

SPECIAL ISSUE: A SOURCE BOOK OF PERSONAL STYLE

# METROPOLITAN HOME

MAY 1984 \$1.95

## FINDING YOUR PERSONAL STYLE:

mix and match guide to five looks that can make your room better

## CELEBRATING STYLE IN REAL ESTATE ROOMS:

32-page report on how style works in cities or suburbs with ideas for Condos Lofts Town houses

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## STYLE SETTERS:

The people you should know in design & architecture

## REAL ESTATE:

What does your dream house cost today?

## THE NEW AMERICAN CUISINE:

The way we eat today, plus recipes for the new kitchen

● The chefs & restaurants everyone is talking about

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Detroit discovers Eurostyle

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Volume XVI, Number 5, May 1984

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Larry and Pam Ciolkosz; Jonathan, 9; David, 7; Stephanie, 4.

Mrs. Ciolkosz adds that her Maytag Dryer has also been a joy. "As for my Maytag Dishwasher—it does a super job of cleaning. I like it so much better than the kind I had before.

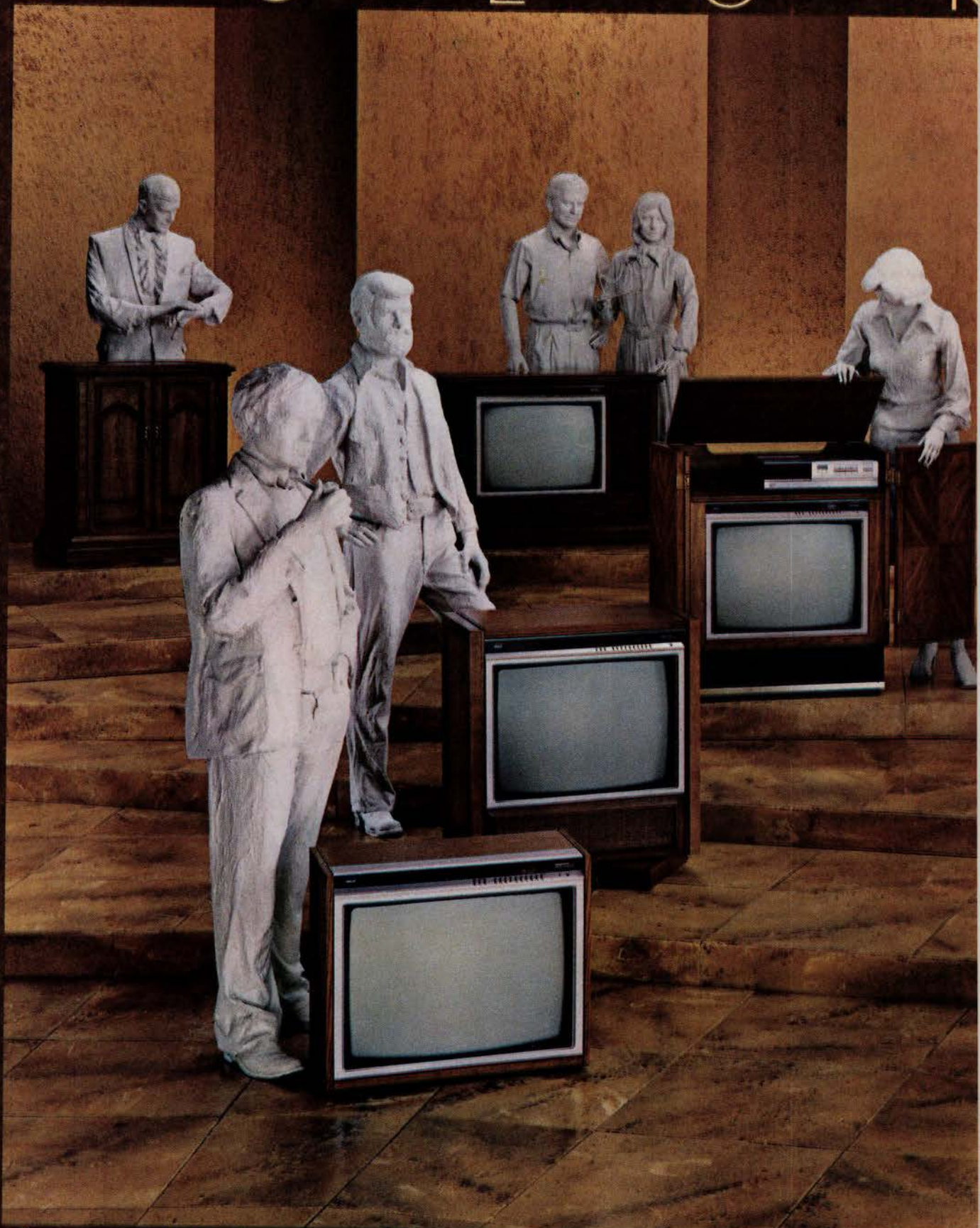
"I feel sorry for people who don't buy Maytags. They may cost a little more, but they're worth it," concludes Mrs. Ciolkosz.

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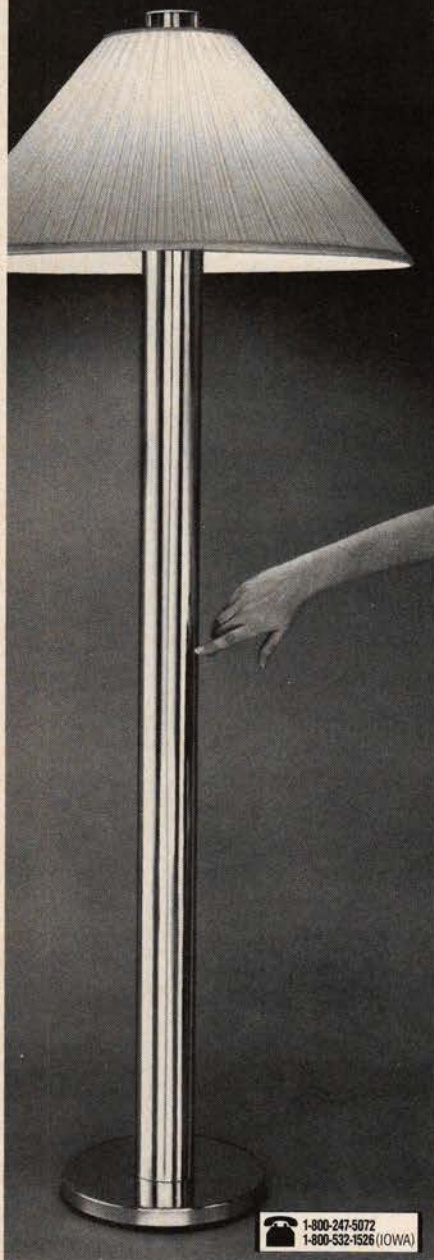
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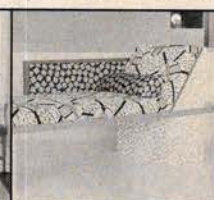
1800



1810



1927



1982

Our current passion, the Neoclassical look, obviously has roots in history's oldest design ideas. Like the 182-year evolution of the chaise.

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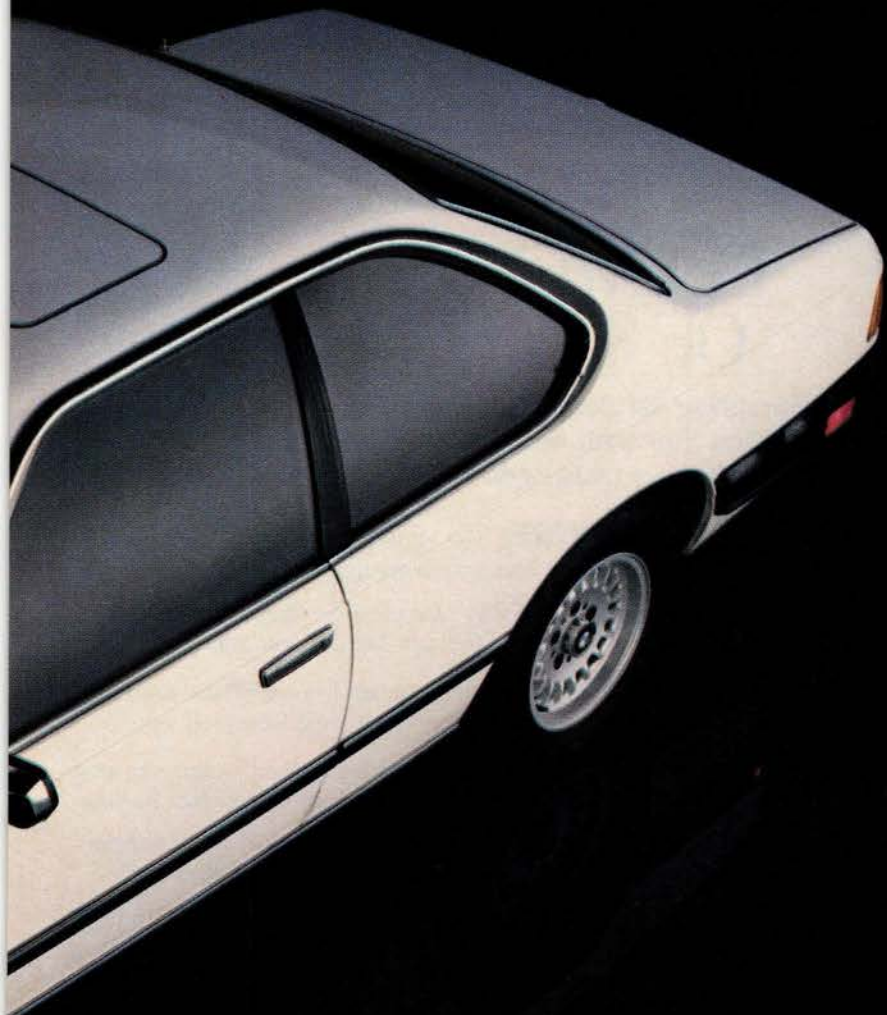


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**SOFT TECH:** Contemporary style you can live with. New materials, new designs, all with high comfort. Laminates and lacquered wood.

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I know  
what makes  
a woman beautiful



*Oscar de la Renta*  
Parfum/Paris

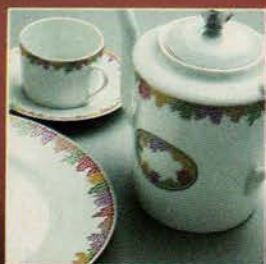
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OF STYLE

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Once we ate to live; then lived to eat. Now, food's a playful part of life. There's a world of good eating in the difference



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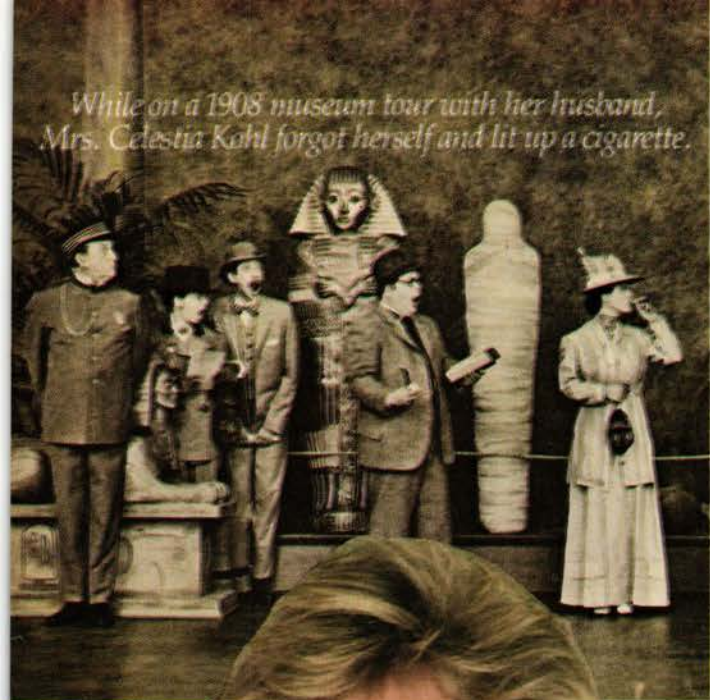
## PREVIEWS

Don't miss the June issue, on sale May 15. You'll see more of the California cottage on page 174 and the Hollywood costume designer who lives there. Plus, inside an empire—Ralph Lauren: The Dream Merchant • The Big White Chair • The Weekend Gardener • The Renovated Bath • Summer Fruit

**COVER:** Photograph by Joseph Standart. Elements of Style include The Column, The Lloyd Loom Chair, The Sconce, Marble; Resources, 212

*While on a 1908 museum tour with her husband,  
Mrs. Celestia Kohl forgot herself and lit up a cigarette.*

*She quickly found herself all wrapped up  
in Egyptian history.*



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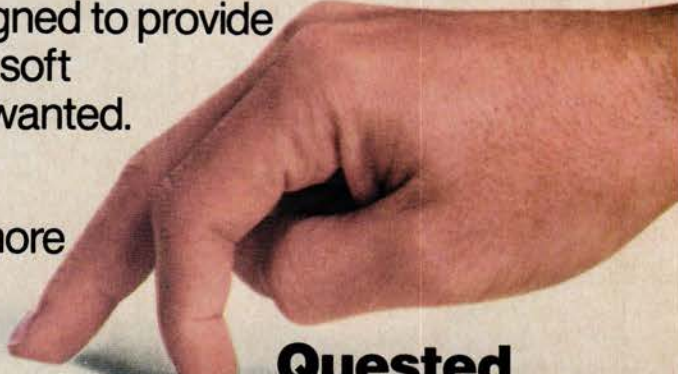
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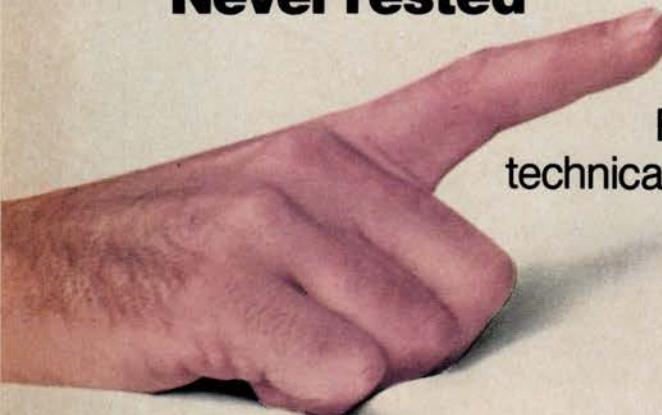
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# THE EDITORS' PAGE



"The beginner should approach style warily, realizing that it is himself he is approaching, no other; and he should begin by turning resolutely away from all devices that are popularly believed to indicate style—all mannerisms, tricks, adornments. The approach to style is by way of plainness, simplicity, orderliness, sincerity."

(E.B. White, *The Elements of Style*, 1959)

*Dorothy Kalins, Editor*

On February 14, 1984, when other girls were knee-deep in long-stemmed roses and heart-shaped candy boxes, I was given the new biography of E. B. White with the inscription, "To my element of style . . ." Rather astute, my Valentine, for not only did he gently kid my obsession with this issue, he caused me to re-examine the little book that followed us all through college and to fall upon the quote, above, that became the perfect emblem for this magazine.

And now, long after all the other girls' roses have nodded off, and all of their candy is eaten, I still can dote on the words of Andy White, "Avoid the elaborate, the pretentious, the coy and the cute . . ."; have confidence in yourself and style will follow.

What better way to think about style. Not adornment, not tricks. Just personal. Just you. And that is exactly why we've put together this May issue: the biggest, fullest, best-written *Metropolitan Home* ever. Its only purpose is to help you discover your personal style, to help you focus on that hardest of all processes: how to turn a house into home.

How did we decide on *The Elements of Style*? First, we collected every example of product, idea, trend and person we thought important and influential. We tacked up pictures and descriptions and samples from floor to ceiling on the four walls of our planning room. Planning? More like chaos. Imagine a thousand square feet of wall space layered six inches deep in swatches. It looked like an explosion in a magazine factory. But we forced ourselves to take it all in and make some order—in short, to edit. It wasn't easy.

The sifting and refining process took weeks, and out of it came the EOS groups you see pictured on pages 147 to 157: Five recognizable styles that define today's most attractive furnishings—European Country, American Country, Soft Tech, Neoclassical and New Wave. We made beautiful photographs of *The Elements of Style* that you can pore over and study to see which ideas and objects sing to you.

The second thing we did was to assemble scouting slides, preliminary photos of real homes from across the country. We scrutinized several hundred places before editors scattered to photograph the nine homes presented in our 32-page report called "Celebrating American Style," pages 159 to 190. Our report shows not only the Elements in real live homes, but the places themselves, from *The Elegant Loft* to *The Streamlined Condo*; *The New Family Home* to *The Summer House Look*. These places embody the way we

live—or would like to live today—and are likely to inspire you to some sort of change: to make a new commitment to the place you now live in, perhaps to renovate, maybe to pull up stakes and move to the kind of space you've dreamed about, or, at least, to just start pushing the furniture around.

Once a decision to change things takes hold, the responsibility—the anxiety—is staggering. Hence, this issue. It's filled with answers to your needs, to questions you ask us and to questions all our friends ask us, too. We're reminded of doctor friends, forced into dinner-table diagnosis by well-meaning guests who ask about the latest remedy for lower back pain over the soup course. The decision of what sofa Marjorie and Jack should buy takes on a higher order of anxiety when you'll have to visit the results of that suggestion for the next 10 years. What color Barbara should paint her living room is not so easy with Barbara's husband and

kids turning green when we mention peach instead of white. Who knows what new china Leslie should have? She's not bought a plate since her marriage before last. We repeat: hence, this issue.

More important, *The Elements of Style* is about principles, not products. Oh, sure, there are thousands of real things whose availability is

noted on our Resources pages. But primarily, *The Elements of Style* are ideas, not things. Take the *FOUR-POSTER BED*, for example. Page 151 will tell you it is: "instant architecture. A room within a room. The prime nurturer." So, it gets you thinking: Maybe a four-poster bed (and not 10 other smaller, more expensive quick fixes) is what you really need to make your bedroom feel wonderful to come home to.

*The Elements of Style* is not a capricious "in" and "out" list. Take a look at Robert Cooke Goolrick's essay on style today, page 58, to see what we mean. He makes a startling distinction between fashion and real style. Style, he tells us, is unlike fashion; it can't be bought but it *can* be learned.

With that encouragement, we'll let the principles in this issue inspire us: Black and white floors are style; an armful of all-white flowers is style; Tom Wolfe in his white suit is style. And so are Fifties' colors, turquoise, and terra-cotta. Style is skinny pasta with walnuts and shavings of Parmesan. It's renovating your kitchen and collecting Bakelite plastic; it's the *Electronic Library* and, no surprise, *Michael Graves*. But most of all, style is listening to your own voice, discovering your own taste.

Have a wonderful time with *The Elements of Style*. **MH**

## THE ELEMENTS OF STYLE

Photographed at Biltmore House, Asheville, NC.



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## THE POOL REPORT

Tom Snyder, maybe—but Ted Koppel? ABC's buttoned-down *Nightline* anchorman has a new black-tile lap pool in his Potomac, Maryland, home. It's garnished with a mosaic of the *Nightline* logo, complete with twinkling fiber-optic stars. What would Uncle Walter say?

# HOT PROPERTIES

By Arlene Hirst and Michael Walker



Some of us have more finely developed nesting instincts than others.

## BAGGING A NEW CARPET IMAGE

Karastan's super-surreal new ads are no doubt the most provocative carpet sellers around, even if some of the mill's top brass reportedly think the campaign is for the birds. Conceived by Ally & Gargano agency art director Tom Wolsey and copywriter Helayne Spivak, each installment in the yearlong series superimposes photographs of birds over scale model rooms. Other spots feature an oyster catcher rushing home to her egg (nesting on a Karastan swatch, of course) and a flamingo chick.

## CALIFORNIA: MUMM'S THE WORD

The latest French champagne house to bubble over into California is G.H. Mumm. Mumm's will plant no vineyards, says company chairman Baron Alain de Gunzburg, but will buy the best available California grapes each year and process them in a state-of-the-art Napa Valley champagnery now in the planning stages.

Rumor has it the new sparkler will be called—what else?—

Domaine Mumm.

Similar operations are also in the planning stages for South Africa, Australia, Argentina and Brazil.

Colman Andrews



PHOTO: GEORGE W. PARK SEED CO.

Texas bluebell: Born in America, made in Japan.

## GETTING THE GRAPHIC DETAILS

Reminiscent of the early Warhols, this lush silkscreen poster is one of a series from the King Brothers, two young English graphic artists. Other cityscapes include London's Odeon and a Paris bistro (25 inches by 35 inches, \$30 each). Museum Editions New York, 105 Hudson St., New York, NY 10013; 800-221-9576.

## MULTIPLE LISTINGS

Sugar Ray Leonard paid \$750,000 for a Potomac, Maryland, manse with six bedrooms, pool, even a drawbridge and turret... Chicago *Sun-Times* and *At the Movies* critic Roger Ebert spent \$20,000 on a half-duplex summer cottage in tony New Buffalo, Michigan. Chicago architect Stanley Tigerman's summer place is down the road... Sally Field and Alan Alda are both looking for places in L.A.'s Brentwood... Gag-me-with-a-swatch dept.: Phil Donahue and Marlo Thomas made Chicago designer Arlene Semel sign a secrecy contract before she started work on their Windy City digs... Robert (Baretta) Blake has put his 3-acre estate in Hidden Hills, California, on the market for \$2.2 million... Post-Modernist Michael Graves is designing new



PHOTO: SYGMA/JOHN BRYSON



Robert (Baretta) Blake: Asking \$2.2 million.

digs for Houston real estate tycoon Gerald D. Hines. Something of an architectural groupie, Hines already has houses built by Charles Moore, Robert A.M. Stern and William Turnbull... NYC hotel empress Leona Helmsley has bought a \$10 million manse in Greenwich, Connecticut... The Armory Show, the newest antiques mega-event, running May 10 through May 13 in NYC's 67th and Park Avenue arsenal, features 75 antique dealers showing wares from the classical Greek and Roman eras all the way to the Bauhaus and Frank Lloyd Wright...

## THIS BUD'S FOR YOU

Gird your gardens for this year's hottest flower. *Lisianthus russellianus*, once the lowly Texas bluebell, has been given a makeover from, wouldn't you know, the Japanese. Sakata, the Japan-based firm which imported and refined the bloom for Japan's huge cut-flower market, now expects to sell billions of seeds worldwide—many, in fact, to American gardeners who have discovered the neglected Southwestern wildflower as a bedding plant. Demand is so great that Sakata rejected Disney World's offer to make *Lisianthus* its official flower.



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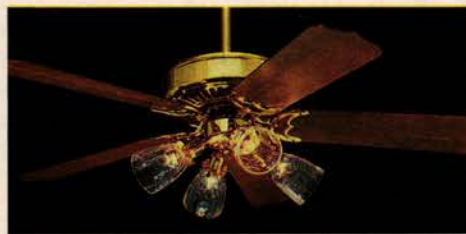
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*Springtime Promenade* is the first issue in the American Fashion Figurine Collection by Lenox, created under the guidance of distinguished fashion authorities—Vera Maxwell, renowned fashion designer; Carrie Robbins, award-winning Broadway costume designer; Robert Riley, Fashion Institute of Technology and Matthew Kiernan, Costume Society of America. This lovely figurine represents an important era in American fashion and is *historically accurate down to the finest detail.*

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*Springtime Promenade* is available only by reservation direct from Lenox and will not be sold through dealers or galleries. The original issue price is \$95, payable in monthly installments of \$19 with *no finance charge*. Each figurine is accompanied by a Certificate of Authenticity and literature on the history of American fashion.

Since each figurine is individually handcrafted, please allow 6 to 8 weeks for delivery. Reservations are accepted in strict sequence of receipt and should be postmarked by June 30, 1984. To order, mail the reservation application or, for faster service call TOLL-FREE 1-800-228-5000 now.

# Lenox.



Shown smaller than actual height of 8 1/2".

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# APPRAISALS

## THE ELEMENTS OF STYLE

"The barriers between fine art and applied technology, between the art gallery and the department store have broken down." Now we can delight even more in the objects we use every day, knowing they are *objets d'art* as well

# THE DESIGN HALL OF FAME

By T. D. Allman

The museum was crowded—with both exhibits and people—but the young woman seemed not to notice, the object in the glass case fascinated her so much.

"Why, I own that!" she exclaimed.

No one paid much attention because the work on display at the Philadelphia Museum of Art was not a Rembrandt or a Jasper Johns.

It was a Logica electronic sewing machine, part of a landmark show, which ended earlier this year, of the objects and implements that fill—and if we look closely enough, often enrich—our lives.

"Whether it is a floor lamp or a motorcycle helmet," observes Pamela Sweeney of New York's Museum of Modern Art, "contemporary design excites people in a very immediate way, especially when they realize that what they see in a museum is a part of their personal lives."

Museum-goers aren't the only ones these days who are excited by the extraordinary, ordinary things that populate our living rooms, lurk in our kitchen cabinets and sit on our bedside tables.

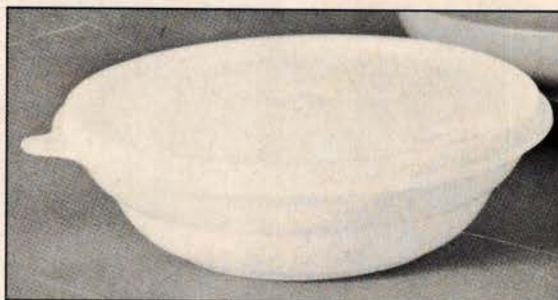
The aesthetic establishment is increasingly taken with the kinds of toasters and turntables, computers and cocktail shakers you don't have to be a millionaire art collector to own. The result, at a time when there's more controversy than ever over what constitutes legitimate contemporary art, is that both the public and the avant-garde find themselves agreeing on one thing: The best contemporary design has a validity—and a vitality—that entitles it to a place of honor, *Continued on page 41*

Journalist T. D. ALLMAN writes for Harper's, Vanity Fair and The New York Times.

Photographs courtesy of The Museum of Modern Art



**INDUSTRIAL DESIGN:** Everyday objects achieve a level of sainthood when tapped for The Design Collection of The Museum of Modern Art. This 1960 design for Fiskars achieved immortality in the collection in 1977. Here are MOMA's recent selections.



**VINTAGE TUPPERWARE:**

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**BRAUN CALCULATOR:**

The ET 55 reacts to miniaturization by thinning down the matte-black plastic case and overscaling the M&M buttons and the display window. Designed in 1980 by Dieter Rams and Dietrich Lubs, it was accepted into MOMA in 1982.



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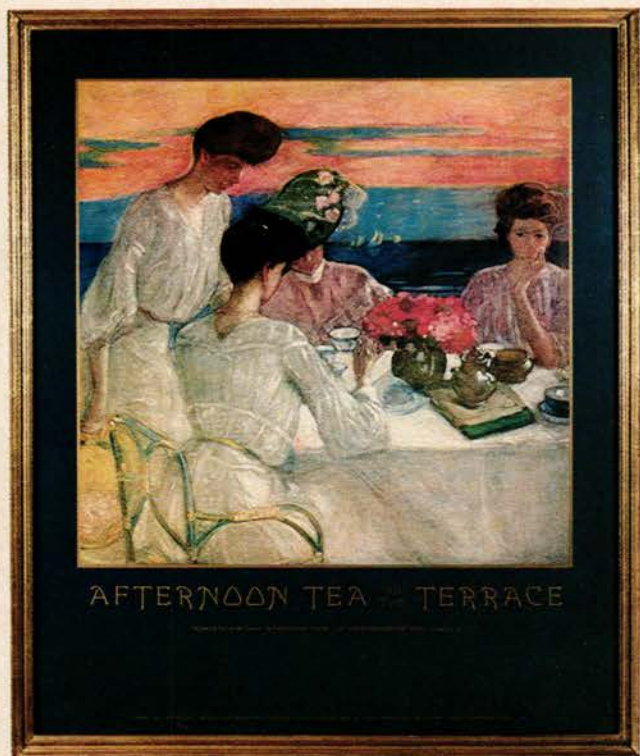
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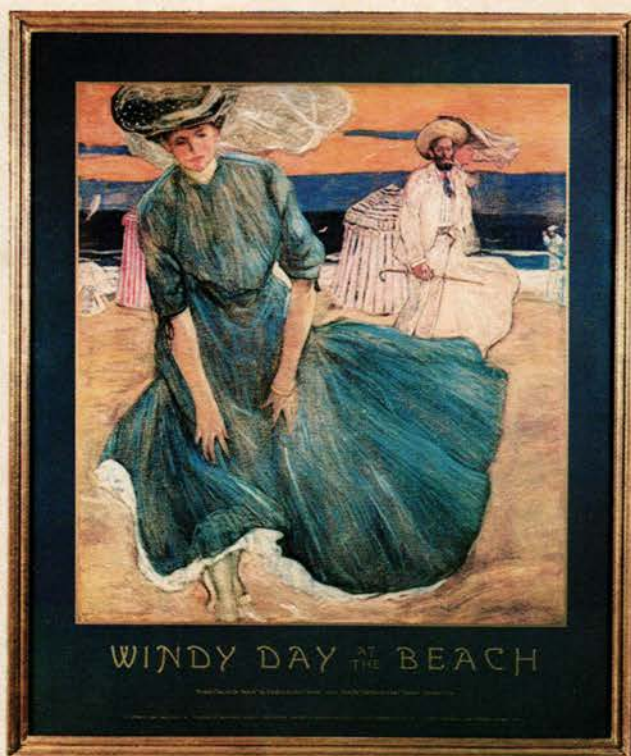
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*"Afternoon Tea on the Terrace"*



*"Windy Day at the Beach"*

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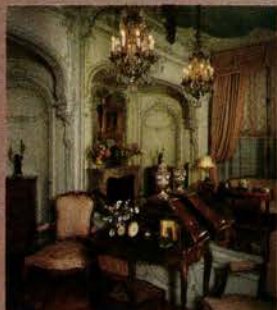
# A Return To Elegance

## The New World Collection of Fine Saxonies

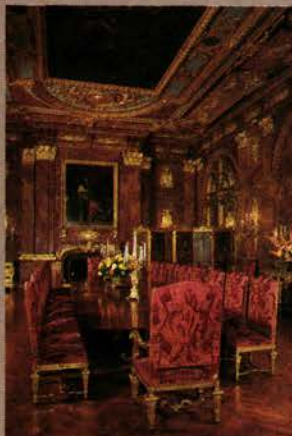
World Carpets introduces an opulent collection of new saxonies, The New World Collection. This series, a tribute to the elegance and grace of historic homes in America is available in a selection of over 50 masterful colorations adapted from furnishings and art found in these homes. Pictured is Marble House, built for William K. Vanderbilt at the turn of the century during the so-called gilded age of society. It is one of the most sumptuous of the Newport, R.I., summer "cottages" and was so named because of the many varieties of marble used in its construction. Today Marble House is owned by the Preservation Society of Newport County and is open to the public. Anso IV Premier Collection was the fiber chosen for the Reception Red carpet, shown at right, on the grand stairway. Available at fine stores everywhere.

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## THE DESIGN HALL OF FAME

*Continued from page 34*

whether the place is located in a major museum or in a studio apartment.

"The barriers between fine art and applied technology, between the art gallery and the department store have broken down," says Kathryn Bloom Hiesinger, who spent nearly three years assembling the more than 400 objects—ranging from toilet fixtures to television sets—that made up the Philadelphia show. "More and more people are realizing a toaster can provide as much satisfaction as a painting, provided you choose an appliance with the same care, and demand for integrity of design, as you would a work of art."

Museum curators cannot be accused of failing to practice

what they preach. This year alone museums ranging from the prestigious Yale University Art Gallery to Washington's Renwick Gallery to the small Katonah Gallery in suburban Westchester County, New York, have mounted shows on the chairs, tables, fabrics and machines that pervasively shape and constantly redefine contemporary life. Lest any doubt remain that contemporary design now holds its own with contemporary art, New York's Museum of Modern Art this spring needed to nearly triple its exhibition space for architecture and design.

MOMA's treasures include the best works of artists from Matisse to O'Keeffe—and, of course, Picassos, Picassos, *Continued on page 42*



**PORTABLE COMPUTER:** A 1981 design for GRID Systems, this slip of a computer relies on a bubble (not disc) memory and a flip-up screen to pack power into a 2-inch thick, 10-pound package; MOMA, 1982.



**STEEL STOCKPOT:** Designed in 1955 by Massimo and Adriano Lagostini. It was acquired by MOMA in 1958. No longer in production, its stainless steel shine and style live on in currently made cookware like Comex and Cuisinarts.



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## THE DESIGN HALL OF FAME

*Continued from page 41*

Picassos. But on the entire new floor (that opens this month) visitors will be able to see an injection-molded polyurethane chair, a Slinky (remember that craze?), the inside of an IBM control panel and, suspended from the ceiling, a helicopter.

The big increase in exhibition space allows the museum to display, on a permanent basis, many examples of everyday design—ranging from Tiffany lamps to a sports car—that could be shown only occasionally before.

"But the greatest advantage of the new space," says Cara McCarty, of MOMA's architecture and design department, "is that it allows us to lay out the best of our permanent collection in chronological order."

If the chronological approach has one great virtue it is that it shows that labels like "modern" do not have any necessary connection with time. MOMA's collection of Thonet bentwood furniture, dating back to the late 1860s, is, if anything, more stunningly "contemporary" now than it was when Ulysses S. Grant was president. Josef Hoffmann's wine and champagne glasses, made in 1920, possess a classic, permanent elegance that would have delighted Queen Anne—and which would fit in just as perfectly in the *Battlestar Galactica*. MOMA's Braun toaster seems sure to remain beautiful and functional as long as humans eat breakfast.

What everyday classics of contemporary design is the Museum of Modern Art acquiring right now? According to McCarty, recent acquisitions include a Fasttrack Enterprises speed skiing helmet, a GRiD System portable computer, a Braun calculator and both a Bel-Toppex and a Simpson motorcycle helmet. For those into neither microprocessors nor high-speed sports, there is always Marco Zotta's halogen desk lamp (in the permanent collection).

The great pleasure—and perhaps the most important result—of the growing interest in everyday objects is not that

*Continued on page 44*



**MATTE-BLACK LAMP:** New materials, like thin epoxied aluminum and the tiny halogen bulb, permit the inventive design of this soaring, cobra-headed body. Designed in 1979 by Marco Zotta, it entered the collection in 1982.

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## DESIGN HALL OF FAME

*Continued from page 42*

the toaster has been put on a museum pedestal. It is that delight in form, inventiveness and color long ago ceased to be an experience limited to the gallery, or to what can be placed in a gilt frame and hung on a wall.

If you have any doubts about that, turn to page 55 of *Design Since 1945*, a glossy, hardcover, coffee table book that Rizzoli sells for \$40, and examine the full-page color photograph there.

"Earl Tupper, 'Handolier' Container, c. 1956," the caption informs the reader. It might be a statement describing the provenance of a Rubens—or at least a de Kooning. But does treating a Kool-Aid container as sculpture make Tupperware art?

Yet in many ways, Tupperware not only qualifies as art, but as avant-garde art—so long as one impartially applies the prevailing definition of avant-garde art to what is on sale in both supermarkets and in art galleries.

For decades, "modern" art has rejected the old definition of art as something exquisite, uplifting and precious. When art did not, at least at first, *seem* to be art at all, it obliged us to re-examine our ideas, our aesthetics.

This was as true of Picasso's *Les demoiselles d'Avignon* as it later was of Andy Warhol's soup cans. And "Earl Tupper, 'Handolier' Container, c. 1956" does the same thing in its own way. There's hardly a more mundane *Continued on page 53*

**"B.F.K." CHAIR:**  
Although practically a Fifties emblem, the chair we fondly call "Butterfly" was actually designed in 1938 and made it to MOMA in 1943.



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# STYLE

**IS** If what you want is to be in fashion, it's not terribly hard to do, and the payoff is very attractive. Fashion amuses with the charm of the disposable, the insouciance of the exquisite and useless gesture. It's

also a great way to get rid of all the extra money you have lying around. But then money, as Lucius Beebe once said, "is something to be thrown off the back of trains."

Style, on the other hand, requires a bigger initial investment. But the dividends in the long run are a great deal higher. All fashion takes these days, and, let's face it, we live in a fairly philistine age, is generous and regular infusions of cash money and a touching willingness to pay somebody else's piper, to march to the imperious beat of somebody else's brand-new drum. If you happen to live in a moderately large American city, it seems there is forever a new drummer on just about every street corner, marshaling what you are to wear, to read, to see, to think about, to sit on, to be.

*W*, for instance, the large-scale glossy women's humor magazine, begins every year with a hopeful primer on just this very subject; a catalog of the In and the Out, the Done and the Not Done, the U and the Non-U. With surgical precision, and with far less tongue-in-cheek than you might imagine, *W* declares whole countries, entire peoples, complete cuisines to be no longer valid, usually at the exact moment most of us had just

learned to pronounce them, mingle with them, or stomach them.

Nor is *W* the only source for this In-ness and Out-ness. *The New York Times*, a newspaper not widely noted for its flippancy of tone, recently ran this correction to a previously published dictum: "On December 10, in the list of 'in' and 'out' foods, two sets were transposed. It is steak that is out, rabbit that is in; lentil and bean salads that are in, pasta salads that are out." This ain't tiddleywinks. There's serious stuff going on.

These lists are, of course, designed to reject the popular just at the point at which it grows too popular. They laud and honor the overly refined and the aristocratically undercelebrated. We read such lists knowing that it is, in fact, our very own hoi polloi acceptance of these newly marvelous countries, peoples and cuisines that will cause them to fall from grace. Even as we march, perfectly and expensively in step, to the beat of fashion's drum, we mark ourselves indelibly as hopelessly retrograde social bamboozlers.

*Continued on page 61*

ROBERT COOKE GOOLRICK is a frequent contributor to MH.



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## STYLE IS

*Continued from page 58*

If, however, what you're after is not the narrow tightrope of fashion, but the wide open spaces of style, you're in a much trickier terrain. The rewards may be greater, but the rules are harder to learn, the victories less photographable, and the only drumbeat you will hear as you make your way is whatever rhythm you yourself can cook up.

Style is not to be bought, but can only be produced, magically like a rabbit out of a hat. And, as any child will tell you, the slightest trace of discomfiture on the face of the magician can irrevocably spoil even the most marvelous trick.

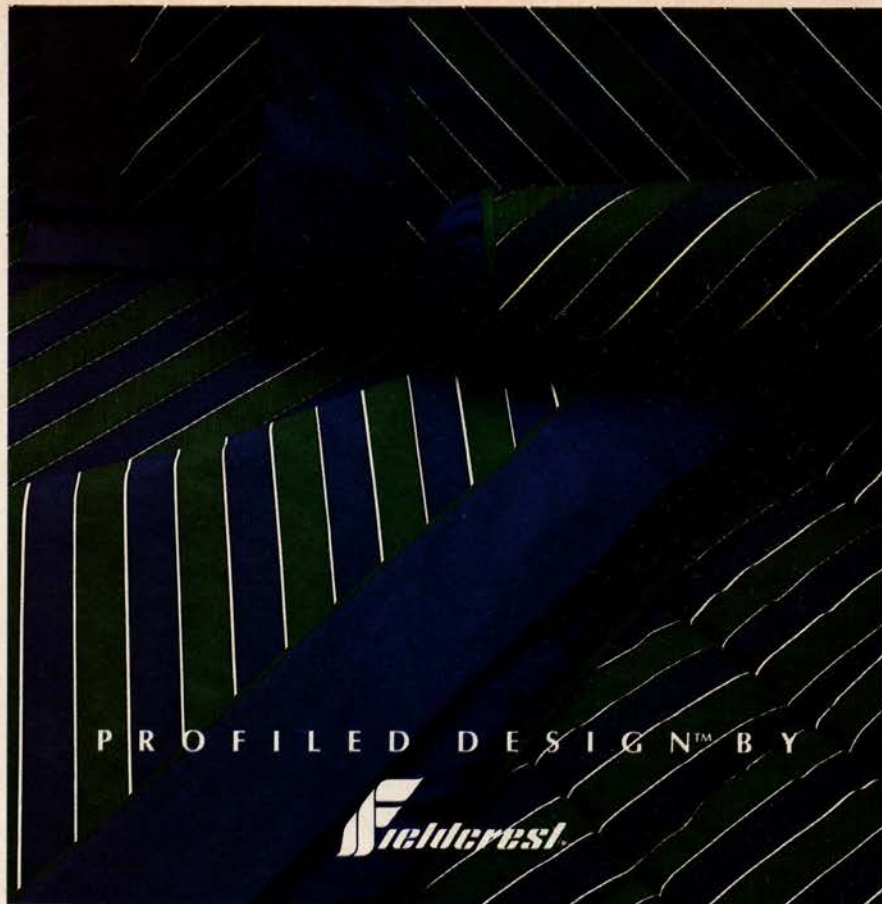
Style is not a statement but a promise. Style is not a being but a becoming. If fashion is a one-room apartment in Manhattan, style is a ranch in Montana, more difficult to acquire, harder to get to, but far more commodious to inhabit.

It ain't the meat, it's the motion. Or, as a friend of mine said recently, "If you want to be a big flea, you've got to ride a big dog." Fashion may be a very large and exceptionally well turned-out flea, but style, indubitably, is a very large dog.

The difference is easy to spot. Fashion, after all, is about money and cleverness. Style is about life and about, I think, a certain kind of kindness, a certain generosity.

There are indeed people in the world who live life as though it were some sort of magic trick, produced purely for the delight of others. There are those for whom the intricacy of hospitality or the warmth of a room is only the echo of their warmth of heart or the sparkle of a seemingly effortless wit.

*Continued on page 63*



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## STYLE IS

*Continued from page 61*

Generally speaking, in this style business, you should only to thine own self be true if thine own self is one you wouldn't mind riding from Bangor to Baja with in a two-seater automobile.

There is also the insidiously undemocratic notion, fostered by designers of \$10,000 evening dresses and impossibly hard-to-get-into discos, that not everyone has a style. This, of course, is not true. It's just that there are a great many styles which are far more attractive than a great many others.

If you should be possessed of one of those sleekly Moderne, tabloid-inspired styles, there is still hope. And this, you see, makes me believe there is a God. You can't buy style but you *can* learn it. With will and intelligence you can invent an almost infinite number of attractive and long-wearing styles. To begin, follow the old American adage, accept no substitutes. Learn the difference between what you can buy and what you can be.

Fashion encloses. Style invites. Fashion demands. Style aspires. Fashion excludes. Style receives. Fashion, even at its newest, can only repeat. Style, on the other hand, seems constantly and wondrously to invent. This invention, this trick of the spirit, leaves a particular mark on the face of the world, a mark which can only be yours. Your clothes seem to look like you, even when you're not in them. Your rooms seem to house you, even when you are not there.

Even if you think, as I sometimes do, that style is to fashion approximately as pearls are to swine, fashion is still not altogether without its uses. It is wise to have a discriminating knowl-

*Continued on page 64*



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## STYLE IS

*Continued from page 63*

edge of fashion in order to keep your style, despite its brilliance, its commitment, its life-enhancing relevance, from seeming mere eccentricity. With even a small amount of diligent scouting around you can learn what you need to know. By doing so, fashion becomes your tool, not you its victim.

Fashion offers the kind of sophistication many teenagers leave their homes to find in the big city. They long for a co-op kind of life, filled with loft spaces and vodka stingers and *nouvelle cuisine* and close proximity to the newly rich and the unreasonably famous. It's a comic book kind of glamour. But *real* style, by some miracle, beyond all the smart talk and the glib rejections and the facile smugness that fashion seems constantly, voraciously to demand, holds out its hand and offers a sweetness, a kindness and a hospitality that is never cloying, never complacent, never static, never dated. All those qualities, in fact, that we as teenagers were all too ready to bargain away, in return for the slick veneer of fashion.

Arnold Bennett wrote, "Style is the ultimate morality of the mind." Style begins in innocent wonder, an almost childish delight and gratitude. Style uniquely values and celebrates the passing of time, the world and the people who live in it.

The things that style produces seem remarkably commonplace until one actually tries to produce them; comfort in a room, kindness in a heart, quick interest and compassion in an intelligence. There are a million rooms with style, a million hearts, a million minds, each different, often, in fact, remarkably dissimilar. Yet each, however valued, produces the same elusive effect:



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a portrait of all that actually lives in this life of ours, a brilliant vivacity which calls us back to the world's astonishing content which we so take for granted.

Style then, is the last, unobtainable article of the Emperor's new clothes. When fashion has, quite literally, gone out of style, and made fools of those who would try with much hope and more guile to follow its dance, style still clothes its heroes, envelops its rooms, animates its gestures, with all that is lifelike about life. Style proposes. Fashion disposes. Fashion changes because it has to, because it can never make tangible, or even profitable, the rare ephemeralities of style.

You see, fashion is the stepchild to style. They do bear a passing resemblance to one another, having weathered many of the same storms, but while fashion has a certain gee-whiz *arrivée* quality, style presides with beneficence which hints at both ultimate wisdom and absolute control. Fashion so often seems just a moment too new, or worse, just a moment too old, while style moves always with an easy and timeless grace.

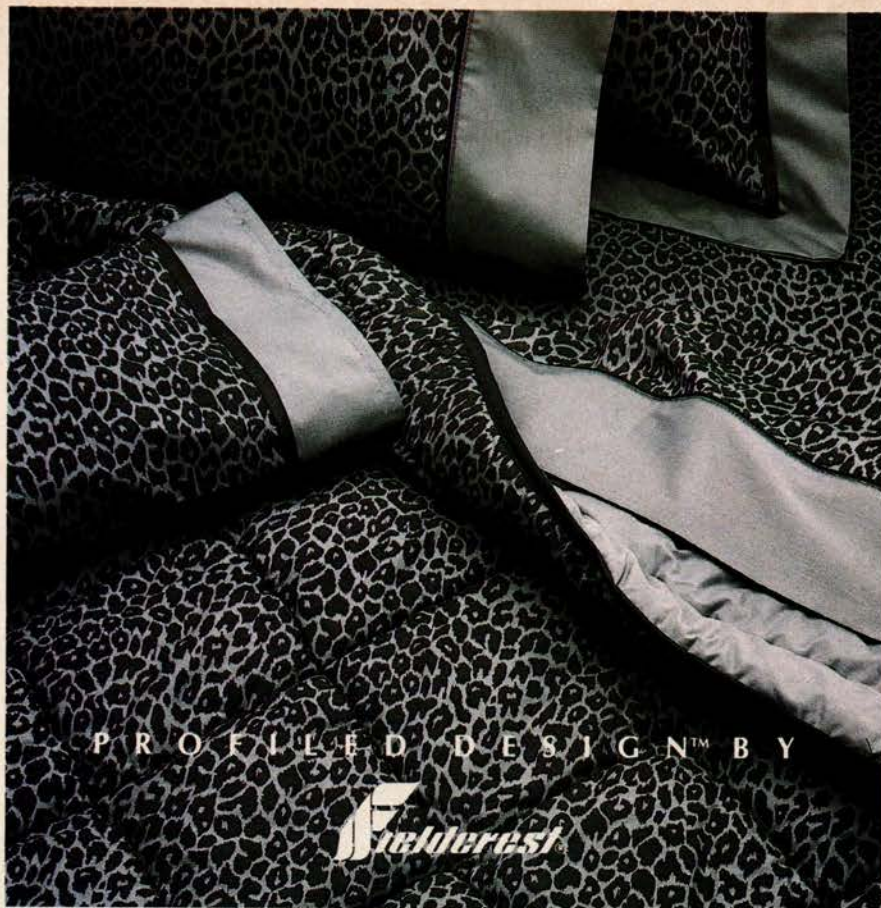
Go on, don't be embarrassed. Clap your hands. It seems so childishly simple. It seems so obvious. It seems so endlessly and charmingly and magically perfect. **MH**

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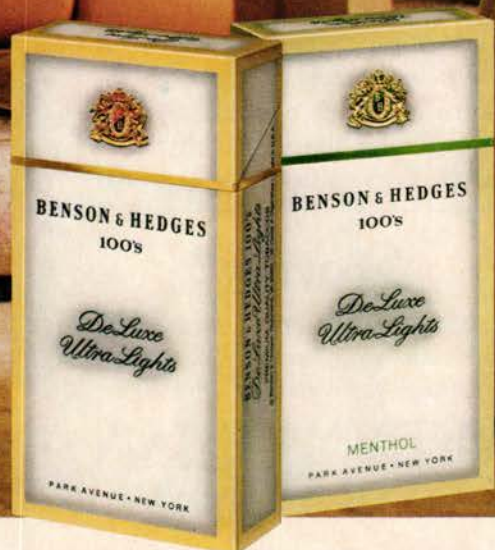
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# STYLESETTERS

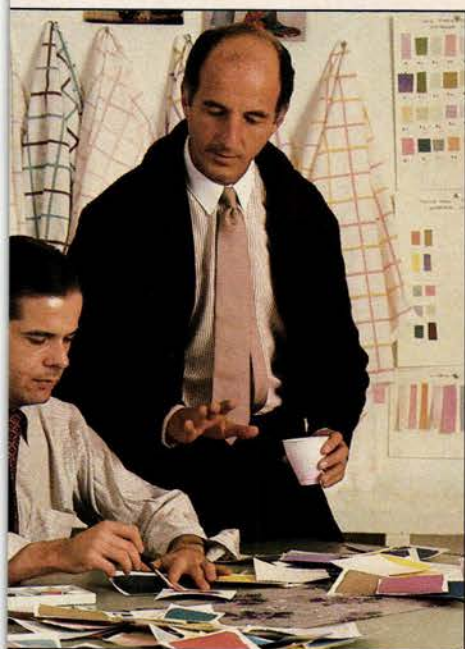
## THE ELEMENTS OF STYLE

These are the people who make style. Their influences ripple out, changing and coloring the way we want our world to look, hitting the right nerve, time after time. They've all got it

# THE DESIGNERS

By Regina Nadelson

## HEAVY HITTERS



**MICHAEL TAYLOR:  
HIGH CALIFORNIA**

The *enfant terrible* of San Francisco, he banished Louis XVI and became king of the California look: wicker, white and overscaled, slate floors, tree-trunk tables, lamps whose models Taylor bought from 30s trendsetter Frances Elkins (who mixed native craft and French style and was influenced by Syrie Maugham's all-white rooms.)



**ANGELO DONGHIA:  
THE DESIGNER'S DESIGNER**

Donghia has conquered a fair share of the home furnishings turf with a gaggle of franchises: A one-man con-

**JOE D'URSO:  
MASTERMIND OF  
MINIMALISM TAKES  
AN UNSENTIMENTAL  
JOURNEY**

Joe D'Urso puts interiors on a diet; he favors white walls and industrial artifacts. D'Urso, who took the High Tech road as a student in England, where the industrial revolution was born, had Minimal master Ward Bennett as mentor. An unreconstructed purist, D'Urso's rooms are sleek and spare. He used theatrical lighting in the Seventies before anyone else.

glomerate who has designed everything from chairs, sofas and fabrics to hotels, ships and houses, Donghia's client list runs from Lauren (Ralph) to Ross (Diana). Unmistakable signs that Donghia was here: bleached floors, fat overscaled furniture, bowers of flowers, and gray flannel on everything.



**JOHN SALADINO:  
THE ARTIST AS DESIGNER**

An urbane intellectual with a painter's sensibility. Saladino's Minimalist, deluxe interiors are beyond shelter. His trademarks: hallways he calls "corridors of desire," flushed pastels, and the spare

opulence and corroded surfaces that speak of Rome and a villa. Saladino's mastery of space would have made him a peer of the great baroque builders. "God," John Saladino says, "is in the details."

### Mario Buatta: Lord of the manor

Prince of chintz, master of the "undecorated" English Country house look, social butterfly. Mario Buatta's stellar clients dote on his humor, rich casual interiors and way with color. Buatta has taken the genius of Englishman John Fowler, restorer of great country houses whose idea of decor was "pleasing decay," a step further.



A frequent reporter of MH "High Profiles," REGINA NADELSON has followed the design community for several years. Photo credits, page 255



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# HIDDEN PERSUADERS



**MILTON GLASER:  
DESIGN'S GREATEST HITS**

Graphics guru Glaser invented the look that says lifestyle when he founded *New York* magazine, the model for all other city mags. Glaser made posters into art (his Bob Dylan poster sold six million) and designed the I LOVE NEW YORK insignia. Recently, Glaser did a string of supermarkets—"It's more like designing a miniature Italian town than it is designing the world's most efficient supermarket."



**RICHARD HAAS:  
SEEING CAN BE  
BELIEVING**

Master painter of trompe l'oeil, a hot device for neoclassic rooms. The effect has meant faux *marbre* walls, gardens painted indoors, furniture that evokes the baroque, when Imagination triumphed over Nature and Reason.

**ETTORE SOTTASS:  
GODFATHER OF THE  
AVANT-GARDE**

Founded MEMPHIS, a Milan design group (1981). Half ancient Egypt, half Elvis, its worldwide designers turn out shock'em furnishings. But trickle-down effect means their work will be in department stores soon.



**BEST SELLER  
AS STYLESETTER**

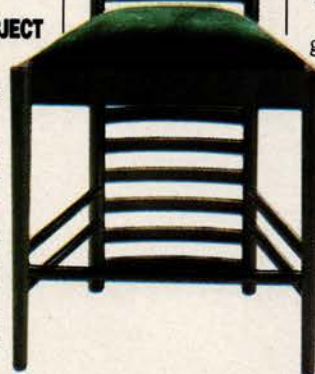
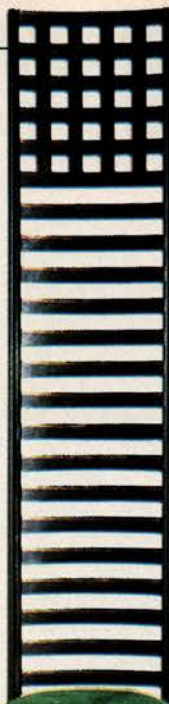
Joan Kron's and Suzanne Slesin's *High-Tech* (1978, Crown's Clarkson Potter), predicted, delivered High Tech, the style.

**ALFRED H. BARR JR.:  
THE MAN  
FROM MOMA**

Art critic Robert Hughes calls him "the person who did most to change art in America in the last half century." When Barr set up the Museum of Modern Art and its design collection, he gave us the household object as *objet* (The Design Hall of Fame, page 34).

**KARL MANN:  
GURU OF THE  
DECORATIVE OBJECT**

"Instant Past" is the subliminal message that Mann sells with his accessories, kilims, collages, exotica and brand-new antiques—things that only look old.



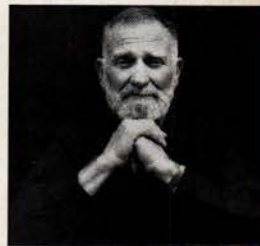
# MINIMAL MASTERS

**JOHN DICKINSON**

The late John Dickinson was the guru of the San Francisco school. Dickinson played his love of opulence against the cerebral geometrics of his interiors. He gave cream and white and gray to our rooms.

**WARD BENNETT**

For him, less is always more. Sculptor, artist, anthropologist on a cultural journey, Ward Bennett's style is modern classic without the doctrine, full of the surprise of pictures propped up against a wall.



Bennett's 1982 square-backed, right-angled Grid Chair shows his reverence for the Minimalist's gods Charles Rennie Mackintosh, Josef Hoffmann and things Japanese. He fostered the Minimalism of disciple Joe D'Urso.

**JACK LENOR LARSEN**

Nurtured by Modernist masters Wright and Saarinen, Larsen is weaver to the world, with a textile business in 32 countries. Fabricating material changes in technique, he is craftsman to the corporation. His eye is always

one step ahead—witness his interpretation of the English Lloyd Loom Chair, on our cover.

## Charles Rennie Mackintosh Connection

Turn-of-the-century Glasgow architect Mackintosh (1868-1928) created a pared-down, styled-up look. It marked the climax of the undulant Art Nouveau practiced by English arts and crafts master William Morris and Barcelonian Antoni Gaudi (1852-1926). Too, he influenced the start of the sleeker craft *objets* of Josef Hoffmann at Vienna's Wiener Werkstätte (est. 1903) and Gustav Stickley in the USA.

