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MAGAZINE

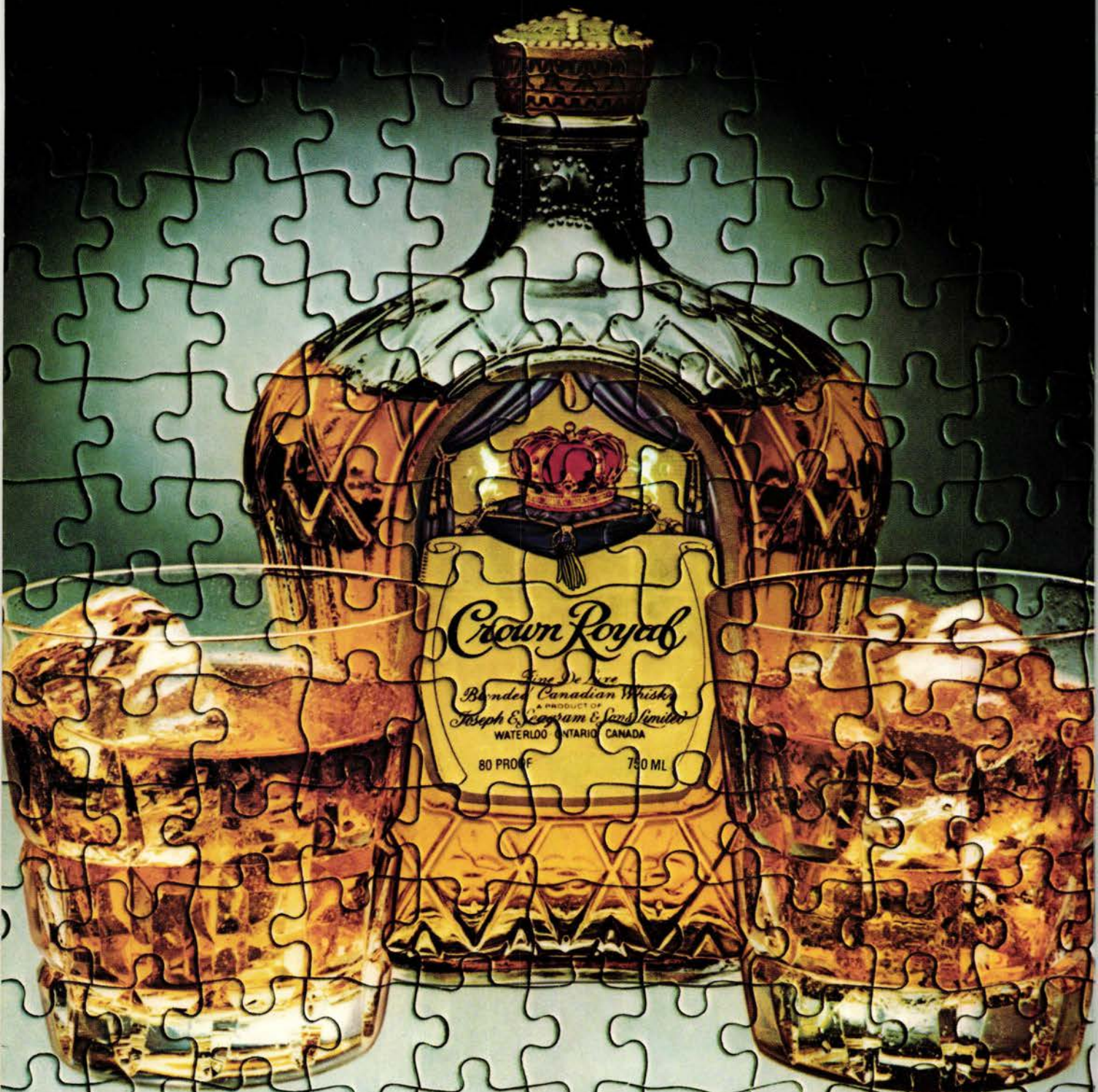
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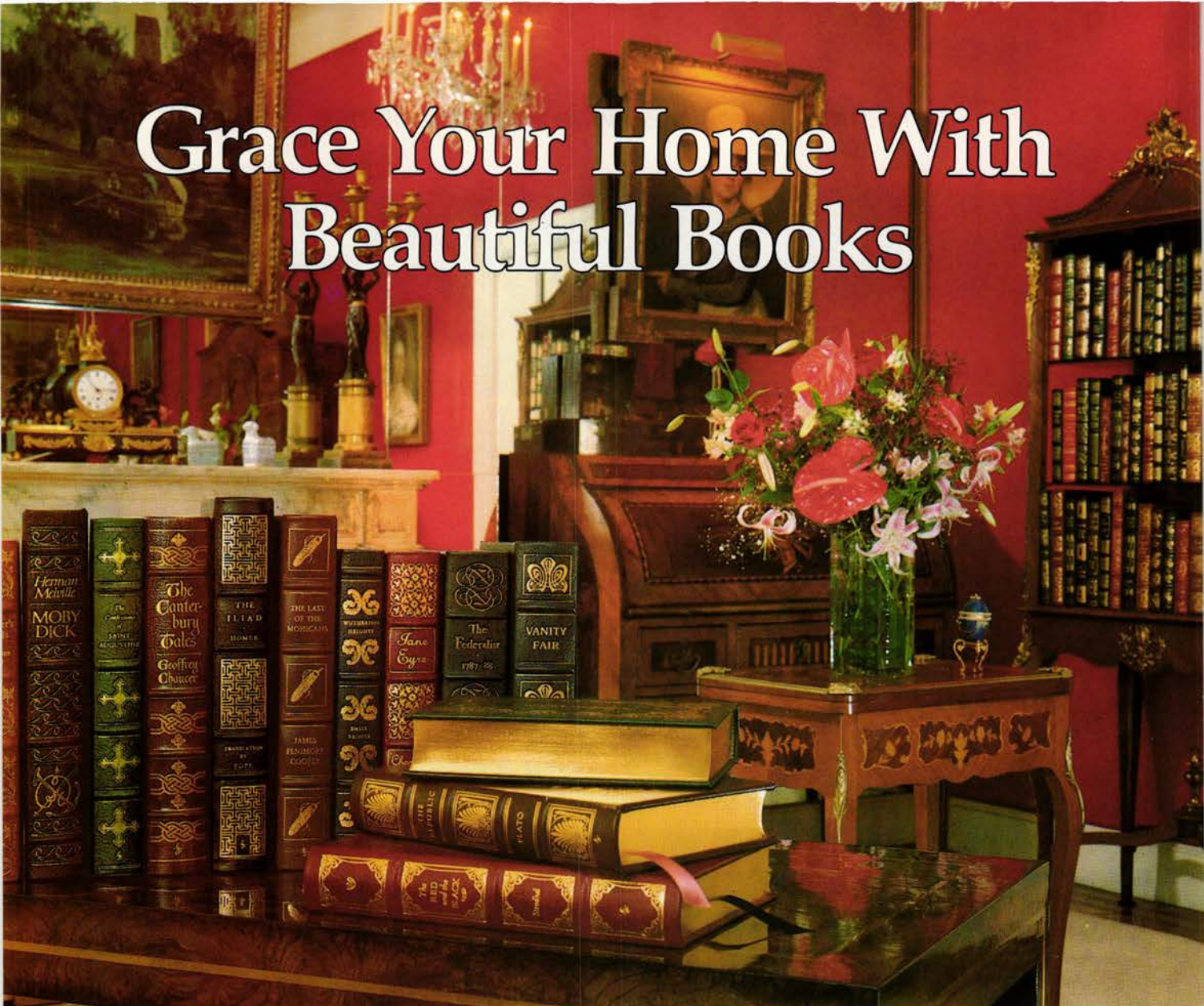


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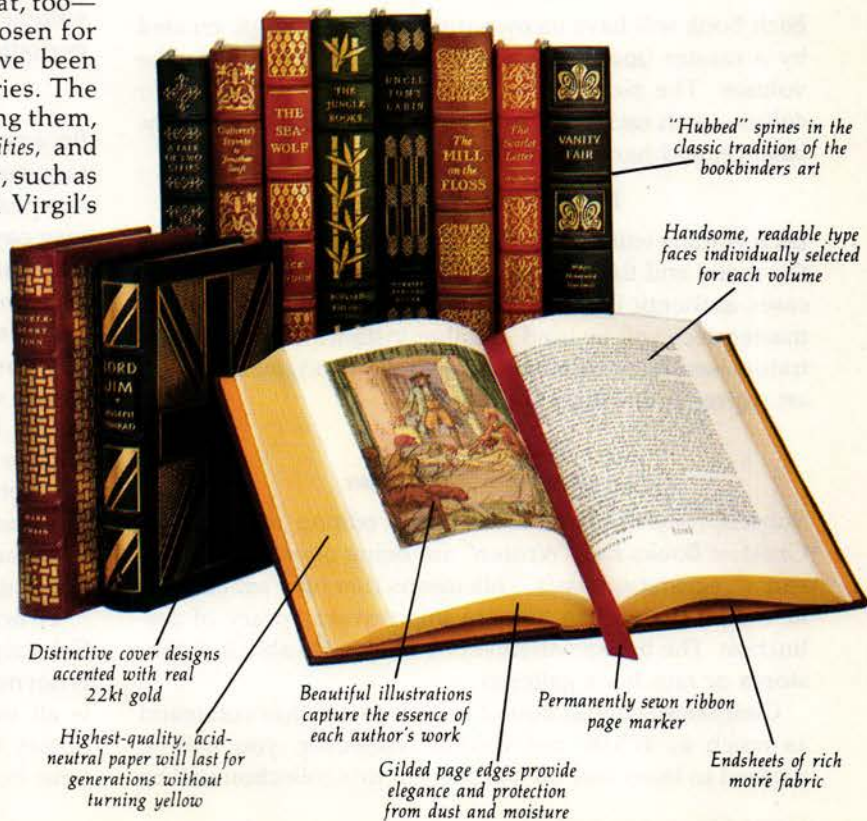
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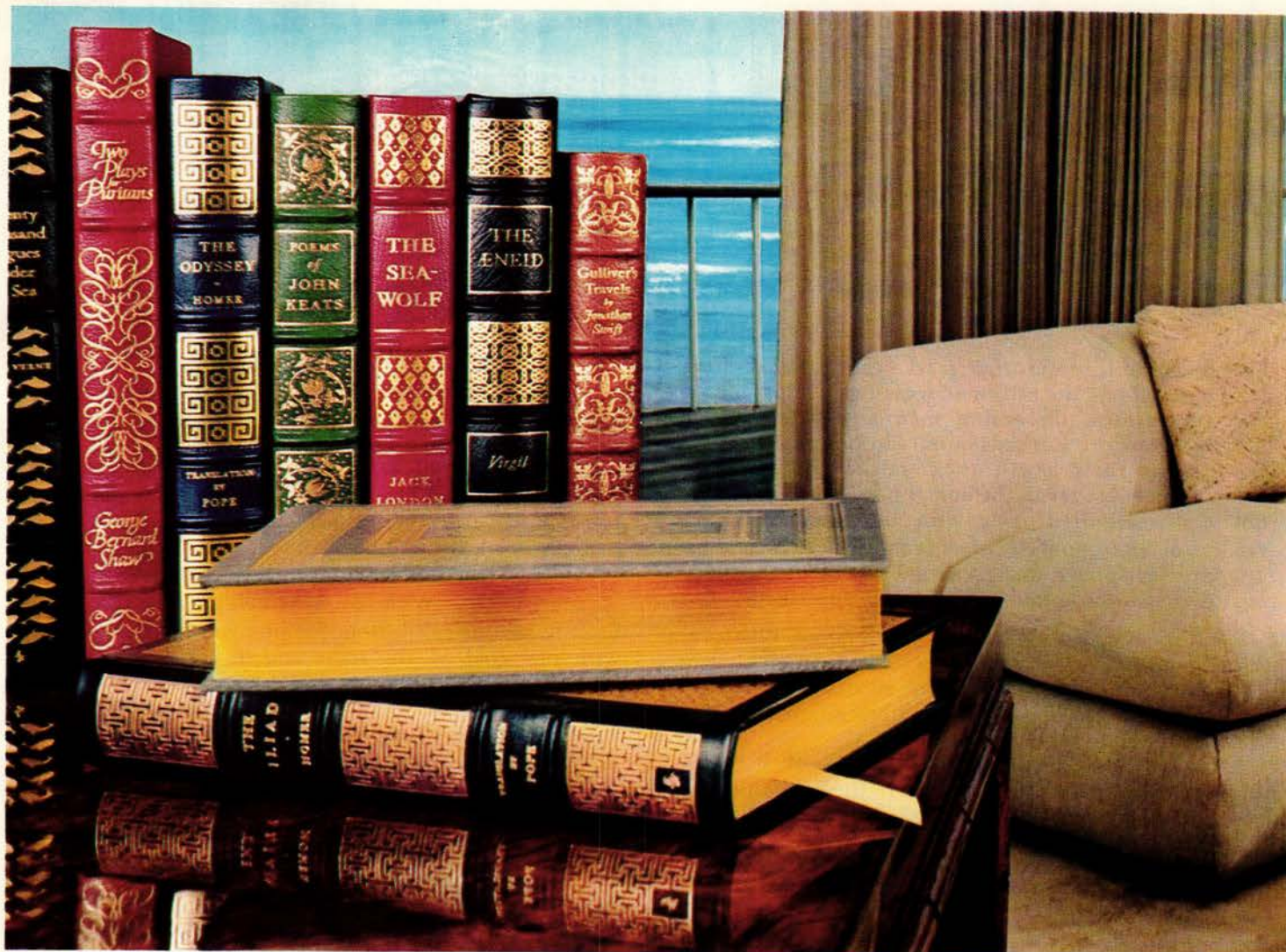
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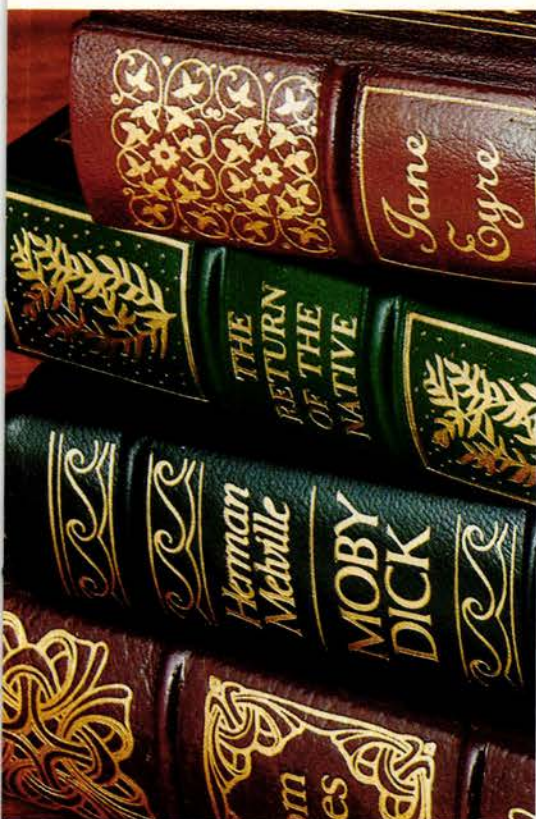
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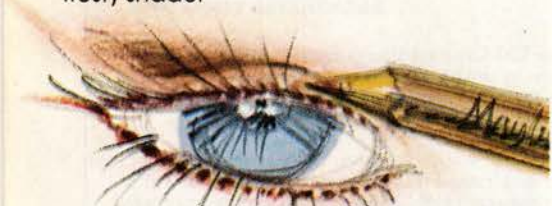
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January 1982

Volume XIV Number 1

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METROPOLITAN HOME OF THE MONTH™

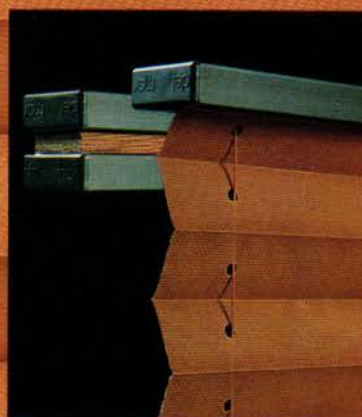
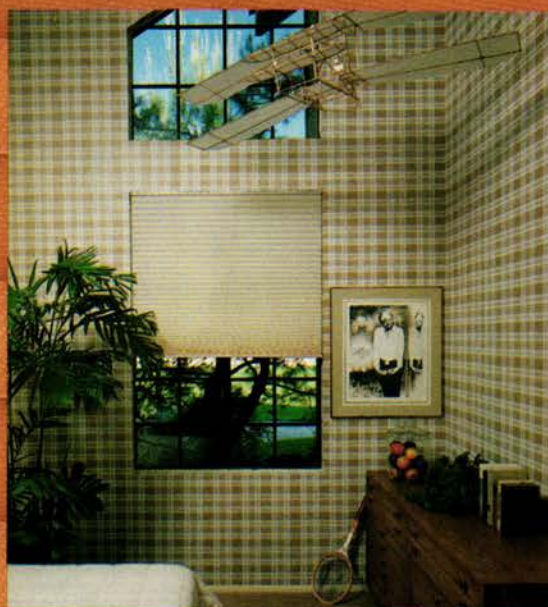
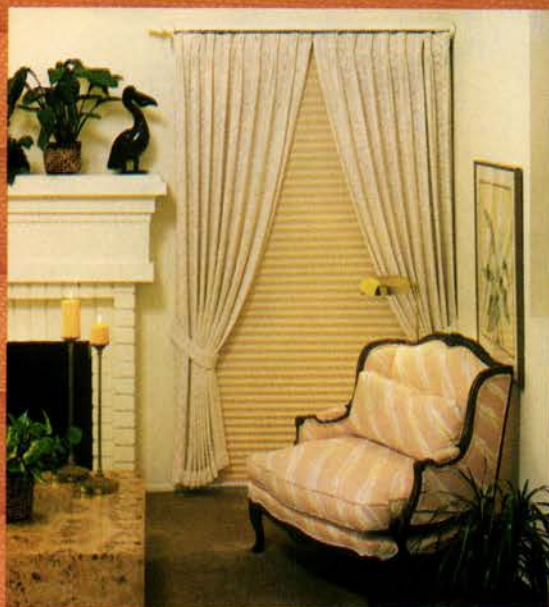
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Chair—Le Vieux Monde; Table—Kuther Antiques;
Vase and bowl—Carrington



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THE READERS' PAGE

"The floor, woodwork and kitchen in your October renovation home were beautiful. Unfortunately, the rest of the house was a nightmare"

Sensual sensation

I had to write to express the serendipitous joy at finding "Best-Friend Rooms," in your November issue. It was evocative, warm and just plain "human." Juxtaposed with Michael Graves in the same issue, it stood out as sensual print, whereas Graves' work, purely theatrical, made my eyes hurt. Imagine Wallach curling up in one of his Bauhaus-deco rooms!

I can't. Let's hear it for rooms that are not "done," but are inviting in their fluidity and tactile sensuality (and for more prose from Leah Wallach!).

Gretchen Matisse

Turn to page 51 for Wallach's intimate profile of designer extraordinaire Alessandro.

Southern discomfort

The floor, the woodwork, the hallway and the kitchen in your October renovation home [MH October, 1981] were absolutely beautiful. Unfortunately, the rest of the house was a nightmare.

To take the charm, grace and lines of an old Southern house and do what was done to it was disgraceful.

To top everything off, you added a picture of Mao.

J. R. Johnson
Harvey, IL

Getting green

In the article "The Urban Salon" [MH September, 1981], you mention a paint color, charcoal green, but not the paint. Where can I get it?

R. J. Atkins
Salt Lake City, UT

Your local Pittsburgh Paint dealer is the source for this evocative color, known officially—and inexplicably—as "Oxford Gray."

Circular logic

Metropolitan Home is a beautiful magazine—photography, layout, graphics, typography. My criticism

"mmmm"

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is simple. Elaine Louie's story on Mr. Chow ["Chinese Without Dragons," MH November, 1981], refers to a "circular staircase." Logic, basic knowledge of geometry, architecture and grammar tell us there simply is no such thing. One hopes the staircase is "spiral."

Susan Gainen
Baltimore, MD

Thanks for the kind words and for setting us, er, straight. You're correct on all counts.

The Graves obsession

For several months now, I have been enjoying *Metropolitan Home's* new format. Your transformation from adolescent to adult has been a joy to behold.

During this time I have been amused by your obvious love affair with trendy East Coast designers. We in the hinterlands appreciate their leadership on the forward edge of design, but we also recognize their trendiness as a tongue-in-cheek jab at the status quo (often at the expense of unwitting clients).

The editors of *Metropolitan Home* appear to be totally enamored with these designers; however, an awareness of good design—in products, buildings, interiors or landscapes—is too important to be presented in such an unbalanced, uncritical and provincial manner, especially when you could be a vehicle for multidiscipline design awareness.

Your article about Michael Graves was the last straw. Few designers accept his leadership or consider him "the brightest boy around." For *Metropolitan Home* to spotlight his neoclassic design as being on the "cutting edge" reminds me of the relationship between the media and neoclassic designers that was presented in Ayn Rand's *The Fountainhead*.

Janet Chilton
Tulsa, OK



HOT PROPERTIES

By Bobbie Stein

The situation is Graves

Hot architect Michael Graves (MH profile November, 1981) is once again the center of a possible architectural storm. New York's Whitney Museum of American Art recently commissioned him to design an extension to the Marcel Breuer building that will double the museum's exhibition space. After interviewing more than ten architects, Whitney director Tom Armstrong picked Graves, spiritual leader of the architectural revolt

against the International Style. Graves, whose only other public work is the almost-completed—and still-controversial—Portland (Oregon) Public Offices Building, will design the Whitney extension to include income-producing space at ground level.

"It will be very interesting for me to absorb Breuer's language with a compatible companion piece. It's the most important commission of the decade," Graves says, "and it



Michael Graves

will probably be controversial. Most of my work is."

The Whitney doesn't plan to sell air space a la MOMA.



