

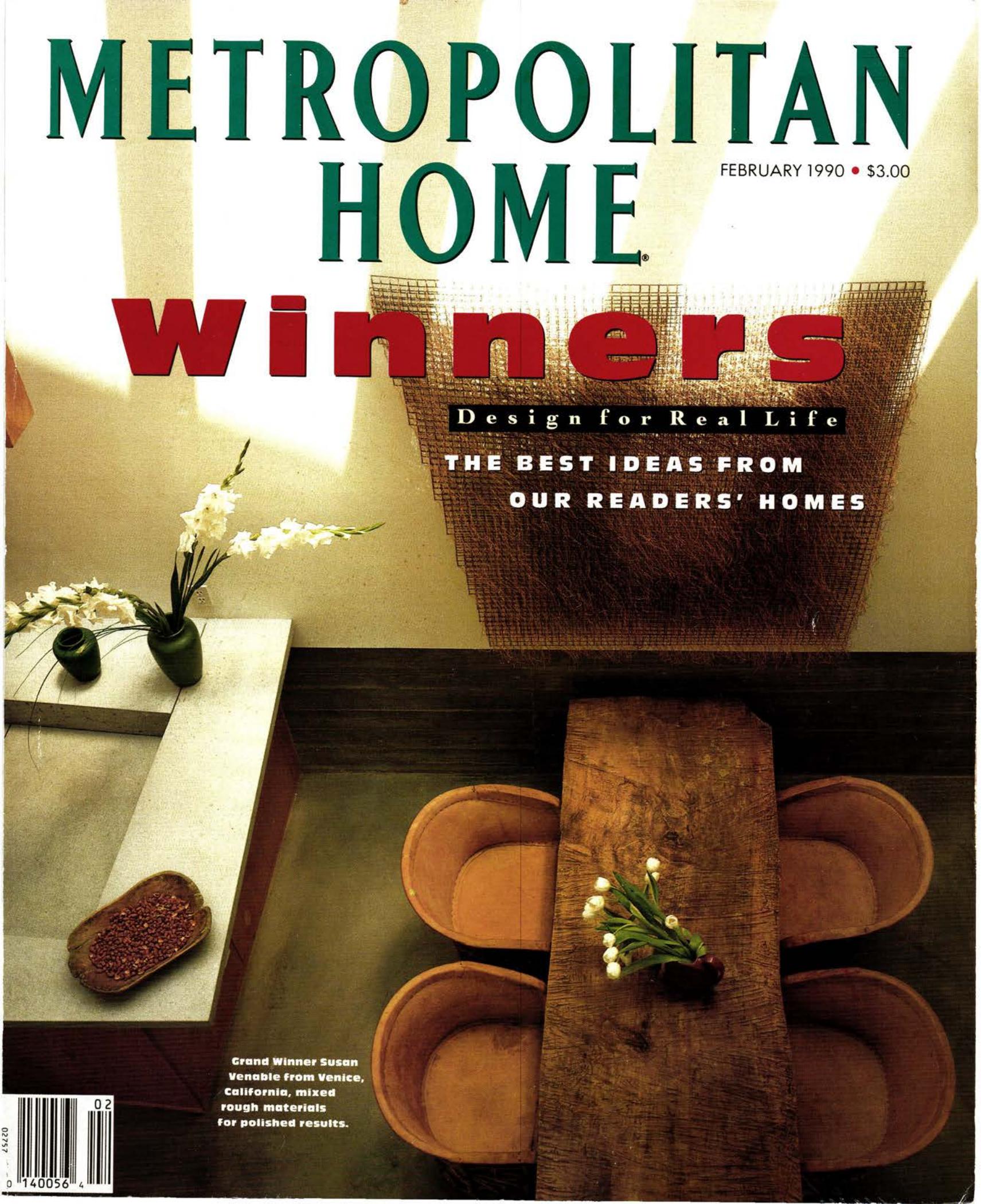
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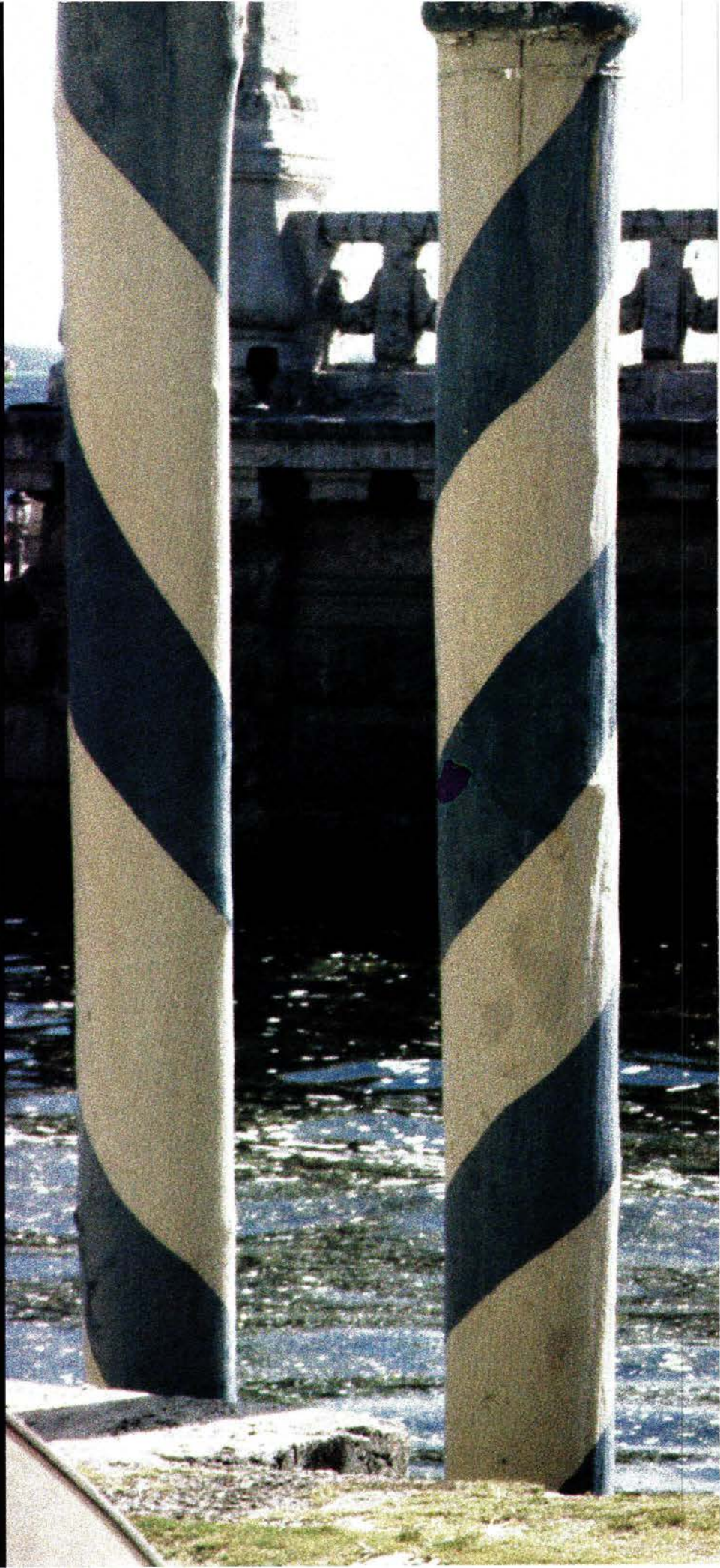


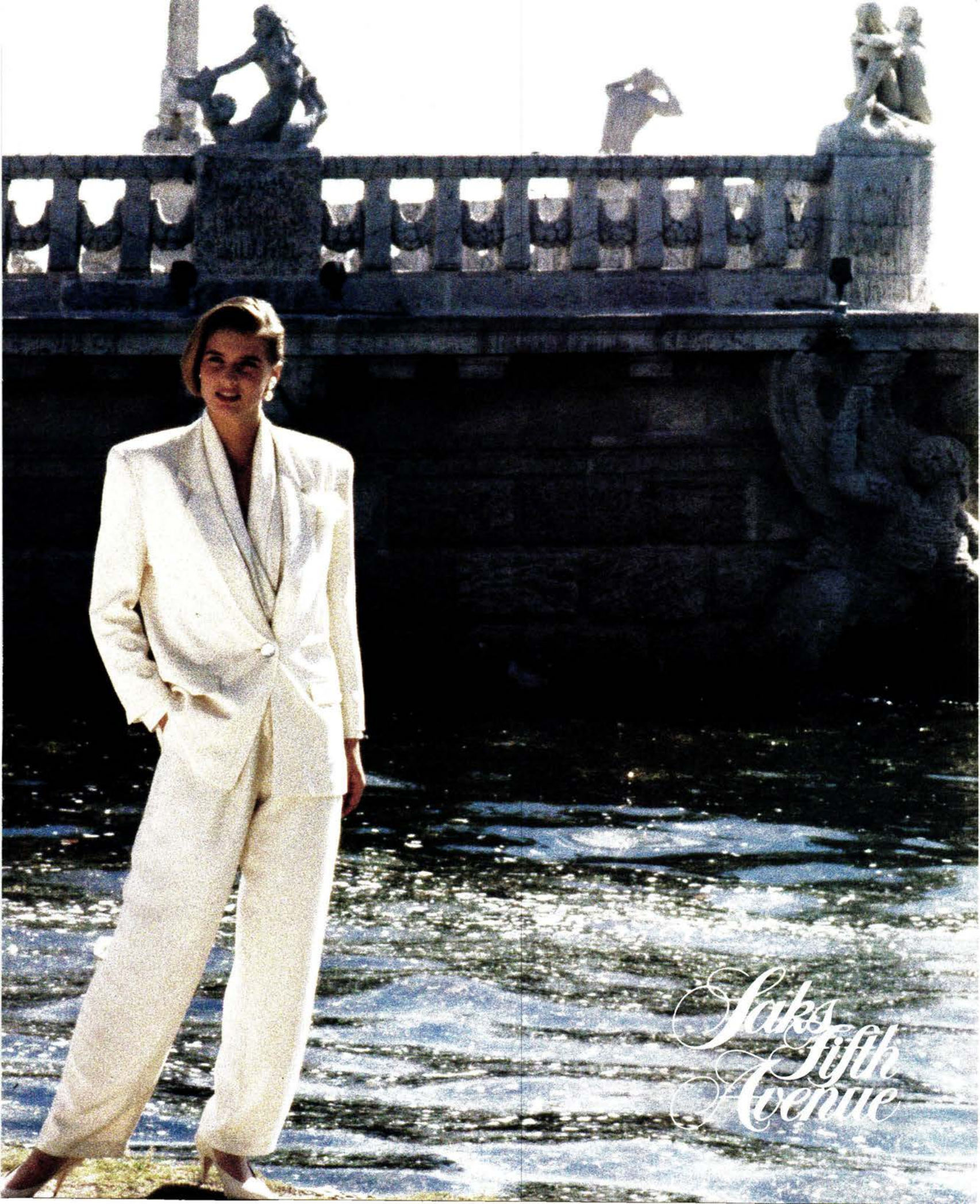
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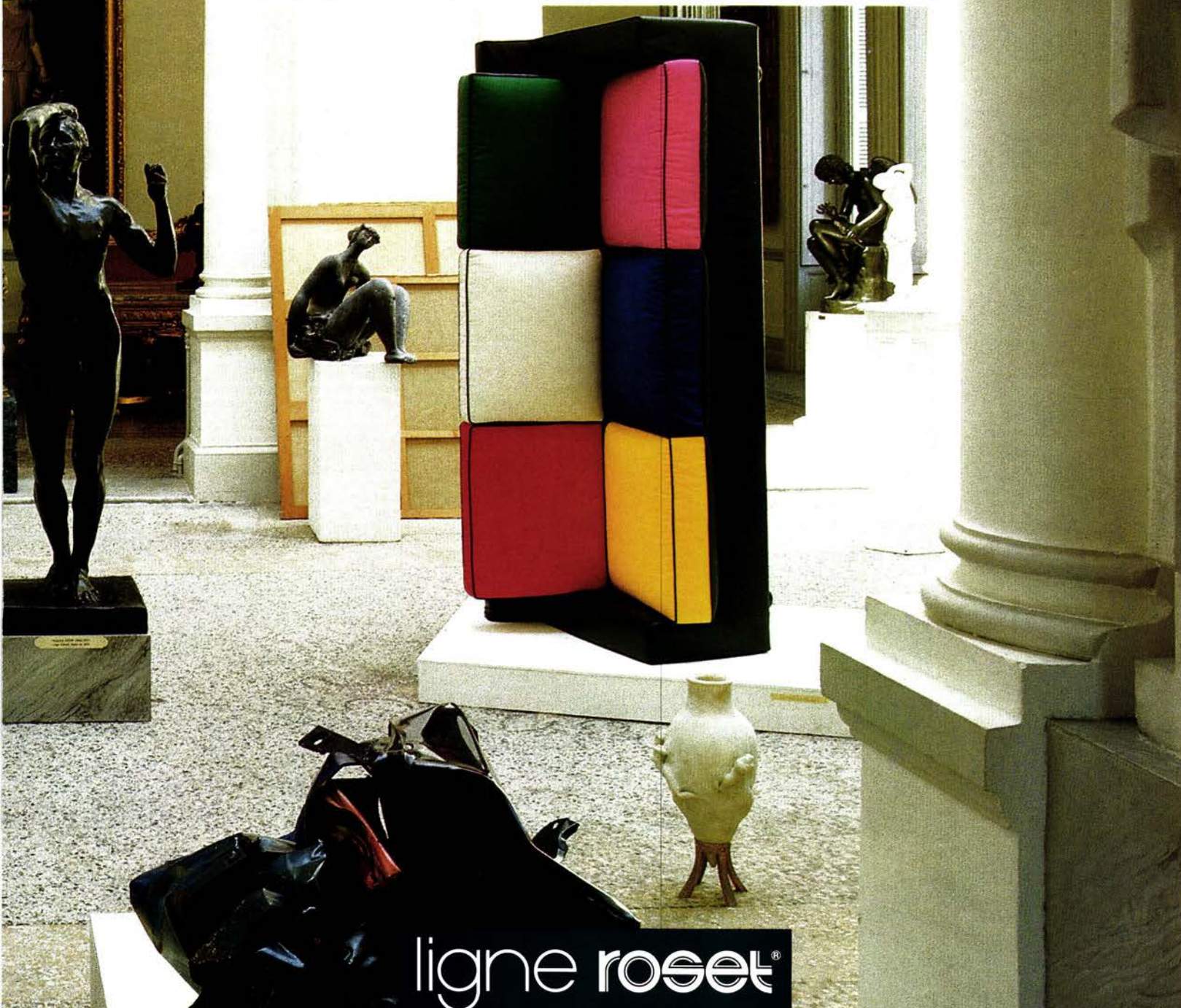
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FEBRUARY 1990
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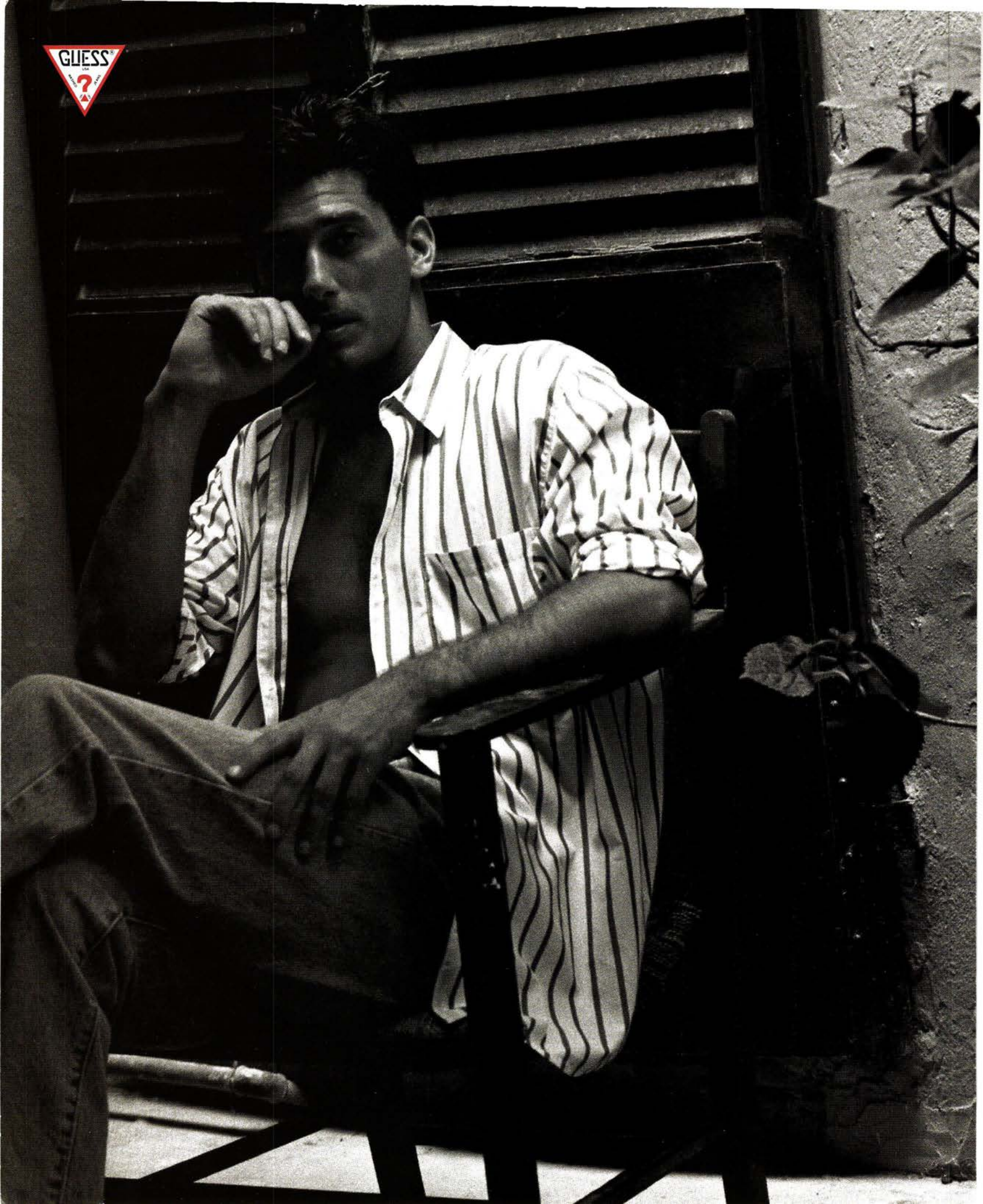
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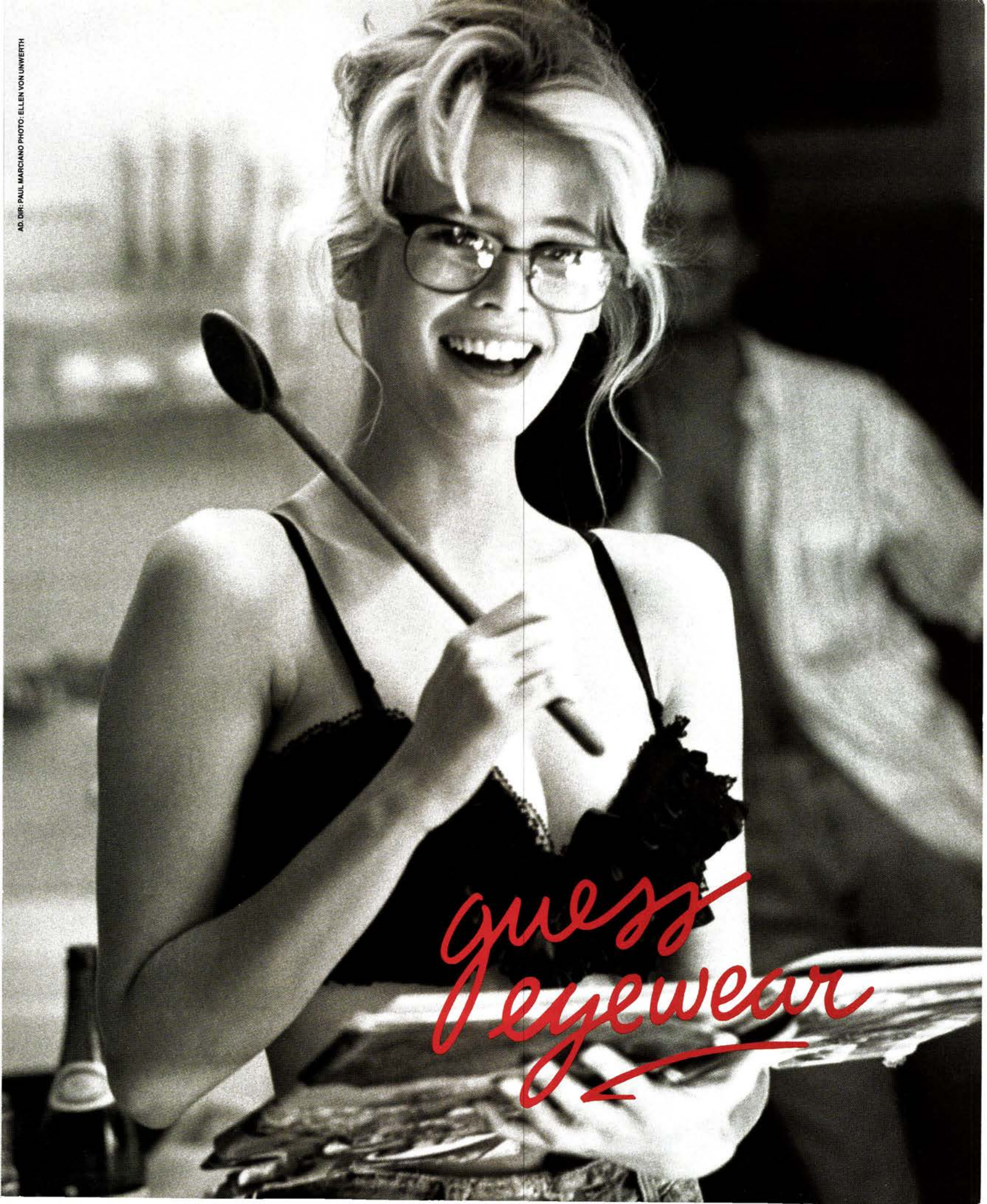
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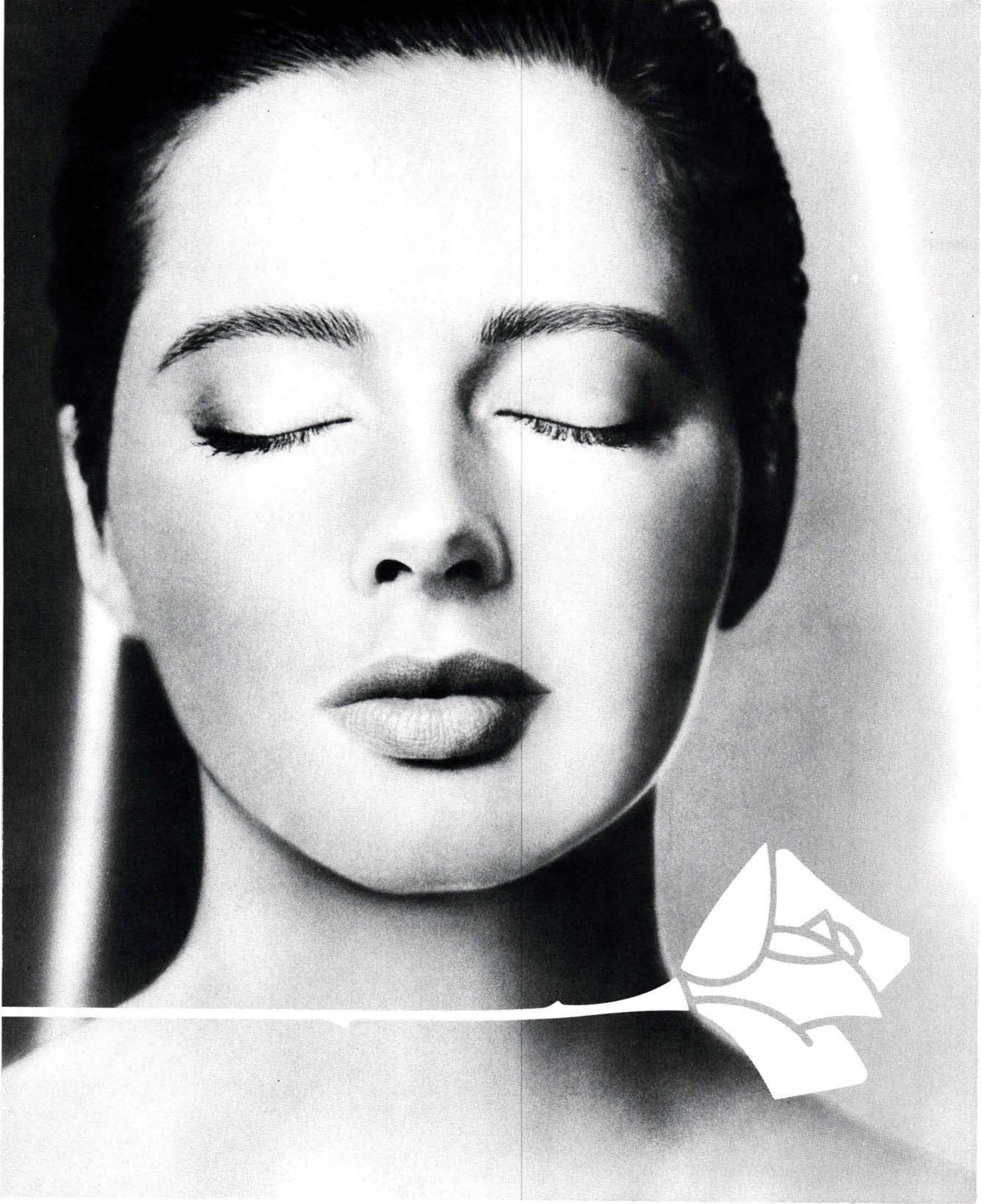
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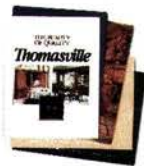




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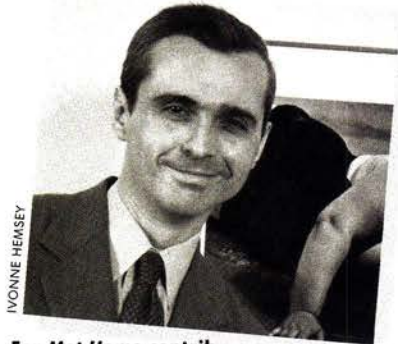
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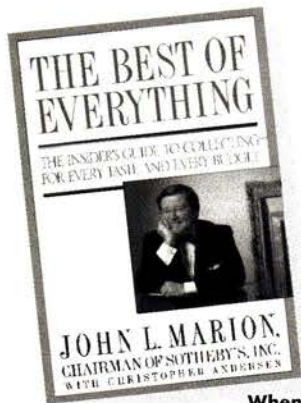
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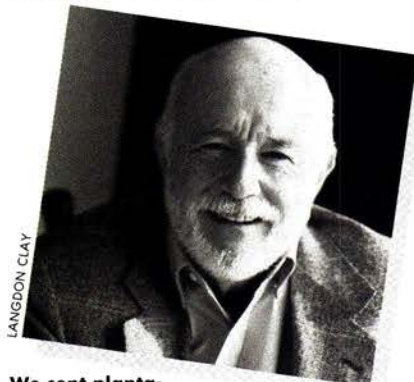
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For *Met Home* contributor, *Time* associate editor and ex-film reviewer **RICHARD LACAYO**, the movie theater's as enticing as the show. He's seen James Bond in Tel Aviv; *East of Eden* in Nicaragua—but now, to him, the news is in the remake of the picture palace. Page 116



When the world's top two auctioneers—chairman of Sotheby's, **JOHN MARION**, and **ROBERT WOOLLEY**, Sotheby's decorative-arts v.p.—teamed up, their repartee was as rapid-fire as a bidding war. Above, Marion's bible on collecting (Simon and Schuster, \$19.95). Page 103



We sent plantation-born **LEE BAILEY** down home with Mississippi-based photographer **Langdon Clay** and *Met Home* food editor **Donna Warner** for a taste of true Southern hospitality. At the Elgin plantation in Natchez, Bailey, author of *Southern Food & Plantation Houses* (Clarkson N. Potter, \$30), updated dishes from his childhood. Page 169

You've Come a Long Way, Dad

He had enough frequent-flier miles to buy a small airline. But now he takes off at 3 p.m. to ride bikes with his son

SOME OF MY BEST FRIENDS ARE FATHERS," I found myself thinking at dinner last night round a large noisy table. And some are step-fathers; others, important father figures to the kids and stepkids and even ex-stepkids that they live with in whatever combinations make sense to them.

I get to thinking hard about families every year at this time as we are putting together the Winners issue. I think of our readers who take us into the intimacy of their homes and show us how they choose to live. And I think of the changes—how far we've all come since Dad 'n' Mom 'n' Sis 'n' Junior were the majority and the ideal of the all-American family.

I think of my friends. The kids pictures they pull from their wallets at the slightest provocation could as easily be of grandchildren (yikes) as of newborns. Sometimes both. The mamas among them are marvelous—well-documented superwomen, struggling and juggling. Sometimes alone. Statistics still show women as prime home-runner and nurturer. But I don't think the numbers have caught up with the impact of this generation's fathers who are doing more than their share of the juggling.

They move me, these fathers, these friends, and the stories they tell me. I see him in baseball cap and little half-glasses, wheeling through the weekly shopping, carrying on nonstop chatter with the 2-year-old in his grocery cart. He lunches with his 6-year-old daughter every Saturday—there are so many meals he's missed with her during the week. He quit his job as art director of a national magazine to free-lance and watch his kids change before his very eyes. He's read *Babar* to his infant so many times he knows it by heart and she laughs in all the right places even though she doesn't understand a word. Some mornings, instead of sitting at staff meetings, he's sitting on the floor of a nursery-school play group—and he finds himself wishing he'd done this for his older kids. He took his 15-year-old to a Women's Rights March in Washington almost 30 years after he marched there himself. He drives all night to his son's college football games and takes the red-eye back from his daughter's soccer games. He brings his 4-year-old to the office and doesn't give a damn if she screws up his computer.

He used to have so many frequent-flier miles he could have bought a small airline, but now he takes off at 3 p.m. to go bike-riding with his son, even if it means working till midnight to catch up. He cried when his stepdaughter cut her own hair, but he let her pierce her ears . . . twice. In the same ear. And didn't go crazy. Divorced, he no longer settles for weekends—he asks for custody. Or shares it. He takes his kids on business trips and takes their calls in the middle of meetings and buys them silly battery-operated glasses on his lunch hour and he rushes home to be with them. And stays home with them when they're sick.

They've come a long way, these dads. They get to behave the way our fathers would have—if only they'd known it was all right.