### THE ITALIAN CONNECTION: THEY CAME, THEY CONQUERED

It began with "Italy: The New Domestic Landscape," the fabled MOMA show of 1972 which intro-

duced Italy's spare and defiant, machine-made, space-age furnishings. Designers like Joe Colombo, Afra and Tobia Scarpa, Vico Magistretti, Gae Aulenti, Anna Castelli Fer-

rieri, Achille Castiglione, Giorgio Saporiti became household names overnight. Most are still in the vanguard in 1984.

MASSIMO and LELLA VIGNELLI also make the connection, epitomizing high Italian style and designing everything from shopping bag logos to sofas and the original stack'em up Heller plastic dinnerware.

### TIZIO: BEST IN CLASS

Richard Sapper's exquisite Tizio lamp (1972) for Artemide, which really does light up our lives.



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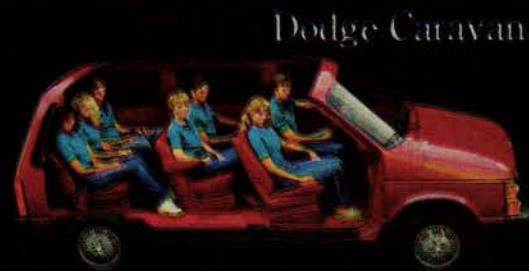
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# THE YOUNG TURKS



**SCRUGGS-MYERS:  
MAGICIANS OF THE NEW MOOD**

New York-based Alan Scruggs and Douglas Myers claim theirs is a Euro-feel, high style Post-Modern mix. They've a knack for making furniture of the future that evokes John Dickinson. Of their fresh, flamboyant design, Scruggs says, "We expect our interiors to be controversial."



**KEVIN WALZ:  
THE ARCHITECTURAL  
POWER LOOK**

Whether a major loft conversion or an incisive renovation, Walz calls his style "neo-modernist." He lists influences as sculpture, organic shapes, Corbusier and Mexican master Luis Barragán. For color, Walz uses tough pastels. "Colors can be personal, unique, like a signature."

**WALDO FERNANDEZ:  
STAR OF THE L.A. LOOK**

Designer Fernandez doesn't need maps to the homes of the stars in Los Angeles—he designs them for clients like Goldie Hawn, Barbra Streisand and Cher.

As hallmarks, Cuban-born but longtime L.A. resident, Waldo Fernandez uses concrete tables, luxurious marble bathrooms, oversized furniture and plenty of pizzazz in his designs.

"I like to design, not to decorate," says Fernandez.

These architects and interior designers are born of the Baby Boom. Though schooled aplenty in the classics, their design statement embraces as well the jangled images that bombarded their eyes growing up in postwar America.

## BRAVE YOUNG LOOKS: REBELS IN THE LIVING ROOM

A true Minimalist on a Texas bend, TONNY FOY's Dallas style means modern classics plus high wit: Joe D'Urso sofas, Bellini chairs and pillows as fleshy as Sue Ellen's lower lip.

RON MANN, a West Coast designer, works in a studio overlooking the Pacific and draws inspiration from natural elements. His hallmarks: sculptured walls, little color, hand-crafted objects—the High Nature impulse also followed by fellow Californian ROBERT HUTCHINSON.

San Francisco city lights include BILLY GAYLORD, who loves luxe and the glamour of voluptuous materials: a table

covered in water-snake, and shades of famed French furniture genius Jean-Michel Franck. JOIS BELFIELD, a favorite with young professionals, puts oversized furniture in monochromatic rooms. CHUCK WINSLOW favors



**ROBERT S. HART:  
NEW WAVE  
COMFORT**

Minimalist, and a Post-Modern apostle, Hart makes craft connections which include Josef Hoffmann and Mackintosh. He also takes cues from the Forties and Fifties, spares rugs and draperies, and uses tile as an art form.



**ANDRÉE PUTMAN:  
IN A CLASS  
BY HERSELF**

The design darling of *le tout* Paris and, suddenly, New York, Andrée Putman is putting her mark on America with a look that's stylized and urbane. She manufactures re-editions of early 20th century designs through her firm Écart, especially the remarkable works of Deco diva Eileen Gray.

For Andrée Putman, black and white are the color keys.

**LUIS ORTEGA:  
ENDLESS SUMMER**

Spiritual child of Mexican master Luis Barragán, Luis Ortega uses sensuous colors, clean lines and a Southwestern palette that softens hard edges.

## THE OLD GUARD

### PARISH-HADLEY

This tony firm was started between the wars by Mrs. Henry (Sister) Parish; joined in 1962 by Albert Hadley. Parish-Hadley still caters to clientele who love tradition and the social registry.

### ELEANOR McMILLEN

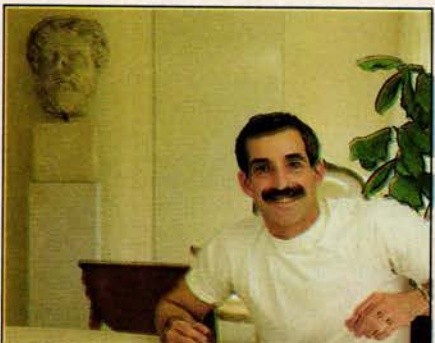
An institution founded in 1924 by Eleanor McMillen Brown (still going strong at 94), who loved Louis XVI. Now the firm is a major combine of multistyle designers.

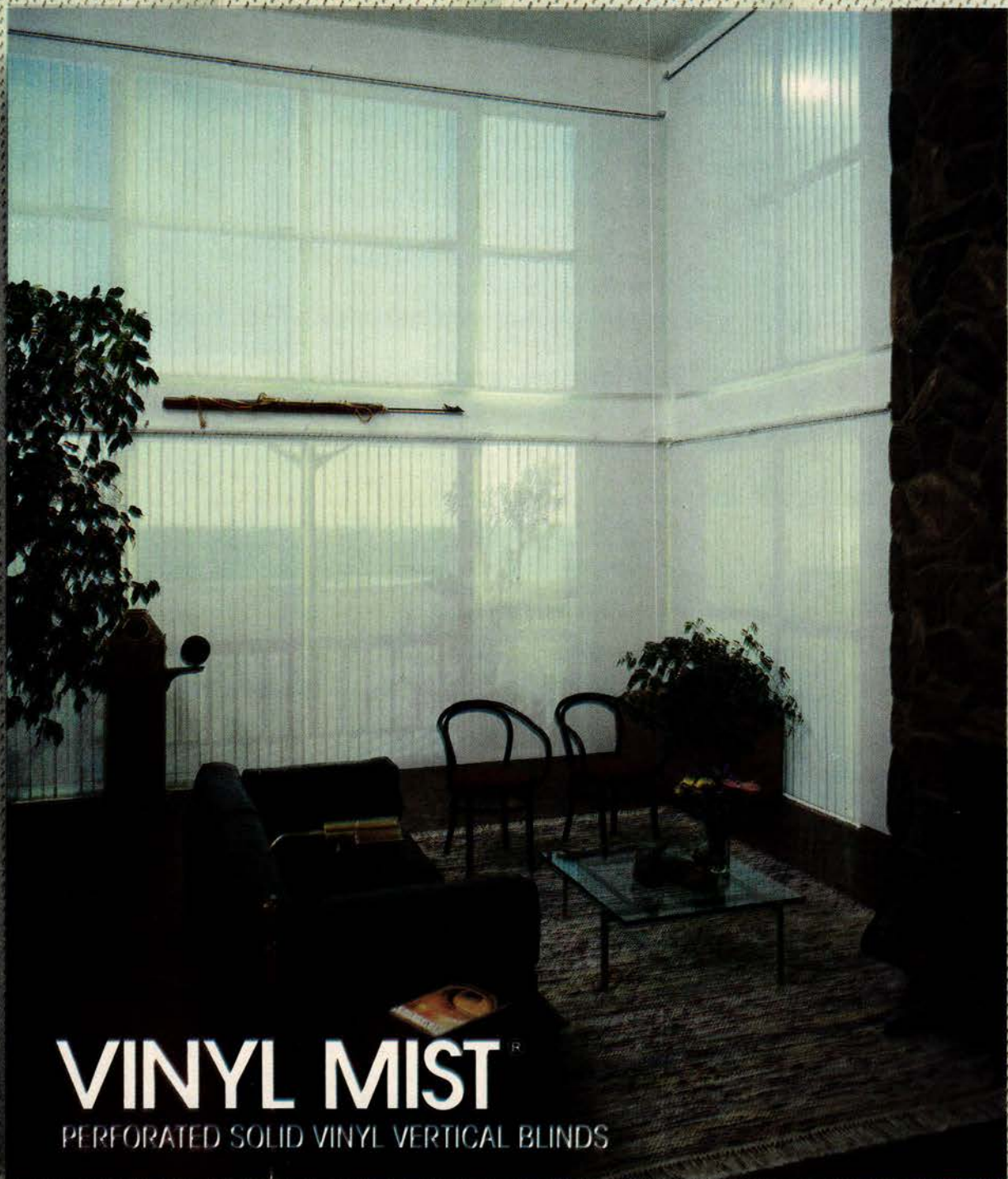
### BILLY BALDWIN

The late Baldwin was the best-known name in the business; a male point of view in a profession largely dominated, until the 40s, by ladies of taste.

### ELSIE DE WOLFE

Brooklyn born, Elsie threw out uptight Victorian parlors, put chintz in formal French drawing rooms, turned decorating into a profession, crying, "suitability, suitability, suitability."





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# STYLESETTERS

## THE ELEMENTS OF STYLE

"I like to create a tension between elements, a conversation, if you will. Corbusier couldn't live with an 18th century candlestick next to his drawing table. Breuer couldn't. I can—and do" Michael Graves

# THE ARCHITECTS

## HEAVY HITTERS

### ROBERT VENTURI: MORE IS MORE, LESS IS A BORE

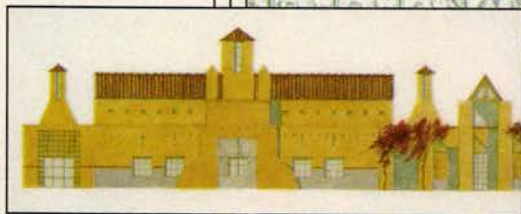
In 1966, Venturi published *Complexity and Contradiction in Architecture* (written with wife Denise Scott Brown and colleague Stephen Izenour) and reinvented the world. In reply to Mies Van der Rohe's famous dictum "less is more," Venturi cried "less is more is A Bore!" then rolled up the rug and danced on Modernism's grave. Venturi puts it all in the mix, learning from Las Vegas, Main Street, the Mannerists.

### RICHARD MEIER: PURE AT HEART

One of the original New York Five (Gwathmey, John Hejduk, Peter Eisenman, Graves), Meier's Atlanta Museum has just opened to kudos. White surfaces and structural forms evoke Corbu's famous villas but add sensuous curves in their own right.

### ROBERT A.M. STERN: THE ARCHITECT OF "HOUSENESS"

A major polemicist for the Post-Moderns, Robert A. M. Stern's work has the simple pleasures of visual poetry and speaks American in the vernacular. If his houses are culturally based, richly ornamental and refer to another time and place, the rooms function superbly in a modern idiom.



### CHARLES MOORE: GOD AND ARCHITECTURE AT YALE

Moore is guru to the new generation, as Louis Kahn was to his. Godfather to firms on both our coasts, professor at Yale, then Berkeley, and now at UCLA, Moore's work has wit by way of Rome and Disneyland (including the delightful New Orleans' Piazza d'Italia; NYC's Battery Park).



### MICHAEL GRAVES: THE ARCHITECT-POET

You could call him a Renaissance man. Graves is a reformed purist who now uses color like a painter, bends walls like a sculptor, makes furniture like a craftsman, sells exquisite drawings for big bucks and mixes metaphors from Classical columns to Hollywood hot rods like a poet of modern life. His Portland Oregon Public Offices building is the symbol of Post-Modern sensibility. At 50, Graves, who teaches and practices in Princeton, produces work with a wry lyricism that begins with the human scale and dips back and forth in time.

## HIDDEN PERSUADERS

### ADA LOUISE HUXTABLE

*Architecture Anyone?* is the title of the forthcoming book by the queen of critics, the first architectural critic on a newspaper, who retired from the *NY Times* in 1982. She changed the way we look at buildings, at cities, made us care; kept the wreckers' ball at bay, championed landmarking and savaged what she hated, like D.C.'s Kennedy Center, calling it "a cross between a concrete candy box and a marble sarcophagus."

### WILLIAM LEVITT

The man who built the

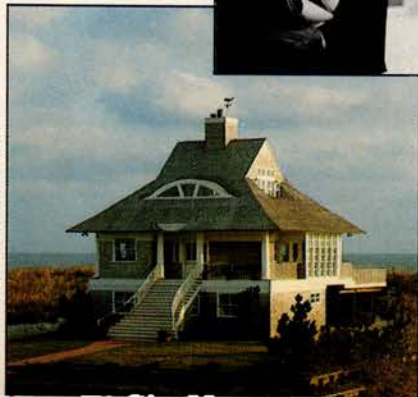
burbs and created the postwar housing boom of single-family homes. The suburbs were incubators for Baby Boomers who then rewarded Levitt by rebelling against their look-alike breeding ground.

### THE ROUSE COMPANY

Crying "back to the city," they tamed the waterfront, turning historical wrecks into inner-city shopping malls and megamarkets with history, charm and chocolate chip cookies, like Boston's Faneuil Hall, Baltimore's Harborplace and NYC's South Street Seaport.

### FRANK GEHRY: TRUE WEST IN CALIFORNIA

A true original, Gehry's roots are more in the surreal wit of painters like de Chirico and Magritte than any one architect. A no-dogma builder, who plumbs the fecund styles of lotus land, his California trademarks are heavy metal: corrugated aluminum, chain link fence. His unexpected use of space gives charm to houses and the sensuous Santa Monica Place.



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# MODERN MASTERS



**LUIS BARRAGÁN:  
SUNLIT COLORS, SUNBAKED WALLS**

The Mexican master was muse and mentor to some of today's best young designers. Now in his 80s, he took the International Style's abstractions, added the vernacular of the Mexican garden and gave us ebullient color with south-of-the-border bravado.

**RICHARD NEUTRA:  
PUT PEOPLE IN GLASS HOUSES**

Viennese-born, Neutra was influenced by American architect Frank Lloyd Wright. He adapted his purist Modernism to the wide open American spaces. Neutra has influenced an entire generation of California architects with his watershed 1929 Lovell Health House.

**ELIJAH SAARINEN:  
FROM THE FINLAND  
STATION**

Came the architect who gave us Helsinki's railway station, Scando-Modern style and,

most important, architect son EERO.

Fellow Finn ALVARO AALTO soon followed with his gracefully curved, light wood furniture.

**LOUIS KAHN:  
TAUGHT US  
THERE IS LIFE  
AFTER PURE  
MODERNISM**

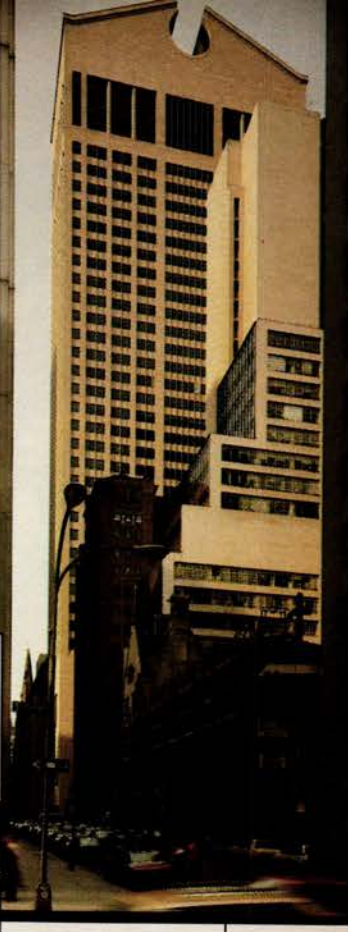
The late, great teacher of both Heavy Hitter and Baby Boom architects, Philadelphia's Louis Kahn reacted against the European Modernism of his origins.

Kahn put the classics back and added the beaux arts (here a pediment, there an ornament), finally defeating Adolf Loos who had proclaimed in 1908 that "ornamentation is synonymous with crime."

**PHILIP JOHNSON:  
THE POWER BROKER**

Born in 1906, and still going strong, Philip Johnson is the longest-running show in architecture. He first made his mark in 1932 when, with Henry-Russell Hitchcock, he defined the International Style for the MOMA exhibit.

Johnson brought the Bauhaus Boys to America, and sold the U.S. corporation on the power and glory of the Modern style. In 1949, he built himself a glass house in Connecticut that became, for a while, the single most notorious house in the country. And in 1983, Johnson proved that genius is dynamic: the AT&T building in NYC with the broken pediment on top—sometimes called "the most talked about 20 feet of empty space in the history of architecture."



## THE BOYS FROM BAUHAUS

**MARCEL BREUER:  
THE FIRST TUBE THAT CURVED**

Bauhaus founder and one of the century's five most influential architects, Marcel Breuer's response might have

been, "don't cry for me Barcelona," when his 1928 cane and tubular steel chair, the "Cesca," surpassed Mies van der Rohe's famous chair and became the most ubiquitous piece of furniture on earth.



**LE CORBUSIER:  
MASTER OF THE  
MODERN MOVEMENT**

Charles-Edouard Jeanneret, the Paris-based Swiss, invented the house as a "machine for living" and considered all ornament excess. His 1923 tract *Vers Une Architecture* made him godfather to the architect as intellectual.

Corbu is perhaps remembered best for his furniture. Luxurious chairs (below), the infamous chaise and the T-squared table are Modern staples.

**WALTER GROPIUS:  
BROUGHT BAUHAUS TO OUR HOUSE**

Director of the Bauhaus (established in 1919), Gropius was its most influential educator and theoretician. He fled to America in 1937 where, as head of Harvard's architecture school, he was to thrust the ethic of Modernism into every design discipline in the country. The point was "Modern." His credo was "form follows function."

**LUDWIG MIES VAN DER ROHE:  
CHAIR MAN OF THE BOARD**

"Less is more," declared Mies van der Rohe who created the 20th century Modernist icon, the 1929 Barcelona chair, symbol of functional purity. He went on to redesign the face of corporate America, a career culminating in Manhattan's Bauhaus baby, the Seagram Building.



**FRANK LLOYD WRIGHT: AMERICAN TO THE CORE**

The most innovative American architect of them all, Wright gave to his buildings and furnishings the organic forms, the indoor-outdoor idiom, which cry out "made in the USA." Wright built 500 buildings, including the early Prairie houses, the Guggenheim Museum, and this room (1914), recently added in toto to NYC's Metropolitan Museum's American Wing.

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# THE YOUNG TURKS AND FRIENDS



**BATEY & MACK: CALIFORNIA-STYLE MEDITERRANEAN**

Andrew Batey and Mark Mack are clearly identified with the Napa Valley style they've made their own. Their lines are smoothed-down Modern and their colors have the warmth of a Mediterranean villa—not-quite pastels are key. Their work pays clear homage to Mexican master Luis Barragán.

**GEORGE PAPPAGEORGE: POST-MODERNIST**

Adding lots of interior architecture, he turns Chicago's warehouses, factories, ramshackle schools into good-natured living spaces, working in the city spirit of Louis Sullivan, who found inspiration in rich urban life.



**MORPHOSIS: FUN AND GAMES IN SUNNY CALIFORNIA**

The gymnast of the Baby Boomers, Morphosis (Thom Mayne and Michael Rotondi) pairs exquisite craft inside with the cheapest, commonest building materials outside. Combining High Tech and quirky charm, Morphosis designs spiritual jungle gyms for living in. These architects are thrilled by the unorthodox, the inconsistent.



**ARQUITECTONICA: MIAMI MODERN**

Led by Laurinda Spear, Arquitectonica is a Miami-based group that's rumored to be looking for office space in New York, a definite sign of national success. Their work is curvaceous, evoking steamship Deco. But at the same time, it's modernistic: a playful, high-style Miami Modern—regionalism. You can think of



Arquitectonica as the David Hockney of architecture: all dazzling hues, likeable shapes and very easy on the eyes.

**MOORE GROVER HARPER: THE NEW TRADITIONAL HOUSE**

Spawned by Charles Moore, Moore Grover Harper's seven partners explore the far reaches of American architecture—preserving and remodeling with sensitive references to Victorian, New England Saltbox, American "Palladian." These architects think about life *inside* a house.

**PETER DE BRETTEVILLE: TECH AND BEYOND**

De Bretteville has moved away from High Tech toward stucco, symmetry. But his 1979 Sunset House in L.A. remains the High Tech symbol of his success—all metal trusses and pipe rails. It evokes the best of style from Piano and Rogers' Centre Georges Pompidou to the 1851 London Crystal Palace.

**ERIC MOSS: ARCHITECT AS NEW WAVE ARTIST**

A Gehry acolyte, Moss sees his buildings as art objects. His almost-famous, Petal House, is a showcase for his breakthrough ideas. Moss mixes materials with abandon, layers on details with exuberance.



**GADFLY AWARD TO TOM WOLFE: "FROM BAUHAUS TO OUR HOUSE"**

Wolfe's 1981 book made us see sacred Modern architecture as so much German worker housing. The Bauhaus boys, he says, descended on 1930s America like "intellectual Moonies," built us into boxes that drove us "to the edge of sensory deprivation."





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‡Comparison of sticker prices when comparably equipped to Horizon's Transmission Package. Standard equipment levels vary.

# STYLESETTERS

## THE ELEMENTS OF STYLE

When Habitat opened in 1964, "a lot of my friends who were architects or designers were really rather irritated. They said, 'You've made our precious objects available to everybody'" Terence Conran

# THE MARKETERS

## THE DREAM MERCHANTS



**TERENCE CONRAN:  
KNIGHT OF TAKE-AWAY TABLE**

He's everywhere these days, the big daddy of British design. The man who initiated the Boilerhouse gallery of industrial design at London's staid Victoria and Albert Museum is the same man who gave us Habitat and Conran's. He made furniture fun and made it cheap, and let you take it home in a box. Conran raised design to a social issue, took it on the road and is now selling it on three continents.

### RALPH LAUREN: THE SELLING OF A STYLE

Never before has designing for the home seen such a galaxy of stars, but it took the clout of Ralph Lauren's Polo shtick to turn home fashion into megabusiness. Other designers may stop at sheets, but Lauren's new package has 2,500 pieces, dressing everything from the tabletop to the bathroom floor in the instant-aristo look he's made legend.

### HOWARD KAPLAN: FRENCH COUNTRY MAN

He had the savvy to reproduce what we wanted to lug home in our suitcases. The French country look Kaplan sells in his Greenwich Village shop is now in a half-dozen department stores nationwide.



## IMPORTERS



**GEORGE BEYLERIAN:  
BRINGING IT ALL HOME**

Beylerian, home furnishings' international diplomat, first recognized the worth of molded plastic and imported Kartell's Italian classics in 1965—cart systems, stacking drawers, and the famous Joe Colombo chair. Now he's the link to other Italians: Gae Aulenti, Anna Castelli Ferrier, and is eyeing Japan.



**CARL LEVINE:  
HOTTEST RETAILER  
IN TOWN**

When he talks, furniture makers—and everyone else—listens. Carl Levine is the head honcho of Bloomingdale's high-profile home furnishings department, with its star-status model rooms. Whether promising India, France, Ireland, American Folk or Japan (this fall), Carl Levine has perfect pitch for what will sell. "The most crucial thing is to have a gut feeling for what's going to be next," he says.

## MAIL-ORDER MANIA

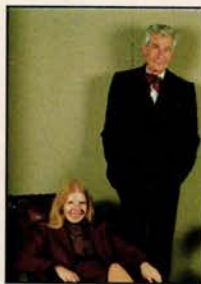
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### HANK JOHNSON

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### CHUCK WILLIAMS

With Williams-Sonoma he brought Europe to the American kitchen: the best Italian olive oil, French knives and more. Now it's *Gardener's Eden*—gourmet tools for the garden.



### IMPORTANT IMPORTERS: THE WORLD IS THEIR FACTORY

Sam Friedman and Pat Hoffman of ICF spread world-class design across the country. Stephen Kiviat's Atelier International reps Vico Magistretti plus the newest goods from Milan's Deganello and Cassina.

Not only does Michael Steinberg's and Bénédicte Siroux's Furniture of the Twentieth Century rep Milan's Memphis in New York, they give us Eileen Gray through Andrée Putman's firm, Écart.

# The true colors of Ionic, Doric and all their persistent offspring.

Since its first flowering several dozen centuries ago, the Greek style has been making successful comebacks in almost every era from the Romans on. The latest "return performance," after a disappearance of some decades, is going on right now. Hardly a "new" room can be seen without a column or two standing around.

One of the surprising things about the perennial Greek revivals is the chameleon-like adaptability of the style to all sorts of often widely divergent national sensibilities. All

those columns and capitals and caryatids, those processions of Greek keys and scrolls, easily become French, English, German, Russian and American details. And, mysteriously, these details are recognized forever after as being distinctively characteristic of each "national" style. You can't envision Napoleon without his Empire trappings; nor

England without its brothers Adam; nor ever imagine Scarlett O'Hara without her Tara.

Today's neo-classicism however seems to be an international phenomenon, sprouting and flourishing independently all over the globe. Some say that designers all over the world are simply reacting against the spare and minimal fashion that's been another international phenomenon in recent years. Many of the definitions and uses of classicism currently popular seem to provide just the warmth, wit and links with traditionalism that acute modernism is accused of being short on.

Probably even more of a surprise than the Greek style's ubiquitous adaptability is the lively and exhilarating color palette that characterizes the present revival. Past revivalists,

no matter what their national hue, seemed to take their color inspirations from the pallid bones—all those romantic ruins—of the art they sought to revive. They ignored the evidence of the dramatic and exuberant colors that sheathed those classic columns in their prime. When Elsie de Wolfe first saw the Parthenon she is said to have exclaimed, "Why, it's beige! My color!" But when Aristotle and friends looked at *their* Parthenon they saw it ablaze with real color—sea-blues and oranges, sun-yellows and leaf-greens, all spiked with gold and brass. The Greeks, as writers have been pointing out for centuries (and which may account for the Hellenic hold on healthy imaginations through the ages), were very interested in life and *its* many colors; they had little interest in bones.

In the grand living room of the nineteenth century Tribeca penthouse shown here, designer Jeffrey Weiss has taken his Greek cue from the architectural detailing of the fireplace wall. You can see the Greek style's adaptability in the comfortable mixing of Empire, Biedermeier and over-stuffed modern furnish-



ings. And you can see what can be done with all these neo-classic elements when the palette is true Greek rather than some revivalist's latter-day romantic interpretation. The sunny, rainbow-hued selection of fabrics, papers and carpet would surely have been right up Aristotle's alley. And they certainly fit in with





today's more informal traditionalism.

The fabrics used include a lacquer-red cotton sateen print with embroidery motifs, on the daybed. There's a surprising melange of colors, patterns and textures, on the cushions. A slubbed stripe on the settee. Seen in the mirror, a wallpapered wall provides a calming and very modern background (a close-up of the chalk-dabbed paper pattern and the red-navy-yellow Greek key border can be picked out in the swatches shown at the top of the page). The draperies of rosy-sand and sky-blue taffeta make a serene yet also colorful backdrop for the room's many color splashes.

The modern temperament is also reflected in the durability of the azure 100% Dupont Dacron® polyester that covers the tufted chair and on which the sandaled foot is perched in the inset picture on the left-hand page. Its qualities would more than likely also have intrigued the luxury-loving yet logical Greeks.

Since the 1890's when columns and their progeny were in one of their many heydays, F. Schumacher and Company has continued to be a primary mainstay of decorators and designers with a mission to achieve interiors of distinction and harmony, whether classically new or classically traditional. Schumacher's unequalled library of fabrics includes prints and wovens of every conceivable school of design and an exhaustive color palette to please even the most innovative colorist. In addition, Schumacher offers a wide range of unique wall-coverings and a representative hand-picked selection of the fine rugs of the world. Finally, Schumacher's own mill can turn out specially commissioned fabrics to fulfill unique design requirements. (You want Napoleonic bees on purple silk? A reproduction of a rare eighteenth century damask in the original colors? Talk to Schumacher.) Undoubtedly when the next emanation of classicism takes the world by storm a decade or so from now, you'll hear designers and decorators continuing to say, "...surely, Schumacher."

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# THE WORLD IN YOUR GLASS



By Colman Andrews

Late last year, at a French restaurant in Ithaca, New York, I had a bottle of good red wine from Lebanon. You might well be surprised to learn that something as benevolently pleasant as good wine could have been made in so tragic a place. But think about this: Once made, said wine somehow found its way across roughly 7,000 miles of land and sea to a little college town in northern New York, on Lake Cayuga, population 28,732. Now *that*, I would suggest, is the real surprise.

But a bottle of Lebanese wine on a restaurant table in Ithaca, I would also suggest, is a pretty good symbol for the state of the American wine and spirits market today: If we look hard enough in this country (and sometimes even if we don't look hard at all), we can find almost any kind of wine or beer or stronger alcohol we might desire. To begin with, we have access to virtually all the best wines and brandies of Italy, France, Germany and the rest of Europe—more of them than citizens of those nations can find themselves in many cases. (We even get Beaujolais Nouveau the same day the French do now.) A broad choice of California wines is practically a birthright here. We've got the ultimate selection

of America's own fine bourbons, of course, but also the best sparkling wines of half a dozen countries, the best Dutch and English gins, the best rums of the Caribbean, the finest vodkas (from Japanese to Swedish, Smirnoff to Stolichnaya) and an array of first-class Scotch whiskies such as even Scotland rarely sees—as well as a veritable rainbow of sweet exotic cordials from every corner of the globe—*among many other things*. (If you want to expand the definition of the alcoholic beverage market just a little, we've even got whole cascades of domestic and imported mineral waters—those racy brand-name substitutes for, or enhancers of, the harder stuff.) My local *supermarket*, for heaven's sake, stocks South African sherry, chardonnay from Chile and Finnish cloud-berry liqueur. In the variety, quality, and (sometimes) sheer maverick novelty of what's available to us, Americans are probably the luckiest imbibers in the world.

The best thing of all, though, is that we don't have to play  
*Continued on page 86*

*Contributing editor* COLMAN ANDREWS is author of *Best Restaurants/Los Angeles*.

Photograph by Joseph Standart

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# THE WORLD IN YOUR GLASS

Continued from page 84

by anybody else's rules when it comes to enjoying this great, spirituous bounty of ours. We're not bound by tradition anymore, by the drinking habits of our parents or our community. We're free to soak in the warm comfort of the old ways if we wish to—but we also can mix and match, subvert the classic order, innovate until the cows come home. Why not sauternes as an aperitif? Why not good whiskey in a snifter after dinner? Why not rum (as San Francisco wine-with-food expert Shirley Sarvis recently suggested) to accompany broiled prawns? Why not, for that matter, Lebanese red wine with New York French cuisine?

Our drinking habits have gone beyond mere fad, I think—beyond being mere habits, even. We can forget the cocktail of the moment, the grape *du jour*. The only rules are the ones we make ourselves. We can have the best of everything.

Of course, the best of everything doesn't necessarily mean just premium champagnes, first-growth bordeaux from the finest years, exquisite vintage ports, venerable scotches and bourbons, ancient armagnacs and cognacs and other similar delights. These things aren't for everyday consumption—and we'd soon get tired of them if they *were*. But that's where the immense variety of what we have to choose from comes in handy: There's all kinds of wonderful stuff to drink out there, some of it obvious and some of it obscure. Just to get you started, here are some notes on the kinds of things I drink while waiting for those bottles of '66 Château Margaux, 25-year-old Glenlivet and '73 Roederer Cristal to come along:

First of all, for table wine, there are those two great underappreciated treasures of French viticulture—ALSATIAN WHITE WINES and RHÔNE REDS. The best of the former are Riesling, Gewürztraminer, and Pinot Gris (also called Tokay d'Alsace, though that term will soon be outlawed). They're crisp, dry, delicious wines, and are usually priced in the \$8 to \$12 range (these and all other prices given here are approximate, and will vary from state to state). No wine writer I know can understand why these beauties haven't become runaway best sellers in the U.S. Good recent vintages are 1979 and 1981. Among the dependable big names are Trimbach, Hugel and Dopff & Irion. Other good choices are Alsace Willm, Léon Beyer, Schlumberger and (a special favorite of mine) Gustave Lorentz. The red Rhône include the famous Châteauneuf-du-Pape (look for the old Papal insignia embossed into the glass, which means the wine is estate-bottled), the less expensive Côtes-du-Rhône (a catch-all category that can mask mediocrity or reveal true wine-making gems), and the two heavy-hitters of the northern Rhône, Côte Rôtie and Hermitage (look for Chapoutier or Paul Jaboulet Aîné among the big boys and Champet, Jamin or Guigal for Côte Rôtie and J-L Chave for Hermitage among the smaller producers—and figure on paying \$15 to \$30 a bottle but getting magnificent wine). I'm also fond of two of Hermitage's lesser-known neighbors, St-Joseph and Cornas. These wines are sturdy, tannic, dark in color, deep in taste and nearly always worth much more than the \$6 or \$12

they cost. Try Auguste Clape for Cornas and Paul Jaboulet, Chapoutier, or J-L Grippat for St-Joseph. Red Rhône in general are fine from '79 and '81, but the '78s were downright extraordinary if you can find them.

Another amiable red is MERLOT—be it from Italy, California or the Pacific Northwest. There are so many of these wines today that there's no point recommending specific vintage years or producers—but good ones come from the names you have already learned to trust. Merlot tends to produce soft, perfumy, easy-drinking wines—agreeable at a younger age than most cabernets, possessing far more fruit and charm than all but the finest American pinot noirs, and cheaper than either one.

METODO CHAMPENOIS SPARKLING WINES from Italy—*spumantes*, but not the sweet Asti variety—make terrific aperitifs. They're more refined than most Spanish and many American sparklers and less expensive than true champagne, but they're serious wines with good fruit and a champagnelike yeasty nose. The best are Ca' del Bosco (try their ultradry Dosage Zéro), Berlucchi and Antinori, all in the \$12 to \$18 range—or try the bargain-priced La Versa at around \$8 to \$10.

## I can't understand why Alsatian whites and Rhône reds aren't U.S. best sellers—especially the '79 and '81 vintages

Two stronger kinds of wine, the fortified variety, are VINTAGE PORT and DRY OLOROSO SHERRY. Port (the real thing, from Portugal, is called Oporto in the U.S.) remains a great wine bargain. Memorable examples from fine vintages like '66, '70, '75 and, above all, '77 are still available, the last-named in the \$20 to \$25 range in many cities—which is a bargain price for wine masterworks like these, as rich and complex as they are noble and finely finished. Sample Cockburn's, Dow's, Graham's, Quinto do Noval, Sandeman, Taylor Fladgate, Warre and/or Smith, Woodhouse. The oloroso, meanwhile, is a wondrous kind of dry wine so rich and thick and opulent that you'll think it's sweet at first. Oloroso is sherry that hasn't developed the magical *flor* yeast which gives unique characteristics to the other main sherry type, *fino*. Olorosos develop great complexity of flavor as they age, and tend to become almost syrupy in consistency. But they aren't sweet unless somebody sweetens them. The dry ones are best, in my opinion—impossibly intense, flawlessly rounded and simply stunning to experience. Look for Sandeman's Royal Corregidor, Pedro Domecq's Rio Viejo, or Gonzalez Byass Alfonso, all between \$10 and \$20 a bottle. Or write to Corti Brothers, the undisputed masters of sherry in America, who have hand-picked rare ones at various prices and can ship them to many states (5770 Freeport Blvd., Sacramento, CA 95822).

For a change of pace, I love STOUT—the rich red wine of beers, it might be called (though it is more brown in color). Everybody knows one great stout: Ireland's Guinness, dry and thick and velvet-smooth. Like all stouts, it's a full-bodied, top-fermented beer (i.e., the yeast rises to the top during fermentation, which somehow seems to keep more intensity of flavor in), made from roasted, unmalted barley. Slightly

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ur softest colors out of a hat.



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## THE WORLD IN YOUR GLASS

Continued from page 86

sweeter than Guinness, but still very good, are stouts made by Mackeson (England) and Oranjeboom (Holland). Best of all, though is the superrich, black, creamy Imperial stout, originally brewed for the Czars. Carlsberg of Denmark (not its American licensee) makes a good one; or, in Washington state, try Grant's Russian Imperial, made in Yakima and sold only locally, only in kegs. Stout (costing around \$1 to \$3 a bottle or glass), by the way, is

best served only slightly chilled.

When it comes to high-proof alcohol, we've got one great native treasure here: BOURBON. Vodka may be lighter, tequila may be trendier and scotch may have a greater international reputation, but good bourbon (most of which comes from Kentucky) has a warm, woody, agreeable strength of character and a rich honey-sweet scent that make it a truly world-class liquor. Mentioning specific brands could be dangerous, because every bourbon-lov-

er seems to have a favorite, passionately held: Whiskeys as diverse as Wild Turkey (considered by some to be top of the line), I.W. Harper and Jim Beam (technically not a bourbon but a sour mash) all have their partisans. Figure \$10 to \$20 for almost any of the best.

To finish up a meal without benefit of cognac, armagnac, or other grape brandy, I turn to LIQUEUR-QUALITY RUM or EAUX-DE-VIE. The rums in question are delicate, complex, ethereally delicious spirits that sometimes approach true greatness. Drink them in a snifter, according them all the respect you'd give to Rémy Martin or Janneau.

The best rums, usually priced between \$15 and \$25 a bottle, come from islands where French influence has been strong—for instance, Barbancourt Réserve du Domaine from Haiti or Rhum Saint James and the oak-aged Clément Six Ans d'Age from Martinique. Less expensive but still worth sniffling are Mount Gay Sugar Cane Rum from Barbados and Appleton Dark Jamaica Rum, among others. Eau-de-vie ("Eau-de-Vie: The New Dessert," November 1983 *MH*) is a clear, dry, thoroughly surprising fruit brandy, made from raspberries (*framboise*), plums (*mirabelle* or *quetsche*), Williams pears (*poire Williams*), cherries (*kirsch*) and just about everything else that grows anywhere near the Alsatian, German or Swiss distilleries where most of it is made. Eau-de-vie is expensive, almost always \$20 to \$40 or more, but it is a remarkable treat—both for its cool clarity and for its literally *spiritual* intimations of the fruit it derives from. Massenez owns the lion's share of the U.S. market, and deserves it. Others: Veuve Roth, Trimbach and Aimé Guthmann from Alsace; Schladerer and Drei Tannen from Germany; Dettling and Ova from Switzerland.

Back to wine again, three specific recommendations I always make to people thirsty for something wonderful but different are: EDNA VALLEY CHARDONNAY, AMARONE and MUSCAT DE BEAUMES-DE-VEVISE. Edna Valley is about halfway between Los Angeles and San Francisco in the middle of an important new part

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# 1984 MERCURY TOPAZ

LINCOLN-MERCURY DIVISION



## THE WORLD IN YOUR GLASS

Continued from page 90

of the California wine country. The growing season is long and cool, so the grapes develop good acid and plenty of varietal character. Some people (like me) think this is potentially the best chardonnay land in the state. For \$12 to \$15 a bottle, try these wines from the Edna Valley Vineyard, Chamisal, Ahern, Château Chevalier and Leeward, and expect French-style delicacy rather than California bluster.

Amarone's full name is Recioto della Valpolicella Amarone. It's one of the biggest, most powerful red wines in the world, made near Verona in northeastern Italy. It's muscular, raisiny, slightly bitter and raucously high in alcohol—a real macho vino. Big-time producers like Bolla and Bertani do this wine well, but also try Santa Sofia, Masi, Guerrieri-Rizzardi and Le Ragose. These wines are best with age, so snare '66s, '67s, or '69s if you can. Otherwise, '74, '77 and '79 were good years. Prices might be anything from \$10 to \$35 or so (for some of the older ones).

Muscat de Beumes-de-Venise is ambrosia, nectar, one of the most elegantly enjoyable fruit drinks in the world. A dessert wine from (again) France's Rhône region, it won't overflow you like some German sweet wines and it's not as self-consciously serious as most sauternes—but it certainly does taste *good*. Try Domaine Durban, Domaine St-Sauveur or Cave des Vignerons. These muscats are usually nonvintage and cost \$8 to \$12 a bottle.

Finally, here are three specific bottles—lovable oddballs all—that I like to spring on guests who think they've tasted everything:

PERTSOVKA (\$12 to \$15) is authentic Russian hot red pepper vodka, bright in color and flavor and definitely spicy—though it leaves more of a glow than a burn on the palate. Chilled down and drunk straight, it's an unusual and dramatic aperitif; it also goes very well with vinegary Russian or Middle Eastern hors d'oeuvre.

AMARO AVERNA (about \$15)

won't be to everyone's taste: It's an Italian *digestivo*, a sweetish and supposedly medicinal liqueur flavored with a whole alchemist's repertoire of roots and herbs. It reminds me of vanilla and dried apricots and maybe even chocolate, just a little. I love it. And, although those in the medical profession might scoff, I'm totally convinced it makes me feel better after an overly enthusiastic repast.

CHÂTEAU MUSAR is what I started out talking about in the first place—that Lebanese red wine I had in Ithaca. At last report, even now, it was still being produced a mere 15 miles or so from what's left of Beirut. It's made from cabernet sauvignon, with some cinsault and syrah (red Rhône varieties) thrown in—and at its best it can have all the breed and subtle definition of a good fourth- or fifth-growth bordeaux. So far, I've found it only in New York State, where it costs about \$10 to \$12 a bottle.

But, after all, this is America, so who knows where it will turn up next? **MH**



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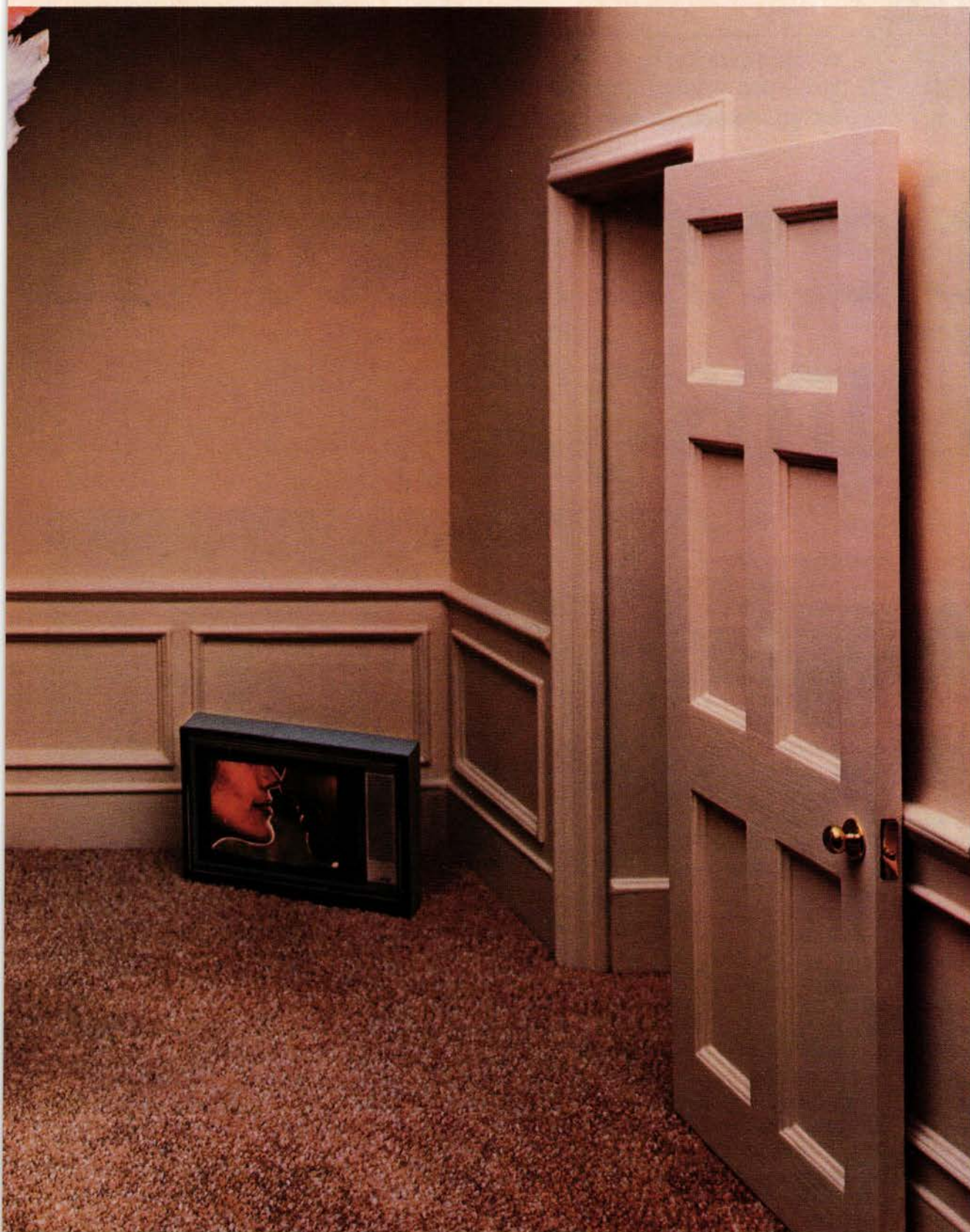
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# Detroit Discovers Eurostyle

By Tony Swan

Unless you're an automotive advertising copywriter, the word Eurostyle probably isn't poised and ready to leap from your lips when the cocktail conversation turns to cars. It's a word that conjures up visions of Italian slickness, French savoir faire, with maybe even a little Bauhaus thrown in for good measure. None of which, of course, seems to have anything much to do with cars. After all, when Gropius and his gang introduced the concepts of Minimalism and function-dictated forms to the unsuspecting world, the American age of unrestrained fin-and-chrome excess still lay several decades in the future.

Nevertheless, when Detroit talks style these days, we're hearing the word Eurostyle a lot. So what are they talking about?

Before we get into that, it's important to remember Detroit's collective willingness to bend words to its own purposes. Call it the Lewis Carroll school of elastic marketing semantics, if you will. Consider the words "all new," for example. These words issue from Detroit with a frequency that rivals the number of shots in an average professional basketball game. "All new" might really mean that a car represents a completely fresh design—a clean sheet of paper, as they say. But it more commonly means that some sort of detail change has occurred. Or that someone has merely turned the page on a calendar.

So, when you hear Detroit talking about Eurostyle or "European inspired" or "European heritage," you can expect anything from a modest reduction in exterior trim to a



### Signs of

#### Eurostyling:

- Aerodynamics—note the headlights
- Matte-black details
- Pinstriping instead of chrome
- High-quality synthetics.

complete readjustment of corporate product philosophy—that's the range of change in Detroit today. It's still hard to know which is which, from the ad copy. But with or without the substance, it's not hard to identify the goals and the attributes that American automakers are scrambling to ascribe to their cars.

First, there's the look. Lean, clean and hold the brightwork. Careful attention to aerodynamics should be quite visible in the overall design and nothing has been included, inside or out, that doesn't serve some functional purpose.

Second, there's a readily recognizable school of interior design that manages to be simultaneously spare and luxurious. Seating that's far firmer than the traditional American luxu ethic. Instrumentation that's simple but comprehensive,  
*Continued on page 104*

TONY SWAN is the editor of Motor Trend magazine.  
Photograph by Perry Struse

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## DETROIT DISCOVERS EUROSTYLE

*Continued from page 102*

generally executed with good old analog dials (the sci-fi digitronics that are sweeping Japan have made much slower headway in Europe). Look for lots of matte-black surfaces and high quality synthetics. Look for fake wood trim, too, if you like, but you won't find much; generally speaking, it's now *verboten*.

Finally there's the feel. A ride quality that's substantially firmer than what has heretofore been considered good road manners in Detroit. A level of handling response that makes the old American standard seem distinctly nautical by comparison. A taut, athletic quality that invites the driver's active participation, rather than a mere willingness to be conveyed from point A to point B. These cars are more than transportation appliances. They want to move the spirit as well as the body.

Of course, with an obviously open-ended concept, not all interpretations are going to be carbon copies of one another. But if you need a quick definition, here's a two-word articulation of Eurostyle offered by Jerry Palmer, chief of Chevrolet's Studio III and a rising star in General Motors Design.

"Contemporary simplicity," he says. "I'm not sure you can pin it down to any single design theme. It has to do more with proportion and detail—and possibly with longevity."

Longevity enters the picture because almost any automotive design that comes to the market today needs to last a long time, something European manufacturers have long been accustomed to. Volvo's basic bread-and-butter sedan, for example, has been with us since 1968, yet is still sufficiently viable to help make the Swedish firm tops among European imports in the U.S. And while European buyers traditionally hang onto their cars far longer than Americans, the U.S. is closing the gap, with average duration of ownership here now more than six years.

Chuck Jordan, director of GM Design, sees the move toward Europeanization as an outgrowth of the domestic industry's response to the oil crises of 1973 and 1979.

"We used to have our own American style," he recalls, "but that hit its peak earlier, in the late Fifties, really. When we got into downsizing, in about 1975-76, is when we really started getting into something you could call Eurostyle. It's just a more straightforward treatment."

Dick Teague, who celebrates his 20th year as head of design at American Motors this year, sums up the hallmarks of the look as "less chrome, smaller wheels and a generally cleaner appearance."

Teague has had a unique opportunity in the area of Eurostyling, since his team was given an established winner—the Renault 9—to Americanize for production at the AMC facilities in Kenosha, Wisconsin. The result was the Renault Alliance, which became the fulcrum for the dramatic turnaround of AMC's fortunes and considered by many to be superior to the European original.

However, when most American car designers start talking about Eurostyle, they aren't looking to France, Sweden, or England. They're not even mostly looking to Italy, although

the great automotive design houses—Pininfarina, Bertone and Ital Design—have a definite influence on almost all automobiles everywhere.

"Italy has been the aesthetic leader for centuries," says Palmer. "And the home base for design is still there, because they set trends, the tone, in all European design, not just cars. Jewelry, furniture, yachts, silver—you name it."

There's certainly more than a hint of Italian influence in two of Palmer's recent projects—Chevrolet Camaro and Corvette, both highly successful. But even with these thoroughly American iterations of Italian exotic themes, when Detroit talks about Eurostyle, its collective eye is fixed squarely on Germany. More specifically, Detroit's looking to Munich, home of the BMW; Ingolstadt, home of Audi; and Stuttgart, where Mercedes and Porsche are headquartered. And from those manufacturers' lists of offerings, just a few models wind up rating as templates for the rest of the world's automotive tomorrows. Most notable among recent creations from this Teutonic quartet are BMW's 318i; the Mercedes 190 series (nicknamed *kinderbenz* for its subcompact size, something quite new for Mercedes); and the superslick Audi 5000 sedan. This last is of particular significance. In

fact, from a designer's point of view, the Audi 5000 stands out as one of the most important cars of this decade.

Even GM's Jordan, who views the BMW as the primary wellspring of "pure Eurostyle," nevertheless acknowledges the Audi as "one of the really important cars along the way."

"It has special presence about it," he says. "There's elegance, and yet it's also sporty."

Besides the other basic identifiers of European design, the Audi is also the most aerodynamically advanced sedan available in the U.S. today. The Audi designers achieved this car's exemplary aero ratings with painstaking wind tunnel work and ingenious use of flush windows. The net result is a sedan that slices through the air as silently as a stalking cat; 70 mph in this car feels like 55 in most others. The sensation of speed is swallowed by its aerodynamic efficiency.

Which brings us to one of the two things that virtually all automotive designers, European, American, or Japanese, agree on: the importance of aerodynamics in all future automobiles. The need for constant improvements in fuel efficiency can't be ignored, whatever the temporary state of the world oil market, and one of the best ways to generate gains in mpg at relatively modest cost is by improving aerodynamics. Which is why not only the Germans but the Europeans at large, with a long history of attention to aerodynamic detail, have such a significant edge.

All that remains is to turn the aero look to advantage in the marketplace, something that Ford, bolstered by a recent infusion of Euro-seasoned upper management, is doing quite successfully right now. The rounded contours of the new Thunderbird marked a radical departure from the company's old bluff-bowed cruisers when Ford introduced the car in 1983. Ford marketing execs held their breath, and bingo!

*Continued on page 106*

**Today, American automotive design needs to last . . . something European manufacturers have been accustomed to**

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## DETROIT DISCOVERS EUROSTYLE

*Continued from page 104*

It turned out that America was ready. Since then, the company has introduced a line of small family sedans—the Ford Tempo and Mercury Topaz—that echo the T-Bird's aero theme, to a sales response that has exceeded even the Ford company's high expectations, topping the national sales charts more than once along the way.

However, just how far the various automobile manufacturers can go with aerodynamics remains to be seen. The various ultraradical research cars populating the world's wind tunnels tend to be uniformly ugly—unless you happen to like driving something that looks like a banana with wheels.

"There's no question that aerodynamics will be important here on out," says AMC's Teague. "The compromise now is between aerodynamic efficiency and what will sell."

The second point of universal agreement on Eurostyle is image. Bolstered by cerebral, persuasive marketing campaigns, the German Big Four (BMW,

Audi, Mercedes and Porsche) have all managed to position their products as engineering achievements that can be appreciated only by the thinking driver.

While automotive engineering achievements are certainly not limited to German manufacturers, the German cars do reward their owners with a measure of responsiveness and understated luxury that seems to attract plenty of imitation. The concept of firm ride and precise handling, common to most European cars and critical to German products, owing to the driving demands of the autobahns (no speed limits), is finally finding acceptance in Detroit. The enthusiastic reception accorded the Pontiac 6000 STE, a limited edition sedan that behaves for all the world like an Audi 5000, has been a real eye-opener for General Motors product planners. Pontiac developed the STE from the basic 6000 sedan, a much more bland entry. Which indicates potential on two fronts: The current ability of the domestic industry to produce cars that are capable of mea-

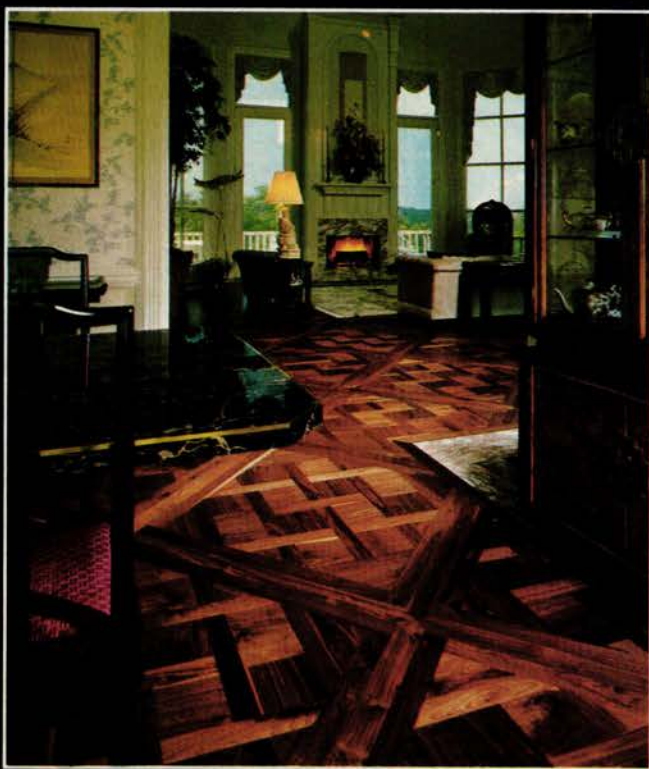
suring up to German standards and the simultaneous ability of American drivers to appreciate (read "buy") them.

As a result, Buick's new front-drive Electra T-Type, another limited edition, was designed to meet Audi 5000 and BMW 533i handling and performance parameters. Eurostyle has even infiltrated such bastions of American tradition as the Lincoln Continental series, where the brand-new Mark VII LSC looks and behaves like something from Deutschland rather than Dearborn. Bauhaus meets Detroit.