State of the Union

Forget the St. Louis blues: The city's formerly depressed downtown area is booming with revitalization. Latest news is that urban redeveloper The Rouse Corporation (Boston's Quincy Market, Baltimore's Harborplace) will turn St. Louis' deserted Union Station into a spectacular city center with restaurants, boutiques, offices and a 550-room Omni Hotel. The \$100-million project is due for completion in 1984.

Going rates

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The sunshine state of condos

In southern Florida, the condo explosion has reached such a pitch that it's moved into the commercial market. Office-suite condos are the newest trend in Dade and Broward counties, with the going rate about \$175 a square foot. Key Biscayne is debuting an all-condo shopping center this month—and its 50,000 square feet are spoken for.

Finders keepers

John Saladino used fishing poles as wall art; Angelo Donghia turned a Chinese parasol into an overhead light; James Ruddock converted sewer conduits into table legs. Such are just a few of the revelations to be found in Ethan Allen ad director Joseph Ruggiero's new book *Found Objects* (Clarkson N. Potter, Inc., \$29.95)—a design guide with many more glossy recycling ideas and an introduction by Mario Buatta.



From the book *Found Objects*



Laura and Bernard Ashley

Multiple Listings

Rock Concert impresario Don Kirshner has put his 29-acre Morris County, New Jersey, estate on the block for \$8.5 million—five million more than any residential real estate transaction ever recorded in the state. Kirshner and the missus are looking for “a small ranch house” to replace the seventeen-room Victorian mansion, bought in 1978 for \$670,000. . . . Laura Ashley opened her thirteenth U.S. outlet at Macy’s in New York, the first of several planned for department stores. . . . Tatum O’Neal, who just turned eighteen and lives with Papa Ryan in L.A., is looking for a place of her own. . . . New 20th Century-Fox owner Marvin Davis told his staff to be ready to vacate the Fox lot next year. He plans to subdivide the property and move the studio.



Tatum O’Neal with father Ryan

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It's the production designer who puts the look of *verité* into the cinema. In Dino de Laurentiis' new movie *Ragtime*, it took an army of technicians as well

Behind the Celluloid Curtain

By Ed Naha

Turn-of-the-century New York glistens in the sunlight. Vegetable and fish mongers litter the streets, selling their wares while newfangled automobiles sputter by. Children in knickers play stickball under shadows cast by clotheslines hung from tenement windows. A crumpled newspaper detailing the trial of famed architect Stanford White's murderer tumbles along the sidewalk on what seems to be a typical summer's day of 1906.

What makes this slice-of-life tableau anything but typical is the fact that it occurred on the streets of Manhattan in the middle of 1980. A block away from this expertly crafted time warp, a group of movie technicians stood, filming the scene for the \$25-million Dino de Laurentiis opus *Ragtime*.

Based on E. L. Doctorow's best-selling novel, *Ragtime*, the motion picture is a crazy quilt of fact and fiction. Like the book, it's set 75 years in the past and mixes real-life characters and events with reel-life ones. In order to translate this sprawling history fable to film, a time period long gone had to be physically resurrected.

The woman who successfully accomplished much of that task is Patrizia von Brandenstein, the person who gave Travolta his white suit in *Saturday Night Fever* and Rip Torn the desolate backdrop of *Heartland*. As a motion-picture production designer, she is asked to do the impossible on a daily basis. It is her job to meticu-



The artist and her canvas: Production designer Patrizia von Brandenstein postdated Eleventh Street on Manhattan's Lower East Side (circa 1906) for *Ragtime*. The architecture is authentic; "incidentals" like newspapers and signs, reproduced.

lously construct the visual imagery of a film, to transform the ordinary into the significant, the present into the past.

Production designers (or art directors, as they're often dubbed on films with a lower budget than *Ragtime*) are a multifaceted lot with mind-boggling responsibilities. A good production designer must have a working knowledge of architecture and design as well as a familiarity with decorative and costume styles of all periods, sharp graphic abilities, business savvy and a nodding acquaintance with all facets of film-making, from lighting to effects. One's typical Renaissance man would pale in comparison.

To show how important a production designer can be to a film, try to imagine a James Bond bash without Ken Adam's saucy scenery, or *Gone With the Wind* minus the Technicolor-tinged South con-

ceived by William Cameron Menzies, or *Star Wars* bereft of John Barry's futuristic flair.

Although taken for granted by most moviegoers, the production designer shoulders the king-sized task of giving a film its "special look." And *Ragtime*, a very special-looking film, required more than its share of unique visuals.

As the film's American art director (the production *Continued on page 20*)

ED NAHA's latest book is *Brilliance on a Budget: The Films of Roger Corman* (Arco).

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APPRAISALS

Some elements in a film can be factually accurate but will look wrong because they don't jibe with what the collective memory thinks is accurate



The house that *Ragtime* built: a fifteen-room Victorian meticulously restored to include more than \$250,000 in antiques.



A key set in the film, the dining room was designed with Mary Steenburgen's strong, dark looks in mind.



Up to date for 1906, the "redone" kitchen had a wood-burning stove, an old-fashioned icebox and even old-time heating pipes.

Continued from page 18

was so vast it was filmed on two continents and required two independent art staffs), von Brandenstein had both to create historically accurate interior sets and to transform contemporary slices of American life into visual echoes of days gone by.

"My job," the veteran designer reflects, "was to provide a visual focus in both a general, conceptual way and a practical one. It wasn't just design. It entailed searching out locations, working out a realistic shooting schedule and finding out how much money was needed.

"Let's say you have to decide if you can take over several blocks of the Lower East Side and turn them into New York of 1906. How many technicians and workers will it take? How much will that one crew cost? There are a lot of nuts-and-bolts aspects to this work."

A production designer is routinely mired in the type of maddening minutia that would lead a major deity to drink. A film can, and often does, rise and fall on the merits of its design. If a movie is intended to be a gritty melodrama and the sets wind up looking like furniture-store display ads, the mood evoked will be closer to film *nerd* than *noir*. If a twentieth-century can opener finds its way into a nineteenth-century kitchen, not even Clarence Darrow could plead the credibility of that case. And the credibility of *Ragtime* the movie's story—so thoroughly anchored to the details and ambience of New York just before World War I, so easily undermined by the fairy-tale elements of Doctorow's plot line—obviously depended on creating sets and scenes and costumes with an exacting eye.

"On film," von Brandenstein says, "every single object says something about a character. If a man takes a drink from a battered tin cup, the audience gets a different message than if he sipped from a Tiffany goblet. The trick is to isolate the main thrust of the story, the essence of the script, at the very beginning and then work it through logically, scene by scene."

In order to avoid any jarring design inconsistencies, the production designer and the director must agree on a consistent approach before a single frame of film can be exposed. The designer then begins his or her research. If the film is a period piece, photos, paintings and histories of the time are obvious sources for set ideas. If the movie is a contemporary one, there are other resources. Before working on *Saturday Night Fever*, von Brandenstein lurked in bombastic Brooklyn discos for countless weekends, both to digest the physical look of

Continued on page 22

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APPRAISALS

Continued from page 20

urban dance palaces and to absorb the emotional climate. After the research, the designer sketches every proposed set, balancing aesthetic clout with financial realities.

On *Ragtime*, von Brandenstein and her crew faced challenges in both areas. For verisimilitude, producer de Laurentiis and director Milos Forman wanted to bypass the typical Hollywood sound-stage look and create most of their historic backdrops in the middle of contemporary America. Actual streets, buildings, stores were to be used. Plus, there were money problems.

"We must have budgeted the film twenty times," von Brandenstein laughs. "How many sets would we need? How many workers? If we budgeted the film too high, Mr. de Laurentiis would shake his head and say, 'I no make it.' We'd go back and find cheaper ways of doing things that wouldn't lessen quality.

"Did we really need 500 antique cars or would 400 do? Did we really need 400 extras in one scene or could we manage with 150 ladies in cartwheel hats because the hats would take up more space? I had graphs of areas that actually allotted square feet per person, per car.

"It was a tactical nightmare. Where could we get 1,500 Mazda bulbs so that the quality of light in our Atlantic City ballroom would be the same as it was in 1906?

"I was prepared for this sort of challenge, however. When I started out in this job in the mid-1970s, there weren't many women in the business. As a result, I worked on small, strange, off-the-wall productions where every penny counted. *Hester Street*, *Girlfriends*, *Breaking Away*. By the time I got to *Ragtime*, I knew what it was all about. If I said something would cost \$15 million, I was right on the button."

After assembling a creative team, von Brandenstein set about creating working movie sets from existing

architectural structures. In many movie circles, this is known by the technical term "masochism."

Her biggest challenge was in transforming several blocks of Manhattan's seedy Lower East Side into a replica of the 1906 immigrant reality. She scoured New York, eventually finding what she was looking for on East Eleventh Street, between Avenues A and B, a haven for abandoned cars and citizenry to match.

"We chose that block because you can turn about 280 degrees before you see anything awfully modern in the background.

"The architecture on the block is still intact, virtually unchanged from the turn of the century as well. Brownstone buildings line the street. Only their first floors have been renovated for shops. We restored the original look of the ground floors, renovated an old stable, then went to work on incidentals."

Von Brandenstein's "incidentals" included both major props (like providing 1,000 pounds of fresh fish per day) and minor ones needed to make the street scene ring true.

"We reproduced the newspapers of the time period that covered our murder trial and substituted our actor's photos for the original likenesses. We produced magazines. We created hundreds of signs, license plates, cigarette packages, whiskey and soda-bottle labels and posters."

Yet another major hurdle to clear before the film could commence was locating the all-important house in which to headquarter author Doctorow's main characters: The Family, a group of solidly middle-class small-town innocents that is drawn into a web of intrigue and terror.

Since the novel's house is where all the various subplots converge and is, logically enough, the heart-beat of the story, the film's home was considered its most important set. Von Brandenstein had to find an existing domicile that was both historically agreeable and visually acceptable to director Forman.

We drew a circle on a map of
Continued on page 28

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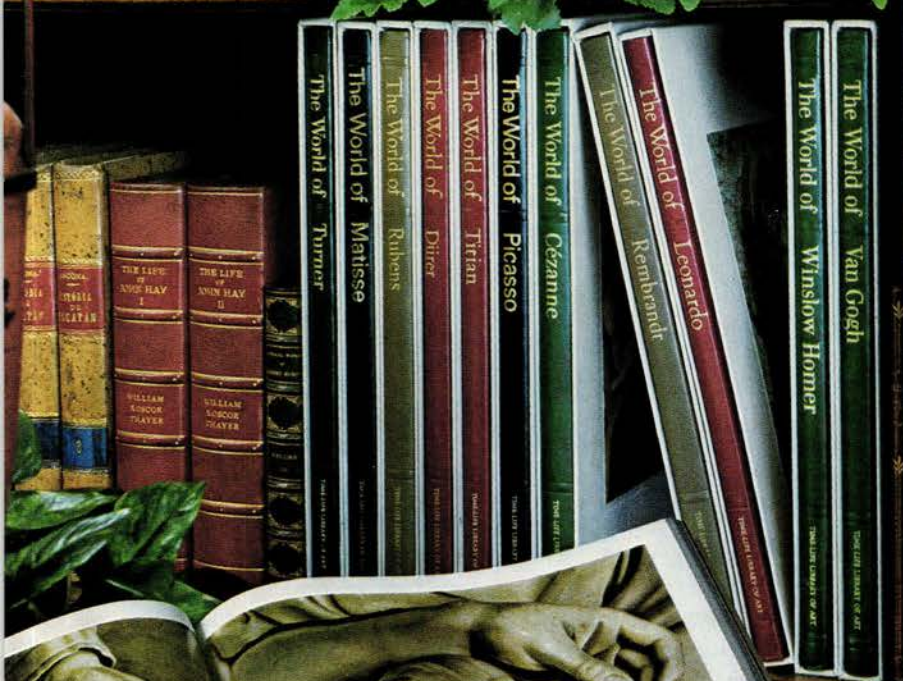
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APPRAISALS

Continued from page 23

Manhattan that extended 55 minutes in travel time. Five teams of kids combed every town, armed with cameras. We finally found what we wanted in Mt. Kisco, New York. It was Doctorow's house."

The final choice was a calm, albeit slightly ramshackle, Victorian manse. The fifteen-room clapboard edifice boasted bay windows, a wraparound porch and a rooftop tower crowned by iron spears. "It's as authentic as can possibly be," says von Brandenstein. "It's representative of everyone's ideal of what a small-town home was back then: white, graceful and multistoried.

"Actually, the house was built in the 1880s and not in 1902 as in the book. So, technically, it's not perfect. But it is what the collective memory of an audience would feel was perfect. There are some ele-

ments in a film that can be factually accurate but will look wrong to an audience because they don't jibe with what the collective memory thinks is accurate. It's all very subjective."

Instead of doing a cosmetic job in select rooms, von Brandenstein and merry men decided to redo the house from scratch. Floors were refinished. A tattered porch was rebuilt and battered trelliswork replaced. Walls were expertly papered with period prints imported from England. The garden was relandscaped and a gazebo added for extra flavor. All modern conveniences, from dead-bolt locks to gas ovens, were carefully removed. After consulting a book of old photos by Joseph Bryon, von Brandenstein ordered more than \$250,000 worth of antiques to stock the home, from Chippendale mirrors to Sheraton chairs.

"Everything was decorative yet functional," she emphasizes. "We created a working 1900s kitchen. We rented a woodstove, a washing machine and an icebox. We even put in old-fashioned heating pipes."

Aside from being historically true, the home had to underscore the film's tone. "The interior of the house reflects the essence of Mother, who's played by Mary Steenburgen," the designer continues. "Mary is dark with large eyes and a halo of dark hair. When she's dressed in yellow, she just glows. All through the house, there's a deliberate undertone of color designed to amplify the strong presence of a dark woman. The house radiates warmth, a texture of light that makes Mother glorious."

In spite of the logistical problems involved with *Ragtime*, von Brandenstein accomplished her evocative

task. The period scenery in the finished film is accurate without being archaic, yet colorful enough to carry the weight of the movie's almost fairy-tale plot twists.

Von Brandenstein is proud of her *Ragtime*-to-riches work but candidly admits that "expensive films such as this are a lot harder to work on than smaller ones. It's difficult to keep control. You have to be there every minute or else someone will slip something by you. There's one scene in *Ragtime* that makes me furious. We were shooting on the corner of Irving Place and Eighteenth Street. I was called away to our New Jersey location. The last thing I told my crew was to pull up the venetian blinds on the Salvation Army shelter in the background.

"I came back the next day to watch the dailies and damned if those blinds weren't down! You can't miss them! I screamed my head off! Venetian blinds in the middle of 1906! My God!

"Incidentally," she chuckles, "they did exist back then. If you look in the 1902 Sears Roebuck catalog, you'll see venetian blinds. We don't think of them as existing back then so they'll seem wrong on the screen. That's what I meant by the collective-memory process. It's one of the tricks of the trade you pick up. You instinctively sense when something won't ring true."

Showcased in *Ragtime*, von Brandenstein's uncanny knack for blending the artistic with the practical dates back to her southern Arizona childhood when "after seeing a movie, I'd go home to my backyard and re-create it 'live.' We'd make drops and curtains out of my mother's sheets and hang them on the clothesline."

Spending her teens in Europe, she returned stateside to study in a variety of learning institutions before getting involved in scenery and costume-design work for stage. Eventually, she found herself with the American Conservatory Theater, where she met her husband, set de-

signer Stuart Wurtzel.

Her first film assignment was as assistant art director on *Play It Again Sam*. From that point onward, she was hooked. "I didn't know exactly what I was doing," she laughs, "but I knew I wanted to do it the rest of my life."

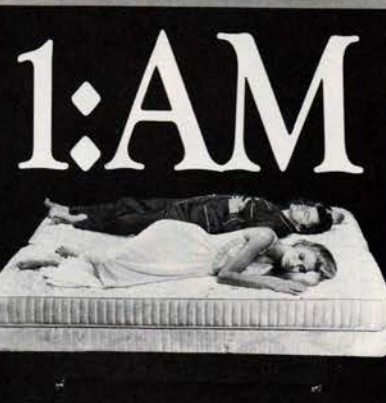
After apprenticing for a few films, she emerged as an art director/production designer, usually working on small, intimate films. "You don't need a lot of money to make most films look good," she says, "just a lot of love. If you plan carefully and your standards are high, there's no way you can go wrong.

"In *Heartland*, for instance, we didn't have much of a budget, but we managed to create a realistic frontier world by keeping the scope of the movie small. I built a little town in Montana. There were only four buildings. Fine. We didn't need more than that. The small sets underlined the intimacy of the story.

"In *Breaking Away*, we had only \$2.5 million to work with. Everything had to be meticulously planned. When the poor boys swam at their quarry, it had to seem a magical place, something apart from their real world. The quarry we used actually existed, but we sandblasted it so that it was so pristine, so beautiful, that it seemed unworldly, a magnificent Roman bath.

Von Brandenstein pauses and, reaching into a worktable in her Manhattan loft, produces the shooting schedule of her latest project, *Some Sunny Day*, a film being shot on location at a New Jersey boardwalk amusement center. She gets caught up describing every ride, every carny game to be used. Her years of experience are heightened by a charming sense of cinematic naiveté, a sincere belief that anything can happen on the screen if you will it to.

"If you take the cheap and sleazy way out, it's going to look cheap and sleazy," she says. "You have to make it happen. But I love it. I want people to leave my films saying the movie looked good and true." **MH**



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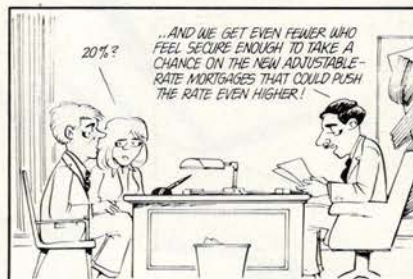
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Reaganomics 1982: The new tax law has changed real estate rules dramatically—the gravy train's been derailed. Here's what it really means

Taxing Times for Home Buyers

By William G. Flanagan



President Reagan is an Indian giver. While his highly touted Economic Recovery Tax Act of 1981 will, indeed, trim your income taxes, homeowners, would-be homeowners and real estate developers face much weightier economic woes than a few dollars, more or less, in their paychecks.

The simple truth is that the new tax act, coupled with the President's economic policies, means that many of our notions about home ownership and real estate investing are obsolete. Consider the following:

- Home price increases are coming to a halt. While the average price of new homes rose 176 percent in the last decade, the increase in the past year dropped to just 10 percent and is still falling. Used homes, which rose 167 percent in the last decade, went up only .4 percent in 1981, and in some areas are substantially lower than a year ago.

- Despite stagnating prices, many would-be homeowners are shut out because of those heady interest rates. They simply cannot qualify for mortgages—even the new adjustable/variable/graduated mortgages.

- In order to sell used homes, many sellers have resorted to “creative financing.” In other words, sellers are being forced to take on risks that the banks wouldn't. And there are plenty of pitfalls in creative financing. Consider the seller of a home valued at \$200,000, for example: A potential buyer (it's a buyer's market if you have the cash and the income to qualify for a mortgage) offered the owner a choice of deals. He would pay the \$200,000 asking price, if the seller would take back a mortgage of \$150,000 at 12 percent for thirty years. Or, the potential buyer would pay only \$185,000 for the house, using his own conventional bank financing. In this case, less is more. Assuming

the new buyer sells the house in ten years, the seller would have been ahead another \$25,000 if he had taken the \$185,000 up front and invested it.

- The new All-Savers certificates, which were supposed to free up lots of mortgage money, may be good for savers, but they provide no relief to home seekers. Thrift institutions and banks are supposed to earmark 70 percent of all new money invested in the All-Savers for mortgages. But most of the All-Saver money comes from existing bank certificates of deposit and other accounts, so it is not “new money.” It only allows banks and thrifts to get away with paying 70 percent of the interest rates they were paying on other certificates.
- Less federal aid to cities and states probably will result in higher real

Continued on page 34

WILLIAM G. FLANAGAN, a senior editor at *Forbes*, frequently contributes to *MH*.



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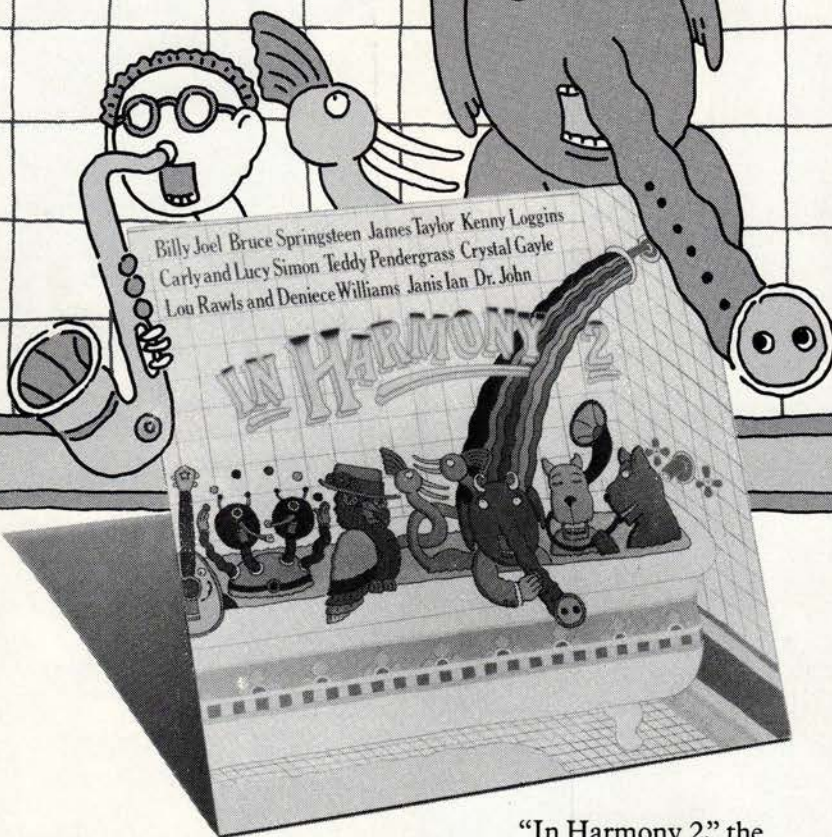
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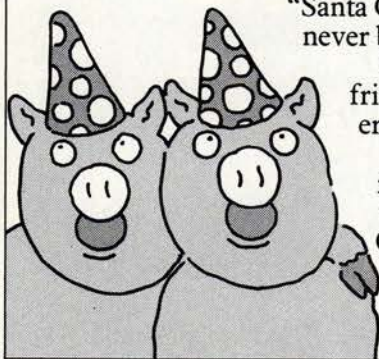
"In Harmony 2," the follow-up to the Grammy-winning "In Harmony," is a very special collection of songs for children of all ages performed by some of the most celebrated stars in pop music.

