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DECEMBER 1984 \$1.95

THE EUROSTYLE REPORT

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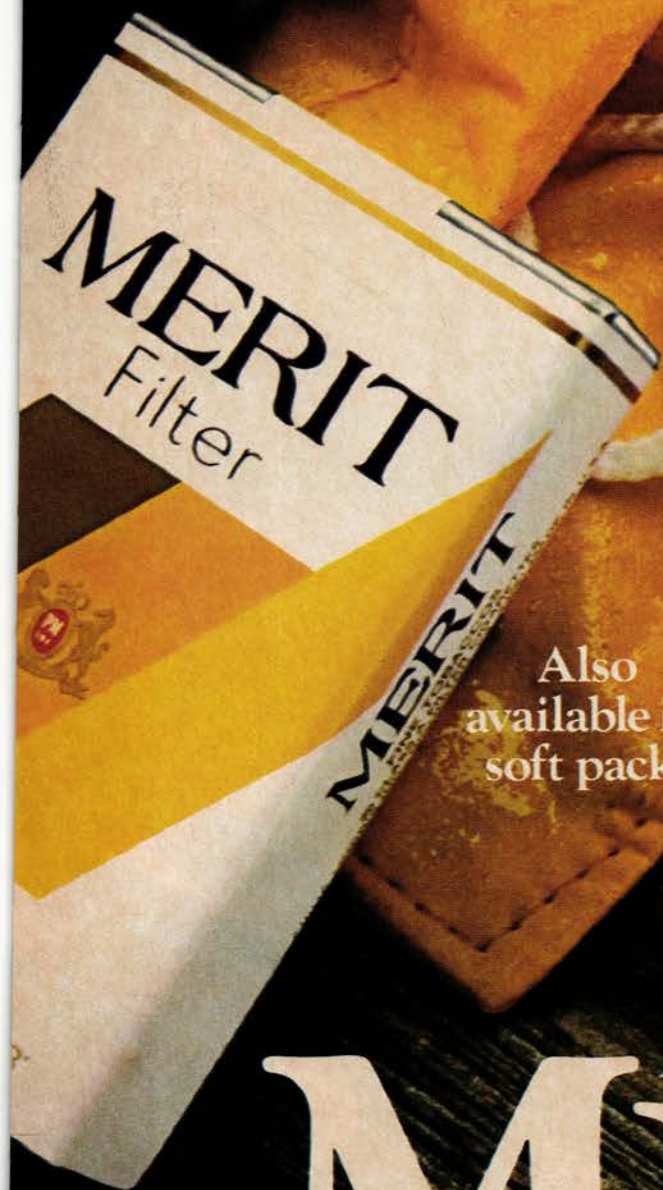
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A HERITAGE OF

Each holiday season, our family celebrates a heritage of wine and food that is centuries old. It extends far beyond our 80 years in California's beautiful Sonoma Valley to Farneta, Italy. This small, 12th century village near Lucca, is the birthplace of my grandfather, Samuele.

My wife Vicki and I recently discovered the great beauty of Lucca's art and architecture, and while exploring the dozens of markets and restaurants we rediscovered the absolute naturalness with which wine and

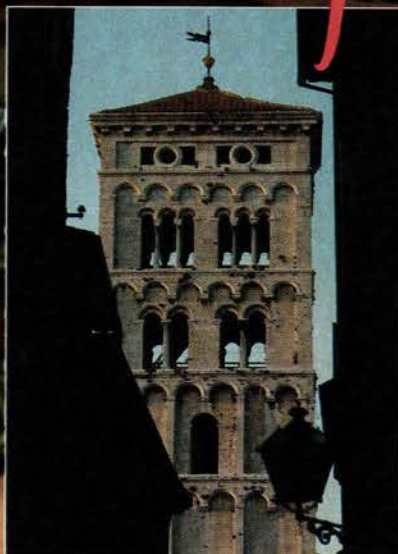
food should be enjoyed together. Though this ancient city has renewed itself over the years, it has done so without destruction of the past, preserving the history and culture of the town.

It is this same continuity of heritage that is the heart of our family winery. Since my grandfather founded Sebastiani Vineyards in 1904, wine styles have changed with changing tastes. But as we have grown and come to produce wines of even greater elegance and complexity, our original vision

The Holiday



Sam and Vicki Sebastiani shopping and sharing the holidays with friends in the ancient Italian city of Lucca.



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Vicki has created an exciting six-course Italian Holiday Menu that takes full advantage of the great versatility of "Eye of the Swan." Served chilled, this wine will complement the varied flavors of *Antipasto di Festa* and it is especially elegant with *Arrostato di Vitello con Rosmarino*, a dish that marries the flavors of rosemary and garlic with roast leg of veal. For your free *Italian Holiday Menu*, please write to the address below. Share with us the holiday flavors of Italy.

From my family to your family . . . Buon Natale!

Sam J. Sebastiani



METROPOLITAN HOME®

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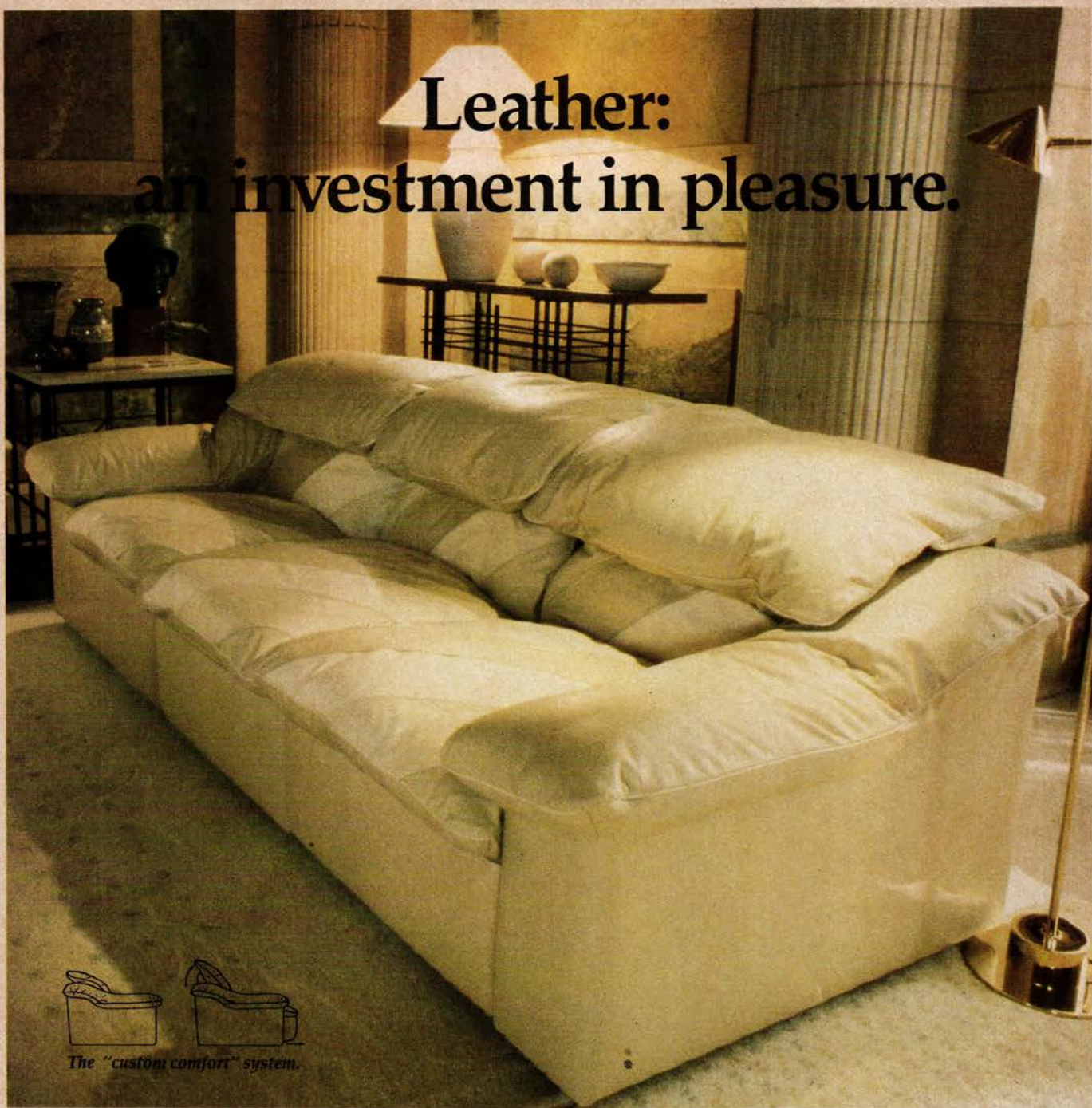
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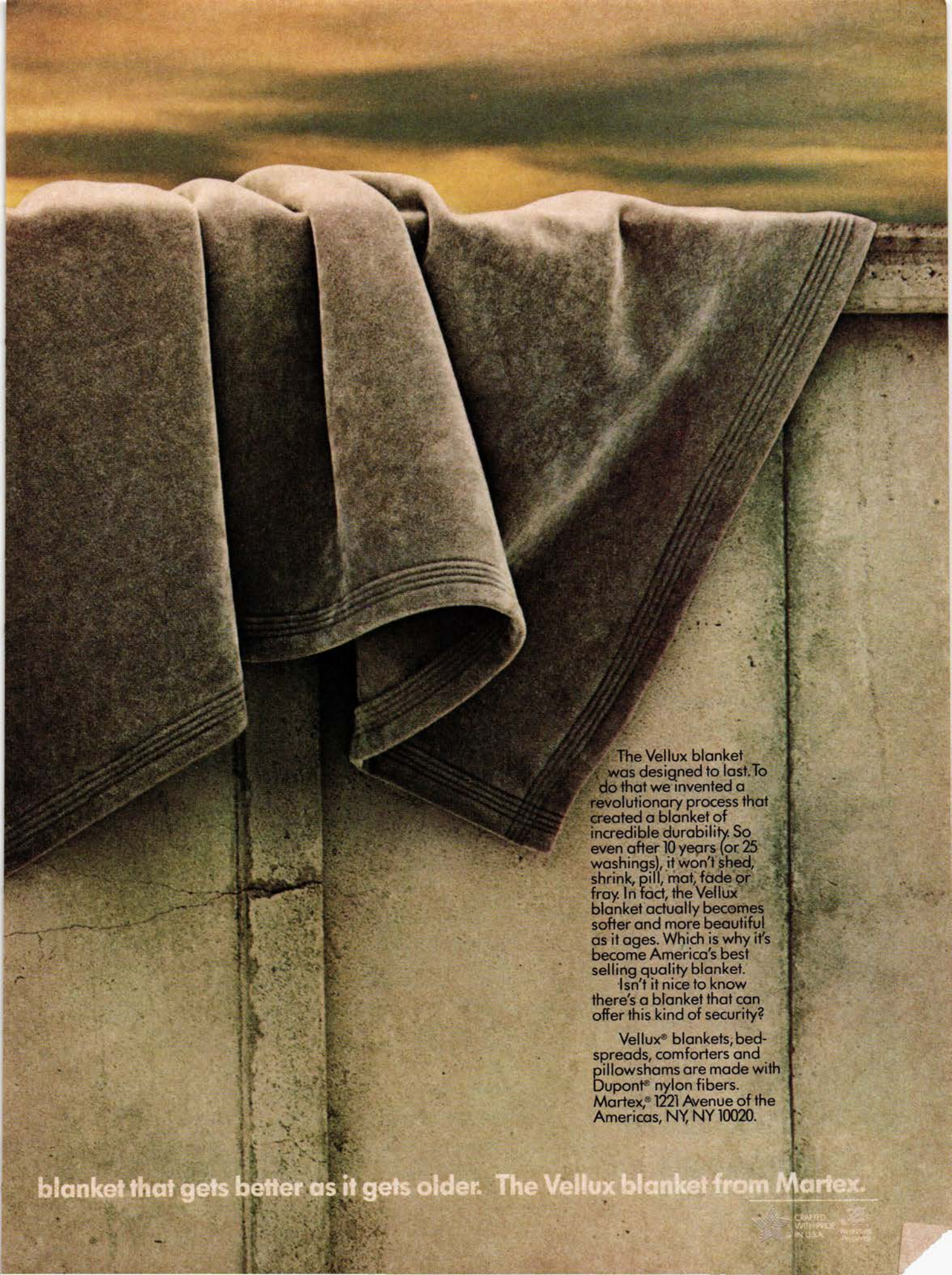
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And remember this: the side of a pan should *not* be conductive—that wastes heat by radiating it into the kitchen—thus heating the cook instead of the food.

A good pot must conduct heat evenly, sideways. But that's just one criterion of a good pot. Next, we'll discuss what makes a good handle.


Carl G. Sontheimer
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Volume XVI Number 12
December 1984

**METROPOLITAN
HOME**

THE EUROSTYLE REPORT

Rooted in Europe but nurtured in the U.S., Eurostyle is the new way with contemporary design. It blends Bauhaus and deco, neoclassic and Memphis. But Eurostyle is also an attitude. A new confidence to make the right choices. In this special issue, every feature shows how Eurostyle is reshaping our lives. And it's all available here, right now.

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Cover: Photograph by Langdon Clay

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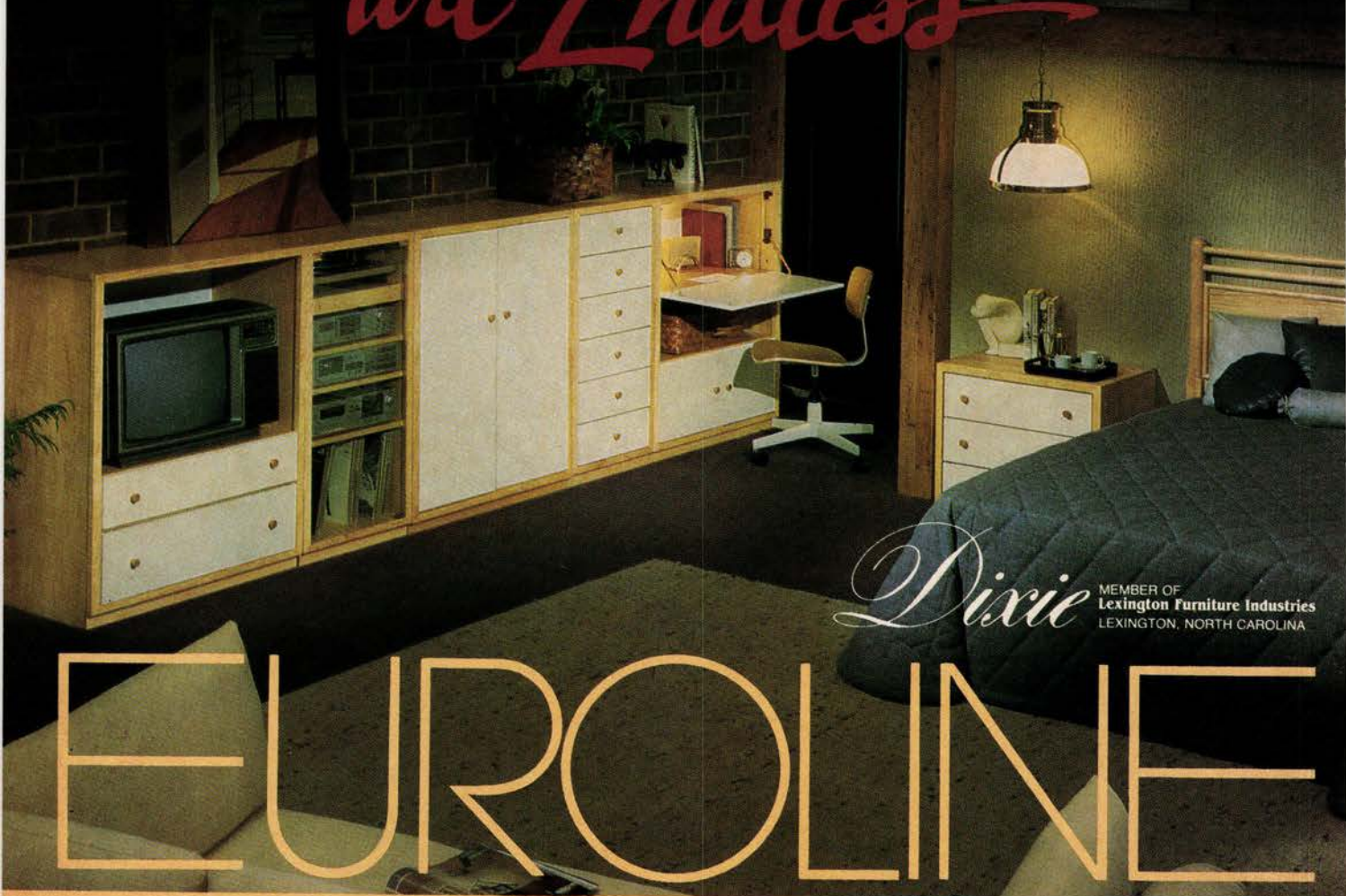


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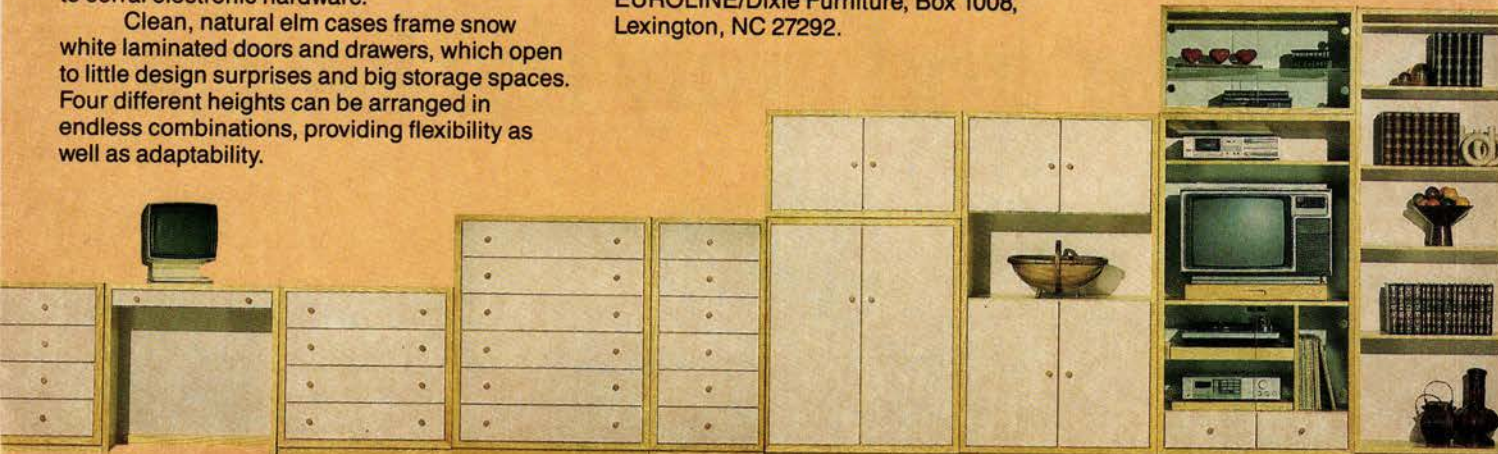
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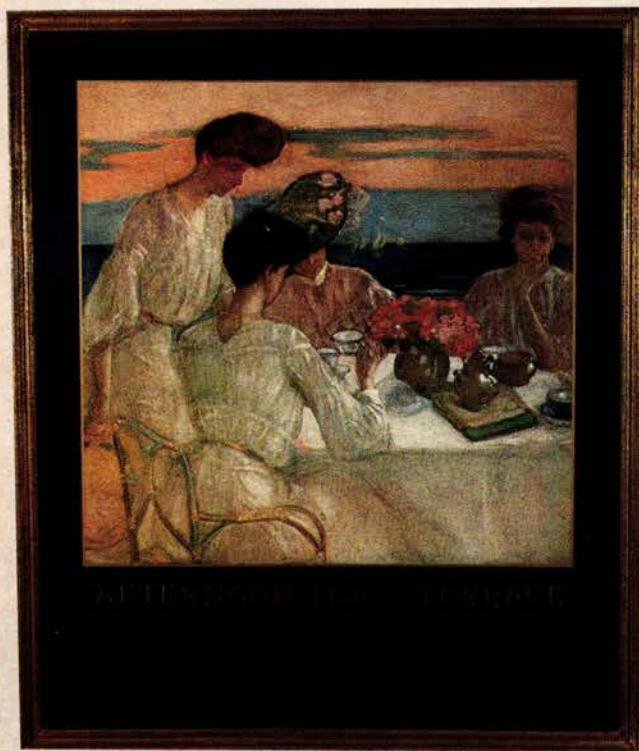




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FIFTIES ON THE RISE

Born on the pages of METROPOLITAN HOME, *Mid-Century Modern* by Cara Greenberg (Crown, \$30), with pics by top interiors photographer Tim Street-Porter, is an exuberant visual tour of Fifties furniture design. Inspired by "Beyond Flash: Masters of the '50s" (April 1983, *MH*), the book examines the furnishings and design greats of the decade: Charles and Ray Eames, George Nelson, Isamu Noguchi, Eero Saarinen and Harry Bertoia. Greenberg also provides a guide to galleries.

HOT PROPERTIES

By Arlene Hirst and Michael Walker

MULTIPLE LISTINGS

CBS anchorman **Dan Rather**, taking final leave of Washington, D.C., sold his Georgetown house for \$350,000 to **Eric Sevareid**, keeping it all in the family... **Shere Hite**, author of the notorious *The Hite Report*, is putting her three-bedroom, Fifth Avenue co-op on the market for \$1.2 million... **Burt Reynolds** is leasing out his Malibu hide-away for a cool \$15,000 a month... The first major American museum showing of **Memphis**, the avant-garde Milan design collective, will open not in L.A. or New York, but (where else?) in Memphis, Tennessee. The show, running November 18 through February 3



GAMMA-LIAISON

Rather: Good-bye, D.C.

at the Memphis Brooks Museum of Art, includes furnishings never before exhibited... **Philip Johnson**, the dean of American architects, will finally have a piece of Chicago's famous skyline. He's designing a 40-story office building at 190 South La Salle, said to be in the spirit of his controversial neoclassic AT&T building in Manhattan... **Chief Justice Warren Burger** has sold his farm near Falls Church, Virginia, for \$1 million....



BENNO FRIEDMAN

"What's the best last-minute Christmas gift you can imagine?" Pace-setting retailers answer:

Peri Wolfman, Wolfman, Gold & Good Company, New York

"A box of hand-rolled chocolates, a bottle of Perrier-Jouet and an Italian *Vogue*, so you can sit in bed, munch chocolates, drink champagne and read."

Robert Leitstein, president, Gump's, San Francisco

"A collection of leather address books, one for each city or country a person travels to: Los Angeles, Europe or the Far East. I'd give two sets, one business, the other personal."

Giorgio DeLuca, Dean & DeLuca, New York

"Something to make one think of warmer weather—a box of *pâté de fruits*, those delicious essences of summery fruits—or cozy winter food, cocoa and panettone."

David Snyder, vice president, Marshall Field's, Chicago

"Wet Tunes—the shower radio from Salton. I bought one for myself and I love it. My voice is really improving."

Roger Horchow, The Horchow Collection, Dallas

"A sampler of wine splits. A bottle is much more serious. This way, you can taste lots of different wines. Perhaps some *pâté* and crackers, too."

Hank Johnson, president and CEO, Spiegel Inc., Chicago

"Something everyone would like to have, Trivial Pursuit."

Stephen Fass, vice president, The Marketplace, Macy's, New York

"Seven ounces of Beluga or Sevruga caviar, or a pound of Neuhaus chocolates in a beautiful crystal bowl or porcelain box."

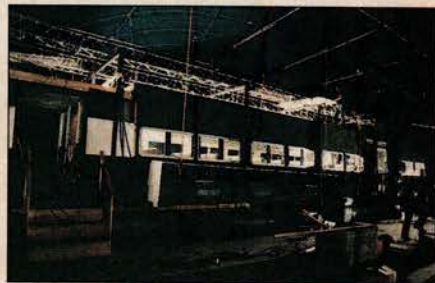
Chuck Williams, chairman, Williams-Sonoma, San Francisco

"A great basket filled with plum pudding, *senzaname* (Italian cake), marvelous mustard, a good olive oil and balsamic vinegar, Spanish olives and some pure maple syrup."

THE SCREENING ROOM

Paramount literally built a star vehicle for *Falling in Love*, its Christmas blockbuster. Much of the movie, about two Westchester commuters (Meryl Streep and Robert DeNiro), takes place aboard a train. So the production team ordered parts from The Budd Company in Philadelphia and custom-built an 80-foot railroad car. "We had to have it built because we needed a 'wild' wall that could be moved so the camera can look in," explains Steven Jordan, the movie's set decorator.

Interiors were trucked piecemeal to an old armory in Brooklyn where the car was installed on a platform supported by inner tubes and shock absorbers. Train scenes are still shot as they were in the silents: scenery is projected on a screen mounted behind the train windows. "Every time we shot a



LORI SEBASTIAN

Falling in Love: Custom coach.

scene, the grips and propmen had to stand outside and shake the platform," says Jordan.

After filming, the car was returned in pieces to Budd. Plans were donated to the Museum of the Moving Image, in Astoria, Queens, due to open in 1986.

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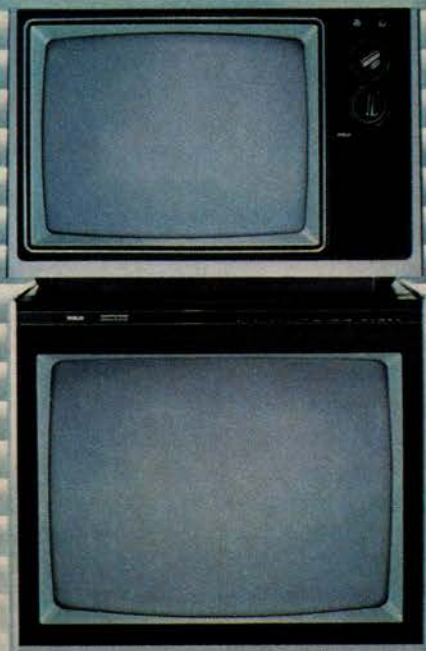
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TWO THOUSAND

Dateline: Milan

The Eurostyle Report



ventive and playful, has become refined, more grown-up. This year, even Memphis dared to be beautiful.

In Milan, we saw a metal chair with a green seat, yellow arms, black legs and here's the point—it *didn't look weird*. It looked carefully done, harmonious, *Eurostyle!* "The Look Defined," page 71, shows 87 products, all available here, that make the same point.

Milan, this year, was a little like being in a movie we'd made ourselves. We kept bumping into the very people

chosen for *The Eurostyle Report*, as if they'd walked right out of their pictures into the Fair.

In the five years that we've been covering the Milan Fair, more and more American retailers, manufacturers and designers have come to take a look at European furnishings. But today they're not just looking. Now they're eagerly scooping up everything that's original and new and sending it home as

fast as their imaginations and bankrolls will allow. "Where to Find It," page 85, and "Stylemakers," page 101, introduce those people and dozens of stores that sell Eurostyle. European and American design have joined forces and produced a style that's wholly new and international. There's change in the way rooms are put together, and this special issue, *The Eurostyle Report*, announces these changes on every page. From the smallest choices in "Eurogifts," on page 57, to whole housefuls in "Bringing It Home," page 115, contemporary design has never been more vital or more democratic than it is right now in America.

Dorothy Kalins, Editor

If we were to date the beginning of Eurostyle as a major design influence, it would be 1980—when wide availability took European furnishings out of the one-of-a-kind class—and the cross-pollination with American manufacturers began in earnest. We'd then jump to the debut of the radical design group, Memphis, at the 1981 Milan Furniture Fair. Why? Because, for the first time since the Bauhaus, Memphis broke the rules about how furniture should look. And broke them for good.

Although the earliest Memphis furniture relied heavily on shock for its own sake, their work, and particularly the work of Memphis' reigning intellect, Ettore Sottsass, made other designers see brave new possibilities. Their message was: A chair *could* look like this. Since then, these design possibilities—the playfulness, the lyric use of color—have influenced and strengthened the mainstream of Eurostyle design on both sides of the ocean.

What brought this to life for me even more clearly than planning and producing this special Eurostyle issue was last spring's Furniture Market in North Carolina, where the Eurostyle influence—a softened sofa silhouette, lots of leather and lacquer, luxurious marble—had taken root in many of this country's biggest and most traditional furniture companies. I've just returned from the Milan Furniture Fair, where this year the Memphis influence continued to stimulate even better design in other companies. But Memphis and the rest of Milan have moved beyond shock value—see the Sottsass table (above). Their new furniture, ever in-



Memphis 1984: Sottsass' new table dares to be beautiful.

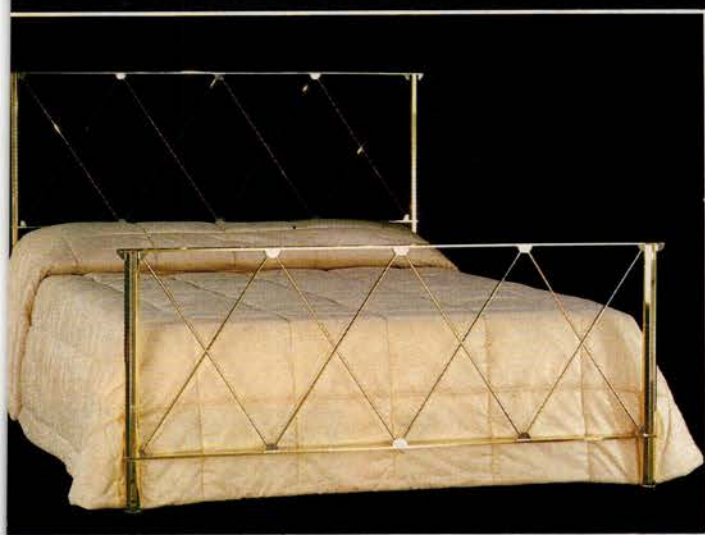


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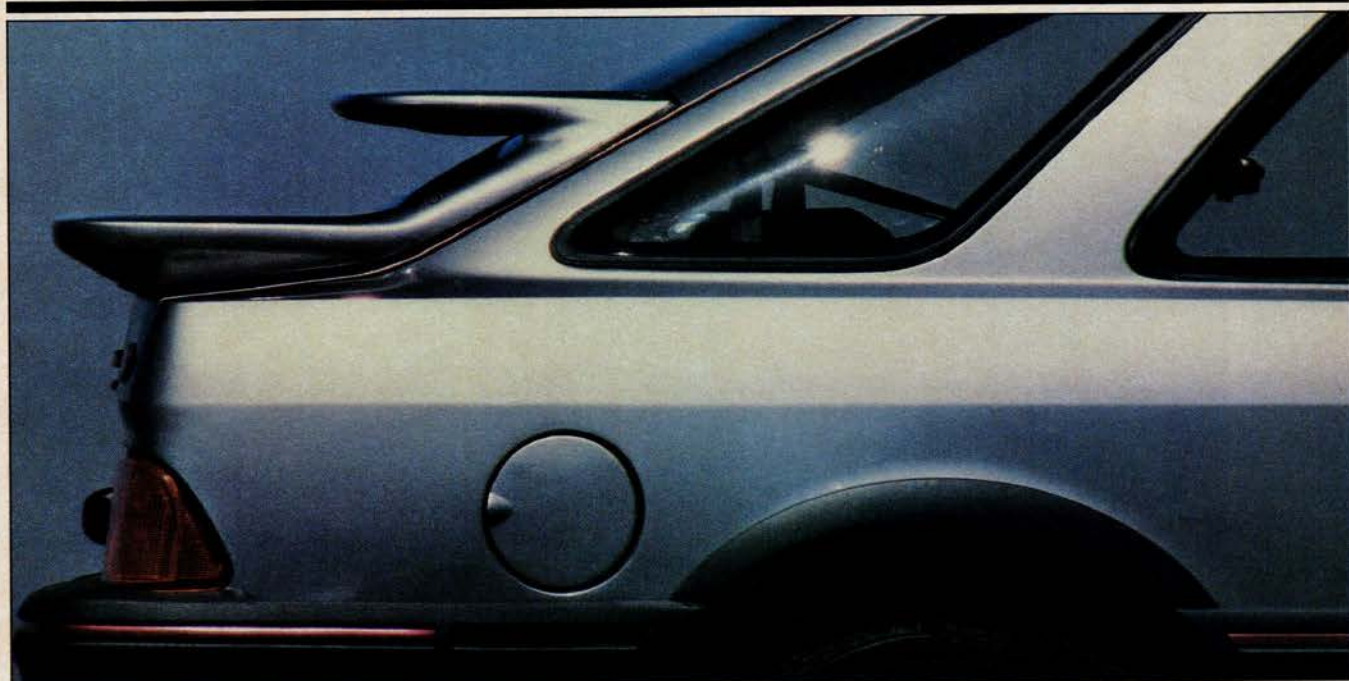


*The best gift
is the one
made with care.*





EUROSTYLE



HITS THE ROAD

By Brock Yates

The worst part about being a slave to fashion is that you seldom can identify your master. Trends in contemporary style don't blossom from any single, identifiable source like a new piece of legislation or a revolutionary cold remedy. They spontaneously combust from deep inside the *vox populi*, as do wild rumors and dirty jokes.

Of course any number of artists, designers, musicians, decorators, couturiers, and other self-appointed cult leaders and status pashas constantly credit themselves with such great leaps forward as New Wave fashions, break dancing, punk rock, fad diets and the latest exercise craze, but generally such phenomena rise (and will ultimately fall) due to the hazy whims of the public. So it is with automobiles.

Continued on page 24

Its rear window byplane and chromeless curves are pure Eurostyle, but Ford's new Merkur is true-blue American

California based writer and commentator BROCK YATES is an editor-at-large for Car & Driver magazine.

If you're smart, you'll

The less a car has to struggle against the wind, the more rewarding it is to drive.

