go and see. They had the whole kind of fantasy of Bali Hai from the musical (South Pacific) ... and Palm Springs, again, being a resort, people were more willing to try this kind of fantasy architecture here.

"This is Marilyn Monroe – supposedly, Marilyn Monroe's house. And the guys who redid it, they left a little memento of what it used to look like with the mailbox. Well, it's rumored. Maybe she slept here or



she rented it. There's no proof. There's no paperwork that she ever owned a house. But celebrities, they rented, and they popped from house to house to house to house.



"This is the Elvis Honeymoon hideaway, but it was actually Robert and Helene Alexander's home. And the Alexanders were the ones who really brought modern architecture to the masses here. And this is 1960. It's a Bill Krisel design. When it was recently redone, they did a pretty good job.

These days, the term "Renaissance person" has been a bit watered down; it sometimes celebrates the fact that someone can hold down a job, make pesto, and change the oil in their car.

In the case of Palm Springs resident Kurt Cyr, "Renaissance man" is almost inadequate.

Cyr has been a designer in LA for 26 years. He and his husband, Jay Zaltzman, moved to the desert in 2010. (Cyr designed their Lawrence Crossley neighborhood home.) He co-founded Salon for the Parched (a lecture/social event) and was one of the founders of the late, lamented art community of Makerville. Cyr scouts the high desert for botanicals to make extraordinary gin. He dresses with panache and is an active member of several local preservation groups. He possesses an encyclopedic knowledge of modernist architecture and design, so he was tapped to lead the double-decker bus tours during Modernism Week. His tours were so popular that he went to the



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Pictures at an Exhibition

As the Artists Council prepares to celebrate over fifty years of juried shows, it's clear they've found the perfect home at the Galen

Approximately 80 members of the Artists Council whose work was selected for final judging in the 2023 Annual Artists Council Exhibition and Sale will be biting paint- and ceramic-flecked nails on Feb. 17 at almost 4 p.m. Jurors Marcia Reed – retired chief curator and associate director of the Getty Research Institute – and Wendy Posner – owner of Posner Fine Art – will announce five winners.

Glory will be theirs. There will also be monetary prizes, so that doesn't hurt.

Now powered by 549 artist members, the Artists Council weathered both its separation from the Palm Springs Art Museum and the pandemic. The Artists Council was one of nine member organizations associated with the museum for nearly 50 years. The Palm Springs Art Museum decided to disband its councils, however, so the then-300 members of the Artists Council applied for non-profit status and were granted office space at The Galen. The Artists Council took advantage of the Palm Springs Art Museum's efforts to negotiate its way out of its long-term lease with The Galen, then stepped into the void and re-branded themselves as the Artists Council Artist Center at The Galen.

Since then, membership nearly doubled and the council moved ahead with its highly successful program of exhibitions and events. They adroitly adapted to the limitations of the pandemic by hosting virtual exhibitions. Now, as life takes baby



steps back to normalcy, the council will continue to put on six exhibitions and two juried shows per year.

Uschi Wilson, director of communications for the council, says that one of the highlights of the process is the day the artwork by the approximately 160 entrants arrives at The Galen.

"It's a lot of fun ... It's like a big social event for all the artists to see each other," she says.

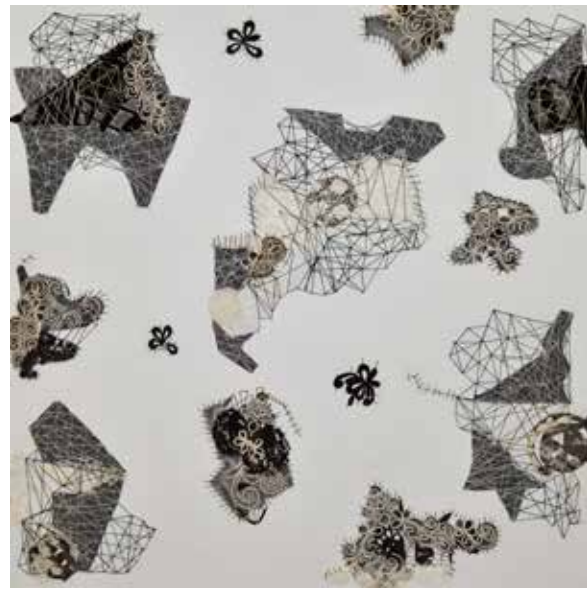
All mediums of art except for video – from oil painting to collage to photography to ceramics – are represented in the exhibition. One of the most important aspects of the process of putting on the exhibition occurs after all the art is sitting in the museum and the doors are closed, according to Wilson. This is the moment that Merritt Price, who spent 25 years at the Getty as head of design, begins to group the pieces together in The Galen's different spaces.

"Sometimes, they are grouped by color, sometimes all the figurative pieces go together," Wilson says. "But, the important thing is that the pieces in a grouping should be complementary; they flow together like a dance."

Wilson expects attendance at the Feb. 17 exhibit to top 600 people – artists, friends, members of the council, and the general public. Though the reception is scheduled from 4 to 7 p.m., it is hard not to imagine that those attendees who are passionate about art will linger until the last light is extinguished.



Tony Radcliffe, Oil, "The Legacy of Literature" 36x48



Andree Carter, Textiles on Canvas, "Remnants 1" 48 x48"



Chris Cozen, Acrylics, "Fantastical Floral #1" 36x36"



Art Club

Tamarisk Country Club Hosts Contemporary Artists

BY KENT BLACK • PHOTOGRAPHED BY OLGA TREHUT

In its 70 years, Tamarisk has been famous for many things — its golf course, its celebrity members, and its inclusivity. Now, its fame rests on one of the best contemporary art exhibits in the Valley.

It's the quiet hour in Tamarisk Country Club's dining room. Darkness has driven golfers from the fabled course, and a few people are in the adjacent bar. It's too early for dinner, and only the occasional guffaw from the bar disturbs the serenity of the room. Indirect lighting and the shimmering water of the square reflecting pool in the middle of the magnificent room give it a soft quality. But, the power of the art in the room is not diminished. There is a four-panel video piece by Diana Thater called Peony. Across the room are two large canvases — a blue one is entitled “Stone Butch Blues” and an orange one by David Benjamin Sherry is called “Nurture.” Two slightly smaller canvases by LA/Joshua Tree artist Aili Schmeltz are nearby. It is truly an extraordinary room to experience.

The couple whose vision took an already brilliantly transformed clubhouse to another level are seated at a small table near the pool. They quietly reminisce about the events that brought them here. Rod Lubeznik a trim, thoughtful Chicago businessman, first visited the valley after his late parents bought a home in Palm Springs in the 70s. Susan — Rod's tall, elegant wife — met him in 2009 through their shared passion for art. Their first date was an art fair in Chicago where Susan, a former marketing strategist, was speaking on a panel.

“Susan was very focused on emerging artists and contemporary art,” Rod says. “I was taken with her interest and knowledge of the people in the contemporary art world...”

“I was just taken with you,” Susan quips with a smile.

“It just seems from day one [that] we were compatible,” Rod says.

The couple spent the ensuing years traveling the world to see and, sometimes, collect the art they loved. They joined Tamarisk

eight years ago and slowly became involved in the club's activities. Susan says she doesn't play cards or golf, so she rarely accompanied Rod when he played a round of golf or had lunch.

Everything changed with the pandemic. The couple quarantined at their house in the desert for 16 months.

“One of the members asked me if I would join him on a strategic planning committee,” Rod recalls. “I said ‘yes’ and became very interested in country club management and in the history and potential of Tamarisk as an organization.”