It is not a repackaging. All of the songs were recorded especially for this album. The only exception being Bruce Springsteen's "Santa Claus Is Comin' To Town" which has never before been available on disc.

So sing along "In Harmony" with friends, family and these stellar performers for a very happy holiday!

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"In Harmony 2." A superstar gift idea! On Columbia Records and Tapes.



Carly Simon appears courtesy of Warner Bros. Records, Inc.
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EQUITY

Continued from page 32

estate taxes, as local governments feel the pinch.

But there are silver linings in the economic clouds. The good news:

- Inflation is slowing, to single-digit rates. And the Administration seems determined to keep it there. This is certainly good news for young, potential homeowners. No longer must they feel like swimmers trying to catch up with a boat moving faster than they, as their savings fail to match home-price increases.

- The new tax law rewards you more for being a bit daring with your investments. With the maximum capital-gains tax cut to 20 percent, the stock market and other areas of investment have taken on new luster for young couples anxious to accumulate cash in a hurry.

- The tax law also allows sellers over age 55 a huge, one-time tax break—they can pocket \$125,000 in capital gains and pay no federal tax. This might encourage lots of people in their mid and late fifties to sell their homes and move to smaller ones—if interest rates moderate.

For the serious real estate investor, the new tax law contains two nuggets:

- Yearly depreciation deductions have been increased, since the allowable useful life of property has been shortened from as much as forty to just fifteen years.

- In most cases, the sale of a capital asset—such as an apartment house—will result in less taxes paid, as the effective rate of capital gains has been reduced.

But against these advantages have to be weighed the high cost of money—and the halt in what seemed to be "automatic" appreciation.

On balance then, it is a difficult time for housing—and for the people looking for it, or looking to unload it. Reaganomics and the changes that have taken effect are certainly not going to rejuvenate the housing industry.

MI

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METROPOLITAN HOME OF THE MONTH

URBAN PLANNING



Before it's redesigned for living, a loft's an amorphous thing, mostly air and light and uncouth space abounding. And though these rude pleasures are not to be sneezed at, especially in the city, a loft still lacks all the amenities: bookcases, livable lighting, walls (or nonwalls) for privacy, a see-worthy kitchen and a splinter-free floor. Beginning with the

stretch of this gallery entrance, here's a plan for lettering an untutored loft. It keeps the best and does the rest, preserving the cast-iron columns and pressed-tin ceiling and adding new oak floors and open bookcase shelves.

*Produced by Carol Helms and Peter Bocour; Written by Donald Vining
Design by Siris-Coombs Architects
SOURCES AND RESOURCES, PAGE 98*

METROPOLITAN HOME OF THE MONTH

Room-scaping with wood sets the welcome-home tone

Though the cast-iron columns along the gallery and the pressed-tin ceiling (all restored urban archeology and available as repros now) tend to steal the show, it's the strong architectural use of wood here that deserves notice. Without these warm planes, the space would seem cold indeed. From the unexpected rustic pine dining table, the grainy glow spreads to the newly laid oak floor (with planking emphasized by V-shaped bevels between the wide boards), and on to the maple counter top, the open oak shelving and the window frames.

The straightaway aspect of loft living—which may feel like setting up house-keeping on the Nevada Salt Flats—is relieved here by changes in level. Each new altitude is signaled by one of the storage unit/semiwalls. Base camp is the gallery/dining level, which all the other heights overlook. The studio/living room (hidden behind the two-faced storage wall) is up two steps, the bedroom (behind the gallery's book-and-toy cases) is up four. Even the kitchen is a cut above the baseline. The traffic—and emotional flow—pools in the dining room like an army traveling on its stomach.

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METROPOLITAN HOME OF THE MONTH

Zoned R-1
for the view and
the glorious light

Here's a peek at the living area over the tops of the cabinets that divide it from the dining room physically, but not visually. As with the gallery shelves, these are two-faced, the rear of the storage unit serving as the sofa's built-in backrest.

Because the floor here is a foot higher than the dining level, the perspectives change. The counter behind the sofa drops to table height and the windows seem to stretch almost floor to ceiling.

Those five-by-eight-foot windows, by the way, are at once the glory and the bane of the loft: glorious, obviously, for the precious light; bedeviling for the street noise and winter drafts. Storm windows were not the answer, because the facade of the landmark building could not be altered. The solution was an inside job: new glass shutters, double-paned and framed in oak, that open into the loft like the double doors on a freezer-over-refrigerator combo. Now, with three layers of glass between the street and the interior, only the light gets through.

Ranged around the ceiling, track lighting focuses between the windows, bouncing a warm glow back into the room at night.

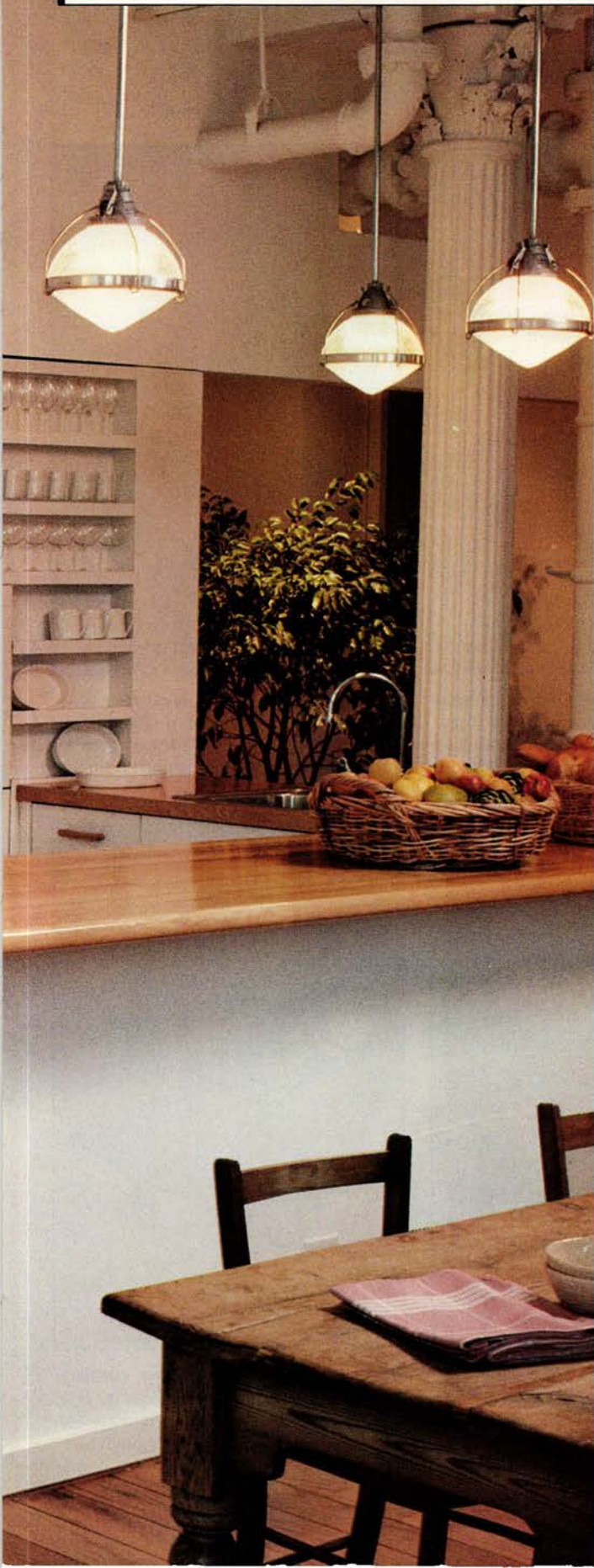
SOURCES AND
RESOURCES, PAGE 98







METROPOLITAN HOME OF THE MONTH



Low walls, masquerading as counters or shelves, establish important territories



This commanding kitchen, entered through a rear door, is countered on two sides and hemmed in on the third by a low-level restaurant stove (no overhead broiler). Overcounter lighting from industrial fixtures illuminates the ceiling and the space below.

Reached by steep stairs that shape shallow shelves in the back wall, a loft-within-a-loft guest room overlooks the kitchen through a Levolor window.

Compare the bedroom photo (above) with the photo (page 39) of the entrance gallery. Open shelves in the bedroom are the flip side of the gallery bookshelves—that two-faced concept again. Because the difference in floor height between the gallery and bedroom is 28 inches, the shelves in the bedroom appear to be quite low on the wall. Above the bedroom shelves, the Levolor “wall” (partially open) can be closed for privacy or drawn up for communication.

SOURCES AND RESOURCES, PAGE 98

METROPOLITAN HOME OF THE MONTH

Telephotos



■ Shelled or countered, the gist of glazed shapes comes from Gordon Foster. What the ashtray used to do for a color scheme, great dishes and bowls do with more style.



■ Daring designers like Olli Mannermaa have taken the drab out of office furniture. This ICF stick-shift stool and desk chair have moved from boardroom to bedroom.



■ Comfortable color comes from Karl Mann in the puffy shape of silk-covered pillows. Take straight iridescent grape, bordered bicolors or dyed-in-the-thread ikat weave (bottom).



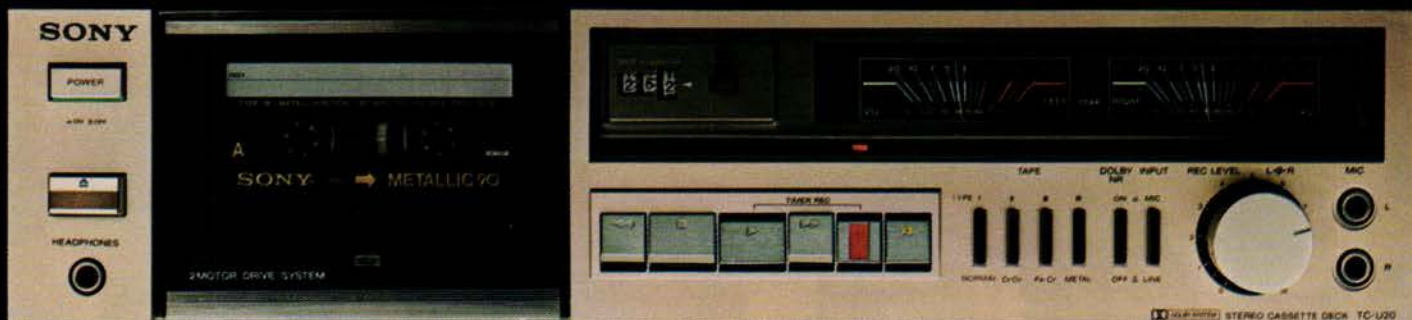
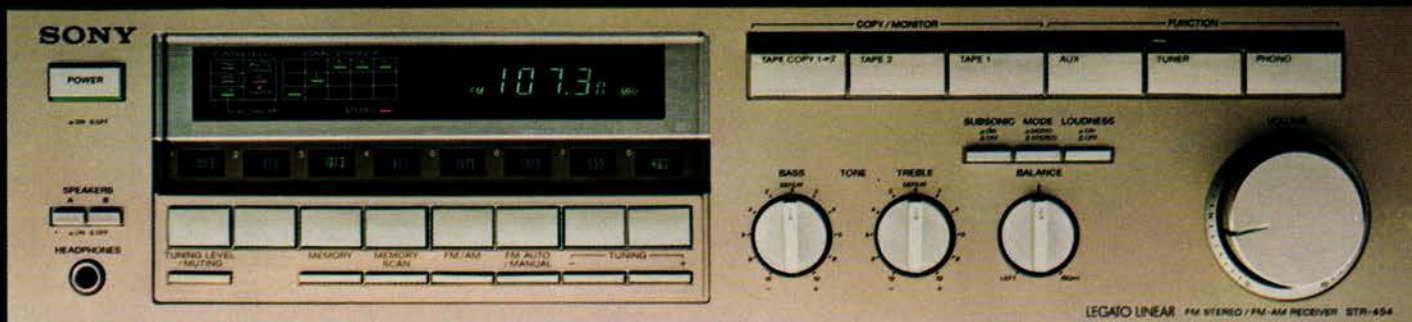
■ Atelier International went back to Le Corbusier's 1927 plans and found that some shockingly good colors had been originally intended for the metal frames, an apple green among them.



■ This durable dhurrie will handle traffic and still look light and lovely underfoot. Flat-woven of wool—a dhurrie is pileless—this one has the folksy look of a quilt (F. Schumacher & Co.).



■ Classical as column fluting, contemporary as loft living itself, Georg Jensen's "Bernadotte" sterling flatware for Royal Copenhagen is an everyday joy.
SOURCES AND RESOURCES, PAGE 98



Did you ever wonder about the quality of the hi-fi components that go into many of today's attractively packaged pre-matched sound systems?

Well, with a Sony Music Lab you don't have to wonder.

Each Music Lab was carefully assembled for component compatibility, performance and high-quality sound, not inventory clearance.

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much or little power you feed them.

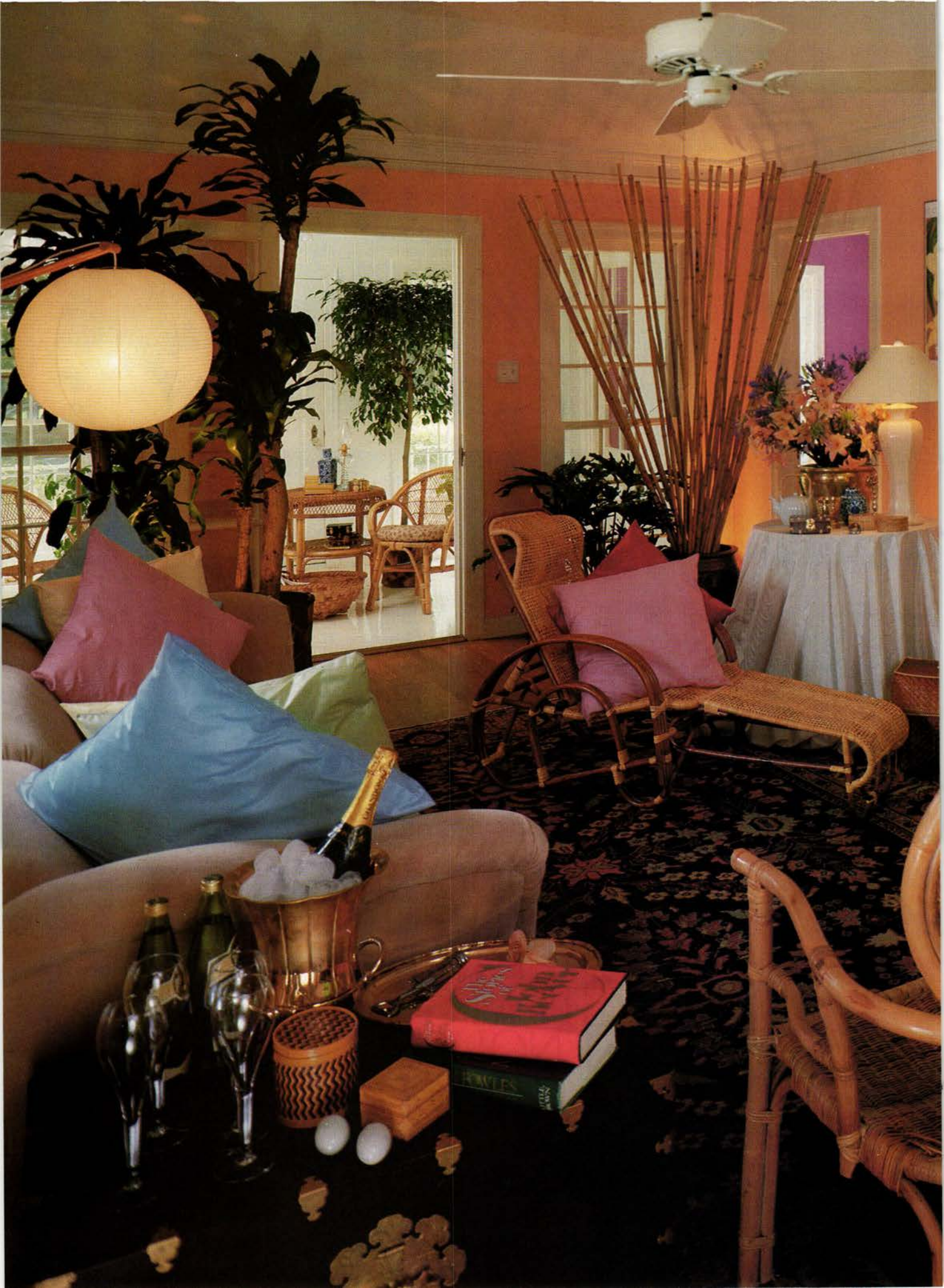
And it's a simple fact that when it comes to cassette decks, nobody makes them better than Sony.

So if you're in the market for a complete hi-fi system, audition the only total system whose parts are every bit as good as the whole.

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The great light look of the 80s.

A room should, first and foremost, radiate the personality of its creator, who should appear to be a traveler to curious destinations, a collector of objects all with stories behind them.

In the spirit of the Orientals, who abhor symmetry, forget about matching. Each piece should look as if picked up on the run in a different corner of the globe, preferably a village not on the map.

Rattan furniture conveys this impression. Being handmade, no two pieces are identical. (No one can quite match Pier 1's new rattan and wicker collections.)

Repress any fear of clutter. Surfaces should display whimsical objects that your friends will ask you to explain. (The shelves of Pier 1 are full of such eccentric odds and ends.)

If you have tired prints of famous paintings, give them to a naive friend. Secondhand art is an embarrassment. (Specialize rather in European and American museum posters, now on view at Pier 1.)

Plump pillows are essential. When a guest has to fight with a gang of these biggies for a place on the sofa, you know you have achieved the right effect. (See our collection of pillows in the important new pastels.)

You will not want to furnish a room entirely from Pier 1, nor would we want you to. But a generous intermingling of our accents with your own favorite pieces will give you the exuberant and eclectic look that is now the very essence of fashion.

Recently we have been searching farther and wider than ever for unusual wares. We now have new collections coming in from 63 countries.

Won't you pay us an exploratory visit—and let us help you put together the great light look of the 80s?

The new
Pier 1
collections

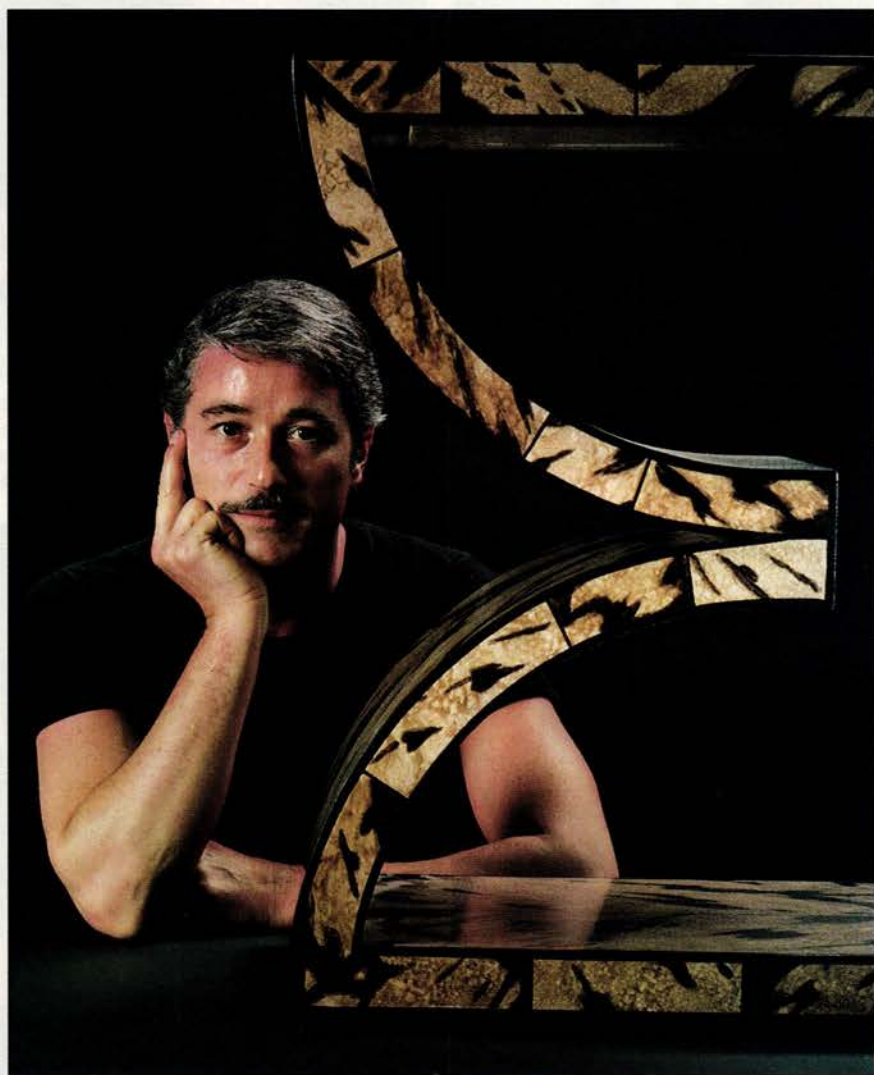
Pier 1 Imports: more than 300 stores coast to coast. Check the white pages for the store nearest you.

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Imported vs. American
You might not taste the difference.
But you sure pay for it.

While American Creme and the most popular imported cream liqueur both offer you a rich premium taste, American-made American Creme is only about half the price. So why pay the difference if you can't taste the difference?