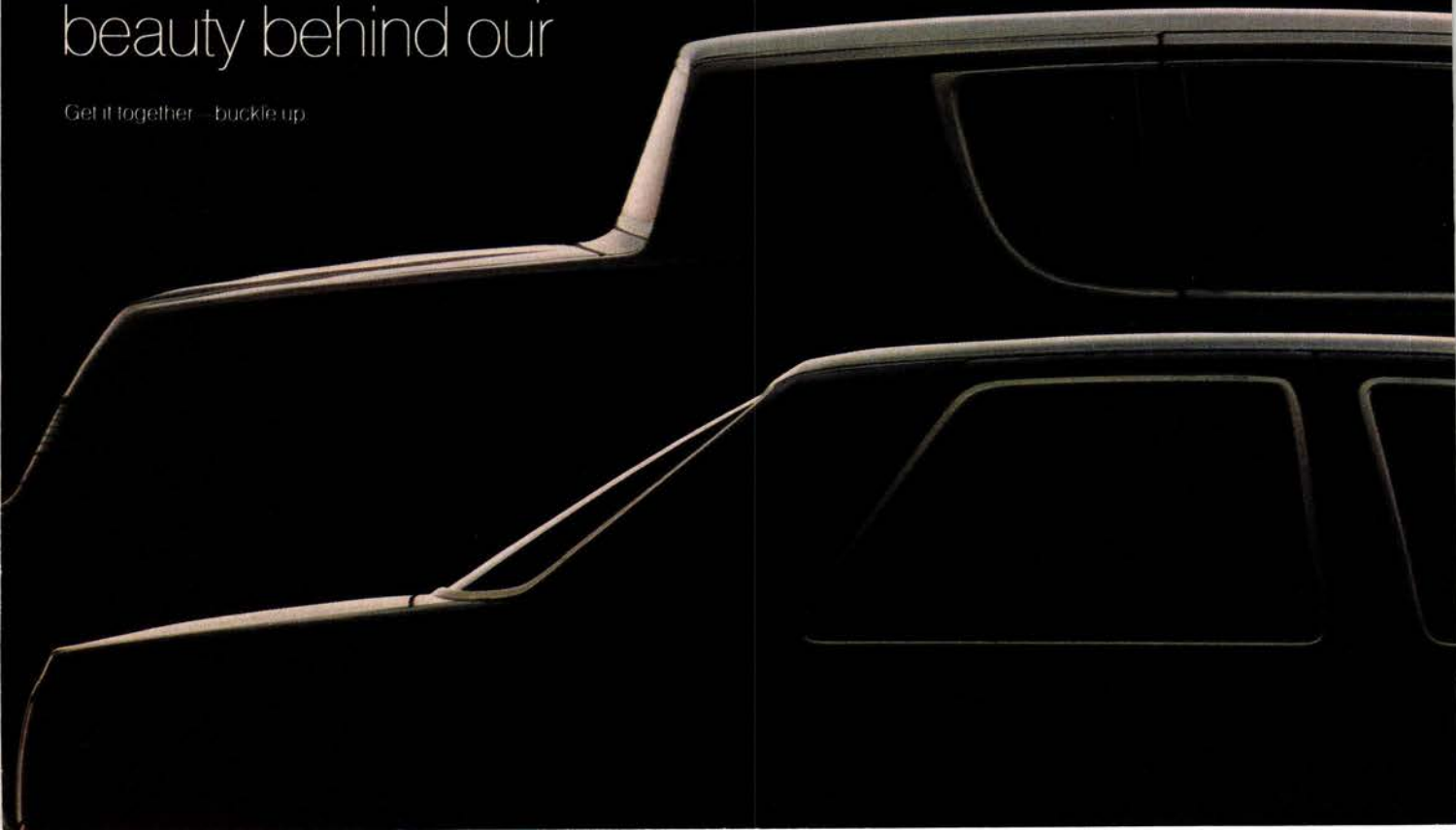
Which is the driving force behind the shape of the newest Mercury cars. They're aerodynamically designed to slice through the wind. And to use that wind to help them hug the highway.

That gives you a more comfortable, more stable ride. As well as cutting down on wind resistance for a quiet and fuel efficient ride.

Of course, you'll notice that aerodynamics also does some distinctive things to the look of Mercury cars like this Cougar and Topaz.

That's the simple beauty behind our

Get it together — buckle up



fall for these lines.

cars: the better they look, the better they work. And that's why you'll see no drastic changes in our shapes from year to year. One very nice benefit that comes from designing a car according to the principles of aerodynamic engineering, not fashion.

If our combination of aerodynamics and aesthetics intrigues you, why not call our toll-free number, 1-800-MERCIFAX, for more information on our intelligent design?

Because we don't expect you to fall for a couple of lines.

Until you've read
between them.

Mercury

LINCOLN MERCURY DIVISION 



Continued from page 21

Consumer taste has always run ahead of design, and the multimillion-dollar dice rolls to plumb those tastes have been riddled with disaster. Perhaps the best known is the great Edsel episode of 1957, when the Ford Motor Company tried to market a strange, frog-lipped sedan that left the American public walking away, not buying. Twenty years before, the Chrysler Corporation had been brought to its knees with the introduction of its Airflow—a crustacean-shaped disaster that repulsed the public with its avant-garde streamlining.

Since then auto companies both here and abroad have become gun-shy about making wild forays into untried areas of taste. Most have remained conservative, making evolutionary changes and never daring to try for the Big Casino with shocking new shapes. "The secret," says one designer, "is to make cars that sit in that narrow band of contemporary taste, neither too far behind, nor too far ahead of what the average car buyer thinks is pretty."

Ford recently probed the outer limits of tolerance with its new, highly aerodynamic Lincoln Mark VII, Ford

Thunderbird and midsize Tempo and Topaz sedans. At the time, they appeared so radically rounded that General Motors designer Chuck Jordan dismissed them as "jellybeans," and Ford management held its collective breath for the public's reaction. The cars are vividly European in overall concept, with wind-cheating contours, sloping windshields, chromeless expanses and muted paintwork. They mark the most courageous step by an American car maker into the realm of European styling. Happily, the gamble paid off. The new cars are successes, although industry conservatives are quick to point out that the Thunderbird's sister car, the Mercury Cougar, has been a stronger seller with its more traditional, middle-American vertical rear window treatment. But the T-Bird is the harbinger of the future.

This shift has been underway for two decades, a steady movement away from the outlandish, four-wheeled jukeboxes of the late 1950s to the cleanly tailored machines of today. In fact, the alliance of American and European automotive styling schools is now so complete that the results are more aptly dubbed "Mid-Atlantic" than either European or American. For example, the new Merkur XR4Ti sports sedan available through selected Lincoln-Mercury dealers is essentially the same car as the Sierra XR4i being sold in Europe, except for one interesting twist: The American version lacks some of the trim being used on the European counterpart!

The old clichés of bourgeois elegance in the American market—gobs of chrome, vinyl roofs, lavishly brocaded interiors, scorching, primary colors or two-tone smarmy pastels—have given way to a Brave New World filled with muted tones and solidly functional shapes. Wide bodies are

dead. Flattop hoods and bulging doors are passé. The glorious road arks that symbolized the old middle-class fantasies of luxury are on the scrap heap of history. And that is where they belong, because not only did they represent tasteless American excess at its worst, they were also technically corrupt. So large and so overpowered that they gorged themselves on gasoline, consumed unconscionable amounts of space in our cities and handled in such slovenly fashion as to border on the unsafe, these dinosaurs were driven from the highways both by a radical alteration in public taste and by stringent government regulations.



Eurostyle success story: The 1984 Thunderbird was once dismissed as a "jellybean"



The alliance of the American and European automotive styling schools is now so complete that the results are now more aptly dubbed "Mid-Atlantic"

HITS THE ROAD

Beginning with the Volkswagen Beetle in the early 1950s—when this tiny, Junebug-shaped, underpowered German curiosity captured the imagination of a large segment of the American public—our perception about cars and what they should do began to change. Slowly the notion that *function* was more important than image became a factor in buying decisions. This happened first among the opinion-makers of the nation—the professionals, academics, executives, who, if, they seldom initiate trends, often lend them credibility. Steadily, through the 1950s and 1970s, this same group revolted against the extravagances of the nation in war, in fiscal policies, in social engineering, in politics, in environmental matters. The failings in Vietnam imposed on America a shocking sense of its own limitations, and, along with all the refuse and clutter that was rooted out of the national psyche, out went the love of the big car.

Slowly the Mercedes-Benz, a stark four-door with an upright radiator and high tech engineering, replaced the block-long Cadillac as the supreme status symbol. Owners

began to brag not about four-speaker stereos and six-way power seats, but about their fuel injection systems and fully independent suspensions. Technology, as it enhanced function, became important in its own right, and as stylish as the garish triple-tone paint jobs that had enticed customers of the 1950s.

The European automobile industry has long held to the notion that form follows function. High fuel costs, restricted roads, more enlightened attitudes about driver licensing and faster highway speeds placed a premium on cars that would corner, brake, and steer with great effectiveness. The Italians, thanks to their famed *carrozzeri*—Pininfarina, Ghia, Scaglietti, Bertone—led the way toward the clean, functional shapes of today. Theirs was a revolution of form following World War II that led the world out of the baroque gaucheries of the 1950s to a purity of line and form that is now almost universal.

There is one automobile on display in New York's Museum of Modern Art. It is a 1947 Cisitalia 202 GT (Gran Turismo or "Grand Touring") coupe designed by Pininfarina. In the lexicon of art historians, the Cisitalia is "a seminal design," a watershed work that altered the entire course of automotive styling. Arthur Drexler, the Director of the Department of Architecture and Design at the museum, has described the Cisitalia as a classic example of "sculpture in movement." Its hand-formed aluminum body appears shrunk-fit over the chassis ("like a dust jacket over a book," says Drexler), and there is an economy of line that embodies the purpose of the vehicle—to transport two people long distances with sufficient protection from wind and weather in esthetically pleasing surroundings—and nothing else. The Cisitalia spawned an entire school of Italian automotive design that flourishes to this day across Europe as well as in the United States and the Far East. The present guru of that school is Giorgetto Giugiaro, whose creations range from the wildly avant-garde Lamborghinis to the original Volkswagen Scirocco. Giugiaro is the exponent of the wedge, and many of his designs possess a daring, slope-nosed beauty that stand as perfect samples of Drexler's "sculpture in movement."

Continued on page 28



(Above) The 1984 Chevrolet Camaro: Low profile
(Below) The supremely recognizable status symbol: The Mercedes-Benz grill

Owners began to brag not about four-speaker stereos and six-way power seats, but about their fuel-injection systems and fully independent suspensions

Car art: The first Eurostyle car was the 1947 Cisitalia 202 GT, on display at the Museum of Modern Art

If your intuition tells maybe you should

Surprise. Sporty cars aren't just for sporting types.

They're also for people as concerned as we are about brakes and bumpers and body construction. Because today, safety means more than a good seat belt. It means avoiding trouble before it happens.

Quite simply, the more comfortable you are with the handling characteristics of your car, the



Get it together. Buckle up.

s you to play it safe, buy something racy.

better your chances of avoiding a potentially hazardous situation. That's why we offer you sports features like sticky Goodyear Eagle tires and special handling components on this Cougar XR-7. As well as a range of sports options on many other Mercury cars.

So before you dismiss the idea of a five-speed manual transmission as adolescently macho, call our toll-free number, 1-800-MERCIFAX, for more information on how it can help you handle the highway.

We believe that the more you know about our sporty features, the more you'll consider them practically prerequisite.

**Mercury
Cougar
XR-7 Turbo**

LINCOLN-MERCURY DIVISION



EUROSTYLE

Continued from page 25

But the clean, taut lines of the Italian school are not restricted to racy sports cars. Today, any number of European family sedans built by Mercedes-Benz, Saab, Volvo, Audi and Renault, Citroën, BMW, Jaguar, and others, represent similar thinking. Bruno Sacco, the Italian whose training at the Polytechnic Institute in Turin led to the chief designer's job at Daimler-Benz, has created a line of sedans for the world's oldest car maker that represent not only the best in contemporary European thinking, but has origins in a nation that started it all.

Unlike his counterparts at General Motors, Ford or Chrysler, Sacco's work is strongly linked to tradition. Any new Mercedes-Benz automobile must embody certain traits of the line, like a Windsor chin or a Hapsburg scar. "It's easy for any designer to make an all-new car, but it's very difficult to make an all-new Mercedes," he says.

This quality of tradition may be more important to the notion of European styling than any single component. *Heritage* counts, and steady, evolutionary change—as opposed to Detroit's great leaps forward—is seldom ignored. Change never comes for the sake of change. Not only must change embody advances, but it must never out-distance its link with the past. Therefore the Mercedes-Benz, with the large, readable analogue dials, is essentially unaltered since the 1960s. The famed Porsche 911 sports car is celebrating its 21st year of production. It has been vastly improved over the years, but its basic shape gains classic status with each passing day. Tony Lapine, the chief designer for Porsche, labored for years in creating the new 928 coupes, his main concern in keeping the design contiguous with other Porsches that had come before. The Jaguar XJ6 sedan, perhaps one of the most perfect four-door shapes ever created, is beginning its sixteenth year of production without serious alteration. The Rolls-Royce radiator grill has been an international status symbol since before World War I. Alfa



The 1983 BMW 600 series; the global family sedan

Romeo's classic arrowhead design dates from 1935 while Peugeots have a vivid thematic styling quality that can be traced to the 1950s. Ferraris may change in terms of size and model, but they *always* look like Ferraris.

While all manner of automobiles can carry a Chevrolet or Ford label at any given time, the European look is more selective and therefore more visible. This continuity is beginning to pay off, as evidenced by the massive sales gains of the more prestigious European makers. Imitation being the sincerest form of flattery, dozens of cars are coming from Detroit that embody European themes. The Chevrolet Camaro and Corvette (which has *one* tiny piece of chrome on the entire car), the aforementioned Thunderbird and Lincoln Mark VII, as well as others, are very European in look and function. Their brightwork is minimal, their external colors are the muted silvers, rich blacks, deep maroons and blues. Their interiors contain soft primary tones and the upholstery tends toward corduroys, rugged twills and leather, as opposed to the old expanses of bright vinyl. Modern color treatments, as defined by the European style, are restrained, yet strongly evocative of high technology.

Form does follow function, and the best new automobiles from here and abroad are true to that famed adage. As fuel efficiency increased in importance for designers, considerations such as light weight and aerodynamics gained high

As fuel efficiency increased in importance for designers, light weight and aerodynamics gained high priority. Not only must an automobile be attractive, it must cheat the wind and the forces of inertia in order to economize on fuel. This led designers away from drawing board whimsies and into the wind tunnel

HITS THE ROAD

priority. Not only must an automobile be attractive to the eye, but it must cheat the wind and the forces of inertia in order to economize on fuel. This led designers away from drawing board whimsies and into the wind tunnel, where esthetics had to be carefully combined with efficiency. Suddenly “coefficients of drag”—an engineering measurement known only to the aircraft industry—became critical in the composition of a car body. Low, slippery noses and rounded, spoiled tails and spare, wheel-hugging fenders became critical, dictated in equal parts by the esthetics of the new minimalism and by the demands of the marketplace.

**(Right) 1984
Chevrolet's
Corvette: Form
follows function,
fast (Right below)
The French Citroën:
Aerodynamics from
the wind tunnel
(Below) Pontiac's
Firebird has come a
long way from the
drag strip**



Because European automobiles had served the master of utility and reasoned function long before the Americans, their stark styles were well suited to the tastes of the 1970s and 1980s. Shrouded in low-key, one-tone paint treatments with interiors designed for safety and long-distance comfort, and not to the mindless trappings of opulence, cars like the Audi 5000S, the BMW 320i, the Saab 900 series, the Volvo GL and the Mercedes-Benz 300D, penetrated the upscale domestic market that had formerly been the exclusive domain of the monster Lincolns and Cadillacs. Detroiters puzzled over why affluent Americans would sacrifice sheer size and gobs of chrome for smaller, leaner, more *useful* automobiles until the message became a new conventional wisdom: Excess was no longer fashionable. Styles had changed. Priorities of fashion had shifted to an emphasis on utility and function, clothed in clean, unadorned sheet metal intended to slip through the air with a minimum of turbulence. The shift in taste was a radical one, and it took Detroit a fair amount of time to catch up. But now, tides of Eurostyle cars are rolling off the domestic assembly lines—automobiles so crisp and useful that five-year-old Cadillacs, with their flying buttress fenders and their ogre-toothed chrome grilles look as if they belonged to another era (which they do).

Yes, devotees of automotive style do have a new master, and while it cannot be identified with a specific proper name, it is geographically centered on an axis that runs from the famed studios of Turin and Milan north across the Alps to Munich, and on to Stuttgart. And now, finally, on to Detroit.

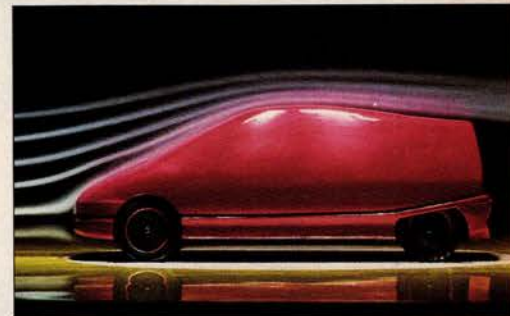


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Two cars you don't ha

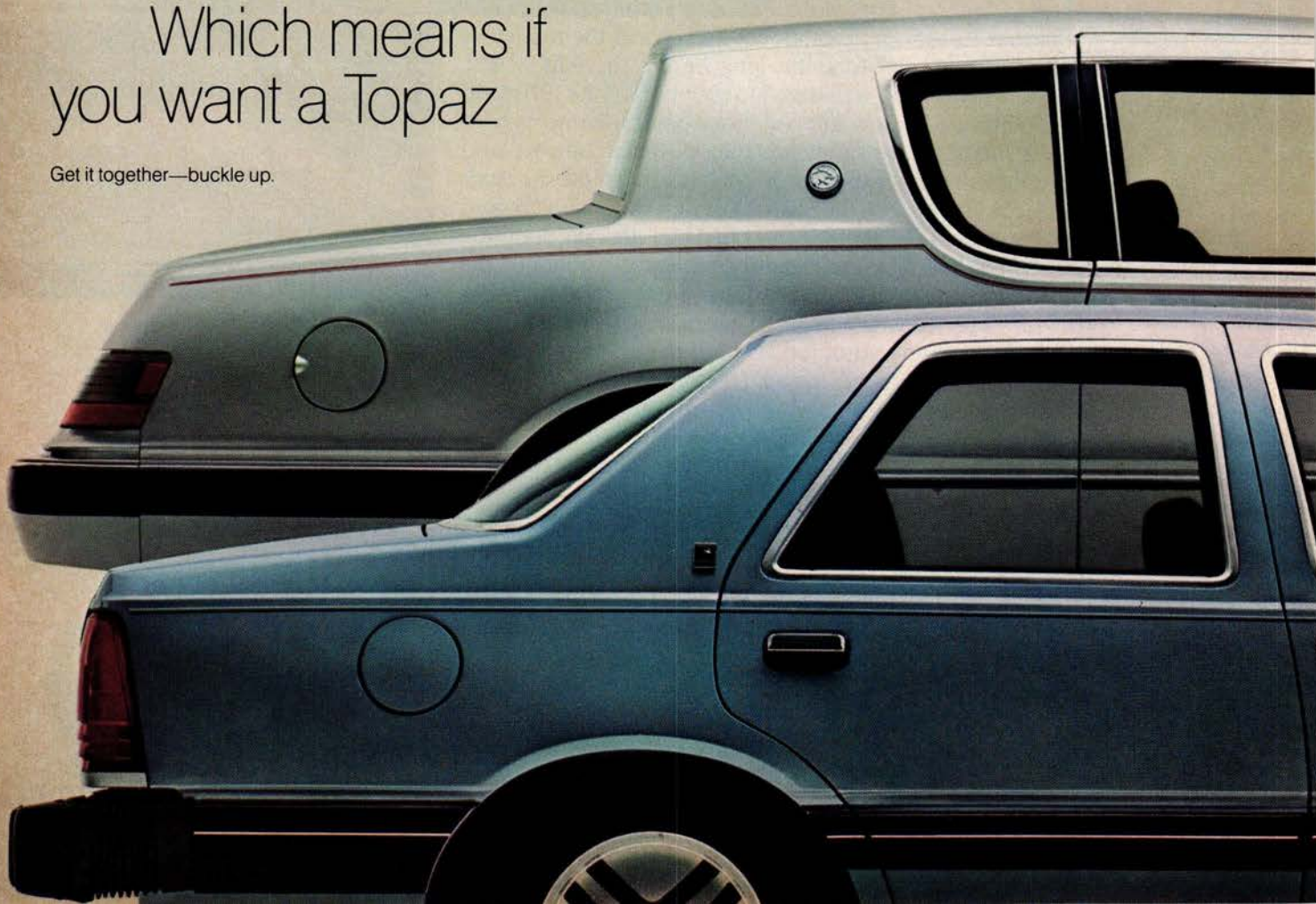
No matter what you know about cars, adding options is usually an ordeal.

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Get it together—buckle up.



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And get a car wrapped in packages,
not red tape.

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To be precise, our attention to detail extends right down to 1.5 millimeters. Which is the most the seams on our Topaz will ever be allowed to vary from design standards.

So before you give up hope of finding fastidious workmanship in this slap-dash age, call our toll-free number, 1-800-MERCFAX, for even more details on our attention to detail.

Because we've only just begun to tell you here.

Get it together—buckle up.

Mercury
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THE EUROSTYLE REPORT

Coming of Age in America

By Regina Nadelson

When we first went to Europe in the 1960s, we went with our backpacks full of illusions and not much else. How we longed to live in those wonderfully ancient places. To be European. To drink wine in a sidewalk café and write novels on a napkin. It was all so cultural, so seductive. It was all so old. . . .

Last year, America hit the road for Europe once more, about five and a half million of us in 1984. We went because of simple economics: the rise of the dollar, the deregulation of the airlines. But there was something else and it was a major factor. There was, as the *Los Angeles Times* noted, "the second coming of the Baby Boom."

In 1984, backpacks long gone, we were older and richer and, most of all, we were onto it. As we crowded the byways of Europe, savvy to the fine points of wine, pasta and goat cheese, as we shopped the boulevards of Paris and London and Rome, it was all quite familiar. Because in a way it was all very American. The very presence of Eurostyle in America as *the* contemporary style, *our* style, meant even those of us who went for the first time this year had already been around the block.

Urbane, international and, above all, supremely self-confident, Eurostyle is a highly eclectic hybrid which takes its cues from half a dozen cultures but insists on none. As a design message, it crosses period with savoir faire, mixes foreign flair with native wit. It can be the purist lines of the German Bauhaus, the expansive glamour of French art deco, the punk palette and brilliant contrivances of Milan's Memphis. It is neither tradition-bound nor hidebound, and hardly about the perfect Louis XV salon or matching Chipendale chairs. It's a mix—polished, pared-down, edited, unafraid. It pairs leather sofas with Georgian silver, deco's fine woods with black, techy lamps, neoclassic urns and marble next to a Corbu chaise, Scandinavian modern masters with Biedermeier's rich surfaces.

This fashion in interiors is also emblematic, the design equivalent of current styles in food, in film, in clothes. But Eurostyle is about much more than the look of a room or a meal. It is also a state of mind which says we've come of age and we move in a world that's become a global village.

So we travel, at ease now in all those ancient places, a bit older, maybe richer, indescribably wiser, even a little sadder. Perhaps we have traded in our

innocence. Europe is still a lot of fun. It is certainly a bargain. But it's no longer a secret. Where once we traveled hopefully, now we have arrived.

How did we get here? Perhaps by way of the 1920s and 1930s, a period that gave most of us our first real fantasies about Europe. There was Gatsby ("raised in America, educated at Oxfords"), there were Nicole and Dick (or Scott and Zelda) in the villa at Cap d'Antibes, proving living well is the best revenge. Or Hemingway running with the bulls at Pamplona. Or Gary Cooper in a sleeping bag with Ingrid Bergman. Europe, well, when it came to Europe—to paraphrase Gertrude Stein—when you got there, there really was a there there.

It was to be our intellectual birthright and the myth was compounded when the refugees from World War II arrived in America. Max Ernst, Walter Gropius, Ludwig Mies van der Rohe, Thomas Mann—they all came.

As Tom Wolfe points out in *From Bauhaus to Our House*—a book which so succinctly makes the connection between our awe and anxiety about European culture and the very spaces we inhabit—these gurus came hoping for a welcome and maybe a little work. Instead they found a reception Wolfe compares to "a certain stock scene from the jungle movies of that period. Bruce Cabot and Myrna Loy make a crash landing in the jungle. . . . They are surrounded

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Contributing editor REGINA NADELSON, who commutes between New York and Paris, also writes for *Connoisseur* and *The Washington Post*.

Coming Of Age In America

Continued from page 33

by savages... who... commence a strange moaning chant.

'The White Gods! Come from the skies at last!'

By the Fifties, then, Europe had taken on this heavenly glow. Meanwhile, as we were growing up, America in the 1950s was building suburbia, content with Ike and Mamie asleep in the White House. (If, in looking back now, the Fifties shimmer with glamour, the

era of movie stars and tail fins, that is merely the siren call of nostalgia.) Conformity ruled and the seeds of rebellion were sown. If America was instant everything, if America was a wasteland, Europe had become Xanadu. Europe was old.

Toward the end of that era, just as we acquired a dashing young president and a first lady who spoke French, Fellini and *La Dolce Vita* hit the screens, confirming something else we had be-

gun to suspect. Europe wasn't just about class and culture, Europe was also very, very sexy.

WE HAD TO GET THERE!

(And if we couldn't, we'd settle for San Francisco, whose charms we honored by announcing that it was "America's most European city.")

And then it was the Sixties. The stage was set. The baby boom was in high school or college; 1968 was critical. Anti-Vietnam fever had translated into anti-American feeling. What's more, the go-go years and doting parents gave us the bucks to go. The 747, pushed into production to get the troops to Vietnam, also got a lot of us to Europe on a charter for the summer. Europe! Europe was all those wonderfully ancient places and rock 'n' roll all mixed up. Thanks to the Beatles, rock had become electronic, middle class and universal. And the Beatles were English. So this was London!

We went and we saw and we wanted.

London was miniskirts and the King's Road and Dickensian pubs all at once. It was Terence Conran who blew the lid off furnishing the traditional house with three-piece suites by providing functional, stylish furniture anyone could afford, furniture it was *fun* to buy. A coffeepot from Habitat was reverse status.

Europe was all we had imagined from the halls of the Louvre to the beaches of St. Tropez. We puffed Gauloises and Gitaines (*sans filtre*), we wore sandals on our feet and our hearts on our sleeves, determined to make up for every Ugly American who ever trod those wonderfully ancient places, the whole time praying someone would think us—European. We were very earnest.

I remember the look on my mother's face when I came home from England in 1968 in a Mary Quant miniskirt, clutching a Chianti bottle, and I was reminded of it by an anecdote the late Italian journalist Luigi Barzini recounts in his book *The Europeans*. Barzini's grandfather, in an age when the whole world wanted to look like an "English Gentleman" noticed English

Continued on page 38

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Coming Of Age In America

Continued from page 34

men abroad wore horizontal as well as vertical creases in their trousers. His grandpa did the same, unaware the horizontal crease was due only to the packing.

By the 1970s, the dollar was shrinking while the realization was growing that a generation sworn never to trust anyone over 30 was, ineluctably, headed that way. We came home. We settled down. But we would not forget those wonderfully ancient places.

Looking for culture in Chartres or *la dolce vita* in Rome, we noticed that no one tore things down in all those ancient places. And from that eye-opening exposure came the roots of today's renovation movement and our desire to investigate our own history. We would, therefore, landmark our cities, rehab our houses and revitalize our waterfronts. As we prepared meals out of Julia Child and raised glasses of dry white wine, the great Euro-American Lifestyle Machine began to move.

It was further fed by the arrival of the newest wave of immigrants. Afraid of Communism, terrorism or the tax man, a small group of Europeans looked at America and saw exactly what others had seen before: a big, rich, fertile country where anything was possible. The trickle became a flood. These latest immigrants, the refugee-rich of the Seventies, were neither huddled nor poor when they arrived, some stopping off to launder a few suitcases of francs or lira in Curaçao. They bought land in Wyoming and supermarkets in Seattle but, for the most part, they settled in Manhattan. They also set out to re-create the way of life they'd left at home.

The boutique keepers came along with the restaurant owners, eager to service their fellow exiles as much as the Euro-hungry locals. Soon you could get lunch at 3:00, idle the afternoon away in outdoor cafés and order champagne by the glass. A croissant bloomed on every corner. These new immigrants seemed to have a knack for pleasant living; it was practically an art.

Early Eurostyle landmarks tell the tale of commercial success. There was Odeon, a Fifties-looking Manhattan cafeteria serving nouvelle cuisine at 2 a.m. to a mixed mob of businessmen and punkettes. And especially, there was Dean & DeLuca, a New York take on Pecks in Milan, or Fouchon in Paris.

In a white, clean, high-tech space, this food store purveyed an exquisitely edited, really artistic range of gastronomic goodies. Dean & DeLuca wasn't French or Italian any more than Le Drugstore in Paris had ever been American. It was our version, democratic, updated, the Euro-deli. And it was like a museum. Their muzak was Mozart. People stopped in just to cruise the arugula.

It was a heady, juicy mix, rich as all the world, this business of Europe transplanted, nurtured, crossbred in the

**If Woody Allen
is going to
make out like
he's Fellini,
well, we'll stick
to Spielberg**

fertile soil. It was the melting pot as *pot au feu* and if New York was its undisputed capital, Eurostyle picked up speed as it moved west, everything getting bigger, higher, hotter, fruitier. Spago in Los Angeles resembled a Post-Modern garage perched on Sunset Boulevard as if on some dare-me California fault, and its Austrian chef-patron, trained in France, served pizza topped with domestic goat cheese.

In Dallas, malls sprang up, glass towers and trapezoids rising from the prairie like some futurist combination of European piazza and American shopping centers. Those malls, with their fabulous array of imported goods, evoke for me the great 19th century glass exhibition halls, London's Crystal Pavillion, for instance, the showcase for an age which saw the whole world as its marketplace.

The great irony, of course, was that all the time, as Tom Wolfe points out, Europe has been in love with us. Not just with the idea of coming here to cash in on the main chance but with whatever was truly American. America was Josephine Baker, Gershwin, Copeland and Frank Lloyd Wright. To Europe, America was the easy-going land of can-do, of skyscrapers, of jazz and the blues. It was Belmondo gazing at a poster of Bogie in *Breathless* that announced the new wave in French film. And it was Memphis, the most innovative Italian design group in decades that took its name, in part, from Elvis' hometown.

We weren't paying much attention to Europe's love affair with us during all those years we yearned for the ancient places. One of the benefits of the ascent of Eurostyle is that, suddenly, we began noticing.

In Milan last summer, I realized with a slight start that the fashionable locals were shod in turquoise Topsiders. Berlin was tuned into *Der Denver Clan*, everyone rooting for one Frau Carrington or another. Paris' Galleries Lafayette devoted a whole floor to Mickey Mouse, a figure only slightly less esteemed in France than Jerry Lewis, who was recently given the Legion d'Honneur. If we were that good, if EUROPE APPROVED. . . .

In the last year or two, as Eurostyle has become the phenomenon to reckon with in America, the trickle-down effect, whether in fashion or furniture, food or film, television or opera, has made itself felt on Main Street as well as on Fifth Avenue.

At its best, Eurostyle offers this wonderful mix, but there's overkill, too. For at its worst, Eurostyle is self-conscious and decadent, a room full of heavy laminates and obese leather sofas, too much brass and glass, aberrations like New York's Trump Tower or the august literary-political journal which dedicated two pages in absolute earnest to the correct way to make Italian *gelato*.

At its worst, it is the subsection known variously as Euro-trash or Euro-scum who flaunt titles they'd never dare use at home, figuring, as one writer put it, Americans wouldn't know the difference between an English baronet and a Sicilian duke.

And then there was the waiter in a New York restaurant
Continued on page 42

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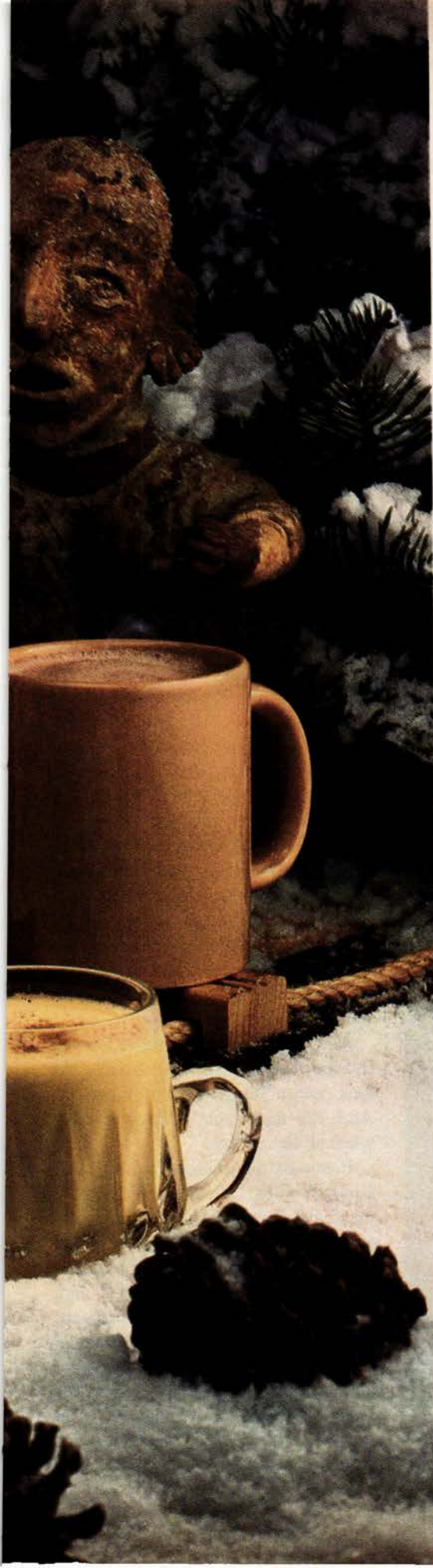
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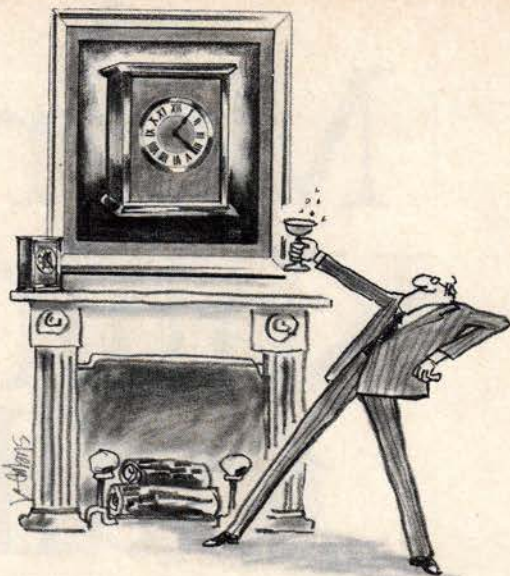
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Coming Of Age

Continued from page 39

who announced that tonight there was French *radicchio*, really the only kind, much better than the garden-variety Italian. God, I thought. All these years and I've been eating the wrong nationality of *radicchio*!

A kind of healthy backlash has ensued of late. We have begun to laugh at our pretensions. You can detect a faint collective buzz here and there: Couldn't we just have a hamburger?

Maybe it was that reaction or maybe just the return of the almighty green-back which spawned a new level of confidence, which was what those wonderfully ancient places were all about in the first place. But when we came home from Europe in the summer of '84, instead of thrilling to the *Marseillaise* (preferably as played in *Casablanca*), we now thrilled to the summer Olympics, even as 84 pianos played *Rhapsody in Blue* and commentators talked about the American gold medal production.

