

SPECIAL ISSUE

METROPOLITAN HOME

APRIL 1988 • \$2.50

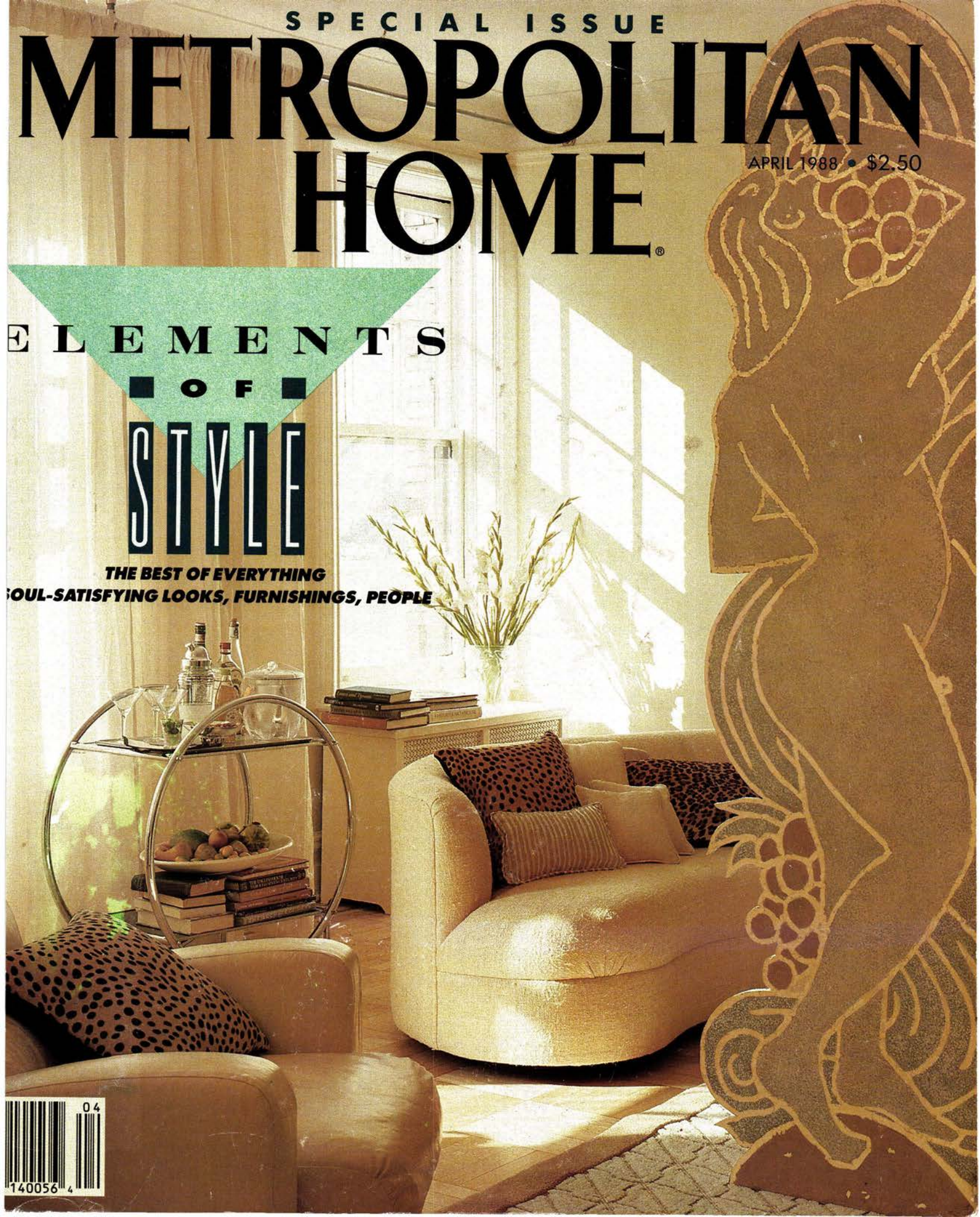
ELEMENTS

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In Italy, where automotive design enjoys the status of an art, a jury of 11 car editors presented the Turin/Piedmont Design Award to the BMW 735i for its impeccable styling.

Critics on both sides of the Atlantic have praised its hand-crafted leather and wood-trimmed interior as elegant, ergonomically perfect, and "one of the finest environments to be found in any vehicle, regardless of price" (Motor Trend).

Let your vision delve deeper, however, and you will see the exquisite engineering that lets this 7-Series BMW offer something even more impressive:

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Beneath the mirrorlike hood, to the left of the deep-

breathing 208-hp power plant, is the BMW engine-management computer.

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Under the sleek, incredibly strong body, the steel wishbones of a patented fully-independent suspension are attached to gas-pressure shock absorbers. For a ride that combines control with comfort on the roughest roads.

Behind the brushed-finish aluminum wheels, big, thick disc brakes await the commands of a vigilant antilock braking system. They are pumped up to 15 times a second during full-force braking, thus helping you avoid uncontrolled skids.

And stretching throughout the 735i is a nerve sys-

tem of aircraft-style electrical cables that bring extra reliability to a host of unique features.

These include the windshield wipers that adjust their downward pressure against the glass as your speed increases. The supremely powerful climate control with individual thermostats for driver and front passenger. The door lock that lets you close windows and sunroof from outside the car.

No automotive anatomy lesson, however, can convey the way these elements cohere. To experience that, contact your authorized BMW dealer for a test drive of the 735i.

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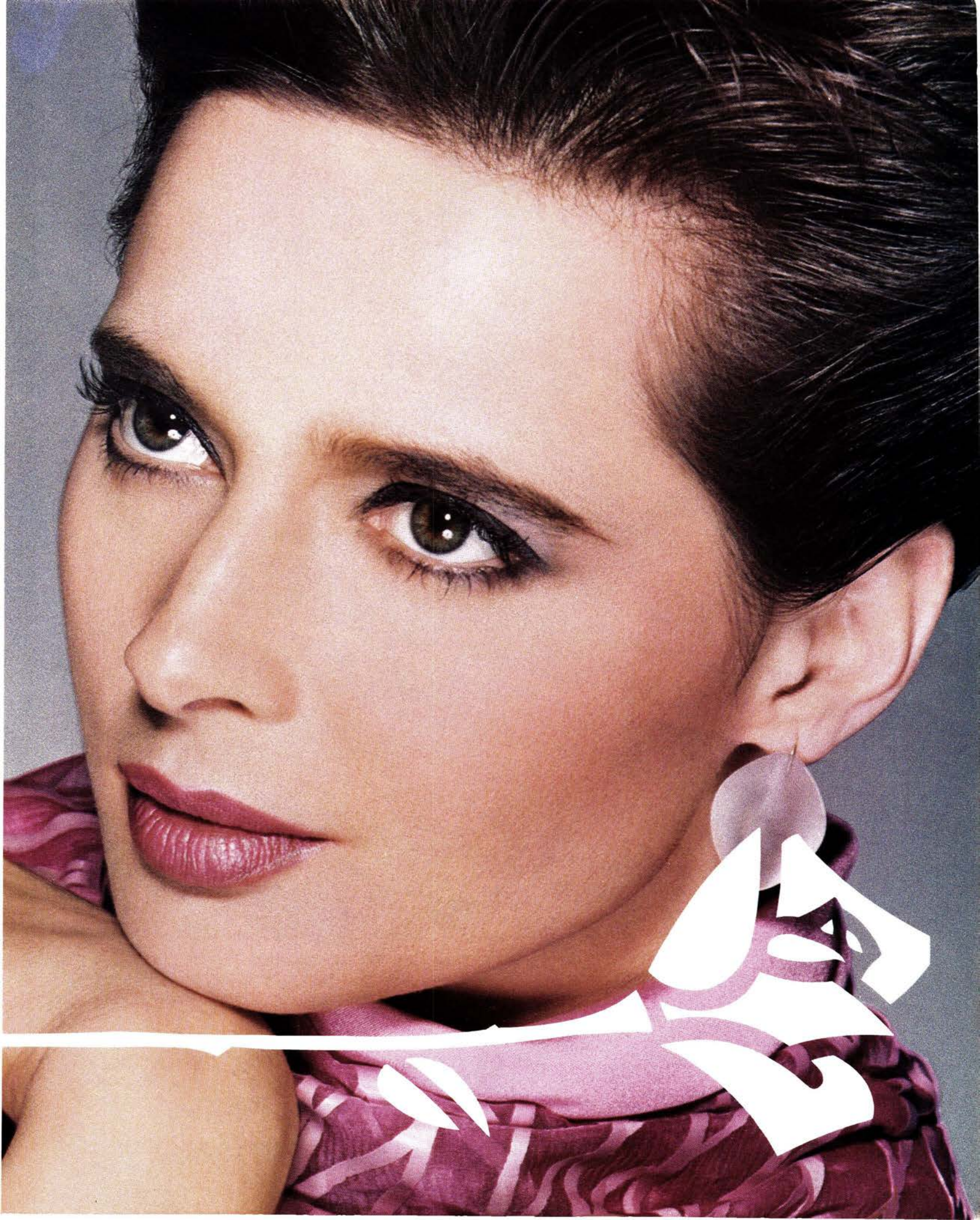
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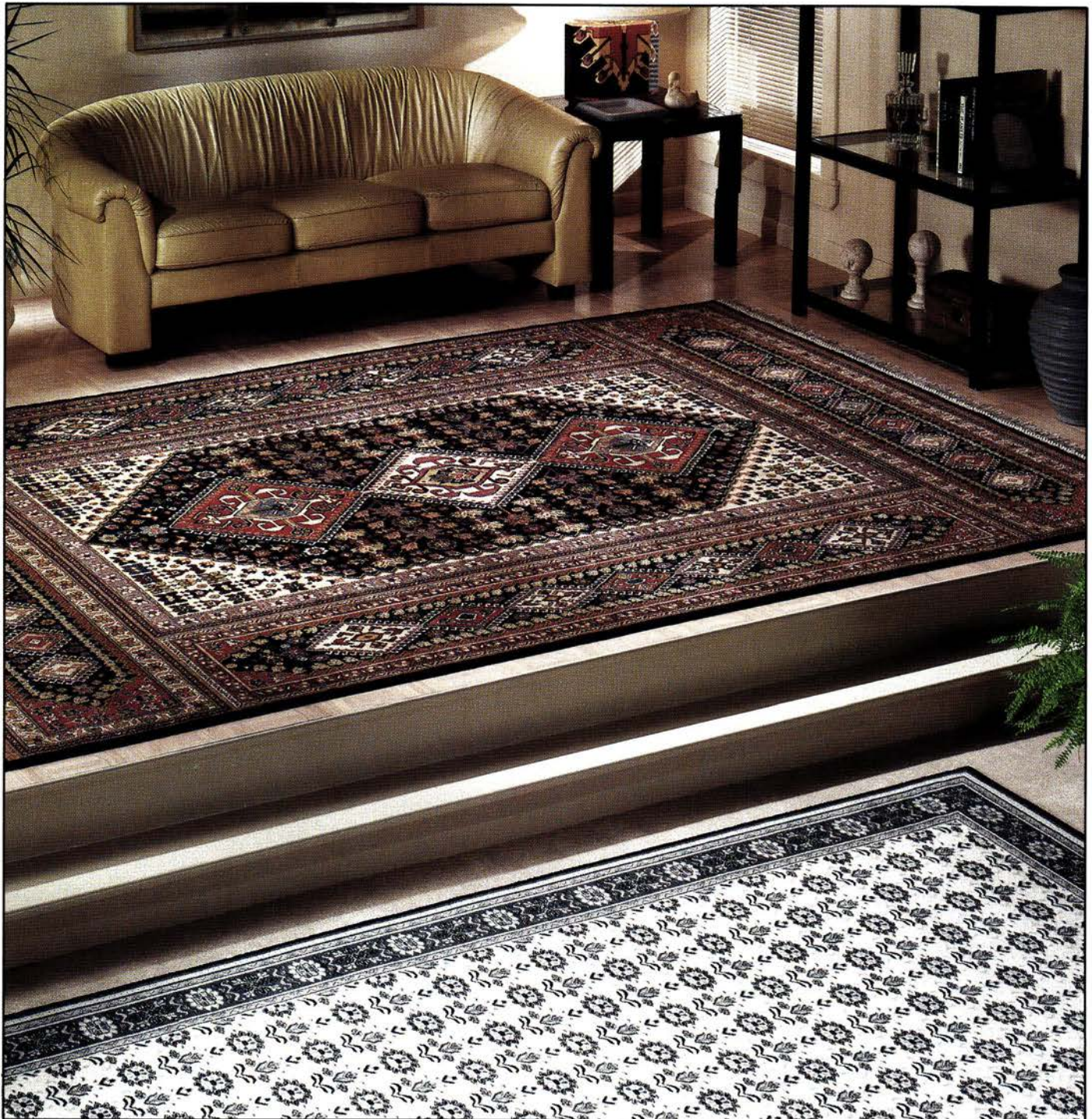
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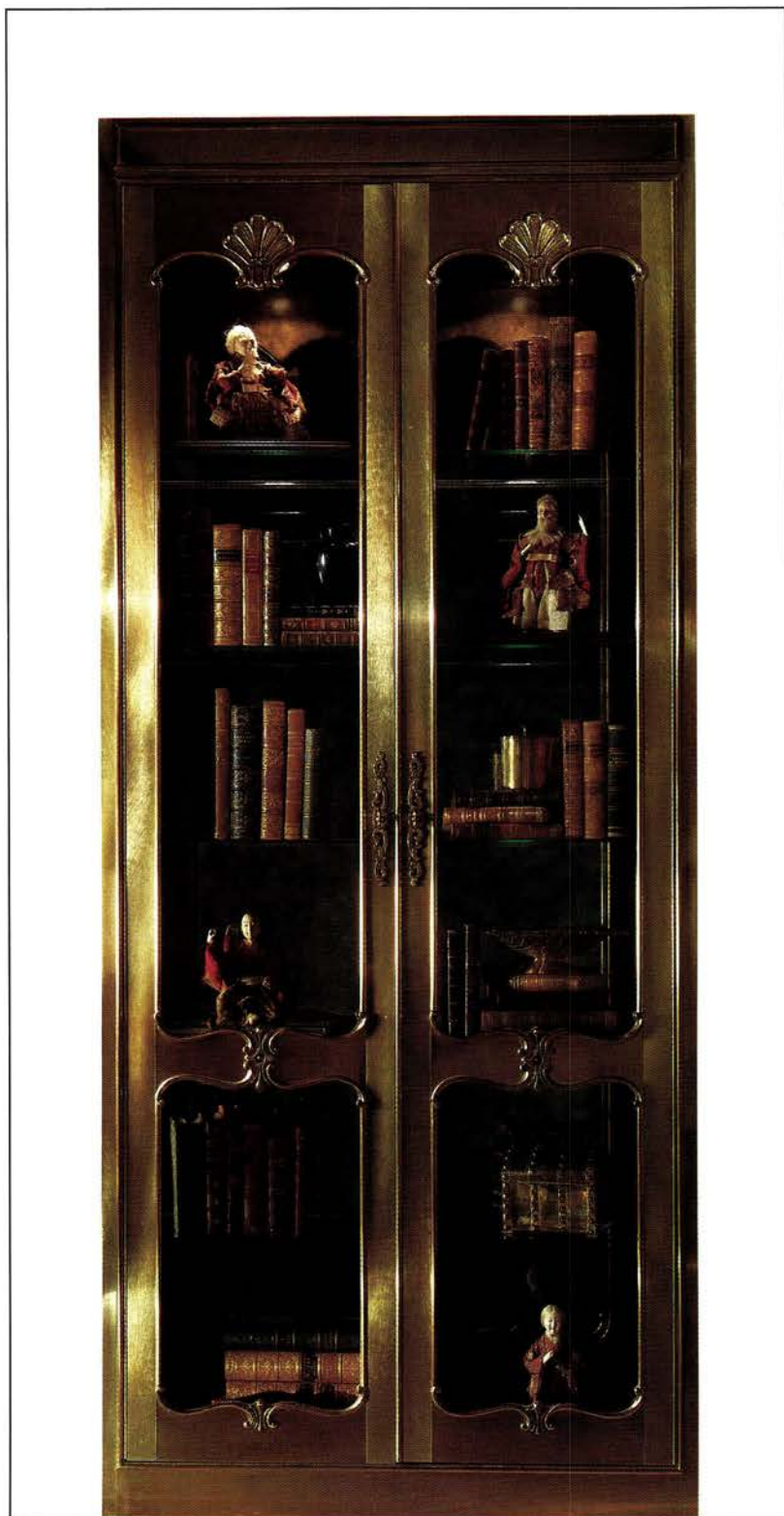


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C

O N T E N T S

METROPOLITAN
HOME®APRIL 1988
VOLUME XX NUMBER 4

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ELEMENTS

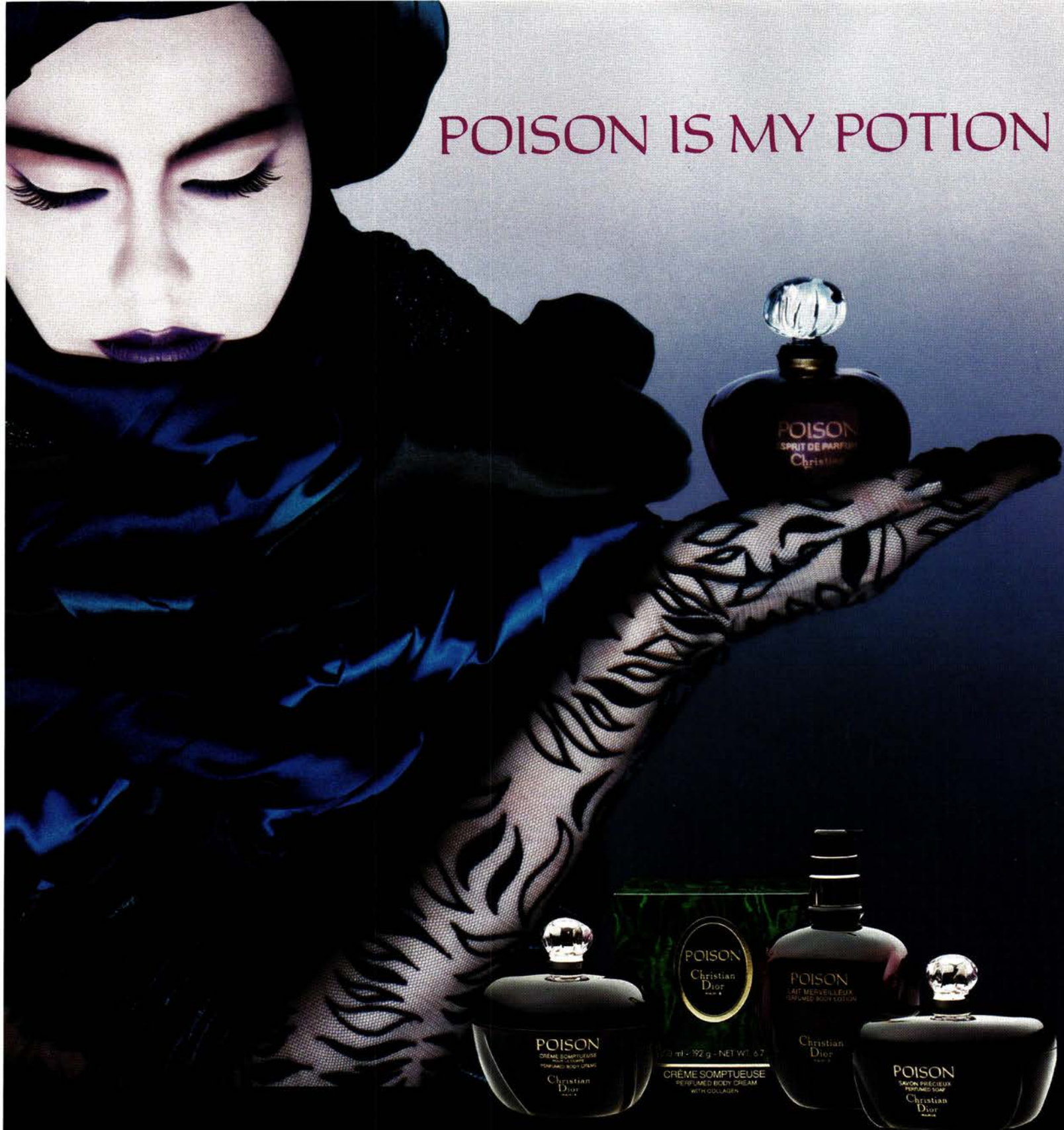


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Cover: Glamour's greatest hit. Photograph by Jon Jensen; see page 143

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A Little Help for Our Friends

YOU'RE HOLDING IN YOUR HANDS ONE OF THE biggest issues of *Metropolitan Home* ever—"Elements of Style"—a glorious celebration of the best of design today. It seems poignantly ironic now, just as design is exploding around us with a passion and a polish even we wouldn't have dreamed possible five years ago when we invented this special issue, that the design-related industries have been devastated by a cruel plague: Acquired Immune Deficiency Syndrome. AIDS. It has cost us our friends, our colleagues, our heroes. And it has become this country's number one public health problem.

If you're like me and our staff, you read the papers with increasing horror. You attend memorial services and mourn. You shudder with the enormity of it. You fall silent. And then you get on with the rest of your life. For two years this magazine has struggled to find a right and meaningful way to help. Now we've found it: a multitiered fund-raising project to benefit DIFFA, the Design Industries Foundation for AIDS, one of the earliest and most effective volunteer organizations. Formed originally by interior design professionals, DIFFA's current mission is to unite the fields of fashion, graphic, industrial design and the fine arts in the fight against AIDS. DIFFA, with chapters in most major cities, has a grass-roots focus: It reaches out to fund local AIDS-related projects, from patient care and nurturing to education and research. Because we have readers and editors in every major city, *Met Home* has special sympathy with DIFFA's goals.

Our project begins with a ShowHouse. Not your ordinary garden (club) variety, but with world-class talent, open to the public (next October in NYC) to raise funds, with a silent auction and a dinner benefit that will be anything but run-of-the-mill. Eight phone calls brought us a stellar cast: Within a week, the artist David Hockney, architect Michael Graves, designer Andrée Putman from France, Ettore Sottsass from Italy, plus the American superstars Mario Buatta, Jay Spectre and John Saladino had agreed to design rooms. And Wolfgang Puck (of L.A.'s Spago) will dream up a kitchen.

If you can't visit the ShowHouse in person, it'll be featured in February's special issue—from which our publisher, Steve Burzon, will give 5% of the advertising revenue as a further donation to DIFFA. Can you get involved? You bet. We need whatever you can give. Whether its from corporations or individuals, in the form of important money or small donations or products and services for the ShowHouse. All contributions are, of course, tax deductible. We've put together an information package, so send queries (or checks) to The DIFFA/Met Home ShowHouse, Dept. 1843, 750 Third Ave., NYC 10017. We'll get by with a little help from our friends.



THOMAS HOOPER

*Our ShowHouse:
The right project at
the right time*

—Dorothy Kalins, Editor in Chief

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The emphasis is on style and comfort in seating by Bernhardt. This inviting shelter sofa with plush multi-pillow back and deep cushion is covered in white duck, one of the many decorative options.

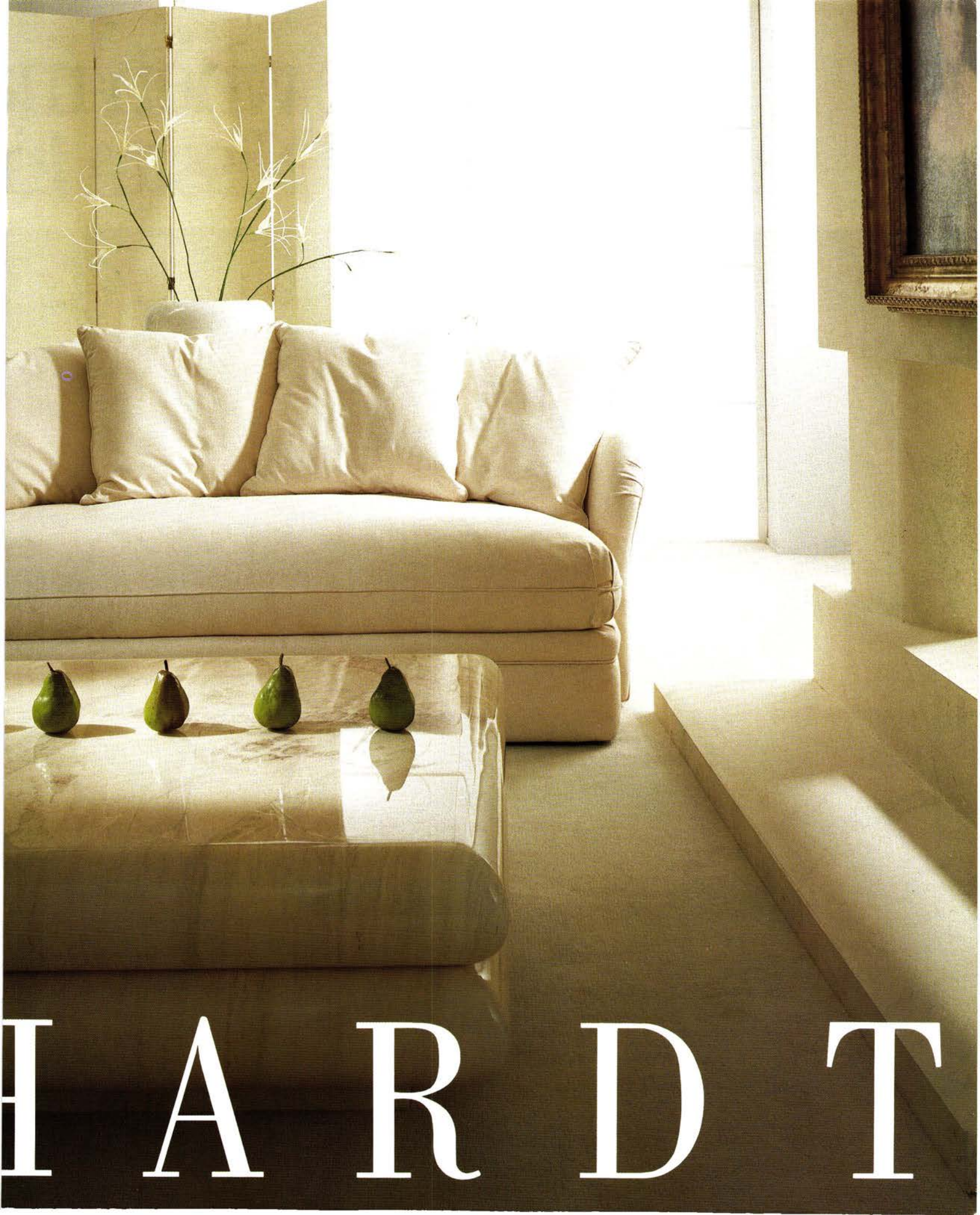
Complement with accents such as the double roll cocktail table from the Bernhardt Marbella Collection. See the many ways Bernhardt suits your taste by sending \$8.00 for upholstery catalogs to Bernhardt, Box 740, Dept. M-48, Lenoir, N. C. 28645. For additional information, call 1-800-345-9875 (except in North Carolina.)

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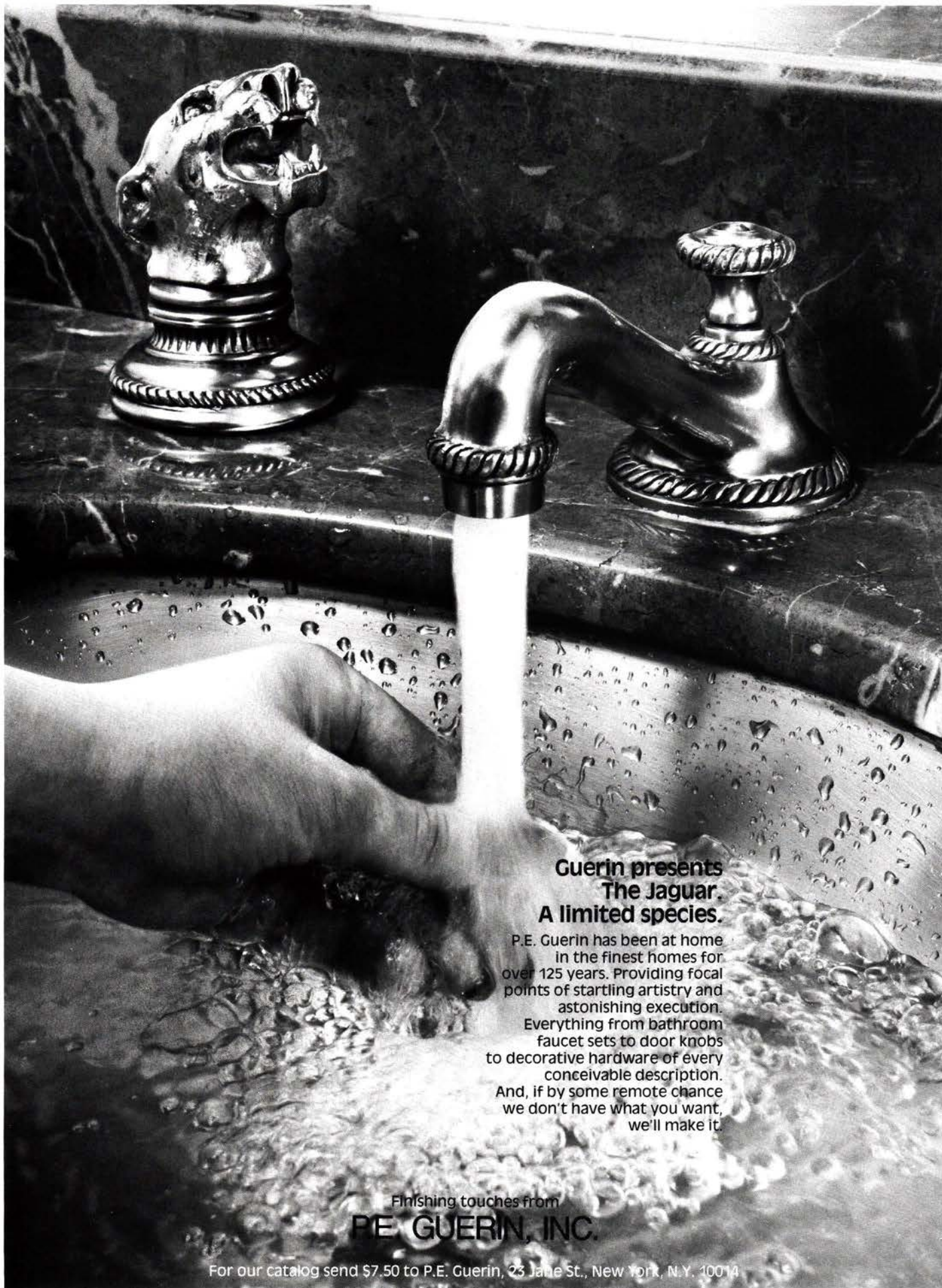
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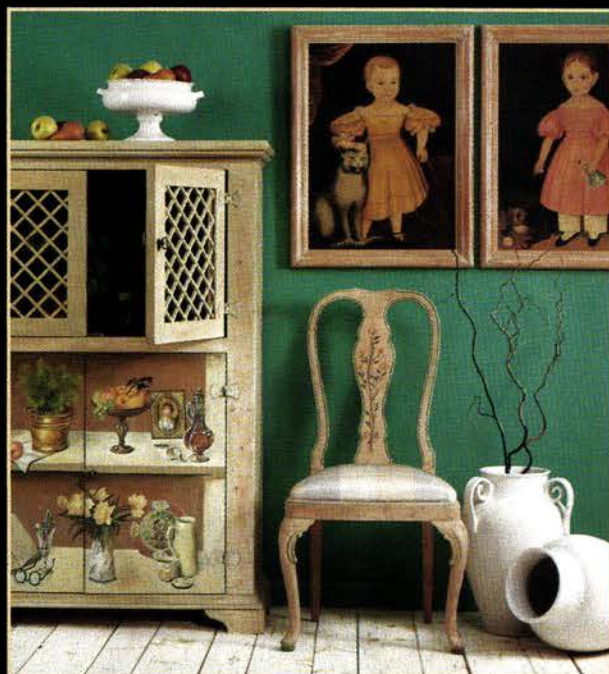
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Again this year, you can see our April "Elements of Style" issue brought to life through displays, windows and decorating/entertaining seminars at Bloomingdale's 59th Street Store, New York City during March 15-28, 1988.

See the four "Elements of Style" in this issue. . . Glamour, Grand Tour, Expressionism and Salsa displayed in Metropolitan Home designed vignettes featuring Natuzzi, Brown-Jordan, Bauhaus, Lane, Bernhardt, Henredon and Swaim furniture in Bloomingdale's Fifth Floor Furniture Department.

Join Metropolitan Home Editor Ben Lloyd for our "What Your Rooms Will Be Wearing Next Year" design seminar. He will explore and define today's best home and design trends as he creates a Metropolitan Home room right before your eyes. Friday, March 18, at 12:30 p.m., Bloomingdale's 59th Street Furniture Department, Fifth Floor.

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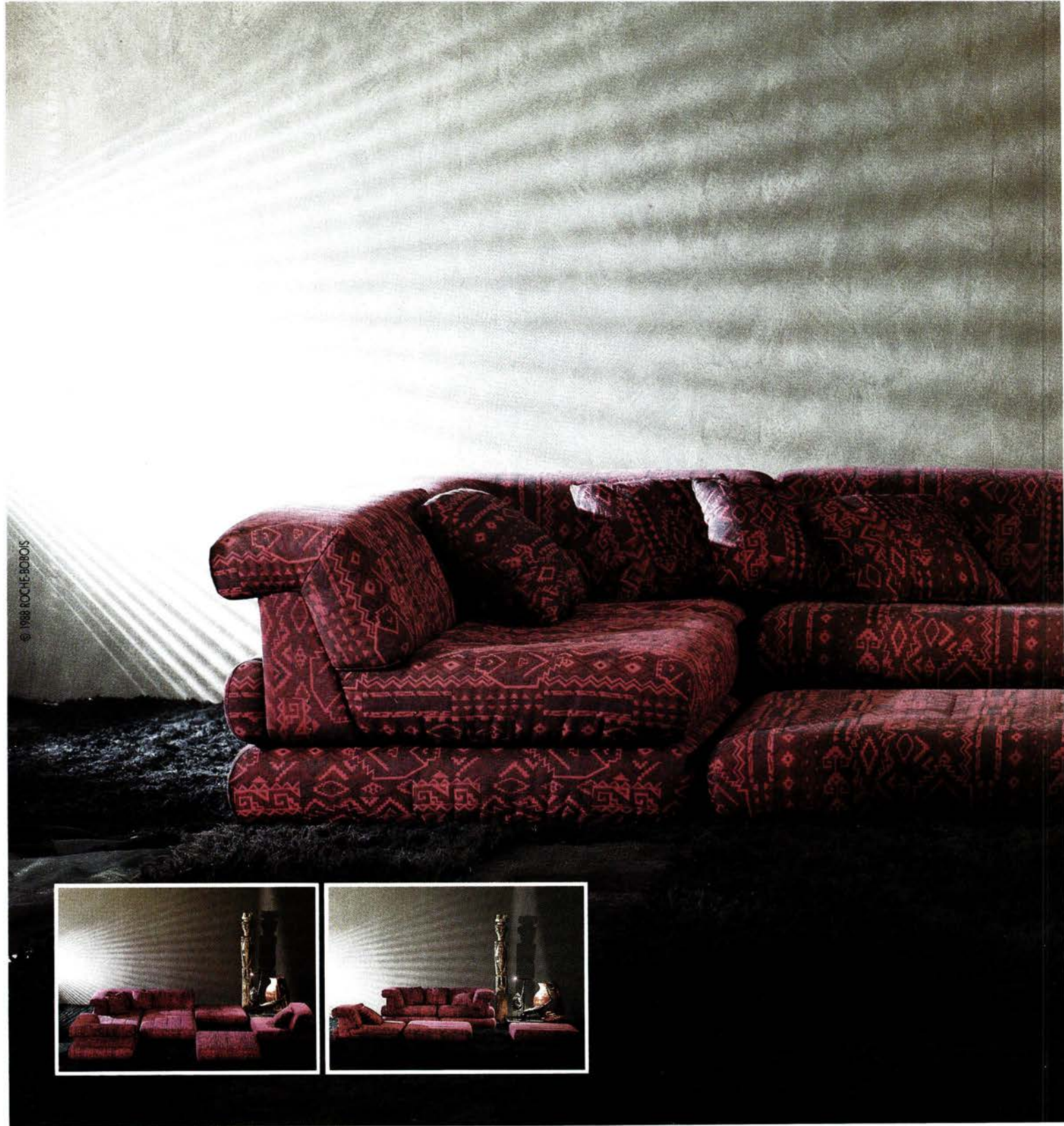


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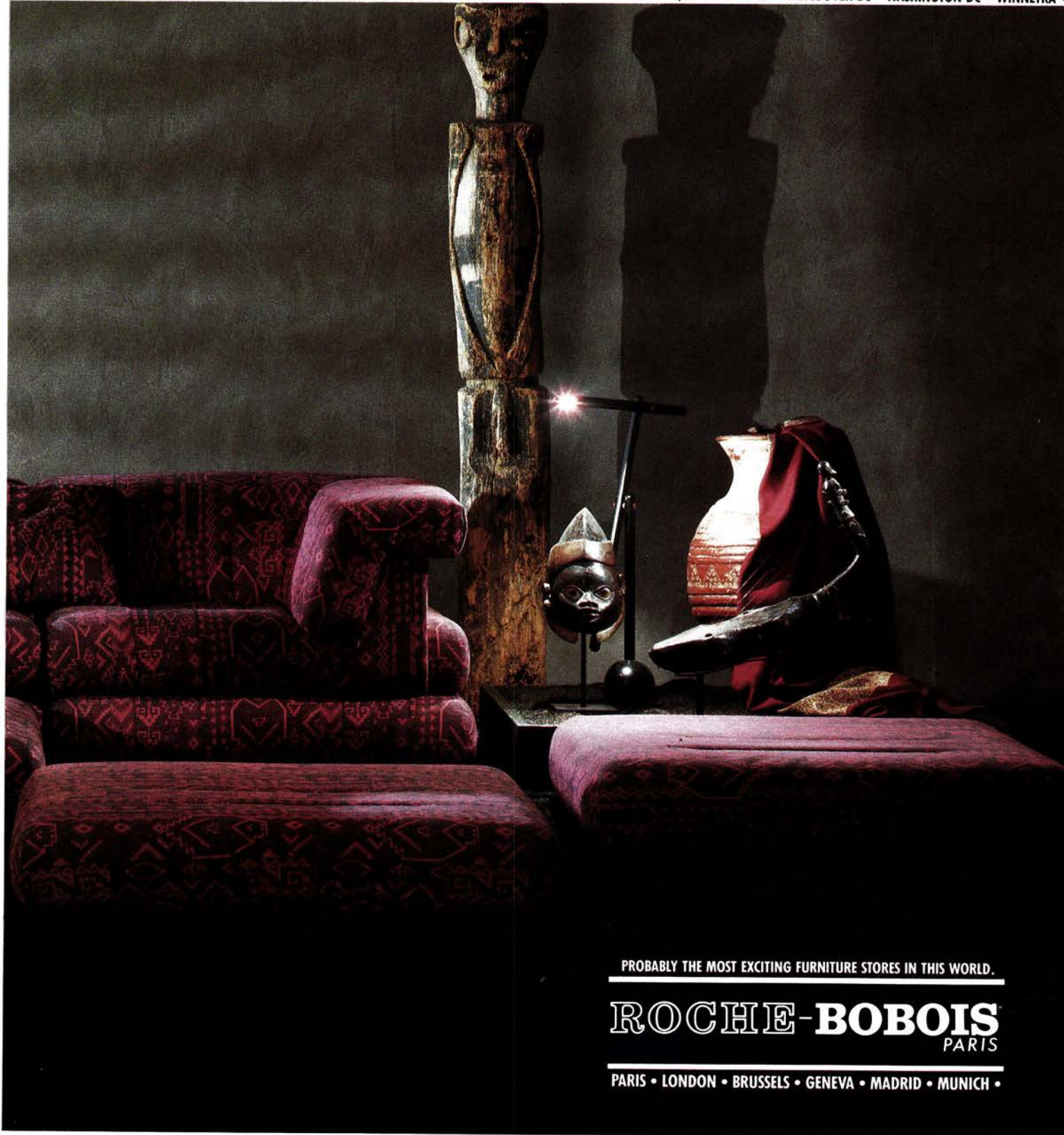


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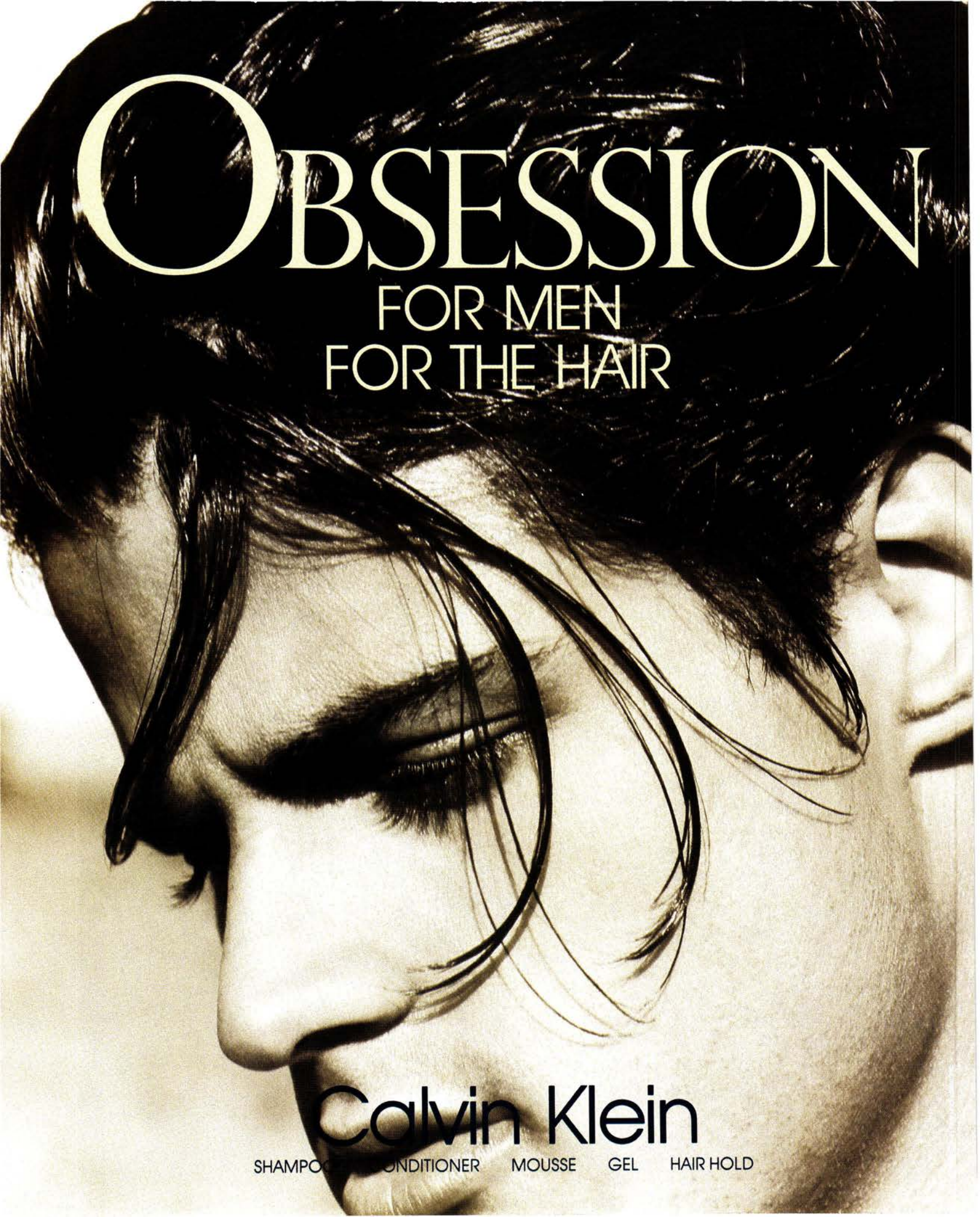
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Dr. Swatch knows the answers to your questions**

GIBSON GOOF?

Enclosed is a photograph of a black ink rendering of a "Gibson Girl" on 11-by-14-inch



illustration board. It was authenticated as a period drawing, but since there were other artists who imitated Charles Dana Gibson, the appraiser wasn't sure if this rendering was actually done by Gibson himself. Could you tell me how much it might be worth?

—Stella H. Waldeck
Pittsburgh, PA

Walt and Roger Reed, dealers in American illustration at Illustration House in NYC, often have Gibson pen-and-ink drawings submitted to them for authentication. It was common for Gibson admirers to reproduce his Gibson Girl illustrations, so there are lots of copies of the imposing, stylish women from around 1890.

Many Gibson drawings are at the Library of Congress, but he was a prolific artist. The Reeds are 99% sure yours is an original by Gibson, making it worth \$2,500.

A HOT MUG SHOT

This ceramic mug was manufactured during the Watergate era. It has a picture of President Nixon on it and a facsimile of a \$3 bill. What is it worth?

—Judy Pollock
Grand Prairie, TX

Your Nixon mug was made in Japan in 1973 for General Housewares of San Rafael, California, according to Ted Hake, a York, Pennsylvania, dealer in political memorabilia. Soon after 2,000 of them were sent to market, most were seized and destroyed by federal agents who charged that printing the \$3 bill violated federal currency laws. Hake says your mug is worth \$15 to \$25. Someday it may be worth more because it is rare.



TABLE D'HOTEL

Enclosed is a photo of an elaborately hand-carved old library table. It has never been refinished and is in excellent condition. It appears to be made of walnut. Can you tell me anything about this piece?

—Ray Hering
St. Germain, WI

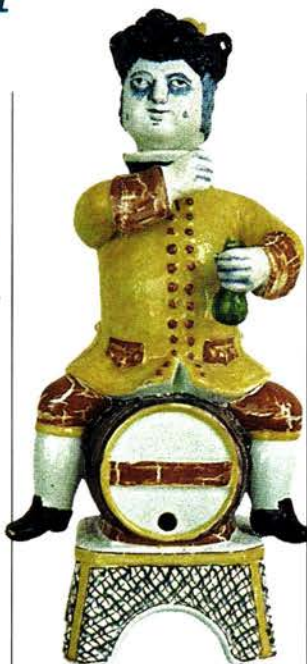
Tables in the French Renaissance style were manufactured in quantity in the late-19th and early-20th century for hotel and apartment house lobbies, as well as



private homes. Those made in Europe for export usually are branded "Made in France" or "Made in Italy." Yours may be American. It has good proportions and is a pretty accurate copy of a 17th century French design, so you might get \$500 to \$750 for it.

FLAKY FAKE

Can you help me identify this amusing decanter? The head is the stopper. It's marked "KC." I guessed it was from



1945, but an authority I consulted thought it was probably older and either of Portuguese or German origin.

—F.W. Hubby
Niantic, CT

Susan and Al Bagdade, Northbrook, Illinois, specialist dealers in French ceramics, said your tin-glazed spirit cask is probably German. It is very hard to authenticate ceramics from a photograph, but the base is decorated with latticework, which is frequently found on French faience and also used by German potters in this century. The flaking in the red iron trim on the cuffs and pockets appears to be intentional, to make the piece seem older than it is. Although it's more a nov-

elty than an antique, it is attractive so it could bring somewhere between \$100 and \$150.

WHISTLEBLOWER

I found this teapot in my grandmother's basement. The stand and handle are made of brass. On the bottom it says: "Jos. Heinrichs, Paris/New York, pure copper, sterling silver." There are two metal connectors sticking out in back. How was it used and what is its value?

—P. Becker
Belle Harbor, NY

Your 1930s electric teakettle may have once been silvered over copper or it may just be silver-lined. It is hard to tell from the photograph. It is a pretty piece, but not rare. Because it has nice lines, you might get \$65 for it; more if you could find the cord.



Have a similar question?

Send clear prints or 35mm slides with details to Dr. Swatch, Metropolitan Home, 750 Third Ave., NYC 10017. All questions will be answered in time.

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Bullock's, California

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TOMORROW'S BATHROOMS TODAY

Glamorous Spaces That Meet Buyer Expectations



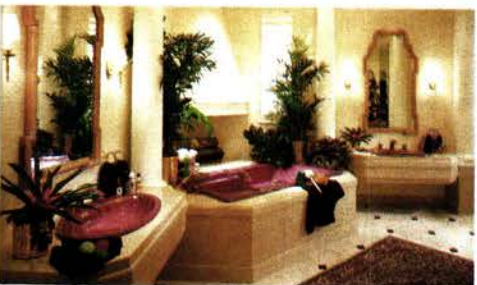
For first-time buyers: young dreamers



For move-up buyers: today's traditionalists



For empty-nester buyers: new romantics



For luxury buyers: affluent achievers

Today's consumers are homebodies, yet they are homebodies with a difference. They want glamour, especially in the most private places in their homes. They want a sense of enchantment in their master bathrooms, the places in which they seek refuge from the stresses of modern life. No matter whether they are young dreamers, those first-time homebuyers just feathering their nests, or affluent achievers, those luxury buyers realizing the castle of their dreams, they want to live beautifully.

Builders and remodelers need to entice these buyers to fulfill their fantasies. The bulge of baby-boomers moving into the 35- to 54-year old age group have already started on the path of the American Dream of homeownership. They are discretionary buyers. The master bathroom, therefore, can present the ultimate opportunity for builders and remodelers to lure these consumers into realizing their desires.

Tomorrow's bathrooms are those that realize the needs and desire, the dreams and fantasies of today's consumers. For the 1988 version of Eljer's Designer Bathroom Project, four teams of award-winning architects and interior designers were charged to design homes with master bathrooms to entice four different buyer types. The bathrooms, featured in this special section, are in real homes designed to meet the needs of each of four markets: the young dreamers, the first-time buyers just entering the market; today's traditionalists, the families who buy the moderately-priced up-grade; the new romantics, empty or near empty nesters who purchase luxury move-up homes; and the affluent achievers who buy the custom, one-of-a-kind home.

Eljer, the national plumbingware producer, sponsored this project, built the bathrooms and provided all plumbingware. Project coordinator was Christina Farnsworth, Senior Editor of *Professional Builder Magazine*.

For additional copies of this 24-page, *Tomorrow's Bathrooms Today*, and for information on the plumbingware shown, write to Eljer, Dept. PB, 901 Tenth St., P.O. Box 37, Plano, Tex. 75074.

Move-up buyers...

PERSONAL RETREAT FOR TODAY'S TRADITIONALISTS

The soft tranquility of a blue-spruce forest, the silvery shimmer of platinum and the icy serenity of glass block combine with the design motif of the plumbingware to give this master bathroom the meditative qualities of a spa.

Architect John D. Bloodgood designed the bathroom, shown here, for move-up buyers, families with traditional values and an interest in health. The light-filled room exemplifies a sense of solitude that replenishes the spirit, something that today's parents can use to keep themselves from succumbing to the stresses of normal daily activities in a dual-income family.

"Move-up families want everything, but they are limited by space and the cost of materials," said Bloodgood. "Our basic credo is not to forget 'the room' in bathroom. This bath is a room in all three dimensions." The diagonal floor plan creates the perception of stretching the room. A barrel-vaulted ceiling arches over the center of the room and provides the feeling of a limitless canopy of the sky. The semi-circular glass shower/tub bay expands the space. The design emanates from the motif established by the plumbingware. A slender

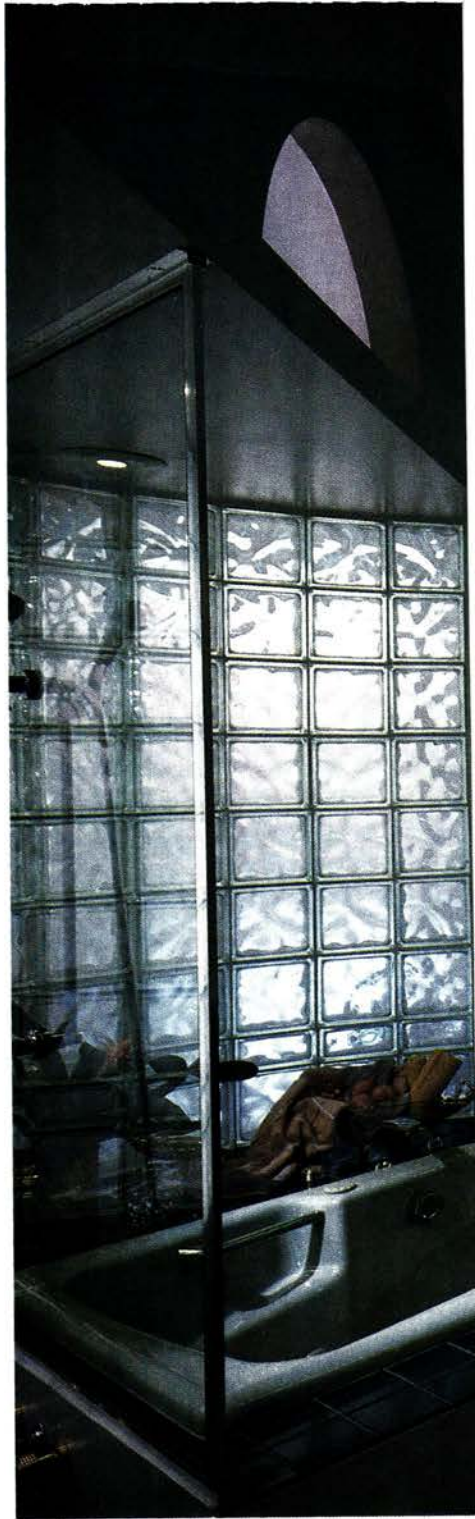
arched window reverses the shape carved into the pedestals of the lavatories. The view is of a private walled garden accessible only from the master bedroom.

From the glass-block alcove, the whirlpool bathtub cants into the room and points to the garden window wall. The tub shares the alcove with the separate shower. The glass block continues beyond the alcove to form a private compartment for the toilet and bidet.

