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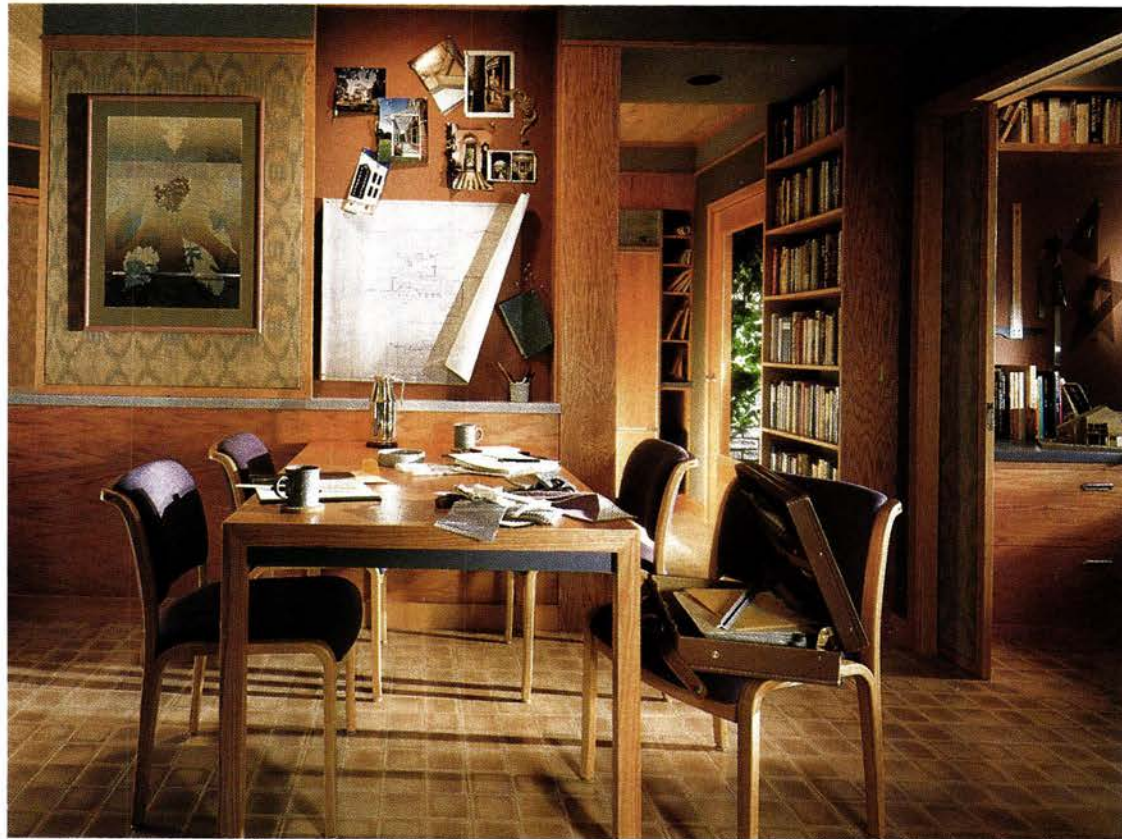
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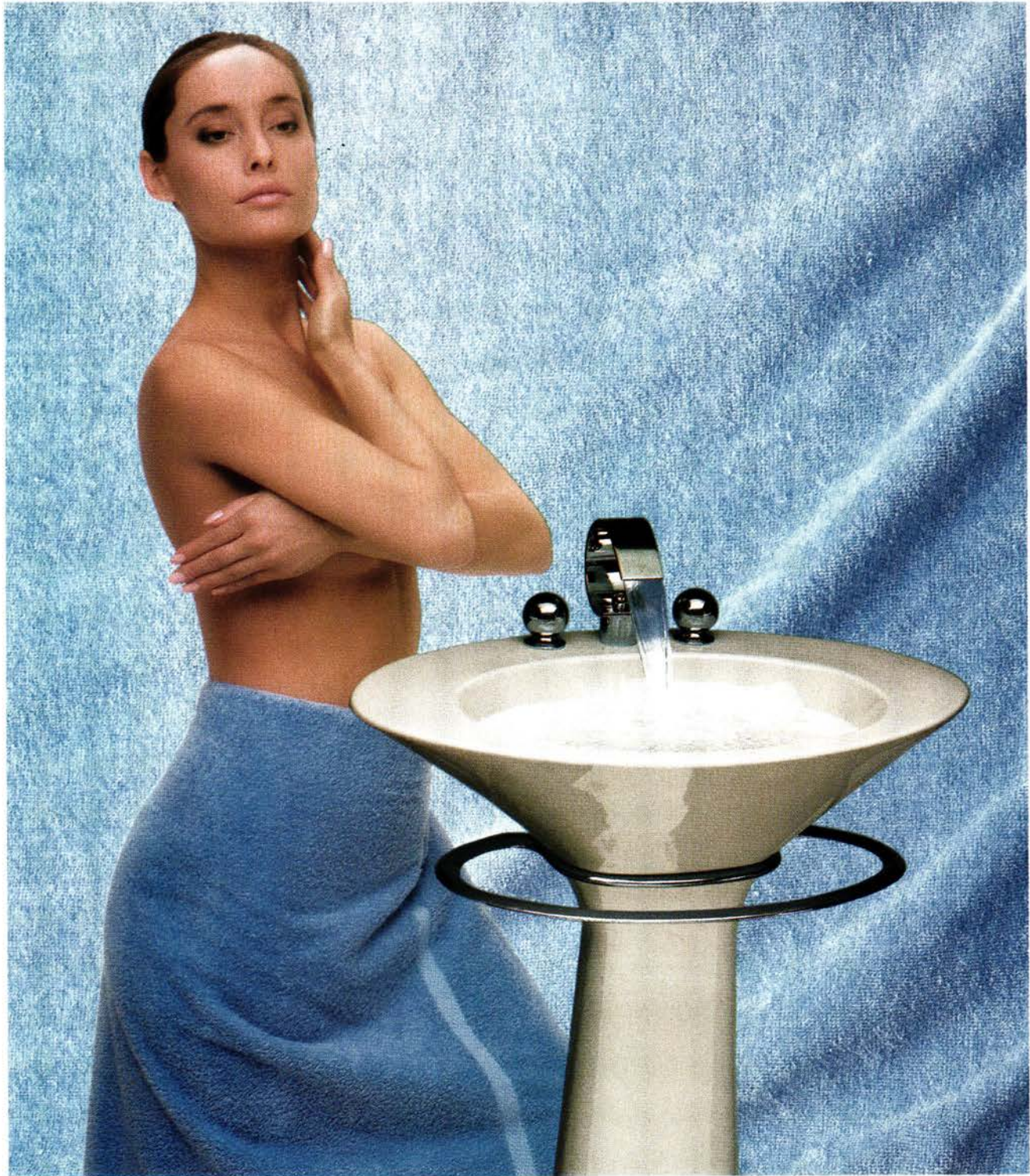
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METROPOLITAN
HOME®

MAY 1987
VOLUME XIX NUMBER 5

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Cover: Sun-drenched details in a Napa Valley kitchen. Photograph by John Vaughan; see page 96

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In Praise of Folly



THOMAS HOOPER

"I believe we need to cling to the oddities of our lives. Our quirks are our little treasures"

I HAVE this point of difference with my mother about our coffee table: I say it's witty. She says "It drags down the

whole house." (I quote exactly. I may be a rebel, but I'm no fool.)

The coffee table in question is rather more of a large box (the unfeeling would call it a crate). It was found, admittedly, one night languishing in front of the liquor store—back when large quantities of wine (I like to think jeroaboams) were still shipped in wood and before the liquor store became a Del Taco restaurant.

The table has a certain rough-hewn charm. Some of its roughness can be attributed to the punishment it took during the six months it served as a carpenter's bench during our renovation. Somehow, I was too embarrassed to tell the carpenter it was a piece of furniture. (Imagine what he'd think I'd accept as a closet door!) Thus, through thousands of unkind cuts, its character was built, a kind of patina in reverse. There are words stenciled in French (I said character) and at odd intervals, little umbrellas that indicate which side is up—a trait I find especially endearing. To the underside of said box are affixed four big techy wheels. Joe D'Urso would smile. Not my mom.

"Look, mother," I say in a last-ditch effort to legitimize it. "This coffee table is hip. And in my profession, I'm supposed to know what hip is." "My point exactly," she wryly counters.

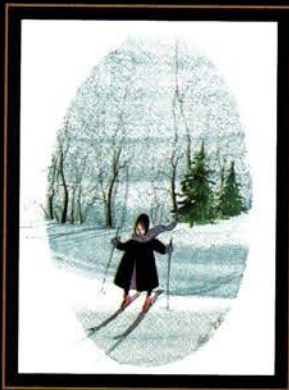
I believe we must cling to—even cultivate—the oddities of our lives. Our quirks are our little treasures—the sides of our soul where everything does not match and the universe is not perfect. Buying furniture is deadly serious business. And no matter how beautiful the result, we need the leavening of wit.

But what . . . is wit? In Miami Beach, I saw an electric rug. A flipped metaphor, millions of tiny lights twinkled like stars—underfoot, blinking on and off at random. Now somebody's mother could have a field day with *that*, I thought.

In the 19th century, people built follies—ornate, rather useless structures whose very existence was an architectural pun, a humorous shakeup of the rules. My coffee table plays that whimsical role in our otherwise rational living room.

In our Met Home of the Month, there's a fireplace that provides a good example of how an architect can nurture a client's idiosyncrasy—and shape a room. Photographer Don Miller was dead-set on a full-fledged, French chateau mantel, but architect Fred Fisher gave that earnest ambition a novel spin: He delivered a folly, stamped with wit. His client thinks it is a masterpiece.

—Dorothy Kalins



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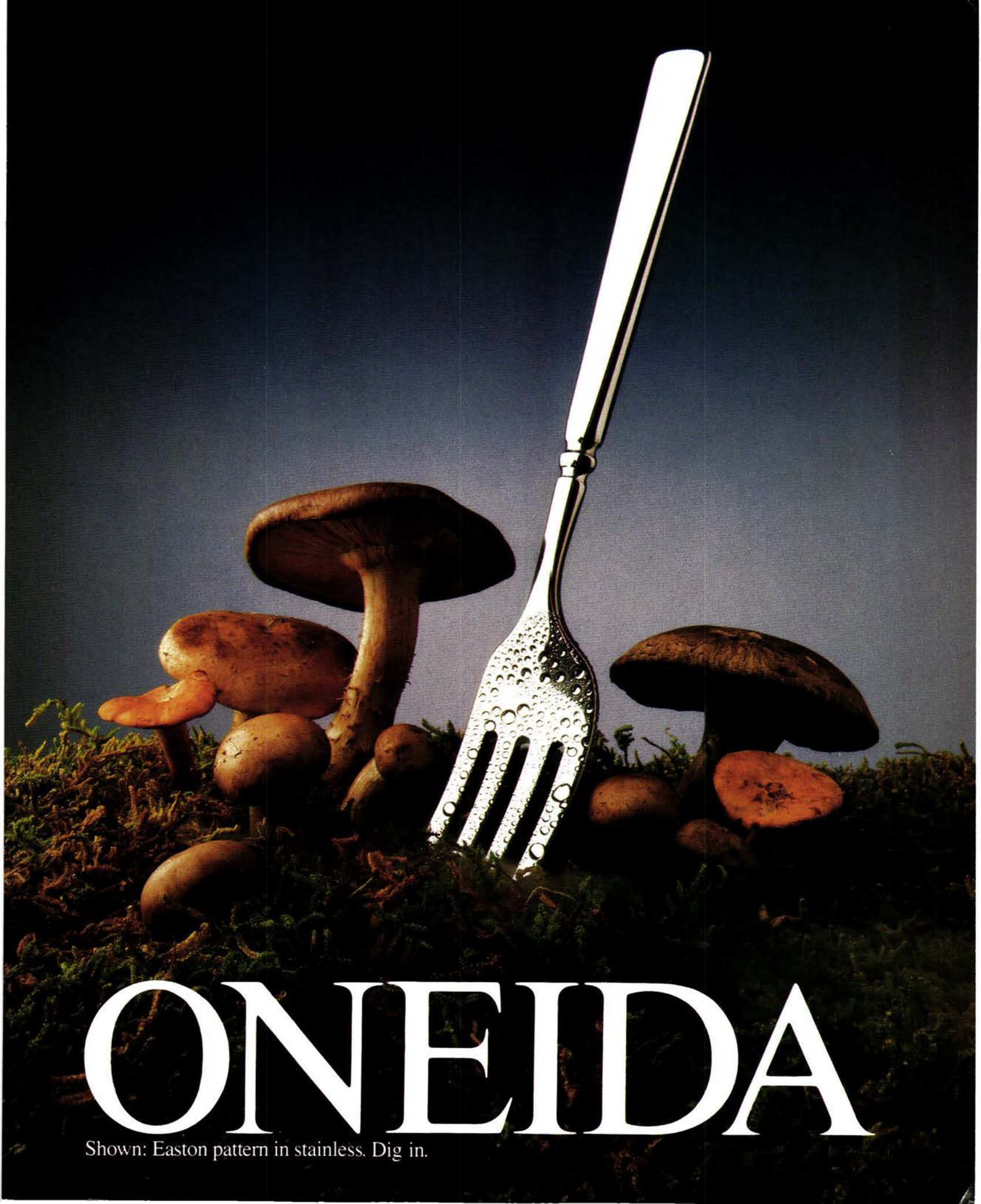
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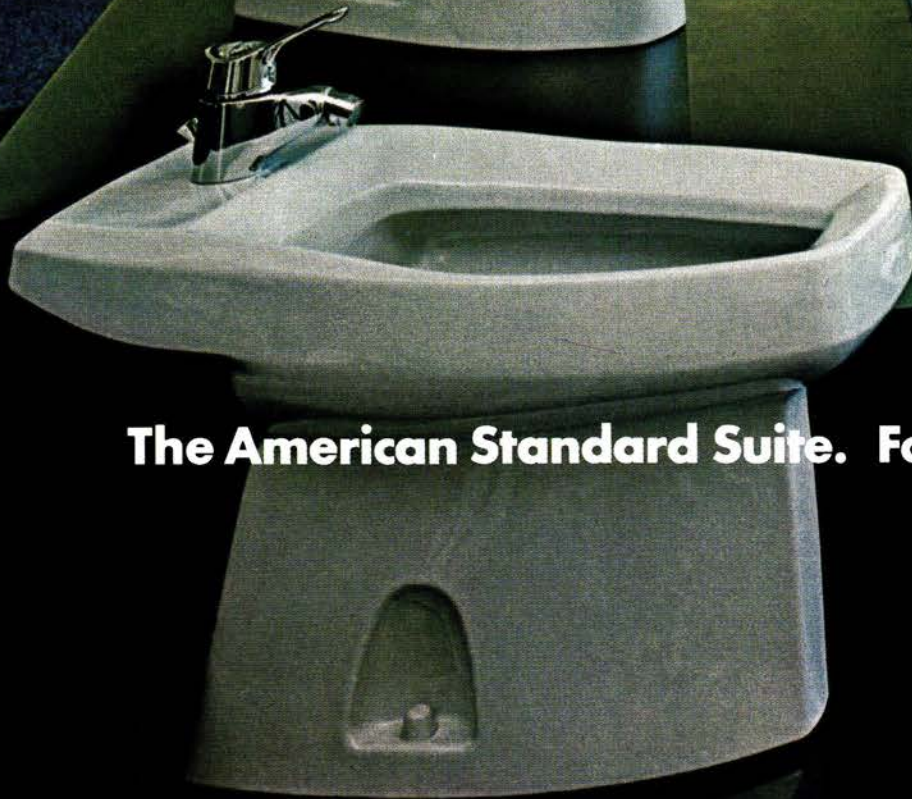


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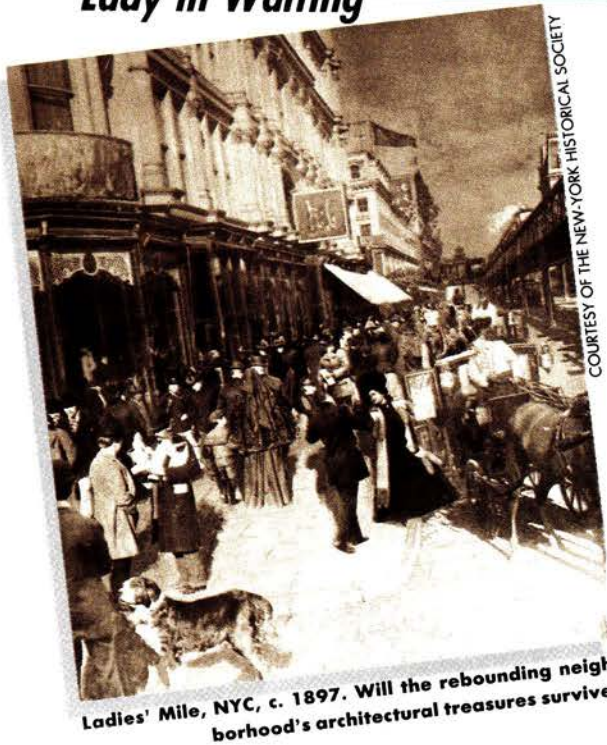
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Ladies' Mile, NYC, c. 1897. Will the rebounding neighborhood's architectural treasures survive?

THE DEVELOPER'S wrecking ball is threatening yet another of New York's venerable neighborhoods. This time the damsel in distress is Ladies' Mile, once the heart of the city's shopping district and a veritable museum of cast-iron colonnades and brick arches by the likes of McKim, Mead & White, James Renwick Jr. and D.H. Burnham. Long spurned as unfashionable, the area—home to New York's top department stores, hotels and salons until World War I—has enjoyed a renaissance in recent years as midtown office rents soared. Now the neighborhood has become a prime target for unbridled commercial and residential development. The demolition of the old Athe-

naeum Club to erect an undistinguished condo mobilized long-time residents to form The Drive to Protect the Ladies' Mile District. So far, the committee has coaxed a passel of celebs, including Woody Allen, architect Robert A.M. Stern and Liz Claiborne, into writing protest letters and has succeeded in petitioning the city's Landmarks Commission to hold public hearings on granting the entire area historic status—a New York first for such a heavily commercial area. Real estate interests are assailing the proposed designation, claiming it would seriously hamper growth. The Commission is expected to render its judgment later on this year.

Top of the Bill

FIVE FURNITURE classics by the legendary dean of American interior design, Billy Baldwin, are back in circulation again. Baldwin, whose client list read like the social register and included such familiar names as Nan Kempner, Deeda Blair, Pauline de Rothschild, Diana Vreeland, Babe Paley and Bunny Mellon, often created custom pieces for his flock. Now, Baldwin's brass bookcase (originally designed for Cole Porter), a traditional rolled-arm sofa, a Turkish ottoman, a brass étagère and a crisp geometric step table are being reissued by Baldwin's furniture licensee, Luten Clarey Stern. The chic New York furniture company is also staging a concurrent Baldwin exhibition, where latter-day design luminaries like Mario Buatta, Albert Hadley, Mark Hampton and Mica Ertegun will create Baldwin-inspired rooms. The exhibit will also include a reproduction of Baldwin's own famed one-room apartment in New York, where the designer had lived before his death in 1983. The new pieces, all custom-designed, are priced from around \$840 to \$9,900 depending on size, material and finish. The exhibition runs from May 18th through June 26 at Luten Clarey Stern, 1059 Third Avenue, New York, New York 10021.



HORST

Repro man: Billy Baldwin's NYC apartment.

Multiple Listings



Cosby: Top-seated.

BILL COSBY, an avid collector of American antiques, plunked down a record \$181,500 for an 18th century corner chair at a Sotheby's auction... Cher shelled out

\$1.25 million for a triplex penthouse in New York's Silk Building in trendy NoHo... Beverly Hills buzz: Valerie Harper paid more than \$1 million for a 1930s Spanish-colonial house; Michael Landon sold his eight-acre Georgian colonial for \$5 million... Howard Kaplan's fabled French Country Store in New York is going national. Expect franchises in Indianapolis by June, Boston and Hartford next September...

WATER WORKS

PET ROCK marketing award of the year goes to Rick Latoff, 38, an Alexandria, Virginia, entrepreneur, for bottling the redoubtable waters of the Potomac River and selling them under the L'Aqua Potome label as a souvenir. (The label duly advises against drinking the stuff.) In D.C. hotels, gift shops, boutiques, and at It's Only Natural, \$6.



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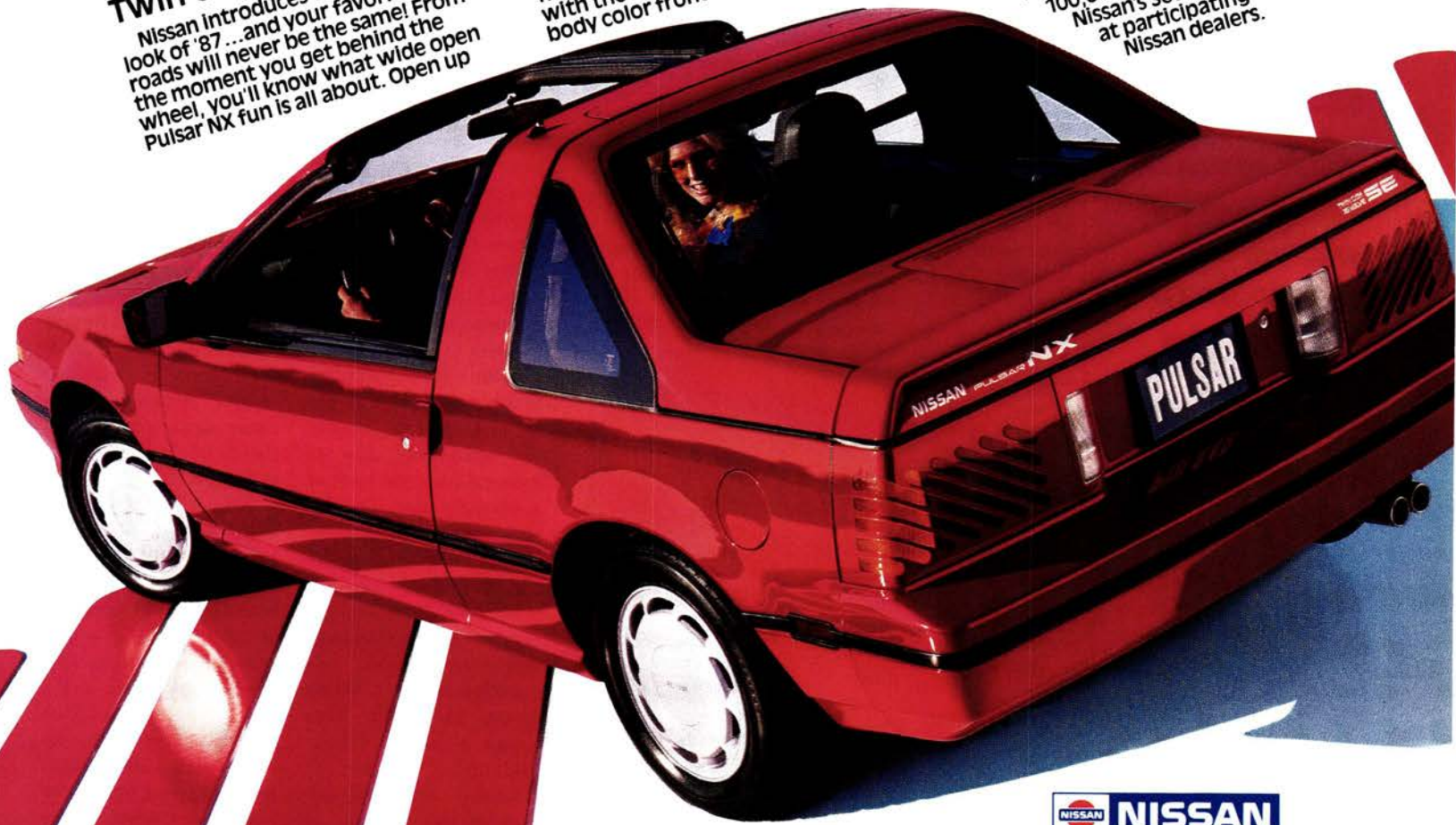
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CITY REPORT

PHILIP JOHNSON AND THE BOSTON TEA PARTY

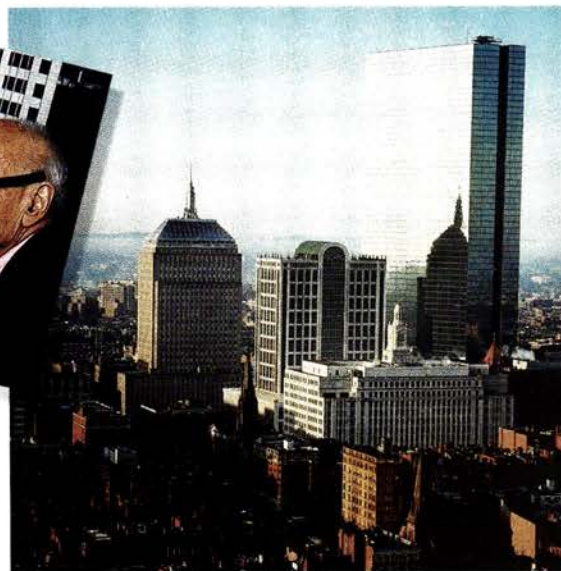
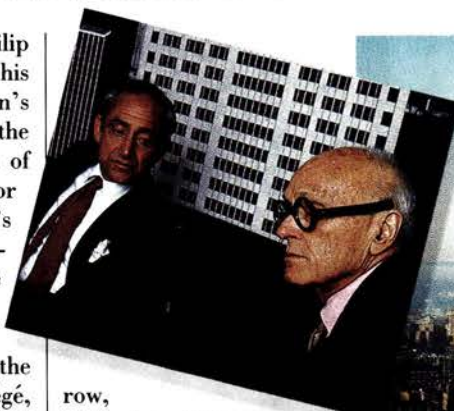
INDOMITABLE Philip Johnson recently met his match when Boston's feisty citizenry halted the full-scale development of his massive design for The New England's (formerly New England Life Insurance Co.) new office complex. Instead, Johnson will have to share the site with his protégé, Robert A.M. Stern.

Johnson's approved plan would have filled an entire block in the heart of elegant Back Bay with two 25-story towers. But there are always two clients for any major new city building—the paying customer and the public.

Since 1982, when the project was launched, citizen groups have lost three suits to curtail development; two are being appealed. "The main objection has been its sheer scale," says Realtor Richard Nem-

row, a member of the Citizens for a Better New England Life. Concerns about the 1.3 million-square-foot complex include traffic congestion, wind and shade problems, and harm to historic neighboring buildings, including Trinity Church (which some say has already been endangered by initial excavation).

"If The New England had asked for input from [the community at] the outset," said Nemrow,



PHOTOGRAPH BY JON NAAK

Less is enough: Philip Johnson with Robert A.M. Stern (left) and rendering of his now-solo tower (center).

"the architect would have had to come up with a design within clear constraints instead of a monument to his own vision."

The New England decided to compromise. Johnson's first building—of rose-colored granite with Palladian arches, classical symmetry and a keyhole-shaped courtyard—will rise as planned from the back of a six-story base. The design would have been repeated on the rest of the site, like bookends. Instead, The New England quietly held a competition for a "fresh" approach to Phase 2. When Stern (with Yu Sing Jung of Boston's Jung Brannen) won, it seemed an amicable passing of the torch.

"Bob Stern is one of my best friends and was the brightest student I ever had at Yale. But I feel disappointed, and a little hurt," admits Johnson, who hasn't exactly endeared himself to Bostonians. Many have never

forgiven his mammoth addition to McKim, Mead & White's Public Library. His design for International Place, under construction on Boston's waterfront, has critics too—including Johnson himself. At an architects' conference, he described it as "two-million-god-damn-square-feet that should not be in this part of Boston."

Robert Stern's scaled-down design—a brick building with broken elevations and a quirky roof with a profile as unruly as Beacon Hill's—does seem more sensitive to a prickly site. It sets back a bit from the Johnson building, breaking up the solid wall effect—and perhaps giving homage to his former teacher. Drawings are now being reviewed by citizen groups, but the developers and city officials seem pleased. And Johnson? "Naturally I don't like Bob's building—but that's because we didn't design it."

—Deborah Daw

HOUSEHOLD WORD

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The astringent organic compound that gives a young bordeaux its muscle and contributes to the wine's flavor as it ages. Tannin is found in roots and stems, fruits, nuts, tea and coffee (wine derives tannin both from the crush and the oak barrels it is aged in). Those prone to iron-deficiency should forego tea and coffee with meals, since tannin has been tied to low iron absorption.

WILLIAM LOW

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L OCAL HERO

ENGLISH STYLE, UNCORKED

MARK WILLIAMSON is perhaps the Paris wine scene's most unlikely character—a tall, amiable Englishman with a manic sense of humor and a stated mission of “get-

son was confident enough to open his own place, which he dubbed Willi's. (He has since launched Juvenile's, around the corner—serving “cocktails, sandwiches and little wines not serious enough for Willi's”—and has begun exporting some of his best wine finds to the U.S.)

Willi's is a cozy place, with a wood-topped bar, exposed ceiling beams, and walls covered with a smoke-dulled, wine-theme mural and framed copies of the hip Willi's posters. Williamson commissions—just what a

Parisian wine bar should look like, but rarely does. “Most French wine bars are a little staid,” says Williamson. “We try to be a bit unusual.” Among other things, that means serving about 200 different wines, from a \$9 côtes-du-Rhône to a \$130

bordeaux, plus lots of splendid “country” wines in between (and with more than a dozen wines by the glass). It also means a daily dream-bistro menu—onion tart, mussel salad, roast wild duck, and the like.

How do the French react to this wine-pushing *étranger* from *Angleterre*? Well, they make up at least three quarters of his clientele—local businessmen, pretty vendeuses from nearby chic boutiques, even rival wine merchants. “At first, they thought the whole idea was pretty funny,” Williamson admits, “but then we got to be rather ‘in.’ Now, the French appreciate what we're trying to do.” And what exactly is *that*? “We want to strip away all the nonsense about wine,” says Williamson. “We just want people to drink lots and enjoy it.” 13 rue des Petits-Champs.

—Colman Andrews



Mark Williamson (left) at Willi's.

HARRY GIUYAERT/MAGNUM

ting the French to taste wines they might otherwise pooh-pooh.”

Williamson started as a cook and learned about wine assisting the legendary Steven Spurrier, the first English wine merchant in modern-day Paris. By 1980, William-

D ESIGN POLICE

CASE NO. 12: INDECENT EXPOSURE



JON JENSEN

HILDA HAUSFRAU just couldn't stay above board. Our Buffet Brigade had to haul her in again for severe table transgressions (Exhibit A). Not only a vinyl violation, her too-short tablecloth exposes too much leg, and its jutting “ear” corners rebuff the hungry even more than her sliced-'n'-diced display. Exhibit B is infinitely more appetizing: Its layered linens add tempting texture and sumptuous softness to the candlelit spread's unmutilated meal. *Resources, page 118*

I CON



COURTESY OF ETHAN ALLEN INC.