None of this is intended to suggest that owning a \$6,000 Renault Alliance patterned on a \$31,000 high-line BMW is the same as owning the real thing. But the gap is closing. And whatever brand name you choose to express your approval of automotive Eurostyle, you're saying you're someone who takes pleasure in the act of driving, as well as pleasure in superbly crafted machinery. Lean, simple and austere, luxurious.

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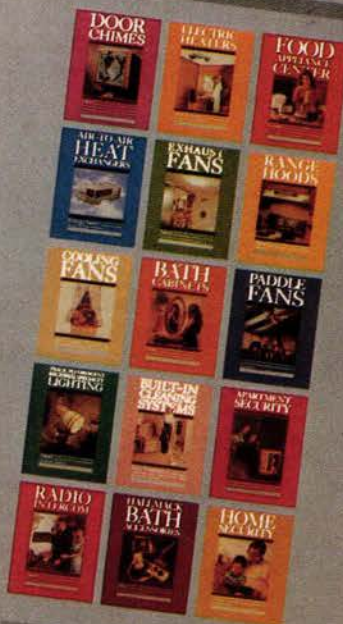
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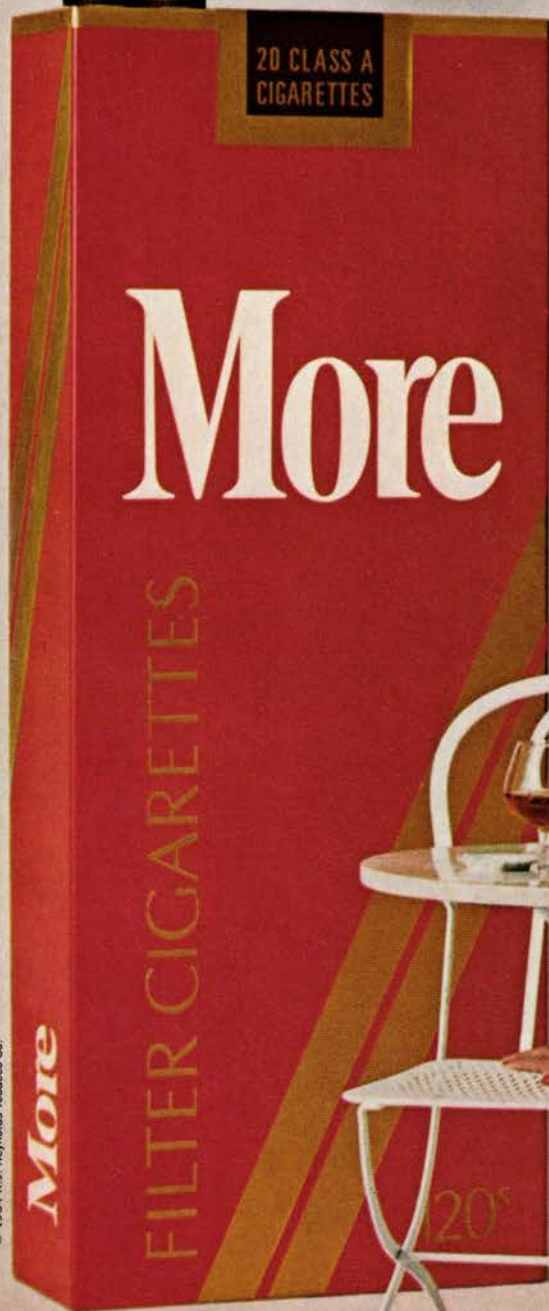
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## THE ELEMENTS OF STYLE

The business of collecting is notoriously secretive. If you think only dealers can sniff the wind and make a killing—not true. Here's a report on 20 categories where the action's hot, the thrill is high

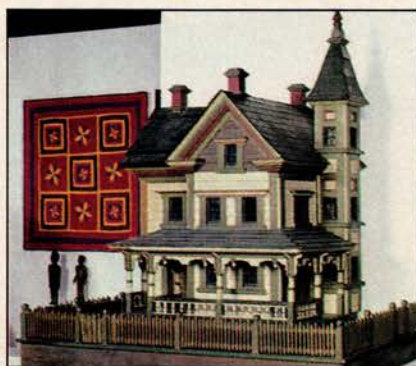
# THE 20 HOTTEST COLLECTIBLES

By Donna Warner

**Bakelite Plastic:** This was the forefront of the plastics revolution and, compared to later generations of synthetics, looks as glowy as amber or tortoise shell. This collection of radios from the 30s and 40s sold for \$15,000 at the 1983 New York Fall Antiques Show. Singles sell for \$325 to \$500. Lots cheaper are Bakelite salt and pepper shakers, clocks, jewelry, cigarette holders and cosmetic cases.



**Urban Archaeology:** City history as sculpture—a 19th century sign from NYC's "El," \$3,500. But pieces of demolished buildings can be found art.



**Architectural Miniatures:** An 1880 Victorian "painted lady" from Maine shows the fanciful craft of its maker. Obviously, this is top of the line, but you can pay as little as a quarter for a flea market find.



**Oriental Kilims:** The Oriental rugs to buy now are flat-woven kilims, not the luxurious hand-knotted carpets. The most available are Turkish (look especially for Konya), but the most prized, like the one here, are Caucasian (Shirvan, Kuba) or Persian (Senna). Condition equals value: has little wear, lies flat, is vegetable dyed; \$1,000 to \$3,500.

**Resources, 212**  
Photo credits, 255

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## THE 20 HOTTEST COLLECTIBLES

Collecting, at least in the initial stages, is a simple mathematical progression. One of anything is an orphan, two is a pair, three is a collection. Beyond three, madness lies

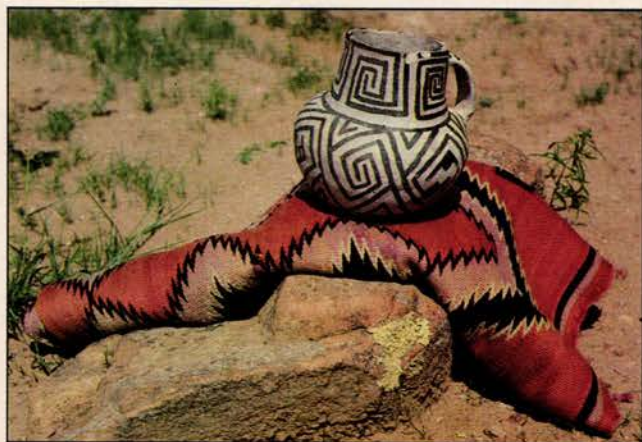


**Antique Linens:** Flea market finds often match the quality of the best store-bought goods. Look for American and European linens with *Point de Venise* lace inserts, Battenberg lace and embroidery. Details add character, while age (50 to 100 years) adds value.

**Art Pottery:** Pieces (1875 to WWI) signed with names like Grueby (right, \$3,000), Rookwood, Roseville, Van Briggle, Fulper, Weller, Newcomb and Ohr command high prices. Art pottery is still affordable, but you've got to be there first—check grandmother's house.



**American Indian Artifacts:** Navaho blankets (\$2,000 to \$75,000) and Mimbres pots (\$900 to \$3,500) are museum-priced. Buy Chumash baskets, \$500 and up.



**40s/50s Masters:** Curvaceous blond pieces like this Gilbert Rohde table are the new classics in a new area for collectors. Look for names like Saarinen, Eames, Nelson, Noguchi, Bertoia, Neutra, Jacobsen. Originals date from the 20s; some designs are still made today, so be sure to look for age. Check dealers and office supply stores.

### Whirligigs and Toys:

The whimsy and inventiveness of folk dolls, game boards, pull toys and whirligigs put the fun into "folk sculpture." Buy for personality. This soldier's pipe is made from bullet casings (\$3,000).

**Resources, 212**  
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## THE 20 HOTTEST COLLECTIBLES

Speeding down the road on the way to the flea market, no matter how early you start out, only one thought runs through your mind: "All the good stuff will be gone"

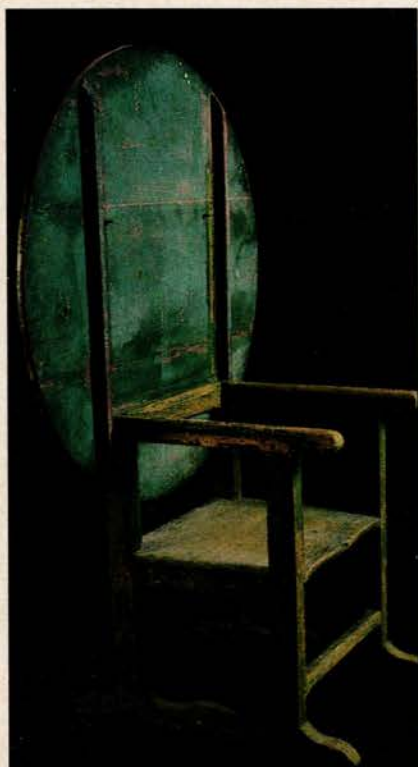


**Quilts:** Prime examples are \$3,500, though the occasional gem can still be had for \$125. If it looks like a 20th century painting, buy it. Anything Amish is hot. Stitched dates, names, locale all add value. This 19th century Surry County, NC "Schoolhouse" fetches \$1,400.



**Tree Ornaments:** Price of German figural glass ornaments (1890 to 1920) has been doubling each year—and they're just beginning to be collected. Owl, \$40; begging dog, \$80; dogface, \$210; "man in a homburg hat," \$150; clown, \$110; glass fish, \$200; pickle, \$110; corn, \$95.

**Painted Furniture:** Part of the value of this late 18th century pine chair/table, \$5,800, is its original paint. On antiques, worn, multilayered original paint makes them valuable.



**Twig Furniture:** Still plentiful, the best are intricate, often painted. This museum-quality rhododendron throne and table set is \$2,500. Simple willow smoking tables start at \$25.

**Antique Silver:** Choice European and U.S. pieces (1880 to 1900), made of mixed metals, have Oriental motifs: Tiffany's Olympian, Chrysanthemum, Audubon, and King or Lily by Whiting/Gorham; \$40 to \$225.

**Blue and White China:**

The appeal's the same whether you are buying Ming or Spongewear; only prices differ. Check flea markets for an occasional \$25 Staffordshire transfer plate.

**Resources, 212**  
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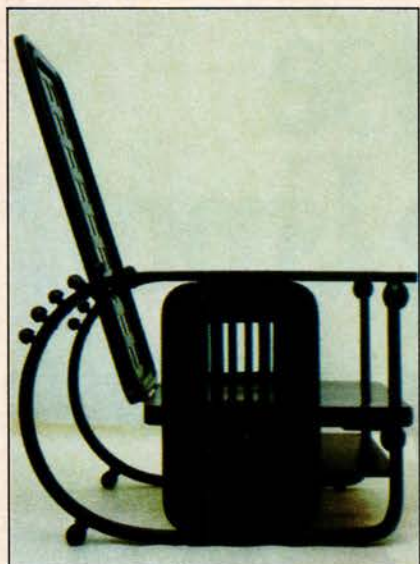
There is a special feel  
in an



*Oldsmobile*

## THE 20 HOTTEST COLLECTIBLES

"I didn't throw out the first few elephants because they were gifts. Finally I couldn't part with them because there were too many and I was emotionally involved. Throwing out 10 elephants is genocide"



### Wiener Werkstätte Furniture:

The Vienna Workshop, headed by Josef Hoffmann and Koloman Moser, produced proto-Modern designs. Now, they're super hot. Museum pieces like this 1905 Josef Hoffmann for J & J Kohn can go for \$28,000. Smaller works fetch smaller sums, but there are no bargains. Look for repros of the same materials, methods.



### Mission Furniture:

Gustav Stickley's spindle-style chairs (1901 to 1915) can sell for \$7,000 to \$9,000. But look in the real market for Stickley—his production pieces which used to be mail-ordered. A good chair can still be had for \$75 to \$100.

### Deco:

Ranges from the finest French cabinetry to waiting-room chairs. The rule is, if it looks good, collect it.



### Old Baskets:

The great range of American basketry includes 19th and 20th century classics like the ones shown here. Clockwise from left are: Southern watermelon, \$475; yellow splint, \$140; Pennsylvania hickory splint from 1900, \$175; Nantucket, \$600. Keep an eye out for miniature baskets and those that are signed and dated.

### Resources, 212

Photo credits, 255



### Old Kitchen Wares:

Harlequin, Lu-Ray pastels and Russel Wright dinnerware; Deco water pitchers, tin (painted or not), earthenware mixing bowls, and any utensil with a wooden handle are affordable and useful, too, which is part of their charm.



# DESIGN PORTFOLIO

## THE ELEMENTS OF STYLE

Amazing how trends start. Post-Modern, Classic, Neoclassic. Seems these styles slipped into our rooms and took over—fast. But there's both logic and history to it all. Take a look at The Illustrated Classics

# Where Did Those Columns Come From?

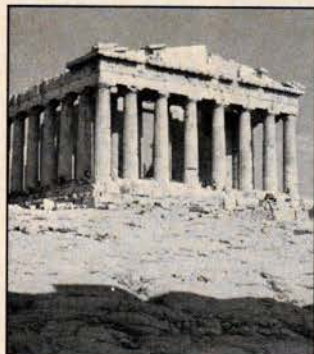
By Virginia Eckard



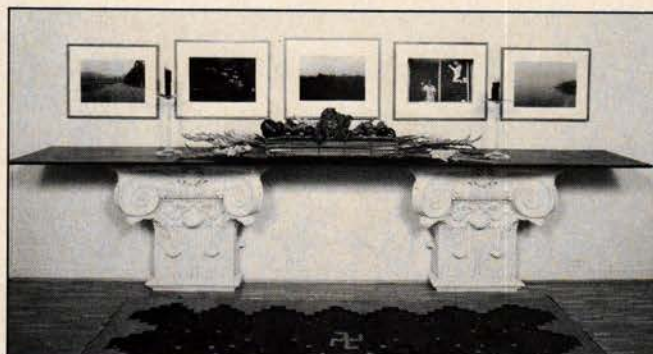
The Temple of Zeus, built in Olympia in 470 B.C., is an obvious inspiration for this 1982 ranch house renovation. The ancient marble versions have turned into new wood columns. And although these may be just for looks, their ancestry speaks loud and clear.



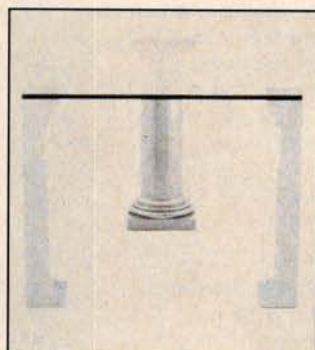
## THE CLASSIC COLUMN



**The Acropolis (Athens, 447-432 B.C.):** Columns warm buildings with human scale and add history to furniture.



**Sideboard (Dallas, 1982):** Today, sleek new materials are holding up the forms of antiquity. Designer Dan Nelson created this campy mix of thin slate and new plaster pilasters, giving fresh function to old shapes.

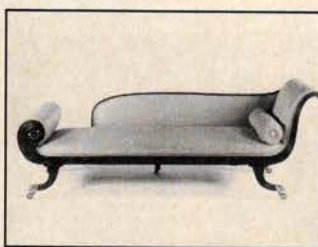


**"Column Table" (1981):** Designer John Saladino adds wit to the serious column by slicing it in three beneath a glass sliver.

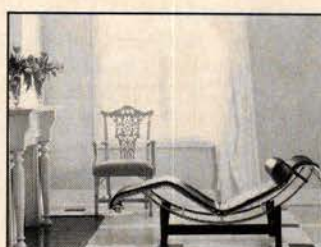
## THE RÉCAMIER CURVE



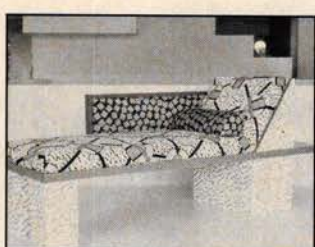
**Portrait of Mme. Récamier (1800):** The elegant "S" shape. It was named for Jacques Louis David's lady.



**American Duncan Phyfe Federal Récamier (1810):** This version took the curve and gracefully exaggerated it.



**Le Corbusier (1927):** With Bauhaus technology, Corbu bent the steel, dipped the middle and kept the curve.



**Chaise (Milan, 1982):** Hip "Memphis" designers in Europe play with the shape; more flash but history peeks through.

Produced by Donald Vining and Lita Solis-Cohen; Resources, page 212

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# WHERE DID THOSE COLUMNS COME FROM?

## THE FEMALE FORM



**Caryatids, Erechtheum (421-405 B.C.):** Classic ideal of combining functional support with decoration.



**Chair (Italy, 1810):** The female Egyptian sphinx shrinks to suggest support on the arm of this elaborate chair.



**Chair (Morganton, NC, 1983):** From a 19th century design. The draped figure is trimmed down but still decorative.



**Lamp (U.S., 1954):** From a 20s Giacometti sculpture, with the caryatid still working as a decorative support.

## THE CLASSICAL LYRE



**Lyre Player (c. 500 B.C.):** The curving grace of the Greek lyre was borrowed for furniture; a bit of respect for music too.



**Louis XVI Directoire (1799):** Reflecting French high society, the lyre was gilded elaborately, as on this chair.



**Regency (England, 1820):** A pair of gently curving lyres form the pedestal base of this mahogany game table.



**Console (U.S., 1978):** The lyre curve gets Deco-fine tuning in a bird's-eye maple table and is stretched to a delicate pitch.

## TRIPOD TABLE (ATHÉNIENNE)



**Candlestand (Russia, 1820s):** A fling with the Classical tripod, adapted well as a stand for candleabras and washbasins.

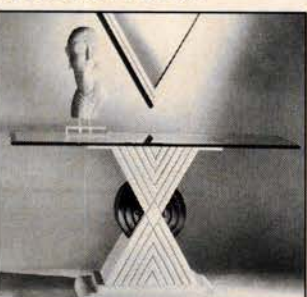


**Table (U.S., 1979):** Pared down for modern tastes. The tripod gets slender, swan-neck legs, but keeps the triangular base.

## MILITARY CAMPAIGN STYLE



**Table (New York, 1982):** Michael LaRocca's lean shape with delicate cross bars gives the Campaign new tradition.



**Console (U.S., 1983):** The Campaign cross bar support stands vertical, with Deco chevrons for decoration.

## THE SWAG



**Apollo Belvedere (Roman copy of Greek, 130 A.D.):** The draped grace of the Roman toga was too good to lose.



**Table (New York, 1982):** Not always cloth, swags also show up in three dimensions—carved wooden legs here.

## ANIMAL SHAPES



**Empire Table (France, 1825):** Dolphins first appeared on furniture as a symbol of the French king's heir, the Dauphin.



**Table (Atlanta, 1981):** The dolphin form, here a plaster base, springs from mythical legends. Resources, page 212

The legend continues with cream.





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# REAL ESTATE

## THE ELEMENTS OF STYLE

No matter what kind of roof over your head, chances are Sunday morning finds you flipping through the real estate section. Just checking the market, you tell yourself—thus making it safe to fantasize. But dream houses come in all shapes and colors, styles and prices. And we figure dreams can come true

# What Does Your Dream House Cost?

By Peter G. Miller



**WASHINGTON, D.C.**

■ Single-family: \$160,000



**BROOKLYN**

■ Brownstones: \$300,000



**MINNEAPOLIS**

■ Lofts: \$115,000



**CHICAGO**

■ Condos/Co-ops: \$90,000

In this representative survey, we've canvassed the country and found what you can expect to pay for five of the most popular kinds of housing: Victorians, lofts, brownstones, condo/co-op apartments and the typical single-family house. Each has its own personality; each is a statement of the kind of person who chooses to live there. Most important, each is an enduring form of American style.

## VICTORIANS

Ah, the Victorian. The name conjures images of bustles, waxed mustaches, Gibson girls. The hallmarks are ballroom space, walnut wainscoting, 12-foot ceilings and massive kitchens and baths. It's an American classic, built in virtually every city in the nation, starting in the 1800s. Purists aside, a Victorian can be Eastlake, Gothic, Queen Anne, Italianate and more. And as newly built homes shrink in size, Victorians offer the home-as-castle emotion we're looking for.

Happily, Victorians are still abundant and affordable. The back-to-the-city movement and heightened interest in reno-



**SEATTLE**

■ Victorians: \$145,000

vation mean large stocks of Victorians are thriving—either already resuscitated or awaiting rebirth (the cheapest way to get one). Prices range from \$100,000 to \$400,000 and more, though feisty urban pioneers can still find a down-at-the-heels Victorian for as low as \$79,000.

**Atlanta:** Victorians in Grant Park and Inman Park often have central hallways, four to five bedrooms and large third floors, once used as ballrooms. Many feature carriage houses, which owners are converting to rental units. Unrestored places range from \$115,000 to \$150,000; renovated Victorians can run \$500,000.

**Boston:** Here is the nation's largest stock of Victorians, says local Realtor Doug Bray.

Ownership schemes are diverse. To the south, a restored Victorian town house selling for \$200,000 is divided between the owner, who occupies the upper three floors, and tenants

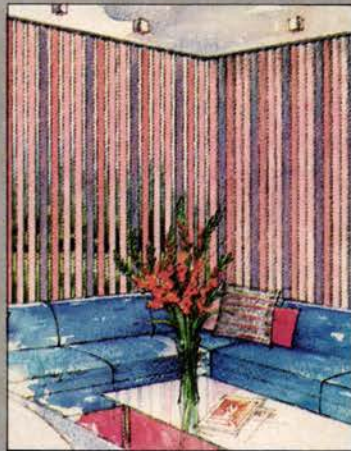
*Continued on page 126*

PETER G. MILLER, a Washington, D.C. real estate broker and writer, is a contributor to the Washington Post and The Washingtonian magazine.

*Nobody does windows*



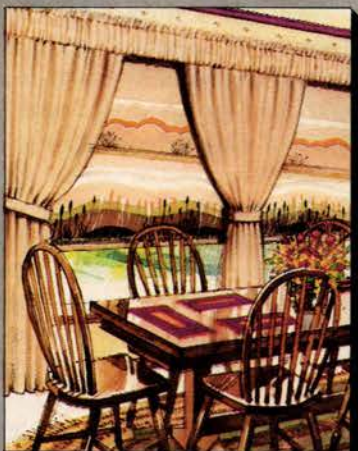
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(All window treatments shown feature Kirsch Drapery Hardware.)

# WHAT DOES YOUR DREAM HOUSE COST?

*Continued from page 124*

renting the lower two. In suburban Dorchester, Queen Anne-style Victorians run from \$60,000 to \$100,000.

**Dallas:** Along elegant Swiss Avenue—Big D's enclave of stately restored homes—a three-bedroom Victorian-style bungalow with a solarium and den costs \$197,000. Down the street, Victorians with four bedrooms, library, maid's quarters and leaded glass range from \$400,000 to \$600,000.

**Los Angeles:** In North University Park near the USC campus, unrestored Victorians go for as little as \$79,000—a bargain for L.A. More typical, says broker Alan Bergman of *The Victorian Register*, are in-need-of-work Victorians with 1,000-square-foot per floor, gable roofs and 12-foot ceilings, priced at \$125,000 to \$200,000. Look for period landscaping and wallpaper in L.A. restorations.

**Philadelphia:** Three-story Victorian town houses in West Philadelphia's Powelton Village have been converted to four- and six-unit rentals. \$75,000 to \$80,000 buys the building. Owners often qualify for historic preservation tax credits.

**San Francisco:** North of California Street—the Maginot line of SFO real estate—three-bedroom Victorians can cost \$450,000, but \$176,000 will buy a 900-square-foot condo carved out of a converted three-story Victorian. Prices start at \$150,000 in Ashbury Heights and Haight Ashbury.

**Seattle:** Housing prices have tumbled during the past year. A \$225,000 Victorian now goes for \$175,000. In the Queen Anne Hill neighborhood overlooking Elliott Bay, three-bedroom Victorians with spiral turrets, restored wainscoting and large kitchens start at \$125,000. A limited number of smaller two-bedroom Victorians on West 14th Street range from \$85,000 to \$90,000.

**Washington, D.C.:** The best prices are in Takoma Park on Washington's northern boundary, now a stop on the city's Metro subway. Victorians run \$100,000 to \$150,000—half the price of Cleveland Park.



## LOFTS

Lofts now turn up just about any place unused commercial space is available—we even found some converted grain elevators. As big as a ranch house, a loft's appeal is more than space. There's a mystique to living in them born of the urban pioneer spirit that launched entire loft neighborhoods like New York's Soho. The true loft pioneers are like the artists now reclaiming a downtown L.A. slum as, increasingly, artists move on to new frontiers, unable to afford the old. But the aura clings to whomever takes up residence. Moreover, cities encourage loft conversions to revive dormant neighborhoods—and tax revenues.

**Chicago:** New York has Soho, and now Chicago is developing Suhu—a former industrial/warehouse area north of the Merchandise Mart at Superior and Huron streets. One Suhu project, a can-manufacturing building converted to a mixed-use office/residential complex, offers 21 loft apartments from 550 to 1,200 square feet. Rent averages \$700.

**Los Angeles:** The industrial area east of downtown be-

tween Main Street and the Los Angeles River continues to grow as a loft haven for local artists. The neighborhood, which abuts an older warehouse district, is still a bit rough-and-tumble, but prices are good—\$300 to \$500 per month gets you 1,000 square feet of space. In downtown proper, a 2,000-square-foot loft with 12-foot ceilings and leaded glass in the converted 11-story Santa Fe building rents for \$1,000.

**Minneapolis:** With U.S. farmers being paid to cut back crop production, fallow grain depots are being harvested as lofts. Near Lake Calhoun, in western Minneapolis, a 10-story grain elevator has been converted into 1,000- to 1,700-square-foot lofts ranging in price from \$119,000 to \$186,900.

**New York:** Revitalization has moved from NYC's Soho (loft prices there routinely top \$200,000) to Tribeca—short-hand for the Triangle Below Canal Street neighborhood. Though generally less expensive than Soho, Tribeca's lofts now command \$100 to \$175 per square foot for most co-op units, with every indication prices will keep on climbing.

**Philadelphia:** In the Old City district along the Delaware River, lofts in restored 19th century factories rent for an average of \$800 for 1,000 square feet. At a wire factory converted to 97 lofts with 46 different floor plans, rent averages \$625 a month for 600 to 1,000 square feet.



## SINGLE-FAMILY HOMES

Wally and Beaver Cleaver lived in one, and many of us did too. At any rate, single-family homes predominate—some 40 million of them have been built in America since World War II alone. Architecture runs from Dutch Colonial to humble bungalow, and everything in between. We've stuck primarily to pre-WWII examples offering up to four bedrooms and 1,000 to 3,000 square feet. They're most likely to offer the best prices, and lend themselves well to loving renovation.

**Atlanta:** Prices in Atlanta remain comfortably low. The reviving West End neighborhood sports a \$75,000 to \$80,000 price tag, and two-story homes in East Point can be had for \$60,000 to \$70,000. Thirty miles to the north in Alpharetta and North Fulton, one of greater Atlanta's fastest growing areas, \$75,000 to \$85,000 buys a two-bedroom ranch house.

**Chicago:** In Austin, on the Windy City's west side, and near Harlem Avenue and Pulaski Road, outsized bungalows go for \$55,000 to \$65,000. A three-bedroom frame-and-stone house in suburban Elmhurst commands \$120,000, but prices ease to the \$70,000 range in the College View section. North of the city in Evanston, \$120,000 to \$180,000 is the norm.

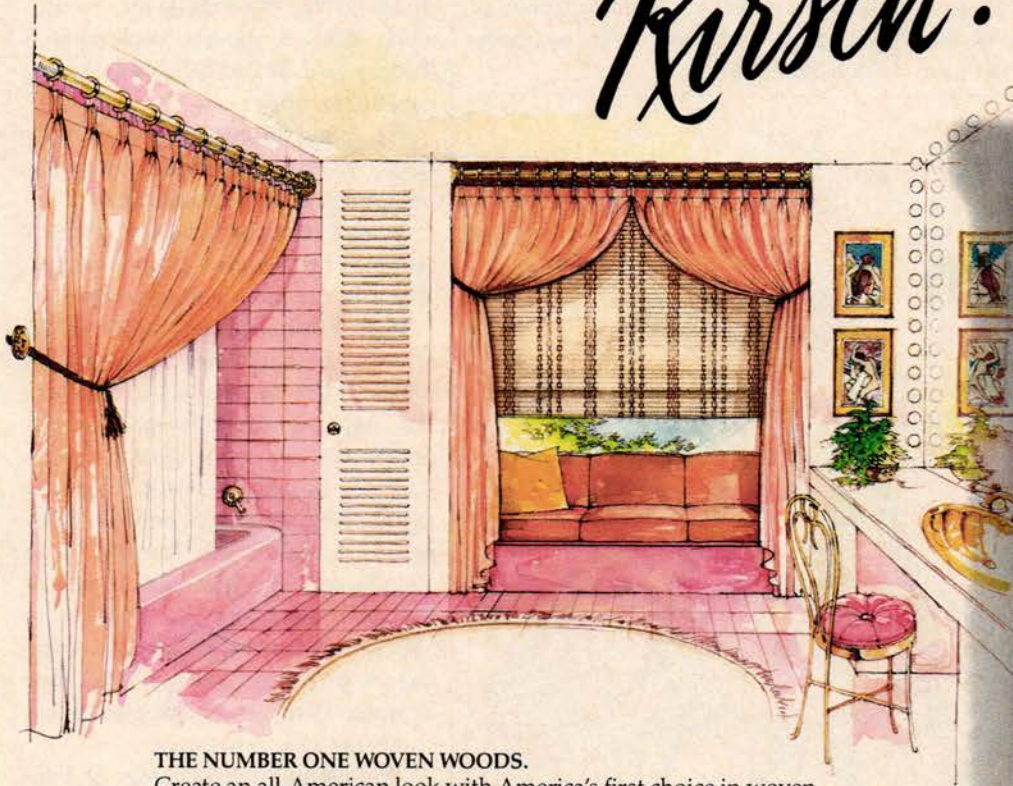
**Denver:** Popular with local renovators, two-story brick "Denver Squares" feature three bedrooms and upstairs baths. Expect to pay \$75 to \$100 per square foot for places in need of work.

**West Hartford:** Head for the area around Fern Street and Farmington Avenue and Asylum Street to get the most house for the money. There, three-story Tudors with five bedrooms, three baths, full third floors and multiple fireplaces can be had for \$160,000.

**Los Angeles:** In suburban Wilton Place and Larchmont  
*Continued on page 128*



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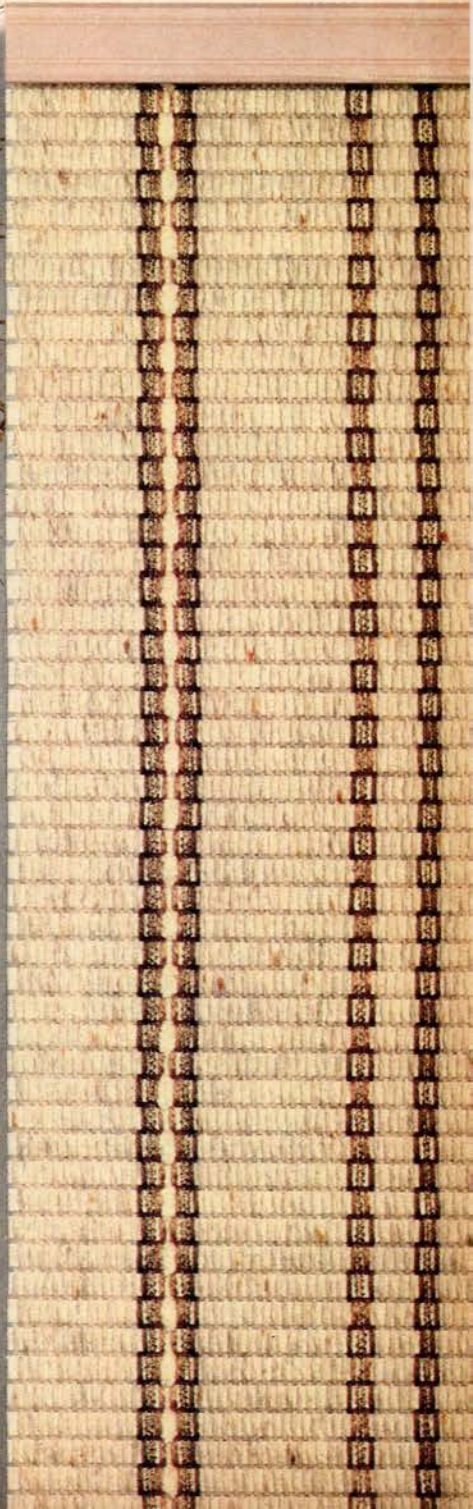
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## WHAT DOES YOUR DREAM HOUSE COST?

Continued from page 126

Village, prices for the ubiquitous "California" bungalow—a two-story Craftsman-style frame home with stone fireplace, three bedrooms and two baths—range from \$200,000 to \$350,000.

**Philadelphia:** Just outside the city along the "Main Line," look for Pennsylvania fieldstones that have solid stone walls, slate roofs and three to eight bedrooms. In suburban Wynnewood, 2,000- to 2,500 square-foot field-

stones with four bedrooms cost \$135,000. The same house in Bryn Mawr or Strafford runs \$175,000 to \$200,000; \$90,000 in Cheltenham and Elkins Park.

**Washington, D.C.:** Four-bedroom brick Colonials with slate roofs, three bedrooms and two baths check in at \$160,000 in Chevy Chase, D.C., and American University Park. Closer to downtown in the Cathedral section of Woodley, unrestored four bedrooms fetch \$225,000.

## BROWNSTONES



Before the high rise, there was the brownstone, part of the urban landscape for more than 200 years.

It's come to symbolize the gracious way to nest in the city. The best brownstones have museum-quality woodwork, often a garden, sometimes a balcony, and all that deliciously weathered brown brick.

We found brownstones in a wide range of ownership/rental configurations, often at very decent prices.

A word about terminology: For our purposes, *brownstone* is interchangeable with *row house* and *town house*.

**New York:** The Big Apple is home to the stock market, big banks and the million-dollar Manhattan brownstone. But some of the best—and lowest-priced—are across the river in Brooklyn. In Brooklyn's Park Slope, a rapidly developing area between Prospect Park and Fourth Avenue, 75- to 100-year-old brownstones start at \$165,000, but drop to \$75,000 to \$80,000 on Brooklyn's Sixth Avenue. Expect to pay around \$119,000 near Prospect Park for an 800-square-foot co-op unit in a brownstone.

**Philadelphia:** A mainstay of Philly's Society Hill and one of the better buys around is the "Trinity" row house. Built in the 1700s, Trinities are priced from \$50,000 to \$75,000 and feature three floors—kitchen and dining room on the first level, living room on the second, and a bedroom and bath on the third.

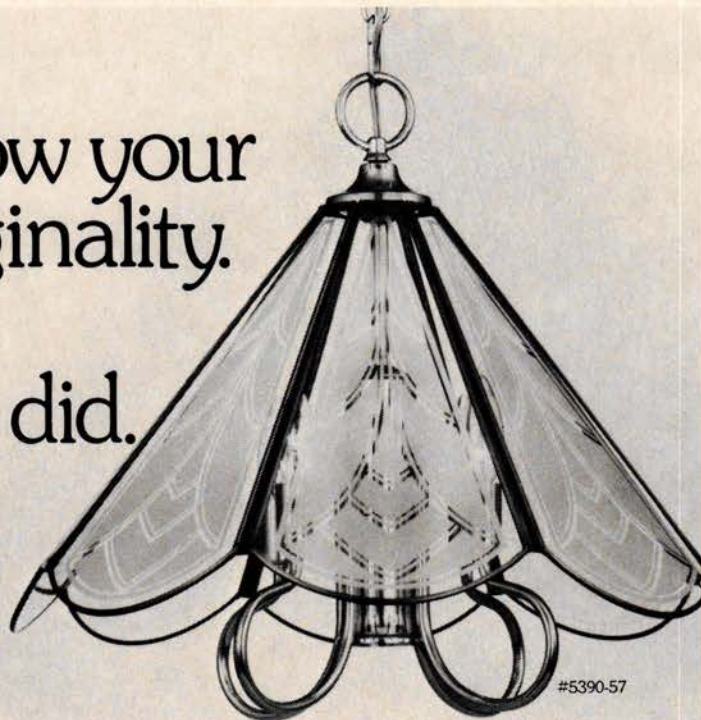
**San Francisco:** Built on a landfill jutting into the Bay, frame-and-stucco row houses in the Marina district run \$350,000 and up for two bedrooms. West of downtown in Sunset, some two-bedroom row houses fetch \$100,000—cheap by San Francisco standards.

**Washington, D.C.:** Tucked behind the Supreme Court on Capitol Hill, renovated two-story brownstones with new kitchens, sanded floors and two bedrooms sell for \$150,000. Prices drop the farther you go from the Capitol.

Continued on page 130

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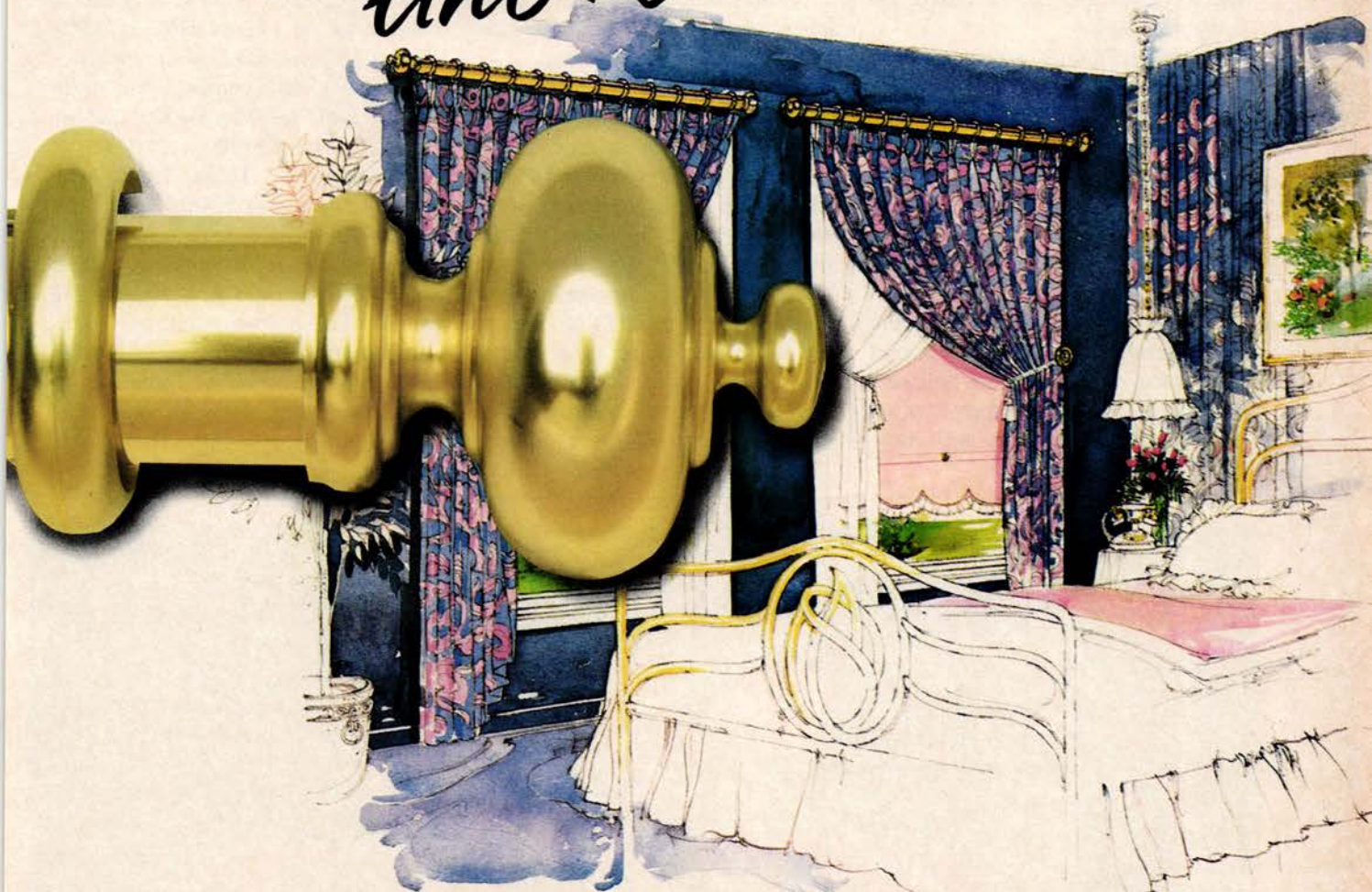


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## WHAT DOES YOUR DREAM HOUSE COST?

Continued from page 128



### CONDO AND CO-OP APARTMENTS

Apartment buildings have been around since ancient Rome. Back then, the most desirable places were on the first floor. Well, civilization has brought us high rises and low rises and condominium and co-op ownership.

Condos, we found, vastly outnumber co-ops in most of the cities surveyed. But however you pay for it, we've all lived it—be it a white-box basement flat to a three-bedroom garden apartment. While the outside may be deeply uninspired (especially high rises from the Fifties), it's what we do with the inside that matters.

**Denver:** Declining migration and the stagnant energy industry have kept Denver real estate prices low. Still, luxe high-rise condos in Cheesman Park are pegged at \$425,000, with units above

the treeline offering spectacular views of the Rockies and downtown. Around Capitol Hill, condo-converted apartments bring \$75,000 for 800 to 1,000 square feet.

**Houston:** With a 30 percent vacancy rate for apartments, condo prices reflect a sluggish market. A 1,650-square-foot unit inside the Loop (the inner-city section surrounded by Interstate 610) near Rice University Medical Center runs \$90,000. Along Bear and Augusta Streets outside the Loop, it's \$80,000 for the same space.

**Miami:** Grossly overbuilt, Dade and Broward counties have had 30,000 unsold condos on hand. But while Miami sputters, Hollywood and Hallandale to the north are seeing intense development near the 600-acre Diplomat Hotel complex. Prices range from \$183,000 for ultraluxury condos facing the Atlantic to \$97,000 on Biscayne Bay. As always, prices drop dramatically farther inland. A two-bedroom, two bath unit 25 minutes from the water in Valencia Village is priced at

\$60,000.

**Minneapolis:** A mile from downtown near the University of Minnesota, professors and Yuppies (Young Urban Professionals) pay around \$200,000 for 1,700-square-foot units. Along the Mississippi, condos in six- to eight-story buildings are priced at \$120,000.

**Seattle:** Condos located downtown on Second Avenue offer spectacular views of Puget Sound, plus spectacular prices—\$250,000 to \$500,000. Outside downtown on Capitol Hill, \$175,000 buys 1,250 square feet in four- and five-story garden-style buildings. But in the North End, 1,400-square-foot garden condos start at \$70,000.

**Washington, D.C.:** Tough rent control regulations have slowed D.C. condo conversions to a virtual halt. Even in converted buildings, some condo offerings are now underpriced rentals. Two bedroom units on Cathedral Avenue Northwest can be had for \$165,000. In nearby Alexandria's Landmark area, two-bedroom, two-bath condos start at \$100,000. **MH**

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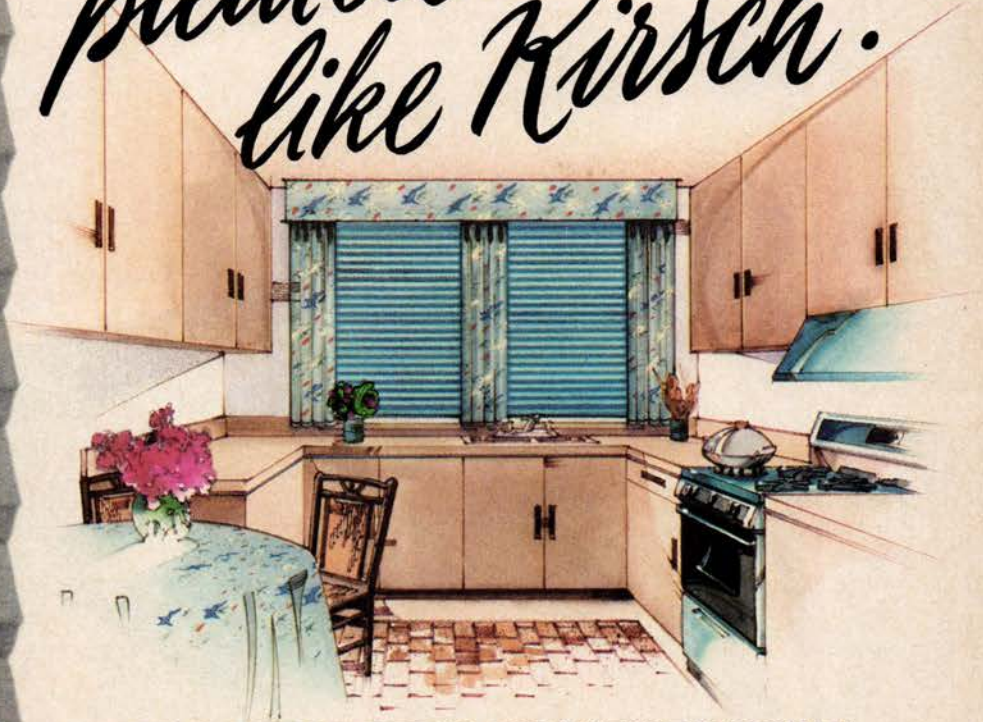
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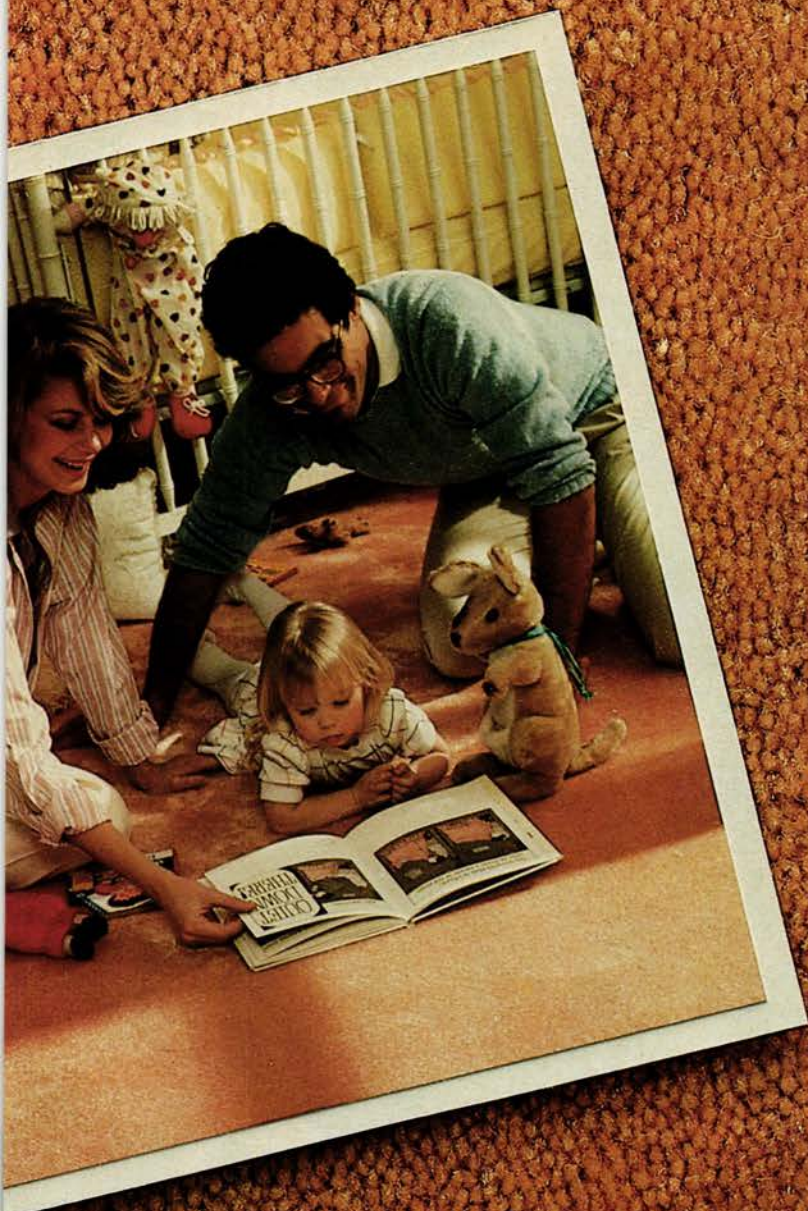
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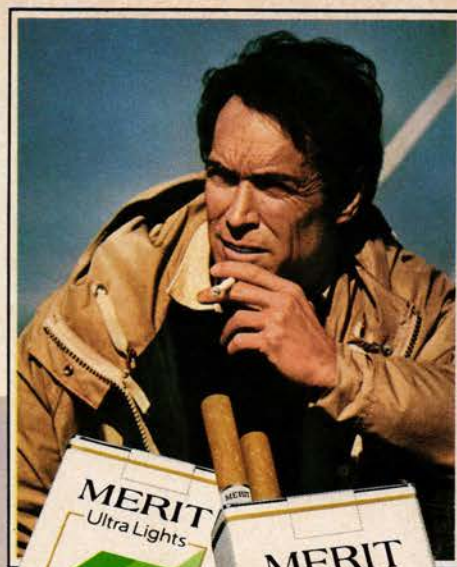
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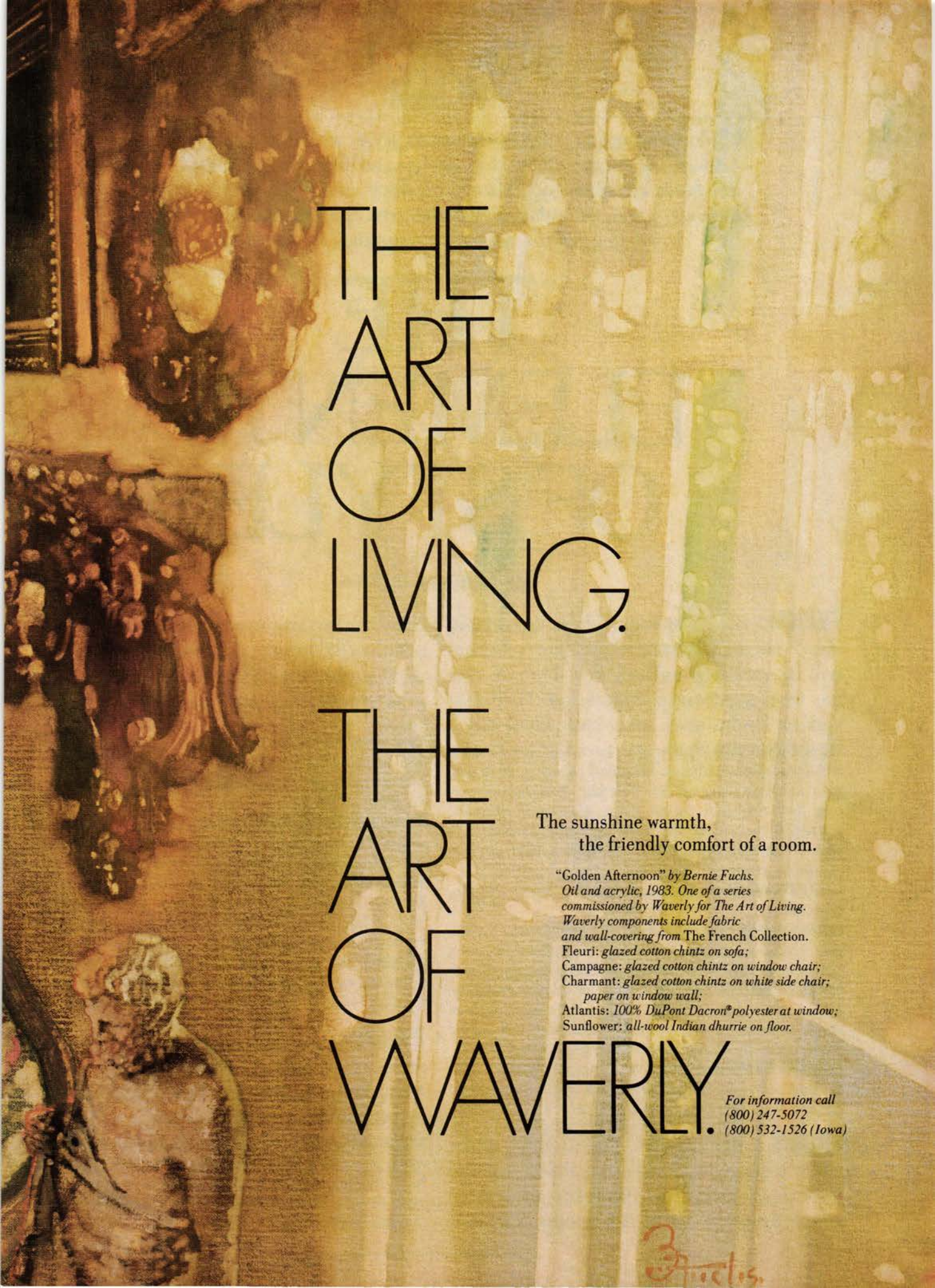


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While there are no real shortcuts to style, we offer here a bulletin about important changes in design and furnishings. From the hundreds of ideas, suggestions, products and photographs on the following pages, we selected the elements that can inspire you now. It's like having an owner's manual for this issue

## THE ELEMENTS OF STYLE

By Marcia Andrews

**TREND:** Softness is back. There are certain cues, visual and tactile, that suggest a room will be soothing and low-key. How to create that comforting impression? The 80s' version begins with a few basic elements.

**THE GENEROUS DRAPE:** We used great billows of fabric to soften windows, starting with page 149. Pinch pleats are too formal, too tailored for today, so note how fabric's wrapped loosely over rods. Variations on the drape show up in theatrical gauze and chintz, 205. Or, fabric can softly stand in for a wall, 175. In the loft on page 187, the fabric's major role is to change the room's environment.

**THE SOFT ROMAN SHADE:** Quietly combines blinds and draperies, page 164.

**LOW-PILE CARPET:** Creeping into our homes, covering the 70s' bare floor, it's softer than industrial but still working as a neutral background, 169, or in merry, ice-cream colors, 205.

**RETURN OF THE CABBAGE ROSE:** Printed on durable chintz, on needlepoint carpets, the rose gives period charm without dating a room. Choose the most discreet of colors, and patterns that are blurry, not brittle, pages 149 and 175.

**OVERSIZED SOFAS AND CHAIRS:** Considering the trend to softness, it's no surprise that rounded lines and an emphasis on comfort, page 149, are Elements of Style.

**TREND:** Color matters. For a while, white walls were everything—the Palette of the Year was irrelevant. Now the urge is to warm up the walls of our rooms with soft

color and to use more vivid colors on furnishings for impact. Which colors matter is what makes the difference in 1984.

**WALLS THAT BLUSH:** Rosy, peachy paint colors, page 149, and even softer hues, 164, set up a glow in a room.

**BASIC BLACK AND WHITE:** The combination can be like putting on a tuxedo. Dressy, as in the floor tiles and the love seat, 140; impressive, as in the grand piano; or collectible, as in the Eileen Gray rug, 170.

**THE PRE-EMINENCE OF BLACK:** In softer versions on fabrics and ebonized finishes, page 153, or the hard shine of machinery, 205 and 209, black is officially very appropriate.

**FIFTIES' COLORS:** Pink and black (they called it charcoal, the first time around) lead the revival, page 157. Examples of bright tropical trim, 180, all the way to hot metallics, 178. Welcome back argyle-sock colors.

**TURQUOISE:** The popular choice in '84. You'll find seven examples in this magazine, from thunderbird blue on the coffee table, page 163, to sea green in The Summer House Look, 182.

**TREND:** The unexpected mix turns familiar furnishings, materials and designs into something spectacular. The premise: Well-placed surprises refresh rooms.