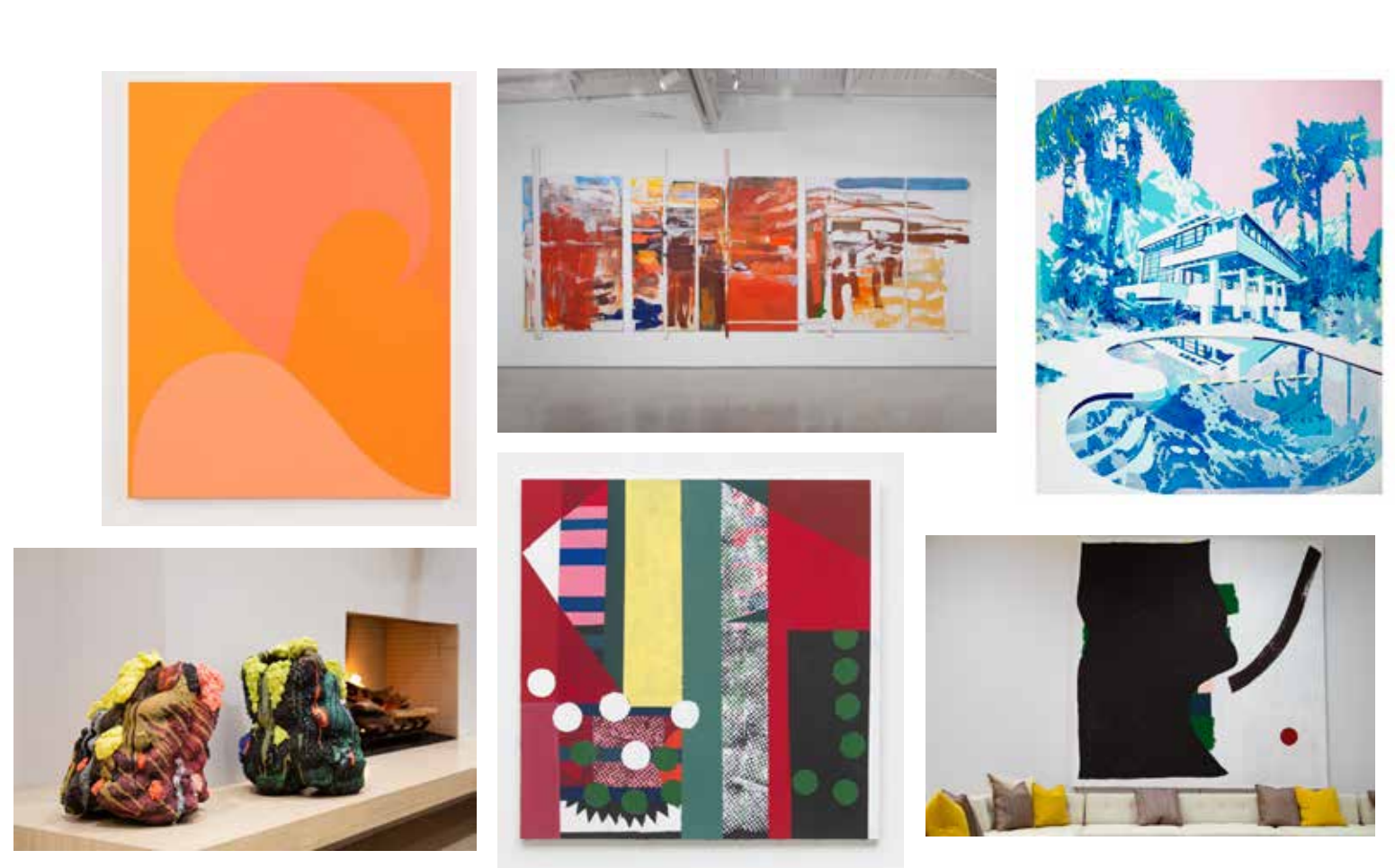
When Rod joined the committee, it was agreed that the interior needed a serious remodel. He says that after they received approval from the club's board, the committee chose a design firm to come up with a concept. Shortly thereafter, two Tamarisk members — architect Steven Harris and interior designer Lucien Rees-Roberts — stepped forward and offered to create the design. said they would create the design at no charge.

“They're internationally renowned, award-winning designers,” Rod says “So, the board could enthusiastically accepted their offer.”

Both Rod and Susan felt strongly that the designs Harris and Rees-Roberts executed were so stunning and transformative that there had to be equally world-class fine art.

“But, because we were doing the project in the midst of the pandemic and there were costs ... we didn't anticipate, the art budget went away,” Rod says. “In my opinion, the level of architecture and interior design is so excellent ... it would be a shame not to have art that could compliment [it]. That's when we came up with the idea of creating a program which we now call Art at Tamarisk.”

“We decided was that it would be exciting if we could get art loaned to us by artists and galleries ... and change it up every year,” Susan says. “And then we decided we should get a curator [so] it's not the Rod and Susan show. It's not about us. It's about the art, the artists, the club, and the membership.”



Clockwise From Top Left: David Benjamin Sherry, Nurture, Courtesy of the artist and Morán Morán, Photo: Josh Schaedel. RJ Messineo, 4:00 Universe Courtesy of the artist and Morán Morán. Paul Davies, Limbo Pool, Collection of the artist; Courtesy Peter Mendenhall Gallery. Brian Rochefort, Crater 1 and Crater 2, Courtesy of the artist and Massimo De Carlo. Nick Aguayo, Wait until spring boogie woogie, Courtesy of the artist and Vielmetter Los Angeles. Aili Schmeltz, Charley, Courtesy of Edward Cella Art + Architecture, Los Angeles.

Rod says Susan (who he calls “my star marketing and sales person”) helped him put his pitch together.

“I just explained the concept to the board of directors and said, ‘This is a way we can actually have significant art in the clubhouse without having to purchase it and make it part of the Tamarisk brand.’”

The board had implicit trust in the Lubezniks.

“We never told anyone in advance who the artists were going to be, who the curator was going to be, or what art pieces were going to be here,” Rod says. “We just presented a concept, and they embraced the concept.”

Susan was the perfect person to consider candidates for curator, as she had served on the Board of Directors for the Palm Springs Art Museum.

“The curator has to be ... fully credentialed,” Susan says. “It needs to be somebody who's recognized by curatorial peers as somebody with the right education [and] the right knowledge to be able to make these selections. And then the person has to be able to process this place, this club, this environment, the membership, what we're doing here. And they have to be able to work with and be inspired by this stunning architecture.”

Brook Hodge, former director of architecture and design for the Palm Springs Art Museum and former deputy director of the Cooper-Hewitt National Design Museum, was chosen to curate the inaugural program for 2021-2022. The curator for the 2022-2023 program is Dr. Rochelle Steiner, former chief curator and director of curatorial affairs and programs at the Palm Springs

Art Museum.

Susan says the program's immediate success had a lot to do with how the art and artists were presented to the membership. The art wasn't just hung up on the walls for everyone to ponder. At the beginning of the season, when members were returning to the club, a reception and dinner were given and the artists and gallerists came to meet the 100-plus members and discuss their work. Susan says interest is so high that there will be another dinner in February. They are also planning off-site programs to visit artists' studios in the region. The couple say the program met with immediate enthusiasm from the artists, who are often limited in the venues in which they can show their work. Susan says an interesting side benefit for the artists is “[the artists] don't generally get to see their art in a setting where people are living with it. So, for the artists to be able to come here and see their art in an environment where people are living with it, and meet those people, is something special for the artists.”

Because of the club's proud history of diversity and inclusivity, they made sure that the artists in the program represented a range of different ethnicities, ages, races, and genders, as well as media. The installation includes sculpture, ceramics, paintings, works on paper, and video art.

Rochelle Steiner notes, “The artists included in the 2022-2023 presentation draw from a range of experiences and issues to create their art, yet each has some connection to California. I wanted to bring this breadth to Tamarisk for members to spend time with over the year.”



LEFT TO RIGHT:
Tetyana Tkachenko
Liubov Tkachenko
Olga Trehub
Alisa
Lisa Tkachenko
Diliara Trehub

Peace, Family and Vintage Superpowers

How one local extended Ukrainian family is being supported one keepsake at a time

BY DARYA MEAD

Tetyana Tkachenko was a flutist in the Kharkiv philharmonic. She was always into fashion and had a boutique in her hometown. She is originally from the town of Poltava in central Ukraine, one of the places now in the news daily, given the Russian invasion of the country. Back in the mid-2000s, life for Tanya — as her sisters call her — was robust. She competed in a few pageants and became Mrs. Ukraine in 2007 and Mrs. Black Sea in 2008. The two international competitions to crown Mrs. Globe happened in Rancho Mirage at the Mission Hill Hotel. Following the second pageant, Tetyana was headed home to Ukraine. Having recently gone through a divorce, she was depressed. Tetyana — now 43 — was leaving the U.S. after the 2008 contest when a somewhat rom-com situation occurred. With minimal English and at sixes and sevens, she got lost in the Palm Springs airport, and Ronald Diaz — a TSA officer — not only helped her to get where she was going, but the two wound up falling in love and getting married.

Tetyana made the move to the Coachella Valley in 2009 and started a new life, pursuing her passion for fashion and vintage treasures. She says it was hard to continue her classical music career here, and she threw herself into her other loves.

She spent the next decade building her collection, opening a women's clothing shop in Palm Springs (Valerie in Style) and selling vintage clothing and keepsakes at the Vintage Market. It was there I met Tetyana last March when the war in Ukraine was in its infancy. Touched by the Ukrainian flag and her sign asking for donations, I was also drawn to an item. I have long ago Ukrainian heritage and the brutal war is often on my mind and heavy in my heart. I thought maybe I'd find something I could buy

to help support the cause. There she was, a shelf-sitting wooden sculpture of a lady in a lime-colored dress. I remarked to my friend that she was “Svetlana on the Shelf,” like those silly holiday elves, and I had to have her. She sits up on a high shelf next to a Christmas cactus in my bedroom, reminding me of how much I love a good vintage market. It also reminds me of the ongoing difficulties in Ukraine.

Nine months later, I visited Tetyana at the Vintage Market and asked her about my Svetlana. She remembered her immediately. She says she remembers every treasure and story.

When Tkachenko was collecting donations for Ukraine, she raised funds to bring her two sisters, Olga and Lisa, and their children out of the war zone. Her mom, Lubov, has been in the U.S. for five years. Her father and brothers-in-law are in Ukraine. Both brothers-in-law are with the local defense force as support to the military. Her father — approved to come to the U.S. because of his age — stayed behind to care for his mother, Sophia. Tetyana, Lisa and Olga's 96-year-old grandmother cannot hear. She needs 24/7 care, and the family has kept news about the invasion from her.