In any case, we are our own man now. Young chefs go off to Europe, as always, but they come home to cook up new American cuisines. Designers scout Milan showrooms but then adapt what they see to produce something punchy, vital, American. The real grace note of Eurostyle is not that our familiarity has bred contempt but that it has defused our awe. If Woody Allen is going to make out he's Fellini, well, we'll stick with Spielberg.

And if, in the process, we've lost the Europe of our youth, well, I really did look pretty funny in that miniskirt. And I'm fairly sure I know exactly when all this hit me.

It was last summer in Paris at a restaurant on the Left Bank. We had ordered. In French. The waiter clearly approved our choice. We ate good food and drank good wine and we were discussing this and that and the other and, suddenly, I didn't care if anyone heard us speaking English. I didn't care if they knew I was American. Much as I loved the bordeaux we drank and the Brie we ate, something had gone. What was it? Then I knew: I no longer wanted to be French. **MH**

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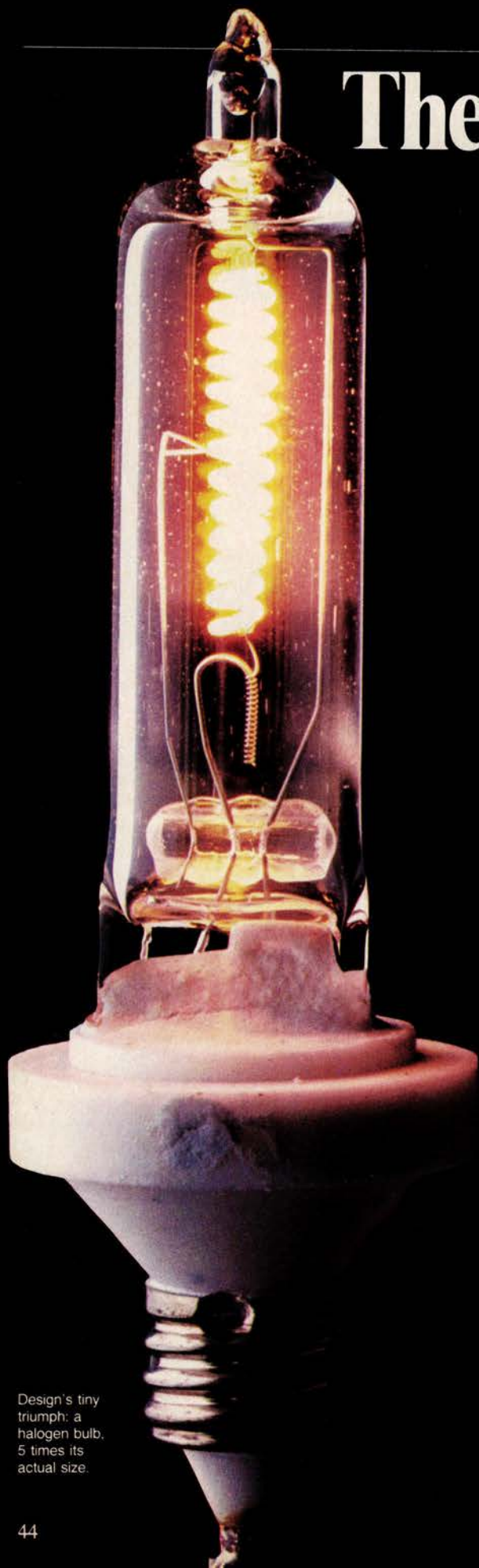
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THE RIGHT CHOICE

The Mighty Bulb:

How halogen changed the shape of lighting forever



Design's tiny triumph: a halogen bulb, 5 times its actual size.



Starting with the Italians, designers the world over now use the mite-sized halogen bulb to turn everyday lighting into bold, streamlined style.

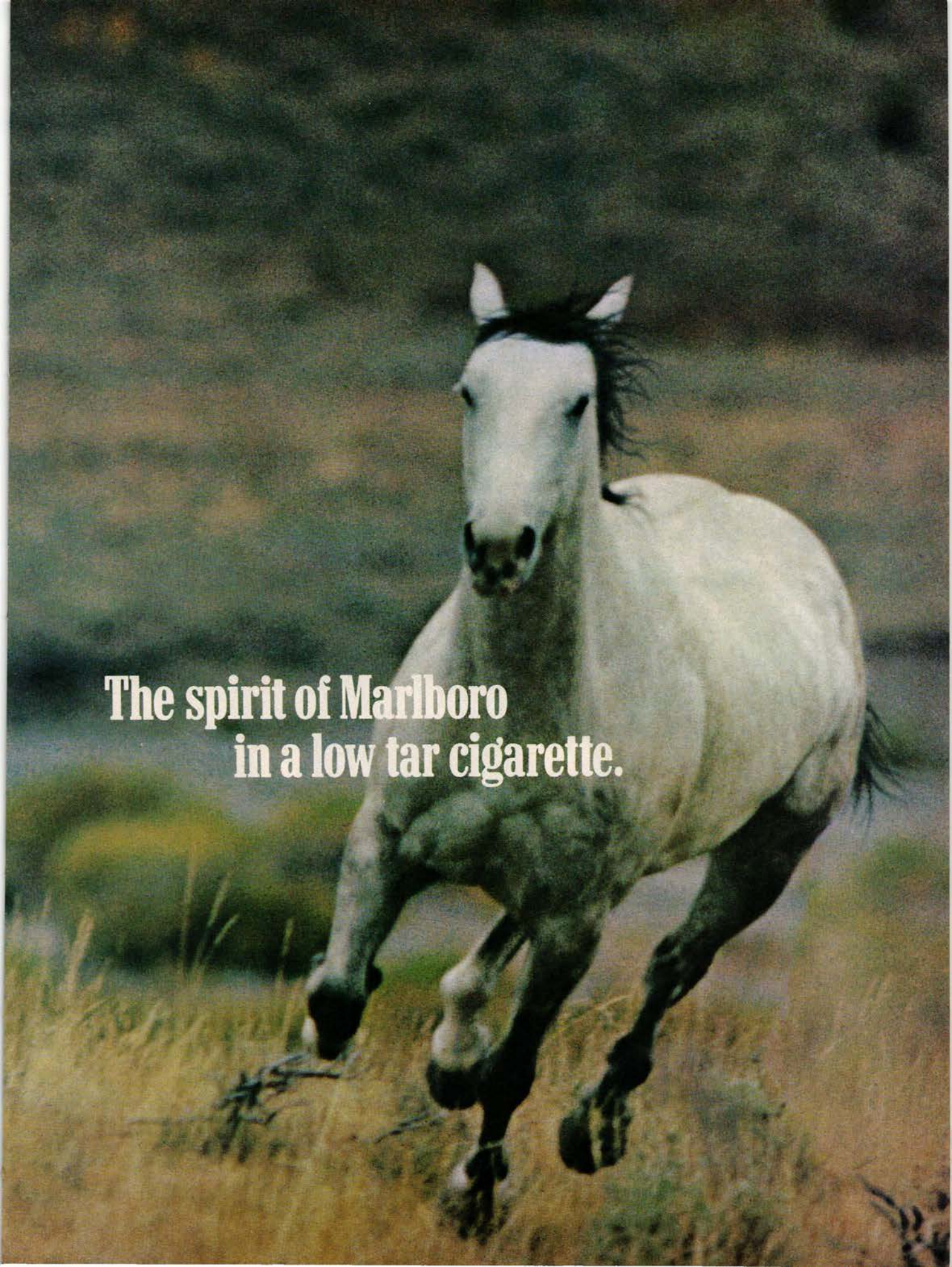
By Melanie Fleischmann

There has been a radical change in the silhouette of a very basic appliance, the lamp. It's become thin and elegant, a mere shadow of its former self. And the principal cause of its transformation is a wondrous little bundle of light called the halogen bulb. Halogen has done for lamps what the silicon chip did for computers: Put the package on a diet. The result has since landed on the pages of design magazines, in museum collections worldwide and, of course, in stores that sell high style. The halogen lamp marries drop-dead design with perfect function—it is the ultimate lighting machine.

Atom Ant of the light bulb bestiary, the halogen bulb puts out as much light as an incandescent 10 times its size. The 100-watt incandescent bulb—about 4½ inches long and 2¼ inches in diameter—produces about 1,750 lumens. A 100-watt halogen bulb—a mere 2½ by ¼ inches—produces 1,800 lumens. But that's just the beginning. *Continued on page 49*

New York-based journalist MELANIE FLEISCHMANN wrote "Neoclassic Style" in the September MH.

Resources, page 146

A white horse is captured in a full gallop across a field of tall, dry grass. The horse's body is in mid-stride, with its front legs tucked and its back legs pushing off. The background is a soft-focus landscape of rolling hills and more vegetation, suggesting a natural, open environment. The lighting is natural, highlighting the horse's white coat against the darker, muted tones of the background.

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Marlboro

A full-page photograph of a cowboy riding a dark horse. The cowboy is wearing a white cowboy hat, a bright yellow jacket over a dark shirt, and dark chaps. He is looking towards the camera with a serious expression. The background is a blurred, natural outdoor setting. The text 'ero Lights' is overlaid on the bottom half of the image.

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The Mighty Bulb

Continued from page 44

It also consumes about half the power, puts out half the heat and lasts up to seven times as long as its big brother. The design implications, however, are what make the halogen bulb newsworthy. Instead of a bulky necessity to work around, the halogen bulb has become the small and silent partner of the designer.

A good lighting store shows just how revolutionary the products of this partnership are. There are lamps with the tiny bulb-housings perched like cattails on impossibly thin, wire stems and lamps cantilevered like Tinkertoy cranes that move, dip and swivel at the touch of a finger. Other halogen lamps have pendants that hover like wafer-thin, glowing spacecraft, seemingly without wire. All of these lamps use the halogen bulb, and, until recently, all were European imports.

The halogen blub, surprisingly, is neither new nor European. It was conceived as a residential fixture in 1959 by two General Electric scientists, E.H. Wiley and E.G. Fridrich, in Cleveland, Ohio. The new product spent its post-debut years lighting football fields and parking lots all over America. But it took the Italians to turn this internal combustion engine into a Ferrari.

The Tizio lamp, designed in 1971 by Richard Sapper for the Italian firm Artemide, took halogen off the playing fields and catapulted it into the status icon of the Eighties, replacing the Barcelona chair as the design must-have. The Tizio is as elegant as a Calder mobile—and just as precisely balanced. With appealing modesty, Sapper says he designed it “because I needed a good work lamp for myself.”

It was included in the Museum of Modern Art's permanent collection in 1973 and is still a best-seller at the Museum's gift shop, even with a price tag higher than a decent armchair. The Tizio spawned a whole generation of lighting designs, each more impressive than the next, and all of them deeply indebted to Wiley, Fridrich and GE.

Two advances in technology made the bulb possible. First, iodine, which is

Continued on page 53



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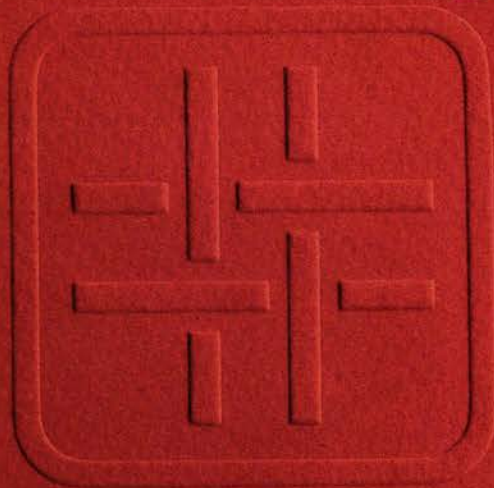
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The Mighty Bulb

Continued from page 49

chemically one of the halogens, was added to the atmosphere inside the bulb. (The other halogens are fluorine, chlorine, bromine and astatine.) In a conventional incandescent bulb the tungsten filament, which burns at extremely high temperatures, will slowly disintegrate, blackening the inside of the bulb. A halogen will combine with these particles and deposit them back on the filament, preserving the clean, white light.

Second, instead of glass, the bulb is made of fused quartz that won't melt under the high temperatures generated by the tungsten filament. The bulb is kept small to withstand the pressure of the halogen gas and concentrate it around the burning filament.

Put it all together and you've got a miracle, a tiny, electric package that throws a beam "like the light at high noon," according to John Korman of Light/Inc in New York, who sells many of the halogen-based designs.

In the afterglow of Sapper's—and the Tizio's—success, the Italians have produced lamp after remarkable lamp. Marco Zotta's Arcobaleno, as balanced as a drawn bow yet as solid as a club chair, is also in the Museum of Modern Art's design collection. Achille Castiglioni's Bipbip (from Atelier International) is a take-off on the incandescent bulb, sporting a wire halo, all perched on a reed-thin, 75-inch stem. And, after a late start, the home team is getting into the act.

Robert Sonneman's collection for George Kovacs includes a tall, black lamp that plays off Charles Rennie Mackintosh's furniture designs, and it's named—what else?—Big Mac.

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THE EUROSTYLE REPORT

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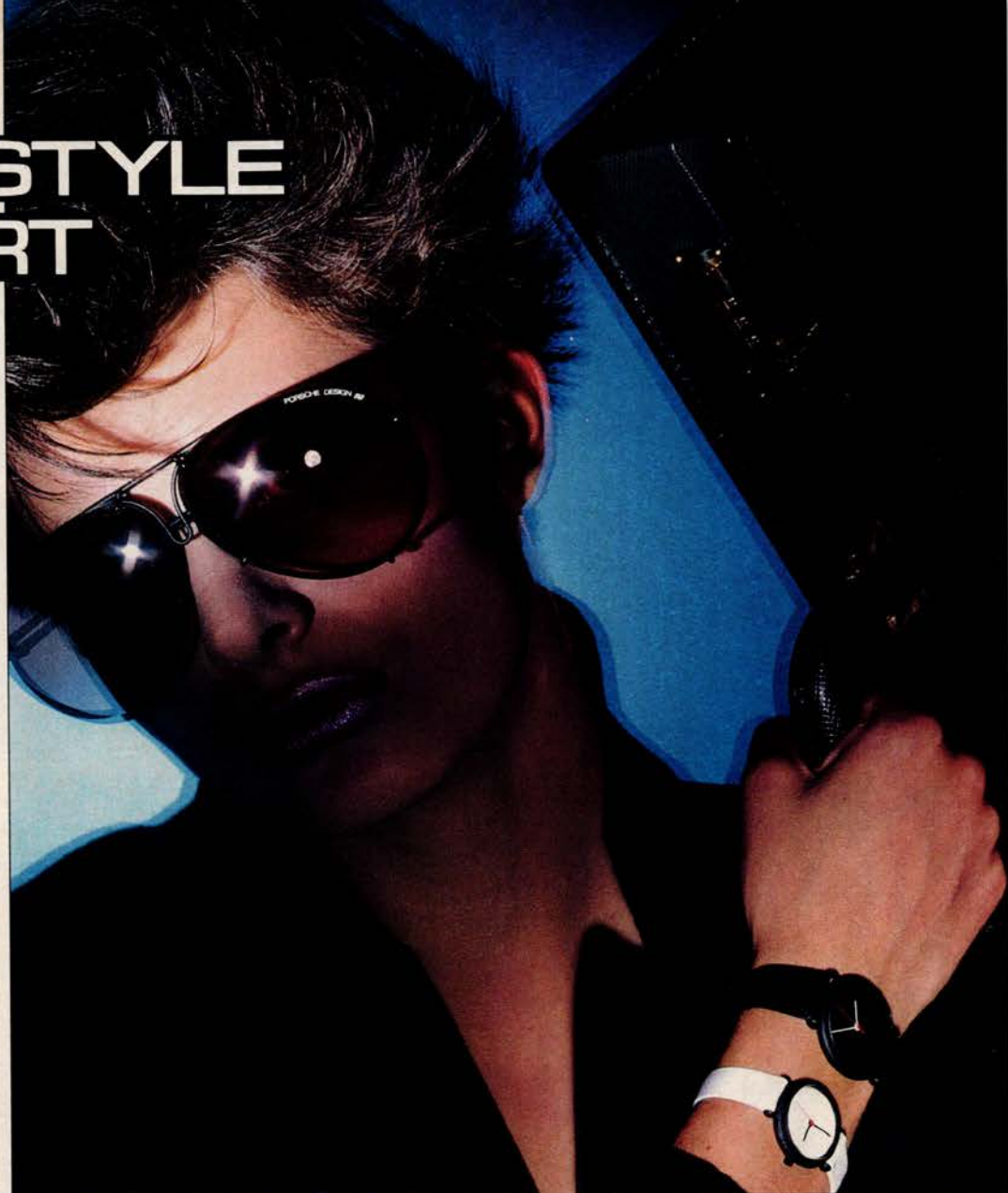
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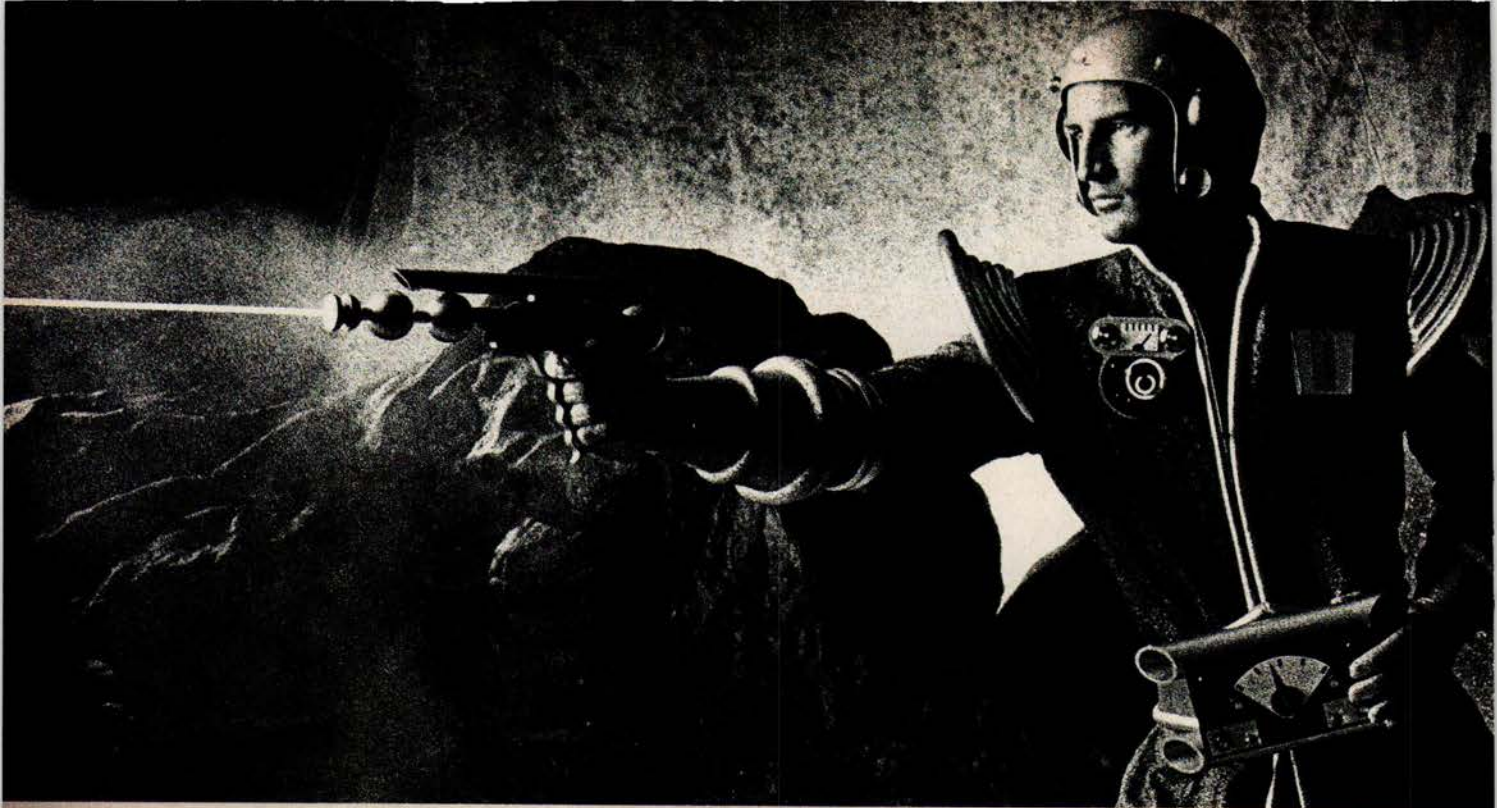
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Produced by Steven Wagner
Written by Michael Walker
Photographs by
Thomas Hooper
Resources, page 146



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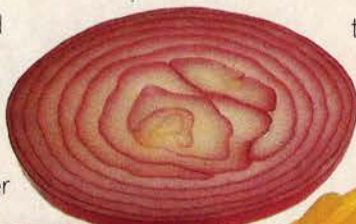
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Resources, page 146

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The DLC-7 Super Pro, the best food processor ever made for its size by the people who make the best food processors.

any questions you have about whether a food processor could really make you a better cook while spending less time cooking.

SUPER POWER.

The Super Pro has a new powerful and efficient motor that can do things other food processors can't do. It can knead up to four pounds of bread dough or five batches of 3½ pounds each, one after the other, without overheating or stalling. It can chop two pounds of meat at one time, in 30 seconds.

SUPER EASY TO USE. The same extraordinary engineering that went into making the Super Pro so powerful and efficient makes it even easier to use. The new, radically improved Cuisinart Large Feed Tube is *much* more convenient. Now, you don't even have to turn it. A totally new locking system lets you work it with one hand. So you can make whole, precise slices from foods as large as tomatoes, potatoes, oranges and onions, with even less effort than before.

The slicing disc—beyond question



SUPER EASY TO CLEAN. *Put everything but the motorbase in the dishwasher!*

MORE INFORMATION. For recipes, more information about our food processors, cookware and our magazine, "The Pleasures of Cooking", write Cuisinarts, Inc., 411 (14b) West Putnam Avenue, Greenwich, CT 06830.

Cuisinart® Food Processor

For a store near you call toll free:
(800) 243-8540

IN GARDEN!

Eurostyle at work: Wilkinson Sword's edging blade slashes weeds with polished steel (\$42).

LOOK SHARP

Winsome streamlining softens Sharp's AM-FM/cassette stereo (\$99).

Eurogifts

PERFECT VACUUM

Sheathed in polypropylene, Gott's vacuum flask has a built-in shoulder strap and comes in four colors (\$21).

SHEAR DESIGN

Chrome-plated steel blades and aluminum handles put Wilkinson's trimmers a cut above (\$36).

SIT WIT

French favorites Minnie Mouse and James Dean star on this 100-percent cotton sling chair, made in France (\$120).
Resources, page 146



CAN SOMETHING THIS BEAUTIFUL BE PRACTICAL?

To answer merely "yes" is an outright *understatement*.

Cuisinart® Commercial Stainless Cookware, designed to withstand the rigors of professional restaurant use, can take an awesome amount of everyday cooking and cleaning punishment.

Its high luster won't fade. Ever. It is easy to clean—just wash with detergent and water, with an occasional touch from a plastic scouring pad. And no dishwasher detergent can harm it.



After 10 years of heavy use, this Cuisinart pot (from our first cookware collection) is almost as beautiful as the day it was new.

You will find Cuisinart Commercial Stainless Cookware to be the most rugged, durable, practical cookware you have ever owned. You will also find it comes with a virtually unheard of 50 year warranty.

A PERFORMANCE THAT
LIVES UP TO
THE NAME CUISINARTS.

We believe our Commercial Cookware to be the finest cooking utensils ever created.

The specially constructed sandwich bottom (a thick copper disc inlaid between two layers of stainless steel) distributes the heat quickly and evenly, sideways as well as upwards. This eliminates hot spots and provides constant heat over the cooking surface.

Meats brown evenly. You can use the same pan to cook lacy crêpes, omelets, hamburgers, steaks or chops. Stews, risottos, ragouts, paellas can be started over a burner, then continued in the oven. And the absence of hot spots minimizes the risk of



curdling and scorching when preparing sauces and other exacting combinations.

FOR MORE
INFORMATION.

For easy and interesting buffet recipes, and more information on both our Commercial and Original Cookware Collections, our food

processors, cookbooks and magazine, "The Pleasures of Cooking," write: Cuisinarts, Inc., 411 (14) West Putnam Avenue, Greenwich, CT 06830.

Cuisinart®
Stainless Cookware

For a store near you, call toll free:
(800) 243-2996.

Eurogifts



SOUND DESIGN

Plug your Walkman into Bose's compact RoomMate speakers—a 10-watt amp is built into each—and get a second with remarkable volume and clarity (\$199).



HIP SHOOTER

Weighing a mere 1.8 pounds, Konica's CV-601 autofocus color video camera is compatible with all makes of VCRs (\$599).



MOOD TUBES

Available in high-design pink, red, white or almond, Quasar's Fashion Accents 10-inch color TVs sit pretty—even when they're off (\$289).

FLASH LIGHTS

"Bikini" by Tronconi hides teeny-weeny halogen bulbs inside splashy yellow, green, red, white or brass shades (\$315).

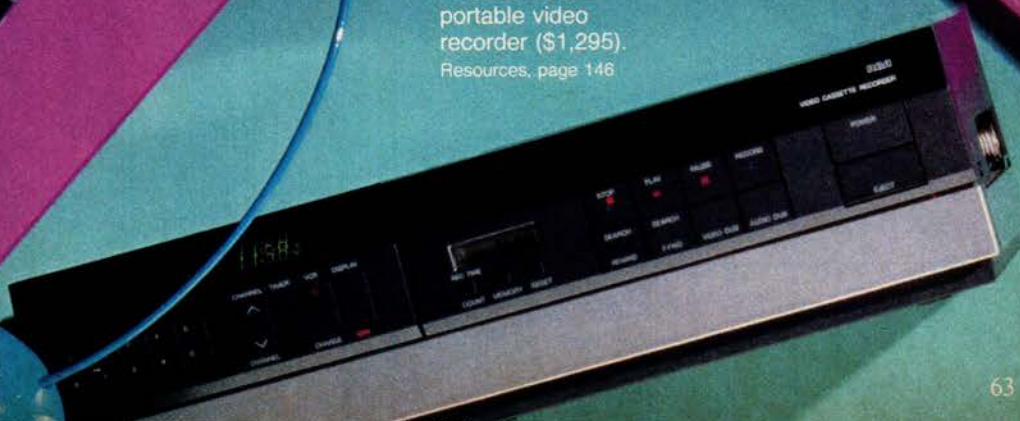


HELPMATE

Video without getting up: RCA's remote controller is the VCR's (right) partner.

MOVING PICTURES

RCA's newest VHS/VCR doubles as a portable video recorder (\$1,295).
Resources, page 146

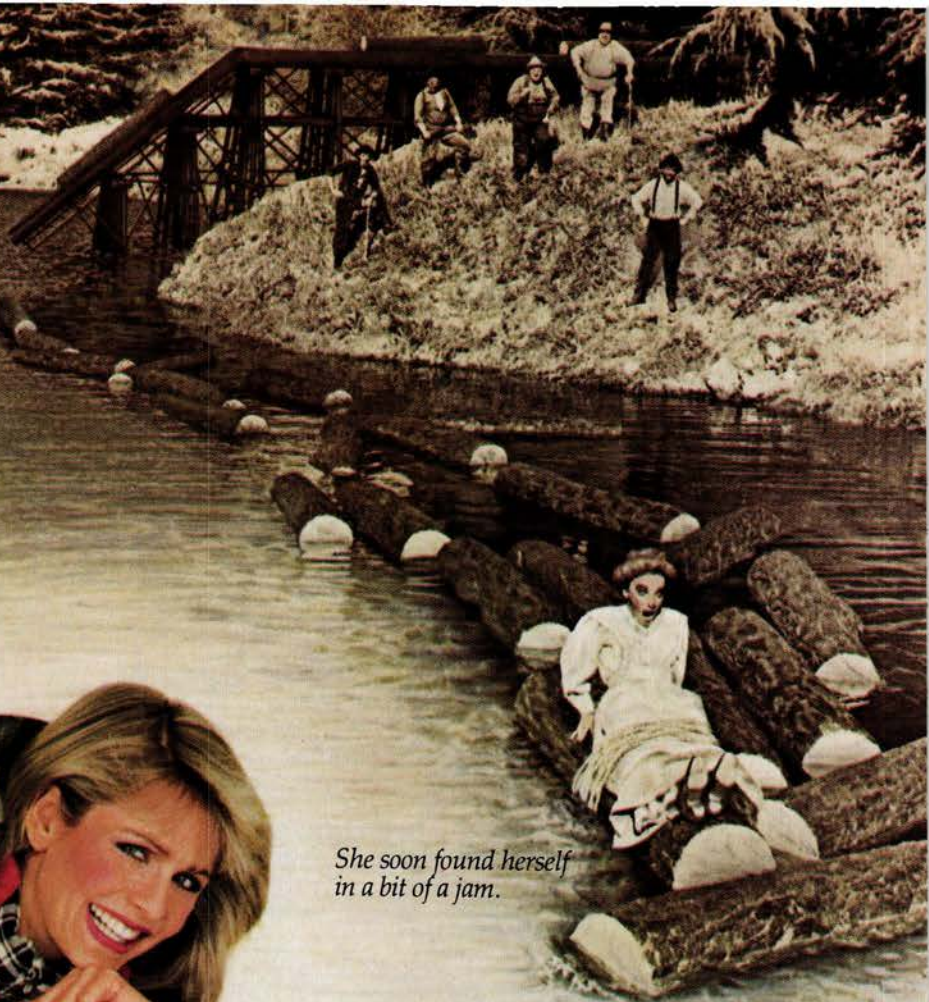




In 1906, the cook at The Great Northern Lumber Camp thought it would be all right if she enjoyed a cigarette with the boys.



Fashions: British Khaki



She soon found herself in a bit of a jam.

You've come a long way, baby.

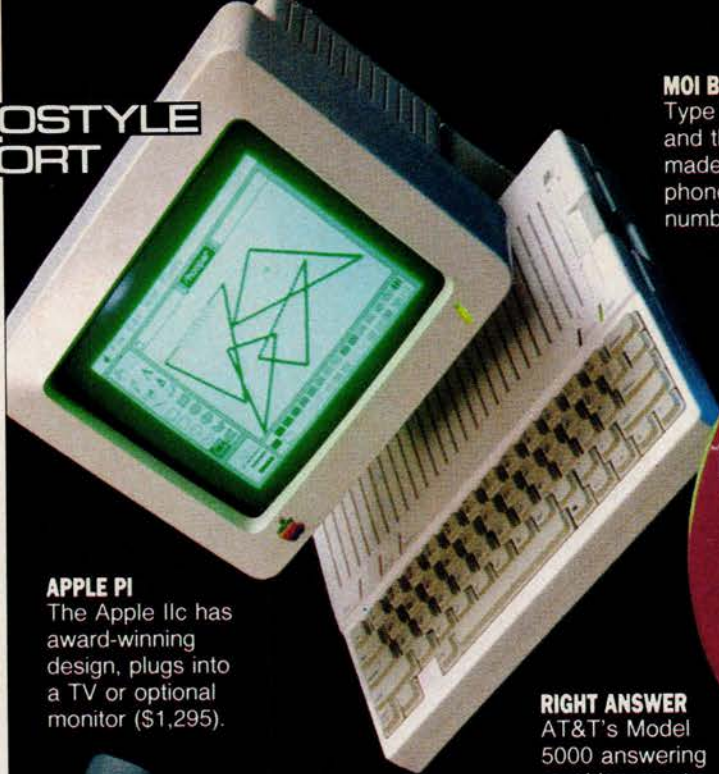
VIRGINIA SLIMS



Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

© Philip Morris Inc. 1984

8 mg "tar," 0.6 mg nicotine av. per cigarette, FTC Report Mar '84.



APPLE II

The Apple IIc has award-winning design, plugs into a TV or optional monitor (\$1,295).

MOI BELL

Type in a name, and the French-made Alpha X phone dials the number (\$580).



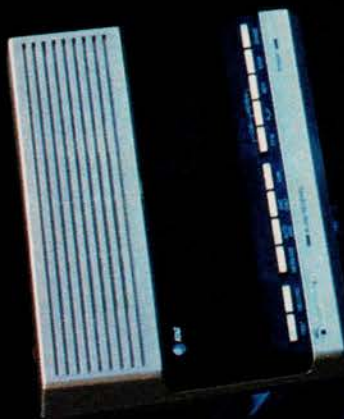
RIGHT ANSWER

AT&T's Model 5000 answering machine sports Italian high-tech looks (\$140).



DIAL E FOR EURO

TeleQuest's send up of the classic European hotel phone features touch dialing and an LED HOLD button (\$80).



TYPECAST

The Praxis 45D has the integrity that put Olivetti in the Museum of Modern Art (\$775).

Resources page 146

Eurogifts



The Tizio Lamp.

The Tizio Lamp from Artemide.
Part of the permanent collection of
the Museum of Modern Art.
A masterpiece
of design and technology.
Shouldn't you make it part of
your collection of fine design?



Available at selected stores
throughout the United States.
For more information, call
1-800-328-0009;
in Iowa call 1-800-532-1526.

Artemide

Eurogifts

EVERYDAY CHIC

Italian master-craftsman Tarciscio Zani's steel Solaris skillet shows the Eurostyle knack for beautifying the everyday (\$150).

SUPERBOWL

Deco curves get a Eurostyle update in Giulio Confalonieri's stainless steel "Maya" basket for Alessi (\$40).

OUR CROWD

Wall clocks from ARTime have Russian constructivist-inspired hands, come in three combos of new-wave pastels (\$80).

NEW-WAVE POP

Break open the beajolais with Straight Lines' acrylic corkscrews in red, blue, black and gray (\$2).

HIGH TEA

Alessi commissions the world's top designers and architects for its wares, as with Richard Sapper's (of Tizio lamp fame) brass-whistled, stainless steel tea kettle (\$75).

ROBOT'S COUP

European food processors, like this RC2100 from Robot Coupe, revolutionized the way we cook today (\$150).

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The Continuing Adventure: Chapter 2

It was a white Christmas in Paris...



Some years ago, a couple we know were in Paris over the holidays.

They celebrated Christmas dinner in a bistro off St. Michel. The husband, inspired by love and champagne, told the waiter to add the

wine bucket to the bill. The waiter drew himself up and replied, in both French and English, that it was not for sale.

The same bucket, with various labels attached, kept showing up in restaurant after restaurant, as if to remind the husband that he could not give his wife the world.

Imagine our friend's delight when, recently, he happened to spot the selfsame bucket in a Pier 1 window. He took it home and proved himself a hero at last.

Our aluminum wine bucket (on the



sideboard at left) is the standard item that one sees in restaurants all over France, licensed to bear the labels of Charles Heidsieck, Ch. Cardier, Monmousseau and other illustrious champagnes. It took us many months of negotiating to persuade all the

necessary officials to let us bring it, for the first time, to America.

It does not surprise us when you (our customers) find in our stores something you recognize from your travels. We know that you share our wanderlust—that many of you have gone abroad and plan to go again.