NAME: Wing chair

DATE OF BIRTH: Circa 1680

IDENTIFYING CHARACTERISTICS: High-backed, with tapered “wings” curving out from back and resting on arms; slender carved legs ending in club or spade feet; overall upholstery with fitted seat cushion. In earliest models, wing and back were one continuous piece; starting in the late 18th century, wings became separate entities attached to back and arms.

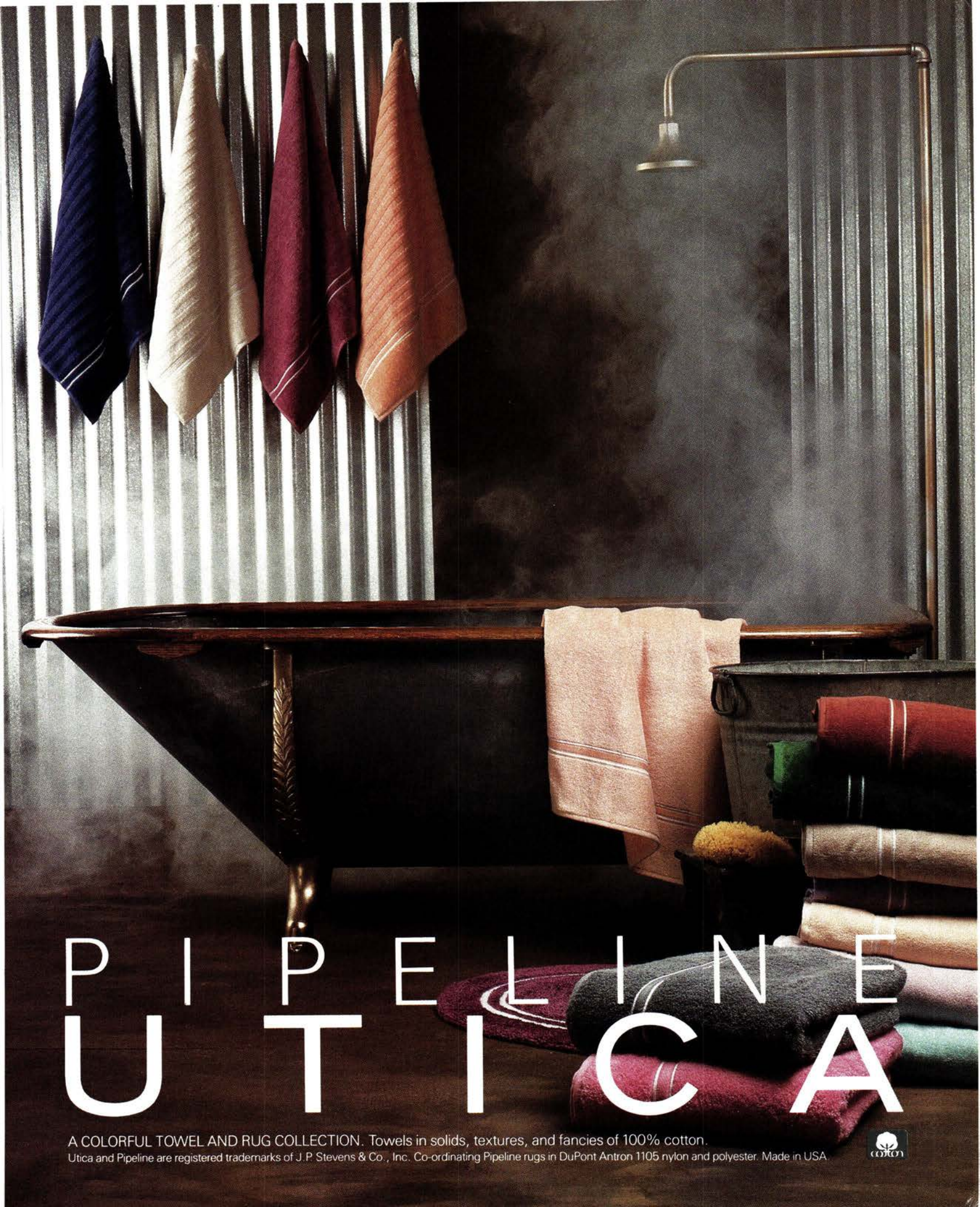
MATERIALS: The covered frame was nearly always made from cheap timber. Visible woodwork on legs and feet tended to be of higher quality—mahogany, cherry, walnut—with intricate carving. First upholstered in rich floral needlework, and later in leather, horsehair or a linen case fit over canvas stuffing.

ANCESTRY: Originally designed to protect the sitter from drafts prevalent in poorly heated 17th and 18th century houses. Debuting first in Charles II England and then colonial America, the wing chair's unique shape was embellished by successive styles, including Queen Anne, Chippendale, Hepplewhite, Sheraton and Federal. Aside from the transition of Queen Anne cabriole to straight legs typical of the later Chippendale examples, wing chairs remained basically unchanged throughout the 18th and 19th centuries, though chairs made during the Federal period tended to be broader of beam. Models made today borrow from *all* stylistic eras.

IMPACT: That the wing chair has survived into the 1980s virtually unchanged is a testimony to its timeless shape and function—today, it adds Old-World comfort and presence instantly to any room, any style.

RELEVANCE: Still widely produced and avidly collected (elaborate carving brings higher prices), the wing chair's status is best summed up by the \$2.75 million paid for a 200-year-old Chippendale mahogany wing chair at Sotheby's last January—the highest price ever paid for a piece of furniture at auction.

—Jon Bowermaster

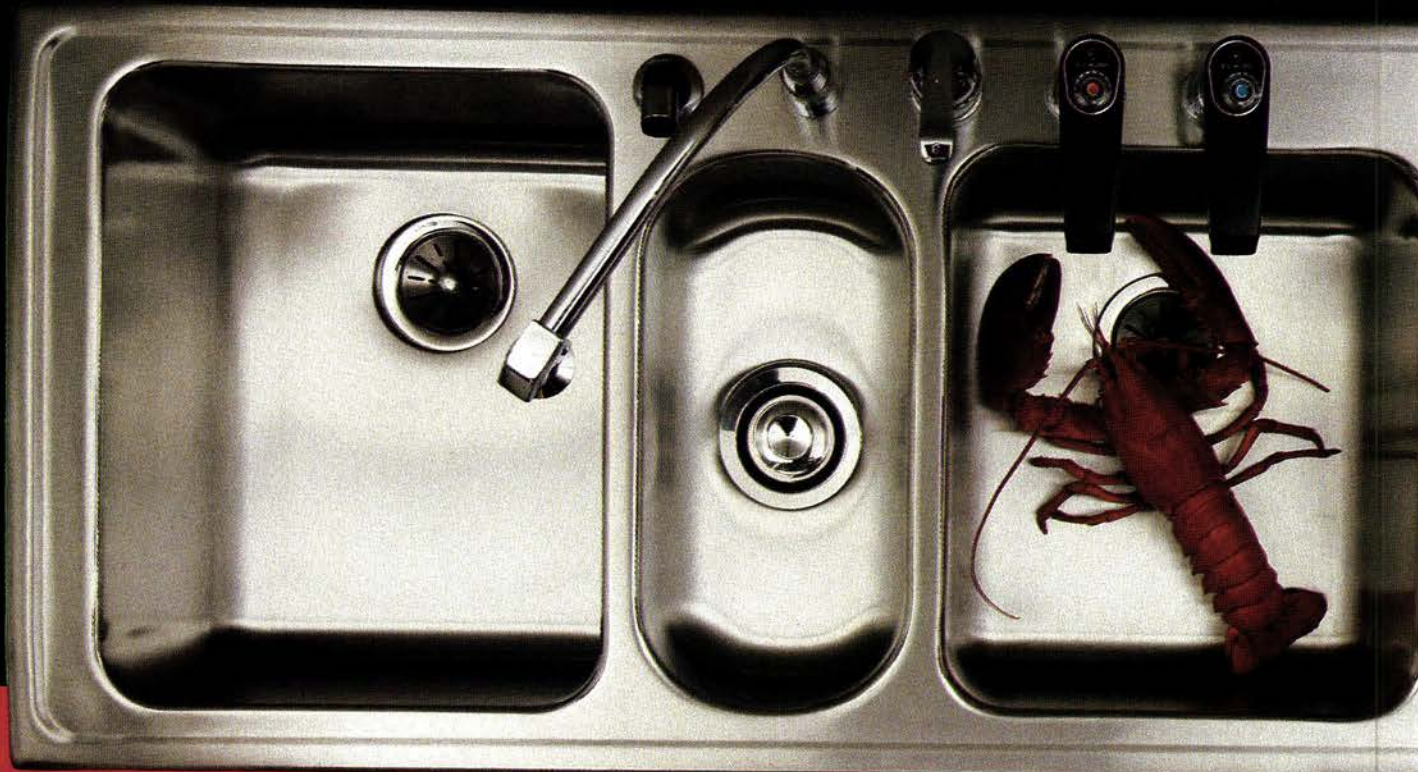


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L ETTER FROM LONDON

IN HOT PURSUIT OF THE PAST



GAMMA-LIAISON/JEAN GUICHARD

Role-model lords and ladies out to pasture.

IF YOU'RE going to England, pack for déjà vu: tweeds and brogues, bow ties and baggy suits. Young Fogeyes are the cult *du jour*—and they're decidedly retro. This backwardly mobile

bunch loathe progress, and the present. They believe the past is best—especially 18th century England. They even have their own tongue-in-cheek handbook (by Suzanne Lowry) listing

what makes Young Fogeyes tick, and what ticks them off. "The Young Fogey would like to reside in Oxford," it notes. "Brideshead Revisited revisited." Hence, Fogeyes disdain all things newfangled, such as TV, PCs and modern architecture (the Sixties are strictly a shudder). They tolerate telephones, but despise anything digital; bicycles, not BMWs, are their vehicles of choice.

By no means homogeneous or organized—no Right wing, or any wing—Young Fogeyes are often of humble 'burb origins, but fueled by a robust reverence for the Old Order, i.e. the class system. The next best

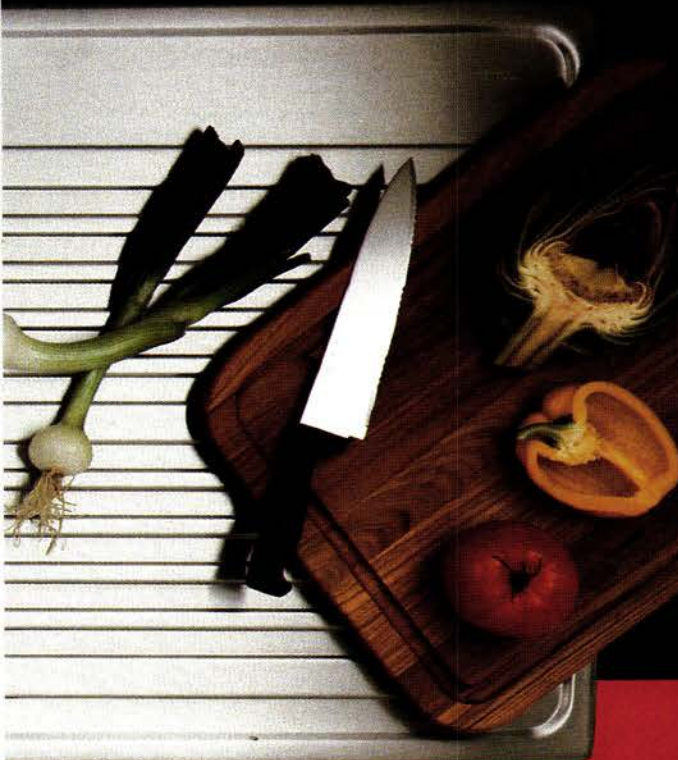
thing to Ancestors, and an Estate of One's Own, is being a perennial guest at an eternal Country House Party. Naturally, William (Arts and Crafts) Morris is high on their hero list; so is Pooh. But HRH Prince Charles—a.k.a. Superfogey—is their ultimate role model.

Frivolous as it seems, the Young Fogeyes' yen for tradition is having visible impact on English architecture. Boosted by the prince, the British conservation movement is now stronger than ever. Restoration of Georgian rowhouses—YFs' most desirable city digs—is rampant. Superfogey himself shot down the proposed modern extension to London's venerable National Gallery, call-

ing it a "monstrous carbuncle on the face of a much-loved and elegant friend." Classicist architects—once pariahs in a high-tech climate—are getting more press, and more commissions, too.

Quinlan Terry, a leader of this classical revival, has country houses and college buildings to his credit. Don't miss Dufours Place, his new brick Georgian office block off Broadwick Street in London. Its false-perspective entry adds a subtle twist to crafted Dutch gable and quoined corners. Or catch *Real Architecture*, a show of classical buildings by contemporary architects now touring the U.K. For venues, call John Simpson, 1-631-1285. —Ziva Freiman

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S HOPPING AROUND

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WHAT HAPPENS when the social altruism of the Sixties is crossed with Eighties Reaganomics? In Houston and San Francisco, this unlikely pairing begot Pueblo to People, a nonprofit company that imports Central American textiles, furniture and clothing—then earnestly funnels cold cash back to peasant cooperatives.

Daniel Salcedo and his wife, Marijke Velzeboer, started Pueblo to People in 1979 while they were working with the poor in Guatemala. They came across a village where rugged palm-leaf hats were made, and brought a few back to sultry Houston, where the hats were

enthused over by friends. Returning to the village, the Salcedos bought 1,200 more to hawk at a flea market in Houston. And promptly sold out. In 1980, the first full year of business, the experiment earned \$40,000. Last year, the virtually indestructible palm-leaf hats made up 20 percent of Pueblo to People's \$1-million sales.

As demand grew, so did their staff, and their belief that poverty, hunger and illiteracy—"the ugly realities for the vast majority throughout the Third World"—could be fought at the grass-roots level by supporting fledgling cooperatives and organizations of the poor

"who are taking the initiative in solving their economic problems." Today, their new products include woven nesting tables made by the Philippine Buri tribe, polycord (kind to bare skin) hammocks made by Salvadoran refugees, cozy Moses bassinets for infants, bolts of neon-colored cotton fabric, tablecloths and weavings from Guatemala, and stackable shelves in tropical pine made by a women's collective in Honduras, plus regional food like coffee and cashews. Jimmy Pryor, who handles the mail-order business, is quick to

note that, having cut out a middleman, approximately 50 cents of every retail dollar goes directly to the peasants. (By

comparison, commercial importers pay Third World producers 11 to 15 cents on the dollar.)

In an era when love-ins have given way to networking, Pueblo to People reminds customers of the issues that stirred souls just two decades ago. It comes as no surprise, then, that the company's glossy catalog touts their polemics along with their products. For catalog or information, write to Pueblo to People, 1616 Montrose Blvd., Houston, Texas 77006, (713)523-1197.

—Teresa Byrne-Dodge



Salcedo: Cooperative commerce.

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Frank Lloyd Wright: Get the legend while he's hot

Nearly three decades after his death, Frank Lloyd Wright's legacy comes alive in new productions of his furniture and rediscovered drawings and designs

BY BARBARA FLANAGAN

THE DWELLING 'AS A WORK OF ART' is a better place . . . to live with, and live for and by in every sense. Therefore, why not a better 'investment?' (Frank Lloyd Wright, from *A Testament*, 1957).

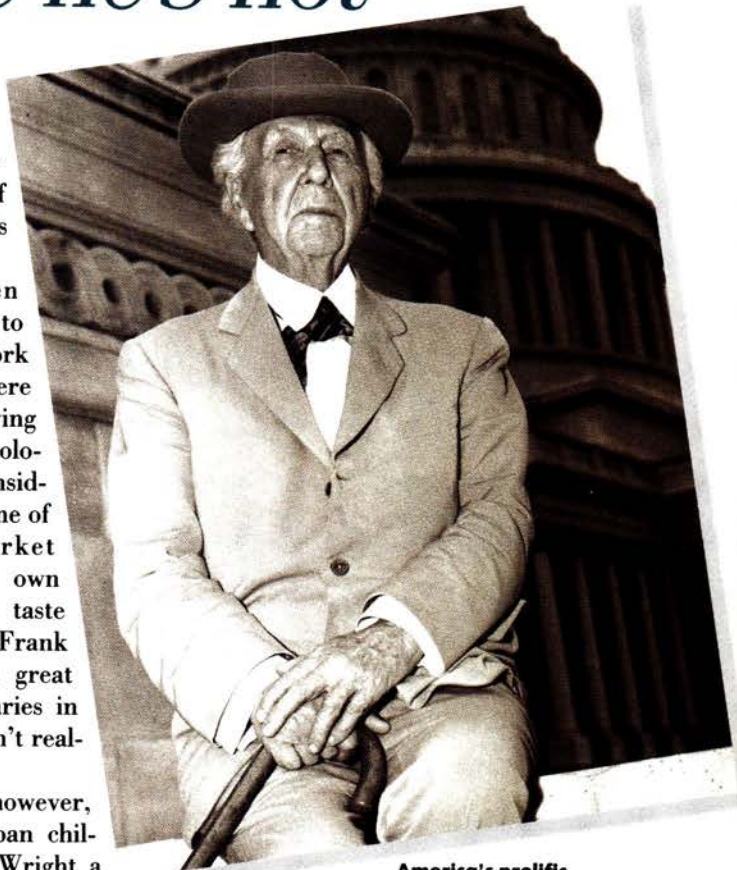
Investing in Frank Lloyd Wright always seemed futile to practical Americans. The nation's only legendary architect took too many risks and upset too many credos ever since he built his first Prairie Houses nearly a century ago. And during his long career—70 combative years—his work fluctuated wildly in style and quality.

Also, his timing was terrible (or brilliant, to his admirers). Wright looked modern in a Victorian age (1890s to 1910s), exotically romantic during the "machine age" (1920s to 1940s) and anachronistically modernesque during his last decade. Although he acted as an infamous art celebrity to a square nation—just as Dali and Picasso did—his

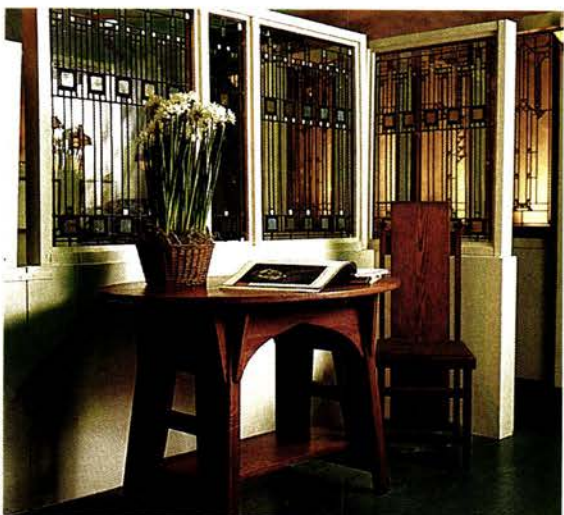
work stayed foreign to most Americans. (Ask anyone you know to name just two of Frank Lloyd Wright's 500-odd buildings).

By 1955, when Wright told people to live in/for/with a work of art, Americans were simply too busy buying up Cape Cods-full of colonial dinette sets to consider his new Taliesin Line of mahogany mass-market furniture. (Wright's own investment in public taste failed.) If, indeed, Frank Lloyd Wright was a great master, as the obituaries in 1959 claimed, he wasn't really *their* master.

Thirty years later, however, the suburbanites' urban children are giving Mr. Wright a glorious second chance. To them he is a proven prophet and, very recently, a solid investment. The new supporters are mounting exhibits, setting records at auction houses, demanding reproductions, protecting what he built, even building what he only sketched (including a 1954 modular Usonian Automatic house, now planned for a 1988 U.S. museum tour. "People have seen so much bad design, I think they're ready for something good," says Bruce Brooks Pfeiffer, Director of Archives at the Frank Lloyd Wright Foundation. But Nancy McClelland, a vice president at Christie's, where soaring prices measure this new popularity, thinks everyone has seen so much good 20th century design,



America's prolific builder freed the prisoners of dark Victorian houses to see light, outdoors and fresh geometric relationships. Lead-ed-glass windows of the 1903 Martin House shimmer with color and reflection; high-backed chairs redefine space.

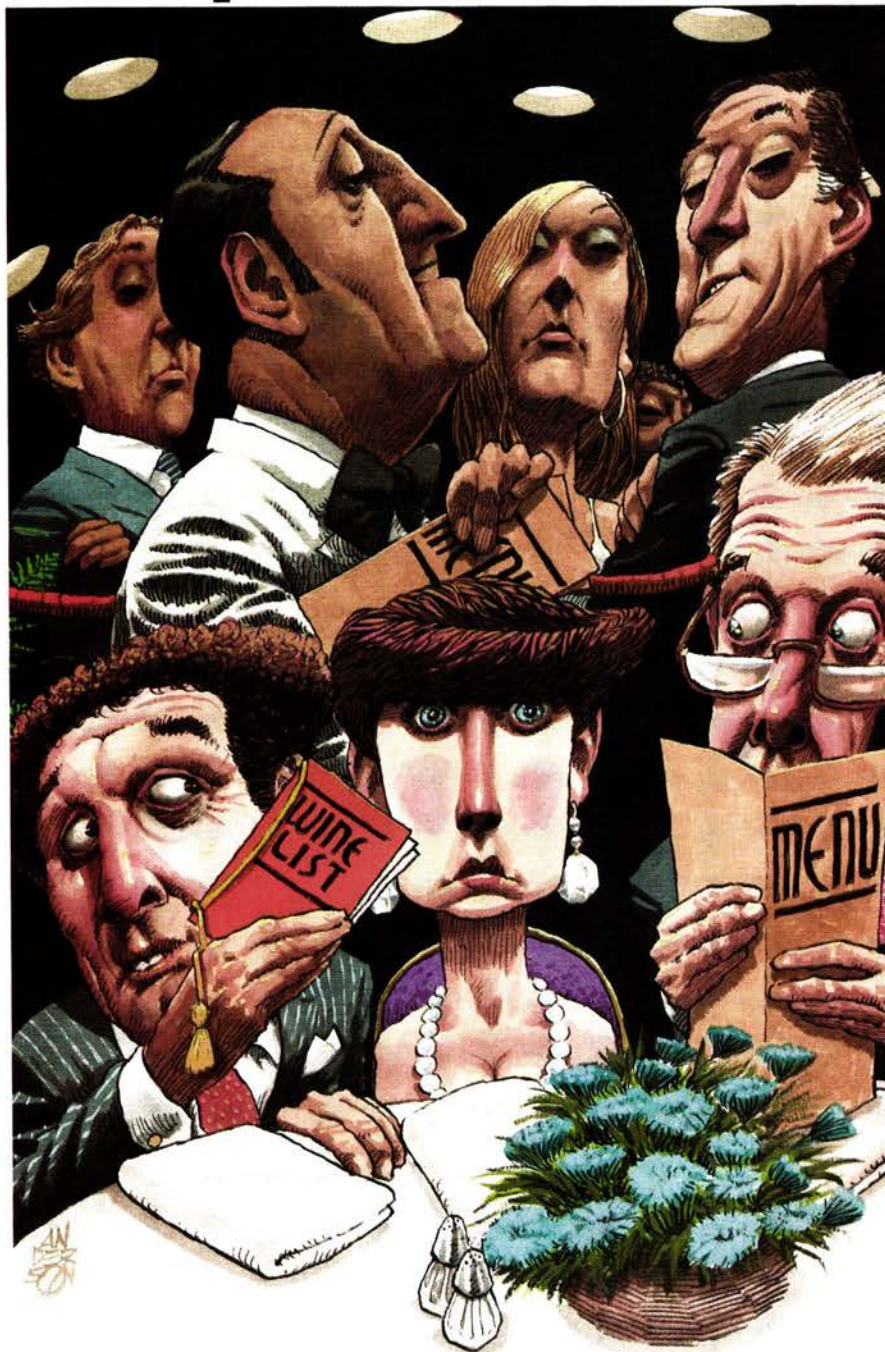


MICHAEL LUPPINO

Architect Barbara Flanagan is a contributing editor to *Metropolitan Home*. Produced by Donna Warner and Jim Hirsheimer; Photographs by Michael Luppino are from Sanford Smith's "Modernism—A Century of Style and Design." *Resources*, page 118

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they simply want more. McClelland calls the rise of Frank Lloyd Wright enthusiasts “dramatic over the last 10 years,” and says, “It’s blossomed over the last five.”

As the new fans recalculate Wright’s aesthetic worth, they are increasingly discovering: They



Souvenirs of a genius: repro of silver coffee set designed by Wright in 1916 for Tokyo’s Imperial Hotel, by Tiffany & Co.

can own his work without buying his houses; they can enjoy his designs unhindered by his “Organic” or “Usonian” theories (insisting that life, landscape and design must all be inalienably joined). Now that Wright is long gone, they can take the most pleasant parts of his *oeuvre* and reject the rest.

The old Wright is one who encased Chicagoans in ponderous brick walls, overhanging eaves, and immovable oak furniture—all to express the awesome gravity of the prairie. The new Wright is simply the one who solves problems of recently modern life. For example, although the Robie family’s high-backed dining chairs were meant to be eternally integrated with the Robie House (1906), once they’re extracted, reproduced and grouped together, they can offer the common loft-dweller a dining enclave—a room without walls.

The old Wright is also the one who enclosed Hollywoodians of the 1920s in dark, forbidding, precast concrete Textile block houses that looked like pieces from a Mayan-movie set, just to prove that 20th century houses could be as solid and timeless as the ancients’. The new Wright is the designer of the same pretty, geometric patterns now being applied to designer wallpaper. In other words, the old Wright had a vision, the new Wright has a “look.”

But why is obstreperous Frank Lloyd Wright being summoned now, in an age ruled by easygoing, accommodating eclectics like Robert

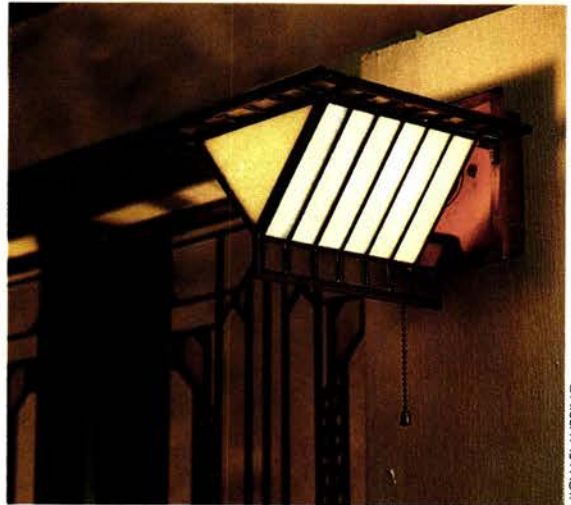
A.M. Stern? Of course, architects never deserted the man, entirely. To them, he was more than a prolific builder. He was their leader. There was nothing he wouldn’t design (clothes to cities), and no design he didn’t imbue with his self-styled Jeffersonian morality. Wright told architects they could change the world and convinced part of the world they could be changed by architects. Historian Vincent Scully

felt he “surely embodied the ultimate American dream. Everything was to be made anew, and Wright set out to do it.”

Some new fans are simply curious about America’s first “star” architect. Other enthusiasts want to live with his prophecies: So many of Wright’s designs now look eerily contemporary; others appeal to recent tastes for art furniture and anything from the Arts and Crafts movement. Then again, it might be the way Wright was obsessed with doing justice to the “nature of the materials.” His heavy shapes of dark, grained oak no longer seem repressive in a freshly laminated world. Even Wright’s relentlessly interweaving geometric patterns (decoration that used to infuriate his Bauhaus foes) look less excessive, sometimes beautiful, even historic, reappearing in leaded glass, cabinetry and fabrics.

Over the last five years, the new, tamed Wright appeared in the museums first, and later in the newspapers and the showrooms. In 1982, New York’s Metropolitan Museum of Art installed a sliver of Wright’s 1913 Francis W. Little house: a living room lined with leaded-glass windows, floating ledges and planar oak built-ins. Accompanied by an exhibit of long-ignored drawings for household objects, the “period” room appeared simultaneously romantic and futuristic, avant-garde and arrièregarde. With its big fireplace and so much warm, massive wood, the room looked like a comfy place to sit out the ongoing wars of the

An original wall sconce (1908) of opalescent glass and copper-coated zinc from the Isabel Roberts House.



MICHAEL LUPPINO



Roll out the Barrel: Wright’s lean and spare spindleback chair (1937) is being reproduced by Cassina/Atelier International, in woods polished to perfection.



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time between the modernists, post-modernists and not-post-modernists.

No sooner had everyone learned how cozy and domestic Wright could be than New York art dealer Max Protetch won the right to prove how expensive the architect had become. By collecting from \$20,000 to \$200,000 apiece for several Wright architectural drawings, Protetch believes "We've done a real public service, even if somewhat inadvertently, in forcing the prices to where I think they should be. Sadly, in our culture, things are not respected unless they have a price tag, and a big one."

Part of this income creates an endowment for the Frank Lloyd Wright Foundation, whose archives supplied the work. Through Protetch, the Foundation plans to "de-accession" about 100 drawings over the next few years, earn \$5 million, then ban future buyers from the archives—forever.

But Protetch was not alone. By 1983, the Arizona desert saw the arrival of others who beseeched the protective Foundation for more releases. Like capitalist diplomats taking audience with cardinals, visitors to Wright's Taliesin West practiced discretion. But two married marketing consultants from Chicago persisted: "We outlined to [widow] Olgivanna Wright, who was then president of the Foundation, a comprehensive reproduction program including not only furniture, but all of Mr. Wright's decorative designs," explain Steven Kroeter and Jennie Fields. "We offered to coordinate all aspects of the program."

The couple found the trustees so "incredibly devoted" to Frank Lloyd Wright that they underestimated and mistrusted the commercial potential of their legacy: thousands of drawings, hundreds of unrealized projects, trademarks and letters. Wouldn't some dissemination do more good than harm? Kroeter and Fields asked. Finally, the Foundation relented. Acting as its agents, Steven Fields Design Associates would seek, negotiate and manage contracts with dedicated manufacturers, who would begin with a few superb products, and then keep adding designs indefinitely.

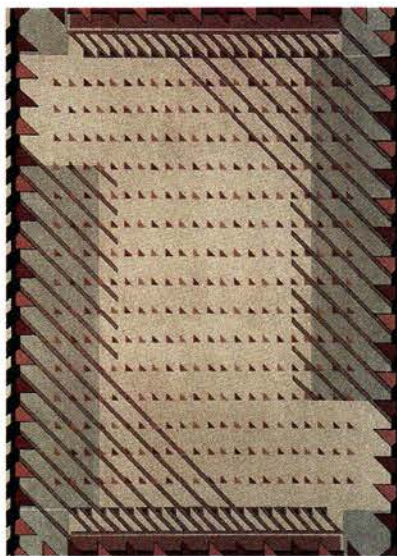
As the program was quietly developing, Wright made front page news when *The New York Times* reported that the components for the Guggenheim House—a 1953 Usonian dwelling, built and razed as an exhibition house on the museum's construction site, and believed long-lost—had resurfaced from a suburban basement and been donated to charity in 1984.