Tetyana succeeded in raising funds to help her sisters leave Ukraine. Olga, Lisa, and their two daughters spent a month in difficult transit through Poland before arriving in Palm Springs in April 2022, thanks to Tetyana sponsoring their paperwork. At home, Olga Trehub was a writer and photographer. One of her photos — taken during the exodus of Ukrainians to Poland — won an award recently. A photo of a little girl, backlit and with hair flying, the look on her face tells the refugee story. Lisa ran an office supply store that shuttered during the pandemic. She had

pivoted to become a hairstylist during COVID, only to have the brutal invasion change everything on Feb. 23, 2022, when the bombs started landing, and the Russian tanks rolled in. Olga says: “I was living in the capital, Kyiv. It was my birthday and friends were gathered to celebrate.”

In April, they landed in the desert — a shock to the system coming from Eastern Europe. The two children, Lisa's Aliza — who is 3 years old and misses her father and great-grandmother — and Diliara — Olga's 13-year-old — now live with their aunts and grandmother in Palm Springs, grateful to be far from the missiles and freezing temperatures. They are all together in a small apartment in the Coachella Valley, but safe. Diliara is in eighth grade at Cielo Vista Charter School. A budding tennis player back home, Olga is thankful she can train at Charles Moore Tennis Academy in Cathedral City. Olga proudly says, “She speaks English better than anyone in the family,” and then the tone shifts and says, “She left Ukraine [as] a little girl, and now she is a teenager.” War is traumatic and transformational, yet kids still grow, learn, play, and make friends.

The sisters, who had not lived together in the same town in 20 years, have bonded deeply because of the trauma. They try to keep busy and enjoy the winter months in the desert when it's cooler and they can be outside. They take Aliza to the playground and help Tetyana with her business as they await news from home. Psychologically, it is challenging to keep spirits buoyed and hoping and praying to return home soon, despite the worrying news. Tetyana feels the Russians are trying to “erase us,” and they try mightily to stay connected to friends and family. Lisa says:

“(Ukrainians) need any kind of support we can provide. There is no electricity.”

As the war moves into its second year, the needs of the Ukrainian people and families like Tetyana's have only grown; particularly during the brutal winter months. The refugees are in a limbo state, unable to work legally in the U.S. as they await papers. Together they find pleasure and purpose in bringing new life to old items. In fact, when there is power and the connection is good, Tetyana often has Facetime sessions with her dad, Viktor, who teaches her to rewire and repair lamps and restore other items. Along with her penchant for fashion, Tetyana has always had a yen for antiques, jewelry and special collectibles. She says that she loves “unique items, because they are special and bring joy.” And now the dedication to vintage is supporting a family and by extension a country, as the war rages on and snow blankets the region.

“It has been an intensely stressful time,” Tetyana says, as her business was just resurfacing from the pandemic when the war began. Now her boutique is closed and she is looking for a new location. They all say the Palm Springs community has been incredibly supportive, standing with Ukraine. The sisters are grateful to be safe, in such a beautiful place, and with Tetyana's vintage superpower, the family is surviving together. If you'd like to support the family, there is a GoFundMe <https://gofund.me/d20f5f0e> and you can find Tetyana's booth at the Vintage Market on the first Sunday of each month through May: Peace, Family and Vintage!

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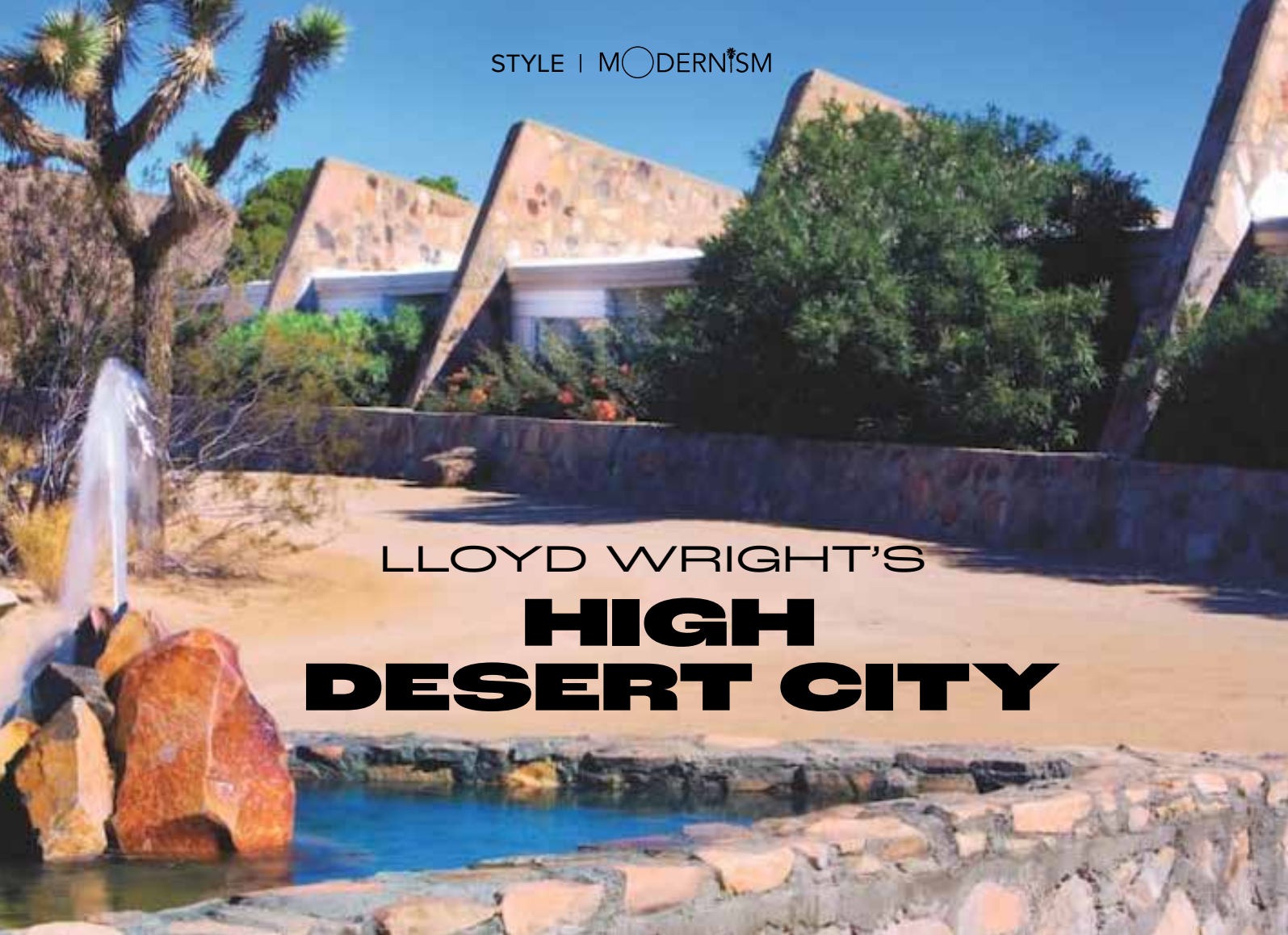
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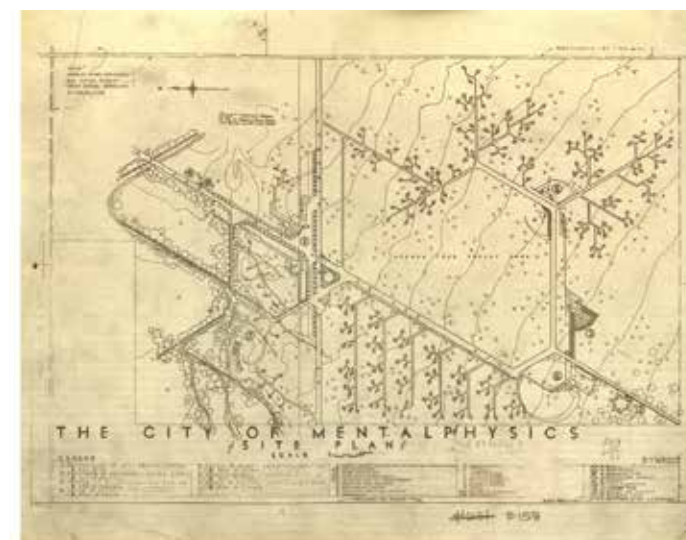
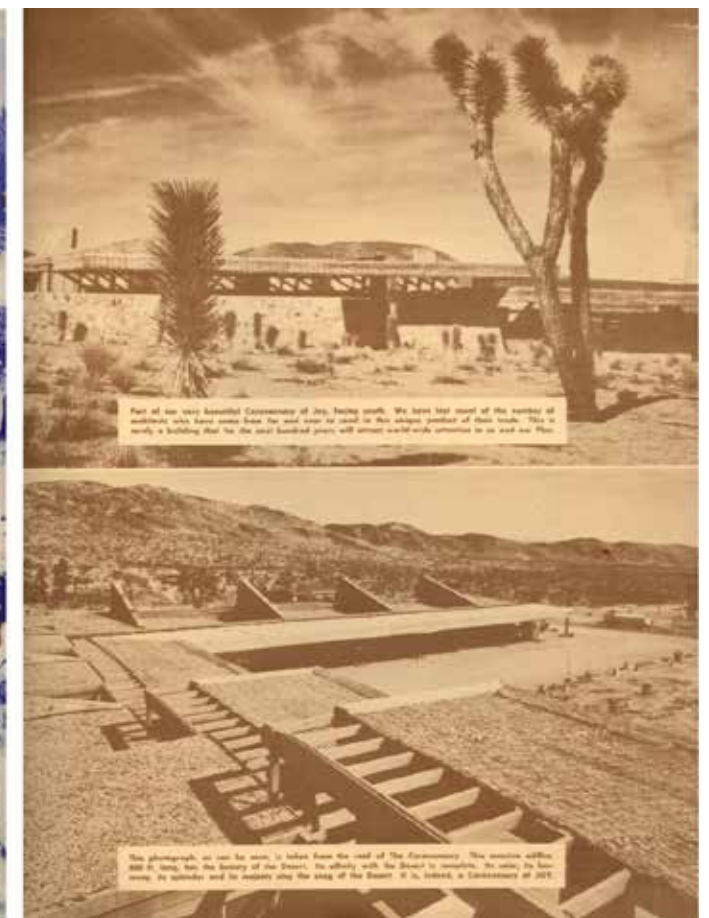
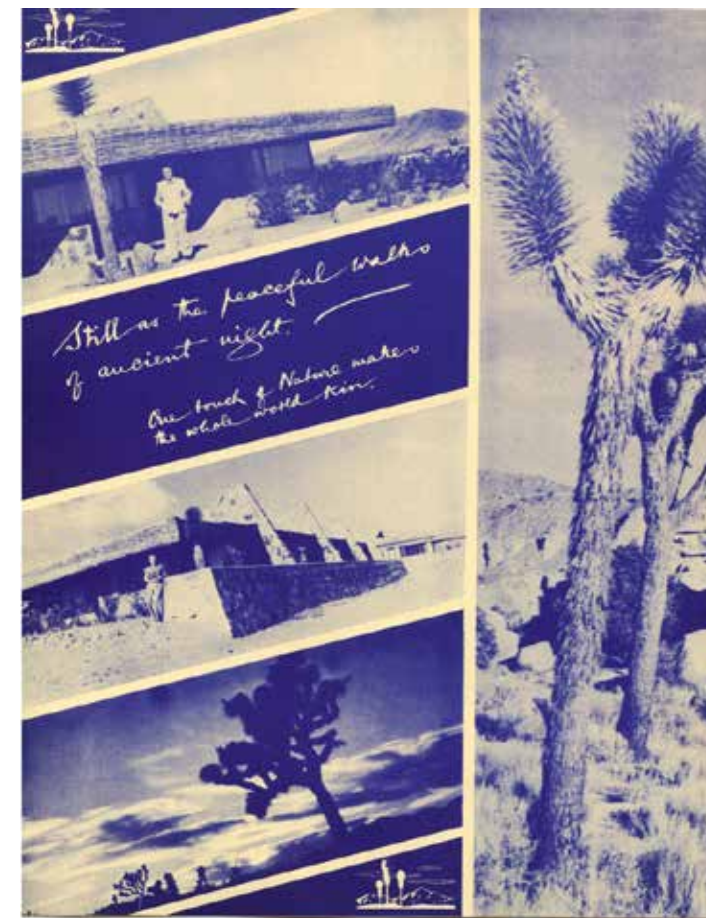
BY KATIE NARTONIS