In the meantime, let us take you on a little tour of the room opposite, with the Christmas buffet.

We found the solid pine table in Udine, Italy. It is made by a family company who manufacture nothing but pine tables. The local pine they use is said to have even more charac-



In Italy, a Pier 1 buyer negotiates a purchase of white pine furniture.

ter and color than Scandinavian pine. The white Italian tiles they inset by hand.

The wineglasses are from the Royal Leerdam Glassworks in Holland, where the local sand produces glass of exceptional clarity.

The white porcelain dinnerware comes from Nagoya where our manufacturer recreates classic European designs with a Japanese drive for perfection.

We invite you to make Pier 1 your next stop on this season's shopping rounds.

Not only can we supply you with everything you need for your holiday table (including the table). We can also provide you with an unforgettable gift for someone you love.

Pier 1 imports®

300 stores. Check the white pages. In Canada shop Import Bazaar.
For shop-by-mail catalog send \$1 to Dept. M-10, 2520 West Freeway, Fort Worth, Texas 76102.

LANE PIZAZZ. FILL A ROOM WITH IT.



In a glorious marriage of function and style, our designers have blended easy-care Formica® tops with a high sheen desert beige finish, brass trim and a contoured shape for a look that is straight from Milan. A unique combination of drama and practicality, "Lido" could well be the bedroom of

your dreams. The stylish look of Lido is also available in dining room and accent furniture. For the name of a "Lido" dealer, phone toll-free 800-447-2882 or write The Lane Co., Inc. Dept C-66, Altavista, VA 24517-0151. Enclose \$3.50 for a Lane furniture catalog.

Lane®

THE EUROSTYLE REPORT

The Look Defined

Right now, you're just as likely to find Eurostyle in America — and made in America — as in Italy, Germany, France or England. The strength of the US dollar, of course, has accelerated the flow of European goods here, and Americaners, sensing the trend, have the bandwagon. What is the new, contemporary style. And the quintessential insouciant leather sofa, with loose, laid-on pillow sleek, comfortable, futuristic, luxurious. But Euro-fashion, has some powerful ancestors. The formal French deco legacy of fine cabinetmaking: exotic fruitwoods, inlay and ebonizing.



From art deco, that round rule out high Look for the elegance of scaled, red of a single filling sofa. Big, square, neoclassical

too, come the streamlined curves of Eurostyle off and soften hard edges. That, however, doesn't tech. Eurostyle is heir to the German Bauhaus. grid, cube, stripe and the thin red line. Look for the perfect engineering. Big scale comes next. One over-leather chair — the confidence statement. One grand, room-Large European-style flatware.



French pillows. Then, it's the shape. Lyre-back chairs and weathered textures. Marble can show up anywhere, richly authentic or extravagantly fake. If you get the idea that Eurostyle is a mix, then you've got the idea. And the mix goes on. Thanks to Italian influences and the head-turning 1981 Memphis fun. Color is back. Pattern is back.

collection, Eurostyle is Personality is back. Wit, it, influence American, makers. The doors to by the English Habitat open. The private pre-furnishings is becoming a And it's all here now. The



whimsy and design, just for the hell of Scandinavian and European furniture good contemporary design, unlocked stores in the '60s, stand serve of architect-designed democratic marketplace. timing couldn't be better.



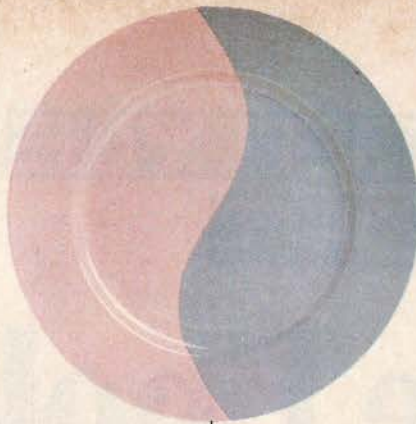
Produced by Carol Helms, Ben Lloyd, Steven Wagner

THE EUROSTYLE REPORT

The Look Defined

► NEW BLUE PLATE SPECIAL

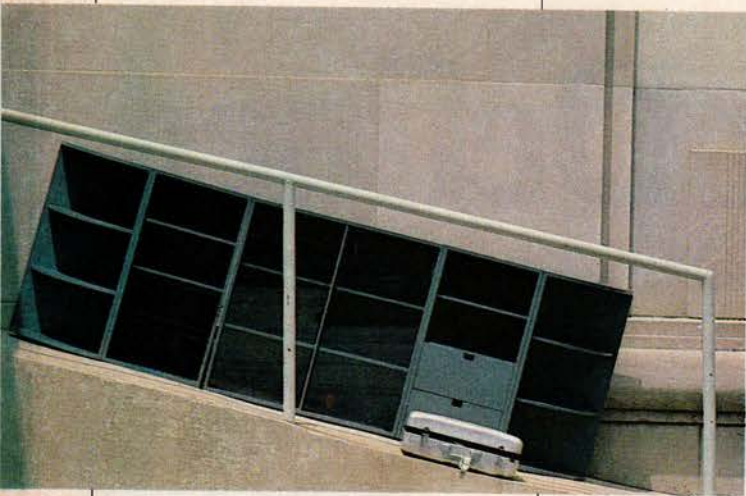
Dressed in heroic new hues, Mikasa's peach and green plate makes nouvelle waves.



▼ NEW STANDBYS

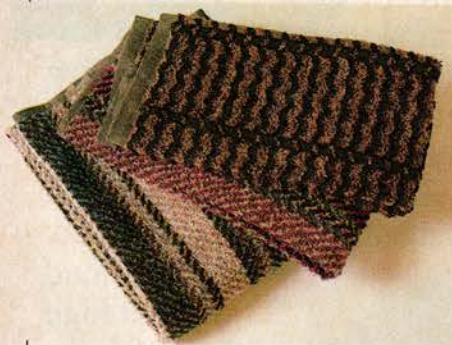
Standard glass and chrome gets a send-up from candy colored lacquers (here,

in licorice black and minty tints) shining on Ello's bi-plane side tables.



▲ THE GRAY BOX

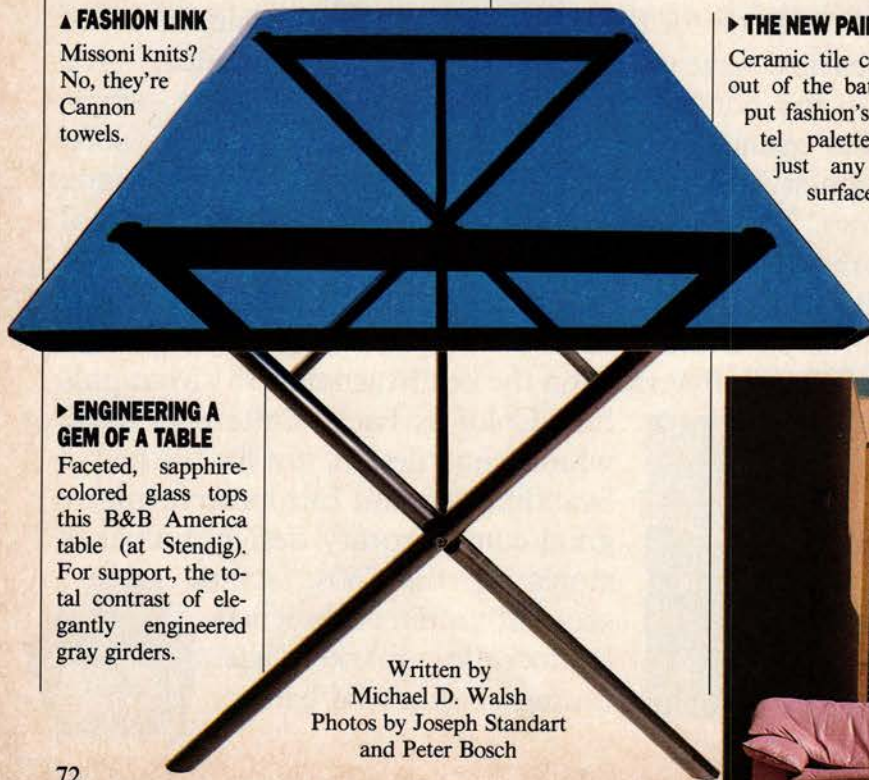
Once found only in woodgrain or white, storage now comes in colors you like (Progressus).



EUROCOLORS

▲ FASHION LINK

Missoni knits? No, they're Cannon towels.



► ENGINEERING A GEM OF A TABLE

Faceted, sapphire-colored glass tops this B&B America table (at Stendig). For support, the total contrast of elegantly engineered gray girders.

Written by
Michael D. Walsh
Photos by Joseph Standart
and Peter Bosch

► THE NEW PAINT

Ceramic tile comes out of the bath to put fashion's pastel palette on just any flat surface.



◀ LEATHER GOES OVER THE RAINBOW

At long last, the vibrant-color barrier has been broken by old-line tanneries, both in Europe and the U.S., making supple, soft-to-the-touch leather upholstery a dyeing art (Bauhaus).





◀ RETURN TO SLENDER

These days, thin's in, especially on luxe leather furniture. The futonlike cushions, with their saber-sharp pillow sham hems and wee welting, put Drexel Heritage's sofa into the mainstream of Eurostyle's new look.



THE SENSUOUS SOFA



▼ PLOP, PLOP, SIT, SIT

Big, soft and sweat-shirt baggy, this leather go lightly sofa stands on elephantine legs (Ligne Roset).

▲ COME-HITHER LEATHER

Pastels or metallics, the new leather look is layered on and tucked in, with old-shoe comfort (Carter Industries).



◀ CAROL LOMBARD SAT HERE

Pacific's sexy sea-foam-green club chair is a welcome reissue from Hollywood's golden age of glamour.



► THE GREAT DUVET COVER-UP

In Creamsicle colors, New Wave's delectable duvet keeps its steady steel frame comfortably under wraps.

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THE EUROSTYLE REPORT

The Look Defined

▶ SHADES OF DECO: SLEEK LACQUERS

Glassy black and cream lacquering glosses over deco-derived lines of a table and an armchair from Lane.



▲ TUBULAR

This easy-on-the-eyes Allegro light was inspired by a breakthrough fluorescent tube, not halogen. Its high-gloss finish comes from petro-chemical plastic, not executive-class lacquer (Ledu Corp.).

▲ THE CONTRAST OF EBONY AND IVORY

Outlined in licorice lacquer, Bernhardt/Flair's armchair evokes Eero Saarinen's Cranbrook minimalism.

▶ FASHION FLASH: BLACK TO BASICS

Under patent-leather lacquer, this lyre-based table's neo-classic roots still show through (By B&B at Stendig).

BLACK & LACQUER



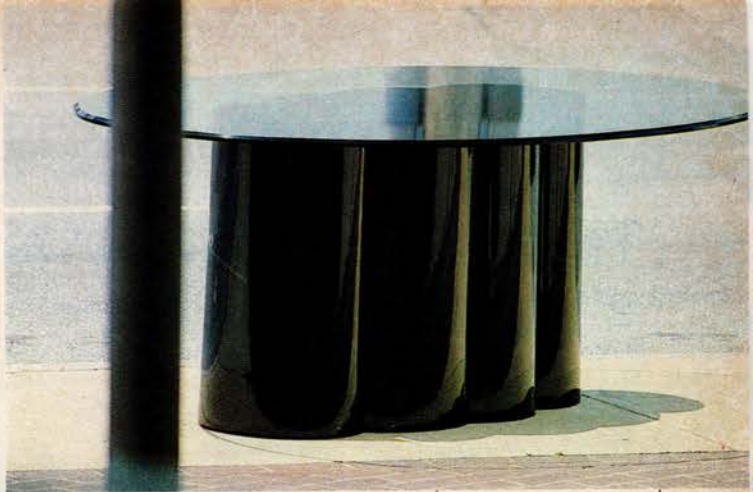
◀ BEAM US UP, SCOTTY

With its space shuttle silhouette, and adjustable stretch, Workbench's lean and rangy recliner sits on a pod base.

▶ BI-CONTINENTAL

Transcending fad and fashion, the golden glow of tongue and groove oak is a transatlantic favorite.

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▲ FAST FORWARD

Upholstered in Jay Yang's business-class fabric, this sofa by Bernhardt/Flair refines moderne's voluptuous lines with a wrap-around band of richly stained wood.

STREAMLINED CURVES

▲ BASELINE DRIVE

Art deco's sensuous, scalloped oval and Post-Modern's pillars meet on the glistening lacquered base of this glass-topped table from HTB/Lane.



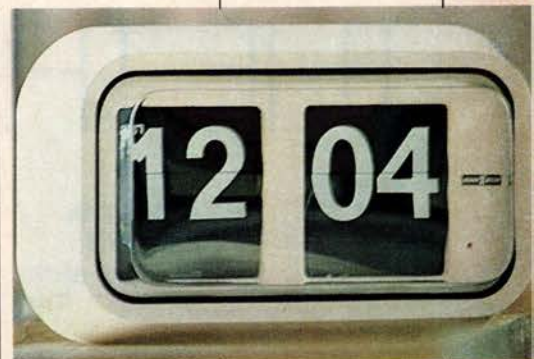
▲ A CUT ABOVE

The last Orwellian pun of 1984: Big Butter is watching. Ricci's weighty sil-

ver-plated knife has it all: European good looks, an Italian maker and U.S. distribution.

► HIGH-TECH TIME ON A NEW ROUTE

Straight from the global airport with its eminently visible calendar-flip numerals, Howard Miller's clock has a no-nonsense sense of time and place.



◀ WOODEN IT BE LOVERLY?

In place of pattern, vivid Crayola colors provide the visual punch on oversized, painted wood serving plates (Phillip Mueller).



◀ PILLOW PARLEY

The square pillows we learned to love in France now rest on American beds (Descamps).

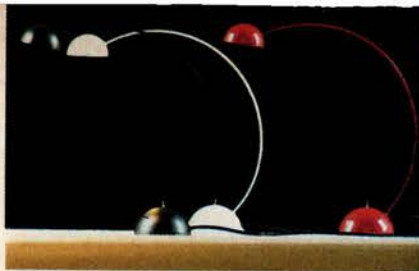
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THE EUROSTYLE REPORT

The Look Defined

▶ GETTING A SLEEK CONNECTION

Arched, reedy stems connect the enameled halves of this bevy of little lamps (Westwood).



▲ RICH AND THIN

This shapely champagne flute (Dom Pérignon of course) by Baccarat is the essential stem to have.

▲ SOUNDING THE RED ALERT

On Century's sofa, pencil-thin, tomato-red piping points up the power of positive visual punctuation. Details make the difference between ho-hum and oh-my.

THE THIN LINE

◀ DANCING ON THE CEILING

Inspired by the '20s torchère, Tronconi's Charleston balances a frosted bowl on a pink pole.

▶ CRANING FOR A BETTER LOOK

Like a one-legged flamingo, the Igloo is a vivid floor-based version of the old factory bench light.

▶ MADE IN THE SHADE

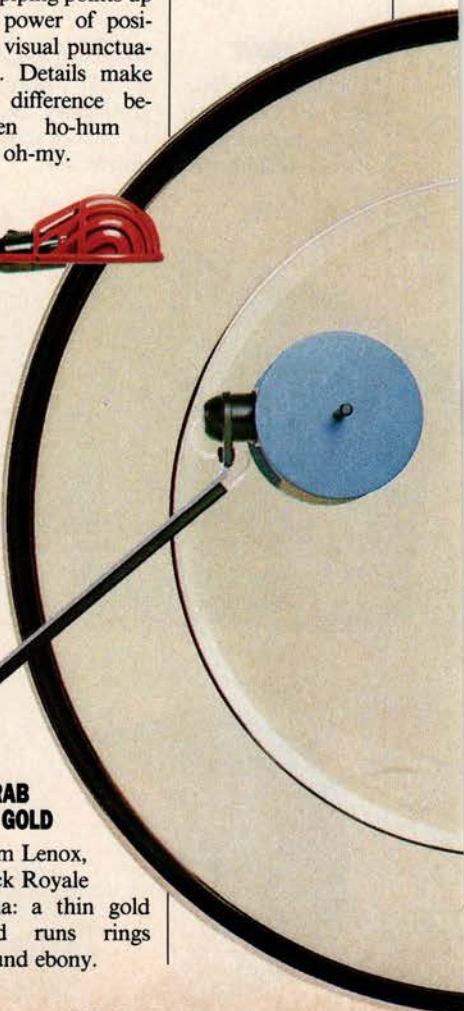
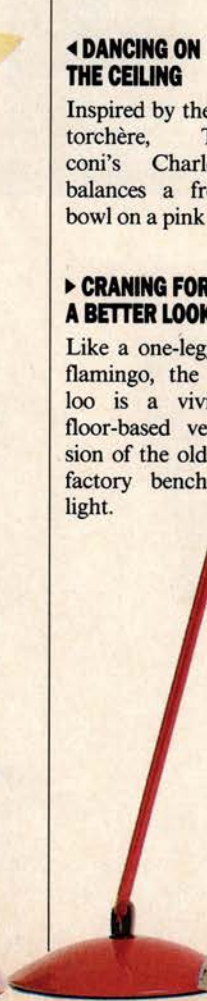
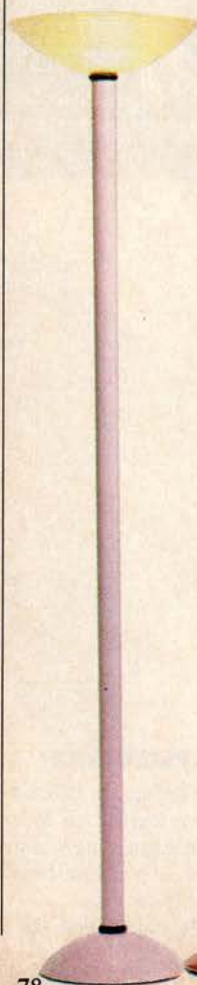
Glatz Kopf's comical, conical shade sits on a straw-thin stem and bare bulb.

▶ SON OF R2D2 AND C3PO

Roter looks more like a sci-fi robot or Tinkertoy hybrid than the serious desk lamp it really is.

▶ GRAB THE GOLD

From Lenox, Black Royale china: a thin gold band runs rings around ebony.



NEOCLASSIC

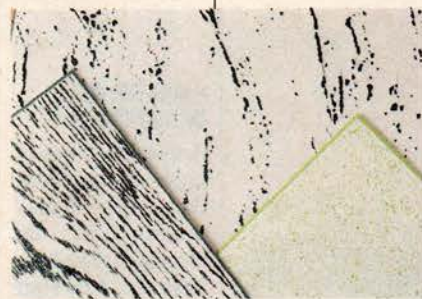
▶ VEIN GLORIOUS

Real-McCoy marble tile adds old-world elegance. It's fit for any floor, wall or countertop in your villa.



▲ SOFT ROCK

Seemingly marbleized, Quadrille cotton chintz is the soft side of neoclassic style.



▶ STILL IN GOOD STANDING

Finishes like this table's painted-on granite are now valued for what they represent (the revival of a Renaissance art form) and for how they look—terrific (Otto Gerdau).



▲ FAUX VINYL

Like fun furs, vinyl tile mimic the classic texture of stone and wood.



◀ CHIPS OFF THE OLD BLOCK

Splasy new porcelain buffet plates serve up marble in a neoclassic vein. Like slices off the old rock, they have a polished look (Villeroy & Boch).



▲ PLAYING MUSICAL CHAIRS

From the Greeks to Eurostyle, the lyre-back chair is the seat of history (Otto Gerdau).

◀ USER-FRIENDLY MARBLE

Post-Modern icon that it is, the classic marble column can sometimes be a snooty cliché. But Ello has teased the old stone into a playful, less-than-ponderous pedestal table.

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THE EUROSTYLE REPORT

The Look Defined

► SILK PURSE, SOW'S EAR

The look is French silk, the reality, painted poly (Jack Lenor Larsen).



► NEW WAVE CHINTZ

Memphis-like fun shakes up Finland. Electronic colors, like punked-out fireflies, zip across the jet black background of this cotton fabric.



► CRAYON COLORS TURN THE TABLE

Milo Baughman looked to Milan's leading-edge Memphis and designed this eye-popping table as part of a new collection for Thayer-Coggin, the first sign of Memphis wave-making in a top U.S. furniture manufacturer.



► FLASH FROM THE FIFTIES

Villeroy & Boch's china teapot resurrects the tricolor triangles (a variant of the futuristic boomerang shape) that were popular on postwar plates, draperies and kitchen tables.

► MASTER MIX OF MATERIALS

A free-for-all mix of materials, typical of the newest Italian design, sets up Driade's table: laminate top, blue steel pedestal, molded base (Interna).

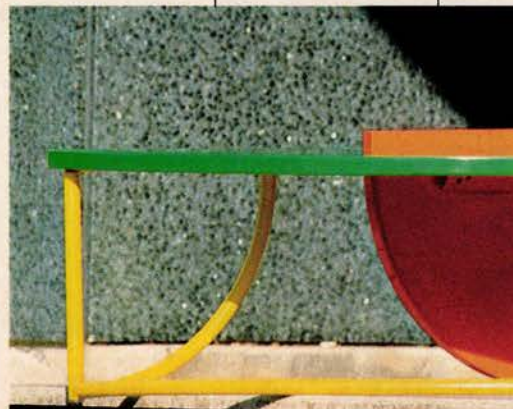


◀ SCANDINAVIA THAWS OUT

Even the Finns are warming up to Memphis vibes. The evidence? See Kukkapuro's new-wave armchair from Beylerian.

► SCORING OFF A VASE HIT

The fan shape is as common as colonial, but the comic-book colors are Memphis-like whiz kidding.



WIT & WHIMSY



▲ MISTER BIG

Memphis guru Ettore Sottsass turns status-conscious marble into this monumental table (Grace Designs).



◀ MAKE IT A DOUBLE

Nudged by and named for the renegade design collective itself, Sasaki's Memphis cocktail glass is splashed with punky, painted new-wave geometrics on a cool, frosted background.



▲ THE ARTIST AS A YOUNG CHAIR

The Mondrian, by Robert and Barbara Tiffany (from Philly, not Milan), exhibits Memphis' skewed-up asymmetry and here-we-go-again red and black (Atlantic).



▶ DIVIDE AND CONQUER

From the '50s Sputnik era, amoeboid shapes afloat on glass and updated in lacquer make a two-part coffee table (HTB/Lane).

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THE EUROSTYLE REPORT

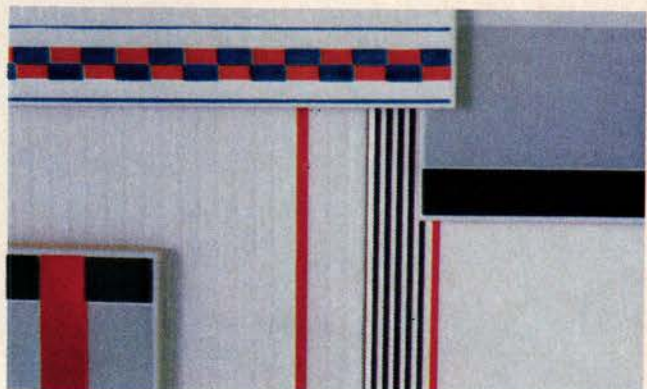
The Look Defined

► LAID ON IS NOT LAID BACK

Punctilious pin-stripes and padded shoulders give the Ottomana chair that dressed-for-success profile. The laid-on armrest cushions are a sure sign of Eurostyling (B&B/Stendig).



GRIDS &



▲ OUTLINING IS IN

Italian ceramic tiles boldly sing bars and stripes forever. Great for drawing lines and borders.

▼ WHERE HAVE THE FLOWERS GONE?

They've withered from the hot colors and bold graphics of Cannon's Nordica, drawn by Katja.

▲ NEW TAILS OF HOFFMANN

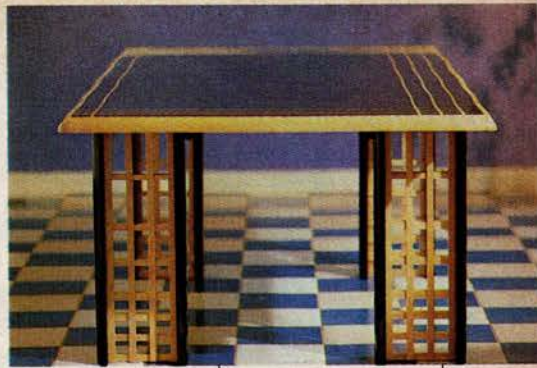
The Tuxedo plate, by noted architects Charles Gwathmey and Robert Siegel, picks up where Josef Hoffmann left off, even to reviving the master's arts and crafts pattern (Swid Powell).

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► JAPAN INSPIRED, AMERICAN MADE

Ikat Stripes from Martex build on an old, dyed-in-the-yarn technique that puts the pattern a bit out of focus.





▲ **FRENCH DRESSING**

Silk imparts every-thread elegance and have-to-touch feel to Roger Arlington's French-made stripes.

▲ **SHEER LUXURY**

Enlightened lace: Philtre is a light, teasing, cotton/silk combo made for shades of off-white (Groundworks).

▲ **MAGIC CARPETS**

Intricate geometric mini-prints, hardly discernible at eye level, write the epitaph for beige-age wall-to-wall.



▲ **ARCHITECTURAL GRIDLOCK**

Reminiscent of the black-limbed, arts and crafts era furniture designs of master Charles Rennie Mackintosh or even America's stick-stylish Frank Lloyd Wright stuff, Gordon's lacquered and inlaid table stands four-squarely on its latticelike legs.

▶ **WELL-SUITED**

Tweed for the floor: All-wool Fandango carpet encroaches on fashion's turf.

STRIPES



▼ **THE CHAMPAGNE NIGHTCAP**

Smart Stripe from Martex goes black and tan one better: It's a caviar-and-champagne brunch.

▼ **SUBWAYS ARE FOR SLEEPING**

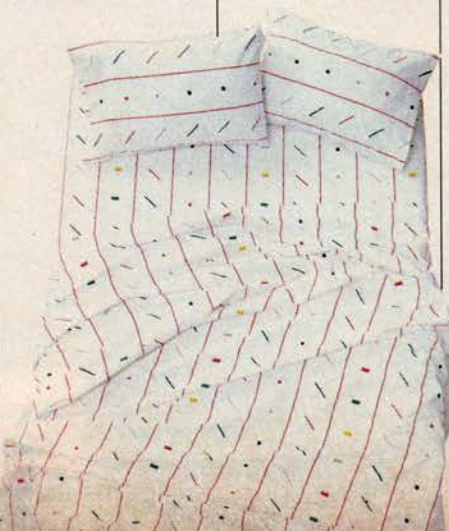
Graffiti-esque dots and dashes link Cannon's Chroma linens to Memphis patterns.

▲ **THE BARBERSHOP DUVET**

On Regba Diran's sleeper sofa, the zip-off cover becomes a dream of a bedtime blanket.

▼ **THE CHAUFFEUR SLEPT HERE**

Some call it Taxi, but Cannon's chic new, charcoal-gray sheets look limo-rich to us.



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LIKE THE CONCORDE
IS ONLY A PLANE.

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THE EUROSTYLE REPORT

**A NEW, FRESHER LOOK
SWEEPS SEATTLE, ONCE
A STRONGHOLD OF
SCANDINAVIAN DESIGN**

Wildly successful, Seattle's Current has outgrown two locations in two years. Now located in the central waterfront area, the store has a fast-growing repertoire of furniture and lighting, most of it contemporary, 90 percent Italian-designed.

Current's married owners—Ron Gawith and Linda Weiss (far right), Douglas Varey and Lynne Koutlas—scour Milan's annual design and furnishings fair, *Salone dei Mobili*, for their well-defined look. The result is a mix that ranges all the way from classic Le Corbusier to new \$1,650 slate tables by Casigliani and \$79 Vipera tubular steel chairs from Pallucco.

A growing segment of Seattle's upscale professionals are discovering Current, and appreciating the store's style. "People realized they had been missing something," explains owner Varey.



Where to Find it

The Stores: Eurostyle is showing up everywhere—in department stores, hardware stores, specialty stores. And there's a special new breed of store owners who love Eurostyle's distinctive character, who understand its playfulness, who are betting on design-wise customers to buy the most creative products they can find. For these new visionaries, business just gets bigger and better.

Produced by Steven Wagner
Written by Rochelle Reed
Photo by Kathleen King
Resources, page 146



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THE EUROSTYLE REPORT

city

IN CHICAGO, CUSTOMERS TAKE SERIOUS DESIGN TO HEART, IN FASHION AND IN FURNITURE

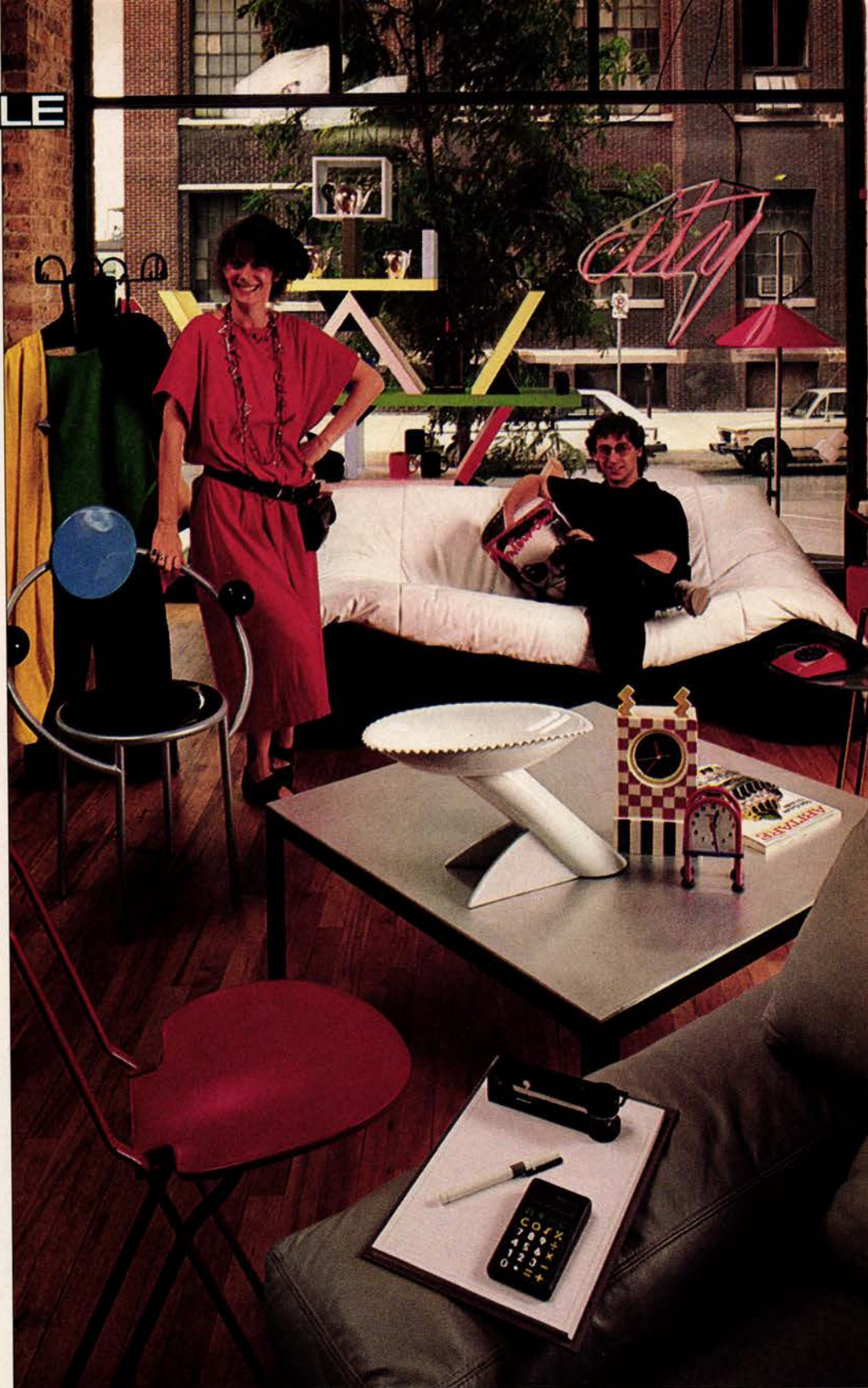
Two years ago, owner Barry Bursak changed the name of his store from the Kurt Vonnegut-inspired Grandfalloon to the very Eighties-sounding City. He dropped low-end furniture and added fashion, realizing that his customers had moved beyond the Sixties hodgepodge look. "We're doing phenomenally—it's almost scary," he says about the new design and quality.

The hottest item at City is a Memphis chair by Michele De Lucchi. At \$275, it's less than most of the Milan group's work. "We love Memphis, we love its sense of humor—everything about it, except the price," says Bursak.

He recently added Ligne Roset, a French-made line of sleek and voluptuous sofas; at \$900 to \$4,500, they are selling extremely well. Egina lamps, \$275, from Artemide and the Maya bowl by Giulio Confalonieri for Alessi are constant sellers. Bursak's girlfriend, June Blaker (right), is City's fashion and merchandising manager, and stocks clothing from new Japanese designers.

For the future, Bursak is reconsidering high tech. "We're looking at industrial lighting and torpedo trash cans again," he says.