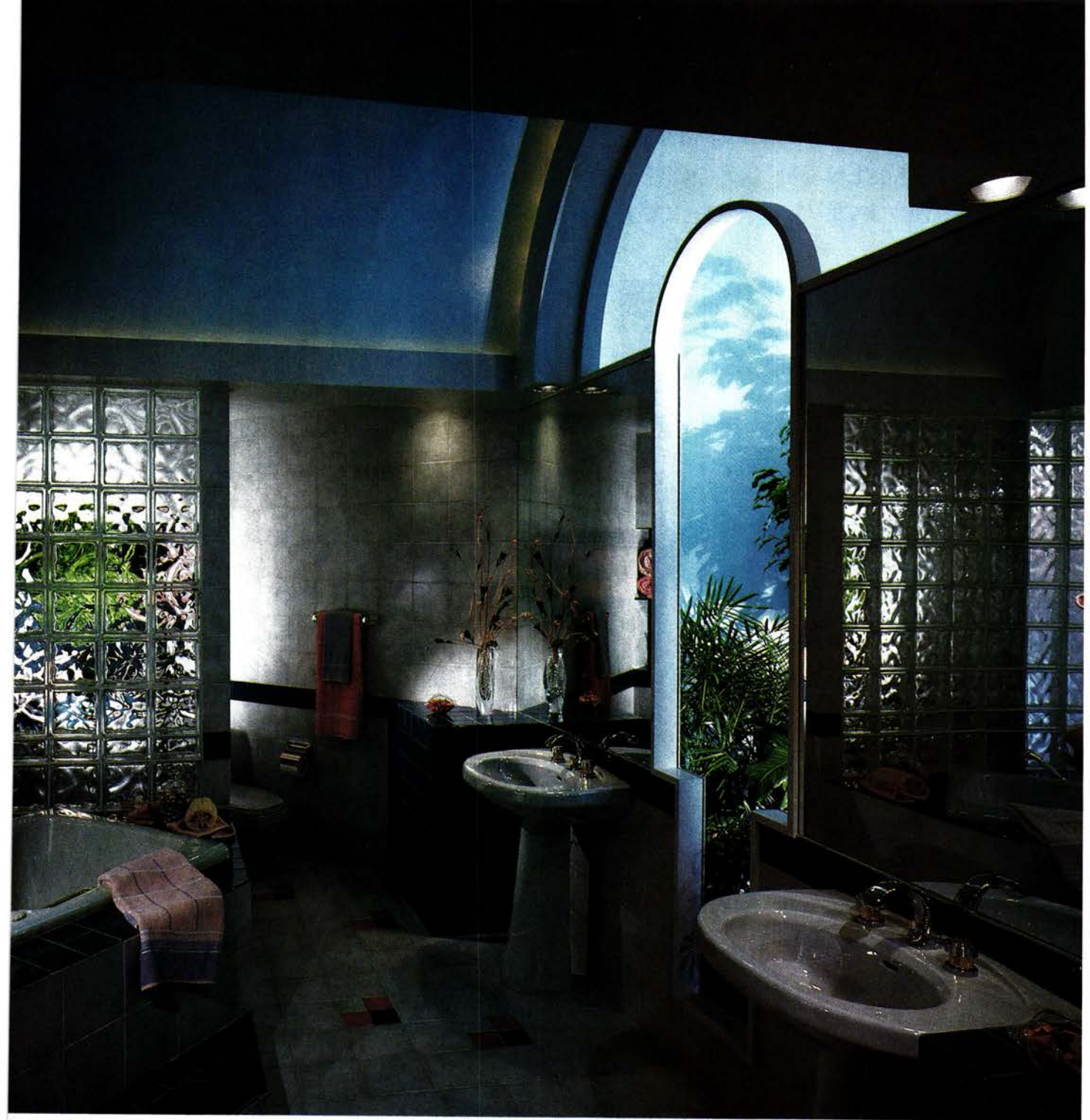
Interior Designer Judy Morse continued the sense of tranquility of the design. "Platinum, the whole range of greys, is the new neutral," Morse said. The blue-sky vault and lustrous blue spruce tiles balance the glass block. The color play of coral in tile and accessories adds a special spark of fun.

Light, color and form are the essentials of this master bathroom spa. Natural light suffuses the shower giving the bathing ritual a sense of rejuvenation. The glass wall between the shower and the whirlpool tub provides separation without confinement. A step keeps water within the shower. The tub platform provides space for towels and accessories.

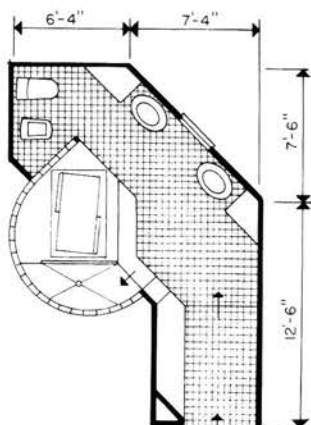
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"We wanted to provide a feeling of luxury and space at a very achievable cost," said Architect John D. Bloodgood, Bloodgood Architects, Des Moines, Iowa.



"Soft coloration lets the people dominate," said Interior Designer Judy Morse, Aspen Flair Interiors Inc., Denver.



Spa-like master bathroom with an Eljer whirlpool bathtub has a sense of comfort and spaciousness from the blue-sky vaulted ceiling to the double-arched garden window. Long, angled plan emphasizes the sense of spaciousness.

Separation of bathing functions without a sense of confinement and abundant light appeal to move-up buyers

Even the most private functions are not denied natural light. The glass block wall continues and forms a compartment for the toilet and bidet.

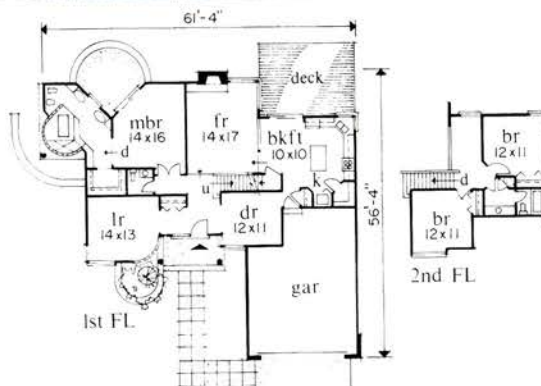
Interior Designer Morse has appeased all of the senses. Beautiful crystal sculptures, crystal vases with floral arrangements and several colors and patterns of towels and accessories accent the bathroom. Potpourri in clear containers adds both color and a soft pervasive scent.

The lustre of the blue spruce tile gives it a semi-transparent feeling, a feeling of depth, said Bloodgood. Soothing platinum color of tile and Eljer plumbingware and the subtle sparks of crystal, coral and brass and chrome accessories allow the owners to dominate their retreat.

And private retreat it is, one that will entice move-up buyers. The main-floor master suite has a private walled garden. Two other bedrooms and one bathroom are on the second floor. Glass block and a garden off of the living room, keep the 2090-square-foot home's design consistently light-filled and fresh. Yet over-all the home features simple framing so that it is affordable to build, said Bloodgood.

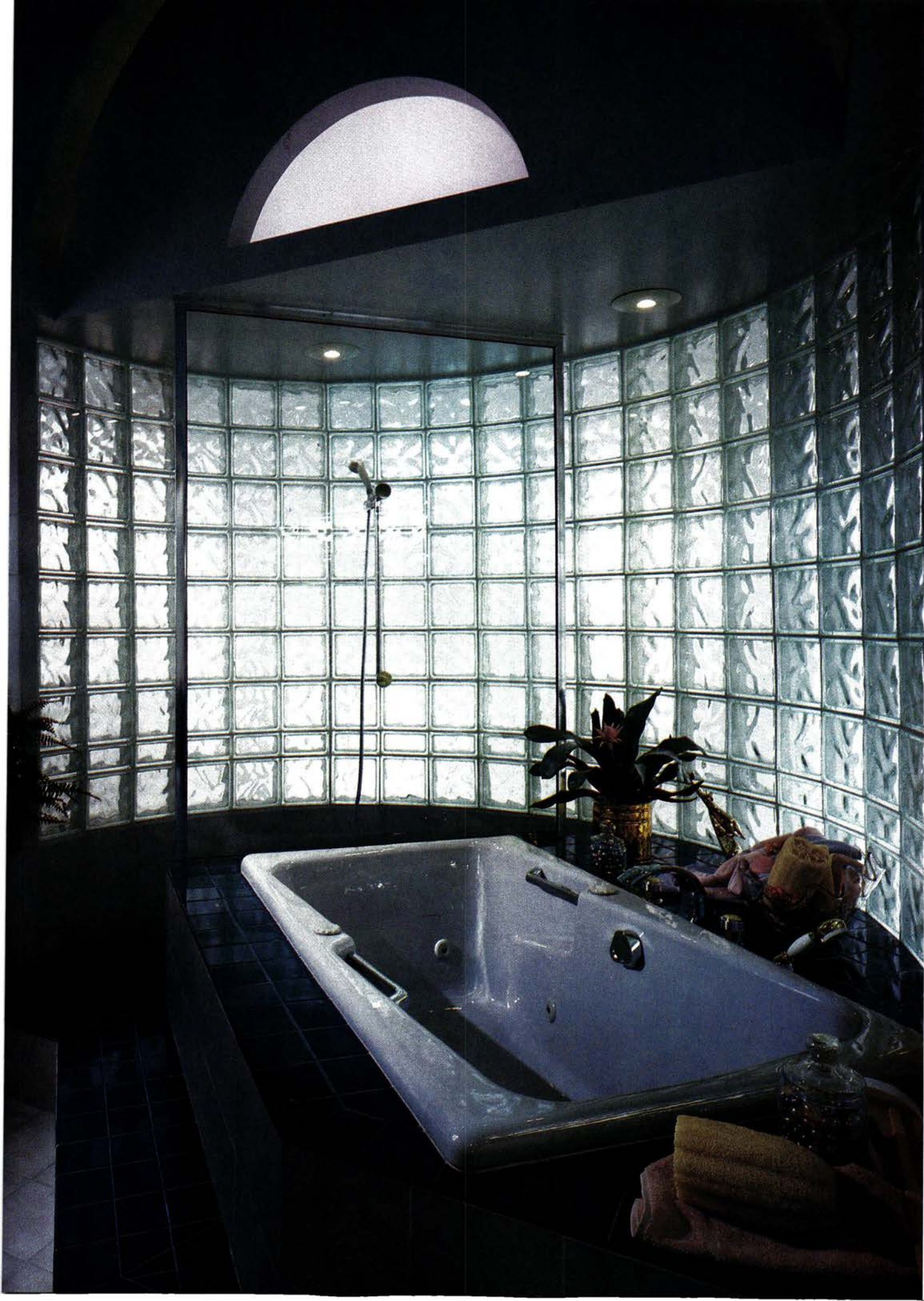
The 2090-square-foot, two-story home features the master suite on the first floor. Visible from the master bathroom, a private walled garden is accessible only from the master bedroom.

The Eljer plumbingware specified in the master bathroom includes a Canterbury Suite consisting of a whirlpool tub, pedestal lavatories, toilet and bidet, all in Platinum color. Faucets are Erielle in chrome and polished brass, shower is from Eljer's commercial line and features a 25-inch grab bar. Accessories in chrome and brass are Clarisse. Midstate provided all wall and floor tile. Pittsburgh/Corning provided the glass block.



Light from the glass block suffuses the shower/tub alcove. A private nook contains the bidet and toilet.

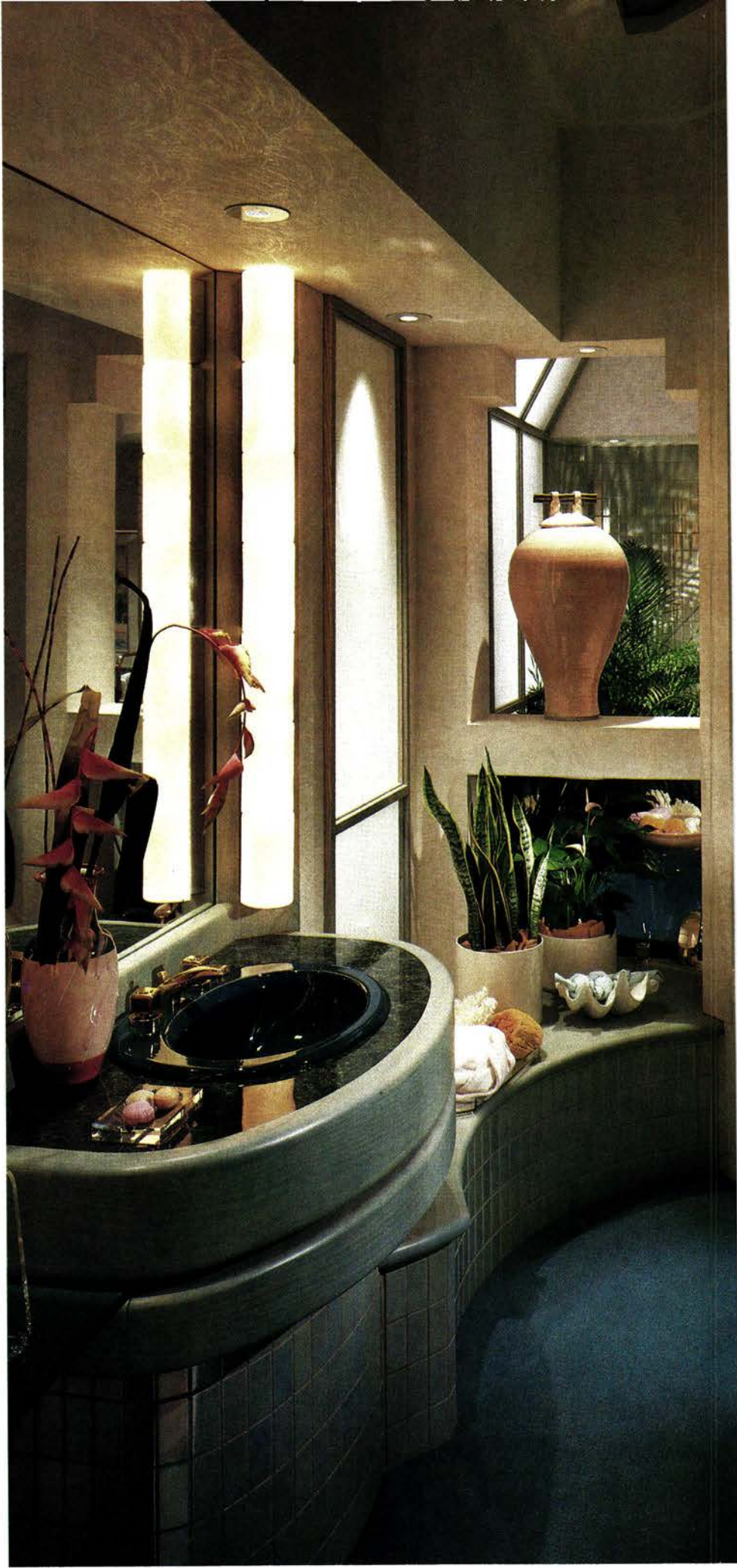






"These empty-nester buyers are very discerning; they reflect an independence of attitude and lifestyle," said Architect Arthur Danielian, Danielian Associates, Irvine, Calif.

"We created a soothing and restful space where one can spend time relaxing," said Interior Designer Beverly Trupp, Color Design Art, Pacific Palisades, Calif.





Empty-nester buyers...

TROPICAL PARADISE FOR THE NEW ROMANTICS

Sensuous curves and variable lighting set the stage for diligent days and enchanted evenings in this master bathroom designed for affluent empty nesters.

"As much as possible, everything has free-form organic curves. The curves are suggestive of those in the plumbingware," said Interior Designer Beverly Trupp.

Empty nesters and second move-up buyers are in their peak earning years. They are

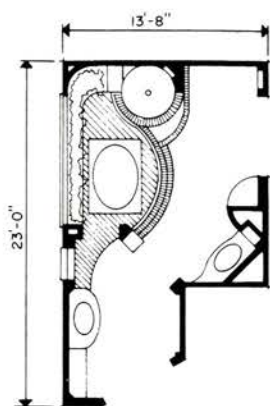
also finishing the task of raising children. It is important to meet their practical needs while at the same time indulging their sense of romance.

The tropics: Cerulean skies, azure seas, warm sands, iridescent seashells—gentle warmth, soft coolness and movement. "Like the wind blowing through the trees. We wanted to go through circular, serpentine and waving patterns to make this master bathroom a very refreshing space," said Architect Arthur Danielian.

Two corbeled arches divide the wet areas from the dry areas. The dry area is a transitional space from the master bedroom. It features a bench, lavatory and vanity table. Trupp floats the Verde-colored lavatories on a marble-like laminate that suggests a mountain pool.

Similarly the Verde whirlpool bathtub lies suspended in a driftwood-colored platform over a lighted glass block strip. The shower, made up of opalescent-tile on serpentine walls, forms the back of the bathroom. Bidet and toilet share a nook next to the shower and a heated towel bar.

Continued on next page



Undulating curves in the overall plan, the Eljer plumbingware and other details give a soothing effect to this empty-nester bathroom.

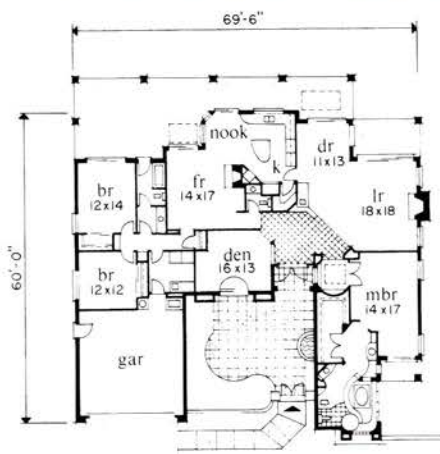
Night and day—variable lighting creates the mood

Though this master bathroom is lush, sensual and romantic, it is also practical. Separate lavatories provide room for grooming in either the wet or dry areas. The toilet and bidet are in a niche. The whirlpool and the shower are the room's focal points and share an underlit island-like platform.

Variation in the lighting design dramatically changes the room from day to nighttime moods. The design team worked with *Professional Builder*, the design staff of *Better Homes and Gardens* magazine, and consultants at the General Electric Nela Park Lighting Research Center to place special emphasis on day and night lighting. Natural daylight enters through a greenhouse window. Side lighting on the mirrors over the lavatories provides grooming light. Tivoli lights under storage shelves add a festive touch. It is the parallel bands of fluorescent light concealed behind ceiling moldings, however, that create the essential romantic nighttime mood. Warm white bulbs provide daylight. Blue fluorescents cast a twilight glow.

Accessories, from lush plants and the lobster claw flower arrangement to the palm trees on the towels, maintain the tropical island feel.

The 2854-square-foot house that includes this master bathroom is both practical and glamorous. Entry to the home is through a private, gated garden with a reflecting pool. The home has three bedrooms, a den/bedroom and two and one half bathrooms. Quiet formal rooms are near the master suite. Secondary bedrooms and bathrooms flow off the informal family room/kitchen.



Night or day this bathroom captures moods with its variable lighting. Verde plumbing fixtures by Eljer and opalescent tile capture the sense of still pools and iridescent seashells.

The 2854-square-foot home consistently repeats the circular theme shown in the master bathroom in details throughout from the reflecting pond to the kitchen counters.

Eljer plumbingware specified in the master bathroom includes a Renaissance whirlpool bathtub; Calypso lavatories; Windsor one-piece toilet; Valencia bidet, all in Verde color. Polished brass faucets are Eljer's Dimension and accessories are Celestine. American Olean provided all ceramic tile.



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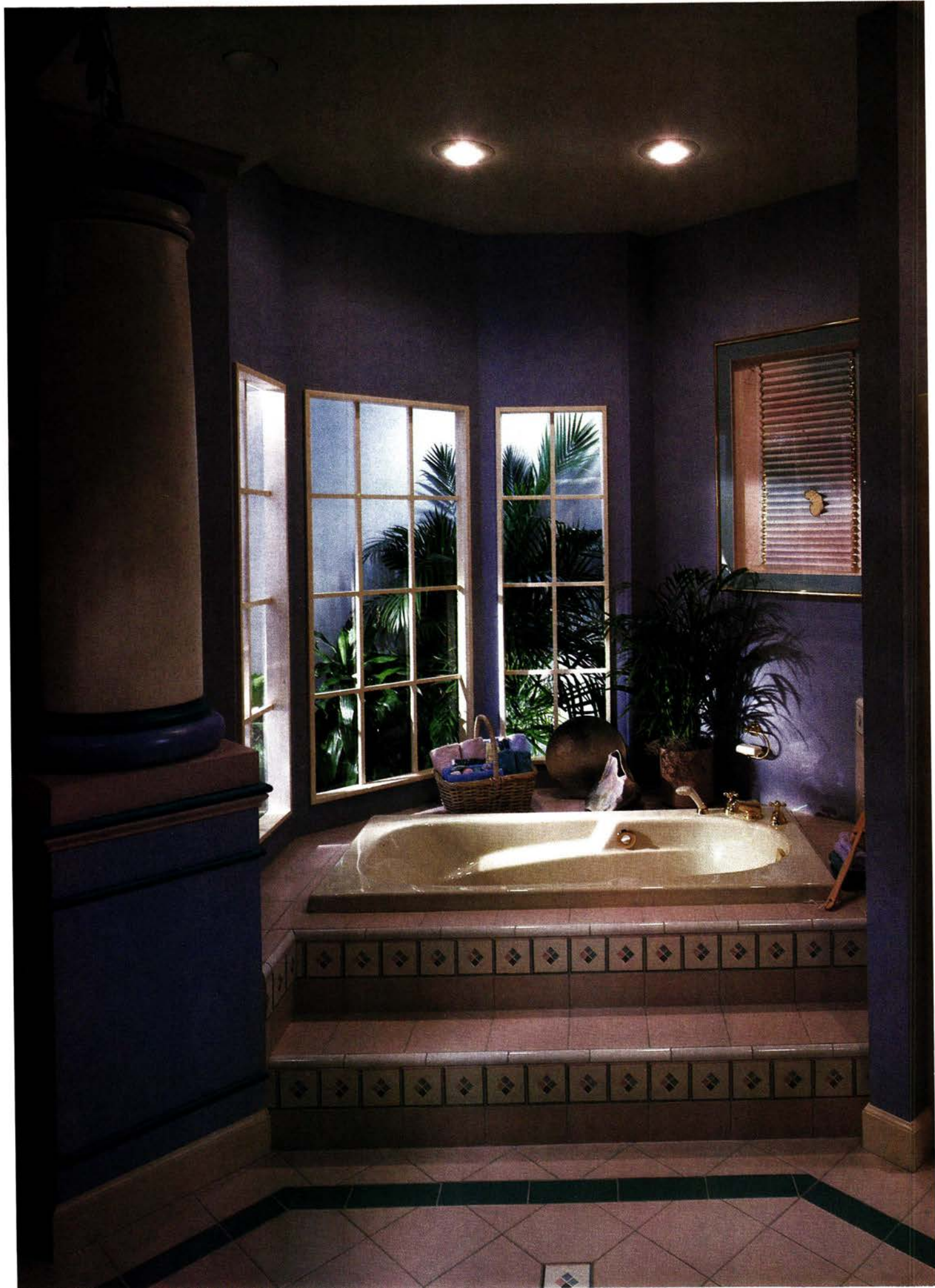
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First-time buyers...

A SECLUDED GARDEN FOR YOUNG DREAMERS

Even first-time buyers want a private garden. They dream of luxury and space. They want privacy and sparkle. The trick is to provide the perception that they can get all that they want in a home that they can afford.

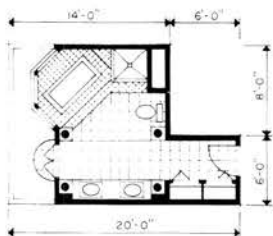
"From the whirlpool bathtub to the separate shower and indoor-outdoor relationship, we concentrated on elements that really turn on the first-time buyer," said Architect Mark Kaufman. Yet the elements are all packaged in a moderate 10- by 14-foot space—a space that is easily worked into a modestly-sized first-time buyer house. To give this master bathroom a luxury feel, Kaufman uses a formal axis with cathedral ceiling that moves from the entry past the lavatories and out the French garden door. To provide a sense of spaciousness, he uses a lot of glass with views into the private garden. Kaufman separates functional areas in the bathroom by grooming task but does not specify compartments which would have made the room seem smaller.

Set in the bay window, the whirlpool bathtub has the feeling of an outdoor pool. A separate shower tucks into one corner for early morning bathing. Two lavatories give even first-time buyers separate grooming areas. The toilet, tucked behind a

column, is remarkably private for such an open bathroom.

Interior Merchandiser Kathy Andrews embellishes the bathroom with exciting, party colors: periwinkle blue, party pink, clear aqua and for balance a beige that matches the Natural-colored Eljer plumbingware. Color balances the architectural elements so that there is a sense of luxury without intimidation. Materials used are readily available and, therefore, well within the budget for a home targeted to first-time buyers. A standard-sized bay window behind the whirlpool bathtub allows the tub to angle into the private garden space. The bay's bumpout physically expands the room and directs the eye to the garden beyond. A French garden door gives

Continued on next page



Readily available bay window not only expands view to the garden but also allows Architect Kaufman to angle the whirlpool bathtub. Plan's formal axis directs eye to and through the garden door.



"We have been meeting continuing demand for these types of bathrooms in the lower price ranges," said Architect Mark Kaufman, Kaufman Meeks Inc., Houston.

"Cool, clear colors add the emotional excitement to woo the first-time buyer," said Interior Designer Kathy Andrews, Kathy Andrews Interiors, Houston.

Party colors create a fiesta for young buyers

direct access to the outside. A transom above the door emphasizes the cathedral ceiling and pours light into the lavatory grooming area. To reduce costs without reducing the bath's appeal, standard windows could be substituted for the transom and French door. Also, the cathedral ceiling could be lowered without losing the dramatic effect.

A strip of incandescent lights over the lavatories provides for good color balance.

Judicious use of up-graded

hand-painted tiles makes the room sparkle. Andrews uses the colors in the patterned tiles throughout the room. A band of aqua tile sketches the room's perimeter. Standard 8 by 8-inch tile in a color called party pink cover the floor, tub deck and counter.

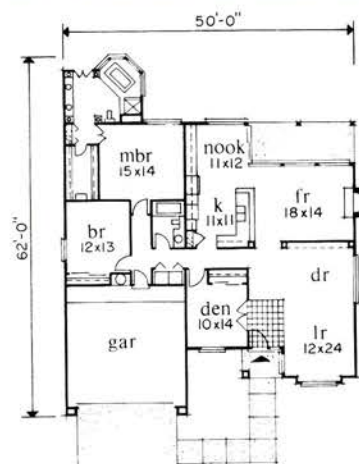
Periwinkle-blue papered walls set off the Natural-colored plumbingware and the columns. Columns have bands of party pink, aqua and periwinkle. Towels, art and other accessories all maintain

the color theme, set by the plumbingware.

The sense of architectural excitement manifested in the master bathroom carries into the rest of the 1780-square-foot, single-family home. The foyer sets up a formal axis that ends at the covered patio. Formal rooms are open to one another. There are two bedrooms and two full bathrooms. The study off of the foyer could serve as third bedroom.



Bathroom packs a lot of form and function into a limited amount of space. Colors make it sing. The 1780-square-foot plan has similar impact.



Eljer plumbingware specified in the master bathroom includes a Haven whirlpool bathtub, a Middleton shower stall with glass door, Raleigh lavatories and a New Emblem toilet, all in Natural color. The Orleans faucets are polished brass. Wall accessories are Camille. Walker Zanger provided all party pink tile. American Woodmark provided cabinetry.

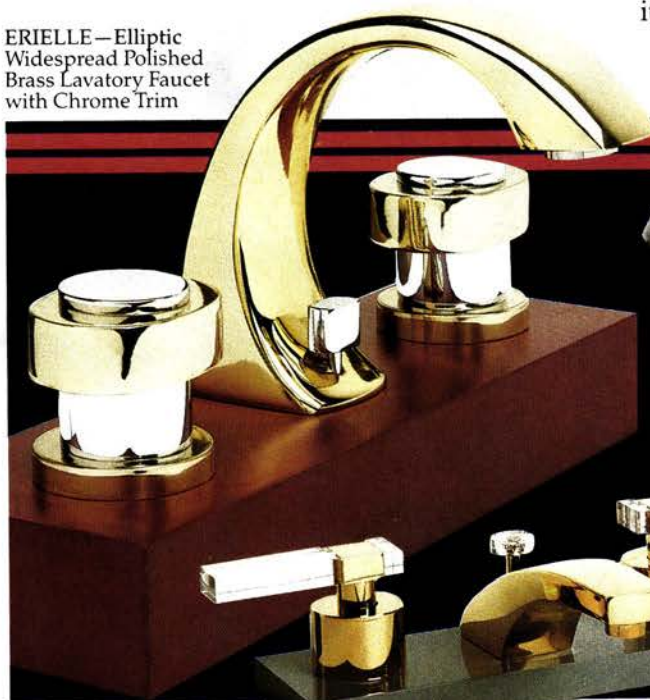


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GALLERY Widespread Gold-Plated Lavatory Faucet with Clear Innova Acrylic Handles



GALLERY Widespread Chrome Lavatory Faucet with Clear Crescendo Acrylic Handles



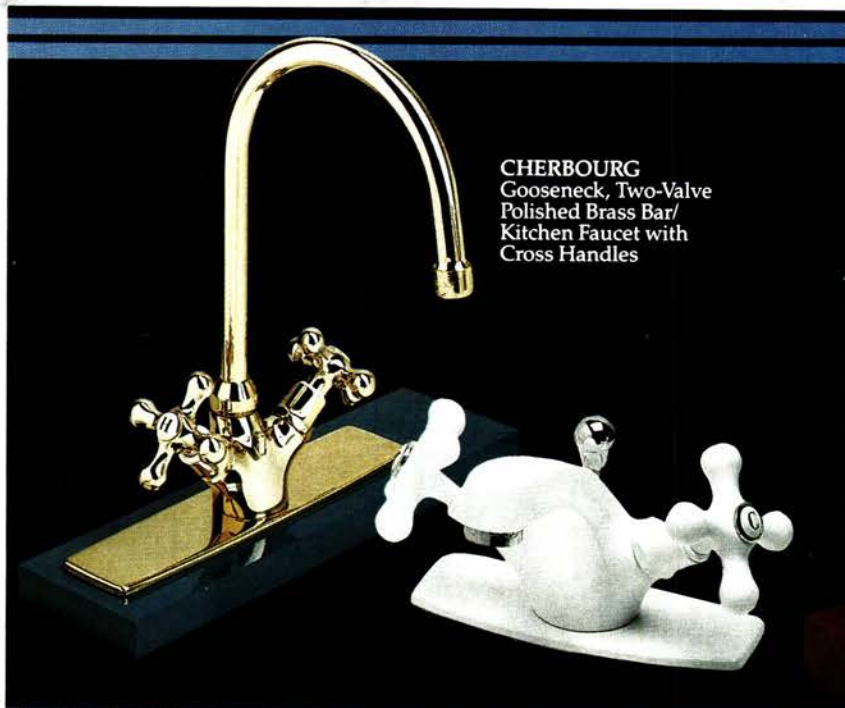
ORLEANS Widespread Polished Brass Lavatory Faucet with Cross-Handles



GRANDELLA Widespread Platinum Lavatory Faucet with Chrome Stripes



CAPITOL BUILDING



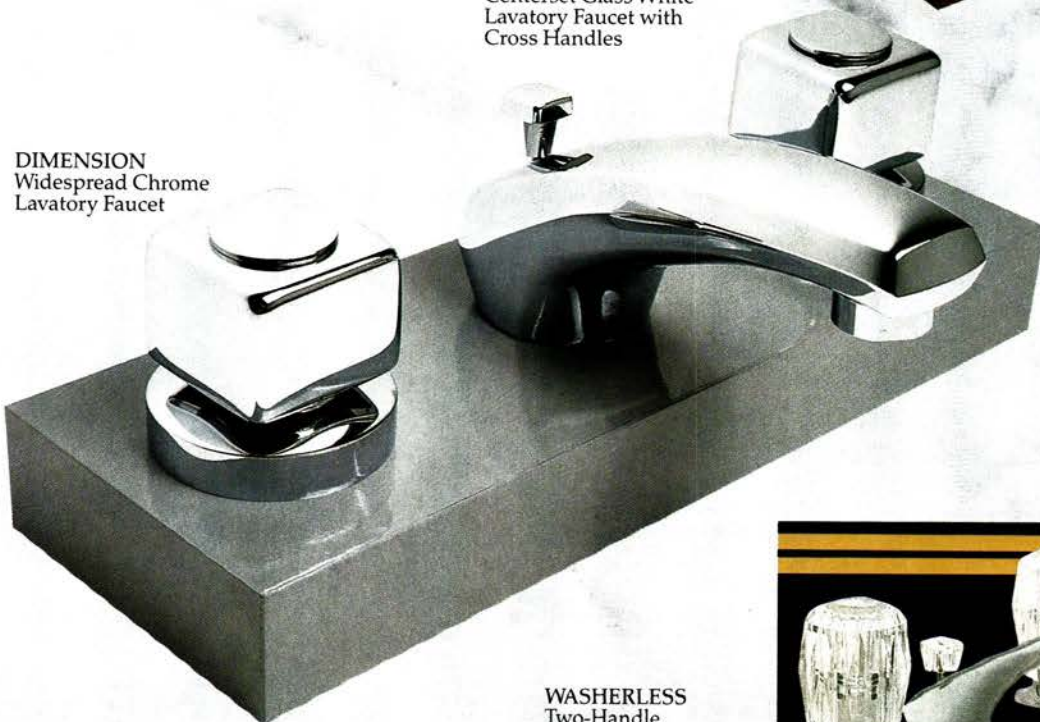
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Gooseneck, Two-Valve
Polished Brass Bar/
Kitchen Faucet with
Cross Handles



ALVERA
Centerset Chrome
Lavatory Faucet

CHERBOURG
Centerset Glass White
Lavatory Faucet with
Cross Handles

DIMENSION
Widespread Chrome
Lavatory Faucet



ALVERA
Widespread Polished
Brass Lavatory Faucet
with Black Marble
Handles



WASHERLESS
Two-Handle
Widespread Chrome
Lavatory Faucet with
Clear Acrylic Handles



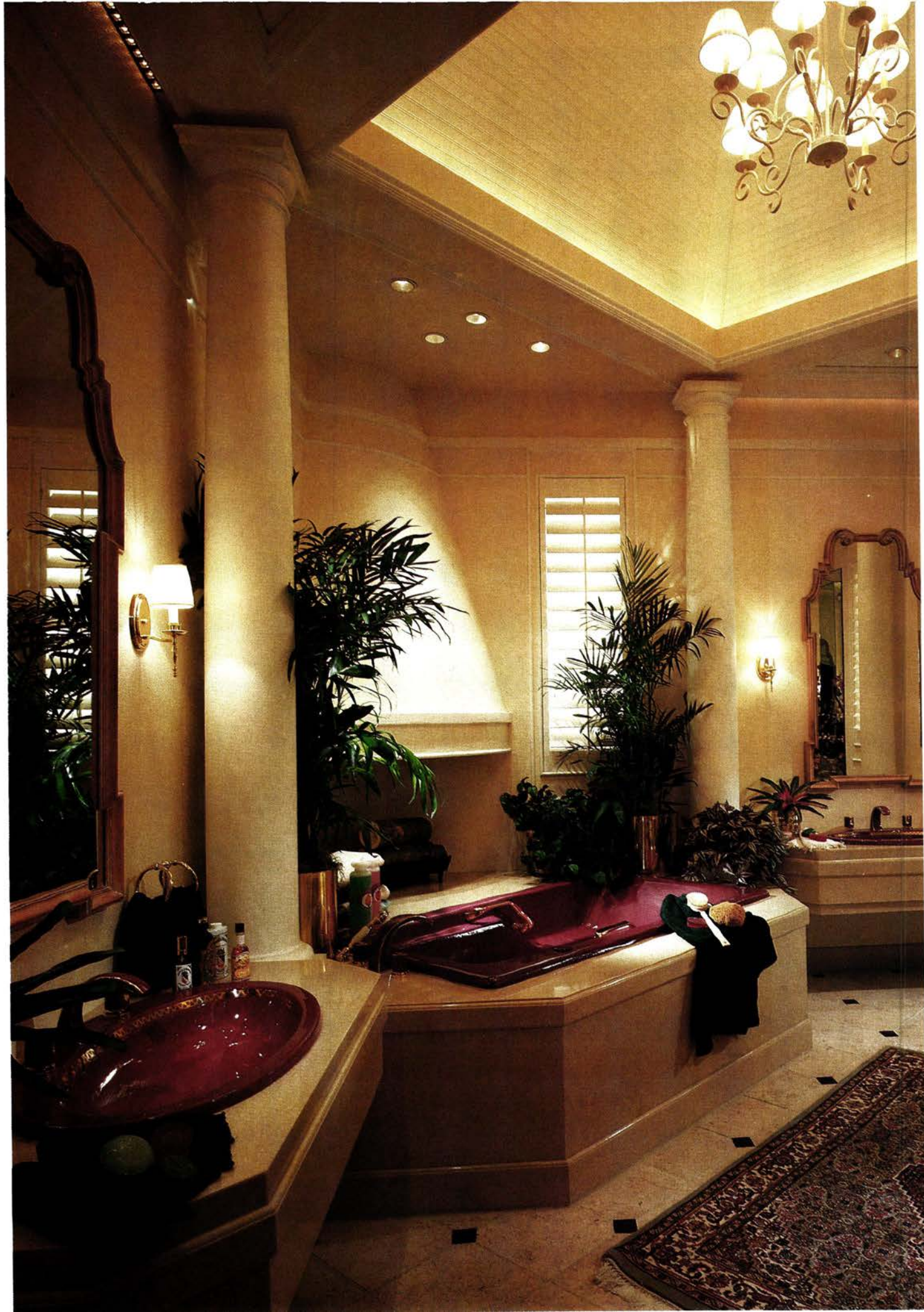
VICTORIAN
Widespread Polished
Brass Lavatory Faucet
with Wood Handles

WASHERLESS
Single Control
Centerset Antique
Brass Lavatory Faucet
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Luxury buyers...

OLD-WORLD GRANDEUR FOR AFFLUENT ACHIEVERS

For consumers who can buy whatever they want, they want what they buy to look like forever. Affluent buyers look for historical antecedents.

An imperial grandeur and classical lines are immediately evident in this luxurious Mediterranean-style master bathroom. The whirlpool bathtub on an Avonite platform backed by a corner fireplace is literally the hearth of this room. "The diagonal placement of the bathtub," said Architect Richard Martin, "breaks the rigidity of the room's L-shaped geometry." Four Tuscan columns and the vault define a square in the center of the room. The rest of the bath's functional areas rotate from that grid.

"At night, with the fireplace flickering, this bathroom will seem like a grotto," Martin said.

By day, light filters through windows covered with wide-paned plantation shutters. Symmetrically, on either side of the hearth platform, are Avonite floating vanities set with Ruby-colored lavatories.

Interior Merchandiser Betsy Godfrey used touches of black and a deep verdant green as well as a rich ruby to complement and contrast with Eljer's Ruby plumbing-ware and accessories.

Custom Mexican tiles carved out of coral reefs interspersed with small squares of Cranberry Avonite make up the floor. A rich oriental rug

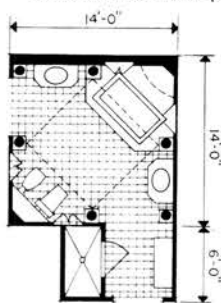
serves as a bathmat. Cove lighting draws the eye to the soaring height of the classical groin vault hung with a wrought iron chandelier.

"Detailing in this bathroom is really wonderful with all of the moldings, hidden lights, cove lighting and columns," said Interior Merchandiser Betsy Godfrey.

Affluent achievers are very discriminating about detailing. In this their master bathroom, careful detailing starts with the plumbingware. All Eljer fixtures as well as the tile feature a golden band in a pattern called Cornelia. Even the shower door has the pattern etched into its glass. The faucets, towel bars and other accessories are also ruby and gold.

The toilet and bidet are on the opposite side of the axis established by the hearth/

Continued on next page



The Eljer whirlpool bathtub backed by the hearth is the focal point of this luxury bathroom. Note the turned axis and the vaulted area within the L-shaped plan.



"At night, with the fireplace flickering, this bathroom will seem like a grotto," said Architect Richard Martin, The Martin Organization, Philadelphia.



"The detailing in this bathroom is really wonderful with all of the moldings, columns and hidden lights," said Interior Designer Betsy Godfrey, Godfrey and Associates of Orlando Inc., Orlando, Fla.

Old World bathing pavilion delights the senses

whirlpool bathtub platform. The turned axis and the columns on either side of the toilet and bidet screen them from casual view.

Lights, hidden in slots in the ceiling above the floating vanities, as well as the chandelier and wall sconces give the room an enticing ethereal glow.

The shower is adjacent to an exterior door. Outside the door is a courtyard enclosing the swimming pool. An Old World tapestry-covered bench is opposite the shower.

Columns and classical proportion are essential elements throughout this 2308-square-foot jewel of a luxury home. The columns and the family room fireplace define the space within the public rooms of the open plan. There are three bedrooms, a den and two and one-half bathrooms. The master bathroom and the guest wing have direct access to the swimming pool.



Eljer plumbingware specified in the master bathroom includes Continental whirlpool bathtub; Reminisce lavatories; Valencia bidet; Patricia toilet, all in Ruby color. All plumbing fixtures including the Eljer ruby tile and etched-glass shower door feature the Cornelia pattern from Eljer's Personal Choice design series. Faucets are Grandela and accessories are Astoria, both in Ruby. Lavatory and bathtub surrounds are Avonite.

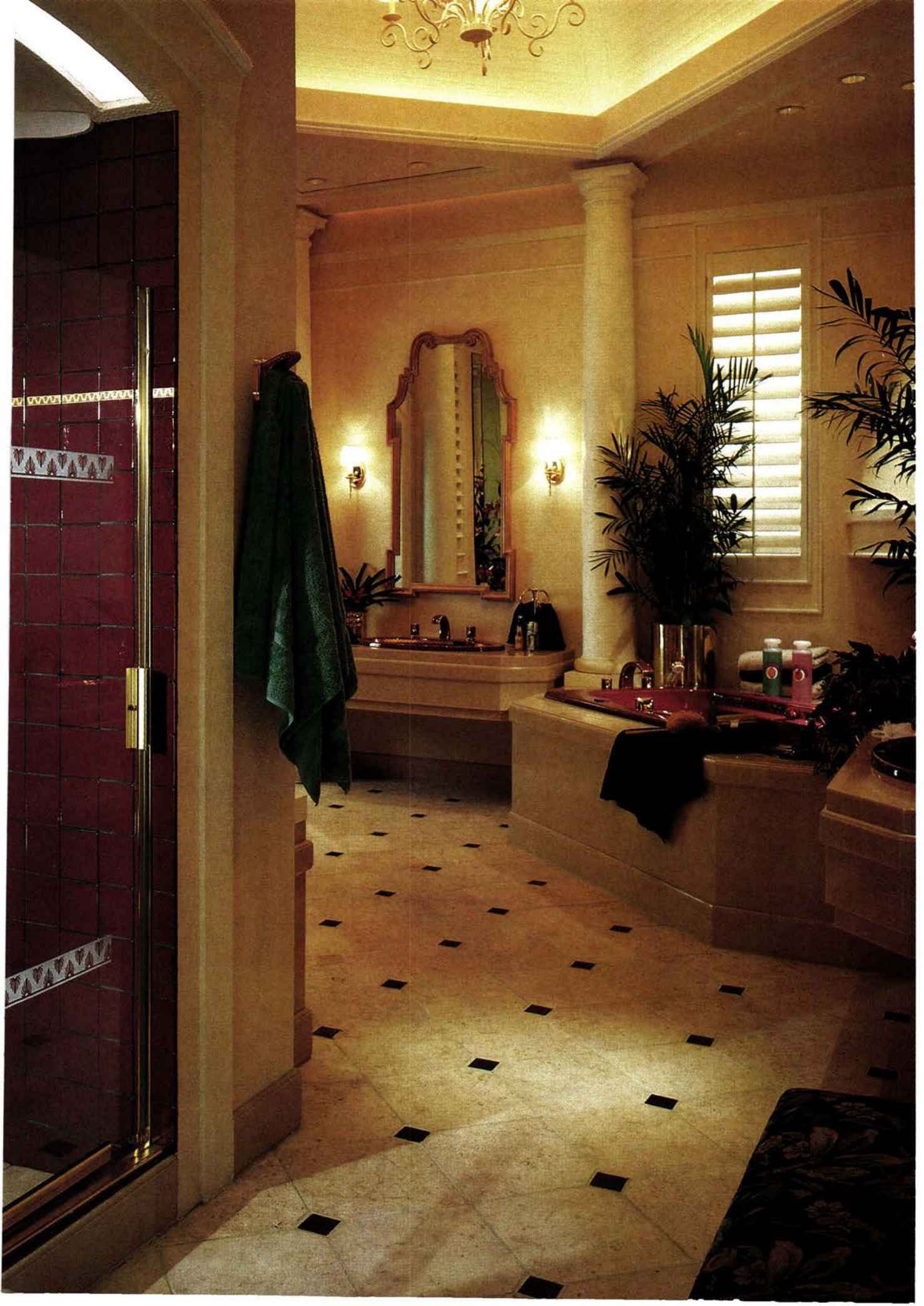


This 2308-square-foot luxury home wraps around a private court and swimming pool. Master bathroom has direct access to the court.



Plumbingware, tile and shower door share a rich decorative pattern. Accessories match the Ruby toilet and bidet. Lavatory is a jewel set in the vanity. Shower also has separate hand-held spray.





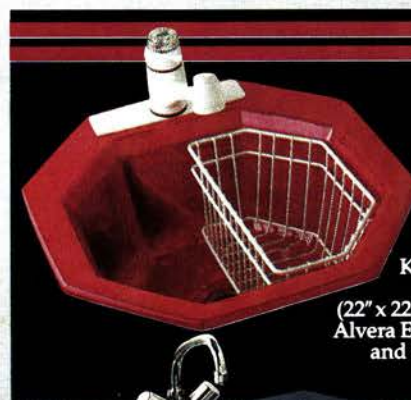
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European Style
Kitchen Sink in Almond
(20" x 20"), with Brown
Alvera Extenda Faucet

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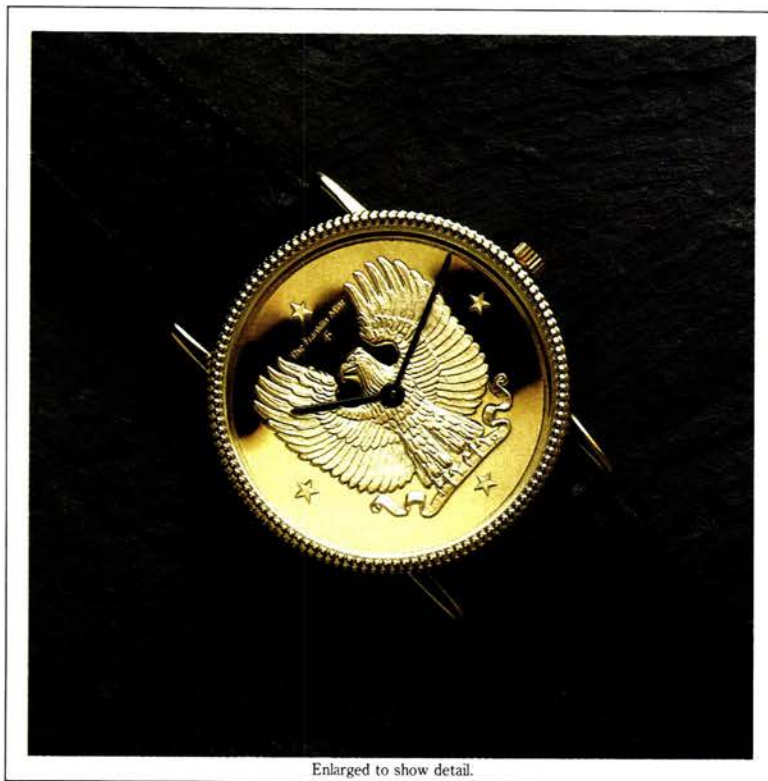
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HOT PROPERTIES

Warhol on the Block

IT SHOULD BE no surprise that the late artist Andy Warhol, whose career was devoted to celebrating the icons of a consumer society—from soup cans to celebrities—would have been a willing, if amused, consumer. But it might be harder to believe that the droll Warhol, master of mass-marketing pop culture, should turn out to have been the consummate connoisseur. Yet by the time of his death last February, at age 58, Warhol had amassed an astonishingly fine collection of more than 3,000 art works, antiques and collectibles. It included American neoclassic furniture, art deco silver, Navajo rugs, American folk art, 19th century French academic painting, Impressionist as well as pop art, designer jewelry from the Forties, Fiesta ware and Russel Wright—even a set of kitschy wristwatches with familiar faces: Gumby, the Flintstones and Judy Jetson.

Warhol's vast and eclectic holdings go on the block at Sotheby's New York in a series of six sales that begins on Saturday, April 23 and ends May 3. Proceeds, which are expected to exceed \$10 million, will help fund the Andy Warhol Foundation for the Visual Arts, a new grant-making organization.

Warhol was more than just dedicated to collecting; he was addicted to it. He often focused on odd, unfashionable fields (basic

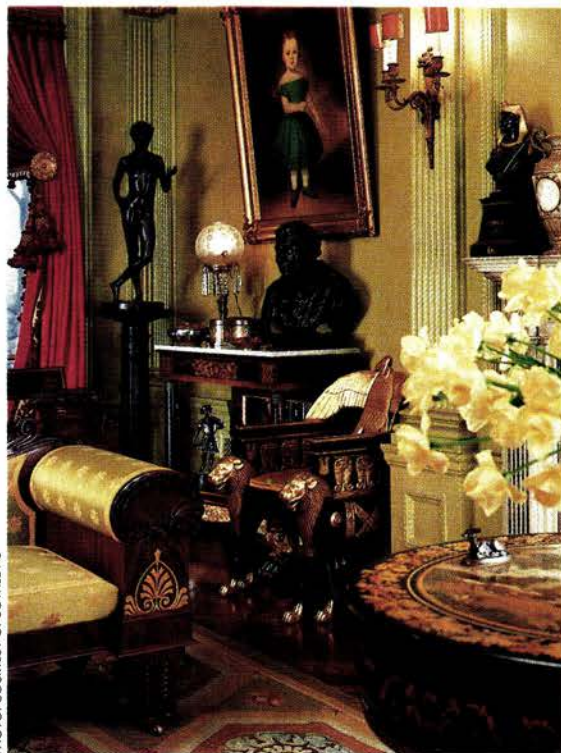


PHOTO: COURTESY OF SOTHEBY'S

rules for the canny collector) and was among the first to recognize American folk art, which he began buying in the Fifties. It's difficult to say to what extent the magic of the Warhol name will affect the auction sales totals. But for a man who hoped his fame would be his legacy, it certainly won't hurt. Even if you're not in the market for Warholiana, the pre-sale exhibitions are not to be missed. Previews begin April 16. The auction will be public, but Sotheby's advises calling for attendance information.

—Walter Robinson

WARHOL'S un-Pop parlor with U.S. rarities: stenciled table (left), c. 1825.

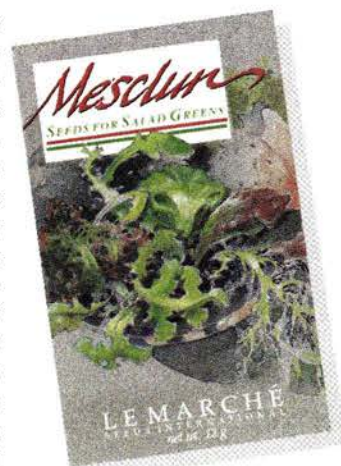
Dish Fulfillment

IN A BID TO become the new tabletop impresarios, two of the country's leading interior designers—New York's Bob Patino and Vincente Wolf—are designing and producing their own exciting dinnerware, setting a place with their own special style. One offering is the aptly named Fold Here—a whimsical flatware pattern (stainless steel, \$80/setting; matte-black finish, \$95/setting) strategically creased to stop fork, knife or spoon from rolling around on your plate. Each plate in their Plate-O porcelain setting is inspired by architectural elements from St. Peter's Cathedral, taken from the engravings of 18th century Italian architect Piranesi (\$120/setting). In its weight and texture, the black hammered-metal service plate (\$100) wears the patina of centuries. They've already revved up their marketing, with products slated to appear at D.F. Sanders (NYC) and Material Possessions (Chicago).

PATINO-WOLF do it their way: Plate-O porcelain, Fold Here flatware and hammered-metal plate.



MARIA ROBLEDO



AMAZING GRAZE:

Tired of rooting through catalogs to find the perfect seeds for your gourmet garden? Now Le Marché—the definitive source for hard-to-get European seeds—is making garden planning a one-stop affair with three ready-to-sow collections: French Mesclun (including radicchio, arugula and chicory), French Vegetable and an Italian selection. Each packet includes nine varieties plus instructions; \$14 from S.F.'s Gardener's Eden and Berkeley's The Gardener.



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HOT PROPERTIES

S H O W S T O P P E R S

DAT's Life

CONSUMER ELECTRONICS SHOW: The news from this January's industry show in Las Vegas is that Digital Audio Tape (DAT) technology is finally on its way . . . as highly controversial as it is highly touted. Even now, most audio manufacturers are evasive about when they'll roll out the format here. What's stunting DAT's American debut? The very thing it does best—making professional-quality copies of compact discs (the sales of which helped push the American recording industry's earnings last year to new heights). Fearing DAT will unleash home CD copying and large-scale pirating, the recording industry has demanded that Congress enact legislation mandating their own "anticopying chip" on all DAT equipment destined for this country. Their devices would allow you to dub, but "flaw" your copies slightly, ditching a few notes here and there. After a year's delay, edgy companies put their players on display, with their own, less-stringent anticopy codes. And two have committed: Clarion and Kenwood will ship DAT car players, starting in February (about \$2,000). Harman Kardon plans to release its player in June. And Ford Motor Co. will offer DAT in its new, slick Lincoln Continental. Like CDs, prerecorded software will be initially scarce—esoteric jazz and classical music. Unless you're a real audiophile, wait . . . just a little bit longer.