PHOTOS COURTESY
OF THE JOSHUA TREE
RETREAT CENTER

As dawn broke on the morning of Aug. 23, 1941, the charismatic Englishman Edwin John Dingle gathered a small group of spiritual followers to consecrate his “New City of Mentalphysics.” With unobstructed views of the high desert and the Little San Bernardino Mountains to the south, the 152 acres Dingle acquired in Yucca Valley was intended to become an extension of his Los Angeles church and a New Age “City of the Future.” His vision was brought to life, in large part, by the famed architect Frank Lloyd Wright, Jr.. The Retreat Center boasts the largest collection of Lloyd Wright buildings in the world.

Southern California was fertile ground for new metaphysical thought in the early 20th century. People in Southern California were untethered from the conservative culture of the middle states and East Coast. They found a freedom of thought that nurtured new religious forms that borrowed from both Eastern and Western traditions. California had more utopian colonies between 1850 and 1950 than any other state in the Union. Dingle’s Mentalphysics was right in line with the esoteric religious thought of his day.

Dingle was known as “Ding Le Mei” to practitioners of his system of Mentalphysics. He was a trailblazing journalist, publisher, and spiritual practitioner. He spent more than 20 years in Asia and trekked across China to Tibet in the 1910s. Dingle recounts in his book *My Life in Tibet* that he learned the secrets of ancient Eastern wisdom during his travels. He then spent a lifetime sharing this knowledge with others. “Nature is but



OPPOSITE TOP LEFT: The Caravansary at Joshua Tree Retreat Center. Sketches, photographs and brochures from the 40s. The site included the Water Terrace, Lotus Meditation, the Ridge Cottages, the Amphitheatre, and Caravansary, culminating at Friendship Hall.

“Dingle’s synthesis of East and West into a single, not strictly Christian, quasi-religious teaching discipline falls in line with a larger Southern California context that was home to a multitude of such endeavors during the early twentieth century.”

a name for an effect whose cause is God” is one of his many memorable sayings.

For his New City in the high desert, Dingle envisioned housing, farms, orchards, horse stables, livestock pens, a grade school, an auto repair shop, a theater, a fire station, and an orphanage, as well as designated spaces for the practice of yoga and meditation and classes on Mentalphysics.

Due to his prodigious talent for marketing, by the mid-1940s Dingle had raised enough funds to start building the large common buildings he envisioned. He originally approached the famous American architect Frank Lloyd Wright to build his New City. The elder Wright seemed to have little interest in working on the project, or perhaps reacted to Dingle’s strong personality, and quickly handed off the project to his son, Frank Lloyd Wright, Jr. (also known as “Lloyd Wright”) early in the process.

Lloyd Wright worked on the project for over a decade, from 1946 to 1957. “Moved by the sense of the tranquil nobility of the desert, I have planned not a city of asphalt paving and congested living barracks, but a city of the desert – spacious, free, sweeping,” he later said about the project. “...It’s centuries old Joshua trees standing like sentinels about its homes.”

Lloyd Wright (1890-1978) studied engineering and horticulture at the University of Wisconsin, Madison. He then settled in San Diego, eager to establish his professional

independence from his famous father. He worked for another pioneering modern architect, Irving Gill, and contributed to San Diego’s 1915 Panama Pacific Exposition in Balboa Park. Lloyd soon moved to Los Angeles to establish his own architectural practice. He designed a series of innovative houses (several for silent movie stars), some with prominent commissions, such the striking Mayan-themed Snowden House and the original Hollywood Bowl bandshell.

Lloyd Wright was in tune with Angeleno’s enthusiastic embrace of the car culture; he designed an innovative drive-in market. His relationship with his father remained contentious, but he collaborated with him and invented the unique concrete block system that the elder Wright used for the now-famous Millard, Ennis, Freeman, and Storer houses. Lloyd Wright also worked alongside architect Rudolph Shindler on his father’s iconic Hollyhock House in Los Angeles.

“I’ve stopped describing him as ‘Frank Lloyd Wright’s son’ and have started describing Lloyd Wright as one of the most far-sighted modern architects in California,” architectural historian Alan Hess says.

Lloyd Wright stepped into work on Dingle’s New City in 1946, and soon discovered it had experienced major setbacks from the beginning. The inception of the project corresponded with the start of World War II, and construction lagged with the start of the war effort. Despite this, the impressive

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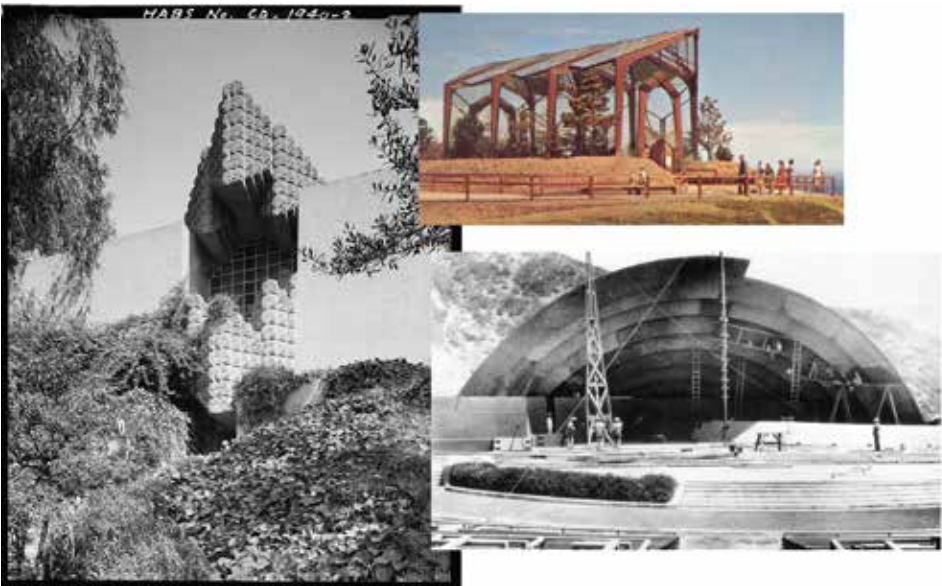
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The Sowden House was designed in 1926 by Lloyd Wright. The Sowden House is a meticulously renovated 6,000 square-foot neo-Mayan mansion in the heart of modern Hollywood. And in 1929, Lloyd Wright designed the famous shell of the Hollywood Bowl. The new shell was designed by architectural firm Elliot, Bowen & Walz. It was constructed using a mix of concrete and asbestos on a steel frame, which weighed in total 55 tons.