Photo by Jim Hedrich
of Hedrich-Blessing
Resources, page 146



"We've always been strong in the design community, but nonprofessionals are now more sophisticated, more aware of style and quality"



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S W I T Z E R L A N D



THE EUROSTYLE REPORT

ROCHE BOBOIS

FOR ROCHE-BOBOIS, WHAT SELLS IN PARIS WORKS FROM NEW YORK TO HOUSTON

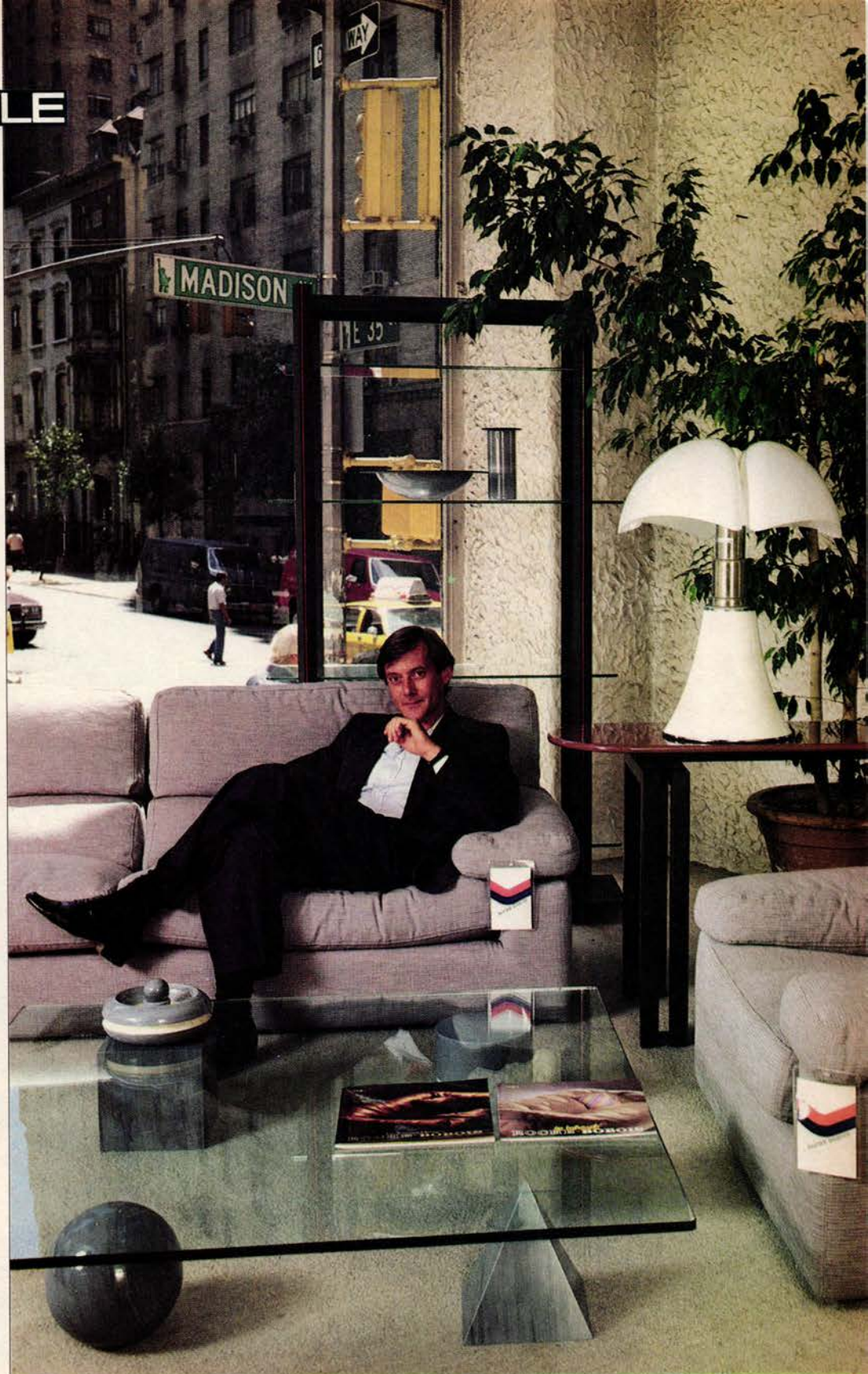
French-owned Roche-Bobois leaped the Atlantic in 1972, opening stores in Montreal and Quebec. Vice president Patrick Lago "immediately sensed that America was wide open for good design and especially for the Roche-Bobois style."

The first store in this country—one of 23 U.S. franchises (plus about 100 more worldwide)—opened in New York in 1974, a joint venture with an American, Bob Vileney.

Young professionals—"starting at about age 30 and up, with an income of \$40,000 to \$50,000 a year," Lago reveals—gradually have taken a shine to Roche-Bobois' own sleek, leather sofas, lacquered tables and shelving and Italian lighting. With prices ranging from \$3,500 for a leather sofa, \$750 for a lacquer table and up to \$15,000 for a wall unit, Lago foresees a 1984 gross of roughly \$27 million, up 40 percent from last year.

What accounts for the firm's U.S. success? "Americans once were oriented to consumption, no matter what," says Lago, who joined Roche-Bobois shortly after the French company began 21 years ago. "But that has changed because of education, travel and communication."

Photo by Joseph Standart
Resources, page 146



"It's taken belief in ourselves. At a store opening in 1979, one of the area's biggest dealers came in and said, 'I give you six months'"

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THE EUROSTYLE REPORT

L I M N

SAN FRANCISCO'S LIMN BREAKS THE OLD RULES ABOUT THE WAY FURNITURE SHOULD LOOK

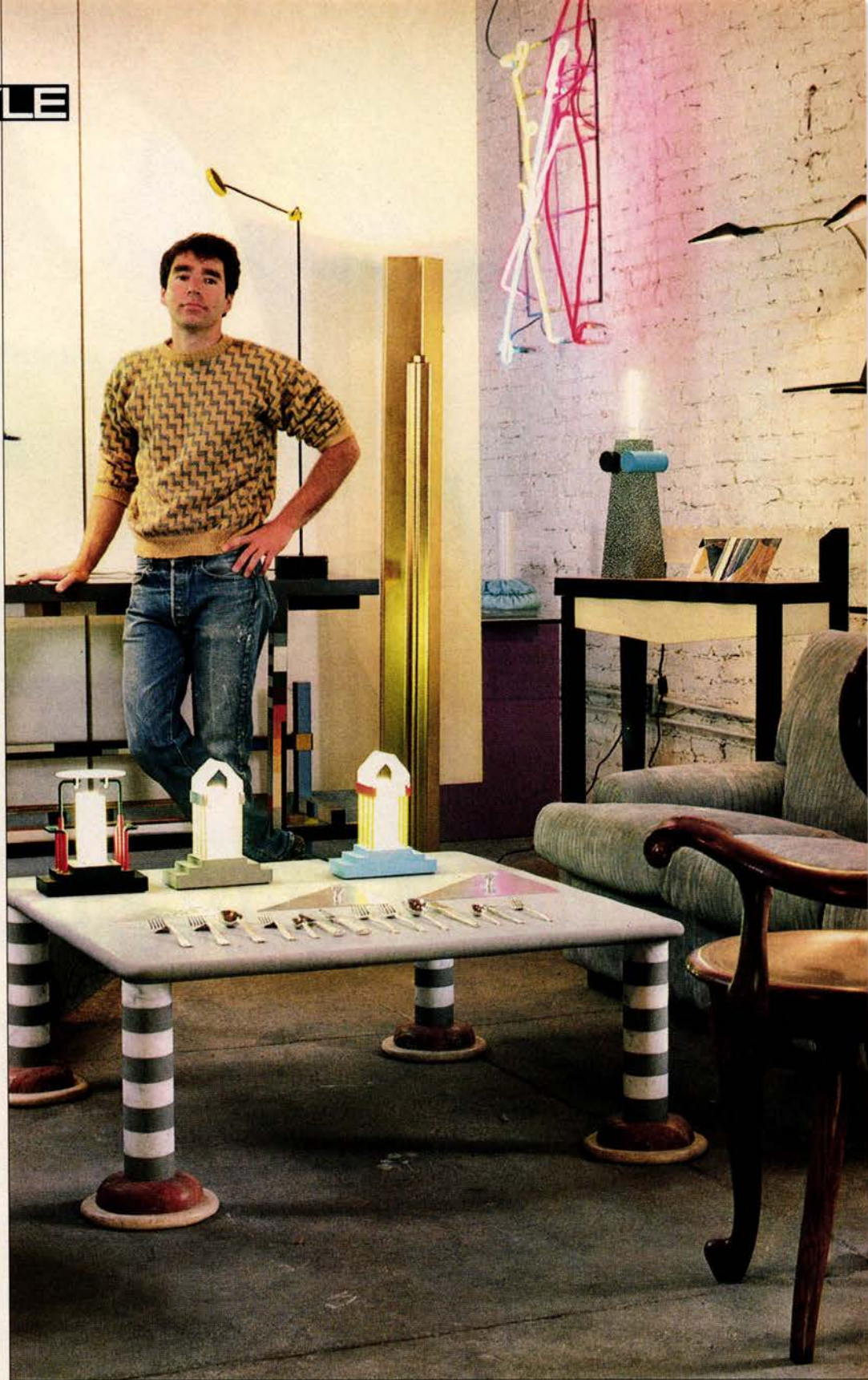
Trained as an architect, Daniel Friedlander was selling drafting tables and chairs in 1981 when a friend brought in a catalog of the brand-new Memphis group. One look at the "playful, asymmetrical, irreverent" design and Friedlander knew his direction: San Francisco's Limn—a store full of fresh, often experimental furniture.

In the Jackson Square space, Friedlander displays pieces by local designers, such as David Ireland's lamps made from concrete and plumbing pipe. There is the \$2,500 Hilton Trolley tea cart by Memphis' Javier Mariscal, one of Limn's better-selling pieces. Friedlander likes the new, bright Magis line from Italy, less expensive than Memphis; he also carries the Forties-looking Maggiolina lounge chair from Zanuso, as sleek as an Italian car.

Doubling sales each year, Friedlander is now looking to represent Japanese designers, such as Jo Nagahara, a lighting manufacturer. He also has a large custom shop for in-house design.

Limn's customers are mostly design professionals, while most of the store's repertoire is European. "We're really trying to encourage American designers and the buying public to catch up."

Photo by John Vaughan
Resources, page 146

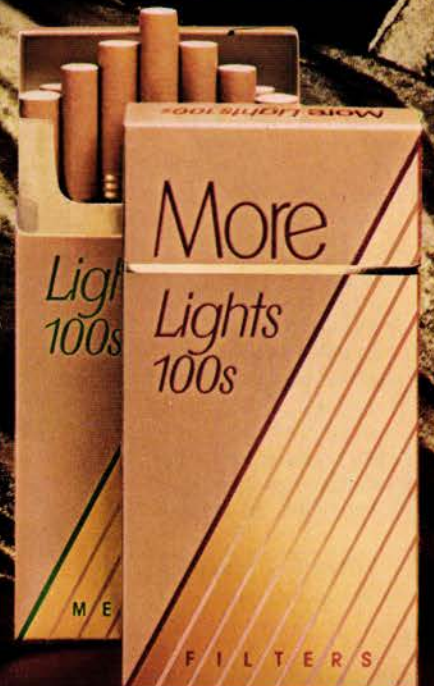


"Furniture has a lot in common with fashion right now. It's colorful, playful—there's creative energy. A Memphis chair makes an immediate impact"



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THE EUROSTYLE REPORT

conran's

WITH 11 STORES IN THE NORTHEAST, CONRAN'S LEAN, CLEAN LOOK IS NOW ALL-AMERICAN

Sometimes it seems as though Sir Terence Conran, who opened his first shop in London in 1964, invented the lean, sophisticated, affordable look that's now part of the Eurostyle mainstream.

When Conran brought his Habitat chain here (another company owned the Habitat name), Pauline Dora (right), 38, now chief executive officer of the 11 U.S. Conran's stores, was the first hired.

Dora chose merchandise for the first Conran's, opened in 1977 on two floors of Manhattan's Citicorp, presenting a look based on white walls and pale woods—"simple, uncluttered and functional." All of Conran's items are designed to blend with each other, from soup bowls to sofas, dishes to dhurries. Prices are reasonable, sofas starting at \$400, lamps at \$20.

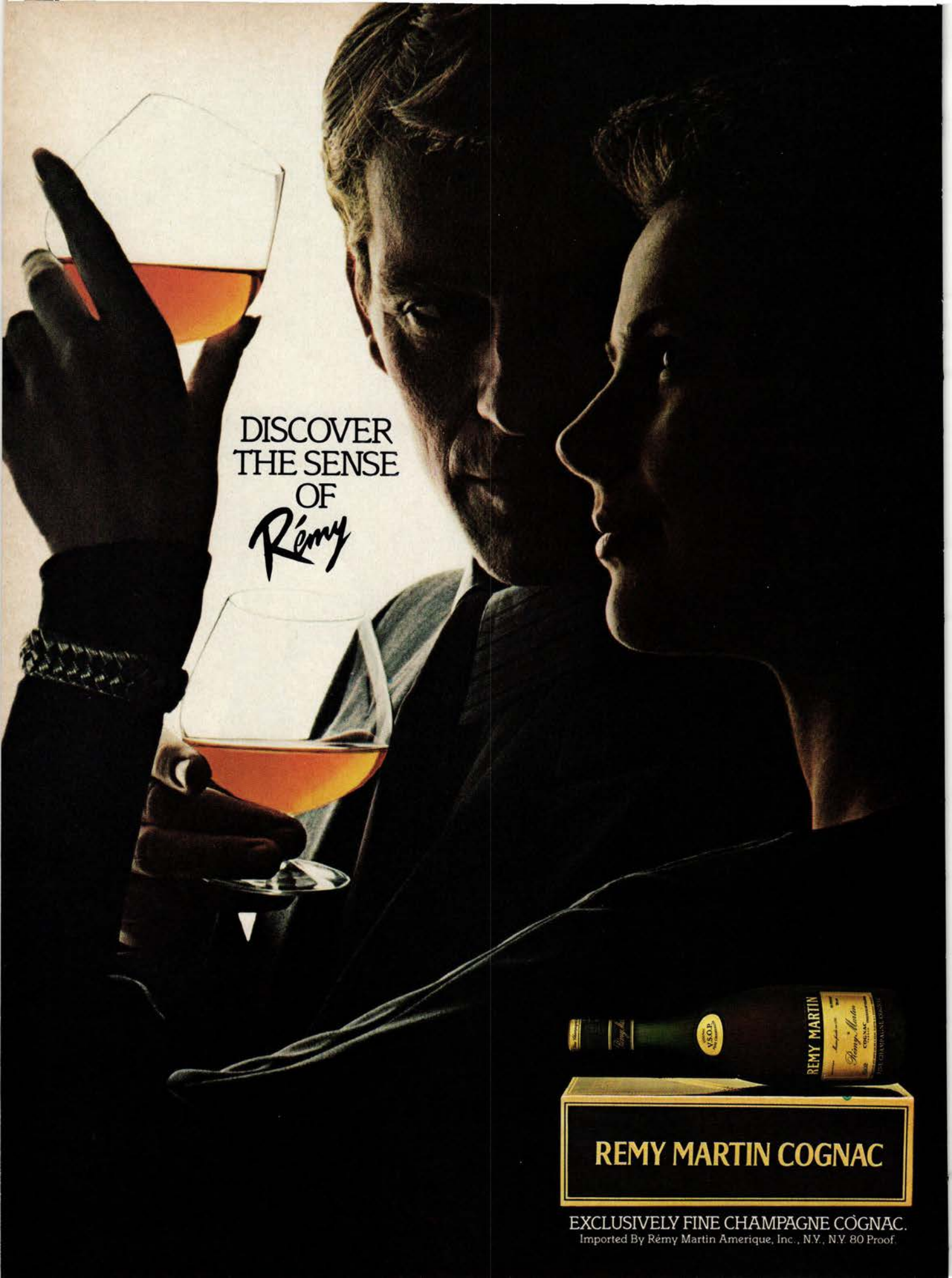
The chain was slow to take off financially, but in 1983 profits rose a spectacular 256 percent. A quarterly mail-order catalog makes much of Conran's stock available nationwide (the biggest moneymaker is the \$395 Marlow bed).

Young professionals between 25 and 45 are Conran's target audience, "but we appeal to anyone who wants good design."

Photo by Joseph Standart
Resources, page 146



"I defy anybody to characterize our customers. I see 50-year-old divorced men starting over, Molly Parnis furnishing her guest house"



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THE EUROSTYLE REPORT

by design

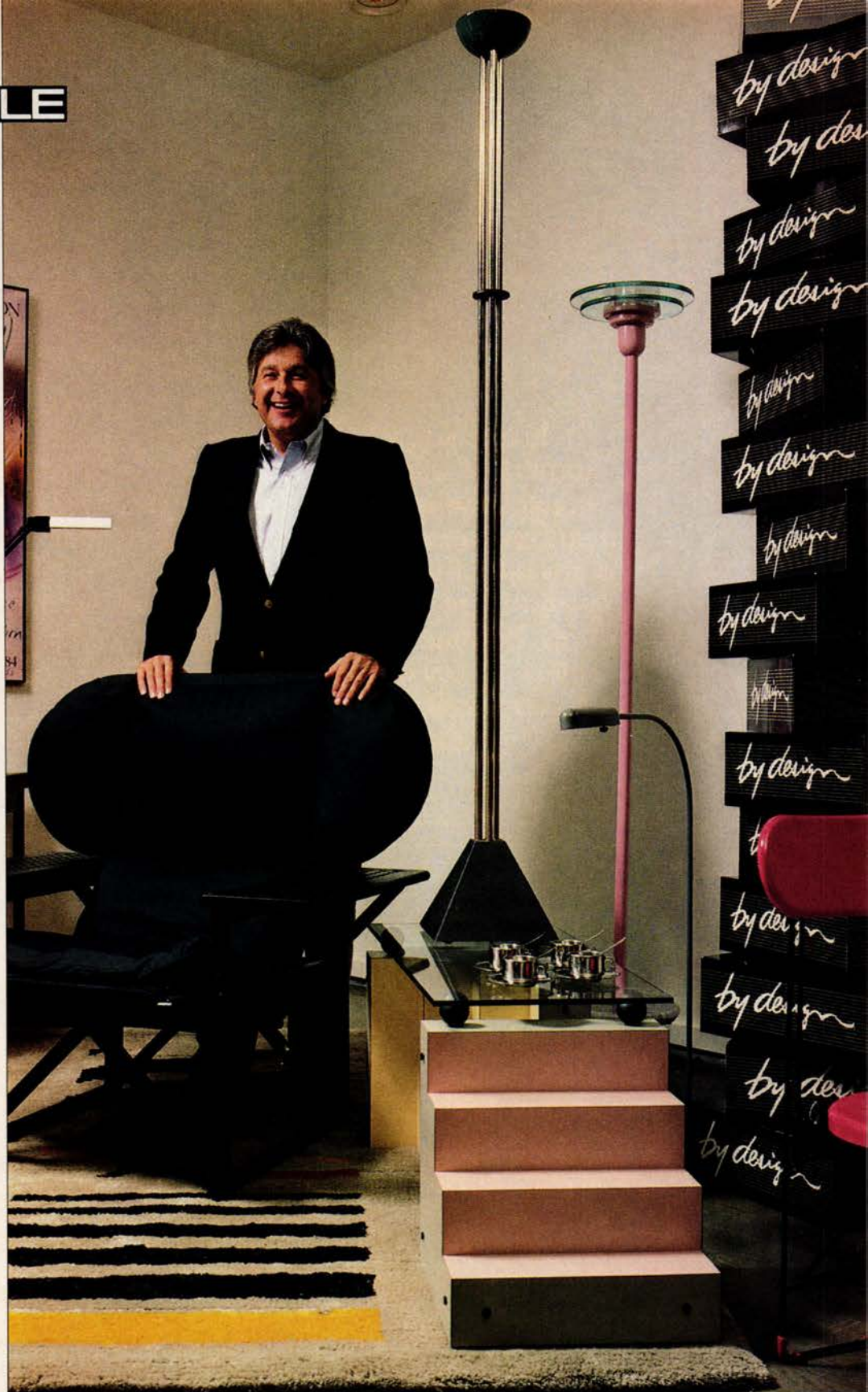
FROM PAPER PRODUCTS TO FOOD AND FURNITURE, GOOD FORM AND FUNCTION ARE A HIT IN L.A.

Whatever fits Dick Friedman's criteria for good design—handsomely packaged creole condiments; cubist-looking espresso makers; techy, plastic briefcases; sleek, black, Italian armchairs—can turn up in L.A.'s By Design. It simply needs to look superb, function smoothly and be realistically priced. Or, as Friedman says, "look like it's worth what it costs."

As the owner of 10 Pottery Barn stores in the 11 western states (since sold), Dick Friedman recognized a void in L.A.'s marketplace. He opened By Design in West Hollywood's Beverly Center mall two years ago, with a creative mix ranging from sleek, 95-cent Pentel pens to \$6,000 leather Matteo Grass sofas. Recently, he sold the store to a big-bucks backer but remains as director.

Friedman's formula works: Last year he opened a second store on two full floors of San Francisco's Ghirardelli Square, and other locations may follow. Store displays are imaginative. "We spend a lot of time and money on presenting our products," says Friedman. "A store should be a place to look at and learn about good design. You might walk out without buying anything, but shopping has been a fun experience."

Photo by Tim Street-Porter
Resources, page 146



"A store like this would have been premature 7 years ago. I simply had to wait for my audience—the 29- to 35-year-olds—to grow up"

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Contemporary Furniture With A Future

THE EUROSTYLE REPORT

Crate&Barrel
FURNITURE

REINTERPRETATIONS OF CLASSICS AND HOT NEW CONTEMPORARY STYLES WORK IN BOSTON

In addition to canvassing France and Italy for finds, creative director Lon Habkirk (seated) and managing director Rob Pitt of Crate & Barrel Furniture "reinterpret" classic styles. The Cambridge store, an outgrowth of its popular 17-outlet Chicago-based housewares namesake, opened in 1980, selling a range from \$6 Chinese doormats to \$3,000 English armoires.

Currently, the hot seller is a white Victorian cottage bed of enameled steel, priced at \$420. Classic Chippendale sofas, covered by Habkirk and Pitt in white canvas, sell for \$900. The table (right), with sturdy, black lacquer legs like Roman columns, is another adapted classic shape, by Italian designer Peno Pedano.

Since the store opened, Crate & Barrel has imported antique furniture—usually armoires and cupboards—from Scandinavia, and, beginning last year, from England. Most are blond, scrubbed pine, chosen to blend with contemporary furniture.

Crate & Barrel customers run the gamut from Harvard students to professional couples. "People today are willing to pay for quality and integrity. The furniture industry doesn't have to compromise quality for price anymore," Habkirk says.

Photo by John Waggaman
Resources, page 146



"We shop for both style and a certain element of surprise. We're always trying to open up a lot of possibilities for people to be creative"

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THE EUROSTYLE REPORT

LUMINAIRE

IN 10 YEARS OF SELLING HIGH STYLE, MIAMI'S LUMINAIRE HAS GROWN FROM 500 TO 18,000 SQUARE FEET

Big and bold, the new building testifies to the perspicacity of Nasir Kassamali and his wife, Nargis, who emigrated to Miami from Kenya and opened Luminaire in 1974, at first selling only lighting.

In 1976, the Kassamalis began importing furniture from Finland, Sweden, Denmark and Italy, and by 1978, they reported profits of one million-plus a year.

Today, Luminaire is stocked with a breathtaking collection of modern masters—Aalto, Le Corbusier, Arne Jacobsen, more—and the designs of contemporary talents such as Niels Bendtsen's shelf systems and EMU's outdoor furniture.

In addition, the Kassamalis handle fabric, children's sleeping units and accessories, from teaspoons to gardening shears. "This is not a high-tech store—rather, it's a serious attempt at marketing design once only appreciated by architects. But we don't sell just names," Kassamali insists. "Every single item must make sense."

There are two smaller showrooms nearby and the Kassamalis have included a clothing boutique, Vuokko, within their main store. "If I had the chance, I would even sell cars," he says.



"We carry a chair made by Crassevig, designed in Italy in 1924, and it shows what good design means: It's still beautiful after 60 years"

Photo by Dan Forer
Resources, page 146



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THE EUROSTYLE REPORT



BÉNÉDICTE SIROUX: MODERN MASTERS FOR THE POST-MODERN ROOM

Along with partner Michael Steinberg, Bénédicte Siroux, 28, pilots New York's Furniture of the Twentieth Century. An early advocate of Memphis furniture, the company also imports the work of European modern masters, such as Eileen Gray's 1920s "Blackboard" rug and the Fortuny lamp (above).

Produced by Steven Wagner
Written by Michael Walker
Photograph by Bruce Wolf
Resources, page 146

Stylemakers

Who creates it: Here are the people who make Eurostyle happen, the hidden persuaders whose taste, ambition and personality ripple out into exciting design and products. Though some have European roots, all live and work here, challenged by the opportunity of American design right now. All 13 market their own brand of originality—and all 13 have come up winners.



Americans have an appetite for new things—they're spontaneous," says Siroux, former interior designer and Paris model. In a New York loft, Siroux blends fine French style, such as Eileen Gray's "Satellite" mirror and Mallet-Stevens' 1930 sling chair, with personal finds, like loading-dock skids topped with glass and her collection of globes. The look is Eurostyle—with calculated abandon.



Stylemakers

PATRICK NAGGAR: PASSIONATE STYLE FROM THE ARCHITECT-AS-PHILOSOPHER

Architect Patrick Naggar, 38, has built a reputation on both continents for an erudite yet passionate approach, seen in his meticulous Bauhaus-meets-Regency mix (right). An architecture graduate of École des Beaux-Arts, his artist's eye pulls from the whole of Euro-American cultural and decorative history. "You can't just be European anymore," says Naggar. "I mean, there are break dancers on the Paris subway. . . ."



RICHARD HIMMEL: EIGHTEENTH CENTURY CLASSICS MEET ITALIAN FIFTIES MODERN

"Eurostyle has a sense of shredding tradition," says Chicago's venerable designer, Richard Himmel, "though I can see the bones of 18th century furniture in the new stuff." A writer of spy novels (1977's best-selling *The Twenty-third Web*), the 63-year-old Himmel outfits everything from private railroad cars to Hong Kong offices. He's a fan of French classics (the Napoleon III wicker, seen in his Chicago showroom), plus Italian Fifties furnishings. Of the latter, the ever-droll designer says: "I used to think they were Howard Johnson's specials. That was a youthful mistake. . . ."

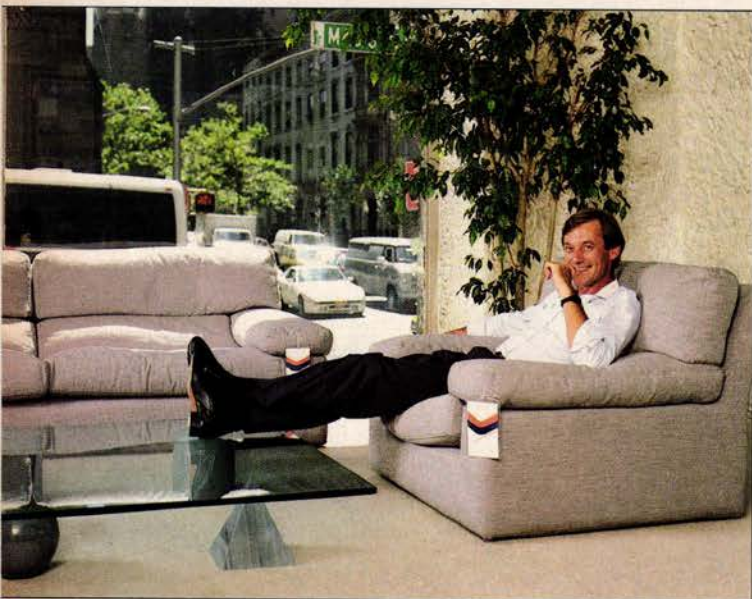


JIM HEDRICH/HEDRICH-BLESSING



OBERTO GILI





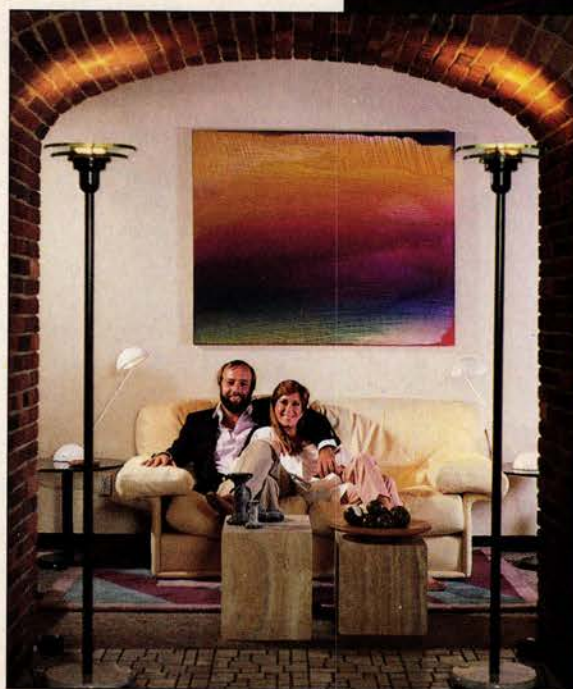
JOSEPH STANGART

THE ROCHE-BOBOIS LOOK: EVERYDAY CHIC FOR THE AMERICAN HOME

In 1976, Patrick Lago moved to New York from Paris to oversee Roche-Bobois' assault on North America (see "Where to Find It," page 81). Eight years and 29 stores later, the effect of bridging two cultures remains. He speaks impeccable English honeyed with French inflections, smokes Marlboros lit from a sleek matte-black lighter, and generally seems the embodiment of Eurostyle's cultural marriage. Which works both ways. "In Europe, everything American is the last word," says the 38-year-old Roche vice president. "The Arrow shirt is tremendously successful in Paris."

Still, the U.S. is quite taken with the everyday chic of Roche's creamy, comfortable, leather sofas and chairs and upbeat, efficient, German shelving systems (opposite). Both are in evidence in the waterfront loft of Boston store owner Skip Freeman (right, with wife and co-manager Gina).

"Eurostyle dares to use colors that punch you in the face," Freeman says. "It's bold, with a sense of humor and a mystique, but at the same time it's refined. It makes you feel current and alive."



JOHN WAGGAMAN





Stylemakers

DAKOTA JACKSON: MAGICIAN, FURNITURE MAKER AND DESIGNER WITH A DIFFERENCE

"Europeans understand it's the simple truth of a piece that's critical," says 35-year-old Jackson, who employs honest woods, leather and metals in pure-as-poetry pieces like the "New Classics" armoire, table and lacquered bentwood "Jazz" loveseat (opposite). A magician until his early 20s, New York-based Jackson's first furniture was built to amaze, with moving planes and disappearing drawers. His newer works are less fanciful but still intrigue, hint at deco and high tech, gleam with lacquer and glow with cool color.



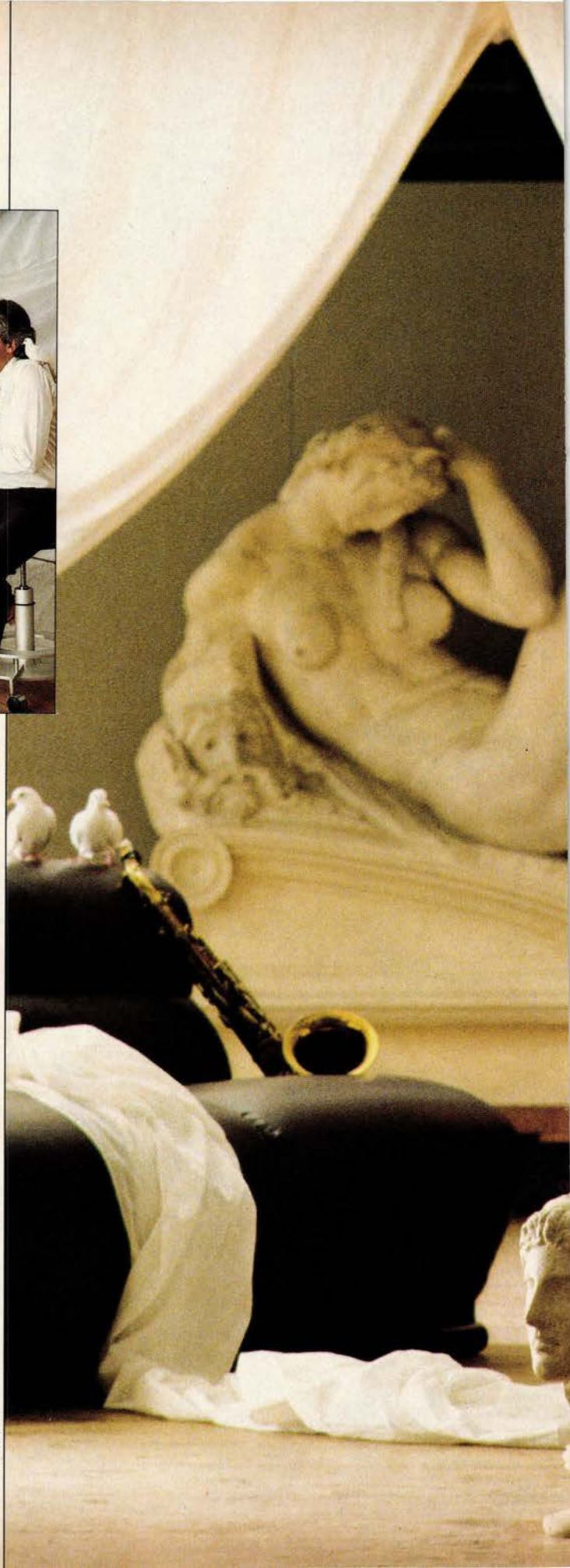
RANDOLPH & HEIN: THEY STILL MAKE 'EM LIKE THEY USED TO

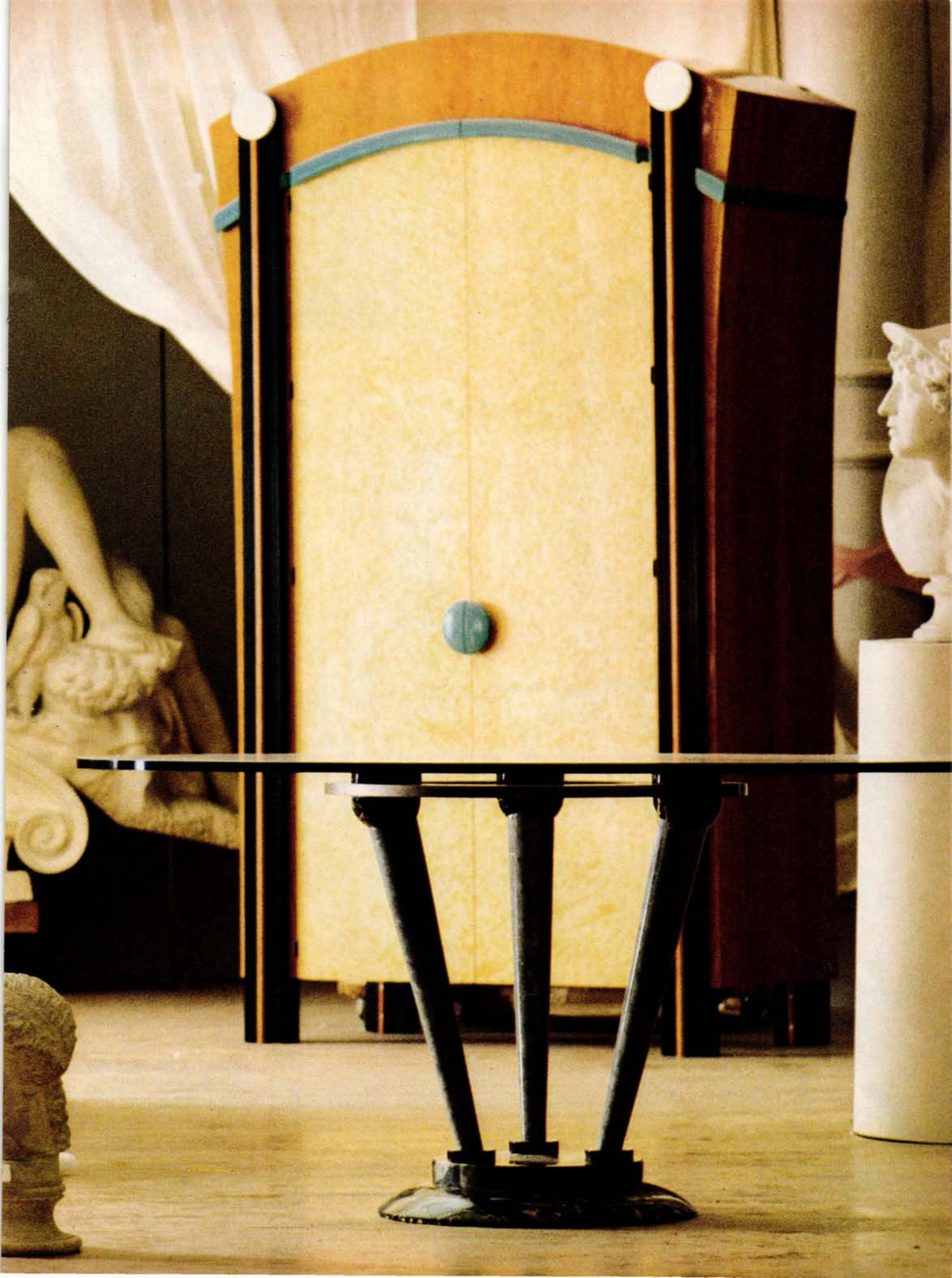
When the country's best designers need furnishings and fabrics, Howard Hein and Randy Zinski (pictured here with Birgit Hall of the San Francisco Decorator Showcase) get the call. Their San Francisco-based Randolph & Hein Inc., with 14 showrooms nationwide, puts the vanishing art of top-quality craftsmanship into classic pieces based on both traditional and contemporary Euro cues.