—Dorothy Kalins, Editor in Chief



ERICA LENNARD

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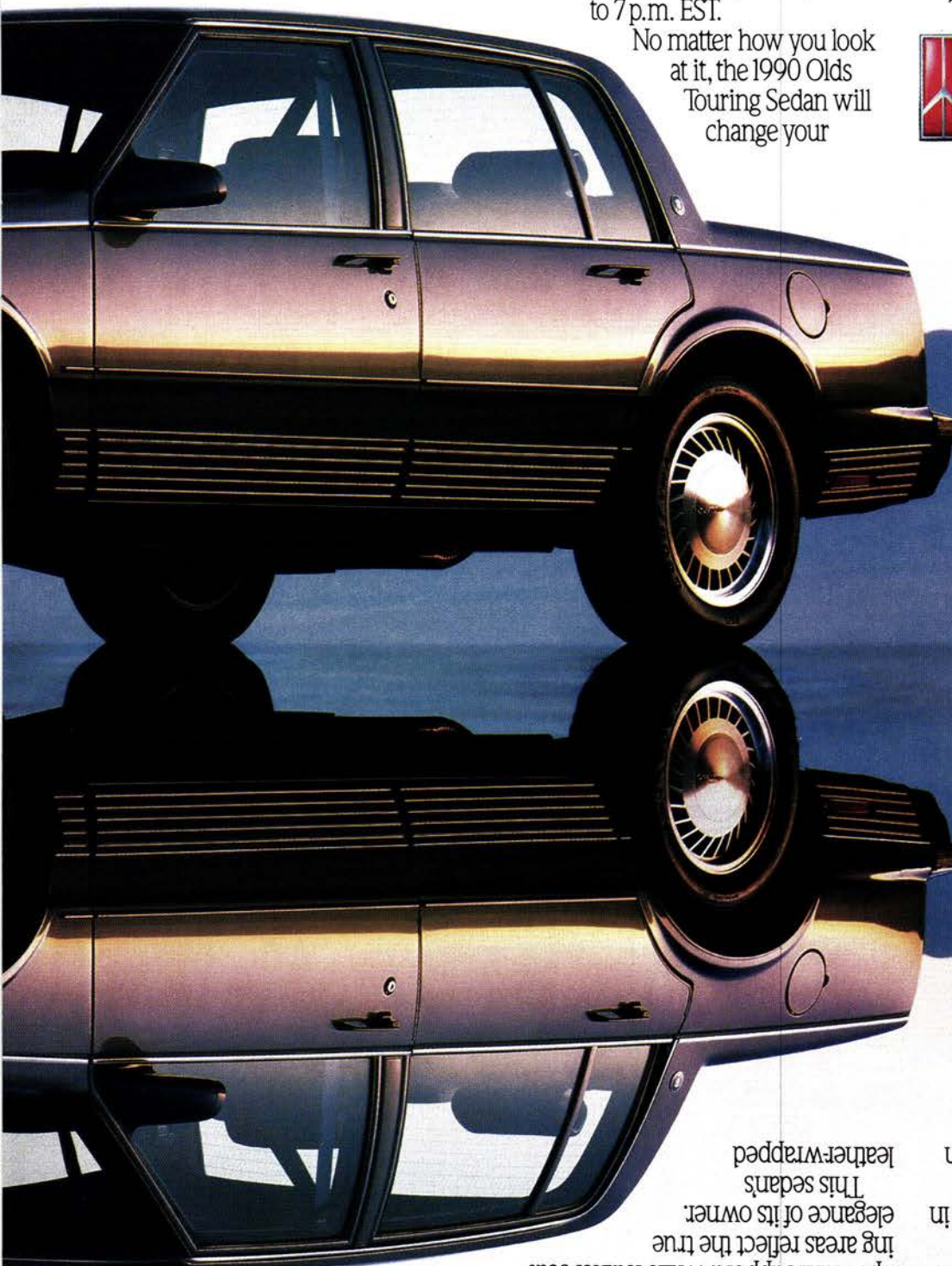
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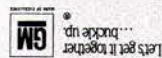
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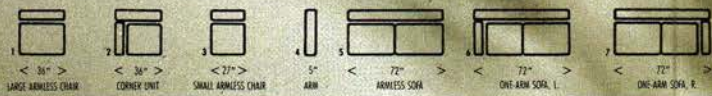
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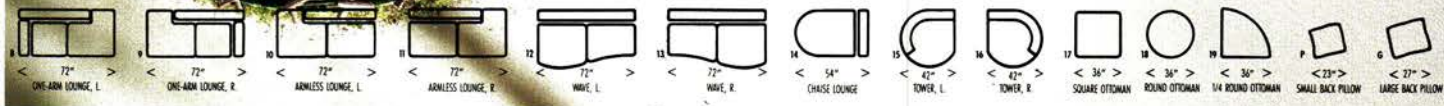
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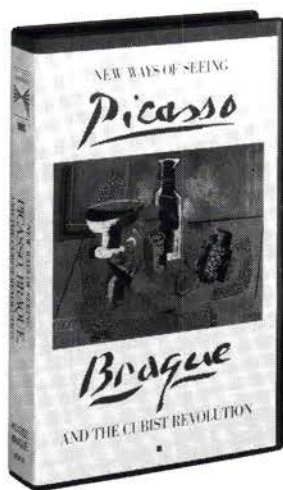
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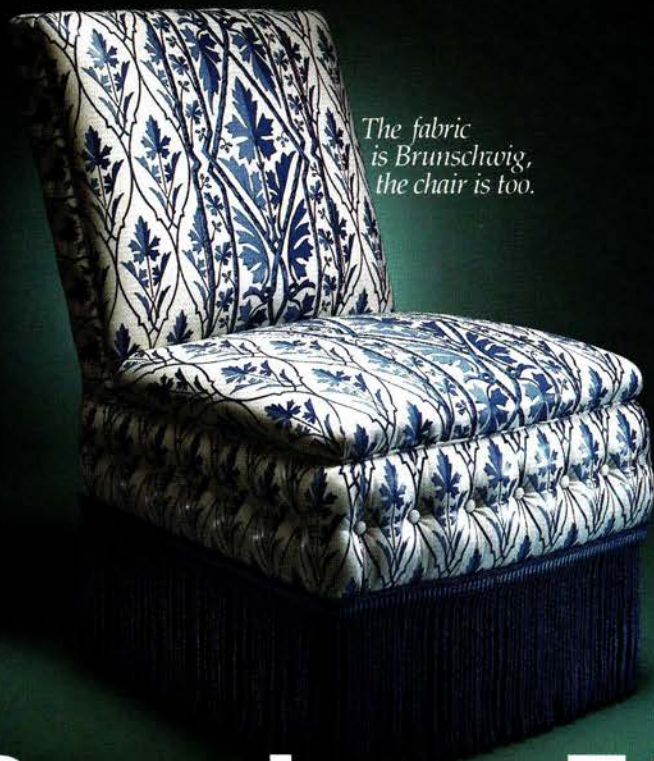
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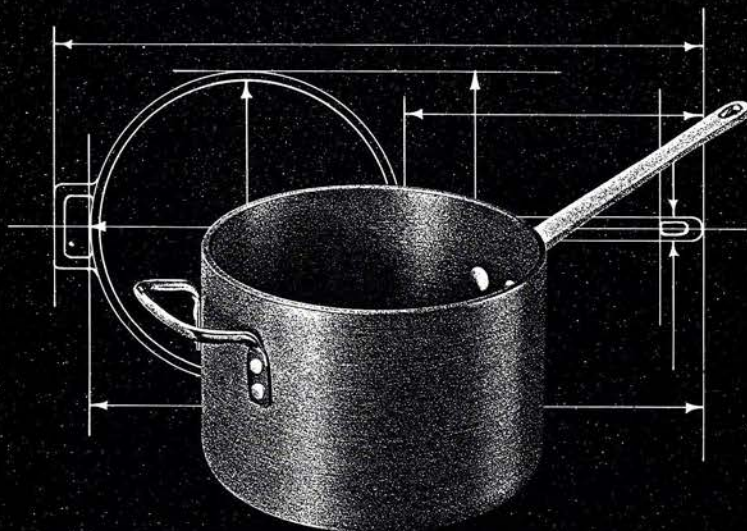
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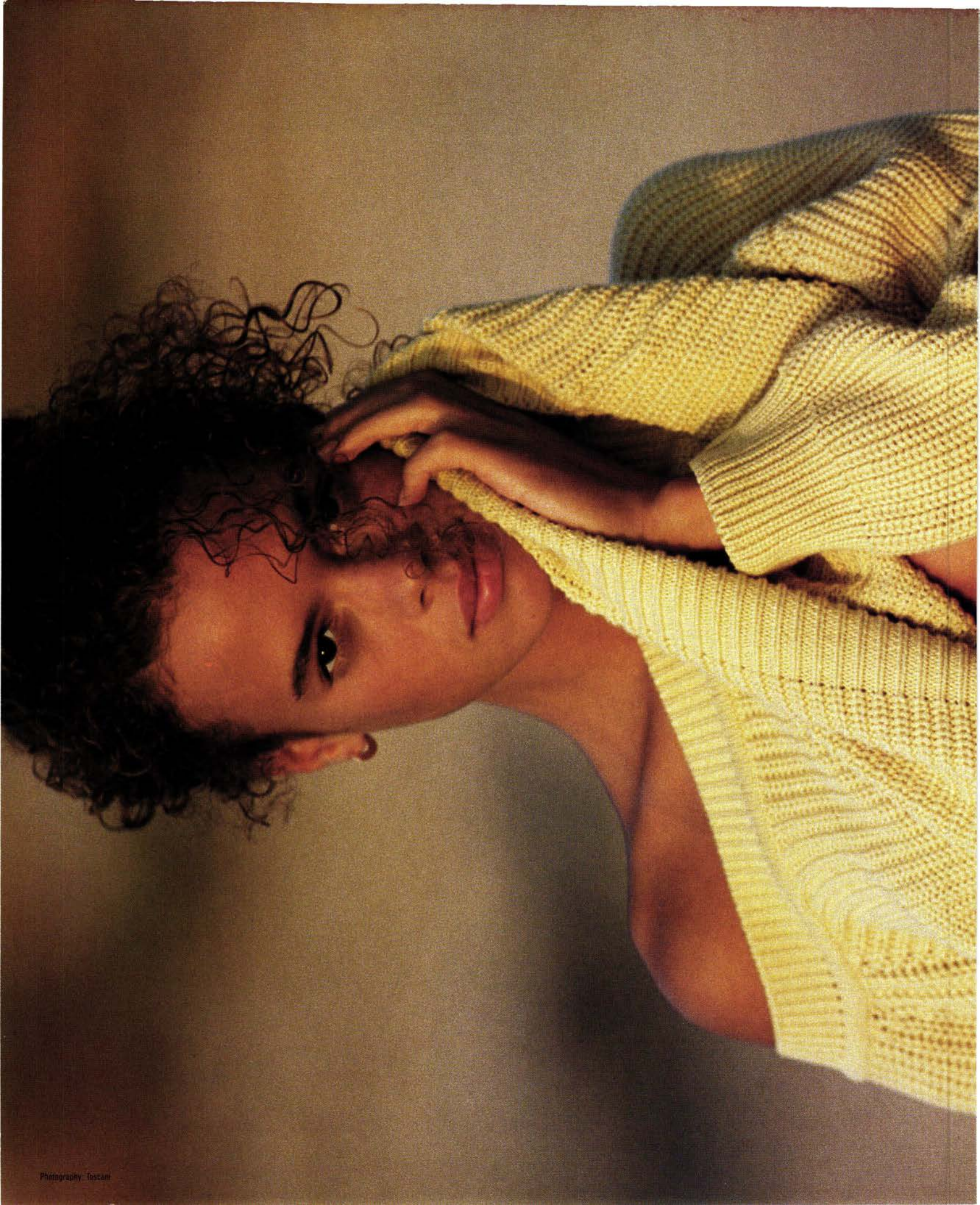
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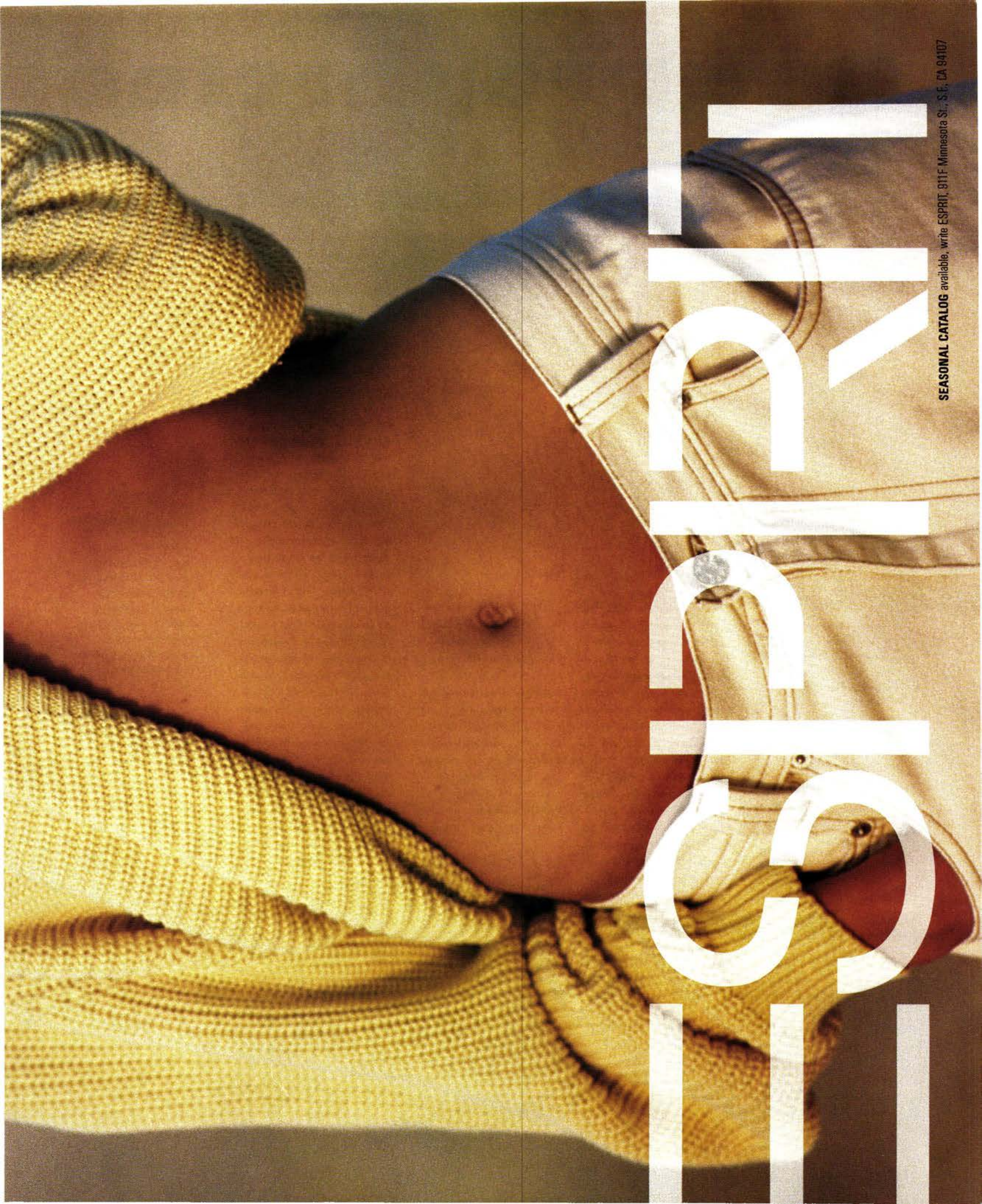
For those who thought they couldn't afford exquisite stainless on a shoestring.



ONEIDA

Shown: Anticipation pattern in stainless.





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Hot Properties

By Arlene Hirst

Manhattan Transfer

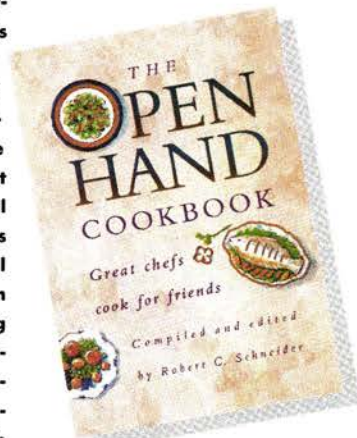


Window undressing: Outside Fendi's new Fifth Avenue boutique, two 20' plaster statues of David have been stopping (already bumper-to-bumper) traffic. Based on Michelangelo studies, they were fabricated at Cinecittà, the movie studio near Rome.

MANHATTAN real estate is getting a new lease on life—at two critical locations. Fendi is helping to turn Fifth Avenue back into a status retail address with its new 20,000-square-foot flagship store designed by Cesare Rovatti and Rafael Viñoly, and dramatic window treatments (above) by Fendi's ad agency Arnell/Bickford. The store brings high style to the corner once inhabited by Hallmark's dreary greeting-card gallery and a neighborhood

with more new electronics stores than chic boutiques Meanwhile, Manhattan's chronically overcrowded and increasingly down-at-the-heels Grand Central District is about to go under the knife—and steam shovel. The first major change debuts next month with the lighting of the classic beaux-arts railway station by the same

team that illuminated Washington, D.C.'s Jefferson Memorial. Later this year, construction will begin on a glass-walled café (below) in the under-roadway space outside the station. Over the next eight years, the Grand Central Partnership, coordinators of the rehab project, will make the mid-Manhattan streets less mean by closing some blocks to cars, planting trees, repaving and widening sidewalks, and redesigning street signs, trash receptacles and street lights. The Partnership, a coalition of the area's property owners, did the unthinkable: They taxed themselves about \$5 million a year to pay for the project, which Benjamin Thompson & Associates—the designers of Boston's Faneuil Hall and Washington, D.C.'s Union Station rehabs—is overseeing. Thompson's plan, dependent on no public funds, has met with little opposition. Says Paul Gunther, of the Municipal Arts Society, which pushes for civic improvements, "New Yorkers deserve a great entryway to the city."

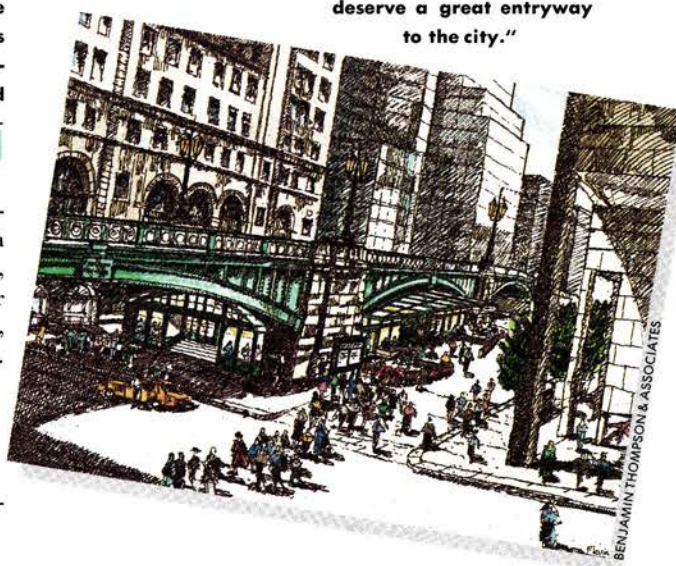


SOUL FOOD

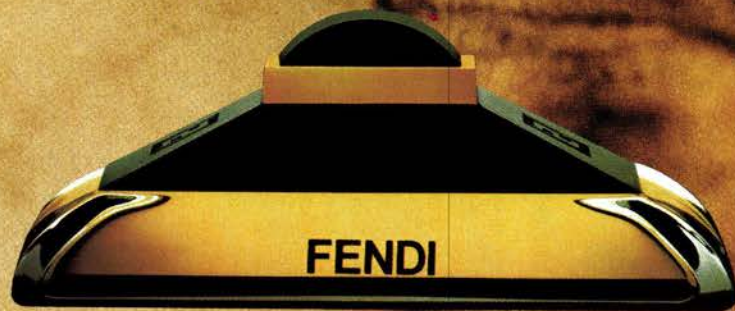
CULINARY luminaries Wolfgang Puck, Alice Waters and Jeremiah Tower are among the 63 Californian chefs whose favorite recipes grace this soft heart between hard covers. Sales of the cookbook benefit Project Open Hand, which feeds San Franciscans with AIDS. From Pocket Books, \$18.95.

Multiple Listings

COMPOSER CHARLES STROUSE, who set Broadway's *Annie* to music, is writing *Annie 2* in (fittingly) a former schoolhouse on his newly purchased Roxbury, Connecticut, estate (\$1 million; 51 acres) Another Daddy Warbucks, Disney CEO MICHAEL EISNER, won't have to check into his company's new Robert A.M. Stern-designed hotel (set to open in Orlando in 1990) to sample Stern-style accommodations. Eisner has signed the sheik of shingle style to design his new ski house near Aspen THE WINTER ANTIQUES SHOW, chaired by chintz prince MARIO BUATTA, runs January 20 to 28 at NYC's Seventh Regiment Armory



la passione di Roma



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Hot Properties

Lighting's New Primitive Power

REMEMBER WHEN designers thought lamps had to look high tech because they were high tech? New illuminators are pulling the plug on that one. Here, art furniture makers are drawing power from surprisingly old souls—shapes and materials wired directly to the past.



PHOTOS BY JOE COSCIA

James Evanson

THIS UNIQUE Cactus "flowers" when a current flows through its 8' copper trunk to Plexiglas-screened light bulbs (\$4,200).

Scott Blair

SCOTT BLAIR'S forest of translucent plywood ovals starts at 24" (\$400), grows up to 7' (\$1,800).



CARLOS RODRIGUEZ

Terence Main

PRIMITIVE bronze stalks support a glass "tortoise-shell" shade in Main's 90" showstopper, Apparition, designed to lean (gently) against the wall (\$12,800).



TERENCE LEONG

Robert Gaul

GAUL DRAPES his old-style cast-bronze and gold-leafed base in billows of metallic mesh (\$700).

Peter Mangan

GRANDMA'S chandeliers never dared to be this individualistic. Mangan's artful blend of copper, brass and hand-cast glass gives off a wonderfully irregular glow (\$800). See Resources



PETER MANGAN

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you can use with a brush.**

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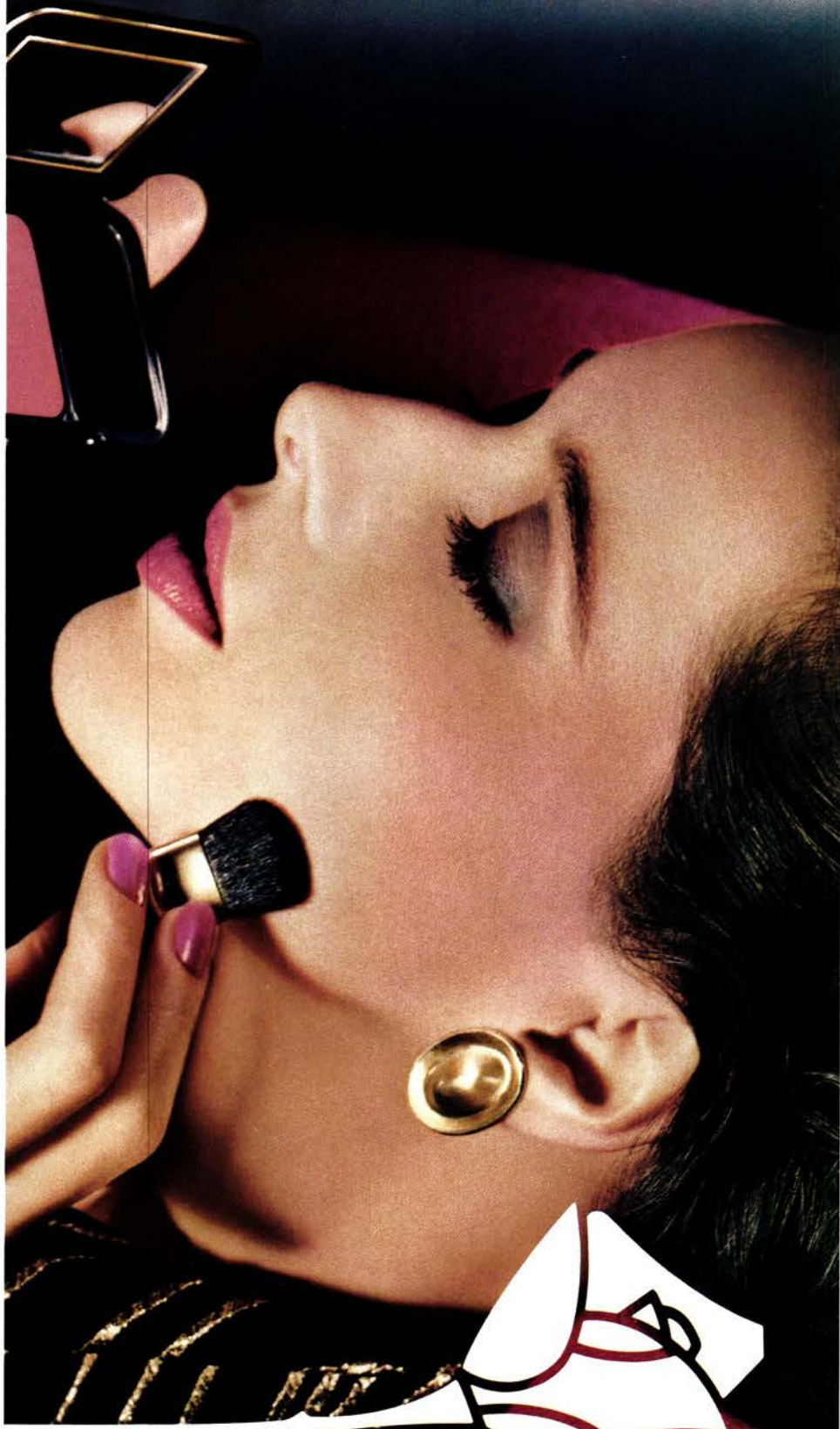
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LANCÔME
PARIS