Caravansary of Joy building was completed by the end of 1946.

This common building displays many of the same elements that Lloyd Wright’s father utilized at Taliesin West in Arizona. Large, exaggerated desert masonry buttresses, with rock extracted from the site, extend beyond the edges of the walls; covered walk-ways connect the meeting and lodging spaces. Work continued throughout the 1950s, and Lloyd Wright completed the Retreat Center’s cafeteria building, outdoor amphitheater, and eight duplex/triplex cottages by 1956.

Hess, author of *Frank Lloyd Wright: The Buildings*, notes that “(Lloyd Wright’s) connections to the desert are strong – his Oasis Hotel from 1923 already established the major themes of the later mid-century Palm Springs architects – technology, nature, [and] recreational architecture.”

The buildings realized at the Joshua Tree Retreat Center reflect the maturation of major themes that Lloyd Wright thoughtfully employed throughout his career.

Despite constant fundraising by Dingle, a review of letters between Lloyd Wright and his father, Frank Lloyd Wright, during this time reveal a continuing challenge to raise funds for the project. Lloyd Wright left the project when funding streams eventually slowed to a trickle. Southern California architect O.K. Earl took over the project and built four additional structures on the campus, which were completed by 1961.

The Retreat Center served primarily as a teaching and retreat center for Mentalphysics members for the first 75 years. In recent years, the center also expanded its programming to embrace compatible spiritual pursuits and retreats. “Dingle’s synthesis of East and West into a single, not strictly Christian, quasi-religious teaching discipline falls in line with a larger southern California context that was home to a multitude of such endeavors during the early 20th century,” Daniel Paul, an architectural historian, says.

Dingle helped pioneer the understanding of Eastern teachings that are central to the larger southern California New Age landscape. He died in 1981, and his Los Angeles Times obituary described the Institute of Mentalphysics as “one of southern California’s most enduring religious sects.”

Modernism Week tours of the Institute of Mentalphysics’ Joshua Tree Retreat Center will take place on February 19 and 20. The “Edwin + Lloyd” exhibit will be open to the public from February 19 through March 8. Architectural Historian Daniel Paul’s lecture will occur on March 5. For more information, visit www.modernismweek.com and www.jtrcc.org.

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The Cody Collectors

*If a Cody is in need, Michael Johnstone and David Zippel
will come to the rescue*

By Kent Black

Photographed by Timothy Street-Porter

The view from the long, custom couch in David Zippel and Michael Johnstone's living room is unreal. Through the floor-to-ceiling sliding glass doors, past the north-facing infinity pool, is a breathtaking panorama of the lush city of Palm Springs surrounded by the majestic San Jacinto Mountains to the west, the windmill-festooned San Gorgonio Pass and the Little San Bernardino Mountains to the north. It is a view that turned out to be perception-altering and life-changing for Zippel.

"Michael has been coming to Palm Springs since he was young. He's always loved it," says Zippel, a lyricist, director, and producer whose Broadway debut, *City of Angels*, won him a Tony award. Subsequent work on plays such as *The Goodbye Girl*, *Hercules* and *The Woman in White* and films such as *Mulan* garnered him two Academy Award nominations and two Grammy Award nominations.

"I never got it," says Zippel. "We'd be in New York and Michael would want to come to Palm Springs and I'd think, 'Why? It's cold there, too. Why not just keep flying until we get to Hawaii or the Caribbean?' I just couldn't understand the appeal."

Then, on one fateful trip, the men visited a friend who was living in this very same William Cody-designed home. Zippel points to the patio set just outside the glass doors.

"We were sitting right there," he says. "And I remember just staring out across the valley and thinking, 'Oh, this is what they've been talking about. Now I get it.'"

After the couple was on the same page, they began to spend more time in the Valley, to the point that Zippel estimates they were splitting their time 50/50 between New York and Palm Springs. They made the leap to ownership in 2009 when they came across a Cody house in the Las Palmas Heights neighborhood that badly needed resuscitation. It was just the kind of project Johnstone had been waiting for.

Johnstone was educated at USC's prestigious School of Architecture. He started his career working in the design studio for William Pereira, a prolific modernist architect best known for designing San Francisco's Transamerica building and drawing the master plans for the city of Irvine, the USC campus, and Pepperdine University. One day, Johnstone received a call from a friend who'd been in the USC film program. He informed Johnstone that there was a dearth of art directors in Hollywood and that he could get him hired immediately.

A hiatus that Johnstone thought would last a year or two turned into a highly successful second career in which he art-directed movies such as *The Fisher King* and *Single White Female*. He met Zippel when he was interviewing with mutual friend Paul Rudnick to art direct Jeffrey. They were dating within a



The Southridge couple pose in the hallway of their meticulous renovation. Clockwise from upper left: David Zippel, Michael Johnstone, Happy, and Lucky.'

few months, but Johnstone became dissatisfied with the peripatetic lifestyle that often kept them separated.

"It was a great career for the mid part of my life, but I didn't want to finish my life being a traveling salesman," he says.

Johnstone began declining work until a film producer said to him that if he wasn't going to art direct, then maybe he'd consider redoing the producer's prewar Park Avenue apartment. That commission led to several more, and soon Johnstone had a boutique firm of architects and designers renovating prewar apartments in New York.

The 1967 Las Palmas Cody (also known as Cody's Las Palmas Glass House) came along when Johnstone needed a break to work on his own project. It took over three years, but Johnstone restored it to its original all-white interior and exterior motif. He added a seamless extension and redid the landscaping. In recognition of Johnstone's work, The Palm Springs Modern Committee awarded Johnstone and Zippel its prize for architectural restoration of the year.

Though they had a beautifully restored Cody, they both considered the Cody house on Southridge to be "the Papa Cody." They had spent time at the house in 2003 when a New York friend rented it for a couple weeks while he house-shopped. (That is when Zippel looked out across the valley and had his "aha" moment.) They followed the house from a distance.





The former owner had a contentious and litigious relationship with his Southridge neighbors and spent years fighting foreclosure, according to Zippel. Finally, in 2016, the former owner ran out of legal maneuvers and gave up the home to the Southridge Property Owners Association, who were owed several hundred thousand dollars.

“Then, the bank stepped in and said, ‘We’re taking it. We’re owed over a million,’” says Johnstone.

The house went to auction three times. The first two times, the auction winners discovered just how much work the house required and backed out of the deal. The third winners were Zippel and Johnstone. Despite the thrill of winning “the Papa Cody,” Zippel felt ambivalent.

“I loved our Cody Glass House,” he admits. “And this house needed so much work.”

“David said, ‘I’m not moving there until you finish it and I’m sure I like it,’” Johnstone says.

Though the couple are understandably vague about cost, Johnstone indicates that the auction price was over a million and a half and the renovation “cost millions.” (And auctions require cashier’s checks for the full amount — no financing.) The Cody Glass House was sold and a couple of retirement funds were cashed in. The couple was living on the edge in more ways than one.

On a tour of the house, Johnstone guides his visitor to a small firepit on the north side of the pool to discuss how he approached the renovation. The house literally straddles the ridge. The backyard ends in an almost sheer cliff and the front yard (where the pool is located) looks out over the west end of the Valley to the San Geronio Pass. The Cody house is nestled in a depression in the ridge, like an inverted camel’s hump. Previous owners built walls against the boulder-strewn hillsides. Johnstone

tore them out, recognizing that the integration and juxtaposition of the straight lines, as well as the multitude of glass interacting with the natural forms of the environment, were an essential ingredient in desert modern architecture. Even though the huge boulder overhanging the kitchen might give one jitters during a mild quake, the 360-degree embrace of nature, both near and far, is breathtaking.

“It was a house that really had no connection with the landscape other than the front,” says Johnstone. “And I wanted to take the house and really connect it with nature. I wanted the groomed area to literally float over the natural landscape.”

One of the most dramatic examples of this aspect of Johnstone’s vision is the pool. It is set at the front of the property and elevated above the street; it originally was placed horizontal to the house. The problem was that it left no room at the hillside to the north, Johnstone points out. Its position crowded the property and did not enhance it. So, in a move that had equal portions of simplicity, brilliance, andchutzpah, Johnstone turned the pool 45 degrees. Well, you can’t actually turn a pool. He dug out the old pool and excavated for a new infinity pool facing north and south. It feels as if the far end of the pool ends in midair and that by swimming there, you’d sprout wings and take flight.