Alessandro

The Making of a New Status Name

By Leah Wallach

It was close to a full-scale media blitz. "Introducing Alessandro," crowed the ads in newspapers around the country. They were trumpeting the premier showing of Baker's new furniture collection last year. Inset in one corner was usually a head shot of Alessandro, the main man himself: Central Casting Italian handsome.

Alessandro, in case you missed the introduction, is a 39-year-old Italian designer. He doesn't "do" rooms like

D'Urso or Donghia. He was never a couturier who parlayed a way with torsos into a license for draping love seats. Alessandro makes things: chairs and tables, knives and forks, carpets and lamps. And the things he makes are made for the Eighties' sensibility.

Originally trained as an artisan as well as a fine artist,

New York-based LEAH WALLACH'S last feature was "Best-Friend Rooms" in the November issue.

Produced by Carol Helms



An encounter of the high-line kind (above): the designer with a Baker engineer and vice-president Rod Kreitzer (left). The "Key" desk (below) is typical Alessandro: a basic form made startling by the curving slice into space.



Always, it's hands-on detail for Alessandro: At the Baker factory in Grand Rapids, Michigan (above and below), the designer trains the artisans. "Alessandro is willing to get his hands dirty," says Mikasa vice-president Roy Burns.



The designer's philosophy is "movement and restraint in each pattern"; the initial sketch for the "Onde" rug (below) is a case-in-point. Alessandro for Karastan previewed in October, 1980, anchoring Baker furniture at High Point.



Show and tell with Arloa Sweet of Baker's decorating department (below). Alessandro takes pains to communicate exactly how and what he's after. The artisan, he says, "has to have the same feeling to translate my feeling into his."

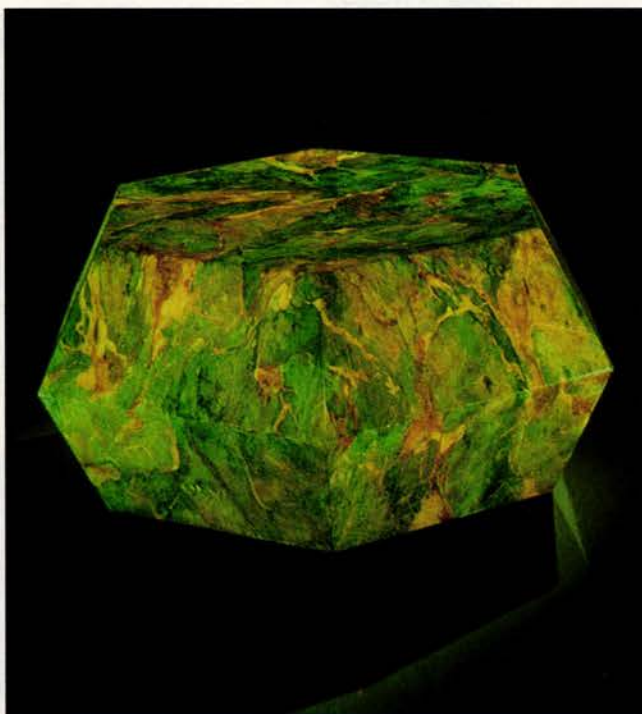


Like couture, it's image that sells

Alessandro was one of the youngest artists to work on restoring the Florentine frescoes after the 1966 flood, and many of his design concerns reflect that experience with frescoes: *trompe l'oeil* perspective; the use of one medium to create the feeling of another; moving forms against an architectural grid; achieving an overall mood of balance and serenity; and developing subdued but vibrant colorations. "I love muted color," Alessandro says, "because the best color is early morning or late afternoon. Then the light is just perfect—you want to eat it almost."

Many of his pieces use moderne curves, offering streamlined references to an earlier opulence: Hollywood 1930s, daydreams of luxurious old worlds, Egyptian tombs, Greek temples, Japanese houses, British Imperial pavilions. It's a design sensibility that would have been unthinkable ten years ago, most particularly in the retail-furnishings market where Alessandro meets his public daily.

In fact, Alessandro is carving out a unique niche in the furnishings industry—and he and his four subsidiaries are still very busy sculpting that niche to particular specifications. In the world of fashion, it has become commonplace to see boutiques within department stores entirely devoted to the output of one set of initials. The name is sold over the counter just as much as the products. In contrast, the furniture designer has traditionally been a faceless entity who works well behind the lines. It's the company that sports an image, if at all. Not so Alessandro. Like the couturier, Alessandro—the man and his products—is packaged. It's image that's being sold. A complete vision. Only instead of handbags and perfume, scarves and dresses, this designer presents simultaneous collections of home furnishings—and his showcases are some of the classiest companies in the business: Baker, Karastan, Mikasa, Fieldcrest, Ames,



The conference table commissioned by Mobil Oil, whose stone collection inspired the parrot-wing agate finish.

Mastercraft, and Norman Perry.

"The emphasis," explains Sal Lanza, president of the Alessandro Collection and the impresario who produces, but does not direct, the Alessandro show, "was on establishing not just Alessandro furniture or carpets, but The Alessandro Design Philosophy." Summing it up in his rather precarious English, Alessandro explains: "Taste is what you like. Style is how you combine things. When you can combine style and taste, you have a third feeling: elegance."

Alessandro likes the verb "marrying," by which he means combining things that contrast instead of

match—as, the casual and the formal, the classic and the contemporary. His personal style too is an odd but happy mélange of slightly incongruous qualities. His posture and movements are Sixties loose, but at introductions and leave-takings he springs into a very traditional courtliness. He can be disarmingly attentive one minute, stubbornly assertive the next. He is an almost Rousseauian sentimentalist who genuinely believes in the innate goodness and good taste of man and nature—but also a man insistent on his place as arbiter elegantiarum. He is a gentle but strict teacher, a charming but demanding business partner. He loves to dance. "When you disco dance," he explains, "your body has to be free, you have to follow your vibrations. We come back in primitive time . . . the simplicity and the freedom to dance, it's spiritual."

"Primitive" is an important word to Alessandro. He uses it to define what is basic to design or feeling. And feeling, to Alessandro, is basic to everything.

"Your moods change," Alessandro says, "if the person could afford, it would be nice to have a whole palace. You have a yellow room, the green room, the library

PHOTOGRAPHS BY AVES AND WYCKOFF PRODUCTIONS
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HIGH PROFILE / ALESSANDRO

Sensuous furniture in signature shapes

Since 1978, Alessandro and company have been working at getting the whole house covered. Here, the designer poses with his collection for Baker, which evidences all the Alessandro signatures: moderne curves, reflecting planes, vibrating, touch-me finishes. The pieces sell for \$900 to \$4,000 (\$2,000 for the "Reflecto" table, foreground, winner of the ASID Award). Lighting the scene: a frosted-Lucite Norman Perry lamp.





Alessandro-style

room, the music room. But today we cannot afford. So you want to have just one or two pieces that look more like sculpture than furniture—and are functional.”

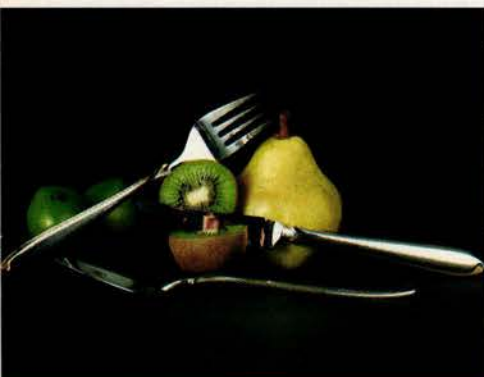
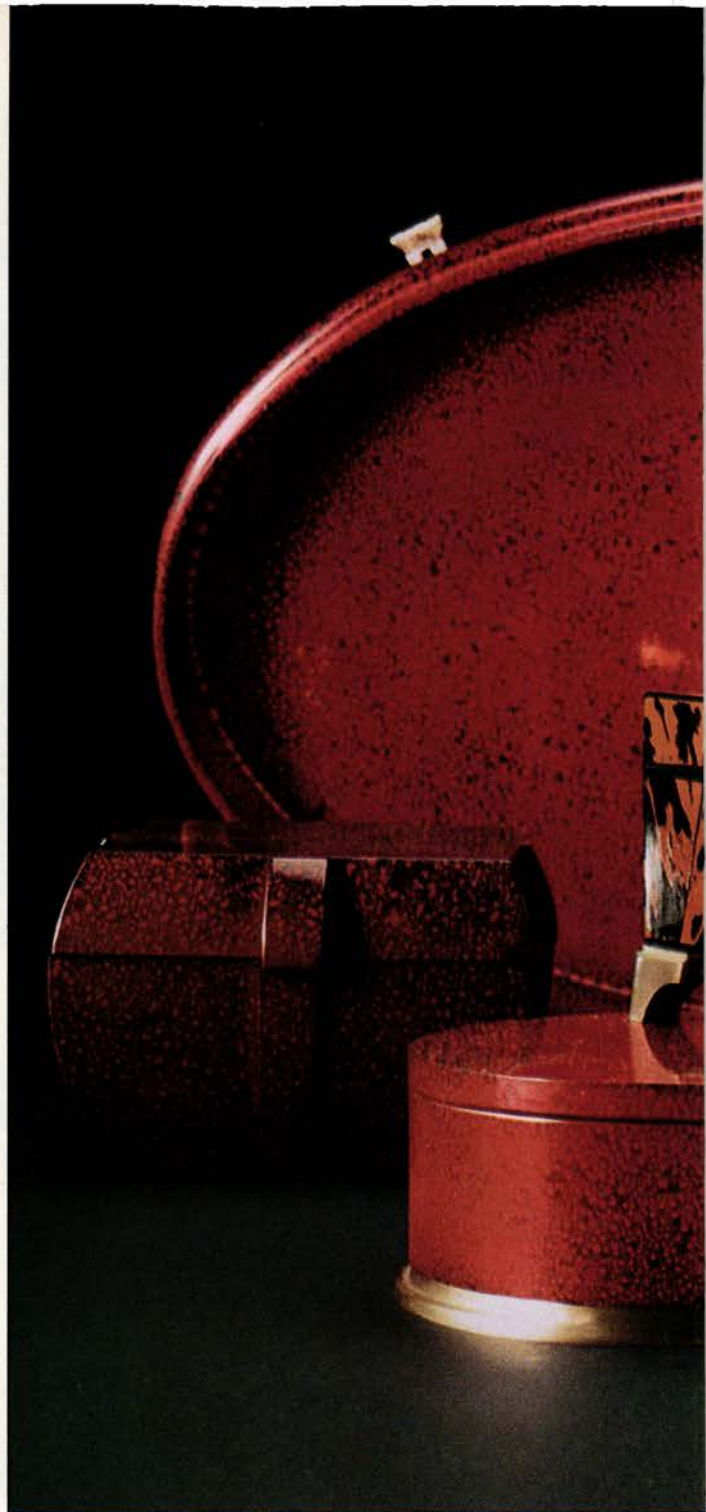
Alessandro grew up among palaces with a room for every mood. The son of an architect, the descendant of eleventh-century merchants, he was born 39 years ago in Rome, during the war that killed his two older brothers. When he was fifteen and a student at the Belle Arte Liceo, his father died. From an early age, enchanted by the vaulted ceilings and lordly doors of the palazzos, he wanted to make new interior worlds. His father wanted him to be an architect. Alessandro thought he could practice architecture by designing furniture. “I do what make me feel happy to do,” he says, “and what I do, I try to do well. And I’m very aggressive.”

Such confidence came easily and early to Alessandro. In his late teens, when he began designing furniture, Alessandro developed extraordinary *faux* finishes to bring out the pieces’ bold planes and dolphin curves. He used Renaissance techniques for layering lacquer to create surfaces that look like malachite, marble, parchment, leather. At nineteen, Alessandro formed his own company, and his first big-name client was Gore Vidal. While building a custom clientele, he worked for the magazine *Jeune Afrique*, an association that brought him wealthy French-North African clients. By his late twenties, Alessandro was established, traveling in Parisian design circles with the likes of Guy LaRoche and Paco Rabanne, and in artistic and aristocratic circles in Rome.

Continued on page 58

The master knocks off his own creations: These lacquered boxes by Mikasa are \$45-to-\$100 versions of the \$4,000-to-\$6,000 jeweled cache pots he designed for Cartier. More from the master at large (below) . . .

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Mikasa's stainless steel with gold.



Stoneware to go with caviar or Twinkies.



Belle Art Award-winning crystal.



More Mikasa: lacquered baskets.



From Fieldcrest, puckered pillow shams.



Karastan carpets to make space flow.

HIGH PROFILE / ALESSANDRO

The Italian designer has never really looked like everyone's idea of an Italian designer. Then Alessandro walks in—and does

Continued from page 56

It was in Rome that he met Sal Lanza, then vice-president and head of television for Foote, Cone & Belding advertising agency. Lanza, who had done film features on Killy and Pelé, among other celebrities, liked working with star material—and Lanza knew he could make Alessandro a star. "It was a casual thing then," says Lanza. "I told him if he ever decided to come to New York, please give me the first chance at it."

"I said, well, if I come to New York, I need a good mind," Alessandro explains, "not just in business sense but to understand my design. You know, you need two persons."

Like Alessandro, Lanza is a senti-

mental man who wins. He uses the word "beauty" without embarrassment, something few seasoned ad men will attempt. When he describes a truck driver responding to Alessandro's work, or the joy on the faces of Baker craftsmen receiving Alessandro's praise, Lanza's voice honeys over. He is confused by subways, bored by jet planes; he likes to work with people he likes and he is an open man. He cries easily.

Sal Lanza doesn't make or manage Alessandro. The designer is now chairman of the board of the Alessandro Collection and its four subsidiaries. Together these companies oversee his continuing custom business and his new mass-market signature collection, which, when com-

plete, will include every aspect of home fashion. Clearly Alessandro decides where Alessandro wants to go. But it is Lanza, to a large degree, who gets him there. Lanza stands firmly between the manufacturers and Alessandro, the stores and Alessandro, and the press and Alessandro. The designer himself appears only for the climactic scenes.

This dynamic duo set out to make American beauty. The job that Alessandro decided needed two people, was taking on the mass market—not merely penetrating it, but educating it. Why, Alessandro asked, shouldn't the consumer be able to buy the best pieces directly, as he can in Europe where showrooms are open? Why should the consumer with his own taste pay a huge markup to a decorator? Alessandro wanted to approach the best companies in each area of home furnishings. "For the total home," Alessandro says, "I say to myself it will take seven years. To get involved with the best companies, I have to have prestige."

It took Alessandro only three years to acquire the prestige, thanks to custom clients like Charlotte Ford, Bob Hope and Norman Lear; a Resources Council Award; and judicious retail marketing of pricey accessories. In 1976, he and Lanza tested the marketing waters at the Hoffstatter showroom in New York. "Hoffstatter at that point was the most traditional showroom," Lanza says. "The response was terrific. We knew we were on the right track."

By then, the association between Lanza and Alessandro had developed, well, elegantly. Both men had begun their imperial march into America's homes. Lanza's business style combines an insistence on a few powerfully simple ideas with a

It was the music that moved us

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EXTENDED HIGH END LOW NOISE HIGH OUTPUT
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MUSIC LIVES ON TDK

TDK

patient attention to detail, every detail. He and Alessandro also seem to have devised something of a good-cop/bad-cop routine: Lanza becomes reasonable when Alessandro is demanding; Lanza offers to bring Alessandro down to price points when the designer gets carried away.

By 1978, the times were right for the birth of the Signature Collection, and Baker, with its reputation for craftsmanship, became his first associate. "We began by admiring the unique process of Alessandro's finishes," says Phillip Kelley, president of Baker, Knapp & Tubbs, "and then moved to develop a line of furniture that would be appropriate for the finishes." The relationship was an intimate one. Alessandro went to the factory in Michigan to train Baker artisans himself. "Quality, design, presentation," Alessandro says, "it is three angles."

There is, however, a fourth angle, as buyers are only too well aware: price. Alessandro's pieces for Baker are priced at the high end of that company's high line. Yet, for the money, the client gets a piece handcrafted by an artisan taught by Alessandro himself, a sort of school-of-Alessandro one-of-a-kind. The same table made by Alessandro's own studio would cost thousands more.

The Alessandro-Baker collection was introduced in High Point, North Carolina, in the spring of 1979. It was a smashing success. In 1980, Alessandro's Reflecto desk/console won the ASID award.

During the year, while Alessandro was promoting his Baker furniture, he was also beginning work with the companies that would help complete his home collection. In November, 1980, Mikasa introduced Alessandro tableware. The Karastan carpets debuted in January, 1981, followed by glass-and-Lucite lamps for Norman Perry in October, 1981, Bed and Bath for Fieldcrest, and luxury bath for Ames in November, 1981. "It's like having five wives," Alessandro grins, "and each one is different."

The man evidently has a gift for polygamy. These wives get along beautifully. Karastan carpets were previewed at High Point in the Baker showroom, underneath Alessandro's furniture, of course. Alessandro tableware appears on Baker's table with a little Lucite holder containing a card "Alessandro for Mikasa." Indeed, so much is Alessandro a key part of the companies' marketing plans that Karastan produced a promotional film that begins with Alessandro walking through an autumn landscape, his workman's hands and poet's eyes tenderly examining a leaf. The film then spends the next two-thirds of the reel selling, not Karastan carpets, but the designer: Alessandro furniture, Alessandro fabrics, Alessandro's childhood among the domes and portals of the Eternal City, Alessandro's charm, Alessandro's aesthetics . . .

This cooperative marketing—all informally arranged
Continued on page 97

The Sabra Egg Cream

*Delicious
never tasted
so good.*

*How to make a
Sabra Egg Cream:*

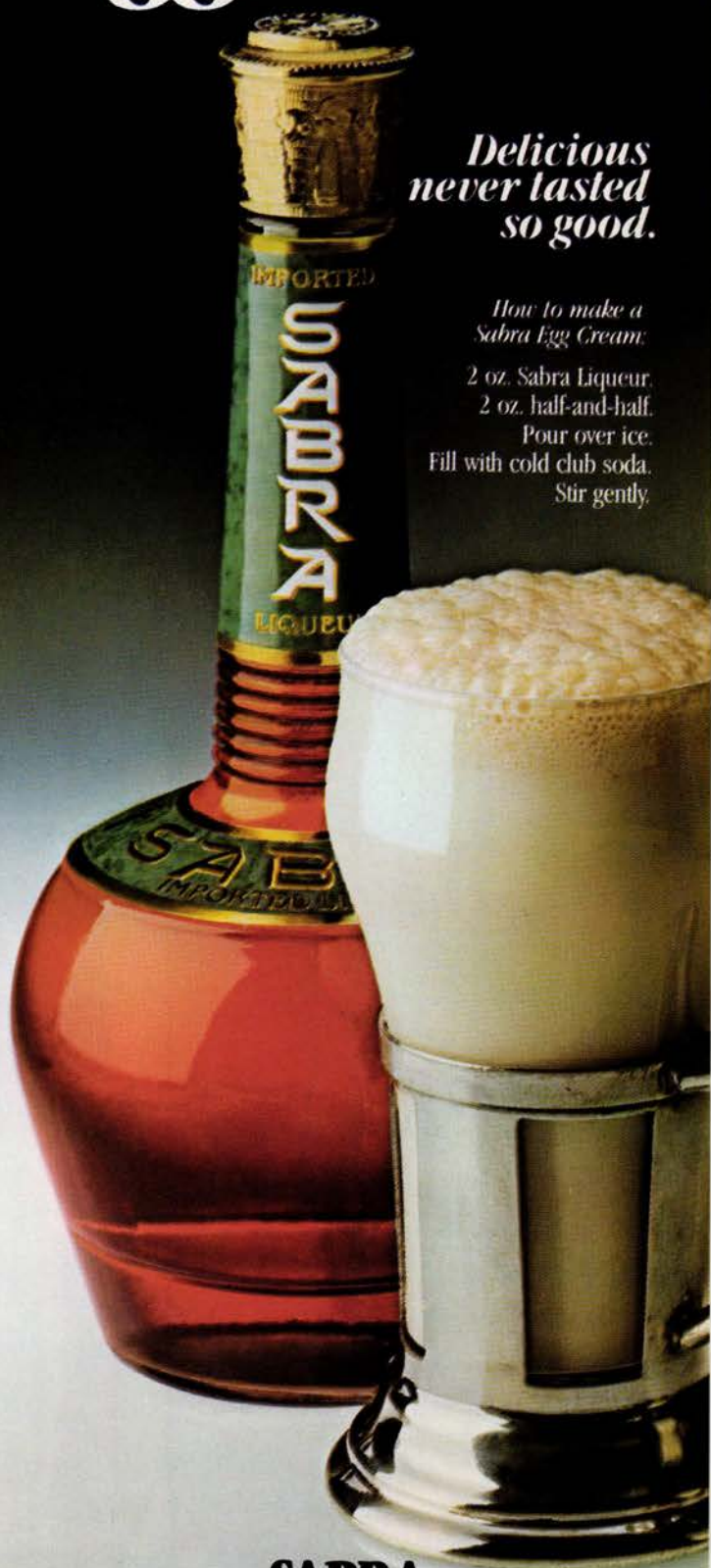
2 oz. Sabra Liqueur.

2 oz. half-and-half.

Pour over ice.

Fill with cold club soda.

Stir gently.



SABRA
Imported Orange Chocolate Liqueur.

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VICTORIAN IMPULSE

Authenticity for its own sake isn't the point—
the goal is worldly rooms full of fancy



Since a little Victorian goes a long way in a room, it seems prudent to follow the spirit, not the letter, of those rather recent styles and times. Fortunately, the Victorian spirit is a generous one, composed equally of industrial wealth and trade-happy empire building. Because Victoria's reign was a long one (1837 to 1901), there's a lot of stuff to choose from. The contemporary approach is to feature one or two astonishing pieces, then fill in the gaps with proper-looking, if less authentic, furnishings. And this broad mix, strangely enough, is exactly Victorian.