Scarf & Earrings: Angela Cummings,
Dress: Christopher Morgenstern

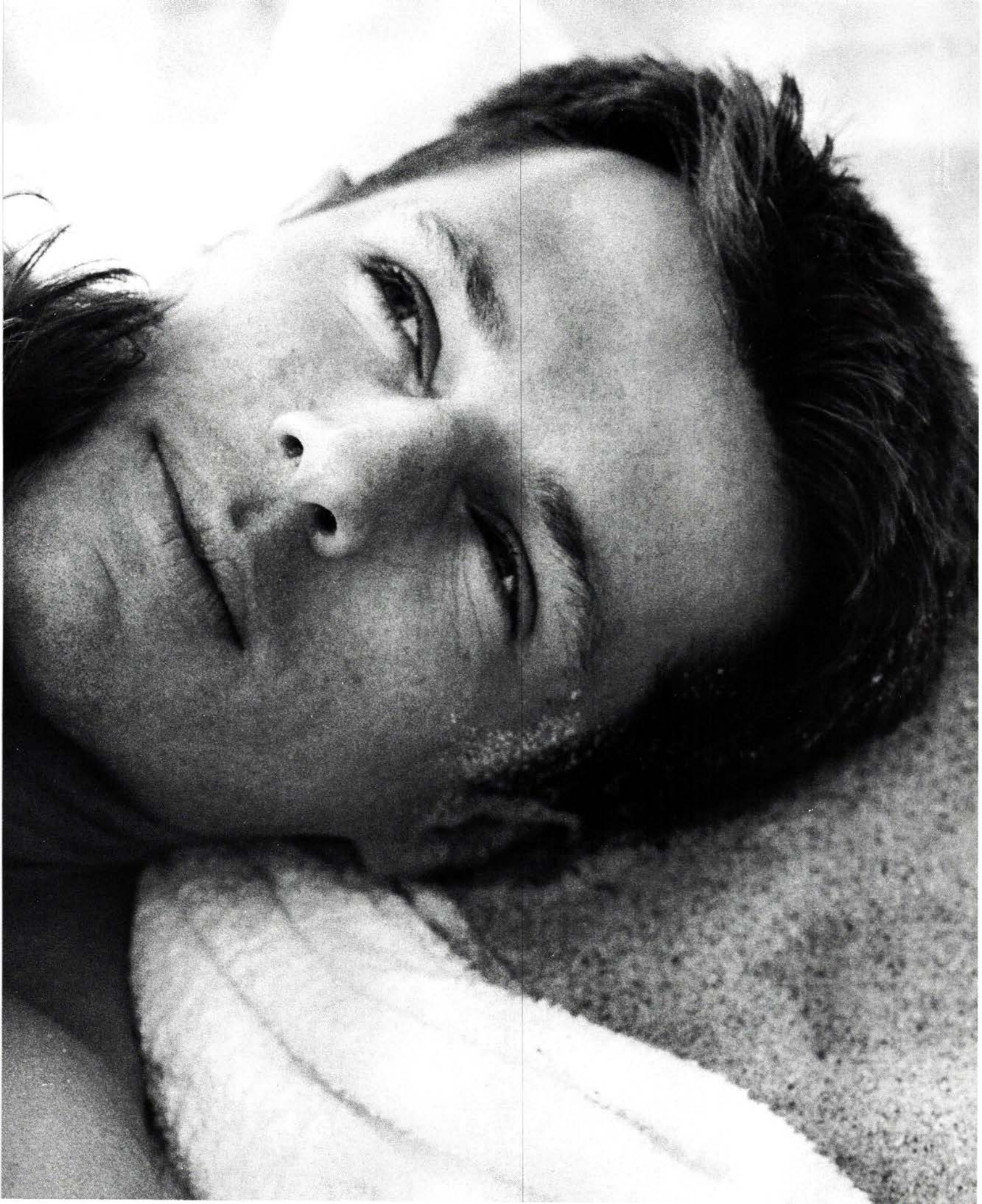


ETERNITY

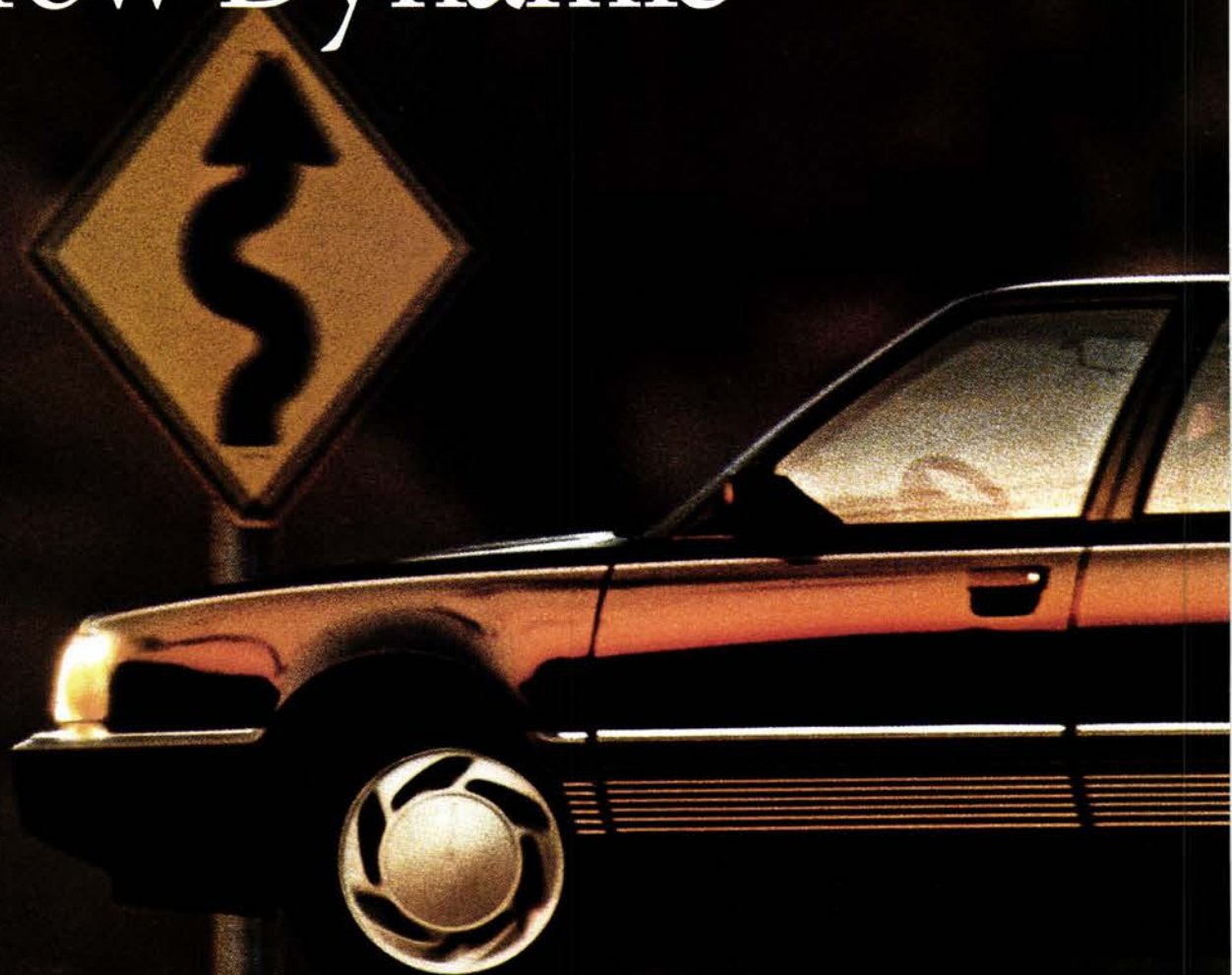
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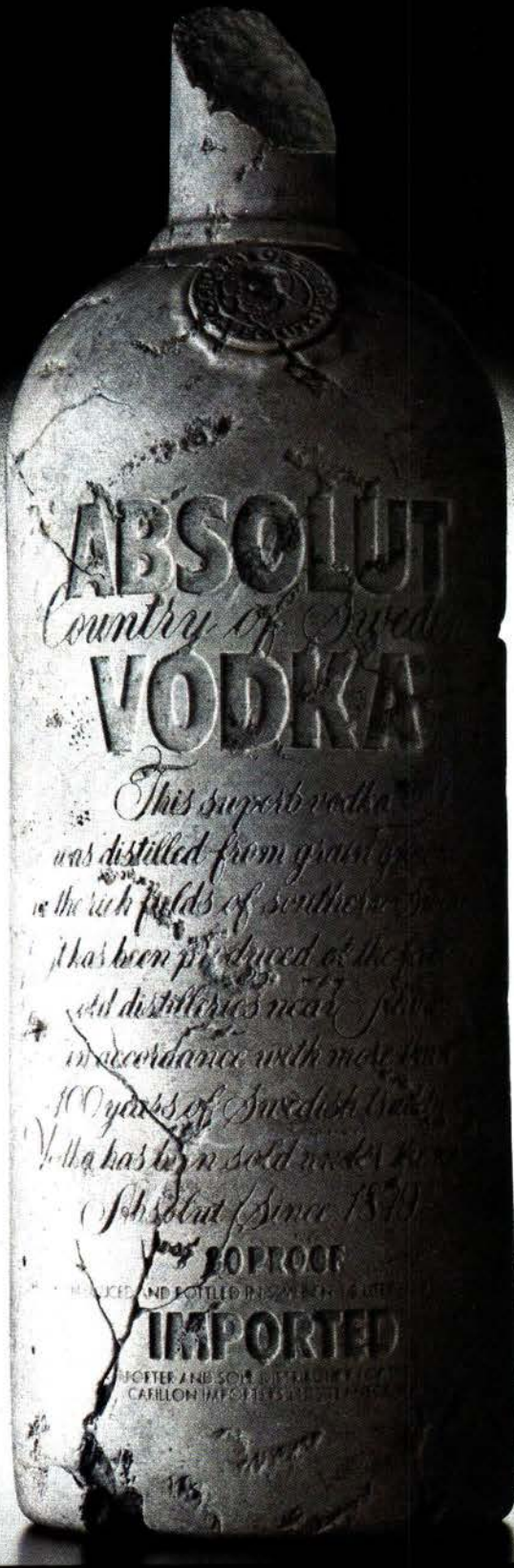
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buy them for this reason alone. The Monogram refrigerator,



for example, is controlled by an electronic diagnostic system that is far more advanced than anything found on other built-ins.

It's also the only one with an electronic dispenser. Which offers not just water and cubed ice, but

also *crushed* ice through the door.

And it was purposely designed to be six inches *wider* than conventional models. So it can take full-sized party trays with ease.

Our remarkably handsome

new gas downdraft cooktop also has many advantages over similar units. Such as an exceptionally efficient *retractable* exhaust system. And *five* burners, instead of the more usual four.

The Monogram dishwasher contains one more outstanding feature. An electronic brain that constantly monitors its operation, and, should something go wrong, can diagnose the *precise cause* of the problem.

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READERS' PAGE

A SPECIAL HOME

I immediately turned to Peter Hellman's article on the Shreveport SRO in your December 1989 issue. I'm glad you're making a consistent effort to inform your readers about the housing situation for those less fortunate.

—Mark Alcaez
Chatham, MA

READER'S BEAT

We appreciated seeing Betsy Johnson's house a great deal (September 1989). We liked it so much

that we saved the last magazine that you featured it in. Perhaps you've been caught by the Magazine Police?

—Randi and John Clark
Fox Point, WI

Just like our readers, the people we feature in Met Home like to redesign their houses. We're glad you enjoyed our update on Betsy Johnson.

ROYAL ACCLAIM

In response to Christopher Alexander's review of Prince Charles' book,

A Vision of Britain (December 1989), I agree with him that many modern architects are obsessed with form and have led architecture in a direction that is sterile, inhumane and unlivable. I hope you will continue to feature Alexander's work and ideas.

—Kristeen A. Futrell
Santa Rosa, CA

Regarding Prince as Architect, Architect as Prince. We—princes, architects, all people—have a great challenge ahead of us in redirecting our global society toward an ap-

preciation of every form of life. Once we face the problems, our cultural expression, including architecture, should follow beautifully.

—Ed Mickens
NYC

♦ ♦ ♦ ♦ ♦

As is true of all human endeavors, architecture both reflects and molds the society in which it occurs. If a new architecture—as Prince Charles and Mr. Alexander champion it—helps the 21st century to understand its roots, its place in the long tradition of human society and the strength of communities tied together in mutual dependence on an ever-shrinking earth, then the authors' task is truly a noble one.

—Roy R. Robson
Harvard University
Boston, MA

HOUSING CRUNCH

Walter Updegrave's article, "Locked Out! The Housing Crisis Hits Home" in October 1989, represents a rather one-sided and decidedly producer-oriented explanation for the alarming upsurge in the price of housing. *Met Home* is read by affluent people who vote. It is your responsibility to point out that the government is responsible for the mess we are in. I applaud your efforts to develop thought-provoking editorial. I urge you to keep it up, but to go beyond the National Association of Homebuilders for information. Next time, why not talk with the National Low-Income Housing Coalition?

—Nancy L. Randall
Princeton, NJ

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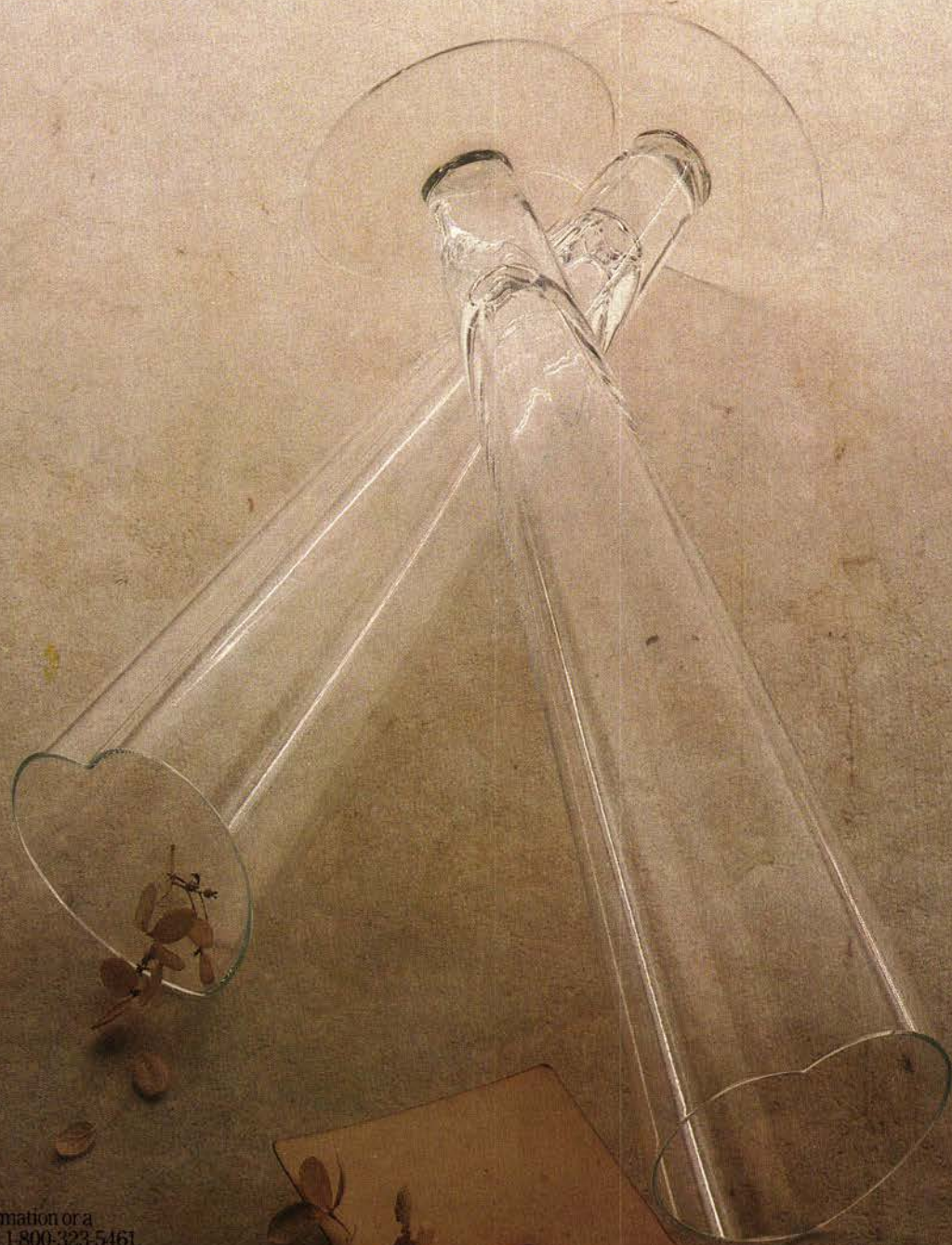
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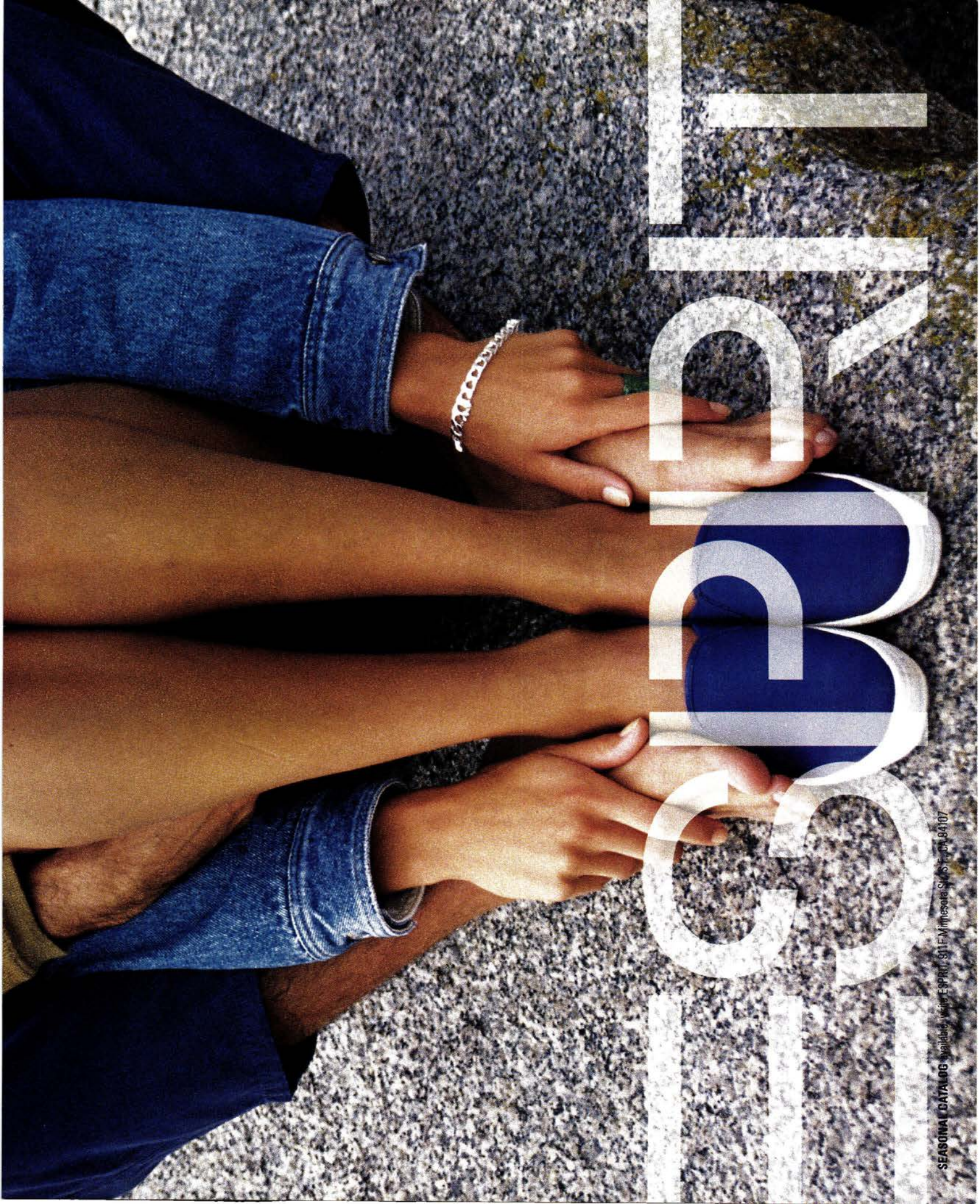
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M·E·T·R·O



● **SEATTLE.** Our jaws dropped when our neighbor's house, purchased six months ago for \$129,000, recently went back on the market and sold within a week for \$203,000. Our hearts sank when we learned who had bought it—a Californian.

Like killer bees, Californians are infesting our already-jumping housing market, driving locals out and breeding paranoia. Last year, population experts say, some 60,000 of them migrated to the Northwest, with pockets full of cash from their own hyper-inflated market.

They've brought their real-estate madness up here. In the suburb of Redmond, prices soared a vertiginous 47 percent last year. Still, the buyers keep coming. The architectural firm of Stuart Silk reports that 50 percent of its clients are from California.

Newspaper columnist Emmett Watson calls it the Californication of Seattle. We, who have always charmed visitors with our friendliness and gentility, can feel a tensing of the regional psyche. Outnumbered and outbid, we're being crowded out of not only our houses, but also our streets, stores and restaurants. There's a Los Angeles edge to Seattle life that keeps getting sharper.

Seattle Battle: Coping With "Californication"

A decade ago, you could pull up onto a Seattle freeway and start a courtesy battle as drivers jockeyed to make your entry into the

and we're grumpy. We're also learning. My husband and I, having outgrown our house, reluctantly entered the real-estate feeding

had played the same guessing game 15 years ago, only then we tried to calculate how much under the asking price we could offer

fall, ran into bad luck. The buyer backed out when he couldn't sell a piece of his property in San Francisco because of the earthquake. We wonder, though, whether the Bay Area quake will send more Californians up



"Like killer bees, Californians are infesting our housing market"

stream of traffic as easy as possible. Today, if you drive 55 mph and try to leave a four-car cushion between you and the next guy, four cars with California plates instantly fill up your margin of safety.

Whatever happened to Seattle's rain-sodden image? This is a place where the sun shines only once or twice a year, in late July. No one would want to live here, much less the sun-bronzed Californians.

We're being jolted out of our provincial slumber,

frenzy. (We sold our house for \$500,000 last April and it went back on the market in October for \$675,000.) Our agent tipped us off to a Craftsman-style bungalow with original woodwork, just minutes from downtown. We drove to the open house only to pull in behind a car with California plates. Knowing there already were offers on the table, we strategized to determine just how much over the asking price we'd have to go to slip by the Californians. We

without offending the seller. This time we happened to outbid the competition. Our neighbor, she of the six-month California wind-

here. We Seattle-ites have our own faults, including the geologic kind. Californians, stay home!
—Linda Humphrey



"Men and women may sometimes, after great effort, achieve a creditable lie; but the house, which is their temple, cannot say anything save the truth of those who have lived in it."

FROM "THEY" BY RUDYARD KIPLING

LOGO DESIGNS BY JOHN PIRMAN

SPiRiT OF HOME



BY JOHN THORNE

● IN HOUSES where it serves an important purpose, a fireplace is large and solid, an inescapable

Home Is Where the Hearth Is

dle of the house, as in the classic Cape Cod saltbox, or up one side of it, as with the Rhode Island "stone-ender," the fireplace is, in fact, a *massif central* that stores up the heat that the rooms will continue to nurse even after the fire itself has burnt out.

compacted heart of mortar and stone. I arrived as the sun was setting, and the first thing I did was carry in several armloads of firewood and build a fire. But, for a long time, there was no comfort in it.

I wrapped blankets around me and pulled the

think with dread of that block of ice that was the bed. The thought occurred to me that a person might freeze to death in

front of a roaring fire.

But then the studs and joists began, slowly, to ease themselves. The pores in the floor opened and exhaled a sweet scent of polish and wood. The stone mass had begun to radiate its soft but penetrating heat right into the structure of the house.

There was no hurrying this process; more wood on the fire just sent more heat straight up the chimney. But once the warmth was there, it stayed. At bedtime, the fire could be banked and left to settle into sleep. In the morning, there were only embers under the ashes but the stone hearth could still warm the hands.

This residual heat embodies a paradox that lies

at the heart of our own relationship with the fireplace. Unlike oil heat, which is either on or off, fireplace heat is always both on and off. Long after the fire dies away, its warmth lingers like a memory in the stone mass. But, even while the fire burns, it is also constantly slipping away up the chimney—the one way out of the house that we do not usually think of as an exit, though it's always open.

This very transience animates our reveries as we sit before the fire, for we bask not only in its warmth but also in intimations of our mortality. On a winter's night, the cold pressing in from everywhere, the restlessness of the flames never lets us forget that every fire must sometime go out for good. When it does, even before the place that holds it has a chance to cool, the inside will already be slipping up the chimney—and the outside will be preparing to come completely in.



"A house turns inward to a fireplace, against the chill"

JUDY PEDERSEN presence that gives a home its own true north. Winter or summer, to whatever room you wander, an inner compass orients you back toward the fireplace.

The hearth fills the house with the sense of ambience and warmth that is the feeling of "inside." Modern means of heating, for all their safety and convenience, lack this unique intimacy that always has existed between a house and its fireplace. Whether built in the mid-

Thus, wherever it is put, a fireplace draws every room toward it and, in so doing, pulls them together into a home. When the day grows dark or cold, the house turns inward around its fireplace and puts its back against the chill outside—thus deepening the sense of shelter for those who live there, for the very walls exude safety and warmth.

I once spent a week in early winter in a cottage built around just such a

rocker as close as I could to the blaze. Even though my face, my hands, my shins were so hot as to hurt, the rest of my body was freezing. The cold lay like a rug upon the floor, chilling my feet right through my shoes.

Meanwhile, night had come, and with it the wind, blowing off the ocean, pushing tiny flakes of frozen brine through every crevice in the walls. I could feel it even through the blankets. I began to



● HE BEGAN BY designing posters for the Ballets Russes. He dressed in a Harlequin costume to meet Picasso. He cajoled Coco Chanel to fashion Scottish wools for his

JEAN COCTEAU.



Jean Cocteau's Private Pages

play *Antigone*. He outraged Stravinsky with his stage curtain when they collaborated on *Oedipus Rex*. The astonishingly versatile Jean Cocteau (1889 to 1963) was a restless genius—sometime surrealist, critic, illustrator and filmmaker (*Beauty and the Beast*). William A. Emboden explores a more private manifestation of his talent in *The Visual Art of Jean Cocteau* (Abrams, \$49.50), which is part biography, part catalogue raisonné of his prodigious output (10,000 drawings alone) that "distill the 20th century mind and experience." —Julie V. Iovine



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Spiegel

SHOPPING AROUND



● **NECESSITY ISN'T** the mother of invention. I can testify to that, having roamed acres of black boxes at the twice-yearly megamart known as the Consumer Electronics Show. I've been there among the TVs, the toaster ovens, the 16-bit microprocessors—and the latest drawing-board wonders. Countless times I've witnessed the debut of a product destined to revolutionize our lives. Occasionally the hype is right—the videocassette re-

Technology You'll Never Need

order, for example. But mostly these would-be techno-marvels seem credible only for an instant until you recognize how deep-down silly they really are.

Modesty and caution, though, aren't standard components in consumer electronics. Below are my picks of recent products that somebody ought to pull the plug on.

● **CD GRAPHICS:** You may have noticed the cryptic marking "CD + G" on the new CDs from Lou Reed, Talking Heads and 10,000 Maniacs: It means that the disc comes programmed with movielike graphics that can flash liner notes, lyrics and moody images up

on your TV screen. Alas, to get the picture you need a CD player especially equipped with a "graphics decoder" that adds about \$150 to the price, such as the XL-G512NBK by JVC

(\$500). So far the design quality of the graphics is somewhere between video games and a psychedelic-era poster display. Expect CD + G to go the way of the late, unlamented Beta videocassette system. (Another new, lunatic place to tune in your CD, + G or otherwise, is your comput-

er. Already machines from the new maker Head Start can play CDs. Is it miscigenation when you cross a computer and a stereo?)

● **CYBERSONICS:** These audiophile oddities make you feel as well as hear sound, like in Toyota's new models where speakers are built into headrests and seats. Sit down in the Pioneer BSS-F1 Bodysonic Chair (\$2,000), a black-leather Eames knockoff, and you're vibrating with

I'm told, because it's a favorite of the company chairman back in Tokyo, who keeps thinking this is the year it will catch on. But even marketing miscues have their imitators. Last year, Toshiba introduced the Sonic Jacket (\$199), a cotton/poly windbreaker with built-in amplifier, battery pack, speakers and a pouch for your portable compact-disc player. So equipped, the jacket is bulky, weighty

"These would-be techno-marvels seem creditable only until you recognize how deep-down silly they are"

your sound system through speakers that stick out on either side of your head like horse blinders, and through a bass amplifier tucked in—get this—your seat cushion. The Bodysonic chair is a perennial at the trade fairs (where I've seen it for almost a decade). It always turns up,

fashion. And the vibrations aren't that good anyway. ● **THE SMART HOUSE:** The dream of a plugged-in machine for living has been a feature of trade shows and world's fairs at least since 1939. The idea is that from a central push-button panel you can orchestrate your household appliances:

Turn on the coffee pot, turn up the thermostat, turn out the cat. The advent of the computer chip has only stoked such futuristic yearnings. Already there are "smart" bathtubs on the market you can call on the phone and order to draw your bath. But the electronic house has been short-circuited partly for want of a catchy title.

One nomination from the Electronic Industry Association for the control system: CEBus, for consumer electronics bus. Another unmemorable try: HPL, or home products link. However marvelous in principle, this technology just isn't practical. It's easier to put the popcorn in the microwave yourself than to program your computer to do it. Besides, computers have too heavy a hand with the salt. —David J. Elrich

Jewelry's Dog Days



NOW, EVEN DOGS can get mugged (small breeds anyway) with a new collection of jewelry called Puttin' on the Pooch. Betty Boop (right) sports a gold-plated chain and pendant, with a Paw Cuff bracelet and zircon-studded dog tag—just arful. Want to know how much is that jewelry in the window? \$7 to \$30, from Pet Concepts in Houston.



CHIP SIMONS

Buick is the only American car to make the top 10...



in 3 major consumer surveys.

These surveys, conducted by J.D. Power and Associates, recently measured consumers' opinions three different ways:

- **Customer satisfaction** with product and dealer service after one year of ownership.
- **Sales satisfaction** with the car, the way it was sold and delivered by the dealer.
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In the Initial Quality Survey, Buick LeSabre ranked as the most trouble-free American car. And Buick Riviera and Electra/Park Avenue ranked as the two most trouble-free American luxury cars.

Out of over 150 models, Buick was the only domestic brand to make the top 10 in all 3 surveys.

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BUICK



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© 1989 GM Corp. All rights reserved. LeSabre and Park Avenue are registered trademarks and Riviera and Electra are trademarks of General Motors Corporation. J.D. Power and Associates 1989 Customer Satisfaction with Product Quality and Dealer Service™ Buick ranked 10th overall. 1989 New Car Sales Satisfaction Index™ Buick ranked in a tie for 3rd overall. 1989 Initial Quality Survey™ Buick ranked 7th overall.

QUALITY TIME



BY FRED BERNSTEIN

● MY MOTHER never painted a painting, or wrote a symphony, or built a house. But she left another kind of legacy, which is stored in a metal box and written in a kind of code—with “words” like “tsp.” and “qt.” The box contains my mother’s recipes. Sometimes, when I want to remember her, I open it and cook one of the dishes I grew up on, all of which I liked and one of which I loved: her meatballs and spaghetti.

Before she died—before the cancer wrecked her body and she didn’t feel like cooking anymore—I had eaten my mother’s meatballs and spaghetti something like a thousand times: Once or twice a week during the 18 years I lived at home and then, after I went away to college, on the odd Saturday night when I was visiting and she felt well enough to cook.

For most of the Fifties and Sixties, she had cooked whether she felt like it or not. There wasn’t enough money for restaurant meals, and though she helped support the family, she alone was responsible for putting dinner on the table. (My father was devoted, but useless in the kitchen.) Cooking, for my mother, was not the joy of leafing through Julia Child, looking for just the right recipe

Meatballs and Spaghetti: A Memoir



ANN RHONEY

“My mother’s legacy is written in words like tsp. and qt.”

for a dinner party. She was good at it; she never complained about it, but for my mother (and for many women of her generation) cooking was more a daily chore than a culinary adventure.

She coped by settling on a repertoire of dishes that, once perfected, varied little over the years. There was her stuffed cabbage, her beef stew, her lamb chops, and her meatballs and spaghetti, which, she

told me, lest I not appreciate the bounty on my plate, was as good as any restaurant version. Though Jewish, she had learned from a childhood friend, the daughter of Italian immigrants, how to make tomato sauce in a stockpot “perfumed” with garlic (this in the heyday of bottled sauces) and how to cook the spaghetti al dente (again, she was ahead of her time, at least for our suburb). As for her

meatballs, they weren’t authentic anything, but to me they were perfect: neither unappetizingly dense nor too loose to stay to-

of putting dinner on the table every night—without anyone’s help—had taught her the necessity of careful planning.

It shames me to think how ignorant I was of the tasks my mother accomplished day in and day out—I, a somewhat spoiled younger child with more important things to think about than cooking. Unlike my mother, who had dropped out of high school at age 16 to help support her family, I was bound for COLLEGE! and had HOMEWORK! Obviously, I had seen her making meatballs and spaghetti hundreds of times. The permanent chips in the Formica kitchen table were proof that I had been there as a toddler, pounding away at a toy hammer while she cooked. Later, there were afternoons spent studying trigonometry at the same table, while she moved between the sink, stove and refrigerator. And yet I didn’t really see her.

It was about two years after my mother died, when I found myself missing her more than ever, that I first thought of making her meatballs and spaghetti. Luckily, she had recorded her recipes years earlier, not for herself but for my sister, to whom she had presented them in a metal box. In the box I found this formula, written in my mother’s still-familiar hand:

Drop 2 slices white bread into ½ cup warm water. When soft, add 1 egg. Whisk the mixture. Then add 1½ lbs. ground sirloin, some salt, minced garlic, pepper. Form the meat into balls. [Should I roll? Squeeze? I had no idea.] In a large pot, brown 1 clove garlic in 1 tsp. olive oil. Smoosh the toasty clove around the bottom of the pan.

Continued on page 73



Let it snow. Let it hail. Let it rain or thunder or storm.

With a Jenn-Air grill-range, the quirks of wind and weather can't put a

***WITH A JENN-AIR, THERE'S NEVER
A BAD TIME FOR A BARBECUE.***

dampener on your barbecue plans.

Because with a Jenn-Air, you can barbecue in your own kitchen. Cozily secure from all those pesky climatic changes that can ruin a cookout.

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To find out more, see the Yellow Pages for the Jenn-Air dealer nearest you. Or write Jenn-Air Co., 3035 Shadeland Ave., Indianapolis, IN 46226. © 1989 Jenn-Air Co.



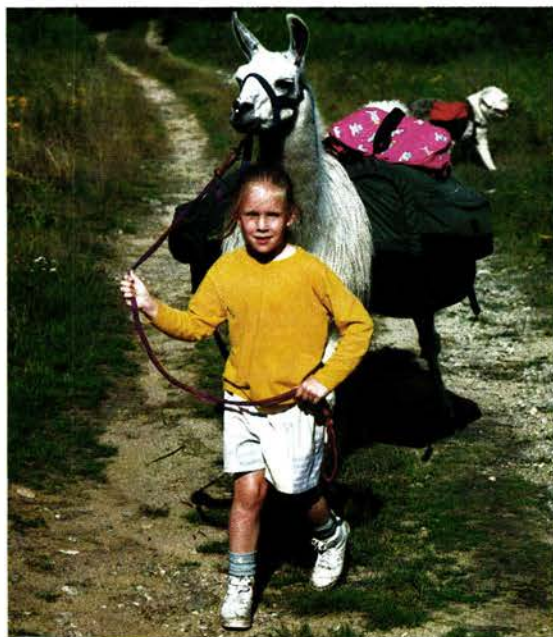
● A NEW YORK woman whose idea of camping out is standing in the rain waiting for the Perry Ellis sample sale to open marries a man who has climbed the Alps and rafted down the Salmon River. Our 6-year-old daughter Phoebe (right) likes animals, mud and toasted marshmallows. And all of us found happiness on a llama trek.