As Johnstone guides his visitor from the back of the house through the master bedroom and bathroom, he explains that the project was given a huge boost when they contacted the former owner, commiserated over his loss of the house, and offered to buy the owner’s copy of Cody’s original plans.

“We said, ‘Anything you want to sell, we’ll buy. We’re so sorry this happened to you,’” Johnstone said. “We ended up buying furniture. We bought the plans. And we had him up here and had this wonderful experience with him.”

Johnstone was not trying to restore the house to exactly what





it was the day the front doors were first thrown open, but he wanted to be faithful to Cody's aesthetic and intent.

"We took it down to the studs," he says. "I put in all new terrazzo floors. [Someone] had put in marble floors throughout the house. And that was not true to Cody's drawings."

Because the original owners bought the house on spec, they decided they didn't want Cody to do all the finishes, according to Johnstone. Since Arthur Elrod was the big name in the valley at that time, he was hired to "juice it up." Johnstone consulted both men's plans in his renovation. He rebuilt cabinets when necessary but kept the original door handles, faucets, and other hardware. In the end, he redid nearly every surface of the house (one wall contained Elrod's original wallpaper, which was lovingly protected), especially when the changes made by previous owners were inexplicable.

"Walnut was the wood specified in the plans (for cabinets)," says Johnstone. "And in some places, (the previous owners) changed it to mahogany. It was crazy."

Among the many upgrades that Johnstone brought to the project was adding glass to a maid's room that Elrod enlarged from the original plans. In the huge living room area, he designed the couches that create a large but intimate space for entertaining and installed a series of floor-to-ceiling sliding doors that face north across the Valley. Cleverly designed tracks for the doors allow them to slide away to create the ultimate indoor/outdoor space.

Cody's original plans included a glass-enclosed terrarium in the entrance so one could literally look through the house from one end to the other. But, the house wasn't built that way;

the original owners wanted an enclosed entryway. Johnstone went back to Cody's plans. He replaced the walls with glass and created a small indoor pool that doubles as a decorative element and jacuzzi.

"It's this very ephemeral feeling on top of this rocky mountain," he says. "Everything's rugged, but the architecture is subtle and ephemeral. I wanted the house to reflect the world, the pool to reflect the world, the sight lines to pass right through the house so that we lived as purely in nature as we possibly could."

Johnstone leads his visitor back to the master bedroom, where Zippel sits reading in a chair in a floor-to-ceiling glass corner.

"This is David's reading corner," Johnstone says. "When he sits there, he can spin around and see the mountains. If he looks down the hallway, he can look out over the Valley."

One wonders if Zippel immediately embraced Papa Cody after Johnstone's renovation.

Zippel chuckles. It's apparent that it's a question he's been asked before.

"It's not that," he says. "It's just that I wasn't motivated to move."

"He loved being in a village," Johnstone says, referring to their previous Cody and its more central location. "David's a very urban person. He was like, 'I don't want to go live up on that hill.' You love walking in the village, living among neighbors."

Zippel gives Johnstone a wry look.

"Well, I realized before I embraced it that once he turned the pool 90 degrees, there was no going back," he says. "(Mike) was going to want to live here. And this is certainly anything but a hardship post. As soon as I got up here, it felt like the other house, just on steroids. And what's not to love?"





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CODY'S WORLD

Mid-Century Desert Modernist Architect William F. Cody and the desert home he designed for his own family, remembered by daughter

BY KATIE NARTONIS



Bill and Wini survey the land.

William F. Cody (1916-1978) is considered one of the most important Modernist architects working in the mid-century. Originally from Ohio, he chose Palm Springs as the base for his booming architectural practice and to raise his growing family. Cody is best known for his large-scale commissions, such as the Thunderbird golf course. Still, Cody's more intimate residential projects showcased some of his most successful design ideas and allowed him to freely experiment with landscape and interior design. Art + Design historian and co-author of *Master of MidCentury: The Architecture of William F. Cody*, Jo Lauria notes that Cody intuitively understood how to site a structure on the land to take the best advantage of its surroundings. Lauria describes what makes Cody's residential commissions unique, "Courtyards and patios with wide overhanging roofs were entered through floor-to-ceiling sliding glass doors, as were many of the communal living areas, to dissolve the boundaries between interior and exterior spaces. Interior rooms, such as bedrooms and bathrooms, were frequently designed with adjoining small patios accessed through sliding glass doors for more intimate views and enjoyment of nature." Cody designed his family's desert home in 1952, where he and his wife, Winnie, raised their three daughters. The house was recently sold to a young family who will care for the space and have plans to bring back some of its missing original features.

Cathy Nemirovsky Cody remembers her family's life in the desert:

"My parents enjoyed music and dancing and had a large collection of blues, jazz, classical, boss nova, Mexican, Cuban. My mother was a professional blues singer before they married. Sometimes she would sing for our guests. My parents liked to entertain. Our home had many parties, and the gardens were beautifully up-lit, and tiki torches were strategically placed. The house hummed with music, laughter and conversations.

"His use of teak, redwood, walnut, travertine, slate, marble, quarry tiles and indigenous stone added texture, color, and tonal qualities to the interiors."

— Jo Lauria, Art + Design Historian

Strangers would come to see our home. They were potential clients, other architects, or interested people that wanted to see the house. My father was a generous person and quick to invite people, and this was sometimes stressful on my mom as he often didn't give



Bill Cody with daughters Lynne, Cathy, and Diane plus Beau the collie.



BILL CODY AND HIS DAUGHTERS 1955

Bill Cody with daughters Lynne, Cathy and Duane with Beau, the Collie.



her much of a ‘heads up’ when he called home to tell her. Whoever was home would grab the suitcases and throw in the unfolded laundry, unread mail, bills, newspapers and anything left out — and it all went into either the trunk of mom’s Cadillac or shoved in the bomb shelter. We would then grab the feather duster, Windex window spray, Pledge furniture spray, the broom and mop and ‘go to town’ cleaning ‘like mad’ while mom made herself presentable.

The house was surrounded by pockets of gardens. There were three Torrey pine trees, an olive and a Jacaranda, plus two large trees in the east side yard, three very tall palm trees in the back east corner, plus many cacti varieties with the natural indigenous desert landscaping. It was a great space to play.

Initially, the children’s room was in the main house to the east side of the atrium. Our room became the library after my parents’ second trip to Europe in 1962 when they purchased 12 teak modular shelving units in Denmark and we three girls moved into the guest rooms.

“Cody’s hallmarks are slender steel beams, structural columns, and ultra-thin roof lines that seem to disappear, allowing for maximum, unobstructed views; clear vistas from the entry point to the exterior patio, and easy circulation from indoors to outdoors. Elegance achieved through lightness and transparency.”

— Jo Lauria, Art + Design Historian

We always had a large dog; first a collie, then a Labrador-



Cody’s hallmarks are slender steel beams, structural columns, and ultra-thin roof lines that seem to disappear allowing for



Bill & Wini standing in the atrium



German shepherd mix, and a German shepherd who was related to the original “Lassie.” [The] average amount of cats we had were five and at the most, there were 24! Once, an abandoned poodle was left outside our home, and he became part of the mix.

My father’s exuberant personality and generosity has often been acknowledged to me and appreciated by those who knew him. My father seemed to always be smiling; he was jolly and made us laugh. While he worked long hours at the office, he was home for dinner. He told us bedtime stories with character voices and sound effects — often while we lay on the bed — with the sliding roof panel open to see the night sky.”

BILL CODY AND HIS DAUGHTERS 1955

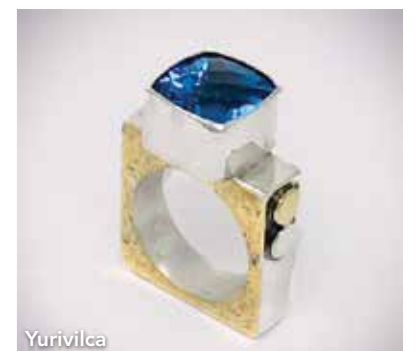
Cody’s hallmarks are slender steel beams, structural columns, and ultra-thin roof lines that seem to disappear allowing for maximum, unobstructed views; clear vistas from the entry point to the exterior patio, and easy circulation from indoors to outdoors. Elegance achieved through lightness and transparenc

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Desert RETREATS

MYSTERY MOD

This gem in the Thunderbird Heights crown must have been designed by an architect of note. Any guesses?



Desert
RETREATS



Who doesn't love a good mystery? Better yet, who doesn't love a beautiful mystery?

There's a beautiful mystery located at 70674 Boothill Road in Rancho Mirage's Thunderbird Heights. Built in 1958, this pristine 4 bedroom, 3 bath iconic mid century ranch house sits on over a half-acre of mostly level land. Everything about it from the multitude of floor-to-ceiling glass doors and windows bring the outdoor spaces inside, the period fixtures and cabinetry, and the elegant, minimalist landscaping seems to suggest that a Cody or a Krisel or two had a hand in its design.

"The architect has not been identified," says Daniel Ferretti, founder of Ferretti Real Estate, who is handling the \$1,995,000 offering with Bennion Deville Homes. "The house was built before Rancho Mirage was incorporated as a city so there are limited records to consult." Ferretti is intrigued by the possibilities of who the mystery architect may be and suggests that the lucky buyer of the property may want to work with Preservation Mirage to uncover the truth. Daniel Ferretti works alongside Elina Linnér and Jay Simmers, two of the best agents in the industry under the age of 30.