Produced by Donna Warner; Written by Donald Vining

Designed by Judith Beck of Patchworks

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STYLE / VICTORIAN IMPULSE

So long as it doesn't trespass on the spirit of Victorian style—the solid citizen with global reach—the period can be evoked without depending on originals. Here, dark walls, heavy draperies and double-parlor seating, though strictly of this decade, fit our

memory of what is usually considered “Victorian.”

By contrast, the real Victoriana is treated in a modern mode. The American sofa in the rococo taste has been recovered with new hand-painted floral fabric, and the Victorian “crazy” quilt hangs artfully on the wall.



STYLE / VICTORIAN IMPULSE

In 1840, Victorian tastemaker A. J. Downing decreed that oak was the proper wood for both the dining room and library. Forests were felled for fashion

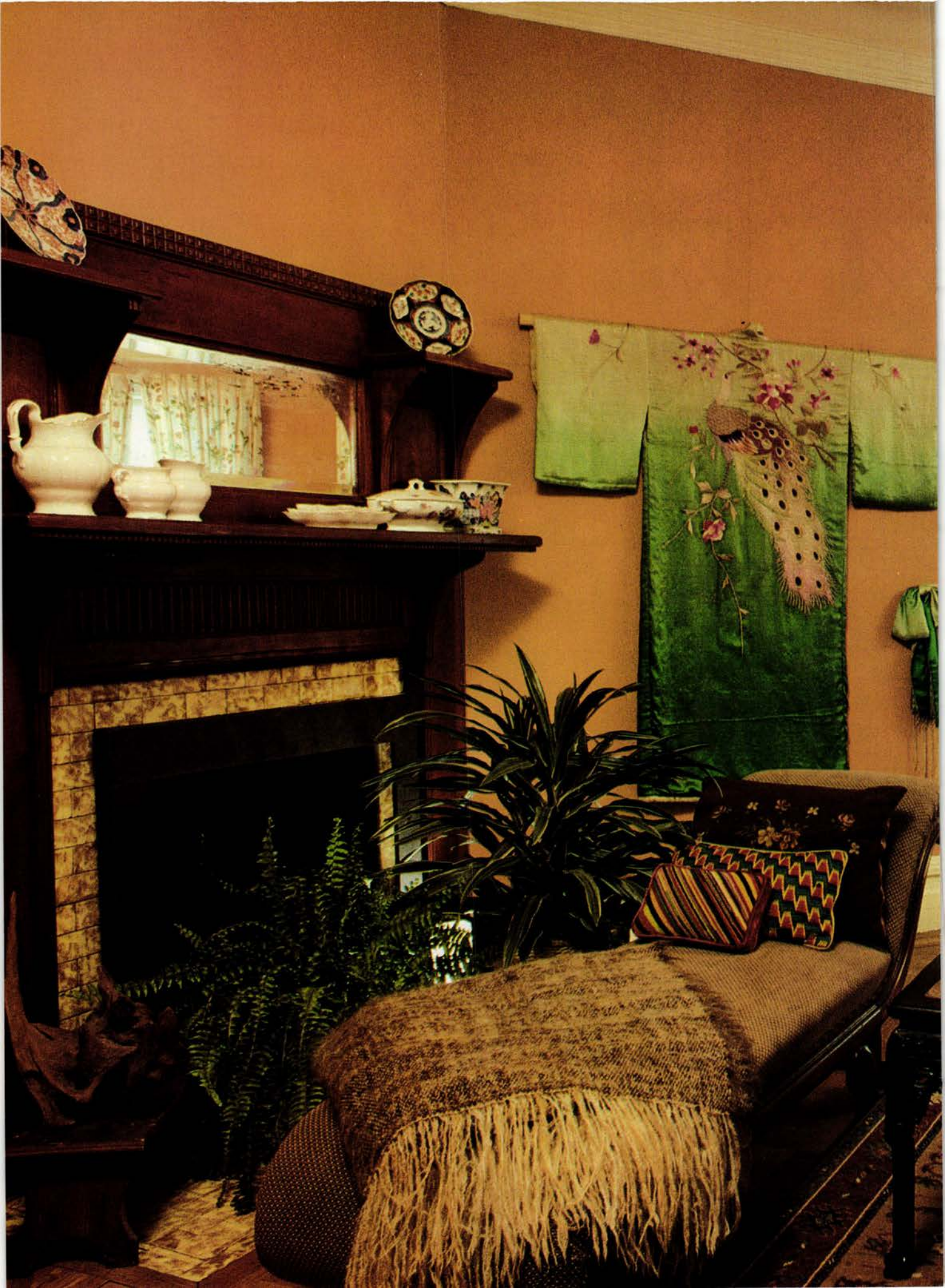


The Victorian dinner, which ran quite literally from soup to nuts with each intervening course commanding an army of special utensils, was an occasion for the kind of conspicuous display that characterized the era. Like the blue-and-white assembly on the crowded sideboard (above), dining paraphernalia came both from the enriching East-West trade and from domestic production that imitated Oriental wares.

A Victorian *paterfamilias*, moving from a colonial-

style living room into a Tudor-style dining room, experienced no dislocating shift in time or taste. Style-conscious Victorians might install a "fashionable" interior in one room, leaving the rest of the house untouched. In this typically dark, oak-paneled room, the contemporary color and small-patterned wall paper is refreshing. But the mix of mass-made furniture (the pressed backs of the oak kitchen chairs simulate carving) with the handmade Chinese carpet is properly Victorian.





STYLE / VICTORIAN IMPULSE

This large, airy bed/sitting room has the feel of a contemporary space. Floating on the bare parquet, the colonial-style four-poster is buoyed by the light from scantily clad windows; the other furnishings, encamped by the fireplace, are an as-

sortment that speaks to us of import emporiums. We forget that the globe-trotting Victorians invented that eclectic mix, combining, as here, Turkish carpet, American Eastlake-style side chairs (in modern dress), a Chinese table and, on the wall, a Japanese kimono.



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Moderne Quilts



Collectors today have stopped looking at quilts with bedroom eyes. To attract attention—and big bucks—these days, a quilt must look like either an Ellsworth Kelly painting or a Grandma Moses. It's a tapestry, not a bedspread; it's fine art, fabric art or folk art. Nineteenth-century calico patchwork or chintz appliqué just doesn't make it in the markup. The big

"Flower Pots and Stars," circa 1920. Pieced in carnival pastels, this original quilt has the verve of early Disney animation.

winners are now in the twentieth century, mostly from the 1920s and '30s. Though worked traditionally, these bold, deliberately designed quilts are executed in solid-colored "new" cloth with a sharp eye for composition. The exuberant quilt (above), combining patchwork sunbeams with appliquéd pots of flowers, is a superb example of the new breed.

Produced by Jim Hirschheimer. Written by Donald Vining.
Quilt courtesy of American Hurrah

DESIGN PORTFOLIO / MODERNE QUILTS

Wedding naive charm to colorful display, quilts attract both collectors of folk art and admirers of abstract painting



Diamond,' Amish, circa 1920. The very model of a major modern quilt. What's ironic is that Amish quilters, eschewing flowery prints as worldly, produced a body of patchwork whose dark harmonies, simple geometry and quilted texture are now the last word in sophisticated taste. Though the prices are already high (\$1,500 to \$2,500 and up), they'll be boosted by a 1983 show at New York's Museum of American Folk Art.



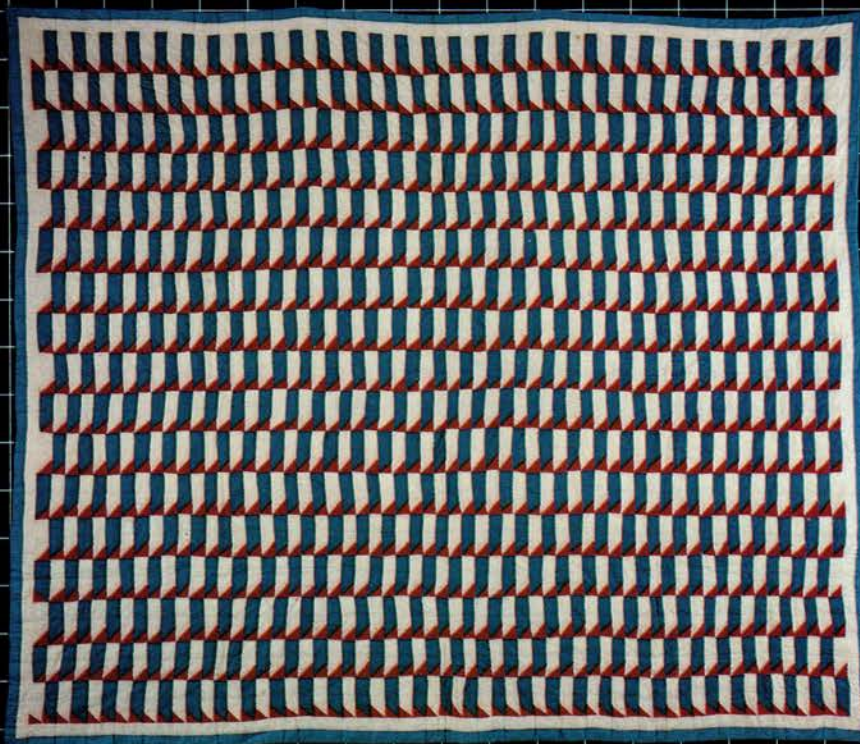
Iris Appliqué," North Carolina, circa 1920. Though flower clusters rendered in geometrical abstractions are a traditional motif, it is the very literality of these iris clumps that gives this quilt charm (not to mention the lapse in planning that beheads the top row). Colors are carefully managed, the diagonals repeating the rhythm of the rows. Still, these would be pallid indeed without the vivid border in the petal shades.

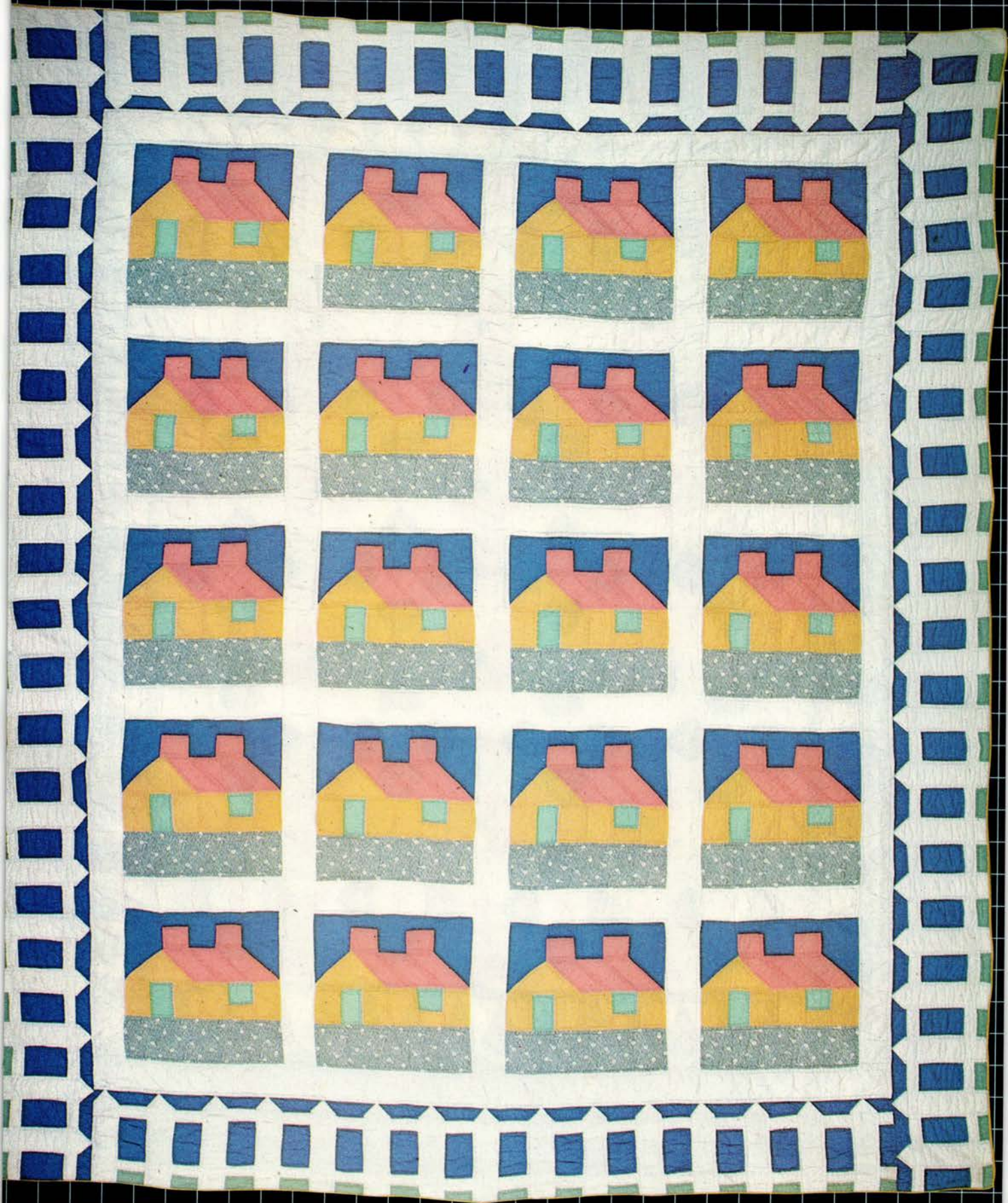
Big graphics
are not new to quilts—
what's new
is that they now
read as art

Feathered Star," Illinois, 1924. The contemporary impulse to make big images—to draw large—shows in this blowup of a traditionally small-pieced pattern that fills the whole frame. The star in the middle would usually have a "Blazing Sun" center of its own. Though that piecework has been omitted in favor of the simpler two-color scheme, its ghost remains in the quilting.

Shadow Box" variation, circa 1930. Lined up nearly *ad infinitum* (imagine doing the piecing), this simple design finally looks like Op Art and seems distinctly modern—like rows of bins ready to receive IBM cards. As often happens, an irregularity saves the quilt from slickness: three rows march to a different drummer.

House on the Hill," New York State, 1930s. An old and stable pattern, which is repeated twenty times, swiftly updates itself, turning into a suburban development. Notice the literal use of a small floral print to make the lawn. The picket-fence border appears on earlier "Kentucky Coffin Quilts" to enclose a graveyard. Is it coincidence or a bleak prophecy? A little ambiguity raises the price.







Hearts and Diamonds” appliqué, Midwest, circa 1930. This is a good example of an old appliqué pattern—the hearts are typical of “Pennsylvania Dutch” work—used with modern clout. Figure and ground reverse, depending on whether you concentrate on the octagons with their pink-hearted centers or on the clusters of blue hearts, which are the real focus of this four-square, twenty-block organization. **MH**



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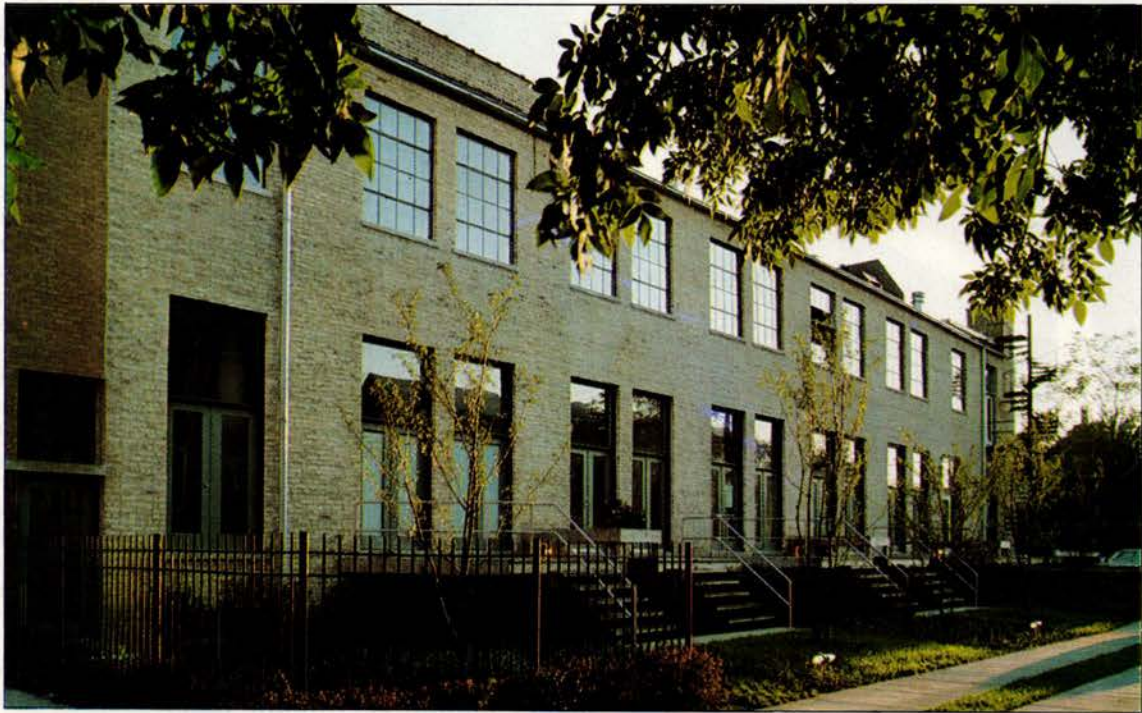


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The Design Factory



A cost-conscious team bypasses the middlemen to give a long-abandoned shoe factory an architectural lift

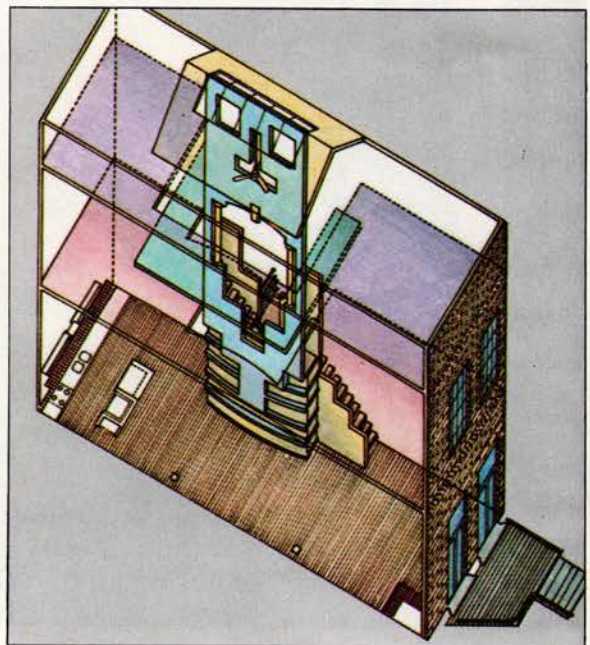
By Nancy Adams

With unerring derring-do, ten Chicagoans—six of them architects—lifted a page from the urban developer's handbook and rewrote it by banding together to revamp a shabby old factory at the edge of the city's lush Lincoln Park area. After an on-paper division of the property into eight tidy condo spaces, the alliance agreed on an exterior mode and then split into factions to ensure its original aim: uncommonly individualized interiors. The upshot? Architects George Pappageorge and David Haymes, two of the shareholders, fashioned a razzle-dazzle habitat from their vertical slice of the building (drawing at right). Each triplex-loft town house has its own entrance, roof deck and architectural solution as unique as a monogram, despite the conventional facade.

NANCY ADAMS, our Chicago contributing editor, writes on interior design and architecture for the Chicago Tribune.

Produced by Ben Lloyd and Steven Wagner

Designed by George Pappageorge A.I.A. and David Haymes



REAL ESTATE / DESIGN FACTORY

Acting both as architects and contractors, the partners saved 15 percent on construction and undercut comparable housing prices by nearly \$40 a square foot



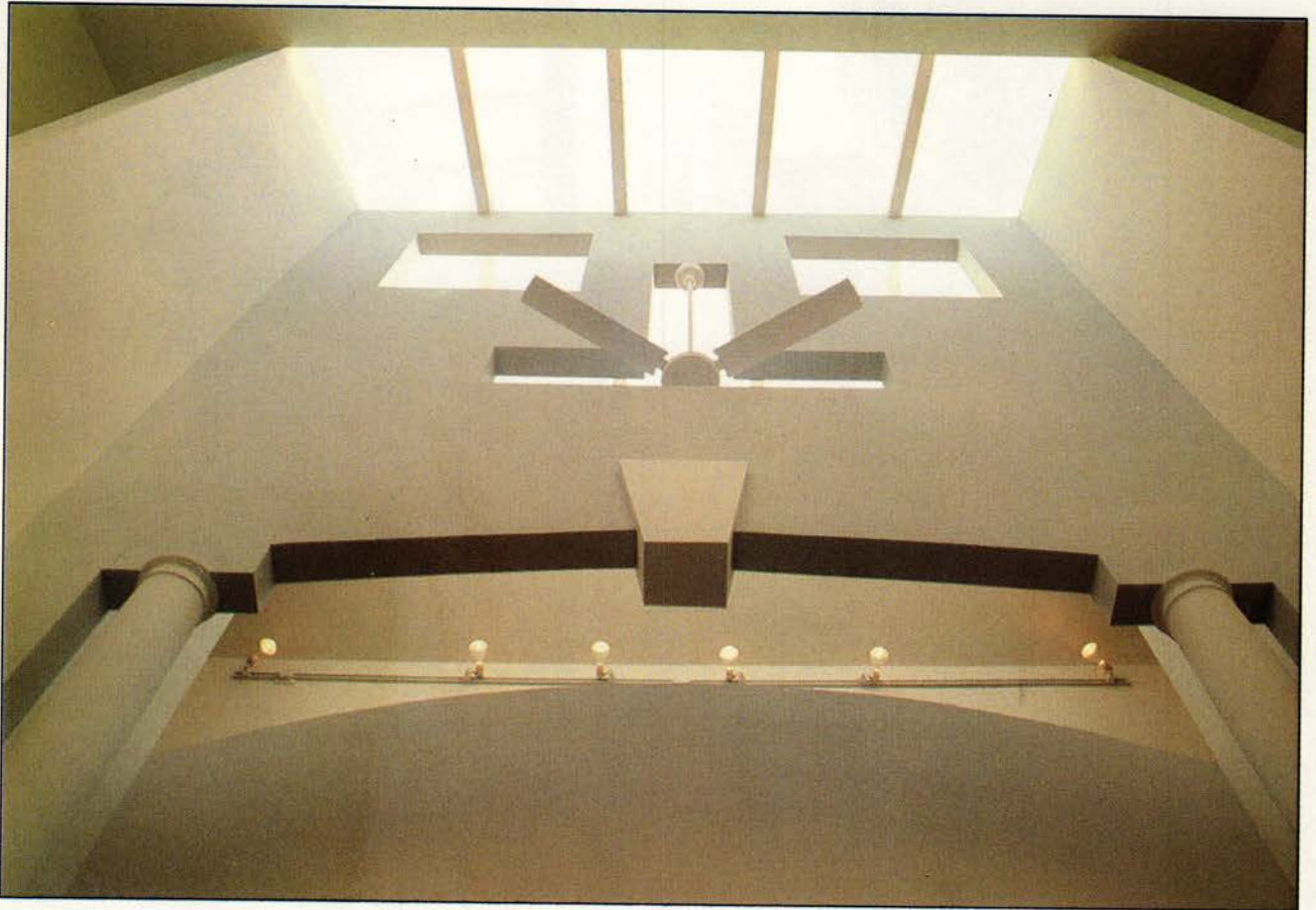
An elliptical wall at the core is broken by foggy-gray shelves, step-ups to a skeletal staircase that deftly funnels illumination from the skylight into the virtually windowless primary space. The central partition, curved to broaden and bend vistas, begins as a wraparound for a first-floor powder room and climbs aloft to define second- and third-floor spaces. Another curl of a wall descends from on high, then bumps into a bare-beamed ceiling, unmasked along with the wood floors to recall the building's heritage. Expect the unexpected; in contrast to the building's lofty nuances, a homespun, hand-woven rug and the sofa's flower-garden chintz. Sidling up to such coziness are column-based tables that say "architecture" as clearly as a roll of blueprints. The trim dining corridor links the living area and the ribbon of a kitchen. Stretched across the back wall, the galley is behind a borderline cabinet with wheels, which houses (and moves) the refrigerator.

