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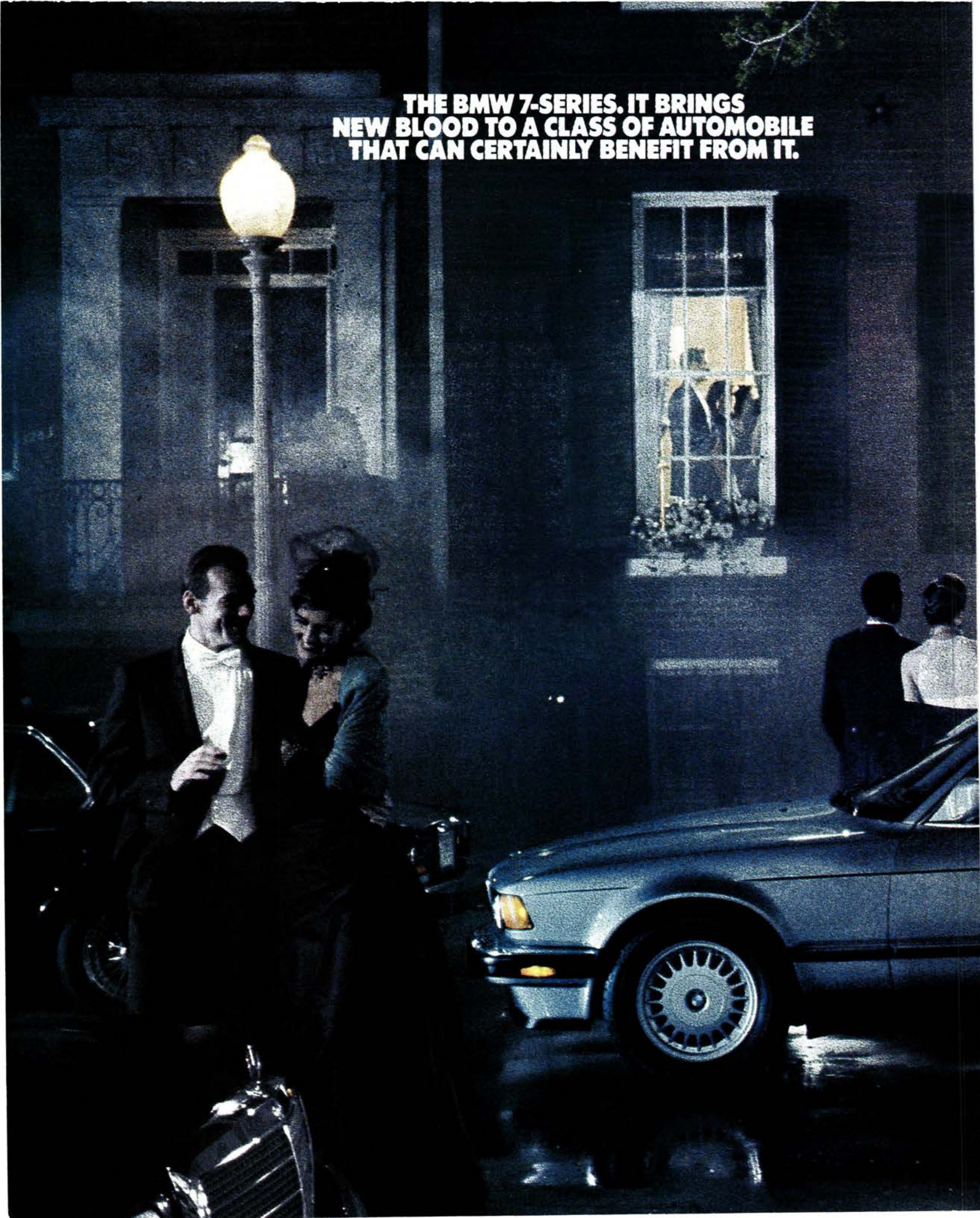






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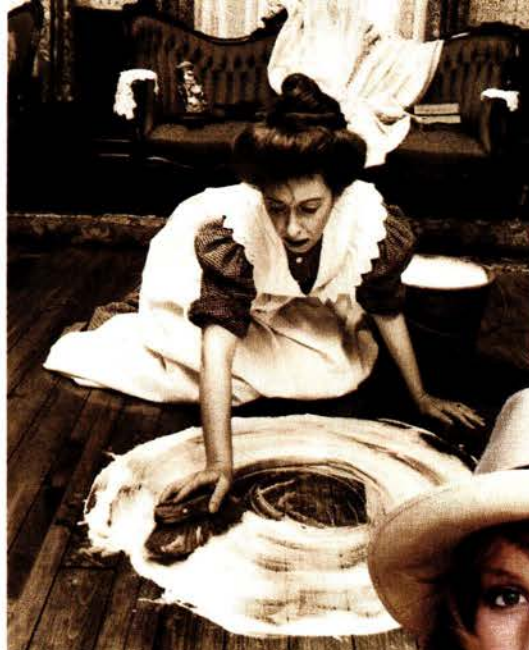


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Metropolitan Home (ISSN-0273-2858) is published monthly for \$18 per year by Meredith Corporation, 1716 Locust Street, Des Moines, IA 50336. Second-class postage paid at Des Moines, Iowa and at additional mailing offices. POSTMASTER: Send address changes to METROPOLITAN HOME: 1716 Locust Street, Des Moines, IA 50336. Subscription prices: One year \$18 to United States and its possessions; Canada and other countries add \$12 per year.



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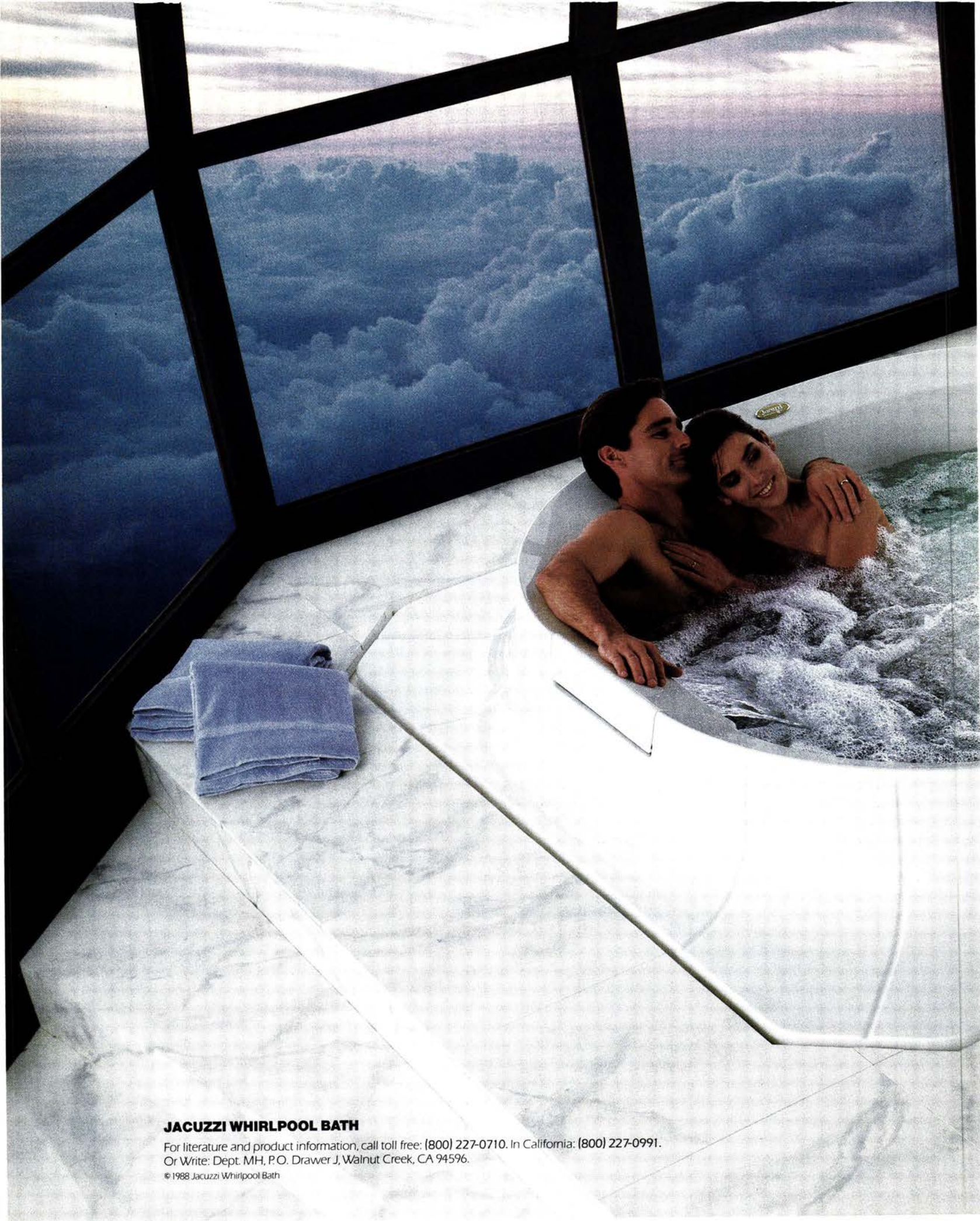
Ethan Allen, Inc., Danbury, Connecticut 06811.

The Chair by the Window

I don't know how many sweaters my mother's knitted while sitting in her high wingback chair, but surely enough to keep an army warm. They were all knitted for me or my father and, then, my two girls. Solitary as knitting is, Mother always prefers having someone around, which was

usually me. We'd talk for hours, Mother knitting while I held the yarn, the two of us solving the world's problems and some of our own as the sun made its way across the window. Whenever I see that chair, I think of her and how lucky I am to be kept warm by her sweaters, and her love.

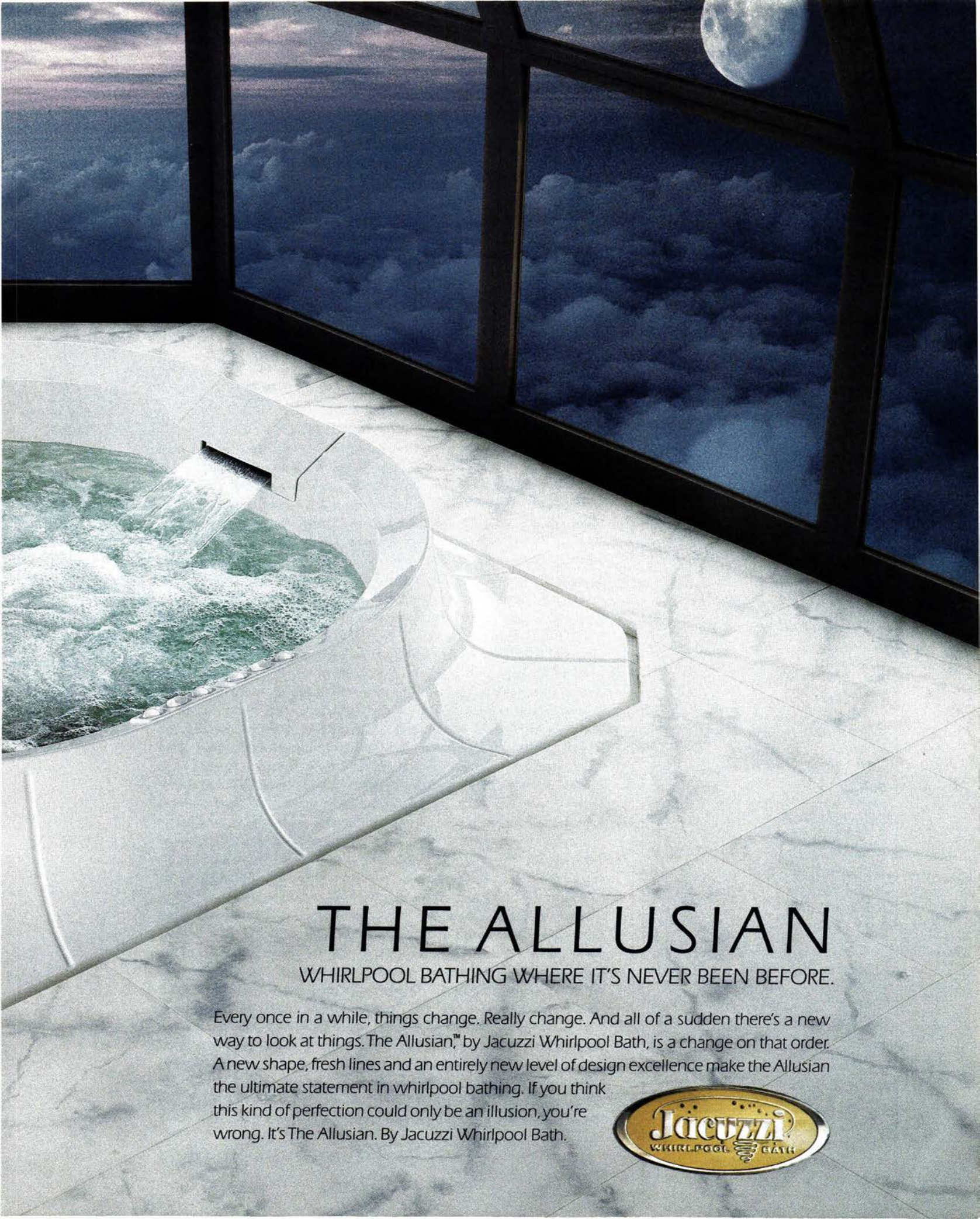
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The Last Time I Saw London

Now England is the Isle of Style. Is this some kind of joke?

THE LAST TIME I SAW LONDON I WAS BALANCED precariously on a high stool in the hottest of all hot shops—Biba—having the miniest of all minidresses made . . . shorter. It was typical late-'60s chutzpah. The air was heavy with the shock of the new: Moody Blues, Mary Quant, but most of all, Habitat. For those of us reporting on design, the Habitat store was more thrilling than the Victoria and Albert, more daring than the King's Road. We held our breath at 10-foot magic mountains of all-white dinnerware (instead of finicky place settings pockmarked by little blue flowers). At shelving of the palest pine, spine-tingling in its pared-down freshness. At bright canvas chairs, suspended from ceilings. And, at the simple power of . . . a red teapot. Now we knew what modern could look like. And if it could happen in London, surely it could happen at home.

These examples are clichés today, but in 1968, America's idea of drop-dead modern was two Barcelona chairs and a chrome-and-glass coffee table, designed in 1929. My Biba dress was striped red and blue and I wore it like a flag of hope well into the '70s.

It didn't last, that London. Desperate economic times fractured design into polarized camps. The scared '70s found safety in the 18th century country house look. The dislocated, cynical '70s stuck out its tongue with "street style," following dubious leaders like the Sex Pistols. Malcolm McClaren and Vivienne Westwood's punk shop "Seditionaries" never had the pull of Biba for me. Even Laura Ashley, as young and accessible as Mary Quant, succeeded because of history, not despite it. Right through the early '80s, London was dangerously hung up between the cabbage rose and the razor blade.

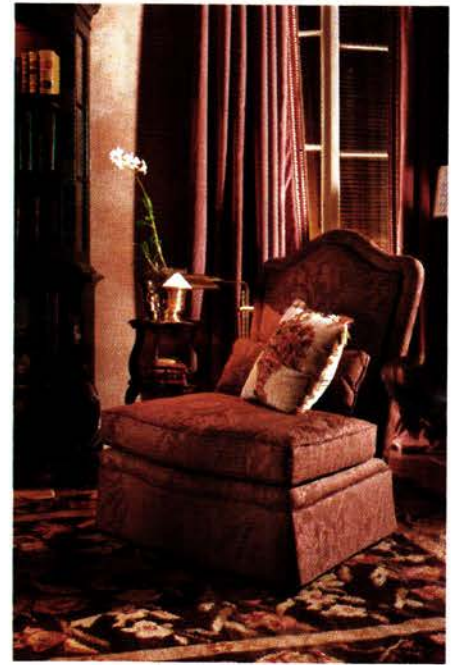
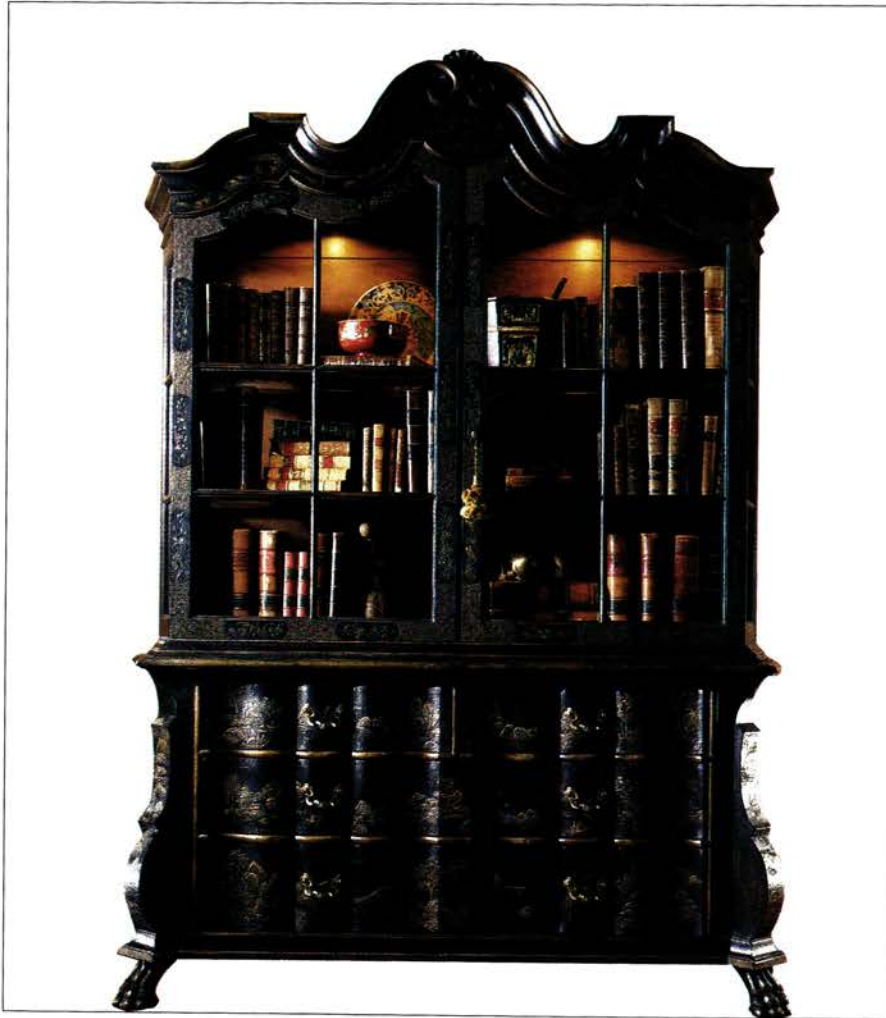
Only Habitat battled on, with a coherent design philosophy. Terence Conran stuck to his vision (and was knighted for it in 1983). Over 100 stores later, he's opened his latest triumph—Bibendum, the restaurant (p. 68), just across the street from that first shop of '64. And now *Met Home* has a cover declaring "London's Hot! Furnishings, Fashion, Food." Sounds like a Belgian joke. Those of us whose design pilgrimages begin each year in Milan, lead through a buzzing Paris and a reawakened Scandinavia, are now *required* to see, buy, wear and even *EAT* English. Why? Were we just waiting for Sir Terence's kids to grow up? Our London editor, Nonie Niesewand, who produced this Special Report with Editorial Director Steven Wagner, has a theory: "Margaret Thatcher's discovered that good design sells, so she's endorsed it." Ben Lloyd, our Editorial Marketing Director—who not so coincidentally began his career as a kid display director at that first Habitat—sums it up: "The British are ready, after all their financial Sturm und Drang, to be modern again."