The pace quickened in 1985, when the Guggenheim Museum unveiled Gwathmey-Siegel's cantilevered, green-tiled tower addition to the Fifth Avenue masterpiece. Ironically, Wright's infamous "washing machine"—which some had called the Midwesterner's revenge on New York (a town he loathed)—turned into a victimized hero once citizens learned how vulnerable the building was: Neither its address nor its age qualified it for city landmark status. Bending to public pressure, the architects returned repeatedly to the drawing board, then emerged in February with the smaller, tamer tower.

Leaded windows for 1911 Little House show Wright's delicacy of design and his harmony of proportion.



An adaptation of a Wright motif, this carpet comes custom-sized from Schumacher.



Its fate is still pending.

In 1986, while preservationists reassessed the architect's new artistic worth, entrepreneurs dared, once again, to test his commercial value. When pizza magnate Tom Monaghan bought out Christie's December sale, he set a world's record for all 20th century chairs by paying \$198,000 for a lone, slat-backed wood example from 1901. (Monaghan is building a Frank Lloyd Wright Study Center next to his Domino Pizza world headquarters in Ann Arbor. There, the chair

Continued on page 39



Wright's leaded-glass designs, translated into sheer fabric (Schumacher).

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FRANK LLOYD WRIGHT

will be joined by "found" architecture: the "missing" Guggenheim House and the other half of the Little House.

Anyone distressed (and many were) that Monaghan was driving up prices and depleting Wright supplies needed only to leave the auction house for the showrooms. For one-hundredth the price of Monaghan's chair, one could now buy a similar version new, and Italian-made, from Atelier International. In fact, by the end of 1986, three other manufacturers—Tiffany & Co., F. Schumacher, and Pomegranate—were restocking New York with fresh Wrights, all licensed, signed products, all part of the reproduction program begun by Kroeter and Fields.

Cassina/AI is producing expensive but painstakingly true copies of seven Wright designs spanning 50 years—five chairs and two tables originally intended for some early houses, an amusement park and Taliesin West. "We've selected those pieces that accomplish two objectives: represent significant periods in Wright's career, and promise to be the most marketable because they are comfortable and utilitarian," explained Stephen Kiviat, the architect-president at AI. Kiviat says the next releases will "vary from Barcaloungers, to sofas, to coffee tables."

The other companies also hope to return to the archives for more ideas. But for now, the selections are surprisingly large. Tiffany's offers the precious objects: crystal candlesticks, silver salt and pepper shakers, two silver bowls and a three-piece silver coffee set. Schumacher provides the backgrounds: 34 printed fabrics, 28 woven fabrics, six sheers, four rugs. And Pomegranate Artbooks is reproducing Frank Lloyd Wright's drawings as more affordable mementoes: posters, calendars, cards.

Even though the products are compatible, the program doesn't pretend to be organic, or "... of the building itself, rather than fixtures upon it," as Wright said. But everyone is invited, if not obliged, to compose all-Wright rooms themselves. One could, for example, pull up six stately, cherrywood Robie House chairs (1908) around a massive Allen House table to serve coffee from a faceted Imperial Hotel silver service (1916), while contrasting the spiral forms of the Guggenheim rendering (1950s) on the wall with the geometric motif of the Bogk House rug (1916). The reproduction program makes that scenario possible for about \$35,000 (list). Steep as that may sound, it's still a savings of \$1 million to \$2 million over any group of comparable originals (if they're ever available.)

After so much celebration over the rediscoveries and releases, a few questions remain. Is it, somehow, greedy to shop for assorted souvenirs of genius, too indiscreet to thrill to the market value of a visionary? A living Mr. Wright, as the stubborn defender of unified, integral, Organic Architecture—"One great thing instead of a quarreling collection of so many little things"—would probably look askance at this pricey, piecemeal marketing. But there is a consolation, as his new dealers are quick to explain: Much worse than diluting the master's message is forgetting his legacy. Frank Lloyd Wright's renewed value makes that danger impossible, for a long time to come. ●

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Writing Home

SHOPPERS' NIGHTMARE

Your juxtaposition of "Hausfrau" vs. "Nowfrau" (Design Police, "Case No. 9: Pantry raids," Metro, February '87) was eye-catching and intelligent. Let me remind you, however, that Hilda Hausfrau relies and depends on the design industries to provide alternative product and packaging trends. Hauspeople are often only victims in terms of what's available at the local housewares store. If Hilda sees kitschy low-quality canisters, she'll buy them. Bravo to *Metropolitan Home*, and to designers and manufacturers for setting new examples offering and initiating tasteful design choices!

—Jay Friedman
Jersey City, NJ

LOCAL COMMENTARY

A word on the lack of retail sources for good contemporary furniture: At first I thought it was just Dover, Delaware, but after trips to retail stores in D.C., Baltimore, Philadelphia and Wilmington, and seeing the same stuff everywhere, I realized it's the state of furniture today. Fortunately, I have a friend who's a designer and I've ordered my Mies van der Rohe table through her, but looking at pictures has its drawbacks, too. Now I'm looking for chairs, and I'd simply like to sit in one before I buy it.

—Jan A. Konescz
Dover, DE

Thanks for responding to our "Furniture Frustra-

tion" article. Take a look at our April issue. An article called "New Retailers: Style hits the streets" could be the answer to at least some of your problems.

WEDDING BELL BLUES

There's something rather absurd and ironic about the idea of a line of sheets and pillows decorated with the designs of those bohemian artists, Vanessa Bell and Duncan Grant ("Laura Ashley Strikes Back," Metro, January '87). And Vanessa Bell would undoubtedly have been equally amused to know that you married her off to her long-time, predominantly homosexual lover, Duncan Grant. Although she lived with Grant for many years, she was married to Clive Bell, who also enjoyed liaisons outside of marriage.

—Jocelyn McClurg
Hartford, CT

HOME MOVIES?

I'm not quite sure if you couldn't find a professional photographer in the Midwest to photograph "The Updated Farmhouse" in your March issue [Met Home of the Year "Winners"], or if you're resorting to supplied photos as a cost-saving measure. Several photos in this issue are grainy and fuzzy and lack many of the technical qualities I would expect in professional photographs. *Met Home* is usually a visual showcase of fine photography and equally fine reproduction.

—Jeffery A. Rycus
Columbus, OH

The majority of the photographs used in our March Winners issue are taken by the contestants themselves. And while these photos may lack some expertise, part of the point of their entries is to convey the way they see their own homes.

TIME MACHINE

Met Home is inspiring and informative, but "Mud and Glory" (Renovators' Diary, February '87) contains statements that my contractor husband and I find so incredible that we are compelled to write... The contractor for the project is described as being a "carpenter and novelist," "a different breed of contractor." This unusual professional, owner Tom Conlon states, has spent "2,000 hours" talking about the project prior to its commencement and, supposedly, prior to the signing of a contract. A little simple math: 2,000 hours equals 50 weeks of 40-hour work weeks, or almost an entire year of full-time work without compensation. This simply is not a reasonable thing for you to ask your readers to believe.

—Nancy and Dan George
Santa Barbara, CA

Last month's *Renovators' Diary*, "Starting Over" follows the Conlons' continuing saga. And though the contractor is no longer working with them, and the hours spent seem excessive, the Conlons hold to the original figure. Stay tuned for the next chapter.

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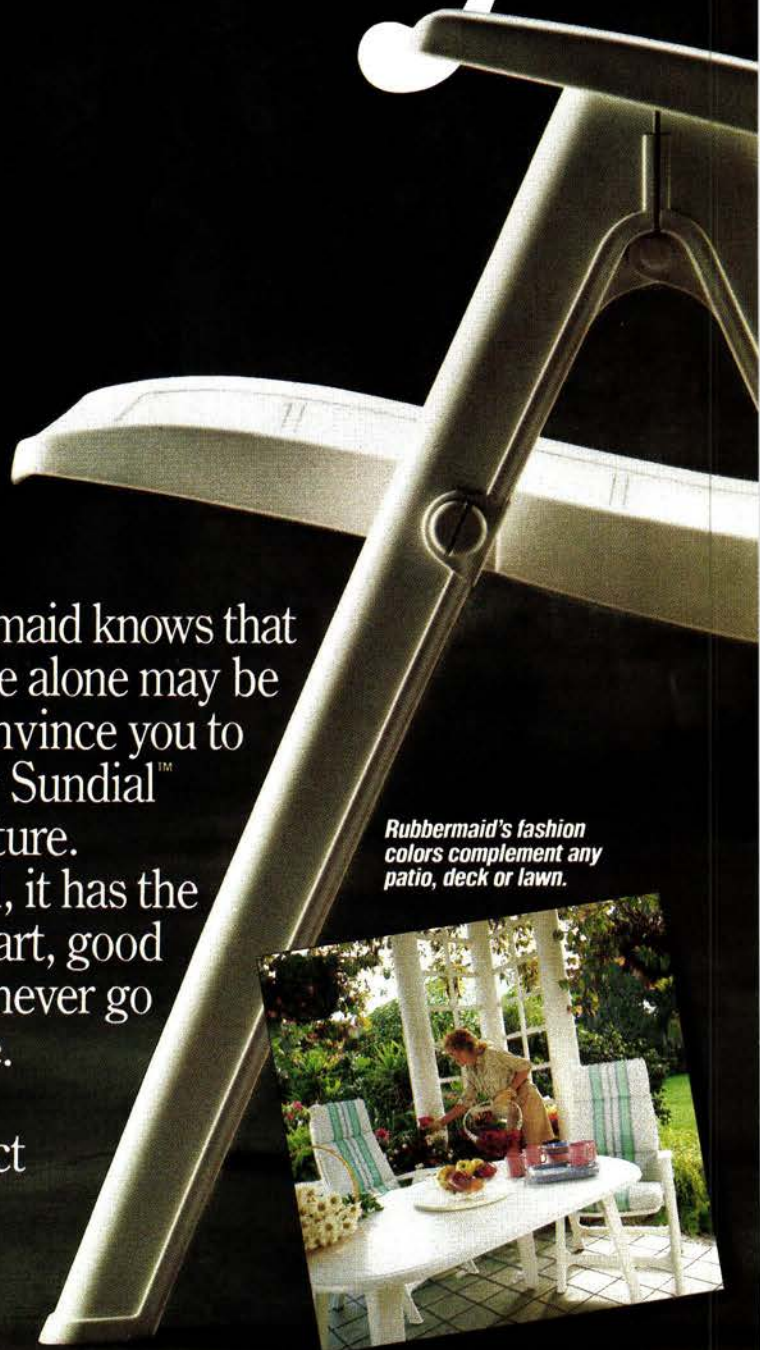
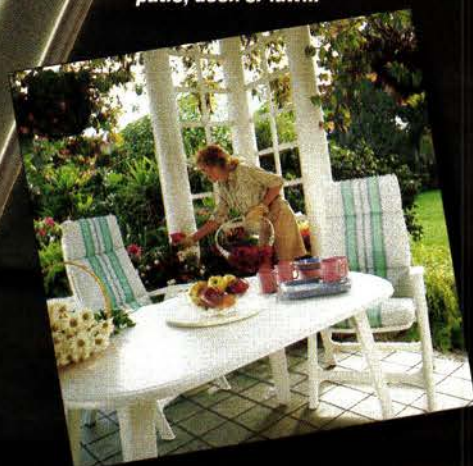
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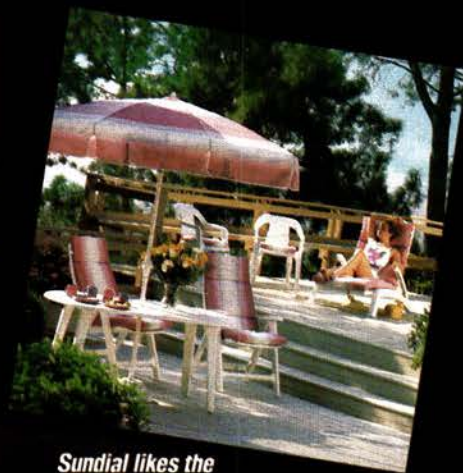
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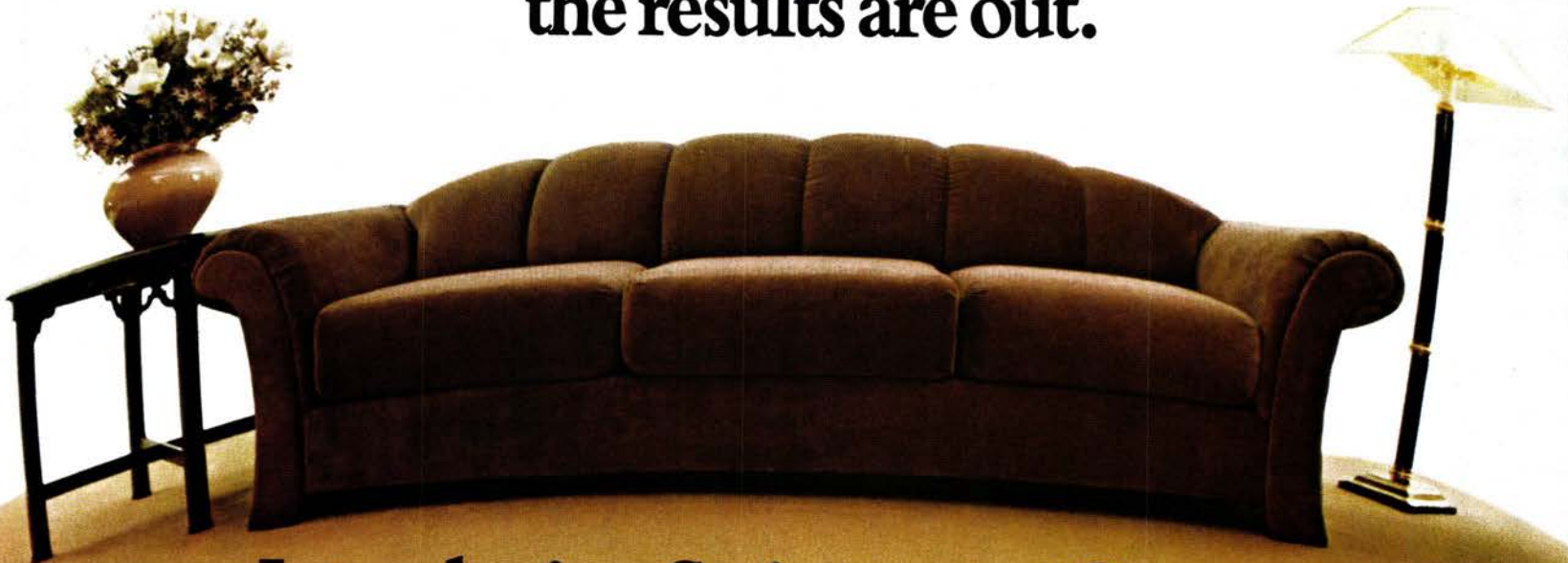
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Back to the Earth ...With Style

Today, the true gourmet has dirt under the fingernails. Serving the right foods isn't enough—the fun's in planting them. Here's how the new garden grows

BY SARA GODWIN AND DEBORAH PRAGER

• Q U I Z •

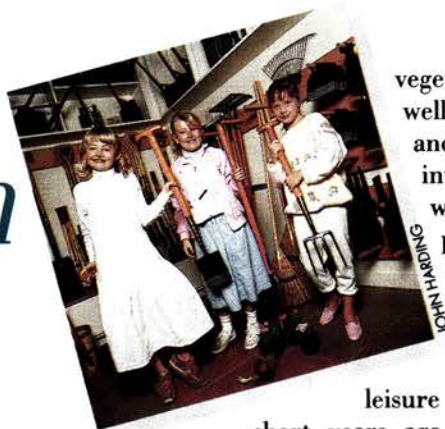
1. Jonathan Waxman, Alice Waters and Jeremiah Tower are:
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IF YOU NEED TO PEEK AT THE ANSWERS (b, c, and b), you're obviously behind on the latest gourmet trend. So grab a Wigan spiking fork and a package of radicchio seeds and get with it.

It's no longer enough to serve the right foods. Today, we also want to grow them ourselves. And it's all Alice Waters' fault. Well, maybe that's not entirely fair. Dave Smith and Paul Hawken shoulder some of the responsibility, too. But naming principals doesn't tell the whole story. Any explanation that doesn't include the arugula/radicchio factor or tell how the Japanese hori-hori knife fits in isn't providing all the necessary facts.

American backyards, once the domain of plastic-web lawn chairs and redwood picnic tables, today are metamorphosing into gardens. And not just a few impatiens, either, but true English-style cottage gardens or Mediterranean kitchen gardens, replete with Broccoli Romanesco, scented sages, mesclun and a dizzying array of other gourmet crops that are reawakening America's taste buds. Fueled by the desire for fresh, young

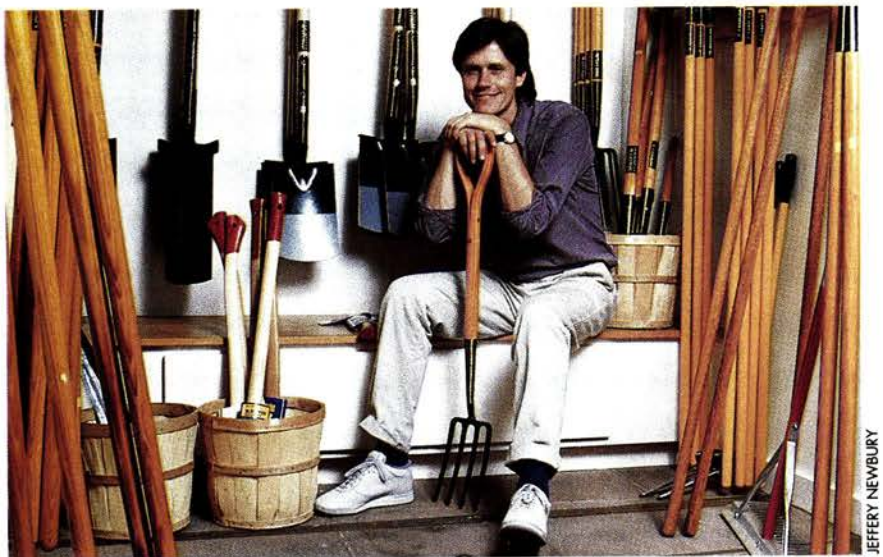
Sarah Godwin and Deborah Prager are both writers in San Francisco. Godwin specializes in travel and gardening; Prager is a new homeowner learning how to garden.



vegetables and fruits, as well as a lust for quality and style, Americans are invading territory that was once the exclusive preserve of Garden Club dowagers.

Gardening ranks as the nation's most popular outdoor leisure activity. Just a few short years ago, however, the heavy spenders on garden supplies were the over-50 set. Now, according to the National Gardening Association, it's 30- to 49-year-olds who account for about half of all sales of lawn and garden products and the like. And the stampede of baby boomers into the garden has the computerized cash registers of garden centers humming. The growing business has generated a flourishing new industry in exotic and heirloom seeds, garden tools and top-quality garden furniture and accessories. Gardening retail sales pole-vaulted 18 percent between 1985 and 1986 alone, from \$12 billion to \$14.2 billion. Says National Gardening Association president, Charles Scott, "Gardening is an important part of America's lifestyle and values." And with gourmet gardening, Americans are putting their money where their mouths are.

The tale of this transformation begins in



Smith & Hawken founder Paul Hawken brought American gardeners top-quality tools—even kid-sized weed-wreckers (top).

Northern California, backpacks around Europe, has important chapters in Provence, segues like a reverse Spice Route from England to the Orient, fetches up in Japan, swings through Thailand, and lands, once again, on the shores of California. It sounds like Tom Robbins on a roll, but it's really the story of a major sociological shift: of knowledgeable cooks into sophisticated gardeners; of aluminum chaises into teak Lutyens benches; of



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Classic

Europe's alfresco influence on dining and the Japanese influence on serenity—and how they met in the United States.

THE JOURNEY FROM YCCCH! TO LOVE

TO TRACE THE PATH from where we were to where we are requires a brief look at postwar history. Many seeds were sown after World War II. Some of them formed the demographic bulge known as the baby boom. Others found their way into the kitchens, onto the plates, but rarely into the mouths of the baby boomers. In an effort to provide absolutely pure vegetables, mothers prepared them in the ultimate kitchen appliance of the Forties, the pressure cooker. As advertised, no germs survived; neither did the vegetables, which were cooked beyond recognition. "Eat your vegetables," became the maternal litany of the dinner hour. In turn, the response of every self-respecting child: "I hate them."

The tables turned as the boomers approached their majority. They rejected their parents' materialism—and vegetables in any form Mom would recognize. Raw and macrobiotic were the watchwords of the Sixties; brown rice was in.

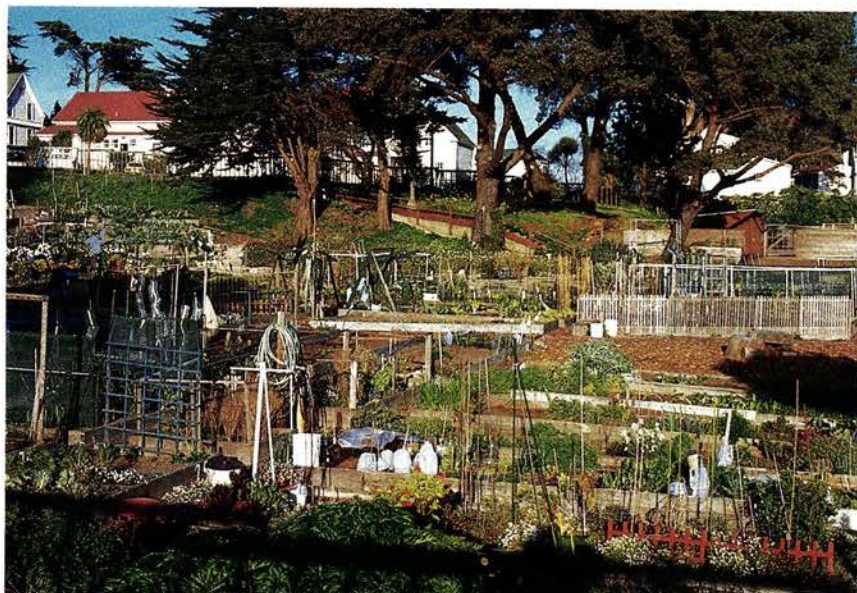
But all was not lost for the American palate. The Americans had saved Europe in World War II, and Europe was ready to return the favor (the flavor?). When hordes of young Americans slung backpacks on their shoulders, tied red bandanas at their necks, and struck off across the Continent, Europe was waiting with the table laid. And such food we had, those sunny years. Fresh figs and prosciutto; breakfast radishes, sweet butter, and bread, hot from the oven. And the wines! Rich burgundies, fragile dry semillions, harsh Chiantis, and Spanish Riojas that brought tears to our eyes. Even the salads were crisp, elegant, filled with things we'd never known before. What we did know was that Wonder bread and French baguettes were unrelated, and that Mom's macaroni and cheese had no more in common with proper pasta than *fettucini con tre funghi* had with Chef Boy-Ar-Dee. The seeds of the great food revolt had found fertile soil.

Home from Europe came the memories of hand-hewn tables laden with vegetables fresh from open-air markets, of sunny terraces in Provence where the light filtered through the olive trees and eating was a form of ecstasy. We did not see Europe exactly—we devoured it.

California's Alice Waters was one of those unable to shake the memories. "In France there are these little restaurants that serve perhaps 20

people with a kitchen garden behind the restaurant," she recalls. "The chef goes out . . . picks what's there, and cooks it. That's a revolutionary concept for American restaurants."

Born of Sixties idealism, and Waters' personal commitment to quality, Chez Panisse opened in Berkeley in 1971. Alice's restaurant had one unbreakable rule: to use only the freshest and finest ingredients available, "to teach people to taste, to understand the importance of freshness and flavor and texture and nutrition." As



PHOTOGRAPHS BY JOHN HARDING



High stakes: A Bay Area gourmet grows greens-to-go in a rented plot (along with over 100 others) at Berkeley's Fort Mason community gardens.

Waters saw it, this understanding begins in the garden. "I think all cooking schools should start their students digging potatoes," she says. She first commissioned friends to grow the food she wanted, and later instituted her own garden for the restaurant. "I set out 125 tomato plants myself, determined that we would have all the fresh, sun-drenched, vine-ripened tomatoes we could use," recalls chef Jeremiah Tower, who worked with Waters at Chez Panisse. He adds, "We harvested 2,000 pounds of tomatoes that season—all ripe at once, of course."

The route of California cuisine across the country fueled our appetite for a mouth-watering array of hitherto unknown vegetables and fruits, including imports and pinky-sized baby vegetables delivered by a few savvy specialty growers—at premium prices.

A quick dash through organic food stores like Living Foods in San Anselmo, California, gives a tantalizing idea of the culinary richness now available: black chanterelles (\$16 a pound), hedgehog mushrooms, jícama, garnet yams, yellow Finnish potatoes, tomatillos, elephant garlic, Napa cabbage, gold peppers, red parella lettuce,

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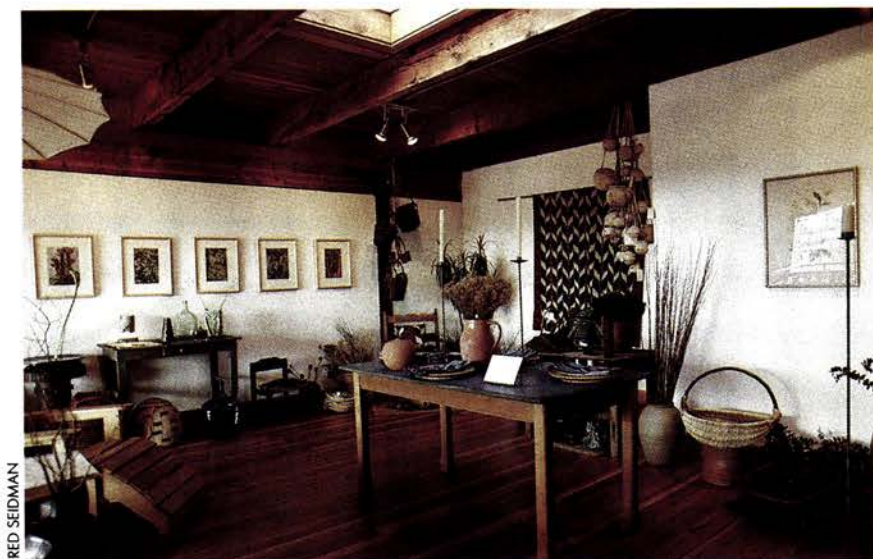
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But suppose you don't happen to live within striking distance of one of these half-secret souks of vegetable exotica? Being resourceful, you'll probably decide—as 34 million Americans have—to grow your own.

The reasons for doing so have shifted 180 degrees. Ten years ago, gardeners gave saving money as their number one reason for growing vegetables. (With radicchio priced at \$5.99 a head, that's still not a bad motive.) Today's gardener, however, is after flavor, freshness—and variety most supermarkets could never dream of. In the process, both urbanites and commute-weary suburbanites are discovering the joys of gardening: of plunging office-worn hands into fragrant, newly turned soil, of spotting the first sprouts to break the earth, of harvesting the first sweet peas (straight from vine to mouth), of planning a dinner around what's ready to pick. "The thing I like best is getting dirt on my clothes and under my fingernails," admits San Francisco attorney Matt White, who grows a melange of unusual vegetables—from Japanese eggplants to spaghetti squash—in a few backyard beds. "I don't have to wear a tie when I garden, and I'm fascinated by the miracle of life. I mess around, drop these little round things in the ground, and they turn into things I can eat."

There is a special thrill that accompanies the modest statement, "We grew it ourselves"—whether it's the salad, the vegetables, or the flowers for the centerpiece. It feels good to sit quietly in the sunshine and weed, to get muddy

Spare yet sensual, The Gardener store is a haven for Berkeley dwellers. It displays implements as art, with antiques and garden design at its best.

Smith & Hawken is the gardener's Mecca. Customers try everything on for size, from brightly colored garden boots and clogs to the quintessential hand tool, a Japanese hori-hori knife—there's even a greenhouse outfitted with benches.

and slightly creaky, to look out over the garden and admire your handiwork when you're done. "Every morning I take a huge cup of coffee and stroll through the garden," explains Charles James, a builder from Marin County. "There's always something new—a daffodil about to bloom, a spider web covered with dew. It's a very civilized way to begin the day."

Every garden, every gardener is unique. For New York ophthalmologist Barbara Barker, "Just watching the stuff grow is enough—I don't have to eat it." Barker gardens apples, tomatoes, rhubarb and herbs in redwood planters on her 18th-floor Upper East Side terrace. "Flowers I buy never seem to last, but my roses and gardenias keep beautifully. And I'm enchanted by the birds that serenade us on the terrace." But then there are the truly dedicated, like writer Diane Dorrans Saeks. The search for organic produce—an outgrowth of the new emphasis on a healthy diet—prompted Saeks to rent a 6'-by-20' plot of land at the Fort Mason community gardens in Berkeley and grow her own chemical-free salad greens. "There are 109 people renting here, and every one has a different style," says Saeks, who commutes from her home in the elegant Pacific Heights section of San Francisco. "It's amazing what one can cram into a small space with succession planting and careful thinning."

Georgeanne Brennan and Charlotte Glenn, co-owners of Le Marché Seeds International in



JOHN HARDING

Dixon, California, spend several months of each year traveling all over Europe, Japan and Thailand to collect the seeds Saeks uses, many of which were previously available only to those intrepid travelers willing to smuggle them through customs. "Our first year in business [1983], orders were from experienced gardeners who were knowledgeable about these varieties from their own travels," says Brennan. *Continued on page 52*

WE PUT EVERYTHING INTO IT BUT THE FOOD.

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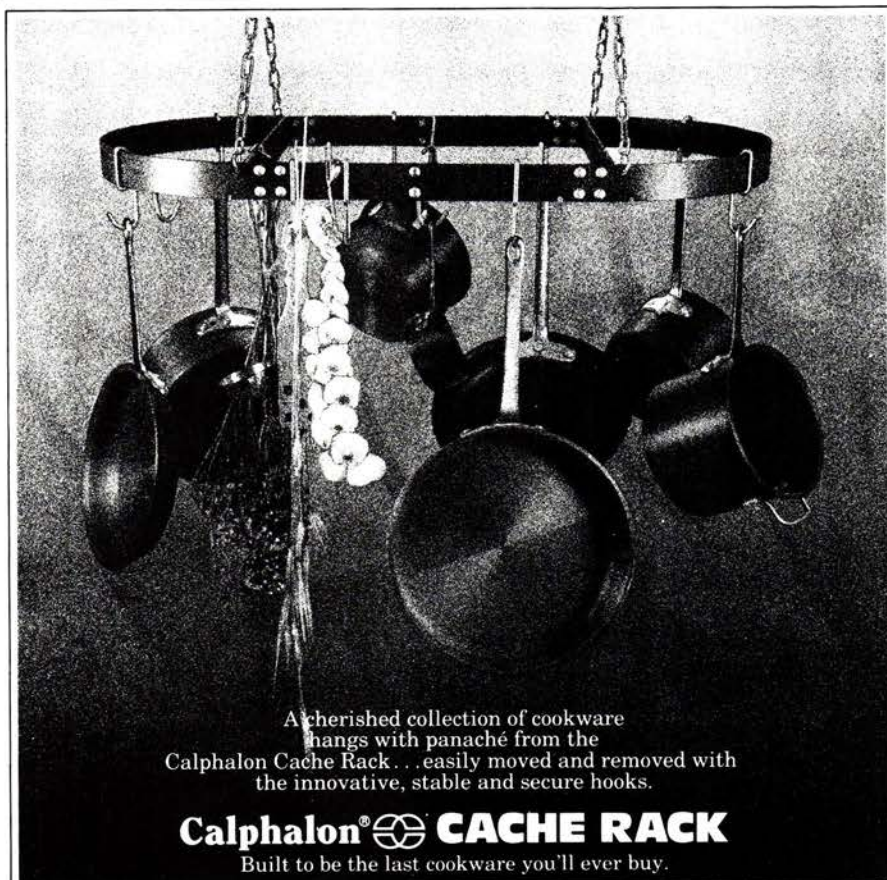
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BACK TO THE EARTH

"Now our base is broadening. We're getting orders from people who are brand-new to gardening. They're learning as much from the restaurants they eat at as from travel."