**THE UNEXPECTED MIX:** First, each element should be worthy of notice on its own, then the combination delivers fresh impact—it's definitely not the kind of formality you get with matched sets. Slick surfaces next to roughhewn usually  
*Continued on page 140*



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## THE ELEMENTS OF STYLE

*Continued from page 138*

work, as in antique Deco chairs with a terra-cotta-based table, page 169; painted metal chairs at an oak dining table, 171; a techy lamp in a quietly traditional setting, 166. Or it's simply a matter of using an element taken out of its time, like the columns in the bath on page 201.

**THE WEATHERED FINISH:** This is the same kind of thinking that puts a snaggy twig table into a smooth modern room—contrast focuses the spotlight. Grabbing center stage are an unglazed jar amid shiny finishes, 163, and old stripped woodwork in a high-gloss room, page 188.

**MARBLE:** Its revival is linked to Neoclassical-style rooms, page 155, but marble's versatility is what makes it exciting. Obviously it's ideal for a pastry chef, 195. Then, on to more countertops, where marble civilizes the kitchen-turned-parlor, 188. Along the way, a more affordable, wryly enjoyable, hand-painted **FAUX MARBLE** came into its own, 155 and 165.

**TWIG FURNITURE:** Useful as rough relief for rooms that verge on too slick or too stuffy, twig is one of those collectibles that earns its keep, 148.

**UNMATCHED CHAIRS:** Each chair has its own personality, a compatible style, and is full of a character carbon copies lack, page 188. The principle applies to reupholstered gems, 166.

**TRICKS OF THE TRADE:** They're this year's style bonus; the fillip for a room that has you stumped because it . . . just needs something.

**THE VISUAL PUN:** Sometimes it's simply the way things are arranged, like lamps as exclamation points, page 157, a well-done fake lamp, 156, or the crossover tech of a swimming pool ladder on a high platform bed, 187. You get the idea.

**THE LEANING PICTURE:** Nonchalant art; languishing against a wall, not formally attached to it, it's this season's unconstructed look, page 177.

**THE BIG ROUND MIRROR:** Deco punctuation, pages 160 and 164.

**THE LITTLE BLACK CHAIR:** The world needs one confident, go-anywhere chair, and this is it, pages 162 and 187.

**TREND:** The virtuoso piece. What's the surest way to success in an empty and/or boring room? Focus your design on one spectacular piece of furniture.

**THE VIRTUOSO PIECE:** You can't miss it. The marble table, page 157, sets the tone for the room, then stands at the center of attention. So does the brass/glass/ebony desk. But where's the prime example? You tipped us off (in the design contest, January *MH*) to your first choice for building a room within a room, the **FOUR-POSTER BED**, pages 151 and 183.

**THE ARMOIRE, THE ARCHITECTURAL CABINET:** Each big, distinctive piece can deliver the woodwork, paneling, patina or shapely detail a room lacks—as in our examples on pages 155, 162, 170, 183 and 203.

**THE COLUMN TO NOWHERE:** It's everywhere, disguised as a lamp, 155; a plant stand, 163; as part of the woodwork, 180.

*Continued on page 142*

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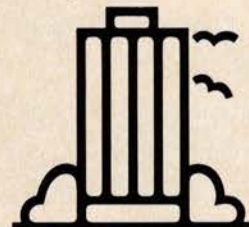
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## THE ELEMENTS OF STYLE

*Continued from page 140*

**FURNITURE AS SCULPTURE:** When the piece is truly outstanding, there's no urge to clutter a room. The scene belongs to the chairs and sofa, page 170, the grand piano, 176, and the bookcase, 207. You also can achieve the same impact with **THE MONUMENTAL COFFEE TABLE**, page 187.

**THE BIG CARVED CHAIR:** Whether they're antiques or reproductions, the best of 18th century designs will provide guaranteed grace—page 148 and 175.

**MODERN MASTERS:** Forget the Louis and the Georges. The newest names in furniture are from the 20th century, many from the last half. Check out pages 153, 160, 161, 168, 170 and 171.

**THE CHAISE:** A sensuous shape, pages 155 and 175, that has survived the trends—more than a chair, less than a sofa, 156.

**TREND:** Architectural detail is back. We used to strip rooms to the bare essentials, now we're putting the best features back in.

**TILE:** Appearing on any surface of any room, tile lends its color, sheen, grid pattern, shape and armor. Your room-changing options begin on page 160 and continue with our six (at least) popular variations on style-adding tile.

**GLASS BRICKS:** A recurring, reliable alternative to light-blocking walls, a modish material that recalls the 30s, page 156.

**FRENCH DOORS:** The renovator's choice, page 174. The many panes replace featureless picture windows and sliding glass doors, 182 and 205.

**THE RETURN OF THE PORCH:** Whether traditional or updated, page 167, the porch answers an urge for natural light and breezes.

**TREND:** Visible tech has cachet, and equipment is suddenly something to show off. Displaying the food processor as sculpture was only the first step. Now collections of professional-strength tools and toys are looking good.

**VISIBLE TECH:** Video and audio equipment as status symbols is an idea that boomed as soon as the boxes became smaller and their buttons less mysterious, page 153.

**ELECTRONIC LIBRARY:** 203, is the logical, computable result of all the new information technology. If you're after less specialized tech, start with fixtures such as bare, bony track lighting, 178, and even air ducts as ceiling moldings, 168. In the kitchen, there's proud technology in the industrial-version appliances, 197, and materials, 195.

**THE RESTAURANT STOVE:** It's the centerpiece of the new-style kitchen, pages 172 and 194, plus evidence that the rest of that equipment isn't just for show. A gleaming hood and work light also earn their keep.

**PROFESSIONAL COOKWARE:** Hefty scale, high performance materials and knockout design make the flimsy look silly, 195.

**THE HOME GYM:** Probably one of the fastest-growing additions to our equipment arsenal, and a case of letting the "good bones" show, 205.

MH

A Heritage of

# W I N E & F O O D

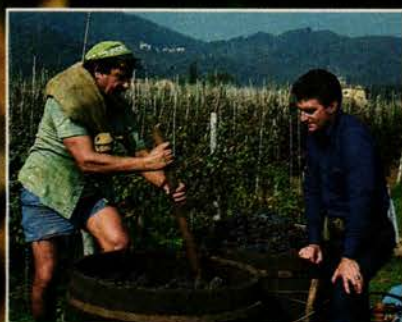
At our family winery, we have, for three generations, created wines to complement food. It is a heritage that extends far beyond our eighty years in California, to the small village of Farneta in Northern Italy.

During the 1983 harvest, I joined the families of Farneta in the vineyards where my grandfather, Samuele Sebastiani, learned the ancient art of tending noble vines. The wines of these family vineyards are paired with local foods and served proudly throughout the region.

Our own family vineyards in California have seen many changes since my grandfather's day, but with each improvement in the vineyards and in our wines, our original vision remains intact. "Wine and food and family and

## The Harvest

friends are the classic ingredients of a gracious dinner table." It is our respect for this tradition that will always direct the Sebastiani Vineyards style of winemaking.



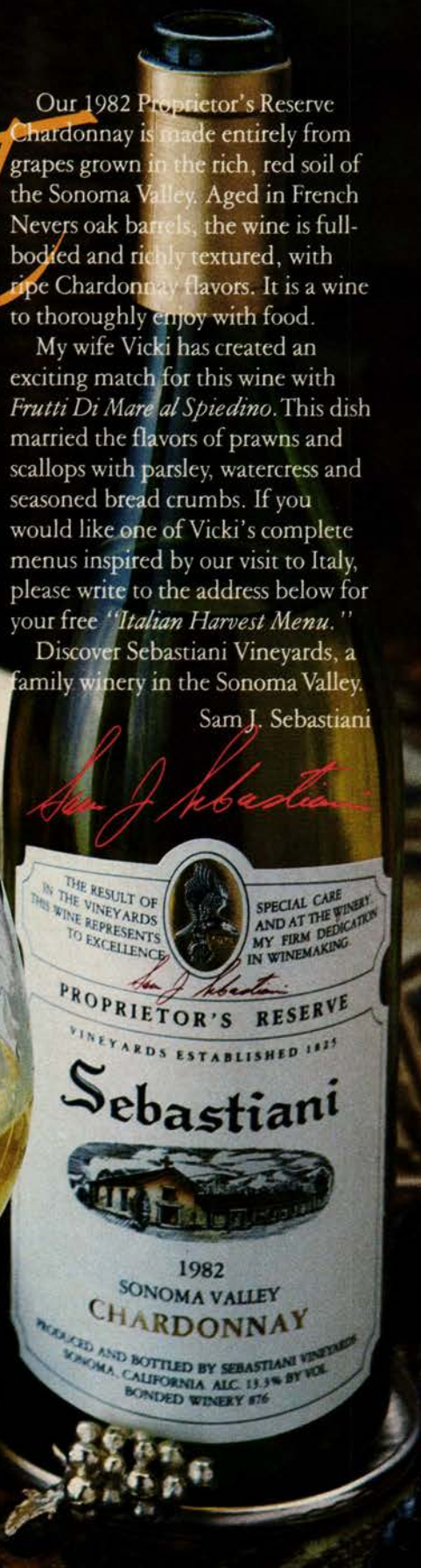
Above: A family affair, the 1983 Farneta harvest was a glimpse of his own heritage for Sam Sebastiani, above right in blue shirt.

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My wife Vicki has created an exciting match for this wine with *Frutti Di Mare al Spiedino*. This dish married the flavors of prawns and scallops with parsley, watercress and seasoned bread crumbs. If you would like one of Vicki's complete menus inspired by our visit to Italy, please write to the address below for your free "Italian Harvest Menu."

Discover Sebastiani Vineyards, a family winery in the Sonoma Valley.

Sam J. Sebastiani



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# THE ELEMENTS OF STYLE

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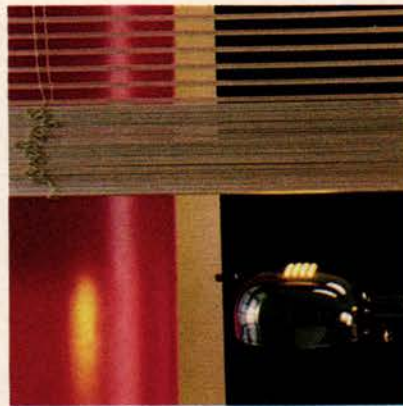
Style is not necessarily divided into five parts, but it does make it easier to understand the colors, textures and shapes that work today.



EUROPEAN COUNTRY



AMERICAN COUNTRY



SOFT TECH



NEOCLASSICAL



NEW WAVE

**T**he most appealing part of style today is our ability to pull it all together. Style isn't invested in any one chair, lamp or vase; it's the ensemble that counts. And what's exciting is the process of assembling our homes—defining a personal style by adding choice to choice, an object to a color to a piece of furniture. Right now, there are certain combinations, looks, mixes that feel good, make us confident. These fall into the five fairly distinct families you see above. With these tools, style is easy.

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Produced by Ben Lloyd and Carol Helms  
RESOURCES, PAGE 212

THE  
ELEMENTS  
OF STYLE

It's a style of memory and comfort. Traditional design relaxes out of formality into places visited or just dreamed of: an English country house, a French country inn. There's room for personality. And it's all brand-new.

# EUROPEAN COUNTRY



**THE GRAPHIC QUILT:**

Whether printed on an inexpensive dhurrie rug (hanging) or the real thing in a pricey and highly collectible "Star," quilts are the reigning American graphic.

**FOLK ART:** Centuries old or made yesterday, the key is the hand of the craftsman on a

one-of-a-kind adventure. Results: the rooster weather vane, a wreath wrapped of grape vines, the whimsical twig planter, the hanging game board.

**HONEY-COLORED**

**PINE:** The American flavor in wood on a hunt table with scalloped apron.

**COLLECTIBLES**

**THAT WORK:** Not for sitting around doing nothing, these pieces—white ironstone bowls and pitchers, yellowware lamp, workaday baskets—are utilitarian sculpture.

**THE RUSTIC CHAIR:** With the integrity of a tree branch and the earnest function of

handwoven rush, these no-nonsense seats replace ladder-backs as the American Country chair.

**ANTIQUe LINENS:** Unheard of even five years ago on the mass market, the intricate detail of fine eyelet lace and embroidery, is waiting to adorn your bed. Now.

**VICTORIAN**

**COUNTRY:** Look how right the white painted tin ceiling is on the wall. And the ceiling fan. Both just out of the country store.

**THE FOUR-POSTER BED:** It's instant architecture. A room within a room. The prime nurturer. Not only Shaker painted

like this in a dark green stain, but more elaborate styles do the trick, too.

**THE PAINTED FLOOR:** Today's polyurethane paints allow for inventive, long-wearing floor treatments. Here it's high-gloss country.

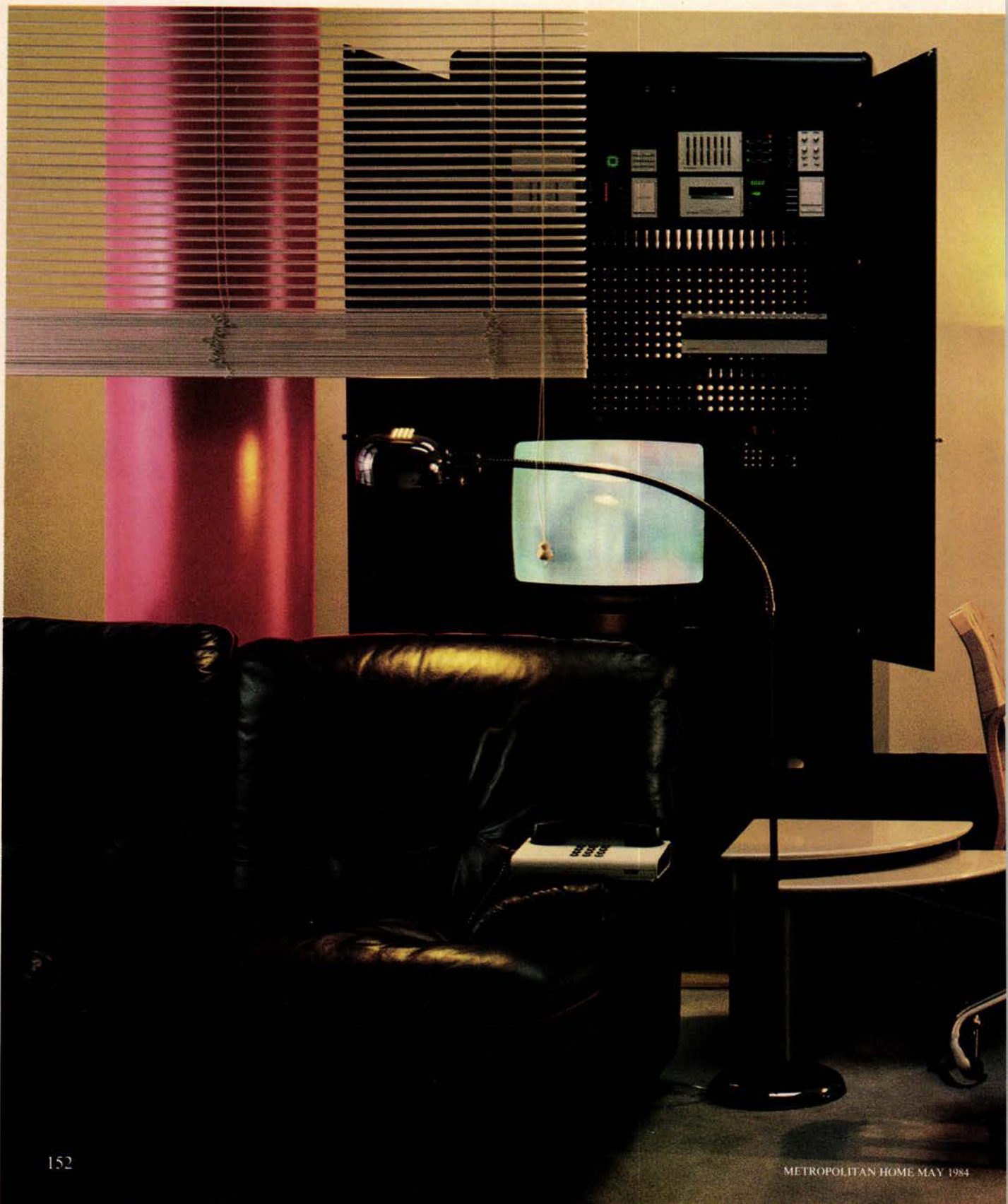
**RESOURCES, 212**



THE  
ELEMENTS  
OF STYLE

Lots of us fell in love with the idea of High Tech in the 70s, but almost nobody could live with its hard edges. Soft Tech takes the industrial impulse and cushions it into a machine for living, combining the best of European design and the brightest from the factory. Structural supports and electronic equipment are visibly at home with soft chairs, soft colors.

# SOFT TECH



**THE PRE-EMINENCE OF BLACK:** A machine color goes soft in fabrics, finishes: on the slouchy Eurostyle sofa, the sleek armchair.

**ARCHITECTURAL TABLE:** Forget the table with lots of leaves. This table is so huge it becomes a platform. And the best come from architects.

**NEW TECH MATERIALS:** Plastic laminates bend and curve like never before, on columns, tabletops. Nonchip paint slicks up cabinets and tables. Low pile wall-to-wall takes color, replaces industrial carpet. Minihalogen light bulbs allow the very thinnest lamps.

**VISIBLE TECH:** No more fake wood finishes. Stereo and video equipment comes into its own. From TV monitors to telephones, all is upfront for viewing. **THE ELECTRONIC LIBRARY:** You're the programmer. Now you choose what and when you'll watch, listen or

tape. Organization is key: A big commodious cupboard takes it all in. **MODERN MASTERS:** The first plywood that bent (Aalto's chair), the first metal that curved (Corbu's chaise) is still completely at home in the Soft Tech mix. **JAPANESE INFLUENCE:** Responsible for most

of the tech, Japan's soft side also shows in translucent shoji screens, earthy urns and quince blossoms, delicate as a drawing. **THE THIN RED LINE:** Deliberately plays up upholstery in pillow welting, highlights lamps and dances across the face of electronic gadgetry.

**THE SOFT-EDGED WINDOW:** Skinny blinds aren't new, but now the option of wood softens without losing detail. **SPATTER PRINTS:** The closest Soft Tech fabric comes to pattern is a canvas of hand-spattered paint.

**RESOURCES, 212**

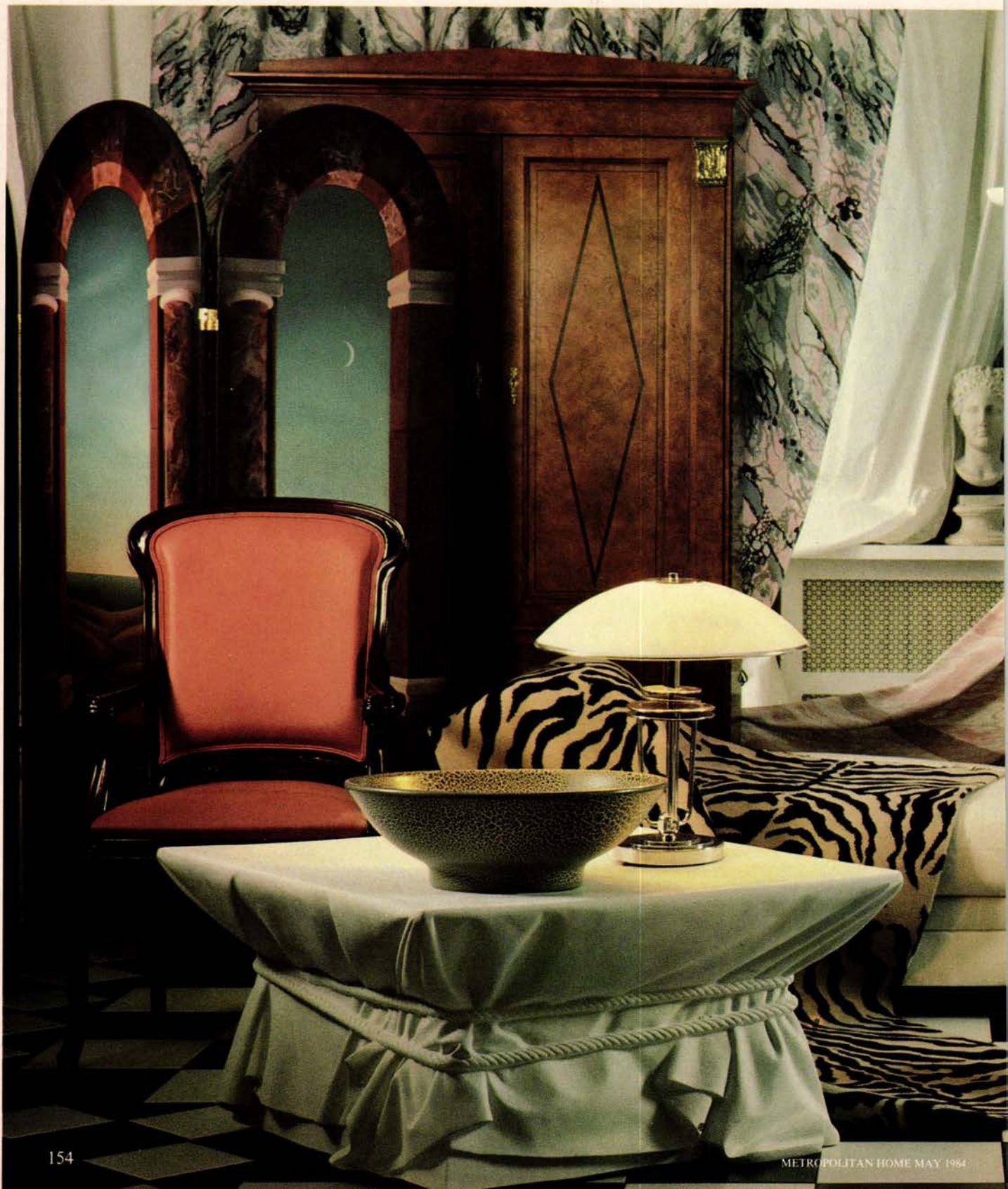


THE  
ELEMENTS  
OF STYLE

Drama, history, even pyrotechnics play major roles in the Neoclassical mix. It's a combination of elements from ancient Greece and Rome, 18th century European adaptations, and today's attitude that anything goes—

# NEOCLASSICAL

as long as it sends up something else. Look for pattern, columns, urns.



**MARBLE:** Central to the Neoclassic look, but not always affordable, so **FAUX MARBLE** comes into its own on the fabric backdrop, on the oversized bowl and on its supporting pedestal. **ANIMAL PATTERNS:** Show up on a leopard-skinned fiberglass bowl. As ancient

cultural icons, a wool rug becomes a tiger skin, and the pillow, a pink-spotted panther. **TROMPE L'OEIL:** More sleight of hand at work, a fool-the-eye screen makes a scene where there is none. **BASIC BLACK AND WHITE:** Despite origins in antiquity, these floor tiles are city slick.

**THE CHAISE:** A sensuous, classic shape that's survived the wars of trendiness. Looks right in any mix. **THE LINER LOOK:** The ebony-framed Deco chair, plucked from an ocean liner. **PERSONALITY CHAIRS:** The human-scaled gold chair, upholstered all over in

hand-painted fabric, echoes Tut's tomb. The fluid lines of the leather and lacquer chair are Art Nouveau. **THE GENEROUS DRAPE:** Great billows of curtain (hanging at right) soften and civilize the window. **THE MONUMENTAL COFFEE TABLE:** The piece that commands

the room. Here, the generous drape is made of fiberglass and turns a table into a toga-clad god. **PEDESTAL TABLE:** Roundly a favorite in Italian black lacquer, it's quite literally based on the column. **ARCHITECTURAL CABINET:** Pediments and columns add up to

interior architecture, rich yet undecorated in a made-today Directoire style. **THE COLUMN TO NOWHERE:** Ancient Greece's gift to Post-Modernism. We like its nonstructural strength. The fluted version is really a lamp. **RESOURCES, 212**



THE  
ELEMENTS  
OF STYLE

It's a style of wit and personal expression—the way fashion and cutting-edge culture announce their presence in our rooms: a touch of punk, 50s funk, classic Deco, European luxe. There's humor and a sense of daring in

# NEW WAVE

the mix, a sign that you're absolutely up to date. Admittedly, a little New Wave goes a long way. But it's a rare room that's not better off with a piece or two.



**ARCHITECTURAL GRID:** The well-ordered lines of a Bauhaus window and the white-painted rightness of a structural screen stand ready for whatever curves New Wave might throw next. In the same way, thin black lines take the grid and wrap it around

the side chair. **GLASS BRICKS:** Cornerstones of 30s architecture, glass bricks fit into the most contemporary of spaces to make a light wall where there is none. **THE VISUAL PUN:** The always tasteful joke, a trio of wiry torchère lamps as

exclamation points; a paper lantern shaped like a lamp, shade and all. **SPATTER PRINTS:** Jackson Pollack's legacy to the 80s. Devil-may-care colorings literally turn natural canvas fabric into a drop cloth, show up on floors as enameled globs of

paint. And on plates, it's the new spatterware, sometimes even punked up with glitter, as on the overscaled ginger jar. **THE VIRTUOSO PIECE:** Strong enough to build a room around. Here, a marvelous marble table in a monumental geometric

stack; a desk, 30s-inspired but designed yesterday, with a rare combination of brass, thick glass, ebony and burl wood. **THE MEMPHIS INFLUENCE:** Three years ago, a group of European designers called "Memphis," challenged the very ground that modern

design walks on. The results are exaggerated, experimental and unconventional shapes like this playful, two-tone Italian chair. **FIFTIES' COLORS:** Pink and black are coming back, gray and turquoise, too.

**RESOURCES, 212**





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THE  
ELEMENTS  
OF STYLE

Now that you've seen the individual elements, here's how style looks in real life rooms.

# CELEBRATING AMERICAN STYLE



**W**e are born rebels. As soon as someone says must or can't, we say why or why not? Why not put that Deco lamp on that Duncan Phyfe table? We can and we do. We have the world as our emporium and history for inspiration. We are all emotional immigrants with ties to another place. We are all pioneer stock who love the new, the plucky, the original. And we are house proud, seeing the world through the prism of our homes: They define us as we finish and furnish them. Here are nine American homes, each one a type that represents many American homes, each one filled with the considered, personal choices of its owners. We call them The Elegant Loft, The New Traditional House, Streamlined Condo, The New Family Home, The Updated Cottage, The New York Look, The Summer House Look, Factory Chic and Eurostyle Penthouse. Together, these homes make a picture of American style right now.

"Celebrating American Style" written by Donald Vining; Resources, page 212

THE  
ELEMENTS  
OF STYLE



**TREND:** In Manhattan, conversions of commercial buildings have peaked. In Chicago, Philadelphia and Los Angeles, however, loft conversions are on the rise.

# THE ELEGANT LOFT

Loft living these days no longer means a mattress on the floor. Those big, desirable city spaces (and their suburban analogs) are being outfitted with the cream of traditional furnishings. But lofts are still a special challenge, demanding bold strokes and the furniture to do the organizing work of absent walls. Here's our solution designed with furniture you can buy now.

Produced and designed by Carol Helms; Photographs by Joseph Standart



**MODERN MASTERS:** Enduring 20th century furniture by master designers (still in production or being reproduced) mixes with period pieces. Josef Hoffmann's 1909 Fledermaus dining chairs, Mario Bellini's 1968 Le Bambole square armchairs (in white) and Mariano Fortuny's 1902 nickel and black lamp.

**THE LINER LOOK:** Round and rich were the hallmarks of the great ships that made travel an event in the 30s and 40s. Both the beveled mirror and the ash-burl table could have crossed in style.

**BASIC BLACK AND WHITE:** From the marble-inspired checkerboard tile floor to the striped fabric on the Neoclassical love seat, the duo of black and white is as smart as a tuxedo.

**THE SLIPCOVER LOOK:** Reshapes, recolors and updates. Those fat white chairs have brown leather beneath the covers.

**TWO OF A KIND:** Pairing equals symmetry, which in design stands for formality. The bookcases and white chairs are purposely done twice.

**THE BIG ROUND MIRROR:** One grand gesture instantly lends slick curves. Round not square is the point.

**ARCHITECTURAL SCREEN:** If you lack architectural interest, import it. The art furniture screen combines service (partition) with rich detail and rich color.

RESOURCES, 212





THE  
ELEMENTS  
OF STYLE



**TREND:** A 1,500-square-foot loft equals the space in the average new house.

# THE ELEGANT LOFT

The way to add elegance to a loft is to choose furniture that you don't associate with lofts, such as the traditional pieces we show here. Though the architectural bookcase, pedestal table, Sheraton sideboard and love seat are all new, they have the delicate grace and Neoclassical forms of the late 18th century originals. And they mix well with Contemporary designs.



**THE GENEROUS DRAPE:** The new way with cloth is full to overflowing. Lengths of white glazed chintz, loosely wrapped over rods, make these windows clouds of softness.

**NEW 18TH CENTURY:** The names to watch are Sheraton, Hepplewhite and Duncan Phyfe. Like the bookcase, pedestal table, sideboard and love seat, new furniture patterned on their light, Neoclassical lines can stand in for the scarce originals with no loss of style.

**ARCHITECTURAL CABINET:** Paneling, molding, patina and Neoclassical detail, all rolled into one tall, dark and handsome storage unit. One makes the room. Two, even better.

**FRESH WHITE FLOWERS:** The perishable presence of the garden in one go-with-all color. This is the bouquet and color to buy now.

**THE COLOR TURQUOISE:** Surprisingly right on the coffee table and screen. Used sparingly, turquoise, aqua and seafoam heat up the much loved stucco shades of pink, cream, white and gray, and spice the deeper ocher and red earth tones.

**THE LITTLE BLACK ARMCHAIR:** The point is fine tailoring, this one in soft leather. Like the little black dress, it goes anywhere.

**COLUMNS AND PEDESTALS:** They're instant architecture whether they stand alone, or stand as a stand (with a plant as a capital).

**NEOCLASSICAL SHAPES:** The pediment of the Parthenon tops a bookcase, the love seat's arms turn into gilded dolphins, the pedestal base and the footed urn shape make a comeback, but all in contemporary terms. Even the coffee table, lacquered up-to-the-minute aqua, has Neoclassical shapes in the gold balls and Sheraton-style legs.

**THE WEATHERED FINISH:** Contrast is the great enhancer. Put an unglazed terra-cotta jar next to a fine finish and bingo, you've got an element of style.

**RESOURCES, 212**





# THE NEW TRADITIONAL HOUSE



## THE ELEMENTS OF STYLE



**TREND:** New houses make use of regional architectural styles. As in this Long Island home, heartwarming details from the past compensate for smaller rooms.

When old-house nostalgia meets Eighties technology, the result is a vigorous hybrid: The new/old house. This example, by architect Robert A.M. Stern, uses the fondly remembered elements of Victorian summer houses to give it local color and warmth—the appeal of restoration, the efficiency of new construction.



**THE DETAILED STAIRCASE:** Its banisters are occasion for fine woodworking, homey details.

**CLUSTERED TABLES:** Replace the big shir-cracking coffee table. As unmatched singles, they roam the room as needed. Here, Alvar Aalto's birch classics.

**WALLS THAT BLUSH:** Soft pastels that are really only a blush away from white. This wall color leans heavily toward pink.

**THE SOFT ROMAN SHADE:** Blinds and drapery in one, the Roman shade, in plain canvas, fades slyly into the woodwork.

**THE OVERSCALED WINDOW:** How low can a conventional window go? To the baseboard, at least. Overlarge windows make the ceiling seem higher. And the effect is cozily Victorian.

**THE OVERSCALED MANTEL:** When nostalgic details do

pop up, their size and importance is exaggerated. This fireplace shelf is also boldly marbled.

**TWIG TABLES:** The most available kind of folk art, rough-made twig pieces add primitive charm to sleek rooms.

**WALL SCONCES:** Replaces track lighting with mood light (not a spotlight) that bathes and shapes.

**RESOURCES, 212**

Produced by Donna Warner

Robert A. M. Stern Architects; Photographs by Bruce Wolf



**THE LAP RUG:** Adult version of the teddy bear—something cuddly to curl up with. Thrown over an arm or back, it softens the lines of furniture.

**OVERSIZED SOFAS AND CHAIRS:** Just as there's a new/old house, there's a new/old chair—and sofa. Look for plump, comfortable pieces with rounded lines, rolled arms and deep seats. The petal-soft

shades of the upholstery suggest an English garden without being either stridently flowery or chintzy.

**FAUX MARBLE:** The fun of fake finishes is the play of appearance and reality. We like the trick and the luxe. The mantel is swaggeringly large and so is the stone graining. There's also a striving little pedestal table that gets the same comeuppance.



THE  
ELEMENTS  
OF STYLE



# THE NEW TRADITIONAL HOUSE

**TREND:** Gracious amenities, like porches and window seats, make up for less space.

Like the four-square windows (left), which a child might have drawn, The New Traditional House has heartwarming details that speak directly to the idea of "house." The generous staircase, large mantel, window seat and floor-sweeping windows, while all practical, are all very emotional.



**THE TRESTLE**

**TABLE:** This most basic of tables gets Post-Modern support. Here, the trestle is a column in section.

**THE UNEXPECTED**

**MIX:** Here comes a ringer—the wired-for-zing, Italian hanging lamp over the table.

**UNMATCHED**

**CHAIRS:** Chairs need not be carbon copies, as long as there's an affinity for style, period,

finish and scale.

**KILIM UPHOLSTERY:**

Since Oriental kilims seldom wear evenly, there are good areas left in even the most threadbare rug. You can also buy fragments inexpensively. Covers need not match.

**CLERESTORY**

**WINDOWS:** The equivalent of skylights. High-placed windows bring light in both upstairs and down.

**THE RETURN OF THE**

**PORCH:** There's a big porch revival going on—front, screened, back or sleeping. The idea is updated by banking windows on three sides of the second living room. **WINDOW SEATS:** A great way to have an extra sofa, interior architecture and undercover storage.

**RESOURCES, 212**



# STREAMLINED THE ELEMENTS OF STYLE CONDO



**TREND:** The town house village, like this Los Angeles complex, replaces the garden apartment sprawl.

Condo living doesn't mean cookie-cutter solutions. In fact, many condominiums offer a level of architectural distinction that buyers couldn't afford to build themselves. In this West Coast complex, interior design keeps pace with the innovative exteriors. Striking details are part of the package.

Produced by Ben Lloyd and Steven Wagner  
Design by Barbara Groeger; Photographs by Tim Street-Porter



**MODERN MASTERS:** Le Corbusier's 1928-29 "Grand Confort" armchairs first exposed the frame of an upholstered piece. It's still in production, and just as comfortable—and smart-looking.

**VISIBLE TECH:** It's okay to let the structure show. The air ducts take the place of ceiling moldings.

**THE VIRTUOSO PIECE:** The bed that makes a room. Here, faux bamboo combines with bird's-eye maple.

**FRENCH BEDCLOTHES:** The well-dressed bed is all in white, wearing big square pillows and a duvet this year.

**PILES OF PILLOWS:** There's no such thing as too much comfort.

**FIREPLACE IN THE BEDROOM:** The place to have a fire if you're having more than one.

**THE BIG BOWL:** The big coffee table demands it.

**INFANT ANTIQUES:** Fifties tables, combining blond woods and ebonizing, have an almost Biedermeier look.

**THE LAYERED RUG:** Small area rugs, like this needlepoint, add pattern and color at will.

**THE NEEDLEPOINT CARPET:** Like flat weaves in general (dhurries, kilims), they are bolder in design, more contemporary in feeling, and more affordable than antique Orientals.

**GRANITE:** We like it faux and we like it real. Here the real stone faces the fireplace with its polished pattern.





**THE LIGHT WELL:**

Height and light open up a little space—a grand illusion even when it's a mere gesture.

**THE MANY-PANED WINDOW:**

No matter the size, small panes keep even a big window wall to human scale. Picture windows are gone.

**THE ZIGGURAT:** This stepped-up or stepped-down design—seen here where the windows meet the walls—is the Post-Modernist's idea of having fun. It's acceptable decoration to architects steeped in the Bauhaus. And to us too.

**URBAN ARCHAEOLOGY:**

Plucked from old buildings or made to look like they were, city artifacts give rooms a past, fast. The terracotta columns supporting the tabletop are pure ornamentation recycled into usefulness.

**THE BIG-DEAL DINNER:**

Needs a theatrical setting. As evidence of its new status, the dining area gets the fireplace and



**LOW-PILE CARPET:**

Softer than industrial but still the neutral background.

**THE BIG PLANT:**

Good light and tall spaces demand big

plants. This airy palm is an exclamation point—and sculpture.

**THE UNEXPECTED MIX:**

Antique French Deco chairs at a triangular table, the glass top supported on terracotta columns.

**THE OPEN BATH:**

A low wall—often ziggurat shaped—keeps the splash back and the plan open.

**THE TILED WALL:**

Tile is everywhere, not necessarily wet.

**RESOURCES, 212**

THE  
ELEMENTS  
OF STYLE



The New Family Home is likely to be a renovation like this one in Marin County, California, expanding upward and outward as the family needs living room. But this is not knock-down, drag-out renovation. The changes were designed to update the house while adding value and space.

# THE NEW FAMILY HOME

Produced by Ben Lloyd and Steven Wagner  
Design and architecture by Elida Schujman; Photographs by John Vaughan



**FRENCH DOORS:** Replace the sliding glass door, open a room to the outdoors and add architectural interest.

**MODERN MASTERS:** Modern master Eileen Gray designed this bold rug in 1923. It has the force of a contemporary painting—but on the

floor. Black and white, of course.

**THE DIAGONAL FLOOR PLAN:** Pulling furniture away from the walls and arranging it on the diagonal reclaims the middle of the room. Here, the angled fireplace calls the shots and the rug does the organizing.

**VISIBLE TECH:** The

stereo system stands alone in all its electronic glory. And the strong-statement lamp, turned in spun aluminum, lights up the console table—and the whole room.

**FURNITURE AS SCULPTURE:** You appreciate it as much for its form as for its function. Pare away

end tables and lamps so that a piece of furniture can stand alone and be appreciated for its form. Here, fat upholstered, wing chairs and camel-back sofa look so good because there's air around them. Tailored, solid-color suiting fabrics show off the

fine shape.

**THE CONSOLE TABLE:** Picks up tabletop space in out-of-the-way places. This one snuggles up to the sofa and anchors it.

**GROWN-UP TOYS:** No room has style without your own stamp. The antique tin car (as well as the collection on top of the

china cabinet) tells us a lot about who lives here.

**ARCHITECTURAL CABINET:** That soaring white wall on the mezzanine (inset) would look bleak indeed if it weren't for the rich, piney-woods presence of the china cabinet. It's storage too.

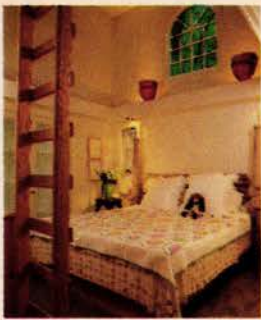


**THE UNEXPECTED MIX:** Slick next to roughhewn almost always works. Painted metal chairs (1928) by modern master Robert Mallet-Stevens look wonderful around a Victorian golden oak dining table.

**THE GREENHOUSE BUMP-OUT:** It's a bonanza of space and

light as a ready-made extension or, as here, custom built. This one extends for a full two stories and creates a mezzanine of the dining room. Paned windows (instead of big sheets of glass) keep the feeling of house.

**RESOURCES, 212**



## THE ELEMENTS OF STYLE

**TILE:** Small squares on the kitchen floor; big tiles climb the walls and make the checker-board.

**GLASS DOOR**

**CABINETS:** More civilized than open shelving but with all of its advantages, and the feel of a pantry.

**THE OVERSCALED**

**RANGE HOOD:** Think of the big scoop as a canopy. Under its gleaming crown sits the culinary altar—the professional stove. On the serious side, a powerful exhaust system absorbs cooking odors—increasingly important in open-plan kitchens.

## THE NEW FAMILY HOME

In the last 20 years, the biggest revolution in the home has happened in the kitchen. Since the whole family cooks and entertains here, this room has moved from backstage to center stage. What goes into the kitchen is now just as important as what goes into the living room—and just as many people are likely to see it. Simultaneously, the dining room has come back into its own as a place for celebration.



**THE RESTAURANT STOVE:** Bestows instant credibility on the chef. It's the heart of the new kitchen if you have room.

**THE BUILT-IN REFRIGERATOR:** Only 24 inches deep, the freezer is bigger than average and doors take your choice of panel—stainless steel here.

**PROFESSIONAL COOKWARE:** Their scale and materials make sense in the home kitchen.



**THE GOOSENECK FAUCET:** An import from the scientific lab, and a good example of High Tech crossover. Under its high, crooked neck, big pots fit and fill with ease in the kitchen. In the bath, as here, it's perfect for washing hair or general cleanup duty.

**THE SOAKING TUB:** The hot tub comes inside where it belongs. The idea is relaxation, not mere cleanliness. Options include finishes from

fiberglass to marble, whirlpool and more.

**DOCTOR'S SCALE:** For the fitness generation, your weight in kilograms. It's easily read at waist level in a digital display.

**FURNITURE IN THE BATH:** If the kitchen rates an Oriental on the floor, so does the bath.

**URBAN ARCHAEOLOGY:** Turned wooden finials warm up white tile.

**RESOURCES, 212**

THE  
ELEMENTS  
OF STYLE



This California cottage in the Hollywood Hills is a little house with big ideas. Instead of rustic simplicity, it's gone in for glorious excess. Surprisingly, such a full house is a space strategy: More is more in this garden of delights.

# THE UPDATED COTTAGE

Produced by Ben Lloyd and Steven Wagner  
Photographs by Tim Street-Porter



**RENOVATION:** Style in process—the way you get the place you want. In a recent survey of *Metropolitan Home* readers, 65 percent of you said you preferred to buy a larger, older home with cash left over for customizing, than to buy a new house. In this case, the cottage was opened up inside by removing walls and adding skylights. French doors lead you outside, so does the

generous expanse of windows.  
**THE RUSTIC CHAIR:** The indoor/outdoor chair sits out of doors here. These twig chairs are still being made in Shelbyville, Indiana, identical to their hundred-year-old forerunners.  
**FRENCH DOORS:** The making of this renovation—adding architectural interest and bringing the outside in. The garden around the house is

seductively fragmented by the doors' many panes—like looking through a kaleidoscope.  
**CHINTZ AND CABBAGE ROSE PRINTS:** Since it was banished in the oh-so-modern 50s, chintz has made a surprising comeback. Blowsy, flowered patterns are the next logical step beyond tiny prints on a pastel ground. Chintz's soft colors belie its tough wearability.



**COLLECTING:** Living with the objects you've found, deliberated about, then bought and brought home turns a collection into personal style. Obviously, this is the home of a very inventive collector.

**PATTERN ON PATTERN:** Once you've decided on gay profusion, there can't be too many flowers in the garden. The mix of upholstery fabrics works here because the colors are

compatible. But notice there are white breathing spaces as a background.

**ANTIQUe SILVER:** A hot collectible right now. Overwrought, silver-plated Victorian service pieces, like the teapot, coffeepot, pitcher and tray here, are often good buys simply because they don't appeal to everyone.

**THE CONSOLE TABLE:** Strategic planning. When the

sofa floats in the middle of the room, a console table at its back provides display space or a working tabletop, and anchors the sofa too.

**THE BIG CARVED CHAIR:** Carving equals fine workmanship and history. These chairs are antique, Victorian and suitably ornate for this flowery mix. But decorative carving is also at home on a virtuoso piece in a more casual setting.

**THE CHAISE:**

Dramatic and comfortable, the laid-back sofa is a chair and a half.

**THE COLUMN:** Just as interesting when it's part of the woodwork. Look for the pair that frame the fireplace mantel.

**THE GENEROUS DRAPE:** There's no stinting on yardage in draperies anymore. Here, a wall of curtains encloses the dining area, softening the

angles and making it private. The flounce on the round table is another way to use fabric generously, and soften hard edges.

**THE ORIENTAL RUG:** Still a desirable collectible and still great carpeting. Putting yet more pattern on the floor is part of the space strategy.

**THE ARCHITECTURAL BOUQUET:** Fresh flowers help make this room a garden, but the

imposing size of these bouquets raises them to room-filling status. They stand in for big houseplants, big urns and baskets.

**TWO OF A KIND:** Along with the paired columns on the mantelpiece, there are paired vases on the shelf above. This little bit of formality in such a freewheeling room is a restful change.

**RESOURCES, 212**



The New York Look is part action and part reaction. Space is the ultimate luxury, and so, flaunted. But multifunction and problem-solving loom large. On top of all that, there's just drop-dead chic, self-conscious wit and big-time style.

# THE NEW YORK LOOK

THE ELEMENTS OF STYLE



Produced by Donna Warner; Design by Alan Buchsbaum, Architect, and Davis Sprinkle; Photographs by Langdon Clay

**FURNITURE AS SCULPTURE:** Aside from the music it makes, an ebony-finished grand piano commands a room. This classic black and white model is as sleek as Fred Astaire and

Ginger Rogers and just as timeless.  
**THE BORDERED FLOOR:** It's pattern on the floor, it's framing, it's power underfoot. Now walls and floors meet with emphasis and elaborate borders.

And notice the return of the mosaic tile—very Neoclassical.  
**TINY TILE:** Those tiny square white bathroom tiles look charming again partly because they evoke vanished workmanship.



**WHEELS ON**

**FURNITURE:** If it needs to move, put it on wheels—big, techy wheels. Ever since we started cribbing from the factory, designers are ever more honest, favoring tires in place of casters.

**RENOVATION:** This is the big city buzzword. Renovated space sings

of the personal mark, of the individual. But renovation now retains the pleasant reminders of historic days and former tenants—ceiling moldings, parquet floors and the fan light above the door.

**NEW TECH**

**MATERIALS:** Laminates stand on their own as colorful,

life-proof surfaces. More and more furniture combines natural materials (granite, marble) with honest plastics, as in the hall table. Color now goes all the way through so there's no black line on the cutting edge.

**THE VISUAL PUN:** If you want to make the

old new, make the old bigger. These new Adirondack chairs encompass the idea of a resort chair as well as the chair itself. And it's not just the scale that's changed—those fat pink pillows were never there before.

**THE LEANING PICTURE:** Active art. When you hang a

picture, it eventually turns into wallpaper. Leaning, it becomes sculpture, making you look twice.

**THE DIAGONAL FLOOR PLAN:** The place to find space in a square box is in the middle. Furniture on the diagonal pulls everything from the walls.

**THE BANQUETTE:** In tight spaces, a tailored banquette provides stylish seating flush to the wall. Here, it has the Victorian charm of a window seat.

**THE UNDRAPED WINDOW:** Nothing contributes so much to the feeling of space.

**RESOURCES, 212**



**ROUGH EDGES:** Deliberately chipped edges on stone slabs contrast with the finely finished surface beneath—the primitive peeking through the civilized veneer. Here, a granite-topped table.

**VISIBLE TECH:** Track lighting has become barer, more overt. This track has all the power of high beam headlights—directed where you want it.

**PERSONALITY CHAIRS:** Anybody can do High Tech, like using chain link fence as a pot rack. But how about bringing these Bank of England chairs out of the board room, lacquering them black, using them in living and dining rooms.

**THE GROWN-UP TOYS:** To take the starch out of the

stiffest interior, display your personal collection with utmost sincerity, like these shake-and-snow souvenirs on a very formal mantelpiece.

**TABLES THAT WORK:** The dining table breaks in two for useful mobility as do the roll-out sections of the laminated counter.

**FIFTIES' GREATEST HITS:** Remember jewel-toned, anodized aluminum tumblers? These vases are very collectible; made today, too.

**THE UNEXPECTED MIX:** Instead of throwing out this gaudy, plastic light fixture, it's painted red. The ability to make fun of sacred cows is also stylish.

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## THE NEW YORK LOOK

## THE ELEMENTS OF STYLE

The big-deal dinner increasingly takes place in the dining room. It's back with wit and formality—and a bit of pomp and ceremony. It's the room that celebrates the dinner party people talk about before and afterward.





# THE SUMMER HOUSE

## LOOK

As a style, The Summer House Look reflects a state of mind rather than a season. This Malibu oceanfront house offers lessons in light, color and furnishings to put almost any home at ease. You can live open and relaxed year-round in the middle of town as well as at the beach—though we'll concede an ocean view helps.

Produced by Ben Lloyd and Steven Wagner; Design by Michael Kreiss; James Stewart, Architect; Photographs by Tim Street-Porter

### THE ELEMENTS OF STYLE



**THE ATRIUM:** The classic Roman version was open to the sky—an internal courtyard. Today's atrium is a glass skylight.

**INTERIOR WINDOWS:** A trick dear to young architects, who tend toward architectural detail where there is none. These connect an atriumlike space with private rooms.

**THE INDOOR UMBRELLA:** Big spaces often need to be brought down to livable scale. The canvas umbrella works as a small, second ceiling. It reminds us of sun and surf.

**BIG PLANTS:** Big enough to make an impression on the towering room and, like the umbrella, lend human scale. Here, banana trees bring the outdoors in.

**THE COLUMN:** Contemporary architecture's favorite link with the past, the classical column is mostly decorative.

**TILE:** Square, unglazed Saltillos are terra-cotta for the floor.

**BRIGHT COLOR:** From the rich cream exterior, trimmed in sea green, to the peach upholstery in the living room, there's a lot more color here than you'd expect in a beach house. Then again, whoever said the tropics were dressed only in khaki, beige and white?

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The look of the summer house is soft and easy but done with care. Upholstered comfort is spread around the sitting rooms with a generous hand, in fabrics that are casual.

There's light everywhere and a bare-bones efficiency that makes its own order. Still, there's no stinting on style.



## THE SUMMER HOUSE LOOK

### THE ELEMENTS OF STYLE

**ARCHITECTURAL LAMP:** The familiar column gets a shade—and work to do—it's both Neoclassical and Contemporary.

**DAVID HOCKNEY:** Anything by this artist is an element of style. Here, his black and white lithograph, "Big Celia." Like a photograph, it has great presence without adding any new colors.

**FRENCH DOORS:** Discreet units make their own architecture, unlike the 50s sliding glass door. These aren't the classic ones with small-paned windows. A row of them makes a window wall with character.

**POST-MODERN COLOR:** The dark earth tones of clay, ochre, turquoise are softened here to pastel

shades. Terra-cotta becomes the peach canvas on the chaise and sofas; turquoise splits into the pale blue and green stripes on the cushions.

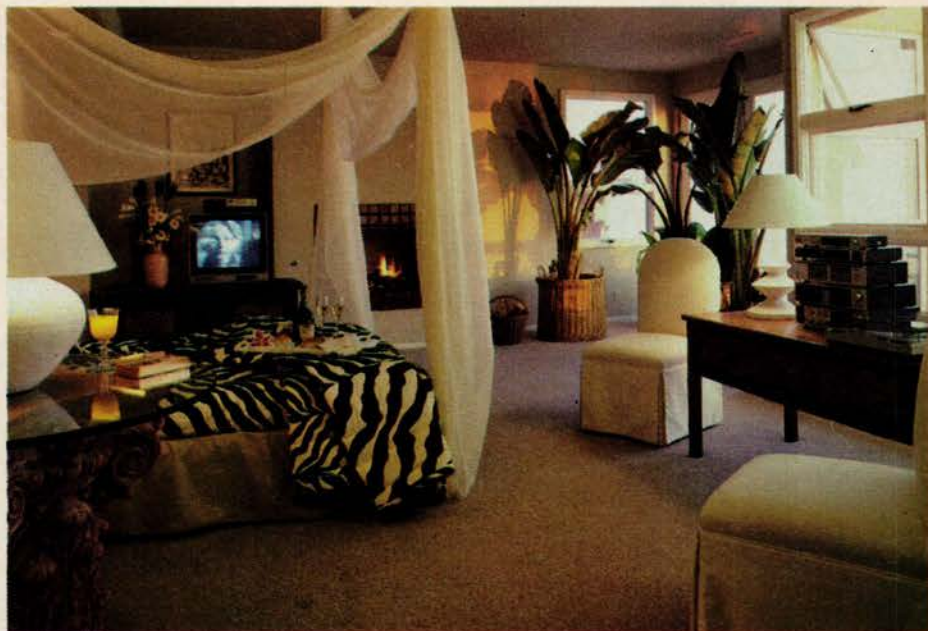
**THE MONUMENTAL COFFEE TABLE:** The glory of Greece and Rome is represented by a single block of stone.

**THE ORIENTAL RUG:** There's no substitute for the rich colors and intricate geometry of a magic "Persian" carpet. This very collectible Herez is an investment as well as a picture on the floor.

**THE CHAISE:** May sometimes replace a sofa, but here there's a sofa nearby—both add up to comfort.

**TERRA-COTTA:** An important Post-Modern material, it gives the summer house many shapes and shades—the tile fireplace surrounds, the sculptured cachepots for the plants.





**THE ARMOIRE:** Adds architecture in the dining room, for storage and display.  
**THE RUSTIC CHAIR:** New chairs have the bark stripped off but keep the roughhewn quality of twig originals.  
**BASKETS:** All the presence of urns, but more rustic.

**THE GOOSENECK FAUCET:** Its high-pouring spout can fill a water pitcher as well as a pasta pot.  
**DESIGNER LINENS:** A lot of design clout for a few dollars, like this fake zebra skin.  
**SILVER FLATWARE:** Every meal, even breakfast on a tray, is

an occasion to treat yourself to the best.  
**ANTIQUe LINENS:** Generous attention to detail in even the smallest napkin.  
**THE FOUR-POSTER BED:** Instant architecture in any bedroom. Moving from the windows, the generous drape forms

the spindles as it hangs above the bed.  
**THE SLIPCOVER LOOK:** Little chairs take on importance when upholstered all over.  
**VISIBLE TECH:** Let electronic wizardry show.  
**RESOURCES, 212**





For the many of us who make our homes the focus of a private universe, the outdoors is another room. The sky's the ceiling, not the limit, and all we need is a comfortable chair and a place to set a drink. Each shaft of light is a paintbrush—walls take on the yellows of late afternoon, trimmed with the ocean's blue-green.

THE  
ELEMENTS  
OF STYLE

THE  
SUMMER  
HOUSE  
LOOK

**STUCCO:** The Neoclassical finish, its rough surface looks better with age.

**THE COLOR TURQUOISE:** It's a natural companion of peaches-and-cream pastels, a combination that is both classical and modern. Blue-greens rule here on furniture and details like the chimney cap, railings and lattice.

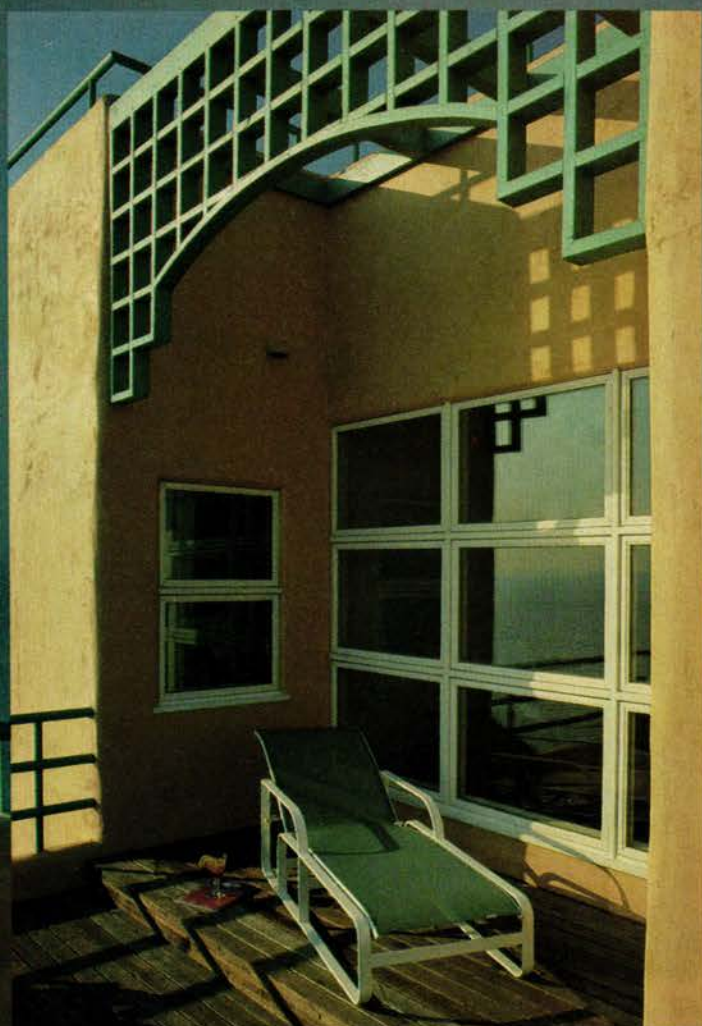
**ARCHITECTURAL GRID:** A lighthearted screen. Now it ranges from the delicate Japanese shoji and garden Victorian to honest Mission. Lattice is ornamental without being fussy—and architectural without supporting anything.