THOMAS HOOPER

—Dorothy Kalins, Editor in Chief

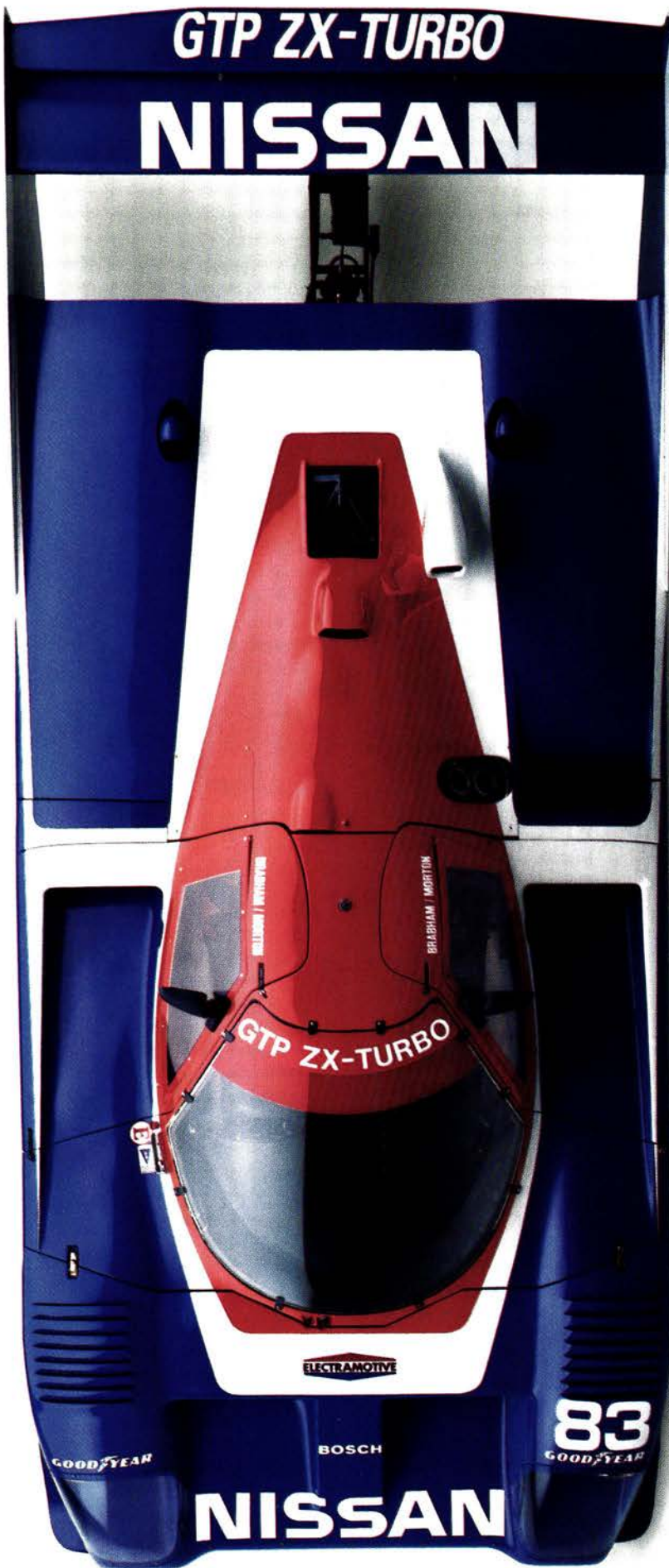
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Incorporating *Apartment Life®* Magazine
Volume XX, Number 8, August 1988

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HOT PROPERTIES

Heading Home

NEW CURE FOR FURNITURE frustration: Judy Niedermaier has put her access act together and is hitting the retail road. The ebullient president of Niedermaier, Inc., prime purveyor to the display trade of all those dramatic urns, columns and neoclassic icons—as well as key designers' resource for well-mannered modern classic furniture—has opened her own store, Decoration 7. Located on the edge of Chicago's trendy River North district, the shop features a wealth of signature Niedermaier furniture and display accessories: pink-and-white plaster pigs, kaleidoscopes, malachite eggs, Venetian velvet pillows, plaster busts of Venus and Apollo and a trove of architectural remnants, real and repro. Prices range from \$5 for a gold-rimmed crystal bud vase to \$1,500 for the Drappo chair. The Niedermaier five-year master plan: an international chain of retail stores. 365 W. Chicago Ave., 312/266-7077.



GWENDOLEN CATES

Multiple Listings

CALVIN KLEIN has bought the Gucci family's posh, but gardenless Upper East Side town house for \$7 million—big enough for his seven Georgia O'Keeffes... After purchasing the Wrightsman estate in Palm Beach and leveling the house, Leslie Wexner, The Limited's chief, still wasn't happy. So now he's put the whole thing on the market for \$14 million... Michael Douglas hired L.A. designer Craig Wright to redo his Central Park West Manhattan digs in Venetian style with luxe painted walls by artist Jean-Charles Dicharry....

Putting off the Ritz

IMAGINE Mohammed coming to the mountain and the mountain dwellers wishing he hadn't. That fantasy has come true in Colorado. When Washington-based developer Mohamed Hadid bought six acres at the base of Aspen Mountain, and lots of land nearby, for \$47 million, he envisioned erecting a 300,000-square-foot, 292-room Ritz-Carlton Hotel. That was over a year—and numerous town meetings—ago as many residents of this laid-back Colorado ski resort tried to whittle the building down to acceptable size. "It's aesthetically out of scale with Aspen," fumes Dick

Butera, leader of the opposition (and owner of Aspen's only first-class hotel, the landmark Hotel Jerome). The pro camp—mostly retailers and real estate brokers—claim the facility could attract business meetings in the off-season, boosting the picturesque town's lagging economy. Ripostes Butera: "There are 6,000 of us in this valley and we came here for a certain quality of life that doesn't include convention-goers." Our prophecy? A bureaucratic compromise. Hadid can build 300,000 square feet—but only 185,000 of them can be above ground.

—Mindy Pantiel

Tables of Content

TODAY, IT'S not guess who's coming to dinnerware, but guess who *isn't*. Architects, artists and designers, from industrial to interior, have turned their T squares to the task. Top of the new crop: Jay Spectre's effervescent deco-esque crystal (at right), platinum porcelain plates and sculpted stainless flatware for Sasaki. Robert A.M. Stern has recolored (and re-sized) his Rainbow Room dessert service for Swid Powell. The most (ahem) cutting edge: Philippe Starck's rapier-sharp stainless flatware for Sasaki.



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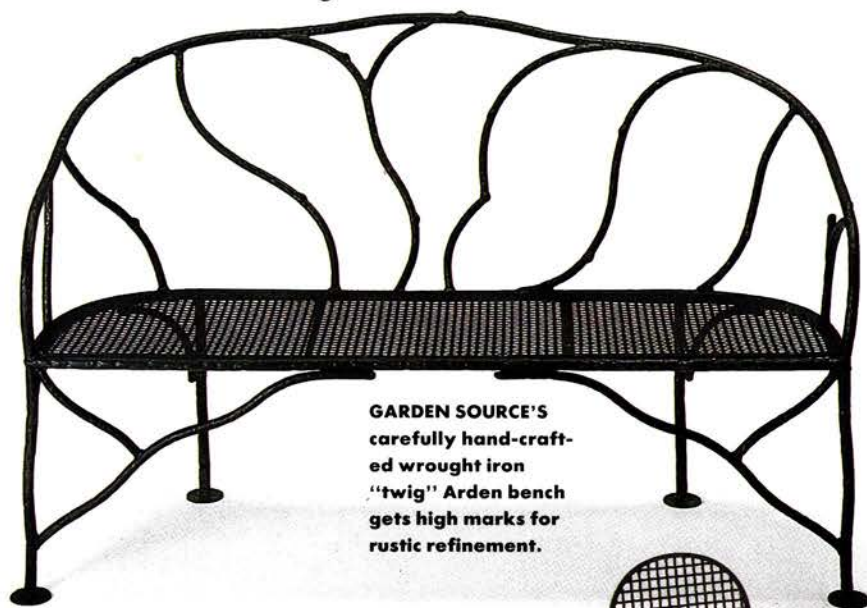


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HOT PROPERTIES

Seats of Yearning



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MUCH OF the design for 19th century garden furniture was derived from interior furnishings, hence the animal paw feet on the Greenwich chair; \$278. Call Garden Source Furnishings, 404/351-6446.

Design Dogma

SAN ANTONIO'S NEW motto might be Let Sleeping Dogs Lie—in style. Its local Humane Society/SPCA asked 10 of the town's leading architects to design and construct—what else?—doghouses, which it then auctioned off at its Canine Cotillion this May. The luxurious digs, good-looking enough to be fit for man as well as beast, ranged from Davis Sprinkle's post-Memphis "Petit Palais"—a technicolor asymmetrical bungalow with dog bone coat of arms and green Astroturf floor to Lake-Flato's (*MH* February 1988) metal silo farmhouse. The architects will oblige dog lovers everywhere with con-



struction plans. Contact project coordinator, architect Ken Bentley, 404 E. Mulberry Ave., San Antonio, TX 78212.

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"WITH SOME DIRECTORS, if you have one good idea it makes them nervous; if you have 20, they fire you. But not Francis Ford Coppola—he loves design." So claims Dean Tavoularis, production designer for Coppola's new film, *Tucker: A Man and His Dream* (as well as a host of Coppola's past smashes, including *The Godfather* and *Peggy Sue Got Married*). If any project demanded imagination and style, *Tucker*—a saga of industrial design—did. The film recounts the true tale of a Forties visionary who created "the car of tomorrow today" but was run off the road (and out of business) for his inventive thinking by the titans in Detroit. The moviemakers adopted one central visual metaphor to unify the movie's look—Italian Futurist painting, "a style of dynamic industrialism that invokes motion and speed," says Tavoularis. He built sets and arranged props on a subtle slant to force home the streamlined perspectives and angled thrust of Futurist paintings. The filmmakers borrowed some tricks from Coppola's experimental *One From the Heart*: All of *Tucker*'s phone conversations were shot live with both characters on camera, using side-by-side sets, instead of relying on conventional split-screen splicing. To drive home his illusion, Tavoularis "leveled" the water in a tipped glass using a piece of angled plastic instead of liquid. Not everything would conform to his nonconformity. "I never could figure out how to make cigarette smoke slant."



REACH OUT and touch someone: Tucker (Jeff Bridges) calls the girl next door (literally), Joan Allen.



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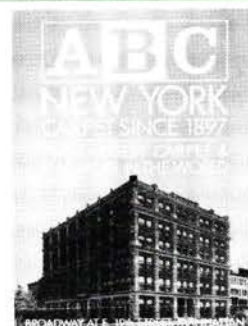
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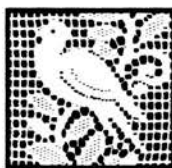
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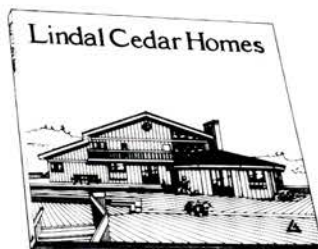


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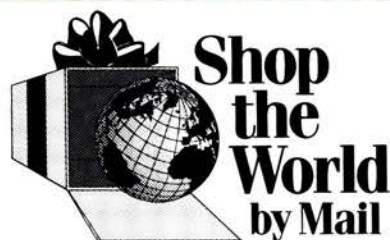
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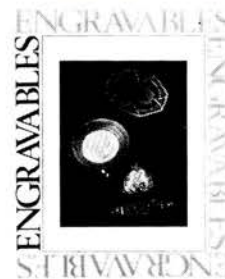
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Organizationally, the Santa Barbara County Courthouse is clear but otherwise undistinguished: A rough U-shape in plan. Historically, it doesn't leap out: The Mission Church, City Hall, the Public Library all precede the Courthouse, which was completed in 1929. Stylistically, well, it's Spanish Colonial Revival—now a legislated style in Santa Barbara. Even the shopping malls have red-tile roofs. And pragmatically, the usual superlatives don't apply, either: The County Courthouse is not the biggest, or the tallest, or the most extravagant of buildings in the city. So what gives?

The simple wonder of the building is its beauty: You've never seen anything like it. From a distance, the Courthouse is a panoply of doors, windows, moldings, setbacks, towers, turrets,

The People's Court

balconies and stairs. Erratic groupings of elements enliven the facade. Square windows play off rectangular ones; large rounds oppose slim oblongs; local stones against bright white stucco. California and Alhambra. All is in conflict; all is in order.

Just off Anacapa Street, there's the great entry arch. Built from overscaled blocks of Refugio sandstone, it sports chisel marks like the ambiguous brush-

tern, riotous Mediterranean color everywhere. Narrative mural paintings that depict the history of the county—conquistadors arriving at the shores, natives looking curious (or threatened)—virtually fill the enormous public assembly room. There are stenciled wood ceilings, leather doors with brass fittings, gigantic balustrades. Nothing matches and nothing repeats, yet there's a logic in the plan. You can find



strokes of a Jasper Johns painting. It's easy to miss the building's modest entry doors. The central courtyard—sunken, lush, tropical—draws you forward. Your business is momentarily subverted by the greenest of greens—plantings so composed, so well integrated into the architecture that they seem like ornamental objects.

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But surprises are everywhere. A stairway corkscrews violently off an arcade; the seemingly known suddenly becomes a mystery, a place of discovery. Climb the mirador, or lookout tower, and see the city and the building: Roof lines collide, meet at unorthodox angles—a toss-off Cubist composition. The courtyard lawn opens casually to the city beyond. Trees thin, then there are sidewalks and the streets.

The defensive Spanish architecture becomes California civic-minded.

There is something inherently American in this patchwork quilt of intention and style, befitting a truly democratic design process 10 years in the making. Home to a conglomeration of styles, many from the East and Midwest, Santa Barbara began to revise its image, launching an active search for its own character and its architectural roots. From 1919 onward, one design yielded to another.

were processed, county histories can't keep the credits straight and no complete working drawings exist.

Civic architecture was argued, and created, in innumerable public debates.

The miracle is that the Santa Barbara County Courthouse is neither condescending nor compromised. A condition of art is that you get out what you put in. What the people finally agreed upon in 1927, Spanish Colonial Revival, was exciting to them then—symbolically important, born of optimism and a spirit of contentious argument. Not a complacent building but a courageous one, created by an ornery, eccentric process. In 1929, the locals turned out in Andalusian costume to celebrate the unveiling.

While today's architects strain to embrace historical revivalism, in a desperate attempt to reconnect to an alienated public, there is singular ease in the Santa Barbara County Courthouse. Effortless history, impassioned design. History implied a search for meaning then. Not a formula or an easy way out, as it has come to be of late. The legend over the entrance reads, "God Gave Us the Country; the Skill of Man Hath Built the Town." The building is big. Complex. Still, a mark of the human hand and mind is everywhere. The County Courthouse isn't perfect or formal or unique in style. It doesn't have to be. It's intelligent. It's about bucking the status quo. And the taxi drivers all say, "This is worth seeing."

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Remy



BY COLMAN ANDREWS

● “YOU MUST taste this,” said Claude one afternoon at Taillevent in Paris, filling his deep-bowled silver spoon with cold lobster soup *en gelée* and passing it to me carefully across the table. I sipped the soup—it was delicious—and then started to hand back the spoon. At that moment, something extraordinary happened. Quietly, fluidly, almost without entering our field of vision, a waiter suddenly materialized, lifted the used spoon gently from my hand in mid-air, and, as if with the same motion, set down a clean one beside Claude’s plate. Then he was gone. It was perhaps the most perfect single act of restaurant service that I

The Restaurant at the Center of the Universe

have ever experienced—thoughtful, unobtrusive, utterly without pomp and most of all *graceful* both in the deftness with which it was accomplished and in its stylish elevation of the moment. That I should have encountered such an act of service at Taillevent, of course, didn’t particularly surprise me. Service is the restaurant’s middle name—or would be if it had a first and last name to begin with.

“Taillevent” was, in fact, the *nom de plume* (or *de spoon*) of one Guillaume Tirel, author of the 1379-vintage manuscript called *Le Viandier*—in effect the first French cookbook. The restaurant that bears Taillevent’s name today dates only from the 1940s, when it was founded by current proprietor Jean-Claude Vrinat’s father, André—but it does Tirel’s adopted

moniker proud: It is quite possibly the best restaurant in France.

There’s an old joke about the little rich girl waving to her mother as she rides off in a chauffeur-driven limousine. “Does she walk yet?” asks a friend of mom’s. “No,” replies the woman, “and with her trust fund, thank God she’ll never have to.” With that model in mind, I always think of Taillevent as the Thank God I’ll Never Have To restaurant. Never have to *what*? Well, wait for a table I’ve reserved, for starters. Sit there longer than about two minutes, in one of the restaurant’s deep-blue, wood-framed, cocoonlike booths, without something to nibble on, something to drink. Unfold my own

napkin, refill my own wine glass, ask for a fork, ask twice for a check. Wander aimlessly around the dining room trying to find the door marked *MESSIEURS* (a young *garçon* leads diners politely to the appropriate portal, then waits to accompany them back to their table). I’ll never, in short, have to worry about anything that the establishment’s staff could pos-

sibly worry about for me. That is not to say, certainly, that the food here isn’t excellent. Deligne’s grilled *turbotin* with sea urchin cream, that cold lobster soup, his *rougets* with black olive sauce and his foie-gras-and-wild-mushroom-stuffed Bresse chicken breasts, for instance, are among the most memorable dishes I’ve ever had in Paris. It’s just that . . . well . . .



ROLIN MCGRAIL

In general, as I’ve noted in this space before, I hate three-star restaurants. I find them pretentious and high-handed and usually so terribly impressed with their own reputations that they’re no longer capable of doing anything to deserve them. Taillevent, on the other hand, is a restaurant so well-run, so seamlessly organized—a restaurant offering such a generous trust fund of rare professionalism for the diner to draw upon—that it not only deserves its three stars richly but calls into question the very validity of a rating system that is incapable of somehow ranking it above the rest. That it never acts above the rest is just frosting on the *gâteau*.

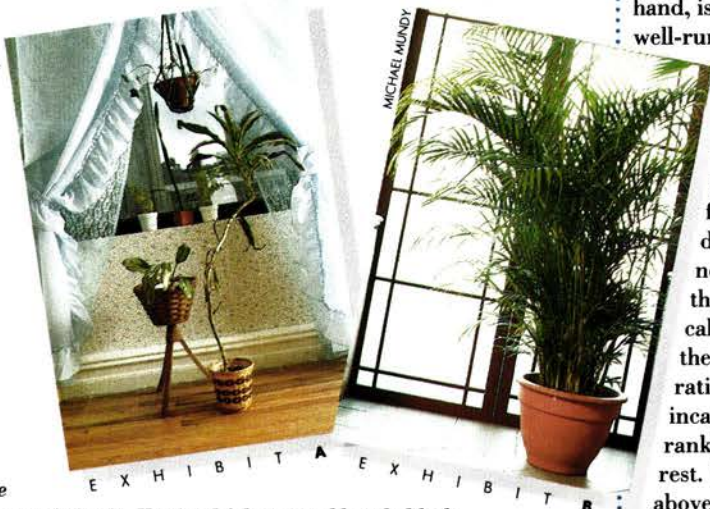
But speaking of cake, you might well say at this point, what about the food

When I go to my friend Guy Savoy’s terrific two-star place not far from Taillevent, I always issue him the same challenge—“*Etonnez-moi!*” “*Astonish me!*”—and he always does. I must admit that I have never been astonished by the food at Taillevent. On the other hand, I’ll bet that’s just the way Jean-Claude Vrinat wants it. I’ll bet he says to Deligne, “For heaven’s sake, man, don’t do anything *astonishing*. People don’t come here to be surprised. They come here to be taken care of.”



Case No. 27: Vice Verde

● ONE OF OUR plants tipped us off to Wilton de Palma’s unlawful leaflets (Exhibit A). His fetid foliage and lonely blade runner provided ample grounds for conviction. Our Special Branch gives the green light to Exhibit B: one well-potted, luxuriant landscape. De Palma remained unbought, though, so we dispatched him to vegetate on our Fertilizer Farm.



MICHAEL MUNDY

EXHIBIT A EXHIBIT B

THE MAYTAG DISHWASHER



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MAYTAG
THE DEPENDABILITY PEOPLE

M·E·T·R·O



BY CARA GREENBERG

● I WALKED into Naomi's Antiques to Go in San Francisco, expecting to see Roseville vases out of Aunt Louise's break-front. I ended up lost—

Now It's Two-Lane Tabletop

and loving it—in the world headquarters for truck-stop dinnerware. Naomi ("she" turned out to be he) was in a cranky mood. A huge shipment had come in from Nevada—tan cowboy- and Western china from the 1940s, emblazoned with cattle brands and chuck wagons. I could look, he said gruffly, if I didn't ask

any questions. Later, Naomi relented and told all (from memory; he's 64). How roadside eateries—mom-and-pop truck stops, sleek chrome diners, vernacular novelties (Wigwam Village) and dowdy Dew Drop Inns—sprang up in the 1930s and 1940s to feed millions of neophyte auto-owners hitting the highways for the fun of it. At home they ate from Fiesta and Franciscan ware. On the road, from stout, bounce-it-off-the-floor commercial china—most plain, but some a feast for the eyes, with advertising or funky stock motifs (swans, crossed guns); exotic tropical prints (bamboo, hibiscus) or gimmicks (Chicken-on-a-Stick plates with a hole



ROAD TO CHINA: A golden era of wanderlusting ware.

in the middle for the skewer). There were weighty oval platters for the steak and mashed potatoes, 10-inch plates with rims you could lay a biscuit on, coffee mugs with handles so thick you could barely thread a finger through the hole.