JOHN VAUGHAN

BRUCE WOLF







ADAM TIHANY AND ROBERT COUTURIER: MAKING THE EUROSTYLE THAT EUROPEANS LOVE

From the offices of Tihany International in lower Manhattan, Adam Tihany (right) and associate Robert Couturier hold forth as court designers for Europe's recently landed rich. Tihany's look is a veritable Eurostyle blueprint: abundant fruitwoods, sensuous curves, marble, brass and glass. It's evident in Tihany-designed jewels like Bottega Veneta's flagship New York store or this black lacquer and pearwood armchair, part of Tihany International's new collection. Both Couturier, who specializes in residential interiors, and architect Tihany, who was raised in Israel and studied in Italy, feel Eurostyle lets people experiment. "The home is a sacred place," says Tihany. "People are terrified of selecting their own furniture. That's an attitude that has to change." Couturier agrees. "Furnishings are just things. You don't have to live with them the rest of your life."

BRUCE WOLF



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Stylemakers

WILLIAM SCHAWBEL: BRINGING EUROSTYLE TO THE AMERICAN TABLE WITH BRAINS AND BRAUN

Having dramatically raised the U.S. fortunes of Braun, Germany's maker of Bauhaus-inspired appliances, this 44-year-old Boston supermarketer has done a similar number for top Euro-products Alessi and Gaggia. Schawbel predicts kitchenware adapted from Europe's restaurant galleys will be the next big wave.

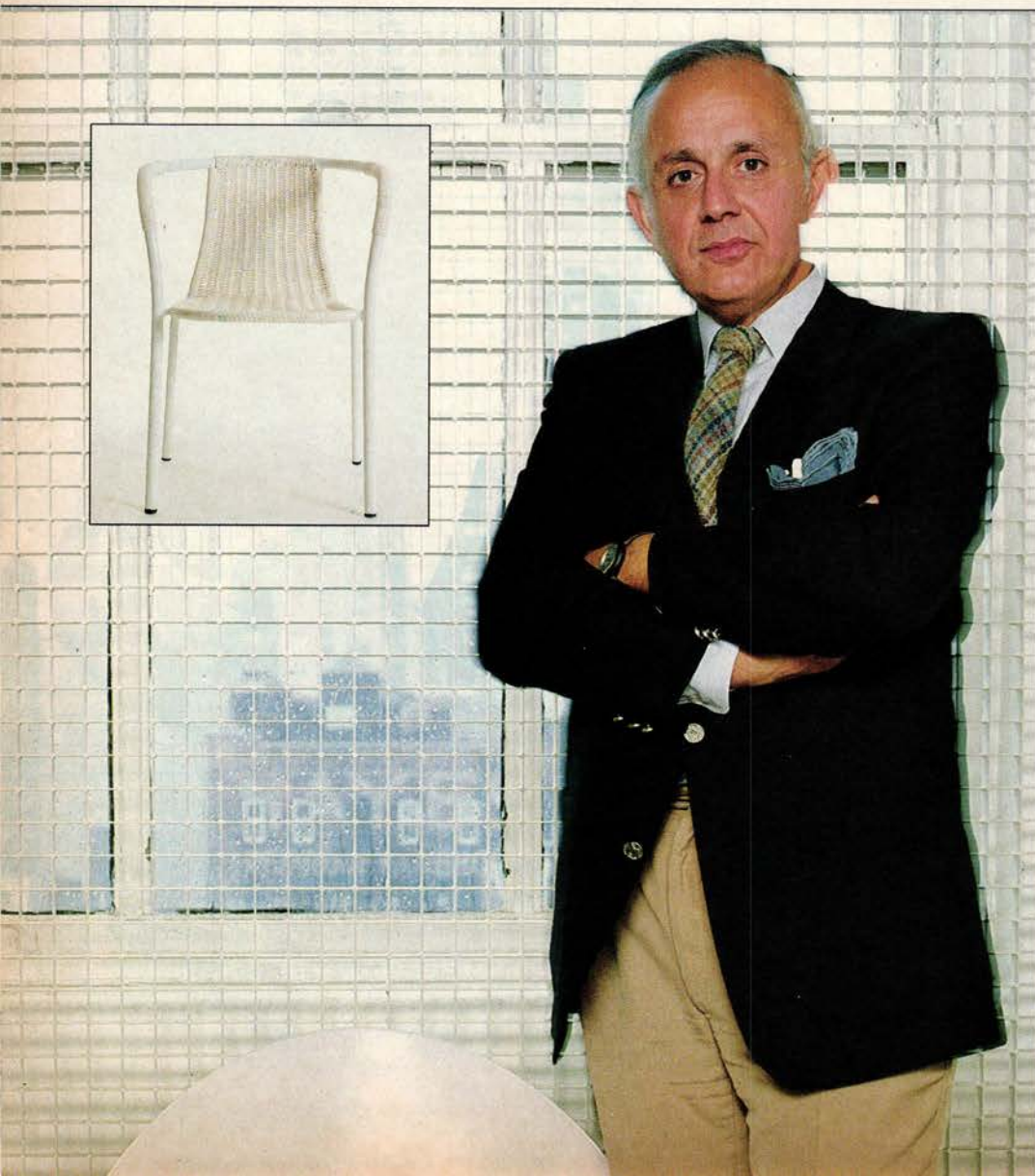


JEFF DODGE

GEORGE BEYLERIAN: THE GODFATHER OF EUROSTYLE WANTS US ALL TO HAVE A SOFA WE CAN LOVE

"Eurostyle opened up a whole new vocabulary," says George Beylerian, president of New York's Beylerian Ltd. "People are now feeling confident enough to mix the Bauhaus with a kilim." Along with blue-chip furnishings importers Sam Friedman and Pat Hoffman of ICF and Atelier International's Stephen Kiviat, Beylerian has played a massive role in the Eurostyling of America. In the Sixties and Seventies, he presciently gave baby boomers their own style by mass importing Kartell's influential Joe Colombo chair. Now, he's the U.S. connection for this steel-and-plastic "Bistro" chair and Italian designer Cini Boeri (of the Strips sofa), Achille Castiglioni and Yrjo Kukkapuro's updated Scandinavian look.

BENNO FRIEDMAN/INSET: JOSEPH STANDART



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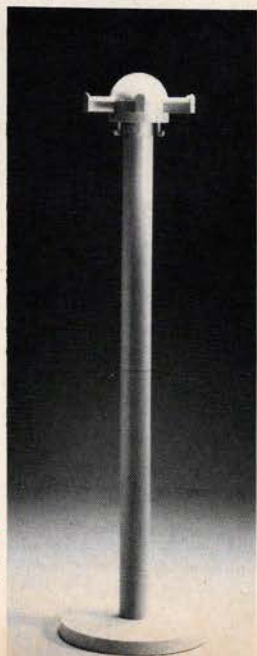
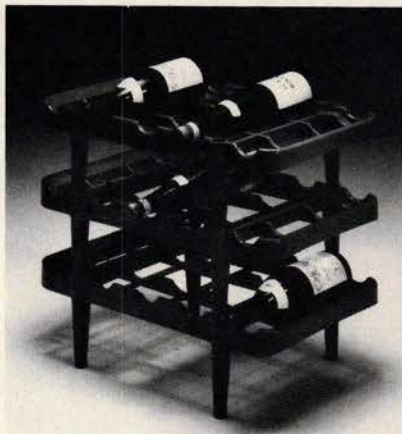
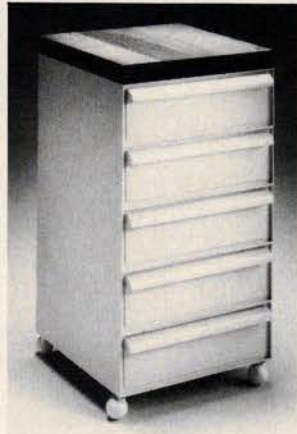
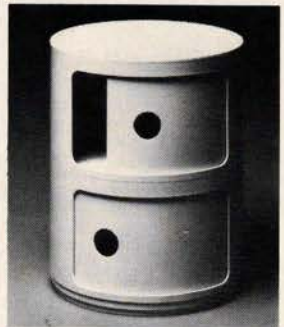
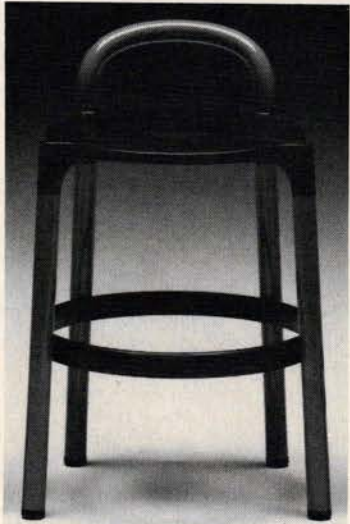
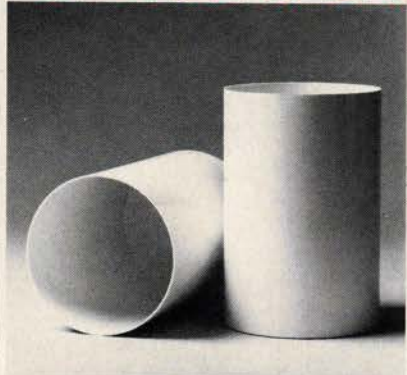
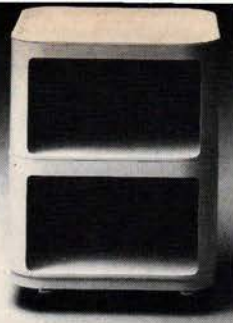


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THE EUROSTYLE REPORT



Bringing It Home

The Eurostyle package: Here's how it comes together in real homes all over America. In Chicago, it's a spacious loft distinguished by a Eurostyle interior. In the Marin County hills, high above San Francisco, a romantic new house that looks—and lives—like an Italian villa. In New York, Eurostyle blossoms in both a deco-esque high rise and an old-world brownstone.

"Bringing It Home"
written by Donald Vining
Resources, page 146

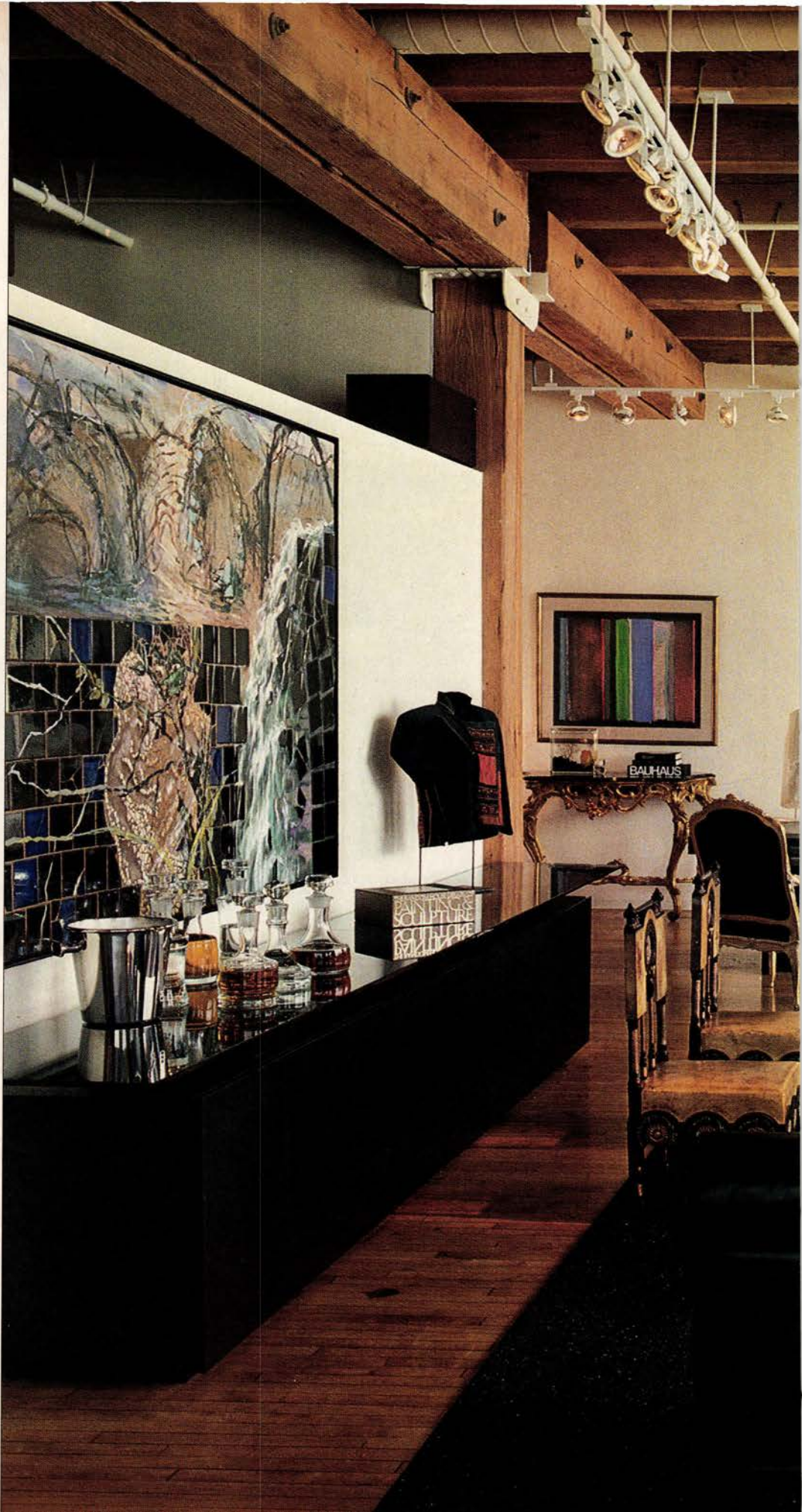
Old World in a Loft

Contemporary style insists on multifunction. Though this Chicago loft has grand space, it is still only one room. "I don't so much work out of my house," says interior designer Richar, "as live in my office." Furnishings, however stylish, must do double duty.

Sensual fabrics, art and antiques take the edge off tech. The heart of the conference/living room is a cluster of three black leather loveseats. But it's the facing pair of Italian Bugatti chairs, c. 1900, with hand-painted vellum backs, that adds the rich, Eurostyle touch.

Black is basic. Black is the color of the engineered object—and the tuxedo. "Black is dramatic and elegant," says Richar. "And that elegance balances the roughness—the sandblasted beams and brick, the exposed ducts and sprinkler pipes."

Produced by Steven Wagner
with Nancy Adams
Design by Richar
Photos by Jim Hedrich
of Hedrich-Blessing
Resources, page 146







Eurostyle is in the mix: the newest of the new set against the best of the old. A gilded repro of a Louis XV chair sits in perfect harmony with a new-wave, turquoise-lacquered table

The glamour of gold and black. In the office (right), the gilding on the Louis XV repros keeps the black leather, slate and laminate from looking too butch. "I want to send the message that I'm comfortable with decoration, but I don't use it in traditional ways." The reverse also holds: Black keeps the golden curves from looking too fussy.

Eurostyle is at ease with the past. The bedroom (below right) features fine, 20th century European furniture, part of Richar's choice collection. The 1920s sideboard, of Brazilian rosewood inlaid with ivory, celebrates the high art of deco cabinetry, part of the Eurostyle heritage. It is bracketed by a pair of turn-of-the-century armchairs, designed by Josef Hoffmann of the Viennese Wiener Werkstätte. An early modernist, Hoffmann's simplified forms and geometric decoration are part of Eurostyle now.

And comfortable with the present. Both the standing steel sculpture and the dining table were chosen for their massive, industrial character to echo the sandblasted brick and bare, varnished floors. The new classic Bellini table reminds Richar "of a roadside picnic table."

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Instant Past in a Pied à Terre

The softer side of Eurostyle is more old-world than new in feeling, even when there's nothing old about it.

Leather is clubroom-comfortable. Plum-colored here instead of black and techy, this other way with leather recalls the classic English library rather than fashionable leather pants.

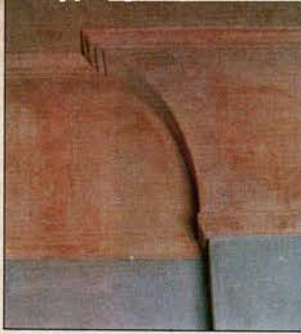
Woods don't need to match. Several woods in combination stand in for pattern and color in the room. Pine, mahogany, oak, birch and ebony show up in the mix of furnishings, on the parquet floor and at the door and window frames.

History gets nods, not bows. Contemporary style points to European design history, but doesn't forget the present. On the mantel there's a classical head and an unhung mirror that steals its lines from Chippendale. The 20th-century is represented by a Michael Graves drawing, an Alvar Aalto console and a thin, red, Italian reading lamp.

Produced by Ben Lloyd
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Instant patinas capture the past. The yellowing of a page, the slow weathering of stucco, the gradual decline of red to dusty rose—time's special effects are carefully re-created

The colors of a Venetian palazzo. Sun-bleached colors and streaked, weathered walls add instant age and appeal to this New York brownstone. The finish coat of plaster was tinted dusty peach or blue with coarse-ground, powdered color.

There's more to slick than lacquer. The racetrack-oval tabletop is a highly polished black granite—the juiciest jet you can get. The set of chairs, each in a different color, is also a slick idea.

The instant look of ruins. The theme of passing time and eroded surfaces, picked up from the plaster, echoes in the draperies, the pickled woodwork, even the dining room's rusty, cast-iron garden urn.

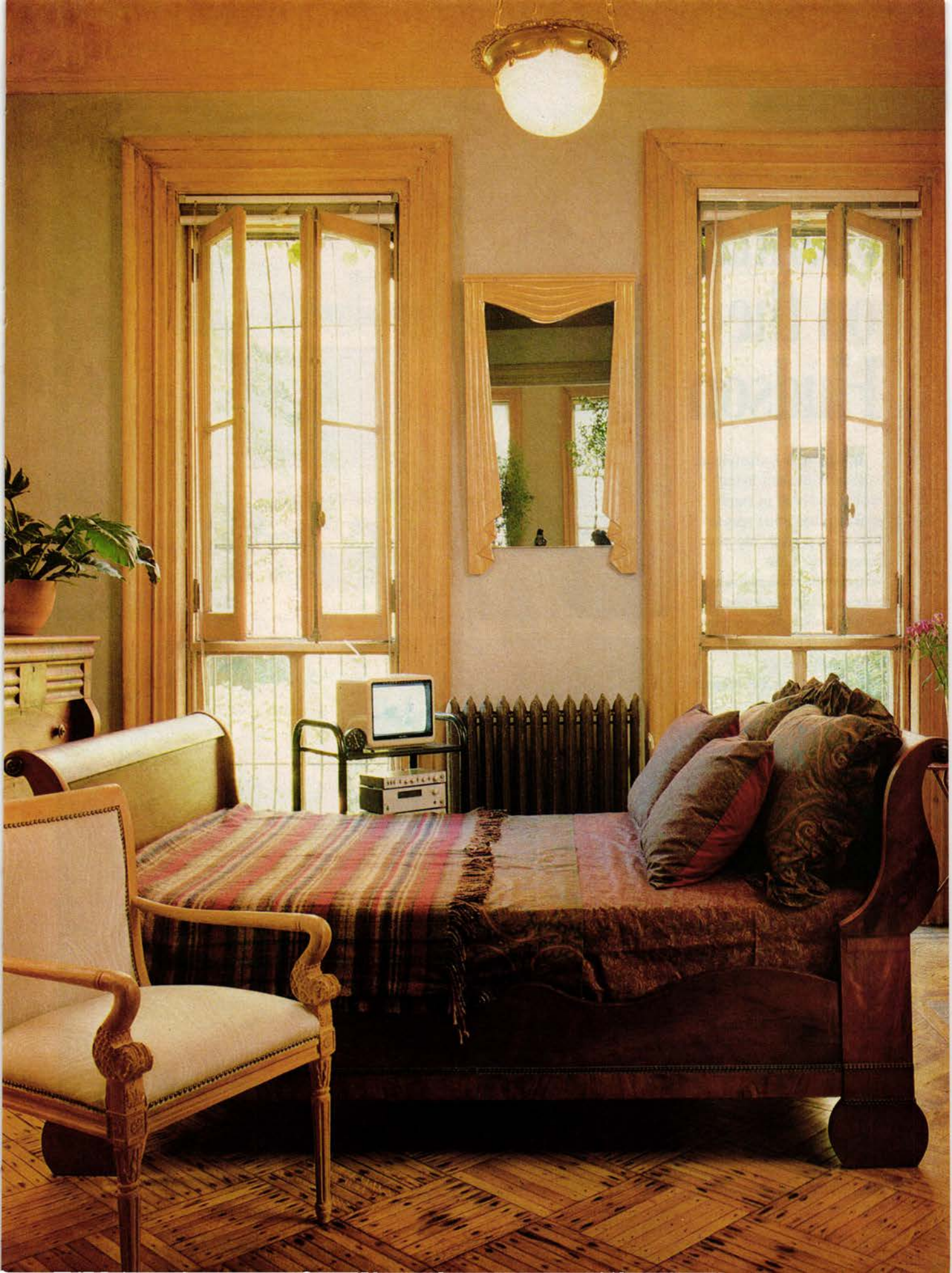
Fashion that crosses over. Combining China Trade paisleys, blanket plaids and jewel colors is a trick we learned from a Missoni sweater.

The bed/sitting room. The Victorian sleigh bed moves to the middle of the room, dressed in a loose, layered look that comes right off the fashion runway. In the European tradition, all the comforts of home are close at hand.

The romance of an old chandelier. In both rooms, a low-hung, central globe glows softly in all the right directions.

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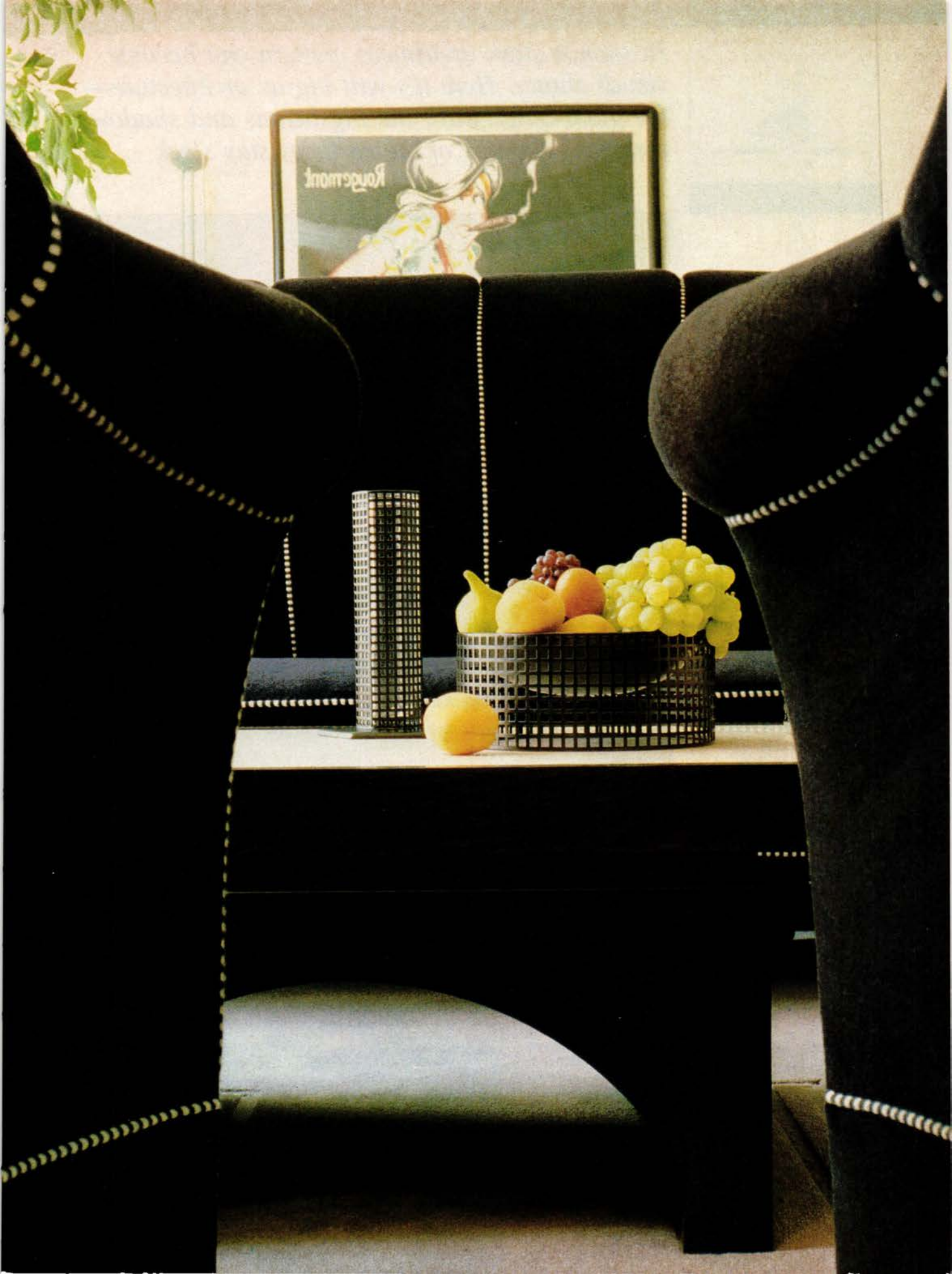
Vienna on the Hudson

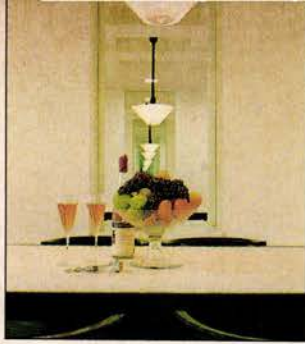
Living with Eurostyle is synonymous with living wisely and well in small spaces. That's one reason for its sure, swift, big-city acceptance. This Manhattan residence was redesigned in the wake of a general rehab. Rooms now work harder—with élan, not elbow grease.

Rediscovering the Vienna Workshop (Wiener Werkstätte) and Josef Hoffmann. It's hard to believe that the sofa, chairs and perforated metal bowl and vase were made as early as the 1900s, as European design inched toward modernism. The appeal of Hoffmann's furniture now is its combination of large-scale comfort, crisp lines and pre-deco curves. Hoffman also gave us the grid as a decorative motif and the nailhead border. This is new furniture, from designs recently released by the Hoffmann estate.

Produced by Ben Lloyd
with Margo Hayes
Design by David Estreich
and Associates
Photos by Langdon Clay
Resources, page 146







In such a stark apartment, pattern can become visual clutter. Here it's writ big as architecture—the glass-block wall, the big beams and shadowed recesses. The rest of the surfaces stay sleek

Details help small spaces.

Though furnishings are certainly important here—those are Hoffmann's now-famous "Fledermaus" chairs around the dining table—it is the newly installed architecture that sets this apartment apart.

The strong ceiling details, even though subtle, add a feeling of being in a house. The entry is topped by a not-too-grand rotunda, the dining room by latticed beams and the kitchen by a coffered ceiling. The glass-brick wall is also a major architectural element.

Celadon with black and white. The pale blue-green color of Japanese and Chinese porcelain, celadon is a new wall color—it tones down the stark contrast between black and white and makes all this architectural heaviness seem light as a feather.

The new shape in lighting. Carefully chosen lamps in both the kitchen and dining room are sculptural, adding a softness of form while keeping with the architecture and furnishings.

The end of endless accessories. Fresh flowers, fruit, two knockout hanging lights and a few knock-about objects, chosen for shape, let the strong surfaces—stone, glass, laminate—show off.

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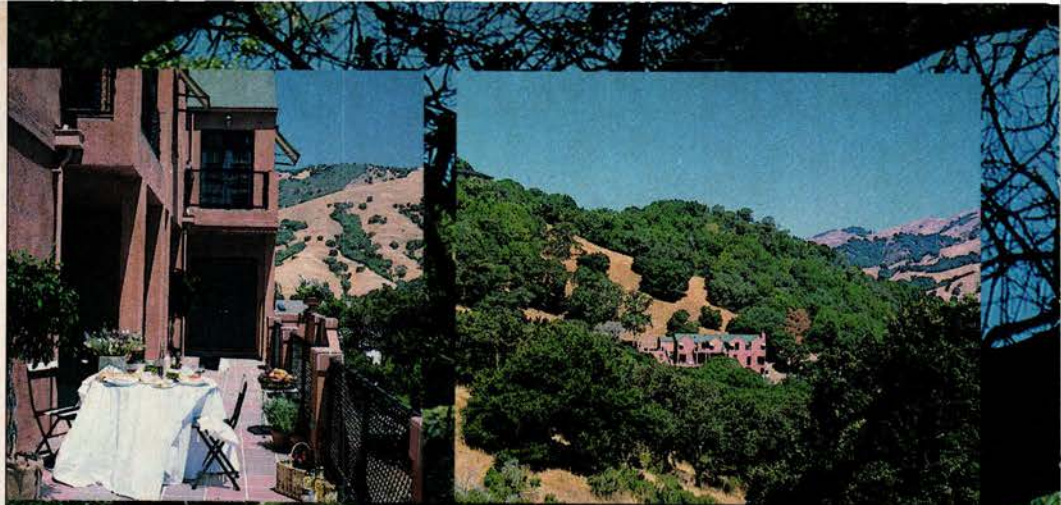
The New World Villa

These are not the hills of Tuscany and this is not an old, family villa. Designed by baby-boom architects Laura Hartman and Richard Fernau, this four-bedroom, 3,227 square-foot house in the Marin County hills is brand-new. And it easily proves that what we've learned about European houses can be translated into American regional architecture.

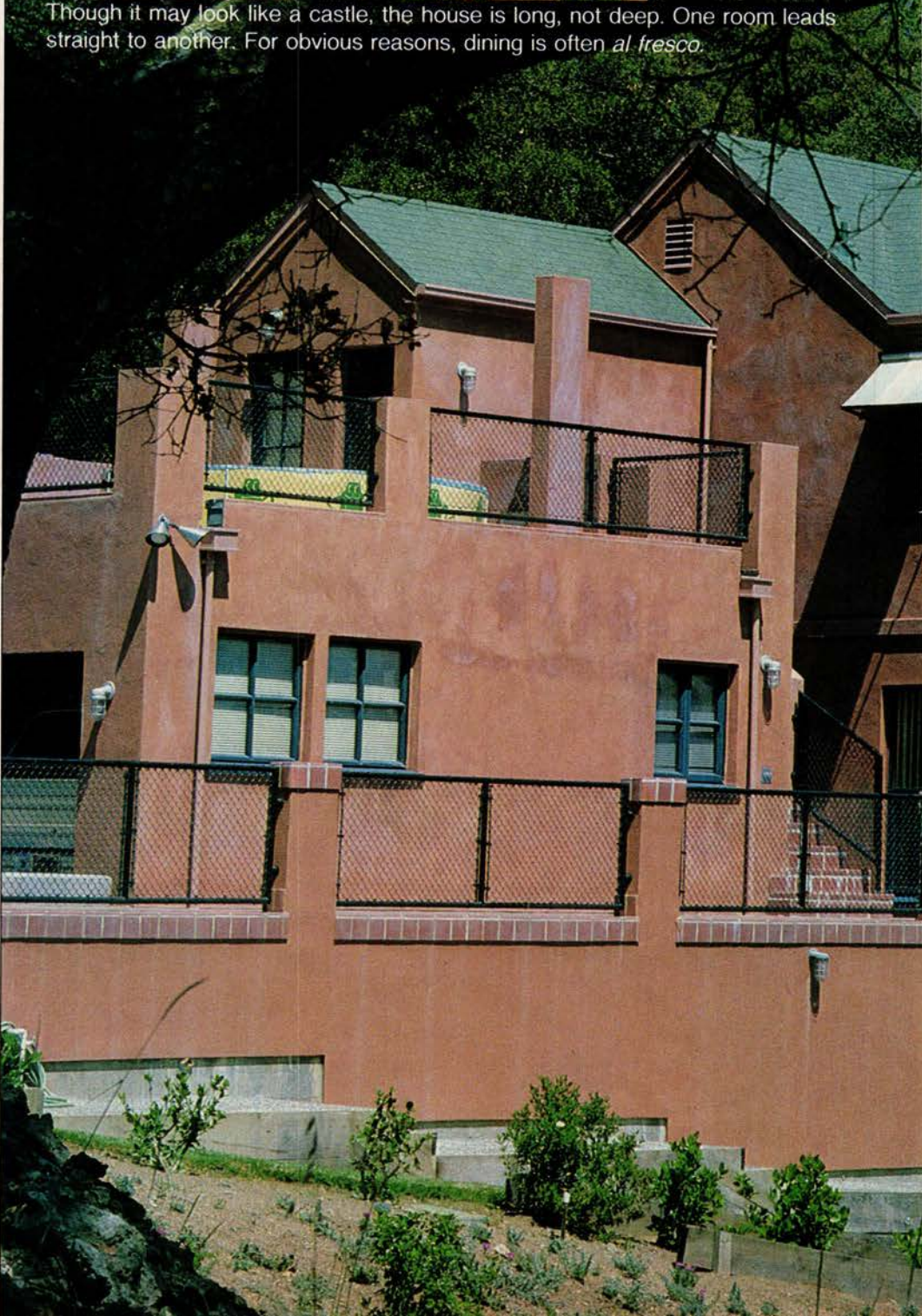
Outdoor rooms. With 1,530 square feet of decks, almost every room opens to the outside. The first-floor terrace, running like a little street in front of the living rooms, gives the house a village air.