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REAL ESTATE / DESIGN FACTORY

Pooling design talent and money, the all-for-one and one-for-all enterprise spawned a cunning conversion for under \$150,000 a unit



With the amazing grace of a gull, a paddle fan glides above the soaring Y-shaped staircase. Necessity inspired invention, and the upside-down T cut-out required for the blades' motion prompted the symmetrical visage that dominates the pierced panel of plaster. The apertures allow light from above to spread throughout every layer of the interior. Not that the dramatic vertical element is purely functional; it gave Pappageorge and Haymes a playground. A pair of "demi-Doric" columns and the keystone lend classical allusion, but in actuality are plain pastiche. The punched-out wall is as pristine as a nurse's cap, although its color is a somewhat more evocative chalky lilac. Like a cloud, it manages to fill the well visually without being overbearing.

The perforated slab lifts the eye as well as

the spirit and segregates two sleeping rooms that cohabit on the upper level. The strip of lights running along one of the side walls serves to cast brightness into the well and its surroundings when day is done. The adept amalgam of geometric forms within the labyrinthian space is worthy of Euclid as well as the American Institute of Architects award that the environment has garnered for its innovative creators.

Tucked atop the bedrooms and edged with heavy, raw timbers, a small niche (right) overlooks the architectural pyrotechnics below. The loft is a perch that approximates a threshold for stairs to the roof deck while the skylight holds forth above it all. The nook also is an appropriate display spot for a wall-mounted architectural rendering by Helmut Jahn, another Chicagoan.

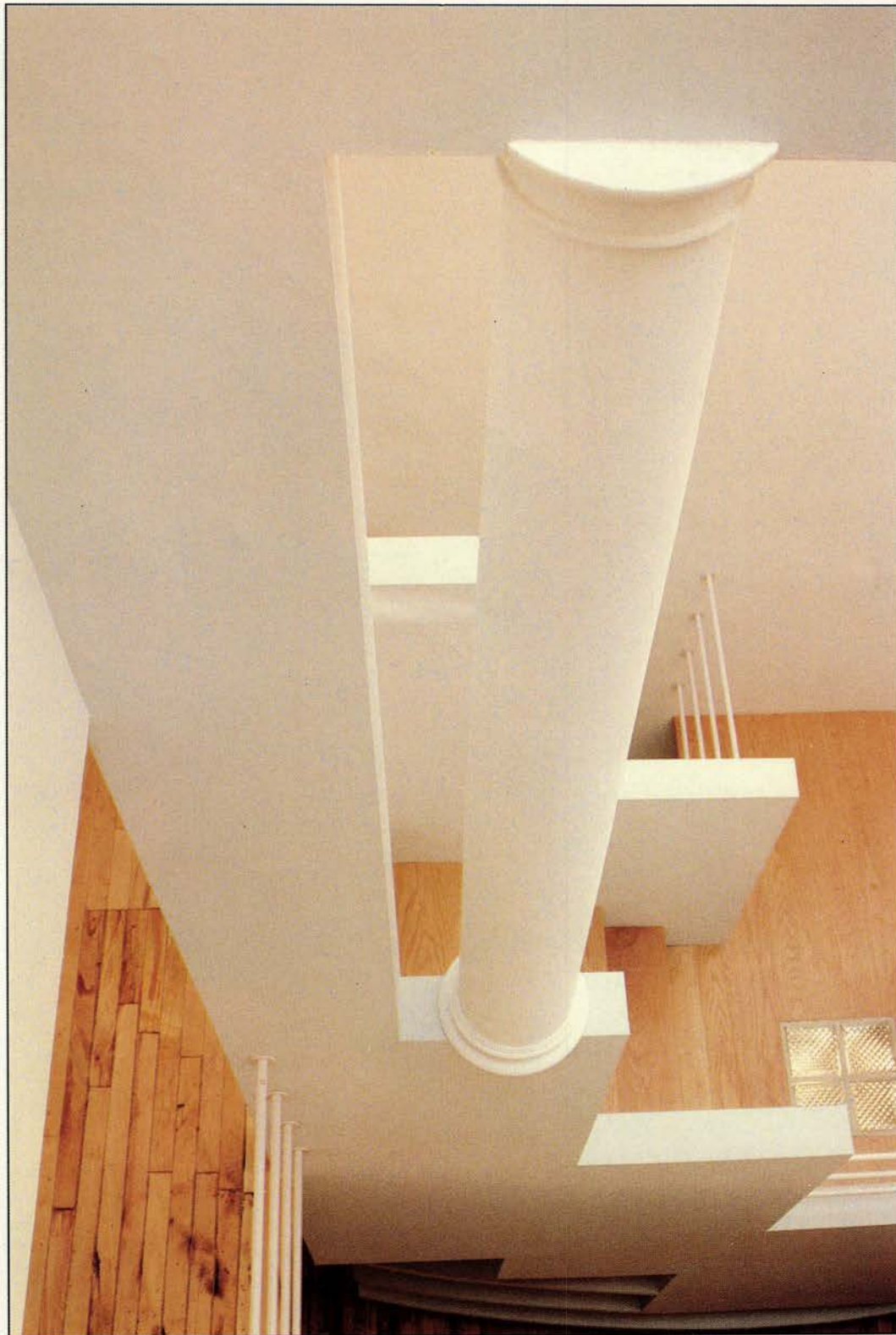
A newfound airiness, eras beyond its former life, was instilled in the rejuvenated brick building. The old factory offered the wide-open yesteryear proportions that gave play to the architects' exuberance. The blend of classical elements and a fan right out of a 1900s workroom works. So does the notion that space is as critical as structural tangibles.

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REAL ESTATE / DESIGN FACTORY

Capitalizing on the central light shaft, the three-layer 2,100-square-foot loft plays all the angles, yet is as comfortable as an old pair of sneakers



As arresting as the view upward, the view down shows off the juxtaposition of vertical elements and horizontal lines. Four-decker tubular railings are a contemporary cliché but look appropriate here. Plus, they echo the shape of the column. Inset in the wooden stair landing, a quartet of glass blocks allows a smidgen of light to penetrate the powder room below. The stair enclosure zigzags alongside the steps and, in the same spirit as the flooring strips, augments the orderliness.

Looking across the stairwell from one sleeping space to another, the scene reveals the openwork of the steps. Four ingenious doors of Lalique-like frosted glass swivel to close as effectively as vertical louvers. All in all, the culmination of the architects' efforts is enviable: At a cost of \$45 a square foot for the renovation work, the resultant habitat has the lure of a loft and the sensibility of a town house. What loft ever boasted a basement, after all?

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THE NEW AMERICAN CUISINE

Short-Order Chef

The smart answer to "What's for dinner?" These flash-in-the-pan meals are done with high style and thirty-minute timing



SAUTÉED TROUT WITH CLARET SAUCE

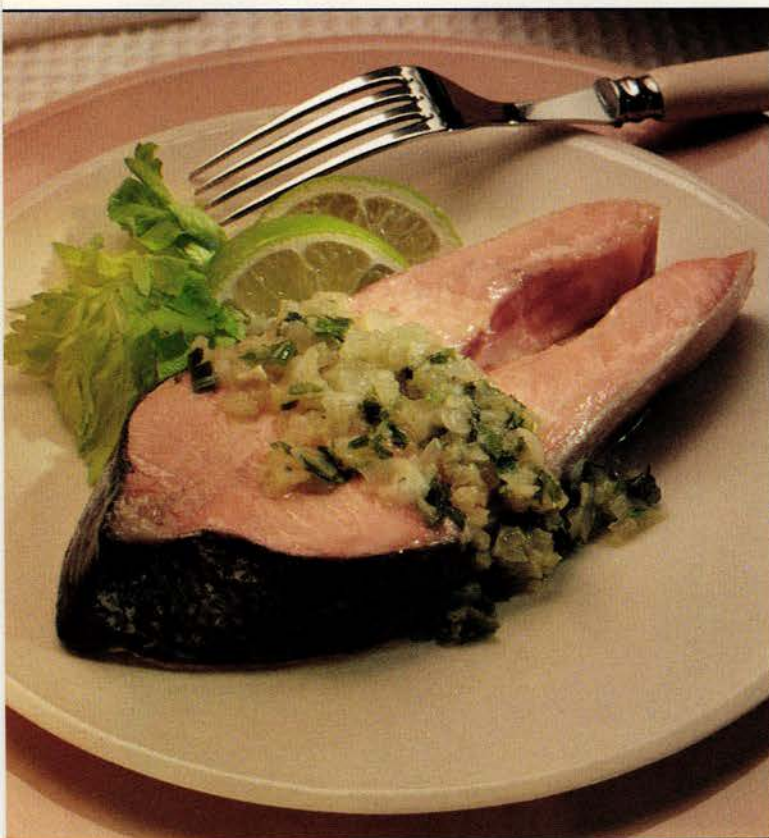
Cutting loose over the holiday doesn't demand the retribution of a Scarsdale cure; it's simply time to rethink menus. Giant steps beyond cottage cheese and grapefruit, these rapid chicken, veal and fish meals are fine enough for guests, easy enough for an evening alone. Style, simplicity and a celebration of a few outstanding ingredients (in unusual combinations) stimulate the best short-order chefs.

Produced by Carol Helms; Written by Donna Warner

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Short-Order Chef

Naturally tender, fresh seafood shines with a little heat and light herbs



Rolled filets of sole by any other name (sometimes *turbans* or *paupiettes*) are still fast and simple. The precoiled filets are poached for just fifteen minutes in white wine and clam juice. Pureed watercress mixes with the broth for a springlike sauce, and sautéed cucumber slices and orange rind keep the pace (above left).

Salmon steak has a dominating and royal presence, and, like crosscuts of swordfish, snapper or halibut, broils in ten minutes or less. Simplicity enhances salmon's natural elegance, so marinate it in lime juice with onion and scallion. Then, while the steak's a-broiling, reduce the marinade for a quick sauce (lower left).

Smelt baked with zucchini conjure up a luminous netful of flashing quicksilver, perfect for a moonlit, magical meal—especially after a long day's night. Flavor with lemon, tarragon, broth and butter (above).

A very impressive **shellfish stew** emerges after surprisingly few minutes of cooking and preparation time. Ask the fish market to clean the mussels and shrimp, and add ready-to-cook scallops for a savory simmer with onion, celery, vermouth, broth, saffron and cream (right).

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Short-Order Chef

Veal is an artist's empty canvas awaiting a stroke of genius



Veal with linguine and artichoke hearts is a short-order variation on *nuovo cucina* (also known as nouvelle Italian). It owes its speed and lightness to a well-balanced sweet-sour, salt-herb spiking with marsala, lemon, anchovies and basil (above left).

Veal and prosciutto are a long-standing couple: The silky, spicy, paper-thin prosciutto brings out scallopini's delicate flavor. Pungent capers, lemon and bright green parsley add instant spice to the match and interest to the presentation (lower left).

Veal pancetta, another toothsome combo we've known and loved, teams red peppers, eggplant, black olives, pancetta (a rolled, meaty and mild Italian bacon) and veal-leg steaks. This renewed (not stewed) version features eggplant transformed into creamy caponata topped with vegetables and pancetta (above).

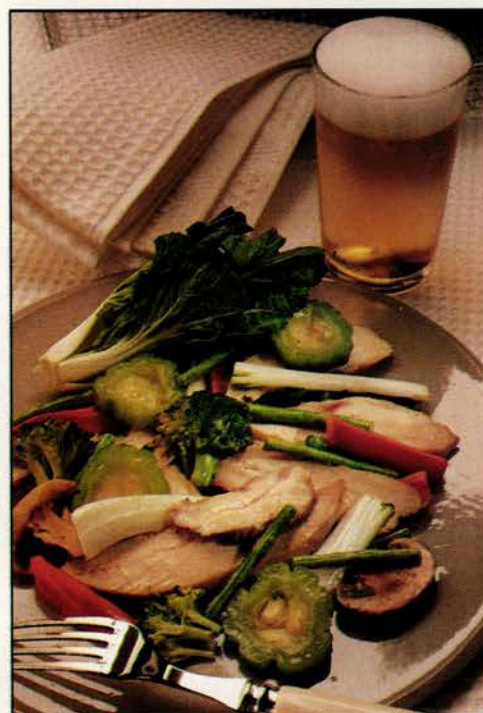
Many a **broiled chop** has been served, quite lonesome and sauceless, often too dry for its own good. Braising quickly cures those evils and adds saucy goodness plus easily varied, intriguing flavors. We like pear brandy and chicken broth, but substitute any spirit (right).

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Short-Order Chef

Free of typecasting, chicken will make a comeback in flashy new roles



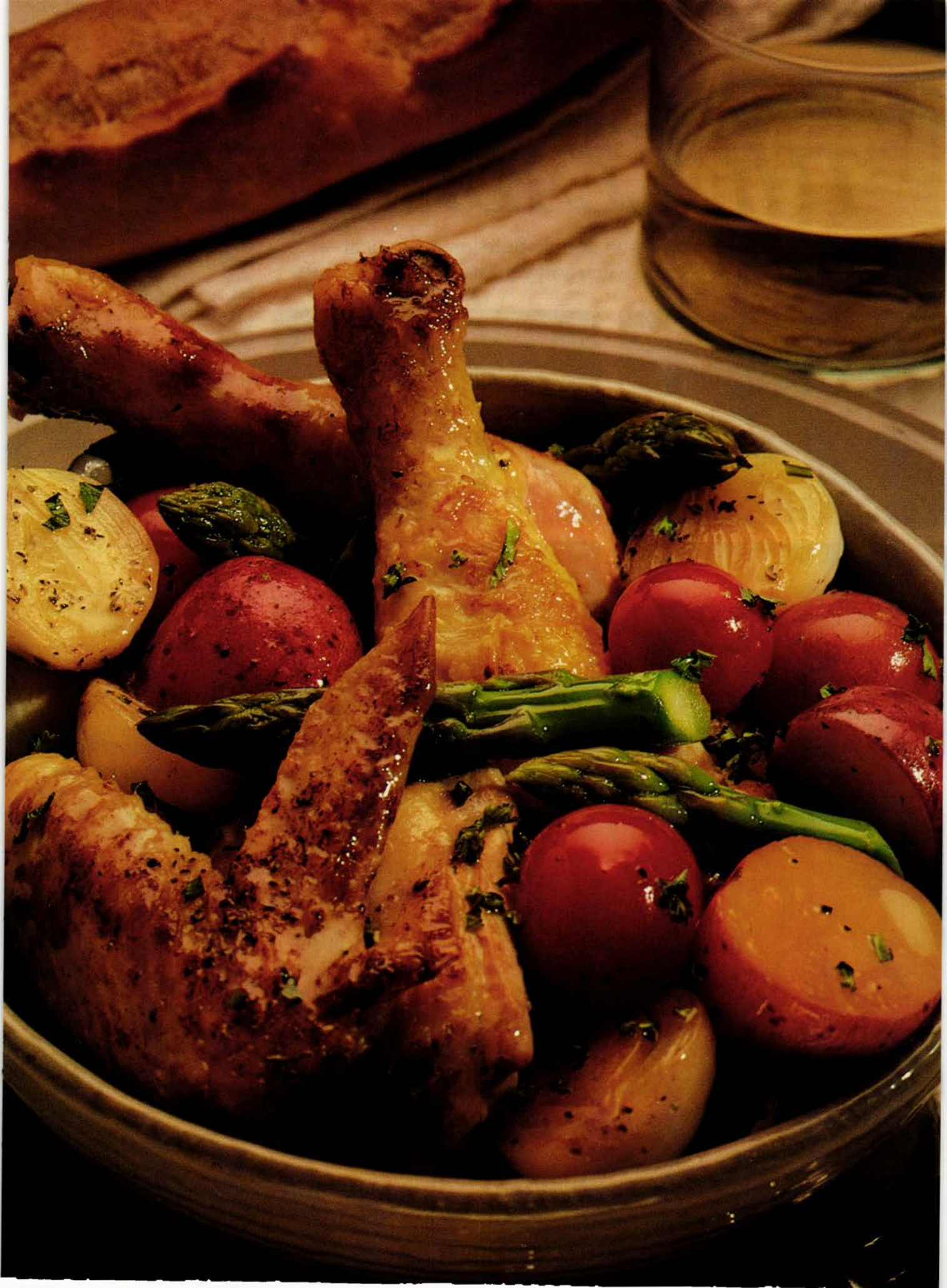
Calvados chicken flaunts the French ability to soothe both soul and palate—whether sipping the beloved apple brandy straight or melding it with food. Add Calvados to a rich cream/apple sauce on boned chicken breasts and savor an updated, quickly cooked version of a traditional Normandy classic (above left).

Broiled chicken is stereotyped—too often put down for its bland character. But its simplicity is deceptive. Like so many straightforward presentations, it takes well to subtle changes, like basting with Dijon mustard, walnut oil, wine vinegar and herbs (lower left).

Stir-fried chicken does a graceful pirouette with short-order timing. This poultry-vegetable medley is a flash in the pan, after a few minutes devoted to cutting up the Chinese green beans, bok choy, bitter melon, mushrooms, broccoli, red pepper and scallions (above).

Chicken sauté takes things more calmly than a stir-fry—a gradual browning in butter and then a thirty-minute simmer in white wine with onions, potatoes and thyme. The fast finish is a last-minute mix with cherry tomatoes, asparagus and parsley (right).

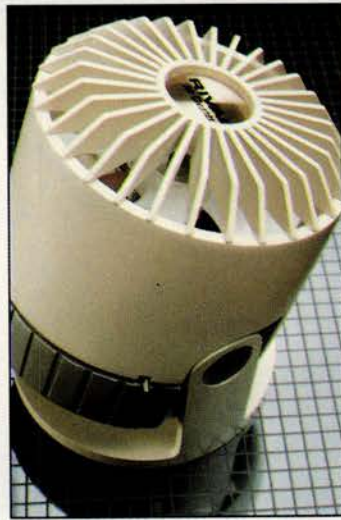
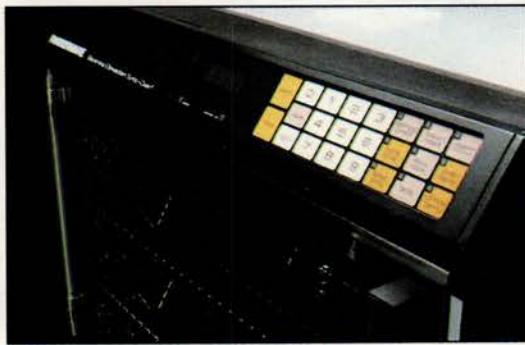
SOURCES AND RESOURCES, PAGE 98 RECIPES, PAGE 94



OBJECT LESSONS

THE LEADING EDGE

Pared-down, revved-up double-function equipment—press a button, flick a switch and you're master of the craft



■ **Space conqueror:** This food-preparation system (right) folds down to 8½ by 7¼ inches and has an arm that powers action like a processor, with five attachments. Results: professional. West Bend (\$260).

■ **The scale remembers seven weights and displays them at eye level.** From Krups (\$150). Also battery operated with digital readout, Moulinex's scale (\$60).

■ **A blenderlike base is the muscle for run-of-the-mill attachments and a cliff-hanging mixer.** A digital speed control is the mind. Oster's Touch Control Kitchen Center (\$260).

■ **The microwave's new bag of tricks:** Accessories steam, brew and grill, heated directly by the pulsating waves. Raytheon's Micro II (from \$20).

■ **Convection ovens have gone electronic with programmable pacing through defrost, cook and keep-it-warm.** Farberware (\$359).

■ **Not only is the design *au courant*, but electronic works let you program the perk time—start to finish.** Norelco's Ready Brew II (\$70).

■ **If you've any timeless appliances, The Kitchen Controller will act as an on/off timer, convert measures and calculate.** West Bend (\$80).

■ **The updated air fresheners are small but mighty.** Rival's Air Purifier draws fumes through charcoal and a silica-treated filter (\$30).