Evocative as it is, restaurant china of the gold-

en age of informal eating is still unknown to most collectors (shh . . .). On the West Coast, the supplier of note was Tepco, defunct since 1958. Their most popular line, called Banana Leaf, boasts its motif (transfer-printed by hand, from a tissue) in green, brown, maroon or (rarer) blue. Back East, Syracuse China, Jackson China and Shenango created designs of fish, airplanes, boats or pine trees, individually air-brushing (hand-spraying) each piece to achieve an attractively fuzzy effect.

The most collectible pieces are those with a logo or motif, vs. plain pieces or ones with just a colored rim. When you find them—at flea markets or (with great luck) in quantity at auction—they are generally cheap, from \$2 for a teacup to \$10 for a plate. Even retailer Naomi can't be accused of overcharging: Where else could I find the El Rancho plate, a dude ranch relic with sombrero'd hombre, for a soul-satisfying \$12.50?

Juliéas 1986 (\$8), cherries and berries and, certainly, grapes—a wine as light and bright as fireflies. (Serve this one cool but not quite chilled.) Firestone Santa Ynez Valley Pinot Noir 1983 (\$10), the earthy side of summer, a true, soft, aromatic pinot noir with a hint of lawn and meadow and a slightly smoky character that seems to call out for the accompaniment of grilled food. (I like this one cool, too, incidentally—unorthodox though that may be.) ● DESSERT: Carlo Hauner Capo Salina Malvasia delle Lipari 1984 (\$20), golden-amber in color, raisin-kumquat-fig in flavor; as thick as lava, as addictive as the beach.

—Colman Andrews



● IN WINTERTIME, wine is a fortifier, a reviver, a taker of the chill—quickening the blood and infusing us with at least a memory of the sun. In summertime, the sun itself is plenty prominent—and we don't want fortifying this time of year; we want air-conditioning. The ideal summer wine, then, is something fresh, icy cool, relaxing. Here are some of my favorites of the genre:

● SPARKLING: Billecart-

Breeze in a Bottle

Salmon Brut Rosé nv (\$28), still one of the best rosé champagnes—light, elegant, breezy, pale as a daydream. Maison Deutz Brut Cuvée nv (\$15), the most attractive Californian sparkler to my taste (though from a top French champagne house), refreshing and apple-sharp.

● WHITE: Château du Rozay Condrieu 1985 (\$35), too expensive for summer drinking, really, but so luscious and mysterious and fruity-rich that it's worth the plunge; wine for a summer sunset. Clos Pegase Napa Valley Sauvignon Blanc 1986 (\$10), clean and bright, with a bouquet

as spicy as an herb garden in August. Torres Gran Viña Sol Reserva 1984 (\$12), a mix of sauvignon blanc and local grapes from Catalonia, woody, chewy and delicious.

● ROSÉ: Domaine Tempier Bandol Rosé 1986 (\$11), the king of French rosés, darkish and intense and definitively Mediterranean in its racy mix of flavors and aromas. Simi Rosé of Cabernet Sauvignon 1986 (\$6), a big, ripe California fruit-bowl of a wine, neither as complex nor as concentrated as the Tempier, but a delightful mouthful all the same.

● RED: Georges Duboeuf

*What if there were five seasons,
instead of four? And two moons, instead
of just one. Suppose a prehistoric
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*instead of April? There may never
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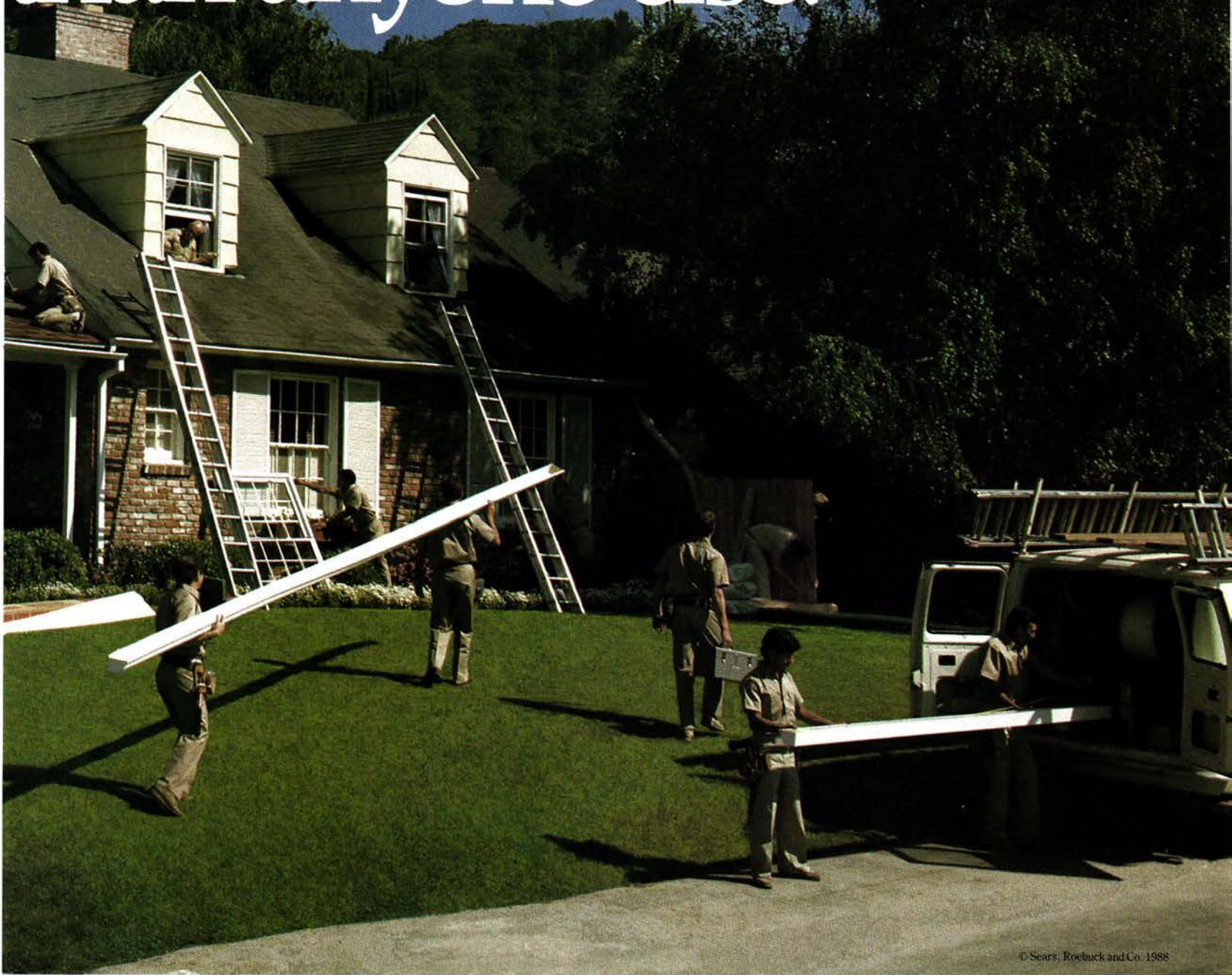
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ENOUGH ABOUT US. We want to see how *you* live and hear *your* story. The Met Home of the Year Contest is your issue—our invitation to show your home in this magazine and a chance to win a week in Jamaica, courtesy of Air Jamaica and The Sans Souci Hotel (or one of the many prizes, below). Enter your **● WHOLE HOUSE**, or your favorite part of it—your new bedroom/bathroom suite, or the kitchen that's become your family hangout, an entertaining spot (indoors or outdoors) or a handsome home office. And don't forget Living for the Weekend. **● SECOND HOMES** are fine, too—those great get-away-from-it-all houses that have a spirit all their own. Have a renovation tale to tell us? Send it along, with pictures of before and, of course, elegant-after. Or show us totally new construction—exciting architecture is our angle, too. **● REMEMBER**, don't deny us any of the hand-wringing details—or your thoughts about the pleasures of living in the place. After all, it's all part of Living the Met Life—and that's what wins our hearts.

ENGRAVED GLASS SCULPTURE BY DAVID SUGAR & CAROL ISELIN

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LEAD crystal Countess floral vase, mouth-blown, hand-cut; Oneida.



CHOOSE from extensive line of home furnishings; Techline Furniture.



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SIMMONS' Le Duvet mattress with premium natural goose down.



THE TOLOMEO halogen task lamp, fully adjustable, from Artemide.



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CONTEST RULES

PROJECT CATEGORIES: General Excellence (a show-the-whole-house approach), a Renovation or New Construction, Vacation Place, Kitchen, Bath or Favorite Spot for Entertaining.

NEW CATEGORIES have emerged about how you live now. Keep these in mind, too: the Home Office, Bed and Bath Suite, the stylish Kids' Room and last, but not least, the Outdoor Room—a terrace, a gazebo or an imaginative garden you've put the spirit of your home into. Our spring issues, with their regular garden features, are a good source for what we mean.

STYLE CATEGORIES focus on your style of furnishing, whether you show a sophisticated mix, new or old classics, period-perfect or reproductions, one room or the whole house.

WHAT THE JUDGES WANT TO SEE: Remember, this is a design talent hunt, so skill, originality and good ideas have more impact than just money or lavish decoration.

THE FIELD IS WIDE OPEN: Enter a primary or second home, a house, apartment, loft, condo or co-op; rented or owned; renovated or new.

THE RULES ARE SIMPLE: Send color transparencies (35mm slides or larger) with your name on *each piece*. We'll admit it: Quality counts, because the more clearly the judges can see your rooms, the better those rooms look. Use a tripod or a steady hand; be sure there's lots of natural light. If a friend helped you with the photography, give us his or her name—we'll list it in the credits. All entries become the property of *Metropolitan Home*. Due to the high volume of entries, contest photos *cannot* be returned. (You may wish to duplicate your photos before sending us the originals.)

● **IF YOU ARE** entering the General Excellence category, photograph your home to show at least three areas (living, dining and bedroom, but the more rooms, the better), plus the exterior and one photograph *with you in it*. Show every room angle, plus details that heighten the effect. For special categories, follow the same guidelines. And *please* include a self-portrait. Check our March 1988 issue.

● **WE WANT TO KNOW** what went into the design, so write a short bio—tell us who you are and what the whole story is. What makes this a *Met* home? Also, name your Resources—the places where you got your furnishings. And be sure to include your inspirations (last year, they ranged from the Bauhaus to Brando!).

● **THE OBVIOUS:** Make sure that your cover letter includes your clearly printed or typed name, address, occupation, home and business phones—so we can contact you if you've won.

● **PRACTICE CAN** make perfect. But, if you've entered before, show us new rooms or major changes. No previously published (nationally) photographs or projects, please. You may be disqualified if your entry is not exclusively submitted to *Metropolitan Home*.

● **ONLY WINNERS** will hear from us, by December 1, 1988.

● **PLEASE HAVE** your entry postmarked by no later than October 1, 1988. Send it to The Awards Committee, *Metropolitan Home*, 750 Third Ave., NYC 10017.

—The Awards Committee



What did you do to deserve Beefeater?

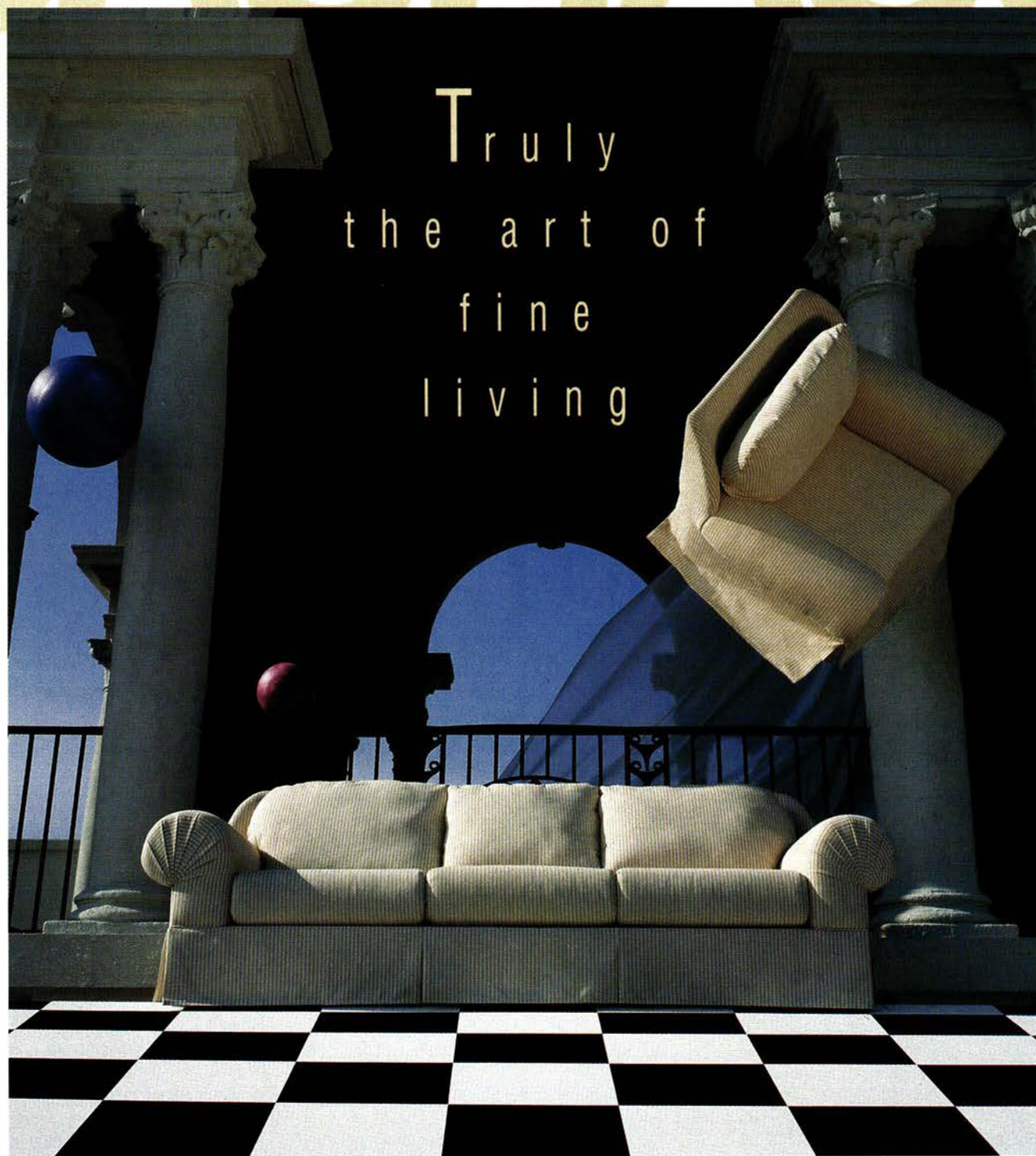
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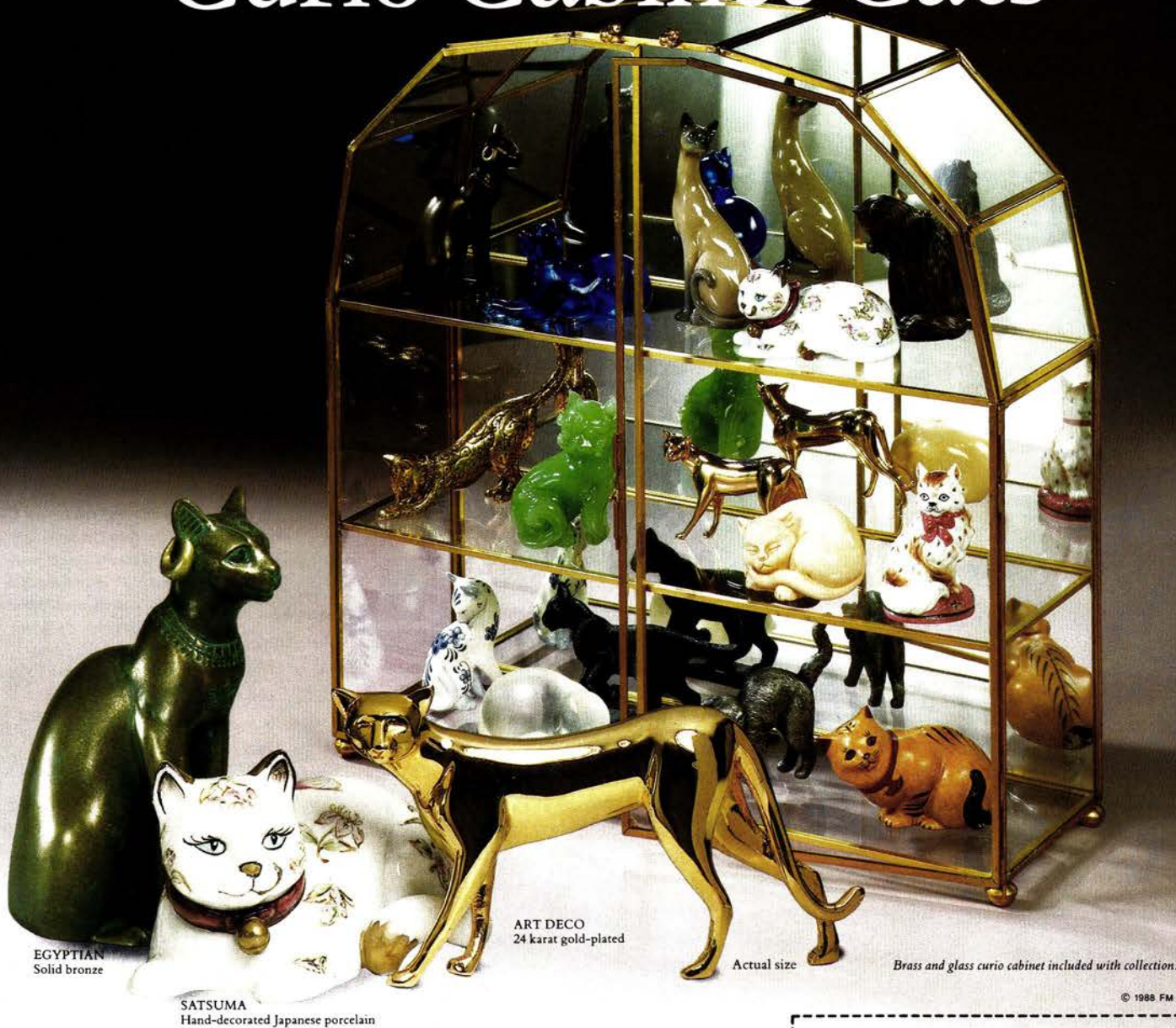
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What Is Deconstructivism?*



TOM BONNER

Could this contorted architecture be the shape of buildings to come? Here's a hard look at a museum show that's raising eyebrows—and questions

BY ZIVA FREIMAN

MODERNISM IS LIKE THE VILLAIN in a horror movie," my friend Alex Gorlin said. "Just when you thought it was dead—it comes back." I knew: Like Glenn Close rising from the bathtub or that crispy critter plaguing Elm Street, modernism was back—in the form of an anarchic architectural phantom called Deconstructivism.

The flak was flying months before New York's Museum of Modern Art had even opened its summer-long "Deconstructivist Architecture" exhibition, curated by Philip Johnson and his protégé Mark Wigley. One critic accused Johnson

of stealing the idea for the exhibit from two young Chicago architects. Then there erupted a debate about who had coined the D-word—and what it really meant. At face value, MoMA's lineup of seven stellar architects offered tantalizing contradictions: Anarchist Daniel Libeskind in the same show with superrational Peter Eisenman seemed as unlikely as Tom Waits appearing on the same bill with the Bach Ensemble.

But it was the "shared sense of unease," as Johnson put it, the warped geometry and splintereered shapes displayed in dozens of drawings, models and built projects that earned this architecture its tabloid headlines. "The Limit of Chaos Tempts a New School of Architects," boomed the usually subdued *New York Times*.

"Until now, the architect has always been conservative," says co-curator Wigley. "Our discipline is one that produces harmonious, stable forms and our culture values us very highly for that. We will tolerate *any* perversion, so long as it's only ornament. But what the architects in this show do is contaminate pure form... infect it with this crazy, contorted architecture."

Anathema or revelation, this volatile work raises valid questions—some long overdue. By way of appraisal, we tackled a few.