**THE COLUMN:** This time it's the capital. The feeling of fantastic decoration is there but the function is more practical as a table.

**NEW TECH MATERIALS:** Outdoor furniture looks so good these days that it's just as stylish inside as out. If outside, new materials can take the heat and the weather: expanded synthetic resins for deck chairs; metal furniture with a chip-proof (and rustproof) coat of magnetic resin powder fused with its frame; polyester mesh that dries instantly.

**STACKS OF PILLOWS:** Casual seating is part of the look. If one pillow is nice, four are better.

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Once the urban loft movement broke the room barrier in the Seventies, all kinds of commercial buildings were suddenly fit for living. The more obviously industrial the space, the higher the interest. But no matter how the outside looks, lofts have three elements conventional housing can't always deliver: light, air and space.



# FACTORY CHIC





**ROOMS WITHOUT WALLS:** Furniture groupings, not walls, define areas. You know where the dining room is only because the table is there.

**THE COLUMN:** For emphasis, paint it blue.  
**THE VISUAL PUN:** A swimming pool ladder as a stairway is what crossover tech is all about—industrial

Produced by Ben Lloyd and Steven Wagner; Photographs by Tim Street-Porter

## THE ELEMENTS OF STYLE

ready-mades turned to domestic use.  
**TILE:** The bold vinyl checkerboard makes a big deal of the sleeping platform.  
**THE GENEROUS DRAPE:** Here it's a

screen for the dressing area, and softens the concrete hardness.

**WRAPPED FURNITURE:** Slipcovering without corsets: the pink cover of the chair and swag-soft ottoman.

**ARCHITECTURAL LAMP:** The Tizio punctuates the sleeping platform.

**ETTORE SOTTASSA'S DESK LAMP** IS IN THE STUDY.  
**THE LLOYD LOOM CHAIR:** Forty years after utility furniture was rejected by a war-weary British public, the clean lines of this chair's new version—two flank the sofa—have found fame (see our cover).

**THE MONUMENTAL COFFEE TABLE:** Here's that marble slab with the broken edges again, but now set on concrete pylons.

**THE LITTLE BLACK CHAIR:** This time it's in the office, soft and plump.

**SOFT TECH:** There's no nonsense in the office furnishings—wire shelving on wheels, cafeteria table as desk—but it's not institutional either.

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THE  
ELEMENTS  
OF STYLE



**BUSTS:** With Neoclassicism a ubiquitous influence, they're a coveted accessory.

# EUROSTYLE PENTHOUSE

Living small, but living in great style is the message here. This two-room penthouse has a lot of luxury packed into its city limits. The place looks lived in, comfortable and approachable, yet the design's all of a piece—smart, streamlined, with a European savvy.

Produced by Donna Warner; Design by Allen Scruggs and Douglas Myers/Scruggs-Myers Assocs.; Photographs by Jean-Pierre Godeaut



**WALL SCONCES:** The new mood lighting that replaces track.

Head high, they bathe the ceiling in light.

**ETCHED GLASS:** Its frosty look comes to the kitchen on see-in cabinets.

**MARBLE:** When the kitchen is part of the living room, as here, marble on the counter-

tops bridges the gap.

**ART GLASS:** Those heavy, brightly colored glass pieces—the essence of 50s

Modern—are becoming collectible, particularly if signed.

**THE GENEROUS DRAPE:** Theatrical gauze, hemmed then folded once, is hung from grommets. Cord

catches up the corner. **OLD PHOTOGRAPHS:** These have the naive appeal of folk art.

**THE BRIDGE LAMP:** Makes a comeback as a reading light. Still \$5 to \$10 at flea markets.

**FASHION FABRIC AS UPHOLSTERY:** Cotton khaki—the stuff that suits are made of—adds an unexpectedly

soft layer to already padded-out shapes.

**UNMATCHED CHAIRS:** These four

chairs were reupholstered as a group—not a suite. Each has its own personality. Notice there's no sofa.

**THE THIN RED LINE:** Oversized welting on the khaki chairs

accents their different shapes and reminds us of a machine's edge.

**OUTDOOR FURNITURE INSIDE:**

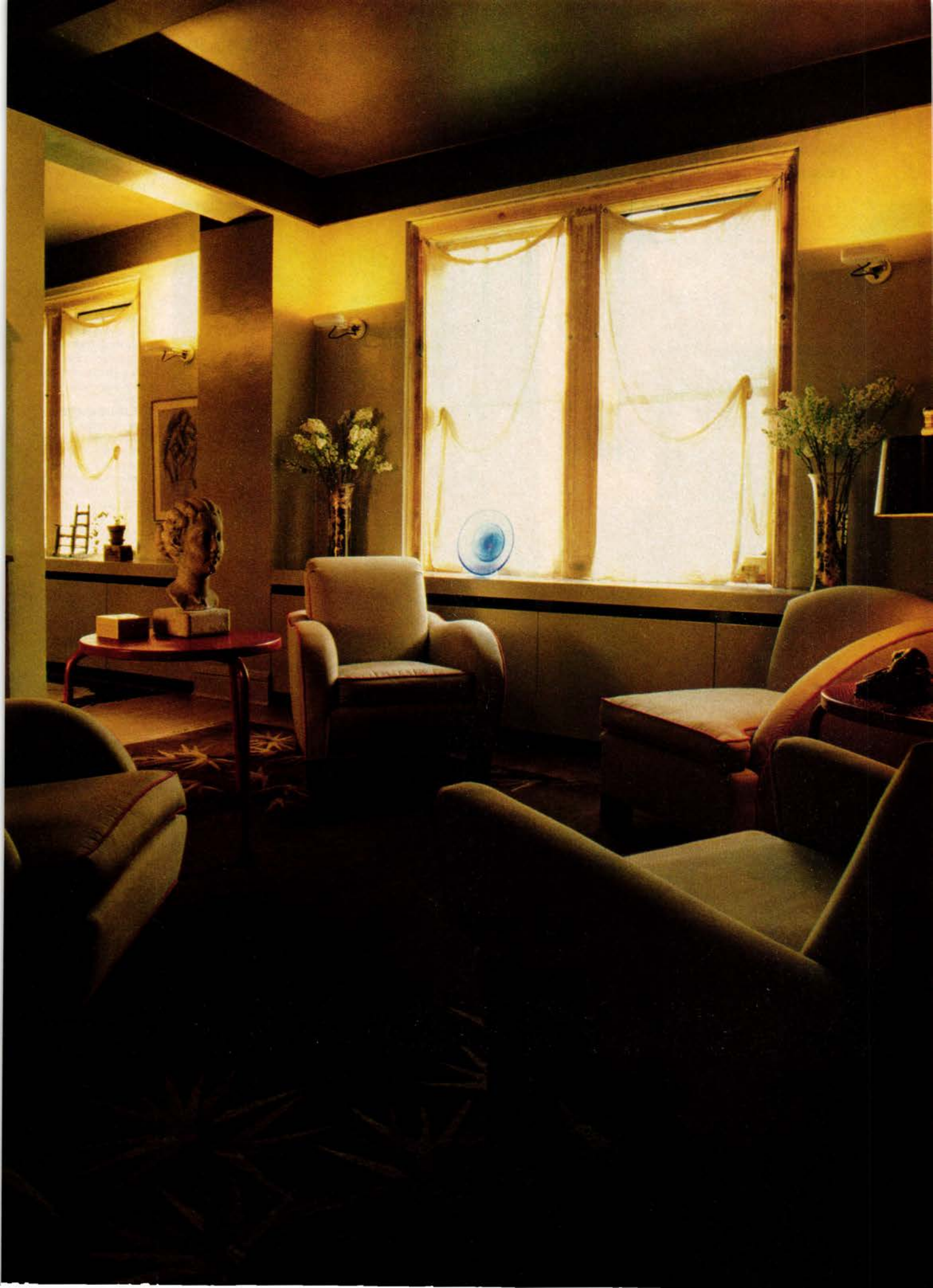
Looking right at home, red enameled metal tables make the mix.

**THE ORIENTAL RUG:** The most sought after by designers are those made for the West in China during the late

20s and 30s. The pattern: Deco, pure and simple.

**THE WEATHERED FINISH:** Stripped window frames reveal the wood, but leave traces of past coats of paint. Pickling in reverse. Paste wax adds sheen.

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# EUROSTYLE PENTHOUSE

It takes clever planning to make two rooms live like three or four. First off, the middle-of-the-room headboard works like a wall, carving a dressing area out of the bedroom space. In both rooms, the under-window radiators have been enclosed to make a long shelf with extra storage beneath. Storage is the point, too, of the bathroom's knotted wrap.

## THE ELEMENTS OF STYLE

**SOFT TECH:** These little lamps have segued from the disco into the bedroom. Here they keep track of reading matter, not record bands.

**DESIGNER LINENS:** The subtle colorations and special ways with fabric of the fashion giants roll into the bedroom. This is the work of Issey Miyake, but Perry Ellis, Ralph Lauren and others have joined the fray.

**LOW-PILE CARPET:** The bedroom floor gets a shade softer with wall-to-wall, not industrial.

**THE ISLAND BED:** A way to make the middle of the room work harder. Center the bed and use the freed-up wall space for storage. A freestanding headboard encloses store-bought chests of drawers in a bracketing wall. Voilà, the look of custom cabinetry in the new dressing room space.

**GROWN-UP TOYS:** Now that tin toys have been raised to the level of collectibles, it's okay to have your little sewing machine, globe bank, cars and trucks around again.

**WRAPPED FURNITURE:** A chair of questionable character gets an instant makeover. The new look is soft and informal, yet the swag and knot are distinctly Classical. The same treatment works under the bathroom sink.

**TINY TILE:** These little hexagonal tiles are original to the old building, but they're retained instead of removed. Elsewhere, they're being installed anew. They make a small pattern, which adds charm, like small-print fabrics.

**PICKLED FLOORS:** One way to save, lighten and update an old wood floor is to "pickle" it. Which means painting with white or other pale colored enamel, then wiping off the paint before it dries. The pigment that remains fills the wood grain and the cracks. Then let the enamel dry and seal the surface with two coats of polyurethane.



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Whirlpool refrigerators are available in a wide variety of colors, most in platinum and toast. And all are backed by services that include our toll-free 24-hour Cool-Line® service.\* And by our promise of good, honest quality that will give you your money's worth and make your world a little easier.

\*Call 800-253-1301. In Alaska & Hawaii, 800-253-1121. In Michigan, 800-632-2243.

  
Home Appliances

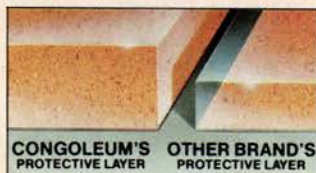
Making your world a little easier.



## Congoleum's Law:

The squirt bottle always works when it shouldn't.

So pick Congoleum with Chromabond.  
It resists more household stains better  
than the competition's inlaid floors.



CONGOLEUM'S PROTECTIVE LAYER OTHER BRAND'S PROTECTIVE LAYER

Congoleum's exclusive Chromabond® system protects its beauty better than the competition's most expensive inlaid

floors. And because Congoleum® has a special double-thick layer of protection, it resists heavy traffic twice as well as competitively-priced inlaid

floors. Congoleum's Law can happen in your house. So visit your Congoleum Studio Showcase® retailer. (For the one nearest you and free literature, call 800-447-2882.) And choose Congoleum. It's made to stay beautiful longer.

# Congoleum

Floors of longer lasting beauty.

THE  
ELEMENTS  
OF STYLE

# STYLE WORKS!

**TREND:** Cooking as an indoor sport now requires the best gear.



Produced by Ben Lloyd, Carol Helms, Donna Warner and Steven Wagner; "Style Works" written by Michael Walker

A funny thing happened on the way to the Eighties: The tools and toys of the everyday started looking every bit as good as they worked. Frying pans, teacups, microwaves, VCRs, watches—everything we cook with, sleep on, wash in, or exercise with now has a functional allure. All the details count. We celebrate this happy turn of events on the following pages, where every element—from sensuous room scents to leading edge kitchens—takes style and puts it to work. Beautifully.

RESOURCES, 212

THE  
ELEMENTS  
OF STYLE

# STYLE WORKS! IN THE KITCHEN



**THE RENOVATED KITCHEN:** When it comes to renovation, the kitchen is usually the first place renovation money goes. One solution is a modular plan, which sets off the kitchen in an open floor plan.

As our social lives gravitate toward the kitchen, so do influences from the rest of the house—and the rest of our world—follow us there. Marble. Tile. Cabinetry with Eurostyle savoir faire. Professional stoves and hardware. It's a new attitude that fits our demanding standards and sensibilities. Welcome to the extended kitchen.



**CUSTOM STORAGE:**

We hail the return of the bread drawer (left) and welcome the hideaway spice rack (right), which keep counters clear. Also saving space—the built-in can opener.

**GLASS SHELVES:**

Best look in a supporting role. Holds flour or flowers with visible grace.

**TILE:** Already a regular in the living room (on walls), tile has invaded the kitchen. It works just as hard on the counter.

**BLACK GLASS:** Once taboo in honey-

and-calicoed kitchens, black has arrived in a big way. Look for it in tile; as the glossy skin on leading edge appliances.

**SMART OVENS:**

Convection, conventional or microwave, High Tech controls let ovens mind their business so you don't. Having two or more is *de rigueur*. Stacking and flush-mounting are room savers.

**THE RESTAURANT STOVE:**

The badge of courage for those who take their cooking seriously—or just want

to look like a pro. Up to eight burners, warming compartments, plus rugged design.

**THE OVERSCALED RANGE HOOD:**

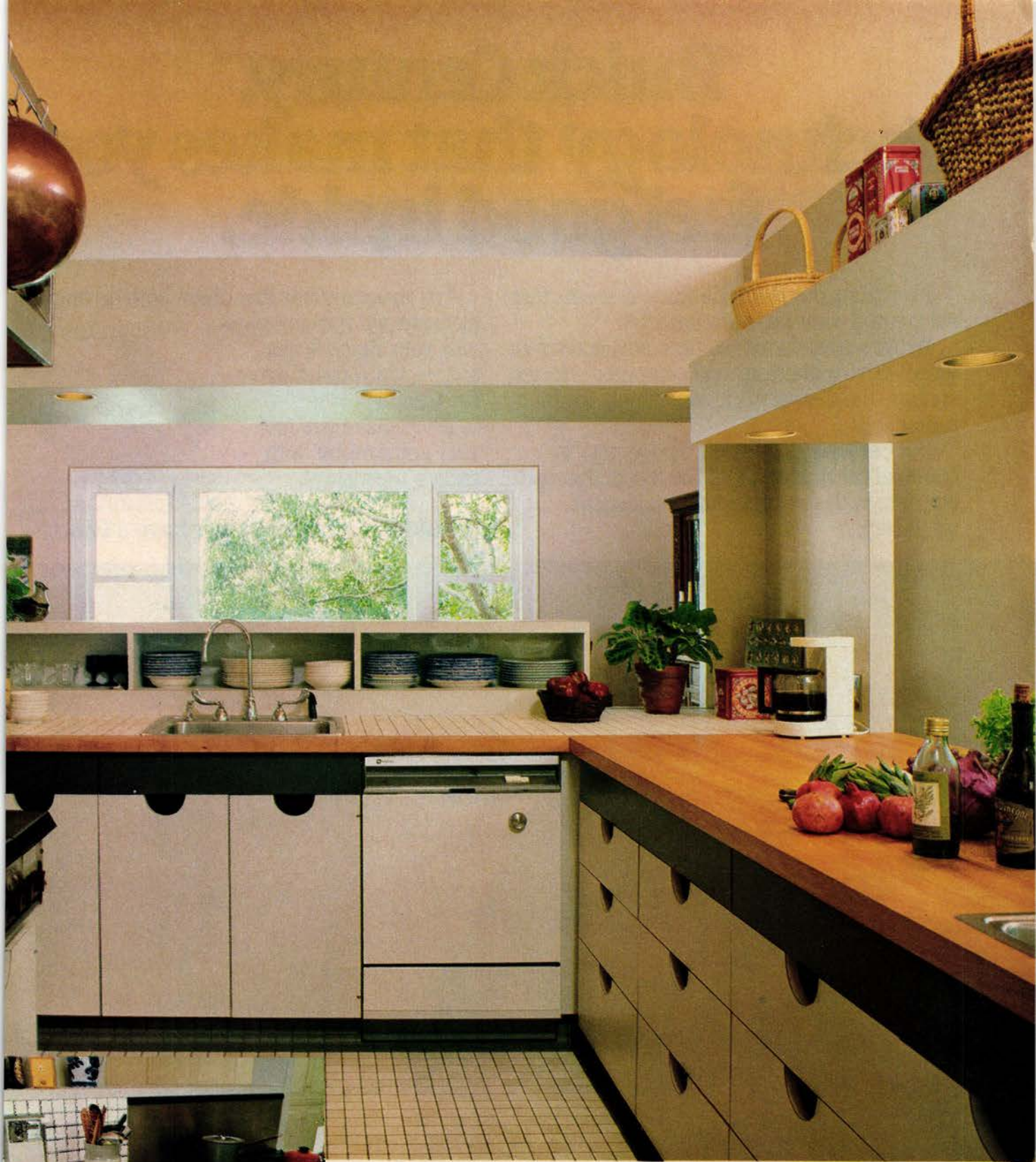
The huge cooktop of the restaurant stove can take an equally massive ventilation hood. So completely functional, it works as gleaming High Tech

art. Match it with a professionally sanctioned work light.

**COPPER POTS:**

Sophisticated home cuisine calls for tools to match, and copper is some of the best (and best-looking) cookware around. Besides, it makes us feel like chefs.

**RESOURCES, 212**



**DEEP COUNTER-TOPS:** With appliances tucked away, those rangy counters still leave room for working out a recipe or cracking open a hefty cookbook.

**MARBLE:** Another material cribbed from the pro's turf (pastry chefs, this time), as well as the living room. The rock of ages,

marble is a part-time work surface, but makes a classic, prime-time tabletop.

**VISIBLE TECH:** Function goes uncovered. Materials glow with their own colors. Cool marble, warm wood, slick stainless steel.

**GOOSENECK FAUCET:** Function is its own reward. The

gooseneck arches up and out of harm's way to fill a large pot or a watering can. It also lends a classical curve to the proverbial kitchen sink.

**DETAILS:** On drawers, no handles to fuss up clean lines. Their handholds double as curvy eye-pleasers. Contrast: beneath counters, it's a dark

strip; on white tile, it's black grout.

**DISPLAY STORAGE:** Put your favorite necessities on a pedestal. The open shelves above the countertop and the recess over the pass-through are the perfect places for dishes, oversized baskets and whatever else you want to show.

# Buick Century. Technology that makes you feel good inside.

In creating the Buick Century, it seems that we created something of a paradox.

With its sleek aerodynamics, advanced front-wheel-drive technology and computer-selected springs, the Century is a very nimble road car indeed.

But because it's a Buick, the Century is one road car that won't let the feel of the road interfere with your personal comfort and tranquility.

For an automobile that offers both driving pleasure and riding pleasure, visit your Buick dealer and buckle yourself into the Century.

It will make you feel very comfortable with today's technology.

Wouldn't you really rather have a Buick?

Official Car of the XXIIIrd Olympiad  
Los Angeles 1984



# STYLE WORKS! IN THE KITCHEN

**VISIBLE TECH:** More evidence of the restaurant kitchen moving into our homes. Industrial-strength juicer, mixer, stainless steel, copper, aluminum on pots, pans, roasters, teakettles.

Things. As this view makes abundantly clear, they threaten to overwhelm. But the good word is that quality design and function are keeping pace with the numbers. Which is fitting. And since cooking's the new indoor sport, it engenders its own mania for the best equipment.



**VISIBLE STORAGE:** One better than open shelving. Fine china and pretty pitchers strut their stuff.  
**GLASS DOOR CABINETS:** Two variations on the same lesson—the hand-carved warmth of an

American Country hutch and the Soft Tech look of glass and laminate.  
**SMART APPLIANCES:** We may want to cook like the pros, but we don't have a staff of helpers. Machines like pasta makers and food

processors give us the freedom.  
**HOME COMPUTERS:** Not limited to the home office. Update recipes, keep a budget, leave electronic messages, get access to home-buying services. Long the

nerve center of the house, the kitchen can also be the data center. Floor plans in new homes feature computer niches, but you can carve out your own.  
**SMART OVENS:** Microwave and toaster

ovens divide labor. Both of them save space and energy.  
**THE COUNTRY KITCHEN:** The warmth of a sturdy pine table with leaves and a glass-doored hutch.  
**HIGH TECH/HIGH TOUCH:** Technology

meets its counterpart. The food processor has, ironically, also made us aware of hands-on, painstaking tools—the appeal of a mortar and pestle, the finest honed knives.

**RESOURCES, 212**

**If Jewel-Tex isn't  
the best selling  
drapery in America,**



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Over one million  
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Energy efficient Jewel-Tex comes in 26 sizes\* to fit almost any window. And 16 colors\* to complement every decor. These are just a few of the reasons why so many people bought Jewel-Tex draperies last year.

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**JCPenney**



## STYLE WORKS!

# IN THE BATH

### THE OPEN BATH:

Water closets no more, baths go beyond mere cleaning stations into experience. The trend is especially prevalent in newly built houses, which balance increasingly smaller space with expansive, whirlpool-bedecked bathrooms. Often, they're matched with a master bedroom into open two-room suites.

### THE UNDRAPED WINDOW:

Natural lighting is a mainstay of the traditional Japanese bath. In this case, a knockout city view is exploited with naked windows (not everyone's choice, of course). A skylight—the new atrium—above the tub is another solution, should the neighbors' sightlines present a problem.

### THE SOAKING TUB:

Wider and deeper, with nerve-soothing whirlpool jets, the hot tub goes inside and glamorous. Finishes come in porcelain, fiberglass, cast iron and marble. Go for wraparound decks, which hide the tub's plumbing. The resulting stair-stepped base puts a little pomp into getting wet—bathing on a pedestal.

### HAND-HELD SHOWERS:

A Eurostyle classic borrowed from the Continent's grand hotels. The rinse cycle is where you need it; the shower curtain is optional.

### INDULGENCES:

For bathing-as-experience, the necessities are long-handled bath brushes (natural bristles), scents, unguents, oils, soaps, natural sponges. Even your toy *Queen Mary*.

### THE BATH SHEET:

Swaddle yourself in the giant towel. Thick, soft bath sheets give you hotel luxury at home.

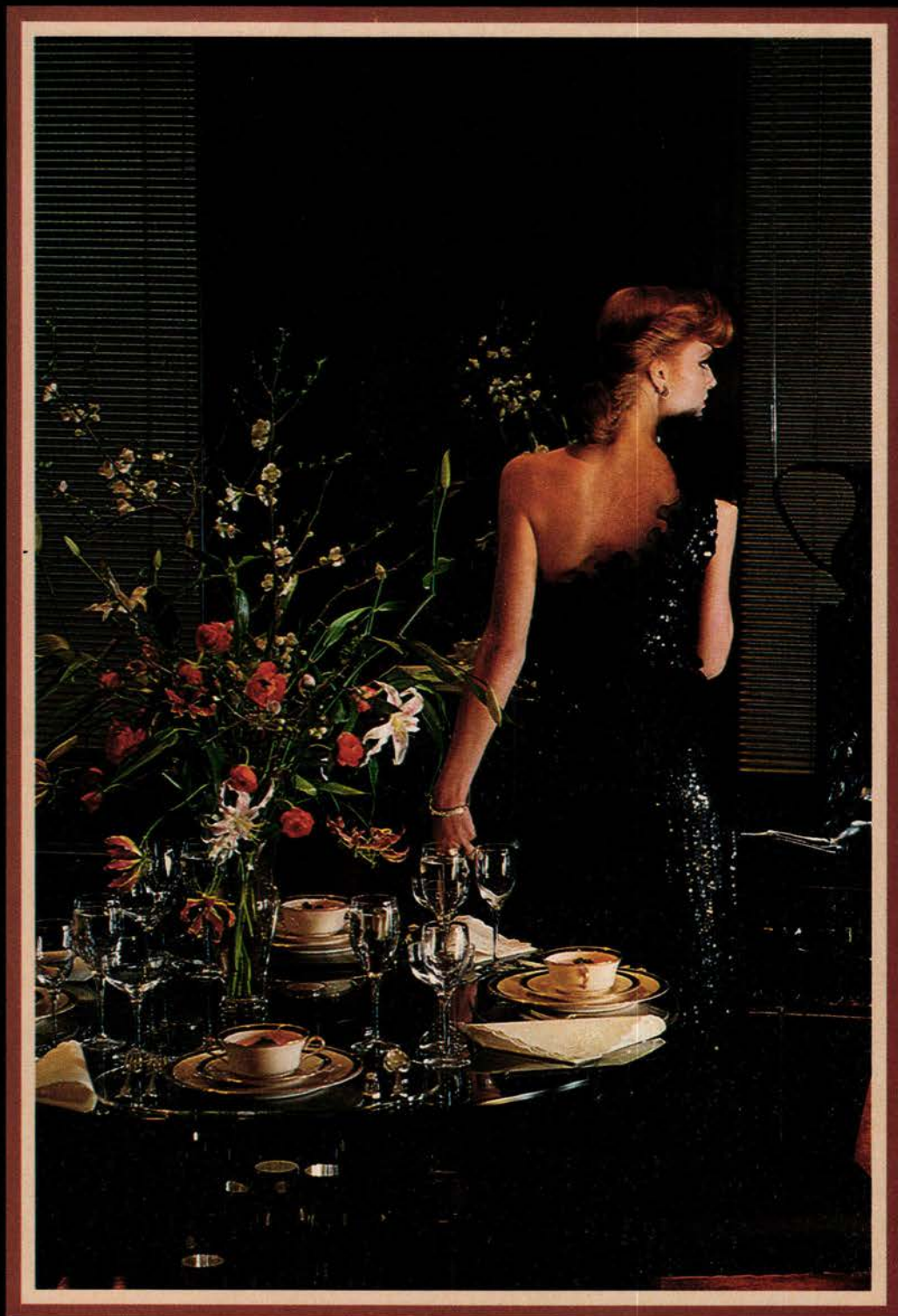
### FRESH FLOWERS:

Forget ferns. A bath this luxurious deserves a potted plant—the bigger the better. Or an orchid, at least. The rough-hewn pots soften the tiled edges of a slick bathroom.

Bathing now means pampering yourself, not just getting clean. And that attitude is reflected in the increasing attention given to bathrooms. Built anew or retrofitted into existing floor plans, they've become an everyday luxury, full of amenities for world-weary eyes and bodies.



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STYLE WORKS!

# IN THE BATH

**THE COLUMN:** Not since Caesar's day have so many columns been seen in baths.

**TWO OF A KIND:** Lends the right air of formality here. Columns, sconces, vases, urns double up.

Like the kitchen, the bath is now home to a world of inspiration. The old rules of what's proper have been indefinitely suspended. The upshot: The bath, like this one, has become a real room—not just a way station—where real furniture is at home. Good-bye to the white lab.

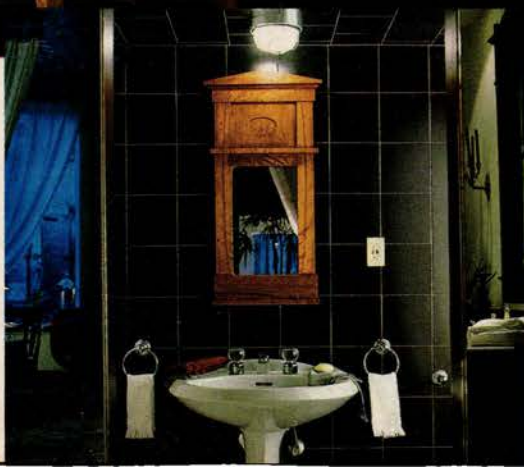


**REAL ROOM  
DETAILS:**

What's a 19th century Biedermeier mirror doing here? Looking perfectly in place, for one, in a bath that doesn't bore. Even a Biedermeier stool isn't too precious to take a stack of towels. A real room demands real comfort. Like carpet. Close-cropped no-pile

belongs by the swimming pool—here, it's plush, with a royal red border.

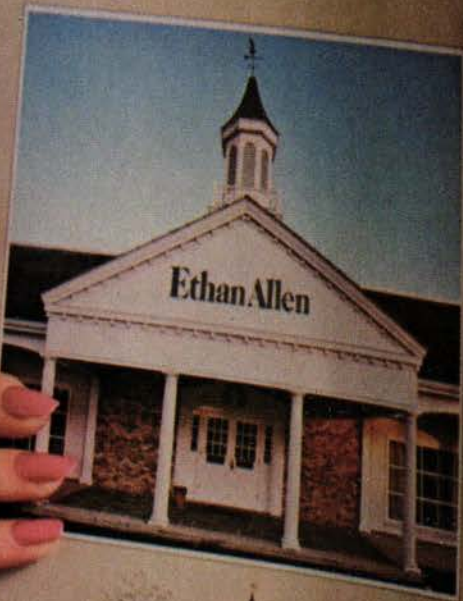
**PEDESTAL SINK:** A fixture of the grand hotels. Available from top manufacturers in pale pastels and other shades, like the cool gray here. Of course, purists can hold out for the white porcelain icon.



**THE UNEXPECTED MIX:**

Bathrooms must now serve two masters. We want them to have the warmth and scale of another era, plus the same stylish integrity as the rest of the house. But we can't pass up luxurious modern amenities. As new baths reflect these converging philosophies, the result is unexpected: Columns, sconces, warm woods sit with techy black tile, high-performance spa tubs.

**RESOURCES, 212**  
**Photo credits, 255**



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We help you make beautiful rooms.

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STYLE WORKS!

# ELECTRONIC LIBRARY

You're in control of your own entertainment. Choose the movies, music, databanks—even TV reruns—you want right now. Even better, the tools are designed to be looked at. The new wave in components is sleek shapes, black finishes (so long, fake wood-grain) and user-friendly sizes.

**TV AS MONITOR:** The box is slightly bigger than the flat, square-edged picture. Controls are either sliced into the base (the remote control snaps out with a finger) or the TV is designed to fit into a component system—speakers and all.

**THE ULTIMATE VCR:** A fully equipped video machine delivers all the convenience with the bells and whistles: a timer that spans weeks, the maximum hours per tape and the long-awaited hi-fi stereo sound. Movie sound tracks and video concerts weren't much without it.

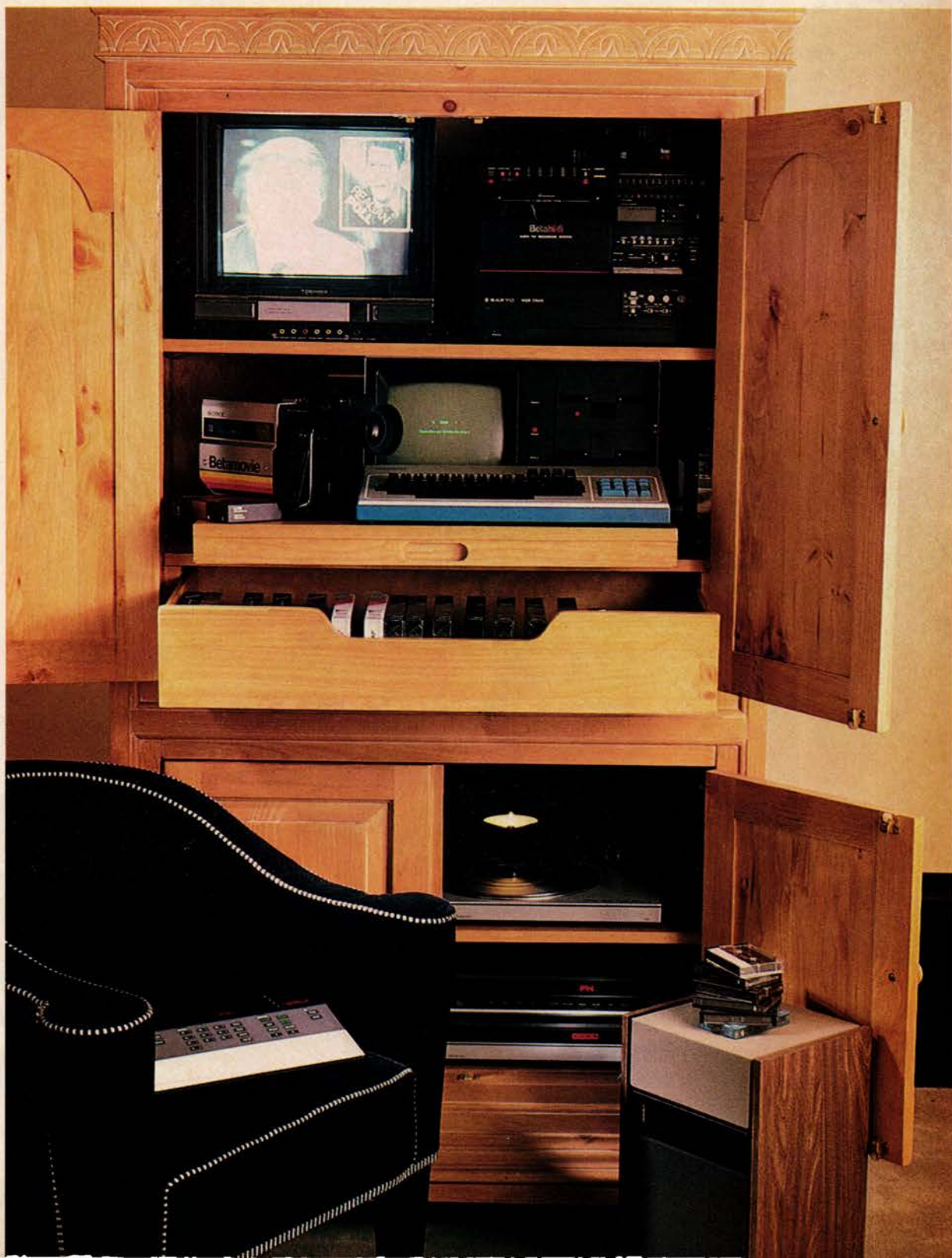
**ONE-PIECE CAMERA-RECORDER:** As portable as the old 8-mm movie camera and light years ahead. Tape goes in the camera—not a bulky carry-along recorder; captures over three hours on one cassette.

**PORTABLE HOME COMPUTER:** A truly portable home computer no longer sheds features in order to go where you do. Miniaturization has shrunk the package without sacrificing one K of memory.

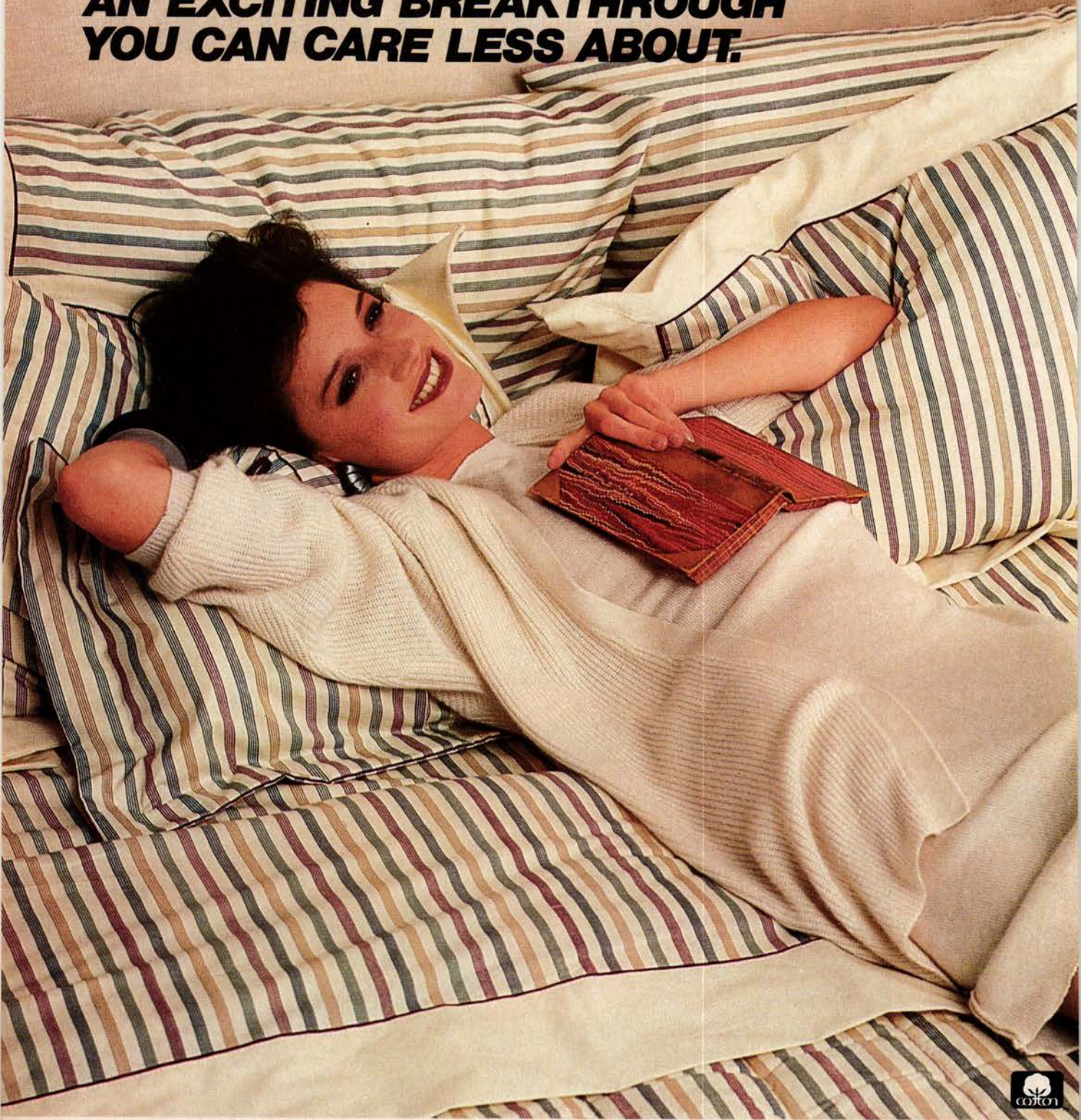
**VIDEO CASSETTE:** Instant entertainment. Whether *Casablanca* or your favorite cut from a video album, cassettes make staying home an event.

**MINISTEREO EQUIPMENT:** Five years ago, separate turntables, amp/receivers and cassette players were space hogs. Now, with even better electronics on the inside, they take up half the space.

**ARCHITECTURAL CABINET:** More and more manufacturers are realizing the necessity for storage designed specifically to accommodate the quirky requirements of audio and video equipment. Holes for wires, shelves that slide and pivot, drawers fitted for any size cassettes—we've asked for these features and now we're finally getting them, in cabinets like this one and a whole (welcome) range of others.



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## **Introducing Wamsutta's new 100% cotton Supercalc No-Iron.**

Wamsutta is proud to announce another first.  
A sumptuous 200 thread count Supercalc® that combines the comfort  
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Never before has there been a more beautiful laborsaving device.  
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**Wamsutta®**

Great Bedrooms of the Western World.

# STYLE WORKS!

Wicker was the mainstay of the 19th century English garden while chintz was lord of the formal country manor. But chintz has shed its traditional image, and wicker's a regular in living rooms. They're perfect partners in a country mix, adding outdoor appeal all on their own.

**THE RUSTIC CHAIR:**

Naked or painted, every bit as legitimate as the big leather chair.

**THE GENEROUS DRAPE:**

Cribbed from Greek statues. Drape with abandon, especially when it's room-freshening chintz.

**LOW-PILE CARPET:**

Incredibly soft, in ice-cream colors. A light relief from industrial carpet and bare floors.

**ARCHITECTURAL BOUQUET:**

So big it stands as its own statement. Hint: Use the tallest flowers with the smallest-mouth vase for the widest spread.

**FRENCH DOORS:**

Implies a veranda, even when there isn't one.

**FAUX FINISHES:**

A nudge and wink to take the seriousness out of a classic column (aluminum) and cornice (polymer).

## CHINTZ AND WICKER



## GROWN-UP TOYS

Stylish watches can now be inexpensive, or supraluxurious (and expensive) timekeepers. Either way, style on the wrist, with up-to-the-moment function, is key. Reborn classic watch faces, with real hands and numbers, are giving digitals a run for the money. Inside, though, all are masterpieces of new technology. Desk clocks now stand like timeless architecture. Here, a Deco curve, fluted silver "columns," plus nonsense, matte-black Tech.

PHOTOGRAPH BY LANGDON CLAY

## THE HOME GYM

The health club may be there, but the impulse to bring home the goods is as prevalent as aerobics. Not a scrappy set of barbells, mind you, but home-sized versions with the professional muscle of the real thing; machines designed with the same care we're giving our bodies. Negative-gravity devices, up-from-the-bench-press strengtheners for arms and legs, chrome dumbbells, doctor's scales. The beauty goes beyond techy chrome finishes; it's the honest functionalism that appeals. And since this is home and not the "Y," there's room for a workout mat send-up of an Eileen Gray rug, a hand-held massager and even a juicer for the requisite post-exercise fresh-squeezed.



PHOTOGRAPH BY LANGDON CLAY

## SMART APPLIANCES

Manufacturers are learning that home chefs love convenience as much as their new cuisine. Leading edge ovens now do about everything except call you to the table. Microwaves are especially precocious: A computer monitors food from defrost to finish. They're also good-lookers, with new black glass and clean graphics.

RESOURCES, 212

PHOTOGRAPH BY JIM HEDRICH/HEDRICH-BLESSING

# The Symbol That Takes the Guesswork Out of Buying Carpet.



## Tough Testing is the Reason Why.

Carpet buying can be a tough decision. It's hard enough choosing the right color and style. But how can you be sure the carpet you select will really last? That's why it's important to always look for carpet that carries the Wear-Dated<sup>®</sup> symbol because Wear-Dated carpet is the most thoroughly tested carpet you can buy. Every Wear-Dated carpet grade must pass a series of rigorous tests before it can earn our label.



**SOIL AND STAIN RESISTANCE** All Wear-Dated carpet is made from special fibers offering protection against stains so that liquid spills can be easily removed with less chance for leaving a stain. And Wear-Dated carpet fibers are designed to more readily release dirt particles so that vacuuming is more

effective. So your Wear-Dated carpet keeps its original beauty far longer.

**PILE RESILIENCE** Wear-Dated carpet must also meet our high standards for pile resilience. Carpet tends to mat down in areas where household traffic is heaviest, so it appears worn compared to adjoining carpet. But all Wear-Dated carpet is constructed of 100% Ultron<sup>®</sup> nylon to resist crushing and matting. So it keeps a more uniform appearance and therefore always looks its best.



**STATIC CONTROL** Static shock can be annoying, especially in cold, dry weather. That's why Wear-Dated carpet is made with a patented conductive element (like a miniature carbon lightning rod) that helps prevent the build-up of static electricity. And they're permanent over the life of the carpet.

**DURABILITY** Have you ever had a carpet snag or pull when something catches the pile? A carpet's tendency to resist pulling is determined by how well the pile is secured into the carpet backing. All Wear-Dated carpet must demonstrate superior construction, as measured on a special machine that literally tries to pull the pile out of the backing.



**RESISTANCE TO FADING** Carpet can lose its color due to the effects of sunlight, ozone in the air, and everyday wear and cleaning. All Wear-Dated carpet samples are evaluated by sophisticated equipment that checks a carpet's susceptibility to color loss and rejects any sample that cannot maintain color integrity. So Wear-Dated carpet keeps its beautiful color far longer.

Earning the Wear-Dated label isn't easy. But then neither is buying carpet. Just knowing that someone still cares enough to thoroughly test their product in advance can help take the guesswork out of buying carpet for you.



Send Now For Your **FREE Carpet Buying Guide.**

It's everything you need to know about carpet. Make the right choice with confidence!

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**THE  
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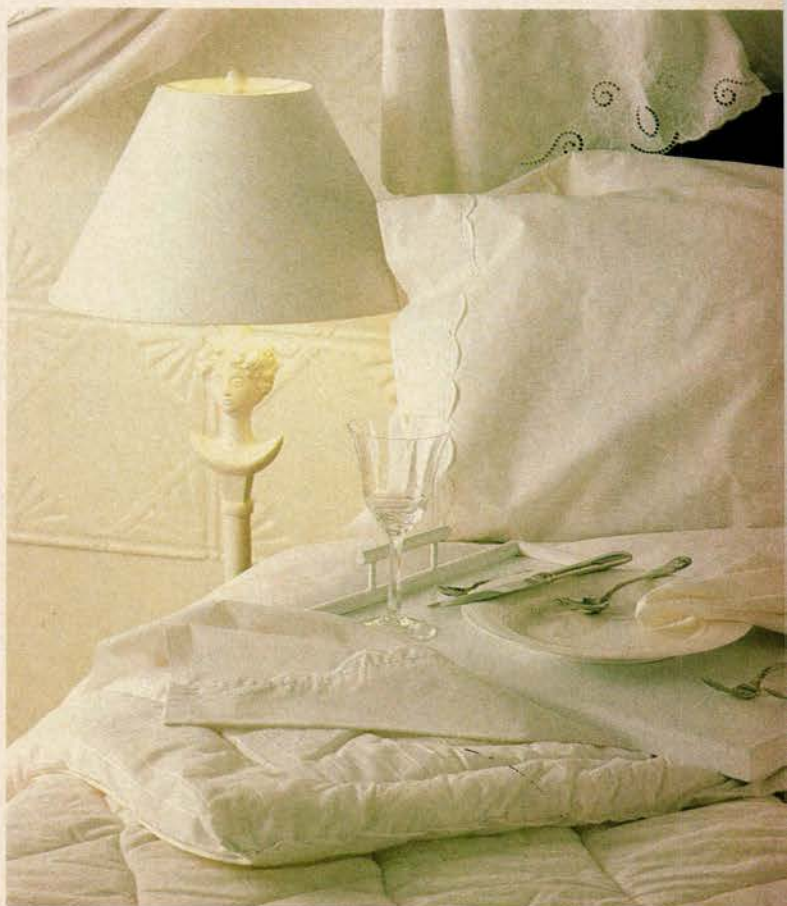
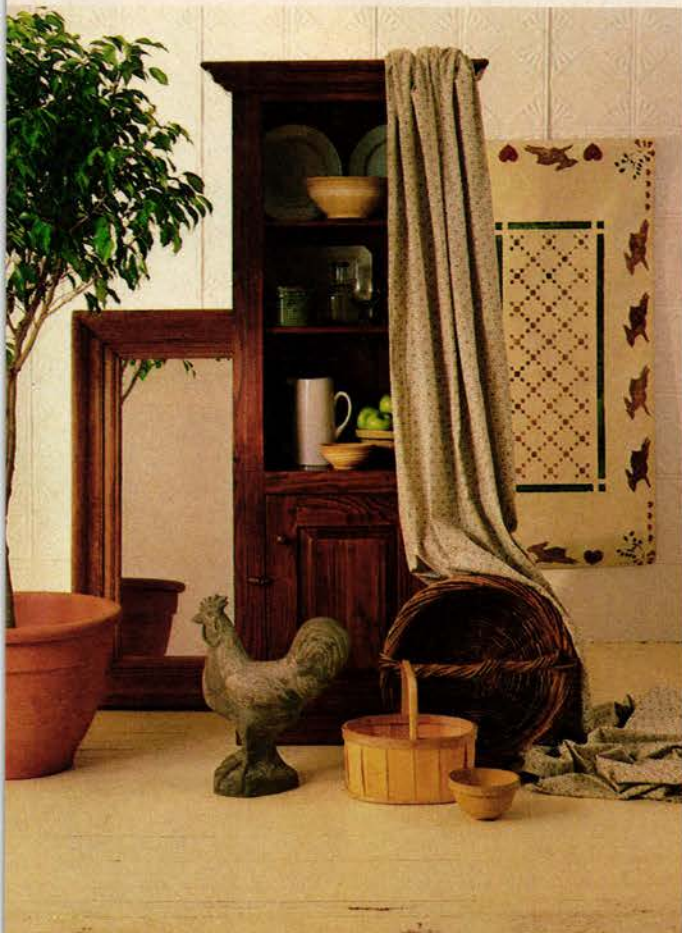
As machined Eurostyle and techy finishes multiply, we welcome more soft-patterned fabrics and winsome folk art to soften the edges. They needn't be old. Most everything here is store-bought new. **FURNISHINGS AS SCULPTURE:** One barn-sized piece can

# STYLE WORKS!

## AMERICAN COUNTRY: THE HANDCRAFTED LOOK

make the room. Big scale shows off country workmanship, whether antique (the picture frame) or factory fresh (the slant-backed bookcase).

**REPRO DETAILS:** Like quilts, painted floorcloths hang as art. Rooster is newly cast folk art. And there are never too many baskets.



## ON THE BED: WHITE ON WHITE...

The pristine mix for the elegant Eighties. White washes away the sins of overdesigned pretention, recalls the comfort of European Country and makes a very simple statement all by itself. It's the flip-side of pattern on pattern and a sure way to lighten the look of any space.

In the bedroom, don't stop with sheets. Layer white's room-unifying

look on walls, bedspreads, quilts, pillowcases and shams—right down to the lamp, breakfast tray and china. Always important, details become essential with white on white. Vary textures of moiré, lace, linen, bedspread quilting. They catch the light, play with shadow and add richness—and the feel of comfort too.

## STORAGE CHIC: PUTTING IT ALL TOGETHER

Surrounding ourselves with the best creates the insidious problem of where to put it all. Good news: Storage has come out of the closet.

Go for multifunction stowaways of proud plastic and metal. They get the job done with visible tech beauty that takes to any room, no matter the style.

Carts hold dinner or the VCR; a valet stores rum or running shorts; hat rack hangs coats, towels; grid-hung baskets come and go as needed.

PHOTOGRAPH BY LANGOON CLAY



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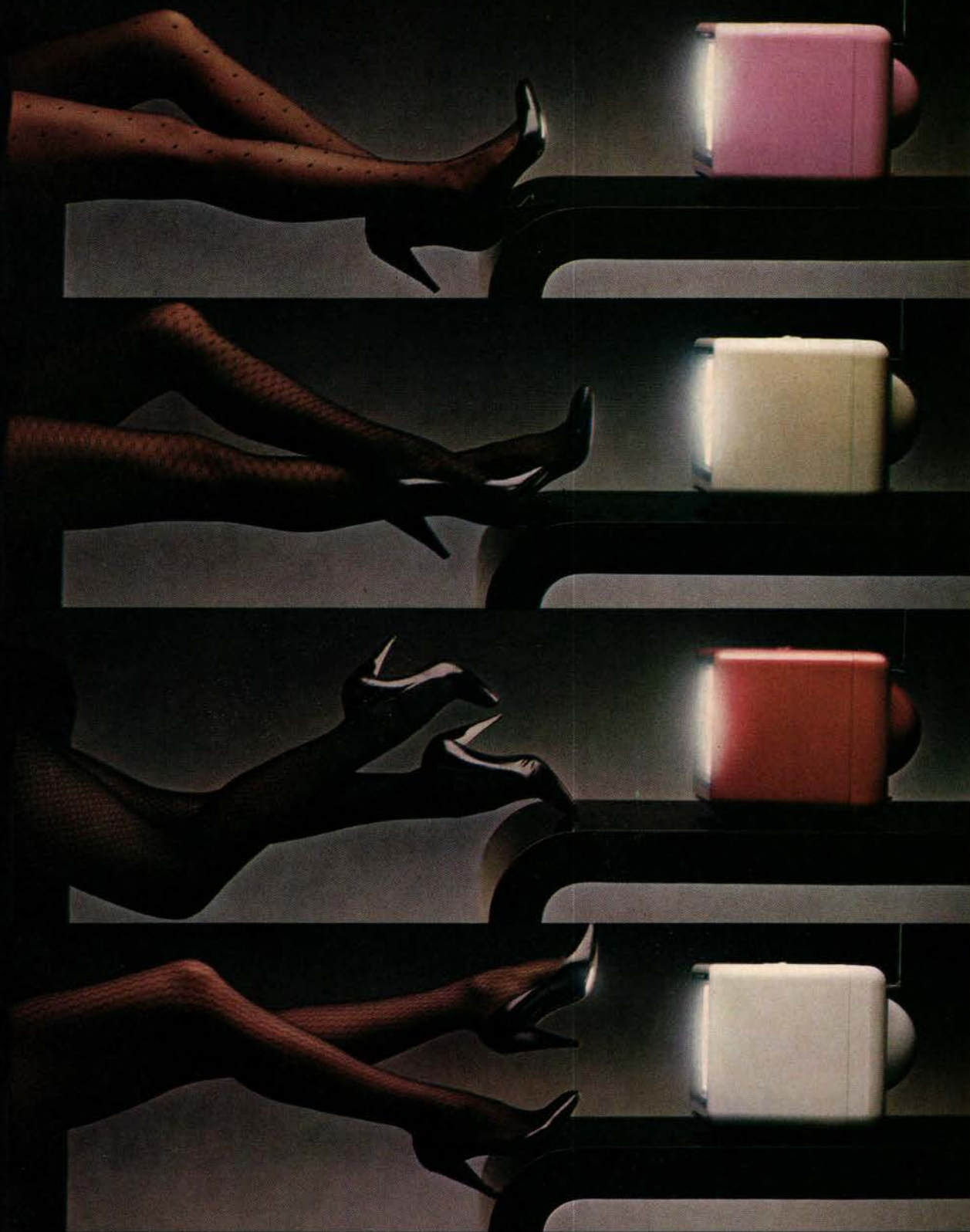


PHOTOGRAPH BY BRUCE WOLF

## ... COLOR ON COLOR

Shades of the same approach but with a twist. The colors don't have to "match": Layer new warmer Post-

Modern (with shades of the 50s) pastels. Pillows and bedspreads become graphic statements.