Almost every Le Marché order includes haricots verts (European green beans with remarkable tenderness and flavor), radicchio and arugula. "But there's a real interest in color as well," Brennan adds. "We sell lots of blue corn, yellow watermelon, purple pepper, red lettuces and colored squashes. People care how the food will look on the plate."

TOOLS OF THE TRADE: HOEING A NEW ROW

TO GET THE best result, start with the best: The

rule applies to gardening as well as cooking, and so cognoscenti search out intelligently designed tools. Until 1979, they weren't easy to find. Then Paul Hawken of Smith & Hawken sent a \$25,000 order to Bulldog Tools, Ltd. of England—and advanced the cause of American gardening by a few light years. Hawken had studied the traditions of England and Japan, particularly in Kyoto. "The tools common to the English and Japanese cultures were missing from America, and I couldn't figure out why," he relates. "The better you get at gardening, the more you need and want solid, well-balanced equipment."

Hawken and his partner, Dave Smith, sent out 9,000 mail-order catalogs on the basis of that first \$25,000 order. "We did \$40,000 worth of business, and managed to break even by not paying ourselves," Hawken recalls. This year, they mailed 12 million catalogs and anticipate sales of \$21 million. And what began as a small mail-order business has grown to include two retail stores, in Mill Valley and Palo Alto, and a perennial nursery.

The Mill Valley store is the gardener's Mecca, offering everything a beginner or pro needs to garden with efficiency and flair. Best (and best-looking) items run from the definitive trowel—the most frequently used garden tool—made of sturdy, solid cast-aluminum and featured in New York's

.....

Museum of Modern Art collection, to the most versatile hand tool around, the hori-hori weeding knife (serrated on one side, razor-sharp on the other, it slices, saws, chops, digs, and decapitates thistles—a gardener's Cuisinart); from the familiar turning fork and garden spade (with foot treads) to pruners with quality steel blades that can be resharpened; from Genesis potting soil (the Mercedes of dirt) to a greenhouse outfitted with a rot-proof base, louvered vent and benches (\$1,995).

"Ellie can't be allowed loose at Smith & Hawken," Skip Smith, an investment banker from Tiburon, California, says of his wife. "We have the children to think of." "That's a slight exaggeration," laughs Ellie, an ex-banker who specializes in cottage-style flower beds, from which she produces airy bouquets that would have delighted Matisse.

The move from mail-order catalogs to retail stores seems to be epidemic. Gardener's Eden was started by Ruth Owades in Boston as a catalog in 1978. From a \$250,000 initial investment, the business now grosses \$10 million—not counting the earnings of its two new stores. In 1982, it was purchased as a subsidiary of Williams-Sonoma. Just as Chuck Williams had been prescient in anticipating the gourmet cooking trend, so, too, he predicted that the flair and taste of the kitchen would pirouette out the French doors into the garden. Most important, he recognized that cooks and gardeners were one and the same.

A pair of Gardener's Eden goat-skin gloves earned rave reviews from Diane Northway, city attorney for Palo Alto. "These are great gloves—they let you feel the earth," said Northway. "I spend all my free time in the garden growing bulbs and herbs," she added. "In my job, it takes a long time for things to come to resolution. I get great satisfaction from gardening, where I can see what I've accomplished."

The more dramatic items are featured in the Gardener's Eden catalog. *Continued on page 55*

A LIFE CYCLE AS GOOD AS ITS WASH CYCLE.



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log: a gazebo that looks like a confection of spun-sugar (actually weather-proof Fiberglas, \$1,550) and a French lawn tent that inspires fantasies of Gatsby-like garden parties (\$1,950). Says Ruth Owades, "Our customers feel confident spending \$2,000 on a piece of garden furniture because it has the quality of design they want in their lives."

Perhaps no one understands that better than Alta Tingle, owner of The Gardener in Berkeley. Her store is a refuge that delights and refreshes at every turn. Downstairs are sturdy, well-made tools, including some scaled to children putting in their first fast-sprouting radishes. Upstairs are rough-hewn antique manzanita tables from Mexico, handwoven silk and wool Malaysian blankets that look like works of art. It is a gallery of beautiful things for everyday use.

The trend is clear: The line between house and garden is being erased. The quality of design and style that characterizes our homes is blooming in the garden. And it's giving taste a whole new dimension. ●

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Going to seed: The best catalogs

WHEN YOU WANT TO get serious about gardening, you must have a collection of seed catalogs to pore over on rainy days. "Gardening by Mail: a Source Book," by Barbara J. Barton (Tusker Press, 1986) lists over 200 seed companies, but here are a choice few to get you started:

- **California Gardeners Seed Company**, 904 Silver Spur Rd., Suite 414, Rolling Hills Estates, CA 90274—A boon to the beginning California gardener, this catalog offers advice aplenty on how to deal with the Golden State's soil; free.
- **Johnny's Selected Seeds**, 305 Foss Hill Rd., Albion, ME 04910—Here we have vegetables, herbs and garden annuals, as well as growing supplies, books and germination guides; free.
- **Le Marché Seeds International**, 200 N. First St., Box 190, Dixon, CA 95620—One of the most extensive collections of European and heirloom American vegetables and herbs is featured with ample description, recipes, growing hints; \$2.
- **Natural Gardening Research Center**, Hwy. 48, Box 149, Sunman, IN 47041—No seeds here, but lots of things to make seeds healthy and happy. These folks can tell you how to cure

aphids, cutworms, mealybugs and more without poisoning the fruits of your labor. Plus natural fertilizer and compost aids; free.

- **Nichols Garden Nursery**, 1190 N. Pacific Hwy., Albany, OR 97321—This is the seed house for herbs in the United States. The catalog also features vegetables, flowers, wine-making supplies plus recipes and garden lore; free.

- **Seeds Blum**, Idaho City Stage, Boise, ID 83706—Informative, fun and whimsical, this catalog offers heirloom seeds handed down through generations of American farm families. Gift items include gourmet potatoes, blue cornmeal and potpourri kit; \$2.

- **Shepard's Garden Seeds**, 7389 W. Zayante Rd., Felton, CA 95018—Whatever your favorite cuisine to cook is, Italian, French, Mexican or Chinese, you'll find seeds for it here, plus salad and herb collections, and recipes, too; \$1.

- **Thompson and Morgan**, Farraday and Gramme Avenues, Box 1308, Jackson, NJ 08527—Nature's remedies, companion planting guides, color photos, vegetables and flowers galore, from one of Britain's oldest seed houses; free.

- **White Flower Farm**, Rte. 63, Litchfield, CT 06759-0050—Offering a wide variety of shrubs and perennials, White Flower Farm has a very loyal following among East Coast gardeners. The catalog is virtually a gardening manual and a staff horticulturist will answer your questions over the phone; \$5.

Tell Us What Matters

The most influential generation in history is probably being misquoted. Here's your chance to tell us what's important at home

THIS MAGAZINE IS FOR A community of people, like you, who have pretty clear ideas about what you want in life—how to enjoy the rewards of your work and wits. Since we figure it's our job to help you realize your fondest dreams, we're coming straight to the source to check up on what you really want. (We'll report the results this summer.) Please take three minutes to answer the questions below and send the completed page to: *Metropolitan Home*, 750 Third Avenue, New York, New York 10017. Attention: Questionnaire Editor

1 First, indulge yourself: If you were magically offered one of the following gifts (each a \$40,000 value and tax free), which would it be? (Check one.)
 Glamorous living/dining room with new furnishings, floors, lighting, window treatment and fireplace.
 Spectacular diamond jewelry.
 Swimming pool with all the trimmings.
 The totally modern kitchen, custom-designed with top appliances, an elegant dining area, home office, ample storage.
 Blackglama mink coat by a designer.
 Luxurious bedroom with fireplace, the perfect music and video systems, a home office, ample storage and new furnishings.
 Mercedes-Benz or comparable car.
 Spalike bathroom, with soothing whirlpool, newest fixtures, storage and fitness/exercise equipment.
 Totally new wardrobe.

2 Where do you spend most of your not-at-work time? (Estimate percentage of waking hours.)
 Bedroom _____ Bath _____ Kitchen _____
 Living/dining room _____ Not at home _____

3 What are you doing in your home these days? Check all that apply to waking hours in the **BEDROOM**:
 Watch TV Watch movies on VCR
 Pay bills Personal home-office work
 Employer's office work Read Eat breakfast, dinner, snacks (Is there a refrigerator in the bedroom? Yes No)
 Exercise Informally entertain Listen to music (Is there a stereo system in the bedroom? Yes No)

4 What do you do in your **BATH**?
 Relax in soaking tub or whirlpool
 Listen to music (Is the stereo in the bathroom? Yes No. Speakers, only? Yes No) Exercise Beauty routine
 Sauna Massage Watch TV

5 What do you do in your **KITCHEN**?
 Cook with a partner Cook with friends, for the fun of it Cook alone
 Watch TV Watch cooking videocassettes Work on a computer Personal home office work Employer's office work Listen to music (Is there a stereo system in the kitchen? Yes No. Speakers, only? Yes No)

6 Please tell us more about you and your place:
 Do you live in a home you Own (how long? _____) Rent? Is it a Condo Co-op Apartment Detached house Town house Other _____? Is your next logical move to Buy Rent a (choose dwelling from list above) _____?

Are you a Male Female? Are you Single Married Widowed Divorced/separated Living together? What is your age? _____ What level did you complete in school? _____ What do you do for a living? _____. What is the approximate combined income of your household? _____. Where did you get this magazine Given to me Subscribe Store/newsstand. Your zip code _____. Your name and address (optional) _____

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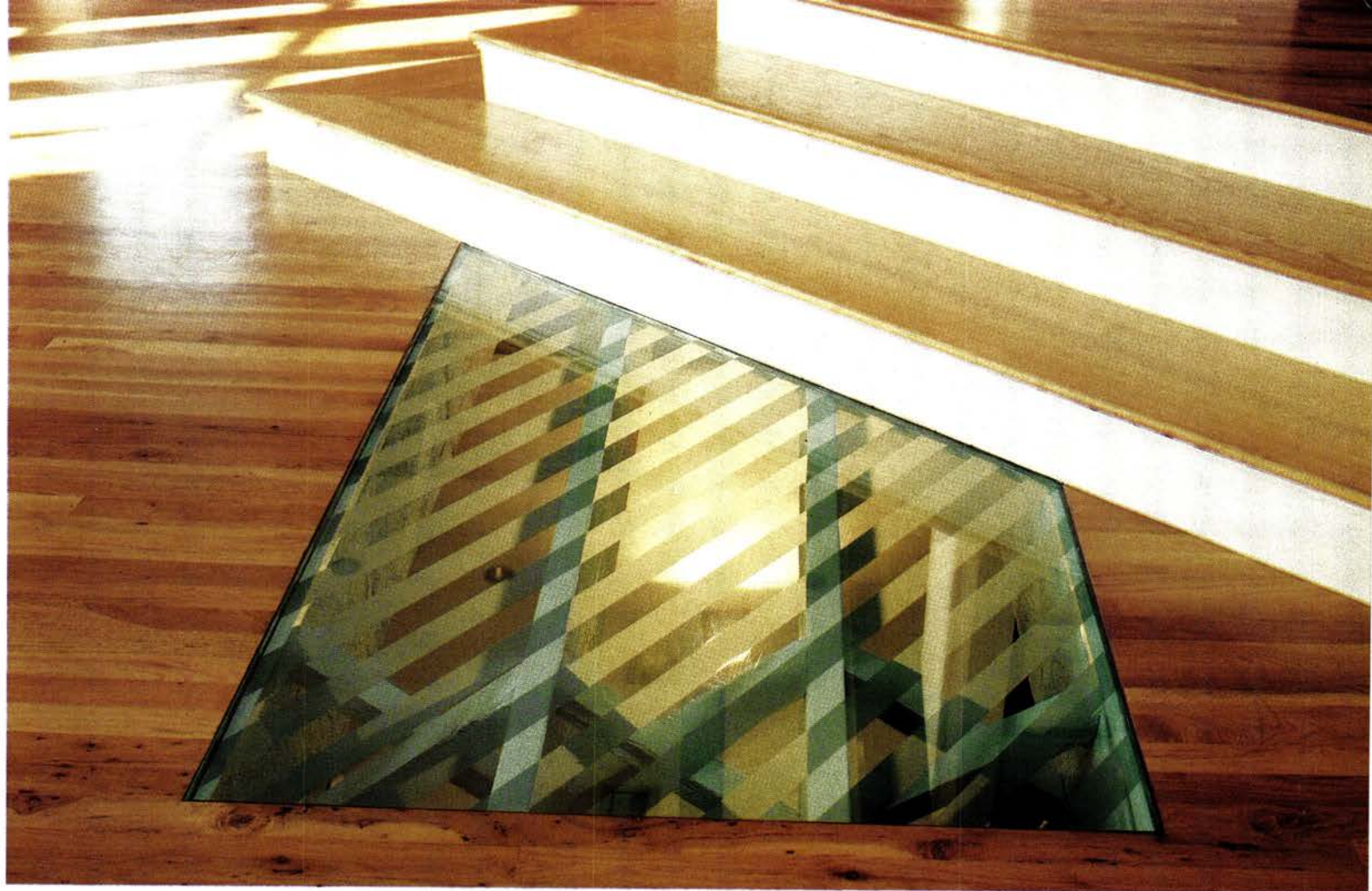
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• METROPOLITAN HOME OF THE MONTH •

Partners in Design: Reinventing the loft

**THE REWARDS OF GIVE
AND TAKE: HOW TWO
STRONG VISIONS
WORKED TO MAKE A
SINGULAR HOME**

CLIENTS ARE UNINSPIRED; ARCHITECTS ARE IMPRACTICAL," complains one camp about the other. But in L.A., two men defied the stereotypes while transforming a cavernous factory into a state-of-the-art loft. Architect Fred Fisher was challenged by photographer Donald Miller's "taste for ambiguity and choice." Recalls Miller, "I brought in swellings of emotions about things I'd always wanted in a home and studio." Here's how they translated those needs into architecture—and came away with mutual praise.

Produced by Steven Wagner, Rochelle Reed, Barbara Thornburg; Written by Barbara Flanagan

FRED FISHER, ARCHITECT

"I've never worked with anyone who knew as much about artificial light as Don."



RICK CHOU

DONALD MILLER, HOMEOWNER

"Moving natural light through the building, past the green glass floor—that's pure Fred."



FRED FISHER, ARCHITECT

“He wanted a loft that would reveal itself slowly, one surprise after another.”

IN MOST PROJECTS, I TRY TO maximize openness,” explains Fisher. “But I wanted to play people along,” Miller says, “not give the space away in one splash.” So Fisher designed a path of “collisions” and connections: At the entry (below), a curving stairway sweeps you up to private quarters, past the raised kitchen (left), down angled stairs, under a gash of skylight and over a green glass floor “window” that lights work space beneath. At night, a lamp below bounces a reflecting-pool glow into the room. Fisher: “We spent evenings pulling lights this way and that, to create patterns. This was new to me—but not to a photographer like Don.”

Photographs by Tim Street-Porter; Resources, page 118



DONALD MILLER, HOMEOWNER

“But the floor window isn’t just a visual toy. It’s highly functional, day and night.”



FRED FISHER, ARCHITECT

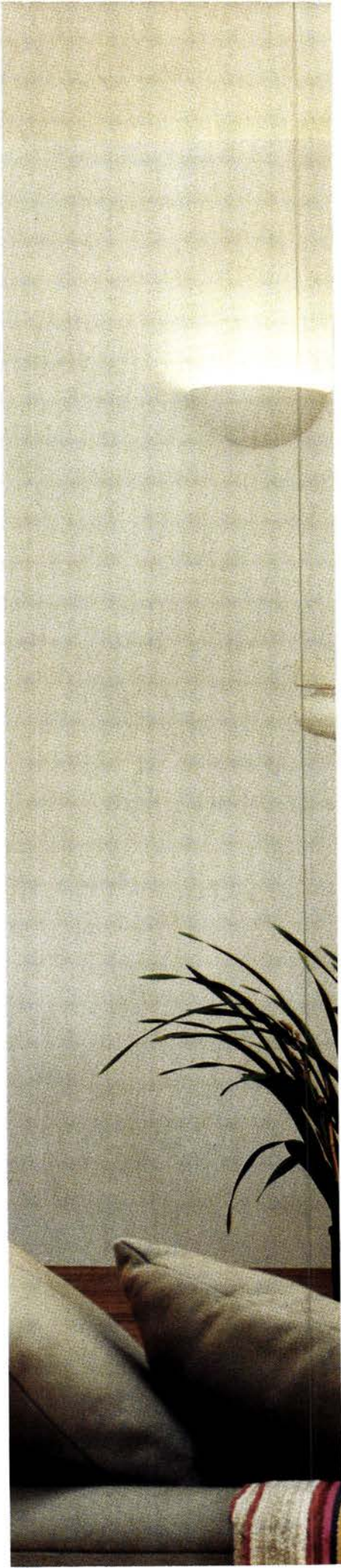
“Don showed me pictures of formal French château fireplaces. I couldn’t do that.”

STEP DOWN AND YET ANOTHER surprise awaits: a baronial hearth. “Don didn’t want to be reminded every second that he was in a downtown loft,” recalls Fisher. “He showed me pictures of French château fireplaces—the kind you can walk into.” Miller recalls, “I was looking for a rather finished statement.” Fisher, who’s been called New Wave, but never historical, laughs: “I had to force myself to work on something that strongly based in symmetry and tradition. I didn’t even know how to begin.” So working with a concrete manufacturer’s catalog, Fisher assembled an escapist fireplace he never could have invented himself. Miller, who uses it for photo backdrops, appreciates the economy of this prefab metal box encased in precast concrete blocks. His own furniture works extra magic in the living room: Miniature chairs make the mantel seem more immense; the computerized piano makes live concerts doubly amazing. “Don likes to play with your assumptions and perceptions,” Fisher says. “That’s something I appreciate.” *Resources, page 118*



DONALD MILLER, HOMEOWNER

“Fred’s fireplace has deco rickrack and classical columns. And it all works.”







FRED FISHER, ARCHITECT

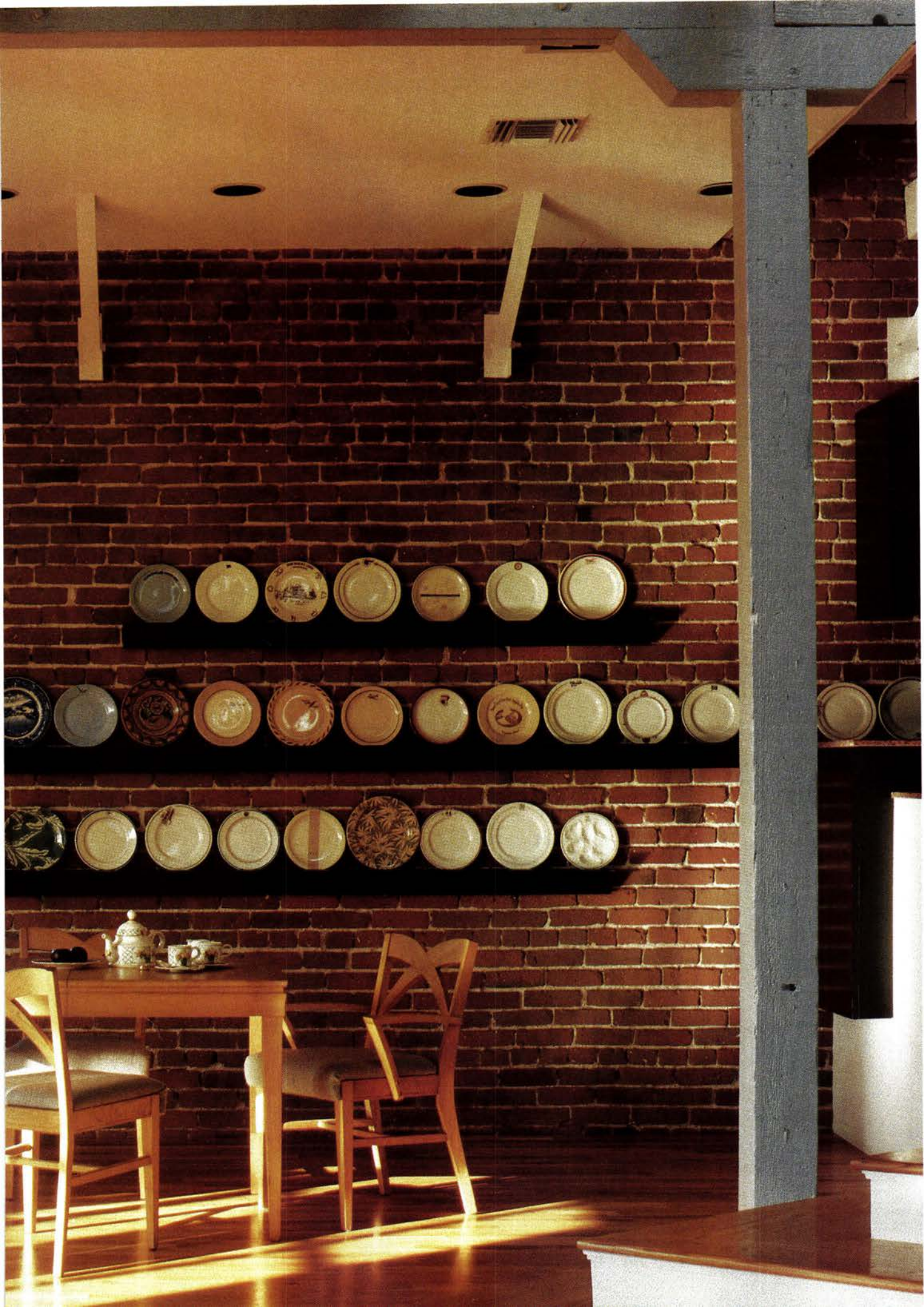
"I liked the idea of having his china up against the rough old texture of the brick."

THINGS WERE BUILT HERE AT different stages, beginning in 1909," Miller says of his new home. "So we feed people's sense of joy and aesthetics by guiding them through the building, rather than giving it away all at once." Locating kitchen and dining areas along the old brick factory wall let Fisher carve out two squared views of L.A.'s unsung skyline. The rest of that wall is reserved for Miller's rotating display of semiprecious plates from old hotels, diners and dude ranches. "For dinner parties, we just throw them from the wall to the table," says the collector. Dining and cooking areas get different degrees of dressiness. Roof trusses are exposed over the kitchen, but concealed by a layer of drywall over the dining room. Over the counters, lacquered black boxes are abstract forms—not the usual bank of cabinets. *Resources, page 118*

DONALD MILLER, HOMEOWNER

"Indigenous architecture taps into the past. We let people see the old . . . gradually."





FRED FISHER, ARCHITECT

"I like separating the bathing rite into its component parts—and celebrating them."



PRIVATE RITUALS are devoutly observed in this live-in bedroom/bath suite: Watch a pedimented home-fire from the bed, reflect at the marble vanity, shower inside a tile temple. A proponent of

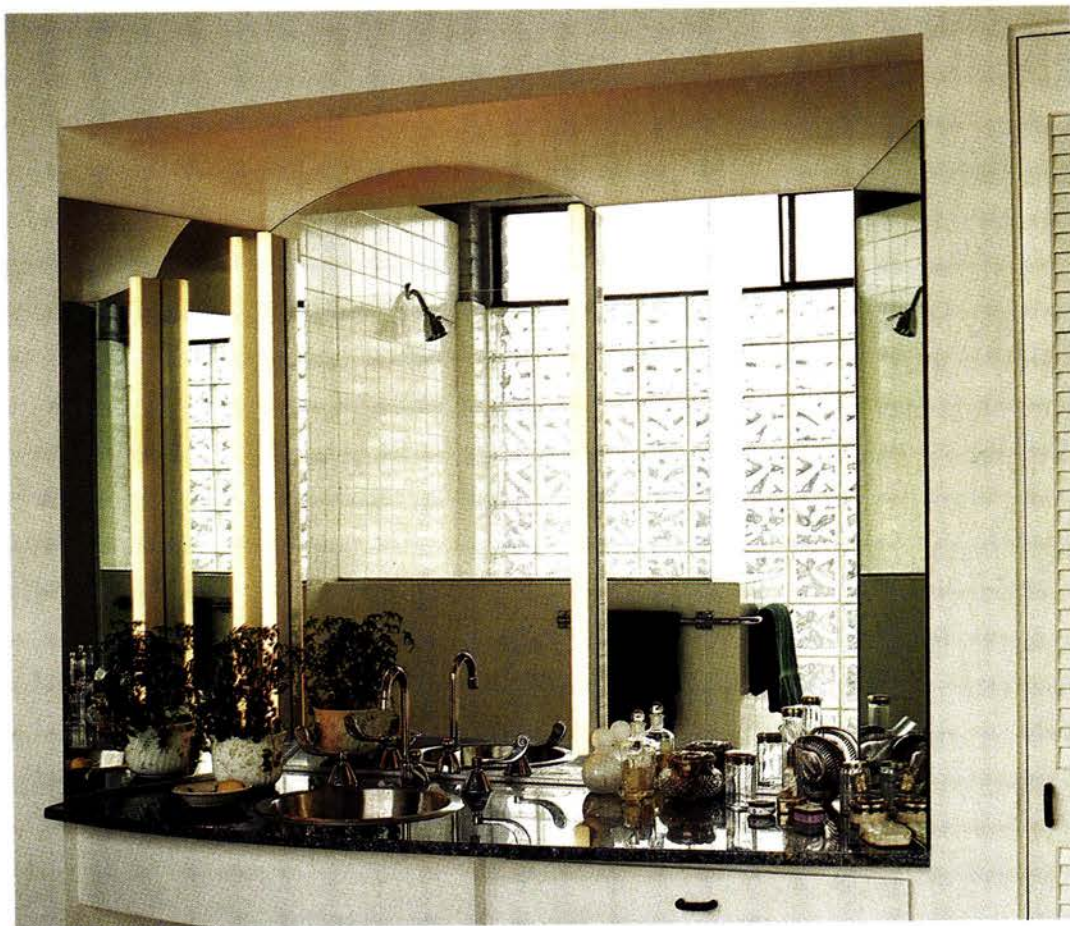
the art of "gourmet bathing" (as coined by Los Angeles' *Wet Magazine*), the quietly experimental architect translated Miller's desire—"to get up in the morning, take a shower and go to work"—into a waking rite. What might have been cold inconvenience in another clime—low partitions, high ceilings, glass wall—work perfectly at this latitude. Fisher describes the sequence: "You step up the platform, down again into the shower, then you're flooded with light from the sunrise." When you exit, wet and solarized, you stand on the drying level and get radiated by heat lamps hung high above. "It's really a very intimate environment," says Miller.

Resources, page 118



DONALD MILLER, HOMEOWNER

"We were making a small shrine: I get solar warmth, and rebirth, in the morning."



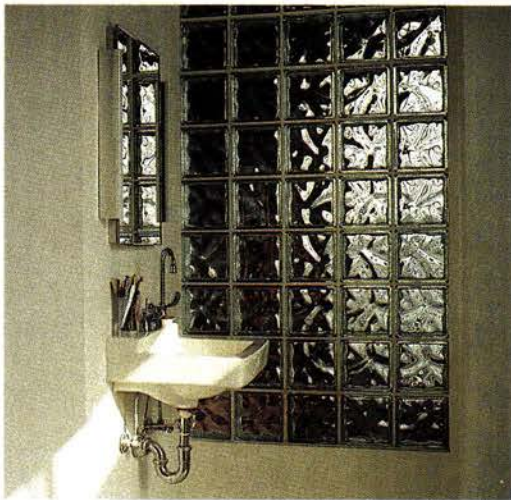


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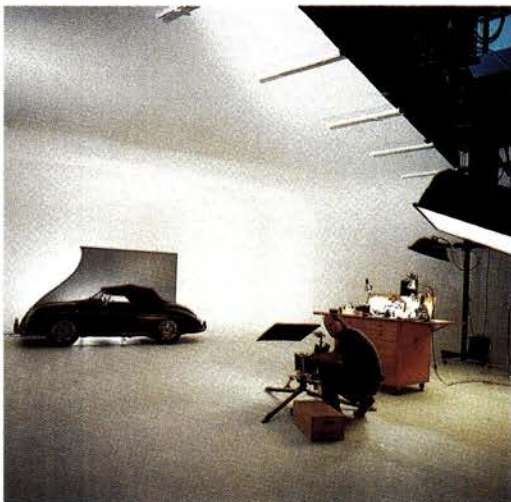


THE KITCHEN island's maple and Black Andean granite surface, with its stripe of inlaid sycamore and ebony, attracts Donald Miller's

party guests. He says, "I like the sound of good crystal set down on stone." The granite top also does plainer duty as a cutting board.

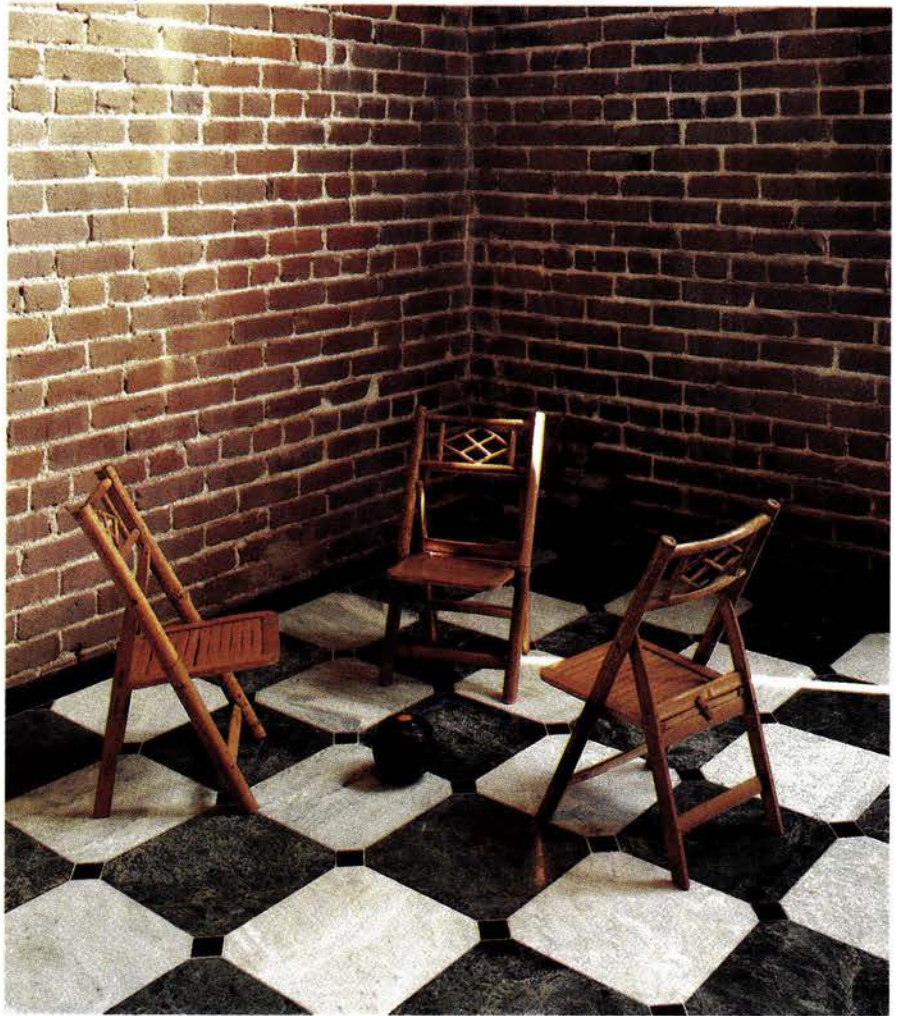


"WHEN YOU walk in, you feel like you're in a dwelling of midgets," says Fred Fisher. At the gray-green marble foyer (above), more mini-chairs increase the spatial surprise.