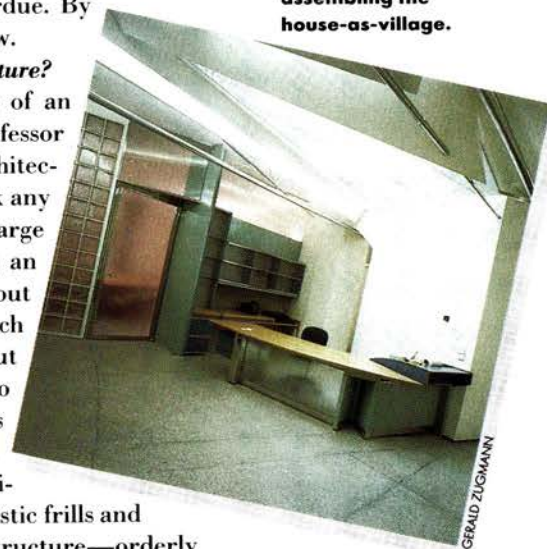
● **What is deconstructivist architecture?**

● Deconstructivism reminds me of an exercise our graphic design professor assigned in the first week of architecture school. We were told to pick any letter from the alphabet and enlarge it to full-page size. Then, using an overlay with a 3"-by-3" hole cut out of it, we had to eliminate as much of the letter as possible without obliterating it. To succeed was to home in on the junction of lines that made a letter distinct from all others. Similarly, deconstructivist architecture strips away stylistic frills and preconceived notions of safe structure—orderly grids, upstanding walls, sturdy columns—until only the "enigmas," as Wigley calls them, are left: those physical imperatives and foibles without which a building would not be what it is.



JEAN-MARIE MONTHIERS

BUSTING OUT: The fo-llies (top) in Bernard Tschumi's Paris park project resist a modern cause-and-effect mindset by defying fixed public functions. Vienna's Coop Himmelblau frees the office from the rigid right-angled "box" (below). Left, Frank Gehry goes beyond liberating a single structure to assembling the house-as-village.



GREG ZUGMANN

**And Why Is Everyone Saying Such Terrible Things About It?*

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WHAT IS DECONSTRUCTIVISM?

It is meaningful to say that deconstructivists "feel the outside of the envelope": They test how far a building can go before it degenerates into chaos.

● *Is it valuable?*

● Yes. Though decon architecture is maligned as delighting in destruction for its own sake, Coop Himmelblau's Iso-Holding offices in Vienna (see page 48) are an inspiring example of how a deconstructed building can bust out of its slavish skin to find revelation amid the fissures. Wolf D. Prix and Helmut Swic-

zinsky, co-founders of the firm, believe buildings should reflect reality—hunger, sickness, even war—harsh as it is. "Life doesn't end at the four walls of an apartment," Prix says. Yet, in their office reception area, to face reality through ruptured walls and ceilings is to experience joy: The unexpected view, the gift of light add an emotional dimension lacking in too many conservative buildings.

Deconstructivist architecture is just ugly, tense or thrilling enough to make us all reexamine architecture's most abiding

qualities and rediscover what it is that distinguishes it from everything else. Daniel Libeskind's Berlin City Edge housing and office project, for instance, challenges our notions of structural soundness with almost surreal effect. His building is a taut, massive bar, held aloft by the most attenuated, tilted columns imaginable—like a concrete beam supported by knitting needles. It is a powerful, liberating image that takes the familiar principle of post and beam and pushes it to the extreme. As many, by now, have claimed credit for saying, "the pleasures of perfection have been replaced by the pleasures of anxiety."

● *Why now?*

● Keeping strictly to architecture (and away from dubious links to impulses that have enervated art/lit circles for at least 15 years), the time is ripe for another pendulum swing. Deconstructivists manage the nifty trick of rebelling against both post-modernism and modernism. To them, PoMo's historicist harmonies and applied ornament are irrelevant. But they rebel even more deeply against modernism's search for universality, its stress on unequivocal symbols and fixed meanings. In this sense, deconstructivism is as heretic as art: Every metaphor is multivalent, open to reinterpretation.

● *Should architecture be as uncon-fined as art?*

● Deconstructivists, fascinated with form, draw deeply on art inspirations. Look at a vessel by ceramicist Kenneth Price, and you see the rudiments of a chunky Frank Gehry assemblage. The boomerang ramps and precariously piled shards of Zaha Hadid's Hong Kong Peak project would have done the Russian Constructivist avant-garde proud. But architecture, of all the arts, demands an end to ambiguity as soon as the project leaves paper.

What price, then, free expression? If modernism decreed that function dictates form, and PoMo sought the validity of historical icons, decon raises the question of whether it isn't the ability of a building to work that counts—rather than the shape it takes. After all, a bank is a bank, as long as there are counters for the tellers, *Continued on page 99*



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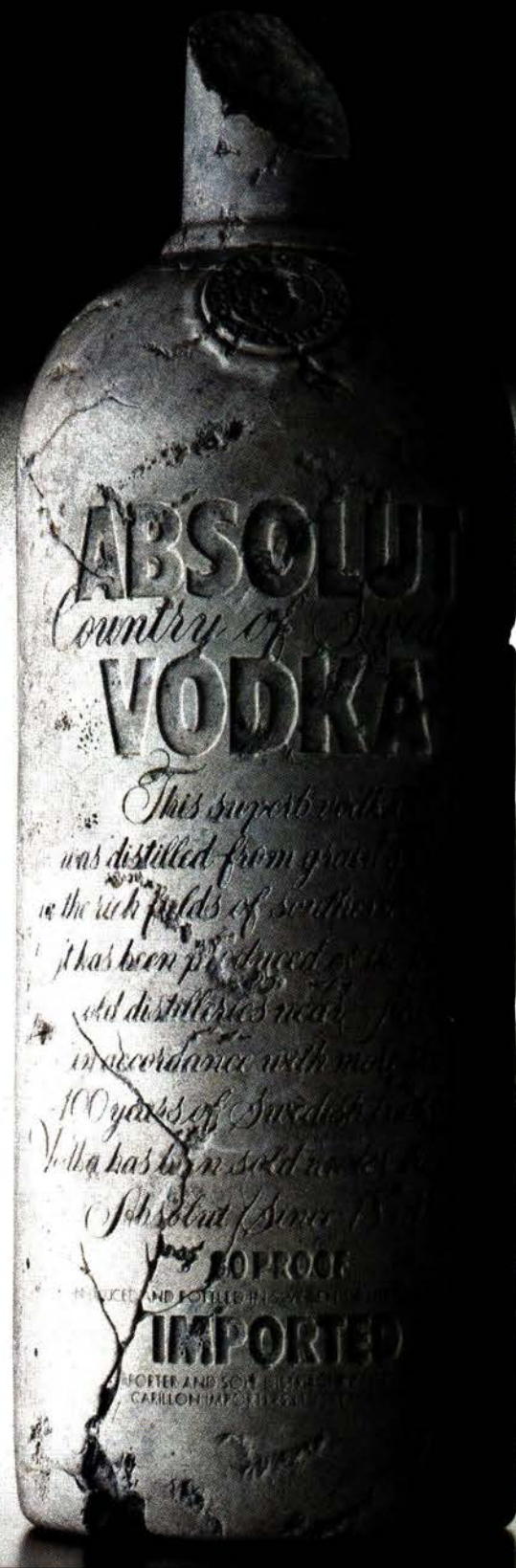
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picked six in the frontlines: Paul Smith and Jasper Conran (both left, with fashion friends) are making

the Empire's new clothes. Jasper Morrison and Peter Leonard take two high-style roads to revolutionizing home furnishings. And Timney-Fowler,

the terrible two of shocking ruin (architectural, that is), are bringing us black and white-hot wall-coverings

Produced by Steven Wagner

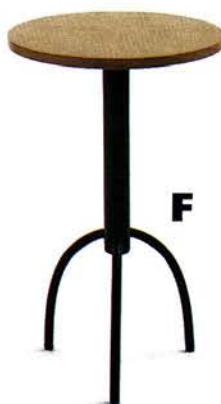
and fabrics. Sir Terence Conran's new master plan? and Nonie Niesewand

Written by William L. Hamilton

Photographs by Elizabeth Zeschin

take cover. The English invasion is on.

F A S H I O N



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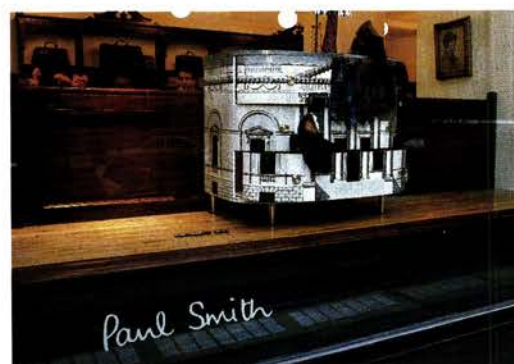


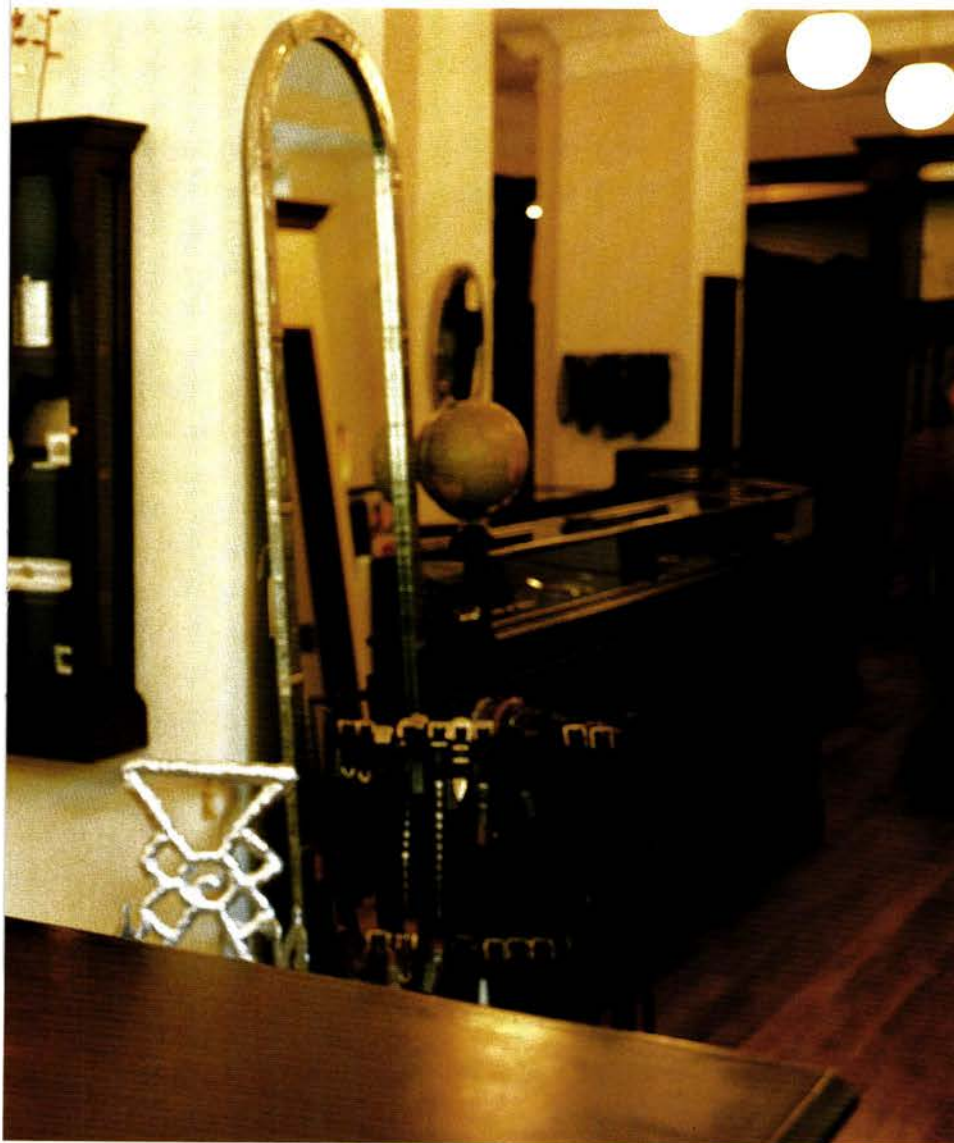
THE SCHOOLBOY'S REVENGE

WHEN LENNON died, Smith's shop windows projected his image on screen all night. Above, Smith sells rubber-band balls to raise money for AIDS.



WORLDS OF INTERIOR: The shops feature collecting enthusiasms of Smith's, passed on for sale, like the antique globes (left). Old pal Piero Fornasetti's princely print designs are honored guests in all of Smith's shops, from the Adam and Eve plates (left) to the bureau (right).





"I MAKE EVERYBODY say hello to the llama," says Paul Smith as he walks past his New York shop's full-sized (wooden) mascot, "the boss of *Vogue*, the boss of *Elle*, saying hello and stroking his head. I love that. They all leave saying, 'That guy is so off the wall . . .'"

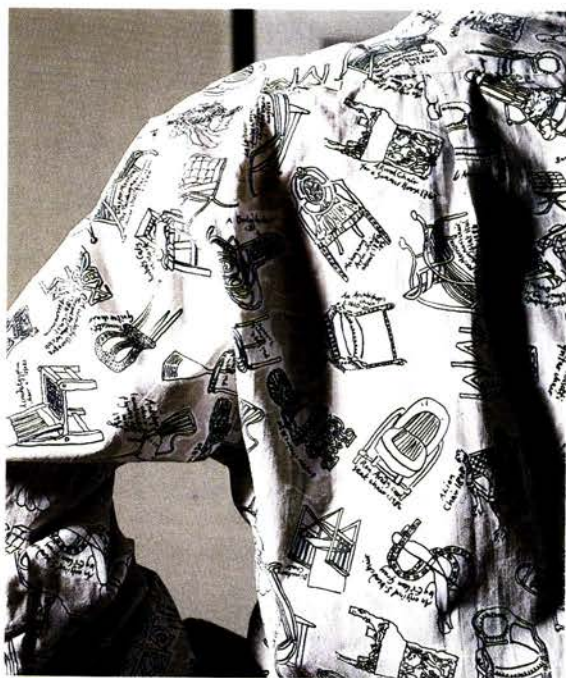
For British menswear designer Smith, 41, it's just "a bit of fun" at authority's expense, mischief you'd get your poor old nanny up to, or that nice lady teacher. A dropout into the retail world at 15, Smith has always had things on his mind other than lessons. Now, with five shops in England, 12 in Japan, one in New York and a worldwide wholesale business that brings the total turnover tally to over 19 million dollars a year, self-taught designer Smith is teaching the men's fashion establishment that a little boyish daydreaming can be its own lesson in success.

Smith's style is strictly English traditional—if you mean English cheek—and historical in a way public television probably hasn't prepared you for. Savile Row meets the beat on the street—Fifties teddy-boy, Sixties swinging London, Eighties post-punk and

"I'm basically a boy at heart. Bits of paper and a bit of string in my pocket. Not too many links with anything apart from fun" Third World. The Empire's New Traditions. Impeccable British tailoring, yes, but given

"a little push . . .," says a grinning Smith. "It's what I take off, not put on. Almost non-design. To do something like an absolutely simple shirt, but beautiful cloth, great cut and lovely quality." Soberly cut suits with purple pinstripes. Baseball jackets in Prince of Wales plaid. Toucan-print dress shirts. Boxer shorts and biker-belts. *Brideshead* revised. England revived.

Written by William L. Hamilton



NOT A HAIR shirt, but a chair shirt (left) plays out a Smith trademark: classic form in a wild print. "I like to put clothes together in a way that makes people laugh." His new print: tulips. See Resources



BOXER REBELLION: Smith turns men's clothing traditions inside out, making boxer shorts in bright shirting fabrics.



NEW CURIOSITY shops: "They're like a hobby," says Smith, perched in his London office. He stocks each shop with finds that strike his fancy, like these clocks in NYC — Chinatown treasures. He travels seven months a year "to keep the shops personal." Friends say of his success, stand back now. "I can't. I love it too much."



CHRIS SANDERS



HE POINTS TO one of the English between-the-wars **P A U L S M I T H** portraits he collects—a then-famous boxer in a suit, arms folded. "Look at the little *"It's OK to sell a Beaton book, a cashmere yellow socks,"* says Smith. *jacket, a fish made from sardine cans. The "He's quite fashionable." The guy who'd like one would like them all"* shops are Smith's inspiration as

much as his showcase, his most fantastic private world gone public, like the attic playrooms of an English house: toy cars, old radios, rare books—most for sale. "An Aladdin's cave of collections," says Smith. The interiors are reconstructed shop fittings—old English chocolate shops and country chemists' shops. "Dark elaborate finishes. A bit dowdy," he says.

But Smith is also friend and patron to the new: young British artists and craftsmen, like sculptor



MEMORABILIA: Smith is returning pride to notions of workmanship that the English invented. The shops' clothing is made "at home" — in England. A cache of coronation mugs merchandise toothbrushes that bristle with color (right). See Resources



JAPANESE ROBOTS and English romantics: "I like people to question, to think, 'That's really weird, or wonderful.'" The shops are "a reaction against the Benetton and Gaps."

Matthew Hilton and found-object furniture artist Tom Dixon, whose work is featured in

his shops. Smith wants his customers to see what he sees, good design and fashion at every level, from any angle, from an old book to the newest style. "It's so boring, I know, to be so enthusiastic all the time. But I am." Just like a boy — with the school day behind him.

MODERN GOTHIC TALES



SOHO IN London (above) features Leonard's total design, from shop to furniture, including the Compton Tub chair and the Quadrant tripod table.



OVER-THE-table under-design: SOHO Sheffield cutlery with Gothic backs on black-on-black damask.



CLEAR-AS-a-bell goblet shape in hand-blown lead-crystal. Says Leonard, "Understatement has always been Britain's strength." See Resources



CAN IT BE THAT the British have always had a better

PETER LEONARD idea? Studios-looking and yet

stylish behind his regulation designer specs, Peter

"I feel strongly that cultural roots are important. History gives a house soul. People respond to Gothic style—it's modern, but familiar" Leonard, the 34-year-old founder and managing director

of Peter Leonard Associates, an interior and graphic design firm, holds forth volubly on his favorite subject, nationalism in design. "The French have always been gimmicky—look at a Louis XIV chair, or Philippe Starck's designs. But in Britain, you can trace a steady progression of understated vernacular furniture. Until, that is, the modernists threw out everything."

That's where Leonard comes in, and with him, his SOHO shop, furniture and retailing concept. Quickly dubbed the New Gothic for its cathedral arches and witty headstone historicism, it's well-priced, unobtrusive new design with heritage, not heavy pretensions. Leonard went back to his cultural roots—18th century British furniture, with its uncomplicated shapes and basic utility. "There is honesty about British designs. And besides, designers should stop borrowing other totems, we should use national idioms."

Though he believes in cultural rootedness, Leonard has—luckily—no qualms about coming here. Having conquered Bloomingdale's, where some of the line is available, Leonard's next big success hope is his own

"MY FILOFAX in 3-D," says Leonard of his 18th century bureau (left) at home. The bureau's top silhouette inspired his Dome chair. Right, SOHO is set up like a home, with Leonard's own designs in place.

NYC shop. The affordable SOHO line—from tablewares

Written by Dinah Hall





"Design is not art. It's an enrichment of our existence. I'm designing things to use. An affordable stacking chair can be beautiful, too"



POINTED reference: "I'm not interested in designing fashion statements," says Leonard. A cathedral arch lends itself to shapely abstraction and is Leonard's most popular design.

to tables—should be at home here, designed to integrate, not intrude. The SOHO range drops all the old oak deadwood for its fresh interpretation in elegant metal that lightens and emphasizes the lines. Says Leonard, "American Shaker furniture evolved in the

ECHOES AND updates: The Dome chair, with a Gothic headstone shape, carves a new niche in modern black metal. Says Leonard, "Metal is the vernacular material of our day. We don't have the craftsmen, the forests, the time for wood to be cost-effective. Metal is as appropriate now as wood was back in the 18th century."

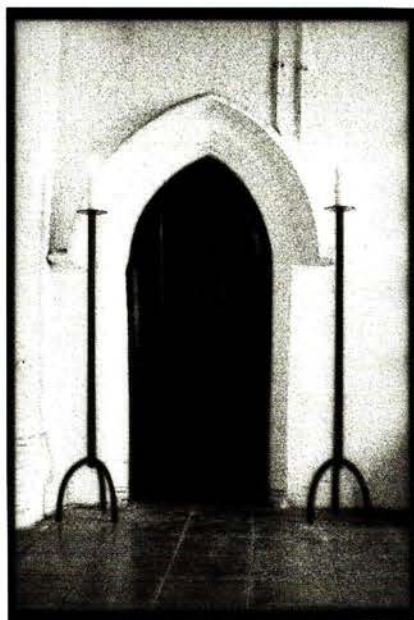
same way—it was a simplified, abstracted version of classic furniture."

British fashion favorite Jasper Conran's London showroom was designer Leonard's first big breakthrough, and friend Jasper's designs suit Leonard personally—and lit-

erally—just fine. "I do for interiors what Jasper does

for clothes," says Leonard. "Restrained in line, so it

looks as though you were always meant to be wearing it . . . or seated in it. Comfort, understated style." History in the making.



MEDIEVAL MODERN: Draughty hallways may not be your lighting problem, but these to-the-manor-born candlesticks make affordable torcheres anywhere. Leonard abomi-

PETER LEONARD nates the vogue for elite expensive "art" furniture: "scrap metal, broken glass and \$500 tag."