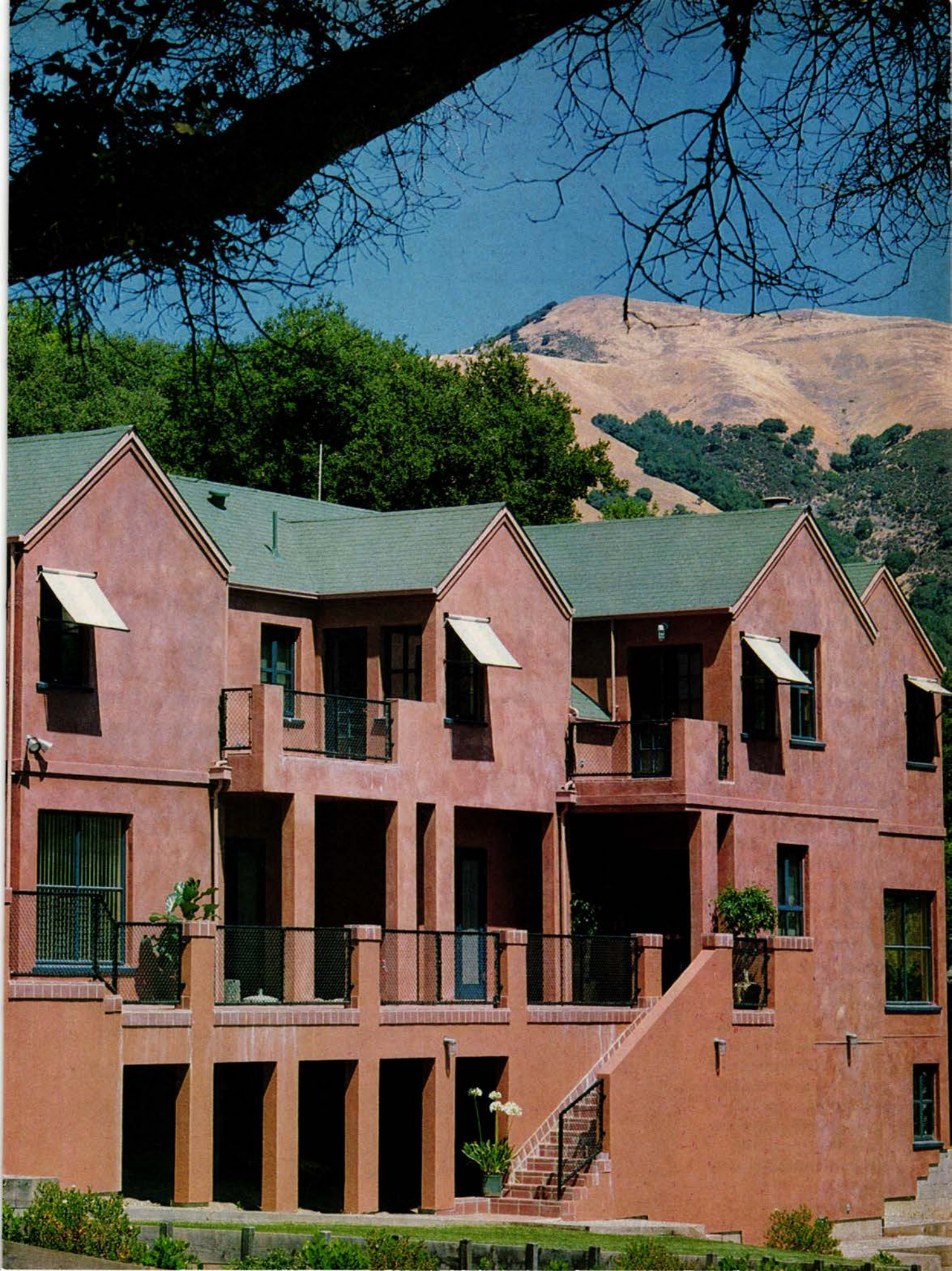
Terra-cotta color. In these sometimes lush, sometimes dun-colored hills, a white house would have been ill at ease. The cement-plaster finish, with integral terra-cotta color, ties the house to the earth—and its Mediterranean roots.

Produced by Donna Warner
with Diane Dorrans Saeks
Architects:
Fernau + Hartman
Photos by John Vaughan
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Though it may look like a castle, the house is long, not deep. One room leads straight to another. For obvious reasons, dining is often *al fresco*.







Romance returns to interiors. This updated, Italianate, old-world side of Eurostyle brings in a new softness: old leather and yellow silk, roses and wildflowers, pastel walls and chandeliers

The importance of architecture. When you've got a great-looking building, you really don't need much inside it. This house is so strong that the spare furnishings seem to fill it up.

Neoclassic furnishings. This latest wave of interest shows no sign of ebbing. It seems that every time we get serious about the pure, decorative aspects of classical architecture, as we did in Post-Modernism, we get interested in related furnishings as well. The thin-lined elegance and long S-curves of the neoclassic style, seen clearly in the dining chair (right), are tailor-made for a villa setting.

Pastel colors. Pale, soft colors are a natural complement to contemporary architecture as an antidote to toughness. The living room walls are peach, while the cove and ceiling a grayed blue. There's a muted wheat in the dining room. In the long hallway that connects and ventilates the four bedrooms upstairs, two tones of blue keep the cool.

The architectural paint job. The combination of a matte wall and a semigloss wainscoting in the hallway gives a palpable structure to the long space. This simple device makes a big difference.

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THE EUROSTYLE REPORT

The 10 Best American Bistros

By Colman Andrews

The place feels like home the moment you walk in—a big, bright room with a simpatico crowd, a long menu, longer hours. Lately, this kind of European restaurant has sprung up here and we've found the best

So there I was, sitting at a restaurant called Fedora, in Kansas City, USA, sitting amid the gleaming French-look brass and tile and beveled glass and marble, sitting near the open kitchen with its rotisserie and its wood-burning grill, sitting there on the handsome gray herringbone upholstery in a café-style booth, idly observing all the smart young people, lost in conversation, who were also sitting thereabouts, and, as I sat there, tucking into an extravagantly delicious calzone stuffed with smoked salmon, bacon, cheese, tomatoes and fresh dill, I suddenly said to myself, *Now wait just a minute here!!!*

I mean, what was this? Where was I? Was this not Kansas City, after all—home of beef, home of barbecue? Was this

what they called the town outside the door. Here I was, I decided, in a whole new kind of restaurant altogether—a kind that transcended, or at least danced a merry jig around, mere restaurant-ness. Here I was in an American Bistro.

Now, the American Bistro, as I define it, isn't a café or a bar-and-grill, exactly, or an enlightened singles hangout, or some new-wave variation on the tearoom or the coffee house (though it might well have elements of any or all of these). It's something unique, a hybrid, a Yankee original grafted

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Contributing editor COLMAN ANDREWS is the author of Best Restaurants/Los Angeles.
Photograph by John Dominis

1 CAFÉ UN DEUX TROIS NEW YORK

Practicing its own variety of stagecraft on the fringes of Manhattan's theater district, Café Un Deux Trois is perhaps the quintessential American Bistro—a big, bright, noisy room where you want to sit forever doing nothing much. The look of the place is a playful mix of neoclassic and old hat: There are fancy chandeliers and plain ceiling fans, dark red and also black banquettes, *faux marbre* columns, mirrored doors, leaded glass, big bay windows giving onto the street. The menu is innocent of Californian or New American dishes, instead offering the likes of onion soup, escargots, pâté, salade niçoise, steak tartare, steak frites—true bistro fare. The food? The surroundings are so right, you might not even notice how pedestrian it can be.





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In your grocer's frozen bread section.

Best American Bistros

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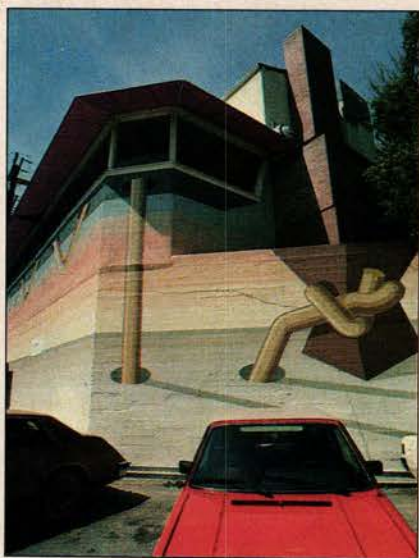
onto New World roots—a thing we've taken straight from Europe (and especially from France), tossed into our well-known melting pot and then re-shaped into another thing entirely.

You'll know an American Bistro when you see one. You'll have a pretty good idea you're in the right place the moment you walk in—it will simply *feel* right. But you'll know for certain when you look at your watch or at the big, bold-faced clock that will likely be displayed on one wall and realize that you've been sitting there for three hours or so with your friends, grazing and quaffing, glad to be a part of humankind, having the time of your life. What is the American Bistro, specifically? Well, it probably involves a big, bright, noisy room, or a series of them. Both its menu and its hours of operation are likely to be long. Its food, which is often secondary to its feeling, is apt to be a blend of French (and maybe Italian) with both traditional and contemporary American (specifically Californian in many cases), and there are almost always some light dishes offered—salads, sandwiches, omelets, whatever—in addition to more substantial fare. It probably sells a good choice of wines by the glass.

The spiritual ancestor of the American Bistro is a place like La Coupole in Paris—which is actually a brasserie, of course, and not a bistro at all. (In France, a bistro is a place to eat simply and quickly, while a brasserie is a place to linger and be sociable. In America, though, the word *bistro* suggests all the right things—the informality, the comfort, the easy pace, the social stimulation. The American Bistro rewrites the rules.) The food at La Coupole is OK if rather unimaginative and old-fashioned—oysters, marinated herring, onion soup, *choucroute garnie*, steak *au poivre* and such. The decor consists mostly of some murky 1920s frescoes in the dining area and a scattering of posters in the bar. The service is erratic. Yet La Coupole remains one of the city's most popular, and definitively Parisian, restaurants, alive with people day and night, the atmosphere crackling with the spark of human electricity. Why? Because, through some combination of

La Coupole in Paris could be the spiritual ancestor—the easy pace, the comfort, the social stimulation

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Spago, perched above The Strip, serves casual food that tends to be spectacular.

2 SPAGO LOS ANGELES

An American Bistro that opens only for dinner? That you need a good week's notice to get into? An American Bistro where the folks at the next table are likely to be Joan Rivers, Linda Evans, Sean Penn, Steven Spielberg? No, of course not. Except, of course, in Los Angeles. American Bistros tend to reflect their environment, and Wolfgang Puck's literally world-famous Spago—there's even a Tokyo knock-off—is full of all the flash and glitter, all the manic energy and let's-pretend intensity of the Hollywood community it serves. But it also offers to its customers, famous or not, the same social accessibility and culinary informality that any other American Bistro does—with the minor difference that the food here, however casual, tends to be spectacular—from the grilled duck leg salad to

the fresh shrimp pizza to the elaborate *crème brûlée* (with a stop along the way for such daring but delicious creations as Puck's new smoked sweetbreads, served with black pasta). Beyond all that, though, the very *look* of Spago (the work of Barbara Lazeroff, now Mrs. Puck), and especially its open exhibition kitchen, has already become a part of the American Bistro vocabulary. And if pizza, that staple of the genre, was reborn at the Chez Panisse Café, well, it was Puck who dressed it for the 1980s and sent it on its way around the land.



3 ODEON NEW YORK

The wonderful Odeon, in the Tribeca *quartier* of lower New York City, looks like somebody took a school lunchroom, a roadhouse diner and a Parisian workingman's café, jumbled them all up in some sort of stylistic Cuisinart, and then rearranged them with a classy but understated 1980s flair. The scenery doesn't chew up the performer, in other words; *we* provide the decoration. And because the room is not immense, the social energy seems particularly concentrated here. The air is always buzzing, the place is always full of life—even when it's not quite full (which isn't very often).

This is a place you'd probably come to just for the food, though, even if it didn't feel so lively. That food is *very good*. French food critic Christian Millau recently named the Odeon's chef, Patrick Clark, as among his favorites in New York, in fact. After sampling such unpretentious but well-focused dishes as the sliced avocado with fresh tomato mousse, the marinated breast of chicken tossed with sherry vinaigrette, the lobster ravioli with fresh chervil, the sliced duck breast with corn crepes and baby turnips, the broiled salmon fillet with Pommery mustard and tomato butter sauce, even the steak frites, you'll know why. An added attraction: the Odeon, like most American Bistros, stays open longer hours than most restaurants and has meals to match. Here, besides breakfasts and brunches, you'll find suppers, until 2:30 or 3 a.m.—from hot waffles with real maple syrup to mussel ragout.



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Best American Bistros

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of ambience and appearance (and of course location), it has long since become much more than just a brasserie: It has become a stylish social venue, a sort of gloriously public private club—not so much a place to see and be seen as a place simply to be, because simply being there is its own reward.

The late French filmmaker Jean Renoir might have had an institution like La Coupole in mind when he proposed that, “All great civilizations have been based on loitering.” Here, sitting with friends, wasting time becomes almost an act of self-improvement.

In Europe, we visited pubs where the point was to talk and laugh and maybe meet a few new people

captures the same elusive mix of qualities or serves precisely the same purpose for its customers. But the American Bistro, different though it may be, would probably never have been possible if a lot of us had never seen (or at least heard about) this Paris landmark, never felt (or at least imagined) the wonderful, insouciant, food-and-wine-fueled feeling of being out and about in a place like that—all dressed up with somewhere to glow.

But there were domestic precursors of the American Bistro, too—principally all those great old late-19th and early-20th century “men’s restaurants,” many of them still in existence, that grew out of the saloons and oyster bars of an earlier time (or at least felt like they did)—places like *the Oyster Bar* at Grand Central Station in New York, *Locke-Ober’s* in Boston, the *Savoy Grill* in Kansas City, *Musso & Frank’s* in Los Angeles, *Jake’s* in Portland, *Tadich’s* and *Sam’s* and all the rest in San Francisco (a municipality specializing in such things), and many, many others. Establishments like these, when we discovered them, got us used to the clamor and casualness of large public spaces, and reminded us that simple food is often best.

Then we went to Europe, and encountered whole new ways of eating and drinking. We visited pubs where the point was to talk and laugh and maybe meet a few new people, not to sit morosely on a bar stool or make a quick score and then go home. We spent whole afternoons on tavern terraces where corny violin music that at first caused us to grimace later seemed to make the wine dance. We found cafés where people sat for hours over one tiny cup of coffee without anybody minding, or—who could have imagined it?—unwrapped their own sandwiches to eat in plain sight with a glass of the house *vin rouge*. This was a style of consumption

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4 MUSTARDS GRILL YOUNTVILLE, CA

Young California restaurants have a problem: Now that they’ve changed the way Americans eat, exporting hot goat cheese, lamb-sausage pizza and mesquite-grilled fresh tuna to every corner of the

country, what do they do for an encore? Mustards Grill, in the Napa Valley town of Yountville, has found one answer: Have fun. The food here doesn’t worry about image, about fashion. It’s food we can indulge ourselves in, food that makes us smile to eat—little skewers of grilled pork and chicken with *shiitake* mushrooms, cornmeal pancakes with homemade sour cream and caviar, Chinese chicken salad (the best you’ve ever had), lightly smoked fresh prawns in lemon-garlic butter, Sonoma rabbit glazed with ginger, skirt steak served on a slice of country bread with more *shiitake* and sautéed tomatoes, a grilled ham and Jarlsberg sandwich garnished with tomato chutney—plus roasted garlic, polenta, black beans with onions and grilled eggplant as side orders.

All this is served up in low-key, unpretentious, friendly surroundings, without a glimmer of neon in sight. No wonder the wine maker from Acacia is over there, the office staff from Cuvaison nearby, the proprietor of Clos du Val across the room. And it’s no wonder Mustards Grill has become the wine country’s American Bistro *par excellence*.



5 FEDORA KANSAS CITY

Fedora is the American Bistro as packaged by a big restaurant chain operation (Houlihan’s, Old Place, etc.), and it turns out to be not a bad thing at all.

Located in Kansas City’s posh, mock-Spanish Country Club Plaza shopping complex (home of Gucci, Polo, Saks and Tiffany’s), Fedora is part French brasserie in design (gleaming brass, tiles, beveled glass and marble) and part American grill room (an open kitchen with rotisserie and a wood-burning grill), with Gallic art nouveau, deco accents and a pleasant air of lightness given by the soft Mission-pink ceilings.

The food clearly owes debts to Spago (the pizza and calzone, the lobster tortelloni), and to K-Paul’s (the inevitable blackened redfish and blackened steak), and is otherwise a mix of styles and, for that matter, generations—carpaccio (dressed up with *enoki* mushrooms), excellent shrimp salad with vegetable slaw, escargots in brie sauce, fettuccine Alfredo (complicated by julienned prosciutto), breast of chicken saltimbocca, spit-roasted Long Island duckling, and, of course, a charred Kansas City strip steak.

There are some good wines at fair prices, and the bar even stocks such exotica as the armagnacs of Francis Darroze and Italy’s bitter-sweet *Amaro Averna*. That all these elements could be assembled and then made to work so well in a chain restaurant context is, among other things, simply a tribute to the durability of the American Bistro idiom.

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Best American Bistros

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we simply hadn't seen before—calmer, slower, more self-indulgent, less efficient (but who cared?). It was probably just our imagination, but even the cash registers seemed to ring a little less often, and a little more sweetly.

Inevitably, after Europe, our ideas of what our own bars and cafés and restaurants could be was changed. It wasn't a matter of eating croissants and quiche instead of rye toast and ham and eggs; it wasn't a matter of Perrier or pizza or Pouilly-Fuissé. It was much more basic, closer to the bone than that. It was our whole approach, our angle of reflection. We shifted into lower gear, started taking going out less seriously (but more passionately). Much of this was culturally new to us, but we took to it like champs. We fell in love with it. And we started looking for public places that would make us feel at home—not because there was anything wrong with our own homes, but because no mere dwelling place could now contain our newfound social energy, our new ideas of food and drink as stimulants to human interplay.

It wasn't a matter of Perrier or pizza or Pouilly-Fuissé. It was much more basic. It was our whole approach

might be a bit too good, too important—but it has influenced, firsthand or not, virtually every American Bistro I have encountered—opening all the right doors, setting all the original standards for menu, decor and general style. Other San Francisco Bay Area places expanded the definitions—the Santa Fe Bar & Grill, the Fourth Street Grill, the Hayes Street Grill, and more. Spago, in Los Angeles, glamorized the idiom and took the possibilities of menu and decor still further. Joanna and other downtown hot spots in New York City came at it from another direction, raising the ceilings (literally and otherwise), infusing the café/hangout with a loftlike feeling. After that, it was open season.

Inspired by my experience back in Kansas City at Fedora, and by places in New York and California which I had known for months or years and now saw as being party to the same phenomenon, I took off recently on a zigzag dining jag across the country looking for more American Bistros. I found plenty, the 10 best of which are described elsewhere on these pages. Some other places that have many of the right elements of American Bistrotitude, or that have *all* the right elements but don't make them work quite as well, include the Gotham in New York, Old Ebbitt Grill in Washington, D.C. (which, incidentally, serves a marinated squid salad

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6 FIGLIO MINNEAPOLIS

Drink and talk flow generously in the darkish, neon-accented front room at Figlio, a high energy American Bistro in Minneapolis' Calhoun Square complex. But the real bistro/brasserie feeling takes form in back. Here, framed by coppered glass, hardwood floors, spare deco highlights and the bustle of an open kitchen, locals dawdle over simple wine (served in Figlio tumblers) and specialties like charcoal grilled chicken wings with three-mustard sauce, roasted potatoes with sour cream and bacon, and an array of new- and old-style pastas and pizza, hamburgers and other sandwiches on focaccia bread (misspelled "foccacia" on the menu), and, need it be added, blackened redbfish—which sometimes seems as if it must be the mascot of the whole American Bistro genre.

7 CUTTERS SEATTLE

When Cutters, of Seattle, and now also Santa Monica, calls itself a "go anytime—order anything" establishment, it defines one of the American Bistro's most important characteristics: its versatility, its willingness to be what you want it to be.

The Seattle original, overlooking stunning Elliott Bay, is a particularly frenetic place, admittedly full of young people hungry for more than burgers. But there can be a calmer, more contemplative side to the clientele, too—and the all-stops-out Cutters menu, with its sashimi, its escargots, its pizzas and focaccia-bread sandwiches, its Hawaiian fish grilled on kiawe charcoal, and above all its great Pacific Northwestern shellfish, is a sheer bistro-goer's paradise.

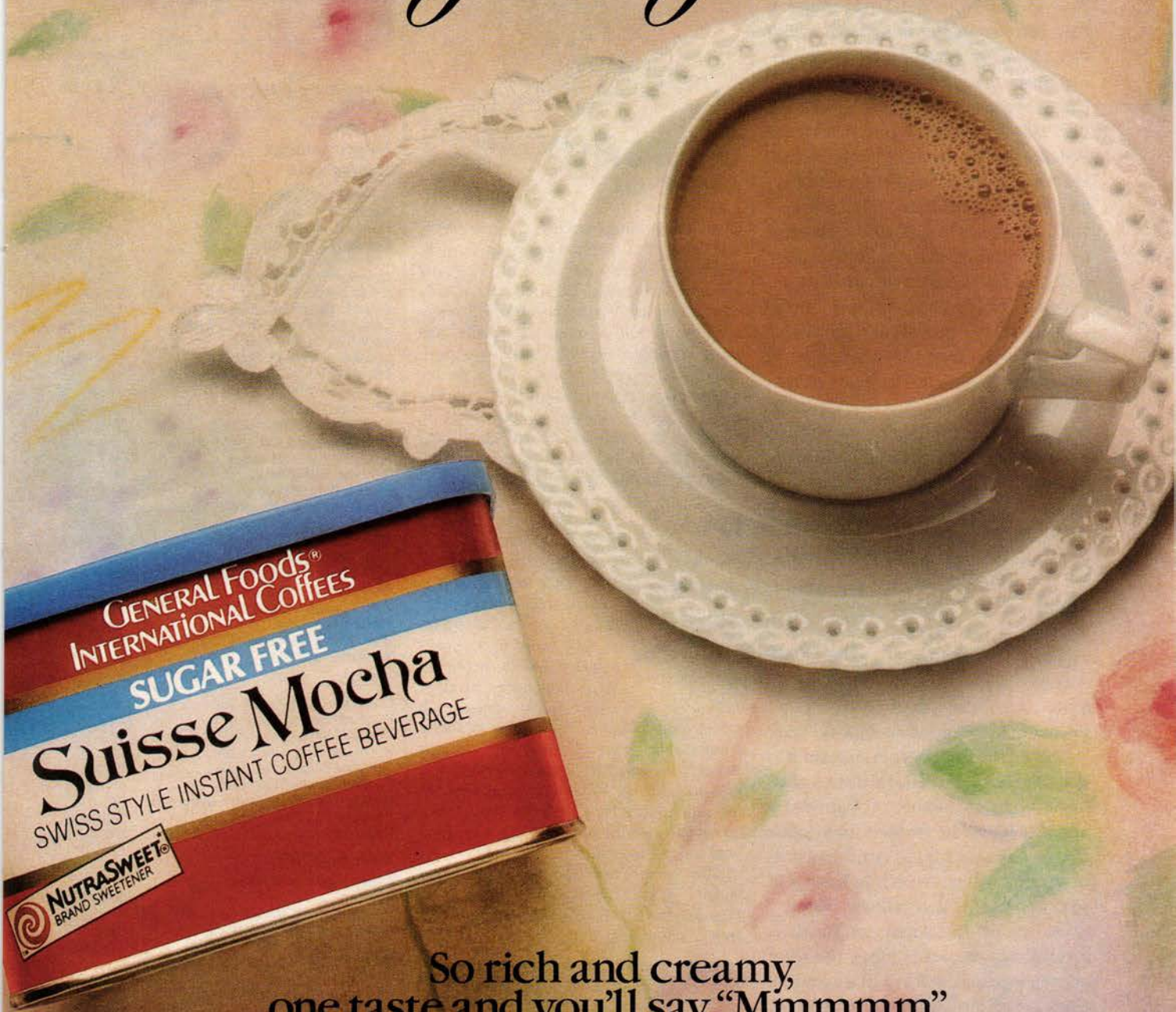


8 UN GRAND CAFÉ CHICAGO

Just as some American Bistros seem never to have noticed France, some seem to have noticed nothing but. Un Grand Café in Chicago (owned by the Lettuce Entertain You chain, whose classy Ambria is just across the hall) is

one of the latter. It might serve some contemporary Americana now and then (a superb goat cheese mousse with tarragon sauce, for instance, or a combo plate of chicken breast with jalapeño pepper sauce and lamb with thyme and pimientos), but with banquettes, its dark wood paneling, its bistro-style paper tablecloths over cloth ones, and its menu offering pâté, onion soup, steak *frites* and *poulet campagnard*, it's otherwise about as French as an American Bistro can be. But who's complaining?

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Best American Bistros

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that restaurants on both coasts would probably kill for), Olde N'awlins Cookery and even the legendary K-Paul's in New Orleans, the 2nd Street Diner & Fish Market Saloon (which has about two too many names to be an American Bistro in my book) in St. Louis, the Cafe Carlyle in Miami Beach, the Cadillac Bar in Houston (an Americano Bistro), the Routh Street Cafe in Dallas, Cafe Sport in Seattle, Café Americain in San Francisco, the California Cafe in several northern California towns, Bistango and the West Beach Café in Los Angeles, and, to some extent, the Dalt's chain (owned by the T.G.I. Friday's people) in various corners of the country. A number of American Bistros are parts of restaurant chains. Fedora, just one example, belongs to Kansas City based Gilbert-Robinson Inc., who have also given the world the Houlihan's restaurants.

Chain involvement, if anything, validates the concept, in my opinion—proving that it's a substantial enough trend to attract serious capital investment. Anyway, what could be more American than the mad marketing of an idea like this?

There are many more American Bistros or Almost-American-Bistros than these, of course—more of them every minute. It's even possible that some places that aren't quite American Bistros to me will be American Bistros to you. As I said, you'll know. What I know is that the American Bistro is here to stay, however much the form may change and develop. It's a kind of place we've missed for years, whether we've realized it or not. It's the perfect expression of all those European virtues we have learned, and then recast, as we've grown up—the sociability, the capacity for pure sensual enjoyment, the ability to take life as it comes, and so on. And I know that, if we don't have a La Coupole in this country now, it's because we've reinvented it on our own turf, in our own terms.

Continued on page 142



9 GANO ALLEY CINCINNATI

Cincinnati's nine-month-old Gano Alley Bar & Grill is a split-level version of the American Bistro—literally in an elegantly reclaimed basement. The loud, casual, usually jam-packed bar, with its bright 30-foot-long mural full of unclad goddesses and other allegorical conceits, serves appropriately casual barroom fare—oysters on the half shell, potato skins, burgers, omelettes, chili (a Cincinnati specialty), some Mexican dishes in the tacos-and-nachos idiom, and such. The antique back bar comes from Chicago's famed Stockyards Inn, and of

course there's Cincinnati's own Christian Moerlein beer on tap. There's allegory on the wall downstairs, too, but otherwise things are more serious: mirrored antique pillars, big sprays of silk flowers, oversized tables draped in white linen, three-quarter semicircular black booths you

never want to leave. The food is similarly comfortable—huge platters of steamed mussels or crayfish, cioppino, grilled fish and duck breast, 10 kinds of steak (including a superlative New York cut, coated with an assertive pesto) and great potatoes, fried with onions and sweet peppers.

This is an American Bistro, in other words, that's hardly even heard of in France—but that is no less wonderful for its lack of knowledge.



The split-level bistro: Gano Alley, where the food is as comfortable as the setting.

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Santa Cruz Integrand Design 426-4717
Santa Maria Paper Star 925-7515
Santa Rosa Company's Comin! 526-0323
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OREGON

Gresham Cloud Tree & Sun 666-8495
Portland H. K. Limited 223-3131
Portland Kitchen Kaboodle 643-5491
Portland Kitchen Kaboodle 643-5491
Portland Kitchen Kaboodle 227-5131
Portland Kitchen Kaboodle 652-2567
Portland Meier and Frank—all stores 241-5155
Portland Sou Flair 639-3637
Portland Sou Flair 282-7636

WASHINGTON

Bainbridge Island Roberts
Jewelers 842-3464
Bellevue Mr J's Kitchen Gourmet 455-2270
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Seattle The Basics 634-2221
Seattle The Bon 800-552-7288
Seattle Kitchen & Company 242-3001
Seattle Kitchen 'N Things 784-8717
Seattle The Mrs. Cooks 525-5008
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Best American Bistros

Continued from page 140



10 SQUARE ONE SAN FRANCISCO

You'll see more neckties and designer frocks at San Francisco's handsome new Square One than you might expect at an American Bistro—but this is, after all, San Francisco. Anyway, there's something about the restaurant's one big dining room, all blond and soft white, so clean-lined and yet so warm, that probably makes people—even lingerers and social loiterers—want to look their best. The proprietor of Square One is Joyce Goldstein, who ran the Café at Chez Panisse for some years. Here, though, she goes off in a new direction—or rather, lots of new directions. This is easily the most eclectic American Bistro menu in the country: Instead of pizza, there's goat cheese baked in phyllo dough with figs, grapes and dates or deep-fried chicken-filled *bisteeya*. (The particulars change daily.) Salads are things like pickled salmon with cucumbers and smoked chicken with mangoes and walnuts. Pastas might include fettuccine with sweetbreads, lobster-stuffed cannelloni, or Persian-style leek and ricotta ravioli in spicy lamb sauce. Main dishes are similarly all over the map—tandoori chicken with Japanese eggplant, grilled tuna teriyaki with Swiss chard, halibut in tahini sauce with fresh coriander and cumin. Desserts range from ollaliberry sorbet to flourless chocolate-apricot torte.

CAFÉ UN DEUX TROIS, 123 West 44th Street, NYC, 212/354-4148

CUTTERS, 2001 Western Avenue (Pike Place Market area), Seattle, WA, 206/622-7711, and 2425 Colorado Avenue (Colorado Place), Santa Monica, CA, 213/453-3588

FEDORA, 210 West 47th (Country Club Plaza), Kansas City, MO, 816/561-6565

FIGLIO, 3001 Hennepin Avenue South (Calhoun Square), Minneapolis, MN, 612/822-1688

GANO ALLEY BAR & GRILL, One Bowen Place, Cincinnati, OH, 513/381-6200

MUSTARDS GRILL, 7399 St. Helena Highway, Yountville (Napa Valley), CA, 707/944-2424

ODEON, 145 West Broadway, NYC 212/233-0507

SPAGO, 8795 Sunset Boulevard, Los Angeles, CA, 213/652-4025

SQUARE ONE, 190 Pacific Avenue, San Francisco, CA, 415/788-1110

UN GRAND CAFÉ, 2300 North Lincoln Park West, Chicago, IL, 312/348-8886



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THE EUROSTYLE REPORT

The Right Place

By Arlene Hirst

Each and every one of these places in the sun and snow, from Morocco to Big Sur, will let you relax in comfort and style

IN THE SUN

CARMEL

The craggy Big Sur coastline is legendary, and so is the venerable **Highlands Inn**. This 68-year-old landmark seaside resort, with the Monterey peninsula's view of views, has just undergone a multimillion dollar face-lift, changing from dowdy matron to Euro-chic fashion plate. Bleached oak floors, open-beam ceilings and granite fireplaces are all part of the new look. Floor-to-ceiling glass walls in the dining room make you feel part of the seascape. Rates range from \$95 to \$300. The Highlands Inn, Box 1700, Carmel, CA 93921, 800/538-9525 (CA 800/682-4811).

ST. KITTS

Well off the beaten track, St. Kitts is a great place to get away from it all and unwind . . . totally. And if lazy luxury and T.L.C. are what you crave, stay at **The Golden Lemon**. Restored by its owner, this 17th century beachfront stone manor's 12 rooms are furnished with the best local antiques mixed with the likes of imported Chippendale. The dining room is the best on the island, with a West Indian menu of fresh fish, lobster. Book well in advance. Daily rates for two run about \$250 (M.A.P.). The Golden Lemon, Dieppe Bay, St. Kitts, West Indies, 809/465-7260 or 212/535-9530.

MEXICO

Get more than just a suntan from a Mexican vacation. The government there has built five **Archaeological Villas**, which Club Med manages, near key archaeological sites: in the Yucatán

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MOROCCO

One of the best places to tap into Moroccan exotica is **La Gazelle D'Or**, a fantasy straight out of *Arabian Nights*. Its bungalows are done up in Moorish splendor and a dining room, serving superb, classic French cuisine, is outfitted like a sultan's tent, with satins and damasks. In nearby Taroudant, check out one of Morocco's picturesque *souks*, the town marketplaces selling everything from chickens to carpets, with some snake charmers thrown in for good measure. Double occupancy, \$80, includes continental breakfast
Continued on page 142D



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BULLOCK'S

The Right Place

Continued from page 142B

and dinner. La Gazelle D'Or, Taroudant, Morocco (through Flag Tours, 212/921-3366).

ON THE SLOPES

LAKE TAHOE

California's skiing turf, frequently overshadowed by its Rocky Mountain cousins, gets high marks from the cognoscenti. A great way to find out for yourself is at **Tahoe Seasons Resort**. Just 150 yards from the ski tram at Heavenly Valley, this wood-paneled, 160-suite luxury hotel is California contemporary at its best. Après ski, there's a free shuttle to the Nevada casinos five minutes away. Suites range from \$95, European plan. Tahoe Seasons Resort, Saddle Road at Keller, Box 5656, South Lake Tahoe, CA 95729 800/824-5150 (CA 800/722-9144).

IN THE CITY

SAN FRANCISCO

In a city with some of the world's best small hotels, another jewel has just surfaced. **The Sherman House**, a delicious white Victorian gingerbread manse in posh Pacific Heights, has nine suites and six rooms, each with woodburning fireplace, black granite bathroom with spa tub and French-style canopied beds. Outfitted in everything from French antiques to California contemporary by top Bay area designer Billy Gaylord, rooms are \$190 to \$600 a night, European plan. The Sherman House, 2160 Green St., San Francisco, CA 94123, 415/563-3600.

SEATTLE

The 54-room **Alexis**, located a block from the waterfront in the Northwest's most European city, offers the kind of service seldom seen this side of the English Channel: Continental breakfast with a morning newspaper, use of the steam room, shoeshine, complimentary local calls...and no tipping. Furnished with real furniture, not hotel regulation issue, the rooms are studded with English antiques. Rates begin at \$110 and special weekend packages are available. The Alexis Hotel, 1007 First Avenue at Madison, Seattle, WA 98104, 206/624-4844. **MH**

"I came here with my books, clothes, and the Indian rugs I collect—I never want to be tied down with too many possessions again."