All right, the trek wasn't quite as thrilling as the Perry Ellis sample sale, but it was a whole lot cheaper. How bad can hiking be when you're on a gorgeous forest trail with birch trees on one side, a crystal-clear river on the other and a large furry animal who looks like something from Sesame Street behind you nuzzling your neck?

For three days we moseyed along Maine's Wild River in the White Mountain National Forest. Seven llamas, one for each person in our group, carried all our equipment for the six-mile hike to a camp.

Llama-trekking basically means leading your llama along the trail. Our ground rules were simple: Always walk in front of your llama so he knows who's boss; don't pet your llama (they hate it); don't let him eat any leaves on trees you pass by (they'd rather snack than walk); and jiggle the reins when you're fording a gully (this cor-

Llama Trek: Beam Me Up, Rodney!



TOBI CONNELL

"My llama knew right away he had a novice on his hands"

PHOEBE'S LLAMA TRAUMA

● HAPPY TRAILS to Phoebe (left, with Lippy), 6-year-old daughter of Stephanie Pierson, who wrote a story: "I had a llama named Lippy. He was brown and white. He stepped on my toe two times. We went through streams. Streams were the hardest part. The best part was when we stopped for a break. The funniest part was when my friend Alvin was petting his llama, Mocha, and Mocha chased Alvin. Alvin looked a little worried."

rects a llama's natural instinct to bolt across). And if his ears start to bend down, duck—he's really mad and about to spit in your face.

My husband, no surprise, was a natural on this trip. Phoebe, with lots of encouragement and many granola bars, rarely faltered (see box, above). My experience was a little less gratifying. My llama, Rodney, took one disdainful look at my new pink suede hiking boots and knew he had a real novice on his hands. So a large part of my time was spent yanking Rodney out of the woods,

pulling him out of meadows, hurtling after him through streams and having the other members of our group politely say, "No hurry, we'll wait."

Rodney aside, the trip was lovely. My husband did say that if I made one more double-llama joke he would call a divorce lawyer (sorry, honey), but I'm sure he was just kidding. If only I could convince my mother that llama-trekking has nothing to do with a Himalayan cult. (For information: Steve Crone, Telemark Inn and Llama Treks, R.F.D. 2, Box 800, Bethel, ME 04217; 207/836-2703.)

—Stephanie Pierson



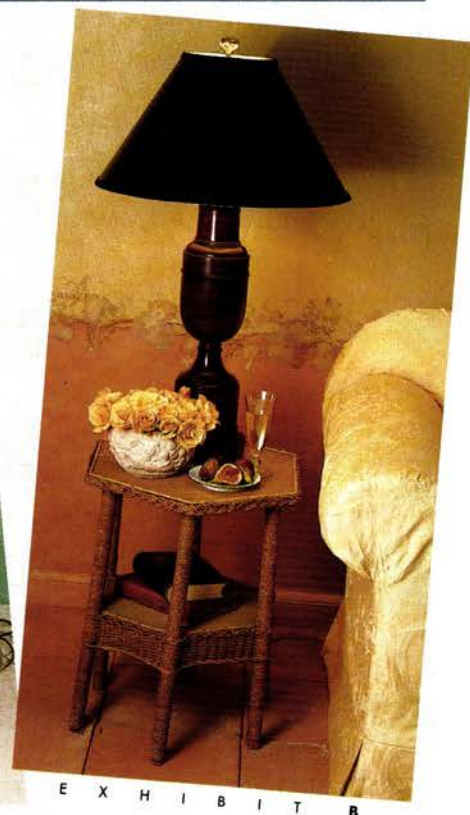
Case No. 41 Happy Endings

● END TABLES are too often given the short end of the . . . sofa? Make them an exclamation point that lights up your living room. The squat table in Exhibit A brings things to a full stop with a dim-watt lamp, overstuffed drawer, dangling cords and will somebody please clean up the food? Well-punctuated Exhibit B throws light on the subject with a tall lamp atop a wicker stand. All's well that ends well.



PHOTOGRAPHS BY DAVID HAMSLEY

E X H I B I T A



E X H I B I T B

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KraftMaid is sold throughout the United States. For literature and dealer name send \$3 to KraftMaid Cabinetry, Inc., Dept. MH290, Middlefield, Ohio 44062, or call 1-800/462-8931, 8AM-5PM E.S.T. weekdays.

- A. ACCENT. White sculptured diagonal motif on doors and drawer fronts with chrome trim and hardware. Also available in Flair (Red/White), Avanti (Black/White), Esprit (White/White).
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- C. RIMINI. This white cabinet has a gentle radius curve at the top and bottom of cabinet doors and drawer fronts.
- D. ELAN. Clean, crisp white cabinetry with square-edged doors and drawers.
- E. CAMEO. White square raised panel door with a beveled accent at the corners.
- F. CLARION. Raised panel door features soft radius corners and soft bevel on drawer fronts.



Dream Houses from Debris

● **WALKING HOME** after work through the gritty San Francisco neighborhood known as South of Market, artist Kate Godfrey (below, right) scavenges bits and pieces of things thrown away on the industrial streets that, to her, are the makings of a house.

Under a freeway overpass, Godfrey spies a square of shiny brass mesh; near a bus stop, a lace glove; in the gutter, a roll of copper wire. Twigs and feathers and bits of colored paper catch her eye. Safely back in her studio, "I empty my pockets and start with whatever falls out," says Godfrey, an associate art director at Parenting magazine. From the treasures, she improvises dream houses—architectural miniatures. The character of the dwellings varies with Godfrey's mood and with

the day's debris. One modest shelter of corrugated cardboard, with paper hands waving out the windows, is lashed to a rock with a piece of rope: "Safe harbor," it suggests.

The creations are disarmingly childlike, yet their message is sophisticated and resonant: Even a cast-off can embody the powerful need for a place to call home. Godfrey's homes-as-haiku (most are less than 10" tall) have stirred a big reaction in this time of homelessness and housing crisis. Last autumn, an Oakland gallery staged a show of Godfrey's work; her houses, the least expensive in the Bay Area, sell for \$100 and up.

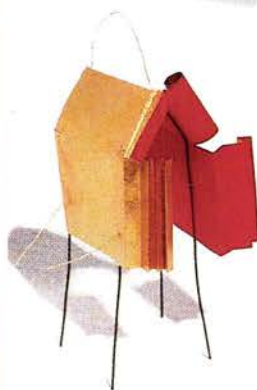
Shelter has been on Godfrey's mind. "Home is an icon," she explains. "We all want to own houses and many of us won't be able to. I create my own neighborhood." The self-trained artist grew up

in Wisconsin and Arizona, and moved to San Francisco in 1971. Two years ago, she assembled her first house when "I was between apartments and romances," recalls Godfrey. "I was longing to understand the idea of shelter—for the body and for the heart." Her moving discovery is that a piece of red-and-gold chocolate wrapping (below) mounted on a wire frame can be quite enough to open the doors to some of our deepest feelings. (For information: Kate Godfrey studio, 415/243-8342.)

—Diane Dorrans Saeks



PHOTOGRAPHS BY KATE GODFREY



Artful scavenger Kate Godfrey turns ordinary found objects into homes "as brief and telling as haiku"



Fledermaus Chair



ICF

DATE OF BIRTH: c. 1907

DESIGNER: architect Josef Hoffmann

ZEITGEIST: Few bohemian hangouts symbolize an epoch as dramatically as Vienna's expressionist Fledermaus cabaret ("the bat"). Among its progenitors were Gustav Klimt, Oskar Kokoschka and even Le Corbusier on a visit to Vienna. Josef Hoffmann, a founder of the anti-establishment Arts-and-Crafts-influenced Vienna Secession and Wiener Werkstätte, masterminded the interior. He had designed the chairs earlier, but they entered history through the cabaret.

IDENTIFYING CHARACTERISTICS: Hoffmann's chair, typically black or white (to echo the Fledermaus color scheme) was bentwood, lyrically curved and upholstered in a fabric of his design. Above the leg joints were four small spheres—Hoffmann's retort, it is said, to critics who derided his architecture as "Quadratstil" because the square was an almost obsessive motif in his work.

RELEVANCE: In black and white, the chair's crisp lines and pristine geometry overthrew the old Victorian excesses and presaged modernism and the machine age. But Hoffmann hallowed the hand. Today his approach to craft seems fresh all over again, which helps explain why the Fledermaus chair doesn't look like a period piece. It sits as comfortably in the boardroom as it did around the tables at the cabaret. Reproductions are available in the United States through architects and designers at ICF in New York City (212/750-0900) for about \$800. Vintage models are still to be found for around \$2,500.

POETIC JUSTICE: The Fledermaus cabaret was short-lived, but today the showroom of a firm that is still manufacturing Hoffmann-designed fabrics stands on the site.

—Diane di Costanzo



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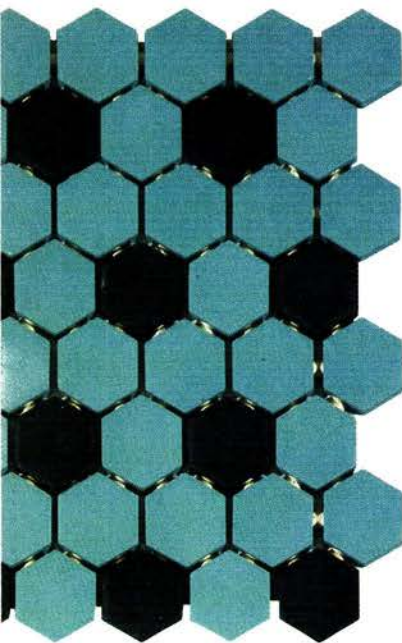
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An Erté original. From The Franklin Mint.

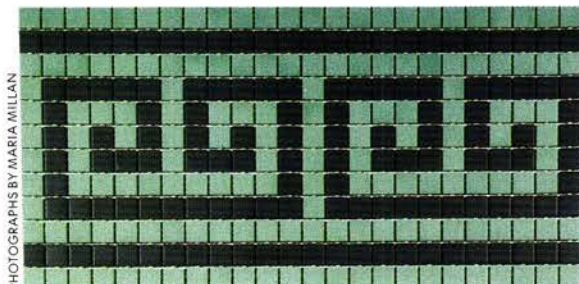
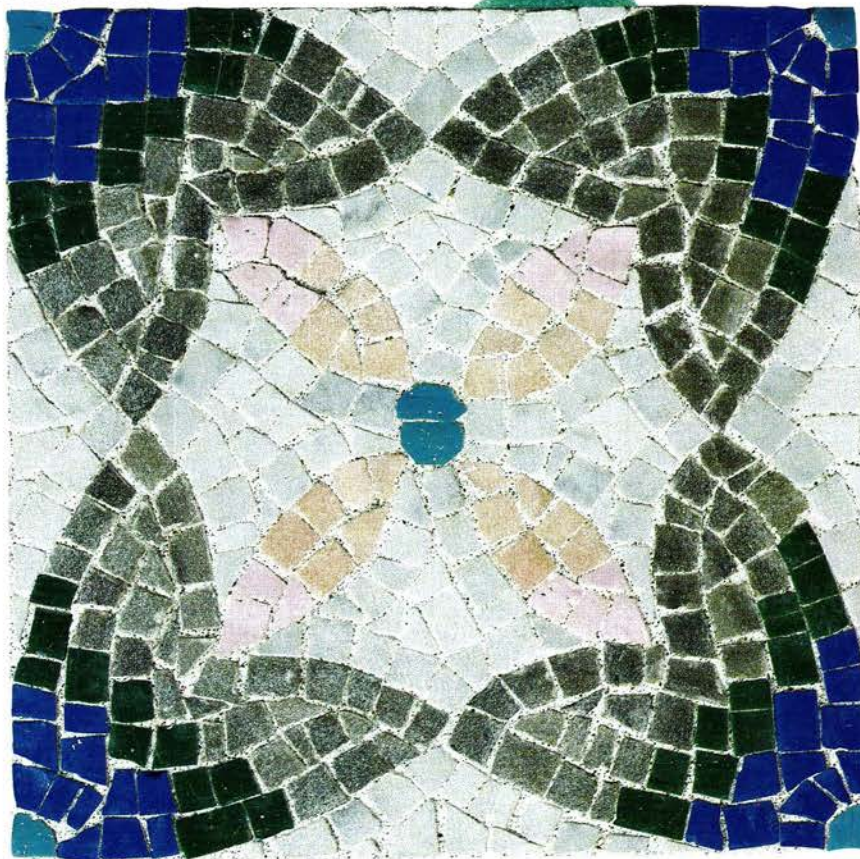


The Elements of Tile: Mosaics

● **MOSAIC TILE CAN CONJURE UP** the coziness of Donna Reed's kitchen or the god-struck Byzantine majesties of Hagia Sophia. Today, tile is back in style. It's available in a mosqueful of colors, materials and patterns, and it's as likely to be seen on the wall as underfoot. Mosaic (the word is akin to music) means any design made up of fragments of material less than 2" square. With its hand-crafted look and unsleek texture, tile is the antithesis of high tech. Yet it's now as easy to apply as any contemporary floor or wall surface. The modern variety often is made of either glass or porcelain, and fashioned in sheets. You can custom design your own pattern or choose one at a tile store—either way, it will arrive within two months. Professionals do the installing, included in the cost. The Italian glass tile (above, right) comes in sheets with adhesive on the back making it easy for do-it-yourselfers; cost is from \$5 to \$20 per square foot depending on the color or material. Stick with a single shade on the floor or the wall, and you can outshine the ancients: The shimmering tiles create a design that changes with the light. —Cynthia Hochswender



ITALIAN GLASS tiles pour out of the swimming pool to cascade on wall or floor (above). They're in apply-it-yourself sheets, by Vetricolor. The floral square (below) and the glass bar (bottom) border on the sensational when set in a pattern with plain tiles. Both are from Hastings.



PHOTOGRAPHS BY MARIA MILLAN

MOSAIC'S CHARM is in its patterns, but today colors are anything but predictable in floor tiles such as

the hexagon repeat (top) and the Greek Key border (above), both available from American Olean.



If peer pressure has kept you from getting a Saab, get new peers.

Too bad you're a grown-up. Who'll tell you to stop doing something dumb when everybody else does it?

Please let us: "Just because your friends throw away money to strike a pose in a car, it doesn't mean you should."

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The turbocharged Saab 9000 CD shown here, for example, is quicker than most European cars near its price (\$32,995*) and many cars far costlier. (Saabs are intelligently priced from \$16,995 to \$32,995.) The gang will be genuinely irritated to learn this.

Saabs handle with the best Europe has to offer. But front-wheel drive helps them do this in bad weather as

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incredible roominess. Which will amaze your cronies who ride in it.

Test drive a Saab soon. Take one home and irritate, irk, shock and amaze your peers. But who cares?

We've been doing that for years. And we're not the least bit sorry.



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As I See It #6 in a series
Nana Watanabe, Marilyn Freedman
'The Glass Room'
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QUALITY TIME



Continued from page 62

Remove. [I now prefer to leave the garlic in the sauce—but my mother was cooking for children.] *Let oil cool. Add 1 can (28 oz.) plum tomatoes, 6 oz. tomato paste, salt, pepper, oregano. Use 2 sharp knives to cut tomatoes into pieces. Stir. Cook over medium heat. When the sauce begins to boil, add meatballs. Cover. Simmer for 1 1/2 hours or longer. Skim fat off top*

with a spoon. Serve with thin spaghetti, al dente, Italian bread and grated Parmesan cheese.

That's it. Is this how other people's mothers make meatballs and spaghetti? I have no idea. But I know this is how my mother did it.

I know because when I tasted my meatballs and spaghetti (I had compromised on rolling and squeezing), the flavors and textures of what to anybody else would have been a perfectly ordinary plate of food were, to me, almost excruciatingly familiar. For a moment, I cried. No other memento has ever reminded me so clearly of my mother.

I have made my moth-

er's meatballs and spaghetti many times since then. I follow the recipe slowly, carefully, more like performing a ritual than cooking dinner.

Once, I invited my father for meatballs and spaghetti. He had taken my mother's death hard, and I expected him to cry when he, too, recognized the taste that had been so familiar for so long. He didn't. Then I remembered: As much as he had loved my mother, he had never really loved her meatballs and spaghetti. What was on his plate—the al dente spaghetti in homemade tomato sauce, the tender meatballs—wasn't his mother's cooking. It was mine.



The Emperor Of Icemaking

● *THROUGH the open door of my freezer, I*

glimpse not a landscape of half-empty frozen yogurt containers, but China! Or is it? I'm crouching doubled up in my overalls amid a chaos of unread instructions, discarded wrapping and every tool I own. I feel as I imagine Alexander the Great must have felt when he first reckoned he had reached Asia: My new automatic icemaker, with levers for large and small cubes, stands there before me. It is I myself who have installed it, conquered it.

Now comes the real test. The electricity has just been turned on. Will the water actually flow through that puny-looking pump and that laughably narrow pipe? My heart rate is as elevated as any adventurer's.

I have come a long way since the dim Saturday morning when the project began. It has involved three trips to the hardware store and a lengthy exploration around the upland plateau of the kitchen counter for a plastic washer, ultimately found after a near-fatal delay. Night's approach was felt. Why did they ever go to the North or South Pole, or to China? The answer must have been the same then as now: expectations of glory, of discovery, of achievement; only our Chinas have changed. —Ben Lloyd

Maybe you don't need another diet. Maybe what you need is a faster metabolism.

Aerobic exercise. The best way to lose weight and stay that way.

If your last diet didn't work, there's probably a good reason.

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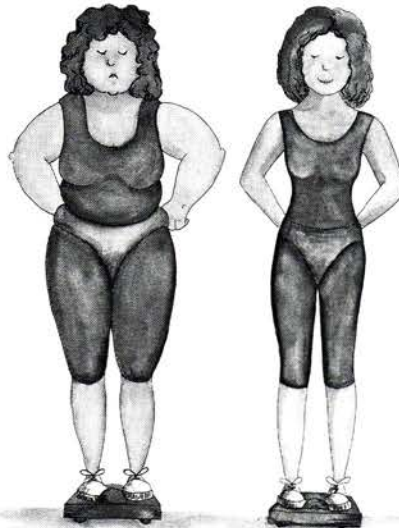
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Twice Around the Block

Sotheby's John Marion and Robert Woolley, auctioneers of everything from Warhol cookie jars to Van Gogh's "Iris," reveal their best bets for a new generation of collectors

Talk about the explosion in art prices (and, judging from the cocktail party chitchat in New York, you do) and the conversation's bound to turn to Sotheby's, the venerable auction house that's at the center of the boom. In the first nine months of 1989, Sotheby's art and antique sales brought in over \$1.4 billion, a figure that amazes even the company's chairman, John Marion, a 30-year veteran of the business. (Marion's father, who ran Sotheby's until 1965, sold paintings for thousands that John Jr. has re-auctioned for millions.) One of the reasons for Sotheby's success is its aggressive customer-service operation, overseen by Marion, whose "life's work" has been "making the auction process collector-friendly." (Sotheby's will not only help you find just the right object for your living room, it may lend you the money to buy it—a practice that is generating controversy in the art world.) The morning after an important DeKooning was hammered down for a record \$20,680,000, Marion, 56, and Robert Woolley, 45, the company's senior vice president and decorative arts expert, stopped by Met Home to talk about what Sotheby's has to offer collectors with—and without—millions.

METROPOLITAN HOME: You look like you've been celebrating. What happened last night?

JOHN MARION: We had expected our sale of contemporary art to bring around \$65 million. Well, we took in \$98 million—in one night. You have to remember that just 10 years ago if we sold three or four million dollars worth of paintings in a year, that was considered terrific.

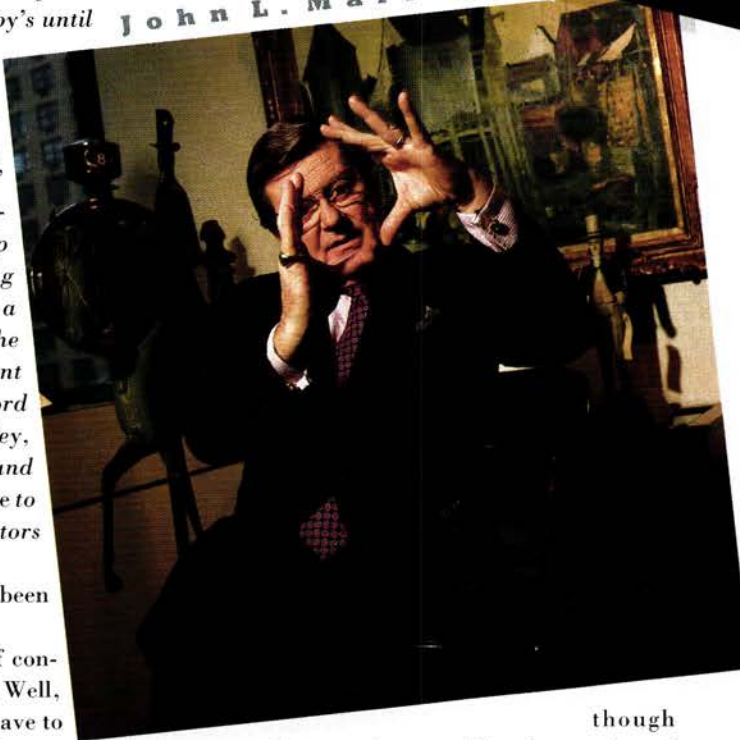
MH: Is the boom affecting only paintings?

JM: No. We just sold a wristwatch for \$532,000 and a set of the first four folios of Shakespeare for over \$2 million. Both of those are records. And we have a weather vane coming up soon that we think is going to bring, believe it or not, \$400,000. The last time we auctioned American folk art, we had so many bidders, there was no room in the aisles.

MH: How do you explain the boom?

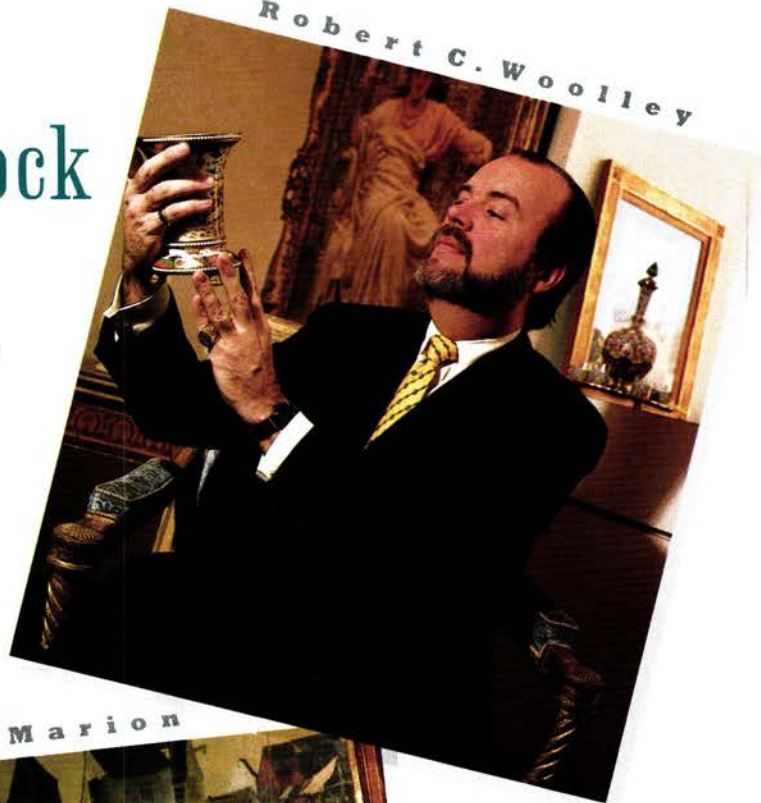
JM: It's not just that there's more money out there, al-

John L. Marion



ANN SUMMA

Robert C. Woolley



"WE'RE taking the mystery out of the auction process," declares Sotheby's chairman, John Marion (left). Vice president Robert Woolley has an eye for everything from Russian icons to English Spode porcelain (above).

though that may be true. There's more knowledge, more interest. And the quality of the objects appearing on the market, across the board, is higher than it's ever been.

MH: What makes the quality higher?

JM: When people perceive the market to be strong, they think, "Well, if things are great out there, maybe it's the right time to sell my Monet." So the best things come in and that fuels the market.

MH: Do you have to be a millionaire to buy at auction?

JM: Not at all. We all read and talk about million-dollar paintings, but that's not what the world's about.

Continued on page 103

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AROUND THE BLOCK

Continued from page 74

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ROBERT WOOLLEY: At our Arcade auctions—which is what we call our sales of less-expensive items—there are worlds of things to buy for \$1,000 or less: furniture, jewelry, porcelain.

MH: Can you give us some examples?

RW: An American silver water pitcher from around 1900 recently brought \$500 at an Arcade auction. And a pair of continental blackamoor garden seats went for \$900.

MH: What collecting areas do you think are underpriced now?

JM: The old cliché, of course, is buy what nobody else wants. But just try and figure out what that is! Medieval furniture, maybe. And there are certain types of rare three-dimensional works of religious art from the 16th and 17th century that I think are undervalued, as are many items from antiquity. When a Keith Haring sells for the same price as a Greek vase, suddenly that vase seems very reasonable.

RW: If I could point to the underpriced areas as easily as you think I could, I'd be on a yacht right now.

JM: One area that I think is incredibly overlooked is the New York School of the late Forties and Fifties, not the Abstract Expressionists, but people like Theodoros Stamos, Hans Hoffman and Alfred Lesley, contemporaries of Jackson Pollock. People do collect them, but the prices are still very reasonable. I used to think the pottery of George Ohr was fairly cheap, but that's no longer the case.

MH: If you've never set foot in an auction house, how do you go about beginning?

JM: Well, the first thing you do is get a schedule and see what's coming up. Then come in and look around. You don't even have to buy a catalog; they're hanging on the walls.

RW: If you come in and say, "This is my first time in the building, what do I do?", there are customer service reps who will be happy to explain what goes on, who will even sit with you during the first 20 minutes of an auction. These people are basically here to help cut through the mystery. We know the process can be daunting.

RW: Ten years ago, we didn't even have a customer-service department. Now, if you come in and say you need a sideboard that's seven-and-a-half feet long—not seven, not eight, but seven-and-a-half—we put it in the computer. When one pops up, we'll call you. We're trying to do everything we can to make it easier for people to walk in the door.

JM: Just about the only thing we won't do is gift wrap.

RW: One of our customer-service reps even visits clients' houses. So then, when the client is thinking of buying a painting, the rep can say, "I think it will clash with the chintz; I wouldn't bother."

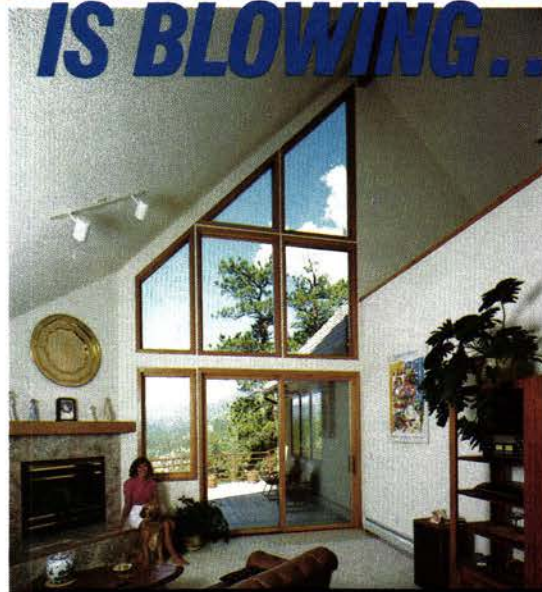
MH: What's the biggest mistake a buyer can make?

RW: Buying something without looking at it. I know, because I did that once.

MH: What happened?

RW: Well, there was this chair—a carved, Louis XV beechwood *fauteuil*—that seemed to be going for nothing. Absolutely nothing. I got it for around \$350. But I hadn't really looked at it. And when I picked it up, I found you could move

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the seat two feet in any direction—without moving the legs. And so I had to send it to a restorer, who charged \$750 to fix it. The 18th century part of the chair he handed me in a bag. Then it cost me an additional \$500 for fabric and another \$400 for reupholstery. So by the time I was done, I had a \$2,000 reproduction.

MH: It's surprising that you're allowed to buy at Sotheby's.

RW: I am, but I'm bound by the same rules as anybody else. I may have an edge because I'm in the building every day, and so I get to see things, but that's my only advantage.

MH: When you're conducting an auction, can you tell in advance who's going to buy?

RW: If you've done it as long as I have, you get a feeling that's something's about to happen. There's one collector I can think of who has an amazing kind of body language she's not even aware of. Two lots before she wants to buy, she starts to shuffle her feet, and then her shoulders go back and forth. And I can tell that she's about to bid, so I'll look at her, before she even puts her hand up. It

drives her crazy.

MH: If you buy at a celebrity auction, will you get your money's worth? Or are you actually buying hype?

RW: It depends on the item. I once auctioned a Christmas tree given by Joe DiMaggio to Marilyn Monroe. I sold it for 10 grand. The person who bought it reconsigned it the next year and only got two. So each moment in time is different.

MH: What about the Andy Warhol auction, where some of his cookie jars went for thousands of dollars?

JM: Well, I would not want to have to sell the cookie jars again. Not for at least another 20 years. But there were some very good objects in the sale, and they'd probably bring even higher prices now. I'm thinking of one painting in particular by Cy Twombly, which brought \$990,000. If we sold it now, it would bring two and a half million, or more. So if the object can stand up . . .

RW: I bought something at the Warhol auction. It's a silver brick and I paid \$1,500 for it. It melts down for \$700. So I paid \$800 for

the Warhol label.

JM: And you're asking *him* questions?

MH: What guarantees do you offer?

JM: Well, we guarantee the authenticity of everything we sell, except Old Master paintings before 1870, of course, because no one was really there to see who did them.

MH: Do all auctioneers offer guarantees?

JM: Well, not if they set themselves up in a hotel for the weekend.

RW: Which is usually near the airport for a very good reason.

MH: What advice do you have for the reader who has something to sell?

RW: Bring it in for an appraisal. If you don't live in New York, send a Polaroid. We can't be sure of authenticity from a Polaroid, but it's a start. Or you may want to wait till one of our experts comes through your city and maybe arrange a visit.

MH: Why not sell it through a dealer?

JM: Well, you should talk to a dealer. I believe in checking out all the options. But the best way to sell is through an auction house like Sotheby's, of course.

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MH: Why go to an auction house?

JM: Because, from the moment you consign something, the auctioneer is your partner. Your interests are completely parallel with his—all he's interested in is getting the highest price. His fee, after all, is a percentage. But the same thing might not be true of a dealer. His interest is—has got to be—buy cheap, sell dear. Or he may have something else he wants to sell more. And what you should do is protect your own interests.