THE PRINCE OF WELDS

DESIGNER JASPER MORRISON has the hard-fisted

look of a fighter, the gloved, courtly manners of an

J A S P E R M O R R I S O N aristocrat. And his bluntly de-

signed, deceptively simple metal chairs and tables

"I like the way boat furniture screws down onto the deck. (some of which are now avail-

I'm influenced by details like that—the honesty of utility" able through NYC's Paul Kas-

min Gallery and Furniture of the Twentieth Century)

share part of his personality—at first glance, quietly

uncomplicated, yet with an unsettling, anarchic edge.

"I wanted to be an engineer, then an architect. But I

figured I'd never get anything built, so I took the soft

option," says Morrison. He readily acknowledges one

inspiration—old office furniture. His own pieces,

produced in series, give

saving grace to a mechan-

ic's garage of materials:

from hardboard to steel

rods. "If you look around,

which I do a lot, everyday

objects influence you.

That's why I like utility

furniture. I like its hon-

esty, its directness."

Written by Dinah Hall



PORTRAIT OF the designer as a young chair: The red steel Thinking Man's Chair (left) came from an idea for the Drinking Man's Chair — thus arm plates for the bottle. See Resources



STRONG SILENT TYPE: The Wing-Nut Chair (left) is wood hardboard cut to look like sheet metal. Its hardware — piano hinges and wing nuts — provides the detailing. A stool's steel tubing (far left) speaks with eloquence. Sandblasted glass and steel make rough refinement of a tiered table.



PRINCE AND princess of prints: Sue and Grahame, in their London shop, started collaborating 10 years ago, after college, where they both took up photography. Darkroom techniques inspire their layered imagery. Home (right) overlaps Fornasetti and an Arts and Crafts chair for the TV. *See Resources*

THEY ARE AS dramatic to behold as the monochrome menageries that they've created.

But—"Yikes!" yelps Sue Timney, shattering that cool, glacial aura. "I don't think that there's anything *British* about our work, is there?" she asks husband and design partner Grahame Fowler. "Influences, the amalgamation of images, are *European*."

Traveling in the world of design more in the manner of artists, Timney-Fowler have been changing the features on the face of furnishings—at home and now here. Working with a black-and-white palette, they

BLACK AND WHITE AND READ ALL OVER

TIMNEY-FOWLER visually demanding, thoroughly

entertaining tableau of textiles and wallpapers, now available through Christopher Hyland, Inc., and ceramics at design and department stores. Timney and Fowler appropriate moments from engraved prints—Grecian urns, exotic 19th century animals, Victorian cherubs, surveyors' drawings of canals, Venetian squares—then frieze them in clever, cataclysmic contexts. "Sometimes we actually draw, then reintroduce found material, like photos or prints, with our

UNNATURAL HISTORY:

"It may look classical, but our approach is totally modern," says Sue of their glossary of graphics and unlikely materials. They print on raw silk, cotton, even crushed velvet to get that look of Fortuny fabric.



"We're magpies. We take from what's around us: street markets, photos, moods—the more the better" drawings." Having created a universe of black and white,

Timney-Fowler promise a fresh dig at the past. This fall? Pompeian colors. *Written by Dinah Hall*





CLEAN-CUT and Conran, with deference, and reference, to classic French couture. Above, a navy gabardine coatdress for fall.

SCION OF THE TIMES

J A S P E R C O N R A N Bob (Live Aid) Geldof's daughter,

HE DRESSES DI, he's godfather to knighted rocker Fifi Trixiebell, he worships Coco Chanel instead of the Queen and makes his dandy's digs in a town house that's casually dressed to kill. Designer Jasper Conran is—to put it mildly—a man about London town, at the crossroads of society both high and hip.

At 28, Britain's best-known young fashion designer is also a man of the world, with two shops of his own, plus prestigious department stores in America, Japan and the Continent, well-stocked in Conran men's and women's wear. Even London's uncourtly fashion press has been pleased as punch with season after season of Conran's fresh classicism—a return to chic after a decade of street style. His success has been equal parts deft design and steady-headed marketing know-how—a brilliant feel for what's elegant and English, but never ruffled. Quietly modern.

Then again, design and business sense run in the family. Yes, he's Sir Terence's son. But it was Jasper's



"I HATE THE IDEA of collecting—it's clutter," says Jasper, who keeps his Regency town house spare. A fire, wicker furniture and a crystal necklace of a chandelier (right) guard the comforts of home.

"I am a modern. I believe women should be able to wear their best clothes as if they were jeans" mum, Shirley Conran, author of the megaseller *Lace*, who



gave her son his first sewing kit as a kid. Jasper never looked back. From childhood on, he says, he adored clothes: the cut, the fabric, the *sociology* of fashion. "You can't fool people," says Jasper Conran. "What really sells is good design. To be blunt, if you want to

NIGEL COATES' design for London's Conran Shop.

Like "an elegant home," it has torch sconces, green sofas and a real fireplace.

See Resources

make money, make it good."

Written by Regina Nadelson



DEVONSHIRE CREAM walls, raja painting and stripped-bare floors, Conran's town house combines studio and country home in one. "It provides solitude, a place where I can get away from it all." Well, almost. Upstairs, a skylit bedroom also serves as lab for Jasper and designer Nigel Coates to test colors and fabrics for Conran's shop in Knightsbridge.



FREE FLOATING spirit: Dotted and striped, silk georgette shawl-tied dresses from Conran's summer collection are flirty, but soft and wearable, too.



J A S P E R C O N R A N "I guess you'd call it spare. It comes from my taste for classicism." Pure Conran, a generation on. If it is an English talent for being *"My home is as easy as a Chanel dress. You can slip into it without any fuss. And it feels good"*

HOME IS A five-story town house on London's Regents Park Terrace, the same street Jasper grew up on. "Like my clothes, I keep my house simple," he says.

perfectly casual with the most beautiful things, then this is a perfectly English house, pared down to its quintessentials: handsome fireplaces, comfortable chairs and fat white sofas, good light, and of course—a garden. No frills—and no chintz. "In the summertime, I have

LIKE COUTURE idol Chanel (whose photo hangs in Jasper's office), Conran's philosophy, at work and at home, is choosing well. Below, a '50s lamp, a small Hockney and a salesman's bentwood sampling with the pure line of a Conran dress. See Resources breakfast on my balcony overlooking the garden. That's the greatest luxury," says Jasper Conran of life at home.





THE EMPIRE *BITES* BACK

By Colman Andrews



THE FUN-LOVING Michelin man (above), Bibendum, lends his name to London's hottest new restaurant.

BIBENDUM PLUS EIGHT my friend Norman turned up,

I WAS IN LONDON recently, investigating rumors of a full-scale restaurant renaissance thereabouts, when

just in from California on his first-ever trip to England.

"Good flight?" I asked. "Cut the small talk," he re-

plied. "Let's eat." Admiring, as usual, the directness of

So long, fish 'n' chips. London's now a great food town with his discourse, I inquired a New English Cuisine—and high-style restaurant scene what kind of food he had in

mind. "How about Dover sole and roast beef?" he

asked back. "That's what they know how to cook over

here, isn't it?" Since I had devoured an exquisite lunch

earlier that day of steamed brill with ginger sauce,

boneless saddle of rabbit with leeks *en croûte* and

flourless apple and bilberry tart, it occurred to me that

perhaps I ought to disabuse my friend of his parochial

notions as quickly and dramatically as possible.

"Forget the hotel food, Norm, old chap," I thus

replied. "We're going to Bibendum."

If there is indeed a restaurant renaissance in

London today—and indeed there is, matching and

(quite literally) fueling the city's simultaneous revival

in architecture, design, fashion and art—then Biben-

dum is its Palazzo Medici, its Fontainebleau, an

imposing Nouveau/Retro/PoMo monument to the

spirit of contemporary London life, gastronomic and

BRITISH DESIGN maven and super-retailer Sir Terence Conran's conversion of Michelin House, in partnership with publisher Paul Hamlyn, includes offices, a Conran shop, the elegant Bibendum and a superb ground-floor oyster bar (left), run by his son Tom.

otherwise. London, in general,

is a great food town right now:

Colman Andrews wrote "*Catalan Cuisine*" in our July issue.

Photography by Ken Kirkwood





"*NUNC EST bibendum*," advises the Michelin man in stained glass (above) looking down on his name-sake restaurant. "Now is the time to drink." Right, neoclassic meets deco-baroque in the elaborately detailed exterior.



Its ethnic eateries, from the Malaysian to the "Texican," are thriving; French and Italian classics like Le Caprice, La Tante Claire, the Capital and Connaught hotel restaurants, the three-star Le Gavroche, the relentlessly (and royally) trendy San Lorenzo and the like seem in top form and more popular than ever; even the Olde Englishe "carveries" now sometimes turn

BIBENDUM PLUS EIGHT



SURESH KURADIA

out surprisingly good, fresh food. Most important of all, though, a legitimate New English Cuisine has lately emerged, strongly influenced by continental Europe and, inevitably, by America, but still very much its own thing—complete with imaginative young chefs employing great new (or rediscovered) regional raw materials and serving up the results in high-style environments.

Bibendum, opened late last year by quintessential British tastemaker Sir Terence Conran in the landmark Michelin Tyre Company building in Chelsea, is one of the most attractive of these environments and boasts one of the best of these young chefs, Simon Hopkinson. At first glance, Hopkinson's food is French

Bibendum is the cathedral of London's food renaissance—a monument to the worldly spirit of contemporary British life

bistro fare: *soupe de poisson*, *steak au poivre* and such. Closer investigation of the menu

reveals the presence of some English basics as well: cream of celery soup, roast quail, even boiled bacon with split peas and carrots. Wherever the food itself might hail from, though, Hopkinson invariably interprets it in his own confident manner. The sausage in his *saucisson aux lentilles*, for instance, is sweet and crumbly and almost melts into the still-firm lentils—and not a French effect, particularly, but a wonderful one. His grilled aubergine (eggplant) halves with pesto are crisp and smoky and almost Californian in their brightness of flavor. He treats delicious Bresse chicken as some French chefs treat duck, serving the breast first, simply roasted and unadorned, and then the leg with a bitterish little salad. My friend Norman settled on pork *rillettes*, as creamy as a mousse, and on wild Norwegian salmon in a

Continued on page 96



ELIZABETH ZESCHIN

CONRAN (top) refurbished the 1911-vintage Michelin building at a cost of \$15 million. Above, a decorative accent on the whimsical facade.



BIBENDUM'S chef, Simon Hopkinson, behind the restaurant's tile-faced bar (right). Conran Roche, the Conran Design Group, and YRM Architects collaborated on the restoration and interiors. Chair slipcovers are by Conran's son, fashion designer Jasper Conran (see page 64).

Until now, only museums owned original art like this.



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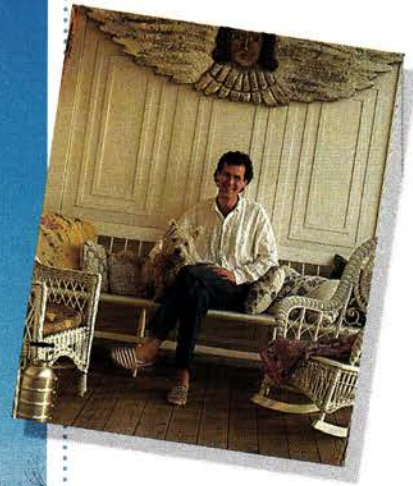
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The Tutankhamun Papyrus from The Franklin Mint



• METROPOLITAN HOME OF THE MONTH •

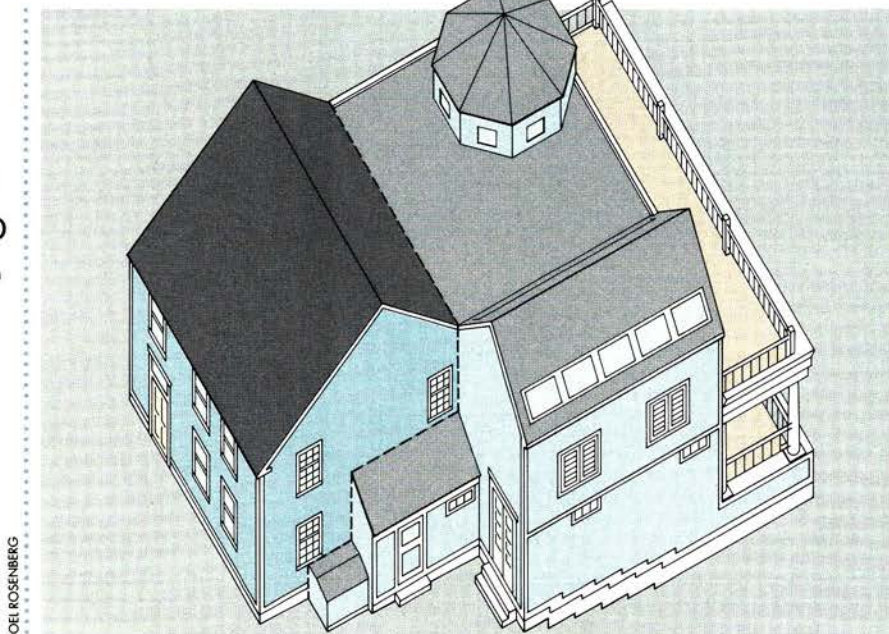


COWED BY visions of dour forefathers finger-wagging over his drawing board, a lesser man might quail at disturbing this 1760 Stonington, Connecticut, saltbox and settle for a dutiful restoration. But not architect Nate McBride. Working closely with its owners (who later graduated to in-laws), former *Newsweek* editor-in-chief Osborn Elliott and his wife, Inger McCabe Elliott, founder of China Seas, Inc., McBride updated the ancient original in a way that made peace with the past—and with contemporary ideas of leisure. His deceptively simple addition revels in surprise: It retains the vernacular's shelter-in-a-storm spirit, but transforms the house from an inward-looking warren of rooms into a sun-loving summer home for all seasons, open to the village's lively harbor. "I'm not interested in historical accuracy," McBride says. "There's a difference between being religious and being respectful—between creating a museum and making a home."

Produced by Donna Warner and Kari McCabe; Written by Ziva Freiman; Interior design: Inger Elliott; Architecture: Nate McBride
Photographs by Jon Jensen

SHAKING UP THE SALTBOX

ABOUT FACE:
A PILGRIM'S
PROGRESS FROM
SNUG COTTAGE TO
AIRY HOMESTEAD



JOEL ROSENBERG

McBRIDE'S SEAWORTHY STRATEGY: a rectangular addition to the rear of the saltbox exposes its broadside to the sea (right). From the street, a humble new gable and portico are the only clues to the joyful extravaganza out back. See Resources





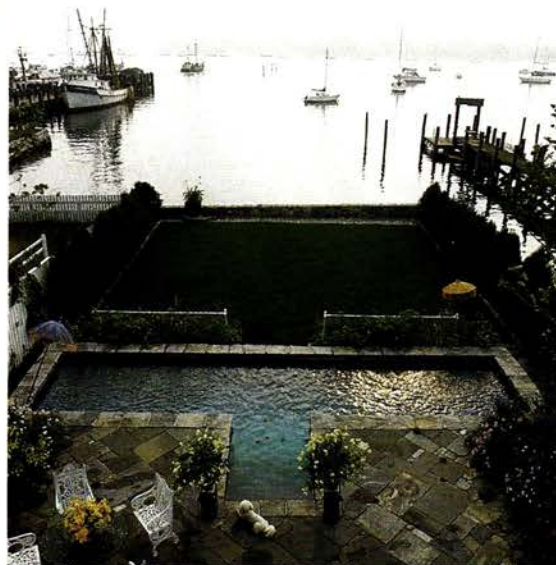
A CONVENTIONAL STAIRCASE would have swallowed space, defeating the intentionally spare living room. So McBride reinterpreted Mexican architect Luis Barragan's legendary wooden stair—in elusively thin steel, painted white. See Resources



FLOATING ON AIR,
A GHOSTLY STAIR
RISES TO SERENE
NEW HEIGHTS—AND
A SEASIDE VIEW

INGER ELLIOTT saw the potential in her venerable saltbox, even when the prospect of yet another renovation made the rest of her family balk. One nasty, though well-intentioned, early restoration job and a later "motel modern" extension, sprawled in the backyard, had effectively cut off the saltbox's water views and air. McBride razed the offending Sixties structure and replaced it with a voluminous living room that lent itself to this large family's exuberant gatherings. To set it off from the older, smaller rooms, he enhanced its spacious and serene proportions with extra-wide bleached floorboards, flat pine trim and an all-but-transparent

stair. Inger drew upon her Scandinavian roots, adding the warmth of crafted woods—a Vienna Secession-style settle (above), early American trestle dining table and massive, painted 1600s Danish desk. "It's a house that lets old treasures re-emerge," she says.



TURNING NARROWNESS to advantage, McBride and landscape designer Bonnie McLean shaped a terraced progression—porch, to pool, to garden. "It creates, on a small site, wonderfully distinct outdoor rooms," he says.



BOLD CONTRASTS
OF OLD AND NEW,
EXOTIC AND HOMEY
PROVE THE THEORY
OF RELATIVITY

THE KITCHEN REPLACED an old-fashioned parlor; its friendly fires come from a new enameled, gas-fired stove. Open shelves and the patina of birch keep it casual and cozy.



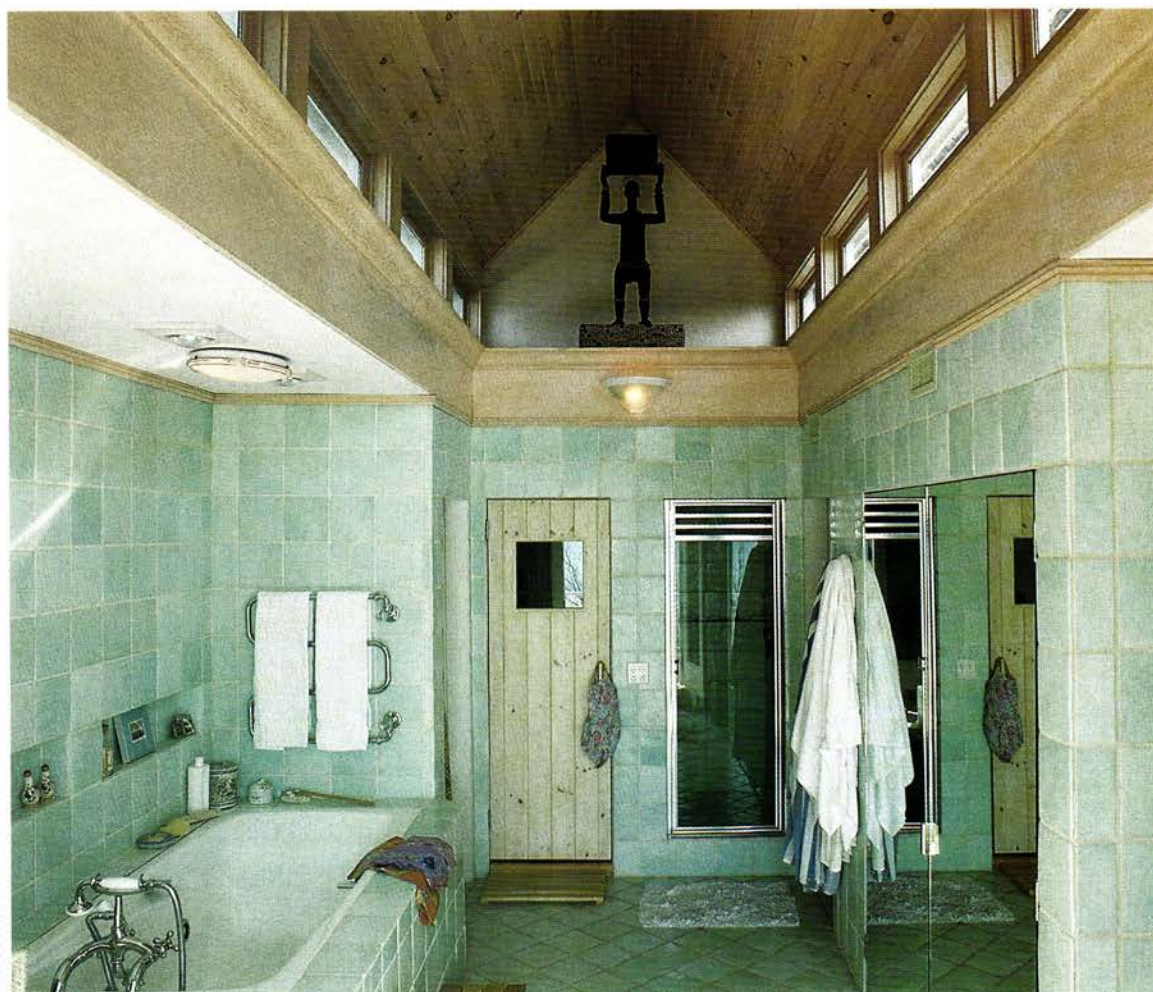
"FROM INDONESIAN BATIK I learned to create surprising juxtapositions," Inger says. Weaving together old and new, rich China Seas fabrics (below) reflect the warmth of ancient fireplace and striking, newly stained, deep red floor. See Resources

THE GUEST bedroom/sitting room shows Inger's irreverence towards tradition. She mixes batik with Gianni Versace-designed prints, ancestor portraits and an 1800s steamer illustration. McBride's architecture encourages such contradictions: He exposed the room's roof peak, but retained its time-tested beams. The slender metal rail that encircles a sitting gallery above adds a new dimension to old structure. An interior balcony looks out into a double-height atrium that knits both parts of the house. "The salt-box dates to an era that was internal and protective," McBride says. "I had to take small rooms gently into open rooms that recognize the sun and air, wind and summer."