MORE HOT NEWS: Finally, smaller is better. We were never happy with the clarity of the picture on most miniature TVs, but Sharp's 3-inch color set (\$599) with an LCD screen is clearly a winner. And Sony's got a portable combination LCD TV/VCR, employing its 8mm video cassettes, already on the way.

—Michael Walker



TRAVELING LIGHT: Casio's portable DAT player debuts soon. Sharp's LCD TV brings clarity to the small screen.



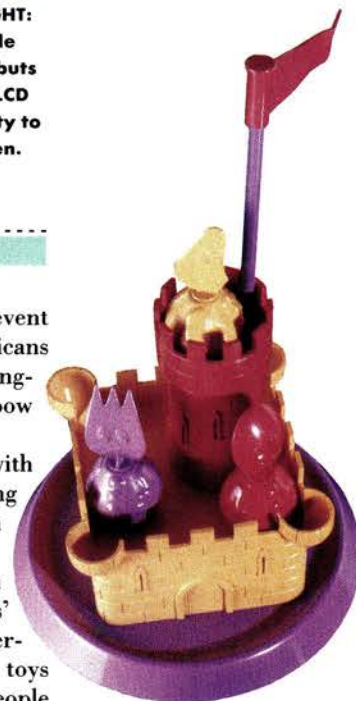
On the House

THE HOUSEWARES SHOW: At it's biannual event in Chicago, the industry decided that what Americans really need is a little color in their lives. Accordingly, small appliance companies introduced a rainbow of brightly hued toasters and coffee makers.

Home bread-bakers are also on the rise, with Toshiba, Sanyo and newcomer Funai (joining Panasonic, *MH* March 1988) betting their dough that we'll become a kneader nation.

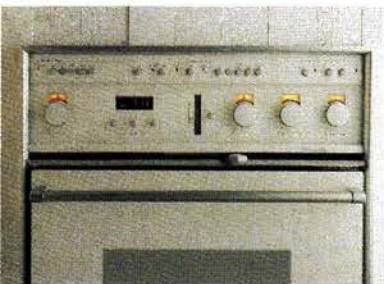
Stealing the spotlight: Products for children and pets. Best of breed was a charming kids' dinnerware collection from Donvier—the emperor of ice cream—with sets that look more like toys than utensils, featuring roly-poly, pop-up people flatware that actually float and a flashy color palette.

Just when the thought of yet another teakettle could turn us all into milk drinkers, along comes Umbra, a stylish young Canadian company with a brightly anodized beauty by Japanese designer Yoshiharu Fuwa. The Horn kettle, in six color combinations (\$70), plus stainless steel (\$100), has a harmonica whistle. —Arlene Hirst



DONVIER'S Food Fort, a children's dinnerware set, sells for \$14.95 at Bloomingdale's. Umbra's anodized kettles whistle while they work.

Honing the Home



THE GREAT White Way: Thermador's new look.

THE NATIONAL Home Builders Show: This annual trade event used to be as thrilling to the average consumer as a two-by-four. But style was the substance at this year's Dallas show.

The hot look was cool elegance. Thermador introduced a new appliance line, the White Collection, which features glistening white glass surfaces, clean designs.

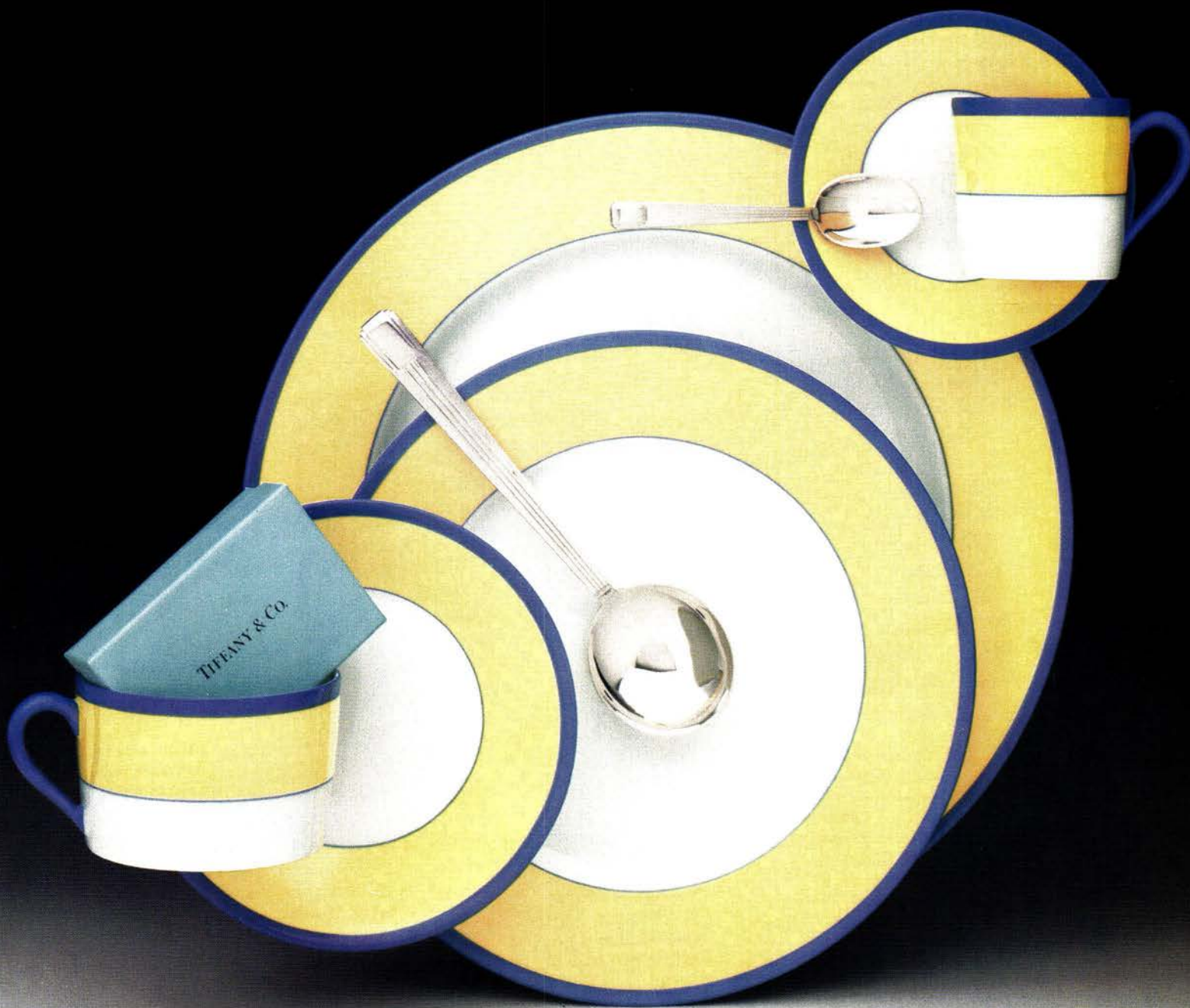
It's pure kitchen Corbu.

For the bath, forget those shower doors with the cantering seahorses. Kohler's stylishly simple shower enclosure is a system of components—tempered glass panels with aluminum pole supports in a variety of colors—that can be assembled into custom shapes to suit your space.

Marvin Windows has got a view of the future: a new pane that goes from opaque to clear, replacing the need for curtains. The windows operate electrically: When current passes through microscopic polymer beads sandwiched in the glass, polarization "clears" the view. But don't tear down your Levolors—it's a few years off.

—David Staskowski





The china Claude Monet designed for himself

Monet is the hand-painted Limoges porcelain designed by the French Impressionist painter for his country home at Giverny. Shown with *Century* sterling silver flatware. Tiffany exclusives.

TIFFANY & Co.

HOT PROPERTIES

Give Them a Hand

In further celebration of America's blooming romance with crafts, the publishers of *The Guild*—that glossy compendium of craftspeople throughout the country (*MH* September 1987)—sponsored the first national crafts competition: American Crafts Awards. For a first-ever contest, the excitement ran rampant with 1,500 entries—including a surprising number of architects. More sophisticated than ever, the pieces came in every size and shape—from playful art furniture to serious metalwork, colorful lighting to fine-tuned flatware. As to the question, craft or art? Obsolete. The point is that these five grand winners are all wondrous one-of-a-kinds, adding personality and hand-hewn charm to today's interiors.

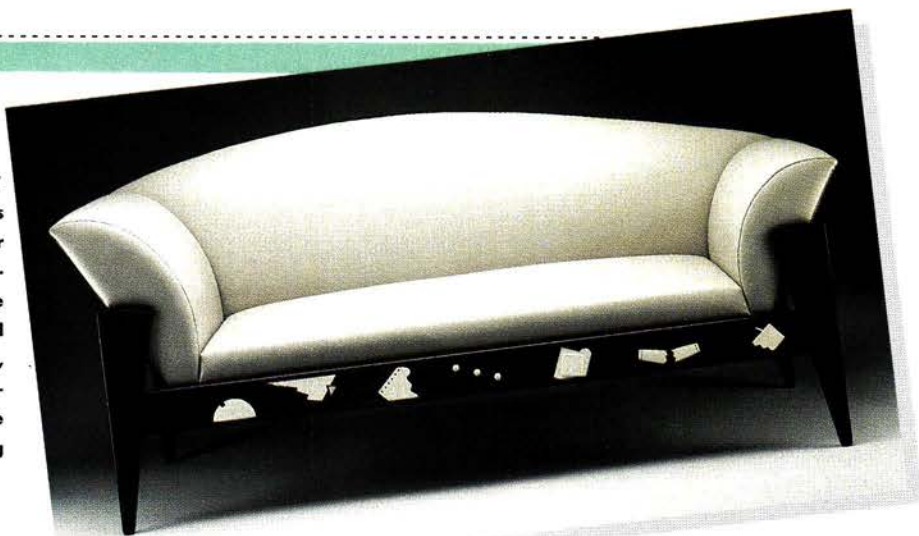
—Mary Beth Jordan

OXIDIZED copper, coiled casually like a paper torch, defies gravity in this sculpture/vase by Shari Mendelson, winning for decorative work.



A TABLE LAID out in Marion Grant's "Postcards," photo- and silkscreened pearlescent ink on cotton sateen, lays wanderlusting vistas atop postage-stamp detail for a vivid spread (fabrics and textiles winner).

KENNETH vonRoenn Jr. plays some cubist games with familiar window shapes (such as fanlights and Venetian blinds) in these antique leaded-glass panels (that won the architectural details category).



GLAMOUR'S BACK, but not without a bit of humor. Rosanne Somerson sat this sultry sofa on sexy ebonized walnut legs, punctuated with light-hearted graphics of bleached maple, to take the prize for furniture.



A STERLING silver example of elegance taking on hard-core duty: Susan Ewing's "Vessel With Golden Light" won the functional object category. It's lined with vermeil, as if made for pouring liquid gold. (The winners, plus runners-up, will be on exhibit this month at Soho's Urban Bob Kat in New York.)



Multiple Listings

NORMA KAMALI, the designer who turned sweatsuit material into high fashion is about to take on the home. She's turning her store in New York's downtown Soho district into a complete home furnishings center this month, selling everything from sofas and dining chairs to pillows, lampshades and fabric for covering your television... Classic Corbusier for sale: Les Maisons Jaoul, two adjoining houses in Paris' chic suburb, Neuilly, that he designed in 1956 are on the

market for \$3.5 million... Mary Tyler Moore rented a country-style house on Mulholland Drive in Beverly Hills for \$20,000 a month. She's camping out there while filming a new TV series... The estate of the late big bandman, Benny Goodman, sold off his six-bedroom colonial manse for \$795,000 (down from \$849,000)... Fashion darling Christian Lacroix is hunting for a second home in his native Arles, source of inspiration for his collections...



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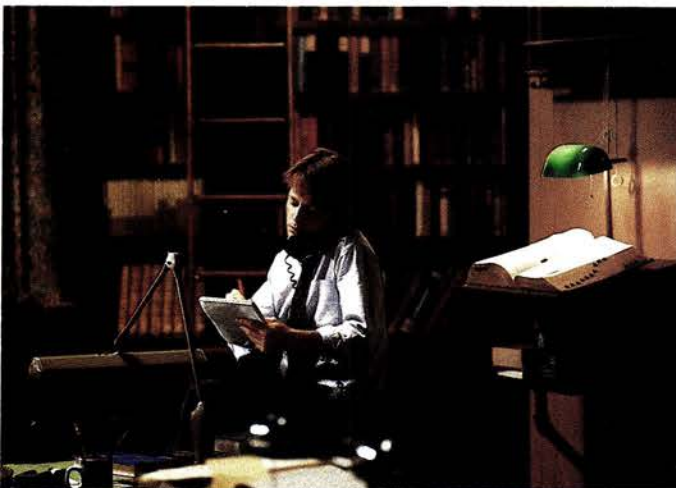
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HOT PROPERTIES

THE SCREENING ROOM

Bright Lights, Big City



NOT HERE at *The New Yorker*: Michael J. Fox at *Gotham Magazine*, Loquasto's take on a certain literary bastion.

ALTHOUGH he's only 35 years old, Santo Loquasto has already had two award-filled careers: designing stage sets for the theater and ballet, as well as the film sets for both Woody Allen's *September* and *Radio Days*. "You really design for the theater," Loquasto explains. "In film, you sometimes feel like a cross between a florist and a caterer. The most important part of the job is just problem solving."

Loquasto's biggest challenge as production designer on *Bright*

Lights, Big City, the new film based on Jay McInerney's best-seller, was re-creating the fact-checking department of *The New Yorker*—without seeing it. Ex-staffer McInerney had, in his novel, thinly disguised his less-than-perfect experience at the weekly, dubbing it *Gotham Magazine*. Designer Loquasto realized that everyone would be eager to see the real McCoy. But Robert Gottlieb, *The New Yorker's* new editor-in-chief, nixed a movie scouting trip, claiming that McInerney had dealt harshly with the venerable institution. Loquasto had to rely on some friendly staffers' verbal descrip-

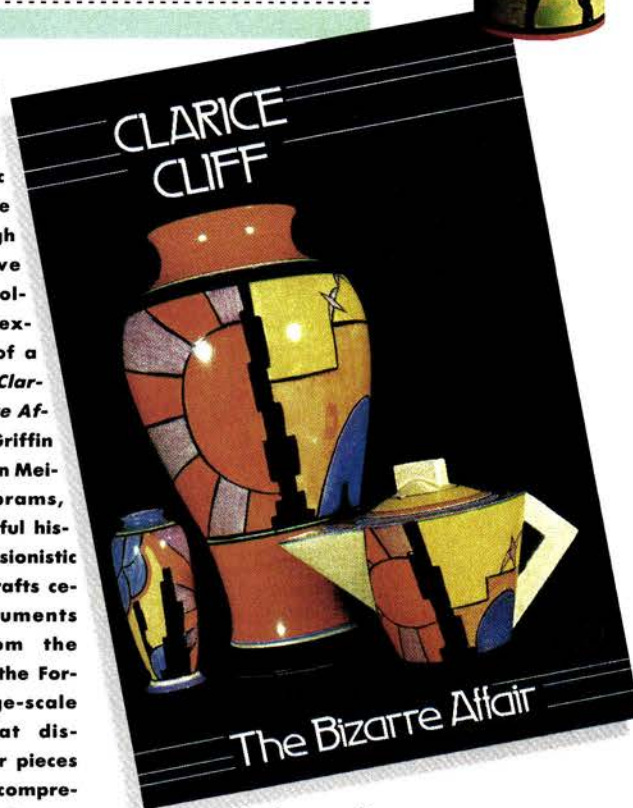
tions. He also logged time at *Esquire* and *Harper's* to soak up the ambience. Ultimately a location came up that had its own wonderful character: the Louis Lefkowitz State Building on NYC's Centre Street. Loquasto aimed for a "Faustian romantic quality," staining the walls a nicotine color (endless editorial cigarettes) and adding the detritus of everyday life: piles of clutter, stacks of newspapers, manual typewriters instead of word processors and a few empty desks (people on vacation). Author McInerney, shown the completed set, felt uncomfortably right at home.

FLOWER POWER: Cliff's ring-around-the-posy Palermo vase, circa 1930.



Hot Pots

CLARICE CLIFF'S hand-painted pottery virtually epitomizes the graphic geometries of the deco style. Though these wares have rapidly become collectibles, nothing existed in the way of a guide—until now. *Clarice Cliff: The Bizarre Affair*, by Leonard Griffin and Louis and Susan Meisel (Harry N. Abrams, \$19.95), is a colorful history of this expressionistic English arts and crafts ceramicist. It documents Cliff's work from the Twenties through the Forties, and the large-scale paperback format displays many of her pieces at actual size. A comprehensive nine-page directory of all of Cliff's known designs, their markings and production dates makes this an invaluable hand-



book as well as a handsome and overdue bio of one artist who devoted her life to making humble objects opulent.

Going Rates

WHAT KIND OF HOME can you find for \$300,000 these days? Our survey showed some surprises.

● **New York:** A 1,000-square-foot, two-bedroom, two-bath co-op on a low floor of a postwar Upper East Side building; a 4,000-square-foot, five-bedroom Victorian house in Brooklyn's Flatbush area with three baths and original detailing.

● **San Francisco:** A 900-square-foot one-bedroom, one-bath condominium on Telegraph Hill with spectacular views; a small, two-bedroom, 1½-bath rustic cottage with decks in Sausalito.

● **Los Angeles:** A 1,700-square-foot, two-bedroom, two-story attached town house in Santa Monica; in Beverly Hills, a one-bedroom, one-bath condo in a four-story high-rise with a pool and club room.

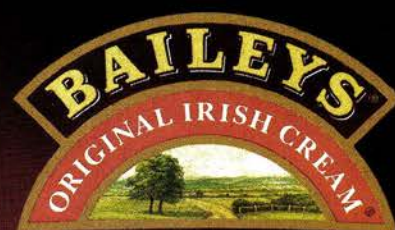
● **Chicago:** A 2,200-square-foot loft with 12-foot ceilings, exposed beams, high-tech kitchen and bath in River North; a 2,200-square-foot new three-bedroom, three-bath town house in Lincoln Park.

● **New Orleans:** A 4,000-square-foot, two-story 19th century town house, with five bedrooms, five baths, 12-foot ceilings, private courtyard and detached servants' quarters . . . in the French Quarter.

● **Seattle:** A 2,800-square-foot, Tudor house with three bedrooms, three baths, den, basement, and view of the Cascade Mountains. —Donna Sapolin

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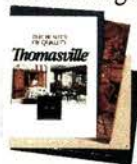


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● FROM HIS oval tower in the gridded heart of Manhattan, Philip Johnson is promoting a new architecture that delights in distortion. "A cube was a cube was a cube. Now it's something you can twist, or deform," he says, warping an imaginary box between his hands, refuting the rational cityscape around him.

In his 60-year career, Johnson has emerged as the undisputed power

Philip Johnson's Coda: The Architecture of Angst

Now Johnson (a genial ringer for Corbu) is at it again: His new show, "Deconstructivist Architecture," opens in June at MoMA with disquieting, art-inspired designs by seven well-known European and U.S. architects.

If this show (which the octogenarian architect considers his curatorial coda) has any of his first exhibit's impact, it will be an eye-opener: providing food for thought, fodder for hacks and fuel for heated debate.

For deconstructivist architecture is not pretty, or reassuring. "The prefix 'de' has a feeling of de-

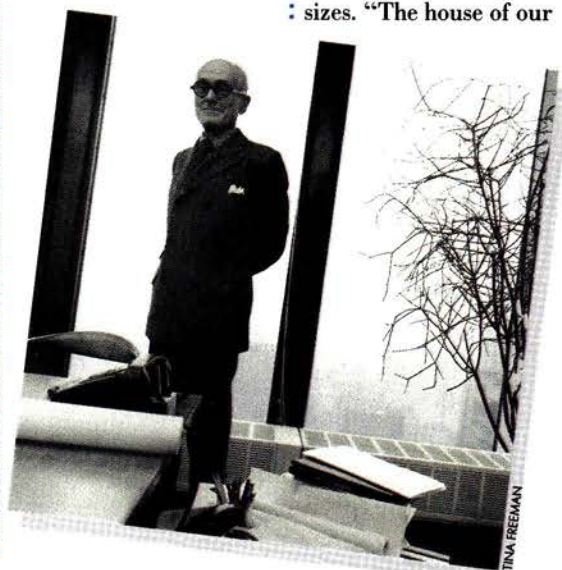
skewed openings, spirals and boomeranging ramps stress lines and planes, not space, and all evoke the acute, asymmetrical constructions of Rodchenko, Malevich and Lissitzky.

Johnson, whose own work arcs from rigorous Miesian modernism (his Connecticut glass house of '49) to the unabashed historicism of the AT&T building's Chippendale top, doesn't expect homebuilders to get a kick from the show. "Because it isn't homey, it's not *gemütlich*, it's uncomfortable." But those interested in art will get the point right away, especially people attuned

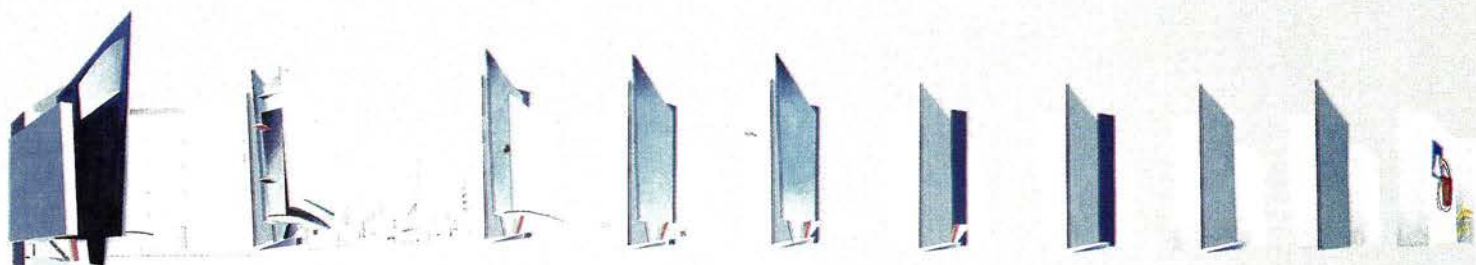
London's Daniel Libeskind and Zaha Hadid, the Viennese firm Coop-Himmelblau, Rotterdam's Rem Koolhaas and Columbia's new architecture

sharp slivers hurtling through space; entire cityscapes bent before apocalyptic winds. Is this the shape of things to come?

Radical as it is, deconstructivism is but part of the pluralistic world we live in, Johnson emphasizes. "The house of our



ZAHA HADID'S serial rendering of a proposed Berlin office building shows how discrete elements come together (from right to left) like a collage. Her plan (below) recalls the edgy gait of a Paul Klee drawing. Lines matter; rooms seem beside the point.



broker, patron and—some say—pope of American architecture, with a time-proven knack for setting its agenda. In 1932, at 25, he launched his maiden show at the Museum of Modern Art on the International Style. That exhibit is credited with awakening America to Bauhaus-bred architecture—and reviled for its bleak glass-box legacy.

struction, of breaking things apart," Johnson explains. "Constructivist" harks to the Russian avant-garde art movement of the Twenties that broke with right-angled, Mondrian-inspired modernism. The architects featured "don't even know each other"—much less share a political or urban program—yet their fragmented, tilting walls,

to contemporary artists such as Michael Heizer, Kenny Price and Frank Stella. This affinity for "teeth-edge" tension is "in the air," he says. "The pleasures of perfection are now replaced by the pleasures of anxiety."

That "sense of unease" was the price of admission to Johnson's show. And the projects (by Peter Eisenman, Frank Gehry,



dean, Bernard Tschumi) had to be "serious enough to be commissioned—not paper architecture."

None is more thrilling than Hadid, who draws

Lord has many mansions," he quotes with a smile. "Modern architecture is going to go right on—and very well."

—Ziva Freeman



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BY STEVEN HOLT AND
MICHAEL McDONOUGH

● **HOT TIME**, summer in the city, and we're looking for Elsa Rady's studio in Venice, California. We're not in the babes-on-roller-skates beach section anymore. It's alley-laden, seamy and steamy, at least a mile from the waves. Not a pretty picture.

But finally, we find Rady's place. A small, white, high-ceiling affair. Behind the heavy wooden door, Rady's working feverishly. Getting ready for her two upcoming exhibitions. One at L.A.'s Jan Turner Gallery, and one at Holly Solomon Gallery in NYC. She's surrounded by

The Ceramics Scene

wondrous vases, bowls and bottles. Some with cut-outs. All with eggshell-thin edges, delicate colors. The studio is magical—a mirage in motion of flower-like forms, saturated with richness and precision.

Months later, we're back in New York. Rady's on the phone—rattled. "Yesterday I said to myself, 'Maybe the pieces need earthquake collars.' But I thought, 'I'll do it tomorrow.'"

That next day was October 1, 1987. Earthquake Morning. L.A.'s biggest quake in years. Rady's metaphoric, coming-apart pieces tumbled and exploded for real. When she opened the door, it was Fragment City. Shards on a still-shaking floor. She told us, "I knew there was no other way. I started over."

Starting over, and starting over again, is nothing

new to Rady. Her work blends revolutionary and evolutionary ceramic ideas. She used to make Finnish Finish work. Pure tech-



ELSA RADY'S ceramic dynamic: cool tone, sharp edge.

nique. The functional container made beautiful. "Now," she says, "I cut into the container and change its meaning. I make it sculpture."

Rady's work embodies new thinking about clay on

both coasts. It's fun: California crafts gone sensual. Not Sixties sodden. And it's smart, too. The epitome of clay's emergence as art in New York. Both East and West, American clay making and clay meanings have changed. 1988: It's claytime playtime.

In California, a seismic shift in attitude. From hand-thrown hippie to

handsome sophistication. California has a 200-year history of working with ceramics. The soil yields wondrous clays. Like its native wines, there are some great reds. And sparkling whites, rich with luminosity. California is tradition rich, too. Everything from 18th century mission churches to Spanish Colonial car washes. Hot fun in the sun, nowhere more so than L.A. High quality, and today, higher expectations. Pottery poetry. There's the Craft and Folk Art Museum, the best selection under one roof. And keep looking for the near-mythical San Diego guy-with-a-truck. He'll deliver the odd-ball antique tiles to your door, ceramics-to-go.

Post-traditional ceramics are happening at all levels. What's new under the sun? Tile. Even in showrooms. Check out Brian C. Flynn Associates in L.A.'s Pacific Design Center. Organized like a stable of artisans. Customized you-ask-for-it murals, and colors like a painter's pal-

ette. From bas-reliefs to 3-D tile sculpture, there are finally alternatives. Free ceramic expression reigns.

New York prefers the artist to the artisan. There's less hands-on. A greater likelihood that ceramic pieces will be used as found objects. Bad-boy Julian Schnabel made his mark by painting over broken plates on canvas. Big Apple art "appropriates" pottery, but doesn't necessarily produce it. It does, however, market clay-craft, for budgets high or low. The all-clay Garth Clark Gallery is a mine of ceramic finds. Significant work can be had for \$1,000 or less.

Prices for someone like a Rady or a Rudy Autio are much higher, but still reasonable compared to painting or sculpture. (The broken pottery on a Julian Schnabel piece, for example, could cost you over \$100,000.)

Harry Dennis, publisher of American Ceramics (the best ceramic read around), feels that collecting is no longer only for those with specialized interests. Everybody's doing it. Prominent galleries—Charles Cowles, Max Protetch, Zabriskie—now sport ceramic artists proudly. The venerable Christie's auction house is planning the first-ever commercial auction of contemporary ceramics for the spring of 1989.

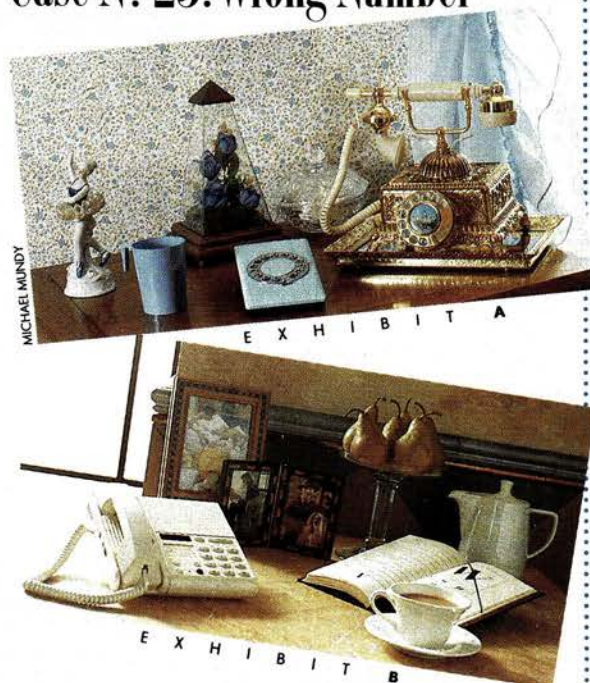
Which brings us back to artist/artisans like Rady. When we last left her, she was beginning again, literally picking up the pieces. Did she collapse in a paroxysm of hyperactivity? No. Ironically, the work was strengthened. Her shows were hits. Everything sold. There's obviously renewed expectation in that summer-in-the-city air: It's hot with possibility. Functional pottery becomes fragile still life, and a revolution gets nudged along. It's a pretty picture after all.

COURTESY OF HOLLY SOLOMON GALLERY



● **OUR Switchboard** Sleuths busted the Kitsch Connection, and arrested ringleader Murray "Antoinette" McCall, for his gilded-to-the-gills instrument and phony accessories (Exhibit A). Our fuzz prefers the sleeker buzz of Exhibit B's efficient machine and tastefully bound book. McCall cordially atoned, so we put his sentence on hold. *Resources, page 200*

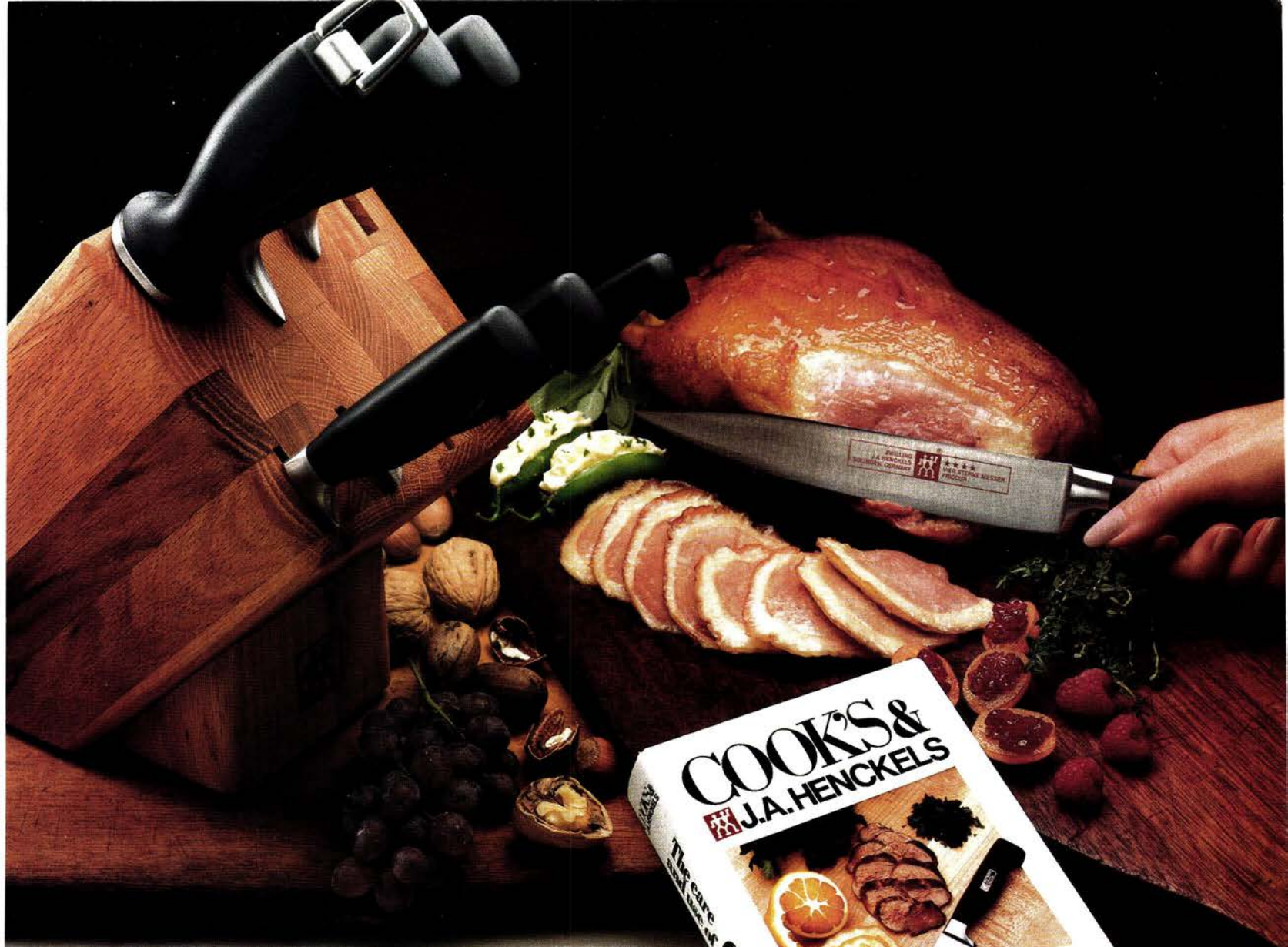
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● **LOOKING BACK**, my apartment never seemed to be the standard “single-male-disaster-area.” There were never three-week-old, half-empty Heineken bottles lying around or anything like that. It was a place where men would feel right at home, and where women might look around and say, “This apartment has potential. It could use a woman’s touch here and there, but . . .”

Then, two years ago, I became “involved,” as my emotionally evasive friends put it. Her name is Karen and soon she became a regular at my apartment. Very regular. I gave her keys. It wasn’t too long before she convinced me that my apartment was in serious—no, horrendous—shape.

His or Hers: Decorating With Commitment

The lesson to be learned here is that love has a deep impact on a man’s living quarters. By the time this love is six months old, you’ve learned that when it comes to interior design, the worst thing you can do is trust your own instincts. With your taste in escrow, you ultimately find yourself using your own keys to enter a stranger’s apartment, where you don’t want to touch anything for fear it will be fatal to the decor.

All of this starts insidiously. For an anniversary, you get her a charm bracelet. She gets you a Dustbuster. How romantic, you think. We can dust by candlelight. Then, as the relationship gains momentum, she does too. The Botero print inches slowly down the wall until it’s at eye level. The desk and night table lamps suddenly decide to switch places. The towels

you once piled up in the bathroom find their way into something you now hear being referred to as “a linen closet.”

Love grows deeper: Her appraisals of the place get more frank. When the two of you become an undeniably hot item, she goes for the major overhaul. “The bed should have its back to the wall rather than its side,” she says. “Of course, that does mean you’ll need another night table.”

You feel control slipping away. You have a fight. Then you make up. The result is that you’re now convinced that your place is such a hopeless case it can only be helped by the wrecker’s ball.

She comforts you: “It’s not that bad. It’s nothing that a paint job and new area rugs can’t cure.”

A paint job?

“The walls are dirty.”

New carpeting?

“Wall-to-wall carpeting isn’t the American dream anymore,” she says. “You have beautiful wood floors—what you need is a nice-sized, pastel dhurrie.”

You’re a great deal taller than she is and a good athlete. Hence, you paint a lot faster than she does and you feel good about it. Most of this place’s new whiteness is my doing, you think.

When the paint dries, she directs all the furniture toward brand-new locations. You envision yourself constantly stubbing your toes during late night trips to the refrigerator.

You start to put the Botero back on the wall. “Lower,” she purrs. “Lower. Lower. Perfect.”

—Peter Mehlman



Champagne Flute



ANDY CAULFIELD

DATE OF BIRTH: 1300 to 1500 A.D., in Venice

IDENTIFYING CHARACTERISTICS: This elegant, tapered glass shape has microscopic irregularities on its seemingly smooth sides that capture the effervescence of sparkling wine and ales. The carbon dioxide gas in champagne, for example, forms bubbles at the bottom of the flute, which rise heavenward, growing larger and traveling faster as the pressure in the glass decreases with the flare of the flute.

ANCESTRY: The first stemmed goblets—made of faience, an earthenware forerunner of true glass—appeared in Egypt around 1550 B.C. With the perfection of mass-produced hand-blown glass by the ever-inventive Romans in 1 A.D., the age of stylish drinking was born. For the first time, nearly every wine drinker could have his own glass (before, wine vessels were shared among many). More important, the Roman glass was almost clear, introducing the notion that it’s nice to see what one is drinking.

EVOLUTION: With the introduction of champagne in the 17th century, glass-making and wine-making began to evolve as sister arts. Venetian glass, especially, became the state of the art: elegant, fragile, with remarkable transparency. The beauty of these flutes may have prompted champagne vintners—like the legendary Dom Pérignon—to begin making crystal-clear, sediment-free wine (up until that point, champagne had been a cloudy, gritty pot).

IMPACT: During the past three centuries, glass-makers have created exquisite variations on the flute. Its comely, slender shape was well-suited to the organic fantasies of art nouveau designers, and it also looked good dressed in the linear abstractions of art deco’s speed-lines and chevrons. As a vessel for champagne, however, the trusty flute does have competition. There are those who prefer the inelegant tulip glass, or the vastly inferior, saucer-shaped coupe, whose wide mouth kills bubbles as fast as they form. The culprit: Marie Antoinette, who so loved champagne and herself, she decided to have a set of her own glasses molded from her breasts. (It wasn’t a total loss—coupes are, after all, great for ice cream.) —Karen MacNeil

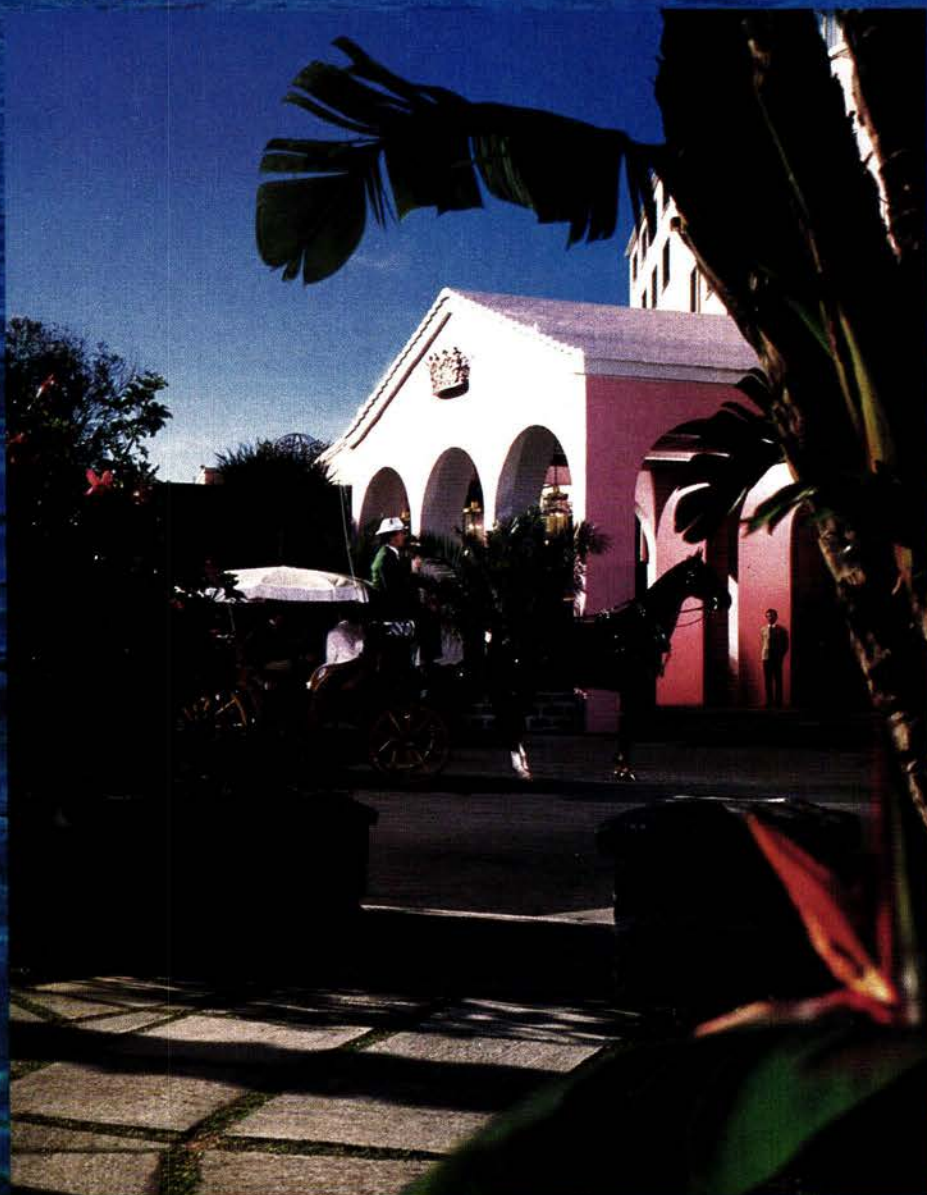


CURT RICHTER



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Those Fabulous Fabrics

● **YOU'RE SIFTING** through your final bin at the Salvation Army, when a vibrant kiss-me-pink catches your eye. You stick in your thumb and pull out a 1940s plum: a length of nubby drapery, overgrown with brilliant foliage—repeating patterns of magnolias or cabbage roses. In a few yards of cloth, an entire era emerges: You've found a remnant of cultural—and collectible—history.

Overlooked for about 30 years, mass-produced textiles of the World War II era are an unsung and largely undocumented lode of Americana, eagerly sought by vanguard dealers as usable works of folk art. These expressionistic fabrics, as bright as Hawaiian shirts, poured out of Southern mills in the 1930s and 1940s, cheering war-weary housewives with their riot of color and picture-

postcard patterns, roller-printed onto a heavy-weight cotton that's called "barkcloth." Pretty floral fabrics of the 1930s gave way to fronded Bali Ha'i exotica in the 1940s. Then in the 1950s, TV-inspired cowboys and Indians ruled, here and there overshadowed by the era's atomic imagery.

When the fabrics fell out of vogue, there wasn't much incentive to save them. Many mills and warehouses were destroyed, with the stock still in them. But remnants turn up regularly at flea markets, thrift shops and vintage clothes stores. Dark backgrounds are prized and scarce, since the pigments that produced hunter greens, eggplant and black were diverted to the war effort—and because they're so

striking against pale rattan and bamboo. Feel for the characteristic textures of "pebble cloth" and "zebra cloth," with its stripes of gilt thread. Look on the selvage (edge) for words that guarantee authenticity: "vat dyed" (colorfast) and "pre-shrunk." (Company names offer no special cachet.) For the 12 yards necessary to upholster a sofa, you may have to rout out clever folks like Michele Mancini of the Full Swing antique store in Newport, Rhode Island, who rescued 16,000 yards from a Virginia warehouse. You'll pay about \$25 per yard, but it won't be long before museums start launching exhibits and designers begin jumping in with repro Forties-inspired sheets. Keep rummaging.

—Cara Greenberg

FORTIES HIBISCUS (below) enhance the tropic mystique of rattan; Fifties fabrics evoke *High Noon*. Others sport jazzy geometry 'neath the blooms.



The Seeds of Temptation

● **WE GARDENERS** are a hopeful lot, rooted in eternal optimism. Natural

suckers, in other words, easily seduced by multipurpose gadgets like three-way rakes that also kill weeds, and garish plantlife like five-color roses guaranteed to bloom perpetually—which would, if they did, be awful.

It used to be easy to see these boondoggles coming because the catalogs offering fruit-bearing indoor banana trees and pink plastic flamingos had a decidedly down-market quality. Not anymore. Now that more and more new gardeners are drawn from the ranks of the affluent, more and more dubious merchandise is being offered in very high style indeed. Playing on our green desires, exuding an air of culture, these upscale wishbooks are, in fact, a kind of pornography for shallow planters.

Some of it is still recognizably low—no amount of glossy paper and tasteful layout can do much for "Zoo Doo," composted manure from zoo animals (nutrient composition unspecified), sold in amounts sufficient to fertilize about six ears of corn. But the catalog ad for a backyard arbor is quite enticing—until you realize it's only 7½' tall before the legs go in the ground. By the time they're stably set and the plants start twining romantically down, you'd have to be mighty short to see the beauty part.

There's a wide spectrum of offenses, from cutesy "topiary" animals made of mossed stuffed wire, to boxes of preplanted endive roots (so you can grow your own for only twice as much as two heads would cost at a store).

My own curd is particularly rankled by fake earthiness—the polyurethane replica of an English watering trough that "perfectly re-creates the texture and appearance of cement," and the plastic "Faux Terra Cotta Planter . . . so you can enjoy the earthy good looks of clay without the weight or chipping." They'll also be without the porosity that makes clay a good environment for potted plants in the first place, but that's evidently unimportant. Or maybe you're supposed to use faux plants.

Not all is dross, of course. Some apparently useless items are simply dandy for them as needs 'em. And some products—like difficult pets—are fine if understood.

Those kneeling benches, for instance, that look so silly to the limber among us, are a real help to anyone who's on the creaky side. Having hinted for and been given some of the pretty clear glass marbles offered as a boon to flower arrangers, I speak as a veteran when I tell you that (1) They're heavy—dump 'em hastily in the vase and it's good-bye Lalique; (2) They're small—get a lot of them, or a very small vase; and (3) They're round, which means they shift position every time a new stem is inserted. That stem had better be on the stout side, by the way, or it'll get crushed. What all this means is that you can hold flowers with them, but forget the word "arrange."

So weed vigorously before sending off the check. And bear in mind that lightweight unbreakable trowels and sturdy Wellingtons that keep the feet dry may not make beautiful photographs—but they are the stuff of beautiful gardens, all the same.

—Leslie Land

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BY COLMAN ANDREWS

FOOD DOESN'T have names much in America anymore. Culinary monikers are a dead duck—or at least a duck up to his quacker in the flood tide of contemporary food fashion. The old food code, the menu shorthand, has practically disappeared.

Back in the Dark Ages of gastronomy in this country (say 10 or 15 years ago), much of the food we got when we went out to eat was probably frozen (or canned), overcooked and underseasoned—but at least we

Where's the Beef Wellington?

on a patty shell; veal parmigiana swam in tomato sauce and had cheese melted on top; sole Véronique involved green grapes. The particulars varied from restaurant to restaurant and chef to chef, to be sure, but standard definitions did exist—and, in the case of French terminology at least, were actually codified in such weighty tomes as the *Larousse Gastronomique* and Escoffier's *Le Guide Culinaire*.

Dish names weren't just informative, either. Sometimes they were romantic and evocative, suggesting far off climes—*poulet basquaise*, *salade niçoise*, frogs' legs *provençale*. Sometimes, in paying trib-

sweetbreads à la financière is surely a dish only the rich would order (or was, before the stock market fell into the soup).

The very act of choosing certain other dishes could be an act of minor homage to, say, a favorite musician (tournedos Rossini, steak Sinatra), a noted millionaire (oysters Rockefeller), a great statesman or military hero (beef Wellington, the Napoleon). Then there were the joke names: The Italian rolled-veal dish called *uccelli scappati*, "escaped birds," takes a dig at the *cacciatore* who didn't shoot any birds, and so has to eat cow meat instead. Welsh rabbit is made of melted cheese because, supposedly, that's what the Welsh ate when they couldn't afford a bunny.

Today, old-style dish names of this sort are rarely found outside the odd "continental" place or hotel dining room. Instead, restaurants tempt us with such things (and these come from real menus, mind you) as "smoked beef tenderloin thinly sliced with chardonnay mustard sauce, Spanish capers and marinated shallots" or, better yet, "grilled Gasquet trout with baby leeks, Italian plum tomatoes, carrots, turnips, rosemary, baby chives and parsley in a fish sauce with French butter." Those aren't dish names. Those are recipes.

Part of the problem is simply that the old names have been misused so often in America (some

HOUSEHOLD
WORD

TERRAZZO

Traditionally, marble chips mixed with mortar, cast on site, then ground and polished. The stone-like surface that results is a swirling pattern of shapes and colors, dictated by the size and type of stones in the mix. Today's precut terrazzo tiles bring marble to the masses: spirited, durable flooring that's a stylish sub for humdrum wood.

chefs throw any kind of junk into a cream sauce, pour it over noodles, and call it "fettuccine Alfredo"; others attach the word "Cajun" to anything they've burned) that they've lost not only their powers of evocation, but their informational value as well. No wonder younger chefs have abandoned them. More than that, though, the criteria by which dishes used to be named have changed. Chefs draw inspiration and ingredients from all over the place today, for instance—and how can you apply a geographical adjective to, say, a chicken dish whose sauce includes enoki mushrooms, lemon grass and balsamic vinegar? (What would you call it? *Poulet japonaisvietnamienitalien*?) And who wants to name a dish after a profession anymore ("I'll have the marketing consultant pudding, please, or maybe the arbitrageur pie"), much less a celebrity? (What would risotto Sean Penn include? Ham and jerky?)

Maybe Jimmy Schmidt, chef and co-owner of The

Rattlesnake Club in Denver has the right idea: He's gone surrealistic, offering diners at the Rattlesnake's downstairs Grill Room such specialties as *aquarium vacio encostalado y frito con lava* ("empty aquarium encrusted and fried with lava", a spicy seafood won-ton dish); *explosion nuclear enel campo de calabazas* ("nuclear explosion in the pumpkin patch," chicken-filled empanadas with pumpkin-and-blue-cheese sauce); and *calamares atacados por piranas bidimensionales* ("squid attacked by bidimensional piranas," fried squid with tomato sauce). Frankly, I'm not sure that names like these will ever catch on (or, for that matter, that other chefs could duplicate Schmidt's food if they tried)—but this stuff is a lot more fun to order than "grilled Gasquet trout with baby leeks, etc."—and maybe, truth to tell, even more fun than beef Wellington or oysters Rockefeller.



knew what to call it; or, rather, when we saw what the restaurant called it, we knew more or less what it was going to be. Certain names implied certain ingredients and/or cooking methods, and any reasonably experienced diner knew what meant what. Chicken à la king was chicken in a cream sauce with chopped-up mushrooms and bell peppers, served

ute to particular professions, they summoned up agreeable associations: *maitre d'hôtel* butter sounds like it was made by somebody in authority, somebody smart enough to run a whole darned restaurant; chicken *cacciatore* (i.e., "hunter") makes you think just for a second that the domestic fowl you're about to eat might have something to do with flavorful wild game;

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M·E·T·R·O



The Scoop on Coffeepots

THE DAWN OF time was probably like most mornings—there was coffee. But, according to all reports, early enthusiasts skipped the dripping part and simply ate the beans. Finally, the Turks invented the first pot, c. 1000 A.D. And in 1670, Americans woke up

to a brew imported from Java, hence the nickname. From Delhi to corner deli, the coffee maker has come in all shapes and sizes, even theories—drip vs. perk vs. plunge. We lined up history's great brew-masters for this new feature on the origin of the species.

1700

CAFFEINATED Colonists boil whole beans—and swill the result. Pioneer Jimmy Stewart makes “hobo coffee”—grounds steeped in boiled water.



1827

TOUT PARIS percolates—thanks to that new invention. Tough-guy George Raft enjoys a plate of cookies with his freshly perked java in the film *Red Light*.



1894



A **BRITISH** glass-globe model—precursor to this American Silex—filters out bitter oil and sediment.

1908

HAUSFRAU Melitta Bentz patents an ingenious tin dripper. Glass and ceramic models storm American kitchens in the Sixties.



1920s



FRENCH “CAFE society” takes the plunge with the elegant but radical Melior that gains grounds state-side in 1965.

1942

PETER Schlumbohm reinvents the wheel with his hourglass Chemex drip maker: beautifully simple and handily heat-safe.



1955



ELECTRIC percolators are popular, convenient, but not perfect—they produce a bitter potboiler brew.

1973

A BIG DRIP: Mr. Coffee revolutionizes American coffee culture. Automatic drips make java in 67 percent of our homes.



1987



TODAY'S COFFEE makers with programmable timers wake up with you now and greet you with, if not a smile, the next best thing—that first cup.



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Twentieth Century Heats Up: Return of the Modern Masters

Thanks to aesthetic chauvinism, vintage American design is finally getting the attention it deserves. We've found the names to know, the products to look for

BY BARBARA FLANAGAN

IN THE MIDST OF WORLDWIDE MELANCHOLY, owing to an economic depression, a new age dawned with invigorating conceptions and the horizons lifted . . . ”

Like an evangelist promoting his own brand of righteousness, Norman Bel Geddes wrote *Horizons* in 1932 to show how a sacred cause could work commercial wonders. Here, at last, allegedly, was a real American art form that would inspire American producers and consumers to new progressive heights—industrial design. Not handmade, prissy, avant-garde *artifacts*, like European modernists had hawked, but bold, curvy, generous *products* made by massive American machinery, to speed Americans to new levels of income-producing optimism.

And, just in case Bel Geddes' readers failed to see the writing on the aluminum walls, he assured them, "In the perspective of 50 years hence, the historian will detect in the decade of 1930-1940 a period of tremendous significance."

Immodest as it was, that industrial designer's prediction was right on target. It's 50 years since Bel Geddes created the ultrastreamlined sensation of the New York World's Fair of 1939—General Motors' "Futurama" ride into the utopic world of 1960. And recently, Bel Geddes' legacy, together with that of his fellow Fair consultants—industrial designers Henry Dreyfuss, Walter Dorwin Teague, Raymond Loewy—is being treated with new academic and commercial respect. Suddenly, Depression-dated appliances, decorative objects and furniture seem more intriguing than ever



RUSSEL WRIGHT

BEFORE RUSSEL Wright, American homemakers wouldn't buy modern design, and designers didn't use aluminum for household objects. Though designed for factory production, each is an uncommon object: the spun-aluminum, bullet-shaped cocktail

shaker; one of six prototype settings of sterling flatware (\$12,000/five pieces); hard-to-find metal "horse" bookends (c. 1928, \$2,500); flared aluminum vase (c. 1937, \$275) and American Modern teapot and creamer (c. 1937 by Steubenville Pottery, \$60).

before. And some of the old things—the Electrolux Model 30 vacuum cleaner, for example—are beginning to look famous to us.