MH: What do you think are going to be the big collecting areas in the future?

JM: It's hard for us to anticipate because, essentially, what we sell is what comes in. And we don't know what's coming in.

RW: I can say that we are negotiating to auction about 75 prototypes of Memphis furniture this spring. It's a risky venture—we don't know what the market is. But we like to be innovative. The quality of these objects is very high. And if the estimates are such that people say, "Well, gee, that's affordable," then we can get some horse races going. It just may work.

MH: Back to the boom. Everytime a painting sells for a new record price, the first question on everyone's lips is, did the Japanese buy it?

JM: There is so much talk about how the Japanese are buying everything up and it's simply not true. The Japanese have very specific tastes; they have no interest in French furniture, for example, and they are only just beginning to express an interest in contemporary art. They don't buy Americana, either. What they *have* always wanted is Impressionist art. They've been buying that since the 1920s.

MH: Do you ever have a sense of absurdity about the prices?

JM: Personally, I sometimes find it difficult to identify with some of the prices, especially when there are homeless people living in the streets. And having seen prices rise so much in the last few years, sometimes it's hard to know what things are really worth.

MH: Is there a danger of the art auction market suddenly bottoming out?

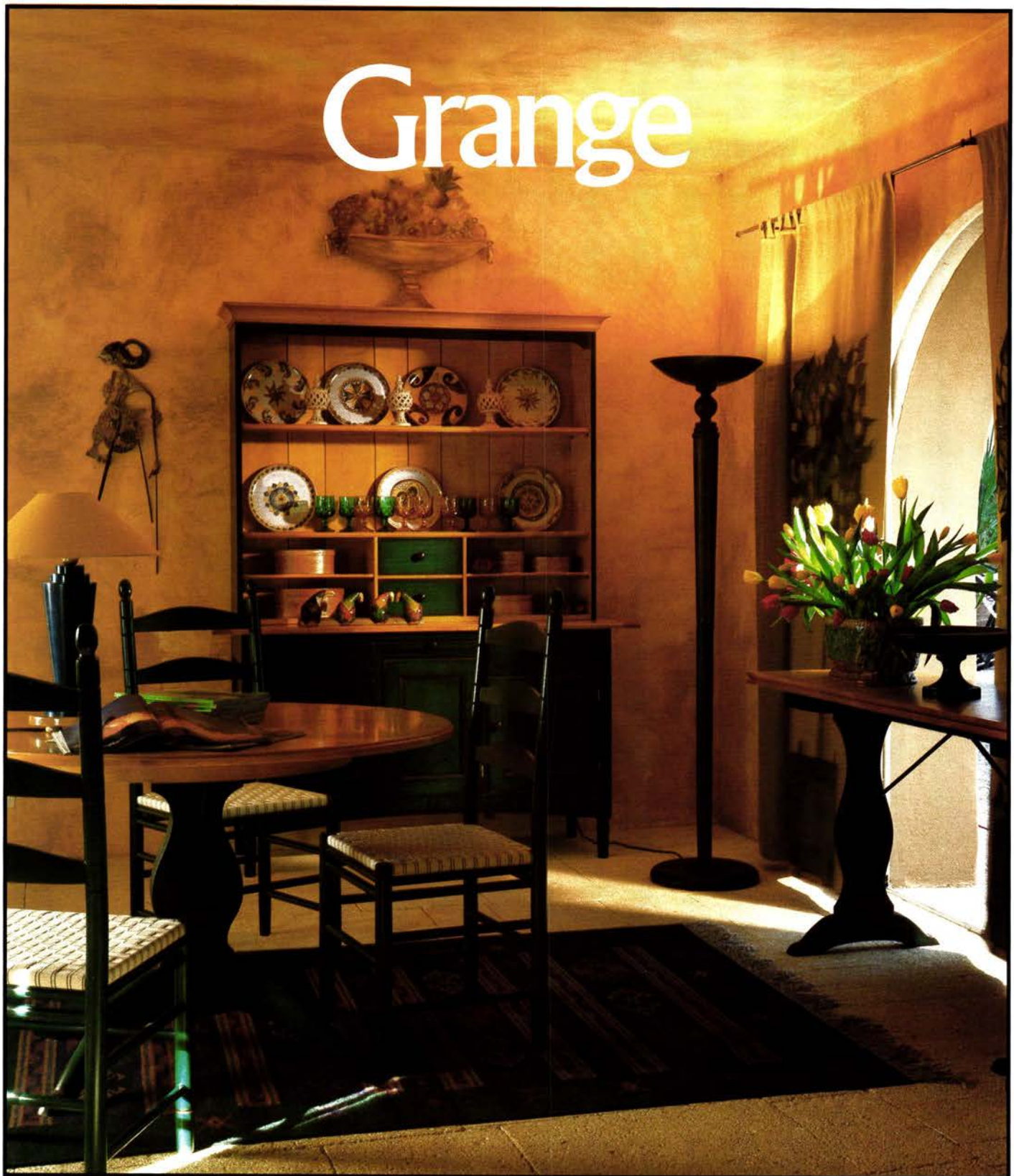
JM: There's no sign that prices will slow down in the near future.

MH: And in the long term?

JM: All I can say is, any market has got to go up and down or else it's not a market.

—Edited by Julie V. Iovine

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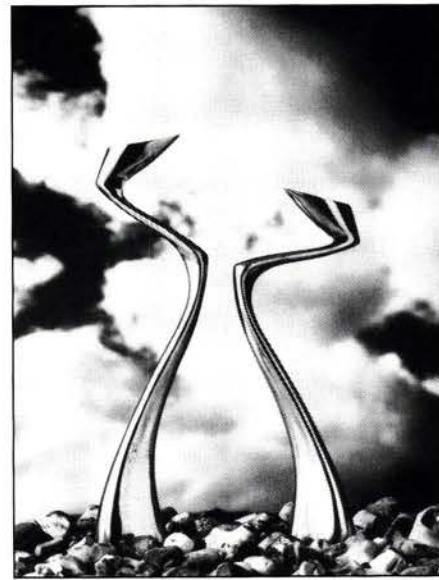
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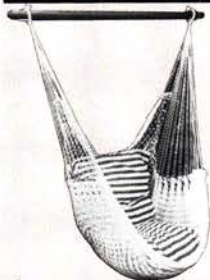
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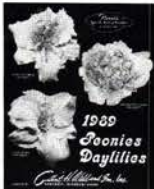
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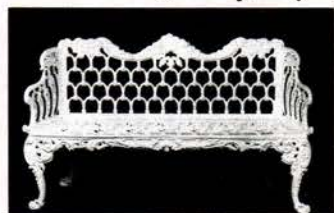
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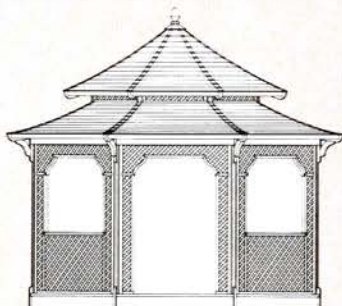
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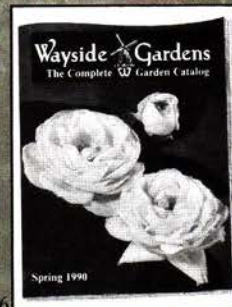
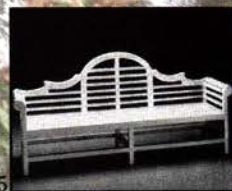
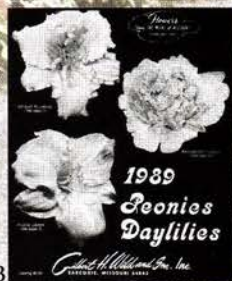
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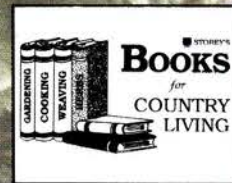
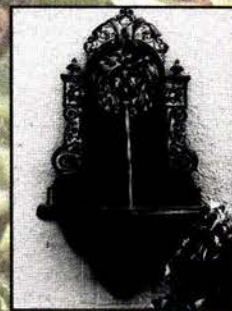
8 Lions Head Fountain is a graceful addition to your courtyard, patio or office. \$3 catalog from MOULTRIE MANUFACTURING CO., Box 1179, Dept MH, Moultrie, GA 31776-1179. 800/841-8674.

9 Elegant designs in a variety of sizes and styles by Dalton Pavilions, Inc. Shown here is the 13' Williamsburg Pagoda in the courtyard of the Hyatt Regency, Cambridge, Mass. DALTON PAVILLIONS, INC., 7260 Oakley St., Philadelphia, PA 19111. (215) 342-9804.

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Lenox.



Shown actual size.
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The delicate beauty of a dazzling pair of hummingbirds, jewels on the wing, captured in an intricately sculpted work of art

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We Found It at the Movies

To lure us all away from our VCRs, many film exhibitors are striking back with a return to creature comfort and a nod to the old swank in movie theater design

BY RICHARD LACAYO

NOSTALGIA and economics lead to renovated theaters like the Majestic in San Antonio, Texas (below), and a renaissance of the authentic movie experience.

MOVIE THEATERS ARE NOT JUST BOXES to watch movies in. I came to that conclusion when I was 11 and built one of my own—out of a box, as it happens. For a sixth-grade project, I converted a cardboard carton into a miniature theater, giving it a ticket booth with a pagoda top and a loge ornamented with gold crayon. To represent a border of blinking lights, I also

applied a line of candy dots. That lent the theater a gingerbread-cottage touch that seemed fitting for a place where you hunkered in the dark, absorbed in a tale—for a place, in other words, that was linked to the same feelings that surround bedtime stories.

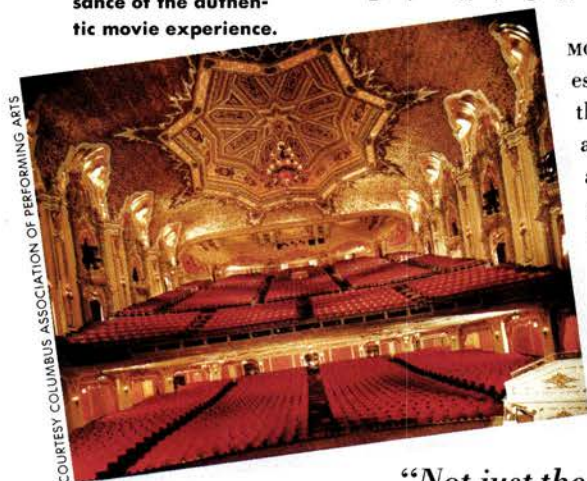
On the marquee, I glued the title of my chosen feature, clipped from a magazine ad—*What a Way to Go!* It was a Shirley MacLaine, rags-to-riches comedy that I hadn't actually seen. But I was drawn to the ad's image of MacLaine vamping in a mink stole; it suggested the sparkle, the bosomy glamour and the faint air of the illicit that it seemed to me a movie should have. (If it didn't have a dinosaur, which is what I generally preferred at the time.) In retrospect, it was also a title that could have been a winking joke about my confectionary notions of the ideal film palace, with its flock of plaster cupids and a Wurlitzer organ with 42 pipes, each about the size of an Atlas booster. *What a way to go!* To the movies, that is.

Even as I had set to work on that miniature picture palace, however, the real thing was becoming harder

to find. By the early 1960s, many of the ornate picture houses with names like Riviera or Alhambra had been clobbered by wrecking balls. Within a decade the age of the multiplex would begin, an era of no-style boxes with walls so thin that the howitzer blasts in *Rambo* invaded the quartets in *Amadeus* next door. No wonder that with the explosion of the VCR in the 1980s, exhibitors worried people would abandon moviegoing for good.

They were dead wrong, of course. Last summer was a box-office record breaker. Industry analysts credit better pictures, but credit should go to better theaters, too.

Richard Lacayo is an associate editor for *Time* magazine and a moviegoer who's not in the dark.



COURTESY COLUMBUS ASSOCIATION OF PERFORMING ARTS

“Not just the films but the places where we see them have entered a privileged spot in our affections”



GEORGE TICE



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Faced with the threat of cassette rentals, many exhibitors have struck back with a return to creature comfort and a nod to the imagination in theater design. And the designs they favor tell us something about the position that movie houses have assumed in the popular imagination. While film theaters built in the 1920s tried to invoke fantasies of Arabia and the Orient, exhibitors now are more likely to opt for deco-flavored styles reminiscent of the 1930s, the golden age of movies. In other words, movie theaters now draw upon our fantasies about . . . movie theaters. Not just the films we see but the places where we see them have entered a privileged spot in our affections.

A decade and more of experience with home video has taught many people that, despite some obvious advantages, the comforts of home are not always the surroundings best suited to a movie. Spend too many nights with the VCR and in time you miss the audience. (Especially at comedies and thrillers.) You miss the popcorn. Above all you miss the scale. Plunging down the shimmering slot of a wide screen is a pleasure

that can't be experienced through the port-hole of a TV. Watching David Lean's *Lawrence of Arabia* not long ago, I was reminded of a term from German art criticism, *raumflucht*, meaning the "flight of space." It describes the backward thrusting vistas and receding sweep of figures in the work of painters like Tintoretto. Lean achieves that almost palpable suction when he draws the eye into his endless reaches of desert. On video the same shots look cramped and shallow. Popping a cassette into the VCR is a poor substitute for the sense of ceremony that can attach to a movie that requires an intermission and a screen so wide that the curtains take a momentous 10 seconds to part. For a feature like that you want the Pacific Crest Theater in Los Angeles where movies are preceded by a show of black light and an overture by Disney.

The deco-ish look for interiors now in favor has a double-edged advantage. It combines the mass appeal of nostalgia with elite hints at post-modernism. The design of many Cineplex Odeon theaters generally is typical of ambitious new movie houses these

days. With 1,300 screens in 20 states plus Washington, D.C., the Canadian-based company is the nation's second-largest film exhibitor. At one of its newest New York multiplexes, the lobby features the attenuated post-modernism of an upscale shopping mall. Walls are polished gray granite and detailing harks back to the year nineteen-thirtysomething: mirrored-glass wall sconces and slim tubes of pink neon outlining ziggurat-profiled archways.

Though the debt-ridden chain faces cash-flow problems that may cause it to be dismantled, the theaters it absorbed or constructed in the past decade will remain. Most have more comfortable seats, alert projectionists and first-rate sound systems. Also higher prices.

The 1930s is not the only distinctive period of moviegoing that newer theaters recall. In the 1960s, foreign-film arthouses made the movies a highbrow pastime, an image reinforced through a white-walled starkness that borrowed the prestige of Bauhaus style. That decor also signaled the

Continued on page 178



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Where Art Is Accountable

Who would believe that one of the most controversial and cutting-edge art collections in this country was created by the employees of a Minneapolis bank?

BY MICHAEL McDONOUGH

IN THE THIRD-FLOOR CORPORATE HEADQUARTERS of the First Bank System of Minneapolis, executive secretary Carlotta Alvstad shuffles loan forms from VIC's (Very Important Customers) while across her desk a Georg Herold sculpture made of concrete bricks, nails and a single button vies for attention. In the boardroom, senior vice president Bruce Lilly eyes spreadsheets, legal pads—and a portfolio by photographer Gunther Förg exploring Italy's D'Annunzio Mausoleum. And in her cubicle, receptionist Liz Pearson's memo pads and telephone directories may well sit among Christian Boltanski's Holocaust-inspired photographic constructs or a poster by Barbara Kruger depicting a golf lawn along with the dis-

turbing text fragment, "We are your elaborate holes."

Art that startles, art that shocks, art that is steeped in controversy and consciousness-raising occupies the corridors, lobbies, conference rooms and work stations of First Bank System. "I want it by my desk," is the cry at the 19th largest bank in the United States, where employees perform their duties among one of the most challenging and extraordinary corporate contemporary art collections anywhere. Feminist art, video art, regional art, art from Keith Haring, Cindy Sherman and David Salle—even the scourge of Congress, Andres Serrano. Under the acquisitive leadership of curator and director Lynne Sowder, the artist innovators and provocateurs, the masters of their forms, all find their way into the First Bank collection. Going well beyond "decorator" accents or standard bank art calculated not to offend, this is the stuff of which any contemporary art museum would be proud. And the employees—hundreds of ordinary people at all levels—actually run the collection, which is "warehoused" in public for all to see. And,

OVER objections from Korean War vets, First Bank employees display silk-screened Maos by Andy Warhol in their public art gallery—a catalyst for change in the corporate culture.

At press time, we learned a noble experiment may end: First Bank is canceling Talkback and the Controversy Corridor.



MARK PETERSON

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hopefully, get involved in issues raised by this work.

"When I first came here," says receptionist Pearson, "I didn't understand art. I had never been in a surrounding like this. But after looking and asking questions, I'm excited to see what's coming next."

FIRST BANK STARTED ITS INNOVATIVE PROGRAM when the new downtown headquarters opened in 1979. The idea, which was conceived at the organization's highest levels, was to decorate then-empty walls with work that could embody the new attitudes and fresh perspectives that would be required in a soon-to-be-deregulated banking industry. Contemporary art, with its difficult themes and its daunting visual qualities, was just the kind of unfamiliar challenge that could serve as a model for a more competitive business environment. Explains Lynne Sowder, "By presenting adventurous, even controversial art, we hope to promote a culture that places a high value on dialogue and recognizes multiple points of view."

The collection is a kind of democracy in action. The selection of the pieces is done by Sowder and her support staff, Nathan Braulick and Jane Swingle. But it is the employees who determine which paintings go where in the bank, which ones stay in public view and which ones don't. Real Estate may compete with Marketing, Mortgages or Consumer Loans for a favored Gunther Förg piece, for example. *Talkback* forms encourage employees to express their doubts and enthusiasms, to write exhibition descriptions and even remove work from public view in the bank. Any group of six employees can "banish" a work out of the public gallery and into a special "Controversy Corridor" hallway. And they can retrieve works from that Corridor as well. On one occasion, a photograph by Andres Serrano had looked innocent enough—until it was learned the yellow background was urine. The offending "Piss Elegance" and a companion piece, "Bloodstream," were banished from the third floor with comments like, "These pieces have overstepped the bounds and are objectionable." Or, as Maureen Olson from leasing put it, "Why [should the bank] have to pay for piss on a wall and somebody's blood?"

Difficult pieces and demanding questions, to be sure—a workstation-scale invocation of our on-going national debate about the role of art in a democracy and the rising specter of censorship. As a counterpoint to the calls for removal of the offending Serrano photos, one *Talkback* form admonished, "If people can avoid the responsibility and the challenge of



MARK PETERSON

IN THE BELLY of the bank: painter Cheryl Laemmle's "Wooden House" (above); Christian Boltanski's Holocaust photo construct—moving, not morbid; Andres Serrano's "Bloodstream" (right).

Employee reactions have ranged from "You got took" to "You've changed the way that I see the world"

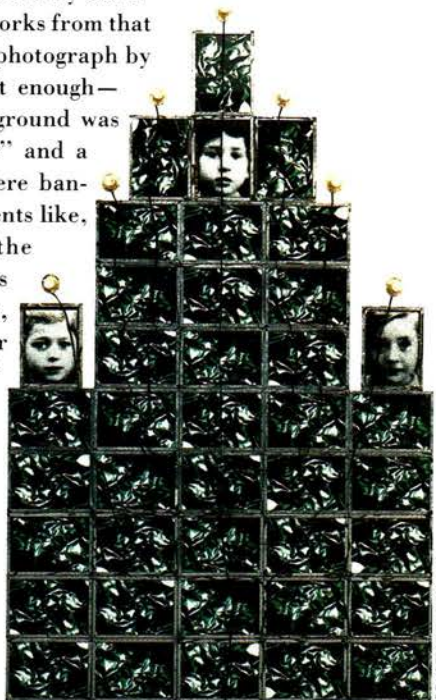


COURTESY FIRST BANK

facing new ideas by banishing those they do not understand, and therefore cannot tolerate, then there is no hope of enlarging people's minds, challenging their values and concepts about art and the world." Ultimately, Andres Serrano was retrieved by a vice president in real-estate banking Jan Plimpton, originally from North Carolina, whose family belongs to the NRA and votes regularly for Senator Jesse Helms.

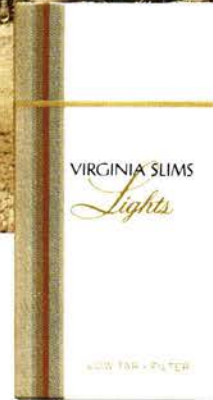
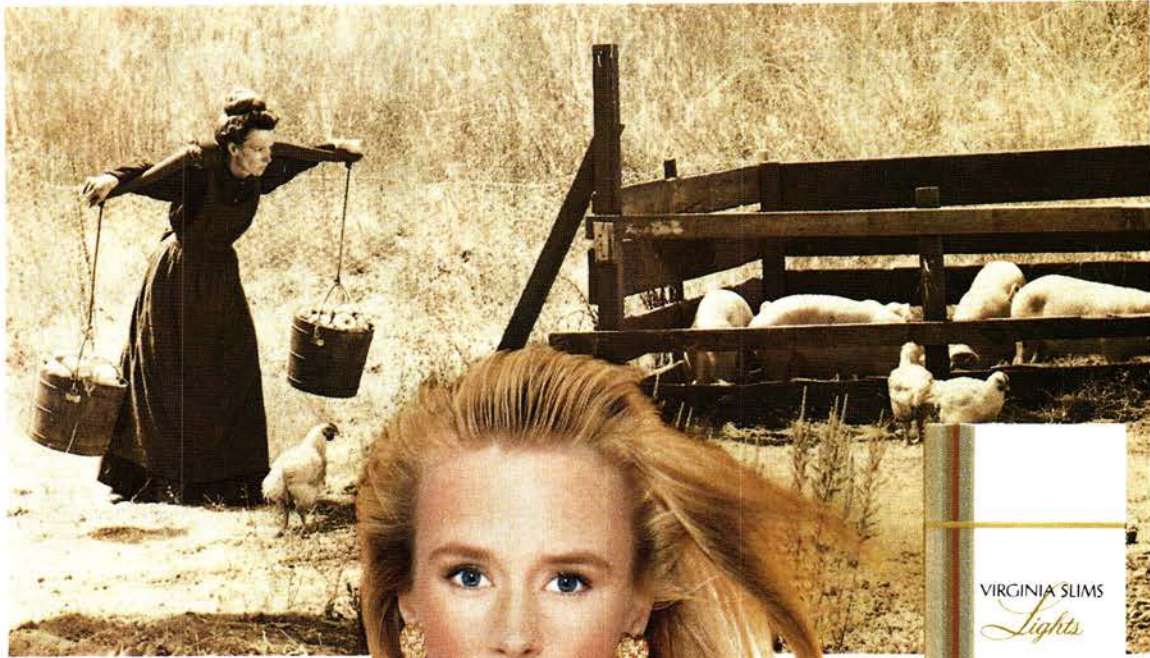
"I don't know, I must have a gene missing," she mused. "It's just that I feel strongly about the validity of artistic expression, even if it's difficult. These pieces are tough. But there is a principle at stake here and the work has a safe haven in my office."

All of this didn't come easy. The good people of Minneapolis-St. Paul who work at this bank were *Continued on page 190*



COURTESY FIRST BANK

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Great

Spirit

METROPOLITAN HOME, WE'RE FOND OF REMINDING each other, is more than a magazine

about style—it's a magazine about spirit, and nowhere is that more apparent than in the spirited homes that make up this, our eighth annual Winners issue. On the next 44 pages is the

proof that you—our readers—are putting a whole lot of yourselves (your values every bit as much as your designs) into your

“My inspirations? Philippe Starck and Pee-wee’s Playhouse”

CALIFORNIA

Tom Villard

houses. In letter after letter, this year’s winners told of overcoming “other people’s expectations” (and their own) as they set out to realize their ideas of home. What we loved, as we

WINNERS

looked at the pictures you sent in and read your letters (aloud, taking turns), is that it was more than furniture, paint chips and rugs that dominated your decision-making. We found your houses to be not only beautiful, but *meaningful*. These places

don’t just suit your families, but define them in new ways; they’re homes where your children and *their* children can

“This bedroom I created is the nicest place I’ve ever woken up in”

MASSACHUSETTS

Andrew Dean

spend time together, where friends enrich each other’s lives, where design helps heal the wounds of disease and divorce. This contest is a two-way street, a chance for us (and readers like us) to see how you overcame the odds: less-than-magical sites, tight budgets and space restrictions. These aren’t daydreams—what you’d do if you had more money—but real-life labors of love. “Finally, after three years of construction,” wrote Nicholas

Roberts of Malibu, “the music, talk and laughter of party guests fill a living room that had been only a jumble of concrete

“The apartment is new; the ideas have been with me all my life”

MARYLAND

Nancy Smanko

and plywood.” Whether it’s an inspired idea for an add-on, a restful vacation place or a home for aging parents, you’ve found a way to realistically do something—in ways that will inspire others. As Linda Humes, who created a wonderful home for her mother and five other seniors, says, “Read about our place and you’ll realize you can do it, too.” —Fred A. Bernstein



Nancy Smanko

PHOTOGRAPHS BY N. SMANKO



It Was Home at First Sight

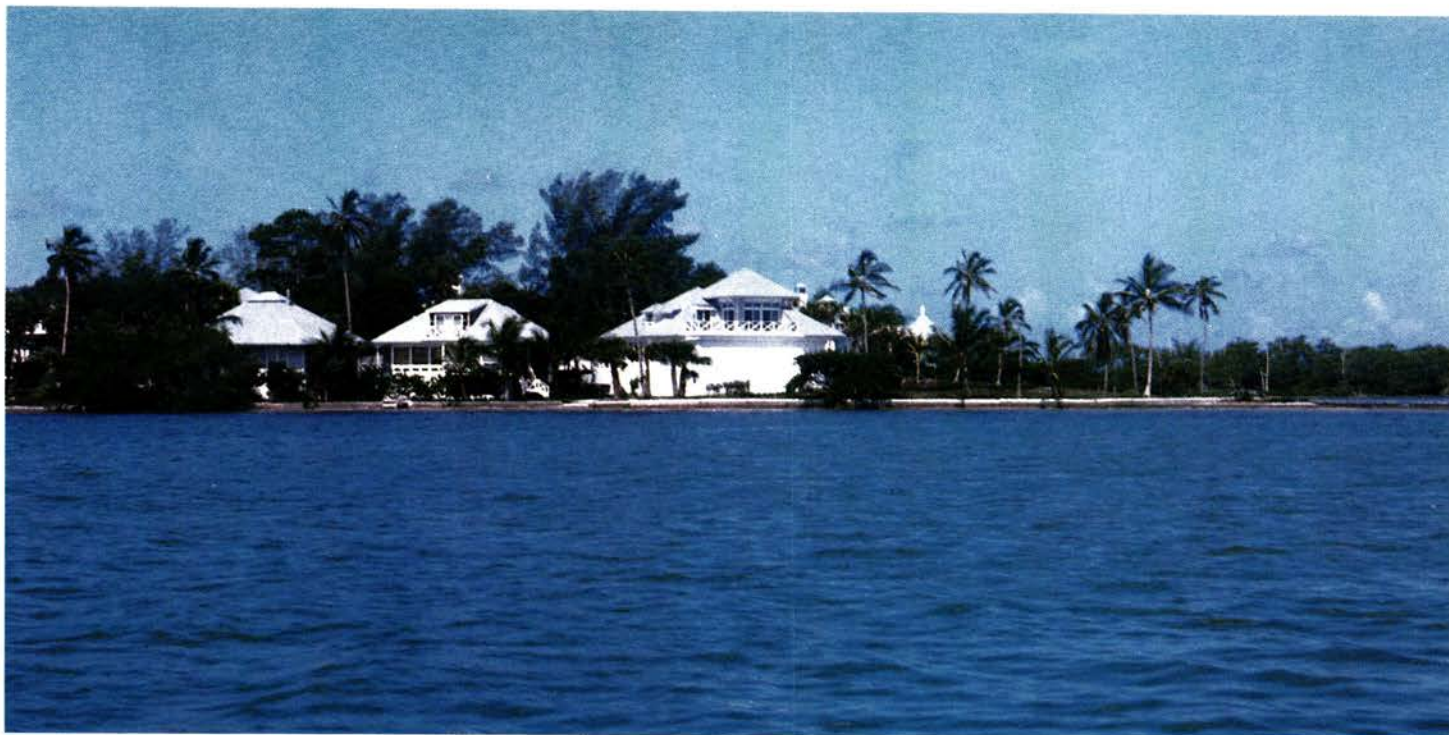
BALTIMORE, MARYLAND

IT WAS LIKE DEJA VU," says Nancy Smanko of her move to a Baltimore brownstone—"not that I'd lived here before, but that I'd *wanted* to." A child of the suburbs who says she was "always drawn to city life," Nancy had passed the building many years before and vowed that, "Someday I'll live there." After sprucing up her three-room apartment with a black leather sofa (above) from Ikea (the furniture retailer for whom she works as a display designer), a mantelpiece she dragged up from the building's basement and imaginatively repainted "treasures" from her parents' attic, Nancy says her only regret is that she never saw the 80-year-old brownstone "in its heyday." But, thanks to Nancy, *this* may be its heyday.

“ When I saw it, I vowed that someday I'd live there ”



"IT EXPRESSES who I am," wrote Nancy Smanko of her home in a Baltimore brownstone (above, center). We loved both her determination and the cheerily original result. See Resources



Carol and Jack
James

The Island of Reunion



THE JAMESSES USE THEIR golf cart and 14' Catalina sailboat to get around Useppa, a carless, 1¼-mile-wide island. Their house was designed around a "great room"—a living, dining and cooking area big enough for everyone to gather. See Resources



PHOTOGRAPHS BY TODD JAMES

“ We dreamed of finding something that would keep our family close ”

USEPPA ISLAND, FLORIDA

THE ARCHITECTURE—welcoming, gracious and unpretentious—won us over, but more than that, we love what this house means to its owners, a California couple whose two grown children live in Dallas. “Like all parents, we dreamed of finding something that would keep our family close forever,” wrote Carol James who, with her husband, Jack, created that something—a house for three-generation family vacations—on a Florida island. Ironically, the couple’s first place on Useppa (some 20 miles off Fort Myers) was a tiny cottage. “We didn’t think that such an isolated island would interest the children,” says Carol. But Todd, now 33, and Jacquelyn, 27, came—and kept coming—eventually bringing children of their own. So when a neighbor’s house came on the market, the Jameses bought it, then had architect Randy Williamson enlarge it and connect it to theirs with a boardwalk. The family meets at the compound every Thanksgiving, Christmas and Easter, a taxing trip that involves flying, driving and then boating. But Carol, whose granddaughter, Megan, 3, is already filling up the house with her shell collection, says, “There’s nothing practical about our coming to Useppa. It’s purely an emotional attraction.”