Thunderbird Country Club, of course, boasted the first 18-hole golf course in the valley when it was built in 1951 and the developments across Highway 111



Valery Neuman

#1

Greater Palm Springs
By 2021 Sales Volume*

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* Based on individual agent 2021 sales volume provided by Palm Springs Life and secured/verified by the leadership of California Desert Association of Realtors and Greater Palm Springs Realtors for local agents and teams in 2021. The magazine cross-referenced the data with Terradatum's BrokerMetrics and also verified it with each agent's respective broker and manager.

COMPASS



boasted some high-profile residents such as Bing Crosby, Desi Arnaz and Lucille Ball. The former ranch properties were not so tucked into the mountains as neighboring Palm Springs and the sales pitch in the nascent development boasted that Rancho Mirage received one hour more of daylight than its western sister city. Ferretti, whose firm represents luxury properties across the valley, is willing to part with other bits of Thunderbird lore, such as the tunnel running under Highway 111 which allows residents of the gated community private access to the country club. Ferretti also divulges the surprising origins of the country club and neighborhoods. "It was an agreement between the developers and Ford when they introduced the Ford Thunderbird."

Mmm. Think what other intriguing mysteries await the buyers of Boothill Road.

Ferretti Real Estate Group
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TOP 5 CHAIRS THAT WILL MAKE A HOME

1 H3K HOME + DESIGN

Shaw Armchair

A mid-century modern armchair upholstered in soft fabric, Shaw features a streamlined profile and flared armrests for a striking silhouette. Complete with elegant button tufting and subtle piped trim, with a support system for exceptional comfort. Outfitted with tapered and splayed cherry-stained wood legs, the Shaw delivers the perfect seating area for the living room, home office, or entryway.

\$950.

h3khome.com



2 GRACE HOME FURNISHINGS

Duke Chair

Grace Home Collection carefully crafted simplicity and sophistication in the Duke chair. The timeless silhouette exudes luxury within the home. Green lacquer black and legs and a faux fur seat is a chic ambiance that encourages a leisurely and indulgent experience, adding to your home's overall aesthetic.

\$1,890.

gracehomefurnishings.com



3 KNOLL

Bertoia Chair

Harry Bertoia's 1952 delicately industrial wire side chairs are among the most recognized achievements of mid-century modern design. Like Saarinen and Mies, Bertoia found sublime grace in an industrial material, elevating it beyond its normal utility into a work of art. Bertoia found sublime grace in an industrial material, creating a design that works with every decor, in every room.

\$1134.

knoll.com



4 HERMAN MILLER X HAY

Eames Molded Plywood Chair

Danish design house HAY thoughtfully reimagines Eames classics in new materials, patterns, and vibrant colorways. The Eames Molded Plywood Lounge Chair began as an experiment, created via molding plywood. Mette and Rolf Hay reimagined the classic form in a vibrant forest green. The emerald twist on the bent plywood chair is a personal favorite of the Hay's.

\$1,195.

hermanmiller.com



5 DESIGN WITHIN REACH

Jens Chair

The Jens Chair (1949) was originally designed for the Caribe Hilton Hotel in Puerto Rico. Decades later, Design Within Reach worked with designer Jens Risom to bring it back into production, because, as the Danish master himself said: "Good design means that anything good will go well with other equally good things." Slipcovers are removable for cleaning.

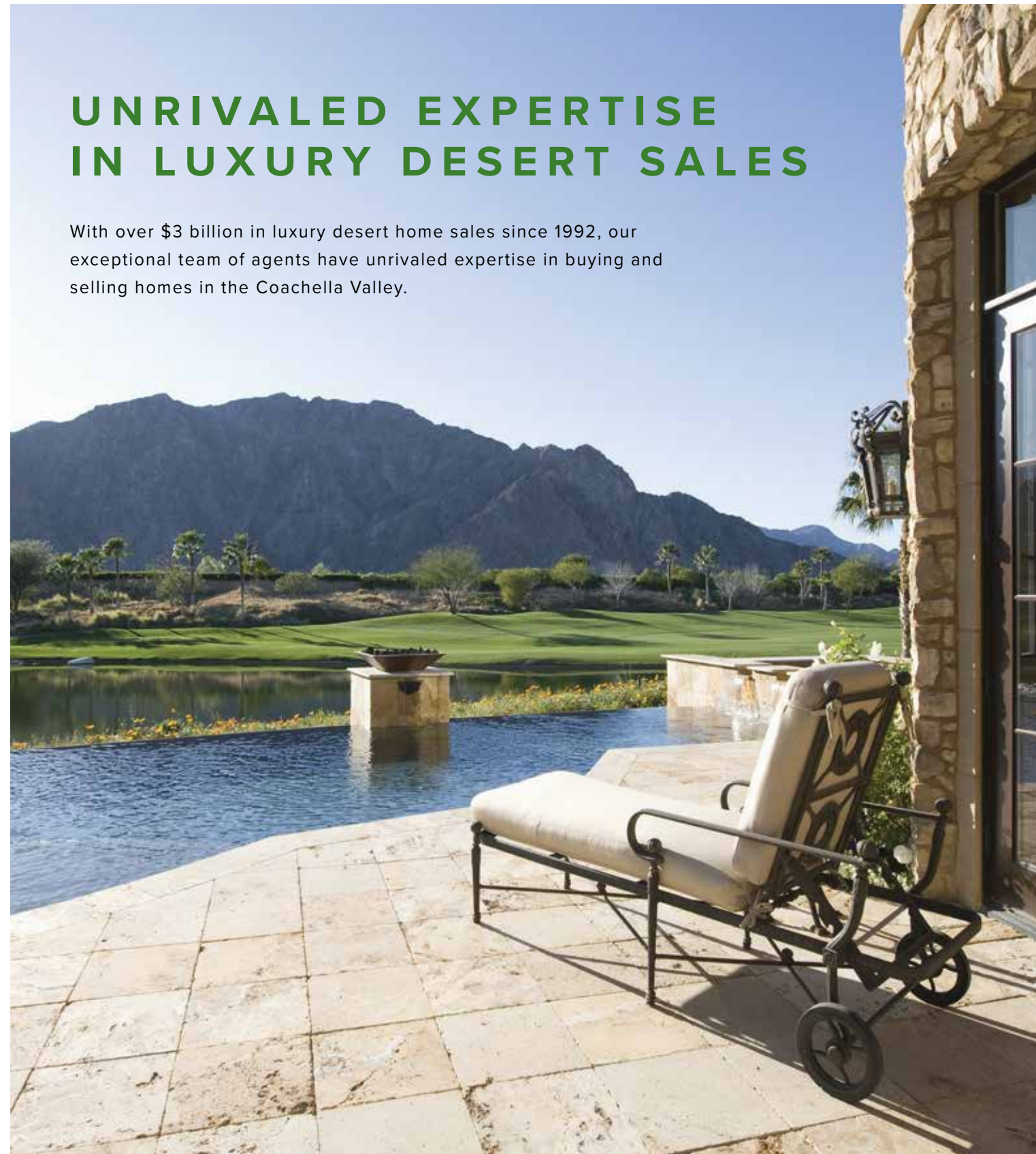
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DESERT | STYLE Graceful

Working from locations in Los Angeles and Palms Springs, this dynamic design duo (and canine muse) will feather your nest

BY DARYA MEAD • PHOTOGRAPHED BY OLGA TREHUB

Grace Home Furnishings in the Uptown Design District of Palm Springs turns interior design visions into reality. Grace is the namesake of the business. She is a chocolate labrador retriever (she’s actually Grace number three). She features prominently on the store’s website, in advertisements, and in the showroom. The aesthetic of the high-end furniture design shop exudes elegance, comfort, style and grace. It is approachable, as well. That combination of style and livable experience is paramount to the husband and husband team of Michael Ostrow and Roger Stoker.