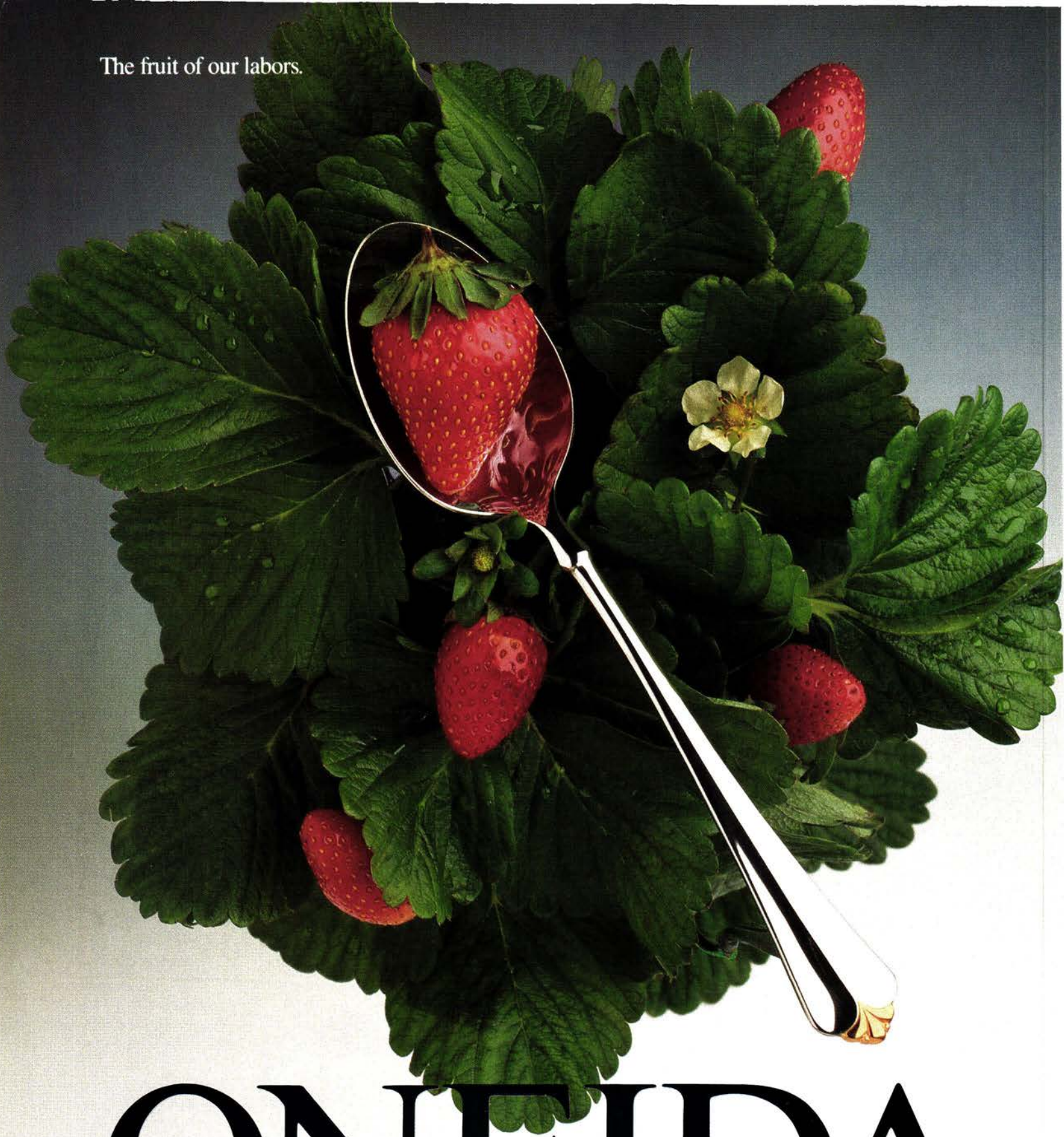
Perhaps now that future-worship has become a quaint sociological antique, anyone can look back at the theatrical

illusions of that "new age" and its promotional World's Fair with greater fondness than they did before. Just because no one believes in domestic futurism (mechanization improves daily life) anymore, why should these pioneers be robbed of their rightful place in art history?

During an age of transition between two wars, the early industrial designers came from left field to propose radical notions to new companies. They were former fashion illustrators, set designers, advertising artists who believed that they could

Continued on next page; text on page 84

The fruit of our labors.



ONEIDA

Shown: Golden Juilliard pattern in stainless and gold.

For a sample teaspoon send \$1.00 and pattern name to: Oneida Sample Center, P.O. Box 9777, New Brighton, MN 55197.

NORMAN BEL GEDDES

THROUGHOUT THE 1930s, it seemed like Norman Bel Geddes was on a mission to streamline everything in America. Though many of his aerodynamic automobiles, trains and even houses never left the drawing board, his beak-nosed Soda Kings traveled far and wide. Trading on the

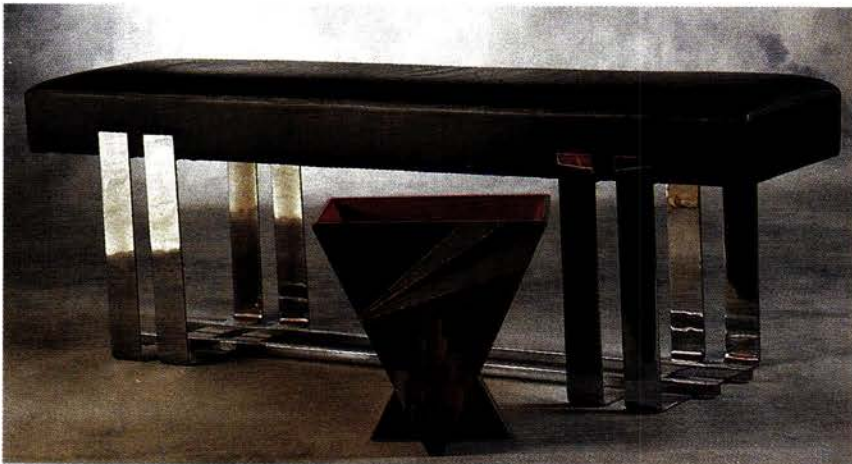
new popularity of cock-tails, the Walter Kidde Sales Co. made them (c. 1935) in chrome-plated and enameled metal, to turn water into seltzer. Mark McDonald of Fifty/50 likes them because they turn "everyday things" into beautiful objects (\$225, depending on color).



DONALD DESKEY

DESKEY, A BAUHAUS fan, was an early experimenter in chrome furnishings for factory production. The genius of this custom leather and chrome-plated steel bench (c. 1929, \$12,500) lies in its streamlined simplicity: The flat expanses are French in feeling; the rendering of the legs is pure American—evocative

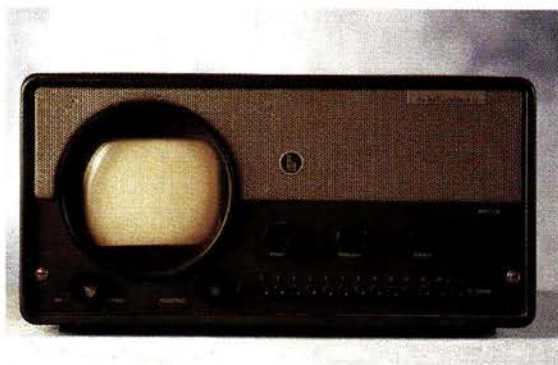
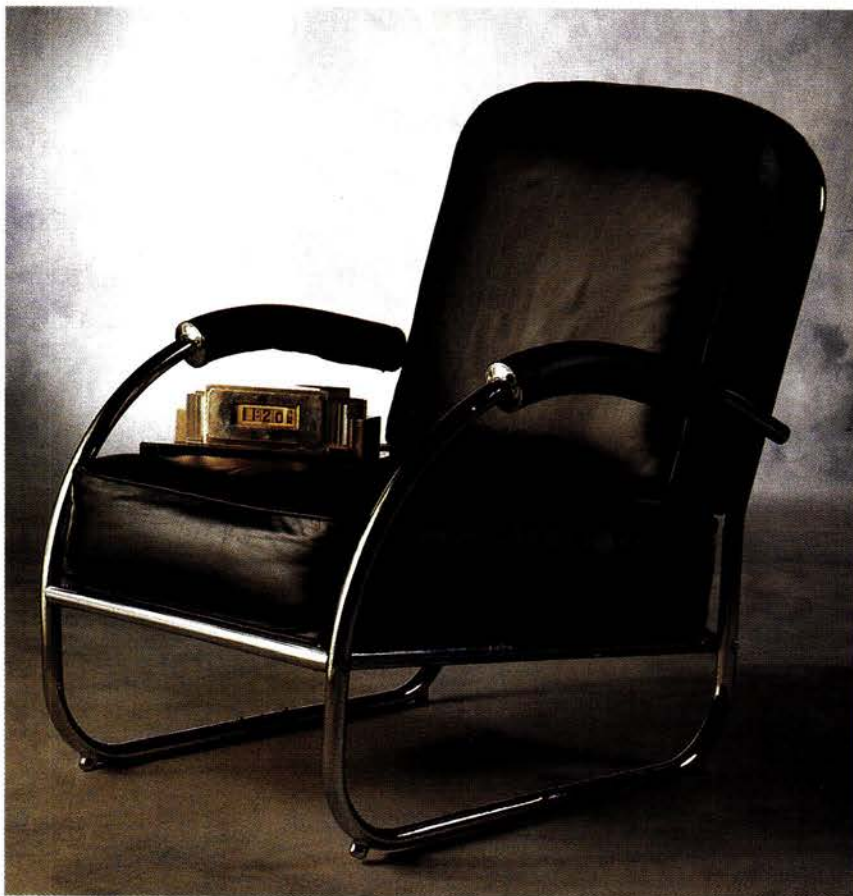
of pre-Empire State skyscrapers. "It's extraordinarily severe and dramatic, even for the period," says Daniel Morris of the Historical Design Collection. Deskey hand-painted the rare, enameled lacquered wood wastebasket (c. 1928, \$3,200). These designs were quickly copied and then fell out of favor.



KEM WEBER

MODERNISTS BREUER and Mies made the first tubular steel chairs. But American designers like Kem Weber made them comfortable. His 1935 chrome-plated and black leather armchair and black leather armchair for Lloyd Manufacturing is heavy, relaxed and round-

ed—right down to the upholstered arms. Weber's 1934 chrome-plated brass and plastic clock is one of the first electric digitals made in America (chair pair, \$3,750 at Retro-Modern Studio; clock, \$800 at Harvey's). *Resources, 200*



RAYMOND LOEWY

"GOOD DESIGN keeps the user happy, the manufacturer in the black and the aesthete unoffended," quipped Raymond Loewy, designer of Coke bottles, Studebakers and magnificent locomotives. But his

6"-screen TV was high tech too soon: Hallicrafters Co. tried to go domestic in 1946 with the radical mini, push-button model in a metal cabinet. Too good to catch on, it was later reissued in wood (\$400 in metal).

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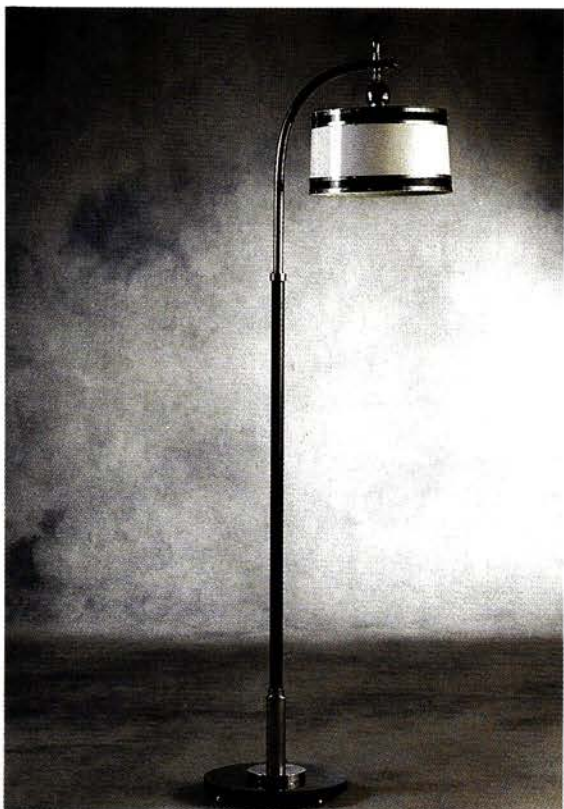
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WALTER DORWIN TEAGUE

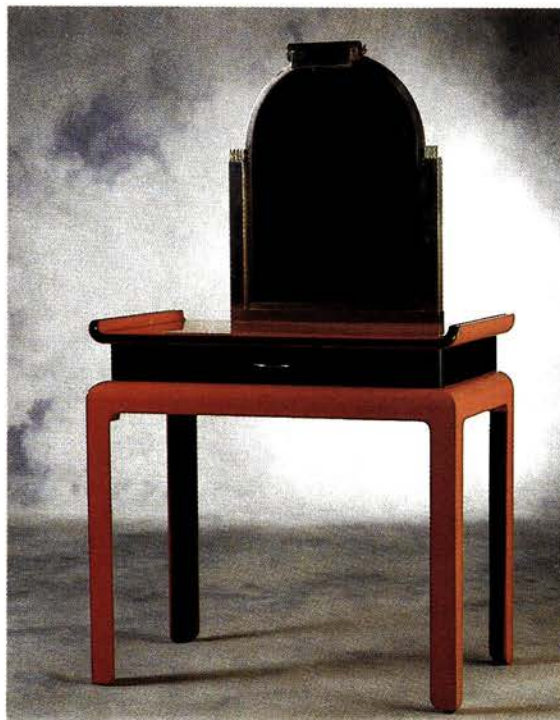
WALTER DORWIN Teague took pride in his ability to look, act and reason like a businessman, but design like an artist. He learned corporate credos in advertising, then pioneered industrial design by giving old companies—like Corning Glass Works—a new

image. Although Teague produced standard glassware for wide distribution, these pieces (1932) for the Steuben division—all blown crystal, machine-engraved with simple geometric patterns—are more refined and rare (vases, \$850, \$1,200; plate, \$375).



GILBERT ROHDE

THIS FLOOR lamp (c. 1935) is attributed to Gilbert Rohde—lesser-known to the public, but a favorite among current dealers and curators. Made of black-lacquered brass, chrome-plated steel with a parchment shade, the lamp is beauty-made-functional: It moves up and down, swings back and forth, and comes to a graceful standstill (\$1,200). Without affect—deco or streamlined—“Rohde was a real designer, not just a stylist,” said one admiring dealer.



PAUL FRANKL

AUSTRIAN-BORN Paul Frankl helped push American design from French art deco into a nationalized modernism. Known for his bold, skyscraper-shaped furniture of the late 1920s, Frankl also succumbed to some milder influences. In 1930, he tried a “Chinese-Modern” mode for this

vanity (lacquered wood with nickel-plated bronze handles, \$8,500), made for his own Frankl Galleries in New York. Later, industrial designers would condemn Frankl’s preference for fashion over function, but today, his custom pieces are prized for their place in history. *Resources*, 200



HENRY DREYFUSS

HENRY DREYFUSS designed this pitcher to match his locomotive—the famously streamlined *20th Century Limited*. While the train stirred a traveler’s imagination, this insulated berth-side vessel—in aluminum and enamel—served his

quieter needs at the smallest scale. Buy it for \$350 (Fifty/50) and own a souvenir of the all-inclusive, integrated design concept Dreyfuss pioneered in other famous vehicles, the *S.S. Constitution* and *S.S. Independence* among others.

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RETURN OF THE MODERN MASTERS

Continued from page 79

imbue normal, useful things with an inspiring "attitude." (They did it with shapes, plastics, alloys and shiny plating that Americans had never seen before.) They hoped that the new attitude would attract customers, thus creating demand instead of just serving it. Profits would soar, employment would swell and everyone would have a reason to celebrate in glamorous ways (expanding the range of daily products with nightly ones).

The industrial designers who invented the field worked on commission for ad companies and manufacturers, designing their "corporate looks" (a new idea) and styling their offices and products. But once companies measured the success of this new art, they soon learned to save money by forming in-house design departments. Eventually the daring went out of industrial design; companies settled for less polish and spark.

What's left are evocative artifacts of the short reign of industrial designers. The more they gain in meaning—through the work of historians, curators and advocates—the more they rise in market value. The Electrolux Model 30 starred in showrooms in 1937. New materials—chromed steel, aluminum, vinyl—made it a paragon of progressive post-Depression engineering. By 1957, the paragons cluttered basements. Ten years later, they resurfaced in junk shops as streamlined moderne curios. Twenty years after that, they rose to museum pedestals: the Whitney Museum's "High Styles" show in 1985; and, in 1986, the Brooklyn Museum's landmark exhibition, "The Machine Age in America 1918-1941." No longer a dead appliance, the Model 30 became an all-American domestic icon.

None of this would be possible without the new wave of aesthetic chauvinism. Over the last 10 years, curators and dealers have worked hard to pull two decades of American design out of obscurity and push them into official realms of connoisseurship, calling their discovery "American Modernism."

Of course, the artifacts of this American Modernism were always out there in the open. But, until recently, few people risked the kind of ambitious collections or scholarship that would rearrange the

stuff into a serious perspective. Previously, anything produced—and zig-zagged, swooped, chromed or veneered—between the Twenties and Forties was interchangeably called "art deco" or "streamlined moderne." Those terms named the unmistakable spirit of Radio City Music Hall, the Chrysler Airflow, the *20th Century Limited*, Marx Brothers movies and the 1939 New York World's Fair. They also included a ridiculously large array of architecture and merchandise—skyscrapers, dams, refrigerators and flatware. But whatever the scale or apparent style, all these things shared the same optimism about a machine-age future.

"Now those years are finally being sorted out," says Daniel Morris, director of Historical Design Collection, a New York showroom. "American Modern is really three different movements in one." Homegrown, custom-made versions of French art deco came from the 1920s; machine-made streamlining took over after the Crash; and biomorphic shapes emerged in the 1940s.

Why did the sorting take so long? Embarrassment. Whenever American intellectuals compared American modernists to avant-garde Europeans, Americans always lost. Stereotypically, the European modernist was the uncompromising visionary artist reforming Man's morality through righteous design. In contrast, the American modernist became the adman/showman colluding with corporate bosses, deluding a naive public, breaking Bauhaus rules for the sake of toaster sales.

But the new protectors of American Modernism, who claim that the prejudice is outdated, point out that our designers made a clean break with the continent by inventing new forms to suit our burgeoning industries. Dealer Gene Watson, of Inglett-Watson in Baltimore, maintains: "After the late Twenties, Americans stripped away European influence to design simple, functional lines that could be mass-produced for their market." Alan Moss, a New York dealer, says, "It's an American school."

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THE MET GRILL

Juggling plans for a new contemporary art museum and the directorship of the Guggenheim, Thomas Krens is the name to watch in a fast-changing art world

Culture is this country's hottest industry, and it's moving quickly into the Nineties with brave thinkers like Thomas Krens, 41 (called the Clint Eastwood of the art world by his cohorts), leading the way. Krens is currently the director of the Williams College Museum of Art—but not for long. Fearlessly combining art history, a mind for money, computer fluency (and fascination), with politics, Krens is the visionary behind MASS MoCA (Massachusetts Museum of Contemporary Art and Architecture)—a daring project that would convert a complex of 28 abandoned factory buildings in North Adams, Massachusetts, into an international tourist attraction: the world's largest contemporary art museum (see "Museum of the future," page 97). Come July, Krens takes the reins at the Guggenheim. Remember this name! Juggling Board of Estimates hearings on the Guggenheim's expansion plans and lobbying efforts in Boston for the \$35 million needed to get MASS MoCA started, Krens took time out to whet our increasing appetite for art.

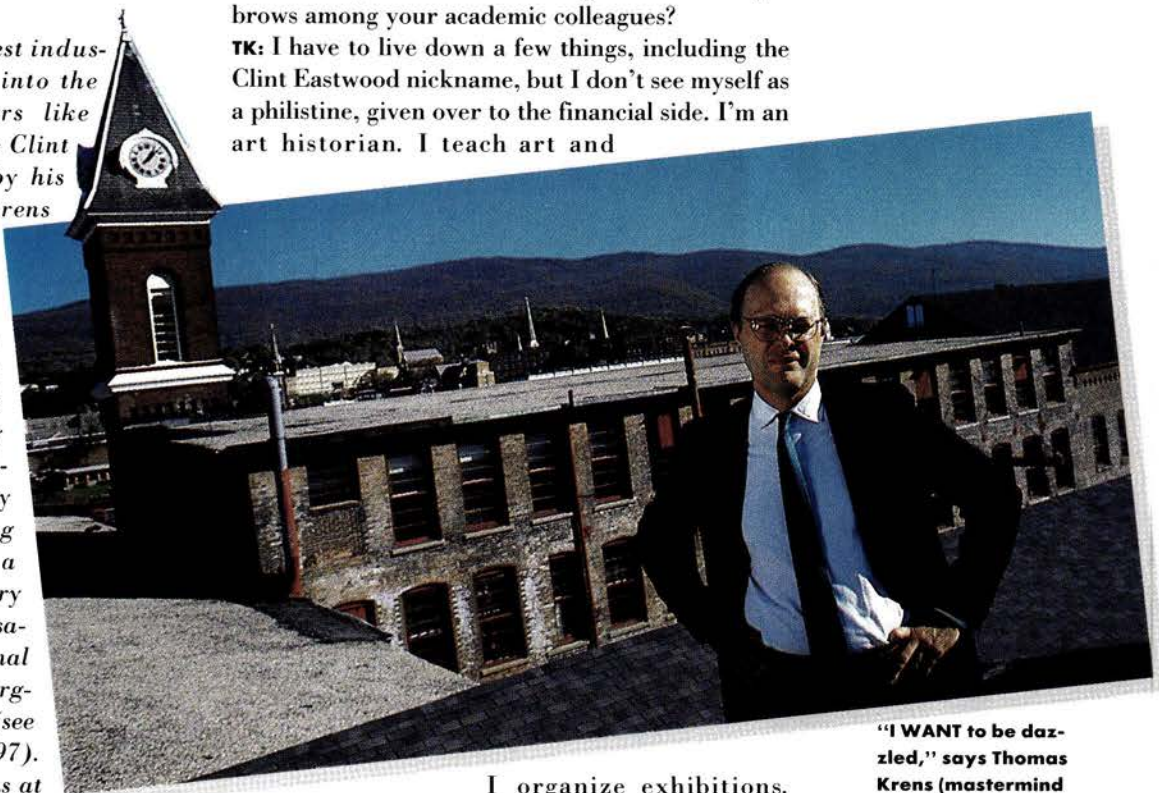
METROPOLITAN HOME: Art museums have become an industry, haven't they—with blockbuster exhibits selling out like Broadway shows and gift shops becoming major retailers? They're aggressive merchandisers, going after the buck.

THOMAS KRENS: Frankly, I think the merchandising bit's been overstressed. And I don't see "industry" as a pejorative term. Any collection of organizations that operates in some form of exchange that involves finances and information or products is an industry. And there's no question in my mind that the quality of exhibitions in the last 20 years has been phenomenal. It's electric. I think

that's a public service. Museums definitely serve an entertainment function. More people went to art museums last year than went to all sports events in New York City—that includes hockey, basketball, baseball and football.

MH: Does your business background raise eyebrows among your academic colleagues?

TK: I have to live down a few things, including the Clint Eastwood nickname, but I don't see myself as a philistine, given over to the financial side. I'm an art historian. I teach art and



I organize exhibitions. You want to put on an exhibition and some insurance company tells you that your policy rates have quintupled? You've sure as hell got to look for some way to cover those bases if you want to pull those things together.

MH: But curating and financing historically have been antithetical, haven't they?

TK: That's right. And I see the second one as serving the first. If we can be smarter administrators, then we can empower our curators to raise the level of programming. I want to do just that.

MH: Why open the world's largest contemporary art and architecture museum in an off-the-map mill town like North Adams, Massachusetts?

TK: Well, most urban museums don't have the space to show the important art of the last 30 years, because a key feature of that art is *scale*. In fact, some seminal works of contemporary art are

"I WANT to be dazzled," says Thomas Krens (mastermind behind MASS MoCA and soon-to-be head of the Guggenheim) of the pending transformation of the old Sprague Electric plant (above). The rehab could be the first Gehry/Venturi collaborative facelift.

Photo: Ira Wyman

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THE MET GRILL: THOMAS KRENS

so big, they're gathering dust in underground storerooms. Metropolitan-area museums, even if they own the large works, can't show them. They're simply too big. But MASS MoCA could do just that. One of its largest buildings has 40,000 square feet on each of its three floors. The Whitney Museum has only 25,000 square feet of exhibition space, total. Tremendous collections exist out there that haven't been committed to museums. But artists want their work to be seen (many compromised for the market and did smaller works, and that's a shame), and it's amazing how willing they are to make it available. Contemporary art is, basically, art at discount.

MH: Where did you get the idea that an empty factory complex could exhibit all the art that's out there?

TK: I've seen renovated warehouses—one in Schaffhausen, Switzerland, and Los Angeles' Temporary Contemporary—and they inspired me: huge, lofty spaces that fit the art they show. But the Sprague

Electric plant dazzled me. It's the most extraordinary collection of late 19th century buildings—28 in all—shaped by two rivers that run through it. Because the buildings are not laid out in a grid, they have this marvelous irregularity. The angles, the odd twists, the way the space plays—it's all a function of the rivers. We asked Bob Venturi and Frank Gehry if they'd be willing to collaborate on the project, and they said yes. Each came away—everybody has—with the impression that they couldn't *design* a complex this rich, this idiosyncratic, in their wildest imagination.

MH: But will you be able to get the necessary traffic of museum-goers?

TK: Northwestern Massachusetts is an undeveloped tourist region. The proximity to Tanglewood and Williamstown helps. In our plan, we've said we need 150,000 people to go through annually. Williams College Museum of Art attracts 128,000. The nearby Clark Museum attracts 140,000. A world-class museum

like MASS MoCA should have no problem. Also, the state economy is in good shape—that's critical. If the state weren't prepared to make \$35 million available, we wouldn't be able to get this thing started. So, we do a contemporary museum, with an historical—not necessarily rigid—focus about the artists we choose, plus the sheer quality and beauty of the buildings, top-notch architects, a little high technology thrown in, nice mountains . . . It's going to be an attraction. You walk from one building to another through a glassed-in aerial walkway while it's snowing. All these things conspire with some characteristics of the current museum industry to make MASS MoCA viable.

MH: Like what, for instance?

TK: Museums as a concept are only about 200 years old: You used to have one dinosaur leg, one stuffed bird, one painting, one rock, and then you'd fill in the gaps. So they grew. Look at the Met now—three million objects. That's tough
Continued on page 98

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Museum of the future

THOUGH ONLY A FIVE-MINUTE DRIVE from quaint, academic Williamstown, the mill town of North Adams, Massachusetts, is worlds away. Yet it caught the imagination of Thomas Krens. Across the street from a row of peeling painted ladies, a funeral home and a package store, sits the deserted Sprague electric plant. In its huge industrial lofts, Krens envisions the world's greatest collection of contemporary art and architecture: MASS MoCA.

When Sprague pulled out two years ago, it left hundreds unemployed. MASS MoCA (which at press time had been approved by the state House and was with the Senate for funding on a Governor Dukakis-initiated bill) would revive North Adams with a unique tourist draw:

a 430,000-square-foot museum; 32,000-square-foot convention center/performance space; and hotel, restaurants, shops (175,000 square feet).

Two renowned collections of contemporary art have already been promised for long-term loan by Count Giuseppe Panza di Biumo of Milan (150 minimalist and conceptual pieces) and London-based Charles Saatchi (minimalist sculpture). Plus, one building, headed by Heinrich Klotz, will house Frankfurt's German Architecture Museum's collection: a huge selection of architectural drawings and models. Other plans? Artists-in-residence and the first-ever exhibit of 20th century NYC architecture. If funding comes through: three years to opening.

—Mary Beth Jordan

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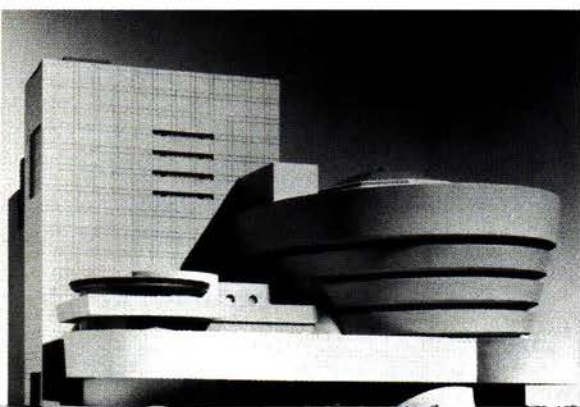
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THE MET GRILL: THOMAS KRENS



Krens' New Beat: An expanded Guggenheim.

to digest. But within the last 10 years, museums have gone from treasure houses and repositories to *interpreters* of cultural epochs. I like the idea of selective museums. Where you can go and do a certain thing. I see MASS MoCA not as another endless museum. I see it as definitive: a Sixties, Seventies and Eighties art museum. If you want to see *that* art, you have to go *there*.

MH: But we have MOCA in Los Angeles,

MoMA in New York, even the Met has added a 20th century wing. How will MASS MoCA be different?

TK: We won't attempt to put together an encyclopedic art collection. You can go look at most museums' permanent collections and they all look alike. Go to Boston, or to the Met, and there's going to be one Stella, one Lichtenstein, one Rauschenberg. MASS MoCA will keep the number of artists—an international mix—between 40 and 60. We're talking about 30,000 square feet for just three Dan Flavin barrier walls. The top floor of one building—40,000 square feet—might show 20 Robert Morris pieces. You'd see career-spanning work.

MH: And some artists might even do site-specific commissions for MASS MoCA?

TK: Yes, for instance, there's this old water tank at the complex. I thought we'd give it to James Turrell to do a light sculpture inside. Francesco Clemente has expressed interest in doing a mural.

MH: Then MASS MoCA would be more

than a museum—it would become a patron? Isn't there a danger that this new collaboration would erode the traditional curatorial function of the museum?

TK: Our approach is fundamentally historical, but we recognize that history is what happened five minutes ago, too. We have not rejected doing some commissions, but by no means is that the dominant mode for MASS MoCA. We're saying to the artist, "Here's 10,000 square feet. We'd like these pieces from your collection. What can you do to supplement?" Primarily, we serve as a place to present work from private collections and from the artists themselves—work that would otherwise be unavailable to the public.

MH: What will happen with the Guggenheim under your direction?

TK: The strategy for the Guggenheim has to be looked at in terms of its resources. What are its assets? Fabulous collection, fabulous building, fabulous location. It

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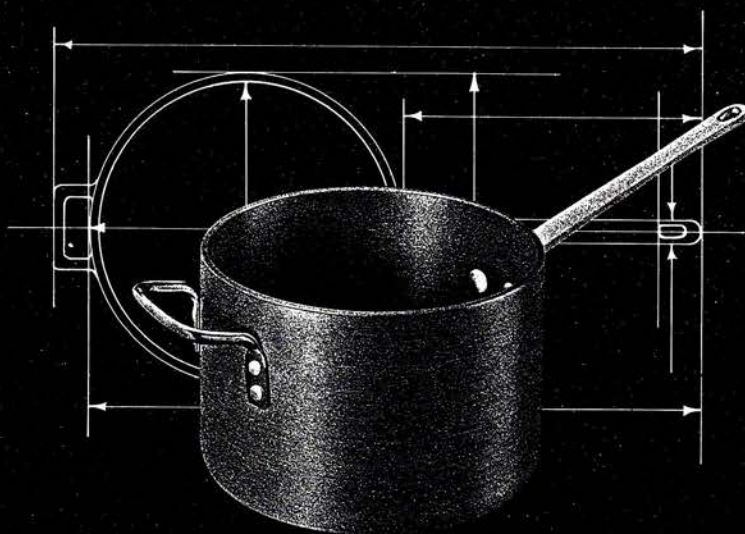
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THE MET GRILL

also has Venice [the Peggy Guggenheim Collection]. I mean talk about international programming, scope. The Guggenheim is by no means a static institution. It could become the best in the world at what it does.

MH: How will you make that happen?

TK: Some of the things are already underway. There is an addition by Gwathmey Siegel that's passed the Board of Estimates—it's going to make a big difference in terms of space.

MH: When you take on the Guggenheim, will you still work on MASS MoCA?

TK: Try answering that question in North Adams. The press has been roasting me. I expect to be involved with it all the way through—not necessarily as the head of it, but the Guggenheim has acknowledged that MASS MoCA is a significant project, and they say they are supportive of my continuing involvement in it. There's no question that my immediate and clear priority will be the Guggenheim.

MH: Isn't that a conflict? Won't the two museums be in competition?

TK: Museums have to work together. For example, it seems to me that if storage is so important to museums in the city, that a kind of triage could be done with respect to collections. What if the Met, MoMA, the Guggenheim, the Brooklyn Museum and the Whitney collaborated on a big storage space in upstate New York? And wired it through computers? It would maintain virtually complete access to that art.

MH: But what do you foresee for museums in the immediate future?

TK: The museum industry is going to be in for some hard times. I see costs continuing to rise and income flattening out. Within the last seven years, corporations finally matured as donors. That's not going to increase, however, because corporate support of exhibition projects is basically a function of the advertising dollar.

MH: Advertising, graphic design and product design are the art forms of the 20th century. Will you include a design collection at MASS MoCA?

TK: There is an old mill building—140,000 square feet—not part of the complex—that's standing alone by the
Continued on page 196



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Scents of Place: An Herbal Renewal



LIVELY PATTERNS and a quality of repose characterize the Schmitts' restaurant garden, where beauty and utility are partners. Herbs from the centerpiece and bed at

the back supply their restaurant kitchen. Flowers from all the beds and borders grace the tables. The bench under the chinaberry tree (below) is flanked by a pot of soci-

ety garlic (*thurlbagia violacea*) and basket of morning glories. In the distance, golden dwarf coreopsis blazes under the orange flowers of a trumpet vine.



If you dream of growing a complete herb garden, here's a 20'-by-20' triumph of romantic realism that's easy to love and even easier to maintain

BY LESLIE LAND

ONLY PEOPLE WHO LOVE GARDENS would have seen such great possibilities in an outdoor space that, on first inspection 10 years ago, closely resembled a rural junkyard. The neglected property was a jumble of chicken house, dog run and brambles. A park bench in dire need of repair was scarcely recognizable amid the rubble.

Yet from that unpromising beginning, Don and Sally Schmitt, owners of the French Laundry Restaurant in the Napa Valley, have fashioned a romantic backyard oasis—a magnet for all who dine there. Exuberant old-growth trumpet vines, honeysuckle and chinaberry tree frame a welcoming outdoor room full of gentle contrasts: sun and shade, a place for guests to sit or stroll, bright flowers set in masses of foliage, warm terra-cotta pots against the cool lawn and gray gravel. At its center, the jewel in the ground: what seems at first sight to be a formal knot garden, the dream of anyone who has grown or wants to grow herbs. But the Schmitts' small herb garden isn't really formal at all in the classic sense. Only 20'-by-20', it's a triumph of romantic realism, built by people who are far too busy to spend their precious hours fiddling with plants. A wonderful tangle of low-care perennials spills over pathways, showing little evidence of restraint. Culinary herbs billow loosely and gracefully. The result is neat but never stiff, fragrant and visually unique: a fuss-free, easy-to-maintain paradise that appeals to the senses *and* to reason. Best news of all: Anyone with a sunny yard in a not-too-cold climate can duplicate it (see drawing on the following page).

"I'd always *wanted* a formal garden," Sally explains. "But this made a lot more sense." Working on a tight budget, and taking advantage of the property's best features (good soil and several full-grown shrubs, vines and spreading trees that give it a lived-in look), the pair made a post-modern change on an antique garden design.

True knot gardens are based on intricate, interlaced geometric patterns of decoration popular in Europe in the late 15th century. They are al-

Continued on page 104

Contributing editor Leslie Land wrote "Way to Grow! Tricks of the Spade" in our March issue. Photographs by John Vaughan

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most always executed in clipped herbs or boxwood, sometimes outlined with tiles or paths and sometimes set in grass. Not surprisingly, they're now rare almost to the point of extinction. It isn't much of a loss. Weekend gardeners have no patience for the endless pruning and shearing required to keep those tight little hedges looking knot-shape. And very few have the manicured grounds in which true knots belong. While they may look terrific in lavish magazine spreads and historical re-creations, knot gardens in real life look overdone and uptight.

YOU DON'T need a tightly sheared knot to invoke a magical garden: The Schmitts created an inviting path with five bricks, 24" wide. Its formality contrasts with the tumble of herbs and plants in each quadrant.

The beauty of the Schmitts' knot (actually a parterre, from the Old French for "on the ground") is that it relies entirely on its brickwork to provide the formal pattern, leaving the plants in the spaces—almost all of them culinary herbs—free to gently overspill the paths and flower in their time, fitting in with the garden's informal, country-style surroundings.

After choosing the sunniest spot, Sally and Don leveled the ground and tamped it down. Then they added a layer of sand. Next, they set the brickwork, using stakes and strings to lay out their pattern with son-in-law Tim Bates. (Everything was drawn on paper first.) "It wasn't hard at all. Continued on page 107



DRAWING BY SALLY MARA STURMAN

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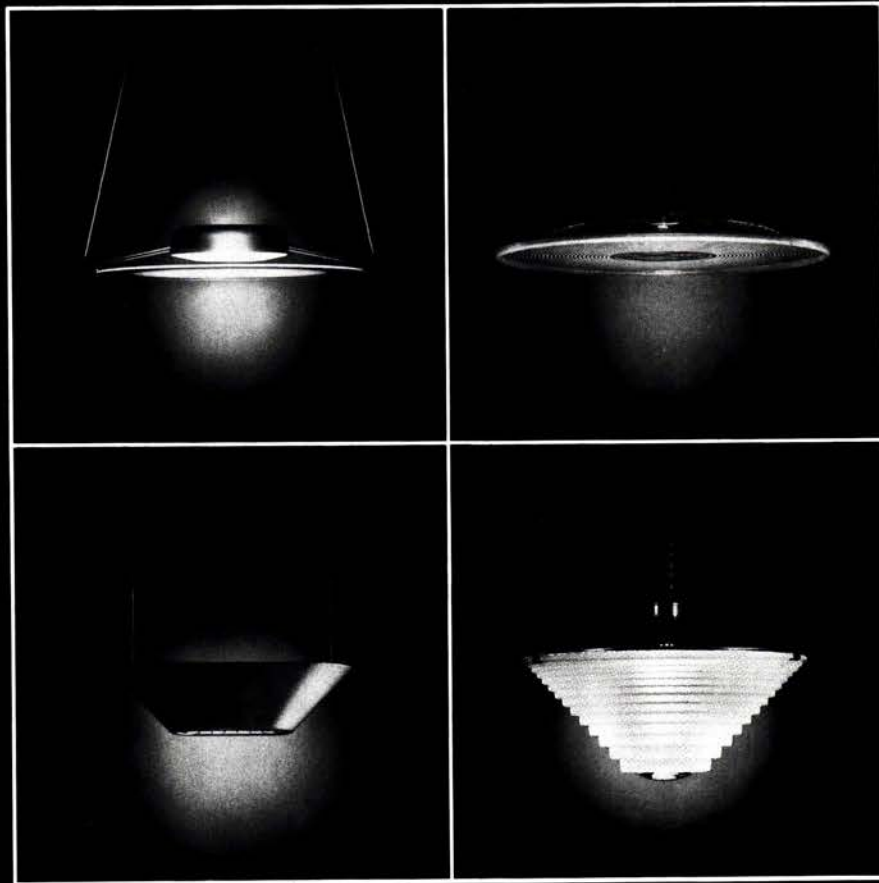


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SCENTS OF PLACE

We got down on our hands and knees, set the bricks in sand, then dry-brushed the mortar into the cracks," Sally recalls. "When it was finished, we dampened it thoroughly with the hose and let it set." They worked from the center circle out. "It was tricky, but fun," Sally adds. "The sand is so forgiving—nothing is set until you put the mortar on."

Though large enough to command attention, the plot, at 20'-by-20', is big enough to grow most of the perennial herbs these restaurant owners need, with even a little room for those herbs to be dotted with flowers. Yet it's small enough that care can be minimal. Only a few dozen plants are needed to give it a blowsy, full feeling. And if something dies—or stops pleasing—it can be replaced quickly, and without bankrupting the gardeners. (As an adjunct to their herb garden, the Schmitts laid out separate raised beds, edged with railroad ties, for cutting flowers such as Iceland poppies, and for the annual herbs—basil and coriander, parsley and cress—they harvest in abundance.)

Low-care perennials are planted in the borders around the herb garden. Time-consuming annual flowers are used only as accents; no attempt is made to grow vegetables. No-mow ajuga on the outside perimeter of the walks softens the line between bricks and gravel.

Specimen plants noteworthy for their rarity, subtle coloration or delicate constitutions, are grown in pots scattered strategically in the garden. This sets them off for special viewing and makes it easy to monitor their progress, provide care, and, if necessary, say good-bye, without disturbing the overall scheme.

Sally began her actual planting in the fall, using small herb plants from the garden store and slips of pineapple sage and pink-species geranium given by her friend Katie Trefethen, whose gardens at the Trefethen Vineyards Winery are famous for their beauty. Over the years, the collection has continually expanded, bolstered by purchases and additions from former waiter David Alosi, now chief gardener. He brought in Spanish lavender (treasured for its extra-long season of bloom), different salvias and germander, whose pink flowers provide bright accents among the grays and

greens of the herbs. By the end of the following summer, the Schmitts had a great-looking centerpiece.

To get the fastest results, Sally suggests buying plants in gallon-size containers, at least for the centers of the beds, and filling in with violas or other easy flowers until the permanent herbs have grown to good size. "When the herbs get going, just take the violas out," Sally suggests. "People shouldn't be afraid to shift plants around. I move plants the way other women move furniture. It's hard to know just what plants will look like together until you see."

Togetherness is an outstanding characteristic of this arrangement, which crowds an unusually large variety of plants into each small quadrant for great contrast. A giant rosemary bush takes up most of the center, with the bit of space around it devoted largely to ornamentals (salvias, a species geranium and a clump of narcissi). Each small section has been planted to a mixture of edibles that repeat from section to section, though never in the same order. By multiplying the appearance of each herb and scattering their locations, Sally has made sure that there's plenty of everything. An occasional severe cutting back, essential for healthy growth, never leaves the picture with bald spots.

Sally's garden has the advantage of growing in a clement climate, where rosemary, for instance, is reliably perennial. The farther north you are, the more likely it is that you'd want to substitute something hardier—dwarf arborvitae or a moss rose—for the parterre's center. (Northern rosemary should be grown in a pot, sunk in the garden in summer and brought indoors for winter.)

Northerners might also want to expand their gardens with a bulb collection, to provide color before herbs green up in the spring. "Little bulbs" such as the clear bluebells of scilla are good choices—their foliage will be hidden by the rapidly greening herbs.

Wherever you live, do take a leaf from Sally's garden and leave a few chinks and cracks when you set the bricks. Plant a not-too-rambunctious creeper such as wooly thyme in the spaces and your new garden will soon look as though it's been in place for years. ●

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Tempest in a Teapot

Much-in-demand architect Michael Graves has launched an avalanche of products—and controversy—as his success in home wares builds up steam

BY ARLENE HIRST

THE EVENT—THE INTRODUCTION OF YET another ceramic coffee pot—might have seemed beneath the attention of New York's top design reporters—a world-weary bunch who's seen it all. But the modestly adorned showroom in downtown Manhattan was jammed to the rafters. And when the designer made his appearance, the sophisticated crowd rushed him like a mob of Bruce Springsteen fans, pushing to get close. Who was this hot heartthrob? Not Mel Gibson. Not even fashion-passion Christian Lacroix, but a mild-mannered, middle-aged Princeton college professor—named Michael Graves.

Graves, who happens to be America's most notorious architect, has become a media event. While his elegantly colored, post-modern buildings have made him famous, his skyrocketing household word-dom is squarely tied to the current rage for architect-designed products. Today, in our oft-parodied lust for quality, an architect's name on an object can muster almost as much glamour as a designer's name on clothing. The internationally famous ones—with Graves leading the pack—are being asked to create everything from ashtrays to umbrellas. "One object now is very much like another," he says, sounding like a seasoned MBA as he explains the phenomenon. "It's the addition of personality that can sometimes tip the scales."

Graves has done a lot more than tip the scales. He's started an avalanche. While other architects' (porcelain) plates are full, Graves' runneth over. Commissions arrive daily: Everyone from Tiffany's to The Franklin Mint, Steuben Glass to Lenox China is clam-

CROWD PLEASER: Graves, perched on his Sunar chair, surrounded by the fruits of his labor for Swid Powell, Alessi and Baldinger. Engraved Graves (photo above): a teakettle signed for a fan.

Produced by Nancy Jo Johnson; Portrait by Barbra Walz



oring for his services. His current project list includes a Christmas ornament, candlesticks, vases and flower pots for Swid Powell; a lighting collection for Baldinger, adapted from fixtures Graves designed for the Humana Building in Louisville, Kentucky; a dining chair for Atelier International; a collection of vinyl and carpet tiles for Japanese manufacturer, Tajima; carpeting for Vorwerk, a German broadloom producer; a new collection of watches for Cleto Munari, as well as a line of ceramic lamps; a telephone for Italtel; and

Continued on page 110





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stainless steel flatware plus a champagne cooler for WMF. With a product design staff of five, and now a product manager, what Graves once called an "expensive hobby" today takes up 25 percent of his time. Royalties from just four products contributed 10 percent of the volume of his 50-person office over the last year.

The reason for the demand is simple: Graves' designs sell. It was the now infamous teakettle—with the little bird perched jauntily on the spout—that established him as a heavy-hitter with marketers. In three years, Italian manufacturer Alessi has sold 150,000 of them worldwide. The company then quickly signed him up to do an entire collection: a salt shaker and peppermill, clock, coffee maker, matching sugar and creamer—which are just now appearing in stores. "Michael's products fly," says Addie Powell of Swid Powell, a company created to market architectural artifacts. The firm's first Graves product, The Big Dropper coffee maker, sold out its initial 2,500 production run in just a few months.

In appearance, the 53-year-old Graves, who favors richly conservative tweeds, is the quintessential Ivy Leaguer. Slight of build, with lank, gray hair and an aristocratic profile, he looks every inch the Princeton professor, a role he's played for 25 years. Witty and worldly-wise, a delightful conversationalist with a droll, impish grin, he can totally disarm and charm everyone he meets... except perhaps rival architects.

Long criticized for his buildings, his

products have now come under savage attack. Last October's sobering stock market crash created a backlash against the voguishness of expensive design objects, dubbed "Yuppie Porn" by *Spy* magazine. And it's a Graves creation—the \$100 Alessi teakettle—that has borne the brunt of the ridicule. "It's designer garbage," says Davin Stowell of Smart Design, one of the hottest young industri-

the highly controversial municipal project he designed in the early Eighties. Portland, after a storm of criticism, has since been hailed as a triumph. Controversy, though, dogs Graves' footsteps, be it his strife-plagued plan for the Whitney Museum addition in New York City—currently bogged down in urban planning guerilla warfare, or his richly conceived Napa Valley winery, Clos Pegase, which

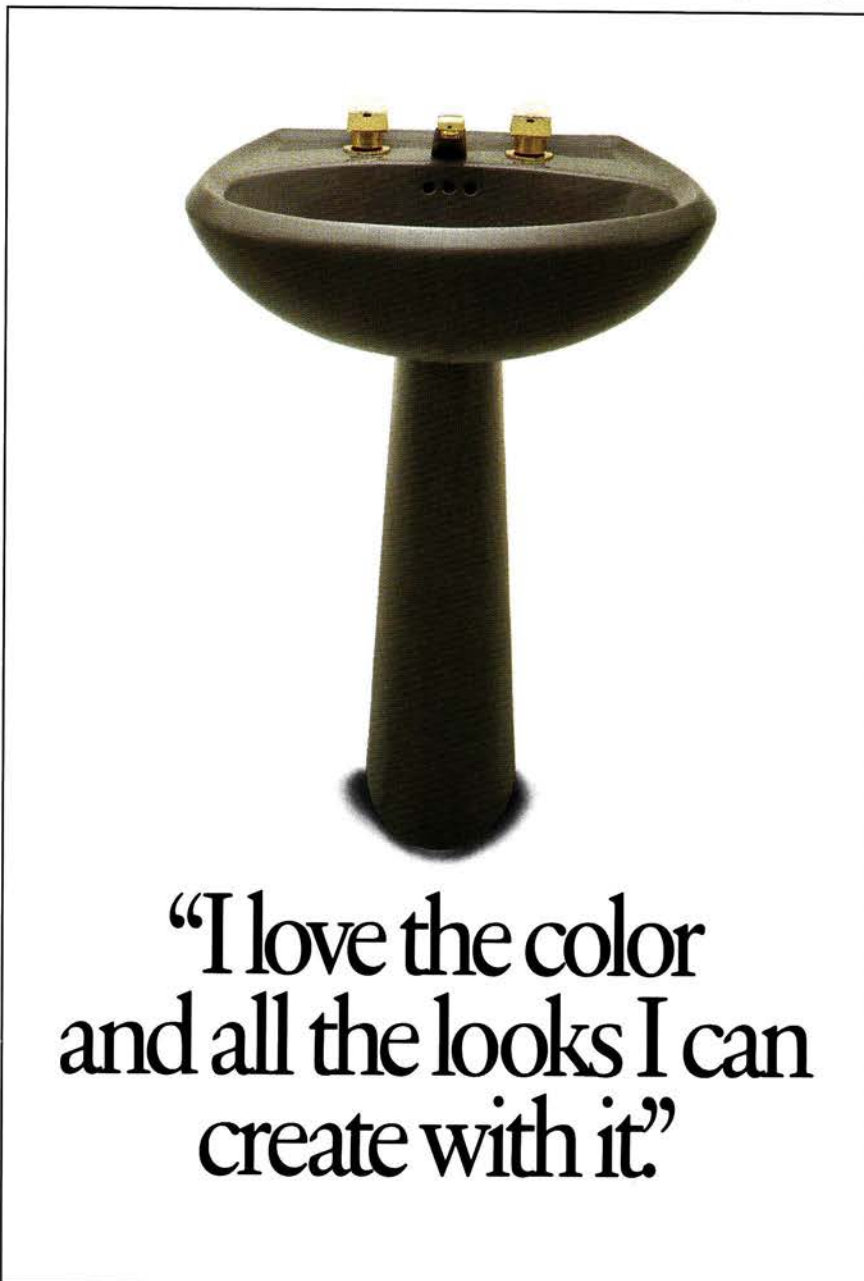
detractors have labeled a Babylonian brothel. A personal endorsement for shoes in a national ad campaign brought down the wrath of the architectural community once again. "I didn't think I'd get the flack I got," says Graves, who, nevertheless, sheepishly admits plans to star in another ad soon. Why do it? "For the money, of course," though he adds with a grin, "you can't print that."

Fellow star-architect, Stanley Tigerman, who has nothing but praise for Graves' product design, is openly scornful.

"What's next?" he asks. "Musk of Michael? It's just not necessary. We're talking about someone who already owns a chauffeur-driven Cadillac stretch limo with a bar. We're not talking about Bangladesh."

Graves has hardly been chastened by the ruckus. "I don't think it's a bad thing for architecture. I want to be accessible." And he thinks that product design

makes him more so. He sees nothing ominous in the public's yen for pedigreed goods. "In fact, people have always wanted that. In the Fifties, objects were blessed by the Museum of Modern Art



"I love the color
and all the looks I can
create with it"

al designers in the field (*Met Home* January 1988). Yet Stowell admits he owns one, adding, "I hate myself for it."

Graves dismisses the storm with a weary shrug. "The kettle is just like the Portland Building," he says, referring to



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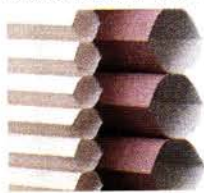
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with little orange tags that said 'good design.' You could find them all over Bloomingdale's." Graves claims that household objects designed by architects give the average person the chance to own affordable art. "The lines between art and utilitarianism have become blurred."

And Graves intends to blur them even more. He wants to design everything for homes and offices. "There are those who might say that it's purely commercial, but I see nothing wrong with doing projects as long as the design is good."

Indeed, while many say this serious builder of buildings trivializes his work by designing everyday objects (as if houses and office buildings *weren't*), Graves is following in a well-worn American path—one trod by such "serious" architects as Frank Lloyd Wright and a whole pantheon of American designers like Raymond Loewy, Walter Dorwin Teague, Norman Bel Geddes, Henry Dreyfuss and Donald Deskey who deliberately shaped the look of our everyday world from the Twenties through the Fifties (see "Re-

turn of the Modern Masters," page 79).

Graves was not always in demand as a product designer. Until the 1985 appearance of the kettle, his portfolio was painfully slim . . . and expensive: a few pieces of furniture for Sunar which were never marketed aggressively; limited-edition rugs for V'soske; a bed and dressing table for Memphis and a screen for Rizzoli. Hardly an astonishing body of work. "Ten years ago, I was at odds with the market," he says wryly as he sips coffee in his elegant, Biedermeier-furnished office at Princeton, a room that sums up his style and sensibility. "I was too quirky for some tastes."

But the post-modern pendulum has swung, propelling him front and center. Many say that it's Graves' sense of humor that makes his products so salable. "Michael makes the object fun; he makes light of things considered controversial," claims Jack Markuse, Alessi's U.S. distributor. But Tigerman cuts closer. "Michael is a scholar; he makes connections. He's a wonderful synthesizer." Indeed,

Graves' witty historical style may be the key to his products' success. While most modern architects and designers reduce products to their minimal essence, Graves' objects evoke complicated emotions. A friendly red bird blows the whistle on the otherwise steely silhouette of his teakettle. They're not pared down; they're conjured up. They have a symbolic aura deeply rooted in the history of architecture and the decorative arts.