FILTERED THROUGH a glass block interior window (left), set back from the outer wall's eastern exposures, the dawn's early light crosses from bed to bath. At his shaving sink, Miller is warmed up by carefully directed morning rays.

THE COMMERCIAL photographer wanted to live where he shoots. So, just as Miller glamorized his vintage Porsche Speedster with this portrait, he formalized the old factory building with his renovation.
Resources, page 118



IN THIS still rough-edged neighborhood of downtown L.A., site of a loft-conversion boom, front doors carry double mes-

sages. This one, pre-aged in crumpled lead and rusted steel, has to deflect intruders while enticing art directors.



The family is more important than the family room.

It doesn't matter which room a family chooses to gather in. It could be a favorite corner of the kitchen, or a wood panelled den. What does matter is that they choose to be together. For it is the support, the strength, the bonds and traditions of the family that give us what we all need most in life. A good home.

Home is the stage where the drama of life is played. It's the classroom where children learn right from wrong. Where old-fashioned ideals like courage and honesty, respect for oneself and others are passed down from one generation to the next.

We are concerned about the erosion of these values that should be taught at home. We see the growing problems of society—broken homes, crime, drugs, and juvenile delinquency—and are shocked by the trauma they inflict on families, especially children.

Our over-burdened schools can no longer solve these problems confronting our society. There is only one place where we can regain the values and integrity that will cure these ills. We must turn to the home—our piece of the world—the place where it all begins.

For fifty years, Ethan Allen has been dedicated to helping Americans create beautiful environments for their homes. But we know it takes more than fine quality furnishings to make a good home. It takes the love, respect and understanding of those who share it together.



Ethan Allen Galleries
A Good Home Lasts a Lifetime.

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The Balancing Act: Hers, his, theirs

• T H E M E T L I F E •

BEWARE OF ALL ENTERPRISES THAT REQUIRE new clothes," Thoreau cautioned, but clearly the Henrys weren't paying attention. Fred and Cecilia dance to a different refrain—nothing ventured, nothing gained—juggling two homes, two businesses, and recently starting a second family. In 1984, they launched their uniquely luxurious men's fashion business, Cecilia Metheny Ltd. While creating the first collection of silk-print

robes and ties (see borders) in their Vignelli-designed Manhattan studio, the couple was just settling into a Gramercy Park apartment nearby. They were also working with architect Robert Couturier in renovating their Chester County, Pennsylvania, home, from which Fred runs his steel pipe and tube business. In midrenovation, baby Patrick came along, joining Fred's three teens. Though a family house, the renovation displays Cecilia's inimitable flair. "She was adamant about avoiding country house clichés," Couturier explains. So, instead of chintz and calico, Cecilia made the 1840 farmhouse sing with contemporary style. Fred might have known what lay ahead when he first met his wife, a former film producer, eight years ago on the Metroliner. She recalls, "I awoke and saw this great fabric. I didn't know if it was a man's leg or a woman's; I just wanted to touch it. Within an hour I did—and I had dinner with the fabric that night."

Produced by Steven Wagner, Maura McEvoy; Written by Ziva Freiman; Designed by Robert Couturier and Adam Tihany; Interior photos: Michael Luppino; Fashion photos: Thomas Hooper; Fabric photos: Dan Wagner; Resources, page 118



FAMILY, FRIENDS, NEW BABY AND TWO GROWING BUSINESSES ARE HOVERING BEHIND THIS PEACEFUL SCENE



Cecilia and Fred present Patrick, their "finest design" to date.



CM'S cashmere-backed silk scarf draws fanciful motifs of Venice's San Marco cathedral.

On the Fashion Frontier

TEAMWORK makes Cecilia Metheny Ltd. go. Cecilia, 38, dreams and designs (with Fred, 41, in mind); he's editor, fan, adviser—and the businessman who makes it happen. "Cecilia doesn't compare to anyone in the American market," says Stephen Stoneburn, Fairchild senior vice president and publisher of *DNR*, a daily bible to the trade. "She's actually made a couture collection in a ready-to-wear world." Aimed at upscale specialty stores nationwide, CM's high-ticket, comfort clothes offer men sexier colors, cuts and exquisite workmanship from 10 fabric mills and eight manufacturers in Italy. This year's expanded "soft wear" adds sport and evening clothes in linen, baby alpaca and cashmere to their signature silk prints.



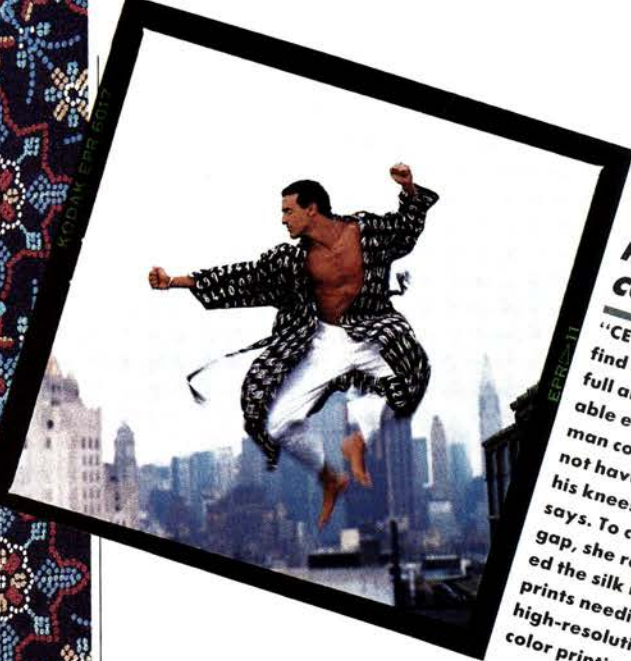
THOUGH WE'RE VERY OPPOSITE SOMETIMES, Fred and I are partners," Cecilia says. "It's exciting when opposites meet and balance." Similarly, subtle contrasts recur in her work—Byzantine prints grace latter-day designs, while classic cuts come in bold new fabrics. Naturally, the Henrys brought that sensibility home. "They wanted a warm house, yet very stark; soft touches—with pared-down design," says architect Couturier. "She wanted every possible opposition and she managed to pull it off." The Henry's balancing act plays best in their Chester County



FASHION AND FURNISHINGS MIX THE LEADING EDGE WITH CLASSIC HITS

living room. Though the farmhouse's original layout and structure remained virtually intact, they filled its venerable rooms with contemporary classics such as Eileen Gray's 1927 leather chair. Couturier made its front and back parlors livable with custom back-to-back sofas that link two rooms and twin hearths—a 19th century way to define areas in a large space. The Fortuny fabric covers, however, are strictly here-and-now—a blend of today's brash graffiti with powerful primitive motifs. *Resources, page 118*





HOMEBRED COMFORTS

"CECILIA couldn't find a robe long, full and comfortable enough so a man could sit and not have it fall off his knees," Fred says. To close the gap, she reinvented the silk robe, in prints needing high-resolution, 8-color printing.

WITH FUNKY FURNITURE AND CARNIVAL HUES, THIS FAMILY HOME CHARMS AND CHALLENGES ITS TOT AND TEENS

I WANTED THE HOUSE TO BE HAPPY AND INNOVATIVE and offer something fresh and new to the children," says Cecilia. That meant using the odd Memphis piece just to shake things up a bit, sculptural Arte Luce lighting "that looks like little creatures," and a cutting-edge Italian metal and granite cabinet (below left) that makes the kids stop and take notice. "When their friends come, the children say, 'Our house is a little strange; our stepmom likes these things'—but they say it with pride," she smiles. The dining room, a family focal point, is one part function, two parts fun. Far from formal, its Italian bench fabric combines rambunctious hues "that go quiet when they're put together"; Mallet-Stevens chairs create teasing asymmetry; and the glass-topped table lends a cobalt blue glow to every meal. This enclosed porch is transparent—yet as sheltered as a bubble—thanks to Couturier's use of sliding glass doors, softened by copious and inexpensive cheesecloth drapes. In the summer, when the doors are opened, "it's dinner al fresco," Fred says. "In winter, it's like you're sitting out in the snow." *Resources, page 118*





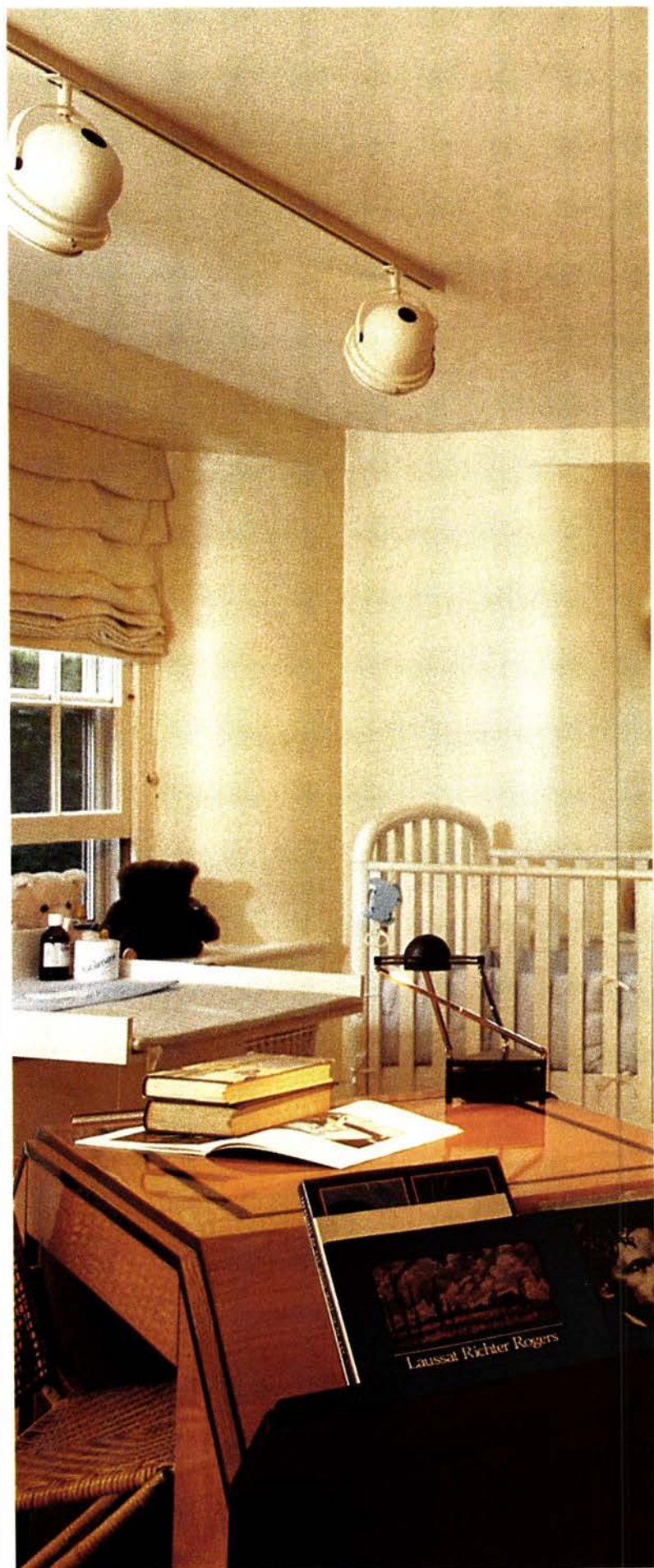


NEW CHOICES FOR MEN

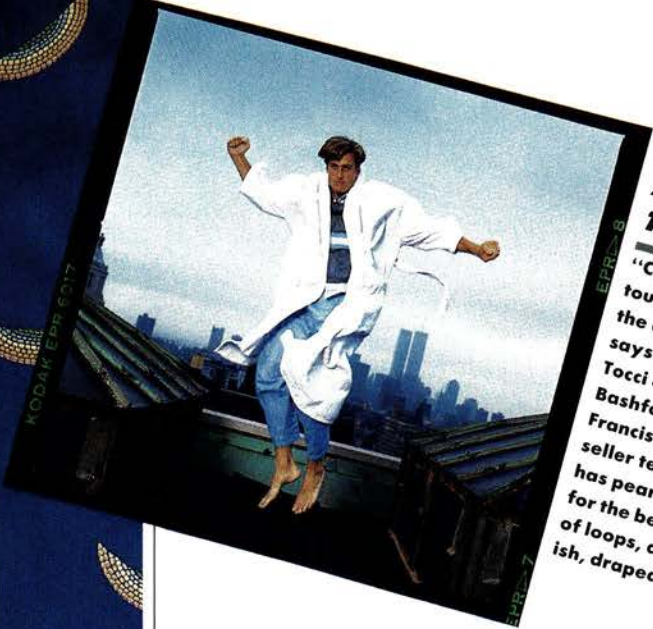
"MEN LIKE fantasy as much as women do," Cecilia says. So far, only stores with strictly pin-stripe clients reject CM's unorthodox mix-and-match designs.

HAVING IT ALL TAKES LONG HOURS, SACRIFICES—AND A SENSE OF HUMOR

CECILIA (AN ART SCHOOL ALUM) DECIDED TO GO INTO fashion in 1982. "I couldn't think of any other profession that ties sculpture and painting, filmmaking, playwriting and color." With the children's blessing, she crammed two years into one at New York's Fashion Institute of Technology. Meanwhile, Fred diversified his steel business to reach a range of industries beyond oil and gas. (Lawyer and entrepreneur, his creed is "You learn what you don't know.") Cecilia joined him on business trips in Italy to explore fabric mills and manufacturers for CM. These days, they alternate between New York and Chester County, ideally spending two weeks in each. Keeping the CM office close to home means less access to Seventh Avenue fashion brokers—but allows precious lunches with Patrick in nearby Gramercy Park. Once he's asleep, they're back at work till the wee hours. "As your own boss you make your own hours—the flip side is, you never switch off," says Fred. That's why the farmhouse is studded with cozy work corners; even in the baby's room, a custom Biedermeier-style desk lives beside the crib. *Resources, page 118*



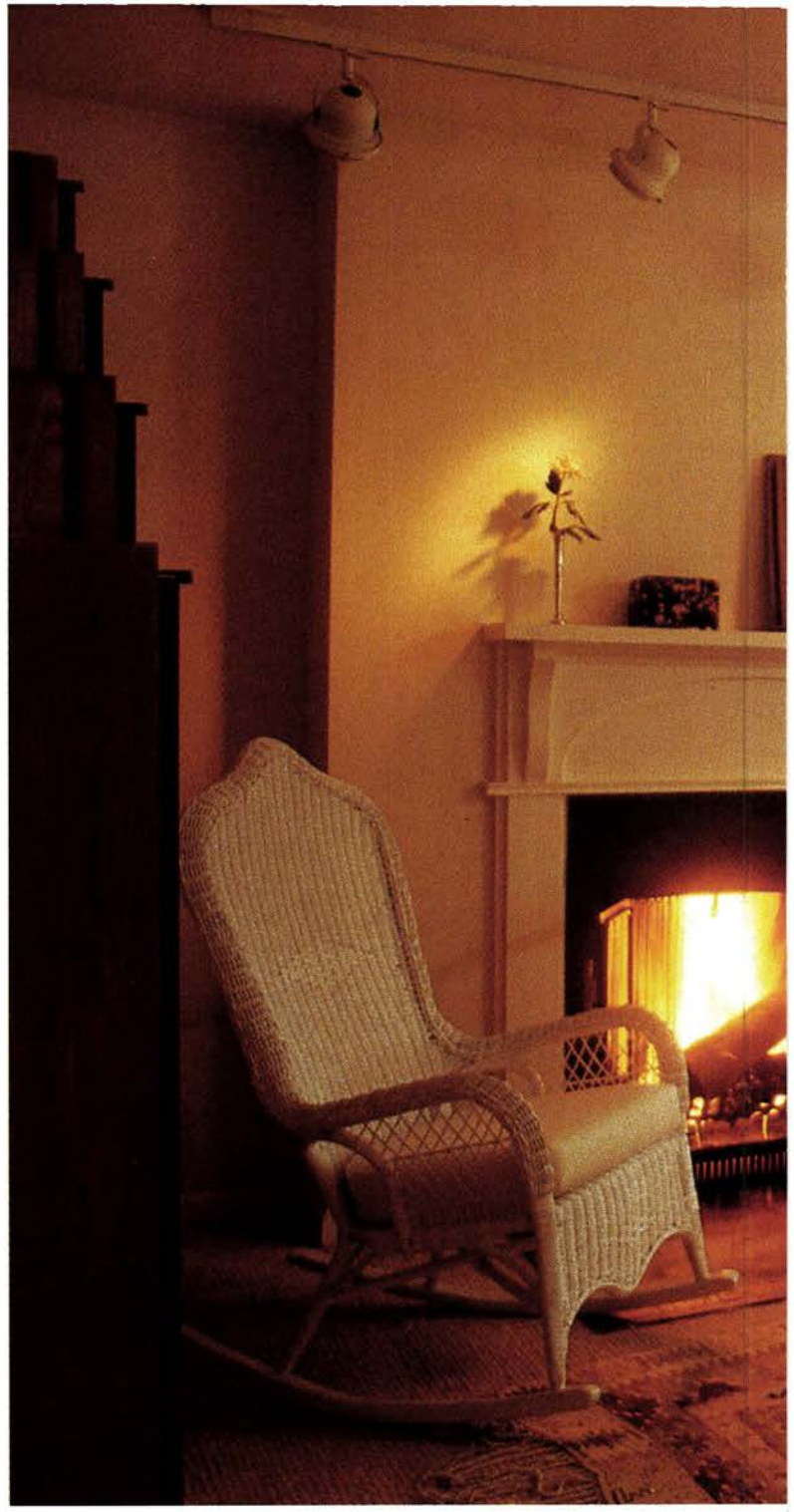
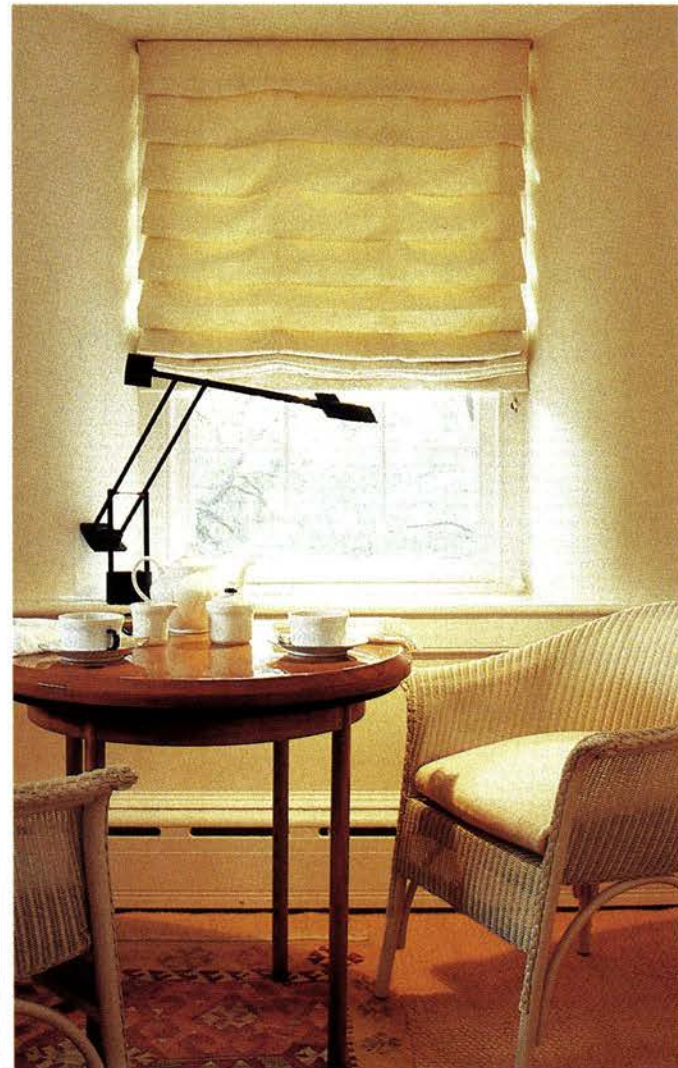




ADDING TLC TO TERRY

"CECILIA'S special touches make all the difference," says buyer Bob Tocchi of Wilkes Bashford in San Francisco. Her best-seller terry robe has pearl buttons for the belt, instead of loops, and a lavish, draped collar.

CAREFUL ORCHESTRATION IS THE NAME OF THE HENRY GAME. IT'S HOW THEY MAKE CONTRASTS SING IN HARMONY



AT HOME, AS AT THE DRAWING BOARD, FINE-tuned composition and detailing are everything. Everywhere, soft balances spare; understated and sassy meet (just like the Mister and Missus). In the bedroom, old-fashioned curly wicker complements an angular Tizio; neutral sisal matting offsets vibrant Turkish kilims that define intimate areas within the small, low space. Yet the result is warm, welcoming—even airy. Uncluttered creamy walls and Fortuny shades have a lot to do with it, but overscaled furniture also makes the room cozier. "I believe a small room should be filled with furniture;



otherwise it looks like a cell," Couturier says. His 6'6"-by-7' custom bed spells comfort in a big way with its upholstered headboard and base; whimsical steps banish the boxiness from the silhouette of Couturier and Tihany's custom closet (far right). Whose designs dwell within, you might wonder, since Cecilia's clothes are part of her inspirational design "library." There's Armani for work ("commanding and quiet") and Luciano Soprani; Versace for "fun sportswear" and "very butch" Claude Montana. Besides, Cecilia declares, "I love and adore Mr. Lagerfeld and absolutely revere Issey Miyake!" What's she most comfortable in? Fred's clothes, of course. *Resources, page 118*



The Pleasure Dome

THESE DAYS, AS THE PLACE WE CALL HOME INCREASINGLY BECOMES A REFUGE FROM THE SLINGS AND ARROWS OF EVERYDAY LIFE, IT'S LITTLE WONDER BATHROOMS ARE BEING DRENCHED IN LUXURY WITH OPULENT MATERIALS SUCH AS MARBLE AND TEAK, ITALIAN TILES AND FROSTED GLASS, AS WELL AS SLEEK AND SASSY FIXTURES. AS A RESULT, THE MASTER BATH IS BECOMING A CENTER OF FANTASY, ROMANCE AND HEDONISM—WHERE PAMPERING THE BODY IS SECOND ONLY TO INDULGING THE SOUL. BEST OF ALL, WITH TODAY'S MORE AFFORDABLE WHIRLPOOLS, SAUNAS AND SOAKING TUBS, YOU DON'T HAVE TO BE A FITNESS FIEND TO CREATE YOUR VERY OWN SPA.



A FANTASY land lurks behind this mild-mannered exterior. A see-through corner lets in the outdoors.



THE ROMANS UNDERSTOOD the inherent comfort of the wet room—witness their opulent public baths, replete with libraries, sunken tubs and steam rooms. That legacy lives on in this Los Angeles ranch's private bath house. Designed by architect Melvyn Bernstein, and built

on the site of an old garage, the 800-square-foot spa is set apart in a simple stuccoed structure that blends easily with the main house. It is a luxurious inner world resplendent with 19 colors, custom-glazed tiles and ochre-stained fir trusses studded with hand-painted bolts. Within its tripartite layout, Bernstein's pleasure dome includes steam room

and hemlock-paneled sauna overlooking a skylit lounge area with custom whirlpool. (Full-fledged bathroom and sunny, well-equipped exercise space are at the far end of the barrel-vaulted hallway.) The 250-square-foot front room (right), from its cool ceramic floor to the 12-foot peak of its fir-paneled ceiling, features twilight-colored walls, dusky trims, oversize hot tub and expansive tiled shores suited to both impromptu pool parties and blissful solo soaks. Subtle architectural details contribute to the calm of this room: Two sets of sliding glass doors (each eight feet wide) meet at its northeast corner, drawing in the landscaped vista of fish ponds and greenery beyond; the roof above this corner (top) is cantilevered to keep the view free of

obstructing columns. "I wanted the spa to be another world—introspective, but at the same time connected to nature outside," the architect says. With glass fronts, even the steam room and sauna (often cell-like spaces) can bask in natural light.

Produced by Steven Wagner, Rochelle Reed, Barbara Thornburg; Written by Ziva Freiman; Photos: Tim Street-Porter



PLAYFUL tile and toy-like trusses add warmth to cool-surfaces. Glass fronts link steam room and sauna (right) to the leafy view.

Resources, page 118





The Right Choice

SOAKING TUBS DON'T MERELY HOLD WATER ANYMORE. NOW WE CRAVE NEW COLORS, SHAPES, SOOTHING WHIRLPOOLS, HIGH TECH. WITH MORE OPTIONS THAN EVER TO CHOOSE FROM, HERE'S THE RANGE:



HAVE YOUR WAY WITH color: Tired of white? You're no longer limited to the basics. Whet your appetite with Glacier Blue—one of 18 colors available on Eljer's Renaissance whirlpool (above). It's a 60"-by-42" enameled cast-iron tub with six jets; \$3,000.

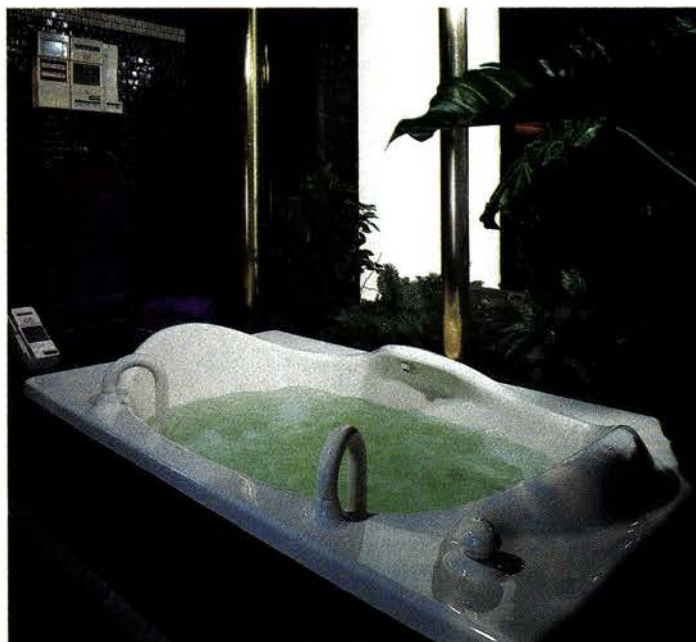
THE PERFECT FIT: NOW you can choose from one-person tubs to four-seaters. Want to be alone? Jacuzzi Whirlpool Bath's classic oval Nova (left) is designed for solo soaking. This acrylic/Fiberglas bath has four adjustable jets and measures 60" by 42"; \$1,716. *Resources, page 118*

—David Staskowski



THE WARMTH OF WOOD: Just off the yacht, teak brings its heartwood patterns to Kohler's Mandalay whirlpool (left). The carved-for-comfort, 2'-depth adds top-of-the-line luxury; with five brass jets, \$5,778.

AUTOMATED COMFORT: Now you can program the tub to be filled, warmed and waiting when you come home. American Standard's Ambiance control system will even dim your lights and trigger the supplied stereo. Six-jet Sensorium whirlpool sans controls, from \$5,000.



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smoke**
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Smoke Contains Carbon Monoxide.

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100's Soft Pack and 100's Menthol: 5 mg. "tar", 0.4 mg. nicotine;
120's: 7 mg. "tar", 0.6 mg. nicotine av. per cigarette, FTC Report Jan. '85.
Slims: 6 mg. "tar", 0.6 mg. nicotine av. per cigarette by FTC method.



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THE KITCHEN

REAL-LIFE SOLUTIONS

• SPECIAL SECTION •

EVERYONE KNOWS that, today, the kitchen is the warm heart of any home, where we gather to nourish the soul *and* the body. What's new is how kitchen design has finally come to reflect that dual notion. Never before has such an array of style statements come to play: ● MARBLE, GRANITE, zig-gurats, sconces, bold color and even bolder layouts—once the province of the rest of the house—are now as close to standard equipment as the proverbial kitchen sink (and even that is looking—and working—better). But the change goes beyond aesthetics. Along with those bold good looks have come hardworking ideas that serve well the seriousness with which we prepare the things we eat: ● RESTAURANT-SANCTIONED cooktops and ovens; professionally inspired built-in refrigerator/freezers that increase capacity while saving space; a myriad of storage solutions, from open steel shelving to traditional glass-fronted cabinets; a wealth of color and materials from glass blocks to white oak to granite. ● MATE THESE GOOD IDEAS with smart, space-efficient layouts, and the results are what you see with these four real-life kitchens in four decidedly real-life situations, from suburban colonial to city apartment. And since designing a kitchen is now a matter of making a multitude of choices—granite or laminate on the counters? gas or electric for the oven?—we've included an “ingredients” box for each kitchen that you can use to create your own recipe for success. Now you're cooking.



**CREATE YOUR OWN RECIPE
FOR SUCCESS FROM
FOUR TRUE TALES—WITH
CHOICES THAT WORK**

“The Kitchen: Real-life Solutions” written by Michael Walker; Illustration, floor plans: Rolla Herman

BOLD WESTWARD EXPANSION: A COLONIAL LIVES FOR TODAY

**IT'S HOW YOU
USE IT: SMART
LAYOUT, HIGH
STYLE AND
LEADING-EDGE
APPLIANCES**

INGREDIENTS

- **COOKTOP:** Gas restaurant with griddle.
- **OVEN:** Two, wall-mounted, electric.
- **REFRIGERATOR/FREEZER:** Built-in.
- **FLOORING:** Natural finish sealed oak.
- **SPECIAL EFFECTS:** Ziggurat-shaped soffit.
- **FAUCETS:** Chrome, gooseneck.
- **COUNTERS:** Butcher block, black granite.
- **LIGHTING:** Hanging spot lamps.
- **CABINETS:** Custom pine, glass fronts.
- **WINDOWS:** New Palladian half-rounds.