The two designers have been together for 27 years. They recently married at Claridge’s, Ostrow’s favorite place in the world. The “annex to Buckingham Palace,” as Claridge’s is sometimes known, is a five-star hotel in the exclusive Mayfair district. Ostrow and Stoker originally had to postpone their wedding because of COVID-19, but finally, they said their vows in British style. The couple met in a furniture store where Ostrow worked in the mid-’90s. Stoker came in and put a nightstand on hold, and when he came back, Ostrow couldn’t find it. The rest is history; when the couple thought about starting a business together, Ostrow mused, “We can’t live together and work together.” They opened their first showroom in Los Angeles in 1999 and the Palm Springs location in 2014. Each man has his skill sets and domain. Ostrow does the business side and Stoker handles marketing. Ostrow is a New Yorker and Stoker grew up in Iowa. The combination of sass and midwestern steadiness,



Left to right: Michael Ostrow, Grace, and Roger Stoker

as well as their complementary styles and personalities, apparently works. The couple bought a home in Palm Springs in 2012 and opened the desert showroom two years later. As the LA store is open Monday through Friday and the Palm Springs store is busiest on weekends, the men work seven days a week. Still, Ostrow says, “It’s nice to look forward to going to work.” I sat down with Ostrow, Stoker, and Grace in their showroom. They sat on a luscious lemon-yellow velvet couch — a ’70s piece that perfectly encapsulates the sunny grace of life in the Coachella Valley. The 4,000-square-foot showroom in Palm Springs — formerly a bank — includes a photo gallery that features mid-century-modern icons like Slim Aarons. Roger says, “Photography is more important in home decor these days.” The gallery is the authorized Getty Images dealer in Palm Springs. The two men say that while Grace Home Furnishings is a furniture store, it is also a design firm. The team draws on the California aesthetic and can design whatever they imagine. Though a great deal of American furniture manufacturing occurs in North Carolina, Ostrow and Stoker rely on California

craftspeople with whom they have more control over sizing and customization. Ostrow and Stoker say their line is more modern at the Palm Springs location than at their store in LA. They describe the style as “tradition with a twist ... functional and livable.” Stoker explained that they often design in ash or walnut — a neutral tone — and then add color. We talked about COVID, and Ostrow said that since Palm Springs was a “COVID flee city” and folks moved here from all over, they have been busier than ever. He thinks people pushed their five-year plans ahead and wanted desperately to make their nests flourish. The Grace Home Furnishings team has designed interiors for high-profile clients, including Sutton Foster and Heidi Klum. Their work has been featured in House Beautiful, Traditional Home, Architectural Digest, Angeleno, Los Angeles Magazine, and the Los Angeles Times. In fact, certain pieces are named after clients. There’s the Sutton bed and the Amanda buffet, plus the Ambassador buffet (inspired by the late, great hotel in Los Angeles). The two designers say they honor clients’ diverse personal styles and aesthetics, whether they come from Europe, the East Coast, Canada, or the Midwest. An indoor/outdoor desert aesthetic is infused in much of their work. When not working, the couple loves to shop for vintage items and travel. Stoker says, “Every trip has to start or end in London,” though they did honeymoon in Capri, Italy. You will find the dapper duo and Grace on North Palm Canyon Drive, ready to help you furnish your nest.



Designing Woman

BY DARYA MEAD • PHOTOGRAPHED BY OLGA TREHUB

Trims, Décor & More is a one-of-a-kind, soup to nuts interior design, restoration and installation business located on San Pablo Avenue in Palm Desert. Marla Bradley, the principal owner, says that in many ways, a large part of their bustling business is ‘high-end recycling.’ Marla wants to empower her clients to trust their eyes and have a profound experience reshaping their surroundings. Her team is known for their high quality sewing and finishing services. Marla likes to think of her atelier as the ‘anti-showroom’ and in turn hopes clients feel as though they are walking into a fashioned living room. Offering a suite of services, Marla and her team specialize in custom upholstery, custom modified furniture, draperies, window panels, sunshades, custom projects, bedding, wallpaper, indoor/ outdoor cushions and so much more.

Growing up in Los Angeles, Marla witnessed her parents renovate a 5BR, 50 year-old home in Hancock Park in the 1980’s. She got bitten by the design bug then, and as a fine artist and illustrator her studies took her to Florence, Italy which further guided her trajectory. Coming from a ‘golfing family,’ the Bradley’s had bought a second home in Indian Wells when Marla was a child. Now 54, she was living in the Bay Area working for top design firms doing hotel restoration when her husband died suddenly. She needed a change, wanted to be closer to family and had fond memories in the Coachella Valley. She decided to move to the desert in 2012, and feels privileged to serve customers who are “living in the sunshine of their lives, doing what they love to do.” Marla says she bought the business five years ago and it was a “crazy shoe cobbler kinda place.” The previous owner smoked with all the fabrics in the workshop. She says she had to ‘restore’ the business and it took tremendous

vision and courage to turn it into the thriving showroom it is today. When I interviewed Marla, she had just returned from a bucket list trip to the Galapagos Islands. Tan and relaxed, she revealed how challenging the last few years have been; making the success of the business even sweeter. It took a year to ‘fix’ the business and then San Pablo Avenue was torn up, blocking her entrance and diverting traffic for 20 months. Once that subsided, Covid hit, and earlier this year she was diagnosed with breast cancer. The trip was a celebration for finishing treatment and an ode to self care. A private person by nature and upbringing, Marla says the intimacy of her business— going into homes, meeting families— opened her up, and in turn the community has been supportive during her treatment, checking in, bringing muffins and buoying her during a difficult time.

Ironically, Covid was good for business, as everyone was stuck at home and had time to curate their environment. Some of Marla’s customers have many homes, and indeed one client likes to ‘re-do’ her house every two years. Sometimes Marla says she starts with sofas and dining room chairs and then the work expands. Clients love her team’s work so much they ship all over the country, often designing the client’s other homes. With sumptuous fabrics and upholstery in the showroom, the work is done on-site by local artisans and licensed craftspeople. With everything under one roof, Marla says Trims, Décor & More takes projects from vision to execution, collaborating with clients and shepherding the new or renovated pieces to your home. Whether it’s refreshing a piece, modernization, a complete alteration or new creation, Trims, Décor & More can help you reshape your furniture and intimate surroundings.

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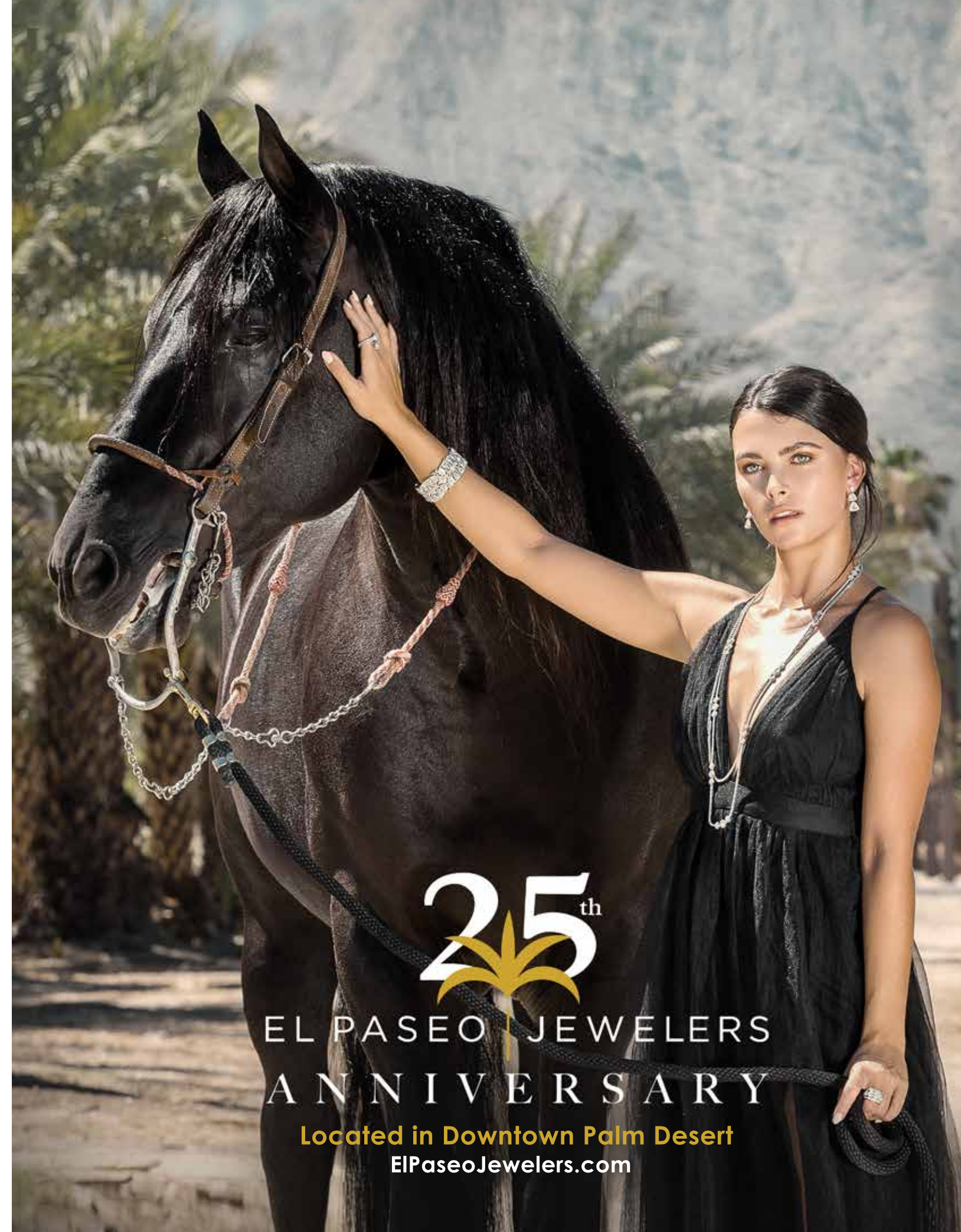
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Albert Frey executing an inversion pose inside Frey House II. In addition to being the first architect practicing in America to have worked directly with Le Corbusier, the great desert modernist was a committed yoga practitioner and an ardent nudist...one of the reasons he situated Frey House II above prying eyes.



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