Graves claims that his desire to design products doesn't spring from a monomaniacal impulse to control every aspect of his buildings. "A room should reflect the sensibility of its time and place. There's very little of me in my own house. I'd just as soon buy an antique. Hoffmann used other people's things," he notes, deftly drawing a comparison between himself and the Viennese giant. Graves' office, in fact, is furnished mostly in antiques of Wiener Werkstätte vintage. The only traces of his own design: two of his swoopingly graceful bird's-eye maple

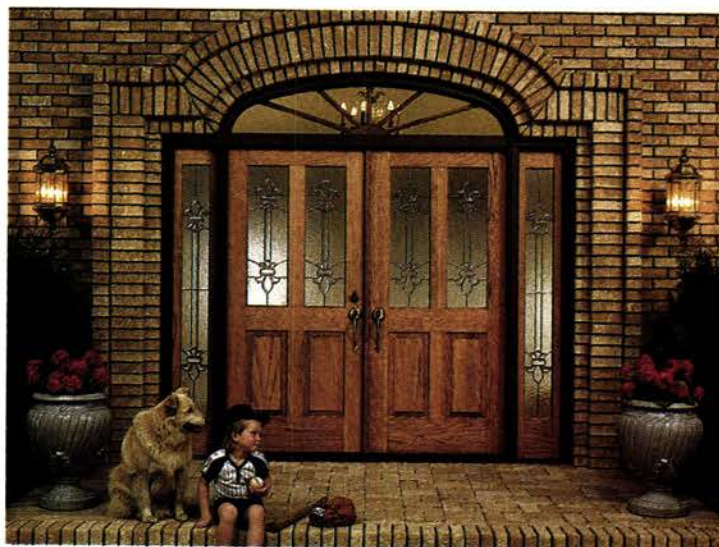
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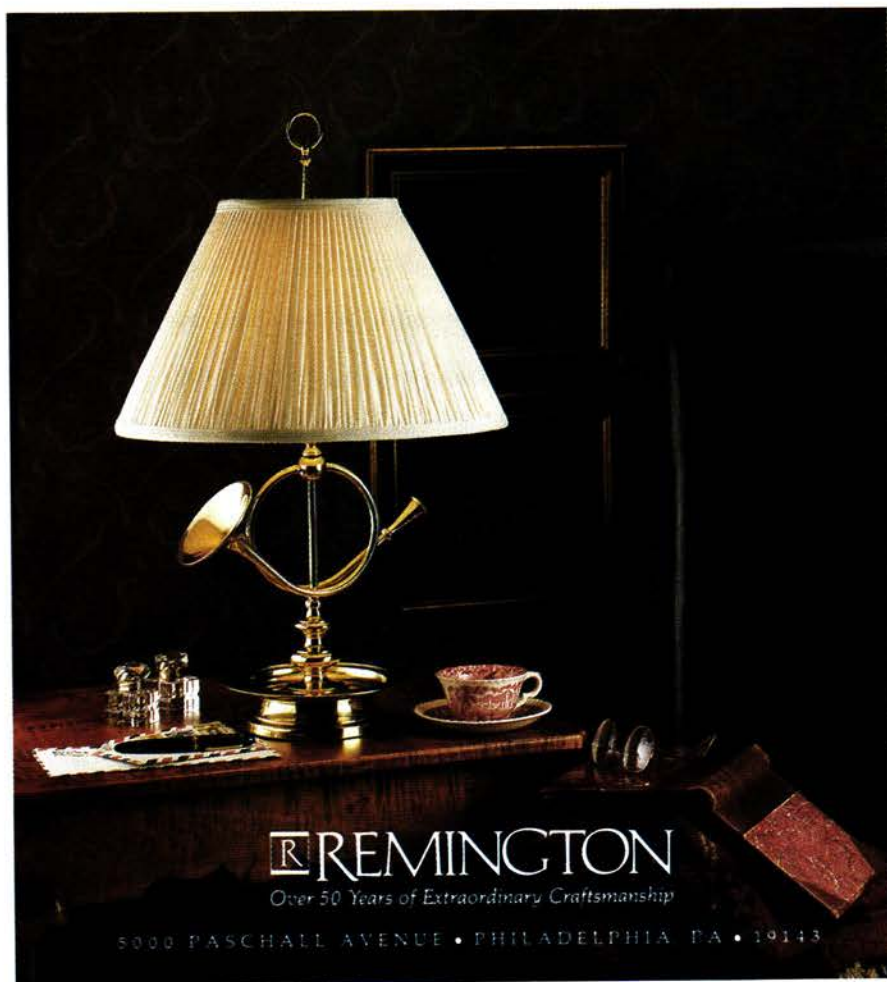
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TEMPEST IN A TEAPOT

Sunar chairs and the neoclassic stool done for fashion designer Diane Von Furstenberg's New York boutique.

Why then does product design appeal to him? "I'm a collector. I like objects. And it's not materialism," he explains. "It's like loving a wonderful painting. If you're going to select a coffee pot, you do it with a measure of interest and sensibility. I'm about the visual world. I like looking at the configuration, the profiles, the textures and the colors of certain objects and the way they become inhabitants of a space—just the way we do."

Graves can wax poetic over marketing theory as he can aesthetics. He is an ardent salesman of his products, especially the teakettle. "I certainly want it to be successful," he says. While Graves has criticized other products—the Tizio lamp, for instance—for overexposure ("If someone gave me one, I'd put it in a very private place"), he nevertheless hopes every household in America will own one of his teakettles, despite its high price. He's acutely sensitive about that issue. One hundred dollars, he confesses, is a lot of money to spend for a pot that boils water.

"I fought hard to keep the price down," he says defensively. "I wanted the kettle to sell for \$50." Unfortunately, he explains, it's manufactured in Italy, where the value of the dollar has dropped so low that a higher price tag became an economic fact of life. He argues: "A Revere kettle costs \$29.99. Mine sells for \$89 to \$100. People say 'You're paying for Michael Graves,' but it's not true. The quality of the material is greater."

And he'll go above and beyond the call of duty to help sell it. Graves, a natural-born crowd pleaser, has not been called the Michael Jackson of architecture for nothing. He believes in playing to the crowd. Take the many earnest requests he gets to sign the kettle. Far from seeming bizarre, Graves feels they warrant his attention. He bought an etching machine that he keeps by his desk, just to oblige his fans. "After all," he says, in a serious tone with just a touch of tongue-in-cheek, "not signing it would be like Joe DiMaggio not signing a baseball." ●

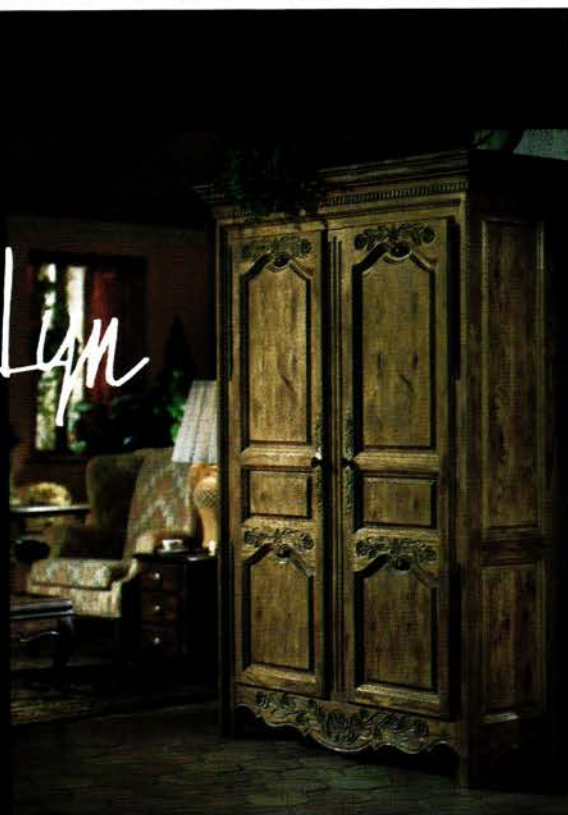
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Shown much smaller than actual framed size of 19½" x 22".

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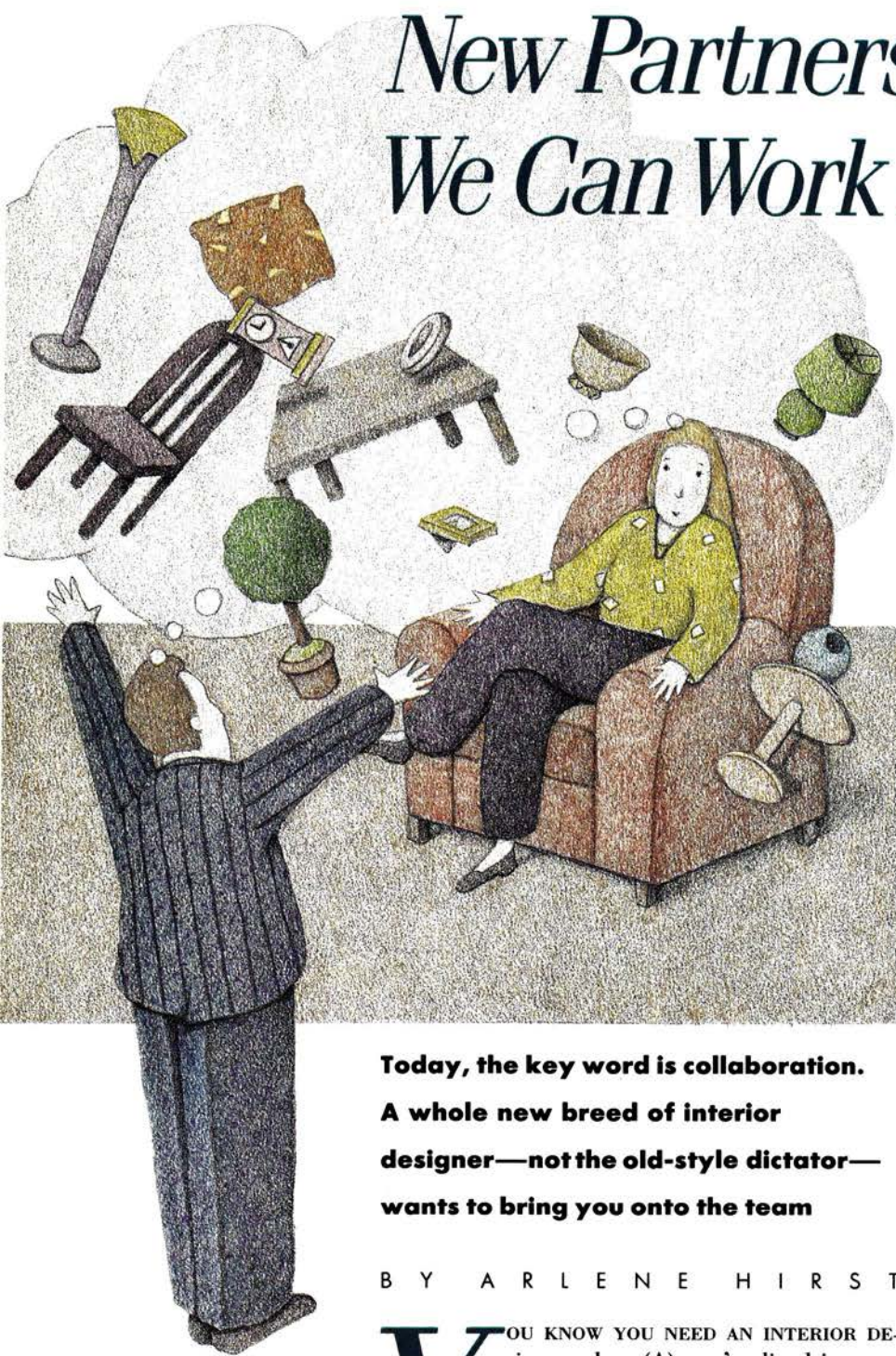
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New Partners in Design: We Can Work It Out



Today, the key word is collaboration.

A whole new breed of interior designer—not the old-style dictator—wants to bring you onto the team

BY ARLENE HIRST

YOU KNOW YOU NEED AN INTERIOR DESIGNER WHEN (A) you've lived in your house for 10 years but people think you just moved in; (B) the word "swatch" gives you hives; (C) you feel like you're living in a chair museum; (D) your mother comes to visit and says, "Darling, how cozy"; (E) your soulmate's love for torchères makes you look "asconce"; (F) all of the above.

Somehow, even though you're desperate, the idea of working with a decorator stops you cold.

Visions of ladies in large hats sweeping into the living room and decreeing deep-chestedly, "Everything must go," haunt you into hopelessness. Or maybe the idea of living with someone else's taste seems a little dishonest. Where's your personal style if someone else does the styling?

You're suffering from a common malady: design-phobia. The thought of hiring a professional makes you break out in a sweat. You worry about the cost, the size of the commitment, the go-for-broke approach that hiring a designer seems to suggest. And even if you take the mental plunge, you worry about the *person* whose work you'll have to live with for years. Is he going to *understand* what you want? Will she even listen?

Now, there's good news for the design-lorn. A younger, well-educated, well-traveled client—yes, the Baby Boomer—is hitting the designer's doorstep, demanding a different relationship. And it's working. A new partnership is emerging—a democratic one. The guru days are gone.

"People are too savvy to be dictated to anymore," says Michael Walsh of Decorator Previews in Chicago, one of a new breed of referral "brokers" whose business is matching up the right designers with the right clients. "We see good design everywhere now—in restaurants, movies and magazines. Our consciousness has been raised."

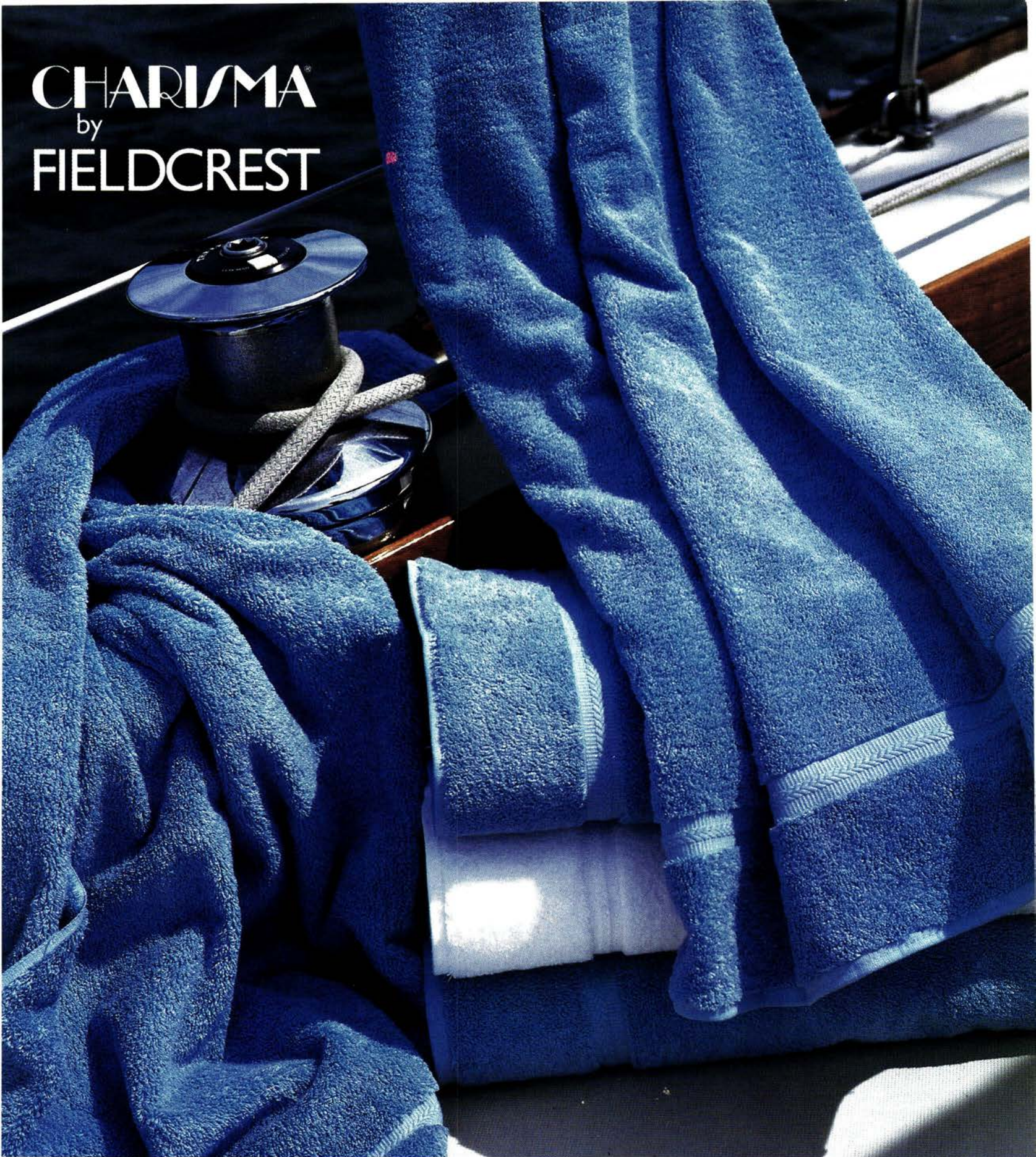
Robert Metzger, one of New York's best-known designers, claims his clients have, in fact, always been an active part of the process. "I love the rapport of a rap session," he says. "I've never had the carte-blanche approach." But most designers agree that interest on the client's part has soared recently. Many designers are now not only asking for their clients' opinion; they're insisting on it. The new key word: collaboration.

"It's a team effort," says Charles Gandy, president of the American Society of Interior Designers, the trade's leading organization. "The better the relationship, the better the job."

As the process of working with a designer gets *Continued on page 118*

Arlene Hirst wrote "Design Centers: The Inside Story" in *MH* September 1987. Illustration by Paul Yalowitz

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TOWELS

easier, it's also becoming easier to afford. Clients who are savvier about sources—for instance, learning the ins and outs of the designer showroom scene—come to designers with a surer sense of what things should cost. "People know the business end now, but it's not a threat to me," says Barbara Barry, an L.A. designer. "Decorating is a profession."

Barry and other designers have realized that what they have to sell is their talent—their ability to create great, workable rooms—not just their access to showrooms. More and more of them have changed their fee structure, billing for their time and their know-how now, instead of playing the old role of retailer, marking up every lamp and chair. Chuck Winslow, a leading San Francisco designer works strictly on a negotiated "flat fee" basis, a method of payment that is gaining wider acceptance (see box below). He says bluntly, "If designers want to be furniture salesmen, then let

them go get a job at Bloomingdale's."

Decorating is not an all-or-nothing, budget-breaking proposition anymore. Designers are often happy to help you with a master plan. Many young firms consult on an hourly basis (established designers do too, schedule permitting).

You're saying, "It sounds fine in theory. But how does this really work?" Take Kathleen and Bruce Bordelon. Five years ago, they got married, and she moved into his apartment. His "male ordered world" left her cold. Her solution: Ignore it. Buy a country place and concentrate on that. Enter Hurricane Gloria. With weather too foul to escape to Connecticut, the Bordelons had to face the music. They turned to designer Michael Haskins, a friend they never imagined they'd one day hire.

"We might have the taste, but we didn't have the vision. And I felt that Michael would be responsive to our

Continued on page 120

THE BOTTOM LINE

Assuming you find the right designer, how do you pay? Here are the options. Get an estimate, then comparison shop

● **RETAIL ROULETTE:** Many decorators still operate the old way, charging their clients the difference between the net price (wholesale) and the list price (retail) of the goods they purchase. The actual percentage varies with the type of product: Furniture has a 40-percent mark-up (if a sofa's net price is \$1,000, they'll charge you \$1,666.65); fabric, 33.3 percent. On so-called blind items, like antiques and art, the mark-up can be 100 percent or higher. But more designers are switching to other alternatives.

● **HOOR CROWD:** Some designers bill on an hourly basis that can range anywhere from \$50 to \$200 an hour. If you're hiring a designer just to consult—he does the plan, then you execute it—he will most likely charge this way.

● **A PIECE OF THE ACTION:** Yet another way designers bill is by charging a percentage of the total job, which can vary from 15 percent to 35 percent. For example, if the total net cost of the project is \$50,000, your designer might charge you 20 percent of that—\$10,000. This is a method of billing that most architects employ (although the percentage is usually lower), plus a handful of star designers like John Saladino.

● **COVER CHARGE:** This is a flat fee for the entire project, usually determined by the size of the venture—the smaller and less time consuming, the lower the charge. If you want help selecting a carpet or finding curtains, a designer will probably set a fixed price.

● **SIZING IT UP:** Some designers bill by the square foot. If you have a 1,000-square-foot apartment, you might be charged, say, \$50 a square foot. A.S.I.D. president Gandy favors this method for his own firm, but it's more frequently used on commercial jobs.

● **ALL OR SOME OF THE ABOVE:** Many designers take a one-from-column-A/one-from-column-B approach, billing for their creative skills and taking a "cost-plus" mark-up on goods and services they select for you, to cover the time they must spend in expediting the wares. The difference between billing at retail and billing at cost-plus: Clients are charged the net price billed by the manufacturer, plus an agreed-upon percentage—which can range from 15 percent to 40 percent. If the designer works on a cost-plus 40 percent basis, the \$1,000 sofa will cost you \$1,400.

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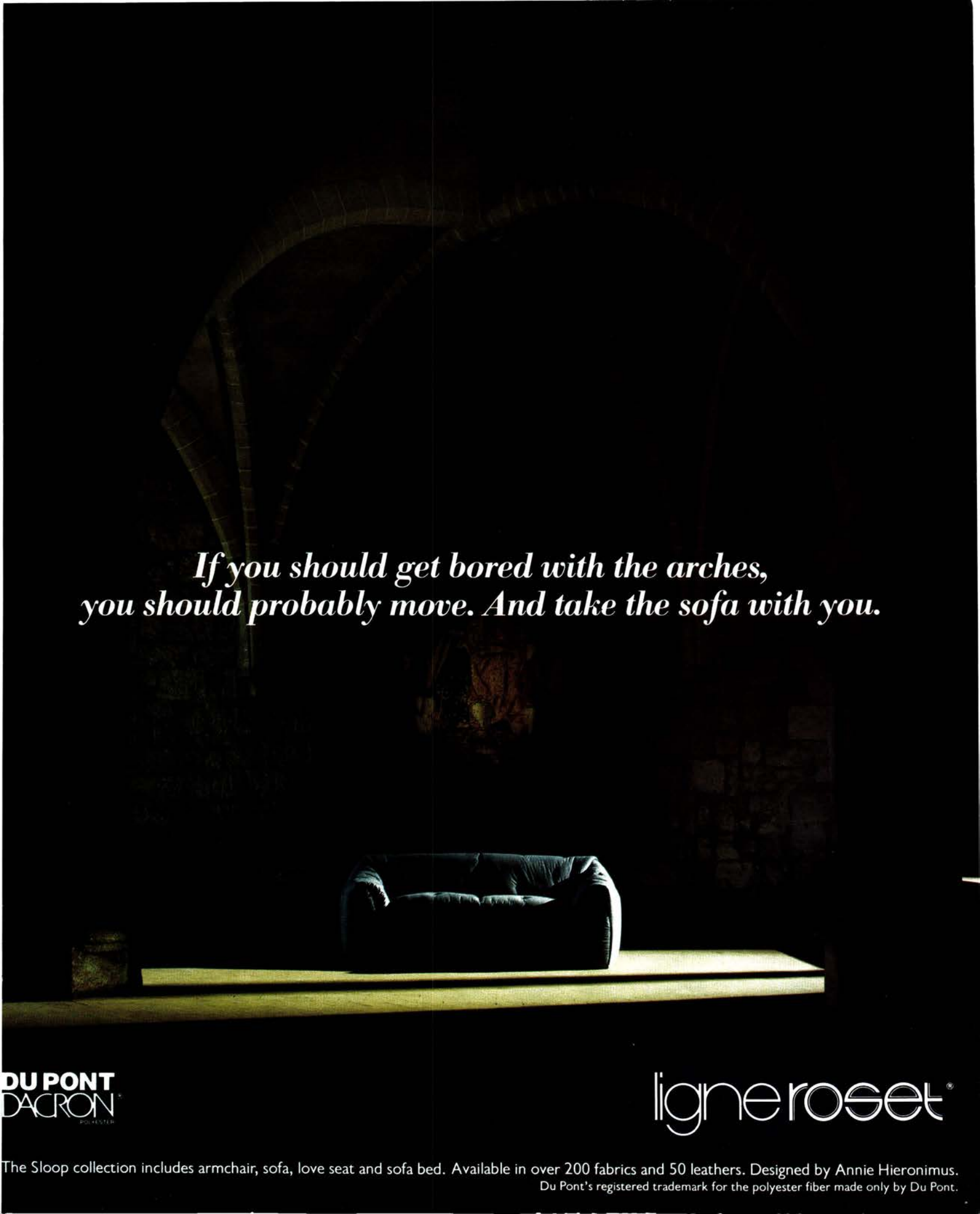
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PIETA



NEW PARTNERS IN DESIGN

budget. We could work a step at a time with him," says Bruce. Keeping their relationship strictly business, they settled on a flat fee. Though both are professional problem-solvers—she's a graphic designer and he's a lawyer—the Bordelons found that by hiring a pro, they not only made their place *look* better—they made it *work* better.

"Bruce and Michael spurred each other on," says Kathleen. "He took what Michael normally does to a different level." Haskins' style was spare, clean and contemporary; Bruce favored a more traditional look. The end? Everyone lived happily ever after. Instant artifacts (verdigris curtain rods) coexist with tassled stools, an antique chest and Empire sideboard. Kathleen, who feared losing control, learned to respect Haskins' professionalism. The turning point came the day she insisted on bringing

home a strongly patterned rug; Haskins had picked a minimal one. She found that he had been right all along.

You're saying, "The Bordelons were lucky. They got to work with a friend" (but that presented another whole set of problems, like avoiding hurt feelings). How does the average person go about choosing a designer? Start the way they did: Check out family and friends for candidates. (But spend enough time with a designer to make certain you'll get along. You can never be too sure.)

Following the lead of department and furniture stores, many of the country's bold, new "high-design" retailers are also offering full-scale design services. Using any store's design team doesn't mean you have to buy everything from that store—they'll help you find whatever you want, and sell it at the retail *Continued on page 122*



THE HOUSE RULES

Tips on how to get the most out of working with a designer

THE HIRING LINE: Shop around and interview at least three designers. Research them—carefully and thoroughly: Examine their portfolios, compare their contracts, retainers and fee structures. Don't act on impulse.

● It may sound very obvious, but it's crucial: You must like the interior designer's work. Try

to visit actual jobs that they've done. "People should know what I do," says Pam Pennington, a Palo Alto designer. "I want them to make sure that it's *me* they want. I won't tell them I'll do Tiffany, when what I really do is Tizio."

● Ask for references, then check their temperaments. Was the designer easy to work with—a dictator or a diplomat? Was the job brought in on budget?

ON THE MONEY: Know how much you want to spend and budget realistically. "Style doesn't have to be expensive," advises A.S.I.D. president Charles Gandy. "A car can cost you \$4,000 or \$100,000; both will get you where you're going."

● Be straightforward. Let the designer know what your price range is at the outset and be sure to discuss money arrangements up front.

● Put aside 10 percent to 15 percent as a buffer, advises Pennington.

● Draw up a written contract that specifies the method of payment and that spells out the designer's responsibilities . . . as well as yours.

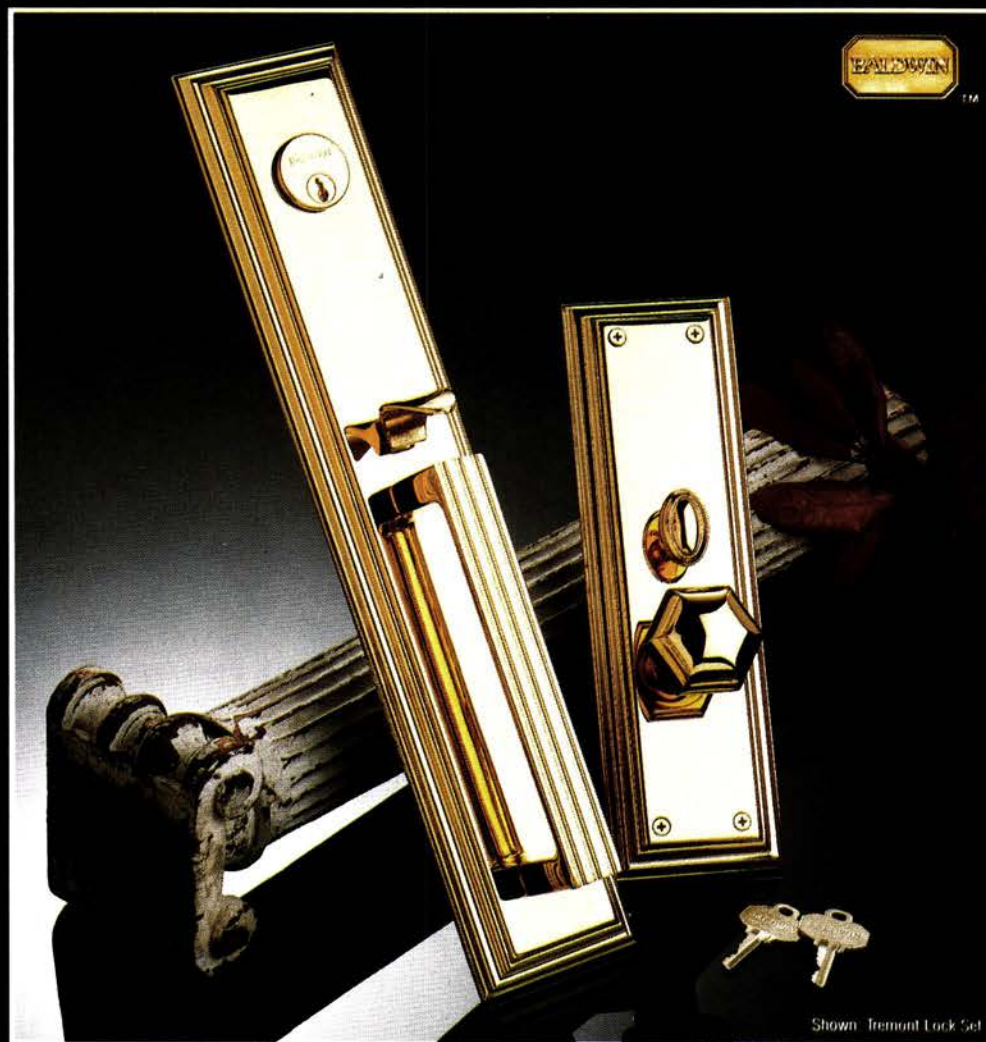
ON THE JOB: Be as specific as you can about what you want. The more direction you give your designer at the start of a job, the more aggravation you'll save yourself later.

● Remember, the designer is working for you. If you hate vertical blinds, don't settle.

● Conversely, you've hired a specialist to help you solve problems. Hear out the designer's reasons first. You can always say no afterwards.

● Don't have unrealistic expectations. For instance, furniture deliveries and workmen are not at anyone's beck and call. But they'll generally be more responsive to a regular client—your designer—than they'll be to you.

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NEW PARTNERS IN DESIGN

price. You can also take advantage of the A.S.I.D.'s free referral services, in many of their 49 chapters across the country. Each will try to match a caller's needs and budget with its list of candidates. Some chapters (New York Metro, for example) conduct interviews with prospective clients before playing matchmaker.

For a more custom approach, try one of the many new interior-designer referral services: Their skill is in making sure the marriage is a happy one. Decorator Previews, started by Karen Fisher, for-

mer decorating editor at *Cosmopolitan*, is the first and largest matchmaker, with offices in NYC, Chicago, Washington, D.C., L.A., San Francisco and Westport, Connecticut. Fisher represents more than 100 designers, including stars such as Kevin Walz. For a \$100 fee, she or her associates will present a wide range of portfolios during an elaborate slide show. "It's like conducting a Rorschach test," says this self-professed "design psychiatrist." Clients react to a multitude of looks, from pared-down minimal to En-

glish hearts-and-flowers, until Fisher feels she knows their taste. Then, she sets up meetings with the three designers she thinks matches their style and budget—and monitors the progress.

In New York City, a newer firm, Design Link, even makes housecalls. Founder Robin Dorrell, herself a former designer with top-firm Swanke Hayden, represents not only designers but leading-edge architects like Michael McDonough (see page 154), as well as landscape designers. For \$100, she visits your home, shows several pictures of her clients' work, then comes back in a week with four recommendations: two who fulfill the requirements to a tee; two who offer interesting alternatives. "I like to broaden people's minds about their options," says Dorrell.

What should you be prepared to spend? According to a 1985 A.S.I.D. survey, residential projects averaged \$35,516: living room, \$15,584; kitchen, \$12,133; family room, \$11,725; bedroom \$9,931; bath, \$5,008. (Remember, these are "from the ground up" figures. Explains Karen Fisher, "When you start from scratch there are so many things to buy—rugs, sofas, dining tables, chairs and a bed . . . even linens and towels.")

Of course, there are less costly remedies. "You don't have to sign your life away," says designer Barbara Barry. "Sometimes we can just tell people how to work with what they have. I've often rolled up my sleeves and moved the furniture around. People have to have confidence in the things they own."

If you want a complete overhaul but can't afford it, ask a designer to work with you on a two- or three-year plan. Have them map out the project—a floor plan and a color scheme—then implement it on your own timetable. "You need to make a really firm foundation and get the backgrounds right," says Chuck Winslow. "Form a base of operations; then you can fly." Chicago's Paul Granata adds reassuringly, "Often you need to work in stages. Most of us can't afford to furnish whole rooms at one time. Buy a few good pieces when you can. That's the way I'm doing my home." ●

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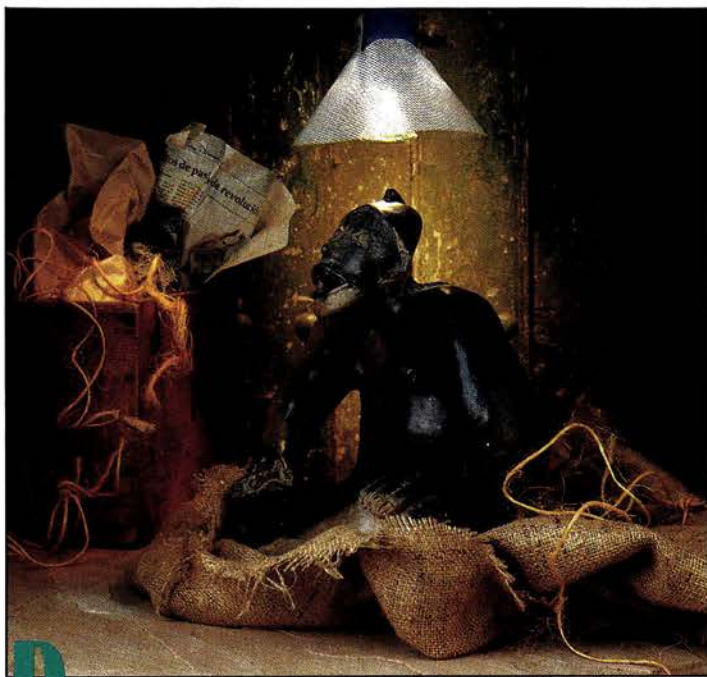
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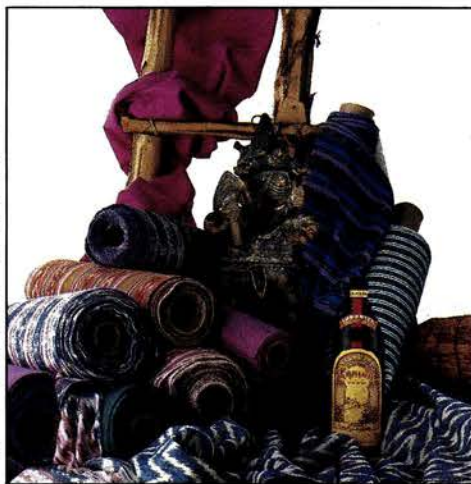
Polished Beginnings



Pre-Columbian art—the painting, sculpture and craftworks of the sophisticated civilizations of Mexico and Central and South America before the coming of the first Europeans in the 15th and 16th centuries—is magical and elegant, and immensely varied in size, material and mood. That gives it artistic depth and design adaptability, letting it fit comfortably into almost any context—as with this 6th-century clay Jalisco hunchback figure, basking contentedly beneath a strictly 1980s “Aretusa” light designed by Richard Sapper for Artemide.

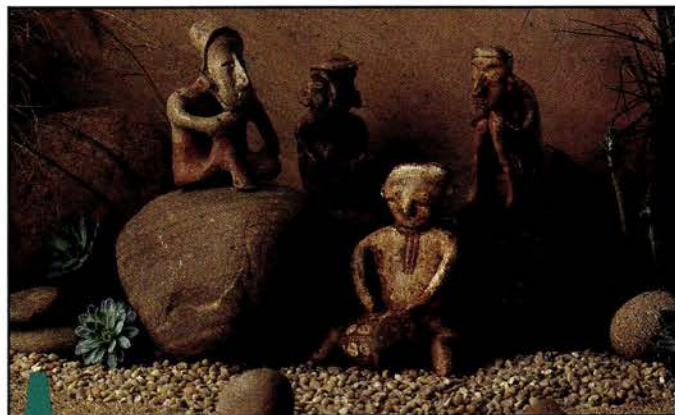
Pre-Columbian Heart

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These modern-day handmade Guatemalan fabrics, for instance, seem cut from the same creative cloth as this classic 3rd century clay man from Nayarit, on Mexico's western coast.

Straight from the Source



Authentic museum-quality pre-Columbian pieces like these, from the Kahlúa Collection, might cost anything from about \$1500 to \$7500 today—though smaller items can be found for less (and, of course, rare ones for much more). To learn more about pre-Columbian art, consult the weighty *Art and Architecture of Ancient America* by George Kubler (Pelican), or *The Art of Mesoamerica* by Mary Ellen Miller (Thames & Hudson). Among the best museum collections of pre-Columbian art may be found at the American Museum of Natural History in New York City, the Museum of the University of Pennsylvania, Dumbarton Oaks in Washington, D.C., the Museo Nacional de Antropología in Mexico City, and the British Museum in London.

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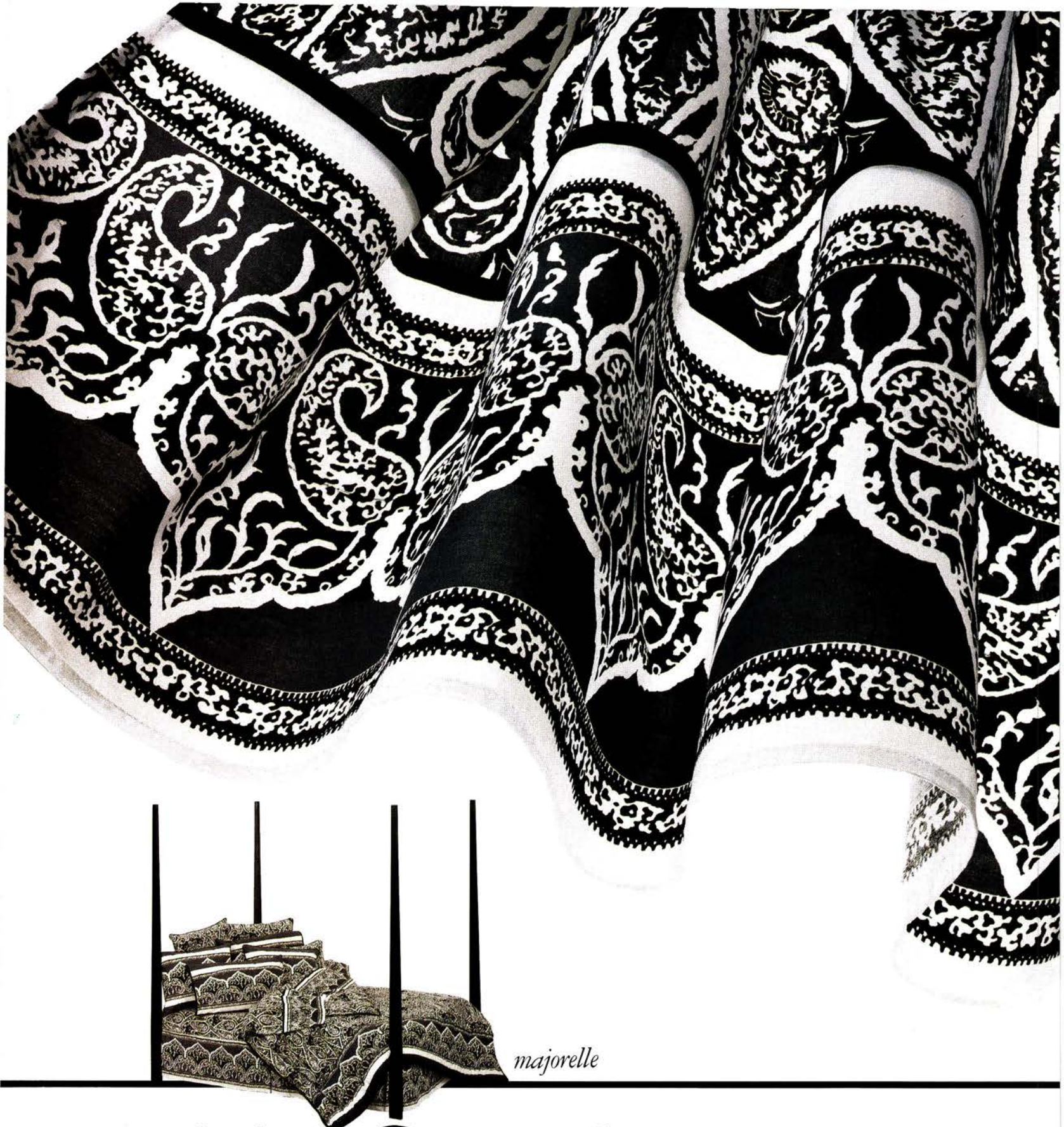
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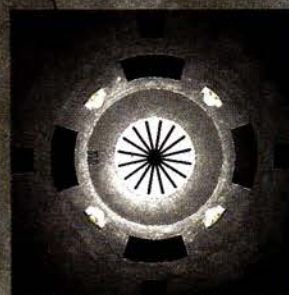
ELEMENTS OF STYLE



IN A YEAR when that unlasting passion—the Pouf—went *poof*! it's clearer than ever that Style isn't just fashion. Pardon us, Cole Porter, but does Anything Stay? Yes. This issue spotlights the styles that are growing—not coming and going. At last, we're at home with ● **GLAMOUR**—not the black-lacquer Hollywood



vamp, but a light-banded take on deco. Fiery ● **SALSA** goes beyond Santa Fe, with a four-corners-of-the-world-ly mix of metaphors, from Navajo to Noguchi. ● **EXPRESSIONISM** is extrawriting our rooms with painterly color and a new tilt on walls. ● **GRAND TOUR** is a twist on tradition: Europe decorating America. Rich furnishings against a canvas of luscious stone, chiseled shapes. Who creates style? We laud



the ● **HANDS-ON HEROES** who make great design more accessible than ever, and tracked 33 ● **VIRTUOSO PIECES**—ready-to-go classics that will help you bring these looks home to stay. Style is as personal as a mood, as memorable as a meal, as is Italy's ● **CUCINA RUSTICA**—it brings a joy of eating that equals the joy of cooking. And *that* spirit, Mr. Porter, is not going anywhere.



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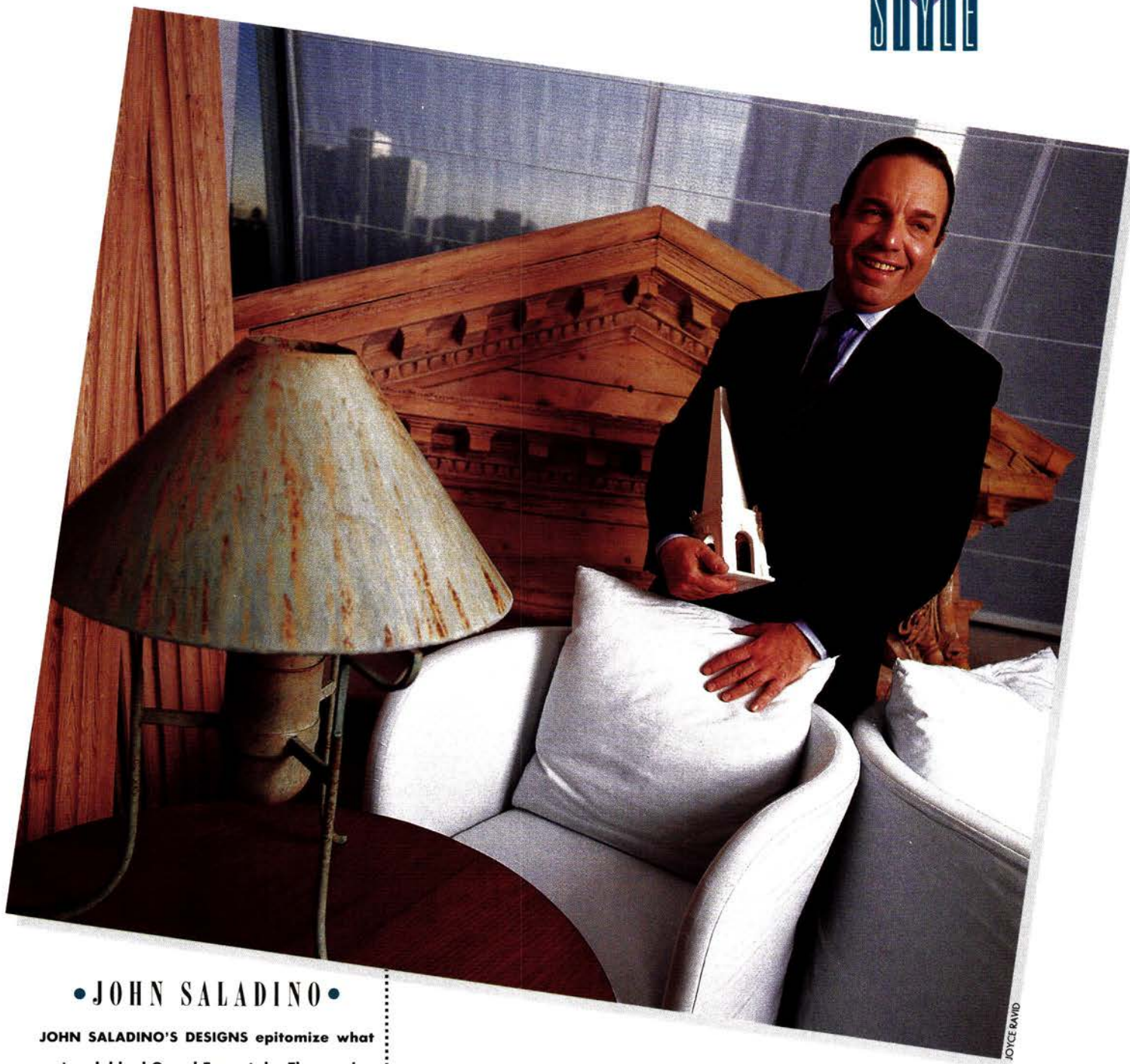
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JOYCE RAVID

• JOHN SALADINO •

JOHN SALADINO'S DESIGNS epitomize what we've dubbed Grand Tour style: They arrive at the 20th century with an elegance learned from the 18th and the 19th. "Modern needn't be vulgar," insists Saladino, who launched his own 60-piece collection because "I couldn't find furnishings that would appeal in a timeless way to a broad audience. Everything was overscaled modern, slavish repros or trumped-up with fake brass." His compact club chairs and verdigris lamps are proportioned "for a scale that's human." *Resources, 200*

HANDS-ON HEROES

Good design has gone democratic: Once the wares of these high-end talents were elitist and out of reach. Now they produce for a "privileged few" that includes you. Here's how they're bringing haute design to everyday objects



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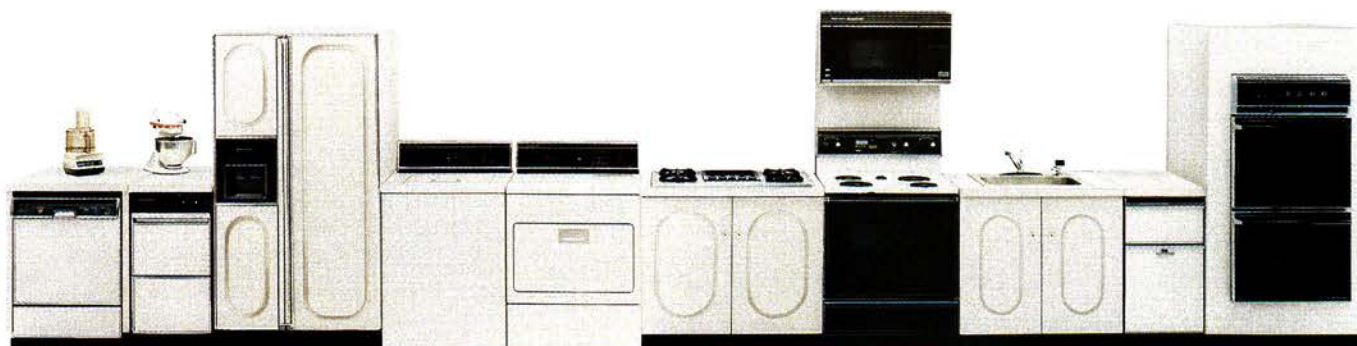
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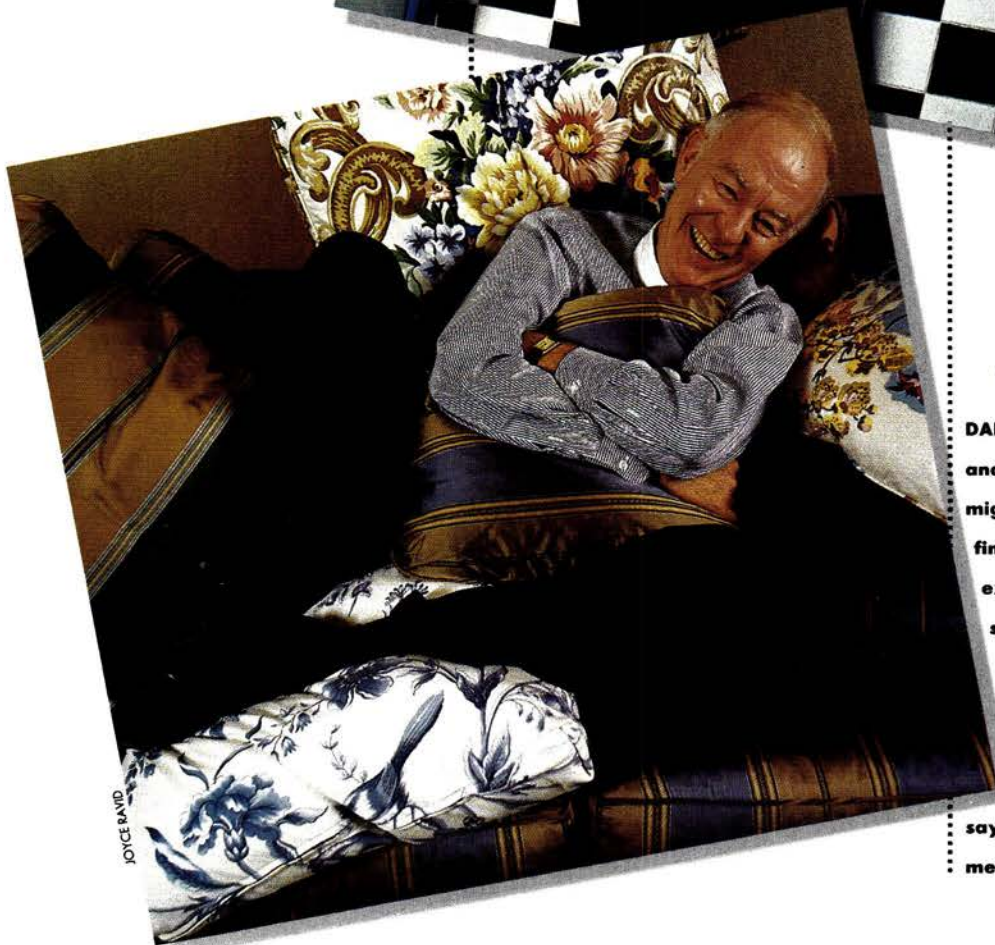


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• ANDRÉE PUTMAN •

THOUGH SOME LIKE it haute, for Andrée Putman "nothing's too lowly to be well-designed." In France, Putman's custom clients—and coterie—include St. Laurent and Lagerfeld, yet she remains committed to accessible style: The Donna Quixote who reissued classics by Mallet-Stevens and Eileen Gray is equally devoted to elevating everyday objects—from patterned rugs for Grange to glamorous new bath accessories that include luscious towels in Putman's signature white-and-black palette, cobalt-hued robes, even mirrors. "As life becomes more difficult," she says, "the bathroom has become the temple of the body."

Produced by Newell Turner; Written by Ziva Freiman



• DAN CARRITHERS •

DAN CARRITHERS, Baker Furniture's fabric-and-color choreographer, proves the eye is mightier than the drawing board: He's redefined the look of once-prissy traditional with exciting material picks, from boldly striped silks to voluptuous chintzes. This merchandising maestro also created groundbreaking furniture galleries where customers harvest ideas from inventive room settings. "With so much available," he says, "people can now say, 'That looks like me—I could live here.' " *Resources, page 200*



GOOD DESIGN STANDS UP

Dansk puts a new twist on classic flatware. This "Torun" pattern in silverplate (and stainless) created by silversmith and jeweler Vivianna, does more than merely allow the knife to stand on its blade. It also feels extraordinarily easy in the hand. For innovative design ideas, trust Dansk to be on the cutting edge.