BEFORE, 1927: Good bones, bad execution.



- **LINDA HUMPHREY**, our Seattle city editor, had photographed dozens of kitchens before she undertook to remake this one, in her 1927 colonial home. Its original dark, desultory layout was rearranged into four work stations: baking area (foreground), clean-up space (left), cooking area (right) and food-preparation counter with small vegetable sink (rear). Smart appliances and riveting architectural details are the crowning touches.
- **THE FORMER LAUNDRY** room, now a home office, is open to kitchen and highlighted by a new half-round window.
- **MISSING:** Contemporary detail. Found: unexpected architectural add-ons, such as a red amoebalike soffit punctuated with on-the-job downlighting. They play off the kitchen's classic white and beveled glass-fronted cabinets.
- **CAREFULLY CHOSEN** materials help enrich this recipe. Notice how a slab of granite is tucked into a butcher block work area as a place to roll pastry. *Resources, page 118*

Produced by Linda Humphrey; Design by Anne Fisher, Linda Humphrey; Photos: John Vaughan



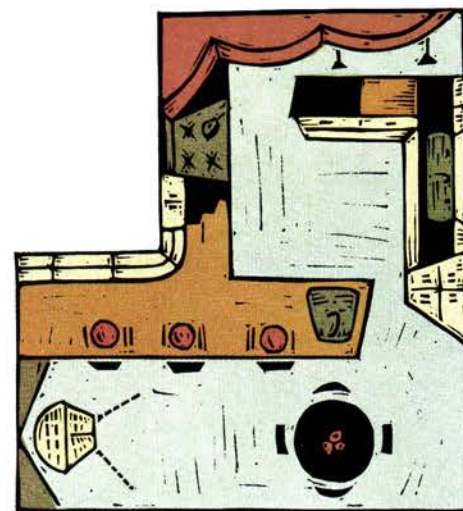




**ALWAYS OPEN
FOR BUSINESS
AND PLEASURE,
THERE IS ROOM
TO SPARE, FOR
COOKING OR
CONVERSATION**

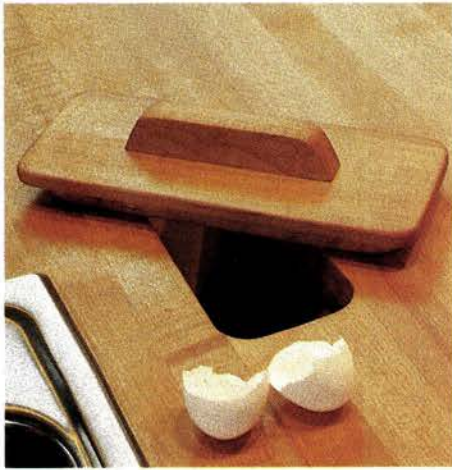
- **HERE'S THE DIFFERENCE** planning can make: Butcher block around the vegetable sink (with sleek, raised faucet for easy clearance) puts preparation space where it's most needed.
- **THIS EXTENDED KITCHEN** actively promotes an open exchange between cooking and dining space. Spaghetti-backed stools (right) flank a work-area peninsula that gently separates kitchen from new home office.
- **THE ADVANTAGE OF PRO-SANCTIONED** appliances, besides battle-proven function, is convenience. The counter-deep refrigerator/freezer sports wide, shallow shelves that let you see and get at what's inside.
- **THE ADJOINING dining area** (far right), wisely oriented toward an outdoor deck, makes this purposefully stylish kitchen's strongest visual statement: speed-lined sconces, green glass-topped D'Urso table, sleek Italian-designed chairs, new Palladian window and soft, contrasting color all the way up to the gable.

Resources, page 118





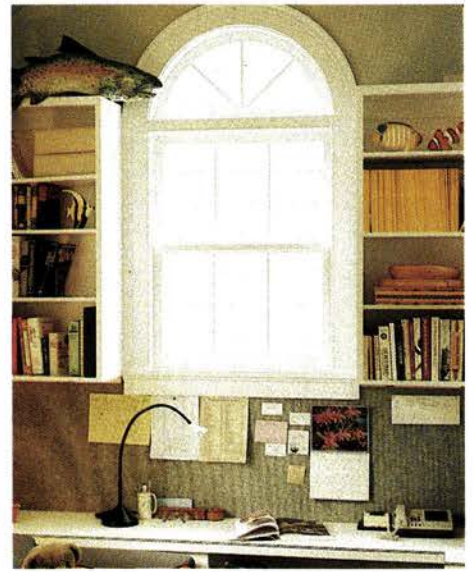
TELEPHOTOS



● **HERE'S A DISAPPEARING** act that would have done Houdini proud. Built into the top of the butcher block counter is a refuse slot topped with a wooden cover. Kitchen scraps swept into the chute are caught in a garbage can-equipped, concealed drawer beneath.



● **DETAILS, DETAILS.** A step up from the usual bland backsplash is Hastings' black, white and burgundy Grazia tile in the classic square-and-diamond design. The pattern of the counter granite echoes the ziggurat of the ceiling's dropped soffit (see page 87).



● **A NEW HALF-ROUND** window by Hillsdale Pozzi adds Palladian panache to the office, converted from a former laundry room. Sitting pretty at the desk is Palluco's Lizzie chair. Tronconi's Solitaire desk lamp keeps the bills — and the look — au courant.

CLOSEUPS SHOW THIS KITCHEN'S BEAUTY IS MORE THAN SKIN DEEP: GOOD IDEAS ARE COOKING HERE



● **SINK FIXTURES** by Delta Faucet splash the kitchen's neotraditional bearing with Euro-style flair. The right-hand custom-built under-counter cabinet pulls out flatbed style for easy unloading. Brushed aluminum drawer and cabinet pulls are by Quality.



● **TILT-UP STORAGE** in the topmost drawer keeps herbs and spices at the ready for serious cooking. Designed to match the depth of the Wolf gas cooktop (four burners and a griddle), drawers are an extradeep 31 inches, creating a windfall of storage.



● **MORE SMART PLANNING** at work: A bin for flour and sifter in the second drawer puts the goods at arms' reach for making dough. The butcher block counter is tough enough for preparation; adds the gleam of natural wood when nothing's cooking. *Resources, page 118*



REAL-LIFE SOLUTIONS

A FRESH WIND FROM THE EAST: NEW SPIRITS IN THE KITCHEN

**AN ORIENTAL
EXPRESSION IS
THE SPICE OF
REAL LIFE IN
THIS HOME
CHEF'S HAVEN**

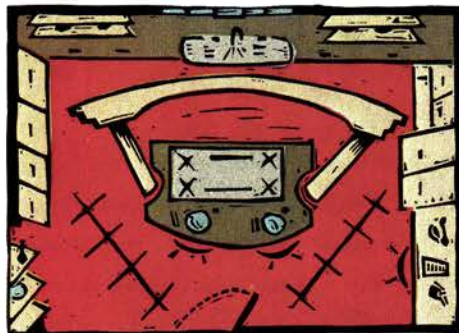
INGREDIENTS

- **COOKTOP:** Gas, down-vented, 4-burner.
- **FLOORING:** Italian glazed ceramic tile.
- **SPECIAL EFFECTS:** Column-flanked island.
- **SINK/FAUCETS:** Eurostyle black enamel sink, matte-chrome spray/tap.
- **COUNTERS:** Black Andean granite.
- **LIGHTING:** Track, sconces and recessed.
- **CABINETS:** Plastic laminated white oak.

- **COOKING IS** a participation sport in the Seattle kitchen of Koji and Tomoko Matsuno, owners of an Oriental food store. Its lean-looking professional storage and appliances are warmed up by an ingenious overlay of traditional Japanese details.
- **A COOKTOP-EQUIPPED** center island/storage unit, flanked with ice cream-colored columns, doubles as a kitchen table and recalls the shape of the Japanese torii gate. (The 29-inch high island was designed so that its diminutive chef could cook over a wok.)
- **OPEN WHITE OAK** and plastic laminate shelves are beauty in the raw and recall the aloof presence of Japan's unfettered home style.
- **GLASS BLOCKS** fulfill the need for light and privacy. Artificial lighting—directed track-spots and sconces over the sink—spotlight work areas or set the scene with a diffuse glow. *Resources, page 118*

Produced by Linda Humphrey; Design by Roger Williams; Photographs by John Vaughan

KITCHEN COLLECTIBLES YOU USE DESERVE SHOW-OFF TREATMENT. VISIBLE STORAGE IS THE CLEAR SOLUTION



● **THIS KITCHEN** has an array of prize possessions — such as the Matsunos' antique platters (see page 91), red-fish dinner gong (opposite, upper right), and more — that are both for show and everyday use. Wide-open storage puts it all on display, including the pots and pans, hanging from a rack custom-crafted by a Seattle-area sculptor.

● **THE ORIENTAL FLAVOR** that spices this small (270 square feet) kitchen distracts from its close quarters. Smart planning does the rest: The center island combines cooking and dining functions, and quietly divides the space without interrupting the smooth flow.

● **THE GALLEYLIKE** division of space leaves room for extra ingredients, such as the snug home office to the right of the cooking island. Its shoji-like glass block "window" puts natural light to work where it's needed most.

Resources, page 118





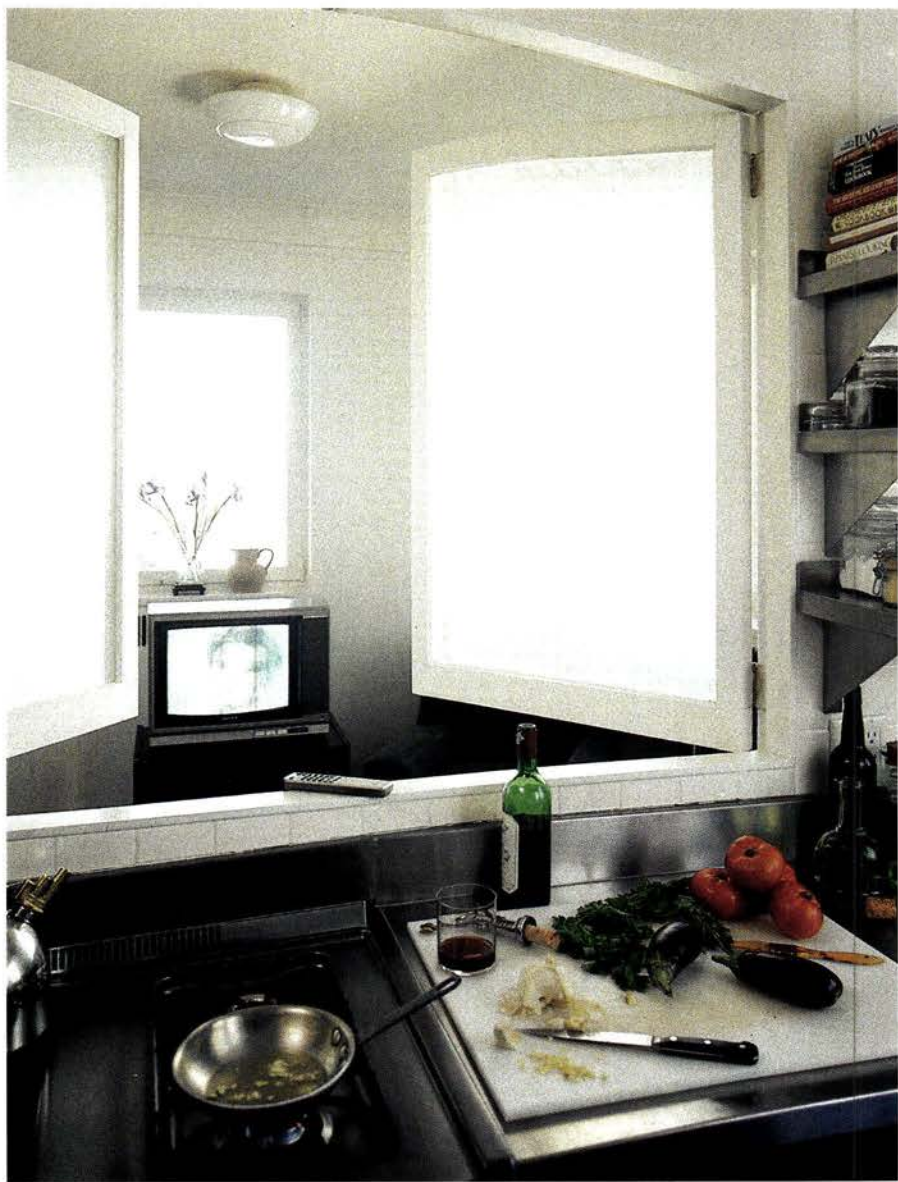
REAL-LIFE SOLUTIONS

COUNTER REVOLUTION: STYLE IN A GALLEY

INGREDIENTS

- **COOKTOP:** Four-burner, gas.
- **FLOORS:** Industrial black vinyl tile.
- **SPECIAL EFFECTS:** Casement-style, frosted-glass interior windows.
- **SINK/FAUCETS:** Custom-made, stainless steel, welded directly to the counter.
- **COUNTERS:** Custom "L" stainless steel.
- **CABINETS:** Black-stained maple.
- **SHELVES:** Custom-made, stainless steel, open restaurant design.

NO SPACE? NO PROBLEM. HERE'S A KNOCKOUT PLAN FOR A SNUG SPOT



● HOW DO TWO restaurateurs cook for themselves in a typically Lilliputian Manhattan kitchen? Answer: in seven by 13 feet of ingeniously designed space.

● LITTLE KITCHENS are chronically dark. The cure, posited by Michael Miele and Karen Fohrhaltz, co-owners of NYC's Amsterdam's and Border Café restaurants, and architect Richard H. Lewis, was two sets of interior windows. One pair taps the light-washed expanses of the guest bedroom; frosted glass insures privacy. Another, reminiscent of a restaurant service window, swings into the dining room. It's enhanced by an oblong granite ledge (right) for plated entrées or for

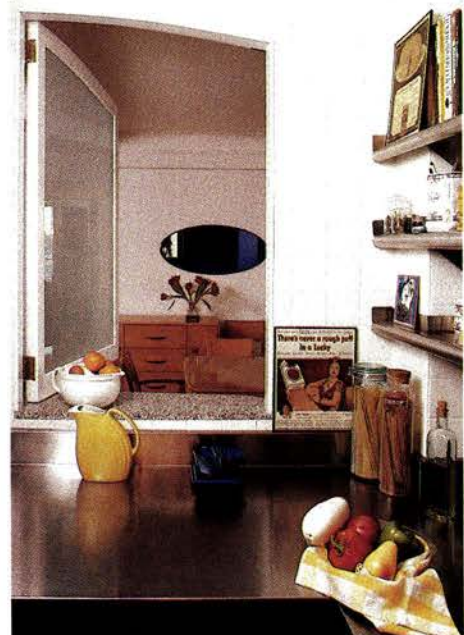
hungry diners who want to look and lean.

● STAINLESS STEEL counters (the kitchen sink is welded directly to them, as in a restaurant galley) are wrapped into an L-shape to exploit every inch of usable space. The four-burner gas cooktop fits in a pinch.

● INSTITUTIONALLY INSPIRED open steel shelving, counters and cooktop are great for uncluttered function, but they needed a warming counterbalance. The solution: Richly grained maple cabinets were stained black—an unexpected twist on the usual honeyed varnish.

Resources, page 118

Produced by Maura McEvoy; Designed by Richard H. Lewis, architect



MARK JENKINSON

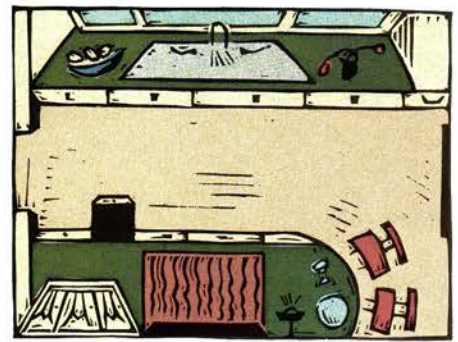


COOKING WITH SUNSHINE TECH: A VIEW FROM THE VINEYARD

**ENGINEERED
FOR EFFICIENCY,
THIS RENOVATED
KITCHEN STILL
SERVES UP THE
WARMTH**

INGREDIENTS

- **COOKTOP:** Six-burner, gas restaurant.
- **OVEN:** Stacked, combination electric conventional/microwave.
- **REFRIGERATOR/FREEZER:** Counter-deep built-ins with stainless steel fronts.
- **FLOORING:** Natural finish sealed oak.
- **FAUCETS:** New, classic gooseneck.
- **COUNTERS:** Bull-nosed black granite.
- **CABINETS:** Painted pine, with leaded-glass cupboard doors.



- **THIS SUN-FILLED** kitchen was a winner in our 1987 Met Home of the Year Contest. Built in the '20s on the Charles Krug Winery Estate in Napa Valley, its current owner, Peter Mondavi Jr., grandson of wine patriarch Caesar Mondavi, stripped and redesigned it, creating a leaner layout that emphasizes the spectacular locale, rich materials and new appliances.
- **A HALF-WALL** of windows (below), with flanking casements, lets the outside in.
- **BULL-NOSE-EDGED** granite-topped counters lead to a dining area next to the cooktop.

Resources, page 118

Produced by Diane Dorrans Saeks; Photographs by John Vaughan







**HERE COMES THE
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COOK'S TOUR
DE FORCE PUTS
EVERYTHING IN
ITS PLACE—
BEAUTIFULLY**

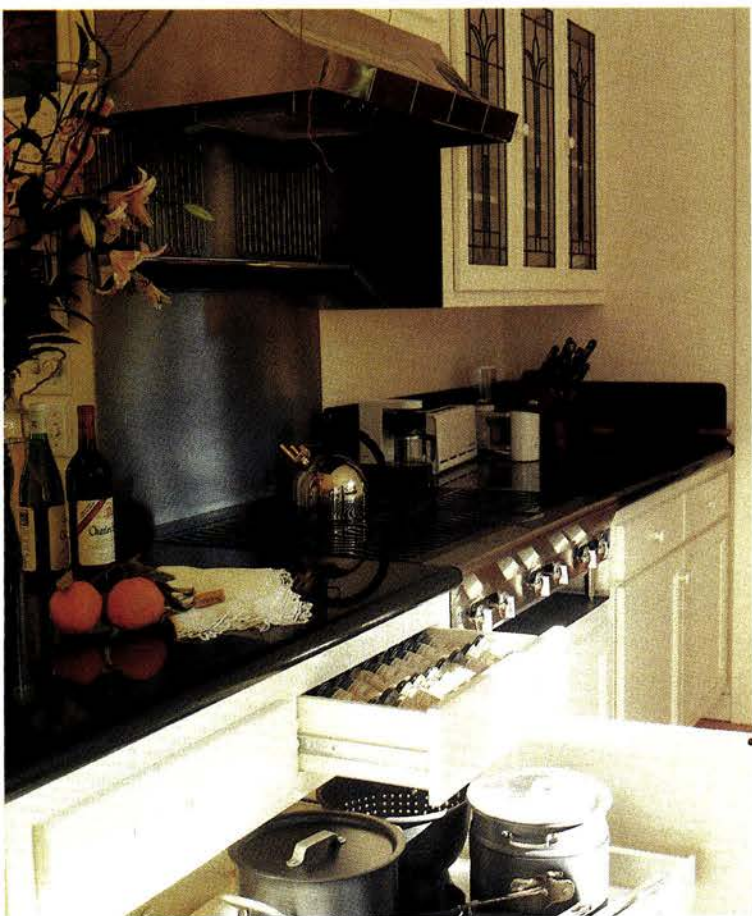
● **MINIMAL, BUT** incredibly rich, this kitchen was precision-engineered for maximum efficiency . . . and beauty. Notice how storage and appliances dovetail into a neat-as-a-pin look. The space between dishwasher and oven/microwave combo (above, left) was tapped with at-the-ready cabinets.

● **THE RUGGED BEAUTY** of professional kitchen equipment is at home with this lean, clean look. The built-in refrigerator and freezer (left), with gleaming stainless steel fronts, balance the warmer tones of the floor and cream-colored cabinets. Ditto for the restaurant-sanctioned gas cooktop. Note its porcelain-coated "S" grates, which cleanly conceal six burners.

● **ONE OF THE NICETIES** of custom-built cabinets, besides the gorgeous lead tracery of the upper ones, is how they can be personalized. Some have special pullouts (left) with 250-pound-test slides to handle heavy appliances.

● **GLEAMING BLACK GRANITE** doubles as an unbeatable work surface or a beautiful way to set a table.

Resources, page 118







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News From the Food Front

WHEN WE ASKED some of America's most inventive chefs what was cooking on their front burners, not one said baby vegetables or overly elaborate culinary creations. Instead, they've returned to their roots, taking a fresh, lighter look at such favorites as pasta, salads, breakfast, grilled and Southwestern food. Look for more flavor and more texture, they predict. These days, the food we eat not only has to taste and look good—it has to *feel* good, too.

Produced by Donna Warner, Carol Helms; Written by Ruth Reichl



LYDIA SHIRE

LEAVE IT to daring Lydia Shire, chef at the new restaurant at L.A.'s Four Seasons hotel, to give pasta a bold twist. Chinese cellophane noodles are fried crispy, then paired with Japanese eggplant braised in soy, sesame, ginger and chili. Shire's cooking is filled with surprises: She combines the eggplant's Asian flavor with lobster in a classic tomato cream sauce. "My New England ancestors would be shocked." *Recipes, page 109*

LOBSTER WITH JAPANESE EGGPLANT, NOODLES

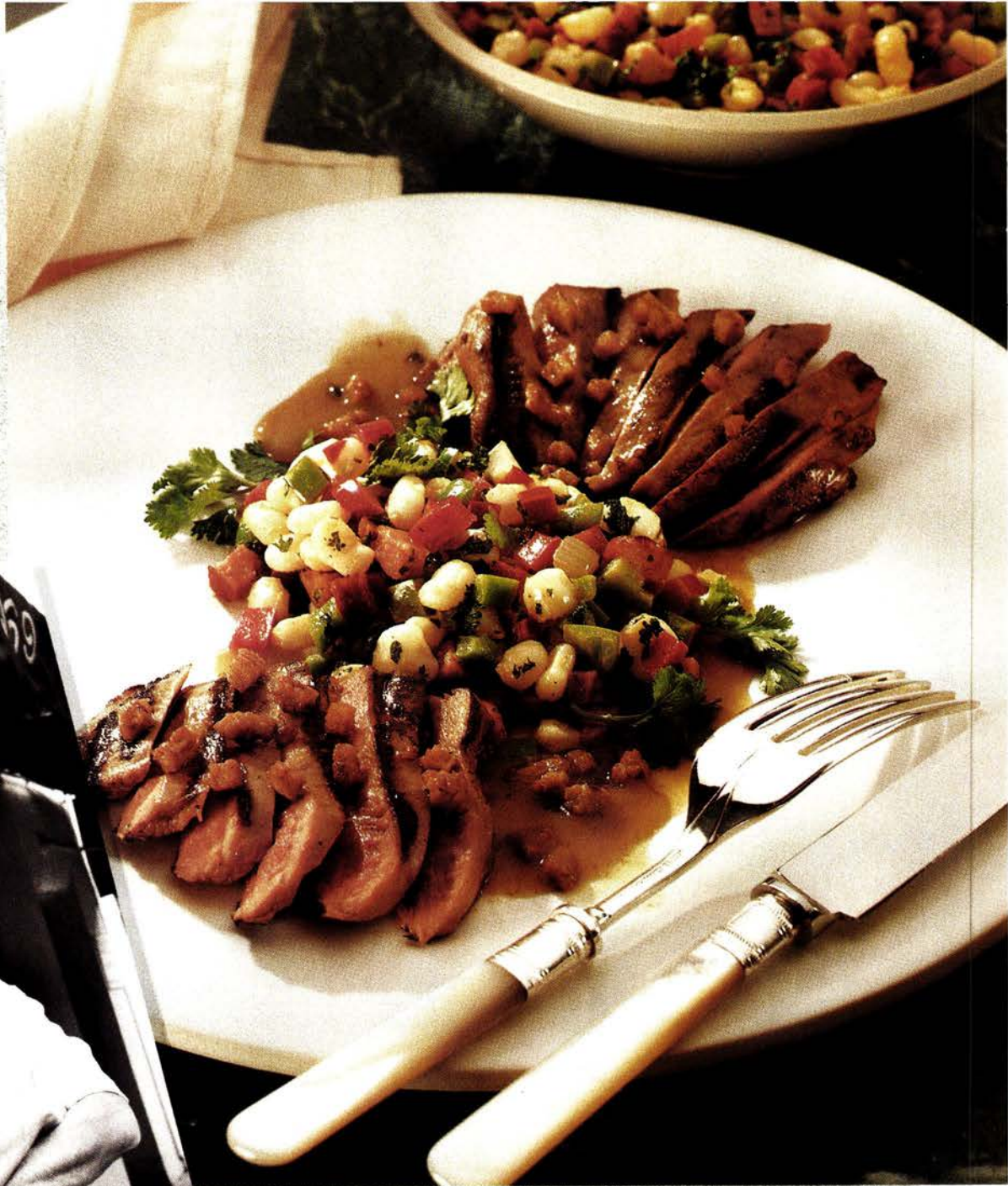
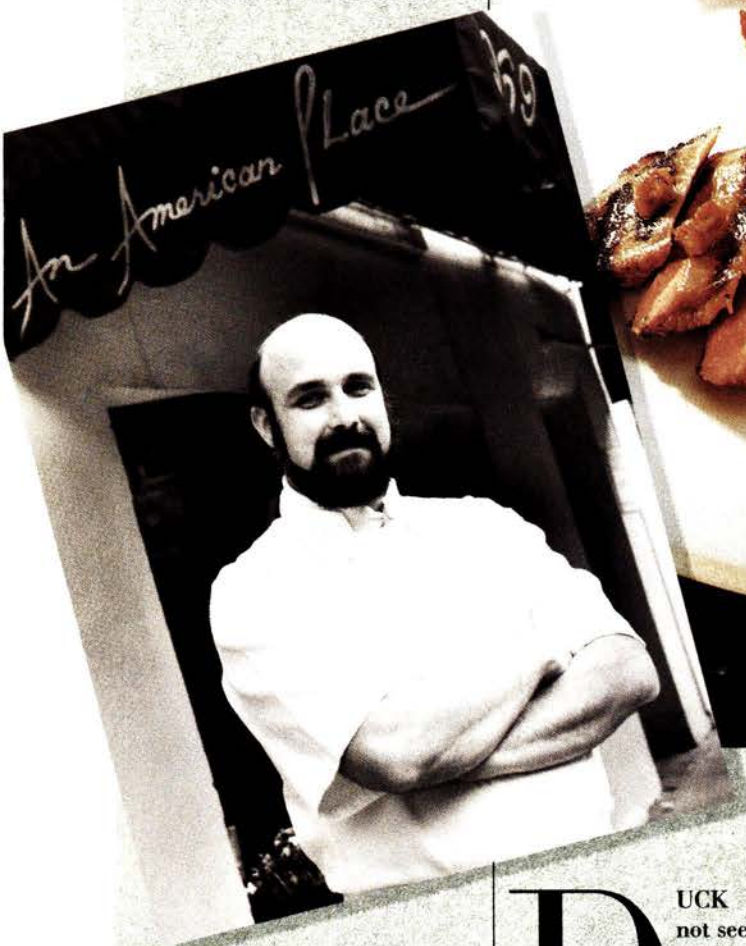


FOOD PHOTOGRAPHY: BILL HELMS

"HOW DO YOU MAKE A NEW ENGLAND FAVORITE MORE INTERESTING? I LIKE TO COMBINE ASIAN FLAVORS WITH TIME-HONORED EUROPEAN TECHNIQUES"

**"FIVE YEARS AGO,
THESE INGREDIENTS
WOULD'VE SEEMED
MUNDANE. NOW
I'M LEARNING TO
APPRECIATE THEM"**

**GRILLED BREAST OF DUCK
WITH CRACKLING SAUCE
AND COUNTRY HOMINY**



• LARRY • FORGIONE •

DUCK MIGHT not seem mundane to most of us, but to the chef who first sent people out to forage in the woods for native ingredients, a store-bought Long Island duck is very ordinary indeed. Larry Forgione, chef/owner of New York's An American Place (and the soon-to-open Pierpont restaurant in Manhattan's

Morgans hotel) once went as far as Michigan to find cream so rich it would stand up after a few shakes. Now, says the chef who put patriotism on the plate, the good food you used to have to hunt for is becoming so commonplace that "I can use whatever is readily available." With that in mind, Forgione's focus has shifted from exclusively exotic ingredients to new ways with the familiar. Among the first to make grilling chic,

Forgione now concedes that he "misses the crisp skin you get from roasting." To put the crunch back in, he removes the skin, crisps it in a pan and adds the cracklings to a wine-and-stock sauce. He combines the past and the present by serving country corn samp ("a forgotten American food") on the side. "There's nothing more native than corn," he says. "This is just a new way for people to look at it."