NEW VIEWS FOR
THE BATHROOM:
IT'S A HAVEN FOR
BODY (AND SOUL)
TREATMENT



McBRIDE CALLS THE HOUSE "an Alice-in-Wonderland adventure." A bookcase (left) swings open to reveal a hidden passage from tiny master bedroom (below) to princely bath. Practical luxury abounds with sauna, whirlpool bath and washer/dryer.



ONCE THEIR eight children, respective kids-in-law, assorted grandchildren and dogs converge on weekends, "I need a room to retreat to," says Inger. She regroups in an office tucked snugly into the saltbox. Oz Elliott, now a Columbia journalism professor, has his cupolaed study overlooking the water, where "I can direct the fleet with one hand and type with the other." But their ultimate retreat is a shared one: a sybaritic master bathroom packed to its

crown molding with imaginative architectural extras: clerestory windows, a peaked ceiling and French doors leading to a waterfront deck. Inger contributed eclectic and unexpected "fixtures" of her own devising: translucent Mexican glass tile on walls and floors, African sculpture, bona fide furniture and mirrors—not built-ins—that give it the feeling of a full-fledged room. "The views relax me, but so do the pieces of family life and the curiously sentimental objects," says Inger, who traded off a large master bedroom to get her live-in bathing "salon."

"WHAT MORE DO YOU WANT in a room than a compelling harbor view, a bed and bookcases?" With storage hidden below the wooden bed, this sun-soaked retreat offers the serenity of the original house, without its Yankee severity. See Resources

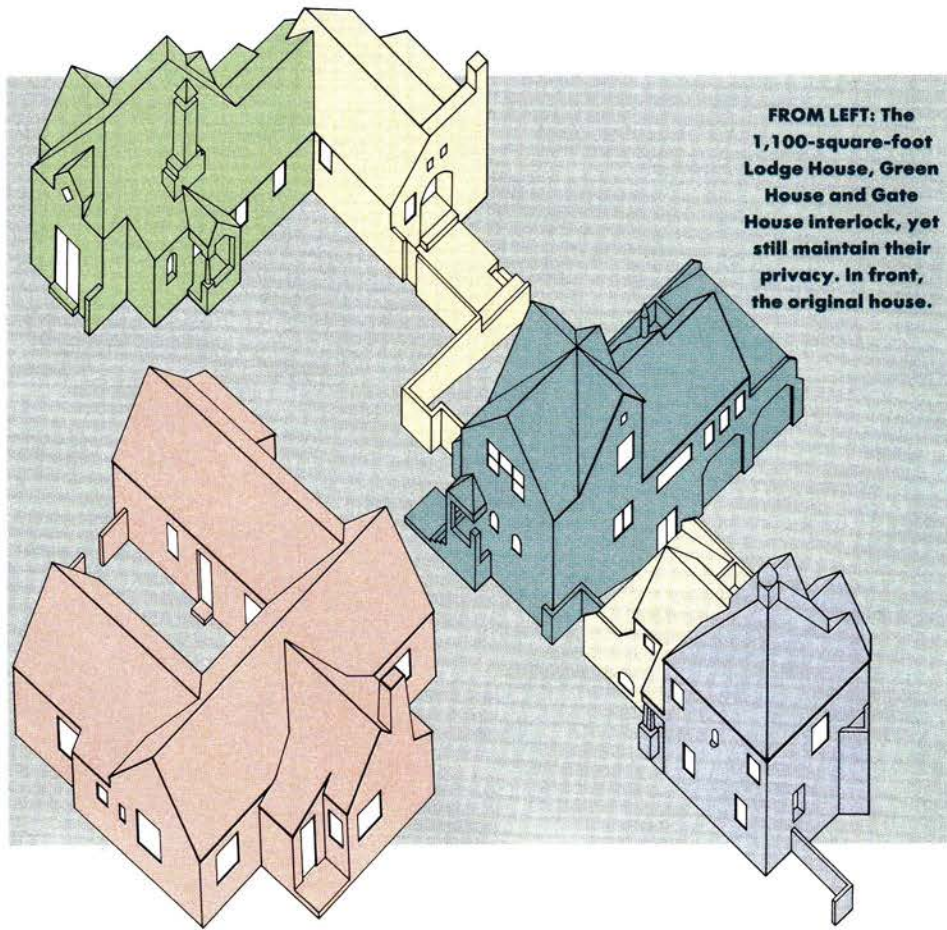


Village Life: The New Suburban Vision



OUR (NEW OLD) town: the 800-square-foot Green House (home to "town" founder Buckmaster) and the 950-square-foot Gate House have their best faces forward (right). The stucco contrasts sharply with corrugated metal garage doors at rear (left).

INSTANT NEIGHBORHOOD: Building on her dream, one woman brings small-town France to Main Street, California



FROM LEFT: The 1,100-square-foot Lodge House, Green House and Gate House interlock, yet still maintain their privacy. In front, the original house.

CLUSTERED AROUND an existing house on a $\frac{3}{4}$ -acre lot near Santa Cruz, California, these three newly conceived homes offer an irresistible alternative to dull-as-crabgrass designs for suburban living. Owned or rented separately,

each marries time-honored architectural touches nicked from the Continent and the meandering-side-streets feel of European villages with a decidedly hip sensibility. The result? An eclectic hamlet, with a sophisticated mix of materials and styles that continually nourish and refresh the eye.

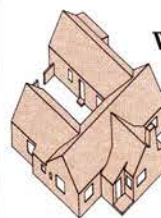
Which is what Barbara Buckmaster had in mind when she purchased the existing c. 1932 house, with a permit to build three more on the lot. Inspired by travels through France, Buckmaster envisioned "a community endowed with richness to stimulate your senses and recharge you emotionally. I like old things: metal roofs and mullioned windows, European-scale alleyways that offer constant surprises—gardens, statues, courtyards, overlapping periods of history. I've never been able to single out just one style of decorating for myself." Enter designer Mark Primack, who created a compound with the *illusion* of history, conveyed through juxtaposed textures, materials and shapes from seemingly disparate eras. Now a resident of her dream, Barbara says, "There's a sense of completion—of things being tied together."

Produced by Donna Warner and Diane Dorrans Saeaks; Written by Michael Walker; Architectural design: Mark Primack; Photographs by John Vaughan; Drawing by Joel Rosenberg

AS TIME GOES BY: View from the back-garden of c. 1932 home is pure (and private) small town. Cedar shingle and metal roofs, chimney pots and metal flues, new and antique windows evoke a Euro-village.
See Resources



LIKE THE small-town squares that inspired it, the compound's centrally located plaza is where the public and private lives of its residents merge. Barbara Buckmaster is at center; designer Mark Primack is at far right. *See Resources*



WHILE BARBARA Buckmaster was hardly seeking to cook up a miniature Utopian community when she bought the compound's original house, life in this hideaway has brought

home to her some enviable village traditions: The neighbors all look out for each other, and there are a few constant communal aspects (one owner's cat regularly makes social calls at everyone else's house). "It's like a small town," says Barbara. "Everybody stops and chats." Credit designer Mark Primack's novel use of architectural details—as well as conventional and exotic building materials—with turning less than an acre of California into Barbara's wistful vision of European village life. Relying on an outfit of crack local craftsmen, he fashioned her Old World desires into a confection of cool stucco using inventive and cost-effective techniques. Though the overall style is cosmopolitan—a bit of Europe, a bit of California—Primack's main consideration was "taking advantage of regional talent as well as regional materials. I've learned not to bother designing something that can't be produced locally."

Buckmaster relishes the human-sized scale that Primack employed. The central plaza "is a magnet for neighbors and kids," says Barbara. "It draws people from their homes. We have musicians and spread out food—it's like a European street." With the urbanity of a village, Primack points out. "It has the crowded lane, the sill-block curves that form the foundations of the houses, the arbors, a few cars. It's a public—and private—place."

GEORGIA ON my mind: An O'Keeffe-sanctioned steer skull adorns the white stucco walls of the compound's original house—a mute answer to the elk antlers that grace the entrance to the nearby Lodge House.





DETAILS ENRICH every corner of this town: Materials are sophisticated and rude, old and new. Top left: A fir column of modified Tuscan design (made by a local craftsman) smoothly complements rough-hewn stucco and cast-iron arched window salvaged from France. Top right: Scored concrete block, scrap slab of pink marble, clear-heart redwood and tapered fir post meet on the Gate House porch. Like O'Keeffe, Primack knows the visual power of a gate. Note the deliberately out-of-whack peep-hole (below).



MEMORY AS ARCHITECTURE: From stone to stucco to redwood, details give the illusion of design aged gradually over time

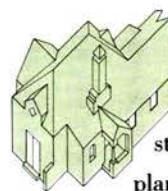




PRIVATE VIEWS: “Everywhere you look, a surprise greets the eye. And the living is as rich and real as the architecture”



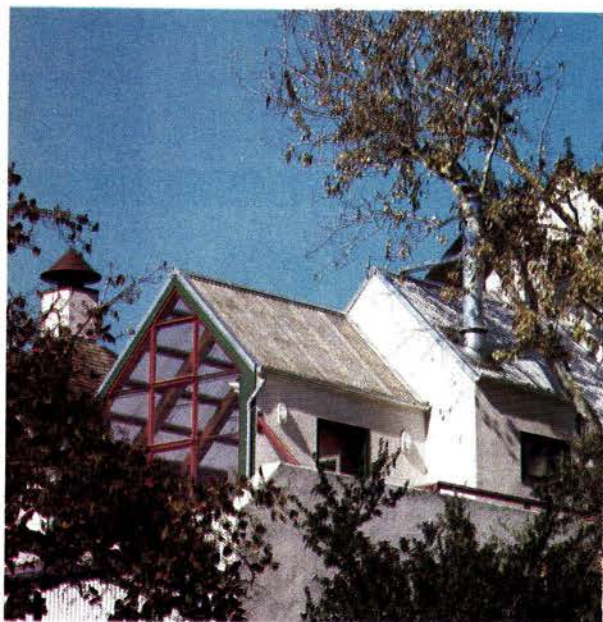
USING LOCAL craftsmen, designer Primack turned copper gutters into sconces (right), fashioned plain stainless steel into sculptural stove hood (far left). Brass restaurant-style door guards (right) cost \$5 at a flea market. Walls get Zinfandel-like blush from pigmented plaster hand-trowled over sheetrock. *See Resources*



THOUGH THIS putative village's number-one resident originally envisioned a strict 19th century European plan for its new houses, designer

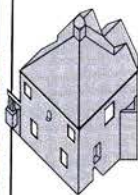
Mark Primack delighted Barbara Buckmaster by citing destinations from all over the architectural map. In the Lodge House, 1880s Europe (the dormer window and 14-foot peaked ceiling) meets 1980s California (flat-paneled mahogany gives benches and kitchen cabinets a stripped down, informal feel). With the help of skilled local craftsmen “who weren’t afraid to try things out of the ordinary,” Primack cut costs by fabricating dramatic designs from commonplace or remaindered materials. His masterpiece of salvage: the fireplace’s panchromatic face, fashioned from 14 types of leftover concrete blocks.





THE GREEN House's namesake features three walls of windows, plus awning-type panes that open. In a design-boosting, cost-saving masterstroke, Primack ar-

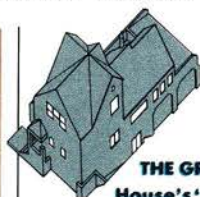
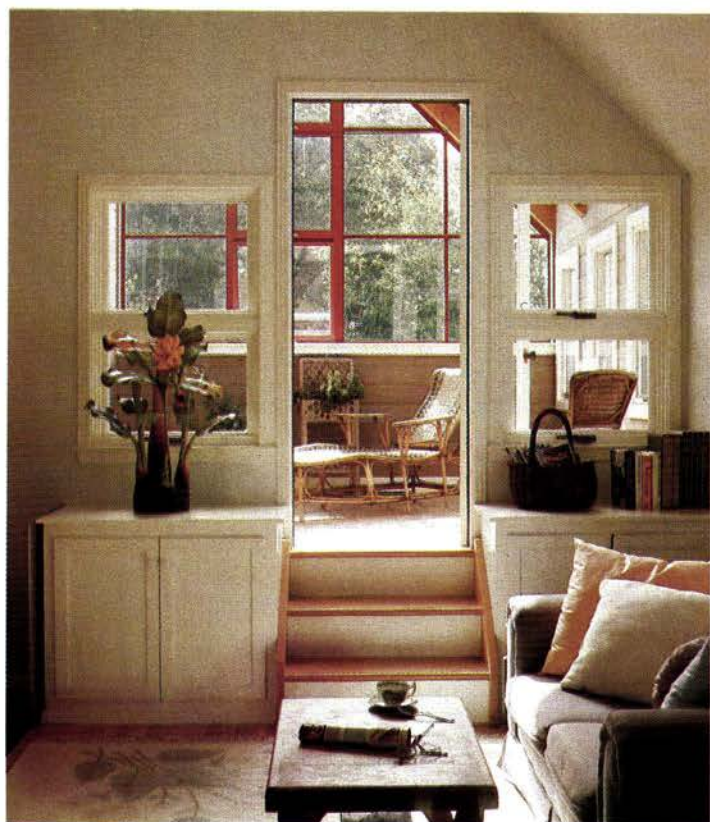
mored the atrium's roof in inexpensive corrugated fiberglass, which filters intense sunlight by day and glows like a Japanese lantern at night. *See Resources*



NAMED FOR ITS sentry location on the driveway, the Gate House shows how a brand-new house can be subtly backdated, while remaining emphatically in the

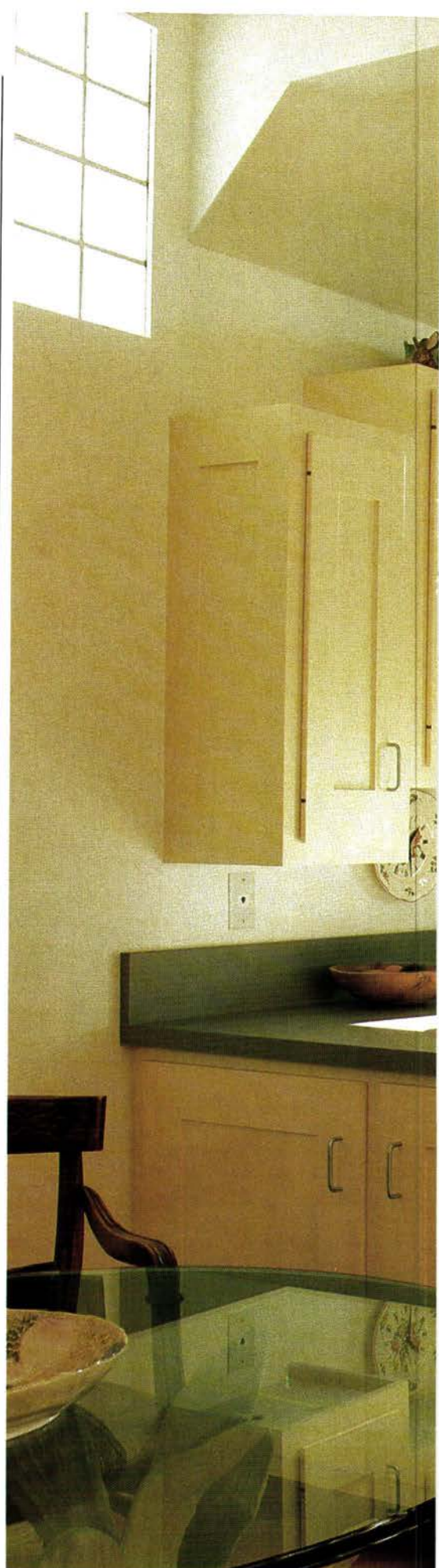
here and now. "Barbara liked the feeling of traditional architecture, disliked things that looked too new. I explained to her that what she really liked were things that had occurred naturally over time." So Primack invested each house with a make-believe history—"a subtle sense that this didn't happen all at once"—by arranging primary rooms (kitchen, dining, living) straight and square within the floor plan; supplementary rooms (kitchen pantry, far right) are built at angles, as if additions to the "original" house. (The exteriors achieve a similar time-illusion, with roofs of cedar shingles and metal.) "Endow a home with a personal history," says Barbara, "and you enrich your sense of belonging to it."

LOCAL HEROES: Says designer Primack, "Regional architecture really means taking advantage of regional talent"



THE GREEN House's "out-door room" is separated from the living room by glass door and windows (left).

THE GATE House kitchen (right), though all sleekness and light, manages to imply middle-age. Primack chose cabinets of differing sizes, then mounted them in a staggered fashion—they look like they were put up piecemeal. Then he added a splash of latter-day style with gray Formica countertops and a slab of granite.







Grumpy is the green bean never garnished with Bertolli.

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LIFE DURING THE SUMMER should be simplicity itself. So should cooking. You don't have to put much thought into it, just this: What's ripe—and ready to go, like vegetables at their peak. You can catch your favorite green market or roadside stand. But what could be *better* than cooking from your own garden?

If you've been green-thumbing through the best new seed catalogs, you know we've come a long way from the hardware packets with the big Dumbo melons and super-turnips that looked like Warhol had done them: larger-than-life vegetables born to underseason and overcook.

Not so the new gourmet garden. Look what's coming up. Fin de Bagnol, chicoree frisée, radicchio, Chioggia beets, haricots verts—even the names are mouthwatering. Tomatoes have a new no-beefsteak take: yellow pear and golden cherry. And herbs are growing rampant with possibility—Chinese chives, French sorrel, unusual thymes like lemon. Mesclun sets a new salad standard, and growing baby vegetables is no big deal. So don't tromp down to the garden with an agenda—just a big basket. And do some delicious discovering.

Produced by Donna Warner; Written by William L. Hamilton; Photographs by Langdon Clay

A food critic at work: easy eats

POSEY'S PICK of the crop: Loved the Nantes carrots, entranced with the baby corn, devoured the piccolo Italian basil, but turned up her nose at the rosemary . . . See Recipes

Cooking from the Garden

• THE NEW AMERICAN CUISINE •

IN THIS DOWN-TO-EARTH PARADISE, THERE ARE GLORIOUS FOUR-STAR MEALS IN THE MAKING



THIS SUMMER, INSPIRATION IS HOMEGROWN. THE BEST GOURMET GREEN MARKET IS YOUR OWN GARDEN



Sage advice: a thyme-ly frittata

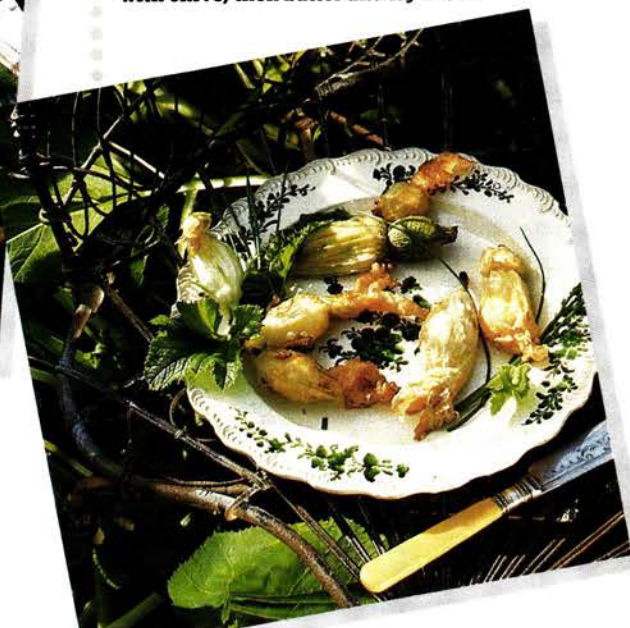
ZUCCHINI IS one of summer's too-much-of-a-good-thing. This herb frittata will squash any complaints. Its basic egg and cheese showcases delicate zucchini, plus fresh sage and thyme. Sparkling lemon zest gives it a lovely clean-palate edge. *See Recipes and Resources*

Pizza? Pick a peck of peppers....