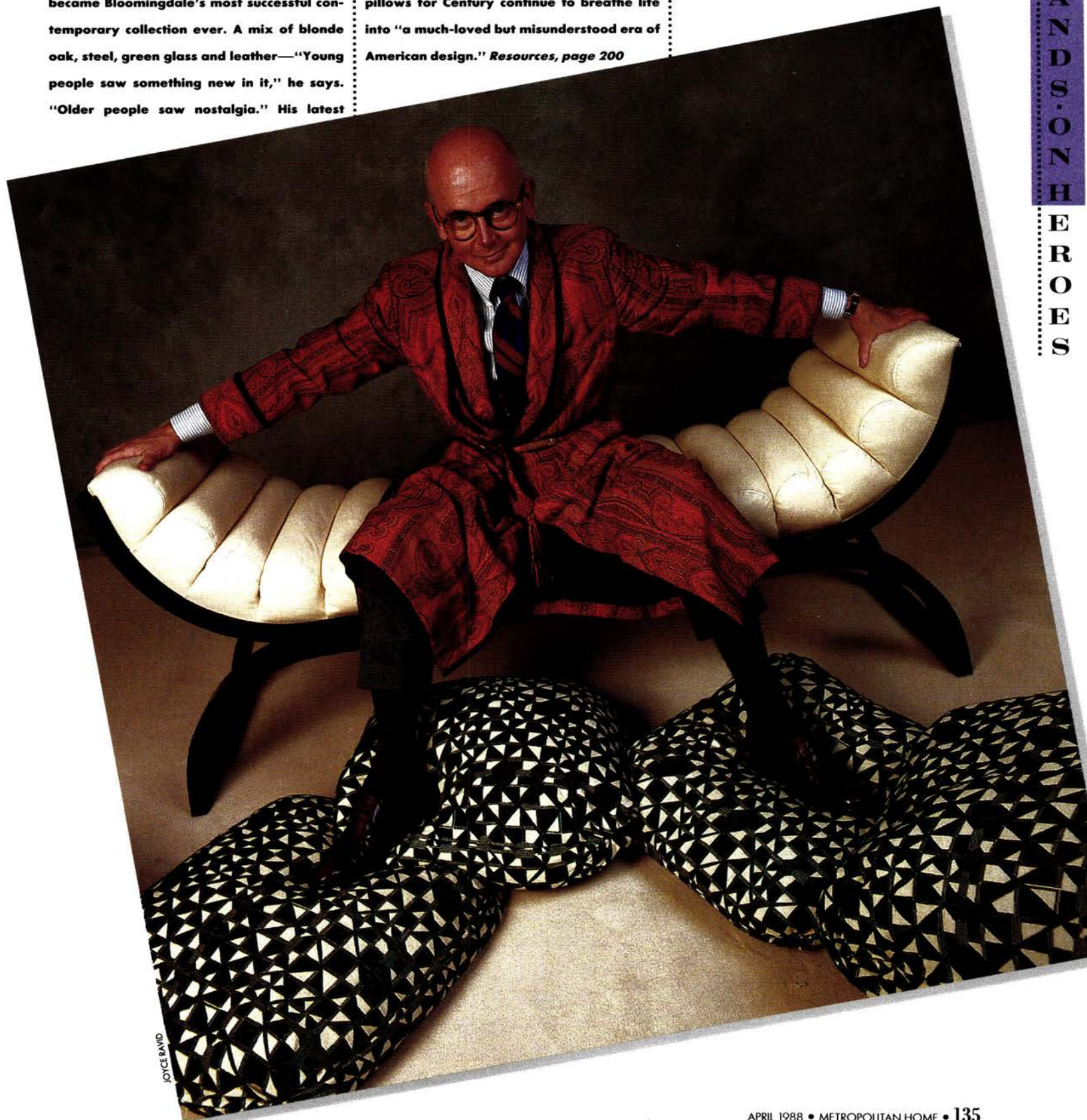
DANSK
INTERNATIONAL DESIGNS

•JAY SPECTRE•

AFTER 30 YEARS in private practice, interior designer Jay Spectre went public in 1986. His moderne-inspired line for Century Furniture became Bloomingdale's most successful contemporary collection ever. A mix of blonde oak, steel, green glass and leather—"Young people saw something new in it," he says. "Older people saw nostalgia." His latest

shapes—like this daybed—sport a dressed-to-thrill look with creamy upholstery, black woods. The deco devotee's bold geometric pillows for Century continue to breathe life into "a much-loved but misunderstood era of American design." *Resources, page 200*

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JOYCE BAYD



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• GRETCHEN BELLINGER •

IN THE LAST DECADE, Gretchen Bellinger's pearl-studded silks, high-touch wool weaves and quality cottons have reshaped our expectations of home-furnishing fabrics. Just their nostalgic names—pleated Isadora, opulent Diva—evoked luxury, quality. With her new fabrics like Buzz Buzz and Queen Bee, Bellinger continues to bring glamour—along with mix-and-match freedom—to once-stuffy upholstery and draperies. "Today, quality is a good investment," she asserts. "The disposable aspect of furnishings is fast disappearing; people care about how things will hold up years from now."



JOYCE RAVID

• PATRICK NAGGAR •

"FURNITURE IS NOT necessarily wood, springs and upholstery," says French sculptor Patrick Naggar, whose pieces for Arc International mix metaphors from space-age imagery to Egyptian mythology. Naggar animates modern forms with the energy of antiquity: Icarus crossed with the Concorde, his aluminum Aero chair romances flight. A gold-papered screen with skateboard base or the lighted staff on his affordable Mercure lamp fill us with images from our past—accessible in the here-and-now. *Resources, page 200*



JOYCE RAVID



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• ANN MOREHAUSER •

THROUGH HER COMPANY, *Annieglass*, re-tailed nationwide, California glass-maker Ann Morehauser is whetting our appetites for affordable tablewares with a one-of-a-kind look. "It's a backlash to high tech," insists the artist, whose handmade, dimpled Roman Antique plates and gold-flecked Etruscan line (left) combine gilt-edged tradition and New World diversity. The excavated look she simulates "satisfies people's love for something old and tactile," she says. "My pieces are made to be touched." *Resources*, 200



• COLIN SMITH •

LOOKING FOR THE best of the Southwest? Try Oakland, California. *Zia* (named for a New Mexican pueblo) is a unique treasure trove that captures—under its exuberant roof—all the magic of the Painted Desert. A colorful cache of Southwest crafts—Spanish- and Indian-inspired items, hand-rubbed daybeds, cunningly carved snakes and folk-art pottery—is shown in witty assemblages by storeowner Colin Smith, a Yale-trained painter and ex-advertising salesman who now serves as impresario to *Zia*'s 25 native artisans. "But *Zia* isn't a museum," Smith explains. "I wanted to touch people with something personal—something that was more than generic, institutional furniture. The reaction people have when they come here? They get turned on by pieces that are colorful and fun."



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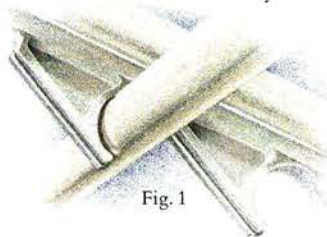


Fig. 1

never give a moment's worry to construction. When we build our furniture, we build in an assurance that every detail's been taken care of.

This ratchet design is just one example, but a good one (fig. 1). Depending on the furniture style, we use either a locking nylon ratchet, which snaps into place, or a light, tough aluminum ratchet. Each one is engineered to support the chaise back without leaving its mark on the finish.

On some of our designs, we use mitred corners and joints like these (fig. 2). You've probably seen them

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Fig. 2

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•RON MANN•

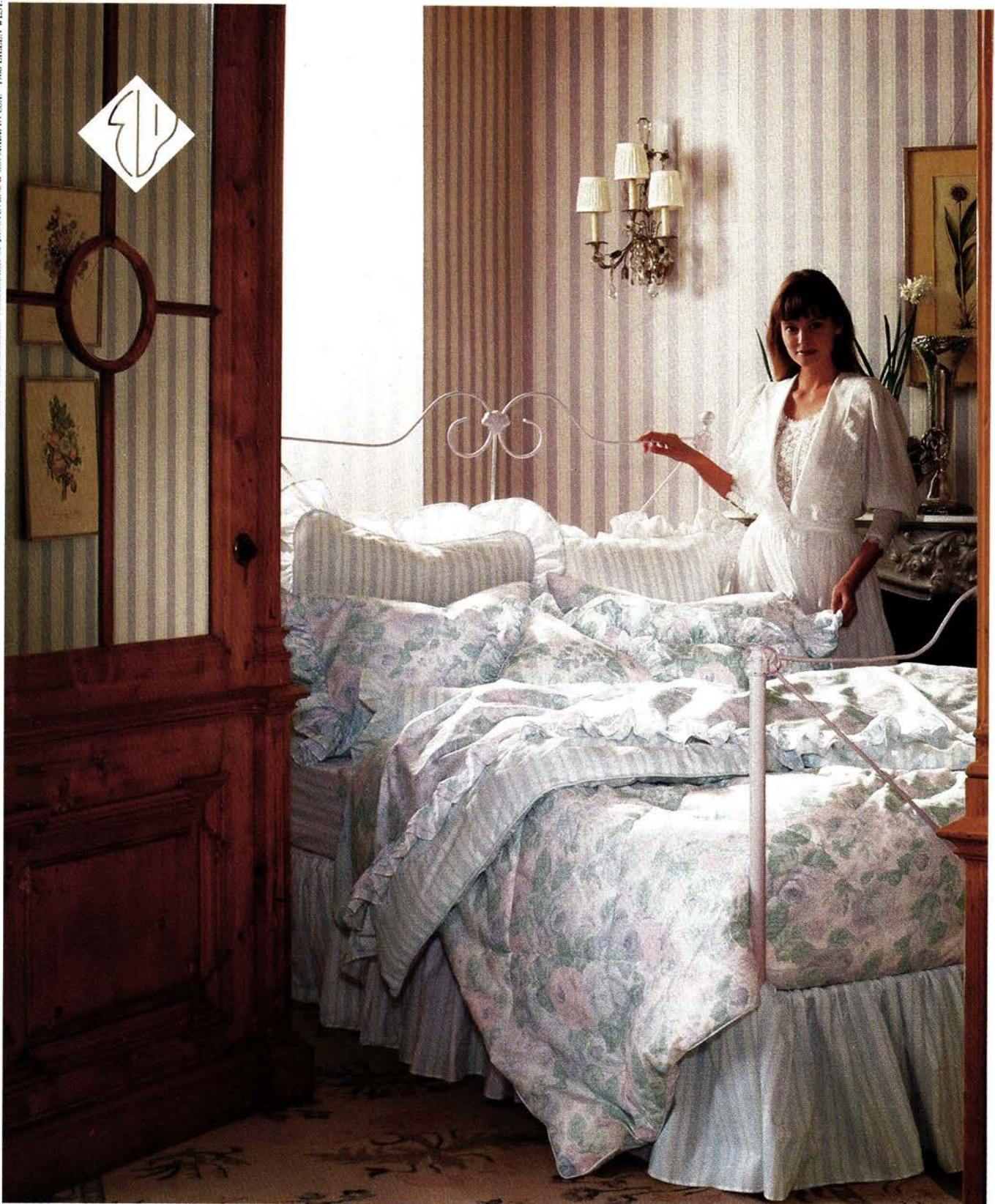
WITH ITS WEATHERED textures, rusted finishes and bleached-bone palette, designer Ron Mann's rustic furniture helped pioneer Big Sur Style. Now, with the help of a new catalog, Mann's vision is spreading far beyond the West Coast—and so, too, is his mission: "I want to produce objects of real sculptural value, things that will help people see beauty in nature," he says. New candlesticks and tables enlarge Mann's repertoire of textures: They're hand-made of chrome and copper-rich Corten steel, which forms a softer, cinnamon-colored patina. Bronze cratered plates and slim-necked vases have a molten look and feel—relics of the New Civilization. *Resources, page 200*



•DOROTHY HAFNER•

WHEN DESIGN-CONSCIOUS Rosenthal China, producers of wares by Bellini and Gropius, signed on ceramicist Dorothy Hafner, they proved that crafts had come of age. "It's a great time for individual expression," says one of America's first crossover artists, who made waves in the world of palace porcelain a decade ago with her riotous patterns for Tiffany. Ruled by Fifties-era exuberance, her coffee service "smiles at you." Rugs based on Magic Marker drawings set our feet a-dancin'.

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U T I C A

**SOPHISTICATION IS BACK—ALL
THE SHIMMER OF A NIGHT
ON THE TOWN HAS COME HOME**

NO ONE'S SUGGESTING you put on your top hat to take out the trash. But there's a mood shimmering in the air—of romance and ritual, softness and crisp manners—that says "Let's dress for dinner—and stay in." *Glamour* is back. The "diamonds shining, dancing, dining" of Ella and Ellington is sweeping us off our feet—at home. Rooms are the beautiful backdrop for our ready return to sophistication, with hints of art deco and the dreamlike dazzle of Thirties movies. But our new glamour has lightened an easily over-dramatic look by lightening the load: just a few favorite hallmarks, never purely "period." A wide range of fresh interpretations, from jazzy club chairs to snazzy new fabrics, allow the perfect mix of thoroughly modern and canny collectibles.

Glamour's new palette is light, too—champagne whites and ivories and a warm use of exotic woods—not the Thirties vamp of black lacquer. Highlights of silver, gold and chrome catch the light with an elegant glint, not hard, noisy shine. Soft shapes balance striking silhouettes. And sensual materials, like satins and silks, in sexy new textures, with animal prints, help play the seduction scene.

*Produced and designed by Carol Helms, with Kari McCabe; Written by William L. Hamilton
Photographs by Jon Jensen*

While no one is abandoning white wine, we're dusting off our swizzle sticks again. ● **COCKTAILS** and their small satisfying ceremonies are back, and with them, ● **TIME TO ENJOY**. Of course, the perfect martini (or, pictured here, ● **THE GIBSON**, sporting a pearl onion instead of an olive) demands the still-produced ● **CLASSIC SHAPES** and tailored symmetry of good stemware, and a '20s streamlined cocktail shaker. *Resources, page 200*

ELEMENTS
OF
STYLE

G LAMOUR



**THIS LUXURIOUS LOOK HAS
THE ECHO OF DECO—BUT IT'S
LIGHTER, MORE REFINED**



A modern console table adds its bold sweeping ● **STROKES OF BLACK** elegantly but sparingly. And its ● **SINUOUS LINES** evoke the feeling of deco with a light, graceful touch. ● **VINTAGE GRAPHICS**, like this French Twenties travel poster, are colorful, exotic and affordably collectible. A little ● **SPLASH OF CHROME** (below) is all that's needed—this glamorous hoop of a tea trolley (a reproduction of a Thirties classic) is a lightly drawn piece of shine that doesn't shout.



● **QUIET WHITES** are the warm palette of our glamorous mood, setting the stage for a few well-selected touches of ● **GRACEFUL GLIMMER**: a silver champagne bucket (center), or picture frame on a limpid pool of tabletop



glass (right) or the gold highlights of a new painted screen that playfully touches upon the delightful motifs of deco skyscrapers and sculptures. ● **MACHINE-AGE ANGLES**, from a sporty club chair to the chrome-and-glass end

table (far right), are soothed by ● **SOFT SEXY SHAPES** nearby: a kidney-shape sofa—hardly deco but romantically right—that curves seductively like a reclining Mae West peeling grapes. A West African wood cocktail cabinet

(rear) is the perfect suave bartender. A new coffee table with a resort ● **RATTAN-in-the-round base** (center) and the warm wave pattern of a shaded-in-neutrals rug, tell a Palm Beach story. *Resources, page 200*

**WARM WHITES AND GLOWING
WOODS SPOTLIGHT SEXY
CONTOURS, JUNGLE PRINTS**



● **MATERIAL PLEASURES**, such as unexpected shaggy chenilles and silky satins with pearls, soft-touch textures and fabulous fabrics on

● **PILED-UP PILLOWS** (no chic Parisian salon was without them) put glamour right in the palm of your hand. ● **BIG-GAME WHIMSY** is one of our not-so-secret weapons. We saw spots . . . cheetah and leopard to be exact, the playful

● **ANIMAL PRINTS** of movie-pasha palaces. ● **IRIDESCENCE** is its own soft shade of white: a beautiful big moon of an unframed mirror glows without hard-edged glint. ● **ARTFUL ORNAMENT** finds great things in small places, like a zigzagged metal chair back that's obviously studied the grill on Gatsby's Zephyr. A new table in

● **EXOTIC WOODS**, like the finest hour of French deco cabinetry, deepens the glow of warm white. Finally, don't give us four of anything. Our game of mixing

● **MUSICAL CHAIRS** reminds us of those mismatched couples of romantic comedies: They always fall in love for a happy ending. *Resources, page 200*





SALSA

**SUN-SATIONAL COLOR AND
TIMEWORN TEXTURE BREAK THE
STICKS-AND-BONES CLICHÉ**

NAME A STYLE, and you ossify it. Describe a hankering for bold stripes and color, and your local furniture store will point you to their Steer Skull department. Now that the Southwest mode is name-branded, it's easier to find things you've always liked, but harder to avoid the clichés of Taos-land. How do you make things live down or even *outlive* their own fashionableness? Risk your own experiments—the energy of Salsa Style comes from very personal (and contemporary) combinations. There's nothing naive about Salsa—worldliness tempers the rusticity with a new sophisticated crafts sense. Back in November's "Style Preview '88," we first defined Salsa, showing how manufacturers, artists and craftspeople across the country were producing very different designs in a compatible Pan-American spirit. These pages track the broadening of the style inside a real home, as assembled by eclectic Scott Spiegel, a winner in our Metropolitan Home of the Year Contest (March 1988).

Produced by David Staskowski; Written by Barbara Flanagan; Photographs by Jon Jensen

Ambiguity is one of Salsa Style's virtues.

● INDIAN TEXTILES may appear Afghan;
● JAPANESE CERAMICS become Spanish;
and ● WESTERN FURNITURE looks like European primitives. But, together, the pieces let you revel in the same things: daylight, color and the ● TEXTURE OF CRAFT. Unlike influences converged in the real Southwest—Indian, Spanish, German, Yankee, Cowboy—so be flexible: ● MIX A FEW GOOD THINGS from far afield. ● ROUGH LOGS "Salsafy" slick objects of ● INDUSTRIAL DESIGN—a '50s lounge, coffee table and telescope. *Resources, page 200*





**THE NEW ODD COUPLINGS:
TRY COWBOY CORBU, RODEO
REGENCY AND TEEPEE TECH**

There's no need to hide modern architecture and high technology. Here's one style that looks best against the starkest backgrounds:

- BARE PLASTER, UNDRAPED WINDOWS AND STAINED CONCRETE. A little atmosphere (● SCULPTED HEARTH, POLE BEAMS) goes a long way, stopping well short of adobe clichés.
- PLAIN WALLS AND FLOORS build a backdrop. Against casa-blanca walls, fields of color and squares of pattern gain great intensity, whether bright ● HANDWOVEN cotton cushions from Guatemala or a muted Afghan rug.
- Built-ins like this long banquette let you simplify without subtracting seating space.
- The unlikely ● MIX OF NEW ANTIQUES WITH OLD looks deliberate enough to feel comfortable. Here, the machined Plycraft lounge and George Nelson table (both circa 1950) make the turn-of-the-century Mennonite blanket chest/bench with traditional New Mexican joinery look older, rarer.



Collect ● GEOMETRIC ROUGH-WOVEN TEXTILES from lots of related sources: Latin, Indian, Middle Eastern. Then, use them on all surfaces, in unusual ways: Mexican ● SERAPES as off-center table throws, Navajo ● BLANKETS or Turkish rugs as pillows, cush-

ions, wall-hangings. ● GO HOT WITH A LIGHT HAND, use patterns sparingly. And whether you use the textiles as fat pillows or flat throws, they ● THROW A CURVE at straight-legged Western furniture and round up comfort corners. *Resources, page 200*



Mix a variety of materials and finishes:

● PICKLED WOOD, with ● SAND-WORN PATINAS and ● SUN-BLEACHED PAINT. Dining on this turquoise-blue, newly weathered table becomes a desert-blossom event when ● GLAZED EARTHENWARE, rambling roses and striped textiles are shiny and bright. The curves of the ● HAND-FORGED IRON chandelier show the new ● GRACE OF METAL.



**PRIMITIVE MODERN: SPARE
ISN'T BARE IF STRONG LINES
AND BOLD PATTERNS ARE THERE**



Stripe a room in all directions, in all materials: wood, steel, wool (a Navajo chief's blanket, now a bedspread, keeps the eye moving). Use restraint—too much pattern will rein in the effect. Define the shape of the room, instead, with a force-field of straight lines, rods and

poles. In the bedroom (above), the log ceiling, ● PENCIL-LINE FOUR-POSTER (left undraped), grid windows, even the tin pie-safe and boxy paper Noguchi lamp, provide some framework—and interest from every angle. And a few ● WELL-PLACED CURVES add comfort: in-

tricate Raku pottery, rounded fireplace and the flared red shape of Harry Bertola's Fifties classic Diamond chair. The real work is in the choosing, contrasting, editing. The end result? A beautiful ● BALANCE OF OPPOSITES. *Resources, page 200*

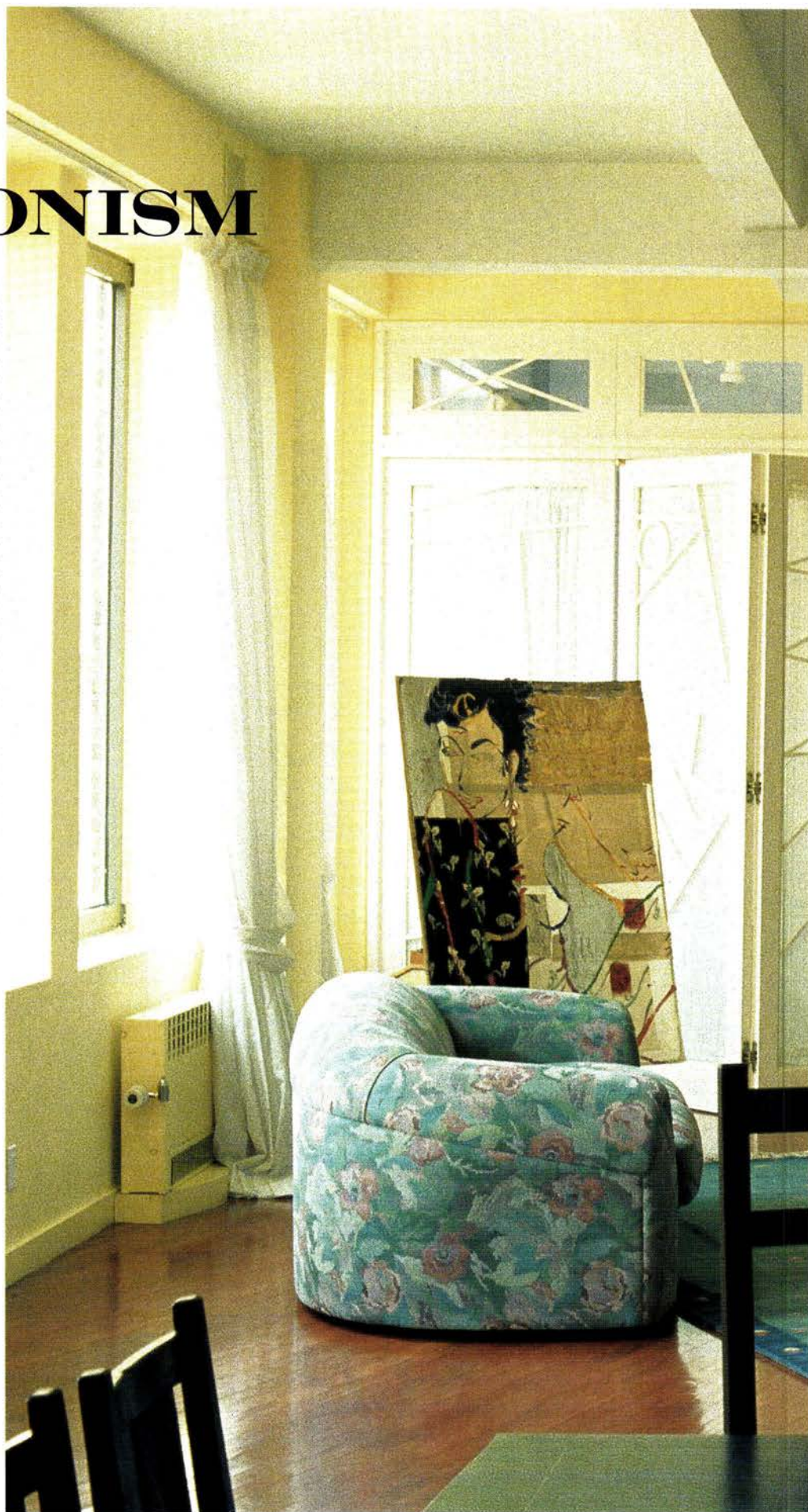
EXPRESSIONISM

**ART JUMPS OUT OF THE FRAME
TO JAZZ UP ROOMS WITH VIVID
COLOR AND LIVELY SHAPES**

JUST LIKE its art-world antecedent, Expressionism is about casting off the chains of conventional wisdom—and design dogmas—and creating, through the prism of your own personal style: Exuberance, unbridled experimentation and, especially, the unexpected, be it color, architecture, or furnishings. It's got the spirit of modern American painting: from Jazz-Age color to the East Village art today, and it expresses itself in rooms alive with the energy and personality of who lives there. A strong personal vision is its guiding light; merely gathering the outrageous isn't enough. That notion positively shines in this Manhattan loft apartment, designed by New York architect Michael McDonough. Every inch, and every angle, counts, from the innovative plan with walls and ceilings festooned with eye-grabbing detail, to the thoroughly livable collage of artworks and furnishings. The look is unified, but hardly by the book. That audacity, tempered by judicious choices, is at the heart of Expressionism.

Produced by Donna Warner; Written by John Tebbel; Photographs by Jon Jensen

The ● **SKEWED PERSPECTIVE** of this living room's floor plan—as well as its ● **SASSY PALETTE**—was inspired by Jazz-Age painter Stuart Davis. ● **ART EXISTS** where you'd least expect it: These new ● **FRENCH DOORS** are literally strokes of genius—glass murals inspired by artist Robert Kuschner. ● **ARTFULLY MISMATCHED FURNISHINGS** provide aesthetic tension. The surreally ● **OVERSCALED ARMCHAIR AND SOFA** sit surprisingly well with a coffee table based on a design by Gustav Stickley, redrawn, rescaled and reproduced by McDonough. *Resources, page 200*

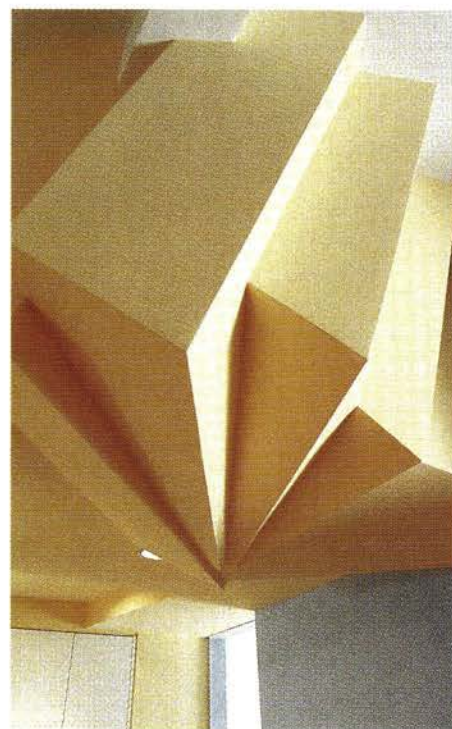




THE NEW ANGLE ON ROOMS: WALLS HAVE A FREEWHEELING LIFE OF THEIR OWN AND FURNITURE ROCKS WITH NEW RHYTHM

● **IMPROVISATION:** Rather than play a simple melody, Expressionism takes a theme (jazzy art and architecture) and lets it build in ● **COMPLEXITY AND CONTRADICTION** like a Miles Davis solo or a Venturi building. Thus does the ● **ARCHITECTURALLY INSPIRED** hot, yellow soffit (based on the design of the entrance to New York's Chrysler Building) go from ho-hum household elements to New Age icon. ● **UNEXPECTED INFLUENCES** are the spice of Expressionism's lusty life. Walls are tilted and set at different angles, a trait that was borrowed from neo-cubist teachings; their

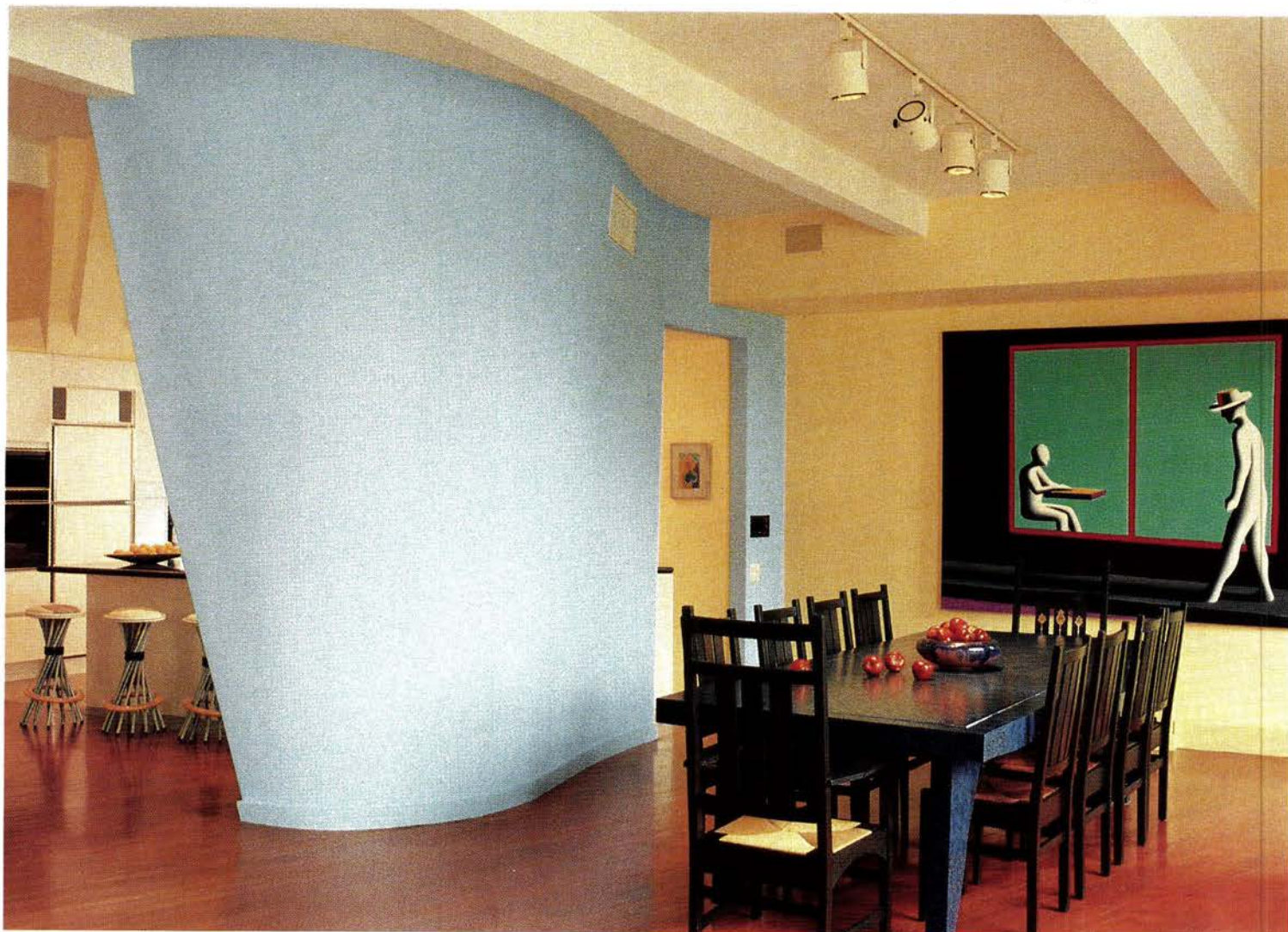
● **CONTRASTING COLORS** are inspired by folk art's innocent palette. But there is little direct quotation. The conical feet on the walls are a play on the seriousness of a traveling museum exhibit, but they also evoke the kitschy screw-on feet of cheap Sixties furniture. The only square walls are the ones that are part of the building's exterior. ● **POINT AND COUNTERPOINT** are also allowed (and encouraged) with Expressionism. Dotting the room like images snatched from a child's happy dream, a rocking horse (and chair) add whimsy and nostalgia. *Resources, page 200*





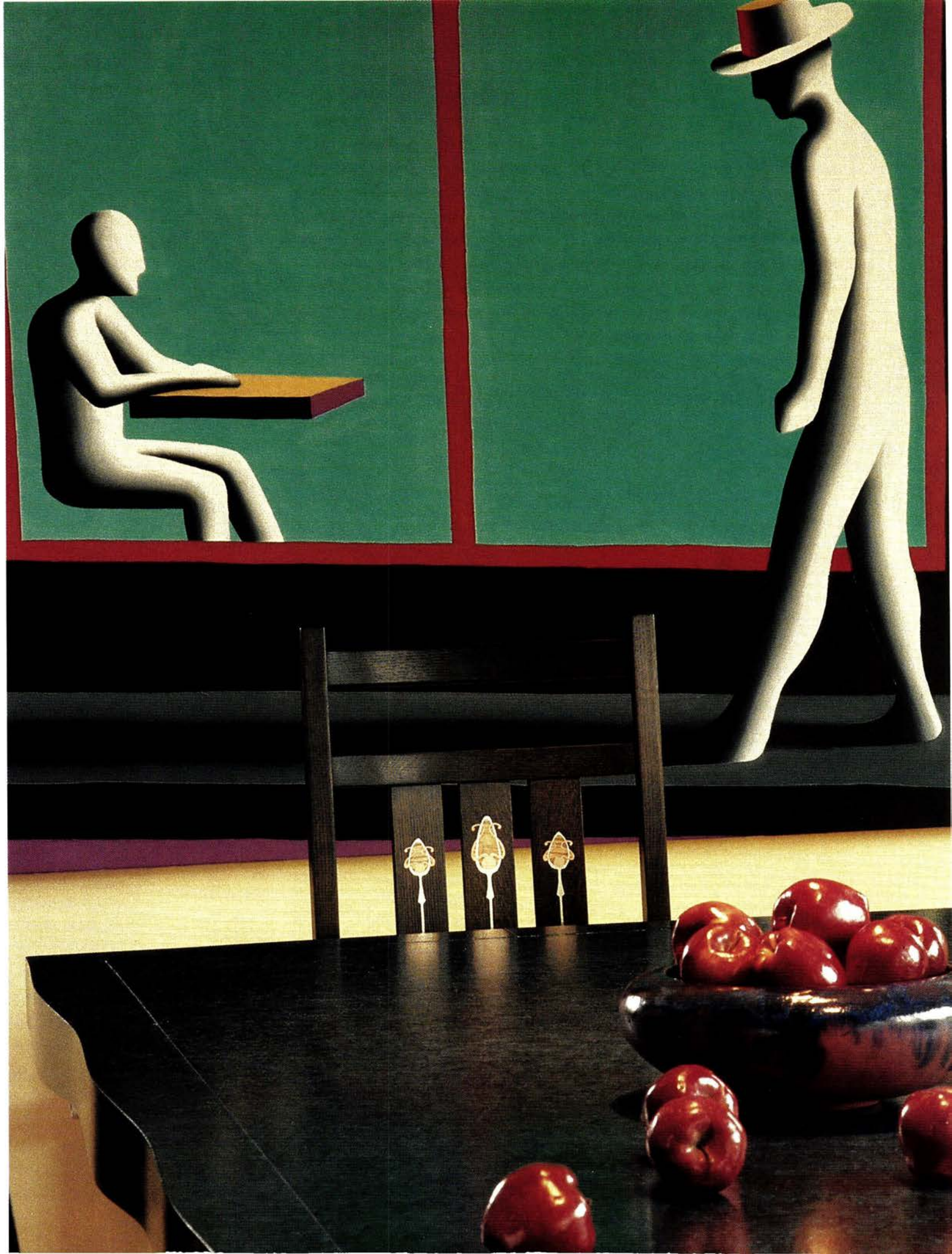
Expressionism elevates lowly room dividers to artistic statements. Launched into the thick of things, like the prow of the QE2, this

functional duty between kitchen and living room: it's an impulse with the free fluid gesture of the brush. ● SATURATED COLORS are vivid but sly. *Resources, page 200*



FREER ASSOCIATION: A SHIP SHAPE AS A GREAT DIVIDER, CEILINGS ARE NO LONGER FLAT

● FURNITURE AS ART, another Expressionistic tenet, is welcome even in the kitchen. Polynesia-by-way-of-Santa-Fe "Fishhead stools" mix a linen seat with cinched metal legs, trimmed with a bright yellow wooden disk. They belly up to the granite-topped bar. McDonough designed the dining table. Though sponge-painted wood, using a 17th century folk technique, the table's not "faux" anything. It's art for art's sake. East Village artist Mark Kostabi's painting adds ● SURREAL COUNTERPOINT to the eating experience.



Art, both conventional and implied, is behind the Expressionistic experience. Over the ● SOAKING TUB, raised off the floor and armored in ● MARBLE TILE, hangs a satiric-sinister painting by Izhar Patkin, and an anthropomorphic sculpture shyly reposes on the edge. But Expressionism asks you to look, then look again. The ● FREESTANDING WALL

behind the tub is a work of art itself. Its blue hue and wavy precipice (based, believe it or not, on the fanciful borders of Amish quilts) suggest both water and uncommon wit. The bedroom, another ● ROOM WITHOUT WALLS, is focused by more freestanding partitions; artfully arranged, they "read" as objects, not walls. The bedroom's business end is defined as much by its palette-busting canary-yellow color as by its bed. Sculpture even extends to the cut-out walls of the clothes storage area. *Resources, page 200*





**BREAK ALL THE OLD RULES:
WALLS CAN MAKE WAVES, BEDS
WAKE UP WITH COLOR, AND
DOORS TAKE ON A NEW SLANT**

For a home bursting with ● PERSONAL EX-
PRESSION, an unconventional take on the
● PLATFORM BED is almost to be expected.
And, of course, welcomed. It's elevated by a
plynth (yellow, of course) and topped with an
oversized ● DUVET, with skirts flirtatiously
lifted to expose the bed's sexy foundation.
Stephen Lack's bedroom painting is a quintes-
sential expression of ● ROMANCE, a constant
invitation when the ● FRENCH DOORS (with
their multiangled lattice-work supplanting

the usual panes and mullions) are left open; a
winking promise when they're closed. Like
the rest of the loft, the bedroom is visually
rich but uncluttered. Only a few sure strokes,
and the view is complete. A bashful spray
of ● WILDFLOWERS, and a nimble ● THIN-
LINE READING LAMP are the only accessories.
As it should be. Expressionism gives you the
lexicon of life itself—in all its permutations.
From it, you choose the ● WELL-EDITED MIX of
influences, and call it home.

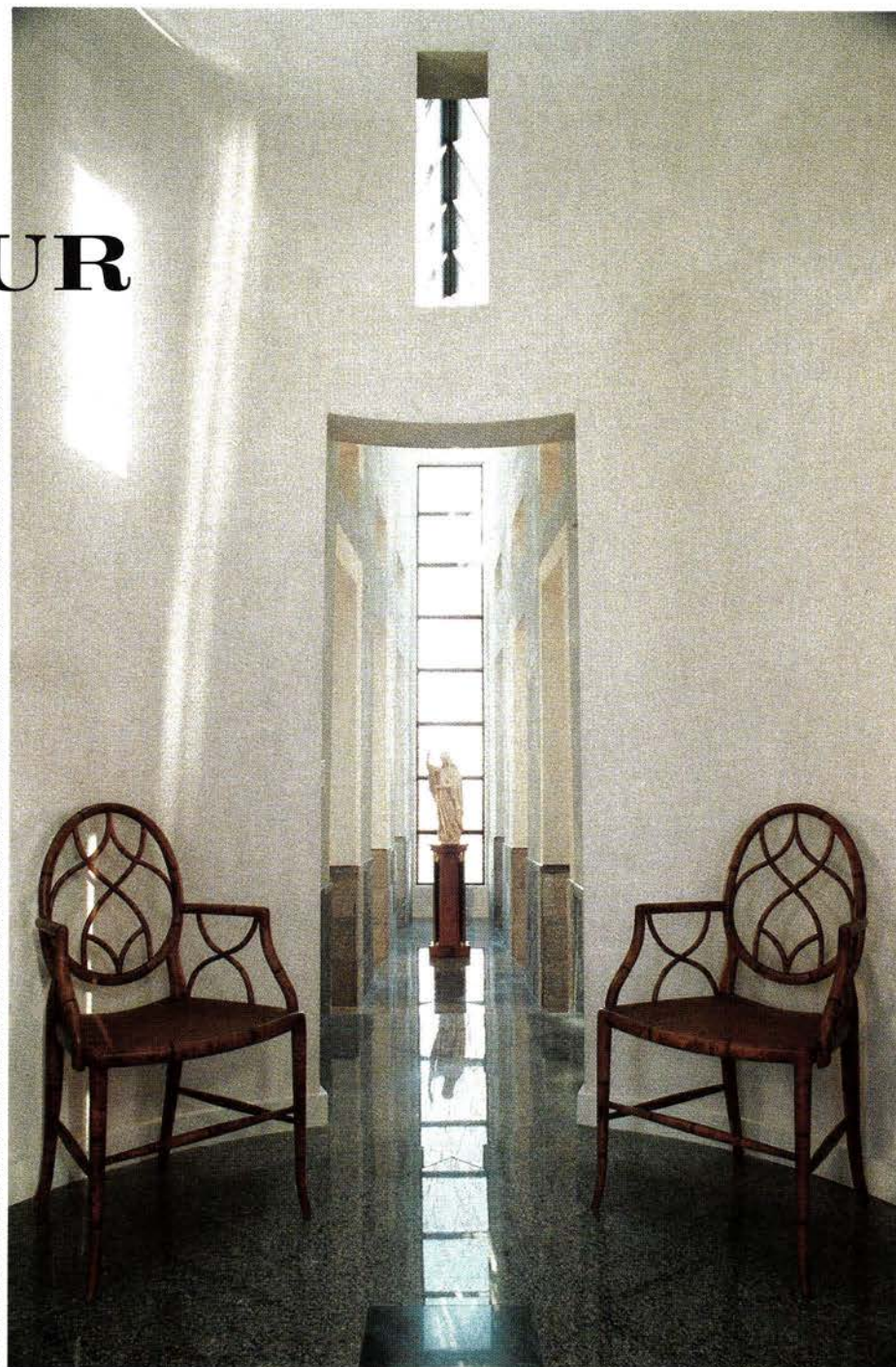
GRAND TOUR

**HERE'S A NEW TWIST ON THE
CLASSICS THAT WILL SET
THE OLD WORLD SPINNING**

TODAY, THERE'S a freely floating way to use the elements of traditional European design that blends worldliness with at-home comfort. Unlike other revivals, the common thread is not line-for-line reproduction, but an evocation of the *feeling* of the grand touchstones. It's a high-style act, overlaid with a frankly contemporary appeal that complements the essence of the very old with the warmth and wit of the very new. This Seattle house, perched on the American oceanic rim that so mimics the Mediterranean cradle, is its apotheosis. In it, you'll find architect Stuart Silk's masterly reinterpretation of Old-World tenets, plus a hot new look that manages to betray a venerable bent even when it's at its most vigorously present tense.

*Produced by Steven Wagner, Linda Humphrey
Written by Michael Walker; Architect: Stuart Silk;
Photographs by Michael Jensen*

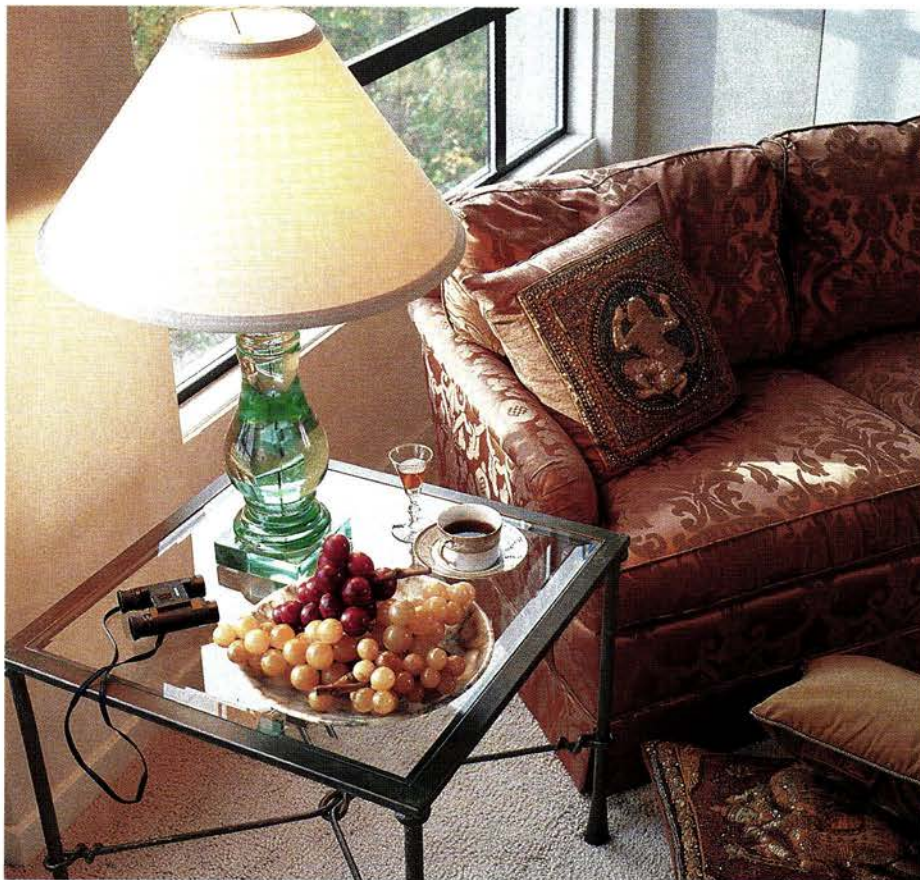
A statue of St. George presides over this modern-day ● COLONNADE, ancient only in precedent. Thin-but-rich ● WICKER Queen Anne chairs and ● MINIMAL BLACK fenestration lift the room from solemn to sublime.



Stout, square, stucco-covered ● COLUMNS, braced with steel (left), recall the palazzo. Though seemingly Byzantine, the house is actually three boxes joined by a central rotunda. Like a villa, its walls are massive; punched-out windows reveal thick skin. An ● OVERSCALED MANTELPiece is almost heroically proportioned; its lack of filigree—such as carving and pilasters—is evidence of a modern hand. *Resources, page 200*



TIME TRAVEL: BRING BACK A FEW CIVILIZED SOUVENIRS TO MAKE YOUR OWN 'CLUB MEDICI'



● OLD-WORLD CUES in a ● CONTEMPORARY SHELL is the way to mix European classics with the best of today's stylish fare. New applications of design icons are the jumping-off point. Here, for example, always-welcome ● WAINSCOTING is updated using luxurious ● QUARTZITE TILES that seem to float up from the floor. ● INTERIOR VISTAS (below, left) bring the grandeur of Roman villas home. ● THIN-LINE furnishings are prima facie contemporary, but when softened with ● CLASSICAL SHAPES and ● UPHOLSTERED SEATS, they evoke ancient charm with modern comfort—note the ● METAL TRACERY (right), the iron side table (above) and the dining room railing. ● DAMASK and pillows covered in fabric with ● ANCIENT PATTERNS complete a scene that's both old and new in feeling. *Resources, page 200*



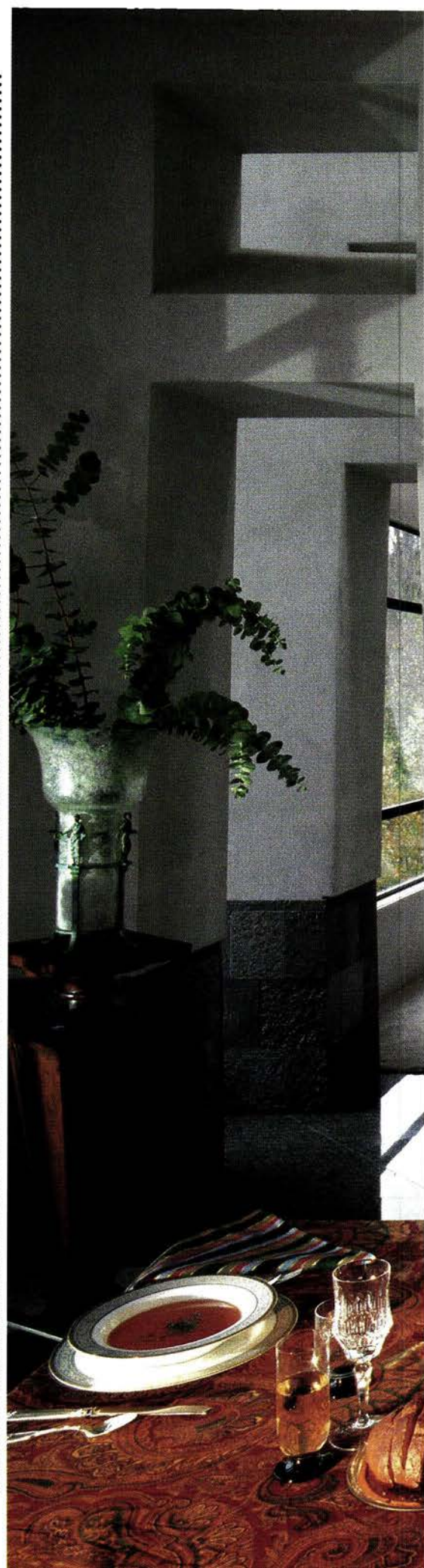
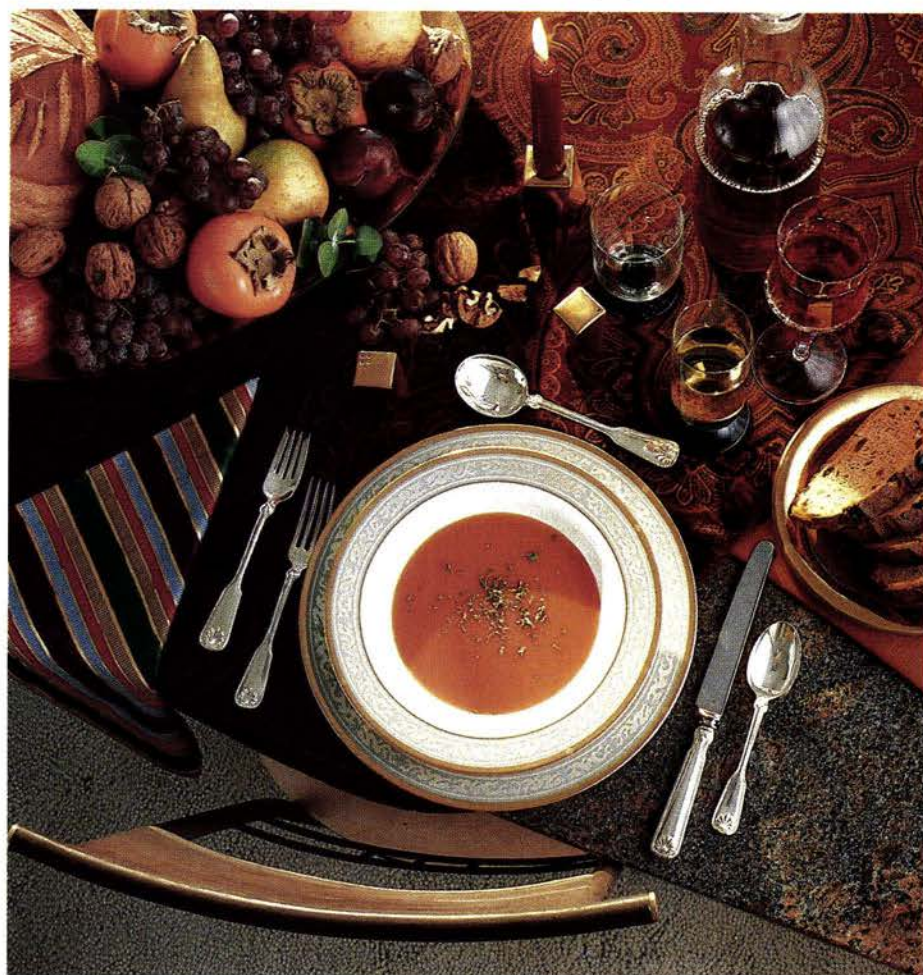


RENAISSANCE ROOMS ARE HISTORY IN THE REMAKING: THIS TIME IT'S VILLA LIGHT



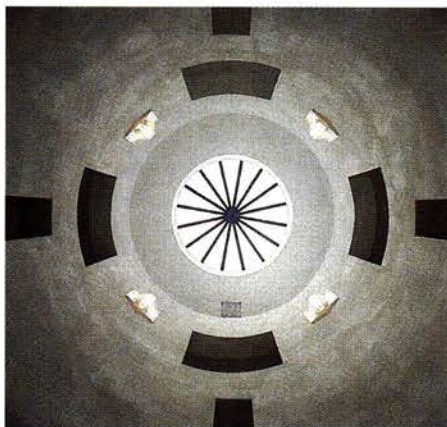
These otherwise spare-looking spaces are enriched with ● INTERIOR ARCHITECTURE—it adds interest in bold strokes, not fussy, overdone detail work. Grand-scaled ● PASSAGEWAYS (notice the taper as the columns rise) with transoms provide ● CLASSICAL REFERENCES shaped with a modern vision. Filling these rooms with brutally contemporary furnishings or nothing but period pieces would result in a museum—not a home for Eighties living. The solution, and the key to this mix: ● WARM MATERIALS, such as the wooden pedestal supporting an Etruscan urn, the rust ● PAISLEY DRAPE on the dining table. These painterly, textured touches keep rooms from chilling out. ● VISUAL RICHNESS is on tap, too, with magnificent results. The ● GRANITE-TOPPED dining table is set with the ● CONTRASTING TEXTURES of fine china rimmed with platinum dragons (another subtle nod to classical design), elegant ● HEAVY SILVER and a generous ● HARVEST CENTERPIECE.