DAN SELLERS



**"I GREW UP EATING
HEAVY SOUTHWEST
STUFF. NOW I'M
COOKING WHAT
MAKES SENSE FOR
THE EIGHTIES"**

**SPICY SAUSAGE, BLUE CORN
TAMALE, SWEET POTATO IN
A PEPPER CREAM SAUCE**

STEPHAN PYLES

STEPHAN PYLES moved to the front of the Southwestern culinary revolution when he used French techniques to reinterpret native cooking at his Routh Street Cafe in Dallas. His newest take on tradition has made it lighter still. "I've cut out most of the butter and all of the lard," he says. Here, he rethinks tamales by adding more texture (folding fresh corn into bland masa dough), then mixing sweet potato with spicy sausage for an innovative filling. Pyles "worked with most of the big boys from Europe—Chapel, Troigros, Guerard—but then I came home and applied my ingredients to what they were doing." Instead of a tired tomato sauce, these tamales are topped with a sauce based on chicken stock (a classic French touch), cream and multicolored peppers. The surprise is a dash of maple syrup. "I have a music degree," he says, "and to me, this is just another art form." *Recipes, page 109; Resources, 118*



**"SERVE A WARM
SALAD AS AN
ENTRÉE AND GIVE
A LOT OF ZEST IN
JUST ONE DISH"**

LAMB SALAD WITH STRAW
POTATO PANCAKE AND
GARLIC SAUCE



· PAUL · BERTOLLI ·

SAN FRANCISCO chef Paul Bertolli, who helped found California cuisine at Alice Waters' legendary Chez Panisse, gives new meaning to plain old meat and potatoes. This warm salad is a whole meal—and every morsel is filled with flavor, from the

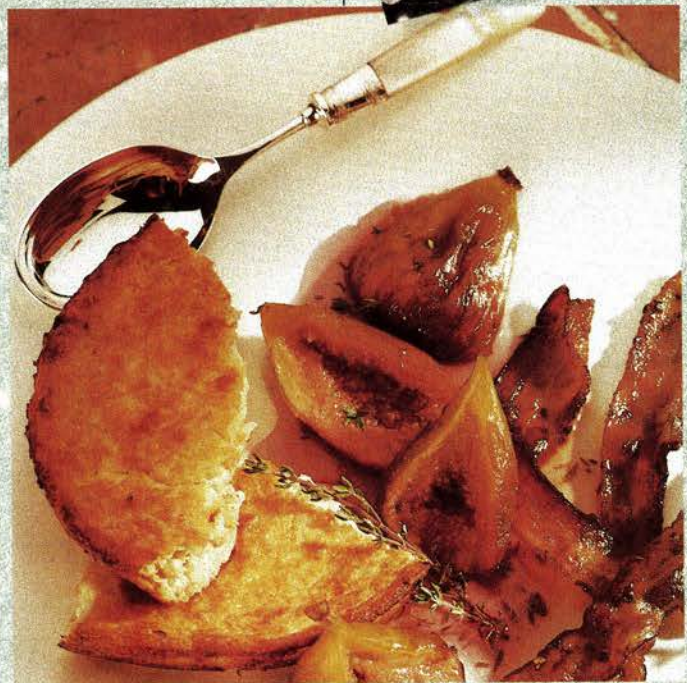
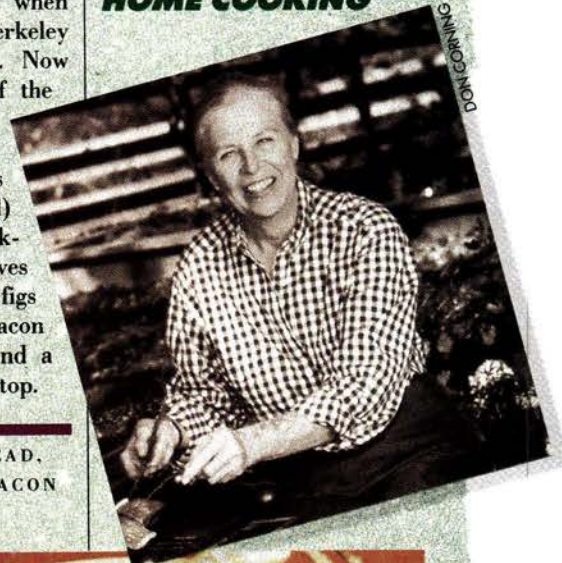
healthy garden greens to the anchovy slivers that enliven delectable lamb. The salad is sparked by crunchy fried potatoes; garlic dressing replaces a heavy sauce. This subtle cooking depends on good ingredients and a sense of balance. "I was startled to find my own food changing," admits the chef. "It's getting less rich."

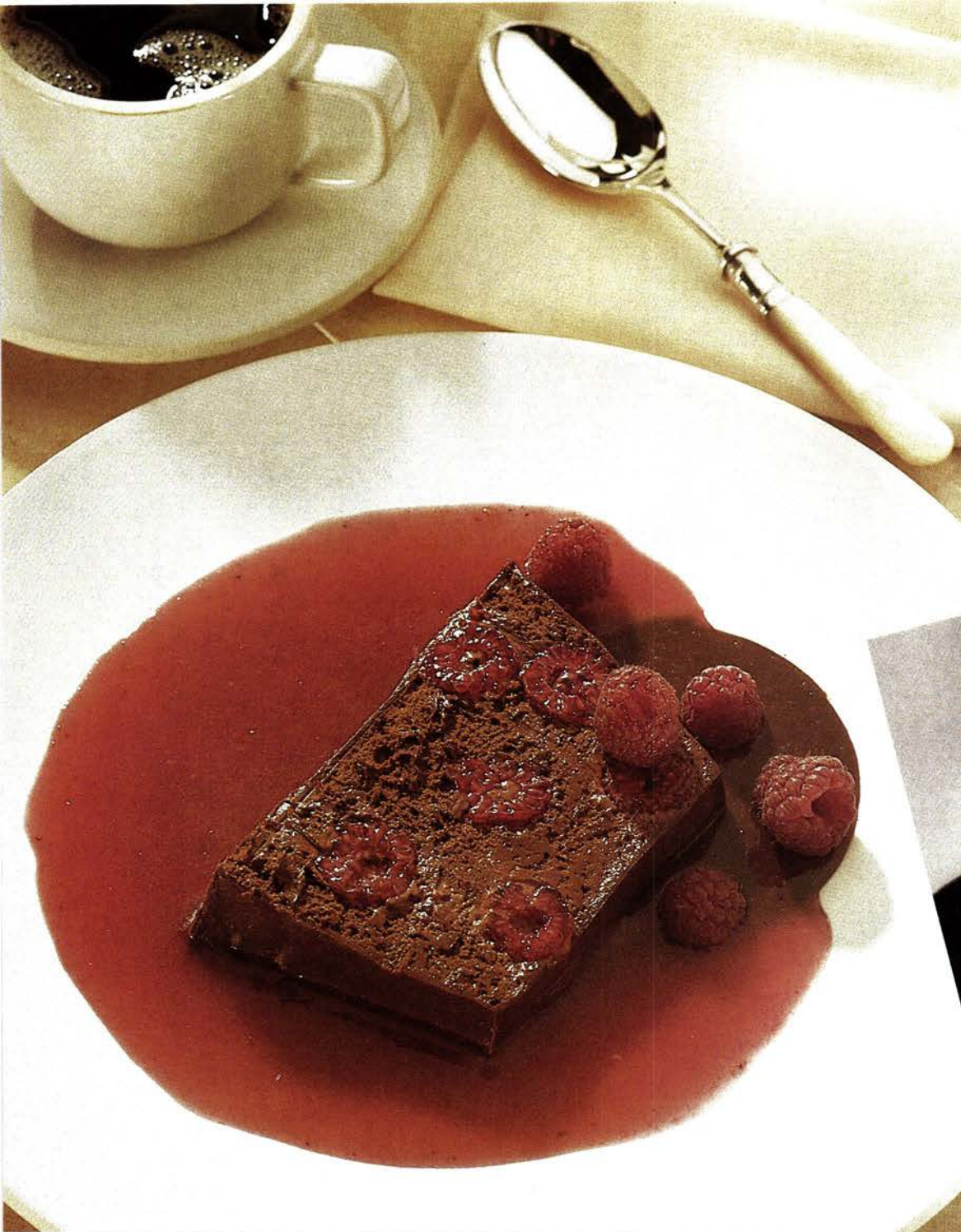
**MARION
CUNNINGHAM**

FANCY FOOD doesn't interest me. We're headed for simpler fare and homier dishes," proclaims Marion Cunningham, whose revised *Fannie Farmer Cookbook* has shown us how delicious home cooking can be. Cunningham helped revive breakfast when she consulted to the Berkeley restaurant Bridgecreek. Now oatmeal bounces out of the bowl to give breakfast more zip. Spoon bread gets style with rolled oats (instead of cornmeal) added to a buttermilk-and-egg batter. She serves this comfort food with figs poached with thyme, bacon brushed with honey, and a sprinkling of pepper on top.

OATMEAL SPOON BREAD,
HONEY-PEPPERED BACON
AND POACHED FIGS

**"RESTAURANTS
NOW RECOGNIZE
THE VIRTUES OF
GOOD AMERICAN
HOME COOKING"**





"SWEET ALONE IS NOT ENOUGH. I THINK DESSERTS SHOULD ALSO BE VERY INTENSE IN FLAVOR"



CHRIS MARKS

**CHOCOLATE TERRINE
WITH RASPBERRIES AND
CHOCOLATE GLAZE**

• **NANCY • SILVERTON •**

OF THE NEW American chefs, Nancy Silverton started the dessert revolution, devoting the same attention to the meal's end that other chefs were according its start. "When I started baking at Spago, nobody else was very

interested in desserts," she explains. Her new book, *Desserts*, demonstrates why she has been so influential; she rethinks everything, putting ginger in crème brûlée, bourbon in chocolate ice cream, and raspberries into chocolate mousse cake. "Nancy makes everything seem easy," says former boss Wolfgang Puck. "I love this ter-

rine," says Silverton, "because it's everything chocolate should be—dense and rich." She is uncompromising about her ingredients, insisting on the choicest chocolate, fruits and vanilla beans. "You should, too," she adds. "Otherwise you might just as well go buy some ice cream from a store." *Recipes, page 109*

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We asked six American chefs what was cooking. Here are their answers, and their recipes

LYDIA SHIRE'S LOBSTER WITH JAPANESE EGGPLANT AND CELLOPHANE NOODLES

S E R V E S 4

- 2 lobsters, about 1½ lbs. each
- 18 tbsp. (9 oz.) unsalted butter
- 2 tbsp. chopped shallot
- 1 tbsp. diced carrot
- 1 tbsp. diced celery
- 2 cups dry white wine (chardonnay)
- 1 cup crushed tomatoes
- 2 tbsp. heavy cream
- Salt, freshly ground black pepper; Juice of ½ lemon
- Braised Japanese Eggplant (below)
- Cellophane Noodles (below)

1 scallion, sliced into diagonal rings

● Cook the lobsters in boiling salted water for 10 minutes; shock in ice water until cold. Remove lobster meat from shells and set aside. Chop the lobster shells and

bodies roughly and add to a sauté pan with 4 tbsp. butter. Add the shallot, carrot, celery and cook over medium heat until vegetables are soft, about 4 to 5 minutes. Add the wine and tomatoes, reduce heat to low and cook until liquid is reduced to about ½ cup. Pour in heavy cream and reduce again to ⅓ cup liquid. Strain the liquid through a fine sieve. Off heat, whisk 12 tbsp. of butter slowly into the remaining liquid. Season with salt and pepper and lemon juice. Keep warm until ready to serve. Meanwhile, prepare the Braised Japanese Eggplant and Cellophane Noodles (recipes below). When ready to serve, sauté the lobster meat in 2 tbsp. of butter for a minute. On each plate, arrange half of each lobster tail (cut lengthwise), 1 claw, 2 or 3 pieces of hot eggplant and a big pile of soft and fried cellophane noodles. Drizzle a little of the respective sauces over the lobster and eggplant and a bit of either (or both) on noodles. Garnish with scallion.

BRAISED JAPANESE EGGPLANT:

- 2 long, thin Japanese eggplants
- 2 tbsp. peanut oil; 1 tbsp. sesame oil
- 1 tbsp. minced garlic
- 1 tbsp. freshly grated ginger

- ½ cup sherry; 1 cup chicken stock
- ½ cup soy sauce; chili flakes
- 1 tsp. cornstarch (optional)
- Salt to taste; chili oil

● Cut eggplant into 3-inch long pieces at a sharp angle. Add peanut oil to a sauté pan heat. Brown eggplant lightly on both sides over high heat, then remove pan from heat. Add sesame oil, garlic and ginger: Return pan to stove and reduce heat to medium (be careful not to burn garlic); add sherry, chicken stock and soy sauce. Add some chili flakes and let simmer until eggplant is very tender and sauce is slightly thick. If sauce is not thick, remove eggplant and reduce sauce. To thicken, add cornstarch to 1 tbsp. water; whisk into sauce. Add salt and a few drops of chili oil.

CELLOPHANE NOODLES:

- 2 oz. cellophane noodles, half soaked in hot water for 10 minutes and half left dry to deep fry
- Peanut oil; Salt

● Fry dry cellophane noodles in a deep saucepan in 2" of peanut oil until they puff and become opaque. Serve soaked noodles, warm, as is. Salt to taste.

Continued on page 111



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RECIPES

Continued from page 109

LARRY FORGIONE'S GRILLED DUCK BREAST

S E R V E S 4

- 2 Long Island ducks, 5 lbs. each
- 2 medium onions, sliced
- 2 cloves garlic, cracked
- ½ cup dry white wine or vermouth
- 2½ cups veal or chicken stock
- 2 bay leaves; Pinch of thyme
- Salt, freshly ground black pepper
- 2 tbsp. olive oil

● Preheat oven to 450°. Remove the leg and thigh section of the ducks and reserve for another use. Remove the breast from the ducks. Chop the carcasses into small pieces (2" by 2"). Put a small lightly oiled roasting pan in the oven until it becomes hot. Add the carcasses and roast until browned, stirring occasionally, about 45 minutes. Pour off the fat and add the onions and garlic and roast another 15 minutes. Add the wine to the pan, stirring up any particles from the bottom. Pour the contents of the roasting pan into a saucepan and add stock. Bring to a boil over high heat and skim any fat or foam off the surface. Add the bay leaves and thyme and reduce the stock by two-thirds (about 25 minutes). Strain and set aside.

Remove the skin and fat from the breasts. With a mallet or cleaver, "bat" the breasts slightly so that they do not shrink or tighten during grilling. Cut the skin into small cubes and put them in 2 ozs. of water in a sauté pan. Cook the fat and skin over medium heat until it is rendered and crisp. Remove the cracklings from the fat with a slotted spoon and put on an absorbant towel. Put the cracklings in a small saucepan and add the sauce. Allow to simmer 10 to 15 minutes; season if needed. Season duck breasts with salt, pepper, and rub with olive oil. Grill over hot coals 3 to 4 minutes per side. Arrange breasts on plates and spoon sauce over. Serve with hominy.

STEPHAN PYLES' SPICY SAUSAGE, BLUE CORN TAMALE, SWEET POTATO

S E R V E S 6

- 1 tbsp. oil
- 1 medium onion, chopped
- 1 lb. uncooked spicy sausage
- 1 large sweet potato, peeled and cut into ½-inch cubes
- 1½ cup fresh corn kernels
- ½ cup masa harina

- ¾ cup blue or yellow cornmeal
- 1 tsp. salt; ½ tsp. cayenne pepper
- ½ tsp. ground cumin; ½ tsp. sugar
- 10 tbsp. vegetable shortening (or 4 tbsp. butter and 6 tbsp. shortening)
- ½ cup veal or chicken stock (room temperature)
- 14 large corn husks, soaked in water for 30 minutes

Tamale Sauce (Recipe below)

● Sauté onion in the oil for 2 minutes over medium-high heat. Add sausage and continue cooking for 5 minutes or until done. Drain; set aside. In 2 cups salted, boiling water, cook sweet potato for 2 minutes. Drain; refresh in ice water. Set aside.

To make tamale dough: In food processor, grind corn kernels until smooth; remove and set aside. Mix together masa harina, cornmeal, salt, cayenne, cumin and sugar; set aside. Place 5 oz. of shortening in processor and process until light and fluffy. Gradually add reserved combined dry ingredients and continue to process until smooth. Add ground corn kernels and mix for 1 minute. Add stock in two additions (this will allow masa to absorb more liquid). Set tamale dough aside. To assemble: Drain and dry the corn husks. Tear 12 ¼-inch strips from two of the husks; these strips will be used to tie the tamales. Place two husks together with large ends overlapping two inches. Spread ⅓ of the tamale dough down the middle of corn husks, leaving one inch at each end uncovered. Place ⅓ of the sausage/onion mixture and ⅓ of the sweet potatoes on top of the dough. Roll corn husks so that the filling is completely enclosed (as with a crepe). Twist and tie each end with the strips of corn husks. Repeat procedure for remaining tamales. Place tamales in steamer; steam 30 to 35 minutes. Tamales are done when dough comes easily away from husk. While they are steaming, make sauce:

TAMALE SAUCE:

- 2 cups chicken stock
- 1 cup heavy cream
- 2 tbsp. diced red bell pepper
- 2 tbsp. diced yellow bell pepper
- 2 tbsp. diced onion
- 1 clove garlic, minced
- 1 tbsp. chopped cilantro
- 2 tsp. pure maple syrup; Salt to taste
- Cilantro leaves for garnish

● In saucepan, heat chicken stock. Add cream and remaining ingredients except syrup and salt. Bring to a boil; reduce to thicken. Stir in syrup; salt. Spoon over tamales; garnish with cilantro leaves.

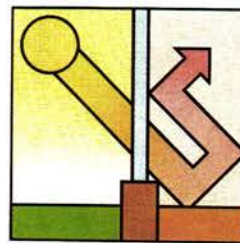
Continued on page 115

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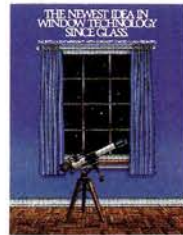


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Continued from page 111

PAUL BERTOLLI'S LAMB SALAD

S E R V E S 6

- 1/2 lamb loin, tenderloin included, or 1 lb. from the leg
 - 2 large handfuls very young greens (rocket and rocket flowers, Frisée, broad leaf, ruby red leaf, Romaine, Italian chicory, Nasturtiums)
 - 2 eggs
 - 4 salt-packed anchovies (8 fillets)
 - 6 tbsp. clarified butter
 - 8 oz. golden chanterelles, sliced
- Salt and pepper
- 1/2 tsp. extra-virgin olive oil
 - 2 Russet potatoes (1 pound)

GARLIC SAUCE:

- 1 egg yolk
- 1/6 cup vegetable oil
- 1/2 tsp. champagne vinegar
- 1/16 tsp. salt
- 1/16 tsp. pepper
- 1 clove garlic; 1/2 tsp. warm water

VINAIGRETTE:

- 2 shallots, finely diced
- 1/2 tsp. finely chopped fresh oregano

- 1/2 tsp. finely chopped fresh thyme
- 1 1/2 tbsp. sherry vinegar
- Salt and pepper

2 tbsp. extra-virgin olive oil

● (Potatoes, cut in any form and browned crisp in clarified butter and garlic sauce, are indispensable. Other elements can vary: In the spring, use small artichokes, peas, carrots, asparagus and a variety of edible blossoms; in the summer, grilled eggplant, red onions and zucchini.)

Remove all fat, skin and sinew from lamb; set aside. Wash and dry lettuces. Put eggs in a pan, cover with water; bring water to a boil, turn off heat, and let eggs sit in hot water 8 minutes. Drain off water, cool eggs under cold water; peel.

Fillet anchovies and soak in several changes of cold water for 20 minutes. Meanwhile, melt 1 tbsp. of clarified butter in a sauté pan, add chanterelles; salt and pepper them lightly. Cook until all of the water they release evaporates and mushrooms are slightly crisp and mahogany-colored. Transfer to a small bowl. Drain water and pat anchovies dry. Cut them into 1/8-inch strips; toss in olive oil.

Peel potatoes and julienne. Rinse in

cold water until water is clear. Soak in cold water 1 hour. For garlic sauce, make a mayonnaise by beating an egg yolk until thick and whisking in oil drop by drop. Season it with the vinegar, salt and pepper. Pound the garlic to a fine paste in a mortar; add the mayonnaise and warm water to it. For vinaigrette, combine shallots, vinegar, herbs, a little salt and pepper; mix well. Stir in olive oil.

To make potatoes, wring them dry in a towel and form them into 6 pancakes 1/4-inch thick. Season. Heat 4 tbsp. butter in a 10-inch nonstick pan until it sizzles when you touch a potato to it. Add pancakes to pan. Compress potatoes with a spatula. Cook for about 8 minutes, until edges are compacted and brown, then flip and cook for another 5 minutes until browned (keep heat high enough so you hear a gentle sizzle). Hold in a warm oven.

Salt and pepper the lamb and sauté over high heat in 1 tbsp. clarified butter to medium rare. Turn the pieces often so that the lamb browns but does not toughen. Let the meat rest in a warm spot.

To assemble the salad: Combine greens, *Continued on page 116*



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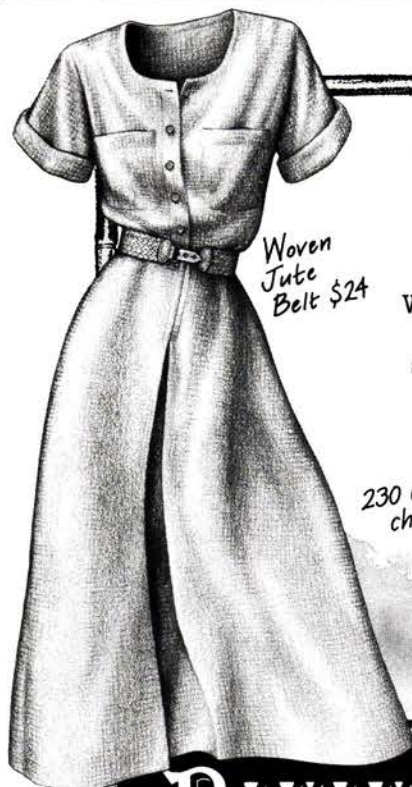
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RECIPES

Continued from page 115

and chanterelles; dress with the vinaigrette. Add any juice (but not fat) from the lamb to the salad as well. Arrange lettuces and mushrooms to cover the bottom of each of the 6 plates. Slice the lamb thinly and arrange it among the lettuce leaves. Lay strips of anchovy on the lamb and drizzle a little garlic sauce over the meat. Put a potato pancake on each plate. Chop eggs coarsely and sprinkle on top of salad. Season with pepper; serve.

MARION CUNNINGHAM'S OATMEAL SPOON BREAD

S E R V E S 6

2 cups water

1 cup rolled oats, coarsely processed through a food processor

1 tsp. salt; 2 tbsp. butter

4 eggs, well-beaten; 1 cup buttermilk

● Preheat oven to 400°. Butter a 1½-qt. casserole; set aside. Bring water to a boil and stir in oats and salt; cook for 30 to 60 seconds. Remove from heat and beat in butter, eggs and buttermilk; whisk until smooth. Pour mixture into casserole and bake 40 to 50 minutes until lightly golden on top and firm in center. Serve with stewed figs and honey-peppered bacon. To make bacon, brush each strip of bacon lightly with honey; roll in freshly ground black pepper; fry as usual.

NANCY SILVERTON'S CHOCOLATE TERRINE WITH RASPBERRIES

S E R V E S 10 TO 12

1 tbsp. unsalted butter, melted

18 oz. bittersweet chocolate

12 tbsp. unsalted butter

12 egg yolks; 5 tbsp. granulated sugar

¾ cup heavy cream; 2 tbsp. sour cream; 3 egg whites

1½ pints raspberries; Bitter Chocolate Glaze (below)
Raspberry Sauce (below)

● Line the bottom and sides of a 10"-by-4"-by-3" terrine mold with wax paper and brush with melted butter. Cut chocolate into 2-inch pieces. In a double-boiler, melt the chocolate with 6 oz. of butter over barely simmering water. Bring to room temperature. Beat the egg yolks and 4 tbsp. sugar together with an electric mixer until mixture is thick and mousseline. Whisk chocolate mixture into egg yolk mixture, and return to double-boiler. Over gently simmering water, whisk a few minutes until mixture

.....

is thick and shiny. Remove from heat; cool.

Beat heavy cream with sour cream until thick and moussellike, and soft peaks form. Whisk whipped cream into chocolate mixture. Beat egg whites until frothy, add remaining $\frac{1}{2}$ tsp. of sugar and beat until very smooth, stiff, glossy peaks form. Whisk $\frac{1}{3}$ of the whites into chocolate mixture, then fold in the rest.

To assemble, layer $\frac{1}{3}$ of chocolate mixture, then $\frac{1}{4}$ of raspberries (leaving a $\frac{1}{4}$ -inch border around edges so berries will not show on sides). Continue layering until terrine is full, ending with a layer of chocolate. Freeze for $1\frac{1}{2}$ hours (no more) or refrigerate for 5 hours. To unmold, dip briefly in hot water and turn onto a foil-covered cardboard rectangle. Tap on all sides and shake to release. Peel off paper, smooth sides and rechill. Ladle 3 to 4 $\frac{1}{2}$ tsp. of warm Bitter Chocolate Glaze over terrine and let sit without moving for 1 to 2 minutes so drip marks don't show. Return to freezer until this hardens. Refrigerate until ready to serve.

To serve, cut into $\frac{3}{8}$ "-thick slices with a hot knife; serve with Raspberry Sauce.

BITTER CHOCOLATE GLAZE:

- 8 ozs. bittersweet chocolate
- 6 $\frac{1}{2}$ tsp. unsalted butter
- 1 $\frac{1}{2}$ tsp. plus 1 $\frac{1}{2}$ tsp. light corn syrup
- $\frac{3}{4}$ cup heavy cream; 6 $\frac{1}{2}$ tsp. cognac
- 3 $\frac{1}{2}$ tsp. unsweetened cocoa powder
(if your chocolate is not bitter)

● Cut chocolate into 2-inch pieces. In a double-boiler, melt chocolate with butter and corn syrup over barely simmering water. (The water should not touch the bottom of the bowl or the chocolate will burn.) Turn heat off; let mixture stand over warm water until ready to use.

In a saucepan, whisk together cream, cognac, candy, cocoa powder. Bring to a simmer over medium heat, whisking constantly until cocoa is dissolved. Scrape into melted chocolate mixture; stir to combine. Use while warm.

RASPBERRY SAUCE:

- 4 cups raspberries (fresh or frozen without syrup)
- $\frac{1}{2}$ cup plus 1 $\frac{1}{2}$ tsp. Sugar Syrup (below)
- $\frac{1}{4}$ cup orange juice (1 orange)
- 2 $\frac{1}{2}$ tsp. lemon juice (1 lemon)
- 2 $\frac{1}{2}$ tsp. raspberry liqueur

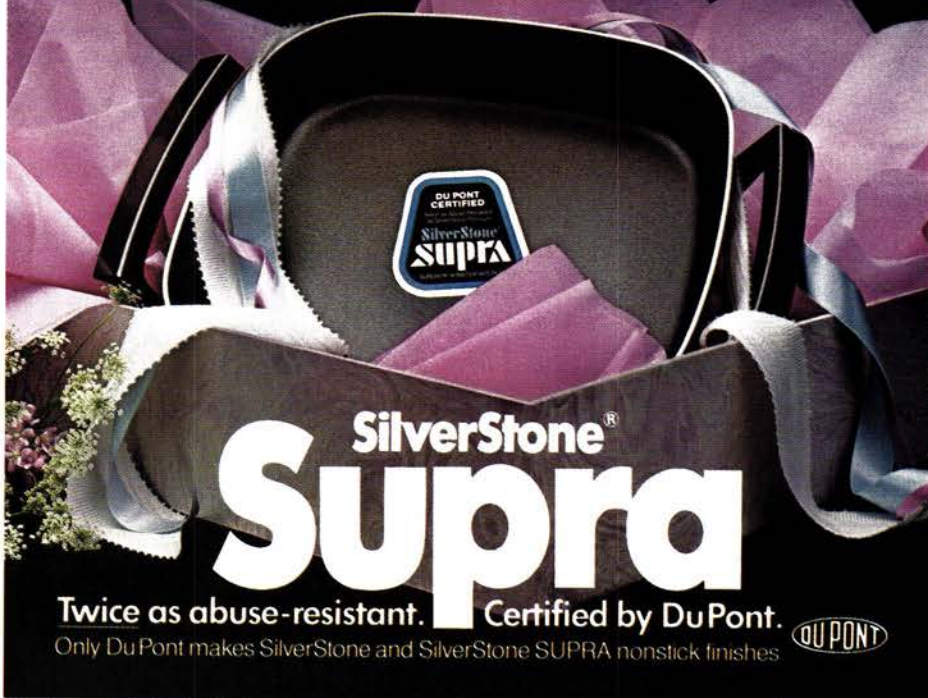
● Puree ingredients in a blender. Strain. Refrigerate. Add more juice if too thick.