**COLOR ME QUASAR** *Announcing those colorful  
10" color TV's from Quasar. Fashion  
Accents. When the set turns off,  
the color stays on!* **Quasar**



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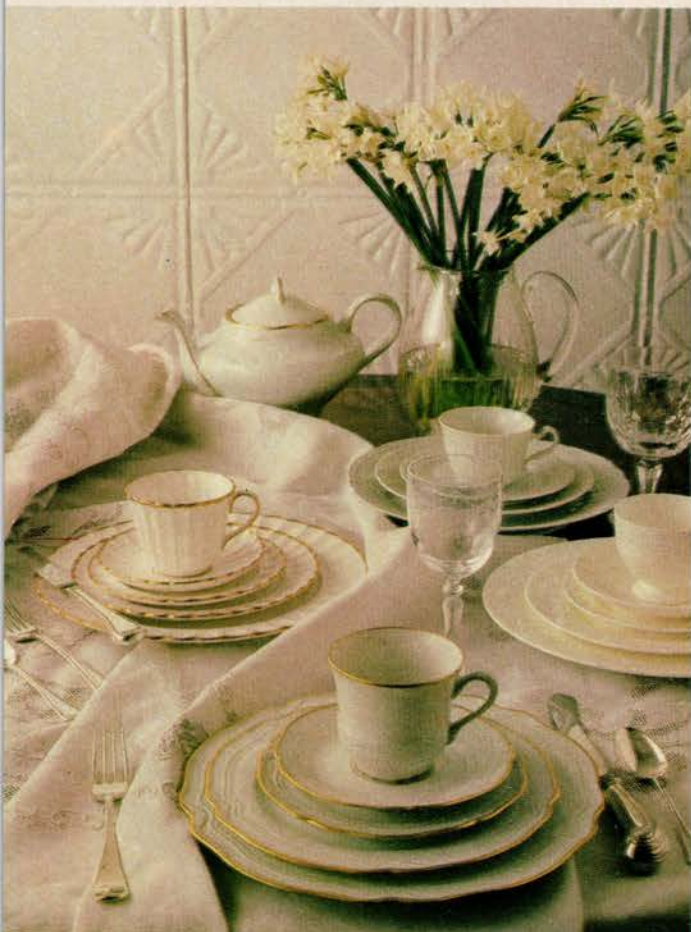
Hot shots. With cameras, our desire for professional features has come full circle. Once, a clunky SLR with six lenses was the only way to get both cachet and performance. Now, improved optics and electronics have shrunk cameras back to personal size (convenience conquers all) while still delivering high-quality pictures and design. Glare-reducing matte finishes, disc and high-speed instant film permit foolproof loading, not to mention better resolution in all light. These self-contained packages also protect the lens better when the shot's done.

# STYLE WORKS!

## PHOTO PLAY



## ON THE TABLE: WHITE ON WHITE...



Fine china belongs on the table, not the shelf. And that means "company" isn't the only one who gets to enjoy it. Use it as an everyday indulgence—like eating hamburgers by candlelight. Loosen up old convictions by mixing white patterns, then soften with a unifying

snowy tablecloth and flowers. Several breeds of bone china are an easy match. Cut and etched, glasses are fine companions, two per setting. The china's gilt edge and the heavy silver flatware (new or antique) add ceremony and luxury to whatever's on the plate.



## ... PATTERN ON PATTERN

White on white is a natural, but pattern on pattern takes a bit more courage. Yet that's precisely what makes it work—the audacity of an unexpected mix. Not for shock value, but for the surprise of how good traditionally separated elements look when they're combined.

Start with a country bouquet of roses, tulips, violets. Then start

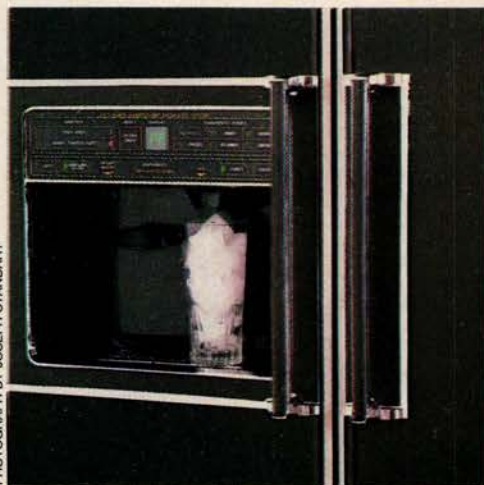
layering: a country-spun tablecloth with pale red and blue blossoms, topped with another floral pattern in china. Shapes differ, too, with straight rim or slightly scalloped.

Here, no less than five variations sit prettily—from lush and leafy to a simple blue line. Keeping to similar color themes usually makes it all safe. And what better way to use one-of-a-kind flea market finds?

## VISIBLE TECH: IN THE KITCHEN

It's a bit of show biz that works. Here, carved into the black glass of up-to-date appliances, a refrigerator turns into a wet bar, dispenses ice and water. Other models can be rigged to pour juice, even chardonnay. Behind all that elegant armor is the High Tech soul of the new kitchen. Microprocessors keep an unblinking eye on vital functions: cooking times, temperatures, an alarm when an unscheduled meltdown is under way.

RESOURCES, 212



PHOTOGRAPH BY JOSEPH STANDART

*Your Saxony plush is here.*

*Whatever color, thickness or price you want.*

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The philosophy of fragrant candles has changed radically from the days of hippie incense. Scented candles, incense and potpourri now satisfy our desire for luxury and revitalization—instantly.

Subtle sprays are delicate room perfumes. Bath salts, bath oils and shower gels are more personal bests. Bathe yourself in the essences of gardenia, lily-of-the-valley, lilac—your choice—for soul-satisfying comfort.

## SCENTS AND SENSUALITY

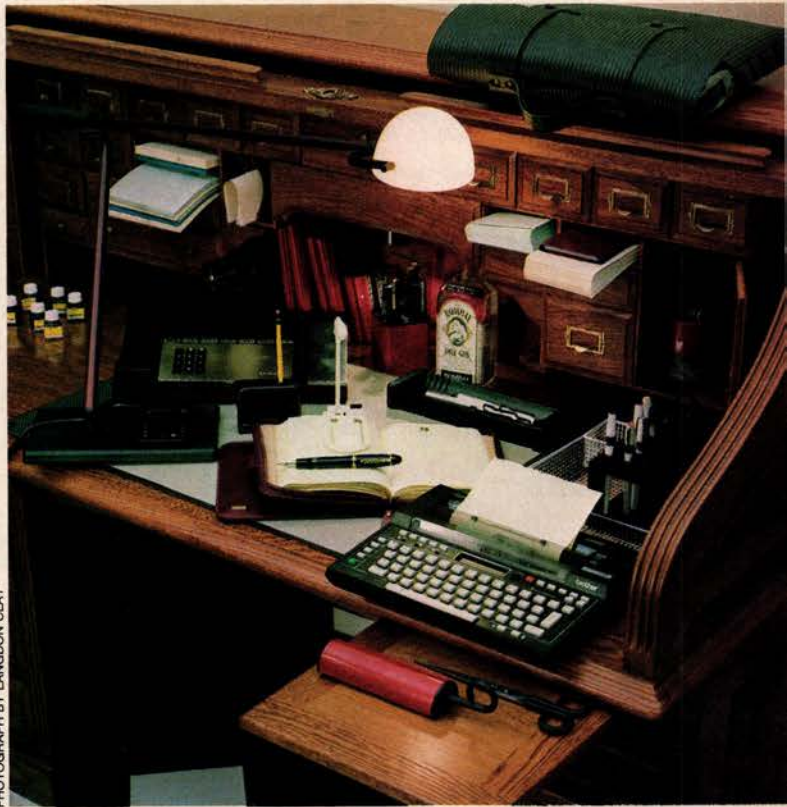


PHOTOGRAPH BY LANGDON CLAY

## NEW KITCHEN ICONS

Home cooking's heightened sophistication demands flavorful nuances and the freshest ingredients—in abundance. One oil used to suffice. Now we need a shelfful—olive (extra-virgin), walnut, sesame, safflower. Not to mention a galaxy of herbs (rosemary, thyme, sage, basil) and a color spectrum of peppercorns (green, white, black and

red). With such an appetite everywhere, new cooking bibles go beyond "Great Recipes" to explore regional cuisines, experimental techniques, personal visions and to serve our refined palates with knowledge direct from professionals. They also put food and wine in a cultural perspective—we demand, and get, the why as well as the how.



PHOTOGRAPH BY LANGDON CLAY

## HIGH TECH / HIGH TOUCH

Orwell may have prophesied a world enslaved by its own technology, but when tech pushed us to the brink, humanity pushed back. Computer printouts begat more handwritten notes; teleconferencing spawned an increase in face-to-face meetings. That's the story according to John Naisbitt, the best-selling author/consultant whose term is now the buzzword for putting the human side back into technology.

And it makes great sense. As much as we're captivated by the

High Tech wizardry of a word-crunching electronic typewriter, there's a corresponding lust for a fat, filled-from-an-inkwell fountain pen and creamy writing paper. It's how they feel to word-processor-weary hands that appeals. The reasoning holds for hard-edged technocrats like a command center/phone answering machine, calculators and slick Italian reading lamps. We wouldn't dream of giving up their convenience or cool good looks, but a *Front Page* rolltop desk provides just the right high touch balance.

## FIFTIES' GREATEST HITS

Naively modern 50s design is getting lots of belated respect. It's the funky soul of New Wave and a chart-topping statement on its own. **HOT COLORS:** The bolder, the better. Pink, turquoise—on towels, shower curtains, flatware. **BUTTERFLY CHAIR:** Campaign chair inspired. Boomerang curves, bent steel legs and hot pink—50s archetypes, 80s favorites. **SPATTERED PRINTS:** On fabric, floors, china.

RESOURCES, 212



# RESOURCES

## THE ELEMENTS OF STYLE

Below are our resources—retailers, mail-order suppliers or manufacturers who can give you information on their products. Antiques and private collections have been omitted

### COVER

**Wall paint**—#A54A "Rich Cream," at Fuller-O'Brien Pro Shops nationwide

**Granite floor tile**—#GR10P "Atlantic Gray" and #GR35P "Salmon Pink," from Marble Technics Ltd., 150 E. 58th St., NYC 10155

**Column, vases**—Limited Editions, 253 E. 72nd St., NYC 10021

**Sconce**—"Alostar Parete," LIGHT/INC, 1162 Second Ave., NYC 10021

**Table**—Muriel Karasik, 1094 Madison Ave., NYC 10028

**Chair**—"Larsen Loom Chair," Jack Lenor Larsen, 232 E. 59th St., NYC 10022

**Footed glass bowl**—West Virginia Glass Specialty Co. Inc.,

Box 510, Weston, WV 26452

**Drapes**—Cotton Inc., 1360 Ave. of the Americas, NYC 10019

### DESIGN HALL OF FAME

(See pages 34 through 54)

**Scissors**—Fiskars Mfg. Corp., 1-800-443-8738

**Calculator**—#ET-55, Braun Appliances-USA, 55 Cambridge Parkway, Cambridge, MA 02142

**Computer**—GRiD Systems Corp., 2535 Garcia Ave., Mountain View, CA 94043

**Lamp**—Lighting Assoc., 305 E. 63rd St., NYC 10021, and at MOMA's Museum Store

**Juicer**—"Multipress," Braun Appliances-USA

**Tuner, turntable**—Bang & Olufsen of America, 1150 Fee-

harville Dr., Mount Prospect, IL 60056

**Museum of Modern Art**—Customer Sales and Service, 11 W. 53rd St., NYC 10019 (catalog, \$1)

### STYLESETTERS

(See pages 71 and 77)

**Chair**—Atelier International, 595 Madison Ave., NYC 10022

**Lamp**—"Tizio," Artemide, 150 E. 58th St., NYC 10155

**Breuer chair**—Stendig, 410 E. 62nd St., NYC 10021

**Corbu chair**—ICF Inc., 305 E. 63rd St., NYC 10022

### THE 20 HOTTEST COLLECTIBLES

(Photographed at the New York Fall Antiques Show at the Pier)

(See page 111)

\***Radios**—John Sideli, Route 66, Malden Bridge, NY 12115

\***Elevator sign**—Diamant Gallery, 37 W. 72nd St., NYC 10023

\***House model**—Marna Anderson, 40 East 69th St., NYC 10021

\***Caucasian kilim**—D. Kalfian and Sons Inc., 475 Atlantic Ave., Brooklyn, NY 11217

(See page 113)

\***Antique linens**—Jana Starr-Jean Hoffman Antiques, 236 E. 80th St., NYC 10021

\***Green vase**—"Great Grueby," Lillian Nassau Ltd., 220 E. 57th St., NYC 10022

\***Pitcher and rug**—Bruce James, 57 W. 89th St., NYC 10024

\***Table**—Muriel Karasik Gallery, 1094 Madison Ave., NYC 10028

\***Whirligig**—Robert Anderson, Star Route, Box 16, Upper Black Eddy, PA 18972

(See page 115)

\***Quilt**—Frank R. Gaglio/Kathleen Molnar, Box 375, Wurtsboro, NY 12790

\***Ornaments, chair/table**—Kelter-Malcé, 361 Bleeker St., NYC 10014

\***Twig table, chair**—Carl Hammer, 620 N. Michigan Ave., Chicago, IL 60611

\***Antique silver**—Samuel H. Mintz Straus Inc., 870 Madison Ave., NYC 10021

\***Coffeepot, teapot, muffineer**—Ann Phillips Antiques, 899 Madison Ave., NYC 10021

(See page 117)

\***Chair (top)**—Galerie Metropoli, 927 Madison Ave., NYC 10021

\***Yellow splint basket**—Harvey Antiques, 1231 Chicago Ave., Evanston, IL 60202

\***Hickory splint basket**—Made in America, 1234 Madison Ave., NYC 10028

\***Nantucket basket**—Nina Helman, RFD 1, Cedar Hill Rd., Bedford, NY 10506

\***Watermelon basket**—Kelter-Malcé Antiques

**Chest**—Jordan Volpe Gallery, 457 W. Broadway, NYC 10012

**Chair**—The Second Coming Ltd., 72 Greene St., NYC 10012

### WHERE DID THOSE COLUMNS COME FROM?

(See page 118)

**Sideboard**—The Nelson Line at Walter Lee Culp, 1505 Oak Lawn, Dallas, TX 75207

**Column table**—John Saladino, 305 E. 65th St., NYC 10021

**Corbusier chaise**—Atelier International, 595 Madison Ave., NYC 10022

(See page 120)

\***Chair (top right center)**—1311, Drexel Heritage Furnishings Inc., Drexel, NC 28619

\***Lamp**—"Faces" from Sirmos, at étalage, 979 Third Ave., NYC 10021

\***Console (right)**—Interior Crafts #220170, Baker, Knapp and Tubbs, 917 Merchandise Mart, Chicago, IL 60654

\***Table**—Michael LaRocca Inc., 323 E. 58th St., NYC 10022

\***Console (third row, right)**—"Point on Point," Casa Bique, Box 788, Thomasville, NC 27360

\***Table**—#F600-542 from Four Corners World Imports, Box 339, Thomasville, NC 27360

\***Occasional table**—"Rideau" by Casa Stradivari, 221 McKibbin St., Brooklyn, NY 11206

\***Dolphin table (bottom right)**—Ballard Designs, Box 12255, Atlanta, GA 30355

### THE ELEMENTS OF STYLE

(See page 147)

\***Dinner plate, cup, saucer**—"Wild Mallow," Royal Worcester Spode Inc., 225 Fifth Ave., NYC 10010

\***Stemware**—"Rosefire" by Gorham, div. of Textron Inc., 333 Adelaide Ave., Providence, RI 02907


\***Red pitcher**—The Hall China Co., at restaurant suppliers


\***Rooster**—Kelter-Malcé Antiques

\***Chair**—#45/W, ICF Inc., 305 E. 63rd St., NYC 10021

\***Chaise**—Atelier International, 595 Madison Ave., NYC 10021

Continued on page 215





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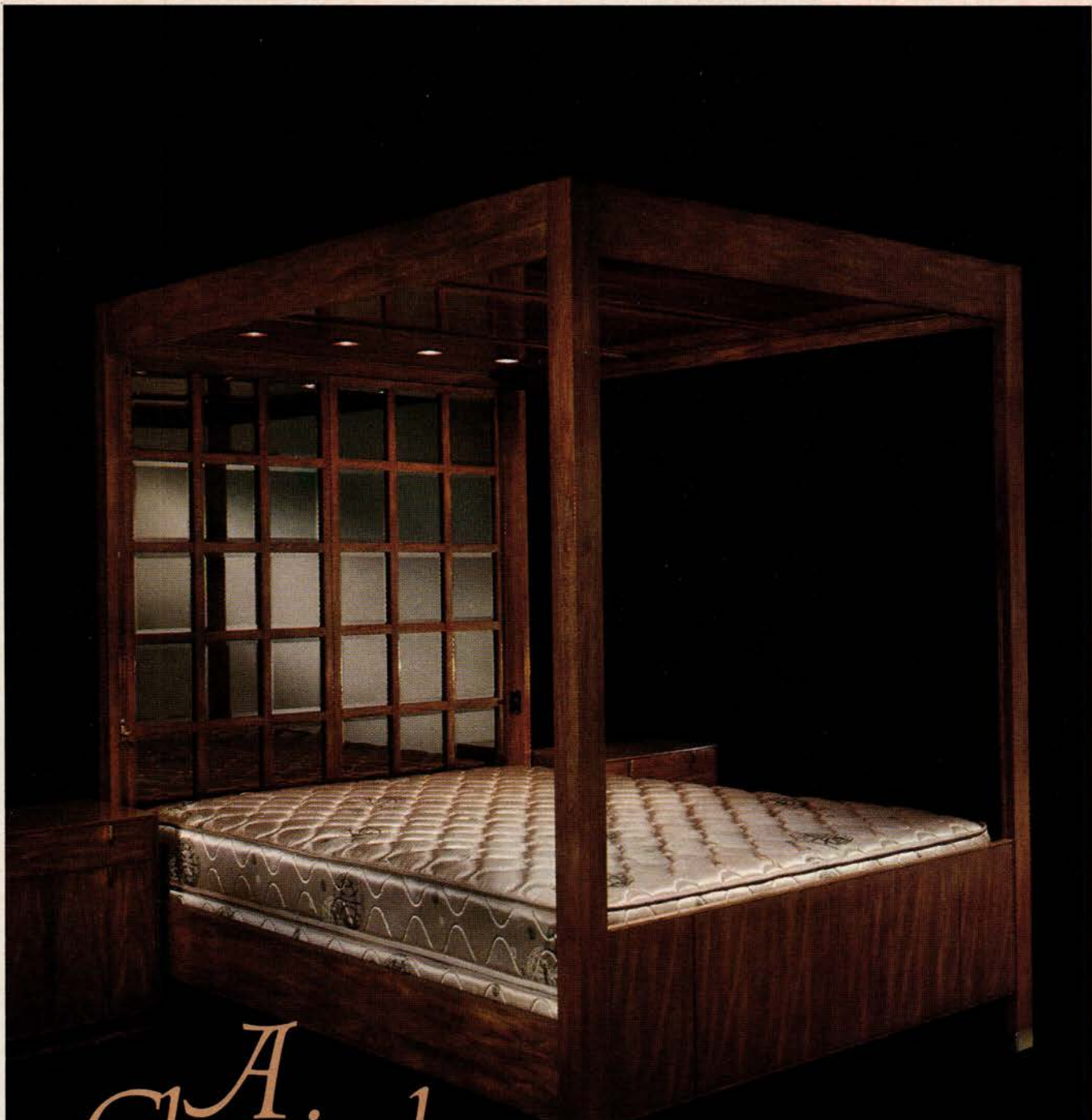
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# RESOURCES

Continued from page 212

**Fabric**—#1-109 "Galaxy" by Art People, 594 Broadway, NYC 10012; Connaissance showrooms, New York, Florida, John Edward Hughes showrooms, Dallas, Houston  
**Bowl**—Cognoscenti, 242 Chestnut St., Brooklyn, NY 11208 (to the trade only)  
**Table lamp**—Limited Editions, 253 E. 72nd St., NYC 10021  
**Carpet**—from the "Animal Skin Collection," Stark Carpet Corp., 979 Third Ave., NYC 10022  
**Glass bricks**—Pittsburgh/Corning, 800 Presque Isle Drive, Pittsburgh, PA 15239  
**Fabric**—#360-3 "Ciccolini" by California Dropcloth at Donghia Textiles, 979 Third Ave., NYC 10022

## EUROPEAN COUNTRY

(See pages 148 and 149)  
**White stand (with lamp)**—Cognoscenti, 242 Chestnut St., Brooklyn, NY 11208 (to the trade only)  
**Lamp**—Limited Editions, 253 E. 72nd St., NYC 10021  
**Bent twig chair**—Pier 1 Imports, 2520 W. Freeway, Fort Worth, TX 76102  
**Dinnerware (on chair)**—"Patrician," Wedgwood, 41 Madison Ave., NYC 10010  
**Armoire**—#19211-340 "Wedding Armoire," Thomasville Furniture Industries Inc., Box 339, Thomasville, NC 27360  
**Basket (on armoire)**—from Palacek at Remington-Freeman Ltd., 225 Fifth Ave., NYC 10010  
**Jug (in armoire)**—"Vin de Table," Sigma, for Howard Kaplan's French Country Store, 35 E. 10th St., NYC 10003  
**Painting (in armoire)**—"Fuller Family," #07-6800, Ethan Allen, Ethan Allen Dr., Danbury, CT 06810  
**Candlesticks (in armoire)**—Williams-Sonoma, Box 3792, San Francisco, CA 94119  
**Clock**—#622-757, Howard Miller, 800 E. Main St., Zeeland, MI 49646  
**Sunburst ornament**—#709, Focal Point Inc., 2005 Marietta Rd. NW, Atlanta, GA 30318  
**Chair (on table)**—"Philadelphia Chippendale," White Furniture, Drawer 367, Mebane, NC 27302  
**Crème pot (on table)**—by Sigma for Howard Kaplan's French Country Store  
**Cakestand (with fruit)**—Williams-Sonoma  
**Wooden table**—#16921-790 "Replicas 1800 Gateleg Table," Thomasville Furniture Industries Inc.  
**Dinnerware (on rug)**—"Lowestoft," William Adams Earthenware, member of the Wedgwood Group, 41 Madison Ave., NYC 10010  
**Red clay urn**—Limited Editions, 253 E. 72nd St., NYC 10021  
**Rug**—"Rose Bouquet," Rosecore Carpet Co. Inc., 979 Third Ave., NYC 10022  
**Chair (center)**—R2 "Circa 35" from "Yesteryear" collection, Lyon-Shaw Inc., 1538 Salisbury Blvd. W, Salisbury, NC 28144  
**Silverware (on chair)**—"Silver Shell," Oneida Ltd., Oneida, NY 13421  
**Marble-top table, lamp (on table)**—Limited Editions, 253 E. 72nd St., NYC 10021  
**Plate (left)**—"Old Country Rose," Royal Albert of the Royal Doulton Group, 400 Paterson Plank Rd., Carlstadt, NJ 07072  
**Plate (right), cup and saucer**—"Wild Mallow," Royal Worcester Spode Inc., 225 Fifth Ave., NYC 10010  
**Stemware**—"Rosefire" by Gorham, div. of Tectron Inc., 333 Adelaide Ave., Providence, RI 02907  
**Red pitcher**—The Hall China Co., at restaurant suppliers  
**Vase (with tulips)**—West Virginia Glass Specialty Co. Inc., Box 510, Weston, WV 26452  
**Curtain rod and finials**—Kirsch, 261 Fifth Ave., NYC 10016  
**Chintz drapery**—"Rose Dream" in "Desert Rose Light" by Diane Von Furstenberg Custom Fabrics, from Decorating Consultants at Sears Custom Studios, Sears, Roebuck & Co., nationwide  
**Pedestal, urn (behind sofa)**—Country Floors, 300 E. 61st St., NYC 10021  
**Sofa**—#2126, peach velvet fabric #J3236, Thayer-Coggin Inc., Box 5128, High Point, NC 27262  
**Pillow fabric**—"Moire Rose Print" #729080, Lee/Jofa, 351 Park Ave. S., NYC 10010  
**Basket (on sofa)**—Coe & Drue, at Howard Kaplan's French Country Store, 35 E. 10th St., NYC 10003  
**Wall paint**—#C28 "Candy" and #A54A "Rich Cream" from the Fuller-O'Brien Fulcolor Fashion Structured Colors System, at Fuller-O'Brien Pro Shops nationwide  
**Tile (on wall)**—American Olean Tile Co., 1000 Cannon Ave., Lansdale, PA 19446  
**Floor tile**—Country Floors, 300 E. 61st St., NYC 10021

## AMERICAN COUNTRY

(See pages 150 and 151)  
**Rug (on wall)**—Import Specialists Inc., 230 Fifth Ave., NYC 10010  
**Ceiling fan**—#CB10666, Casablanca Fan Co., 182 S. Raymond, Pasadena, CA 91109  
**Chairs**—Luten-Clarey-Stern Inc., 1059 Third Ave., NYC 10021  
**Cheesebox (on chair), plates and pitcher (on floor)**—Wolfman Gold & Good Co., 484 Broome St., NYC 10013  
**Rug (on floor)**—American Museum of Folk Art Collection, Trans-Ocean Import Co. Inc., 919 Third Ave., NYC 10022

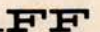
Continued on page 216



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## RESOURCES

Continued from page 215

- Bowl (under buffet)**—The Pfaltzgraff Co., Box 2048, York, PA 17405 (catalog) and at Wolfman Gold & Good Co.
- Buffet**—# 19-6317 "Huntboard Buffet," Ethan Allen, Ethan Allen Dr., Danbury, CT 06810
- Wooden basket and large basket**—Howard Kaplan's French Country Store, 35 E. 10th St., NYC 10003
- Lamp**—# 09-4354, Ethan Allen
- Rooster, twig planter**—Keller-Malcé Antiques, 361 Bleecker St., NYC 10014
- Sisal flooring**—Import Specialists Inc., 230 Fifth Ave., NYC 10010
- Bed**—# 732-48, The Lane Co. Inc., Box 151, Altavista, VA 24517
- Quilt**—Thomas K. Woodard American Antiques & Quilts, 835 Madison Ave., NYC 10021
- Sheets**—"Coronation Lace," Cannon Mills Co., 1271 Avenue of the Americas, NYC 10020
- Mattress and boxspring**—# PP400 courtesy of Kleinsleep, New York, Connecticut and New Jersey
- Wreath**—Wolfman Gold & Good Co., 484 Broome St., NYC 10013
- Game board**—Keller-Malcé Antiques
- Tin wall covering**—# 307 Multiple Plate, AA-Abbingdon Affiliates Inc., Dept. MH, 2149 Utica Ave., Brooklyn, NY 11234
- Floor paint**—# A54A "Rich Cream" from the Fuller-O'Brien Fulcolor Fashion Structured Colors System at Fuller-O'Brien Pro Shops nationwide

### SOFT TECH

- (See pages 152 and 153)
- Sofa**—"Baraka," Roche-Bobois, 200 Madison Ave., NYC 10016
- Column**—# 845 Spectrum Red, Formica Corp., Suite 1519, 1501 Broadway, NYC 10036
- Blinds**—# 2778 "Yosemite," Levelor Lorentzen Inc., 1280 Wall St. W., Lyndhurst, NJ 07071
- Floor lamp**—# F2006 "Gooseneck," Laurel by Westwood, Westwood Lighting Group Inc., 177 Genesee Ave., Paterson, NJ 07503
- Telephone**—design by Henning Andraesen at The Museum of Modern Art, 11 W. 53rd St., NYC 10019
- Entertainment unit**—# 4268-55 "D'Ebano," The Lane Co. Inc., Box 151, Altavista, VA 24517
- Stereo system**—"Progression IV," Pioneer Electronics, 5000 Airport Plaza Dr., Long Beach, CA 90815
- Television**—# 619, Proton, 737 W. Artesia Blvd., Compton, CA 90220
- Corner tables**—# 7135, Spiegel Inc., 1040 W. 35th St., Chicago, IL 60609
- Wooden chair**—# 45/W by Alvar Aalto, ICF Inc., 305 E. 63rd St., NYC 10021
- Chaise**—LC/4 by Le Corbusier, Atelier International Ltd., 595 Madison Ave., NYC 10021
- Fabric**—# I-109 "Galaxy" by Art People, 594 Broadway, NYC 10012; at Connaissance showrooms in New York, Florida, John Edward Hughes showrooms in Dallas, Houston
- Sconce**—# A85 designed by King, Miranda, Amaldi, at Atelier International Lighting Inc., 595 Madison Ave., NYC 10022
- Screen**—Miya Shoji & Interiors Inc., 107 W. 17th St., NYC 10011
- Table**—"Racetrack" designed by Joseph D'Urso, Knoll International, 655 Madison Ave., NYC 10021
- Chair (on table)**—# 1326 N 4836, Thayer Coggin Inc., Box 5128, High Point, NC 27262
- Hanging lamp**—"Knitterling" by Ingo Maurer, LIGHT/INC, 1162 Second Ave., NYC 10021
- Lamp (on floor)**—"Orbis," Ron Rezek Lighting & Furniture, 5522 Venice Blvd., Los Angeles, CA 90019
- Urn**—Limited Editions, 253 E. 72nd St., NYC 10021
- Carpet**—"Enhancement," Galaxy Carpet Mills Inc., Industrial Blvd., Chatsworth, GA 30705
- Wall paint**—# A54A "Rich Cream," at Fuller-O'Brien Pro Shops nationwide

### NEOCLASSICAL

- (See pages 154 and 155)
- Tile (12 inch)**—Italian Ceramic Tile by Imola Ceramica at Amaru Tile, 979 Third Ave., NYC 10022
- Tile (8 inch)**—Italian Ceramic Tile by Vogue at Hastings Tile, 201 E. 57th St., NYC 10022
- Chair (left)**—Sarreid Ltd., Box 3545, Wilson, NC 27893
- Screen**—Crandell/Edwards, 27 Vestry St., NYC 10003
- White table**—by Alberto Pinto for ob-zhay at Karl Mann Assoc., 232 E. 59th St., NYC 10022
- Bowl (on table)**—Cognoscenti, 242 Chestnut St., Brooklyn, NY 11208 (to the trade only)
- Table lamp**—Limited Editions, 253 E. 72nd St., NYC 10021
- Carpet (on chaise)**—from the "Animal Skin Collection," Stark Carpet Corp., 979 Third Ave., NYC 10022
- Armoire**—# 4135 French armoire from Baker Furniture, at Bloomingdale's, 1000 Third Ave., NYC 10022
- Marbled fabric (behind armoire)**—hand-printed "Tripolis," Falconetto, 1167 Third St. S., Naples, FL 33940
- Chaise**—# 981-37LF, Selig, 979 Third Ave., NYC 10022
- Fabric (on column)**—Marmoreus in "Murus," MIRA-X International Furnishings, 246 E. 58th St., NYC 10022
- Bust**—John Rosselli Ltd., 255 E. 72nd St., NYC 10021

**White column lamp**—#6050, George Kovacs Inc., 831 Madison Ave., NYC 10021  
**Column**—Limited Editions, 253 E. 72nd St., NYC 10021  
**Urn (on column)**—Cognoscenti, 242 Chestnut St., Brooklyn, NY 10028 (to the trade only)  
**Pillow silk**—Clarence House, 40 E. 57th St., NYC 10022  
**Black table**—#NT-S 1058 "Grand Oval," Beylerian Ltd., 305 E. 63rd St., NYC 10021  
**Armchair (on table)**—Donghia, 306 E. 61st St., NYC 10021  
**Club chair**—#8207, N.C. Schoonbeck Co., 641 Ward St., High Point, NC 27261  
**Balloon shade**—Burlington House Draperies, 1345 Avenue of the Americas, NYC 10105

**NEW WAVE**

(See pages 156 and 157)  
**Chaise**—"Torso," Atelier International, 595 Madison Ave., NYC 10022  
**Lamp**—"Lampampe" by Ingo Maurer, LIGHT/INC, 1162 Second Ave., NYC 10021  
**Glass bricks**—Pittsburgh/Corning, 800 Presque Isle Drive, Pittsburgh, PA 15239  
**Fabric**—#360-3 "Ciccolini" by California Dropcloth at Donghia Textiles, 979 Third Ave., NYC 10022  
**Vase**—Profile 312 "Mechado," Karl Mann Assoc., 232 E. 59th St., NYC 10022  
**Plates**—by Phillip Mueller at Paper Whites, 80 Second Ave., NYC 10003  
**Table**—"Lartigue," imported by Furniture of the Twentieth Century for Bergdorf Goodman, 754 Fifth Ave., NYC 10019  
**Floor lamps**—"Spillo," Thunder & Light, 230 Fifth Ave., NYC 10036  
**Desk chair**—#620 "Spaghetti" by Gian Belotti, ICF Inc., 305 E. 63rd St., NYC 10021  
**Desk**—#2027 by Alessandro for Baker Furniture, 917 Merchandise Mart, Chicago, IL 60654  
**Screen**—Niedermaier Display, 435 Hudson St., NYC 10014  
**Wall paint**—#A54A "Rich Cream" at Fuller-O'Brien Pro Shops nationwide

**CELEBRATING AMERICAN STYLE**

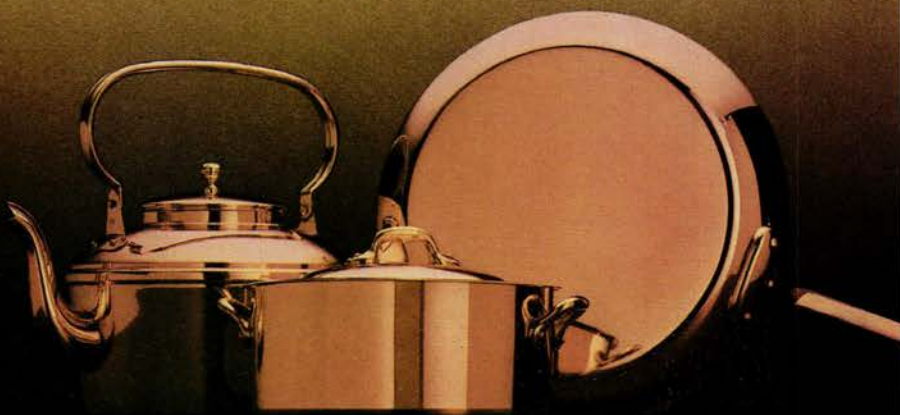
(See page 159)  
**Settee**—#066-168 "Grand Palais," Drexel-Heritage Inc., Drexel, NC 28619  
**Coffee table**—#5930, Casa Stradivari, 200 Lexington Ave., NYC 10016  
**Bowl**—Gordon Foster, 1322 Third Ave., NYC 10021  
**Pedestal table**—#9702-20 in the "Aston Court" collection, Henredon, Box 70, Morganton, NC 28655  
**Alabaster vases, finials, bisque urn, black plate with stand**—Limited Editions, 253 E. 72nd St., NYC 10021  
**Lamp**—designed by Mariano Fortuny, at Furniture of the Twentieth Century, 154 W. 18th St., NYC 10011  
**Draperies**—étalage fabrics inc., 979 Third Ave., NYC 10022  
**Tile (12 inch)**—by Imola Ceramica at Amaru Tile, 979 Third Ave., NYC 10022  
**Tile (8 inch)**—by Vogue at Hastings Tile, 201 E. 57th St., NYC 10022

**THE ELEGANT LOFT**

(See pages 160 and 161)  
**Dining chairs**—#1095 "Fledermaus" by Josef Hoffmann, ICF Inc., 305 E. 63rd St., NYC 10021  
**Dining table**—#9603-20 "Elliptical Table," Henredon, Box 70, Morganton, NC 28655  
**Chrome bowl**—As Time Goes By, 370 Columbus Ave., NYC 10024  
**Urn**—Limited Editions, 253 E. 72nd St., NYC 10021  
**Teapot**—from the "Moonlight" series, Ricci Italian Silver-smiths, 41 Madison Ave., NYC 10010  
**Plate, cup, saucer**—"Black Basalt," Wedgwood, 41 Madison Ave., NYC 10010  
**Mirror**—ModernAge, 795 Broadway, NYC 10011  
**Sconces**—"Sansiro," LIGHT/INC, 1162 Second Ave., NYC 10021  
**Wall paint**—#A54A "Rich Cream," at Fuller-O'Brien Pro Shops nationwide  
**Paint application**—courtesy National Paint and Coatings Assoc., 1500 Rhode Island Ave. NW, Washington, DC 20005  
**Tile (12 inch)**—by Imola Ceramica at Amaru Tile, 979 Third Ave., NYC 10022  
**Tile (8 inch)**—by Vogue at Hastings Tile, 201 E. 57th St., NYC 10022  
**China cabinets**—#064-415 "Grand Palais" Regency cabinets, Drexel-Heritage Inc., Drexel, NC 28655  
**White vase (in cabinet)**—Johnny Jupiter, 884 Madison Ave., NYC 10021  
**White chairs**—"Bambola," B&B America, div. of Stendig International Inc., 410 E. 62nd St., NYC 10021  
**Chair fabric**—"Riviera," Covington Fabrics Corp., 267 Fifth Ave., NYC 10016  
**Bisque urn**—Limited Editions, 253 E. 72nd St., NYC 10021  
**Bowl (on floor)**—Madderlake, 25 E. 73rd St., NYC 10021  
**Urn**—Niedermaier Display, 435 Hudson St., NYC 10014  
**Settee**—#066-168 "Grand Palais," Drexel-Heritage Inc.  
**Coffee table**—#5930, Casa Stradivari, 200 Lexington Ave., NYC 10016  
**Bowl (on coffee table)**—Cognoscenti, 242 Chestnut St., Brooklyn, NY 11208 (to the trade only)  
**Clock**—Tiffany & Co., Fifth Ave. at 57th St., NYC 10022

Continued on page 219

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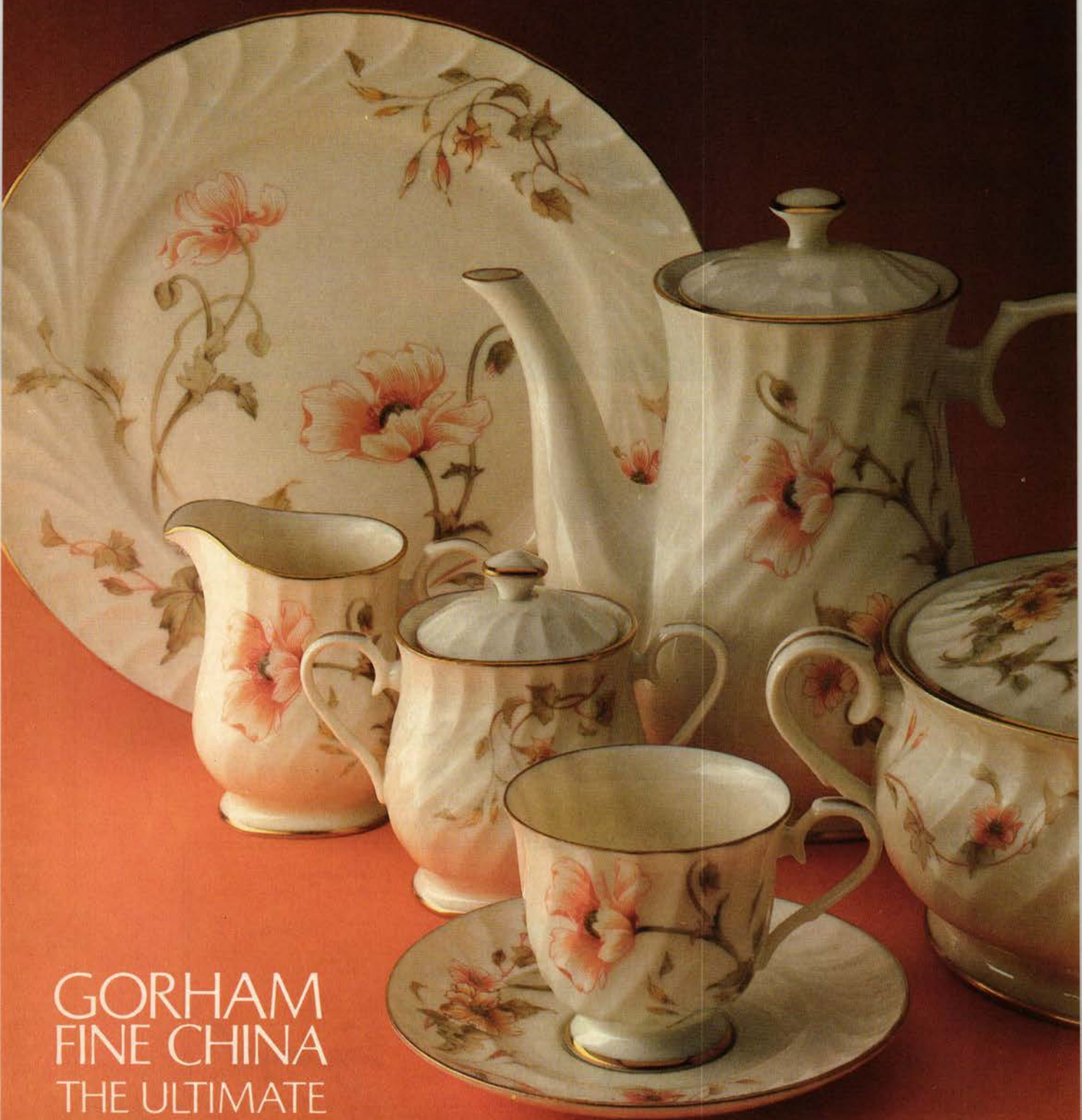


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# RESOURCES

Continued from page 217

- Candlesticks**—Johnny Jupiter, 884 Madison Ave., NYC 10021  
**Chrome pitcher**—Limited Editions, 253 E. 72nd St., NYC 10021  
**Decanter (on windowsill)**—"Renaissance," Optika Collection, Lenox, Old Princeton Pike, Lawrenceville, NJ 08648  
**Decanter**—Tiffany & Co., Fifth Ave. at 57th St., NYC 10022  
**Tray**—As Time Goes By, 370 Columbus Ave., NYC 10024  
**Draperies**—étalage fabrics inc., 979 Third Ave., NYC 10022  
**Pedestal table**—# 9702-20 from the "Aston Court" collection, Henredon, Box 70, Morganton, NC 28655  
**Vases, plate, stand, finials (on table)**—Limited Editions  
**Platter**—Gordon Foster, 1322 Third Ave., NYC 10021  
**Lamp**—by Mariano Fortuny at Furniture of the Twentieth Century, 154 W. 18th St., NYC 10011  
**Urn (near black chair)**—Madderlake, 25 E. 73rd St., NYC 10021  
**Black leather chair**—#C1-1104, Century Furniture Co., Hickory, NC 28603  
**Column**—Limited Editions, 253 E. 72nd St., NYC 10021  
**Sideboard**—# 9701-21 in the "Aston Court" collection, Henredon, Box 70, Morganton, NC 28655  
**Footed compotes**—John Rosselli Ltd., 255 E. 72nd St., NYC 10021  
**Lamp**—As Time Goes By, 370 Columbus Ave., NYC 10024  
**Screen**—#1419 "Diamond," Casa Bique, 500 Carolina Ave., Thomasville, NC 27360  
*(See pages 162 and 163)*  
**Black leather chair**—# C1-1140, Century Furniture Co.  
**Draperies**—étalage fabrics inc., 979 Third Ave., NYC 10022  
**China cabinet**—# 064-415 "Grand Palais" Regency cabinet, Drexel-Heritage Inc., Drexel, NC 28655  
**Vase (in cabinet)**—Johnny Jupiter, 884 Madison Ave., NYC 10021  
**Books**—courtesy of Crown Publishers Inc., 1 Park Ave., NYC 10016  
**Artwork**—Madderlake, 25 E. 73rd St., NYC 10021  
**Teapot**—"Black Basalt," Wedgwood, 41 Madison Ave., NYC 10010  
**Plates, stand**—Limited Editions, 253 E. 72nd St., NYC 10021  
**Bust**—John Rosselli Ltd., 255 E. 72nd St., NYC 10021  
**Bisque urn**—Limited Editions, 253 E. 72nd St., NYC 10021  
**Urn (with handles)**—Niedermaier Display, 435 Hudson St., NYC 10014  
**Settee**—# 066-168 "Grand Palais," Drexel-Heritage  
**Pedestal table**—# 9702-20 in the "Aston Court" collection, Henredon, Box 70, Morganton, NC 28655  
**Vases, plate, stand (on table)**—Limited Editions, 253 E. 72nd St., NYC 10021  
**Platter**—Gordon Foster, 1322 Third Ave., NYC 10021  
**Lamp**—by Mariano Fortuny at Furniture of the Twentieth Century, 154 W. 18th St., NYC 10011  
**Coffee table**—# 5930, Casa Stradivari, 200 Lexington Ave., 10016  
**Clock**—Tiffany & Co., 727 Fifth Ave., NYC 10022  
**Blue bowl**—Gordon Foster, 1322 Third Ave., NYC 10021  
**Large urn (near black chair)**—Madderlake, 25 E. 73rd St., NYC 10021  
**Column, bisque urn**—Limited Editions  
**Black leather chair**—#C1-1104, Century Furniture Co., Hickory, NC 28603  
**Throw (on chair)**—Faribo, 111 W. 40th St., NYC 10018  
**Sideboard**—# 9701-21 in the "Aston Court" collection, Henredon, Box 70, Morganton, NC 28655  
**Footed compotes**—John Rosselli Ltd., 255 E. 72nd St., NYC 10021  
**Lamp (on buffet)**—As Time Goes By, 370 Columbus Ave., NYC 10024  
**Tile (12 inch)**—by Imola Ceramica at Amaru Tile, 979 Third Ave., NYC 10022  
**Tile (8 inch)**—by Vogue at Hastings Tile, 201 E. 57th St., NYC 10022  
**Wall paint**—# A54A "Rich Cream" from the Fuller-O'Brien Fulcolor Fashion Structured Colors System at Fuller-O'Brien Pro Shops nationwide  
**Paint application**—courtesy National Paint and Coatings Assoc., 1500 Rhode Island Ave. NW, Washington, DC 20005

## THE NEW TRADITIONAL HOUSE

*(See pages 164 and 165)*

- Design**—Robert A. M. Stern, Associate in charge of Architecture; Roger Seifter, Assistant in charge of Interior Design; Randy Correll, Robert A. M. Stern Architects, 200 W. 72nd St., NYC 10023  
**Landscape architect**—Lois Scher, 381 Park Ave. S., NYC 10016  
**Mantel**—Robert A. M. Stern Architects  
**Painting (on mantel)**—Howard Kaplan French Country Paintings, 827 Broadway, NYC 10003  
**Vase**—John Rosselli Ltd., 255 E. 72nd St., NYC 10021  
**Pitcher**—Karl Mann Assoc., 232 E 59th St., NYC 10022  
**Sofa fabric**—"Tivoli Garden," China Seas Inc., 979 Third Ave., NYC 10021  
**Vase, stand (near mirror)**—John Rosselli Ltd.  
**Mirror**—Ad Hoc Housewares, 842 Lexington Ave., NYC 10021

Continued on page 220

# The Romance of Yesteryear

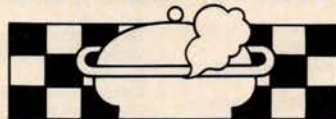
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## RESOURCES

Continued from page 219

**Lamp**—#2002 in the "Contemporary" collection, The Stiffel Co., 700 N. Kingsbury St., Chicago, IL 60610

**Upholstered furniture**—Fine Arts Furniture Inc., 45 W. 25th St., NYC 10010

**Pharmacy lamps**—Boyd Lighting Co., 56 12th St., San Francisco, CA 94103

**Sconces**—Atelier International Lighting, 595 Madison Ave., NYC 10022

**Alabaster vase (on mantel)**—Limited Editions, 253 E. 72nd St., NYC 10021

**Majolica plates, candlesticks**—John Rosselli Ltd., 255 E. 72nd St., NYC 10021

**Painting**—Howard Kaplan French Country Paintings, 827 Broadway, NYC 10003

**Green and yellow vase**—John Rosselli Ltd.

**Pitcher**—Karl Mann Assoc., 232 E. 59th St., NYC 10022

**Wood basket**—Howard Kaplan French Country Paintings

**White porcelain box (near sofa)**—Limited Editions

**Celestion plates (near sofa)**—John Rosselli Ltd.

**Carpet**—by Gregory Newham Ltd., 197 W. Chestnut St., Kingston, NY 12401

**Stools as coffee tables**—#X601 square and #X600 round by Alvar Aalto, ICF Inc., 305 E. 63rd St., NYC 10021

**Chair fabric**—"Laredo Stripe" by California Dropcloth, at Donghia Textiles, 979 Third Ave., NYC 10021

**Plaid throw**—#GK-41 "Calico" by Three Weavers, New Country Gear, 19 W. 34th St., NYC 10016

**Clock, ivory box, picture frames (on table)**—John Rosselli Ltd., 255 E. 72nd St., NYC 10021

**Green throw**—#A-64, Three Weavers, 1206 Brooks St., Houston, TX 77009

**Roman shades**—Fine Arts Furniture Inc., 45 W. 25th St., NYC 10010

**Shade fabric**—"Le Toile Woven," Brunswick & Fils, 979 Third Ave., NYC 10021  
(See pages 166 and 167)

**Sconces**—Atelier International Lighting, 595 Madison Ave., NYC 10022

**Dining chairs**—Karl Mann Assoc., 232 E. 59th St., NYC 10022

**Dining table, sideboard**—Robert A. M. Stern Architects

**Hanging lamp**—"Plaza," LIGHT/INC, 1162 Second Ave., NYC 10021

**Wicker chairs**—Jack Lenor Larsen Inc., 232 E. 59th St., NYC 10022

**Square table**—Limited Editions, 253 E. 72nd St., NYC 10021

**Carpet**—Gregory Newham Ltd., 197 W. Chestnut St., Kingston, NY 12401

**Banquette upholstery**—"Salsa Stripe," Donghia Textiles, 979 Third Ave., NYC 10021

**Lamps**—Fotia Stone Inc., 57-41 59th St., Maspeth, NY 11378

**Roman shades**—Fine Arts Furniture Inc., 5 W. 25th St., NYC 10010

**Shade fabric**—"Le Toile Woven," Brunswick & Fils, 979 Third Ave., NYC 10021

### STREAMLINED CONDO

(See pages 168 and 169)

**Design**—Barbara Groeger, 213-450-7505 (appointment only)

**Table (in bedroom)**—designed by Gilbert Rohde for Herman Miller Inc., 8500 Byron Rd., Zeeland, MI 49464

**Bed linens**—custom made by International Down, at Pacific Design Center, 8687 Melrose Ave., Los Angeles, CA 90069 (upper middle photo)

**Chairs**—"Grand Confort" by Le Corbusier, Atelier International, 595 Madison Ave., NYC 10022, or 8687 Melrose Ave., Los Angeles, CA 90069

**White plaster tables**—by John Dickinson at Donghia, 8715 Melrose Ave., Los Angeles, CA 90069

**Vase (on plaster table)**—by Matteo Thun from the Memphis Collection at Janus Gallery, 8000 Melrose Ave., Los Angeles, CA 90046  
(upper right photo)

**Plants**—courtesy of La Cienega Flower Shop, 8101 Melrose Ave., Los Angeles, CA 90046  
(lower right photo)

**Lamp (on chest)**—by Naguchi, at Kenro Lighting, Pacific Design Center, 8687 Melrose Ave., Los Angeles, CA 90069

**Television**—Trinitron by Sony Corp., Sony Dr., Park Ridge, NJ 07656

### THE NEW FAMILY HOME

(See pages 170 and 171)

**Architecture and design**—Elida Schujman, Architecture Studio, 12 Captain's Landing, Tiburon, CA 94920

**Rug**—"Festoon" by Eileen Gray, Furniture of the Twentieth Century, 154 W. 18th St., NYC 10011

**Stereo system**—"System One," Nakamichi USA Corp., 1101 Colorado Ave., Santa Monica, CA 90401

**Turntable**—Bang & Olufsen of America Inc., 1150 Feehanville Dr., Mount Prospect, IL 60056

**Console**—"Custom III" collection in black lacquer, Spectrum, 101 Henry Adams St. #405, San Francisco, CA 94103

**Lamp (on console)**—by Roger Robles at Randolph & Hein, 101 Kansas St., San Francisco, CA 94103

**Vases (on hearth)**—by Roy Hamilton at Randolph & Hein

**Torchere**—"Melusina" #040, Boyd Lighting Co., 56 12th St., San Francisco, CA 94103

**Vase (on side table)**—handblown by Peter Rocchia, at Kneedler-Fauchère, Pacific Design Center, Space 600, 8687 Melrose Ave., Los Angeles, CA 90069

**Pine hutch**—American antique

**Dining chairs**—by Robert Mallet-Stevens at Furniture of the Twentieth Century, 154 W. 18th St., NYC 10011; Limn, 457 Pacific Ave., San Francisco, CA 94133  
(See pages 172 and 173)

**Refrigerator**—Sub-Zero Freezer Co. Inc., Box 4130, Madison, WI 53711-0130

**Range**—Wolf Range Co., 19600 S. Alameda St., Compton, CA 90224

**BBQ grill**—Char Glo by Thermador, div. of Norris Industries Inc., 5119 District Blvd., Los Angeles, CA 90040

**Dishwasher, mixer**—KitchenAid, div. of Hobart Corp., Troy, OH 45374

**Towels (in bathroom)**—Fieldcrest, 60 W. 40th St., NYC 10018

**Towel pegs**—custom by Charles Webb, Cambridge, MA

**Objets d'art (on counter and tub)**—Otto Gerdau, 82 Wall St., NYC 10005

### THE UPDATED COTTAGE

(See pages 174 and 175)

**Furniture, lighting, art**—antiques, private collection

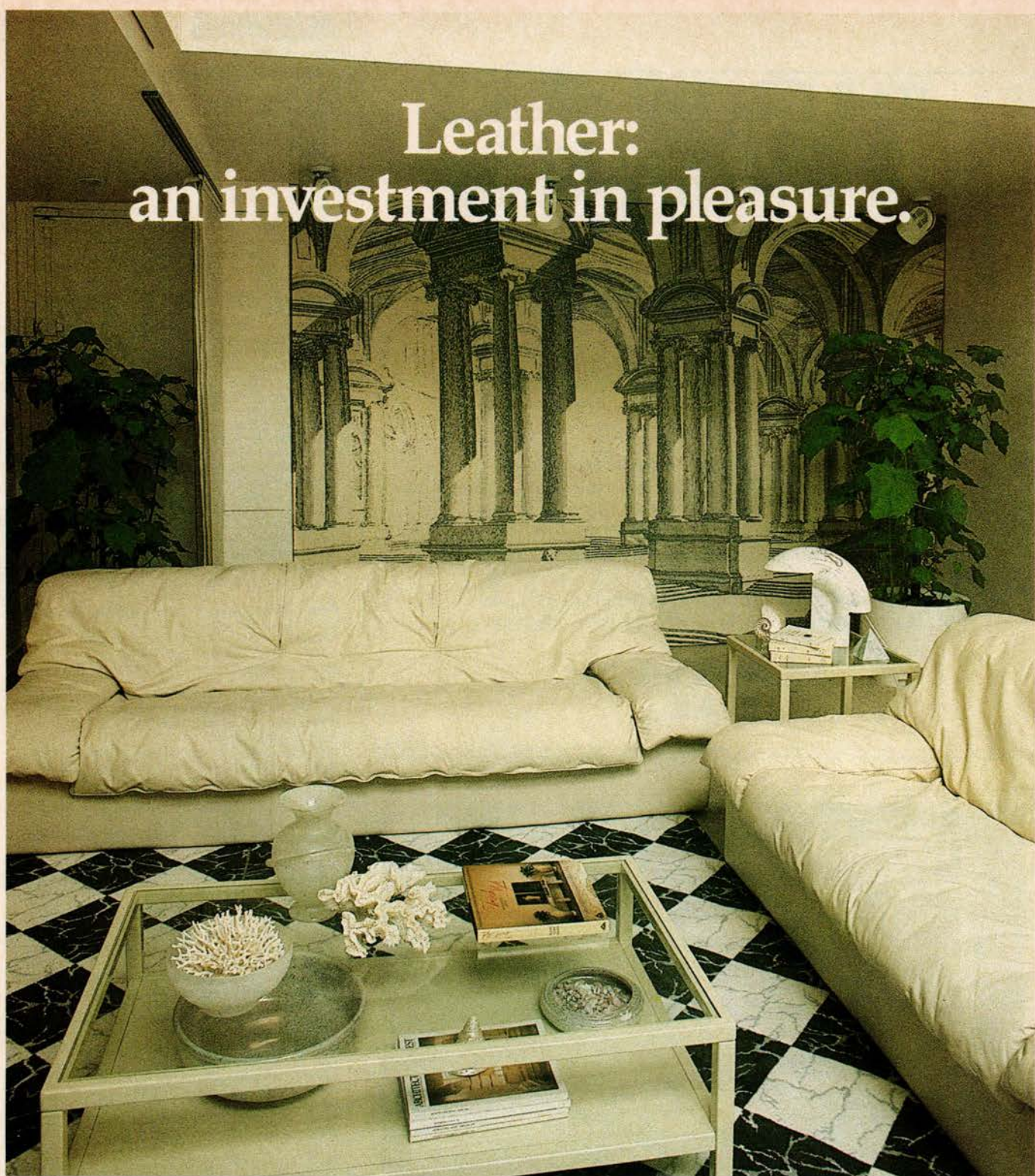
### THE NEW YORK LOOK

(See pages 176 and 177)