Resources, page 200





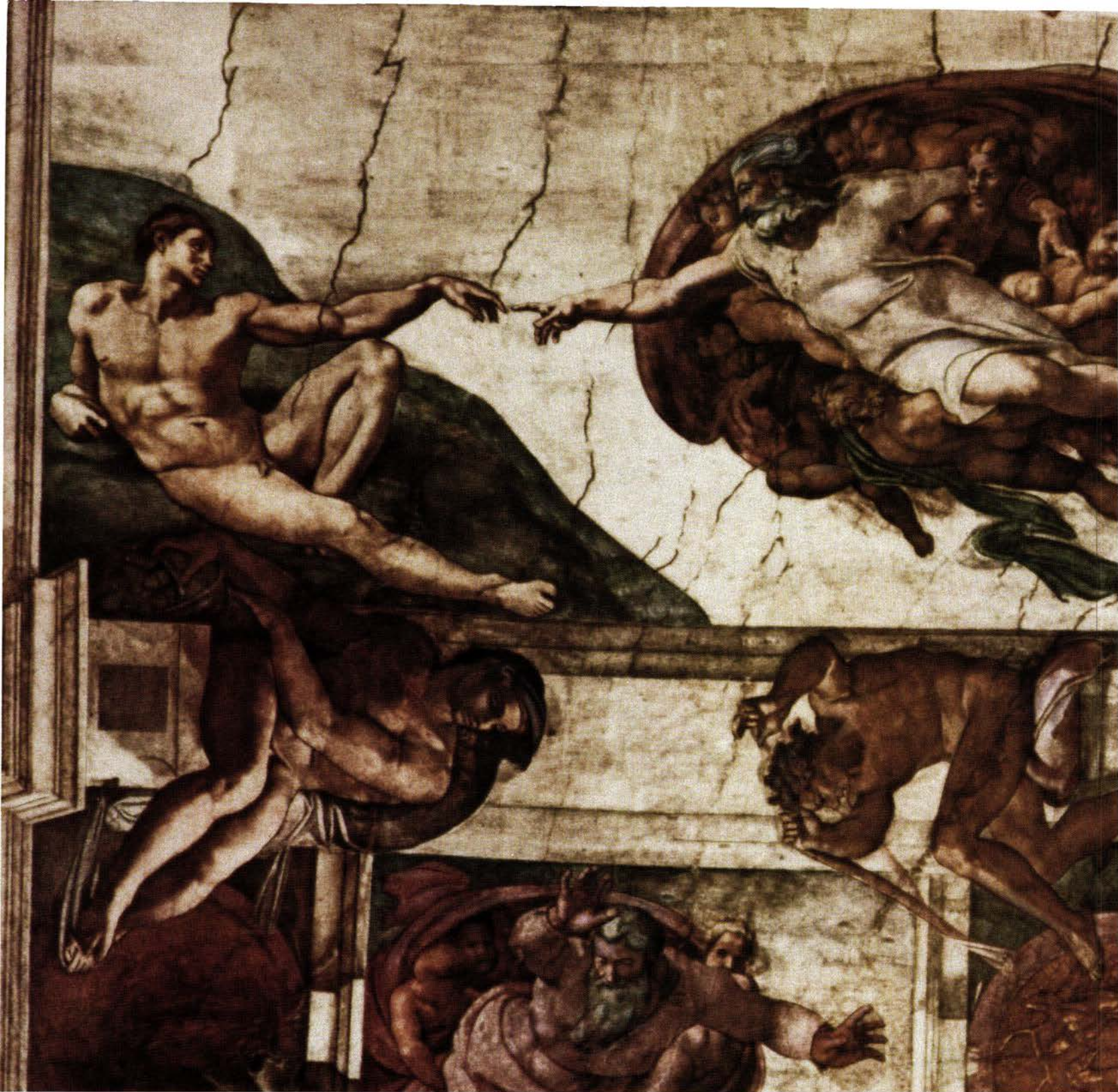
**THE ROYAL TREATMENT: BOLD
ARCHITECTURE IS THIS
HOME'S CROWNING GLORY**



The Romans understood the potential of
 • NATURAL LIGHT, and architect Silk's latter-
 day rotunda (shown at left) sends the sun's
 rays deep into the center of the house, and
 then disperses them, both upstairs and down,
 through • INTERIOR WINDOWS. Another old
 idea that looks particularly good to us right
 now: • WROUGHT-IRON FURNITURE in • OR-
 GANIC SHAPES. The metal's thin line implies a
 contemporary feel without overreaching
 starkness, and its sinuous form stands as de
 facto sculpture. This • FOUR-POSTER BED'S
 fanciful iron leaves on the bedposts and
 headboard are based on the wrought-iron
 gates of France. The • VERDIGRIS lamp with
 black-parchment shade (on the table) and
 freestanding • CANDELABRA are also testa-
 ments to the visual richness of decorative
 metal. *Resources, page 200*







What do you mean, no one looks at the ceiling?



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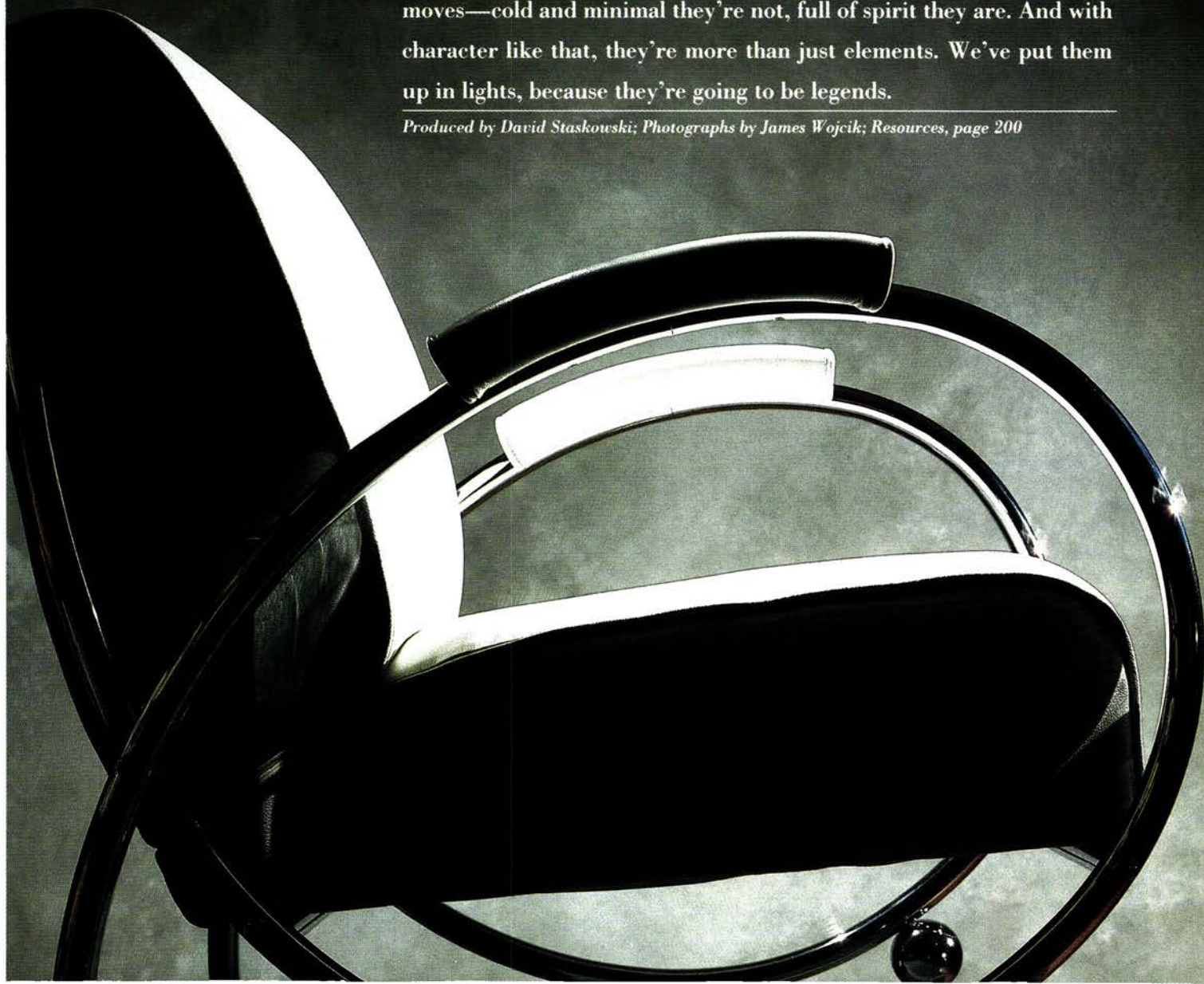
● **SOPHISTICATION**
itself: Orrefor's Gibson glass cannot be improved upon, and Grange's chrome and leather Sax-horn has graceful curves in all the right places.



IT'S NO ACCIDENT THAT THE PHOTOGRAPHS YOU'LL SEE coming up look like the famous studio portraits of the great Hollywood beauties. We recognize star quality when we see it. This year those questions of "What's out there?", "What should my dining room chair look like?" or "Which sofa should I buy?" have easier answers: There's an incredible richness of

choice today, from top sought-out designers going public with newly available products to artists doing furniture in affordable series. But the instant classics we've chosen stand out with all the right friendly moves—cold and minimal they're not, full of spirit they are. And with character like that, they're more than just elements. We've put them up in lights, because they're going to be legends.

Produced by David Staskowski; Photographs by James Wojcik; Resources, page 200





● **DECK CHAIRS** from Florida's art deco hotels or the A-deck of a Thirties cruise ship are what Pompeii Casual's Miami Chaise brings to mind with its ash-wood slatting and its languid shape.

● **THE BIG ROUND** curves of the ever-classic club, from Drexel, covered in inviting, white pebble-weave fabric, makes you feel comfortable before you even sit down.

● **CLEAN SWEEP:** The Dufkey sidechair from Interna Designs designed by Adam D. Tihany and J. Mancini and made from natural beech, has long, lean and sweeping lines.





● **MODERN moves:** Three crisply machined aluminum legs, honed down to a sleek point, and a cool frosted green-glass top give Philippe Starck's M table the look of the future—a reel from a Buck Rogers movie or the Tomorrow Town pavilion at the 1939 World's Fair.



● **FEISTY PROFILE:** This roadster of an armchair, Kazoo, designed by Dakota Jackson, has some speedy angles on style. Its cartoon cut-out shape has climb-in comfort.



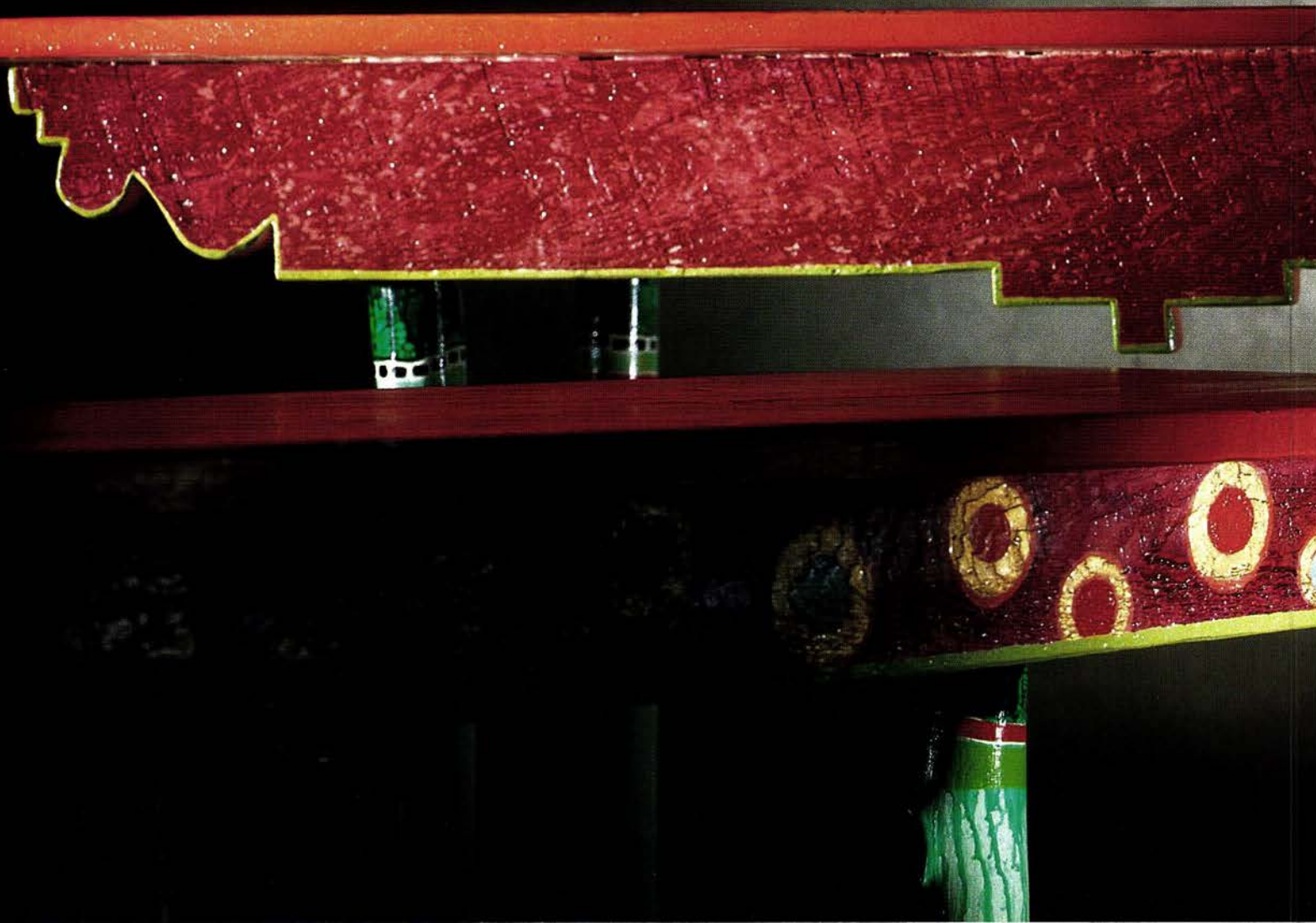
● **SHEER and curved,** the sandblasted checkerboard glass on Pace's Paravento Voyeur screen recalls the graphic sophistication of the grand salons on great passenger ships of yesterday. *Resources, page 200*



● RANCH HAND—made as a bunk-house coffee table, this piece has no pretensions—just rough wood posts topped with nail-studded and galvanized tin; available from The Naturalist.



● WIDE AND WILD, Lane's "chair-and-a-half" wears a bold pattern on its once-staid wing back. Shape (colonial) and fabric (Spanish/Indian) are based on originals.





● **GO ROCOCO:** The languorous chaise was invented for 18th century Parisians, but Hickory weaves the same shape in deep dark brown (for that old-paint look) for any wrangler's porch. *Resources, page 200*



● **EATING IRONS—**hand-forged, then dipped in sealing oil—will rusticate uptown entrées with their matte plainness. Only the copper soup spoon shines; from Zona.



● **MATISSE IN TAOS?** No, it's NYC artist Chuck Rowan in New Mexico, who jig-cuts skirts and layers on peeling enamel to make these tables three-dimensional color collages; at Zia.



● **TEXAS BIEDERMEIER:** When German craftsmen moved out West, they toned down their native curves. Now, Lane tempers tradition by remaking their designs in soft, weathered finishes. A more graceful pine table would be hard to find.



● **JAPANESE techniques** are combined with Southwest motifs in artist Nicolas Bernard's Raku earthenware. He wheel-throws the clay, masks out new geometric patterns, then pit-fires the pots; available at Wallengren/USA.



● **DON'T APPROACH** an English mount in chaps; never cover a Regency chair in fur. But here, Baker's Stately Homes chair forgoes brocade for untrimmed cowhide. At last: Princess Margaret meets Dale Evans.



● **WICKER'S** westward expansion: Blanketing this seat cushion with a rough weave instead of the expected white summer cotton duck takes the New England primness out of Palacek's Nantucket loveseat. And suddenly, it looks like desert-bleached Indian basketry. *Resources, page 200*



● BOLD, PAINTERLY color is the height (and breadth) of Expressionism. This form-breaking seating platform by B&B Italia gives a room so much energy, you don't have to turn on the lights. Modular forms let you add on comfort.





● **MAKING SPORT** of the bowling pin, this Cleopatra side table by Memphis designer Marco Zanuso Jr. strikes us as so sensual, so distinctly human, you can almost see it breathe.



● **EXPRESS** yourself. The richness of soft leather on Natuzzi's fleshy sofa fulfills the comfort quotient; its intriguing mustard-color, overscaled arm cushions and Italian tailoring give it the idiosyncrasies of a personality piece.



● **NOSTALGIA** isn't what it used to be. This stone table by Cappellini plays things straight with a classic inverted-bourgeois pedestal shape for its base. Then, *Wham!* It delivers a blast of blue with its ceramic top. *Resources, page 200*



● **A TWIST ON tradition:** This armchair's mild-mannered shape is fired out of the past with Baker's Carmen Miranda-like fruit fabric. It's not afraid to speak its mind or flash its smile.



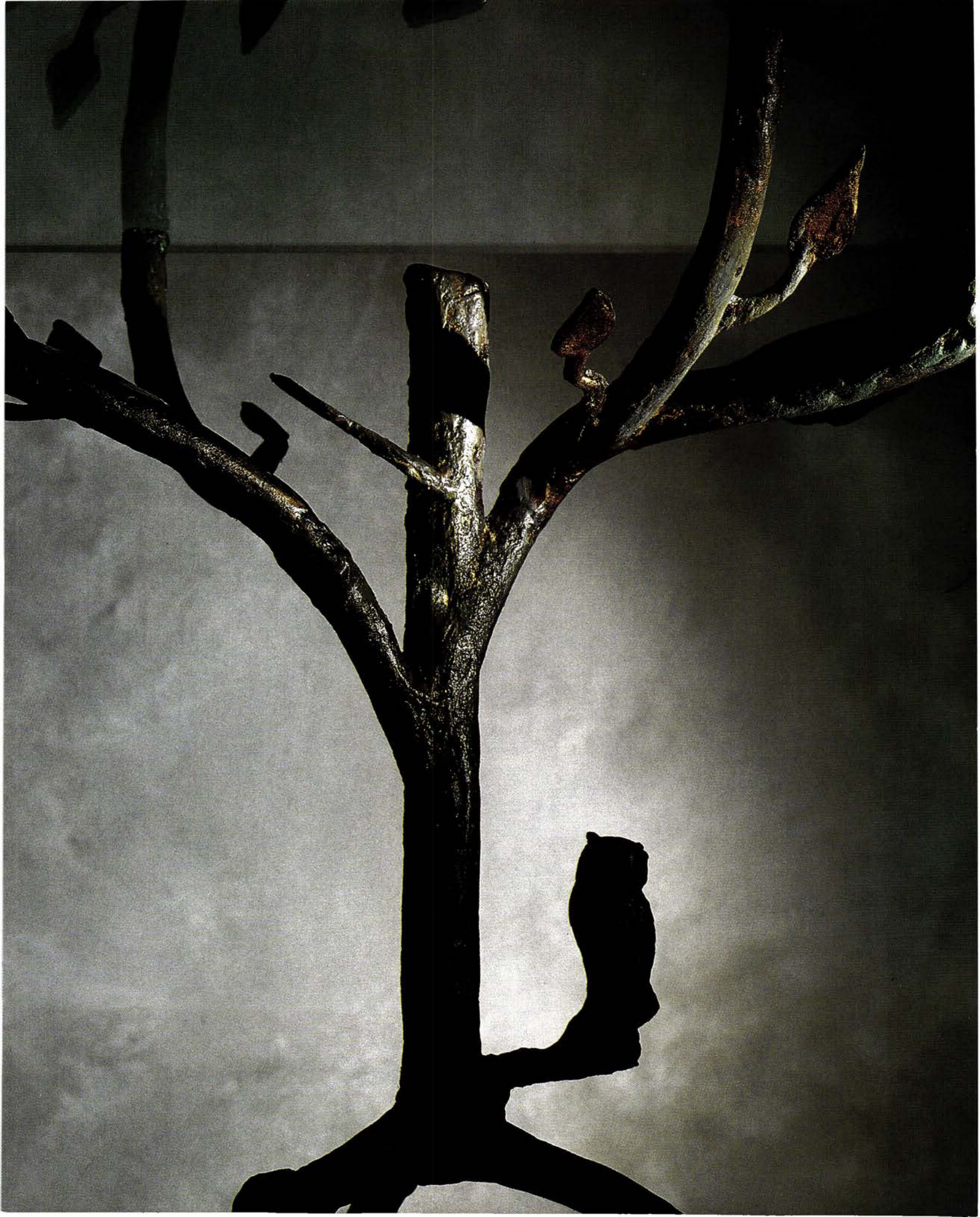
● **DISH IS IT:** Bowls by Susan Eslick—each vibrantly alive with color, merry pattern and the feel of the potter's deft touch—are an affordable way to get handmade, designer originals. *Resources, page 200*



● **LANE'S Giacometti side table, based on the designs of Diego, will make you think twice about what you put on it, not to mention change the way you think about tables. Its playfully wrought birds add artistic charm. But it's not naturalism; it's Expressionism.**

● **THERE ARE no conventions safe from Expressionism. The petal-shaped top and tendril legs of tables from Zanotta may seem firmly rooted in art nouveau's organic soil. That is, until you look at the hot-cha anodized colors—the stamp of new, free-form thinking.**







● **DE RIGUEUR** for lounging around the villa, the daybed/chaise has a sexy shape that spans the centuries and takes well to this rich floral weave, accentuating the historically correct, single rolled arm; by Lee Industries.



● **A REPRO** of an 18th century original, this hand-forged iron "twig" chair was originally designed to mimic the then-proliferating wooden furniture. The finish matches the original patina; available from Wood, Metal and Love.





• **THE CLASSIC** lines of Old World Venice live on in this made-for-today sofa. Its suave, sensual lines romanticize the trusty camelback shape, draped in a sexy, snug-fitting damask the color of courtyard walls stained with time itself; from Baker.



• **RIMMED WITH** a discreet shimmer of gold, this Christian Dior fine china carries the authority of the Renaissance table, as do the crystal and silver-plated flatware. *Resources, page 200*

THIS PARIS hall chair evokes a palatial foyer and harlequin's jersey with its paddle-back shape traced in a skewed dark/light checkerboard pattern, executed in wood; by Donghia.





• **VERDIGRIS** Iron legs draped with stylized swags in oxidized metal are snatches of history told with contemporary finesse on this smart console table; by Sarreid, Ltd. *Resources, page 200*



• **TRIUMVIRATE** lamps from designer John Saladino's new collection are wedded with new-aged metal shanks gathered under flared shades in soft, sun-bleached seashell colors.



• **THE FORTHRIGHT** proportions of a Roman banquetta mix with the graphic X-pattern back and an equally straightforward, but still comfortable cushion on this Porticus Bench by John Saladino.



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CUCINA RUSTICA

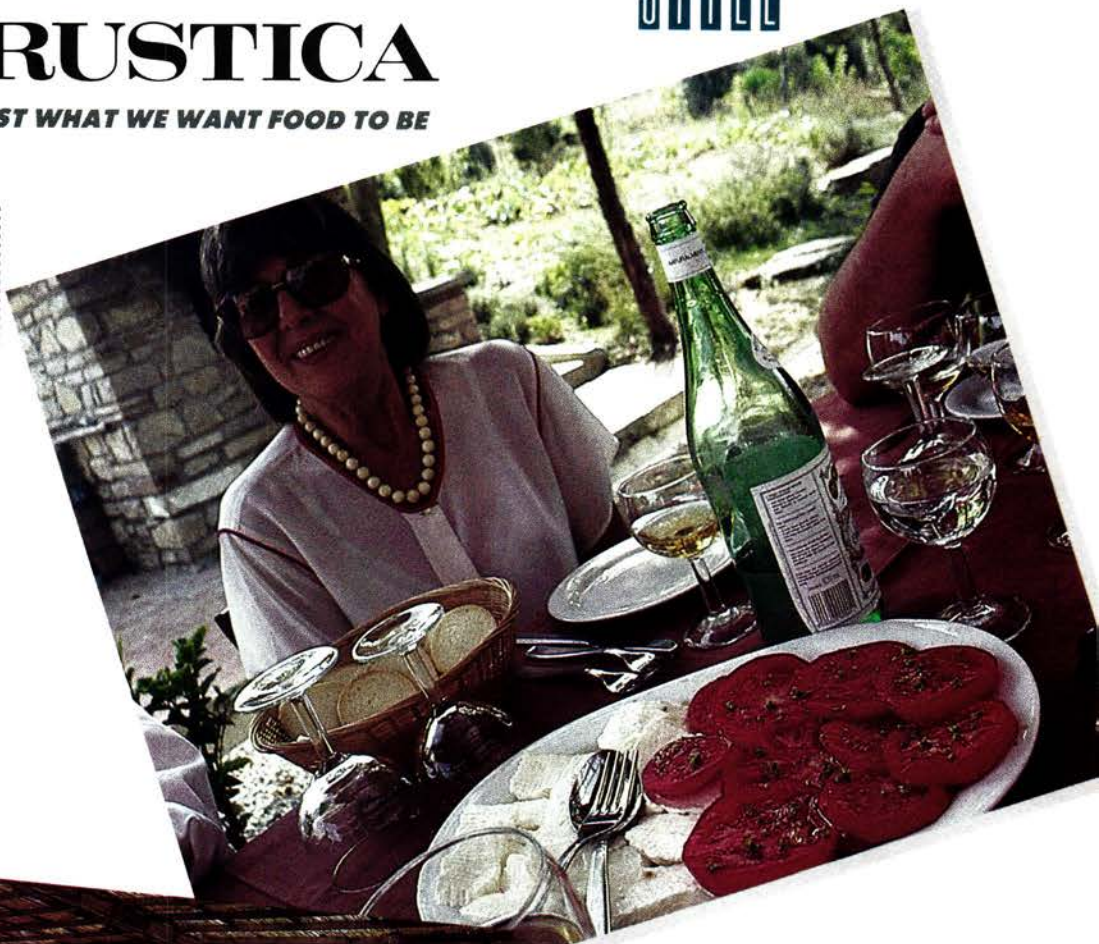
ITALY'S COUNTRY COOKING—JUST WHAT WE WANT FOOD TO BE

BY COLMAN ANDREWS

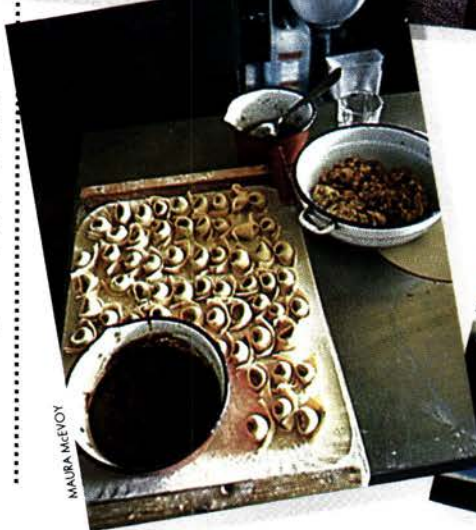
SOMEBODY WALKED past my desk a little while ago in icy-cold first-of-the-year New York, and looked at early copies of the photographs that now appear on this and the following pages, and said something like, "Hey, this stuff looks great! When do we eat?" and then noticed the title of the story I was working on and asked, "So, what is this *cucina rustica* stuff, anyway?" and I responded with what I hope was a reasonably accurate if abbreviated answer—something about simple, ample, country-style Italian food—and turned back to my typewriter, and suddenly got warmly swept away from here by a flood of images of my first-ever meal in Rome, one hazy summer afternoon almost 20 years ago—images that came back to me not photographically, but as in a vision: a little blurred around the edges, maybe, and certainly romanticized, but palpable, and sweetly satisfying to recall . . .

. . . A restaurant on a hill above the Tiber. Sheltered from the sun beneath an old grape arbor, there stands a long, two-tiered wooden sideboard laden with platters of help-yourself food—tepid grilled shrimp and whole small squid, cool parsley-dusted mussels on the half-shell, tomatoes stuffed with ground veal, zucchini stuffed with breadcrumbs and fresh herbs, butter-soft baby artichokes submerged in olive oil, filleted anchovies as thick as cheap sardines, white beans, rice salad, marinated mushrooms, thin slices of charred eggplant, little white onions in sweet-and-sour sauce, hard-boiled eggs with bright

Produced by Steven Wagner; Photographs by Studio Azzurro; Contributing editor Colman Andrews writes the monthly "Appetites" column in Metro. Recipes, page 192



This is the whole idea of Italy—hearty flavors, simple pleasures, easy sensuality



orange yolks. Across the partly shaded, pebbled courtyard, before a glowing charcoal fire in a frame of ancient-looking brick, a rotund, damp-faced chef is grilling quails and pint-sized chickens, flattened out like butterflies, and toasting rounds of firm *scamorza* cheese and dense country bread. From the indoor kitchen nearby comes the smell of tomato sauce, and of fried garlic. Meanwhile, out in the middle of the courtyard, a legion's worth of Romans attacks great quantities of simple food with busy relish, as three or four white-shirted waiters work their way around and through a veritable logjam of full tables, popping wine corks with a jaded flourish, dousing salad greens with oil and vinegar like madmen, rattling off the bill of fare. And there I sit myself, amidst it all, my fingers glazed from hands-on eating and my face flushed from unaccustomed, un-American quantities of wine and salt, feeling, at least for the moment, improbably at one with my Roman friends, and with the delicious, breezy atmosphere of the place—and ultimately, of course, with Italy entire, and the whole *idea* of Italy . . .

Okay. Back to real life. Anyone who knows the first thing about such matters will certainly point out that no meal eaten within the borders of huge old urban Rome can properly be called *rustica*—which, after all, means “of the country” or even “peasantry.” A better term for what I’m talking about, it might be argued, would be simply *cucina genuina*—genuine cuisine, real food. But *cucina rustica*, to me, is as much a state of mind about eating as it is a kind of food itself—eating as if you were *in* the country, if you will, with all the heartiness and honesty of victuals, and all the easy sensuality of experience, that that idea implies. And, however inexact it might be defined, the term has bucolic, heart-warming resonances that go far beyond suggestions of mere authenticity. Of course this food is real—but so are death and taxes. The important thing about *cucina rustica* isn’t that it’s real, but that it’s also a kind of



*This is more than mere food:
This is a state of mind about
eating, a dream of afternoons
at table that go on forever...*





*...But with dream imagery
that is gloriously real—wine,
cheese, pasta, olives, bread,
warm sun, good friends*

edible metaphor for what you want reality to be, at least sometimes—a long communal table, an abundance of good food and drink, a warm dreamlike afternoon or evening that goes on forever.

A few things can be said for sure about *cucina rustica*, in any case: It is mostly a seasonal cuisine, to begin with, almost ingenuously scrupulous in its use of local products in their prime (the exceptions being certain foodstuffs from earlier seasons that have been preserved intentionally for year-round consumption—for instance, olives, pickled peppers and sausages and hams, all of which are staples of the idiom). *Cucina rustica* is also, as noted, simple—a pasta with a sauce made quickly from a few ingredients, a plainly fried or grilled piece of fish or fowl moistened with lemon juice, a roasted leg of veal with rosemary and olive oil and oven-browned potatoes on the side (but not, say, veal scallops cooked in wine sauce with wild mushrooms and artichoke hearts on a bed of creamed spinach). It is, on the other hand, not necessarily pretty to look at. *Rustica* salads, vegetables and bowls of fruit might well be bright and colorful, but cooked dishes sometimes grow muddy-brown even as their essences reduce and flavors concentrate—as in the great Tuscan country classic called *ribollita*, which is sometimes a thick soup and sometimes almost a mush of bread-thickened vegetables. (This is rural provender, remember—designed to satisfy the enthusiastically hungry, not tempt the bored and overfed.) Bread, cheese, olive oil, garlic and salt are basic to *cucina rustica*, and perhaps the ultimate expression of the style is that wondrous oil-soaked, salted (but cheeseless, please), grilled garlic bread called *bruschetta* (“little toast”) or, in the Tuscan dialect, *fettunta* (“greased slice”).

Above all—and this part translates especially deftly to the American home kitchen, countrified or otherwise—*cucina rustica* trusts itself, resists the temptation to elaborate, lets the inherent goodness of good products show itself in more or less native form. That's

Continued on page 198; Recipes, 192





*Above all, cucina rustica
is honest. It cannot be
faked. It's about the way we
feel, and are, and want to be*



Cucina Rustica, or rustic cuisine, means more than simple, sensuous Italian fare: It's a state of mind. These recipes, straight from Tuscany, are the starting point to endless meals with great friends

TOMATO FETTUNTA

S E R V E S 1

- 2 slices Italian bread
- 1 clove garlic, peeled and halved
- 1/2 very ripe tomato
- 2 tsp. extra-virgin olive oil
- Salt and pepper

● Grill or toast the bread. Rub the cut side of the garlic on one side of the bread, then rub the tomato pulp over it letting the bread soak up as much of the juice and pulp as possible. Top with a slice or two of tomato. Dribble on the olive oil; salt and pepper to taste. Serve immediately.

WHITE BEAN FETTUNTA

S E R V E S 1

- 1 slice Tuscan (peasant) bread
- 1 clove garlic, peeled and cut in half
- 2 tsp. extra-virgin olive oil
- 1/2 cup dried cannellini or navy beans, cooked (see below); Salt and pepper

● Grill or toast the bread. Rub the cut side of the garlic on one side of the bread, then dribble or brush on the olive oil. Cover with cooked beans, season with salt and pepper to taste and serve.

CANNELLINI BEANS:

- 1 lb. dried cannellini or navy beans
- 2 tbsp. fresh chopped sage or 2 tsp. dried
- 3 cloves garlic, peeled and crushed
- Salt and pepper

● Wash and pick over the dried beans. Soak overnight, covered in cold water (2" above the beans) or put the beans in a 3- or 4-quart pan, cover with cold water, bring to a boil, remove from heat, then cover the pan and let set for one hour. Put the soaked beans in an earthenware crock (use a heat-diffusing pad) with the sage and garlic and water to cover (2" above the beans) and simmer over low heat for 2 hours or until done. Check water level occasionally. Salt and pepper. This makes more than enough beans; serve in soup or on the side; or refrigerate to keep.

RIBOLLITA

S E R V E S 8

- 1/2 lb. dried cannellini or navy beans
- 1/2 medium red onion, peeled and chopped

- 1 leek, cleaned and chopped
- 2 stalks celery, chopped
- 3 cloves garlic, peeled and chopped
- 1/2 cup olive oil
- 1 tbsp. fresh thyme leaves or 1 tsp. dried
- 1 to 2 tsp. red pepper flakes
- 2 ripe tomatoes, seeded and chopped
- 1 tbsp. tomato paste
- Salt and pepper
- 1/2 lb. beet greens or Swiss chard, chopped
- 1/4 head black or red cabbage, shredded
- 1/4 head green cabbage, shredded
- 3 carrots, peeled and sliced 1/4" thick
- 1 1/4 potatoes, peeled and cut into 3/4" thick pieces
- 2 small zucchini, sliced
- 6 to 8 slices Italian bread, crusts trimmed off
- 1/4 cup Parmesan

● Cook the cannellini beans according to the White Bean Fettunta recipe above, omitting the sage. When cooked, puree half the beans and set both aside. In a heavy (Teflon, if possible) 5-quart pot, cook the red onion, leek, celery and garlic in 1/4 cup of the olive oil. Cook for about 20 minutes, or until the edges of the onion begin to brown. Add the thyme, red pepper flakes, tomatoes and tomato paste and cook for another 5 minutes. Salt and pepper to taste. Add pureed and whole beans and all remaining vegetables and stir in 1 cup of water. Mix well and simmer over medium heat at least two hours, adding water as necessary to prevent sticking. When cooked, taste for seasoning.

In a second 5-quart pan, place 3 to 4 slices of bread to cover the bottom, dust with Parmesan and cover with half the vegetable mixture. Make a second layer of bread, Parmesan and vegetables. Refrigerate until ready to serve. Before serving, bring to a boil and simmer for 15 minutes or so; the layers should mush together. Top each serving with a bit of olive oil.

CHICKEN LIVER CROSTINI

S E R V E S 6

- 2 medium red onions, peeled and finely chopped
- 1/3 cup olive oil
- 1 lb. chicken livers

- 1 tbsp. tomato paste
- 2 to 3 tbsp. anchovy paste
- 3 1/2 oz. capers, rinsed, drained and chopped
- 8 tbsp. (1 stick) butter, softened
- Salt and pepper
- Fried Polenta (recipe below) or 6 slices toasted Italian bread

● In a large skillet over medium heat, sauté the chopped onions in half the olive oil until translucent. Set aside. In a second skillet over medium heat, sauté the chicken livers in the remaining olive oil until no longer pink inside, about 10 to 15 minutes. Cool slightly, then puree the livers in a food processor or blender. Return to the pan with the onions and cook over low heat for 10 minutes or until quite dry, stirring constantly. Add the tomato paste and cook for another 5 minutes. Add the anchovy paste and capers and mix well. Stir in the butter and season to taste. Serve on top of Polenta or toasted bread.

PORCINI CROSTINI

S E R V E S 6

- 1 lb. fresh porcini mushrooms or 8 oz. dried
- 2 cloves garlic
- 1 bunch parsley, stemmed and chopped
- 1/2 tsp. red pepper flakes
- 3 tbsp. olive oil
- Salt and pepper
- Fried Polenta (recipe below) or 6 slices toasted Italian bread

● Clean and trim fresh porcini mushrooms and chop coarsely. If using dried porcini mushrooms, soak in very hot water for 15 minutes, drain and pat dry, then chop. In a large skillet, over medium heat, brown mushrooms with garlic, parsley and red pepper flakes in the olive oil for 15 minutes. Season to taste with salt and pepper and serve on top of Polenta or toasted bread.

POLENTA

S E R V E S 6

- 6 cups water
- 2 tsp. salt
- 1/2 cup yellow cornmeal
- Olive oil

● Bring the water and salt to a boil in a heavy 4-quart saucepan. Very slowly, pour the cornmeal into the boiling water, stirring constantly to keep the mixture smooth. Lower heat; stirring frequently and constantly, cook for 30 minutes or

Continued on page 194

From the Stouffer Collection of Side Dishes.

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TARRAGON CHICKEN



until the mixture comes away from the sides of the pan. Pour into an oiled 9"-by-9" pan; smooth the top and cool. When cool, cut into 6 squares and in a large skillet, over medium heat, shallow-fry in olive oil until golden brown and crispy, about 10 minutes per side. Serve immediately as is, or with chicken livers or porcini (see page 192).

RAVIOLI WITH SPINACH AND RICOTTA

S E R V E S 6

FILLING:

- 1/4 lb. fresh, cooked or 1/2 10-oz. pkg. frozen spinach, cooked
- 1/2 lb. ricotta
- 1/3 cup grated Parmesan
- Salt and pepper
- 8 tbsp. (1 stick) butter
- 1 tbsp. chopped fresh sage or crumbled dried sage

PASTA DOUGH:

- 1 1/2 cups all-purpose flour
- 1/2 tsp. salt; 3 eggs
- 1 tbsp. olive oil

● **To make the filling:** Squeeze the spinach dry and combine it with the ricotta and Parmesan in the bowl of a food processor. Puree until smooth, season to taste and set aside. Melt the butter, mix with the sage and set aside.

To make the pasta dough: Mix flour and salt and mound on a smooth work surface. Make a well in the center. With a fork, beat the eggs, one at a time, into the flour, gradually incorporating more flour. Add the olive oil slowly, scraping up all the flour until a dough ball is formed. If the dough is too sticky, add a bit more flour. Knead 10 minutes. (This may also be done in the food processor; add all ingredients and process until a ball is formed).

Cut the dough into four pieces; shape into balls; work with one ball at a time and cover remaining ones to keep from drying out. Flour the work surface and flatten the dough ball slightly, then run through a pasta machine on one of the thicker settings. Fold in half and run the dough through again. Continue this process, making every other run-through thinner, until you reach the #8 (thin) setting, flouring as necessary to prevent the dough from sticking. Roll the strip up, cover and put aside, and repeat the process with the other 3 balls of dough. Cover.

To make the ravioli, unroll one strip and put a level tablespoon of the spinach-cheese filling every 2 inches along the dough. Dip pastry brush in water and moisten around each mound of filling, then

gently unroll a second piece of dough over the top. Press down carefully around each mound of filling, sealing the ravioli squares. Cut into 2" squares (with filling centered in each square), and continue to make ravioli until all the dough and filling is used. If you are stacking the ravioli as you make them, layer with wax paper.

Cook the ravioli, a half-dozen at a time, for about 4 minutes in 8 quarts of boiling salted water. Remove with a slotted spoon and serve immediately, sauced with the melted butter and sage.

TAGLIATELLE WITH PORCINI MUSHROOMS

S E R V E S 4 T O 6

- 4 oz. dried porcini mushrooms
- 3/4 lb. fresh porcini (or, if unavailable, cultivated mushrooms)
- 3/4 cup water or chicken broth
- 1 clove garlic, peeled and crushed
- 1/2 tsp. red pepper flakes
- 1/4 cup olive oil
- Parsley
- 1 1/2 cups heavy cream
- Salt and pepper

● **Soak the dried porcini mushrooms** in very hot water or chicken broth for 15 minutes. Trim and wipe the fresh mushrooms and chop coarsely; set aside. Drain the soaked porcini, straining and reserving the liquid for another use. Squeeze them until dry, chop and set aside. In a large skillet over medium low heat, sauté the garlic and red pepper flakes in the olive oil for 5 minutes, stirring occasionally. Add parsley and brown. Add fresh, chopped mushrooms and sauté for about 10 minutes, or until lightly browned, stirring occasionally. Add dried porcini and cook for 10 more minutes, stirring. Add heavy cream; boil to reduce slightly.

Meanwhile, cook the tagliatelle in 8 quarts of boiling salted water until al dente. Toss pasta with the sauce; season with salt and pepper; serve immediately.

ZUPPA INGLESE

S E R V E S 10 T O 12

- 3 eggs
- 3/4 cup sugar
- 1/2 cup flour
- 3 cups milk
- Juice of 1/2 lemon
- 2 oz. semisweet chocolate
- 6 tbsp. cocoa
- 4 tbsp. butter
- 8 oz. ladyfinger or champagne biscuits

1/2 cup each, combined: vin santo, sweet vermouth and marsala

● **Beat the eggs** and add the sugar gradually; continue beating until thick and pale yellow. Gradually mix in flour, then divide this mixture between two 1 1/2-quart saucepans. Warm the milk and add half of it to the egg mixture in the first saucepan. Whisking constantly, bring to a boil (the pudding will be quite thick), then remove from heat and add lemon juice. Set aside.

Add the cocoa, chocolate, and butter to the second saucepan, then stir in the remaining milk. Whisking constantly, bring to a boil, then remove from heat.

To assemble: In a glass serving bowl, layer 1/4 of the ladyfingers or champagne biscuits, pour 1/4 of the mixture of the liquors over them. Spread 1/2 of the chocolate pudding over this, then another layer of 1/4 of the ladyfingers soaked in 1/4 of the liquors. Now spread 1/2 of the lemon mixture on top and repeat the ladyfingers soaked in liquor, the remaining chocolate pudding, more soaked ladyfingers and the remaining pudding. Serve at room temperature or refrigerate.

GRAPE SCHIACCIATA

S E R V E S 12

- 2 lbs. black grapes
- 8 tbsp. sugar
- Olive oil

BREAD DOUGH:

- 1 pkg. dry yeast
- 1 1/2 cups warm water
- 1/2 cup olive oil
- 1/2 tsp. salt
- 4 cups all-purpose flour

● **To make bread dough:** Add yeast to warm water; allow to "proof" for 5 minutes, then mix in olive oil and salt. Stir in flour until blended. On a well-floured board, knead well until the dough is smooth and elastic, about 15 minutes. Let rise in a cool place for 1 hour. Punch down and knead again for a few minutes. Form into two balls.

On a floured surface, roll one of the balls of dough out into a 12" circle (or a comparably sized square or rectangle). Make a layer of half the grapes on top of this dough and sprinkle with half the sugar. Roll out the second ball of dough into a 12" circle and put on top of the grapes. Top this with the remaining grapes and sugar. Let it rise again until about double in size (another hour). Bake at 375° for 1 hour or until the bread is golden brown and sounds hollow when thumped. Serve warm or at room temperature. ●



Paint a rainbow.

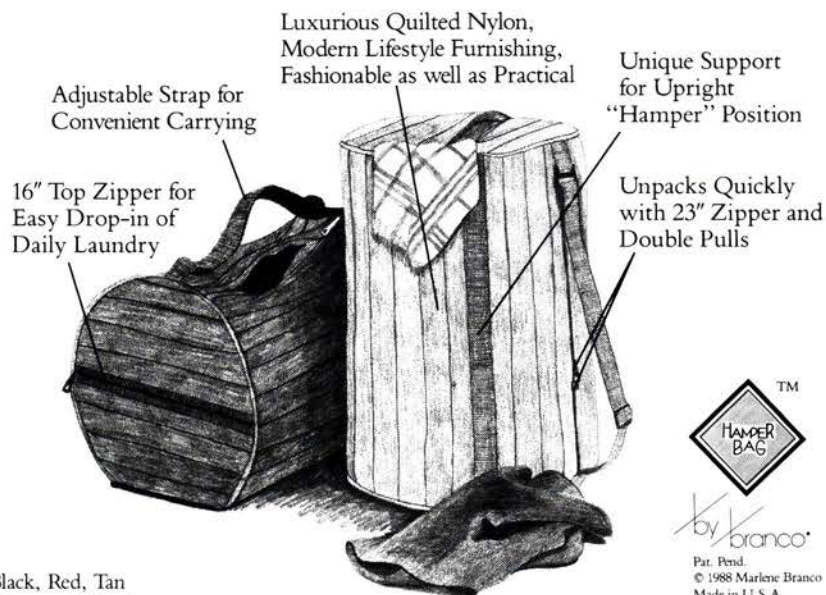


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THE MET GRILL

Continued from page 100

river. It would be perfect for a design museum. I always saw a design museum as one of the easiest things to do, because essentially the work is accessible. And affordable. A design museum would be the icing on the cake... including textiles, furnishings, decorative arts, graphics.

MH: But why would you divide the disciplines? Why house art, architecture and design separately?

TK: Well, how do you show art? By nationality? Biography? Chronology? Technology? Those are the four major categories. We're being pragmatists, not iconoclasts—I hadn't really thought very much about promoting a totally different way of organizing objects, although it might be possible. One of the things I find attractive is computers. You can type in key concepts or words, then have the machine search all the fields to give you *that* exhibition, custom-made, irrespective of technology, chronology, whatever.

MH: You would use computer technology to reshape—and enrich—our access to works of art?

TK: The language of museums is visual imagery. I'd find it interesting to sit in front of a Yankee Stadium-size TV screen and call out a painting and have it be up there on screen and just look at it. I think that would be fantastic.

MH: But that would negate your intentions for MASS MoCA, or any museum—a collection of art works.

TK: I will say one thing: *Objects bear witness*. But there is another layer of access as well. I would like to see a mainframe in the basement, and those big, high-resolution, six-foot-square television screens scattered throughout the museum and set up so they could be voice-accessed. With user-friendly software, neither a scholar or a layman would get trapped placing a piece of art in its context. We'd work with one of the best computer technology schools in the country—Rensselaer Polytechnic Institute, just over the mountains. Those guys get that equipment all the time and we are their humanities contact. Working together, we could do the Museum of the Future.

—Edited by Mary Beth Jordan

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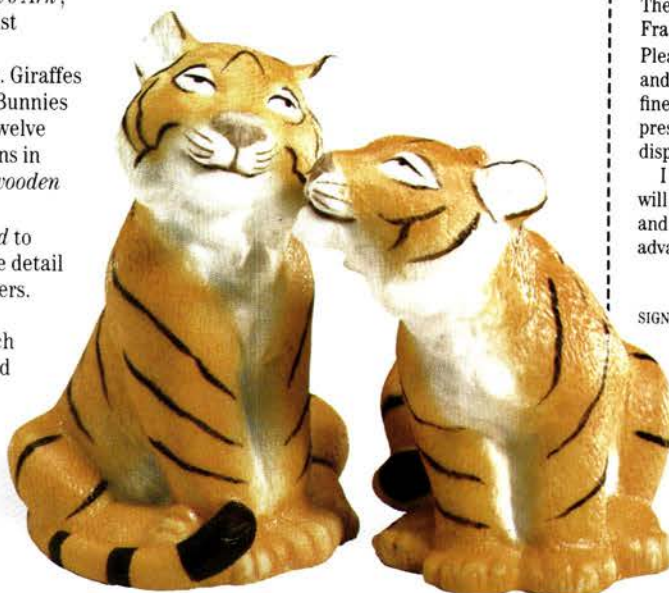
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CUCINA RUSTICA

Continued from page 191

why it seems so right today: It is authentic but not old-hat, light and lean but also generous and filling. To make it, you don't have to be a chemist or a lapidary craftsman. *Cucina rustica* is, in a sense, a liberating creature, giving us permission (not that we really needed it, but it's nice to have) to cook and eat in what has quite possibly been the way we've wanted to cook and eat all along. Any reasonably practiced palate can appreciate a fresh bay scallop *feulleté* with wild mushrooms and tarragon cream sauce, or a sautéed foie gras salad with baby asparagus and candied walnuts and a hazelnut - oil - and - blackberry - vinegar dressing—but do any of us really *crave* food like that? I sure don't. When I don't have to impress anybody and don't feel like dusting off the Cuisinart, I tend to think of things like bread and cheese, or good bean soup, or maybe a nice fried chicken leg or a little pan-fried steak. That kind of thinking is essential to the understanding and enjoyment of *cucina rustica*, it seems to me.

Of course, there's a lot more to the idiom than that. Consider, for example, the menu at one of my favorite present-day commercial exponents of *cucina rustica* (which they call *cucina casalinga* or "homestyle cooking," but never mind)—the Trattoria I Ricchi in Cercina, in the hills above Fiesole, near Florence. This menu is a veritable ballad of Tuscan gastronomic purity, beginning with local prosciutto and *finnochiona* (a big salami-like dry sausage flavored with fennel seeds, typical of the region) and ending with the cookies called *cantucci*, a specialty of Prato, served with *vin santo*, a woody, lightly sweet dessert wine so highly regarded in the area that its very name means "holy wine." In between, you won't find complex pâtés or pasta with smoked salmon and vodka sauce or lobster *fra diavolo*. Beyond prosciutto and *finnochiona*, the antipasti are mostly based on bread—two kinds of *fettunta*, one smeared with ripe tomato, one covered with a layer of plain white beans, for instance, and canapé-like *crostini* topped with chicken-liver spread or mushrooms sautéed in oil. Pastas include ravioli stuffed with spinach and ricotta (tossed in a sauce that is

really nothing more than butter and sautéed sage leaves), and one of the most famous rural Tuscan specialties of all, broad *pappardelle* noodles in a sauce made with wild hare. There is *ribollita*—here more mush than soup, but addictively rich in flavor. Meat and fowl is either grilled (pork steak, rabbit, veal chops, baby goat), roasted (guinea hen, pigeon, turkey) or—best and most Tuscan of all—deep-fried (frogs' legs, chicken, sweetbreads). Salt and lemon juice (and, where appropriate, pan liquor) are the only sauces offered. Salads are dressed only with olive oil and wine vinegar, vegetables are deep-fried or stewed. A popular dessert is *schacciata* (from the verb *schacciare*, to crush)—which is merely bread-dough pastry filled with fresh fruit and then flattened out. Chianti, both grand and minor, flows like the Arno.

One of this trattoria's owners, Francesco Ricchi, incidentally, has recently moved to Washington, D.C., where he and his American wife hope to open a close approximation of the place. That's another nice thing about *cucina rustica*: It travels well. It brings its heart and soul along, wherever it may go. You can take the *cucina* out of the *rustica*, that is, but that doesn't necessarily mean that the *rustica* is gone from the *cucina*.