SUGAR SYRUP:

Boil together $\frac{1}{2}$ cup water and $\frac{1}{3}$ cup sugar till sugar has dissolved, about 30 seconds. Cool. (From: *Desserts* by Nancy Silverton, Harper & Row, NY 1986.) ●

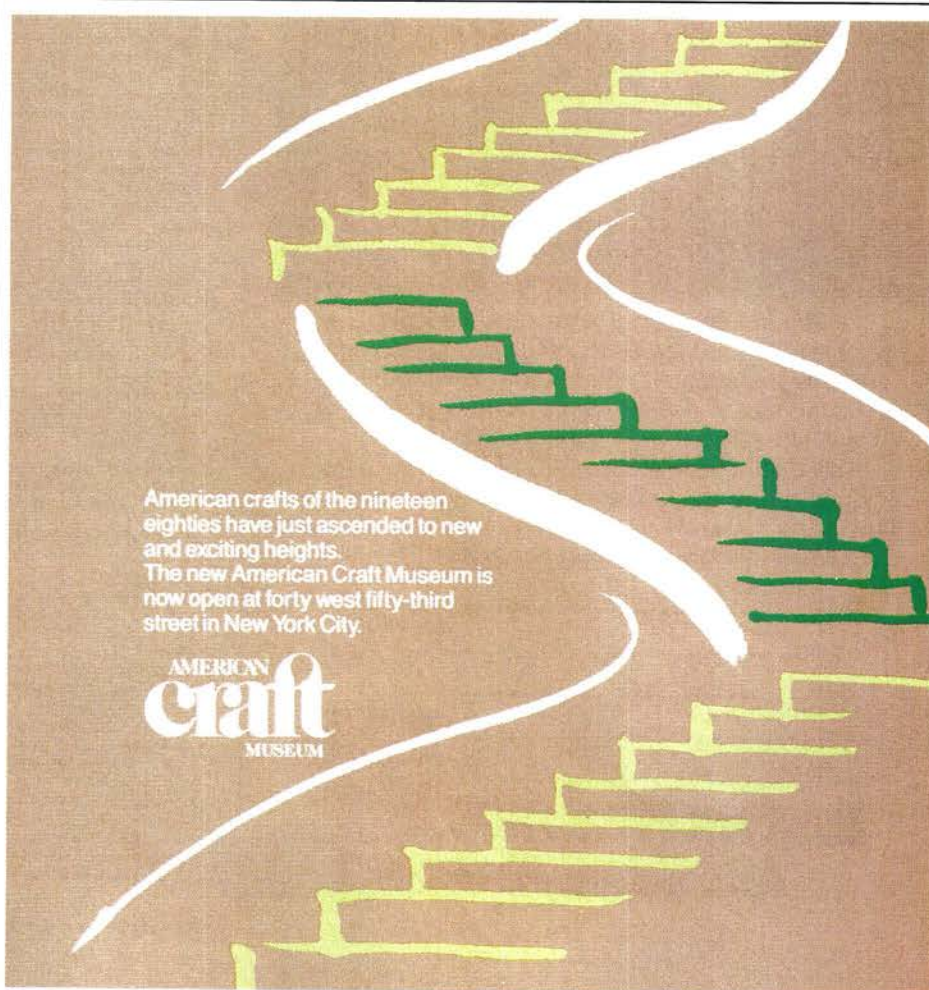
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DESIGN POLICE

(See page 28)

Lace tablecloth—Paperwhite Ltd., Box 956, Fairfax, CA 94930

FRANK LLOYD WRIGHT: GET THE LEGEND

(See page 33)

Exhibition—Sanford Smith's "Modernism—A Century of Style and Design," Seventh Regiment Armory, NYC 10021; **Windows**—by Frank Lloyd Wright, from the Darwin D. Martin house, courtesy of the Struve Gallery, 309 W. Superior St., Chicago, IL 60610; **Limbirt Table**—by Charles P. Limbert, Co., Struve Gallery; **Chair**—by Frank Lloyd Wright, from the Larkin Building, Struve Gallery; **Teaset**—Tiffany & Co., 727 Fifth Ave., NYC 10022; **Wall sconce**—from Isabel Roberts House, Struve Gallery; **Chair**—"Barrel Chair," Atelier International, 595 Madison Ave., NYC 10022; **Window**—by Frank Lloyd Wright, from the Francis W. Little house, courtesy of the Struve Gallery and the Metropolitan Museum of Art, New York; **Sideboard**—by L. and J.G. Stickley, Struve Gallery; **Rug**—(left) Imperial Triangle, **Fabric**—Sheer, both from Schumacher, 79 Madison Ave., NYC 10016

REINVENTING THE LOFT

(See page 59)

Architecture—by Frederick Fisher, A.I.A.; David Ross, project architect, Frederick Fisher, Architect, 1422 Second St., Santa Monica, CA 90401; **General contractor**—Consolidated Construction Services, 1345 S. Gertruda St., Redondo Beach, CA 90277; **Custom work/special construction**—Murray Harreschou, 937 Lincoln Blvd., Santa Monica, CA 90401; **Sandblasted glass**—Anco Glass Co., 2124 Lincoln Blvd., Venice, CA 90291

(See pages 60 and 61)

Skylights—Lane-Aire, Box 4485, 2820 El Presidio St., Carson, CA 90749; **Marble tile**—Western Marble Co, 321 W. Pico Blvd., Los Angeles, CA 90015

(See page 62 and 63)

Fireplace, mantel—Design by Fred Fisher, fabricated by Pietro Studios, 14757 Arminta Ave., Van Nuys, CA 91402; **Sconces**—Designer Resource, 5160 Melrose Ave., Los Angeles, CA 91402; **Wall sculpture**—by Steve Wood, Baskerville & Watson, Inc., 24 W. 57 St., NYC 10019; **French doors**—Cleveland Wrecking, 3170 E. Washington Blvd., Los Angeles, CA 90023

(See pages 64 and 65)

Kitchen cabinets, plate shelves—Pat MacFarland, 1640 W. 139 St., Gardena, CA 90249; **Double oven**—Modern Maid Co., 403 N. Main St., Topton, PA 19562-1499; **Cooktop**—Chambers Corp., Box 927, Oxford, MS 38655; **Sink**—Elkay Mfg. Co., 2222 Camden Ct., Oak Brook, IL 60521; **Faucet**—Chicago Faucets, 2100 S. Nuclear Dr., Des Plaines, IL 60018; **Dishwasher**—Whirlpool Corp., Specialty Products Div., Box 927, Old Taylor Rd., Oxford, MS 38655; **Black glass front**—Anco Glass Co., 2124 Lincoln Blvd., Venice, CA 90291; **Island**—Design by Frederick Fisher, fabricated by Jerry Huth, 8250 Roxbury Rd., Los Angeles, CA 90069; **Island counter**—granite from Western Marble Co., 321 W. Pico St., Los Angeles, CA 90015; **Table, chairs**—Harveys, 7365 Melrose Ave., Los Angeles, CA 90046

(See page 66)

Comforter—Scandia Down, 310 N. Camden Dr., Beverly Hills, CA 90012; **Blinds**—custom made, from Fabco, 809 E. 18 St. Los Angeles, CA 90021; **Capitals**—Pietro Studios, 14757 Arminta Ave., Van Nuys, CA 91402; **Fireplace**—Superior Fireplace Co., Box 2066, 4325 Artesia Ave., Fullerton, CA 92633; **Cabinets**—Pat MacFarland, 1640 W. 139 St., Gardena, CA 90249; **Television**—Sony, available nationwide; **Sink**—Elkay Mfg. Co., Mfg. Co., 2222 Camden Ct., Oak Brook, IL 60521; **Faucet, showerhead**—Chicago Faucets, 2100 S. Nuclear Dr., Des Plaines, IL 60018; **Countertop**—Brazilian blue granite, Western Marble Co, 321 W. Pico Blvd., Los Angeles, CA 90015; **Strip lighting**—"Alinea," Aamsco Lighting Inc., Box 15119, Jersey City, NJ 07305; **Mirror**—Anco Glass Co., 2124 Lincoln Blvd., Venice, CA 90291

(See page 67)

Glass blocks—Pittsburg Corning Corp., 800 Presque Isle Dr., Pittsburgh, PA 15239; **Tile**—American Olean, 1000 Cannon Ave., Lansdale, PA 19446; **Towels**—by Martex, 1221 Ave. of the Americas, NYC 10020

(See page 68)

Island—Design by Frederick Fisher; **Sink**—Briggs, Box 2622, Tampa, FL 33622; **Glass blocks**—Pittsburg Corning Corp.; **Door**—by Frederick Fisher; **Steel panel (right of door)**—Specialty Welding, 1020 W. Hillcrest, Inglewood, CA 90301

BALANCING ACT

(See page 71)

Interior design—by Adam D. Tihany International Ltd., 57 E. 11th St., NYC 10003, and Robert Couturier, Inc., 60 E. 86 St., NYC 10028; **Fabric**—"Peacock" by Cecilia Metheny Ltd., 257 Park Ave. S., Suite 1501, NYC 10010; **Wall to wall carpeting (throughout)**—"Madras #33" from Phoenix Carpet Co. Inc., 979 Third Ave., NYC 10022; **Upholstery, Roman blinds**—By Steve Szabo Upholstery, 10-34 77th St., Elmhurst, NY 11373; **Track lighting (throughout)**—#6223 "Bell Lytespot," from Lightoiler, Inc., 346 Claremont Ave., Jersey City, NJ 07305

(See page 72 and 73)

Fabric—"Byzantine Star mosaics," **Scarf**—"Astrological Mosaic" by Cecilia Metheny, 257 Park Ave. S., Suite 1501, NYC 10010; **fabric (on sofas)**—Fortuny, 509 Madison Ave., NYC 10022; **Coffee table**—"Metafore" by Roche-Bobois from Maurice Villency, 200 Madison Ave., NYC 10016; **Chair**—"Transat Armchair," by Eileen Gray, **Bowl**—"Onvi Coupe," by Christian Duc, both from Furniture of the Twentieth Century, 227 W. 17 St., NYC 10011; **Slipper chair**—#7400-29, Donghia Inc., 315 E. 62 St., NYC 10021; **Floor lamp**—#627 "O'Luca," Lighting Associates, Inc., 305 E. 63 St., NYC 10022; **Bench**—#8077CB-204, "Knights Bench," Artisan Collection, Harvey Propper Furniture, Inc., 979 Third Ave., NYC 10022; **Stereo system**—Bang & Olufsen, 515 Busse Rd., Elk Grove Village, IL 60007

Continued on page 130

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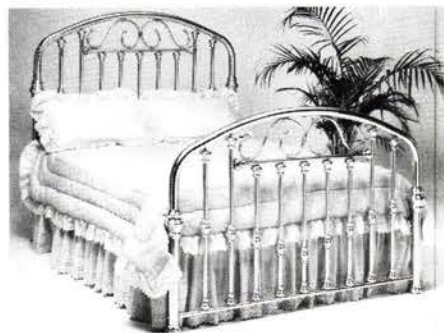
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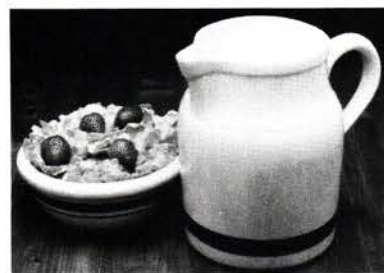
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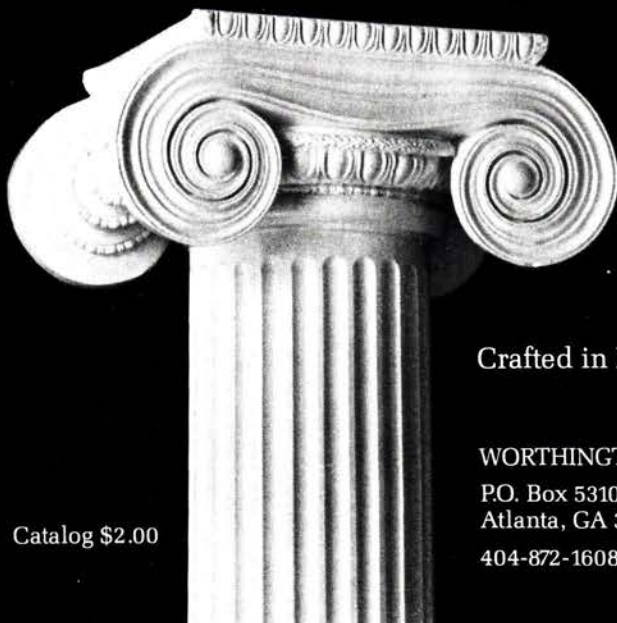


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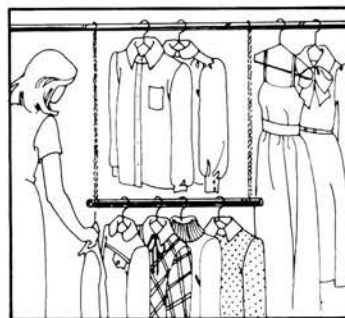
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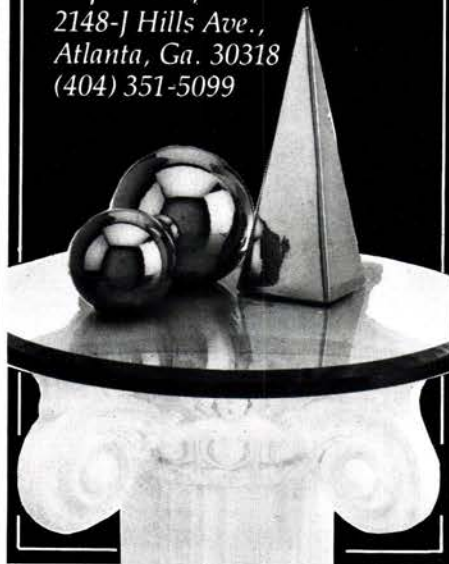
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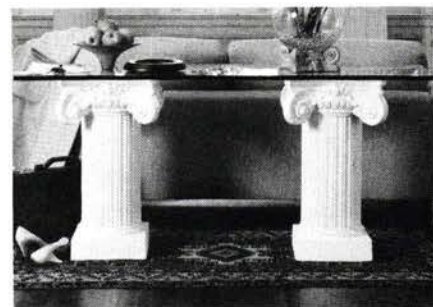
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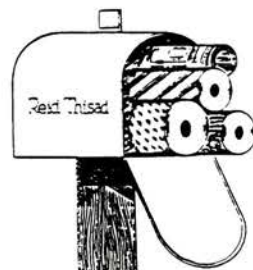
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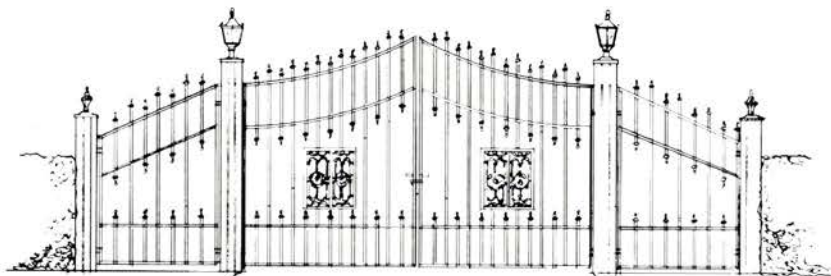
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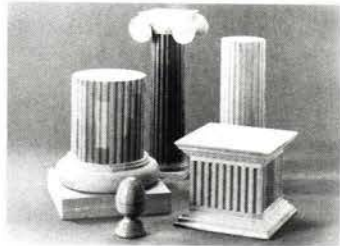
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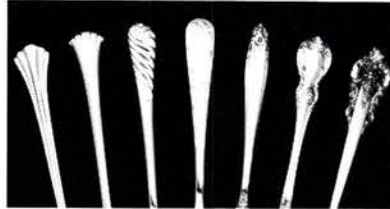
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MINTON Jasmine Bellemeade Consort, Grosvenor	SALE \$82.00 \$56.00 \$99.00	NORITAKE Barrymore, Shenandoah, Magnificence Sandhurst Rothschild	SALE \$44.00 \$51.00 \$36.00
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AYNSLEY Pembroke Leighton Cobalt	SALE \$60.00 \$71.00	GORHAM Ariana Rondelle Black Contessa	SALE \$40.00 \$46.00 \$72.00
		ROYAL WORCESTER- SPODE Christmas Tree, Evesham (6 pc.)	SALE \$77.00 \$30.00
		FITZ & FLOYD Ren. Green, Peach Cloisoné Peony St. Nicholas	SALE \$64.00 \$77.00 \$38.00

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Continued from page 118

(See pages 74 and 75)

Fabric—"Byzantine Animal Mozaics," **Robe**—"Linen Number Robe" with linen bottoms, both by Cecilia Metheny, 257 Park Ave. S., Suite 1501, NYC 10010; **Table**—"Quadrante," Stendig, 410 E. 62 St., NYC 10021; **Chairs**—designed by Robert Mallet-Stevens, from Furniture of the Twentieth Century, 227 W. 17 St., NYC 10011; **Fabric** (on bench, pillows, and chair cushions)—#190473, from Brunschwig & Fils, Inc., 410 E. 62 St., NYC 10021; **Hutch**—Stile, Brescia, Italy (not available in U.S.); **Bowl** (on hutch)—"Onvi Coupe," by Christian Duc, and **Cart**—both Furniture of the Twentieth Century, 227 W. 17 St., NYC 10011; **Curtain fabric**—"Ravine," Valley Forge Fabrics, Inc., 7 W. 22 St., NYC 10010

(See pages 76 and 77)

Fabric—"Byzantine Birds Mozaics," **Robe**—both by Cecilia Metheny, 257 Park Ave. S., Suite 1501, NYC 10010

(See left photo)

Lamps (black)—"Tizio," Artemide, IDC-NY, Center 1, Space 528, 30-30 Thomson Ave., Long Island City, NY 11101; **Chairs**—#6600/1 from Harvey Probbler Furniture, Inc., 979 Third Ave., NYC 10022

(See right photo)

Desk—Custom made by Capitol Cabinet Corp., 252-B Lake Ave., Yonkers, NY 10701; **Lamp**—By Luci Porsche for Nessen Lamps, 621 E. 216 St., Bronx, NY 10467, from The Lighting Center Ltd., 353 E. 58 St., NYC 10022; **Woven chairs and ottoman**—"Brighton Lounge Chairs and ottoman" by Peter Rocchia for Wicker Works, from Jack Lenor Larsen, 232 E. 59 St., NYC 10022, **fabric**—Fortuny, 509 Madison Ave., NYC 10022; **Floor lamps**—"Tent Floor Lamp," from Lighting Associates, Inc., 305 E. 63 St., NYC 10022

(See page 78 and 79)

Fabric—"Moon Mozaic," **Robe**—Terry cloth with shawl collar, **Pants**—Linen oversized top and bottom, all by Cecilia Metheny **Chairs**—"Loom Chair," Jack Lenor Larsen, 232 E. 59 St., NYC 10022, **fabric**—Fortuny, 509 Madison Ave., NYC 10022; **Table**—Custom made by Capitol Cabinet Corp., 252-B Lake Ave., Yonkers, NY 10701; **Roman blinds**—By Steve Szabo Upholstery, 10-34 77 St., Elmhurst, NY 11373, **fabric**—Fortuny, 509 Madison Ave., NYC 10022; **Bed**—By Steve Szabo Upholstery, 10-34 77 St., Elmhurst, NY 11373, **fabric**—Fortuny, 509 Madison Ave., NYC 10022; **Wall lights**—#036, Lighting Associates, Inc., 305 E. 63 St., NYC 10022; **Armoire**—Custom made by Capitol Cabinet Corp., 252-B Lake Ave., Yonkers, NY 10701

THE PLEASURE DOME

(See pages 80 and 81)

Architecture—Melvyn Bernstein, A.I.A. c/o Design Associates, 254 S. Robertson Blvd., #205, Beverly Hills, CA 90211; and Anderson Pace Architects, 112 S. Alfred St., Alexandria, VA 22314; **Painting**—by Ed Wolff, Artistic Concepts, 22142 Wyandotte St., Canoga Park, CA 91303; **Tile**—custom glazes by Artile Studios, 1129 S. Robertson Blvd., Los Angeles, CA; **Floor tile**—"Echiquier," Briare, from Quamagra Tile, 8843 Beverly Blvd., Beverly Hills, CA 90048; **Wicker chair**—ZA-283, Zambales Collection, McQuire Furniture, Pacific Design Center, 8687 Melrose Ave., Los Angeles, CA 90069; **Slippers, bathrobe, towels**—Descamp, Beverly Center, 131 N. La Cienega Blvd., Los Angeles, CA 90048

RIGHT CHOICE: TUBS

(See page 82)

Renaissance whirlpool—by Eljer, Three Gateway Center, Pittsburgh, PA 15222
Nova whirlpool with Magic Touch—by Jacuzzi Whirlpool Bath, PO Drawer J, Walnut Creek, CA 94596
Mandalay teakwood bath whirlpool—by Kohler Co., Kohler, WI 53044
Sensorium with Ambiance 2500 Electronic Controls—by American Standard Inc., 1 Centennial Plaza, Box 6820, Piscataway, NJ 08855-6820

WESTWARD EXPANSION

(See pages 88 and 89)

Design—by Linda Humphrey, and Anne Fisher of Anne Fisher Associates, 303 E. Pine St., Seattle, WA 98112; **Contractor**—Ken Burningham, KB Construction, Box 2410, Redmond, WA 98052; **Cabinets**—custom made by Gordon Becker, Gordie's Cabinets, 8543 152nd N.E., Redmond, WA 98052; **Drawer pulls**—by Quality, from E.B. Bradley Co., 6250 Ellis Ave. S., Seattle, WA 98108; **Hanging lights**—"Solitaire" by Tronconi from Current, 1001 Western Ave., Seattle, WA 98104; **Sink handles, faucet**—Delta Faucet Co., Box 40980, Indianapolis, IN 46280; **Small sink**—Elkay Mfg. Co., 2222 Camden Ct., Oak Brook, IL 60521; **Granite**—"Absolute Black," from Northwest Marble, 645 N.W. 42 St., Seattle, WA 98107; **Half-round window**—made by Hillsdale Pozzi, 12700 N.E. 124 St., Kirkland, WA 98104; **Desk chair**—"Lizzie" by Pallucco from Current, 1001 Western Ave., Seattle, WA 98104; **Desk lamp**—"Solitaire" by Tronconi from Current, 1001 Western Ave., Seattle, WA 98104; **Wallcovering** (above desk)—"Acoustic

cord," by Eurotex, 165 W. Ontario St., Philadelphia, PA 19140; **Fish**—Sunbow Gallery, 206 S.W. Stark St., Portland, OR 97204; **Floor lamp**—"Ilios" by Ingo Maurer from Current, 1001 Western Ave., Seattle, WA 98104; **Painting**—"Exercisers" by Mar Goman, from Sunbow Gallery, 206 S.W. Stark, Portland, OR 97204

(See pages 90 and 91)

Sink handles and faucet—Delta Faucet Co., A div. of MASCO Corp. of Indiana, Box 40980, Indianapolis, IN 46280; **Small sink**—Elkay Mfg. Co., 2222 Camden Ct., Oak Brook, IL 60521; **Ovens**—Frigidaire Co., Box WC 4900, Dayton, OH 45449, through Modern Supply Co., Box 9406, Seattle, WA 98109; **Microwave**—Amana Refrigeration, Inc., a Rathen Co., Amana, IA 52204; **Dishwasher, mixmaster**—KitchenAid, 3800 Space Dr., Dayton, OH 45144; **Cooktop** (4 burners and a griddle)—Wolf Range Co., 19600 S. Alameda St., Box 7050, Compton, CA 90224, from Dick's Restaurant Supply, 2300 Elliott Ave., Seattle, WA 98121; **Refrigerator**—Sub-Zero Freezer Co. Inc., Box 4130, 4717 Hammersley Rd., Madison, WI 53711; **French doors with half-round window**—made by Hillsdale Pozzi, 12700 N.E. 124 St., Kirkland, WA 98033; **Tile**—Ann Sacks' Tileworks, 500 N.W. 23 St., Portland, OR 97210; **Table**—"Cono" by Joe D'Urso for Bieffeplast, **chair** (with square back)—"Frac" by Poltronova, **chair** (with round back)—"Palмира" by Zanotta, **bar stools**—"Aria" by Flyline, and **wall sconces**—"Meta" by Effetre, all available at Current, 1001 Western Ave., Seattle, WA 98104

(See page 92)

Tile—Ann Sacks' Tileworks, 500 N.W. 23 St., Portland, OR 97210; **Granite**—"Absolute Black," from Northwest Marble, 645 N.W. 42 St., Seattle, WA 98107; **Half-round window**—made by Hillsdale Pozzi, 12700 N.E. 124 St., Kirkland, WA 98104; **Wallcovering** (above desk)—"Acousticcord," by Eurotex, 165 W. Ontario St., Philadelphia, PA 19140; **Fish**—Sunbow Gallery, 206 S.W. Stark St., Portland, OR 97204; **Telephone**—Panasonic Consumer Affairs, 1 Panasonic Way, Secaucus, NJ 07094; **Sink handles and faucet**—Delta Faucet Co., A div. of MASCO Corp. of Indiana, Box 40980, Indianapolis, IN 46280; **Small sink**—Elkay Mfg. Co., 2222 Camden Ct., Oak Brook, IL 60521; **French doors with half-round window**—made by Hillsdale Pozzi, 12700 N.E. 124 St., Kirkland, WA 98033; **Wall sconces**—"Meta" by Effetre from Current, 1001 Western Ave., Seattle, WA 98104; **Cooktop** (4 burners and a griddle)—Wolf Range Co., 19600 S. Alameda St., Box 7050, Compton, CA 90224, from Dick's Restaurant Supply, 2300 Elliott Ave., Seattle, WA 98102; **Cookware**—(pan on stove) Cuisinarts Inc., Box 2150, Greenwich, CT 06836-2150; **Microwave**—Amana Refrigeration, Inc., a Rathen Co., Amana, IA 52204

FRESH VIEW FROM EAST

(See page 93)

Architect—Roger Williams, Roger Williams Architects, A.I.A., 1201 Aloha St., Seattle, WA 98109; **Paint**—"Tattletale" by Parker Paint, 5500 14th St. N.W., Tacoma, WA 98107; **Cabinets**—Stained rift-cut white oak, Riverton Heights Cabinet Shop Inc., 15025 Military Rd. S., Seattle, WA 98188; **Cupboard pulls**—"Black Neoprene" by Forms and Surfaces, Box 5215, Santa Barbara, CA 93150; **Countertops**—"Black Andean" granite from Northwest Marble Co., 645 N.W. 42 St., Seattle, WA 98107, faces with **plastic laminate**—"Cranberry" by Nevamar Corp., 8939-T Telegraph Rd., Odenton, MD 21113; **Glass blocks**—Pittsburgh Corning Corp., 800 Presque Isle Dr., Pittsburgh, PA 15239; **Floor**—"Grigio" by Monoceram from Thompson Tile Company Inc., 1165 Andover Park West, Tukwila, WA 98188; **Track lighting**—#6280 by Lightolier Inc., 346 Claremont Ave., Jersey City, NJ 07305; **Sconces**—"Ventilla I" by Leucos from Current, 1001 Western Ave., Seattle, WA 98104; **Dishwasher**—KitchenAid, 3800 Space Dr., Dayton, OH 45144; **Sink**—"Lakefield" by Kohler Co., Kohler, WI 53044; **Faucet**—"Ladylux" by Grohe America Inc., 2679 Coyle Ave., Elk Grove Village, IL 60007; **Cooktop, vent**—"Cook'n Vent" by Thermador/Waste King, 5119 District Blvd., Los Angeles, CA 90046; **Refrigerator**—General Electric, GE Answer Center 1-800-626-2000; **Japanese baskets and bowls**—Kagedo, 55 Spring St., Seattle, WA 98104; **Clock**—"The Two Potato Clock," The Nature Co., Box 2310, Berkeley, CA 94702

(See pages 94 and 95)

Oven and microwave—General Electric, GE Answer Center, 1-800-626-2000; **Coffeemaker**—Braun Inc., 626 Broadway, Rt. 1, Lynnfield, MA 01940; **Food processor**—Cuisinarts Inc., Box 2150, Greenwich, CT 06836-2150; **Cooktop and vent**—"Cook'n Vent" by Thermador/Waste King, 5119 District Blvd., Los Angeles, CA 90044; **Dishwasher**—KitchenAid, 3800 Space Dr., Dayton, OH 45144; **Sink**—"Lakefield" by Kohler Co., Kohler, WI 53044; **Faucet**—"Ladylux" by Grohe America Inc., 2679 Coyle Ave., Elk Grove Village, IL 60007; **Sconces**—"Ventilla I" by Leucos from Current, 1001 Western Ave., Seattle, WA 98104; **Glass blocks**—Pittsburgh Corning Corp., 800 Presque Isle Dr., Pittsburgh, PA 15239; **Japanese baskets and bowls**—Kagedo, 55 Spring St., Seattle, WA 98104; **Clock**—"The Two Potato Clock," The Nature Co., Box 2310, Berkeley, CA 94702

COUNTER REVOLUTION

(See pages 96 and 97, photo, top)

Architect—Richard H. Lewis Architect, 39 W. 87 St., NYC 10024; **Contractor**—Nola Constriction, 1891 Washington Ave., Bronx, NY 10457; **Vase** (on television)—Platypus, 126 Spring St., NYC 10012; **Stove**—Magic Chef, 740 King Edward Ave., Cleveland, TN 37311; **Sink, countertops, shelving**—AWL Industries, 500 Morgan Ave., Brooklyn 11222; **Cabinets**—New York Woodworking, 362 Scholes St., Brooklyn, NY; **Granite**—T&A Tile & Marble Corp., 2024 Williamsbridge Rd., Bronx, NY 10461; **Tile**—American Olean, 1000 Cannon Ave., Lansdale, PA 19446

VIEW FROM VINEYARD

(See pages 98 and 99)

Cabinets—California Cabinets, 67C Galli Dr., Novato, CA 94947; **Countertops**—South African Absolute black granite with bull nose edges, Marcon Surfaces Inc., 736 Bryant St., San Francisco 94107, available nationwide; **Windows**—Anderson Corp., Bayport, MN 55003; **Stools**—by Alias through ICF, Inc., 305 E. 63 St., NYC 10021; **Mexican glass vases, bowl**—Fiordella, 1920 Polk St., San Francisco, CA 94109; **Linens**—Paper White, Box 956, Fairfax, CA 94930; **Faucet**—#200-GN8A-E3-317 from "The Decorative Series," Chicago Faucets, 2100 S. Nuclear Dr., Des Plaines, IL 60018; **Dishwasher**—#KDI-21AD, Consumer Information and Product Publicity, KitchenAid, 3800 Space Dr., Dayton, OH 45144; **Refrigerator/freezer**—Sub-Zero Freezer Co., Box 4130, 4717 Hammersley Rd., Madison, WI 53711; **Wall clock**—Realistic from Radio Shack, 1700 N. Tandy Center, Fort Worth, TX 76102, available nationwide; **Range**—#RHP-636 with optional porcelain coated "S" grates and "Performer Style" front Bull-Nose edge, U.S. Range, 14501 S. Broadway, Gardena, CA 90248; **Hood**—#H-65365 SCB with heat lamps and VR 1000 exhaust fan (roof mounted), Thermador/Waste King, 5119 District Blvd., Los Angeles, CA 90046; **Water kettle**—By Richard Sapper for Alessi, 10 Wheeling Ave., Woburn, MA 01801; **Cookware**—Commercial Aluminum Cookware, Box 583, Toledo, OH 43693; **Coffeemaker and grinder**—Robert Krupps (North America), 7 Pearl Court, Allensale, NJ 07401; **Toaster**—T-2000, Proctor-Silex, SCM Corp., 1016 W. 9th Ave., King of Prussia, PA 19406; **Food processor**—Cuisinarts Inc., 15 Valley Dr., Box 2150, Greenwich, CT 06836-2150; **Oven/microwave**—The Thermatron II, Model CMT 21, and **dish/bun warmer**—#SH01BG, Thermador/Waste King, 5119 District Blvd., Los Angeles, CA 90040; **French window hardware**—Baldwin Hardware, Box 15048, Reading, PA 19612

NEW FROM FOOD FRONT

(See page 101)

Recipe—Lobster with braised eggplant and cellophane noodles, Lydia Shire, restaurant at the Four Seasons Hotel, 300 S. Doheny Dr., Los Angeles, CA 90048; **Table**—"White carrera marble," Marble Modes, 15-25 130th St., College Point, NY 11356; **White plate**—Sasaki, Bloomingdale's, 1000 Third Ave., NYC 10022; **Napkin**—by Ralph Lauren, Bloomingdale's, 1000 Third Ave., NYC 10022
Recipe—Grilled breast of duck with crackling sauce, Larry Forgione, An American Place, 969 Lexington Ave., NYC 10021; **Table**—"Verde Issorie," Domestic Marble, 41 E. 42nd St., NYC 10017; **White plate, bowl**—Sasaki, Bloomingdale's, 1000 Third Ave., NYC 10022; **Napkin**—by Ralph Lauren, Bloomingdale's, 1000 Third Ave., NYC 10022; **Fork, knife**—"Mother of Pearl," by Samuel Peace, Bloomingdale's, 1000 Third Ave., NYC 10022

(See page 103)

Recipe—Sausage, sweet potato and corn tamale, Paul Bertolli, Chez Panisse, 1517 Shattuck Ave., Berkeley, CA 94709; **Table**—"White carrera marble," Marble Modes, 15-25 130 St., College Point, NY 11356; **Plates**—Sasaki, Bloomingdale's, 1000 Third Ave., NYC 10022; **Fork, knife**—by Samuel Peace, Bloomingdale's, 1000 Third Ave., NYC 10022

(See page 104, photo, left)

Recipe—Lamb salad with garden lettuces, straw potatoes, and garlic sauce, Stephan Pyles, Routh St. Cafe, 3005 Routh St., Dallas, TX 75201; **Table**—Westchester Marble and Granite, 610 S. Fulton Ave., Mt. Vernon, NY 10550; **Plate**—Sasaki, 600 Winters Ave., Paramus, NJ; **Fork**—by Samuel Pearce, Bloomingdale's, 1000 Third Ave., NYC 10022

(See photo right)

Recipe—Oatmeal spoon bread, Marion Cunningham, *The Fannie Farmer Cookbook*, Alfred A. Knopf, 201 E. 50 St., NYC 10022, available nationwide; **Table**—"Rojo Alicante" marble, Weiss and Biheller Merchandise Corp., 50-49 49 St., Woodside, NY 10100; **Plate**—Sasaki, Bloomingdale's, 1000 Third Ave., NYC 10022; **Spoon**—by Samuel Peace, Bloomingdale's, 1000 Third Ave., NYC 10022

(See page 105)

Recipe—Chocolate terrine with raspberries, from *Desserts*, by Nancy Silverton, Harper & Row, 10 E. 53 St., NYC 10019, available nationwide; **Table**—"Creme" marble, Weiss and Biheller Merchandise Corp., 50-49 49 St., Woodside, NY 10100; **Plate, coffee cup, saucer**—Sasaki, Bloomingdale's, 1000 Third Ave., NYC 10022; **Spoon**—by Samuel Peace, Bloomingdale's, 1000 Third Ave., NYC 10022; **Napkin**—by Ralph Lauren, Bloomingdale's, 1000 Third Ave., NYC 10022