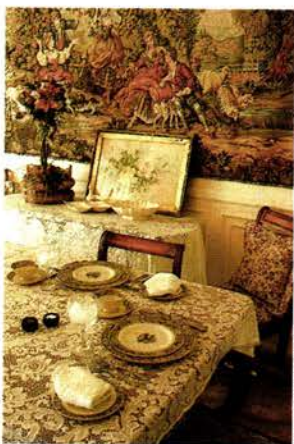
VALENTINE MAYER

A House That's Not a "Home"

LAGUNA MIGUEL, CALIFORNIA

WHAT DO YOU DO WHEN your aging parents become incapable of caring for themselves?" asked Linda Humes, whose solution to that increasingly common problem struck a chord in every one of us, and showed us what compassion plus imagination can accomplish. "Four years ago," Linda wrote, "my precious mother was diagnosed a victim of Alzheimer's disease. I searched endlessly for a warm, clean, healthy home to suit her special needs. Frustrated and saddened by the places I saw, I shared my vision—of an old-age

home that's really home—with my best friend, Dale Johnson." Six months later, Linda, 42, and Dale, 34, then coworkers at a restaurant in Laguna Beach, quit their jobs and took out a mortgage to buy a four-bedroom house with hallways wide enough for wheelchairs and the kind of views worth getting out of bed for. "People who come here are surprised by how pretty it looks," says Linda of the house, which she dubbed Seaside Terrace and decorated in thrift-shop finds (including chairs she reupholstered in her mom's old floral-patterned draperies) mixed with the cherished possessions of the residents, aged 64 to 96. Says Jackie Illingworth, a stroke victim who had lived in another board-and-care home before Seaside Terrace, "This is really living. The other was just a place to live."



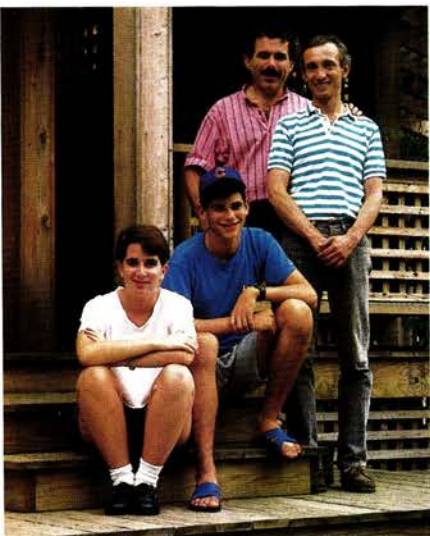
“WHEN JOE ARRIVED, we turned the garage into a workshop,” says Linda of the house’s tinkering—and tanning—expert (bottom). Below, a \$60 tapestry dresses up the dining room. Edith found the perfect home for family photos in her bedroom.

“ My mother’s place is as unlike an institution as I could make it ”

Linda Humes

LINDA’S “FAMILY” (from left): Jackie Illingworth, 64, known as “the baby”; Joe Cohen, 87, the craftsman; Linda’s mother, Anna Humes, 73; Edith Humann, 96, a 1915 Berkeley graduate; Jennings Harris, 84, a retired optician; and Lillian Bronson, 87, who played the Fonz’s grandmother on *Happy Days*. See Resources





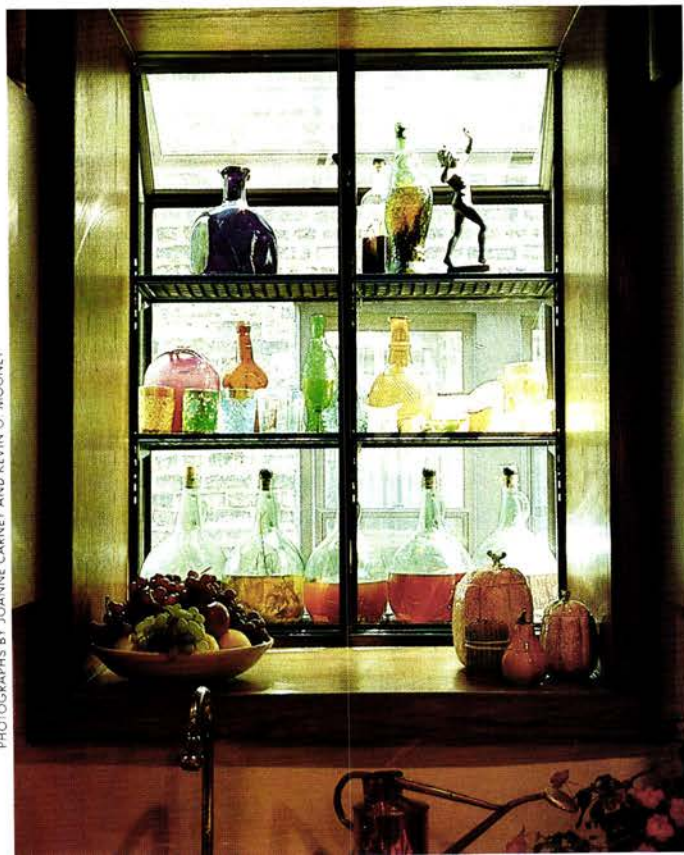
Callie Janoff and family



"LUCKILY, DAD AND JAMES were able to see beyond the red-and-gold flocked wallpaper and multicolored shag," wrote Callie Janoff. The family home includes a "superkitchen" (carved from three "dinky" ground-floor rooms), places for collections and decks overlooking the newly landscaped backyard. See Resources

Reinventing the Family

“ We made it into our dream house, not the one others expect ”



PHOTOGRAPHS BY JOANNE CARNEY AND KEVIN O. MOONEY

CHICAGO, ILLINOIS

BECAUSE I LIVED THROUGH ITS transformation, I enjoy this house even more," wrote Callie Janoff, 18, whose precocious post-renovation wisdom won us over. Callie's house—a sturdy, brick Chicago "two-flat"—was bought by her father, Rob Janoff, an advertising art director, and his companion, James Garfield, a lawyer, as a place where this new family (which also includes Callie's brother, Dan, 16) could live together—after, as Callie puts it, "our summer family became a year-round arrangement." Though pessimistic about what was then "this dark, cramped building," Callie huddled with the others in the basement during the makeover, which added enough details—from wooden mantels to etched glass doors to neon art—to make their new house, says Callie, "as unique and uncommon as we are."

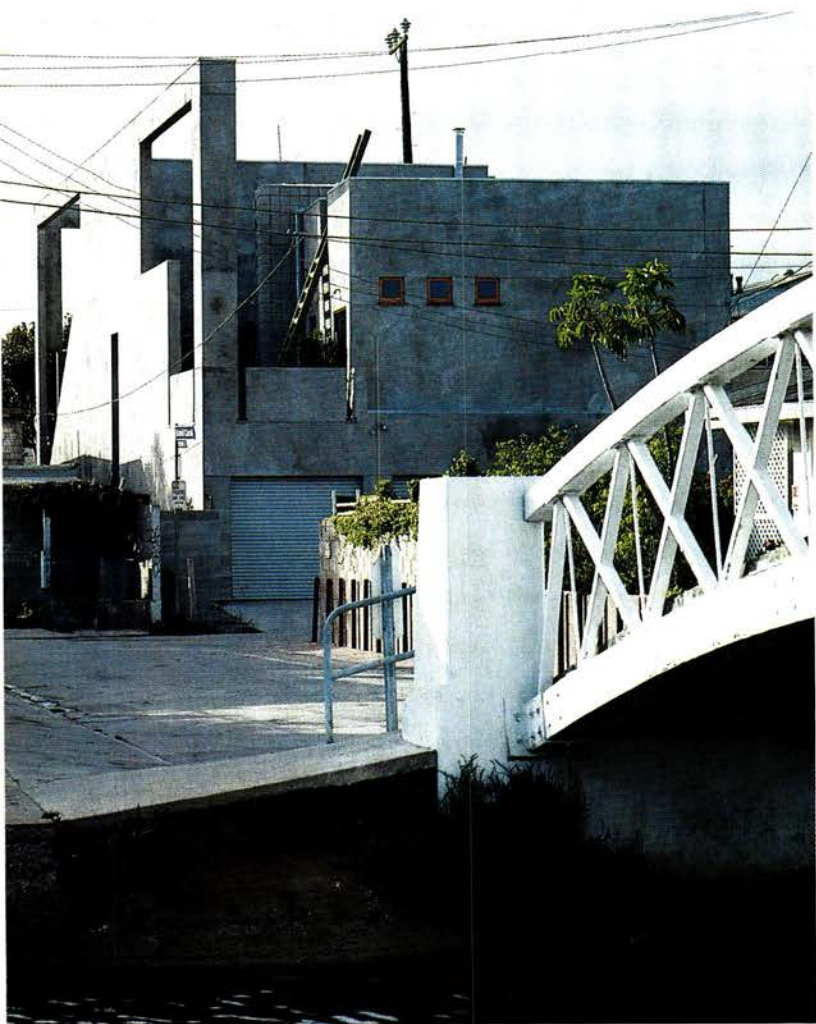




swaim
by john mascheroni

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TOM BONNER

Susan Venable



SUSAN VENABLE

VENICE, CALIFORNIA

FOR HAVING THE COURAGE to live out—and *in*—her fantasy, Susan Venable is our Grand Prize winner. The 44-year-old artist made good on her dream of creating “a house that somehow reflects all my influences and interests,” no mean feat for a woman who’s both ardent minimalist and obsessive collector; whose inspirations include Stickley chairs, Japanese architecture and Indian pueblos. But then, Susan’s was a project of a lifetime—began 20 years ago when she started traveling in the Southwest and Latin America. “I was fascinated by Mexican dwellings and the notion of a walled compound,” she wrote us. “As an artist and private person, I needed a place where I could shut out the distractions of Venice Beach.” Thus began a two-

An Artist Explores Innerspace

“ I love discovering what’s behind a forbidding wall. I designed my home with that—and privacy—in mind ”

year collaboration with L.A. architect David Hertz (she found him in *Met Home*) and associate

Michael Rendler who, like Susan, loved the idea of working with natural materials. Living out of her L.A. art studio with hot plate and minifridge, Susan was on site every day. “I wanted to ‘see’ the process in the unpainted stucco exterior—fingerprints and all,” she said. “That meant getting up on the scaffolding and showing the crew how to do ‘flawed’ work. I didn’t want it too smooth or too pseudo-Spanish—I knew this was my one shot at fantasy.” Susan, we think you’ve got great aim.

Written by Mary Beth Jordan

ENCLOSED BY a high concrete wall, Susan Venable’s home/studio is a peaceful oasis. You enter through a series of unfolding spaces to a courtyard. A kiva ladder (made by her dad) leads to the roof. Inside, the living space is divided by a steel-and-fir “bridge” (architect Hertz’s take on those of the adjacent canals).



TOM BONNER

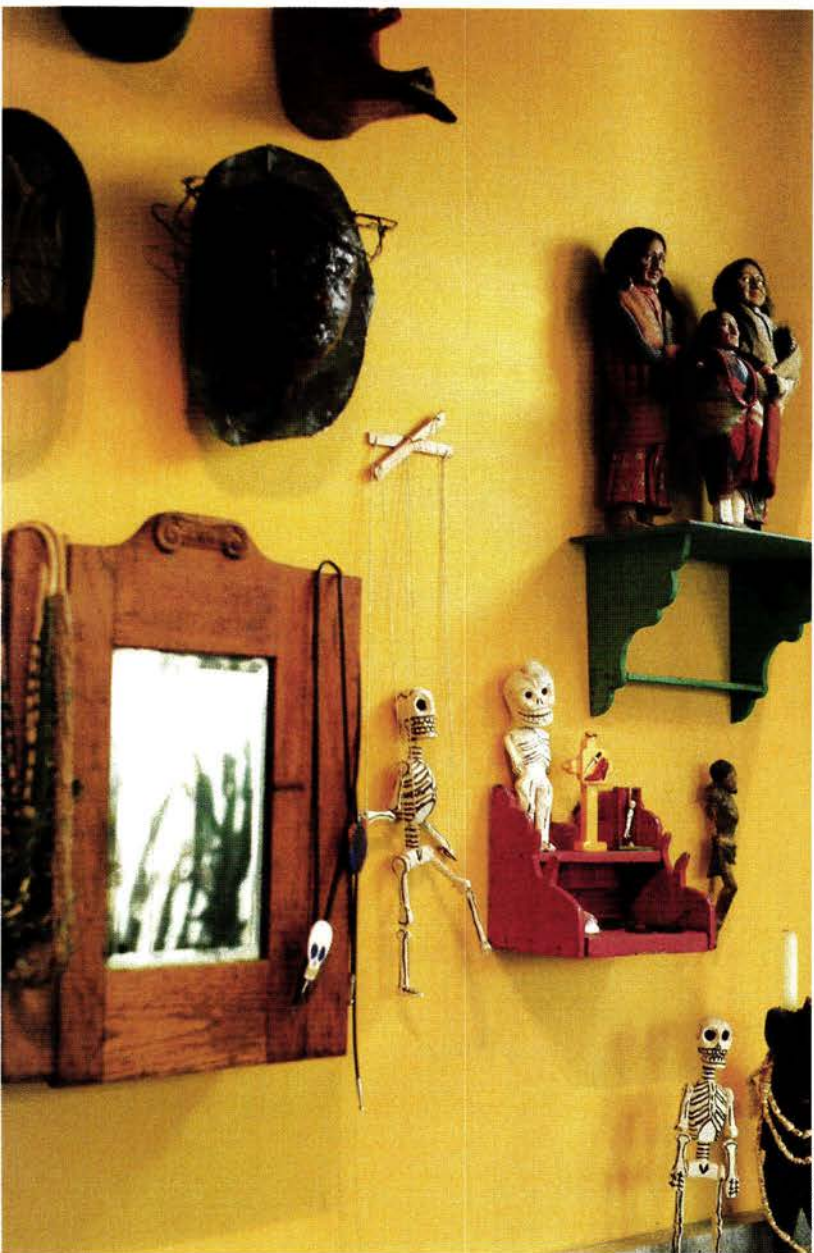
GREY CRAWFORD



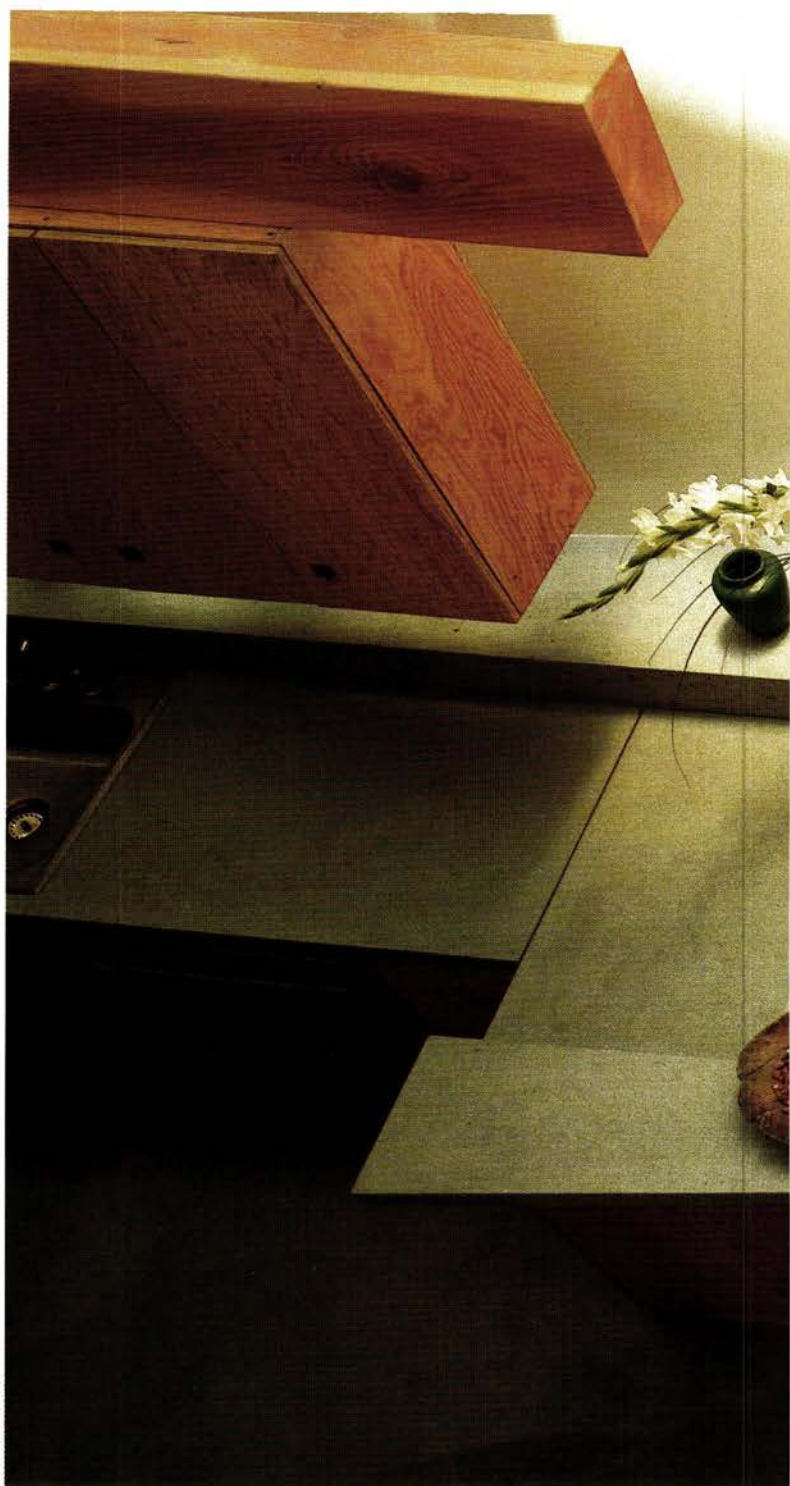
THE FRONT OF Susan's building is her 30'-by-30' studio and exhibit space, separated from the living area at rear by a double glass door. That's Bandita, "always providing comic relief."



TOM BONNER



SUSAN VENABLE



GREY CRAWFORD

“ I wanted something simple. What I got is pure sculpture ”

ARCHITECT DAVID HERTZ used a lightweight concrete of his own creation, called Syndecrete, on kitchen countertops. Plywood cabinets are allowed to “float” between walls, capturing abundant California sunlight that pours in from wedge-shaped skylights and slits in the concrete walls. Earthy tones—raw concrete, plaster, stucco, steel and wood—get a jolt in Susan's bathroom (left). “My boyfriend said, ‘Paint it the color of sunflowers and you'll smile every morning.’ ” Now she does. See Resources



ALONE FOR THE FIRST TIME (her daughter recently went off to college), Susan vowed to build exactly the house she wanted. That meant creating rooms she needed (the giant studio in front), dispensing with “ones I’d never use” (a den). It also meant using materials in a way that harmonized with her art. “My work, the things I collect—and now my home—are all about the integrity of natural materials,” says Susan, who constructs large (and getting larger, thanks to the new studio) “tapestries” of woven steel and

· copper, like the one above. Her dislike of slick surfaces that
· hide honest materials extends to her kitchen cabinets—simple
· plywood boxes hung from a fir beam. (Susan unearthed the
· tabletop—made from a single plank of wood—in Mexico.)
· Foundation walls extend high enough to expose the concrete
· (above). “If concrete is what it’s made of, then that’s what I
· want to see,” explains Susan. The rough walls form a sensuous
· backdrop for Susan’s meditative work and her collections of
· Mexican masks, leather-and-reed equipale chairs, and Arts and
· Crafts carvings. At first, Susan says, her house, empty and
· decorated only by sunlight, “was so beautiful, I had a hard time
· putting things in it.” But to us, her input looks just right.



Andy and Ruth Dean with family

"IT'S SO SIMPLE and yet it has a wonderfully rich feeling," is how Dr. Ruth Dean, who teaches social work at Simmons College, describes her weekend house near Boston. And though Ruth isn't impartial—the house was designed by her husband, Andy—we agree with her assessment. The building is both satisfyingly familiar (it has a classic American shape) and sumptuously fresh (mullions and railings form a symphony of lines that captivates the eye from every angle).

Andy, a Boston architect, settled on the outline of the house after visiting the modest, barnlike retreat of his partner Stephen Tucker (*MH*, June 1988). But Andy went on to "complicate" his box with cantilevered decks and a brilliantly original cascade of windows—as small as the glass blocks that dot the south and east facades like punctuation marks, as large as the three-story assemblage that opens the southwest corner of the house to breezes, light and perfectly framed river vistas.

Written by Fred A. Bernstein; Photos: Steven Rosenthal

The Greenhouse Effect

“ We love the house so much, it's hard to go to work on Mondays ”

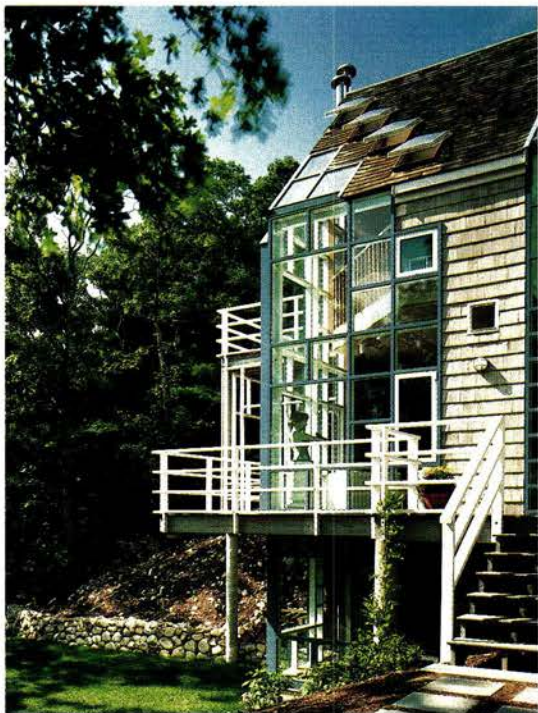


"IT'S A SIMPLE BLOCK," says Andy of the house, "with overlapping grids of rails and mullions." Inside, the kitchen overlooks the shipshape stairway through a glass-block mural. See Resources

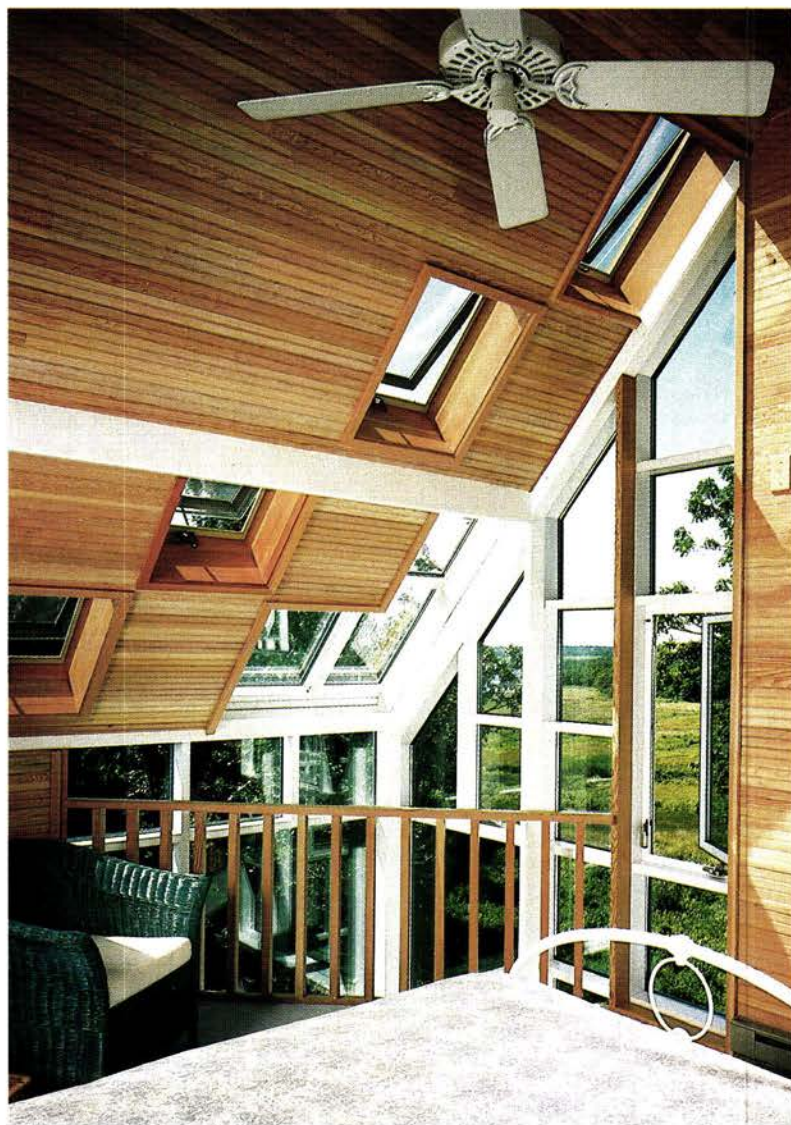




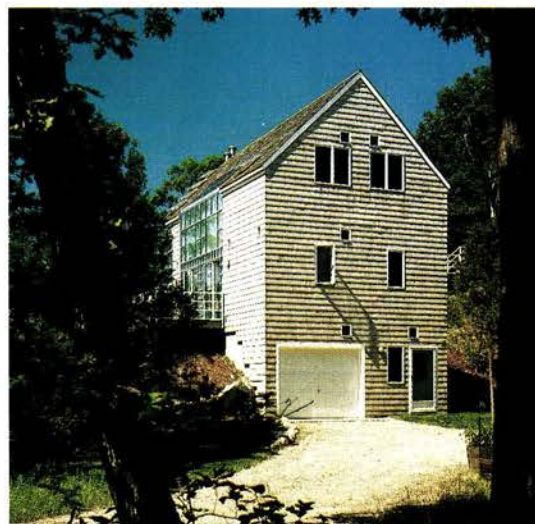
"I'M FASCINATED BY GLASS—you might have noticed that," says Andy, whose uses range from 12" blocks in the entrance facade (bottom) to large, multipaned windows (right and below).



NOT QUITE THE CULMINATION of Andy's career (he heads Dean Tucker Shaw, a 45-architect firm whose projects include the renovation of Boston's historic Custom House Tower), the house is one of the best representations of his ideas (this was, after all, the first time he's had himself for a client). Ruth says she kept her input to a minimum because "this was Andy's chance to do what he wanted to do." She did, however, suggest opening up the kitchen ("I knew guests would want to help with the cooking") and choose the green floor tiles, which Andy (who had wanted slate) eventually came to love (the color, he says, reminds him of the Caribbean). The informal floor plan, both agree, is a reaction to the "closed-ness" of their weekday residence, a 15-room Victorian (read: high ceilings, dark paneling and lots of doors) in Newton. "We tried to get as far from that as possible," says Andy, "which is how this house came to be so extroverted." Rooms open onto each other (or relate through panels of translucent glass), and the wood walls and ceiling are whitewashed to a cheerfully pale finish. Andy, once an aspiring sculptor, spent months studying light, views and even the nesting patterns of birds before siting his house in the landscape. Says the architect, modestly, of the result, "Nature was intended to dominate here, and it does."



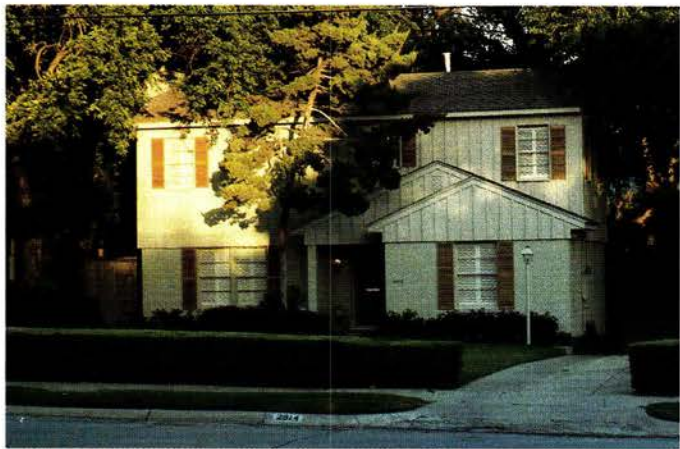
“Our house communicates with nature, and is inspired by it”



"IT'S LIKE BEING in a tree house," says Ruth of her tiny office (top) with a desk, sofa and ceiling fan. Andy compares the building to "a tent pitched in the woods." See Resources



THE REAL APPEAL of this Forties-vintage house is not from the curb, but through the door and into what once was a living room but is now a salon. Randy James and Ken Martin replaced the back wall with atrium doors for a view across the yard to a creek.



From Sitcom To Sensational

DALLAS, TEXAS



Randy James
Ken Martin

NOTHING ON THE outside prepares you for the grandeur and ease of the inside. Pulling into the driveway and walking through the front door can bowl you over. To Randy James and Ken Martin, that's partly why they moved in: "We saw all the surprises that the house had to give." It should be no surprise, then, that we named them winners for realizing that even the most unprepossessing house can be home to great style.

Randy, a merchandise director for the Horchow mail-order company, and Ken, an ad-agency art director, turned the downstairs into a series of kick-back sitting areas furnished for comfort with antiques from Randy's trips abroad, and decided to glass-in the rear wall. "We wanted to break through to the backyard, so we could enjoy the seasons," Ken explains. "Now we can live as much inside as out." Back there a series of terraces and footpaths lead down to a creek where reputedly Sam Houston once watered his horses—another of this home's many unexpected qualities.