**Design**—Alan Buchsbaum, Architect, and Davis Sprinkle, 12 Greene St., NYC 10013

Continued on page 222

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**RESOURCES**

*Continued from page 220*

- Table**—design by Alan Buchsbaum
- Tabletop**—granite and marble from Marble Modes, 15-25 130th St., College Point, NY 11356
- Table legs**—Colorcore in # 882 Pale Gold, Formica Corp., 1 Berdan Ave., Wayne, NJ 07470
- Piano**—Steinway & Sons, 109 W. 57th St., NYC 10019
- Chair fabric**—Henry Calvin Fabrics, 290 Division St., San Francisco, CA 94103
- Tabletops**—granite from Marble Modes, 15-25 130th St., College Point, NY 11356
- Table legs**—Colorcore in # 949 White and # 961 Fog, Formica Corp., 1 Berdan Ave., Wayne, NJ 07470
- Chairs**—"Bank of England," JSI Jasper Seating, Box 231, Jasper, IN 47546
- Coffee table**—design by Alan Buchsbaum, materials from Marble Modes
- Bowl, vase**—Gordon Foster, 1322 Third Ave., NYC 10021
- Window shades**—by Verosol, at Manhattan Shade and Glass Co., 1297 Third Ave., NYC 10021
- Lighting**—Thunder & Light, 230 Fifth Ave., NYC 10036  
*(See pages 178 and 179)*
- Chairs**—"Bank of England," JSI Jasper Seating, Box 231, Jasper, IN 47546
- Tabletops**—granite from Marble Modes, 15-25 130th St., College Point, NY 11356
- Table bases**—Colorcore in # 949 White, Formica Corp., 1 Berdan Ave., Wayne, NJ 07470
- Track lighting**—Thunder & Light, 230 Fifth Ave., NYC 10036
- Window shades**—by Verosol, at Manhattan Shade and Glass Co., 1297 Third Ave., NYC 10021
- Piano**—Steinway & Sons, 109 W. 57th St., NYC 10019
- THE SUMMER HOUSE LOOK**  
*(See pages 180 and 181)*
- Architecture**—James R. Stewart, AIA, of Flood, Meyer, Sutton & Assocs., 1408 Santa Monica Mall, Santa Monica, CA 90401
- Design**—Michael Kreiss, the Kreiss Collection, 8445 Santa Monica Blvd., Los Angeles, CA 90069
- Umbrella**—"Portofino" from the Kreiss Collection
- Lamp**—"Sparta" from the Kreiss Collection
- Columns**—Designer Resource, 5160 Melrose Ave., Los Angeles, CA 90038
- Terra-cotta pot**—# 3-32, International Terra-Cotta Inc., 690 N. Robertson Blvd., Los Angeles, CA 90069
- Wicker sofa**—the Kreiss Collection  
*(See pages 182 and 183)*
- Sofa, chaise, bench, lamps, coffee table**—the Kreiss Collection, 8445 Santa Monica Blvd., Los Angeles, CA 90069
- Rug**—"Heriz" at Aga John Oriental Rugs, Pacific Design Center, 8687 Melrose Ave., Los Angeles, CA 90069
- Sphere (on coffee table)**—Designer Resource, 5160 Melrose Ave., Los Angeles, CA 90069
- Tin ducks (on coffee table)**—Gazebo, 8264 Melrose Ave., Los Angeles, CA 90046
- Terra-cotta pot**—# 3-32, International Terra-Cotta Inc., 690 N. Robertson Blvd., Los Angeles, CA 90069
- Artwork (over fireplace)**—"Big Celia Print 1" by David Hockney, Gemini G.E.L. 1982, 8365 Melrose Ave., Los Angeles, CA 90046
- Wooden figures**—"Kansas Interior Scarecrow Figures," Whiteley Gallery, 111 N. La Brea, Los Angeles, CA 90046  
*(upper right photo)*
- Chaise, coffee table, dining table, chairs, basket urns**—the Kreiss Collection, 8445 Santa Monica Blvd., Los Angeles, CA 90069
- Cupboard**—Irish pine antique, from Gazebo, 8264 Melrose Ave., Los Angeles, CA 90046
- Bust (in cupboard)**—Designer Resource, 5160 Melrose Ave., Los Angeles, CA 90069
- Urn (in cupboard)**—International Terra-Cotta Inc., 690 N. Robertson Blvd., Los Angeles, CA 90069  
*(middle photo)*
- Sheets**—"Zebra Stripe" by Perry Ellis for Martex, div. of WestPoint Pepperell, 1221 Avenue of the Americas, NYC 10020
- Tray**—Robinson's, 600 W. 7th St., Los Angeles, CA 90017
- Silverware**—"18th Century" by Reed and Barton, at David Orgell Inc., 320 N. Rodeo Dr., Los Angeles, CA 90210
- China**—"Sarabande" by Royal Doulton, at David Orgell Inc.
- Champagne flutes**—"Remy," Baccarat, David Orgell Inc.
- Champagne**—Taittinger  
*(right photo)*
- Capital table, lamp, bed**—the Kreiss Collection, 8445 Santa Monica Blvd., Los Angeles, CA 90069
- White chairs**—"Marilyn" from the Kreiss Collection
- Television**—# AVN 258 High Resolution Monitor/Receiver by Sanyo Electronics Inc., 1200 W. Artesia Blvd., Compton, CA 90220
- Blanket chest**—pine antique from Gazebo, 8264 Melrose Ave., Los Angeles, CA 90046
- Baskets**—from the Kreiss Collection  
*(lower right photo)*
- Table**—English pine antique from Gazebo, 8264 Melrose Ave., Los Angeles, CA 90046
- Lamp**—# PC 236 at Fotia Stone, 57-41 59th St., Maspeth, NY 11378

*Continued on page 224*

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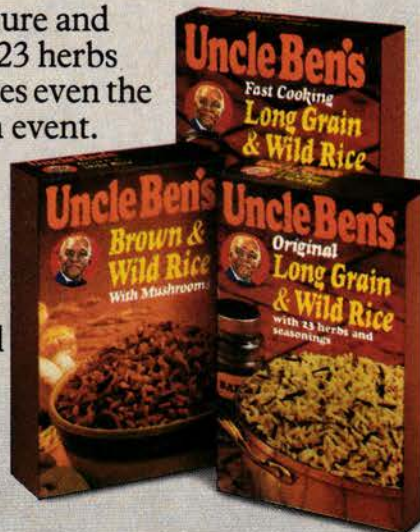
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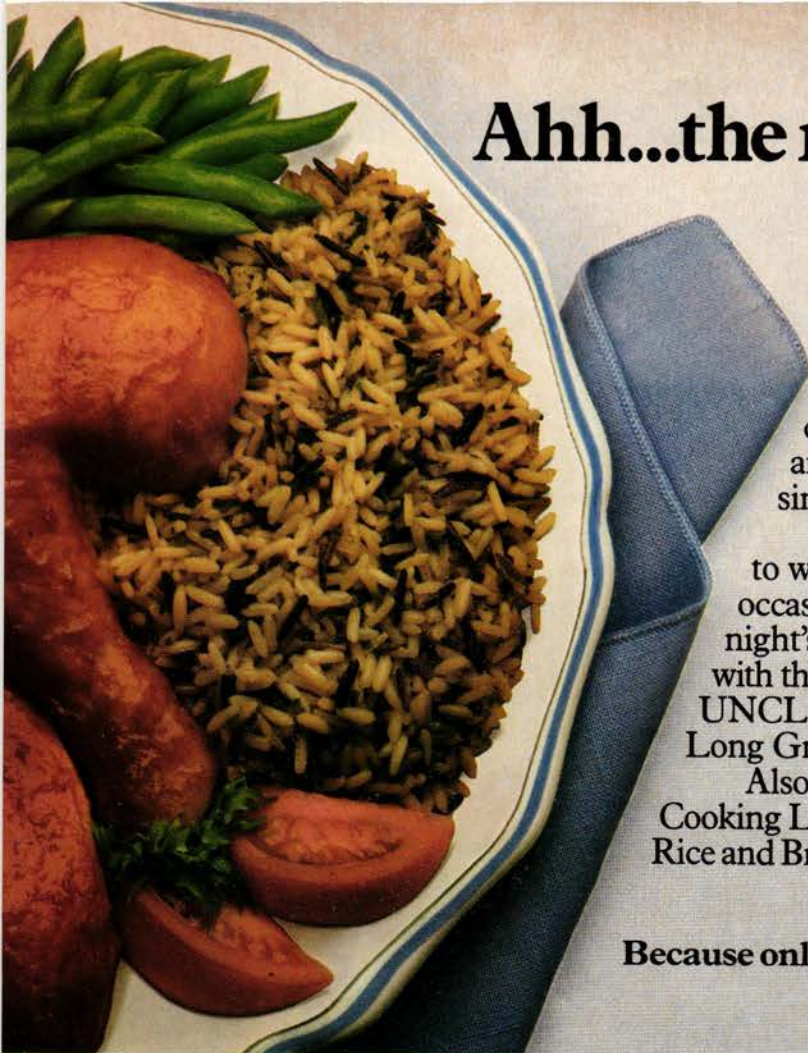
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## RESOURCES

*Continued from page 222*

**Stereo system**—#DT-540 timer, TX-940 tuner, CT-940 tape deck, SA-1040 amplifier, SG-540 equalizer, PL-740 turntable by Pioneer Electronics USA Inc., 1925 E. Dominguez St., Long Beach, CA 90810  
**Chaise**—"Quantum" by Brown Jordan, Pacific Design Center, 8687 Melrose Ave., Los Angeles, CA 90069 (See pages 184 and 185)  
**Patio furniture**—Brown Jordan, Pacific Design Center (right center photo)  
**White chairs**—Allibert Inc., Space 713, 200 Lexington Ave., NYC 10016

### FACTORY CHIC

(See pages 186 and 187)  
**Design**—Dennis Davidson with Larry da Salla, 600 Moulton Ave., Suite 402, Los Angeles, CA 90031 (upper right photo)  
**Torchères**—Ron Rezek Lighting, 5522 Venice Blvd., Los Angeles, CA 90014  
**Tile**—Armstrong World Industries Inc., Box 3001, Lancaster, PA 17604  
**Dining chairs**—by Toshiyuki Kita at Stendig Inc., Pacific Design Center, 8687 Melrose Ave., Los Angeles, CA 90069  
**Striped chair**—Conran's, 160 E. 54th St., NYC 10022  
**Floor lamp (near chair)**—by Ettore Sottsass for Artemide, 150 E. 58th St., NYC 10155 (lower left photo)  
**Lamp**—"Tizio," Artemide, 150 E. 58th St., NYC 10155  
**Painting**—original by Tom Stokes, 443 S. San Pedro St., Fifth Floor, Los Angeles, CA 90017  
**Sheets**—"Monticello," Cannon, 1271 Avenue of the Americas, NYC 10021  
**Telephone**—"Nomad," at AT&T Phone Center Stores  
**Television**—ColorTrak by RCA Corp., 600 N. Sherman Dr., Indianapolis, IN 46206 (lower middle photo)  
**Black chair**—Donghia Inc., 8715 Melrose Ave., Los Angeles, CA 90069  
**Desk**—The Pottery Barn, 10250 Santa Monica Blvd., Los Angeles, CA 90067  
**Desk lamp**—"Pausania," Artemide, 150 E. 58th St., NYC 10155  
**Artwork**—original by Kay Lipton, through James Clark Gallery, 600 Moulton Ave., Los Angeles, CA 90031

**Shelving**—"Erecta Shelf" by Metropolitan Wire Corp., 1111 N. Washington, Wilkes-Barre, PA 18705  
**Stereo system**—Sony Corp., Sony Dr., Park Ridge, NJ 07656 (lower right photo)  
**Chairs (flanking sofa)**—"Larsen Loom Chair" by Jack Lenor Larsen, 232 E. 59th St., NYC 10022

### EUROSTYLE PENTHOUSE

(See page 188)  
**Design**—Allen Scruggs and Douglas Myers, Scruggs-Myers & Assoc., 25 W. 15th St., NYC 10011  
**Roman bust, bronze vase**—Malmaison Antiques, 29 E. 10th St., NYC 10003  
**Cabinets**—custom design, Mr. Carl Geist Kitchens, Box 39, Star Route, Lock Haven, PA 17745  
**Countertops, backsplash**—"Verde Alpe" from Domestic Marble and Stone Corp., 41 E. 42nd St., NYC 10017  
**Sink, faucets**—Kroin Architectural Complements, 14 Story St., Cambridge, MA 02138  
**Wall paint**—#H64H Sand Spring, from the Fuller-O'Brien Fulcolor Fashion Structured Colors System, at Fuller-O'Brien Pro Shops nationwide  
**Ceiling paint**—#H128H Kodiak Brown, Fuller-O'Brien  
**Window fabric**—"Opera Net" from Dazian's Inc., 40 E. 29th St., NYC 10016  
**Lighting fixtures**—Thunder & Light, 230 Fifth Ave., NYC 10036  
**Blue plate**—handblown by Josh Simpson, at Vitti Artisans Gallery, 590 Valley Rd., Upper Montclair, NJ 07043 (See page 189)  
**Red lacquered tables**—Bon Marche, 74 Fifth Ave., NYC 10003  
**Bust**—19th century reproduction, Malmaison Antiques, 29 E. 10th St., NYC 10003  
**Vases**—by Lalique, from Malmaison Antiques  
**Floor lamp**—Retro-Modern Studio, 30 E. 10th St., NYC 10003 (See page 190)  
**Sheets, comforter, pillowcases, shams**—"Suna Garden" by Issey Miyake from Cannon Mills, 1271 Avenue of the Americas, NYC 10020  
**Shelving**—custom design, Mr. Carl Geist Kitchens, Box 39, Star Route, Lock Haven, PA 17745  
**Birch cabinets**—Conran's, 160 E. 54th St., NYC 10022  
**Lamps**—Bon Marche, 74 Fifth Ave., NYC 10003

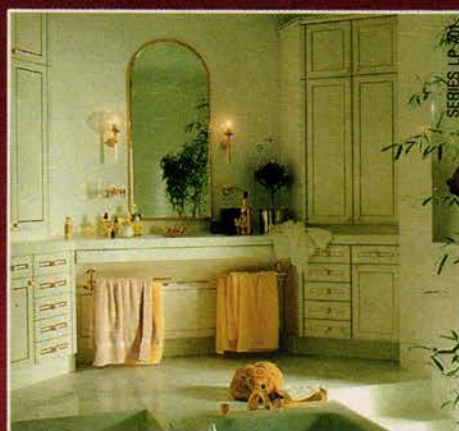
**Clock radio**—Sony Consumer Products, 9 W. 57th St., NYC 10019  
**Florescent light**—Thunder & Light, 230 Fifth Ave., NYC 10036  
**Stereo system**—Technics by Panasonic, 1 Panasonic Way, Secaucus, NJ 07094  
**Carpet**—woven from Dupont's Antron fiber by Burlington, Valley Forge Corporate Center, King of Prussia, PA 19406  
**Fabric (on chair and sink)**—"Belgian Linen" from Henry Calvin Fabrics, 290 Division St., San Francisco, CA 94103

### STYLE WORKS! IN THE KITCHEN

(See page 193)  
**Cooktop**—Jenn-Air Corp., 3035 N. Shadeland, Indianapolis, IN 46226  
**Cabinets**—"ZeiloSprint" from Allmilmö Corp., Box 629, Fairfield, NJ 07006  
**Flooring**—Ultrafloor Imperial in #61001 "Sebring," Congoleum Corp., 195 Belgrove Dr., Kearny, NJ 07032  
**Wall tile**—"Spring Green" high gloss tile, American Olean Tile Co., 1000 Cannon Ave., Lansdale, PA 19446  
**Wall and ceiling paint**—#B29B "Pink Marble" from the Fuller-O'Brien Fulcolor Fashion Structured Colors System at Fuller-O'Brien Pro Shops nationwide  
**Countertops**—Corian by Dupont, available nationwide  
**Sink**—#LSY-4-3322-C "System IV" by Elkay Mfg. Co., 2222 Camden St., Oak Brook, IL 60521  
**Spot lights, dough mixer, dish brush (on sink), mortar and pestle**—The Pottery Barn, 231 Tenth Ave., NYC 10011  
**Posters**—Poster Originals, 924 Madison Ave., NYC 10021  
**Utensils and rack (above sink)**—Oxford Hall Silversmiths Ltd., 225 Fifth Ave., NYC 10010  
**Glassware**—Anchor Hocking, 109 N. Broad St., Lancaster, OH 43130  
**Willow basket, crock (on island), dish (with fruit)**—Pottery, 101 W. 28th St., NYC 10001  
**Collander**—"Grand Prix Cookware" by Ecko Housewares Co., available nationwide  
**Cooktop (on island)**—Jenn-Air Corp., 3035 N. Shadeland, Indianapolis, IN 46226  
**Tile (around cooktop)**—"Ebony Matte," American Olean Tile Co., 1000 Cannon Ave., Lansdale, PA 19446  
**Butcher block**—J&D Brauner Inc., 316 E. 59th St., NYC 10022

*Continued on page 249*

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# THE NEW AMERICAN CUISINE



Produced by Carol Helms  
Photographs by Bill Helms  
RECIPES, 243; RESOURCES, 212

# THE NEW AM

By Ruth Reichl



Could salad be the perfect food? We've gone beyond just plain lettuce. Sprinkle oil and vinegar on top, and anything from pasta to periwinkles becomes a salad—and, if you like, a meal in itself. Here, mussels, shrimp and scallops, dressed in savory, chervil and dill, nestle in arugula leaves.

The same desire for light and satisfying combinations translates to other foods: Instead of just any cream of vegetable soup, it's sorrel, with a rich cream base; asparagus tips and angel hair pasta in a Parmesan cheese, sage-flavored sauce. Crispy little pizzas, though usually a first course, could be supper—goat cheese, plum tomatoes, peppers and artichokes. A definite switch from the pizza parlor mentality. **RECIPES, 243**

**RUTH REICHL**, restaurant critic for California magazine, wrote "A Serious Eater's Guide to New Orleans" in the October MH.

When we were kids, our native cuisine was a sort of international joke; one automatically assumed that all American food was awful. My mother had a cookbook—this is true—containing a recipe for molded gelatin salad that read: "Prepare Jell-O according to package directions. When set, decorate the top with five half walnuts." Then Julia Child put a stop to that. Housewives sprouted kitchens filled with copper pans and kids who knew how to pronounce "*boeuf bourguignon*." Dinner parties became tests of good taste and guests were seen as food police, waiting to pounce on any errors. Ordinary people became incredibly sophisticated cooks, turning out homemade

bread from tile-lined ovens and pastries that would have made any professional proud. There was only one problem: After the initial glow wore off, doing this sort of cooking day in and day out became an incredible chore.

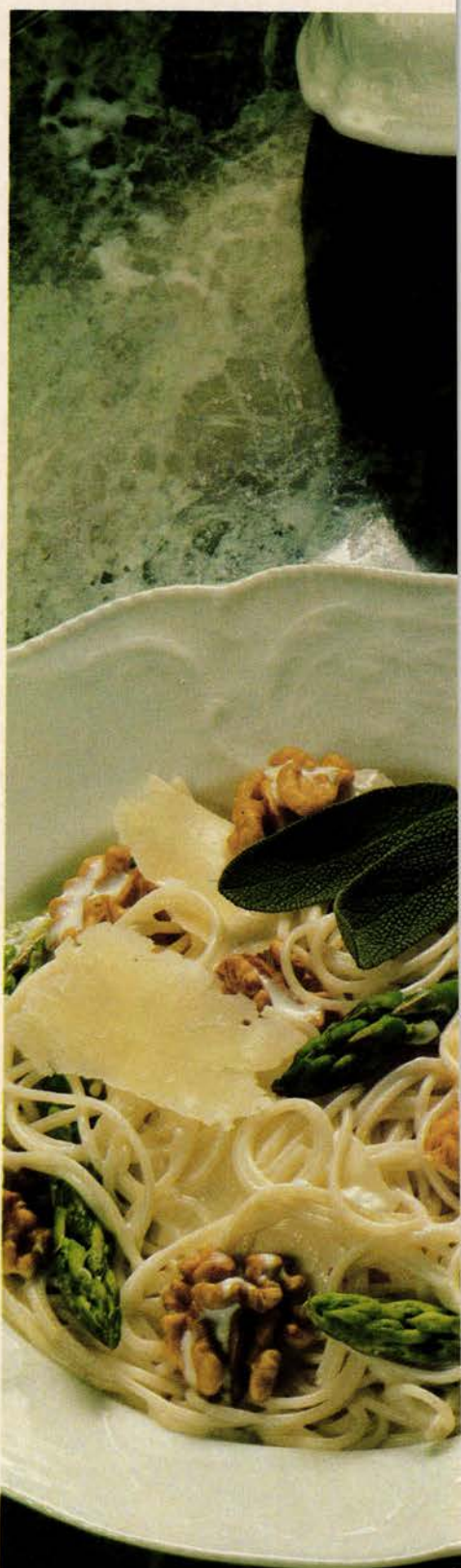
"One day I just stopped cooking and it lasted for years," a friend confessed recently. "I thought there had to be more to life. But that phase ended too. Last week I made one of those dishes that takes 12 steps and three days, and I baked four kinds of cake. I realized it had been years since I had cooked that kind of meal. I used to think I had to do it. This time, I did it just for fun."

That's the change. Food has become a playful part of life. Once we ate to live, and later we lived to eat. But today, eating has become one of life's major entertainments. And there's a world of good eating in the difference.

Remember what breakfast used to be like? You didn't have much of a choice. You simply ate some bacon and eggs and toast with cereal on the side, and that was pretty much that. On big days you might spring for pancakes or waffles.

Today, you can go continental with croissants and capuccino on Monday and decide to be good to yourself on Tuesday with healthy doses of whole grains and fresh fruit and raw milk. Or you can splurge on a good old American breakfast, which is rather different than it used to be back when frozen orange juice was considered fresher than fresh, margarine was all the rage, and nobody would have believed that jam could possibly sell for \$10 a jar.

But if breakfast has blossomed, lunch certainly has been

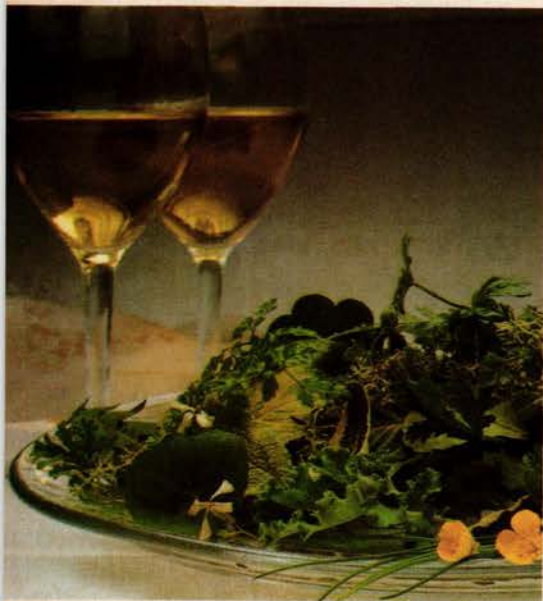


**Food is now playful.  
Once we ate to  
live, later we lived  
to eat. Now eating is  
one of life's  
major entertainments**

# AMERICAN CUISINE



# THE NEW AM



Expect to find the unexpected in today's new cuisine. Green salads are impromptu, aromatic, above all, fresh, mixing everything from spinach leaves and radicchio to nasturtium and hyssop. Main courses draw on American traditions, but now with a lighter touch. For these roasted quail, the stuffing isn't bread but sautéed mushrooms with leeks and simply loaded with herbs.  
**RECIPES, 243**

of radicchio, arugula and mâche.

Why call these concoctions salads at all? I think it is done in the same spirit that prompts us to quaff a bottle of wine instead of a pair of martinis; you get just as tipsy, but it somehow seems more sensible. And while there are probably as many calories in a warm salad of curly endive with bacon and poached eggs as there are in a BLT, the salad sounds so, well, healthy. Eating food that is good for you has become one of the cornerstones of contemporary cuisine.

The problem with most foods that are supposed to be healthy is that they're boring. One of the more startling luncheon options consists of bland white things you don't have to chew. The sheer quantity of this adult baby food—cottage cheese, yogurt and purees—we consume is staggering, especially when you consider that spice is the main thing we've put into our lives.

The greatest treat of my childhood was the spaghetti sauce for which my best friend's mother was famous. We begged her to make this exotic dish and would happily have eaten it three times a day. "Do you know what was in that sauce?" Jeannie asked me recently. "You won't believe it. One small onion, two pounds of hamburger, some tomato paste and salt and pepper. Period." It is hard to believe that there was ever a time when such a sauce could have seemed spicy, but there was and it did.

But even now that I have gone beyond *pesto* and *pasta alla primavera*, I am not ashamed to admit that there are times when I long for Jeannie's mother's spaghetti sauce. It tasted good to me, and while I would not have dared to admit even two years ago that I sometimes long for perfectly plain food,

transformed. Sandwiches, which were once almost synonymous with the meal, have lost their grip on the American imagination. Now it's sushi on one day and tacos on another, with hamburgers in between.

We still have a lingering notion that there ought to be a single perfect food to take care of our noontime needs. Quiche was the sandwich of the Seventies, but in the Eighties, the dish running for election as the perfect lunch is the salad. But these salad days are strange. Sprinkle a little oil and vinegar on top, and anything from pasta to periwinkles magically becomes a "salad." Witness the phenomenon of the "warm salad"—gorgeous arrangements of sweetbreads or scallops on exotic beds

**I wouldn't be surprised to find meat loaf on the menu of an expensive restaurant. We've become that secure**



# AMERICAN CUISINE



## THE ELEMENTS OF STYLE

The most classic end to a meal is still the simplest: fine cheese and perfect fruit. Goat cheese now appears everywhere, whether French, Italian or Californian; alongside, a luscious triple-crème and a stately, hearty blue. But, there's been a return to sweet temptations, too. Puff pastry wraps around a cognac-flavored pastry cream, topped with ultrathin fig slices; a hazelnut torte, the ultimate dessert, is meringue layers sandwiched together with chocolate buttercream and topped with chocolate curls. **RECIPES, 243**



# THE NEW AMERICAN CUISINE

I will say it today. I've become comfortable with my food tastes. We all have. The beauty of the New American Cuisine is that it allows us, for the first time, to embrace a wide range of tastes. The old rules have been tossed out. Today, we not only feel comfortable eating chili for lunch and smoked quail for dinner, we demand the choice.

Having the freedom to admit this—at last—makes going out to eat quite different than it once was. Restaurants just don't have to be stuffy anymore. In fact we'd rather they weren't. You don't even have to dress up to go out to most of the hot new restaurants, and your choices once you get there are astonishing. Fabulous food unheard of only yesterday is being cooked up into sophisticated dishes borrowing from international sources, but the old favorites are also starting to reappear. I wouldn't be surprised in the least to walk into an expensive restaurant and find meat loaf on the menu. We have become that secure.

We are equally at ease with entertaining at home. In the old days, the door to the kitchen was kept firmly shut lest any stray cooking odors manage to escape. Dinner was just supposed to magically appear. Then we all moved into the kitchen, and at the height of food mania the cook was not only the host, but a sort of performer who did his tricks while the guests sat and watched. Today everyone gets into the act,

and your guests will not only wash the watercress, but they'll puree it into soup as well.

Our parents wouldn't have dreamed of experimenting with their food, but today a mistake is not a social embarrassment. We have no qualms about trying ravioli stuffed with pureed potatoes and garlic or even attempting to make a homemade hot dog. We are all so hungry for flavor, that we are willing to try anything to see if it will work, and the ordinary three-course meal simply does

**Today everyone gets into the act. Your guests will not only wash the watercress, but puree it into soup as well**

not provide enough options. From *nouvelle cuisine* we learned to eat a lot of tiny courses, and somehow the habit stuck. Exit the entrée, bring on the appetizers; the modern dinner party is a lot of fun.

When I have guests, I serve food my parents never heard of: buckwheat crêpes with crème fraîche and olive paste, followed by sea urchin soup and sliced sashimi. I might send someone out to the garden to pick something green, and then toss it with *aceto balsamico* and one of those fabulously fruity olive oils from Italy, Greece or California that makes the stuff we used to eat taste like machine oil. We eat and drink and talk long into the night, and as I look around it occurs to me that this is the way I once imagined life might be. **MH**

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# THE NEW AMERICAN CUISINE

THE  
ELEMENTS  
OF STYLE

Never have so many Americans been so knowledgeable about good eating. And scores of inventive chefs, shops and marketers are scrambling to fill our plates. How did we get here? Read on

## NEW STARS OF THE AMERICAN KITCHEN

By Colman Andrews

In early October of last year, a smallish restaurant called An American Place opened rather quietly in New York City under the proprietorship of chef Lawrence P. Forgione, late of Brooklyn's River Café. The new restaurant's advent was not heralded by a frantic blitz of press releases or a full-page ad in Wednesday's *Times*. No Hollywood-style searchlights washed the skies out front. Yet An American Place became an overnight sensation—a table there as hard to get as front-row-center seats for the season's biggest Broadway hits.

Stars of stage (Broadway and otherwise) and screen and serious Manhattan society, in fact, helped fill the establishment from the beginning. Even more significantly, a steady stream of premier American "food people" came by—James Beard, Julia Child, Paul Prudhomme, Wolfgang Puck, Jonathan Waxman and Jeremiah Tower. French restaurant maven Christian Millau listed An American Place as one of his favorite New York eating places before it even opened, so sure was he of what it would become. And what it *did* become, from the moment Forgione first fired up his ovens, was a gastronomic must, a New York restaurant essential—and, for that matter, a favorite topic at the right tables all over America.

It's hard to imagine a restaurant—especially an *American* restaurant—earning this measure of immediate attention 10 or 15 years ago, becoming this much a part of a major U.S. capital's cultural (*not just culinary*) life so very quickly. But, then, a lot has happened in American kitchens (and dining rooms) in the past decade or so.

There is a vigorous, inventive new strain of genuine American cooking in the land today. Because all things must have a name, we tend to call it "New American Cuisine." Larry Forgione and many of his colleagues dislike this term for its

*Continued on page 237*

Contributing editor COLMAN ANDREWS is restaurant critic for the Los Angeles Times.

Photographs by Bruce Wolf

The apotheosis of tortilla pie: layers of finely minced barbecued duck and thin cornmeal pancakes, moistened with a duck stock reduction and scattered with crisp kernels of fresh corn and little sparks of fresh, bright chili pepper.



LAWRENCE P. FORGIONE:  
THE NEW ALL-AMERICANS

"I'd like to see American cooking on a world-class level," says Larry Forgione (seated), chef-proprietor of NYC's An American Place. He does his part, transforming French ideas and American ingredients into a whole new personal cuisine. Assisting is head chef Richard D'Orazi. "I work out the dishes," says Forgione, "but he executes them."



Beautiful basics: Grilled New York free-range chicken with vegetable compote; corn bread and black pepper bread; farm-style butter.

"Why buy English sole?" asks Forgione, "when American halibut is so good?" Here, it's grilled and then grounded on a shoal of spinach with sea urchin roe and fresh shrimp.

RECIPES, 243



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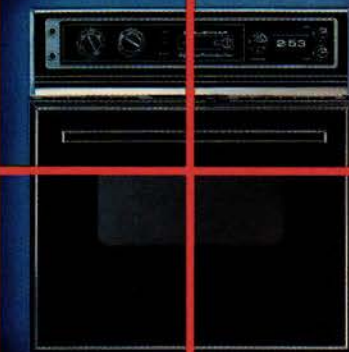
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## NEW STARS OF THE AMERICAN KITCHEN

Continued from page 235

glibness and for what they feel is its unfair intimation of France's *nouvelle cuisine*. But the cooking in question is certainly American, and it is serious enough and diverse enough yet has enough in common to be called a cuisine—and, though it draws freely on the past, American and otherwise, it is certainly *new* in the sense that we've never seen (or eaten) anything like it before.

America is a land of individuals, of course, and so each creator of this new cuisine works very much in his or her style. Paul Prudhomme, for instance, reinvents Louisiana's vivid Cajun cookery in his own big, joyous way at K-Paul's Louisiana Kitchen in New Orleans. Alice Waters, at Chez Panisse (and now also Fanny's) in Berkeley, goes farther afield—relying heavily on California ingredients, but fashioning food that is sometimes almost purely French and sometimes American with a French accent and a Provençal glow. Michael McCarty of Michael's in Santa Monica maintains a more consistent contemporary-French identity in the food he offers, but his approach to fresh products and their elegantly simple presentation has influenced many other American chefs, and his restaurant has yielded some singular culinary talents—the best-known of whom is Jonathan Waxman, now co-proprietor of the only-in-America Jams in New York. Another key figure in the tablescape, Wolfgang Puck, is positively an internationalist—Austrian-born, French-trained, American by choice, and now proprietor of an Italian/Provençal/Californian bistro called Spago, in West Hollywood, and of what might best be described as a post-Chinese

### American cooking and eating have both come of age: We have become a nation of literal consumers

Chinese restaurant, Chinois on Main, in Santa Monica—but his kitchens, too, devour American ingredients, and he helps retrieve for us forgotten notions of simplicity and intensity of flavor that are basic to this country. Larry Forgione, though, remains perhaps the most unequivocally *American* of today's best young American chefs. He uses his considerable French training only as a starting point, noting simply that, "French cooking was the best in the world, period. And if you're striving for quality, there's nothing wrong with having a good role model." He chooses products from virtually every corner of our wide land—and from nowhere else. He takes inspiration from virtually every American age and idiom, interpreting and refining rather than merely re-creating. The culinary virtues he espouses are the virtues of the best American kitchens—professional and otherwise—of an earlier time: a natural integrity of ingredients, a bold Yankee originality, an energetic spontaneity coupled with painstaking craftsmanship. He even recasts the wit of some of the old recipes themselves.

Continued on page 239

Photo credits, 255



### ALICE WATERS: THE MOTHER OF INVENTION

Alice Waters of Berkeley's Chez Panisse helped invent the New American Cuisine, ironically, by introducing French concepts of seasonality and freshness. She has also influenced scores of today's best young chefs—and helped make Sonoma goat cheese, garlic, olive oil and Provençal-style pizza into American staples.

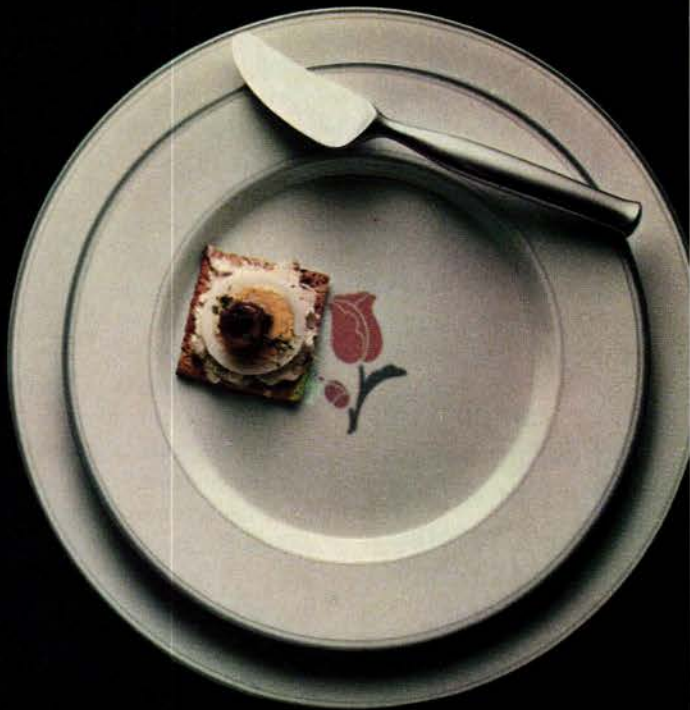
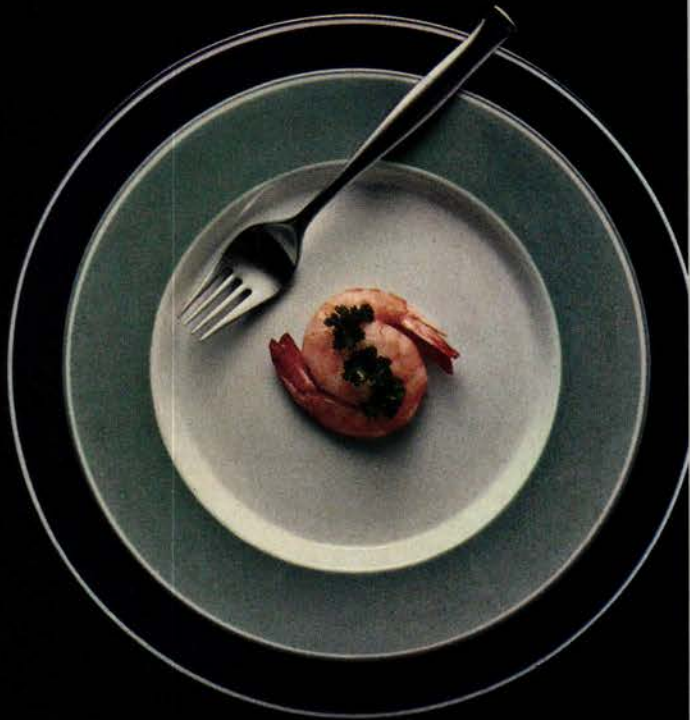


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### PAUL PRUDHOMME: PUT CAJUN CUISINE ON THE MAP

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## NEW STARS OF THE AMERICAN KITCHEN

Continued from page 237

To a plate of Virginia's famous Smithfield ham, for instance, Forgione introduces little curls of lamb ham and slices of ham-and-chicken sausage and then arranges all three meats around a ham-hock-and-lentil salad garnished with old-style pickled wild leeks. A salad of white beans and nasturtium leaves offsets medallions of warm Maine lobster and fresh boneless Florida frogs' legs. Albemarle Sound pine bark fish soup, based on a 200-year-old recipe from what is now North Carolina, is a rich fish broth chockablock with a dice of carrots, turnips and various kinds of white-fleshed fish, lightly perfumed with an infusion of actual pine bark.

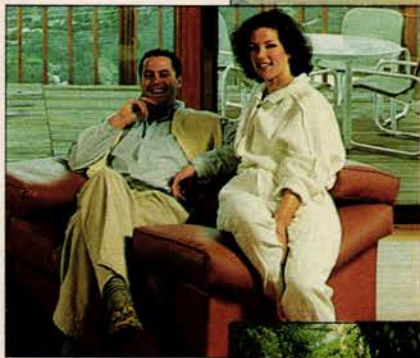
Referring back to that Smithfield ham again, Forgione glazes deeply flavorful mallard duck breast with molasses and black pepper—the classic Smithfield cure. When he sautés sleek

### The New American culinary virtues are really those of old: integrity, wit, originality and simplicity

with Forgione's variation on a pioneer-era game-bird dressing involving sweet potatoes, sausage and corn bread. Thick lamb chops are accompanied by a homey puree of onions and potatoes cooked in lamb stock and by sweet diamond-shaped pieces of boneless lamb breast, breaded and fried—a nicety based on a turn-of-the-century recipe from James Beard's mother, by way of Beard himself. (Beard, whom Forgione calls both friend and mentor, also proposed the restaurant's name—taken from Alfred Stieglitz's early 1930 art gallery on Madison Avenue, important for showcasing American artists at a time when everybody else's taste was blindly French—an obviously apt analogy.)

Forgione first fell in love with the whole idea of food and its preparation, he says, in 1971, when he was 18. He had been a physical education major at college, and had decided to sit out a semester. He chanced to take a job with a cousin who had a catering business in Brooklyn—and college promptly lost him. He found work instead at restaurants in upstate New York, Florida and Massachusetts, later attending the prestigious Culinary Institute of America and eventually landing a job at London's renowned Connaught Hotel

Continued on page 241

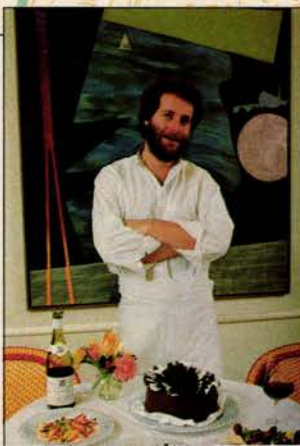
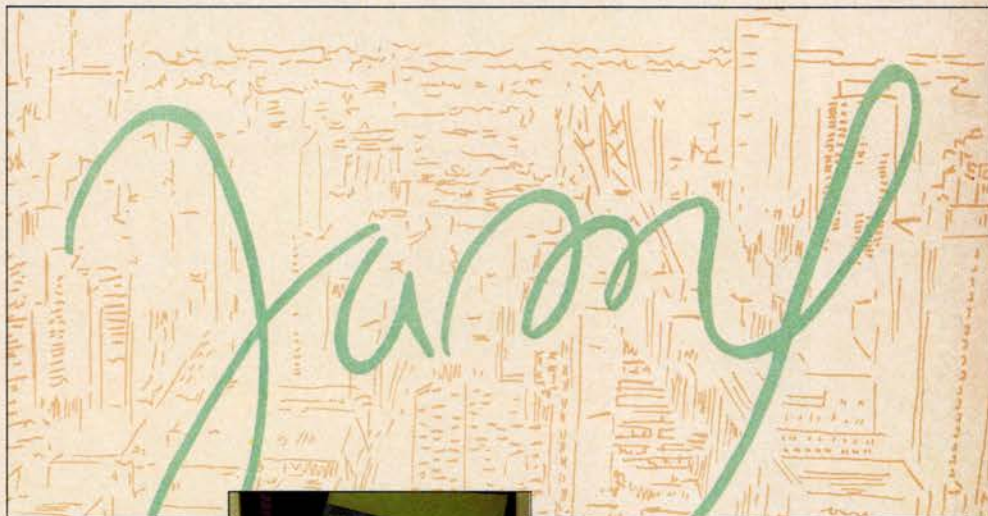


### MICHAEL McCARTY: FOUNDER OF CALIFORNIA FRENCH

Michael McCarty (with wife, artist Kim Lieberman) created his own brand of "California French" cuisine at Michael's in Santa Monica. Both his dishes and his paradisiacal patio have grown even prettier and more delicious since we photographed them in March, 1980.



little piccatas of duck foie gras from the Catskills, he cushions their richness with a custardy 19th century-style timbale of "ladies' cabbage"—plain green cabbage with the skunk chased out by blanching. Louisiana soft-shell crawfish appear



### JONATHAN WAXMAN: IMPORTED CALIFORNIA CUISINE TO NYC

Michael's alumnus, Jonathan Waxman brought California cuisine east, opening Jams with wine importer Melvyn Master. Typical orders of the day: lamb and bell pepper salad with caramel vinaigrette; swordfish with blood oranges.

Photo credits, 255

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## NEW STARS OF THE AMERICAN KITCHEN

Continued from page 239

under chef Michel Bourdin, former sous-chef at Maxim's.

At the Connaught, Forgione recalls, "The standard kitchen chuckle was that American cuisine was hamburgers, hot dogs and French fries, and good American cuisine was steak, lobster and baked potatoes. The idea was that Americans couldn't be expected to know how to cook, because they didn't even know how to eat." Forgione proved the kidders wrong about the cooking, earning Bourdin's admiration—but he also started thinking seriously about what American food could be. "I'd see all these incredible ingredients coming in from France every day," he remembers, "and since the U.S. is so much bigger than France and has so many different growing seasons, I just couldn't believe that we didn't have equally good products here."

So, Forgione returned to New York to work for *nouvelle cuisine* co-founder Michel Guérard, who had recently become executive chef for Regine's. (Forgione had first been offered a job at Guérard's fabled three-star restaurant in France, but the French had temporarily shut out foreign workers.) It was at Regine's that Forgione first began developing his sources for the fine American foodstuffs he employs today.

In 1979, having left Regine's when Guérard did, Forgione went to work for Michael O'Keeffe, owner of the spectacularly situated River Café—back in Brooklyn. "I promised him," Forgione says, "that within three years of becoming his chef, I'd make his place one of the top 10 restaurants in New York—and I succeeded." The big draw, of course, was the one-of-a-kind cuisine Forgione developed there—not just a marriage of French technique and American ingredients, but

a transformation of them, rich with tradition, into something new, something wonderful—something *ours*.

Last August, following what he calls "negotiation problems" with O'Keeffe, Forgione left the River Café.

He was considering a job in

Los Angeles, he says, when he was unexpectedly offered a plum restaurant location in New York—the then vacant site of the acclaimed but short-lived French place, Le Plaisir. The terms were good and the timing was right and, on October 2, An American Place opened its doors.

In his new home, Forgione is cooking better than ever. His food seems more precisely finished now than it was at the River Café and is certainly more purely his own. "I went too far with some things when I started out," he admits. "I think most young American chefs did. We got *too* creative sometimes. But I think we've found ourselves and have become secure in what we're doing. I think American cooking has come of age."

American *eating* has come of age, too, of course. The two

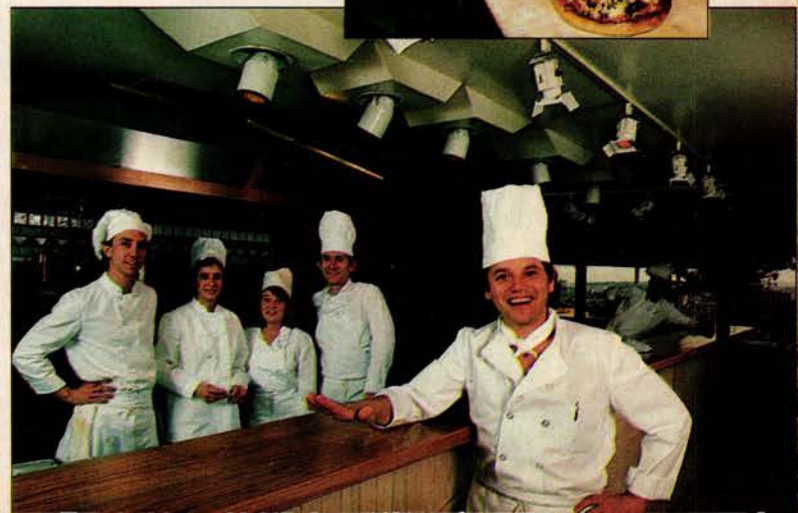
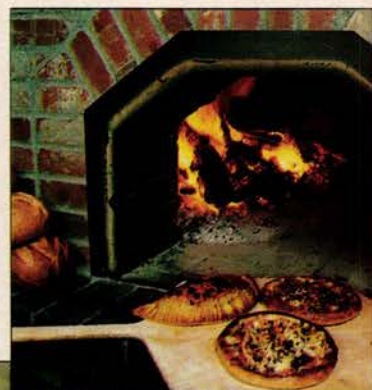


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### WOLFGANG PUCK: THE INTERNATIONALIST

From Austria by way of France (and via Hollywood's famous Ma Maison), Wolfgang Puck of L.A.'s Spago and Chinois on Main (below, with members of the original Spago crew) is famous for his high-tone pizzas and calzone (right).



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# THE NEW AMERICAN CUISINE

## THE ELEMENTS OF STYLE

The best of The New American Cuisine—seven fresh takes on old ideas from our “How We Eat Today” section and your first chance to reproduce Larry Forgione’s An American Place recipes

(See page 235)

### SEAFOOD SALAD

Serves 8

48 mussels

1 lb. medium size shrimp

½ lb. bay scallops

1 lb. squid

¾ cup olive oil; ¼ cup lemon juice

½ tsp. salt; 1 tsp. grated lemon rind

1 tsp. each minced fresh savory, chervil and dill; Arugula leaves

Combine well-scrubbed and debearded mussels, shrimp and scallops in a large saucepan. Cover with water or with dry white wine. Cover saucepan and cook until liquid just starts to boil. Remove from heat and cool the seafood in its liquid.

Put squid into a saucepan and cover with water. Bring to a boil, lower heat and simmer for 5 to 6 minutes. Drain and cool. Clean squid by removing the skin and center bone. Cut off tentacles. Cut body into ¼-inch wide crosswise slices. Drain other seafood. Remove mussels from shell. Shell and devein shrimp.

Combine all seafood in a bowl. Beat oil with lemon juice, salt, lemon rind and herbs until thick. Pour dressing over seafood and toss to coat all pieces. Chill until ready to serve. Serve spooned on arugula leaves. If desired, each seafood may be tossed with some of the dressing and chilled in separate bowls. Serve seafood in separate mounds on arugula leaves.

(See pages 236 and 237)

### CREAM OF SORREL SOUP

Serves 8

1 lb. sorrel, washed and chopped

2 large Idaho potatoes, peeled and cut into ½-inch cubes

6 cups chicken broth; Juice of 1 lemon

2 cups (1 pint) heavy cream (or sour cream or plain yogurt)

Simmer the sorrel and potatoes in chicken broth, covered, until potatoes are tender, about 15 to 20 minutes. Puree the entire mixture in a blender. Put back into saucepan. Stir in lemon juice and heavy cream. Reheat until very hot. Salt. Top with a large fresh sorrel leaf. This soup can also be chilled and served cold, topped with additional crème fraîche.

### ANGEL HAIR PASTA WITH CREAM AND WALNUTS

Serves 8

1½ lbs. angel hair pasta

1½ cups heavy cream or crème fraîche

8 fresh sage leaves

32 walnut halves; ¼ cup marsala wine

1½ lbs. asparagus, tips only, cooked and drained; Salt

4 oz. Parmesan cheese, shaved

Cook the angel hair pasta in boiling salted water until tender but still firm, for only 4 to 5 minutes. While pasta is cooking, simmer the cream with sage leaves, walnuts and marsala for 5 minutes. Drain pasta. Put into a serving bowl. Add cream mixture and asparagus. Salt to taste. Toss to coat all strands. Serve at once, topped with Parmesan cheese shavings.

### GOAT CHEESE PIZZA

Makes 10 6-inch pizzas

3½ cups unsifted all-purpose flour

1 tsp. each baking powder, baking soda

2 cups (1 pint) sour cream

2 tbsp. chopped chives

10 large plum tomatoes, cut into very thin slices

1 clove garlic, chopped

3 red bell peppers, seeded and cut into thin strips

2 tbsp. olive oil

½ tsp. each chopped fresh oregano, basil

1 pkg. (9 oz.) frozen artichoke hearts, thawed and quartered

12 oz. goat cheese, crumbled

In a large bowl, mix the flour, baking powder and baking soda. Add sour cream. Stir until dough cleans the bowl. Knead the dough a few times on a floured surface until it forms a smooth ball. Roll out dough on a floured surface to a 12-x-30-inch oblong, ¼-inch thick. Cut the dough into 10 6-inch rounds. Put them on greased cookie sheets.

Arrange tomato slices around outer edge of the pizzas. Sauté garlic and peppers in olive oil until peppers are wilted, 6 to 7 minutes. Stir in herbs and artichoke hearts. Spoon mixture into center of each pizza. Sprinkle pizzas with cheese. Bake in a very hot preheated oven, 450°, until bottom of crust is richly browned and crisp, 15 to 20 minutes. Bake pizzas close to the bottom of the oven so bottom of crust will be brown. Serve at once. Top with fresh herb sprigs.

(See pages 238 and 239)

### MUSHROOM AND LEEK STUFFED QUAIL

Serves 8

8 quail; Salt and pepper

½ lb. golden oak mushrooms or other wild mushrooms

2 leeks, trimmed, sliced and washed

½ tsp. chopped fresh chervil and marjoram; 3 tbsp. butter

4 slices bacon or salt pork, each slice cut into halves

⅓ cup melted butter

2 tsp. chopped fresh rosemary

Thaw quail, if frozen. Salt and pepper, inside and out. Trim and chop mushrooms. Sauté mushrooms with leeks, chervil and marjoram in butter for 5 to 6 minutes or

until wilted. Stuff quail with the mixture. Sew or skewer openings and tie legs. Put a half slice of bacon on each quail and brush with a mixture of butter and rosemary. Roast at 325° for 20 to 25 minutes, brushing with butter every 10 minutes. Inside meat should be pink. Garnish with sprigs of fresh rosemary, bouquets of radish cress, halved golden oak mushrooms or other wild mushrooms. Serve with poached baby leeks.

(See page 240)

### HAZELNUT TORTE

Makes 1 10-inch torte

1 lb. hazelnuts, toasted and skinned

6 egg whites; 1½ cups sugar

2 tsp. baking powder

12 egg yolks

Grated rind of 1 lemon

2 tsp. vanilla

Chocolate Buttercream:

2 cups sugar

1 cup water

2 tbsp. clear corn syrup

6 egg whites

2 cups soft unsalted butter

½ cup cocoa, sifted

¼ cup cognac

Chocolate Curls:

8 oz. semi-sweet coating chocolate

Additional toasted and skinned hazelnuts

Pulverize hazelnuts in a food processor. Beat egg whites until stiff. Gradually beat in sugar, 1 tablespoon at a time, until stiff and glossy. Fold in the baking powder. Mix egg yolks with lemon rind, vanilla and hazelnuts. Fold in ⅓ of the meringue mixture at a time until all meringue is mixed into batter. (This cake has no flour; the large quantity of nuts substitutes.) Pour mixture into a 10-inch springform pan, buttered only on the bottom. Bake at 325° for 1 hour or 1 hour and 10 minutes, until the cake feels firm in the center when touched lightly. Remove from oven. Loosen edges of cake with a sharp knife. Leave in pan and cool on a rack. Remove sides of pan and invert on serving platter. Remove bottom of pan.

**Buttercream:** Combine ⅓ cups of the sugar, water and corn syrup in a saucepan. Boil until syrup registers 238° on a candy thermometer (soft ball). While syrup is boiling, beat egg whites until stiff. Gradually beat in remaining ⅔ cup sugar, 1 tablespoon at a time. Continue beating while pouring in hot syrup in a thin stream. Beat until mixture is cool. Cut each stick of butter into 4 pieces and beat them in, one piece at a time. Beat in cocoa, cognac. Beat until frosting is smooth and shiny. If it appears separated or grainy, refrigerate for 15 minutes, then beat again until smooth. Spread

*Continued on page 244*

## NEW AMERICAN CUISINE

Continued from page 243

some frosting on the top and sides of the cake. Put remaining frosting into a pastry bag with a star tip and make a border on top and around bottom of cake. Put hazelnuts around bottom of cake. Chill.

### Chocolate Curls:

Chop chocolate coarsely and melt over hot but not boiling water. When smooth and melted, pour chocolate into a small foil-lined loaf pan. Chill chocolate for a few minutes or until firm to the touch. Remove from pan using the foil and strip foil off chocolate. Let chocolate warm to room temperature. Using a vegetable peeler, cut thin lengthwise slices of chocolate. The slice will curl; if not, roll it quickly into a curl and put into a pan. Continue cutting until most of the chocolate is used. If the chocolate has a soft center, chill it again only until firm. Chocolate is best cut into curls when it is firm but not hard. Chill curls until firm and garnish top of cake.

### FIG TART

Makes 2 10x5-inch tarts

#### Crème Pâtisserie:

- 3 tbsp. flour
- 1/3 cup sugar
- 1 cup half and half
- 2 egg yolks
- 1 envelope unflavored gelatin
- 1/4 cup cognac
- 3/4 cup heavy cream, whipped

1 pkg. (17 1/4 oz.) frozen puff pastry sheets

- 1 egg, well beaten
- 8 fresh green figs
- 1/2 cup apple jelly
- 1 tsp. lemon juice

In a saucepan, mix the flour and sugar. Gradually stir in the half and half and egg yolks. Constantly stir over low heat until mixture is smooth and thick. Mix gelatin with cognac. Stir mixture into hot sauce until gelatin is dissolved. Cover and cool to room temperature. Fold in whipped cream. Cover and chill until firm.