What I want is a place where a 10-year-old boy can eat an ice cream cone without my getting uppity about his making a mess on the sofa."
—Ali MacGraw



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THE MIGHTY BULB

(See page 44)

(upper right photo, left to right)

Floor lamp (right)—"Roll" by Michele De Lucchi for Biesseplast, at Furniture of the Twentieth Century, 154 W. 18th St., NYC 10011

Desk lamp—"Curve" by Marco Zotta for Bianchi, at LIGHT/INC, 1162 Second Ave., NYC, 10021

Desk lamp—"Lucifero", by De Pas, D'Urbino, Lomazzi for Bianchi, at LIGHT/INC

Desk lamp—"Gibigiana" by Achille Castiglioni for Flos, at LIGHT/INC

EUROGIFTS

(See page 57)

Sunglasses—Porsche Design, at City, 213 W. Institute Pl., Chicago, IL 60610

Briefcase—Bottega Veneta, 635 Madison Ave., NYC 10021

Watches—City, 213 W. Institute Pl., Chicago, IL 60610

(See page 59)

Heater—# 986 "Convector Plus" by Krups North America, 3 Pearl Ct., Allendale, NJ 07401

Microwave—# 1145 by Litton, 1405 Xenium Lane North, Minneapolis, MN 55440

Wine cooler—Alessi/USA, div. of The Shawbel Corp., 281 Albany St., Cambridge, MA 02139

Saucepan—Cuisinart Inc., 411 W. Putnam Ave., Greenwich, CT 06830, available at Bloomingdale's, 1000 Third Ave., NYC 10009

Lamp—"Solitaire Tavolo" by Barbieri Marianelli, at LIGHT/

INC, 1162 Second Ave., NYC 10021

(See page 61)

Chair—"James Dean" at Dapy, 431 W. Broadway, NYC 10012

Vacuum bottle—"Escort" by Gott Corp., Box 652, Winfield, KS 67156

Garden tools—D.F. Sanders, 386 W. Broadway, NYC 10012

Radio—# QT50, Sharp Electronics Corp., 10 Sharp Plaza, Box 588, Paramus, NJ 07652

(See page 63)

Television—Quasar, 9401 W. Grand Ave., Franklin Park, IL 60131

Speakers—"RoomMates," Bose Corp., The Mountain, Framingham, MA 01701, available nationwide

Video camera—# CV-301 by Konica, available at authorized Konica dealers nationwide

Lamp—"Bikini" by Tronconi from LIGHT/INC, 1162 Second Ave., NYC 10021

VCR and remote control—RCA Consumer Electronics, 600 N. Sherman Dr., Indianapolis, IN 46201

(See page 65)

Computer—Apple IIc by Apple Computer, Inc., available nationwide

Typewriter—Olivetti Praxis 45D, by Docutel Olivetti, available nationwide

Black phone—Alpha X imported by Panel Research and Development Corporation, 105 West 55th Street, NYC 10019, available at Bloomingdale's, 1000 Third Avenue., NYC 10009

White phone—# TE-141 by TeleQuest, at City, 213 W. Institute Pl., Chicago, IL 60610

Answering machine—# 5500 by AT&T, at Phone Center Stores nationwide

(See page 67)

Bowl, teakettle—by Alessi at D.F. Sanders, 386 W. Broadway, NYC 10012

Food processor—# RC2100 by Robot-Coupe International Corp., Box 838, Norwalk, CT 06856

Skillet—# S-26 with lid # S-29, Comex, 1275A Feather River, Oroville, CA 95965

Clock—by ARTIME at City, 213 W. Institute Pl., Chicago, IL 60610

Corkscrews—Straightlines, 928 Broadway, NYC 10010

THE LOOK DEFINED

(See pages 72 and 73)

Shelving (top right)—Progressus, 4620 S. Atlanta Rd., Smyrna, GA 30080

Plate—"Wave" by Mikasa, 41 Madison Ave., NYC 10010

Sofa—Drexel Heritage Furnishings, Drexel, NC 28619

Towels (left)—Royal Classic Collection by Cannon, 1271 Avenue of the Americas, NYC 10021

Table—"Tris" by Tavier of Italy, through Ello Furniture Mfg. Co., 1034 Elm St., Rockford, IL 61102

Sofa—Carter Industries Inc., Box 1869, Salisbury, NC 28144

Chair (far right)—"Bon Bon" B&B America, 530 Nepperhan Ave., Yonkers, NY 10701

Table (lower left)—"Quadrante," B&B America/Stendig International Inc., 745 Fifth Ave., NYC 10021

Sofa (lower left)—Bauhaus Designs of Canada, 40 Denison Rd. East, Weston, Ontario, Canada M9N3T7

Wallcovering—"Torino" from Donghia Textiles, 485 Broadway, NYC 10013

Chair (right)—# 30, Pacific Furniture, 1965 East Vista Bella Way, Drawer 12, Compton, CA 90220

Sofa (lower right)—"Flou-Flou" at Ligne Roset, 200 Lexington Ave., NYC 10016

(See pages 74 and 75)

Lamp (top left)—"Allegro" from the Fagerhults Collection by Ledu Corp., 25 Lindeman Dr., Box 358, Trumbull, CT 06611

Chair (upper left)—from the "Flair" collection at Bernhardt Industries, Box 740, Lenoir, NC 28645

Chair (upper left center)—The Lane Co., Box 151, Altavista, VA 24517

Console—Colzani, 200 Lexington Ave., NYC 10016

Stereo—# P2 turntable, # R1 receiver, # C2 cassette deck and # B2 pedestal base by ADS/Analog Digital Systems, 1 Progress Way, Wilmington, MA 01877

Chair (bottom left)—"Super chair" at Workbench, 470 Park Ave. South, NYC 10016

Table (center)—B&B America/Stendig International Inc., 745 Fifth Ave., NYC 10021

Cabinet, mirror, chair, table (right center)—from the "Lafayette" collection, Hickory Chair Co., Box 2147, Hickory, NC 28603

Continued on page 148

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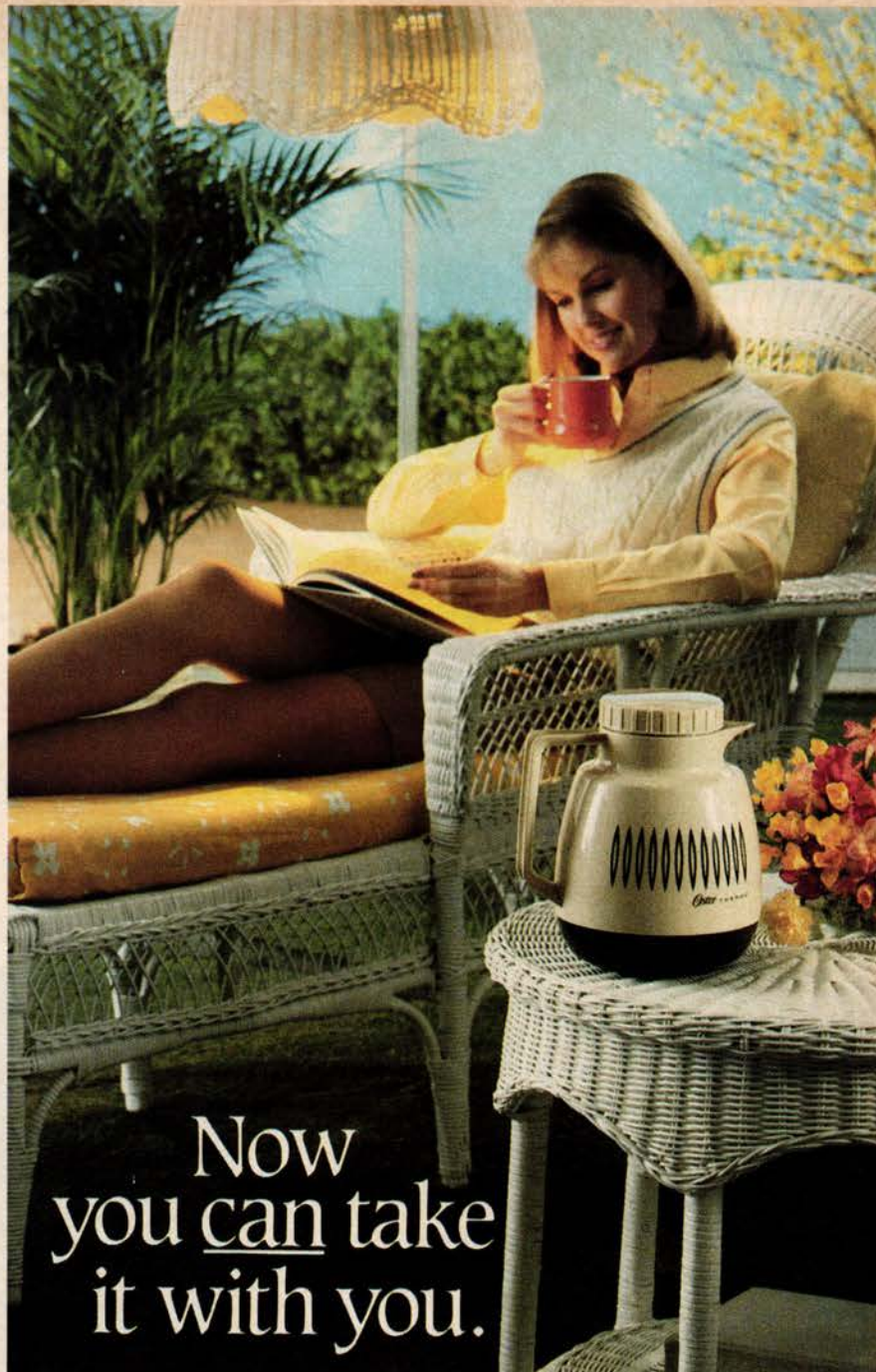
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(See pages 80 and 81)

Fabric (upper left)—"Shibori I" and "Shibori II" by Jack Lenor Larsen, 41 E. 11th St., NYC 10003

Chair (left)—"Experiment" by Yrjo Kukkapuro, at Beylerian, 305 E. 63rd St., NYC 10021
Teapot (top center)—"Trio" pattern china by Villeroy & Boch, 41 Madison Ave., NYC 10010

Table (top center)—"Astragalo" by Diade, at Interna, Merchandise Mart, Space 6-168, Chicago, IL 60654

Glass (top center)—"Memphis" barware by David Erenreich for Prisma, at Sasaki, 225 Fifth Ave., # 418, NYC 10010

Table (top right)—by Ettore Sottsass, at Grace Designs, Box 5801, World Trade Center Suite 622, Dallas, TX 75258

Chair (far right)—"Mondrian" chair by Tiffany and Tiffany, from the "Masterpiece" collection by Atlantic Furniture Co., 3745 Progress Rd., Norfolk, VA 23502

Fabric (bottom left)—Naco Fabrics, through Auger Designs, 979 Third Ave., Room 2N, NYC 10022

Table (bottom center)—designed by Milo Baughman for Thayer-Coggin Inc., 427 South Rd., High Point, NC 27262

Vases (lower center)—Pinkwater Glass, RD #10, Churchill Rd., Carmel, NY 10512

Table (bottom right)—"Bi-level Cocktail Table" by HTB/Lane, Box 795, Conover, NC 28613

(See pages 82 and 83)

Plate (far left)—"Tuxedo" by Gwathmey Siegel for Swid-Powell, 55 E. 57th St., NYC 10022
Armchair (top left)—"Ottomana" at B&B America/Stendig International Inc., 745 Fifth Ave., NYC 10021

Fabric (top left)—"Sophia," Roger Arlington Inc., 979 Third Ave., NYC 10022
Fabric (center)—"Philtre" from the "Modern Sheers" collection at Groundworks, 79 Fifth Ave., NYC 10003

Carpet (right)—from the "Dessine" series by Mira-X International, 246 E. 58th St., NYC 10022

Table (top right)—Gordon International, 200 Lexington Ave., NYC 10016
Carpet (below table)—"Fandango" at Einstein Moomly Inc., 150 E. 58th St., NYC 10155

Sofa (right center)—"Sole" by Styling, at Regba Diran NY Inc., 105 Madison Ave., NYC 10016

Linens (left)—"Ikat Stripe," Martex, div. of WestPoint Pepperell, 1221 Avenue of the Americas, NYC 10020

Linens (second from left)—"Nordica Katja" by Cannon, 1271 Avenue of the Americas, NYC 10020

Linens (third from left)—"Smart Stripe," Atelier Martex, div. of WestPoint Pepperell
Linens (fourth from left)—"Chroma," from the "Europa Classics" collection by Cannon

Linens (right)—"Taxi," from the "Europa Classics" collection by Cannon

WHERE TO FIND IT

(See page 85)

Furnishings—items displayed are available at Current, 1001 Western Ave., Seattle, WA 98104

Sofa—"Aldente" by Thalia

Coffee table—"Metafora" by Casigliani

Gray chairs—"Vipera" by Palucco

Resources

Continued from page 146

Table (far right)—"De Menil" by Gwathmey Siegel, through ICF Inc., 305 E. 63rd St., NYC 10021

Bar, armoire—from the "Circa 1990" group by Henredon, Box 70, Morganton, NC 28655
(See pages 76 and 77)

Glass (far left)—Sarreid Ltd., Box 3548, Wilson, NC 27895

Glass (top)—from the "Picardie" line of Duralex glassware by St. Gobain International Glassware Corp., 41 Madison Ave., Suite 9A, NYC 10010

Chair (top center)—designed by Milo Baughman for Thayer-Coggin, 427 South Rd., High Point, NC 27262

Sofa (top center)—from the "Flair" collection at Bernhardt Industries, Box 740 Lenoir, NC 28645

Table (top right)—HTB/Lane, Box 795, Conover, NC 28613

Knife (center)—Ricci Silversmiths, 41 Madison Ave., NYC 10010

Clock (far right)—Howard Miller Clock Co., 860 E. Main St., Zeeland, MI 49464

Chair (bottom left)—"Vanity Fair" by Poltrona Frau, available through Interna Designs, Merchandise Mart, Space 6-168, Chicago, IL 60654

Flatware (bottom)—"French Hotel" by Oneida, available at Dean & DeLuca, 121 Prince St., NYC 10012

Plates (bottom)—Phillip Mueller, Box 73, Knickerbocker Station, NYC 10022, available at Bergdorf Goodman and Neiman-Marcus stores

Sofa (lower right)—designed by Robert Venturi for Knoll International, 655 Madison Ave., NYC 10021

Pillows (bottom right)—Descamps, 723 Madison Ave., NYC 10021

(See pages 78 and 79)

Lamps (top)—# OA1010-WH, OA1010-BL, and OA1010-RD, by Westwood Lighting Group Inc., 117 Genesee Ave., Paterson, NJ 07503

Sofa (upper left)—Century Furniture Co., Box 608, Hickory, NC 28603

Champagne flute—from the "Dom Pérignon" line by Baccarat, 55 E. 57th St., NYC 10022

Fabric (center)—"Adriano" by Quadrille, 979 Third Ave., NYC 10022

Marble (top)—Marble Technics Ltd., 150 E. 58th St., NYC 10155

Lamp (lower left)—"Charleston" by Tronconi, at LIGHT/INC, 1162 2nd Ave., NYC 10021

Lamp (second from left)—"Igloo" by Tommaso Cimini, at Lighting Assocs., 305 E. 63rd St., NYC 10021

Lamp (third from left)—"Glatz Kopf" by Ingo Maurer, at LIGHT/INC

Lamp (right)—"Rotor" designed by Michele De Lucchi for Bieffeplast, at Furniture of the Twentieth Century, 227 W. 17th St., NYC 10011

Plate (left half)—"Black Royale," Lenox China, Lawrenceville, NJ 08648

Plate (right half)—marbleized buffet plate by Villeroy & Boch, 41 Madison Ave., NYC 10010
Chair (far right)—Otto Gerda Co. Importers and Exporters, 82 Wall St., NYC 10005

Table (lower right)—from the "Stone International" collection by Eilo Furniture Mfg. Co., 1034 Elm St., Rockford, IL 61102

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Coffee table—"Projects Pedestal" by David Van Noy and George Ellian
Red chair—by Andries Van Onck
Pillows—by Pillows of California
Print—"Geometric Abstraction" by Michael Heizer, Los Angeles Museum of Contemporary Art, 414 Boyd, Los Angeles, CA 90013
Lamp (on table)—"Cygno" by Ron Rezek Lighting; **Espresso maker**—"Atomic"
Lamp (left)—"Iris" by Ron Rezek Lighting; **Lamp**—"Pink Torch" by Kovacs Design Group
Lamp (right)—"Grey Pool" by Ron Rezek Lighting
(See page 97)
Furnishings—items displayed are available at Crate & Barrel Furniture, 1045 Massachusetts Ave., Cambridge, MA 02139
Table—by Pedano; **Upholstered chair**—by Trio
Stacking chairs—by Bononia
Carved chair—by Papyrus; **Table lamp**—by Saturn
Clock—by Kovacs Design Group
Domed table lamp—by Dansk; **Torchère**—by Kovacs Design Group; **Stacking units**—by Muurame
Fabric—"Jolla" and "Haiku" by Marimekko; **Trays, bowls**—by Alessi; **Glasses**—by Bianco
Vase—by Aalto
(See page 99)
Furnishings—items displayed are available at Luminaire Inc., 7300 S.W. 45th St., Miami, FL 33155
Sofa—"Cabriolet" by Bruno Roto; **Bentwood rocking chair**—"Dondolo" by Crassevig
Chair—"Binda" by Luca Leonori
Marble-topped table—by Massimo & Lella Vignelli
Pitcher, mug—by Heller
Bookend—by Dyplo

STYLEMAKERS

(See page 101)

Design—Bénédicte Siroux of Furniture of the Twentieth Century, 154 W. 18th St., NYC 10011

Lamp (right)—at Furniture of the Twentieth Century

(See pages 104 and 105)

(lower left photo)

Design—Richard Himmel, 219 W. Erie, Chicago, IL 60610

Urn—French 19th century steel, owner's private collection

Console (against wall)—French art deco designed by Edgar Brandt, owner's private collection

Bust (on console)—French art nouveau, owner's private collection

(right photo)

Design—Patrick Naggar of Didier Aaron Inc., 32 E. 67th St., NYC 10021

(See pages 106 and 107)

Furnishings—items displayed are available at Roche-Bobois, 133 Lewis Wharf, Boston, MA 02110

Sofa—"Blousson"; **Coffee table**—by Casigliani

End tables—by Cidue

Continued on page 150

Side table—# A-9 and **Dining table**—# A-10 by Bieffeplast

Dining chairs—"City Chairs" by Lamm

Trolley—"Lucky" by Bieffeplast

Lamp (with blue arch)—"Alba" by Leucos

White lamp (on side table)—"Atollo" by O-Luce

Lamp (behind sofa)—"Solitaire" by Tronconi

Lamp (in corner)—"Quattro" by C.I.L.

Ceramic vases—by Sicart

(See page 87)

Furnishings—items displayed are available at City, 213 W. Institute Pl., Chicago, IL 60610

Chair (with black trim)—"First" by Memphis

Red folding chair—by Theema

Gray leather armchair—by Carter

White leather sofa—by Ligne Roset

Sideboard (in window)—"Carlton" by Memphis

Red and black cart/trolley—by Theema

Side table—designed by Eileen Gray

Phone—by TeleQuest

Lamp (with red shade)—"Aggregato Stelo" by Artemide

Floor lamp (with blue posts)—by Memphis

White bowl—by Memphis

Silver tea service—by Alessi

Blue bowl (on sideboard)—by London Glass

(See page 89)

Furnishings—items displayed are available at Roche-Bobois USA Ltd., 183 Madison Ave., Suite 819, NYC 10016

Sofa—"Talara"; **Cocktail table**—"Metaphora," by Casigliani

Lamp—"Pipistrello"

Étagère—# M073; **Table**—# M075

(See page 91)

Furnishings—items displayed are available at Limn, 457 Pacific Ave., San Francisco, CA 94133

Granite table—by Michele De Lucchi; **Wooden Gaudi chair**—by Calvet

Suede sofa—"Paros" by Brunati; **Laminated table (left rear)**—by Brubacker/Best

Dressing table (right rear)—by Philip Agee; **Tube-and-concrete lamp**—by David Ireland

Silver-and-granite table—by Paolo Portoghesi and Carol Scarpa

Lamps (on granite table)—by Ziggurat; **Neon art**—by Cathy Stone

Gold-plated column lamp—by Sirrah

Lamp (on laminated table)—"Mantis" by Atelier International

(See page 93)

Furnishings—items displayed are available at Conran's, 444 Lafayette St., NYC 10003

Lamps—"Cassata"; **Shelves**—"Tic Tac"; **Sofa**—"Viby"; **Table**—"Isis"

Chair—"Riba"; **Lamp**—"Worklamp"; **Shades**—"Soumi"

(See page 95)

Furnishings—items displayed are available at By Design, Beverly Centrl Blvd., Los Angeles, CA 90048

Black chair—"Elisa" by Marc Berthier; **Triangular folding table**—by G

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Resources

Continued from page 149

Table lamp (right)—"Nastro" by Stilnovo

Wall system—by Interlude

Stereo system—by ADS Inc., courtesy of Tweeter Etc., 874 Commonwealth Terrace, Brookline, MA 02146

Rug—by Otep

Bowl (top left shelf)—by Ogetti

Flowers—courtesy of Harbor Greenery, 117 Atlantic Ave., Boston, MA 02110

(See pages 108 and 109)

(bottom left photo)

Furnishings—items displayed are available through Randolph & Hein Inc., 1 Arkansas St., San Francisco, CA 94107 (right photo)

Furnishings—items displayed are available through Dakota Jackson Inc., 306 E. 61st St., NYC 10021

Doves—courtesy of Ideal Pet Supply, 356 E. 116th St., NYC 10019

(See page 110)

Design—Adam Tihany and Robert Couturier of Adam D. Tihany International, Ltd., 130 E. 61st St., NYC 10021

Chair—Adam D. Tihany International, Ltd.

OLD WORLD IN A LOFT

(See page 115)

Design—by Richar of Richar Interiors Inc., 833 N. Orleans, Chicago, IL 60610

Love seats—"Tuscan Ebony" leather by Brayton International, Box 2558, High Point, NC 27261

Side chairs—by Carlo Bisgatti, owner's private collection

Cocktail table, end tables—"Naviglio" by Piero De Martini, at Atelier International, 595 Madison Ave., NYC 10022

Table lamps—"Ring" at Atelier International

Rug—by Nicholas Michael Carpets & Rugs, Space # 1737, Merchandise Mart, Chicago, IL 60654

Sculpture—"Torso" by Neil Goodman, owner's private collection

Storage unit—Custom design by Richar

Antique jacket—of the "Lahu" tribe, Thailand, owner's private collection

Track lighting—by Halo, available nationwide

Table/desk—Atelier International, 595 Madison Ave., NYC 10022

Antique desk chair—owner's private collection

Cylindrical table—by Cal Spitzer, Netto Designs, 525 W. Noble St., Chicago, IL 60610

Painting—by Pearl Schwartz, Richar private collection

(See pages 116 to 117)

Storage unit—custom design by Richar

Painting (over storage unit)—"Africa, 1983" by Judy Simonion, Peter Miller Gallery, 356 W. Huron St., Chicago, IL 60610

Side chairs, footstool—by Carlo Bugatti, owner's private collection

Painting—from the "Apollo" series by Robert Natkin, owner's private collection

Table/desk, desk lamp—Atelier International, 595 Madison Ave., NYC 10022

Desk chair—"Artizula" by J.G., Space # 11-118, Merchandise Mart, Chicago, IL 60654

Painting (center)—"Very Industrious Insects" by Matthew Straub, owner's private collection

Painting (right)—"Rolls of Paper on Black" by Akira Aritz, owner's private collection

Sculpture—"Mona I" and "Mona II" by Fritz Koenig, owner's private collection

(See pages 118 and 119)

(top photo)

Antique desk chairs—owner's private collection

Cylindrical table—by Cal Spitzer, Netto Designs, 525 W. Noble St., Chicago, IL 60610

Table/desk—Atelier International, 595 Madison Ave., NYC 10022

Desk chair—"Articula" by J.G., Space # 11-18, Merchandise Mart, Chicago, IL 60654

Console tables (beside desk)—owner's private collection (bottom photo)

Sideboard—owner's private collection

Chairs—by Otto Wagner, owner's private collection

Bronze lions—owner's private collection

Art—"Autographs" by Robyn Denny, owner's private collection

(right photo)

Dining table, chairs—by Mario Bellini at Atelier International, 595 Madison Ave., NYC 10022

Side table (rear)—"Corridor Table" by Dick Wickman, owner's private collection

Steel sculpture—"Vase IV, 1984" by William Wareham, owner's private collection

Painting (left)—by Wes Kimmler, Peter Miller Gallery, 356 W. Huron St., Chicago, IL 60610

THE NEW WORLD VILLA

(See pages 120 and 121)

Architecture—Richard Fernau and Laura Hartman, 1555 La Vereda Rd., Berkeley, CA 94708

(See pages 122 and 123)

(upper left photo)

Neoclassic chairs, rug, glass urn—Randolph & Hein, Galleria Design Center, 101 Kansas St., San Francisco, CA 94103; also at Pacific Design Center, 8687 Melrose Ave., Los Angeles, CA 90069

Brass and marble table—designed by Cedric Hartman, at Randolph & Hein

Other furniture—antiques, private collection

(lower left photo)

Mirak chair—Randolph & Hein, Galleria Design Center, 101 Kansas St., San Francisco, CA 94103; also at Pacific Design Center, 8687 Melrose Ave., Los Angeles, CA 90069

(right photo)

Dining table, chairs—private collection

White ironstone platter—Williams-Sonoma, Box 3792, San Francisco, CA 94119

VIENNA ON THE HUDSON

(See pages 124 and 125)

Design—David Estreich & Assocs., Architects, 100 Fifth Ave., NYC 10011

Sofa, lounge chairs, vase—by Josef Hoffmann at ICF Inc., 305 E. 63rd St., NYC 10021

Coffee table, cabinet—custom design, David Estreich, available at The Pace Collection, 321 W. 62nd St., NYC 10021

Carpet—Stark Carpet Corp., 979 Third Ave., NYC 10022

(See pages 126 and 127)

(top left photo)

Chairs—"Fledermaus" by Josef Hoffmann at ICF Inc., 305 E. 63rd St., NYC 10021

Table—custom design, David Estreich, available at The Pace Collection, 321 E. 62nd St., NYC 10021

Vase, bowl—by Josef Hoffmann at ICF, Inc.

Lamp—"Egina" at Artemide, 150 E. 58th St., NYC 10155

Glass block—by Pittsburgh Corning, available nationwide

Continued on page 160

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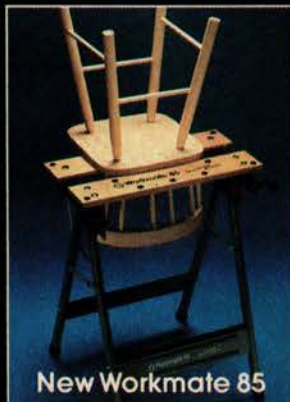
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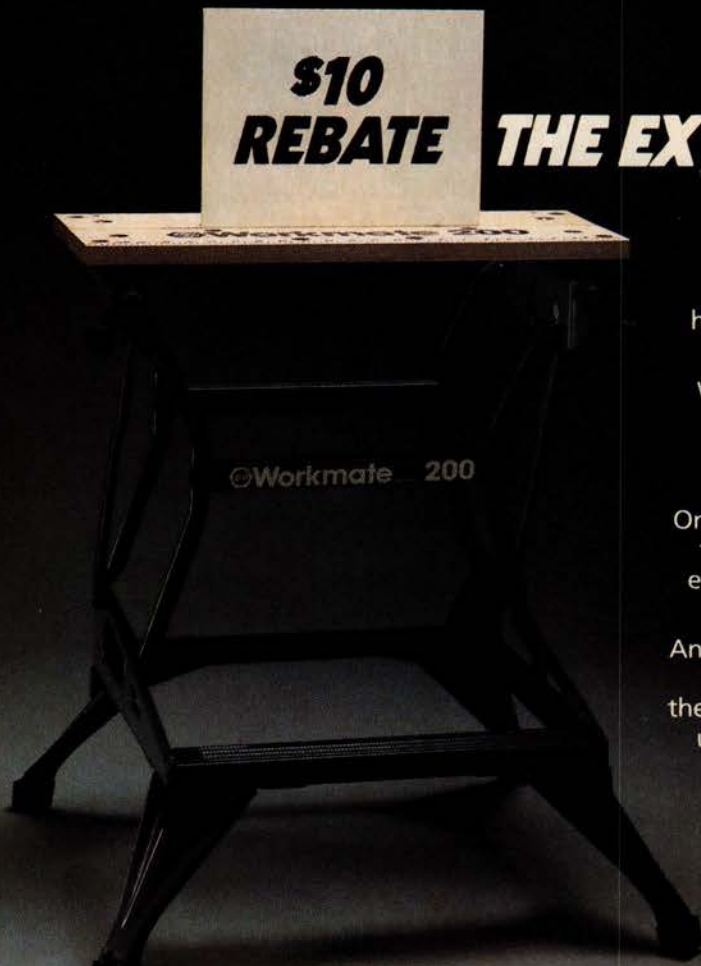
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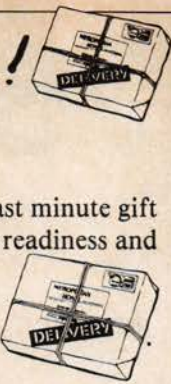


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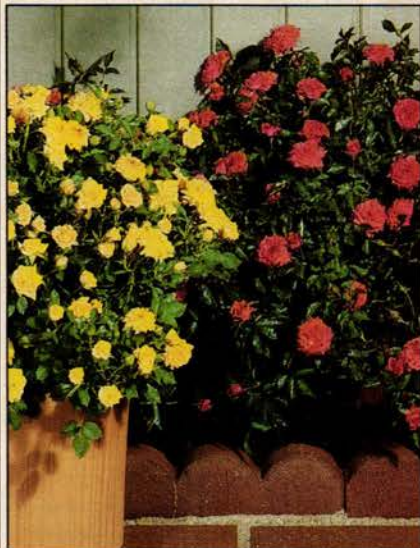


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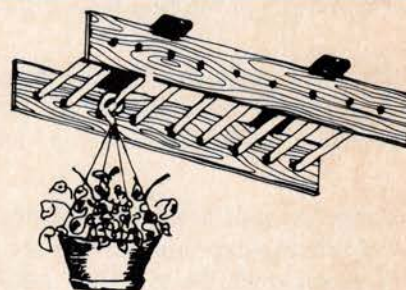
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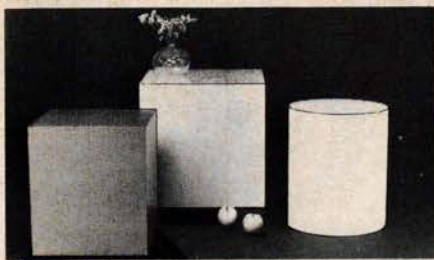
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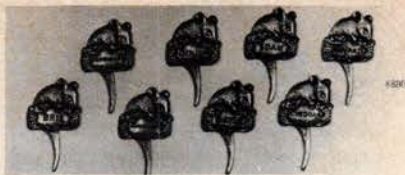
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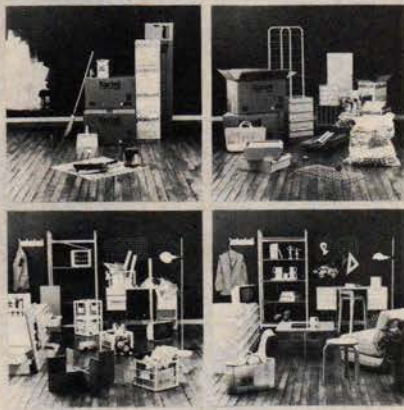
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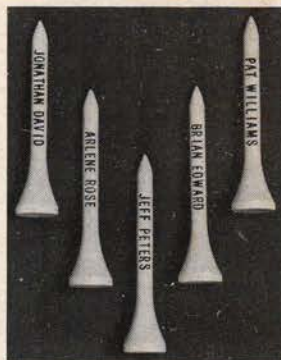
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P.O. Box 346, Sonoma, CA 95476



The Architect's Lamp - Order #330

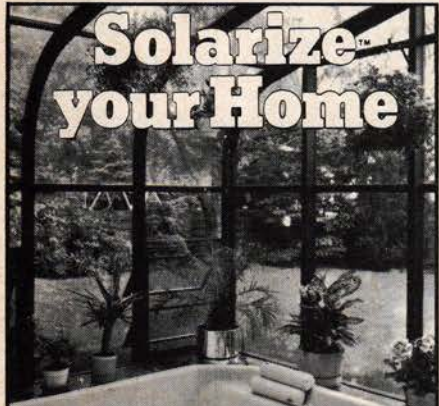
Use it as a work lamp or reading/spot light. Lamp has maximum extension of 40" and features off/white enamel finish over metal. On/off switch in head. Price: \$19.95 plus \$3.00 shipping each. ROBELIER, Dept. MHE12-4, 1500 South 50th St., Philadelphia, PA 19143.



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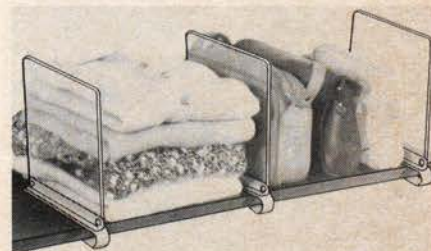
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Resources

Continued from page 150

Carpet—Stark Carpet Corp., 979 Third Ave., NYC 10022

(lower left photo)

Chairs—by Robert Mallet-Stevens at Furniture of the Twentieth Century, 227 W. 17th St., NYC 10011

Cabinets—St. Charles Kitchens of New York, available nationwide

Refrigerator—Sub Zero, available nationwide

Sink—Elkay, available nationwide

Faucet—Kroin, available nationwide

Dishwasher—Thermador, available nationwide

Oven—Roper, available nationwide

Wall tile—Elon, available nationwide

Soap dispenser—Kroin, available nationwide

Lamp—Atelier International, 595 Madison Ave., NYC 10022

(right photo)

Nesting tables—by Josef Hoffmann at ICF Inc., 305 E. 63rd St., NYC 10021

Rug—by Rochester, at Stark Carpet Corp., 979 Third Ave., NYC 10022

Vase—"Ovalis," available at Museum of Modern Art, 11 W. 53rd St., NYC 10019

INSTANT PAST IN A PIED À TERRE

(See pages 128 and 129)

(upper left photo)

Sofa, chair—"Main Street," at Donghia, 306 E. 61st St., NYC 10021

Chair—"Carina," at Beyerlian, 305 E. 63rd St., NYC 10021

Lamp—"Jill," at LIGHT/INC, 1162 Second Ave., NYC 10022

Plants—Grass Roots Garden, 75 University Place, NYC 10003

White birch table—ICF Inc., 305 E. 63rd St., NYC 10021

(See pages 130 and 131)

Table, rug—Furniture of the Twentieth Century, 154 W. 18th St., NYC 10011

(right photo)

Dining table—Jack Lenor Larsen, 232 E. 59th St., NYC 10022

Dining chairs—Atelier International Ltd., 595 Madison Ave., NYC 10022

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It also endows the BMW 733i with such technological innovations as an optional four-speed auto-

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