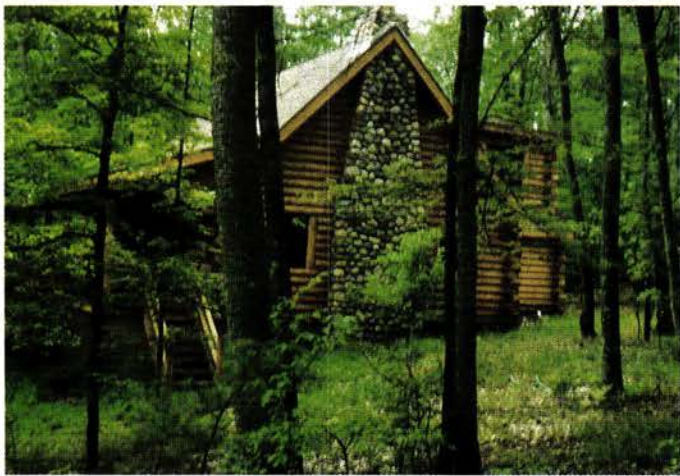
Written by Julie V. Iovine; Photographs by Ken Martin



"CALL IT THE CONFUSED-but-comfortable style," says Randy of their furnishings, a breezily handsome mix including Victorian antiques, Chinese porcelains and, just inside the door, Ken's favorite—a turn-of-the-century French beach chair. See Resources



“ From outside, the house looks as if Ward and June Cleaver lived in it. But once through the front door . . . ”



Lincoln Logs For Grown-ups

MANITOWISH WATERS, WI



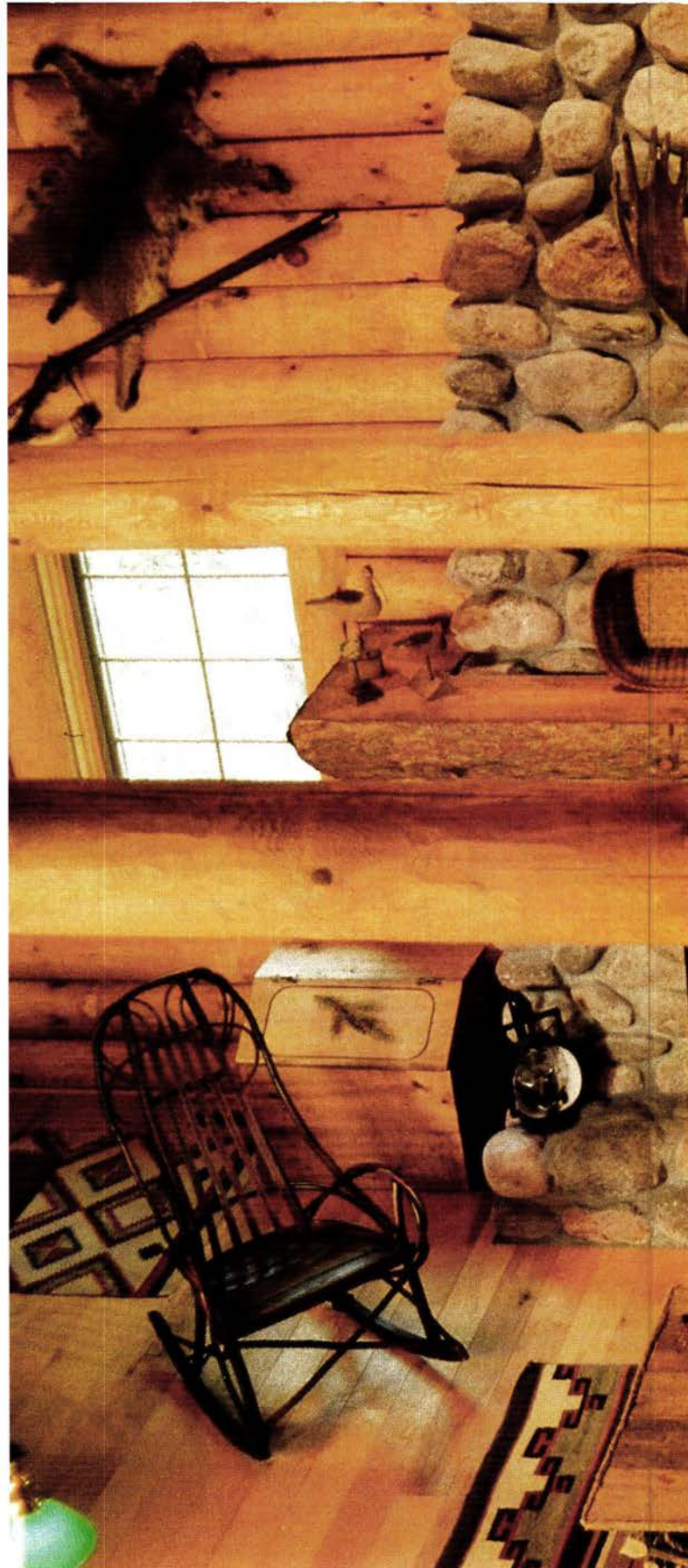
Bob and Judy
Farling

IT WASN'T UNTIL after living in Chicago for 14 years that Bob and Judy Farling got cabin fever. The cure: a vacation home among the hardwoods that's winningly remote from coonskin-clichés. Bob and Judy, both investment bankers, were hankering for a place to hibernate on weekends.

Looking for property in this area

located 360 miles north of Chicago in the Wisconsin woods, they stayed at the 1880s Voss Lodge in Manitowish—and were taken by its northwoods rustic charm. And as a teenager, Judy had been a camp counselor on nearby Spider Lake. The couple bought a piece of lakefront property and a log-cabin kit. A local contractor stacked the logs. A mason hand-laid the fieldstone fireplace whose chimney soars through the cathedral ceiling. For the Farlings, part of the fun of their woody retreat is to furnish it differently from home—an 1860s rowhouse decked out in English country style. “We wanted rustic—and refined,” notes Judy. They went on a twig-and-hickory jag, but resisted the impulse to clutter and kitsch up the place. This is upcountry sophistication. “I mellow out here pretty quickly,” Bob says. We can see why.

Written by Colin Hamblin
Photos: Carol Raycraft



“ We felt that a log cabin should make us say: I’m not late. My sense of humor is better. I suddenly feel at ease ”



THE LOG CABIN GETS POLISHED in the hands of Judy and Bob Farling. Says Judy: "We love antiques and on all our vacations we've collected something different." Their gift is for blending their finds. Welcome to these united states: The Navajo rugs are

• from New Mexico; the twig table, from North Carolina; the Amish
 • bentwood rocker and armchair, from Upstate New York; and the
 • Old Hickory corner chair, from Indiana. The moose is a local
 • taxidermy-shop trophy nicknamed Chocolate. See Resources

“ We call it Radical Two-Family Housing: There’s company when you want it, privacy when you need it ”

JERSEY CITY, NEW JERSEY

THE IDEA IS REVOLUTIONARY, not the reality: Peter and Catherine Anders, with Michael Shafer and Evelind Schecter and their three children, ages 8 to 12, have been living together in a waterfront warehouse for three years now—amicably. We were intrigued by their gutsy social arrangement, and by the design ingenuity that’s stylish and fun, too. Peter is an architect, Catherine, a marketing manager; Michael, a political science professor, and Evelind, a business manager. The couples, friends since college, don’t call it a commune. Explains Evelind: “We just wanted to live next door to each other, but when we found this 5,000-square-foot loft space, we decided it would be a crime to divide it up with walls.” Recently they’ve gone even more public, inviting the whole neighborhood over for Sunday jazz concerts.

Written by Julie V. Iovine; Photographs by Jon Jensen

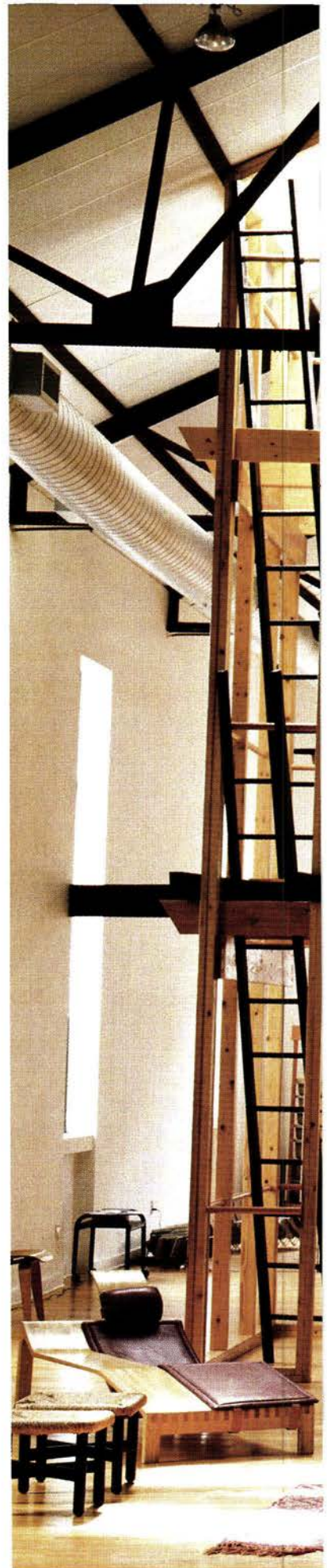
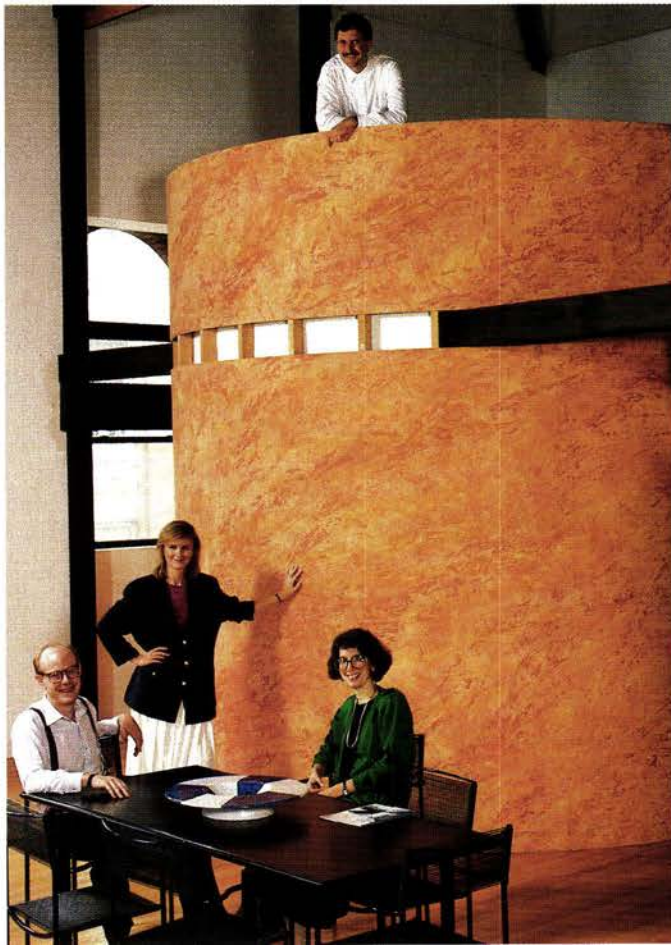


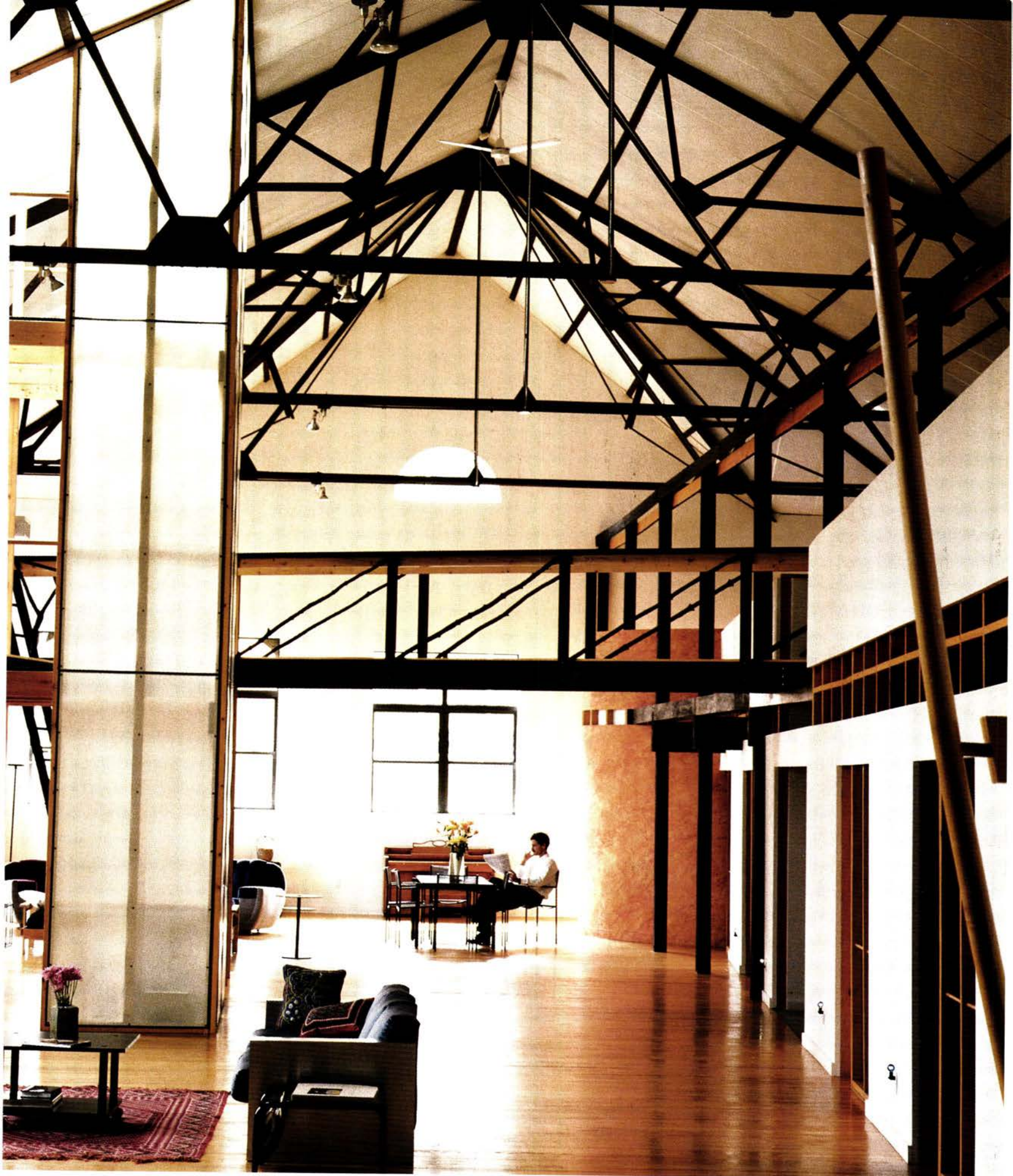
COMMUNAL ARRANGEMENTS: The couples share a central space with separate living quarters (above, the Anders kitchen). A 35'-tall fiberglass tower (right) glows thanks to the roof skylight.

Just Between Friends



Peter Anders,
Catherine Anders,
Michael Shafer,
Evelind Schecter





SAPLINGS SPROUT on the bridge (below) that leads to the solarium tower and the Shafer/Schechter family room (below, left). The curving arch of the Anders' bedroom, says Catherine, "makes it feel cozy and secret." See Resources

FROM THE START, THE ANDERS and the Schechter/Shafer were confident of their capacity for togetherness. "We like the same music," notes Evelind. Over Sunday-night pasta dinners they hashed out a plan for private and public spaces, then gave Peter a free hand with the design. He delivered high tech without the histrionics. His inspiration, he says, was Jersey City itself: "a chaotic network of bridges, piers and highway overpasses. We dubbed our new space, 'high-speed forms zipping around.'" (Up the ladder, there's a spectacular view across New York harbor of the World Trade Center.) He left intact the building's trusswork. The urban-jungle-gym loft's intersections can strike you as "part tree house, part skyscraper, depending upon your mood," Evelind observes. "But we think that's the charm of it."



“ Life is about making things interesting on close inspection ”



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• AN EYEBROW WINDOW stares back at boats on the Chesapeake Bay—and illuminates the living room (bottom). The twin columns, explains Chip Arena, are there “to hold up the sky. I don’t say they frame the view. That sounds too technical.” See Resources

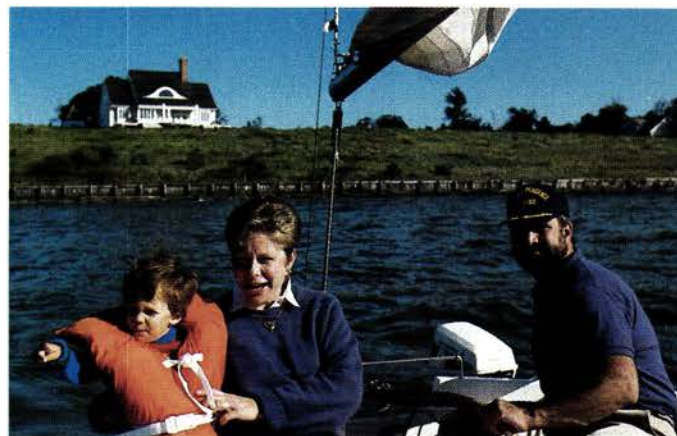


Georgian On His Mind

“ In front, I wanted the house to look formal and serious. In back, from the shore, it gets a little silly ”



Janet and Chip Arena with son Rocco, age 2





CHESTERTOWN, MARYLAND

ON A SITE THAT ONCE WAS A turn-of-the-century amusement park sits Chip and Janet Arena's new vacation house. And with a wink, Chip, an architect, designed an eyebrow window for his roof that retraces the curve of the park's old roller coaster. We prize this house for its wit—and also for its wisdom. The place essentially is one big room, with a loft and a couple of small upstairs bedrooms—but it bestrides its high bluff like a mansion. “I loved the notion of this heroic little house on the edge of the

water,” Chip recalls. He designed a place with two faces, both handsome. From landward (above), the house is an admirably restrained adaptation of local old Tidewater Georgian style, right down to the red-brick raised foundation. On a careful budget, Chip ingeniously added the two tiny storage buildings to give the home an extra umph of breadth. “We call them in-law apartments,” he jokes. On the bayfront side (above, left), he takes history for a post-modern joyride with his two mock classical columns. The bluff has long been the site of life's pleasures, and the biggest thrill always has been for free. “This is a house for watching sunsets,” observes Chip. “It's a ceremony that makes you stop whatever you're doing and feel like applauding.” Encore.

Written by Julie V. Iovine; Photos: Tom Guidera III



Tom Villard



Now Starring in His Own Home

“ I knew once I got that TV series, I’d fill my house with art ”



TOM HEARD ANGELS—“just like in a Woody Allen film”—when he first laid eyes on this 1925 Spanish Colonial with its handmade tile fireplace (top). The original rendering (above) was a gift from the architect’s son, who happens to live next door. See Resources

LOS ANGELES, CALIFORNIA

CALL IT THE STANISLAVSKY APPROACH: Film actor Tom Villard threw himself into the role of renovator with a passion. He painted. He wired. And when he couldn’t find what he wanted, he made it. If there were Oscars for renovation, we’d say this is the performance of a lifetime. It shows up in every shape and color on the scene—and he sure wasn’t working from a strong script. Says Tom, who starred in *Heartbreak Ridge* and in TV’s *We’ve Got It Made*: “It took a lot of faith to buy this place.” It was a horror show, with gaping holes here and there, plus, Tom winces, “blue fun-fur glued to the walls and lots of orange Aztec contact paper.” Tom poured his soul into the house, along with “three million gallons of paint” and thrift-shop finds such as the 1940s “angel-barrel” armchair (right). Clearly there is “method” in his madness.

Written by Julie V. Iovine; Photos: Stuart Watson



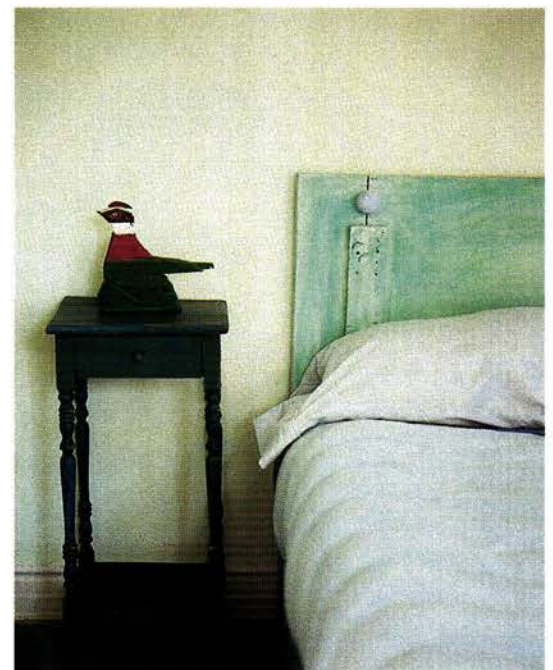


SPAGHETTI IN A CORKSCREW: At 6'2", Tom was skeptical about negotiating the spiral staircase, necessary to connect the two apartments, but not the other true believer he hired for the job—a Buddhist monk carpenter. The house finally became a home. And, “at last, midnight snacks were once again feasible.”

THE 1988 WRITER’S STRIKE in Hollywood was a godsend. Tom got the chance to devote himself full-time to finishing up a few not-so-minor details. He hired carpenters, electricians and plumbers; his own star turn was to apprentice himself to them as their “gofer” to cut costs. “The electrician was too big to get some of the wires into a ceiling hole,” he recalls. “But I squeezed in after doing a few yoga exercises.”

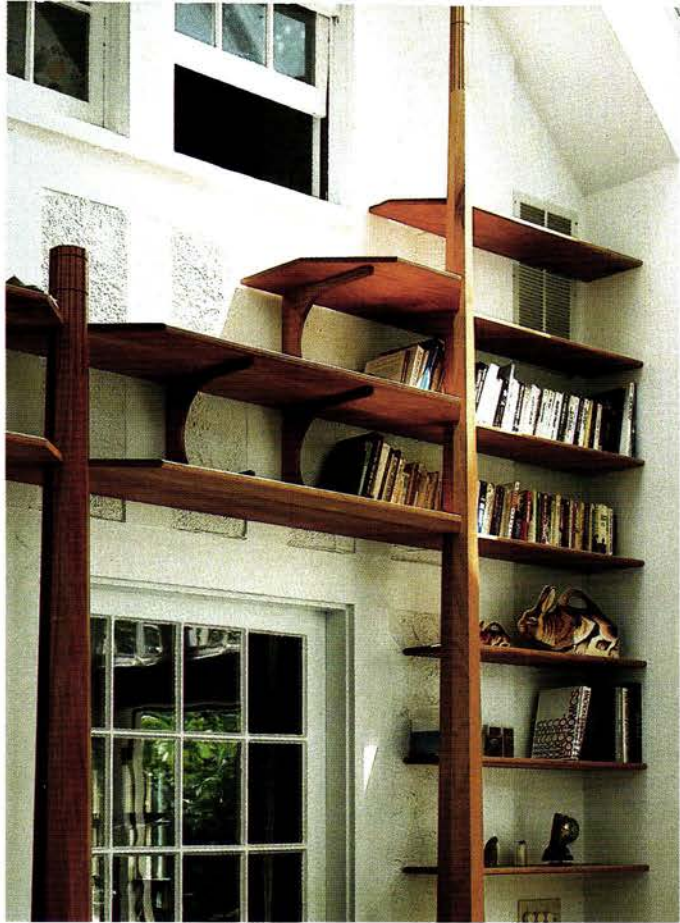
For Tom, artworks are the most important furnishings. “In my struggling actor phase, when buying art was out of the question, I made my own from found objects, like old washing-machine parts,” he says. Now with every new role the actor allows himself to go out and buy another piece of artwork such as the antique Guatemalan rocking horse (left)—the cue for midnight rearrangements until, maintains Tom, “everything is just right and it’s as perfect as a Japanese rock garden.”

“ I always know what colors to use, which might have to do with the fact that my father made film for Kodak ”

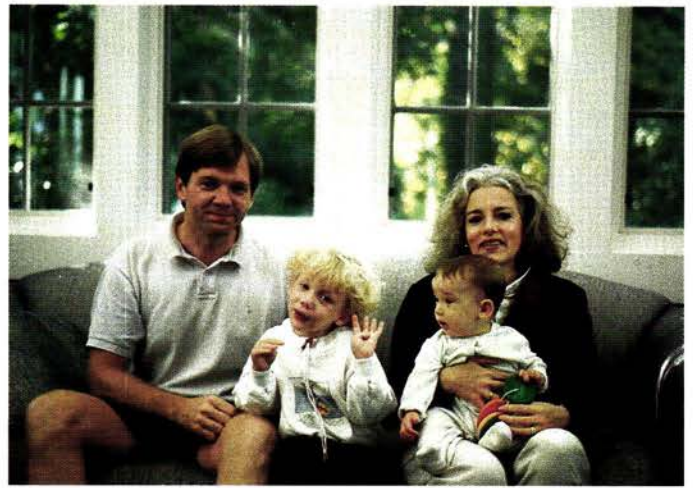


ALL THE HOME'S A STAGE for deep, subtle colors such as the bedroom shutters (right) designed by Tom's friend Ron Meyers, an interior designer. Riviera ware fills the kitchen (left) and folk art finds a perch in the bedroom (above). See Resources





Andy and Hester McCarthy with family



“ We loved our Tudor house—but wanted a room with more guts! ”

Winning the Demolition Derby

BRONXVILLE, NEW YORK

HESTER AND ANDY McCARTHY are the winners of our own demolition derby: Their dramatic light-filled family room is proof perfect that an addition can preserve the original character of a house without becoming its slave. “We enjoy our town’s Tudor-style homes,” they wrote us. “The 1923 house we bought, with its beamed ceilings, stucco and brick archways, had an English country appearance until—EGAD!—we saw the 1963 louver-windowed, corrugated-fiberglass-roofed Florida room pasted on the back. Demolition was our only answer.” In Duo Dickenson, they found a forward-thinking architect who agreed with their enlightened view that “our addition should speak of the Eighties and not be a pretender to the birthright of the house.” The new room, at first glance, seems like it’s always been there. Existing themes—gabled roofline, multipaned windows, ceiling beams—are echoed throughout. Double-height ceiling, mahogany bookshelves that climb the walls like ivy (above), and 41 windows put the McCartlys’ artful stamp on their home. “This is truly a special room,” they sum up. “It’s inviting, cheerful—and it’s us!”

Written by Wendy S. Israel; Photographs by Mick Hales



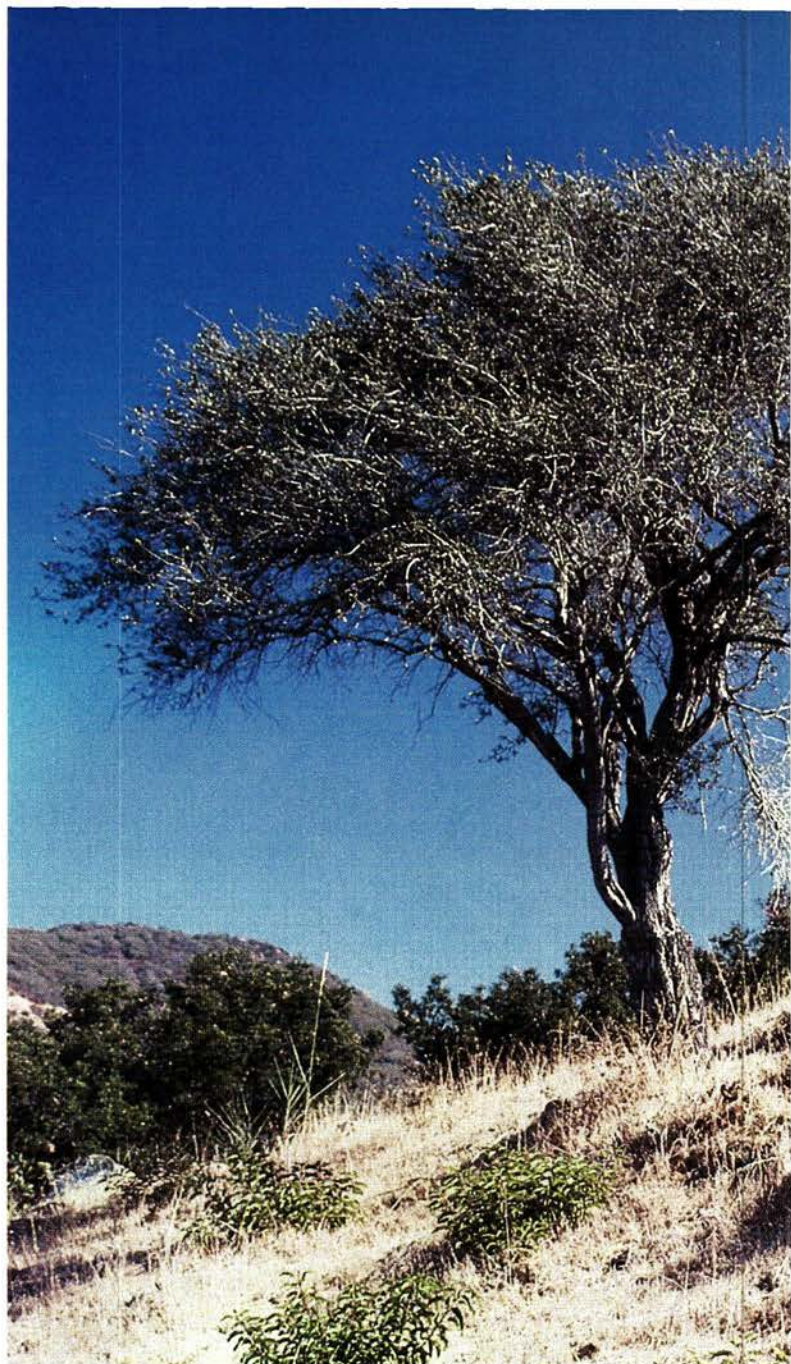
AT THE REAR OF THE McCartlys’ 1920s Tudor home was a “horrible 1960s Florida room” (below). In its place now (above) is a family room with a touch of the old (in the exposed stone and timbers) and the new crispness of 41 windows. See Resources







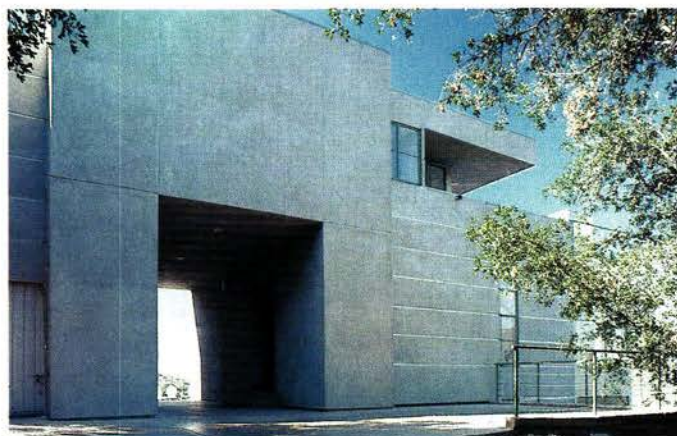
Nicholas Roberts,
Cory Buckner



One Plus One Equals Wonderful

“Egos were no problem: I drew; Nick was Quality Control”

SHE'S FROM SEATTLE, he's from England. She designs homes (for the cast of *L.A. Law*); he's project manager on I.M. Pei's Los Angeles Convention Center. But Cory and Nick both revere the work of California modern masters R.M. Schindler and Richard Neutra. Their house of mauve-gray stucco—open to sun, views and Southern California's great outdoors—is proof. See Resources





MALIBU, CALIFORNIA

ARCHITECT CORY BUCKNER met architect Nicholas Roberts 11 years ago over the drafting table. At the time, she was living a charmed life in a trailer and handmade tepee on land she owned in the Malibu hills. “To the south was the ocean; to the north, old Indian caves,” she wrote. “It was a magical site.” Today on that site sits a magical first home built and designed by the two (now married) architects. And it gets our vote for a winning collaboration.