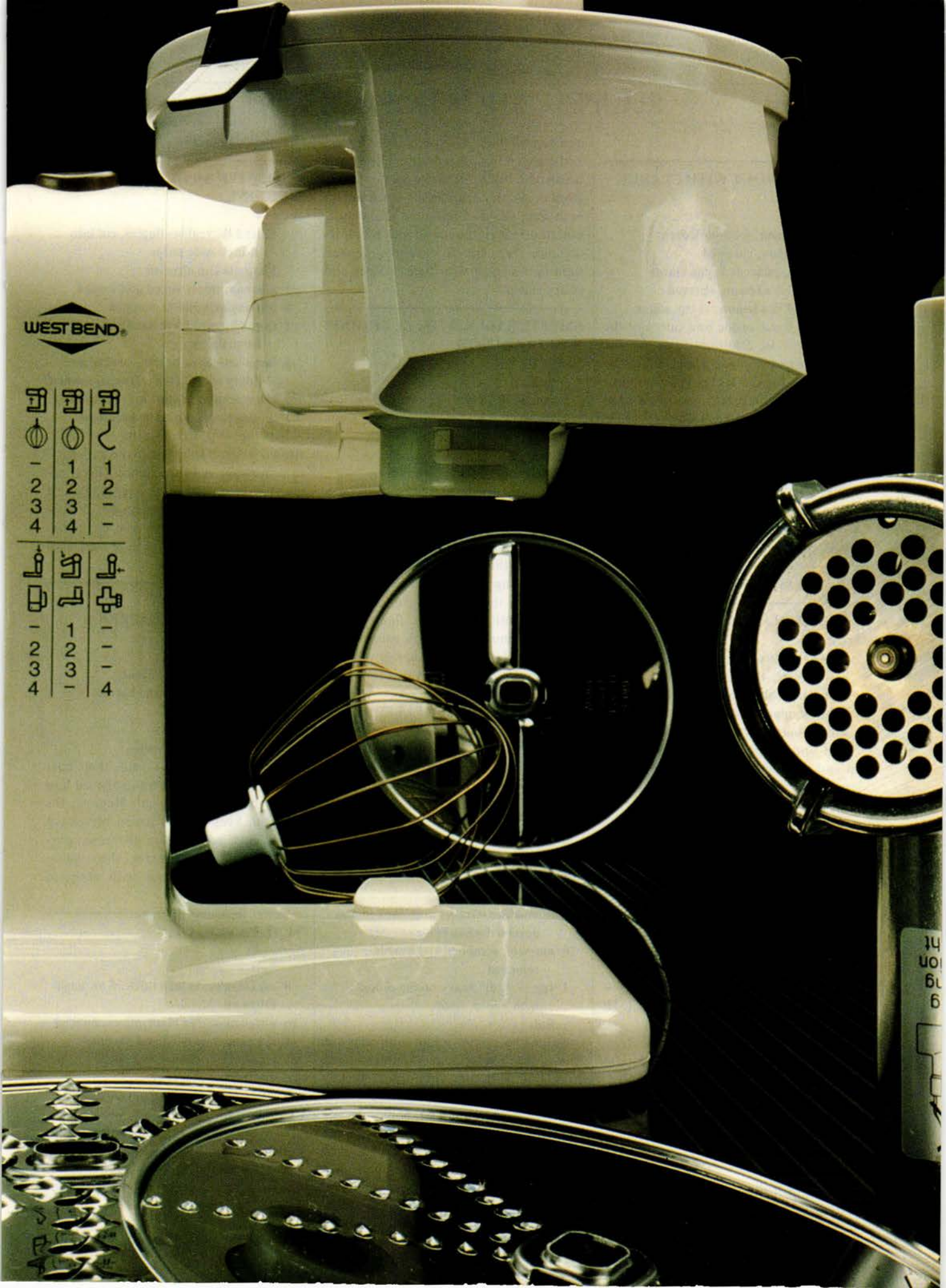
■ **An electrostatic filter (read: magnetic) is Norelco's dust-and-odor catcher—clears a 14-by-18 foot room in twenty minutes.** Clean Air Machine II (about \$50).

Produced by Steven Wagner; Written by Charla Lawhon SOURCES AND RESOURCES, PAGE 98

WEST BEND®

-	1	1
2	2	2
3	3	-
4	4	-

-	1	-
2	2	-
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4	-	4



RECIPES / SHORT-ORDER CHEF

(See page 85)

SAUTÉED TROUT WITH CLARET SAUCE

Serves 4

- Salt; 4 trout, fresh or frozen
- 4 strips bacon, chopped
- 4 shallots, minced; ½ cup claret
- Rind of ½ a lemon, slivered
- Juice of ½ a lemon; ½ tsp. sugar

Salt the trout inside and out. Fry the bacon for 1 to 2 minutes; remove the cooked pieces and set aside. Sauté the shallots for 1 to 2 minutes. Add the trout (do not thaw, if frozen) and sauté until lightly browned on each side, 15 to 20 minutes. Remove the trout and keep warm. Bring the pan juices and remaining ingredients to a boil, scraping up all brown particles. Spoon the sauce over the trout. Serve with julienne strips of celery poached in chicken broth and sprinkle with the crisp bacon.

(See pages 86 and 87)

ROLLED FILET OF SOLE

Serves 4

- Salt, white pepper
- 8 sole filets, 4 to 5 oz. each
- ½ cup dry white wine; 1 cup clam juice
- ½ cup chopped watercress leaves
- 2 tbsp. butter mixed with 2 tbsp. flour

Salt and pepper the filets. Roll them up and put them seam-side-down into a large skillet. Add the wine and clam juice. Cover and simmer gently for 15 minutes or just until the fish turns white and flakes easily. Remove the sole and keep warm. Puree the remaining ingredients with the pan juices in a processor or blender. Pour this back into the skillet and stir over medium heat until hot and thick. Spoon over filets. Serve with sautéed cucumber slices, chopped fresh dill and slivers of orange rind.

SALMON MARINATED WITH LIME

Serves 4

- Salt
- 4 salmon steaks, each 1 inch thick
- ½ cup lime juice; 1 small onion, minced
- 2 scallions, minced
- ½ tsp. each dry dill weed and grated lemon rind; ¼ tsp. freshly ground black pepper
- ¼ cup butter

Lightly salt the salmon. Marinate the salmon in a mixture of the lime juice,

onion, scallions, dill weed, lemon rind and pepper for 15 minutes. Drain and brush with butter. Reserve the marinade. Broil or pan fry until lightly browned on each side, about 15 minutes. Meanwhile, boil and reduce the marinade to half its volume, then spoon over the cooked salmon. Garnish with lime wedges and celery leaves.

SMELTS BAKED WITH ZUCCHINI AND TARRAGON

Serves 4

- Salt
- 2 lbs. small smelts, cleaned
- 4 zucchini, thinly sliced
- ½ cup chicken broth
- Juice of 1 lemon
- 1½ tsp. chopped fresh tarragon or ½ tsp. dried
- ½ cup melted butter

Salt the smelts. Line the bottom of a shallow baking dish with the zucchini slices. Put the smelts on top. Mix the remaining ingredients together and pour evenly over the smelts. Cover and bake at 350° until the smelts flake easily, 20 to 25 minutes. Top with some of the pan juices. Garnish with sprigs of fresh tarragon.

SAFFRON CREAM SHELLFISH STEW

Serves 4

- 1 small white onion, chopped
- 1 clove garlic, chopped
- ½ cup minced celery and leaves
- 2 tbsp. butter
- ½ cup dry vermouth or Lillet
- ½ cup chicken broth
- 1 tsp. saffron threads
- 1 lb. sea scallops
- 1 lb. medium-size shrimp, shelled and deveined while raw
- 16 mussels, scrubbed and beards removed
- 1 cup (½ pint) heavy cream mixed with 2 tbsp. flour

Sauté the onion, garlic and celery in butter until tender, 5 to 6 minutes. Bring to a boil with the vermouth, chicken broth and saffron. Add the seafood, cover and simmer 5 to 6 minutes or until the mussel shells open. Stir in the heavy cream mixture and continue to stir until hot and thick. Salt. Serve with baguette slices that have been browned on both sides in olive oil.

(See pages 88 and 89)

VEAL WITH ARTICHOKE AND LINGUINE

Serves 4

- Salt; 1 lb. veal scallopini, cut into ½-inch-wide strips
- Flour; ¼ cup olive oil
- ½ a lemon, thinly sliced and seeded
- 8 flat anchovy filets, chopped
- 1 tbsp. chopped fresh basil leaves or 1 tsp. dried
- 4 large artichoke hearts, cooked and thinly sliced (fresh, frozen, canned)
- ½ cup marsala; ½ cup chicken broth
- 1 lb. linguine, cooked and drained

Salt the veal. Coat lightly with flour. Brown it on all sides in the olive oil for 7 to 8 minutes. Add the lemon slices, anchovies, basil, artichoke hearts, marsala and chicken broth. Simmer for 5 minutes. Toss the veal mixture with the linguine. Serve at once with grated Parmesan.

SAUTÉ OF VEAL WITH PROSCIUTTO AND CAPERS

Serves 4

- Salt, pepper
- 1½ lbs. veal scallopini; Flour
- 3 tbsp. each olive oil and butter
- Juice of 1 lemon
- 2 tbsp. drained capers
- ¼ cup chopped prosciutto

Salt and pepper the veal, then coat lightly with flour. Brown in the oil and butter over medium heat. Remove the veal and keep warm. Stir in remaining ingredients, scraping up all brown particles. Bring to a simmer, then spoon over the veal. Sprinkle with chopped parsley.

VEAL PANCETTA

Serves 4

- Salt
- 8 veal steaks, ½ inch thick, 5 oz. each
- Olive oil
- 16 pitted oil-cured black olives, minced
- 1 red pepper, seeded and chopped
- 1 cup fresh or canned caponata
- ¼ cup red wine vinegar
- 8 slices pancetta (Italian rolled salt bacon)

Salt the veal very lightly, then brush both sides with olive oil. Broil on each side for 5 minutes. Spread a mixture of olives, pepper, caponata and vinegar

Continued on page 96



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RECIPES / SHORT-ORDER CHEF

Continued from page 94

over the veal steaks. Top with the pan-cetta, then broil until the bacon is golden brown and crisp, 5 to 6 minutes. Serve with small red peppers.

VEAL CHOPS WITH PEAR BRANDY

Serves 4

- Salt, white pepper
- 4 veal loin chops, 1 inch thick
- Crumbled dried chervil
- 1/3 cup butter; 1/3 cup each pear brandy and chicken broth

Salt and pepper the veal chops; then rub with chervil. Brown them quickly on both sides in the butter. Add the pear brandy and chicken broth. Cover and simmer gently until tender, 15 to 20 minutes. Remove the veal and keep warm. Boil the pan juices until slightly thickened, scraping up all brown particles, and spoon over the veal. Serve with whole Seckle pears.

(See pages 90 and 91)

CHICKEN CALVADOS

Serves 4

- Salt; 8 small skinless and boneless chicken breast halves (about 2 lbs.)
- Flour; 1/3 cup butter
- 1/2 cup Calvados
- Juice of 1 lemon; 1 tbsp. honey
- 4 small Granny Smith apples, peeled, cored and thickly sliced

Salt the chicken, then coat lightly with flour; cook slowly in butter until golden brown on both sides. Add the Calvados, lemon juice and honey. Turn the chicken to coat on each side. Add the apple slices. Cover and simmer until apples are tender but retain their shape, 10 to 12 minutes. Remove the chicken and apples and keep warm. Cook the pan juices until slightly thickened, scraping up all brown particles. Spoon Calvados sauce over the chicken.

CHICKEN DIJON

Serves 4

- 2 broiler-fryers, 2 1/2 lbs. each, split
- 1/3 cup red wine vinegar
- 2 tbsp. Dijon mustard; 1/2 cup walnut oil
- 1/2 tsp. Herbes de Provence or Fines Herbes

Brush the chicken with the vinegar, mustard, oil and herb mixture. Broil bone-side-up for 10 minutes. Brush with mixture every 5 minutes. Broil skin-side-

up for another 15 minutes and continue to brush every 5 minutes. Turn again and broil for 5 more minutes. Heat remaining Dijon mixture and spoon over chicken. Garnish with fresh pea puree, Italian parsley and ripe mango slices.

STIR-FRIED CHICKEN AND CHINESE VEGETABLES

Serves 4

- 1 1/2 lbs. skinless and boneless chicken breasts, cut into 1/4-inch-thick slices; 1/4 cup sesame oil
- 1/4 cup Japanese soy sauce
- 2 cloves garlic, mashed
- 1 tbsp. grated fresh ginger
- 1/2 lb. Chinese green beans, cut into 2-inch lengths
- 2 small bunches bok choy, cut into 1 1/2-inch pieces
- 1 small bitter melon, cut into 1/2-inch-thick slices (about 6 oz.)
- 1/2 lb. mushrooms, thickly sliced
- 2 cups broccoli flowerets
- 1 red pepper, cut into thin strips
- 4 scallions, sliced
- 1 cup chicken broth mixed with

2 tbsp. cornstarch

Mix the chicken, oil, soy sauce, garlic and ginger. Let stand at room temperature for 15 minutes, then cook over a high heat in a skillet or wok, stirring continuously until the chicken is cooked, 5 to 6 minutes. Add the vegetables and continue to stir-fry until they're tender but still crisp, about 5 minutes. Add the chicken broth mixture and stir over high heat until thick. Salt. Serve with a garnish of the inner stalks of bok choy.

CHICKEN AND VEGETABLE SAUTÉ

Serves 4

- Salt, pepper
- 2 chickens, about 1 1/2 lbs. each, cut up
- 1/4 cup butter
- 8 small white onions, peeled
- 8 new potatoes, quartered
- 1/2 cup chablis or dry white wine
- 1/2 tsp. thyme
- 1 pint cherry tomatoes, hulled
- 1/2 lb. asparagus, trimmed and cut into 2-inch pieces
- 1/3 cup chopped parsley

Salt and pepper the chicken. Brown evenly in the butter. Add the onions, potatoes, chablis and thyme. Cover and simmer for 30 minutes, then add the remaining ingredients. Simmer, covered, for 5 minutes. Serve with pan juices. **MH**

HIGH PROFILE

Continued from page 59

—makes obvious sense to the companies. “No doubt, people are buying because it’s Baker,” says Kelley, “but the cachet of Alessandro’s name has added value.” Alessandro’s products do command first-class display, carving out the space around them to give a very handsome show. “People see things,” explains Roy Burns, vice-president of Mikasa, “and they think, ‘I want this in my store.’”

Then, of course, there’s Alessandro’s marketability. “You know,” says Sal Lanza, “the Italian designer has never really looked like what everyone envisions an Italian designer should look like. Then, all of a sudden, Alessandro walks in. And he does.”

Finally, there’s timing. Licensed names are enjoying both vogue and profits right now, while more and more furnishings stores are setting up boutique display. Alessandro, who receives a 6- to 20-percent royalty each time one of his products is sold, is presently the only designer in a position to fully capitalize on these trends (though Cardin attempted, not very successfully, to do something similar several years back). He’s the only one in the business who literally has, or shortly will have, the whole house covered.

By the summer of 1982, the Alessandro signature collection will be complete, including Alessandro room fragrances. When it’s all done, Sal Lanza is going to take his first holiday in years. “What I’m going to do,” he says, “is ski a lot.”

“My work,” Alessandro says, “is a vacation for me.” Throughout these years of airport-hopping, he has managed to preserve a little of that elegant simplicity in his private life. He doesn’t, for example, bother with his houses in Italy and France. He dropped his two last names to make introductions less complicated. He socializes only for business. “If I spend time outside,” he explains, “I don’t have time for me. So I have a very close friend. We don’t see each other for months, but we talk on the phone every evening. This is a great thing, to have one really great friend.”

Alessandro has managed, too, to keep a certain spontaneity in his creative life. He disciplines himself to get up between five and six in the morning for what he calls “meditation.” After that, he says, “if I feel I should work at home, I work at home. Or sometimes I get up in the middle of the night. I work where I feel comfortable. You cannot schedule that.”

Alessandro might one day like to build a school for artisans, or produce some pieces for a museum—Alessandro for Alessandro—or, if the mood strikes him, live for a while in Japan.

And if Alessandro decides he wants to do any of those things, no doubt he will.

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SOURCES AND RESOURCES

Below are our sources, retail and mail order,
plus manufacturers who can tell you where to get their products

COVER

French country chair—Le Vieux Monde, 94 Charles St., NYC 10014

Table—Kuther Antiques, 40 E. 20th St., NYC 10003

Vase and bowl—Carrington, 854 Madison Ave., NYC 10021

Quilt—"Iris Applique," private collection, courtesy of Made in America Antiques and Quilts, 1234 Madison Ave., NYC 10028

Rag runner—Made in America Country Antiques and Quilts

URBAN PLANNING

(See page 39)

Architects—Siris-Coombs Architects, The Central Savings Bank Building, 2112 Broadway, NYC 10023

Rugs (throughout)—"Super Dhurrie," from F. Schumacher & Co., 939 Third Ave., NYC 10022

Venetian blinds—Adco Venetian Blind Co. Inc., 167 W. 107th St., NYC 10025

(See pages 40 and 41)

Napkin—Descamps, 723 Madison Ave., NYC 10021

Plates, covered pots, bowl and small green bud vase—Gordon Foster, 1326A Third Ave., NYC 10021

Pink bowls (on counter)—by Claudia Schwide from Lee Bailey at Henri Bendel, 10 W. 57th St., NYC 10019

Covered pot (top left, bookcase), urn (lower right shelf, bookcase), stand and ginger jar (right rear)—LCS Inc., 1059 Third Ave., NYC 10021

Casserole—"Cuisine de Provence," from Turpan Sanders Inc., 386 W. Broadway, NYC 10021

Armchair (left rear)—"LC/7," by Cassina from Atelier International Inc., 595 Madison Ave., NYC 10022

Chandelier—fabricated by Teddy's Lamp and Lighting Fixtures Parts Inc., 182 Grand St., NYC 10013

Windows—J. Zeluck Inc., 5300 Kings Highway, Brooklyn, NY 11234

Track lighting—Lightolier Inc., 11 E. 36th St., NYC 10016

(See pages 42 and 43)

Throw pillows—Karl Mann Assoc., 232 E. 59th St., NYC 10022

Chaise and armchair—"LC/4" and "LC/3" by Cassina from Atelier International Inc., 595 Madison Ave., NYC 10022

Coffee table—A.V.L., 34-16 11th St., Long Island City, NY 11106

Ceramics (on coffee table)—Gordon Foster, 1326A Third Ave., NYC 10022

Stand and ginger jar (behind plant, rear)—LCS Inc., 1059 Third Ave., NYC 10021

Sofa cushions—W. B. Wood Co., 203 Park Ave., NYC 10017

Windows—J. Zeluck Inc., 5300 Kings Highway, Brooklyn, NY 11234

Track lighting—Lightolier Inc., 11 E. 36th St., NYC 10016

(See pages 44 and 45)

Baskets—Dean & DeLuca, 121 Prince St., NYC 10012

Blue plates—LCS Inc., 1059 Third Ave., NYC 10021

Pink bowls and stemware (on counter)—Lee Bailey at Henri Bendel, 10 W. 57th St., NYC 10019

Napkins—Descamps, 723 Madison Ave., NYC 10021

Sterling silver flatware (on counter)—"Bernadotte," from Royal Copenhagen Porcelain & Georg Jensen Silversmiths, 683 Madison Ave., NYC 10021

Cabinets—A.V.L., 34-16 11th St., Long Island City, NY 11106

(See page 45)

Quilt and cover, sheets and pillow cases—"Chattanooga," by Mary Quant for Doorma, from The Continental Quilt Shoppe, div. of Euoquil Inc., 129 E. 57th St., NYC 10022

"Primrose Bordier" pillow cases and "Gerlain" blanket—Descamps, 723 Madison Ave., NYC 10021

Basket tray (on bed)—Gordon Foster, 1326A Third Ave., NYC 10021

Cup and saucer, bowl and plate (on tray)—Lee Bailey at Henri Bendel, 10 W. 57th St., NYC 10019

Green vases and alarm clock—Manhattan Ad Hoc Housewares, 842 Lexington Ave., NYC 10021

Lamps (in headboard)—Lighting Assoc. Inc., 351 E. 61st St., NYC 10021

"Mimi" stool and "Belle" chair—ICF Inc., 305 E. 63rd

St., NYC 10021

Venetian blinds—Adco Venetian Blind Co. Inc., 167 W. 107th St., NYC 10025

Carpet—Clodan Carpets Inc., 185 Madison Ave., NYC 10021

(See page 46)

Ceramics—Gordon Foster, 1326A Third Ave., NYC 10021

"Mimi" stool and "Belle" chair—ICF Inc., 305 E. 63rd St., NYC 10021

Silk and "ikat" pillows—Karl Mann Assoc., 232 E. 59th St., NYC 10022

Armchairs and chaise—"LC/7," "LC/3," and "LC/4," Atelier International Inc., 595 Madison Ave., NYC 10022

Rug—"Super Dhurrie," F. Schumacher & Co., 939 Third Ave., NYC 10022

Sterling silver—"Bernadotte," Royal Copenhagen Porcelain & Georg Jensen Silversmiths, 683 Madison Ave., NYC 10021

ALESSANDRO

(See page 51)

Console—"Reflecto," #2095 by Alessandro for Baker, Knapp & Tubbs. Available through Baker, Knapp & Tubbs showrooms

(See pages 52 and 53)

"Regina #2085" chair (back left), "Three C #2083" console (center left), table (front left), "Reflecto #2085" cocktail table (center front), stuffed chair (front right), "Key" desk (center right), "Desto #2067" bar (back right) and "Octangle Mirror #2069"—Alessandro for Baker, Knapp & Tubbs. Available through Baker, Knapp & Tubbs showrooms

Lamp—Alessandro for Norman Perry. Available through furniture showrooms and fine stores nationwide

(See pages 54 and 55)

Lacquer boxes and tray, "Estasi" flatware, "Rustico" stoneware, "Fiore," "Laguna," "Serenio," "Medici," and "Intermezzo" stemware, and baskets—Alessandro for Mikasa. Available through speciality shops and fine stores nationwide