A RAINBOW of ripe peppers refreshes our favorite lunch in the sun. Red pepper puree provides the base for a yellow pepper, mozzarella and baby bush basil topping. Try a fried tortilla crust (left) and different basil.

Our zucchini blossoms with ideas

NEW SQUASH varieties, like Romano F1, have been developed specially for their flowers. We stuff them with goat and ricotta cheese herbed with chive, then batter and fry them.



Tomatoes ripe? Cool soup with pesto

NOTHING BRINGS peace to the mind during these hot days like a fresh tomato soup. And its only *really* possible when tomatoes are at the height of their season—now. We've used our new favorite—golden yellow tomatoes—simmered with shallots and apple, then pooled the soup with red tomato and colorful pesto.



Feeding guest gardeners—easy as pie

THE PERFECT summer lunch is a picnic—whether you've stormed the beach or tossed your bedspread down outside the back door. Bring along our torte baked with a filling of eggs, ricotta, ham—and red chard. Try spinach, too, or cress. Even the crust has a garden touch in it—fresh parsley.

THE IDEA IS TO MAKE YOUR KITCHEN JUST A QUICK STOP BETWEEN THE HARVEST AND THE FEAST



Three-bean salad? Count again....

OUR YOUNG bean salad includes the exciting new gardeners' choices you rarely see at market—real haricots verts and cranberry beans. And our vinaigrette features oregano flowers—they taste as good as they look. *See Recipes*

These are salad days for the cook

THE TRUE TRIBUTE to a garden—a *salade composée*. Show off a little, with your "private stock" produce, including borage, tiny cerise radishes, new potatoes, "butter and sugar" corn (there's a reason they call it that . . .), frisée, basil and a pink pepper-corn and rice wine vinaigrette.

August's abundant with small treasures—baby vegetables. They make easy pickles

"I LOVE TO CAN and jar, but I never have the time," says Annie Farrell, a commercial organic farmer who pioneered the notion of small vegetables in New York. Neither do we. So we asked for her recipe. "It's the simplest thing in the world. You can use almost any small vegetable. No preliminary soaking is re-

quired—just pack the jars beautifully (Annie includes edible flowers) with a garlic clove, a small dill head, a red chili pepper and mustard seeds in each. Then pour in homemade brine and seal. Being able to just open a jar in the dead of winter—and have courgettes! You can't get that *anywhere* else." We know.



BRADLEY OLMAN



Summer cooking—like the living—should be easy. As easy as wandering down to your garden, basket in hand. Here are some glorious four-star meals, featuring seasonal stars of the earth

LEMON ZUCCHINI FRITTATA

S E R V E S 4 T O 6

- 2 small zucchini, thinly sliced
- 2 small onions, thinly sliced
- 1 tbsp. olive oil; 8 eggs
- 1 tsp. fresh thyme leaves
- 4 or 5 fresh sage leaves
- ½ cup grated cheddar cheese
- ½ cup cream cheese
- Zest of one lemon
- Salt and pepper

● Preheat oven to 400°. Sauté onions and zucchini quickly in olive oil over medium heat. Spread out in a greased ovenproof baking dish. Mix remaining ingredients and pour over zucchini and onions. Put in oven; bake until frittata puffs and is firm in center, about 25 to 30 minutes. Serve hot or at room temperature with salsa.

PEPPER PIZZA

S E R V E S 4

DOUGH:

- 1 pkg. dry yeast
- 2¼ cups warm water
- 4½ cups all-purpose flour
- 1 tbsp. salt; 3 tbsp. olive oil

● Mix yeast and water; proof. Combine flour, salt; pour in yeast and water; add oil. Stir until mixed together. Turn out and knead for 10 to 15 minutes. Put in a bowl and let rise for about 2 hours.

TOPPING:

- 10 red peppers, roasted and peeled
- 1 cup fresh basil leaves
- ½ cup olive oil
- 2 yellow peppers, cut into strips
- 2 lbs. fresh mozzarella cheese, sliced
- Fresh basil, salt, pepper

● Preheat oven to 400°. Puree 8 of the peppers with basil and olive oil. Divide dough into four portions and roll into individual pizzas, about 8 inches each. Top with red pepper puree, red and yellow pepper strips, mozzarella, fresh basil, salt, pepper. Bake 20 to 30 minutes until crust is golden brown. Serve.

FRIED ZUCCHINI BLOSSOMS

S E R V E S 4 T O 6

- ½ cup ricotta cheese
- ½ cup goat cheese
- 3 tbsp. chopped chives

- 12 to 15 zucchini blossoms (closed)
- 1 egg yolk; ½ cup flour
- ½ cup ice water
- Salt and pepper to taste

● Mix cheeses and chives. Put mixture into a pastry bag and pipe into center of the zucchini blossom, leaving enough room at the end of blossoms to pinch closed. Refrigerate. Mix together the remaining ingredients until well-blended. Heat about 3 inches of vegetable oil in a saucepan over medium-high heat. Remove blossoms from refrigerator and dip into batter. Put them into hot oil immediately and fry for one to two minutes until golden brown. Serve.

GOLDEN YELLOW TOMATO SOUP

S E R V E S 4 T O 6

- 1½ lbs. yellow tomatoes
- 2 tbsp. butter
- 4 shallots, peeled and minced
- 2 cloves garlic, peeled and chopped
- 1 apple, peeled and chopped
- 2 cups chicken stock
- ¼ cup dry white wine
- Salt and pepper
- 1 red tomato, skinned, seeded, pureed
- ¼ cup fresh basil leaves
- ¼ cup pesto (puree ⅓ cup olive oil, ½ cup basil leaves, 1 clove garlic)

● Drop yellow tomatoes into boiling water for 30 seconds. Remove and put into cold water immediately. Remove skins. Melt butter in a saucepan; add yellow tomatoes, shallots, garlic, apple. Sauté 5 minutes over medium heat. Add stock and wine; simmer for about 20 minutes. Add salt and pepper to taste. Puree in a food processor until smooth. Serve cold with a swirl of fresh red tomato puree and basil pesto.

SWISS CHARD TORTE

S E R V E S 6

PASTRY:

- 2 cups all-purpose flour; ½ tsp. salt
- 1 stick cold unsalted butter, cut up
- 1 egg plus one egg yolk; ¼ cup milk
- 2 tbsp. chopped parsley leaves

● Combine flour, salt and butter in a food processor. Pulse until mixture is the texture of coarse cornmeal. Mix in egg and yolk. Add milk and parsley; mix until pastry comes together on one side of bowl. Remove and refrigerate for a few hours.

TORTE:

- 3 eggs; 1½ cup ricotta cheese
- 1 cup parsley leaves
- 1 lb. ham, thinly sliced
- 1 lb. Swiss chard; 2 scallions, sliced

● Preheat oven to 375°. Remove pastry dough from refrigerator and roll into a circle large enough to cover bottom and sides of 9-inch springform pan. Put dough into pan; refrigerate. In a small bowl, mix eggs, ricotta and parsley. Layer this mixture with ham and Swiss chard, ending with ricotta mixture. Sprinkle with scallions. Bake for 45 minutes to 1 hour, until cheese mixture is set and crust, golden. Serve warm or at room temperature.

MIXED BEAN SALAD

S E R V E S 4 T O 6

- ¼ lb. each broad beans, wax beans, French green beans, green beans
- 1 cup each cranberry and lima beans
- 2 tbsp. red wine vinegar
- 1 tbsp. lemon juice
- ½ cup vegetable oil; ¼ cup olive oil
- 1 clove garlic, minced
- 1 tbsp. cracked black pepper
- Salt; ¼ cup fresh oregano leaves and flowers

● Blanch all beans until just tender; drain; set aside. Mix rest of ingredients; toss with beans. Serve at room temperature.

SUMMER VEGETABLE SALAD

S E R V E S 4

- 8 California white potatoes
- 2 ears "butter and sugar" corn
- 12 radishes
- 1 small head of garden lettuce
- ½ cup fresh basil leaves
- ¼ cup fresh borage leaves
- 1 tbsp. cracked pink peppercorns
- 1 tbsp. rice wine vinegar
- ¼ cup vegetable oil
- ¼ cup olive oil

● Steam or boil potatoes until tender, about 10 to 15 minutes. Blanch ears of corn; remove kernels from cob. Arrange vegetables and lettuce on 4 plates. Garnish with herb leaves and flowers. Mix peppercorns, vinegar and oils. Spoon on salad.

PICKLING BRINE

F O R 6 T O 8 P I N T S

● Combine ¼ cup uniodized salt, 1 tbsp. dill seeds, 2½ cups sugar, 2½ cups water, 2½ cups cider vinegar, ¾ tsp. tumeric and ¼ tsp. ground cloves; boil; pour into pickling jars, covering contents; seal. ●



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Continued from page 70

lemony endive sauce. He didn't even mention Dover sole or roast beef once.

Not far from Bibendum geographically, but in a different world stylistically, is **Turner's**—a calm, genteel sort of place, dressed in cream and pale yellow and light blue, wainscotted and spot-lit, in an old house on posh, quiet Walton Street. The eponymous Brian Turner, an amiable Yorkshireman who takes diners' orders himself between bouts in the kitchen, was chef at the aforementioned Capital Hotel, and still cooks the delicately crafted, French-accented Anglo-modern food for which he was so consistently acclaimed in that earlier venue. It was at Turner's that I had had that delicious lunch the day that Norman called. Otherwise, I might well have taken him there instead of to Bibendum to illustrate to him the wonders of contemporary British cooking—and given him, perhaps, his sole and roast beef in the form of Turner's ethereally light, garlic-spiked sole *brandade* and perfect French-style *côte de boeuf* with bone marrow. We would certainly have finished with some of the first-rate cheeses the chef himself presents with such justifiable pride. My only complaint about these is that they are entirely French. "We just can't get good British cheeses on a regular basis," Turner complains.

Don't try telling that to Sally Clarke of **Clarke's** in Notting Hill Gate. Both in her restaurant and in her little bread/wine/cheese shop, **& Clarke**, next door, she stocks an extraordinary selection of regional farmhouse cheeses from all over the British Isles—not just the best cheddar, stilton, caerphilly and such you've ever had, but such rarities as cotherstone, Pant y Llyn, gubbeen, thixendale and Beenleigh blue. There's more to Clarke's than cheese, though. The daily prix fixe lunch menu offers three appetizers (spinach and parmigiano gnocchi or grilled beef kebabs with spicy peanut sauce, for instance), as many main dishes (marinated halibut filet or a lamb-and-baby-turnips stew, perhaps) and cheese or dessert (strawberry and pistachio trifle was one recent choice). Dinner is a single fixed-price menu nightly, à la Chez Panisse. Some typical Clarke evening specialties: deep-fried squid and monkfish with herb mayonnaise, marinated salmon and leek frittata, grilled chicken with shallot butter and deep-fried parsley, plum tart with sugared rose petals. Though Clarke is English-born, she worked at Michael's and the West Beach Café in Los Angeles, among other California restaurants, and her food is thus often described locally as "California cuisine." I wouldn't call it that—it's too much Clarke's own, and has too many English references—but it is certainly fresh and smart and well-

made enough to do any top Californian chef proud.

My most surprising recent meal in London was a lunch one day at **The River Café** near Hammersmith, in a design-studio complex on the banks of the Thames. The chef-owners here are Rose Gray, an Englishwoman who cooked for some years in New York (she was the original chef at Nell's, for instance) and Ruth Rogers, an American with no previous professional cooking experience, married to English architect Richard Rogers (designer of the city's controversial new Lloyd's of London building, and, with Renzo Piano, of the no-less-controversial Centre Pompidou in Paris). Rogers, who has his own offices in the complex, designed the restaurant very simply, with white walls, black tables and Breuer chairs, and Beaubourgeois red and blue accents here and there—and I suppose the look of the place led me to expect food that would be somehow cool, spare, angular. Instead, I found it to be warm-blooded, opulent, attractively soft-edged, occasionally English-eclectic in style (smoked eel with new potatoes, for instance) but more often rustically, addictively Italian—red chicory with warm anchovy-rosemary dressing, fava bean salad with Parma salami and summer savory, grilled John Dory with fennel, charred grilled marinated leg of lamb with polenta and charred whole baby zucchini, a wonderful crumbly *sbriciolona* cake, and so on—all of it supremely confident and flawlessly balanced in flavor. (Neighborhood restrictions currently allow the River Café to open only for lunch, Monday through Friday, although permission for evening hours is in the works.)

As good as I think Hopkinson, Turner, Clarke, and Gray and Rogers are, each in his or her own way, I suspect that the best young chef now cooking in London might well be Alastair Little, an absolutely first-rate craftsman who mixes French, Italian, English and assorted Asian flavors and techniques into an unusual but unpretentious cuisine of his own. One evening at his little 12-table black-washed-and-strip-lit Soho storefront establishment, itself called **Alastair Little**, I tasted luxurious pappardelle with fresh morel sauce, vivid Alice-Waters-style *bruschetta* with olives, tomatoes,

Continued on page 99

Alastair Little might well be the best young chef in London today



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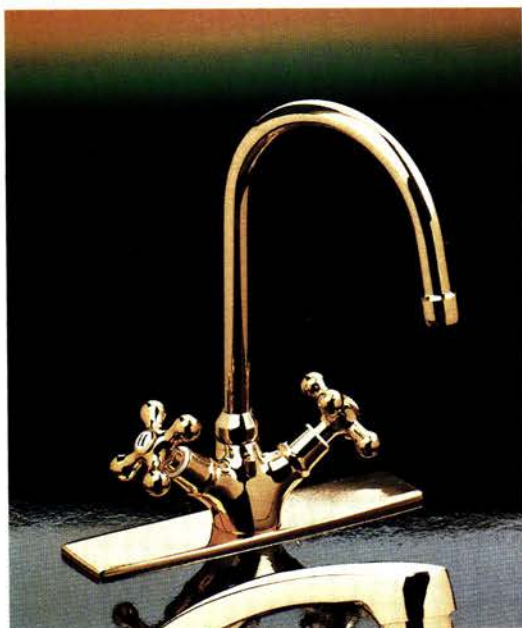


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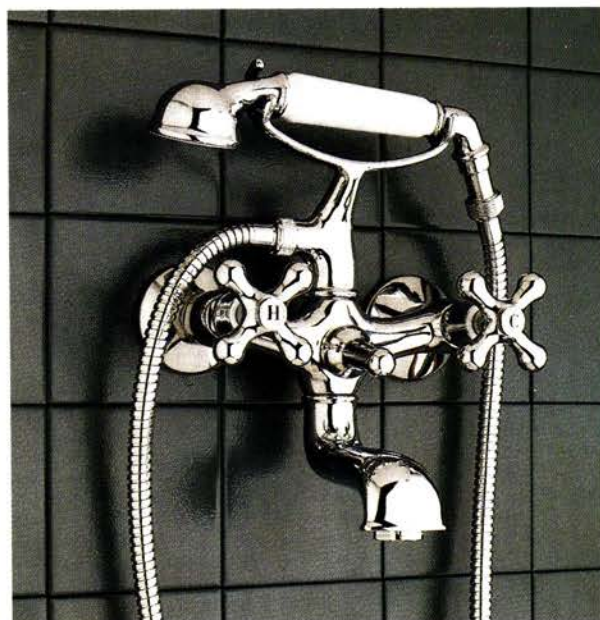
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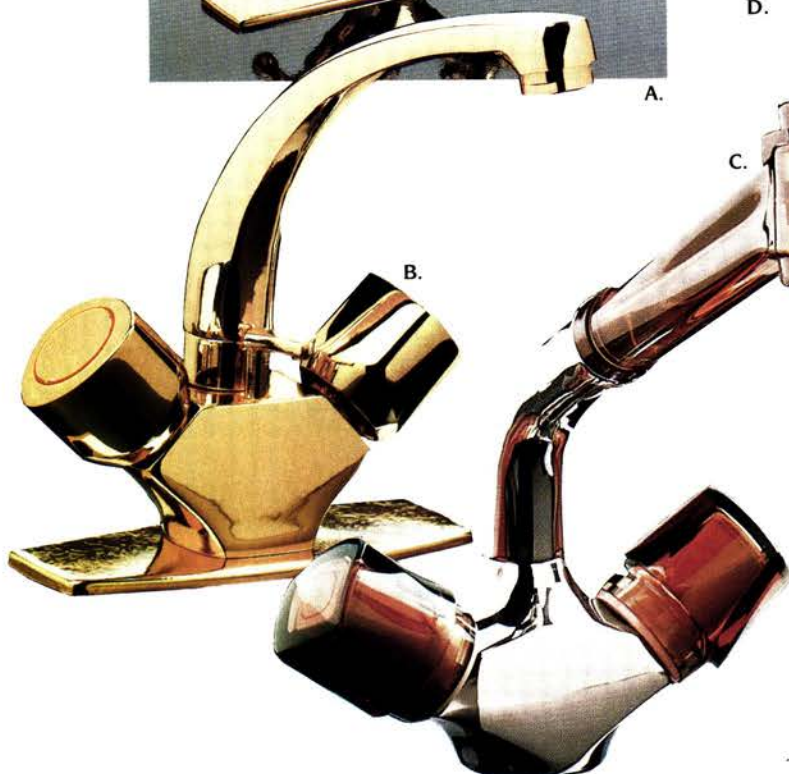


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EMPIRE BITES BACK

Continued from page 96

basil and sweet peppers, delightful gridle-fried scallops in spicy soy dressing, a very good peppery chicken breast with *pancetta* and spinach, excellent braised sweetbreads with diced vegetables and a perfume of tarragon (an herb that not one chef in 10 knows how to use correctly) and a lovely, lovely slab of beef in a homey caramelized onion sauce—all of it perfectly cooked and perfectly seasoned, and somehow both bold and subtle at the same time. A selection of good British and Irish cheeses (from the same supplier that Sally Clarke uses), nice homemade desserts, good wines and attentive but unobtrusive service added to the meal's pleasant flavor.

Other noteworthy new or newish London restaurants include: **Kensington Place**, where chef Rowley Leigh prepares carpaccio with arugula salad, salmon mousseline with pickled lemon sauce, beef with shallot sauce and other new-bistro dishes in a good-looking black-and-brown-and-gray wool-and-raw-metal interior designed by Julyan and Tess Wickham; **Joe's Cafe** (pronounced "Caff"), owned by influential Moroccan-born designer/retailer Joseph Ettedgui (of the Joseph shops), which dishes up above-average English/French/Italian café food (salmon cakes, bangers and mash, tagliatelle with fried squid, *poulet basquaise*) in a vaguely sinister-looking interior, all black and chrome and terra-cotta, bisected by structural steel cables; **Harvey's** where accomplished French-inspired chef Marco-Pierre White serves sea bass with lobster mousseline, Bresse pigeon with wild mushroom ravioli and a stunningly beautiful presentation of oysters with tagliatelle and caviar, among other extravagances (but where the unfledged young French waiters ought to spend less time polishing glasses and more time refilling them); and **Jams**, a convincing translation of Jonathan Waxman's late New York restaurant of the same name (now called Jonathan Waxman's), serving cornmeal crêpes with barbecued duck, tuna Yucatan with spicy orange salsa and other such Americana—what *we*, as it were, know how to cook over *here*. ●

WHAT IS DECONSTRUCTIVISM?

Continued from page 50

strong vaults, room for those endless lunch-hour lines—and, most important, good minds on the board of directors.

"Buildings change use all the time," points out Bernard Tschumi, dean of Columbia's Graduate School of Architecture, whose 75-acre Parc de la Villette project in Paris appears in the MoMA show. In it, a series of *folies* can serve any number of public recreation uses, as restaurants or galleries or piano bars, convertible at will. And if we don't all "read" a building in quite the same way, it better reflects what Tschumi calls the "random encounters" in today's cities: faces flashing by, a wailing siren, snatches of conversation overheard.

● **Is this the shape of building to come?**

● Of course not. First, it's a pluralistic age we live in. "The world is becoming deregulated," Tschumi says. Common sense tells us that what works on the scale of a public building may be chilling in the home. Certainly, the whimsy of an intricate single building is the stuff of confu-

sion when mindlessly multiplied to create entire cities. And a deconstructivist hospital may well be laughable.

Secondly, as opposed to modernism's overweening charter, deconstructivism is *not* a school. To each architect his own convictions, except for the intense inquiry into building, which all the disparate projects on show seem to share.