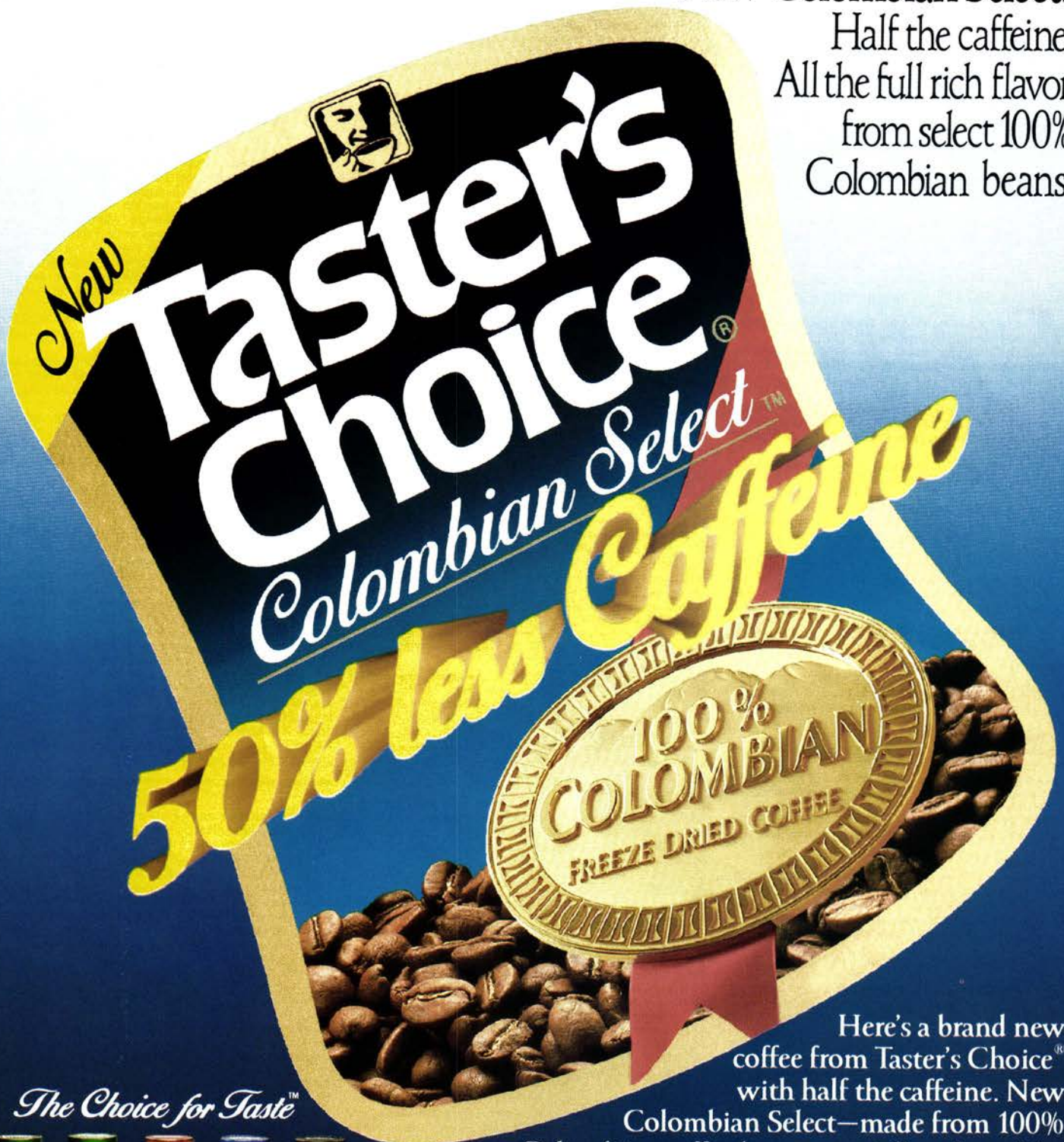
What's vital to remember in translating food like this to another land, another cultural environment, though, is that, even far from home, *cucina rustica* simply can't be faked. If making it doesn't call for great culinary technique, still it *does* demand a sure hand and a clarity of intention. It also demands the best possible raw materials, and a kind of wise restraint that must be intuited more than learned. (Adding an extra ingredient or two might do more harm than good. Keep it *semplice*, *stupido*.) Most of all, though, the preparation of *cucina rustica* calls for an attitude, a take on life, a capacity for kicking back, letting the visions come, using the simplest, truest food as a means of feeling the true and simple way you want to feel—hungry but satisfied, rustic but a citizen of the best parts of the world. ●

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COVER

"Grand Tour," see pages 144 and 145

DESIGN POLICE, EXHIBIT B

(See page 68)

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MODERN MASTERS

All pieces featured were on view at Sanford Smith's Modernism show at the Armory in New York City (See page 79)

Vase (flared), **cocktail shaker**—designed by Russel Wright, from Fifty-50, 793 Broadway, NYC 10003; **Flatware, horse (bookend)**—designed by Russel Wright, Alan Moss, Ltd., 88 Wooster St., NYC 10012; **Teapot, creamer**—designed by Russel Wright for Steubenville Pottery, Helburn & Hoyt, 1435 Lexington Ave., NYC 10128 (by appointment only) (See page 81)

Syphon—designed by Norman Bel Geddes for Walter Kidde Sales Co., from Fifty-50, 793 Broadway, NYC 10003

Chair—designed by Kem Weber for the Lloyd Manufacturing Co., from Retro-Modern Studio, 214 E. 10 St., NYC 10003; **Digital clock**—designed by Kem Weber, from Harvey's, 7365 Melrose Ave., Los Angeles, CA 90036

Bench—designed by Donald Deskey, from Historical Design Collection, 305 E. 61 St., #209, NYC 10021; **Wastebasket**—designed by Donald Deskey, from Alan Moss, Ltd., 88 Wooster St., NYC 10012

Television—designed by Raymond Loewy for Hallcrafters, from Fifty-50, 793 Broadway, NYC 10003 (See page 83)

Glass vases, plate—designed by Walter Dorwin Teague for Steuben Glass, from Inglett-Watson & Ken Foster, 884 Park Ave., Baltimore, MD 21201; **Lamp**—designed by Gilbert Rohde, from Retro-Modern Studio, 214 E. 10 St., NYC 10003; **Vanity**—designed by Paul Frank, from Alan Moss, Ltd., 88 Wooster St., NYC 10012; **Thermos, tray**—designed by Henry Dreyfuss for the American Thermos Bottle Company, from Fifty-50, 793 Broadway, NYC 10003

HANDS-ON HEROES

(See page 131)

John Saladino—Saladino Furniture, Inc., 305 E. 63 St., NYC 10021; **Chairs**—Tulip #105; **table**—Tertius End Table #304; **lamp**—Amphora Lamp #997; **pediment, columns**—antiques (See page 133)

Robe and towels designed by Andrée Putman—available at Dot Zero, 165 Fifth Ave., NYC 10010

Dan Carrithers—Baker, Knapp & Tubbs, 917 Merchandise Mart, Chicago, IL 60654; **Striped fabrics**—(green and gold) #17-294, (blue and brown) #17-278, (teal and rust, on sofa and pillow) #17-279; **chintz fabrics**—(behind Carrithers) #88-110, (far right) #45-108, (underfoot) #29-118 (all fabrics to the design trade only) (See page 135)

Jay Spectre—Jay Spectre, Inc., 964 Third Ave., NYC 10022; **Eclipse daybed**—#16-850, the Jay Spectre Collection for Century, Century Furniture Co., 800/852-5552; **Throw pillows**—JSI Throw Pillows, the Jay Spectre Collection for Century, Century Furniture Co., 800/852-5552 (See page 137)

Gretchen Bellinger—Gretchen Bellinger Inc., 330 E. 59 St., NYC 10022

Fabrics—(rhinestones on silk) #3304 Diva, (silk jacquard) #3635 Garlands, (pleated silk) #3722 Isadora, (silk cloque) #3723 Mazurka, (lurex on silk) #3724 Prima Donna, (silk matelasse) #3642 Sylphide, (lurex grid) #3281 Vieille Garde

Patrick Naggar—ARC International, Inc., 333 W. 39 St., NYC 10018; **Chair**—Aero Chair; **screen, lamp**—Lamp Mercure #426103; All available at the Gallery of Applied Arts, 24 W. 57th St., NYC 10019 (See page 139)

Ann Morehauser—Annieglass Studio, 303 Portico St. #8, Santa Cruz, CA 95060; **Glass plate**—(with gold rims) Roman Antique Dinnerware; **Mottled glass**—Etruscan; **colored plates**—Limited Edition Enamels

Colin Smith—Zia, 6026 College Ave., Oakland, CA 94618

Wood cars and painted animals—by Jim Wagner; **Indian dolls**—Navajo; **weathervane**—by Pozzi Franzetti; **one- and two-door trasteros, small painted boxes, chest**—by Donna Goebel for Taos Country Furniture; **screen**—by Nona

Wesley; **puppet head**—from Guatemala; **red daybed**—by David Burke (See page 141)

Ron Mann—Ron Mann Designs, 497 Carolina St., San Francisco, CA 94107; **Étagère** (bottom row, left to right), **Italian plate, sandcast bronze paperweight, cast-stone African footed bowl, sandcast perforated plate** (middle row, left to right) **cast-stone mortars, shadow vases**, (top row), **cratered plate**—all by Ron Mann

Dorothy Hafner—Dorothy Hafner, 44 Cooper Square, NYC 10003; **Rug**—designed by Hafner, made by V'Soske, available through Dorothy Hafner; **coffee service**—Blue Loop with Headress, available at Rogers-Tropea, 1357 Third Ave., NYC 10021

GLAMOUR

(See page 143)

Martini glasses—"Victoria," Orrefors Crystal, 58 E. 57 Street, NYC 10022; **Martini shaker, frosted glass**—antique, similar available at Mood Indigo, 181 Prince St., NYC 10012; **Seltzer bottle**—available at Hammacher Schlemmer, 147 E. 57 St., NYC 10022; **Glass bowl**—available at Barneys New York, Seventh Ave. and Seventeenth St., NYC 10011; **Covered silver dish**—(sugar bowl) "Art Deco" tea service, Christoffe Silver Inc., 680 Madison Ave., NYC 10021; **Screen** (in rear)—by Michael Abrams, 664 Sixth Ave., NYC 10016; **Tray**—available at D.F. Sanders, 386 W. Broadway, NYC 10012 (See pages 144 and 145) (See top left photo)

Console—#ICH 0170, available through architects and designers at Baker, Knapp & Tubbs, 200 Lexington Ave., NYC 10016

Sofa—"Kidney Shaped Sofa" designed by John Mascheroni for Swaim, Box 4147, High Point, NC 27263; **Pillows on sofa**—(front to back) leopardskin-printed calfskin available through architects and designers at Hammar's Potpourri, 979 Third Ave., NYC 10022; "Pom Poms", #C-105, and "Regent Square", #F-6780, available through architects and designers at Roger Arlington, Inc., 979 Third Ave., NYC 10022; **Pillow fabrication**—Rubin & Green Inc., 290 Grand St., NYC 10002; **Rug**—"20th Century," #287, designed by Jay Spectre for Karastan, available at Bloomingdale's, 1000 Third Ave., NYC 10022 and other Bloomingdale's store nationwide; **Coffee table**—"Rattan Ring Coffee Table", #16-981, from the Jay Spectre Collection for Century Furniture, 401 11 St. NW, Hickory, NC 28601; **Large plate**—(on coffee table) Limited Editions, 253 E. 72 St., NYC 10021; **Vase**—"Les Bacchantes" by Cristal Lalique, available at Lalique Galerie, 680 Madison Ave., NYC 10022; **Gray bowl**—(on coffee table), designed by Russel Wright, similar pieces available at Mood Indigo; **Poster**—antique, similar pieces available at Lowell Gallery, 988 Lexington Ave., NYC 10022

Objects on console (left to right): **Antique samovar**—Primavera Gallery, 808 Madison Ave., NYC 10022; **silver frame**—Christoffe Silver Inc.; **vases**—antique, by Keith Murray, available at Barneys New York; **lamp**—#RL535, Limited Editions; **brass clock**—(in rear) #215742, Tiffany & Co., Fifth Avenue at 57th Street, NYC 10022; **oval clock**—antique, similar pieces available at Depression Modern, 150 Sullivan St., NYC 10012 (See photo, bottom left)

Tea trolley—Christoffe Silver Inc.; **glass bowl, bottle opener**—available at Barneys New York; **Stereo system**—receiver #R4, Cassette deck #C3, Turntable #P4, CD Player CD3, all from ADS, Inc., One Progress Way, Wilmington, MA 01887; **Drapes**—"Gypsy," #301-117, available through architects and designers at China Seas, Inc., 21 E. 4 St., NYC 10003; **Drapes fabrication**—by Rubin & Green Inc.

Fabric on pillow—(lower left corner) "Ricardo Bofill" #110/1, available through architects and designers at Ian Wall Ltd., 979 Third Ave., NYC 10022; **Fabric on pillow**—(to right) "Isadora," from the Window/Wall Collection, available through architects and designers at Gretchen Bellinger Inc., Center Two, IDCNY, 30-20 Thompson Ave., Long Island City, NY 11101 (See large photo)

Leather armchair, coffee table—"Steamer chair" #16-801; "Rattan Ring Coffee Table," #16-981, from the Jay Spectre collection for Century Furniture, 401 11 St. NW, Hickory, NC 28601; **Screen**—by Michael Abrams, 664 Sixth Avenue, NYC 10016

Objects on coffee table: large plate—Limited Editions; **Vase**—"Les Bacchantes" by Cristal Lalique; **Thermos**—antique, similar pieces available at Depression Modern, 150 Sullivan St., NYC 10012; **Vase**—(cream-colored) antique, by K. Murray, available at Barneys New York, Seventh Avenue and Seventeenth Street, NYC 10011

Sofa, club chair—"Kidney Shaped Sofa," "Club Chair," designed by John Mascheroni for Swaim, Box 4147, High Point, NC 27263; **Blanket**—(on club chair) Barneys New York, Seventh Avenue and Seventeenth Street, NYC 10011

Side table—(lower right corner) "Delaney," #16-664, from the Jay Spectre collection for Century Furniture

Objects on side table: wood picture frames, frosted glass vase—available at Barneys New York; **Silver candelabra**—Georg Jensen at Royal Copenhagen, 683 Madison Ave., NYC 10022; **Silver frame**—Christoffe Silver Inc.

Rug—"20th Century," #287, designed by Jay Spectre for Karastan, available at Bloomingdale's; **Bar**—"Triomphe" #5701-49, Henredon Furniture Industries, Henredon Rd., Morganton, NC 28655

Glassware—all crystal in bar cabinet from Cristal Lalique; **Vase**—(on top of bar), antique, available at Barneys New York;

White box—(on top of bar), Limited Editions; **Drapes**—"Gypsy," #301-117, through architects and designers at China Seas, Inc.; **fabrication**—by Rubin & Green Inc.

Tea trolley—Christoffe Silver Inc.; **Metal side chair**—"Diva collection," Grange, 200 Lexington Ave., NYC 10016; **Fabric on chair**—"Claridge" #F-6552, available through architects and designers at Roger Arlington Inc.; **Champagne stand**—by Alessi, available at D.F. Sanders, 386 W. Broadway, NYC 10012; **Print**—(to right rear) antique, similar available at Primavera (See pages 146 and 147) (See photo upper left)

Fabric on pillows—(front to back) "Ricardo Bofill" #110/1, available through architects and designers at Ian Wall Ltd.; "Gritti" #976-277, available through architects and designers at China Seas, Inc.; "Isadora" (pleated silk), "Diva" (2 pillows; rhinestones on silk) from the Window/Wall Collection, available through architects and designers at Gretchen Bellinger Inc.; stenciled calfskin (leopard and cheetah) available through architects and designers at Hammar's Potpourri; "Regent Square" (checkerboard) and "Pom Poms" (chenille-like) #C-105, available through architects and designers at Roger Arlington; **Pillow fabrication**—Rubin & Green Inc.

Sofa—"Kidney Shaped Sofa," designed by John Mascheroni for Swaim; **Bar**—"Triomphe" #5701-49, Henredon Furniture Industries Henredon Rd., Morganton, NC 28655

Glassware—all crystal in bar cabinet from Cristal Lalique, available at Lalique Galerie, 680 Madison Ave., NYC 10022; **Martini shaker**—antique, similar pieces at Mood Indigo (See large photo)

Dining table, chairs—"Triomphe", #5700-20, #5700-27, Henredon Furniture Industries; **Metal side chair**—"Diva collection," Grange Furniture Inc.; **Fabric on chair**—"Claridge" #F-6552, available through architects and designers at Roger Arlington Inc.

Leather armchair, coffee table—"Steamer chair" #16-801; "Rattan Ring Coffee Table", #16-981, from the Jay Spectre collection for Century Furniture

Objects on coffee table: large plate—Limited Editions;

Vase—designed by Keith Murray, at Barneys New York; **China**—designed by Andrée Putman for Sasaki, available at Bloomingdale's, 1000 Third Ave., NYC 10022; **Tea service, candelabra**—"Art Deco," Christoffe Silver; **Candelabra**—(ornate) Georg Jensen at Royal Copenhagen, 683 Madison Ave., NYC 10022; **Silver cake stand, gold-edged napkins, vase** (gold and frosted glass)—available at Barneys New York, Seventh Avenue and Seventeenth Street, NYC 10011; **Large glass vase**—designed by Alvar Aalto for italla, available at Georg Jensen at Royal Copenhagen, 683 Madison Ave., New York, NY 10022; **Pillows** (stenciled; in armchair and dining chair) available through architects and designers at Hammar's Potpourri; (in other dining chair) "Regent Square" (checkerboard), available through architects and designers at Roger Arlington; (in leather armchair) "Ricardo Bofill" #110/1, through architects and designers at Ian Wall Ltd.

SALSA

Architecture and design—designed and built by Walton Chapman Builders, 1500 St. Francis Dr., Santa Fe, NM, 87501 (See pages 148 and 149)

Lounge and ottoman—Plycraft, from Skank World, 7205 Beverly Blvd., Los Angeles, CA 90036; **Banquette cushions and pillows**—covered in hand-woven Guatemalan cotton, custom-made through American Country Collection, 620 Cerrillos Rd., Santa Fe, NM 87501; **Twig log basket** (beside banco), **bench, fireplace tools**—American Country Collection; **Coffee table**—by George Nelson purchased at Skank World; **Rug**—Afghan flatweave, Ira Seret & Sons, 149 E. Alameda, Santa Fe, NM, 87501; **Tarahumara Indian clay pots**—from Don Clifford at Santa Fe Flea Market; **Two Indian axes and Indian dance stick**—"Bear Society Axe" and "Spotted Hawk Axe," available at Prairie Edge, Box 8303, Rapid City, SD 57709; **Forged iron candlestick lamp**—from Claiborne Gallery, 558 Canyon Rd., Santa Fe, NM 87501; **Telescope**—#313AF, Jason Empire Inc., Abercrombie & Fitch, 6867 Wynnwood Ln., Houston, TX 77008

Ceiling lights—Lightolier, 100 Lighting Way, Secaucus, NJ (See pages 150 and 151) (Photo, lower left)

Blue-green table—American Country Collection, 620 Cerrillos Rd., Santa Fe, NM 87501; **Antique saltillo throw**—Chris O'Connell Spider Woman Designs, 225 Canyon Rd., Santa Fe, NM 87501; **Mask**—by Alexander Brown, from Umbrello, 8607 Melrose Ave., Los Angeles, CA 90067; **Tarahumara Indian clay pots**—from Don Clifford at Santa Fe Flea Market

Continued on page 202



Mick Jagger

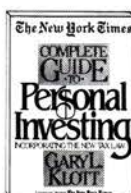
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Ernest Hemingway



*716. From the pages of *Rolling Stone*, a documentary of the past 20 years. 200 photographs. Hardcover: \$24.95 QPB: \$12.95



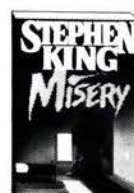
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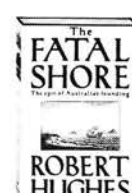
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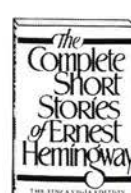
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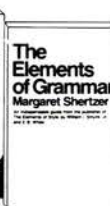
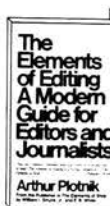
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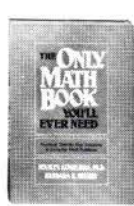
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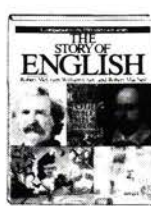
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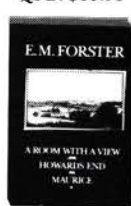
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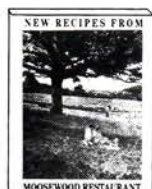
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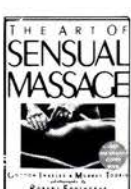
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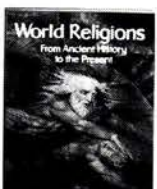
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RESOURCES

(Photo, right)

Bench—Antique blanket chest, American Country Collection, 620 Cerrillos Rd., Santa Fe, NM 87501; **Pillow**—made from antique saltlitos, Chris O'Connell Spider Woman Designs; **Blue-green vase**—Foreign Traders Inc., 202 Galisteo St., Santa Fe, NM 87501; **Telescope**—#313AF, Jason Empire Inc., Abercrombie & Fitch, 6867 Wynnwood Ln., Houston, TX 77008; **Windows**—Marvin Windows, Highway 11, Box 100, Warroad, MN 56763

(photo, opposite)

Banquette cushions and pillows—covered in hand-woven Guatemalan cotton, custom-made through American Country Collection, 620 Cerrillos Rd., Santa Fe, NM 87501

Lounge and ottoman—Plycraft, from Skank World, 7205 Beverly Blvd., Los Angeles, CA 90036; **Coffee table**—by George Nelson purchased at Skank World; **Fireplace tools, ROOMS sign**—American Country Collection; **Afghan hall-runner**—Ira Seret & Sons

(See pages 152 and 153)

(photo, lower left)

Dining table, painted chairs, chandelier, twig stand (under clay pot)—American Country Collection, 620 Cerrillos Road, Santa Fe, NM 87501; **Antique saltlito throw, Raku bowl**—Chris O'Connell Spider Woman Designs, 225 Canyon Road, Santa Fe, NM, 87501; **Flatware**—by Patino-Wolf, from Umbrello, 8607 Melrose Ave., Los Angeles, CA 90069; **Brass salt and pepper shakers**—private collection; **Painted double doors**—custom built by Toucan Woodwork, 905 Early St., Santa Fe, NM 87501; custom finished by American Country Collection

(Photo, opposite)

Bed, cabinet (antique pie safe), wicker steamer trunk, livery box—American Country Collection; **Saltlito pillows**—Chris O'Connell Spider Woman Designs; **Lamp**—Noguchi paper lamp, available at Herman Miller, Inc., 855 Byron Rd., Zeeland, MI 49464; **Chair**—by Harry Bertioia, purchased at Skank World; **Steer skull**—similar pieces available at Maxilla & Mandible, Ltd., 78 W. 82 St., NYC 10024; **Afghan rug**—Ira Seret & Sons; **Windows**—Marvin Windows, Highway 11, Box 100, Warroad, MN 56763

EXPRESSIONISM

(See page 154 and 155)

Architect—Michael McDonough, Michael McDonough Architect, 131 Spring St., NYC 10012

General contractor—James Sverdlin, construction manager for Old Stratford Restoration and Renovation Inc., 37-15 23 Street, Long Island City, NY 11106

Floor refinishing—custom color by Janos P. Spitzer Flooring Co., Inc., 44 W. 22 St., NYC 10010

Dining table—designed by Michael McDonough, constructed by Robert Boyce Studios, 127 Fulton St., NYC 10038

End dining chairs, coffee table—designed by Michael McDonough, custom-made by Vulpiani Workshop, 11 Field Ct., Kingston, NY 12401

Side dining chairs—designed by Harvey Ellis, similar pieces available at Spring Again, 107 Spring St., NYC 10012

Sofas—from the Robert Venturi Collection for Knoll International, available through architects and designers at 36-30 Steinway St., Long Island City, NY 11110

White leather chairs—antique, Depression Modern, 150 Sullivan St., NYC 10012; **Rug**—antique, from Mark Shilen Gallery, 201 Prince St., NYC 10012; **Collage**—(on easel, left rear) "At the Beach" by Robert Kushner, represented by Holly Solomon Gallery, 724 Fifth Ave., NYC 10022; **French doors**—designed by Michael McDonough, manufactured by Del Legno, 36-15 23 St., Long Island City, NY 11106

Painting—(on far wall) by Stephen Lack, represented by Gracie Mansion Gallery, 167 Ave. A, NYC 10009; red, "Botticelli" by Pratt and Lambert, available nationwide; blue, custom color

(See pages 156 and 157)

Rocking chair—antique, from Spring Ahead, 107 Spring St., NYC 10012

Painting—(right rear wall) by Rodney Alan Greenblatt, represented by Gracie Mansion Gallery, 167 Ave. A, NYC 10009 (See page 158 and 159)

(See top photo)

Dining table—designed by Michael McDonough, constructed by Robert Boyce Studios, 127 Fulton St., NYC 10038

End dining chairs—custom-made by Vulpiani Workshop, 11 Field Ct., Kingston, NY 12401; **Side dining chairs**—designed by Harvey Ellis, similar pieces available at Spring Ahead, 107 Spring St., NYC 10012; **Painting**—"Sadness Because the Video Store is Closed" by Mark Kostabi, represented by Ronald Feldman Fine Arts Gallery, 31 Mercer St., NYC 10012; **Paint**—yellow, "Panama" from Pratt and Lambert; Blue, custom color

(See bottom photo)

Stools—designed by Carmen Spera, from Art et Industrie, 106 Spring St., NYC 10012; **Cabinets**—(manufactured by Downsview), wall oven (Gaggenau), refrigerator (Defiance)—through Hastings Tile and Kitchen, 230 Park Ave. South, NYC 10003; **Painting**—(center, on counter) by Rodney Alan Greenblatt, represented by Gracie Mansion Gallery, 167 Ave. A, NYC 10009; **Paintings**—(small, on extreme left and

right) by Scot Borofsky, represented by Mokotoff Gallery, 735 E. Ninth St., NYC 10009; **Painting**—"Sadness Because the Video Store is Closed" by Mark Kostabi, represented by Ronald Feldman Fine Arts Gallery; **Blue bowl**—(on table) antique, from Spring Ahead

(See pages 160 and 161)

(See large photo left page)

Painting—by Izhar Patkin, represented by Holly Solomon Gallery, 724 Fifth Ave., NYC 10019; **Bed**—designed by Michael McDonough; **Duvet cover, bed linens**—Scandia Down Shop, 1011 Madison Ave., NYC 10021; **Bedside lamps**—"Jack," available at Ad Hoc Softwares, 410 W. Broadway, NYC 10012; **French doors**—designed by Michael McDonough, manufactured by Del Legno, 36-15 23 St., Long Island City, NY 11106; **Drapery fabric**—(on doors) "Swiss Dot," 7333-101 by Kravet, 979 Third Ave., NYC 10022; **Drapery manufacturer**—Draperies for Home & Industry, 156 Fifth Ave., Room 430, NYC 10010

(See large photo, right page)

Painting—(on far wall) by Stephen Lack, available through Gracie Mansion Gallery, 167 Avenue A, NYC 10009

GRAND TOUR

(See page 162 and 163)

Stuart Silk Architects—1932 First Ave., Seattle, WA 98101 **Associate architects**—Marc Brown, Bruce Hayashi, Craig Stillwell, Alan Maskin, Stuart Silk Architects; **Interior design**—Marti Siler, Marti's Interiors, 780 6th Ave., Fox Island, WA 98333; **Floor**—"Najaran" Green Granite, with insets of "Verdi Alpi" marble, from Ann Sacks Tileworks, 115 Stewart St., Seattle, WA 98101; **Column pilinths**—faced with "Idaho Quartzite," from Ann Sacks Tileworks, 115 Stewart St., Seattle, WA 98101; **Chairs**—"Lido," available through architects and designers from The Wicker Works, 267 Eighth St., San Francisco, CA 94103; **Pedestal, loveseat** (#658-60), **tureen**—Baker, Knapp & Tubbs, Suite 270, 5701 6th Ave. South, Seattle, WA 98108

Statue—Jean Williams Antiques, 115 Jackson St., Seattle, WA 98104

(opposite page)

Mahogany occasional chairs—"Pratfall," by Philippe Starck, from Current, Suite 100, 1201 Western Ave., Seattle, WA 98101; **Green velvet chair**—"Retro," available through architects and designers at Heald Associates, Suite 122, 5701 6th Ave. South, Seattle, WA 98108; **Pillows** (on loveseat and chair), **standing iron candlesticks** (on hearth)—Leflar Ltd., 5701 6th Ave. South, Suite 210, Seattle, WA 98108; **Coffee table**—by Harrison-Van Horn available through architects and designers at Wayne Martin Inc., Suite 238, 5701 6th Ave. South, Seattle, WA 98108; **Wooden humidifier**—#139-Fb, Edward Russell Decorative Accessories, 486 Broadway, New York, NY 10013; **Crystal**—"Old Galway," Galway Irish Crystal, 20 New St., East Boston, MA 02128; **Fireplace**—faced with "Idaho Quartzite," from Ann Sacks Tileworks, 115 Stewart St., Seattle, WA 98101; **Antique globe** (on hearth)—Jean Williams Antiques, 115 Jackson St., Seattle, WA 98104; **Standing lamp with black shade**—"Star Lamp" designed by Jay Spectre, from Paul Hanson, 610 Commercial Ave., Carlstadt, NJ 07072

Silver picture frames (on mantel)—Panache, 1015 Western Ave., Seattle, WA 98101; **Candlesticks**—#133-Lb, Edward Russell Decorative Accessories, 486 Broadway, NYC 10010; **Silver clock**—Andrews & Arnold, 2804 E. Madison, Seattle, WA 98112; **Gold and silver discs**—"Flying Saucers," by Emmett Murray, through O'Burke Studio, 552A Noe St., San Francisco, CA 94114

(See pages 164 and 165)

Loveseat—#658-60, Baker, Knapp & Tubbs; **Glass end table**—#521, Casa Stradivari, 221 McKibbin St., Brooklyn, NY 11206; **Lamp**—#74130 V, available through architects and designers from The Wicker Works, 267 Eighth St., San Francisco, CA 94103; **Marble bowl (with alabaster grapes)**—Andrews & Arnold, 2804 E. Madison, Seattle, WA 98112 (opposite)

Small chow table (with telephone on it)—"Parle," at Collins Draheim, 5701 6th Ave. South, Seattle, WA 98108; **Pedestal**—#50949, Casa Stradivari; **Lamp**—#74121 V, available through architects and designers at The Wicker Works (See pages 166 and 167)

Dining chairs with loose cushions (left)—"Milano," manufactured by Niermann Weeks Company, Inc., available through architects and designers at J. Lambeth & Co., 300 D St. SW, Washington, DC 20024; **Dining chair (right, without arms)**—#598 Granada Side Chair, Park finish, Sarreid, Ltd., Box 3548, Airport Road, Wilson, NC 27895; **Dining table drape**—(rust-colored solid) "Capitol," in #304217 Sienna, 100% cotton, China Seas, 21 E. 4th St., NYC 10003; (paisley velvet) "De Haviland," by Ralph Lauren, 1185 Ave. of the Americas, NYC 10036; **China**—"Dynasty Pattern," Christian Dior Art de la Table, 41 Madison Ave., NYC 10010; **Platter and bread dishes** (by Annieglass Studios), **napkins, wine carafe, gold candlesticks**—Panache, 1015 Western Ave., Seattle, WA 98104; **Flatware**—"Shell and Thread," Tiffany & Co., Fifth Ave. and 57th St., NYC 10022; **Crystal**—"Old Galway," Galway Irish Crystal, 20 New St., East Boston, MA 02128; **Colored wine and champagne glasses**—from Murano,

available at Panache, 1015 Western Ave., Seattle, WA 98104; **Glass candlesticks**—Barovier & Toso, available at Current, 1201 Western Ave., Seattle, WA 98101; **Etruscan urn**—(on pedestal) Sarreid, Ltd., available at Decorator's Walk, 5701 6th Ave. South, Seattle, WA 98108; **Pedestal**—#50949, Casa Stradivari; **chandelier**—Artemide, available at Current, 1201 Western Ave., Seattle, WA 98101

(See pages 168 and 169)

Iron bed—#2922-05, the A La Carte Collection, Baker Furniture, 917 Merchandise Mart, Chicago, IL 60654; **Bed linens**, ("Meridien Rubin" and "Meridien Toledo") **wooden picture frame**—Panache, 1015 Western Ave., Seattle, WA 98104; **Bed tray, verdigris side table, silver clock, candelabra**—Andrews & Arnold, 2804 E. Madison, Seattle, WA 98112; **Verdigris lamp**—(on side table) Frederick Cooper, at Decorator's Walk, 5701 6th Ave. South, Seattle, WA 98108; **White chair**—"Traditional Imports," available at Leflar Ltd., Suite 210, 5701 6th Ave. South, Seattle, WA 98108; **Tapestry pillow**—(on chair) Corona Decor Co., 260 39th Ave. East, Seattle, WA 98112; **Tapestry screen**—Corona Decor Co., 260 39th Ave. East, Seattle, WA 98112

VIRTUOSO PIECES

(See page 171)

Chair—"Saxhorn," available through architects and designers at Grange Furniture Inc., Suite 705, 200 Lexington Ave., NYC 10016; **Martini glasses**—"Victoria," Orrefors Crystal, 58 E. 57 Street, NYC 10022

(See pages 172 and 173)

Wood Chair—"Dufkey," designed by Adam D. Tihany and Joey Mancini for Interna Designs, 6-168 Merchandise Mart, Chicago, IL 60654; **Club chair**—#97012, Drexel Heritage, Drexel, NC 28619

Chaise longue—"Miami Chaise," manufactured by Pompeii Casual and available at Burdine's, 22 E. Flagler St., Miami, FL 33131; **Table**—"M," designed by Philippe Stark for Triade, available at Furniture of the Twentieth Century, 227 W. 17 St., NYC 10011; **Armchair**—"Kazoo," designed by and available through architects and designers at Dakota Jackson, 306 E. 61 St., NYC 10022; **Screen**—"Paravento Vojuer," designed by Fiam and available through architects and designers at the Pace Collection, 321 E. 62nd St., NYC 10022

(See pages 174 and 175)

Coffee table—#611, with stud trim, from The Naturalist, Box 1431, Provo, Utah 84601; **Wing chair**—(#923) and **fabric**—#7325-86—from the America Collection, Pearson, div. of the Lane Co., Inc., PO Box 2838, High Point, NC 27261; **Chaise lounge**—#4022-35, Hickory Chair Company, Box 2147, Hickory, NC 28603; **finish**—weathered shutter green; **fabric**—green, teal, and plum scaled plaid; **Hand-forged flatware**—Zona, 97 Greene St., NYC 10012; **Painted console**—"Corbel Table," **occasional table**—(with circles) "T.C. Cannon Table," both by Chuck Rowan Designs, Inc., Zia, 6026 College Ave., Oakland, CA 94618

(See pages 176 and 177)

Pottery—by Nicolas Bernard, available at Wallengren/USA, 75 Thompson St., NYC 10012; **Dining table**—#756-52, (Tumbleweed finish) from the America Collection, Pearson a division of the Lane Co., Inc., Box 2838, High Point, NC 27261; **Wicker loveseat**—"Nantucket," with loose cushion, Palecek, Box 225, Station A, Richmond, CA 94808; **Queen Anne style chair**—#5142, Baker Furniture, 917 Merchandise Mart, Chicago, IL 60654; **cowhide**—Fun with Furs, 300 W. Grand Ave., Chicago, IL 60610

(See page 178 and 179)

Sofa—(large image) "Sity" collection, designed by Antonio Citterio for B&B Italia, available through architects and designers at Casabella, 215 E. 58 St., NYC 10022; **End table**—"Cleopatra," designed by Marco Zanuso Jr. for Memphis, available through architects and designers at Artemide, IDCNY, 528 Center One, 30-20 Thompson Ave., Long Island City, NY 11101; **Leather loveseat**—#NAT 401, Natuzzi Upholstery Inc., Box 2438, High Point, NC 27261; **Table**—designed by Cappellini

(See page 180 and 181)

Chair—#496, Baker Furniture Co., 917 Merchandise Mart, Chicago, IL 60654; **Bowl**—by Susan Eslick, 3130 20th St. #311, San Francisco, CA 94110; **Table**—#1473-94, Lane Co., Altavista, VA 24517; **Tables**—"Cipango," of anodized aluminum, manufactured by Zanotta, Furniture of the Twentieth Century, 227 W. 17th St., NYC 10011

(See pages 182 and 183)

Metal twig chair—By Wood, Metal and Love, available at Garden Source, 45 Bennett St., Atlanta, GA 30309; **Chair**—#821-LF, fabric Grant, color Jewel, Lee Industries, P.O. Box 26, Newton, NC 28658

Sofa—#849-89, Coral Damask, Baker Furniture; **China (Monogram), flatware (Montaigne), crystal (Triomphe)**—Christian Dior Art de la Table, 41 Madison Ave., NYC 10010 (See pages 184 and 185)

Chairs—"Paris Hall Chair," Donghia Furniture, 485 Broadway, NYC 10013; **Console**—"Orleans Console Table," Sarreid, Ltd., Box 3548, Airport Rd., Wilson, NC 27895; **Lamp**—#996, "Trilogy," by John Saladino, Saladino Furniture, Inc., 305 E. 63 St., NYC 10021; **Bench**—#143-60, "Porticus," by John Saladino, Saladino Furniture, Inc., 305 E. 63, NYC 10021

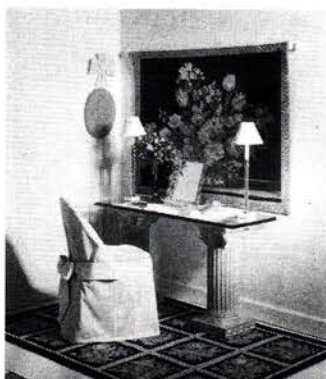
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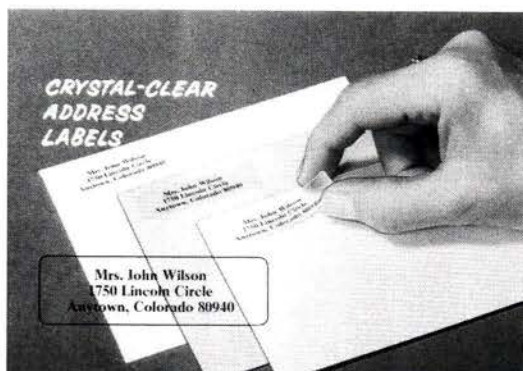


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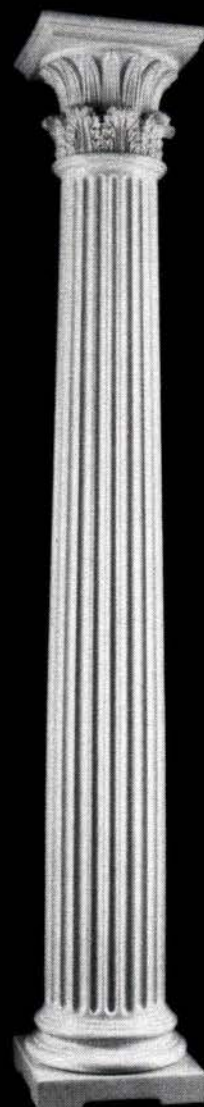
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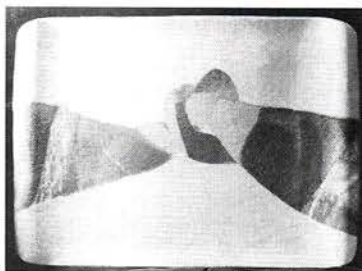
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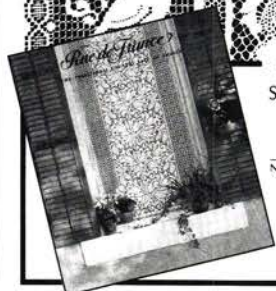
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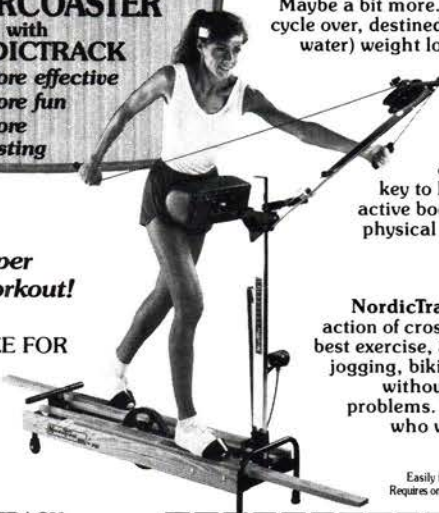
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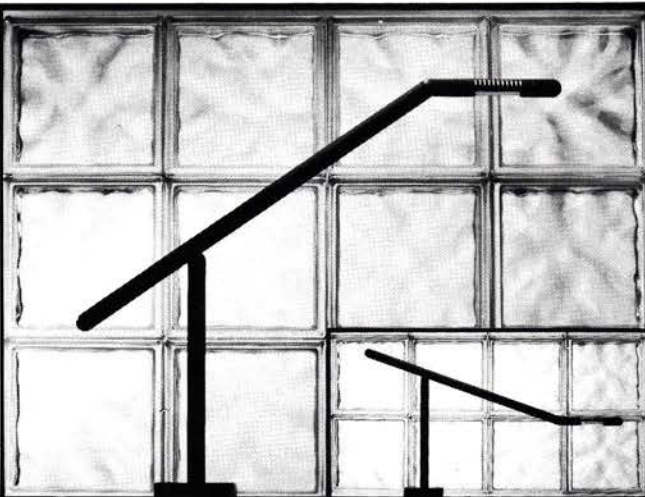
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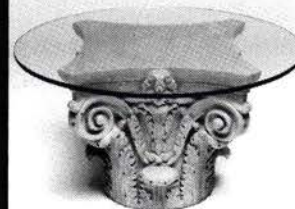
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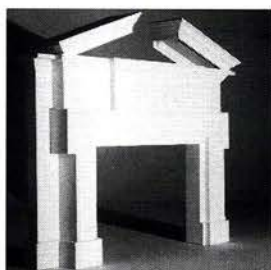
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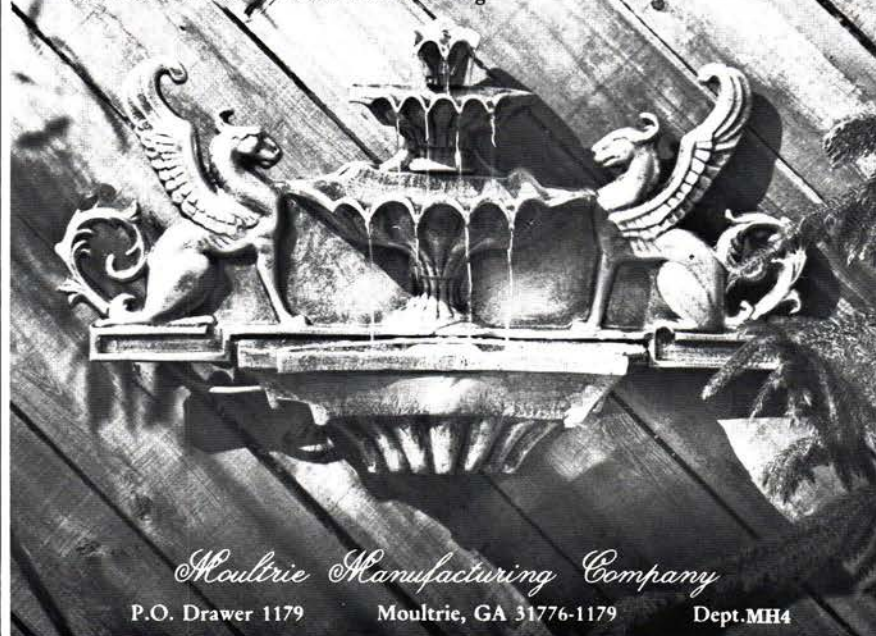
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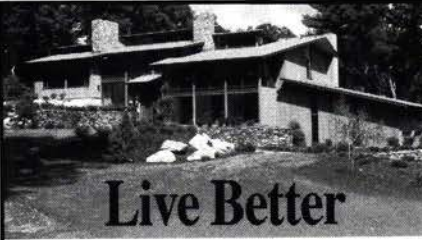
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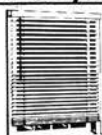
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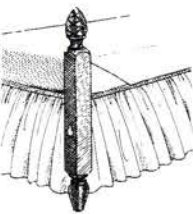
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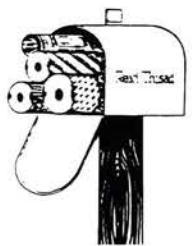
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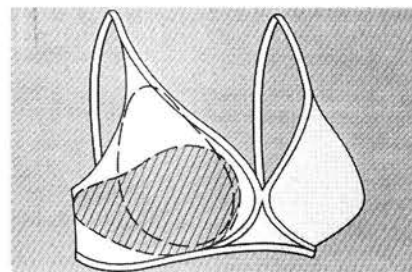
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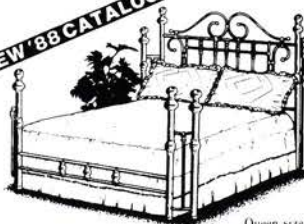
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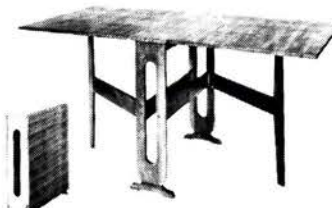
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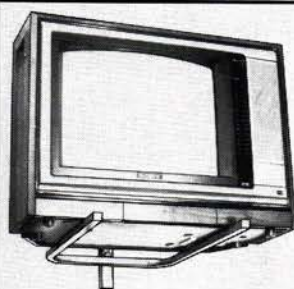
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STYLE GUIDE

Whether you're renovating — or just rejuvenating — Style Guide catalogs from these quality advertisers are an easy way to get great ideas for your home. Order a few, or order them all and keep for future reference. Use the handy coupon, or call toll-free 1-800-678-2667.

1. **ALLIBERT INC.:** offers an all-new full-color catalog covering the complete line of designer-style Allibert molded resin casual furniture practical and attractive for use outdoors or inside the home. Free.
2. **ALLMILMO:** Fine cabinetry and furniture custom manufactured to the highest standards provide an extraordinary array of interior design possibilities for every style of contemporary living. Literature package. \$10.
3. **ARTEMIDE'S COMPLETE LIGHTING COLLECTION** featuring the Tizio lamp. Full-color brochure available free.
4. **THE ATRIUM DOOR:** Built to be beautiful and beautifully built! As a sliding glass door alternative. The Atrium Door will provide beauty, energy efficiency, and security to homes and businesses. Color photographs illustrate their use in remodeling and in new construction. THE ATRIUM DOOR & WINDOW CORPORATION. \$1.00.
5. **BALDWIN DECORATIVE ARCHITECTURAL HARDWARE:** This color pamphlet features Baldwin's classic and contemporary solid brass entrance trim and door hardware. 75¢.
6. **BAUHAUS:** For more information regarding Bauhaus Upholstery and Casegoods lines, send for free brochure.
7. **BERNHARDT FURNITURE:** Send for 60-page catalog illustrating complete line of both contemporary and traditional Bernhardt upholstery. \$10.00.
8. **BIELECKY BROTHERS INC.,** is one of the oldest and finest manufacturers of quality rattan and wicker furniture in the U.S. Please remit \$10 for complete catalogue.
9. **CALPHALON, THE COOKWARE PREFERRED BY PROFESSIONAL CHEFS:** Built to be the last cookware you'll ever buy. Write for a complete catalog and fact sheet.
10. **CAPEL RUGS:** A full-color 56-page extravaganza featuring stylish new "how to" for decorating with Capel's collection of area rugs — unexpected fashion ideas from affordable braids to hand knotted Persians. \$10.00.
11. **CENTURY FURNITURE:** Brochures illustrating the British National Trust Collection, Oriental, French, country English, contemporary and traditional wood collections and a variety of upholstery and occasional chair styles are provided by Century Furniture Company. \$3.00.
12. **THE CHICAGO FAUCET COMPANY:** Brochure highlights two collections of decorative faucets and fittings for bath, kitchen and bar installations. FREE.
13. **THE NEW 1988 CHEVY S-10 BLAZER CATALOG:** Highlighting the features that make our S-10 Blazer America's most popular sport-utility vehicle. Free.
14. **COURISTAN:** KASHIMAR catalog displays the Kashmir collection of 100% wool Persian design area rugs. Couristan offers a wide selection of colors and styles in traditional rectangles, plus rounds, ovals and octagons. Full color 40 page catalog. \$3.00.
15. **CRATE & BARREL:** One year of the most interesting cookware, glassware, tableware, bedding and accessories in the world. One year of the newest products for contemporary lifestyles. One year of the CRATE & BARREL catalogue for just \$2.00.
16. **CUISINART COOKING CLUB:** Send for information describing this useful club, featuring a monthly 12-page newsletter filled with quick, nutritious-conscious recipes and new food processor techniques and tips.
17. **DUETTE® WINDOW FASHIONS BY HUNTER DOUGLAS:** Striking photography showcases Hunter Douglas' patented Duette® honeycomb shades in this new brochure titled *The Book of Well Dressed Windows*. No charge.
18. **DUX:** Complete range of quality luxurious furniture for living room, dining room, bedroom, all made in Sweden. For 100-page full-color brochure, send \$5.
19. **ELJER:** A complete portfolio of plans and design suggestions for designer baths. \$5.00.
20. **GE:** GE's new Electronic Downdraft Cooktop offers interchangeable cooking units and something nobody else can — an electronic control panel — which means you can control the temperature more accurately and reliably than ever before. Free brochure.
21. **J.A. HENKELS:** Send for our full-color brochure on the world's finest cutlery.
22. **HENREDON SCENE THREE:** Designs that mix sleek, contemporary European styling with art deco for an update Americanized Eurostyle. The geometric dining and bedroom collection is in exotic myrtle burl veneer framed in gloss black. \$3.00.
23. **HICKORY/KAYLYN:** American Masterpiece Collection. The spirit and grace of the 18th century is captured in this authentic collection of 152 designs — bedroom, dining and living room — scaled to meet the requirements of today's living — meticulously crafted by HICKORY/KAYLYN. 63-page catalog. \$7.50.
24. **JACUZZI:** Jacuzzi Whirlpool Bath 20 page color catalogue showcasing beautifully styled baths with luxury features that make whirlpool bathing the ultimate relaxation experience. \$2.00.
25. **THE KARGES FURNITURE CO.'S Best in the House** brochure features the magnificent pieces with which Karges has achieved success in the world's homes, today. \$15.
26. **KAHLUA:** Kahlua Recipe Book, must reading for Kahlua lovers: 32 pages of food and drink recipes featuring the most versatile liqueur in the world. Our treat!
27. **RUGS OF KARASTAN BROCHURE:** 16-page, full-color brochure, representing Karastan oriental rugs including the original Karastan collection, Williamsburg, and Stately Homes collection. \$2.00.
28. **KING KOIL:** For more information on buying sensible bedding from King Koil, send for free brochure.
29. **THE KITCHENAID® KITCHEN:** Full-color brochure on the new line of premium quality appliances. Includes refrigeration, cooking and laundry equipment, dishwashers, and portables. KITCHENAID, INC. Free.
30. **BATH AND KITCHEN IDEAS FROM KOHLER:** A complete set of full-color product catalogues covering baths and whirlpools, showers, lavatories, toilets and bidets, kitchen and bar sinks, faucets and accessories. Plus a 68-page full-color idea book. Bath Persona, designed to help you plan and create your bath with Kohler. Price \$7.00 Kohler Co.
31. **KREEPY KRAULY BROCHURE:** Keeps pools clean automatically. Eliminates hand-vacuuming. 8 pages of photos & facts. Free.
32. **LANE FURNITURE:** This 48-page color catalog features dining and bedroom furniture, occasional tables, cedar chests, upholstery and many unique accent pieces. THE LANE COMPANY \$5.00.
33. **LENOX CHINA AND CRYSTAL:** Full-color brochure features traditional and contemporary patterns in Lenox® China dinnerware and Lenox Crystal stemware. Plus brochure for Lenox China gifts, Lenox Crystal gifts and Lenox Chinastone®, versatile casual dinnerware. \$5.00.
34. **LIGNE ROSET** brings to you French refinement and elegance in creating exclusive contemporary seating and storage units. Color catalog. \$3.00.
35. **LITTLE SWITZERLAND** is renowned in the Caribbean for carrying the leading brand names at some dazzling duty-free prices. Send for our catalog of the world's finest watches, jewelry, china, and crystal. \$5.00.
36. **LOUVERDRAPE:** A new booklet, LouverDrape's *Inspirations*, contains 40 pages of colorful idea photos showing the use of vertical blinds to enhance room decor and conserve energy. 20 new lines are shown, including solid vinyl Essence, trend-setting Symphony and Lace. \$1.00.
37. **MARVIN WINDOW** replacement brochure describes made-to-order windows, and their special energy-saving features. Brochure includes unique case histories and illustrates how windows can be installed in 12 easy steps. No fit-kits are necessary because windows are made to fit. FREE.
38. **ONEIDA SILVERSMITHS** offers colorfully illustrated brochures with a complete selection of stainless, stainless w/selective gold electroplate, silverplated, gold electroplated, and sterling flatware in traditional colonial and contemporary designs.
39. **ORREFORS:** Devoid of overly intricate cutting, Orrefors classic simplicity endures in flawless crystal. See the entire collection in our magnificent color catalog. \$3.00.
40. **PEACHTREE WINDOWS & DOORS:** A packet of color brochures covering America's most beautiful insulated entry doors, insulating hinged and sliding patio doors and insulated windows. \$1.00.
41. **MAKE THE MOST OF YOUR MATTRESS** with bedding from Perfect Fit Industries. *BedSack Plus®* combines all-around BedSack® mattress protection with an elegant dust ruffle in a one-piece sensation. Goes on like a fitted sheet, and fitted sheets slip on easily. All *BedSack®* quality products offer comfort, effortless fit and a fresh, tailored look while protecting mattress and boxspring. Matching *Pillow Sacks®*, too. All are machine wash, no-iron. Free color brochure.
42. **PORCELANOSA, IMPORTED CERAMIC TILE:** European designer wall and floor tiles in a 12-page full-color catalogue. More than 200 patterns of exquisite ceramic tile for A TOUCH OF EUROPEAN ELEGANCE FOR THE AMERICAN HOME. \$1.00.
43. **PORCHER:** Fine Plumbing fixtures from France. For catalog send \$2.00.
44. **THE PRINCESS:** Bermuda's charming 100-year-old hotel majestically overlooking Hamilton Harbor. Conveniently located just minutes from downtown Hamilton shopping treasures. Free brochure.
45. **WINDOWSCAPING WITH PEOPLE:** Color booklet presents the complete line of Pella Windows, Doors, Sunrooms, and Skylights. Energy saving glazing and shading systems, low maintenance exterior and unique convenience features are described. Also featured are Pella's new wood entry door.
46. **SANDLER & WORTH:** The mystique of oriental rugs: discover the history and beauty of oriental rugs and learn how to incorporate them into every decorating style. Free Brochure.
47. **SARREID, LTD.:** A booklet featuring exceptional accent furnishings in full color provides information about design and old world craftsmanship of Sarreid products. \$1.00.
48. **SIEMATIC KITCHENS:** The 132-page, full-color *Siematic Kitchen Book* is full of interior design ideas and options. Also contains useful information to help you plan your new kitchen. \$9.00.
49. **SWAROVSKI® SILVER CRYSTAL®:** Full-color brochure featuring Swarovski Silver Crystal's giftware and collectibles line designed by skilled Austrian craftsmen in 30% + full lead crystal.
50. **ANN TAYLOR:** A quality specialty store that caters to the fashion needs of today's active woman with personalized service. We offer a comprehensive fashion collection, accessories and shoes by Joan & David. Catalog: Free.
51. **TECHLINE FURNITURE:** Send \$2.00 for full-color brochure with detailed illustrations of all furniture units.
52. **TIFFANY'S** designs have set internationally recognized standards of excellence. Select from among Tiffany classics in jewelry, time pieces, sterling silver, leather goods, china and crystal. Selections Catalogue. \$2.00.
53. **TROPITONE:** Send for color brochure, only \$1.
54. **THE NEW 1987 EDITION** of "The Complete Guide to Roof Windows and Skylights" from VELUX provides a wealth of information to consumers, architects, and building professionals. 28-page, full-color brochure introduces the new VELUX Model FSF, a fixed skylight with a unique ventilation flap. VELUX-AMERICA INC. FREE.
55. **WEST POINT PEPPERELL'S** stylish and affordable step-by-step decorating ideas with sheets for slipcovering chairs, window treatments, making pillows, folding screens. Send \$9.95 for your half inch VHS cassette.
56. **FRANK LLOYD WRIGHT DECORATIVE DESIGNS COLLECTION:** Beautiful, full-color catalog featuring over 70 reproductions of FLW designs, authorized by the Frank Lloyd Wright Foundation. Furniture from Atelier International/Cassina; art glass windows from Oakbrook-Esser Studios; fabrics, wallcoverings and rugs from Schumacher; china, crystal, and silver from Tiffany & Co. Includes background information on FLW, historical information on the designs, and purchase information. \$5.00.

METROPOLITAN HOME® STYLE GUIDE

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