"Estasi" sheets—Alessandro for Fieldcrest. Available through fine stores nationwide

"Mosaica" carpet (top) and "Onde" carpets (bottom)—Alessandro for Karastan Rug Mills. Available through Karastan and at fine stores nationwide

VICTORIAN IMPULSE

(See page 61)

Brass torchère—Laurel Lamp Mfg. Co. Inc., 200 Lexington Ave., NYC 10016

Fabric on sofa—by Elaine Golp Gongora, from Patchworks, 121 S. Mountain Ave., Montclair, NJ 07042 or Kipp Collections, Pacific Design Center, 8686 Melrose, Los Angeles, CA 90069

(See pages 62 and 63)

Upholstered armchairs—Drexel Heritage, Drexel, NC 28619

(See pages 66 and 67)

Comforter, pillow cases and shams—Martex of West-Point Pepperell, 1221 Ave. of the Americas, NYC 10020

MODERNE QUILTS

(See page 69)

"Flower Pots and Stars"—American Hurrah Antiques, 316 E. 70th St., NYC 10021. Approx. \$950

(See pages 70 and 71)

"Diamond"—American Hurrah Antiques, 316 E. 70th St., NYC 10021

"Iris Appliqué"—Made in America, 1234 Madison Ave., NYC 10028. Approx. \$1,500

(See pages 72 and 73)

"Feathered Star"—American Hurrah Antiques, 316 E. 70th St., NYC 10021. Approx. \$750

"Shadow Box"—Thomas K. Woodard American Antiques & Quilts, 835 Madison Ave., NYC 10021. Approx. \$750

"House on the Hill"—Kelter-Malcé Antiques, 361 Bleecker St., NYC 10014. Approx. \$2,000

(See page 72)

"Hearts and Diamonds"—Thomas K. Woodard American Antiques & Quilts, 835 Madison Ave., NYC 10021. Approx. \$800

THE DESIGN FACTORY

(See page 78)

Urns—Karl Mann Assoc., 633 Merchandise Mart, Chicago, IL 60654

(See page 79)

Roll-arm couch—"2063," by Randolph & Hein from Rozmallin, 1253 Merchandise Mart, Chicago, IL 60654

Pink handwoven cotton rug—Stark Carpet Corp., 1270 Merchandise Mart, Chicago, IL 60654

"Cynthia" armchair and "Tootsie Roll" ottoman—by John Saladino from Dunbar, 633 Merchandise Mart, Chicago, IL 60654

Coffee tables—by John Saladino from Dunbar

Black glass vase (on coffee tables)—by Tuscany from Ronsley Inc., 363 W. Ontario St., Chicago, IL 60610

Throw pillows—by Waverly from Granfalloon, 152 W. Huron St., Chicago, IL 60614

"Dream Table" dining table and "Queen Anne" black dining chairs—by Cidue from Roche-Bobois, 333 N. Wells St., Chicago, IL 60610

Blue dining chairs—"1577," by John Widdicombe from Baker, Knapp & Tubbs, 6-187 Merchandise Mart, Chicago, IL 60654

Japanese wooden face mask (on rear wall)—"Kotomote," by Dragonfly Jumeau from Rozmallin, 1253 Merchandise Mart, Chicago, IL 60654

China and flatware (on coffee table)—Crate & Barrel, 850 N. Michigan Ave., Chicago, IL 60611

Urns (on wall shelves)—"Pink Burmese Glass," from the Rami Collection at Rozmallin

Floor lamp—by Ambience from Patterson, Flynn & Martin Inc., 1226 Merchandise Mart, Chicago, IL 60654

Architectural renderings (on stair wall)—"A Project for Tuilleries," by James Shields from Frumkin & Struve Gallery, 620 N. Michigan Ave., Chicago, IL 60611

(See page 81)

Chaise—"Waves," by Robert Sherwood for Tiffany at Max Furterian Assoc., Ltd., 1680 Merchandise Mart, Chicago, IL 60654

Pink lamp—"Cobra," by Laurel Lamp Mfg. Co. Inc., from Al Brandwein & Assoc., 1262 Merchandise Mart, Chicago, IL 60654

Throw pillow—by Waverly from Granfalloon, 152 W. Huron St., Chicago, IL 60614

Architectural renderings—"First Center Bank," by Helmut Jahn from Frumkin & Struve Gallery, 620 N. Michigan Ave., Chicago, IL 60611

Stereo system—"535D," by Marantz Co., Inc., 20525 Nordhoff St., Chatsworth, CA 91311

SHORT-ORDER CHEF

(See pages 85 through 91)

Plates and bowls—by Claudia Schwide from Lee Bailey at Henri Bendel, 10 W. 57th St., NYC 10019

Flatware—"Scaf," from Manhattan Ad Hoc Housewares, 842 Lexington Ave., NYC 10021

Napkin and table covering—"Habiter," from Chelsea, Barney's, 111 Seventh Ave., NYC 10011

Wire tray—Jenny B. Goode, 1194 Lexington Ave., NYC 10028

(See page 86)

Glass—"Delfoi #602," by Arabia of Finland, 5603 Howard St., Niles, IL 60648

THE LEADING EDGE

(See pages 92 and 93)

"Food Preparation System" and "Kitchen Controller"—West Bend Co., 400 Washington St., West Bend, WI 53095

Digital scales—"ES-1," by Moulinex Products, Inc., 30 Main St., Danbury, CT 06810; Robert Krups North America, 7 Pearl Ct., Allendale, NJ 07401

"Touch Control Kitchen Center"—Oster Co., 5055 N. Lydell Ave., Milwaukee, WI 53217

"Micro 21" microwave accessories—Raytheon, 4300 W. Bryn Mawr, Chicago, IL 60646

Electronic Convection Turbo-Oven—Farberware, 1500 Bassett Ave., Bronx, NY 10461

Coffee maker #5192B and Clean Air Machine #1920—by Norelco Consumer Products, div. of North America Philips Corp., High Ridge Park, Stamford, CT 06904

Air Purifier—Rival Manufacturing Co., 36th & Bennington, Kansas City, MO 64129

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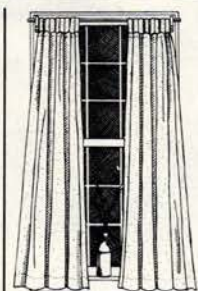
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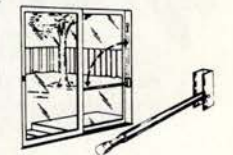
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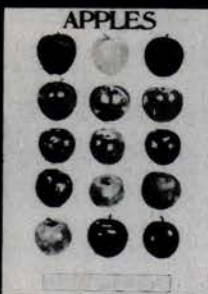


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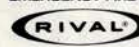


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Mar	2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28
Apr	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30
May	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31
Jun	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30
Jul	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31
Aug	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31
Sep	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30
Oct	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31
Nov	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30
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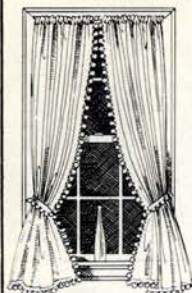
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Get set for Spring. Now you can turn your mail box into the world's largest department store. In the next three pages of this month's Metropolitan Shop, you will find advertisements featuring the Spring catalogs of many of America's leading merchandisers.

We invite you to order these exciting and helpful catalogs. Simply select the ones you want, look for the numbers at the bottom of the ads, then circle your choices by number on the form on page 109. The price for each catalog, if there is a price, is indicated. There is a modest \$1 service charge to help cover the cost of processing your order.

Coupon Order Form on Page 109



3 Send \$1 for ESPRIT's new dress and sportswear catalog. ESPRIT DE CORP. 757 Minnesota San Francisco, CA 94107



Beautiful Lingerie!

A luxurious catalogue of lacy teddies, camisoles & tap pants, French bra & bikini sets, elegant gowns, kimonos... & much, much more.



4 Send \$3 for catalogue to Dept. MH-01 Box 31442, San Francisco, CA 94131
 Boutiques: San Francisco, Palo Alto & Cupertino, CA

SOUSA & LEFKOVITS
 Traditional Clothing Brokers



Traditional Clothing Warehouse Catalog

Our Catalog enables you to purchase quality Traditional Clothing at affordable prices, such as...

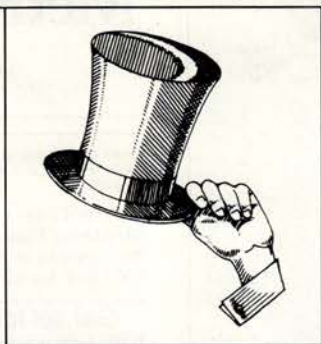
OXFORD CLOTH SHIRTINGS, 60/40 cot./poly., avail. in white, blue, ecru, yellow & pink. Men's 14½"/32-17½"/36), Women's (4-14) Warehouse price \$16.50

Please include sizes and colors. Add \$1.75 ship. and hdg., Calif. res. please add 6% sales tax. Your satisfaction guaranteed. Send your check, money order, Visa or Master Card (acct. # and exp. date) to:

ORDER A FREE CATALOG NOW.
 621 South B St. MHA1, Tustin, CA 92680
 Telephone 714/731-7151

5 outside Calif., Alaska & Hawaii call: 800-854-6177

S T Y L E



It's the art of living graciously, often with more taste than money. And, it's beautifully expressed in the pages of The Horchow Collection, with everything from ten dollar practicalities to ten thousand dollar luxuries.

For a series of catalogues starting next month, send 3.00 and your name, address and zip code to The Horchow Collection, Box 340257, Dept. NC700, Dallas, Texas 75234.

HORCHOW

6

Sleep Warm and Save Money, Too!

Our 100% Cotton Flannel Sheets let you sleep in luxurious warmth even with the thermostat turned down.

Specially woven in England with a raised nap for years of practical luxury.

Sizes and prices: twin—\$21.50 ea.; full—\$23.00 ea.; queen—\$24.50 ea.; king—\$34.00 ea. Specify flat or fitted. Pillowcases—\$11.00/pair. Shipping: sheets—add \$1.50 ea.; cases—add \$.50/pair.

Four rich colors: orange, yellow, blue, and white.

Mail your check today. VISA/MC also welcome.

Send \$1.00 for new fall/winter catalog (Refundable with order). Other products include down pillows and comforters, wool blankets and throws plus many more.

LUCY STEWART'S PRIVATE STOCK™ 7

P.O. Box 443-NA Grafton, NH 03240

Good news for people



who sleep!

Introducing our 1982 full color Catalog of custom comfort products including: patchwork quilts (in a variety of sizes and colors \$180-\$240) futons, hardwood bedframes, flannel sheets, nightgowns, kimonos, and much, much more!

8

new moon
The Natural Comfort Company

Send \$1.00 for Catalog to: Dept. H, 7 Lansdowne St. Boston, MA 02115 (617) 267-9390

FREE

America's most famous catalog for make-it-yourself rugs, wall hangings, pillow covers.

With our latchet hook kits it's as easy as tying a knot. Our kits are available by mail order only.

SEND NOW FOR FREE CATALOG.



COPYRIGHT © 1982 Shillcraft

Please send me, free and without obligation, your new, full-color 48-page Shillcraft catalog with 195 exclusive latchet hook designs in 56 colors, plus exciting designs in other needlecrafts.

A-94

Name _____ (print)

Address _____

City _____

State _____ Zip _____

9 Above offer good only in U.S.A. and Canada. All other countries send \$2.

Mail to:

Shillcraft
Dept. A-94, 500 N. Calvert St., Baltimore, Md. 21202



"more... in my free spring catalog!"

MORE for your money... exclusives from Europe and the whole world over—we import direct, that saves you money!

MORE for your home... to make it more attractive, efficient, organized!

MORE for you... to make you a better cook, decorator, gardener, hostess!

MORE convenience... save time, gas and effort when you shop at home by mail, plus my money-back guarantee!

yours free!

MORE than 120 pages, 600 color photos and a free gift with each \$10 you purchase (when I promise the world, I deliver!) **10**



Lillian Vernon® Dept. SIML3

Box LV, 510 South Fulton Ave., Mount Vernon, NY 10551

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City _____ State _____ Zip _____



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Call or write for an assortment of fine English antique reproductions and home accessories.



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11

Department M7
New Orleans, La. 70153



The Laura Ashley 1982 Catalog Kit features the charming prints and fabrics that have made her famous, plus quite a bit more. It includes the 1982 Home Furnishings Catalog, The Spring/Summer Garment brochure and separate brochures on Laura Ashley perfumes and the new Home Fragrances Collection.

All Laura Ashley products share a common quality, entirely exclusive designs that are always in the best of style. \$3.

12

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send \$1 today for a **SPRING CATALOG** and... **RECEIVE a \$2 BONUS DISCOUNT** to use on your first order

13

SEND COUPON TODAY—
MONEY BACK GUARANTEE

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Palo Verde at 33rd, Box 27800, Tucson, AZ 85726

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CITY _____ ST _____ ZIP _____



Brownstone sale...

What fits a brownstone's space and style fills the pages of our **February Home Sale catalog**, where traditional mixes with modern, domestics, electrics and eclectics. To receive your copy, and a six-month subscription to all our catalogs, send \$3 in check or money order to:

Macy's P.O. Box 333
Hillside Branch
Hillside, N.J. 07205

14

Name _____
Address _____
City _____
State _____ Zip _____



The **Metropolitan Shop** would like your help.
Would you please take time to answer the next few questions.

1. Do you buy food products by mail? Yes No
If no, why not?
 A. Never thought of it. C. Price too high.
 B. Unsure of quality. D. Food can spoil easily in shipping
2. Have you been satisfied with food products purchased by mail? Yes No
3. Of the products listed below, which of them would you most likely buy by mail. Please number in order of preference. Steaks____/Cheese____/Seafood____
Smoked poultry & meats____/Nuts____/Candy & Snacks____/Fresh Fruits____
4. I would like more information about purchasing food by mail. I want to know what makes it special, why it is better, and how the shipper can guarantee it will arrive in good condition. True False

To send for the catalogues you want, just circle the numbers on the form below. Price of catalogue, if any, is indicated next to each number. Add \$1 to the total cost of your catalogues as a service charge. Make checks payable to the Metropolitan Shop. U.S. currency only.

Catalogue Shopping Department Order Form

1. Free 3. \$1.00 5. Free 7. \$1.00 9. Free 11. Free 13. \$1.00
2. \$2.50 4. \$3.00 6. \$3.00 8. \$1.00 10. Free 12. \$3.00 14. \$3.00

Total money enclosed including \$1 service charge \$ _____

Mail this form today to: **The Metropolitan Shop**
P.O. Box 2867
Clinton, Iowa 52735

Name _____

Address _____

City _____ State _____ Zip _____

This form expires March 31, 1982

January 1982 Issue



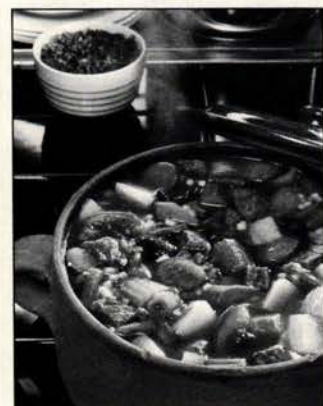
Metropolitan Home: High style meets country charm.



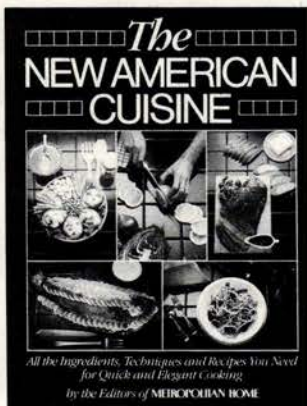
Profile: Roger Horchow and his mail-order Horchow Collection.



Portfolio: Saporiti and designs at Milan's Furniture Fair.



Cuisine: Hearty stews from our just-published cookbook.



Next Month in Metropolitan Home

On sale January 19

Furniture hot off the presses: Design Portfolio moves to Milan to cover the latest in Italian design trends. Our upcoming High Profile describes the life and peripatetic times of Roger Horchow, whose best-selling Horchow Collection has given mail order a first-class image. Real Estate explains where America's new elite lives—a guide to new status addresses in twelve cities. Appraisals rates the price tags and reputations of the young collectible crowd in photojournalism. Plus, inside moves in Hot Properties, the Wiz and more.

METROPOLITAN HOME OF THE MONTH™: Town house with a heightened sensibility—country elements like wide-open space, lots of light and simple, comfortable pieces create a home that says “retreat” and “polished” all at once.

HIGH PROFILE: Based in Dallas, Roger Horchow is the man who's made a business of taking the plain brown wrappers off mail order—and quite a business it is. The scoop behind his gilt-edged home accessories is on order next month.

REAL ESTATE: A story to warm a city dweller's heart: Some just-built houses in one Washington, D.C., area have brand-new gingerbread details and Victorian gables. Yes, you can go home again.

DESIGN PORTFOLIO: Furniture fashion from the biggest exhibition in Europe: The Milan Furniture Fair offered Fifties-inspired shapes, skinny tube legs and was heavy on the yellow. Read all about it.

OBJECT LESSONS: The Leading Edge. Seen in Milan, too—and coming to a showroom near you—the Memphis Collection. It's furniture with wit and fantasy—a little satirical, a little punk.

STYLE: Renovation for the space age: Sweeping architectural curves, glass bricks and pastel railings teach an old dig new tricks.

THE NEW AMERICAN CUISINE: The Essential Stew Pot. From the pages of our just-published cookbook, steaming cauldrons filled with good-for-the-soul soups.

MI

OH
WHAT
A
FEELING!



TOYOTA

THE NEW CELICA SPORT COUPE. PRACTICALLY BEAUTIFUL.

Introducing the all-new Toyota Celica Sport Coupe. Practical inside. Beautiful outside. This new sporty car's definitely got the right stuff.

The Right Exterior Shape. A beautiful, wedge-shaped body honed and refined in the wind tunnel. Even the headlights tilt back to help the Celica achieve its incredibly low drag coefficient: just 0.38!

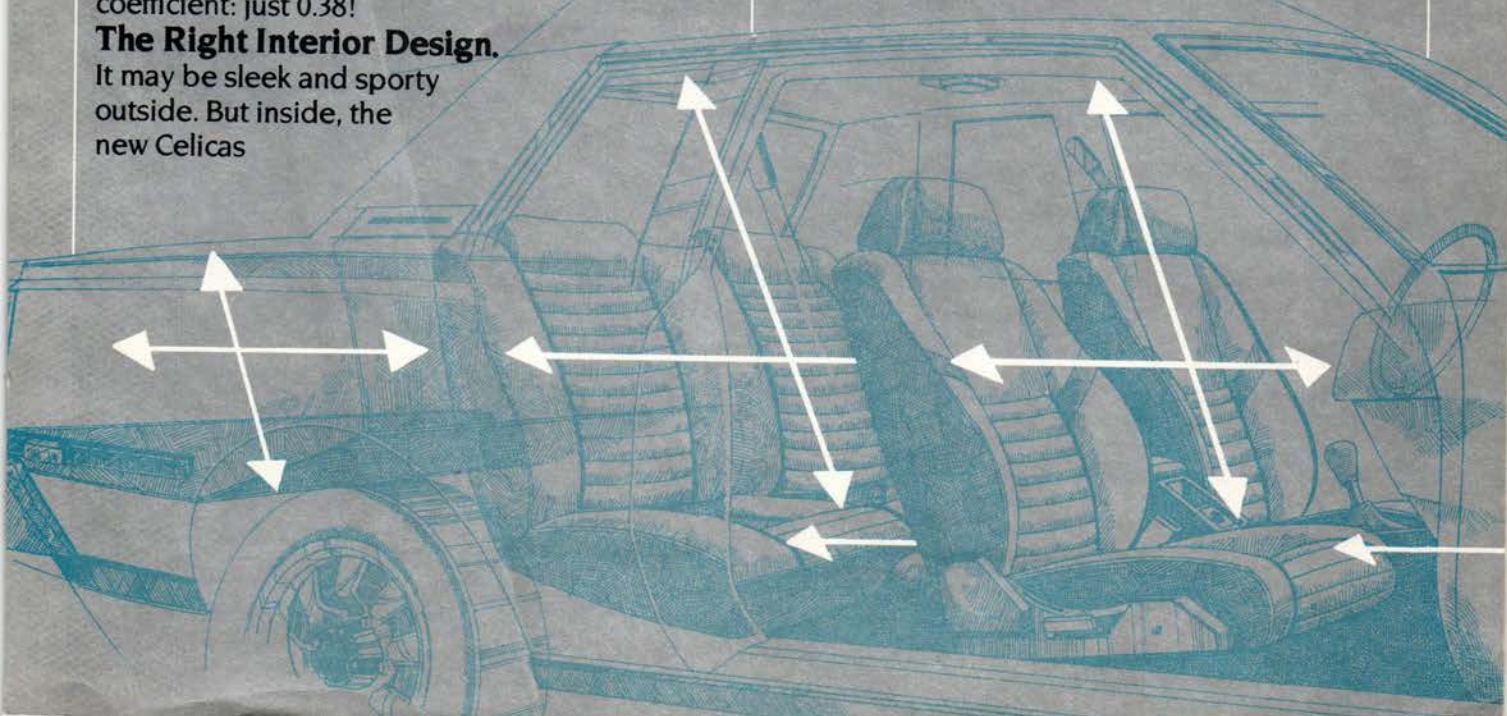
The Right Interior Design.

It may be sleek and sporty outside. But inside, the new Celicas

offer more shoulder, hip, and leg room. Contoured seats provide superb lateral support. And there's full instrumentation — huge, blacked-out speedometer and electric tach, and gauges for all engine functions. Even an AM/FM/MPX stereo 5-speaker receiver on the GT.

The Right Equipment. The stuff of which true sports cars are made. Rack and pinion steering. Ventilated front disc brakes, to help prevent brake fade. And a 5-speed overdrive transmission. Or Toyota's innovative 4-speed automatic overdrive is available.

The Right Stuff. A practical, beautiful car at a Celica price. The 1982 Celica Sport Coupe. It's practically perfect!



It's new. It's beige.

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