● **Is there life after deconstructivism?**

● You bet. Frank Gehry is proof. Only two early residences are shown: the unbuilt 1978 Familian house and Gehry's ever-evolving Santa Monica home. Both subvert a rational framework with the deformities Johnson is adamant about. But Gehry's moved on since: In a Brentwood residence (see page 48) under construction, he's advanced from tampering with the underlying order of a single structure to rich assemblage and the livable house-as-village. But Gehry may be the exceptional exception; expect a lot of rip-offs in the show's wake. With luck, this'll merely be the Year of Living Dangerously—not Apocalypse Now. ●

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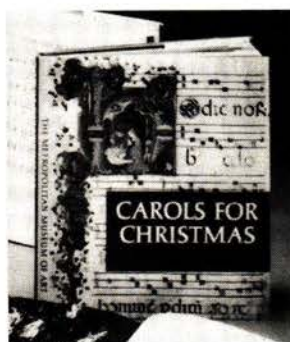
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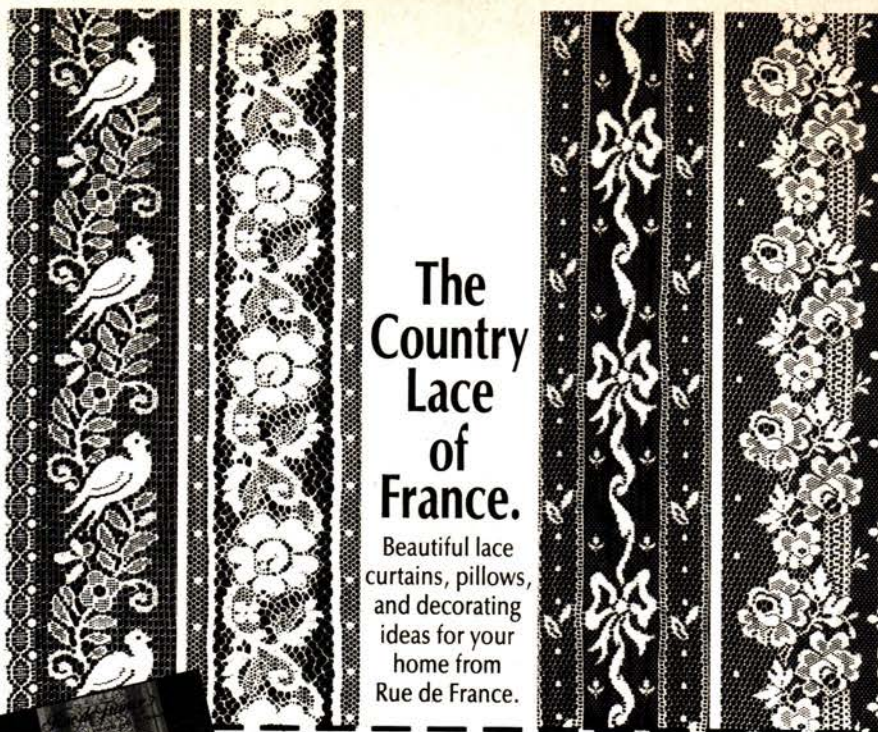
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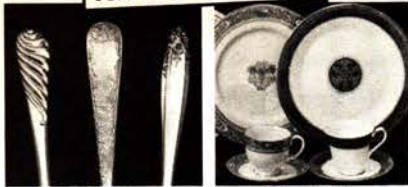
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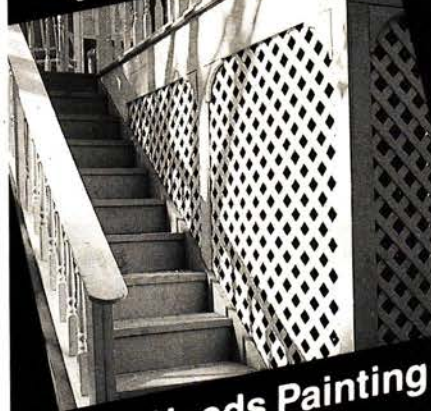
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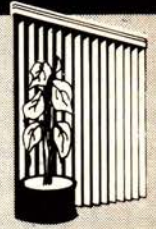
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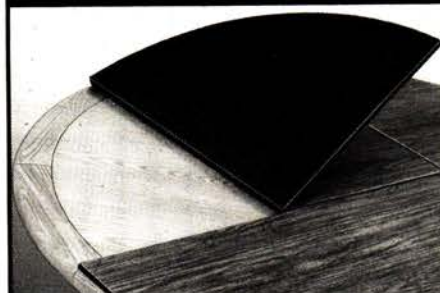
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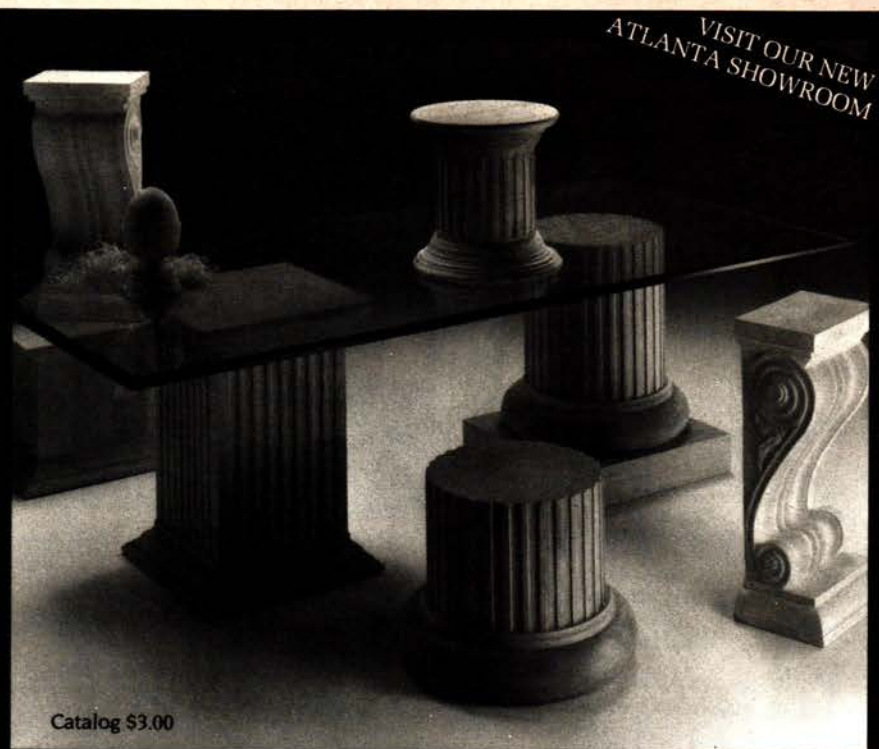
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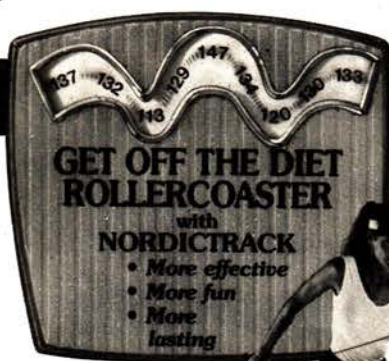
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Here are our resources: retail, mail order or manufacturers who can tell where to get their products as seen on our pages

COVER

See resource listings for "Shaking Up the Saltbox," story below

SCHOOLBOY'S REVENGE

(See page 54)
Paul Smith, 108 Fifth Ave., NYC 10011

MODERN GOTHIC

(See page 58)
Available at Bloomingdale's, 1000 Third Ave., NYC 10022

PRINCE OF WELDS

(See page 61)
Available through special order at Furniture of the Twentieth Century, 227 W. 17th St., NYC 10011 and at Paul Kasmin Gallery, 580 Broadway, NYC 10012

BLACK AND WHITE

(See page 62)
Available at Detail, 345 W. Broadway, NYC 10013 and through architects and designers at Christopher Hyland, Inc., 979 Third Ave., Suite 1708, NYC 10022

SCION OF THE TIMES

(See page 64)
Available at Barneys, Seventh Ave. and Seventeenth St., NYC 10011

SHAKING UP THE SALTBOX

(See pages 72 and 73)
Architect—Nate McBride, McBride & Associates, 560 Broadway, Suite 501, NYC 10012
Interiors—Inger McCabe Elliott, China Seas, Inc., 21 E. 4th St., NYC 10003

Contractor—Paul Deschenes, Paul Deschenes Company, 21 Cedar Lane, Noank, CT 06340

(See page 72)
(Photo, lower left)

Chair cushion fabric—"Lim Bamboo," in indigo by China Seas, Inc. available through architects and designers at China Seas, Inc., 21 E. 4th St., NYC 10003

Bench cushion fabrics—"from left to right" "Parang," by Iwan Tirta; "Nittik"; "Lim Large Flower" all by China Seas, Inc.

Fabric—"draped over chair" one-of-a-kind batik sarong by China Seas, Inc.

All furniture, angel—private collection

(See page 73)

Landscape design—Bonnie McLean, Box 94, Stonington, CT 06378

Church pews, wicker, cast-iron furniture, elephants, umbrella—antique, private collection

Fabric—"on cast-iron bench on left" "Cirebon," by China Seas, Inc.

Curtains—"Madagascar," in white by China Seas, Inc.

(See pages 74 and 75)
(Photo, left)

Couches, chaise, coffee table, tray-topped table, accessories—private collection

Desk, Windsor chair—antique

Rugs—"near corner" antique, private collection; (middle) antique, purchased at Thomas Woodard American Antiques, 835 Madison Ave., NYC 10021; (far corner) available through architects and designers at Stark Carpet, 979 Third Ave., NYC 10022

Fabric on couches—"Night and Day Stripe," in balilblue/ adobe by China Seas, Inc.

Batik pillows on couches—"from left to right" "Lim Meng-gala," in yellow; "Bunga," in aqua both by China Seas, Inc.

Fabric on chaise—"Indramayu," in white/balilblue by China Seas, Inc.; **Upholstery work**—Mr. Woerner, 10 Old Boom Bridge Rd., Westerly, RI 02891; **Curtains**—"Madagascar," in white by China Seas, Inc.

Curtain fabrication—Gunilla Peters, 30 Stanton Lane, Pawcatuck, RI 06379; **Dining table, gold-framed mirror**—antiques, private collection; **Benches**—made by Paul Deschenes Co., 21 Cedar Lane, Noank, CT 06340; **Large bowl**—antique; **Small painting**—"above desk" by K.B. McCabe, 790 Riverside Dr., NYC 10032

(Photo, upper right)

Stair—designed by Michael Horowitz, McBride & Associates, 560 Broadway, Suite 501, NYC 10012; built by John Baker, Wildflower Ironworks, RD 1, Addison, VT 05491

Tulip lights—"in basket" available at Jenny B. Goode, 1194 Lexington Ave., NYC 10028

All other objects—private collection

(Photo, lower right)

Landscape design—Bonnie McLean, Box 94, Stonington, CT 06378; **Masonry work**—Phil Murano, Murano Masonry, 129 Tower St., Westerly, RI 02891; **Landscape**—Nick Riordan, Landscape Unlimited, Box 452, Stonington, CT 06378; **Pool construction**—Scott Swimming Pools Inc., Washington Rd., Woodbury, CT 06798

(See page 76)

(Photo, far upper left)

Refrigerator—by Traulsen, available through Bob Lambert at Gringer Appliances, 29 First Ave., NYC 10003

Under-counter freezer—by Sub-Zero, available from Sub-Zero, Inc., Box 4130, 4717 Hammersley Rd., Madison, WI 53711

(Photo, center right)

Stove—AGA, available through Norman Faye/Apex Kitchens, Inc., 767 East Main Rd., Middletown, RI 02840

Tablecloth—"Bamboo Check," in black/white by China Seas, Inc.

Chairs—by K.B. McCabe, 790 Riverside Drive, NYC 10032

All other items—private collection

(Photo, lower right)

Fabric on bed—"Palms," by China Seas Inc.

Fabrics on pillows—"front center" "Rezzonico," by Gianni Versace for China Seas, Inc.; all others, batik from China Seas, Inc.

Fabric on bed—"Palms," by China Seas, Inc.

Paisley throw—Etro, available at Bergdorf Goodman, 1 W. 57th St., NYC 10019

Cushion—"on small chair" "Nittik," by China Seas, Inc.

Engraving—"of ferryboat" antique

(See page 77)

Fabric—"on chair to right" "Danielli," in multi by Gianni Versace for China Seas, Inc.

Fabric—"on balcony screen" "Foscari," by Gianni Versace for China Seas, Inc.

Upholstery work—Gunilla Peters, 30 Stanton Lane, Pawcatuck, CT 06379

Painting—by Herbert Morton Stoops, private collection

(See page 78)

(Photo, upper right)

Tilework—by Owen Coffey and Sons, 8 Park Pl., Niantic, CT 06357

Tile—no longer available

Tub—Kohler Co., Kohler, WI 53044

Heated towel rack—available through architects and designers at Paul Associates, 155 E. 55th St., NYC 10022

Light fixture—"above tub" "Arianna," from the Eleusia Collection, Express Light, IDCNY #2, 20-30 Thompson Ave., Long Island City, NY 11101

Light fixture—"below statue" Conran's Mail Order, Dept. MH, 1690 Oak St., Box 1412, Lakewood, NJ 08701

(Photo, lower right)

Bed—made by Endgrain Fine Woodworking, Al Harvey Rd., Stonington, CT 06378; **Fabric**—"on bedspread" "Jardin Exotique," by China Seas, Inc.; **Bedspread fabrication**—by Scroll for China Seas, Inc.; **Canopy**—"Siam," in white by China Seas Inc.; **Pillows**—assorted batiks by China Seas, Inc.; **Lights**—"on ceiling" "Arianna," from the Eleusia Collection, Express Light, IDCNY #2, 20-30 Thompson Ave., Long Island City, NY 11101

Hardware—"on door" Baldwin Brass Center, 1142 Second Ave., NYC 10022

(See page 79)

Tile—No longer available; **Curtains**—"Ceylon," in white by China Seas, Inc.; **Curtain fabrication**—Gunilla Peters, 30 Stanton Ln., Pawcatuck, CT 06379; **Sink, mirrors, bureau, silver frames**—antiques, private collection; **Fabric**—"on bureau" "Bunga," by China Seas, Inc.; **Hardware**—"on doors" Baldwin Brass Center, 1142 Second Ave., NYC 10022

VILLAGE LIFE

(See page 80 and 81)

Designer—Mark Primack, 512 Front St., Santa Cruz, CA 95060; **Landscape architect**—Janet Pollock, 512 Front St., Santa Cruz, CA 95060; **Builder**—Joel Herzel, 915 Third St., Santa Cruz, CA 95060; **Mason**—Tom Jacobson, 8071 Newton Dr., Felton, CA 95018; **Interior and exterior plaster**—Pipolo Brothers, 116 Francis Ct., San Jose, CA 95060; **Marble, granite**—Monterey Bay Marble, 143 Grove St., Watsonville, CA 95076; **Color consultant**—Charles Prentiss, 89 Spring Valley Rd., Watsonville, CA 95075; **Plumbing**—Can-Do Plumbing, Box 521, Soquel, CA 95073; **Landscape contractor**—John David, Prime Landscaping, 2441 Paul Minnie Ave., Santa Cruz, CA 95062; **Special plaza concrete paving**—Peter Hanson and Don Ware, c/o Mark Primack, 512 Front St., Santa Cruz, CA 95060; **Foundation and framing contractor**—Bill Schultz, 228 May Ave., Santa Cruz, CA 95062

(See pages 84 and 85)

(Photo, upper left)

Chairs—Wisteria Antiques, 2600 Soquel Ave., Santa Cruz, CA

95062; **Iron fireplace tools**—antique; **Chimney, fireplace concrete blocks**—Calstone, 1155 Aster Ave., Sunnyvale, CA 94086; **Copper light fixtures**—Ed Bogner Mechanical, 2106 Freedom Blvd., Freedom, CA 95019; **Cast-iron windows**—Wisteria Antiques, 2600 Soquel Ave., Santa Cruz, CA 95062

(Photo, far left)

Range—Whirlpool Corp., 200 U.S. North, Benton Harbor, MI 49022; **Stainless-steel exhaust**—Ed Bogner Mechanical, 2106 Freedom Blvd., Freedom, CA 95019

(Photo, near left)

Cabinetry—Harper-Franklin Architectural Woodworking, 123 Lee Rd., Watsonville, CA 95062; **Rug**—private collection

(Photo, right)

Chairs—Wisteria Antiques, 2600 Soquel Ave., Santa Cruz, CA 95062; **Interior and exterior plaster**—Pipolo Brothers, 116 Francis Ct., San Jose, CA 95060; **Custom woodwork** (columns)—Brian Faris, 124 Plum St., Santa Cruz, CA 95062; **Chimney and fireplace concrete blocks**—Calstone, 1155 Aster Ave., Sunnyvale, CA 94086; **Doors, door hardware**—Recycle Construction, 1575 38th Ave., Santa Cruz, CA 95065; **Diamond-shaped windows**—Brian Faris, 124 Plum St., Santa Cruz, CA 95062; **Copper light fixtures**—Ed Bogner Mechanical, 2106 Freedom Blvd., Freedom, CA 95019; **Screen, rug**—private collection; **Fire irons**—antique

(See pages 86 and 87)

(Photo, lower left)

Sofa—Susanna Noble & Associates Interior Design, 461 Isabel, Santa Cruz, CA 95060; **Wooden coffee table**—private collection; **Steel A-frame window**—Torrance Window, 1814 Abalone Ave., Torrance, CA 90501; **Wood windows**—Marvin Windows, Box 100, Warroad, MN 56763; **Chaise**—Wisteria Antiques, 2600 Soquel Ave., Santa Cruz, CA 95062; **Flower sculpture**—private collection; **Cabinets**—Harper-Franklin Architectural Woodworking, 123 Lee Rd., Watsonville, CA 95076

(Photo, right)

Cabinets—Harper-Franklin Architectural Woodworking, 123 Lee Rd., Watsonville, CA 95076; **Wood windows**—Pella Windows, available nationwide; **Sink**—Recycle Construction, 1575 38th Ave., Santa Cruz, CA 95065; **Light fixtures**—Recycle Construction, 1575 38th Ave., Santa Cruz, CA 95065

COOKING FROM THE GARDEN

(See page 89)

Table—Cobweb, 116 W. Houston St., NYC 10012; **Watering can, green rubber boots, white straw hat, sheepskin gloves, gardening tools**—Smith and Hawken Mail Order, 25 Corte Madera, Mill Valley, CA 94941; **Wire chair**—Howard Kaplan French Country Antiques, 35 E. 10th St., NYC 10003; **Round basket**—"under table" Le Fanion, 299 W. 4th St., NYC 10014; **Gardening basket**—"on table" Howard Kaplan French Country Antiques, 35 E. 10th St., NYC 10003

(See page 90)

(Photo, upper left)

Chair—private collection; **Watering can, gardening supplies**—Smith and Hawken Mail Order, 25 Corte Madera, Mill Valley, CA 94941; **Wooden bowl**—"with peppers" Cobweb, 116 W. Houston St., NYC 10012; **Dishtowel, pizza stone**—Williams-Sonoma Mail Order, Mail Order Dept., Box 7456, San Francisco, CA 94120-7456; **Green jar**—Le Fanion, 299 W. 4th St., NYC 10014

(Photo, lower left)

Table—Cobweb, 116 W. Houston St., NYC 10012; **Fluted baking dish**—Apilco, Elite Limoges, 225 Fifth Ave., NYC 10010; **Red-handled flatware**—Crown Corning, 5500 E. Olympic Blvd., Los Angeles, CA 90022; **Glasses**—Libbey Glass, a division of Owens-Illinois, One Sea Gate, Toledo, Ohio 43666; **Small dish**—"with salsa" Hall China Co., E. Liverpool, OH 43920; **Dishtowel**—Ad Hoc Softwares, 410 W. Broadway, NYC 10012

(Photo, lower right)

Wire chair—Howard Kaplan French Country Antiques, 35 E. 10th St., NYC 10003; **Plate**—Bardith Antiques, 1015 Madison Ave., NYC 10021

(See page 91)

Table—Cobweb, 116 W. Houston St., NYC 10012; **Clippers**—Smith and Hawken Mail Order, 25 Corte Madera, Mill Valley, CA 94941; **Plate, bowl**—Barneys, Seventh Ave. and Seventeenth St., NYC 10011; **Red-handled soup spoon**—Crown Corning, 5500 E. Olympic Blvd., Los Angeles, CA 90022

(See page 92)

(Photo, upper left)

Pitcher, goblet—Pierre Deux, 369 Bleeker St., NYC 10014; **Garden shears**—The Gardener, 1805 Fourth St., Berkeley, CA 94710; **Table**—Cobweb, 116 W. Houston St., NYC 10012; **Linen napkin**—Thaxton, 780 Madison Ave., NYC 10021; **All other items**—private collection

(Photo, upper right)

Platter—Barneys, Seventh Ave. and Seventeenth St., NYC 10011; **Table**—Cobweb, 116 W. Houston St., NYC 10012; **Napkin**—"Semi de Roses," in sage, Le Jacquard Français Mail Order, 200 Lover's Lane, Culpeper, VA 22701

(See page 93)

Green plate—Ad Hoc Softwares, 410 W. Broadway, NYC 10012

Gardening supplies—Smith and Hawken Mail Order, 25 Corte Madera, Mill Valley, CA 94941