



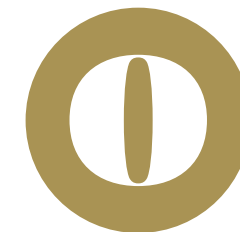
WEATHER WISE
The owner adapted a set of Hans Wegner chairs for use in an outdoor dining area by the lap pool

L.A. HOME

The Midcentury As Muse

A NEW SANTA MONICA HOME LOOKS AS IF IT SPRANG FROM DECADES PAST, DOWN TO SOME CLEVERLY RESURRECTED MODERNIST FURNITURE

BY ANN HEROLD



OWNERS OF MIDCENTURY modern homes tend to be acolytes of—or at least familiar with—the works of such L.A. icons as Rudolph Schindler, Richard Neutra, John Lautner, and Pierre Koenig. For Eline Hissink, the names didn't register a blip. But she knew what she wanted for the house she and her husband,

Scott Yasharian, were building in Santa Monica: simplicity, functionality, durability, and most of all, an absence of clutter. That checklist, she discovered, perfectly defined midcentury modern architecture.

Culver City-based architects Brett Woods and Joseph Danganan helped the Dutch-born Hissink realize the thrill of flinging open floor-length glass doors to the earth and sky. Along with other modernist touches, the cactus garden was extended into the house, which was completed in 2015, and an opening was left in the patio overhang for the sun to shine through. The challenge for Hissink was to furnish the house in the spirit of its roots, and she found herself drawn to Danish midcentury decor. The chairs of Finn Juhl and Hans Wegner. Lights by Arne Jacobsen, Verner Panton, and Poul Henningsen. Chairs, desks, and pendant lights by the team of Preben Fabricius and Jørgen Kastholm, who became an obsession. Little from the pair's body of work is still produced, so she contracted with a small Danish manufacturer to craft a desk and "Scimitar" chair from the original blueprints.



1

A onetime fashion designer, Hissink worked for both John Galliano and Alexander McQueen at key points in their careers. The craftsmanship in haute couture had awed her then, and she applied the same sensibilities to customize her home's interior. For the living room sofa, by Swiss designer Hannes Wettstein, she selected a leather in Belgium valued for its quality and resistance to wear and had the piece assembled in Denmark. She also deduced that with proper care—a beeswax coating for the leather and regular oiling of the teak arms—the Hans Wegner chairs she had chosen for the dining table could migrate outside.

Hissink has since formed her own interior design company, Midcentury Modern LA, which hews to a minimalist philosophy. “You only need to have what you need and you don’t need more,” she says, borrowing an aphorism from Danish furniture designer Poul Kjærholm. The emphasis on the few allows her to savor each piece. Inside her sleek white Bulthaup kitchen, she strokes a Florence Knoll table of Carrara marble, delighting in its cool feel. “The natural pattern in the marble almost comes alive as you look at it,” says Hissink.

Perhaps the greatest compliment regarding her work came from a friend of the couple's nine-year-old son, Aiden. “As soon as he walked in, he looked around for a second and said, ‘Wow, look at this—just like Grandpa’s house!’” ●

IN GOOD COMPANY

1. The powder room boasts three-dimensional tiles by Heath Ceramics and a Verner Panton “Moon” pendant. Hissink ordered a drainpipe from Europe—smaller than the U.S. versions—so that it’s hidden from view beneath the custom walnut sink and cabinet.
2. A Serge Mouille floor lamp is paired with a Fabricius & Kastholm

“Grasshopper” chair in the living room. The custom walnut cabinet is mounted on red cedar siding, which provides a dramatic backdrop for the white Eames sofa and a Finn Juhl table of solid walnut.

3. Glass doors in the living room pivot onto the back patio.

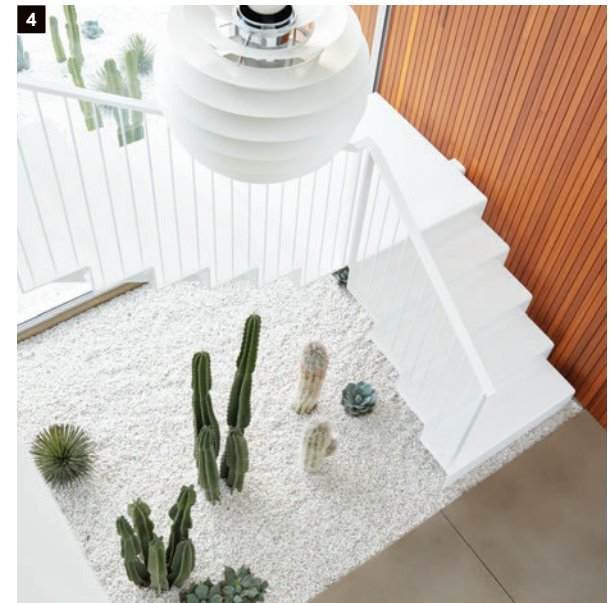
4. A Poul Henningsen pendant light hangs in the stairwell. A cactus garden runs the length of the front yard and extends into the house.



2



3



4

GOING TO THE SOURCE



SITTING PRETTY

● Impressed by the furniture of Danish designers Preben Fabricius and Jørgen Kastholm, Hissink set out to re-create their 1963 “Scimitar” chair, which had been discontinued in 1984. With the help of Matthew Leib of the Danish Design Store in Culver City, Hissink located the original factory in Denmark. She then persuaded Gert Auhagen, owner of Bo-Ex manufacturing, to craft the piece, which included sending the leather to Italy for stitching. Well into the process, Auhagen’s factory was vandalized, forcing him to redo his work on the chair. No wonder Hissink lights up whenever she looks at the “Scimitar” in its place of honor in her office. > A.H.