Thaw puff pastry sheets and unfold. Cut one sheet into 2 10-x-5-inch oblongs. Put on cookie sheet. Brush edge with egg. Cut remaining sheet into 12 strips. Put 1 strip on each long edge of the oblong. Cut 4 of the strips into halves and put 4 of the halves on the short end of each oblong. Brush with egg and repeat with remaining strips. Brush with egg again and notch the top edge with the back of a knife. Prick bottom. Bake in a 350° oven for 18 to 22 minutes or until puffed and brown. Halfway through baking, press down any puffiness in center with a pot holder. Cool shells.

When ready to serve, beat the filling until spreadable. Spread into an even layer in bottom of each shell. Cut figs into thin wedges and put in rows on top of filling. In a small saucepan, heat jelly and lemon juice until boiling. Brush mixture over figs to glaze. Serve at once.



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The following recipes are from *An American Place*, New York, NY.

(See page 235)

### ROAST WILLIPA BAY KNIFE AND FORK OYSTERS

Serves 4

- 12 giant Willipa Bay oysters (6 to 8 inches long, 2½ to 4 inches wide) or 2 dozen yearling size oysters
- 2 tbsp. dry white wine
- ½ cup (1 stick) unsalted butter, cut into 8 pieces; 4 drops Tabasco
- ¼ cup chopped parsley
- 2 tbsp. lemon juice
- 4 turns of the pepper mill

Scrub oyster shells well under running water. Arrange oysters, flat side up on a bed of rock salt in a shallow baking pan. Roast oysters in a preheated 375° oven for 7 to 10 minutes or until they open. Remove from oven and cool for a few minutes. Using an oyster knife, remove top shell from each oyster and discard. Remove oyster meat and arrange on warm serving plates, reserving juices for sauce. Keep oysters warm while making the sauce: Strain oyster juices through cheesecloth into a saucepan. Add white wine and boil for 5 minutes. Lower heat and stir in butter, one piece at a time. Do not overheat, the sauce will separate. Remove from heat and stir in the remaining ingredients. Spoon over oysters and serve.

### OLD-FASHIONED DOUBLE CHOCOLATE PUDDING

Serves 8

Step 1:

- 1 qt. milk; ½ cup sugar

Step 2:

- ½ cup sugar; 6 tbsp. cornstarch
- ¼ cup cocoa, sifted; ½ cup milk
- 2 eggs; 4 egg yolks

Step 3:

- 10 squares (10 oz.) semi-sweet chocolate, grated
- ¼ cup (½ stick) unsalted butter, cubed
- 2 tbsp. dark rum; 2 tbsp. vanilla extract

Bring the milk and sugar to a boil and remove from heat. In a bowl, mix ingredients from Step 2 together until smooth. Gradually beat in some of the hot milk and stir this mixture into the remaining milk. Cook over low heat, stirring constantly, until mixture thickens.

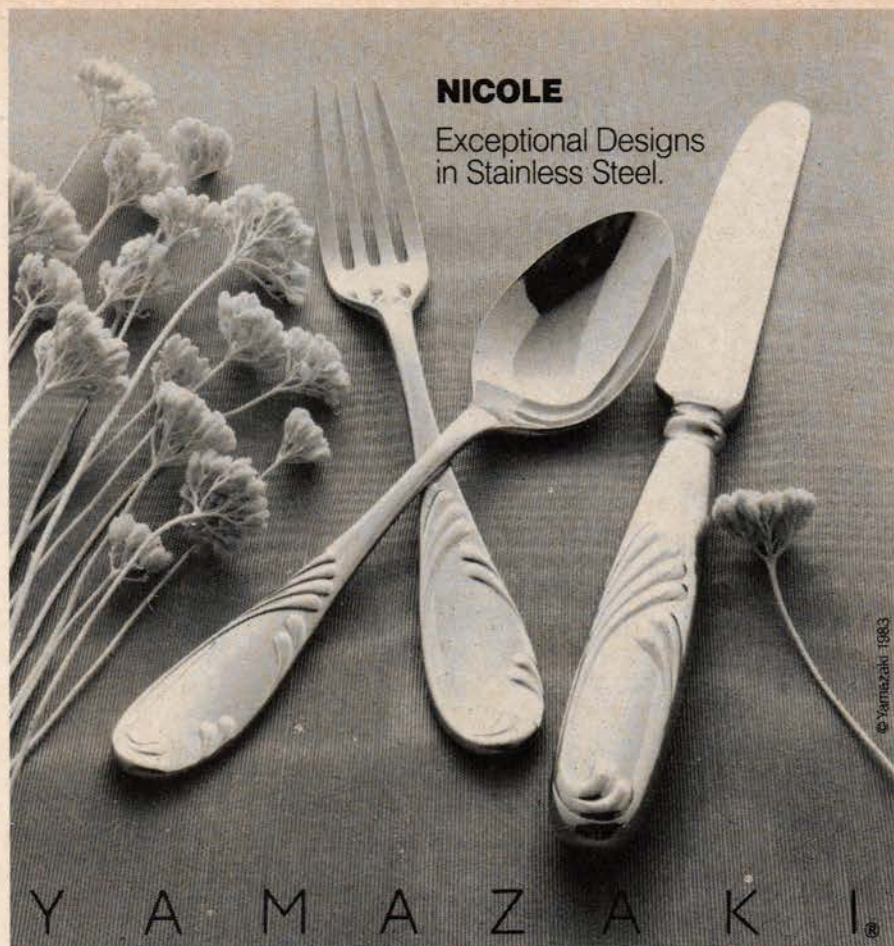
Remove from heat and mix in Step 3 ingredients. Stir until smooth. Pour into serving dishes or glasses. Chill and serve topped with slightly beaten heavy cream.

### GRILLED HALIBUT WITH SHRIMP AND SEA URCHINS

Serves 4

- 4 pieces halibut fillet, each about 6 to 8 oz. (skin removed)
- Salt and pepper; Flour
- 6 tbsp. olive oil; 3 tbsp. butter
- 12 jumbo shrimp, cooked, shelled and deveined
- 2 cups trimmed fresh spinach leaves
- 1½ to 2 cups fresh tomato puree or sauce
- 12 pieces sea urchin roe

Continued on page 246



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## NEW AMERICAN CUISINE

Continued from page 245

Season halibut with salt and pepper. Dredge lightly with flour, removing all excess. Brush both sides of each piece with olive oil, then broil or grill 3 to 4 minutes on each side. Heat the butter in a sauté pan until foamy and add shrimp and spinach. Sauté 2 minutes. Heat the tomato puree separately and season lightly with salt and pepper. Place just the spinach in the center of the plates, then arrange the halibut on top and garnish with shrimp and raw sea urchin roe. Spoon tomato puree around halibut and serve.

### GRILLED FREE-RANGE CHICKENS WITH VEGETABLE COMPOTE

Serves 4

- 2 free-range chickens, 2½ lbs. each
- Salt and freshly ground black pepper
- 6 tbsp. olive oil

#### Vegetable Compote:

- 1 cup of ½-inch cubes peeled eggplant
- 1 cup diced zucchini
- 1 cup diced mushrooms
- 1 cup diced tomatoes, peeled, seeded
- ¼ tsp. minced garlic
- 1 tbsp. chopped fresh basil
- ½ cup rich Brown Chicken Stock
- 2 oz. Crowley cheese, diced
- 2 red zucchini, cut into diagonal slices

#### Sauce:

- 1½ cups rich Brown Chicken Stock
- ½ cup peeled, seeded, diced tomatoes
- 4 scallions, thinly sliced
- 1 tbsp. sliced chives
- ¼ cup dry white vermouth
- 1 tbsp. sweet butter

Remove the drumsticks, thighs and boneless breasts. Season pieces with salt and pepper and brush with some of the oil.

**Brown Chicken Stock:** Chop remaining carcasses and roast the bones at 450° for 1 hour or until very brown. Put the browned bones into a 3-quart saucepan and add 3 cups veal stock and 3 cups chicken stock. Bring to a boil, skim and simmer until reduced to half its original volume and liquid becomes syrupy. Strain and use as directed.

**Vegetable Compote:** Heat 2 tbsp. of the oil in a 12 inch sauté pan. Sauté eggplant, zucchini and mushrooms for 5 minutes. Season lightly with salt and pepper. Remove the vegetables and drain on paper towels. Put the vegetables back into the sauté pan and add tomatoes, garlic and basil. Stir in ½ cup of the stock. Simmer for 5 minutes until mixture thickens slightly. Remove from heat and cool. Stir in cheese. Blanch red zucchini in boiling salted water just until slices are pliable; drain and dry slices. Arrange the blanched slices in 4 buttered ½-cup ramekins or custard cups, covering the bottom and sides. Spoon in diced vegetable mixture to fill lined ramekins; put in a pan with water coming halfway up the sides. Bake at 350° for 20 to 25 minutes.

Broil or grill the chicken pieces—breasts 5 to 6 minutes on each side, drumsticks and thighs 8 to 10 minutes on each side. Mean-

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while, combine all of the sauce ingredients except butter and simmer for 2 minutes. Remove from heat and stir in butter. To serve, remove vegetable ramekins from water and loosen edges with a knife. Unmold onto center of each serving plate; keep warm. Spoon sauce around each terrine. Cut each breast into 3 pieces and section the drumstick from the thigh. Arrange around terrine. Garnish with sautéed pearl onions.

#### GRILLED DOUBLE LAMB CHOPS, OLD-FASHIONED STYLE GARNISH

Serves 4

- 1 pair lamb breasts; Salt and pepper
- 1 tsp. dry mustard
- ½ tsp. ground pepper; 1 tsp. salt
- 1 cup flour
- 1 egg beaten with ½ cup milk
- 1 cup fresh white bread crumbs
- 2 medium potatoes, peeled and sliced
- 1 medium onion, peeled and sliced
- 4 double rib chops cut from an extra large rack of lamb or 8 double rib chops from a standard rack of lamb
- 6 tbsp. cooking oil
- 2 cups rich lamb sauce (made from lamb stock)

24 pearl white onions, peeled and cooked

The day before, put the lamb breasts in a large saucepan and cover with cold water. Add salt and pepper and bring slowly to a boil, then lower heat and simmer breasts until tender, about 2 to 3 hours. Add more water if needed, and skim scum and fat from top. When breasts are tender, remove them and put on a rack set over a pan. Put a pan on top of breasts and weight down with a few cans to flatten breasts. Cool; chill overnight with weights on top. Reserve cooking liquid, using three cups for the vegetables and the remaining 2 cups for the sauce. The next day, remove the bones and cartilage from the breasts, carefully keeping the meat in one piece. Trim all fat from the meat and cut the meat into 12 diamond shapes. Season diamonds with a mixture of mustard, pepper and salt, then dip them into flour, then egg mixture, then crumbs, pressing firmly. Place pieces on a tray.

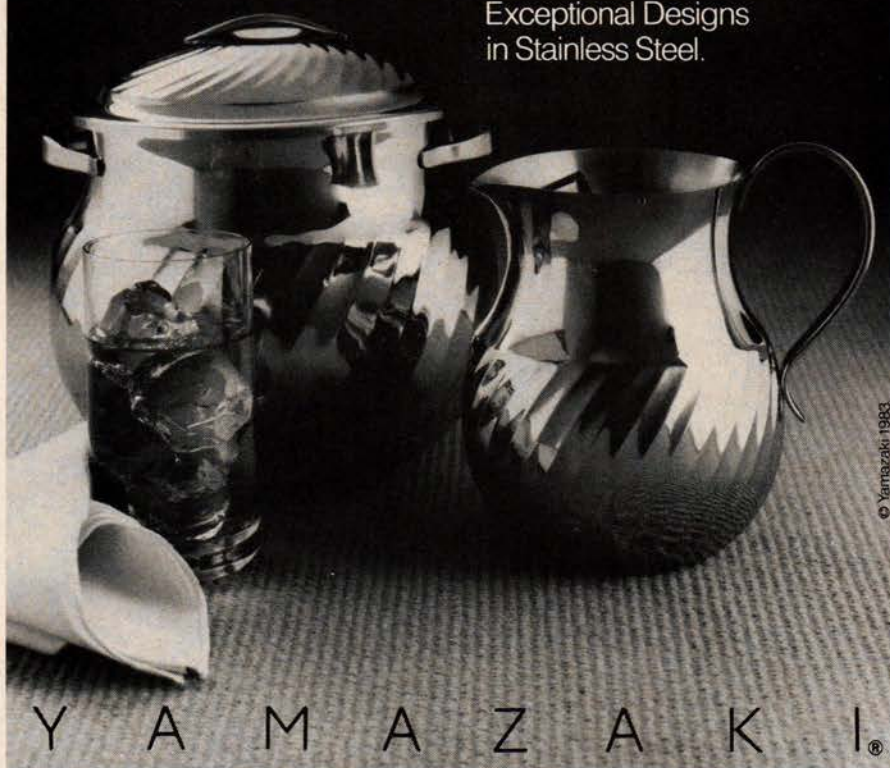
In a saucepan, combine 3 cups of the cooking liquid, potatoes and onions. Bring to a boil, lower heat and simmer for 15 to 20 minutes or until potatoes are tender. Remove the vegetables with a slotted spoon and puree in a food processor, adding a little of the cooking liquid until the puree reaches the consistency of mashed potatoes. Season; keep warm.

Make lamb sauce with reserved 2 cups of cooking liquid thickened with 1 tbsp. butter and 1 tbsp. flour. Season lamb chops and rub with a little of the oil. Broil or pan fry to desired doneness. While chops are cooking, pan fry breaded lamb breast diamonds in remaining oil until golden brown on both sides. Drain on absorbent paper. Heat the lamb sauce and onions separately. Arrange potato puree, breaded breast diamonds and grilled chops on plates. Spoon sauce over chops; garnish with pearl onions.

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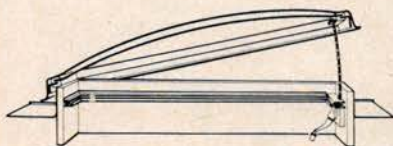
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## THE NEW AMERICAN CUISINE

Continued from page 247

### CORNMEAL PANCAKES AND BARBEQUED WILD DUCK

Serves 6 to 8

#### Barbecue Mop:

- 1½ tsp. salt; 1½ tsp. dry mustard
- 1 tsp. minced garlic; 3 bay leaves
- 1 tsp. chili powder
- ¾ cup Worcestershire sauce
- ½ cup cider vinegar; 2½ cups beef stock
- ½ cup cooking oil; 1½ cups beer
- 2½ lbs. boneless wild duck or pork butt, cut into 1-inch thick slices

#### Cornmeal Pancakes:

- 1 cup all-purpose flour
- 1 cup stone ground cornmeal

- Pinch salt and pepper
- 2 eggs; 2 egg yolks; 2 cups milk
- ¼ cup salted butter, melted and cooked until golden
- 2 tbsp. chopped parsley
- Vegetables:**
- ½ cup diced sweet red peppers
- ½ cup diced green peppers
- ¼ cup diced onion
- 3 ears corn, kernels cut from cob
- ¼ cup chili powder; ½ tsp. salt
- ¼ tsp. cayenne pepper
- ¼ tsp. minced garlic
- ¼ cup stone ground cornmeal
- ½ cup cornmeal pancake batter
- ¼ cup strained Barbecue Mop

In a glass bowl, mix mop ingredients until well blended. Add duck and marinate for a few hours or overnight. Beat all pancake ingredients until well blended and smooth. Let batter rest 2 hours. Remove duck from mop and broil until richly browned on both sides. Turn and cook 15 to 20 minutes, brushing with mop every 5 minutes; duck should be tender but still moist. Cool duck, cut into ¼-inch cubes and put in a bowl. Sauté vegetables in 1 tbsp. oil until wilted but not brown. Add duck and remaining ingredients. Blend well; cook until thick.

Heat a lightly buttered 9-inch crepe pan. Pour in about 3 tbsp. of batter, enough to thinly cover the bottom of the pan. Cook for 1 minute on each side. Repeat until you have 4 crepes.

Butter an 8-inch layer-cake pan; cover bottom with parchment round. Put 1 crepe on parchment and spread evenly with ⅓ of the duck mixture. Repeat, ending with crepe. Cover with another round of parchment. Seal with foil. Put pan in a water bath coming halfway up the sides. Bake at 350° for 35 to 40 minutes. Cool 15 minutes. Remove foil and parchment. Loosen edges with a knife and invert onto a serving platter. Cut into wedges to serve, topped with a fresh green chili salsa tomato sauce.

### GRANDMOTHER'S RED WINE CHRISTMAS COOKIES

Makes 120 cookies

#### Red Wine Syrup:

- ½ gallon hearty red wine; 5 cups sugar
- ½ cup dried prunes or figs

#### Dough:

- 4 cups unsifted all-purpose flour
- 2 cups sugar; 2 tbsp. baking powder
- 2 tsp. ground cinnamon
- ¼ tsp. ground cloves; ¼ tsp. salt
- 1 lb. blanched almonds, toasted and finely chopped
- 1½ cups Red Wine Syrup; 2 egg yolks
- 2 tsp. cocoa; 12 tbsp. (1½ sticks) butter, at room temperature
- Grated rind of 2 lemons and 1 orange
- 2 squares (2 oz.) semi-sweet chocolate, shaved

#### Icing:

- ½ cup water; 2 cups sugar
- 2 squares (2 oz.) semi-sweet chocolate, shaved; 2 tbsp. cocoa

Mix syrup ingredients. Stir until boiling, then boil until the consistency of maple syrup. Cool.

**Dough:** In a large bowl, mix first 6 ingredients. Stir in almonds and make a well in the center. Add syrup and remaining dough ingredients; mix by hand until stiff. Let rest 30 minutes. Roll dough into several logs, 2 inches in diameter. Slice into ½-inch thick pieces; put on a well-greased cookie sheet, 1 inch apart. Bake at 350°, 12 to 15 minutes or until lightly browned. Cool.

**Icing:** Mix water and sugar in a saucepan and bring to a boil. Remove from heat; stir in chocolate and cocoa. Spread cookies with a thin layer of icing while still warm. **MH**



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## RESOURCES

Continued from page 224

**Stools**—Conran's, 160 E. 54th St., NYC 10022  
**Teakettle**—Farberware, available nationwide  
**Deep fryer, covers, ladles, black sauté pans**—Commercial Aluminum Cookware, Box 583, Toledo, OH 43693  
**Crêpe pan, fish molds, whisks**—Hoan Products, available nationwide  
**Corbels**—Tim McKay Gallery, 318 Bleecker St., NYC 10014  
**Covered serving dishes, aluminum sugar bowl and creamer**—High-Tech Inc., an Ingrid Co., 5547 N. Ravenswood, Chicago, IL 60640  
**Stainless steel and brass pots**—Paul Revere Signature Collection, available nationwide

### STYLE WORKS! IN THE KITCHEN

(See pages 194 and 195)

**Architecture and design**—Hobbs Fukui Davison, 300 E. Pike, Seattle, WA 98122

**Refrigerator**—Sub-Zero Freezer Co. Inc., Box 4130, Madison, WI 53711-0130

**Oven (upper)**—Thermador, div. of Norris Industries Inc., 5119 District Blvd., Los Angeles, CA 90040

**Oven (lower)**—Convection oven by Jenn-Air Corp., 3035 N. Shadeland, Indianapolis, IN 46226

**Warming drawer**—Thermador, div. of Norris Industries Inc.

**Dishwasher**—Maytag, Newton, IA 50208

**Can opener**—Thermador, div. of Norris Industries Inc.

**Sink**—Elkay Mfg. Co., 2222 Camden St., Oak Brook, IL 60521

**Faucets**—Chicago Faucets, 21005 Nuclear Drive, Des Plaines, IL 60018

**Mixer**—#K5A by KitchenAid, div. of Hobart Corp., Troy, OH 45374

(See page 197)

**Toaster oven**—General Electric, 1-800-626-2000

**Microwave oven**—Whirlpool Corp., Benton Harbor, MI 49022

**Glass cookware**—Corning Glass Works, 1-800-247-5072; in Iowa, 1-800-532-1526

**Glasses**—Libby Glass, div. of Owens-Illinois, available nationwide

**Covered skillet and sauce pan**—Mirro Corp., available nationwide

**Food processor**—"The Pro" by Cuisinarts, 411 W. Putnam Ave., Greenwich, CT 06720

**Hutch**—Howard Kaplan's French Country Store, 35 E. 10th St., NYC 10003

**Cup, saucer, creamer, gravyboat (on top shelf of hutch)**—"Troy," Noritake Co. Inc., 41 Madison Ave., NYC 10010

**Platter, creamer, sugar**—"Westchester" by Lenox, Old Princeton Pike, Lawrenceville, NJ 08648

**Cup, saucer, teapot (on middle shelf of hutch)**—"Palace" by Pickard Inc., 782 Corona Ave., Antioch, IL 60002

**Soup bowl**—"Dubarry" by Haviland & Co., 11 E. 26th St., NYC 10010

**Cup, saucer, coffee pot**—"Golden Crocus," Aynsley Bone China, at Waterford Crystal, 225 Fifth Ave., NYC 10010

**Cup, saucer, coffee pot (right)**—"Westchester" by Lenox, Old Princeton Pike, Lawrenceville, NJ 08648

**Dinner plate (left, on first shelf)**—"Palace" by Pickard Inc.

**Dinner plate (right)**—"Golden Crocus" by Aynsley Bone China at Waterford Crystal, 225 Fifth Ave., NYC 10010

**Dinner plate (left, on open shelf of hutch)**—"Dubarry" by Haviland & Co., 11 E. 26th St., NYC 10010

**Dinner plate (middle)**—"Golden Crocus" by Aynsley Bone China, at Waterford Crystal, 225 Fifth Ave., NYC 10010

**Dinner plate (right)**—"Westchester" by Lenox

**Table**—Thomasville Furniture Industries, Box 339, Thomasville, NC 27360

**Juicer (on table)**—Hamilton Beach, 59 Mill St., Waterbury, CT 06720

**Mixing bowls**—Revereware, available nationwide

**Knives**—Hoffritz, 331 Madison Ave., NYC 10017

**Stock pot**—Cuisinarts, available nationwide

**Juicer (white)**—Braun Appliances-USA, 55 Cambridge Parkway, Cambridge, MA 04142

**Computer**—IBM-PC by International Business Machines Corp., 1-800-447-4700

**Mortar and pestle**—Brookstone Co., 1043 Voss Farm Rd., Peterborough, NH 03458

**Stock pot**—General Housewares, Cookware Group, Box 4066, Terre Haute, IN 47804

**Mixer (under table)**—"Food Preparation Center" by KitchenAid, div. of Hobart Mfg. Co., Troy, OH 45373

**Roaster**—Magnalite, from General Housewares, Cookware Group, Box 4066, Terre Haute, IN 47804

**Omelette pan**—Calphalon Commercial Aluminum Cookware, Box 583, Toledo, OH 43693

**Ravioli maker**—Simac, 145 W. Commercial St., Moonachie, NJ 07074

**Teapot**—Jenny B. Goode, 1194 Lexington Ave., NYC 10028

**Copper pots (on wall)**—Dean & DeLuca, 121 Prince St., NYC 10012

**Kitchen cabinet**—St. Charles Mfg. Co., 1611 E. Main St., St. Charles, IL 60174

**Tureen (on cabinet)**—Limited Editions, 253 E. 72nd St., NYC 10021

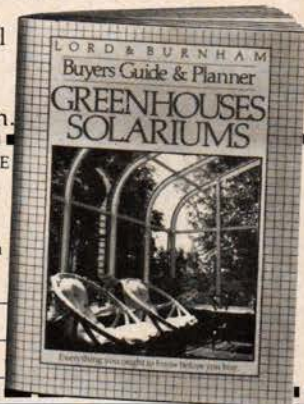
Continued on page 250

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## DESIGN HALL OF FAME

Continued from page 54

If exhibits as comprehensive as the Philadelphia show, and displays as selective as the MOMA Design Collection reveal anything, it is that most of these disputes, in the eclectic turmoil of contemporary life, are meaningless. It may be that the Scandinavian sofa that seemed so terribly "modern" a few years ago will one day become as timeless as a Louis XV armchair. But after visiting the Philadelphia show, my throw-away plastic razor suddenly seemed to "work" in a lot of ways, besides removing stubble from my chin.

This, no doubt, is why the aesthetic establishment is so taken with objects ranging from Eames and Saarinen chairs to Gio Ponti washbasins and Henningsen lamps. Modern design reveals with startling clarity what the art manifestos have been trying to get across for more than a century. Just because there is no longer any such thing as an absolute standard of art, that does not mean there are no more standards.

To the contrary, it means that both the humblest and most exalted objects should satisfy, in their different ways, the deep human need that the things around us be both useful and beautiful.

The attention being paid to everyday design also has made something else clear. Though we live in an age of gratuitous innovation, the technological changes that have swept through our lives have done more than generate a lot of junk. They have produced more objects of more beauty than people of any other age have been able to see, touch and own. Nor—for all the talk of technology regimenting our lives—have the prophecies of aesthetic doom come true. Contemporary Italian, Scandinavian, Japanese and American design remains as idiosyncratic and inventive as it ever was before the transistor and plastics were invented. And it seems clear that the microprocessor age is sure to generate even more exciting functions and forms.

In an age when no one, anymore, can dictate aesthetic rules, the department store and the shopping mall have come to offer possibilities as challenging—and rewarding—as the art gallery and the auction house.

## RESOURCES

Continued from page 249

**Covered saucepan**—Mirro Corp., available nationwide  
**Coffee maker (top right)**—Melitta Inc., Box 900, Cherry Hill, NJ 08003  
**Pitcher**—The Hall China Co., at restaurant suppliers  
**Coffee maker**—Salton, 1260 Zarega Ave., Bronx, NY 10462  
**Covered pot**—Comex International, Route 5, Box 5740, Oroville, CA 95965  
**Tin wallcovering**—AA-Abbingdon Affiliates, Dept. MH, 2149-51 Utica Ave., Brooklyn, NY 11234  
**Floor covering**—Armstrong, Box 3001, Lancaster, PA 17604

### STYLE WORKS! IN THE BATH

(See page 199)

**Design**—Ugo Sap, 231 Upper Terrace, San Francisco, CA 94117  
**Towel**—Cannon, 1271 Avenue of the Americas, NYC 10020 (See page 201)  
**Design**—Dennis Rolland of Mark Hampton Inc., 654 Madison Ave., NYC 10021  
**Whirlpool, tub, sink**—"The Elisse Suite" by American Standard, 40 W. 40th St., NYC 10016  
**Carpet**—"Royal Velvet Velur" in Dupont's Antron nylon by Fieldcrest, 60 W. 40th St., NYC 10016  
**Wall tile**—Italian ceramic tile by D'Agostino, the Fondini Series, Nero at Hastings Tile, 201 E. 57th St., NYC 10022  
**Bath tile**—Cer Domus, Cristalline Series, Nero Antracite, at Elon Inc., 150 E. 58th St., NYC 10022  
**Towels**—"Royal Velvet Velur" by Fieldcrest  
**Plants**—Special Arrangement Ltd., LA Suite, 312 W. 23rd St., NYC 10011  
**Cosmetics**—Guerlain Inc., 444 Madison Ave., NYC 10017  
**Soaps, bath crystals, powder, sponges, bath brush**—Lillian Vernon, 510 S. Fulton Ave., Mt. Vernon, NY 10550  
**Mirrors, washstand set, bench, suite sofa, secrétaire, small chair**—Niall Smith Antiques & Decorations, 344 Bleecker St., NYC 10014  
**Sconces**—Juan Portela Antiques, 783 Madison Ave., NYC 10021  
**Urns, soapdishes**—M.H. Stockroom, 654 Madison Ave., 10022  
**Draperies**—"Dacron" polyester, the Dupont Co., nationwide  
**Black chintz rosettes (above draperies)**—Stroheim & Romann, 155 E. 56th St., NYC 10022

### STYLE WORKS! ELECTRONIC LIBRARY

(See page 203)

**Chair**—"Villa Galia" at ICF Inc., 305 E. 63rd St., NYC 10021  
**Cabinet**—#7213 "Entertainment Center," Spiegel, 1040 W. 35th St., Chicago, IL 60609  
**TV**—Toshiba America, 82 Totowa Rd., Wayne, NJ 07470  
**Video cassette recorder**—#7300, Sanyo Electronics Inc., 1200 W. Artesia Blvd., Compton, CA 90220  
**Video camera**—Betamovie #100, Sony Corp., Sony Drive, Park Ridge, NJ 07656  
**Computer**—Kaypro, Box N, Del Mar, CA 92014  
**Video cassettes**—by 3-M Corp. and U.S. JVC Corp., available nationwide  
**Turntable**—"Beogram 5000," Bang & Olufsen, 1150 Feanville Dr., Mt. Prospect, IL 60056  
**Receiver**—"Beomaster 5000," Bang & Olufsen  
**Cassette recorder**—"Beocord 5000," Bang & Olufsen  
**Control panel**—#5000 by Bang & Olufsen  
**Speaker**—#301 Series II, Bose Corp., 100 The Mountain Rd., Framingham, MA 01701

### STYLE WORKS!

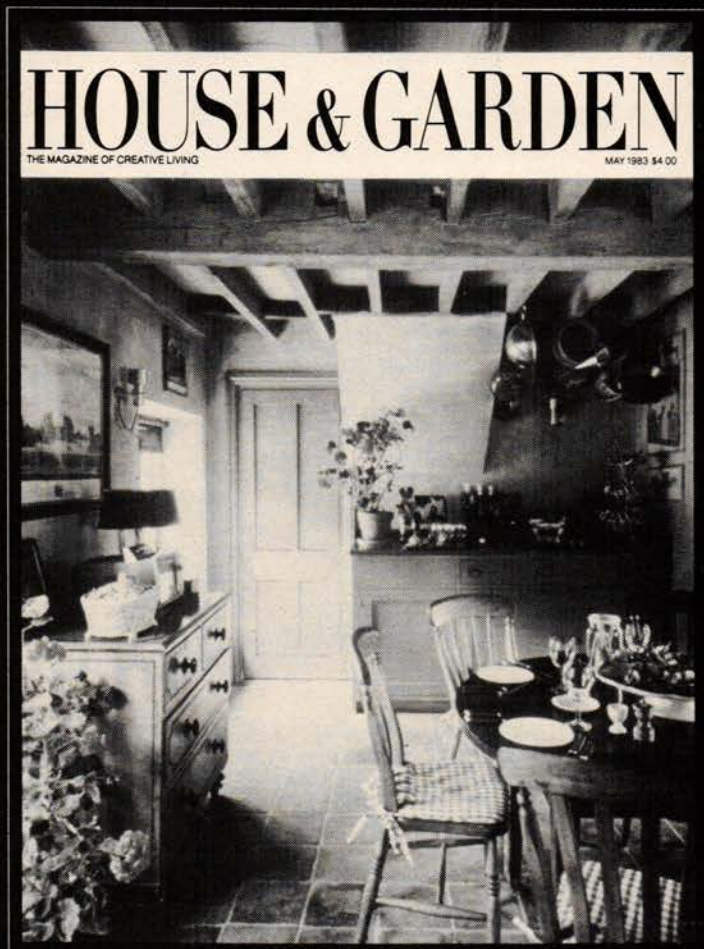
(See page 205)

**Wall paint**—#C28C "Candy" and #A54A "Rich Cream" at Fuller-O'Brien Pot Shops nationwide  
**Wall tile**—American Olean Tile Co., 1000 Cannon Ave., Lansdale, PA 19446  
**Wicker chair**—#400 CU, Ficks-Reed, 4900 Charlemar Dr., Cincinnati, OH 45227  
**Chair**—#16921-872 "Marlborough," Thomasville Furniture Industries Inc., Box 339, Thomasville, NC 27360  
**Column**—Moultrie Mfg. Co., Moultrie, GA 31768  
**Floor tile, urn**—Country Floors, 300 E. 61st St., NYC 10021  
**Draped chintz**—"Balmoral Print," Lee/Jofa, 351 Park Ave. S., NYC 10010  
**Chintz (on pillows)**—Schumacher, 939 Third Ave., NYC 10022  
**Carpet**—#A3-805 Deauville in #3191 "Persian Melon," Cabin Craft, 919 Third Ave., NYC 10022  
**Rug (right)**—#ZS051 "Newport," Trans-Ocean Import Co. Inc., 919 Third Ave., NYC 10022  
**Plate**—"Louveciennes," Haviland Limoges, 11 E. 26th St., NYC 10010  
**Decanter**—"Renaissance" from The Optika Collection, Lenox, Old Princeton Pike, Lawrenceville, NJ 08648  
**Molding**—Focal Point, 4870 S. Atlantic Rd., Smyrna, GA 30080  
*(upper right photo, clockwise from top)*  
**Watches**—Jenny B. Goode, 1194 Lexington Ave., NYC 10028  
**Clock**—Lillian Vernon, 510 S. Fulton Ave., Mt. Vernon, NY 10550  
**Clock**—Seiko Time Corp., 640 Fifth Ave., NYC 10019

**Watch**—Rolex by Tiffany & Co., Fifth Ave. and 57th St., NYC 10022  
**Clock**—by Braun A.G. Inc., c/o Becker and Becker, Box 934, Westport, CT 06881  
**Clock**—Tiffany & Co., Fifth Ave. and 57th St., NYC 10022  
*(lower left photo)*  
**Microwave**—Whirlpool Corp., Benton Harbor, MI 49022  
**Casserole**—"French White Cookware," Corning Glass Works, 1-800-247-5072; in Iowa, 1-800-532-1526  
*(lower right photo)*  
**Exercise machine**—DP Fit for Life Gym Pac 5000, through American Express Co., Travel Related Services, American Express Plaza, NYC 10004  
**Towels**—Lillian Vernon, 510 S. Fulton Ave., Mt. Vernon, NY 10050  
**Toothbrush**—Braun, through The Sharper Image, 650 Davis St., San Francisco, CA 94111  
**Massager**—#23508 JC, Hammacher Schlemmer, 147 E. 57th St., NYC 10021  
**Shower curtain**—Bon Marche, 74 Fifth Ave., NYC 10011  
**Upright scale**—#23700 JC, Hammacher Schlemmer  
**Dumbbells**—#PIV 450 in chrome, The Sharper Image  
**Mat**—Ad Hoc Softwares, 410 W. Broadway, NYC 10013  
**Gravity inversion device**—through American Express Co.  
**Scale (on tiles)**—through American Express Co.  
**Orange juicer**—"Mighty" from Metro Kane Imports, 799 Park Ave., NYC 10021  
**Floor tiles**—American Olean Tile Co., 1000 Cannon Ave., Lansdale, PA 19446  
**Spattered shower curtain**—Ad Hoc Softwares  
*(see page 207)*  
**Tin wallcovering**—#307 Multiple Plate, AA-Abbingdon Affiliates Inc., Dept. MH, 2149 Utica Ave., Brooklyn, NY 11234  
**Mirror**—Howard Kaplan's French Country Store, 35 E. 10th St., NYC 10003  
**Bookcase**—#19-9312 by Ethan Allen, Ethan Allen Dr., Danbury, CT 06810  
**Plates (in bookcase)**—Wolfman Gold & Good Co., 484 Broome St., NYC 10013  
**Decanter, goblet**—#16-27201 and #16-26732, Williams-Sonoma, Box 3792, San Francisco, CA 94119  
**Pitcher**—The Hall China Co., at restaurant suppliers  
**Fabric (on bookcase)**—"Sweet Alyssum," Laura Ashley, 714 Madison Ave., NYC 10021  
**Rooster**—Wolfman Gold & Good Co.  
**Basket (center)**—from Coe and Drue for Howard Kaplan's French Country Store, 35 E. 10th St., NYC 10003  
**Basket (right)**—Palace at Remington-Freeman Ltd., 225 Fifth Ave., NYC 10010  
*(upper right photo)*  
**Wall covering**—#307 Multiple Plate, AA-Abbingdon Affiliates Inc., Dept. MH, 2149 Utica Ave., Brooklyn, NY 11234  
**Bed**—#732-48, The Lane Co. Inc., Box 151, Altavista, VA 24517  
**Mattress, boxspring**—#PP400 from Kleinsleep, New York, Connecticut and New Jersey  
**Sheet (hanging)**—"Coronation Lace," Cannon Mills Co., 1271 Avenue of the Americas, NYC 10020  
**Pillowcase, sheet, comforter (on bed)**—"Rhyme" from the Millennium Collection by Terrence Conran for Dan River Inc., 111 W. 40th St., NYC 10018  
**Lamp**—"Collette," Sirmos Inc., 979 Third Ave., NYC 10022  
**White tray**—Lillian Vernon, 510 S. Fulton Ave., Mount Vernon, NY 10550  
**Stemware**—"Allure" in Bel Cantio shape, Lenox, Old Princeton Pike, Lawrenceville, NJ 08648  
**Plate**—"Aspen" dinnerware from Corning Design, 1-800-247-5072; in Iowa, 1-800-532-1526  
**Flatware**—Wolfman Gold & Good Co.  
*(lower left photo)*  
**Roll top unit**—Beylerian Ltd., 305 E. 63rd St., NYC 10021  
**Telephone**—"Nomad" at AT&T Phone Center Stores  
**Grids, baskets**—Heller, 41 Madison Ave., NYC 10011  
**Wash mit**—Ad Hoc Housewares, 410 W. Broadway, NYC 10012  
**Magazine rack**—The Sharper Image, 650 Davis St., San Francisco, CA 94111  
**Rolling cart**—Sam Flax, 747 Third Ave., NYC 10017  
**TV**—Panasonic, One Panasonic Way, Secaucus, NJ 07094  
**Canisters**—Heller, 41 Madison Ave., NYC 10011  
**Valet**—Fabrications, 146 E. 56th St., NYC 10022  
**Metal cart**—Bon Marche, 74 Fifth Ave., NYC 10011  
**Blankets**—Martex, div. of WestPoint Pepperell, 1221 Avenue of the Americas, NYC 10020  
**Filing cabinet**—Sam Flax, 747 Third Ave., NYC 10017  
**Coat rack**—Fabrications, 146 E. 56th St., NYC 10022  
**Afghan**—Farbo, 111 W. 40th St., NYC 10018  
**Dust pan**—Heller, 41 Madison Ave., NYC 10011  
*(lower right photo)*  
**Comforter, pillowcases**—"Illusions" by Fieldcrest, 60 W. 40th St., NYC 10018  
**Lamp**—Hansen Lamps, 121 E. 24th St., NYC 10010  
**Jug, teapot, cup, saucer, plates**—Karl Mann Assoc., 232 E. 59th St., NYC 10022  
**VCR, monitor, tuner, speakers, remote control**—Sony Corp., Sony Dr., Park Ridge, NJ 07656  
**Cart**—"Secosse," Fabrications, 146 E. 56th St., NYC 10022

Continued on page 254

# Welcome to a new world of creative living.



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# From Ice Cold...



225 Fifth Ave., NYC 10010  
**Place setting (right)**—"Wedgwood White," Wedgwood, 41 Madison Ave., NYC 10010  
**Place setting (rear)**—"Château," Villeroy & Boch, 41 Madison Ave., NYC 10010  
*(right photo)*  
**Electronic refrigerator**—#TFX24E, General Electric, 1-800-626-2000  
*(See page 211)*  
*(upper left photo)*  
**Bath salts**—Crabtree & Evelyn, 322 Columbus Ave., NYC 10023  
**Room spray**—"Spring Rain," Crabtree & Evelyn  
**Birch balls**—"Honeysuckle" from Ad Hoc Softwares, 410 W. Broadway, NYC 10013  
**Bath gel**—"Gardenia," Crabtree & Evelyn  
**Room spray**—"Lavender," Crabtree & Evelyn  
**Potpourri, sachet**—Agraria, 1156 Taylor St., San Francisco, CA 94108  
**Candle**—Rigaud, 5 E. 57th St., NYC 10022  
**Incense**—"Bitter Orange" from Agraria  
*(upper right photo)*  
**Desk**—National Mt. Airy, Box 1247, Mt. Airy, NC 27030  
**Ink and pens**—Koh-I-Noor Rapidograph Inc., 100 North St., Bloomsbury, NJ 08804  
**Lamp**—"Artefuce," Atelier International Lighting, 595 Madison Ave., NYC 10022  
**Telephone**—Anova Master System, Anova Electronics, 3 Waters Park Dr., San Mateo, CA 94403  
**Calculator**—Braun, at Sointu, 20 E. 69th St., NYC 10021  
**Stationery**—Crane's, Sam Flax, 747 Third Ave., NYC 10017  
**Stapler**—Ad Hoc Housewares, 410 W. Broadway, NYC 10012  
**Pencil sharpener**—Sointu, 20 E. 69th St., NYC 10021  
**Books**—Lillian Vernon, 510 S. Fulton St., Mt. Vernon, NY 10050  
**Appointment book**—Pineider, 15 W. 55th St., NYC 10019  
**Book lamp (on appointment book)**—#8713, Lillian Vernon  
**Fountain pen**—Montblanc by Koh-I-Noor Rapidograph Inc.  
**Scissors, pen holders, grid book**—By Design, 131 La Cienega Blvd., Los Angeles, CA 90048  
**Typewriter**—Brother International Corp., 8 Corporate Place, Piscataway, NJ 08854  
**Appointment book**—Mark Cross, 645 Fifth Ave., NYC 10022  
**Briefcase**—Bon Marche, 74 Fifth Ave., NYC 10011  
*(lower left photo)*  
**Wallcovering**—#307 Multiple Plate, AA-Abbingdon Affiliates Inc., Dept. MH, 2149 Utica Ave., Brooklyn, NY 11234

## RESOURCES

Continued from page 250

*(See page 209)*

*(upper left photo, clockwise from top right)*

**Camera**—#SLR 680, Polaroid Corp., 549 Technology Sq., Cambridge, MA 02139

**Camera**—"Disc 6000" by Eastman Kodak, 343 State St., Rochester, NY 14650

**Film**—"Disc 6000" by Eastman Kodak

**Camera**—#AF-SV, Minolta Corp., 101 Williams Dr., Ramsey, NJ 07441

**Camera**—#XA-2, Olympus Camera Corp., Crossways Park, Woodbury, NJ 11797

*(upper right photo)*

**Wallcovering**—#307 Multiple Plate, AA-Abbingdon Affiliates, Dept. MH, 2149-51 Utica Ave., Brooklyn, NY 11234

**Tablecloth**—"Bouquet" fabric #F101, Laura Ashley, 714 Madison Ave., NYC 10021

**Blue and white china**—"La Tulipe" by Dansk International Designs Ltd., Radio Circle Dr., Mt Kisco, NY 10549

**Cream floral china**—"Dammouse" by Haviland & Co., 11 E. 26th St., NYC 10010

**Floral china**—"Versaille" by Lenox, Old Princeton Pike, Lawrenceville, NJ 08648

**Flatware**—"Old English Tipt" by Gorham, div. of Textron Inc., 333 Adelaide Ave., Providence, RI 02907

**Glasses**—Fostoria Glass Co., 1200 First St., Moundsville, WV 26041

**Compote**—"Frijsenborg" by Royal Copenhagen Porcelain Corp., 683 Madison Ave., NYC 10021

*(lower left photo)*

**Wallcovering**—#307 Multiple Plate, AA-Abbingdon Affiliates Inc., Dept. MH, 2149 Utica Ave., Brooklyn, NY 11234

**Tablecloth**—Francoise Nunnale, 212-246-4281 (by appointment)

**Stemware**—"Sonnet," Block China, 11 E. 26th St., NYC 10010

**Sterling flatware (left)**—"Patrician," Oneida Ltd., Oneida, NY 13421

**Sterling flatware (front)**—"Williamsburg Shell" by Kirk-Stieff Co., 800 Wyman Park Dr., Baltimore, MD 21211

**Stemware (front)**—J.G. Durand, Millville, NJ 08332

**Stemware (rear)**—"Operto," Block China

**Place setting (front), teapot**—"Diderot," Bernardaud Limges, 41 Madison Ave., NYC 10010

**Place setting (left)**—"Midas," Royal Worcester Spode Inc.,

# To Oven Hot...



WILTON RWP ARMETALE

# To Tabletop...



**WILTON**  **ARMETALE**

of New York, 979 Third Ave., NYC 10022  
**Plate, bowl, tureen**—"Sanssouci" white from the Classic Rose Collection, Rosenthal, 41 Madison Ave., NYC 10010  
**Fork**—"Newport Scroll," Gorham, div. of Textron Inc., 333 Adelaide Ave., Providence, RI 02907  
**Wicker tray**—Dean & DeLuca, 121 Prince St., NYC 10012 (See pages 230 and 231)  
**Stemware, plate, tablecloth**—Wolfman Gold & Good Co.  
**Marble**—Rico Tile and Marble of New York  
**Platter**—"Château," Villeroy & Boch, 41 Madison Ave., NYC 10010  
**Spoon**—"Newport Scroll," Gorham, div. of Textron Inc., 333 Adelaide Ave., Providence, RI 02907  
**Glass**—"Dampierre," J.G. Durand, Millville, NJ 08332 (See page 232)  
**Marble**—Rico Tile and Marble of New York  
**Demitasse, saucers, plate**—"Sanssouci," The Classic Rose Collection, Rosenthal, 41 Madison Ave., NYC 10010  
**Wicker platter**—Dean & DeLuca, 121 Prince St., NYC 10012

#### NEW STARS OF THE AMERICAN KITCHEN

(See page 235)

**An American Place**—969 Lexington Ave., NYC 10021

#### PHOTO CREDITS

##### STYLESETTERS

(See pages 67, 71, 73, 75, 77, 79, 81)

Peter Aaron/Esto, Fabio Cirifino, Langdon Clay, Martine Frank/Magnum, Benno Friedman, Albano Guatti, Hedrich-Blessing, Bill Helms, Norman McGrath, Keith Scott Morton, Joseph Standart, Tim Street-Porter, David Vance, John Vaughn

#### THE 20 HOTTEST COLLECTIBLES

(See pages 111, 113, 115, 117)

Peter Bosch, Bill Helms, Galerie Metropoli, Bradley Olman, Randy Orr, Daniel Quat, Tim Street-Porter, Peter Tenzer, Jordan Volpe Gallery, Bruce Wolf

#### WHERE DID THOSE COLUMNS COME FROM?

(See pages 118 and 120)

Art Resource, Bettman Archive, Christie's, Sotheby's, Sygma

#### STYLE WORKS! IN THE BATH

(See page 201)

Joseph Standart

#### NEW STARS OF THE AMERICAN KITCHEN

(See pages 235, 237, 239, 241)

Black Star, Carol Halebian, Bill Helms, Brian Leatart, Portal Publications Ltd., Bill Stites, Tim Street-Porter

**Condiments**—Dean & DeLuca, 121 Prince St., NYC 10012

**The Cooking of South-West France**—by Paula Wolfert, The Dial Press, Doubleday & Co., 245 Park Ave., NYC 10167

**Mastering the Art of French Cooking**—by Julia Child, Louisette Bertholle and Simone Beck, Alfred A. Knopf, 210 E. 50th St., NYC 10022

**Julia Child & More Company**—by Julia Child, Alfred A. Knopf, 210 E. 50th St., NYC 10022

**Hugh Johnson's Modern Encyclopedia of Wine**—by Hugh Johnson, Simon & Schuster Inc., 1230 Avenue of the Americas, NYC 10020

**The New American Cuisine**—by the editors of *Metropolitan Home*, Harmony Books, div. of Crown Publishers, 1-800-526-4624; in New Jersey call 201-382-7600

**The Silver Palate Cookbook**—by Julee Rosso and Sheila Lukins, Workman Publishing Co., 1 W. 39th St., NYC 10018

**Chez Panisse Menu Cookbook**—by Alice Waters, Random House Inc., 201 E. 50th St., NYC 10022

**Cooking with Craig Claiborne and Pierre Franey**—by Craig Claiborne and Pierre Franey, Times Books, 3 Park Ave., NYC 10016

**The Classic Italian Cookbook**—by Marcella Hazan, Alfred A. Knopf, 210 E. 50th St., NYC 10022

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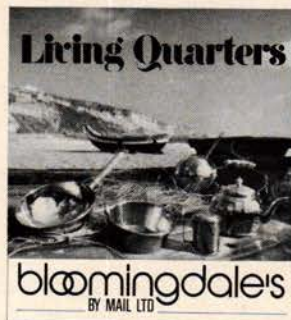
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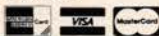
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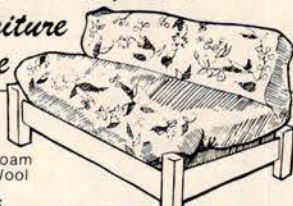
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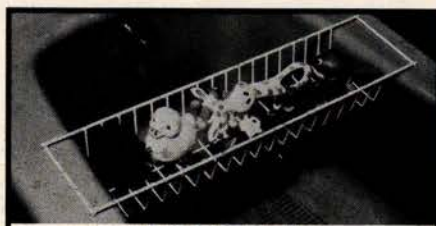
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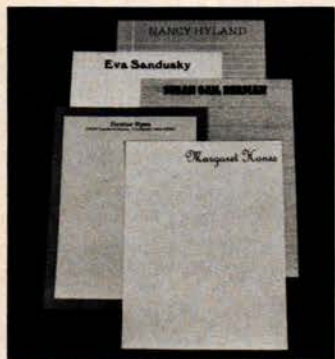
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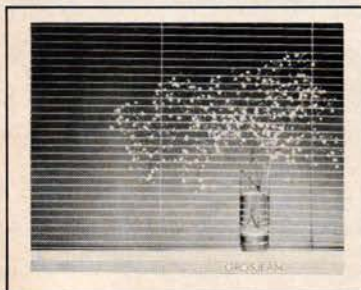
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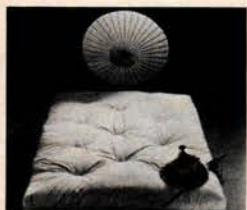
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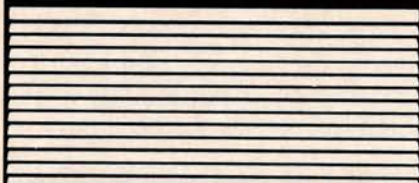
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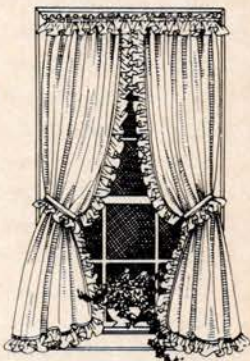
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## NEW STARS OF THE AMERICAN KITCHEN

*Continued from page 241*

are inseparable: The chefs feed our gullets and we fuel their imaginations. The more we learn from them, the more we demand. We have become a nation of literal consumers. We're food crazy. Other countries may still deride us as a land of meat-and-potato-heads, but meanwhile we're devouring goat-cheese pizza, chanterelle and warm duck salad, and pine bark—for heaven's sake—fish soup.

There was good food in America in the old days, of course—both in the home kitchens of the heartland and in the grand restaurants (yes, we *did* have grand restaurants) of the big cities. But something got lost. "World War One started the decline of American food," says Larry Forgione, "and World War Two finished it." We emerged from the dark days of the 1940s too busy, too *modern* to spend all day cooking and all night eating. Speed and convenience were the new watchwords, and the TV-dinner, chicken-in-a-basket generation was born.

But the World Wars, ironically, also planted the seeds for a rebirth of good food in America. They opened our eyes (and eventually our kitchen doors) to the rest of the world. Tacos and teriyaki steak became as American as—well, as egg rolls and spaghetti. War also brought, eventually, a new stability to Western Europe, making casual (palate-broadening) travel there a reasonable possibility for the first time in decades. Closer to home, many of us started growing our own vegetables—whether in a commune or in an urban window box—and suddenly we couldn't look at canned green beans on a restaurant plate with a straight face anymore.

We started reading those sage authors who had never really lost the faith, too—poetic journalists of food like Waverly Root, Joseph Wechsberg and especially M.F.K. Fisher. We moved beyond Fannie Farmer and *The Joy of Cooking* to read—and joyfully cook with—James Beard, Julia Child, Elizabeth David, Michael Field and Craig Claiborne (who also practically invented the contemporary restaurant review). For perspective, we sampled Calvin Trillin—never doubting for a moment that Arthur Bryant's Kansas City rib joint really *was* the best restaurant in the world.

Broadening our horizons, we read Paula Wolfert on the cuisines of the Mediterranean and southwestern France, Marcella Hazan on Italy, Elisabeth Lambert-Ortiz and Diana Kennedy on Mexico, Ken Hom and Barbara Tropp on China. We dreamed of taking cooking classes from Jacques Pépin, Madeleine Kamman, Giuliano Bugiatti. We bought state-of-the-art kitchen gear at Williams-Sonoma, vintage Italian olive oils at Dean & DeLuca, Laurie Chenel's California goat cheese from the Napa Valley's Oakville Grocery. We learned to select and blend our own freshly roasted coffee beans, make icons out of bottles of good wine, demand the "pure" and "natural" even in our ice cream and cookies.

Meanwhile, though, back in the early 1970s, France's radical *nouvelle cuisine* had leapt across the Atlantic. Chefs like Guérard, the Troisgros brothers and Paul Bocuse became media heroes. (Bocuse even made the cover of *News-*

*week*.) Slowly at first and then with furious enthusiasm, our own French restaurants started trying out new combinations of ingredients (duck with kiwi instead of fillet of sole with grapes), undercooking fish and vegetables, lightening sauces, stressing the quality of raw materials—practices treated with suspicion and even scorn by restaurateurs at first, but practices which have since influenced literally thousands of serious chefs throughout America.

The "New American Cuisine" as we know it today grew out of the confluence of these two strong cultural currents—our own fresh perceptions of the culinary world and this powerful new food style from France. One enhanced the other, and our brightest young culinary talents took nourishment from both. Which brings us back to those individualistic creators of this new strain of American cooking—not just Forgione, Prudhomme, Waters, McCarty, Waxman and Puck, but chefs and restaurateurs from all *over* the darned place: From the San Francisco Bay area, for instance, Mark Miller (the Fourth Street Grill), Jeremiah Tower (the Santa Fe Bar & Grill, the Balboa Café, and the soon-to-open Stars) and Bradley Ogden (formerly of the American Restaurant in Kansas City and now of Campton Place); Vernon and Char-

lene Rollins (The New Boonville Hotel), Judy Rogers (The Union Hotel) and Cindy Pawlcyn (Mustards Grill), in various parts of the California wine country; John Sedlar and Steve Garcia (Saint Estèphe), Bruce Marder (the West Beach Café), Michael Roberts (Trumps) and Billy Pflug (American Bar & Grill) in Los Angeles; John

### **Suddenly, one day back in the 60s, we couldn't look at canned green beans on a restaurant plate with a straight face**

Downey (Downey's) in Santa Barbara; Robert Rosellini (The Other Place) in Seattle; Jimmy Schmidt (the London Chop House) in Detroit; Gabino Sotelino (Ambria) in Chicago; Steven Poses (Frög) in Philadelphia; and John Novi (the Depuy Canal House) in upstate New York—among many, many others.

Diverse though their styles may be, chefs and restaurateurs like these have much in common: Almost all of them have had at least some formal French training, but not one of them—by virtue of their very ages—has had the kind of decades-long kitchen apprenticeship once thought *de rigueur*. Almost all of them are friendly, cooperative, generous with their recipes and ideas—unlike the traditionally secretive, almost defensive chefs and restaurateurs of old. (Of course, the ever-growing American hunger for new restaurants and new food increases markets and makes competition almost automatically less severe.) Almost all of them are happily eclectic, exulting in what John Novi has called "the freedom to know, and experiment with, everything." And not one of them, whatever other elements he or she might utilize in his or her cuisine, pretends to be anything but an *American* chef.

"Look how far we've come in just the past few years," Larry Forgione muses. "I don't know whether it was the Bicentennial or what, but all of a sudden this pride in being an American just blossomed. And wherever it came from, it's real and it's here to stay." **MH**