“As our own architects, we behaved badly,” Nick admits. “We were figuring things out as we went along—sketching details until 1 a.m. that had to be produced the next day.” They

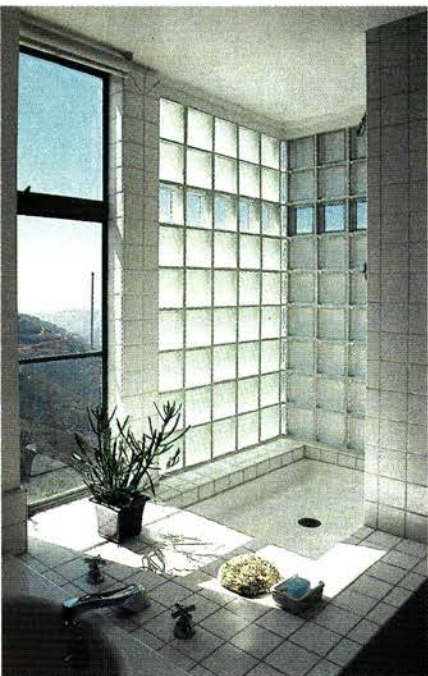
had no choice: “While we were still struggling with the plans,” Cory explains, “the building department threatened to cancel our permit if we didn’t start excavation in 30 days.” They had money constraints, full-time jobs and a brand-new baby. Yet they built the foundation themselves, leveling the footing walls with matchsticks. Their four-man crew dwindled: On his second day, the framer fell into the basement—“fracturing his foot and his enthusiasm.” Another worker called from jail “with no prospect of bail.” And the finish carpenter appeared on the job after a 40-day fast—barely able to hold himself up, let alone hang the French doors. But perseverance paid off. When the couple first awoke in their new bedroom, “swirling mists clearing from the canyon obliterated in an instant the memory of endless weekends and exhausting, frustrating work.”

Written by Mary Beth Jordan; Photos: Tim Street-Porter

“Cory had faith. We didn’t have a cent—she just started digging”



SHEER WHITE KITCHEN cabinets and stainless-steel counters get a kick from the retro coffee urn, 1948 Chambers stove and sexy chairs by Borek Sipek. “We have a hot tub,” Cory says, “but never use it.” Would you, with a bath that glows at sunset?



BUILDING THE HOUSE may have been hell. Designing it was a honeymoon by comparison—no battling architects’ egos here. Cory drew the design and Nick responded to it, protecting “her thing,” but suggesting ways to use California modernist R.M. Schindler’s colliding planes and cantilevered balconies. Together the couple altered the roofline and added a skylight above the fireplace. “We’re proud of that fireplace,” Cory says of the tantalizing sculpture of green-slate surround, stainless-steel base and sheer glass mantel, all topped by an arc that holds postcards from friends. “We truly did it together.”

“I suppose if the funds had been there, our furnishings would be a lot slicker,” confesses Cory, “more in line with the machined exterior.” But an aunt gave them secondhand rattan furniture, which softened the edge and set a mood we love. Bleached oak floors and slouchy white cushions— isn’t it bright, warm and comfortable the way things worked out?





BEHIND THE UNASSUMING FACADE of this Tudor ranch beats the venturesome heart of the Megibbens. But not everybody in the neighborhood shares their predilection for Corbu and Mies.



DALLAS, TEXAS

ARTIE AND HELEN MEGIBBEN, bless them, see no contradiction between living in a Tudor/ranch-style home and cultivating a taste for 20th century classic furnishings. Perhaps what's most winning about them and their delightfully cosmopolitan home is their sense of humor about it all. They aren't so purist about their passion that they don't dare mix. By doing so, they've given an old song a new beat. The Mies van der Rohe chair in the living room (right) sits alongside Mexican folk art and contemporary Southwestern

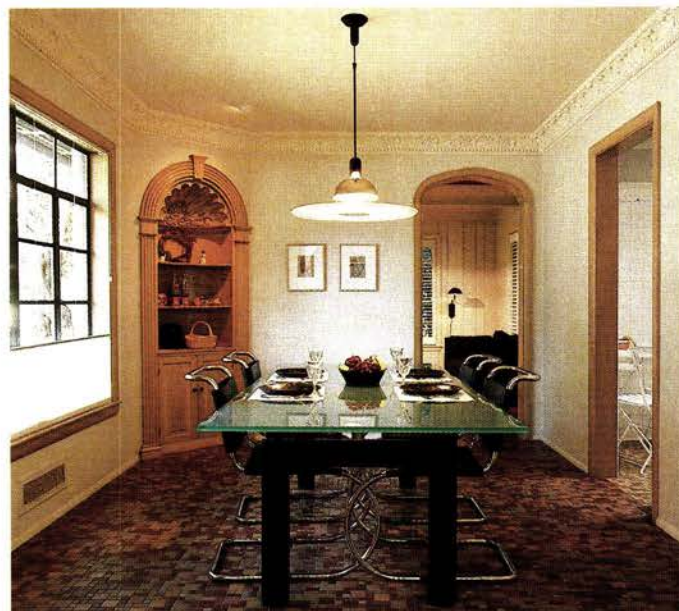
Tudor Goes "Tech-Mex"

paintings by Texas artist John Abrams, whose work is hanging above the Corbu sofa. They've even coined a name for their refried-Bauhaus mix: "Tech-

Mex." Artie is an ad-agency creative director and Helen, a homemaker. The contemporary can also be practical, notes Helen: "We wanted to keep things bare, so the kids could come in and mess things up." Still, their approach is controversial. Artie confesses that when their living room was sparsely furnished with a Mackintosh chair, the Corbu chaise and bare floor, his brother walked in and said, "Ah, the exercise room!" The adaptable Megibbens shrugged and warmed up the place with an Oriental rug. Their 12-year-old son Ian, says his mom, "thinks we live in the coolest house." Cool, not chilly.

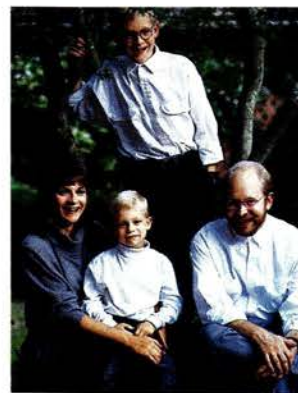
Written by Wendy S. Israel; Photographs by Ken Probst

“ This time around, we wanted to stir up the neighborhood ”





The Megibbens



BAUHAUS FURNITURE CLASSICS vacation south of the border and give the living room (above) the cross-cultural edge the Megibbens favor. Says Artie, "To make sure the bedroom [left] didn't look too homespun, we added Italian reading lamps. We've tried to keep that tension going in other rooms as well." In the dining room (far left) a built-in hutch plus a high-tech table and chairs is a composition that's pure Nineties. See Resources



“Oddly, a big, new house would have limited our imagination”

BIG THINGS CAN COME in small packages: Dahlia and Robby Reid saw a tumbledown bungalow (right) and dreamed of cathedral ceilings. With an addition in the back (bottom), the Reids tripled the living space and opened it up with soaring ceilings, airy spaces and large expanses of glass. See Resources



A Little Bungalow That Could

TEMPE, ARIZONA

PERHAPS IT WAS THE TALL PINES flanking the run-down 1945-vintage cottage that gave transplanted Easterners Dahlia and Robby Reid the feeling of rootedness they coveted. Dahlia, a nurse, and Robby, an architect, also had faith that this “faded, funny little pink cottage” could become the roomy “bungalow barn” of their dreams, she says. Who else (not even us jaded judges) could have imagined the transformation? They balanced hominess and high tech, human scale and loftlike spaciousness. The couple had an ideal in mind for their new place: the craftsman cottages they had seen on

Written by Colin Hamblin; Photographs by Gary Sather

vacations in San Diego. One of their first moves was to build that gracefully symmetrical porch. Out back, they put on an addition to get bigger-than-bungalow space. Robby trimmed costs by using prefab housing materials. The living-room floor (far right) came from a local gym, “with fragments of foul lines and the school logo,” he recalls. The keystone for a fireplace is from the hearth of Robby’s ancestral home in Ireland. Says Dahlia: “It’s the final piece that brought us home.”





Dahlia and Robby
Reid



Paint, Plywood And Pluck

PEAKS ISLAND, MAINE



Heidi Gerquest

WHO COULD RESIST the joyous spirit that shines on every painted surface of Heidi Gerquest's house? Not these judges. We found Heidi's personality written all over the place—with a paintbrush, plywood and a jigsaw. By trade, Heidi is a decorative painter and furniture maker, but two years ago, when she was still living in Portland, Maine, Heidi realized that

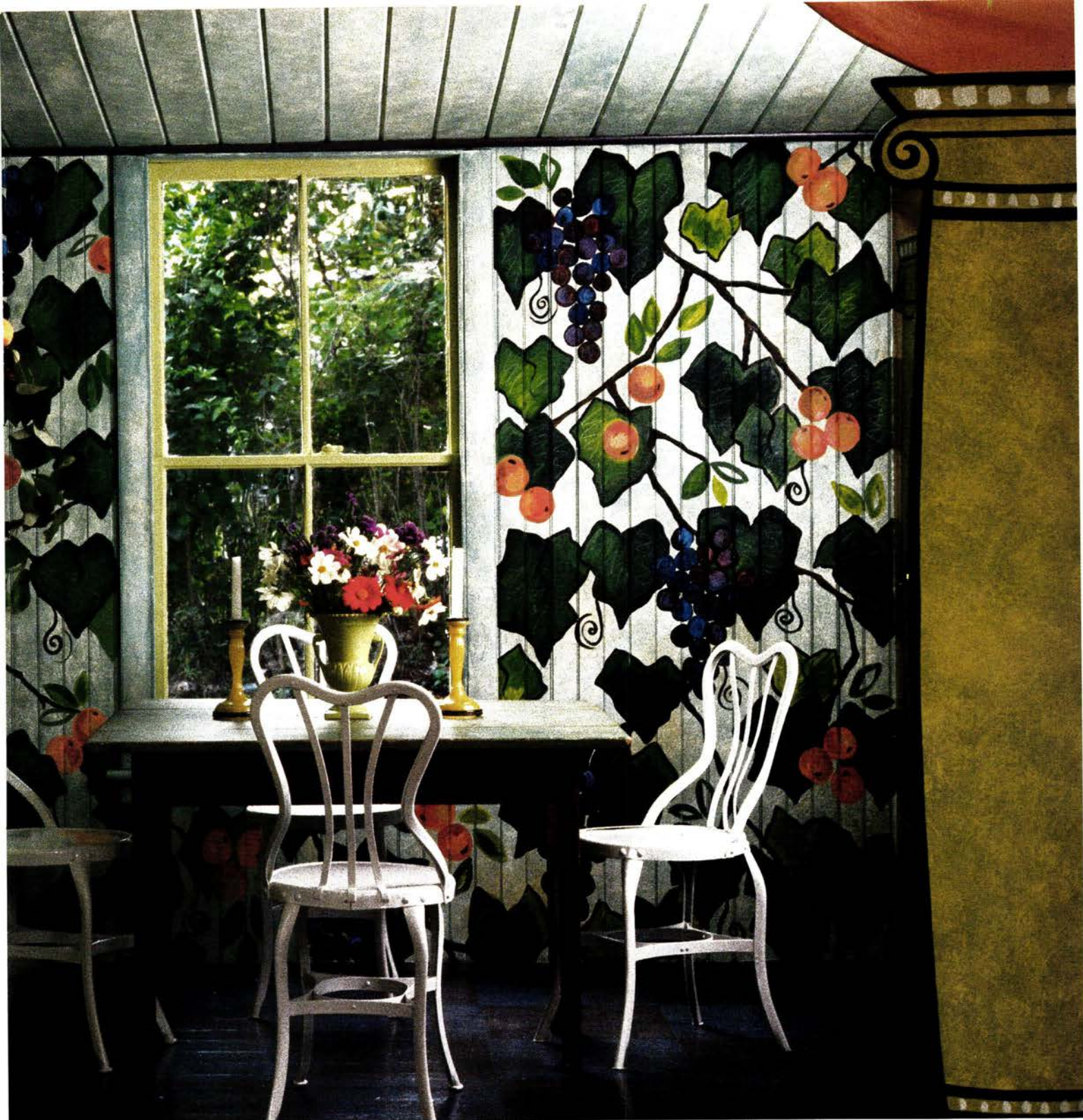
she "wasn't content with making isolated parts of a whole. I wanted to create a complete environment." She found her opportunity in a 75-year-old house on Casco Bay, 20 minutes by ferry from Portland. Recalls Heidi, "The house looked as though many years ago a family had left in the middle of dinner, never to return. The shingles were falling off and the yard had completely taken over what was left of the porch." But a shambles was no obstacle to an imagination like Heidi's. She says: "I had the house all designed and painted in my head before the rotted sills were ever removed."

Written by Julie V. Iovine; Photos: Tonee Harbert

“ My goal was to create a space so lush and colorful that anybody would feel content to spend entire days indoors ”



COLUMNS FRAMING THE VIEW on the porch (top, left), in the dining room (above) and in the living room, says Heidi, "make you feel you were being drawn into an intimate stage." As for the showstopper wall: "Vines are so playful looking." See Resources



• EACH ROOM is a vignette to Heidi. Her living room (left) grew
 • into a dream arbor with faux ivy on a wooden trellis, a Spanish
 • Colonial bench and three columns salvaged from an old house.
 • The two armchairs are in costume, too; Heidi fashioned what she
 • calls a "dress" for each of them out of artists' canvas muslin.

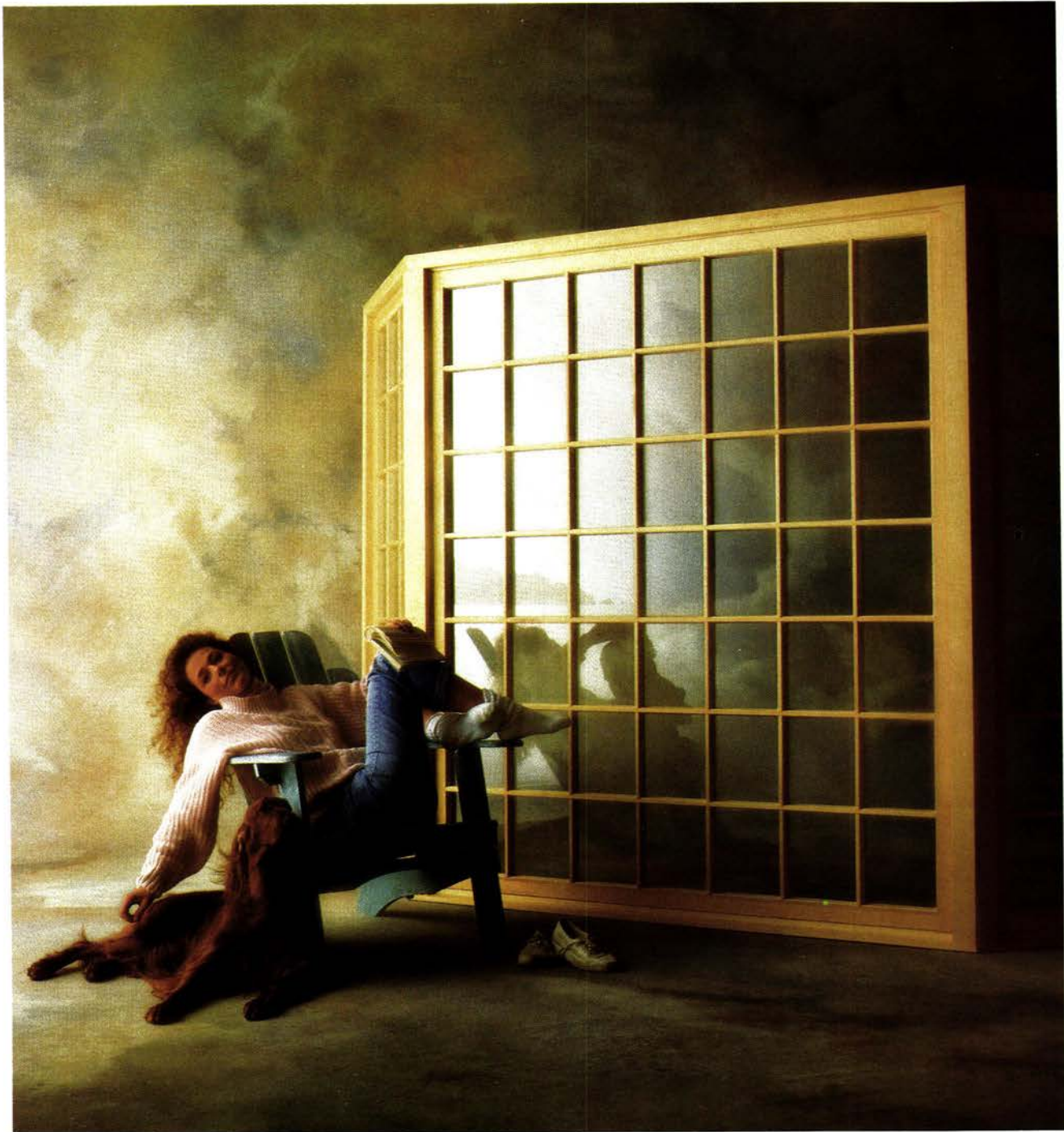


“ From the start, this house was worked on by friends. They, and the spirit of this island, inspired my designs ”

WHEN A DERELICT HULK metamorphoses into a storybook stunner, it takes more than just paint—it takes guts, verve and volunteers aplenty. A carpenter friend carved new legs for a sofa and knobs for the old kitchen stove. Pals at an antique shop tipped her off to the green shelf and the old feed bags pegged to the kitchen wall became storage bins. Remembers Heidi, “We even held a sort of modern-day barn raising where everyone came to help out with the dirty details.” All the activity in the once-abandoned house even lured two woodsmen out of the forest who, in fairy-tale fashion, pitched in on the heavy work. So amazed were Peaks Islanders by the colorful new house in their midst that cars would veer onto the lawn for a closer look. Now that’s a vision!

• “HEIDI’S HIEROGLYPHICS,” her boyfriend calls the bedroom
 • flourishes (top). Painted croquet balls put a spin on an old
 • headboard. The kitchen cupboards (middle) are former shutters. •

"I WANTED A BAY WINDOW
AS BEAUTIFUL AS THE BAY."



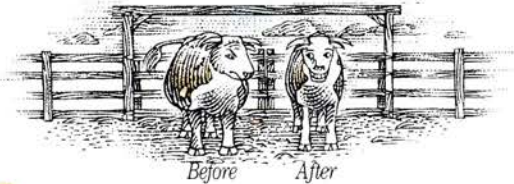
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MEANWHILE BACK AT THE RANCH.

We haven't exactly been staring at the sagebrush while the rest of the world ran to aerobics class. Leaner breeding, skinnier feeding and closer trimming are making things definitely okay at the corral.



MODERATION IN ALL THINGS.

Beef, chicken or fish, the suggested serving size is 3-ounces, cooked. Raw, just think of a quarter pound of lean beef per person. Then think teriyaki, fajitas, kabobs, satays....

OF CALORIES AND CRAVINGS.

A lean, trimmed 3-ounce serving of beef averages just 200 calories. Some cuts have even fewer. Just check out the "Skinniest Six" below.

SKINNY BEEF SALAD.

For a salad you won't wish was something else, toss in a few strips of tender sirloin along with the green stuff. P.S. It also works with leftovers.

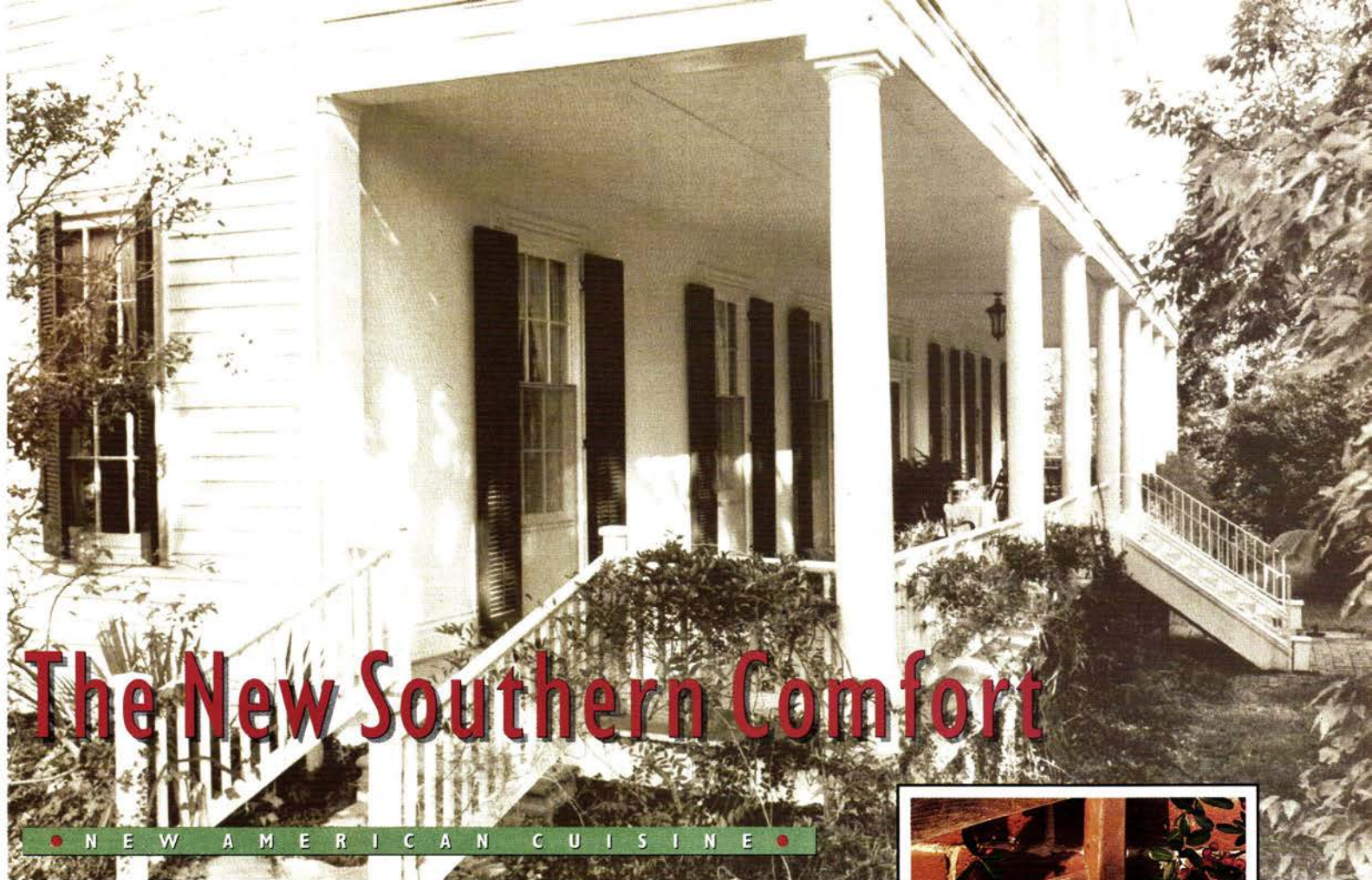


Figures are for 3-ounce servings, cooked and trimmed.*
© 1988 Beef Industry Council and Beef Board

					
ROUND TIP 6.4 gms total fat* (2.3 gms sat. fat) 162 calories	TOPLOIN 7.6 gms total fat* (3.0 gms sat. fat) 172 calories	TOP ROUND 5.3 gms total fat* (1.8 gms sat. fat) 162 calories	EYE OF ROUND 5.5 gms total fat* (2.1 gms sat. fat) 155 calories	TENDERLOIN 7.9 gms total fat* (3.1 gms sat. fat) 174 calories	SIRLOIN 7.4 gms total fat* (3.0 gms sat. fat) 177 calories

Beef.
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Source: U.S.D.A. Handbook No. 8-13

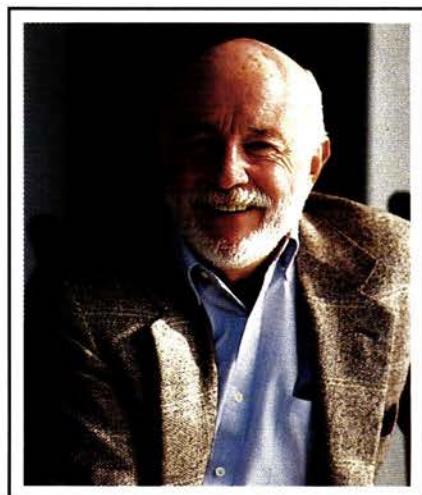


The New Southern Comfort

NEW AMERICAN CUISINE

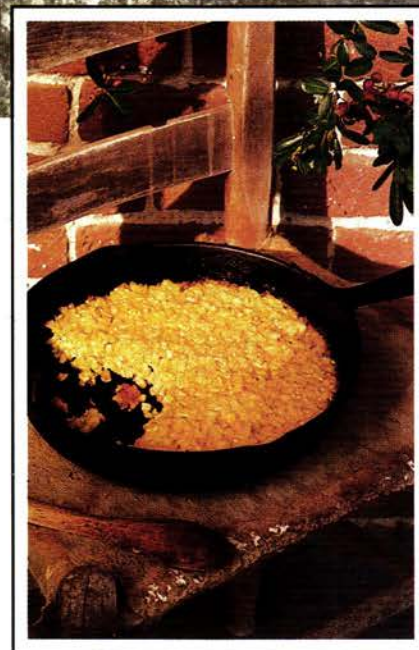
Author of *Southern Food & Plantation Houses*,
Lee Bailey updates easy-living cookin' for us

By
Lee Bailey

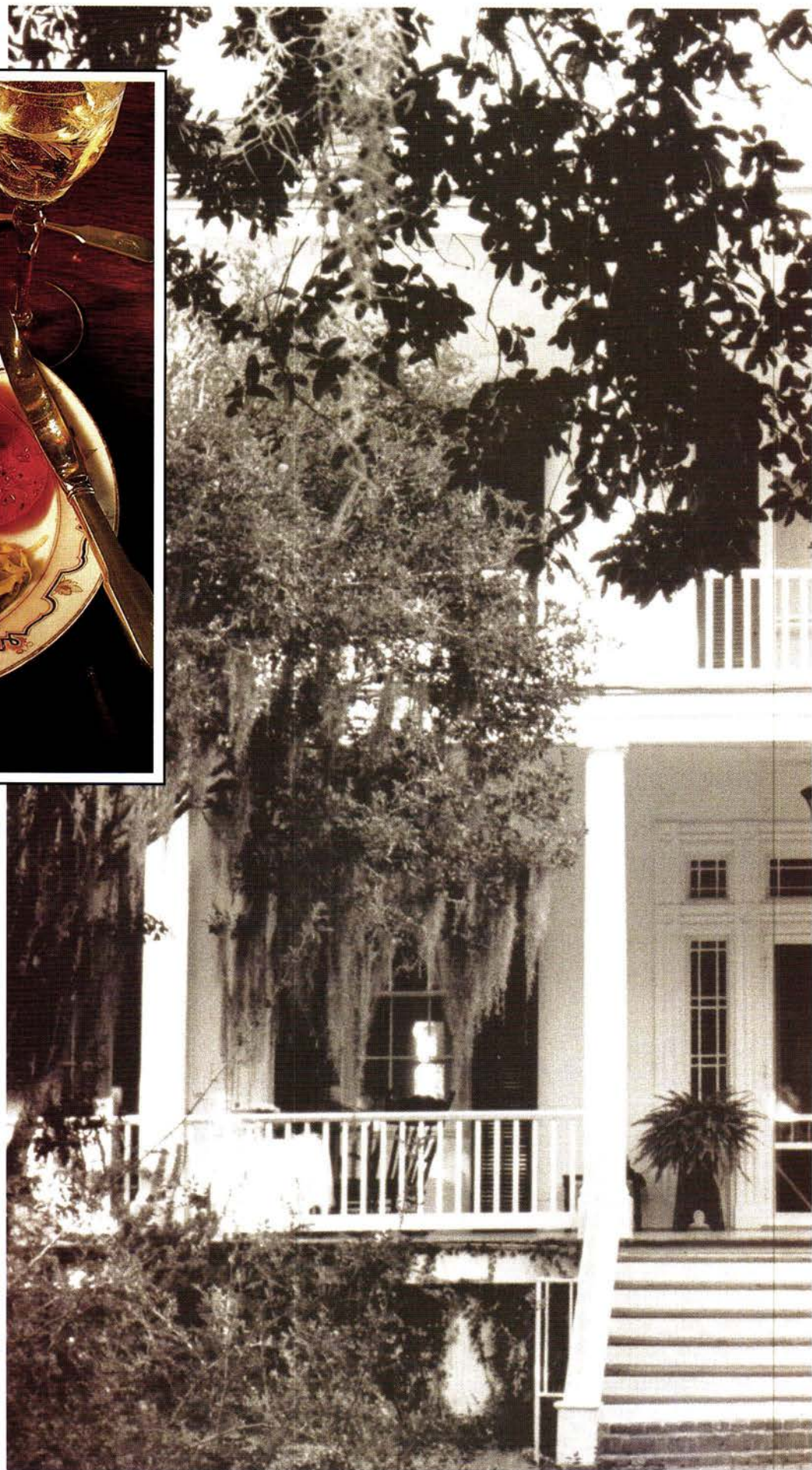


EVEN TODAY, WHEN I smell mustard greens simmering on the stove or peach cobbler in the oven, I'm 7 years old again—and to hell with undercooked baby vegetables marching self-consciously across an oversized plate. They can go on about the art of cooking, but I suspect our tastes are pretty well set by childhood, and luckily I grew up with simple, traditional Southern cooking. Add a columned veranda overlooking century-old oaks and I'm gone . . . back to my grandparents' Louisiana plantation where it all began. Here, a few of my old favorites, lightened up (with a few sinful digressions) to suit the way I live and eat today.

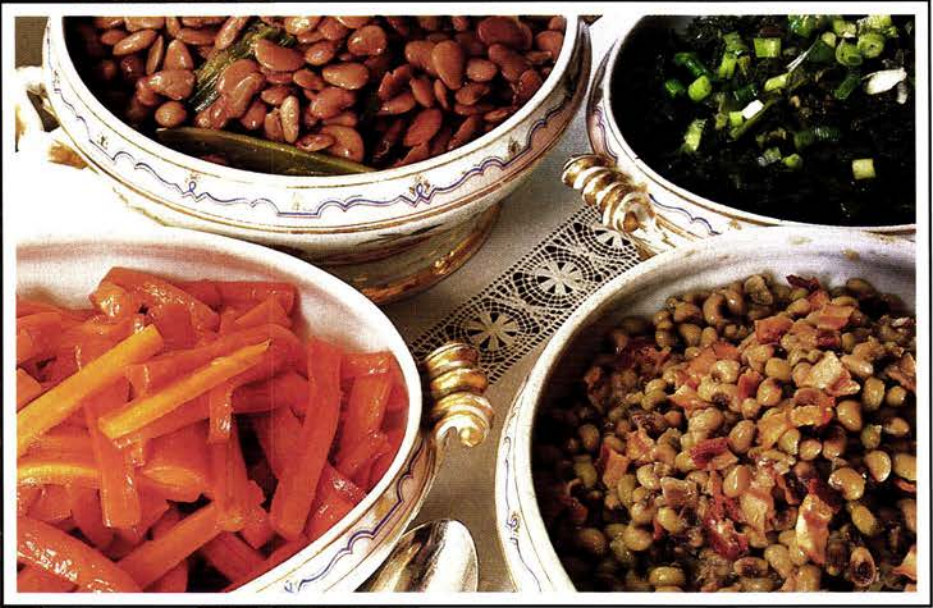
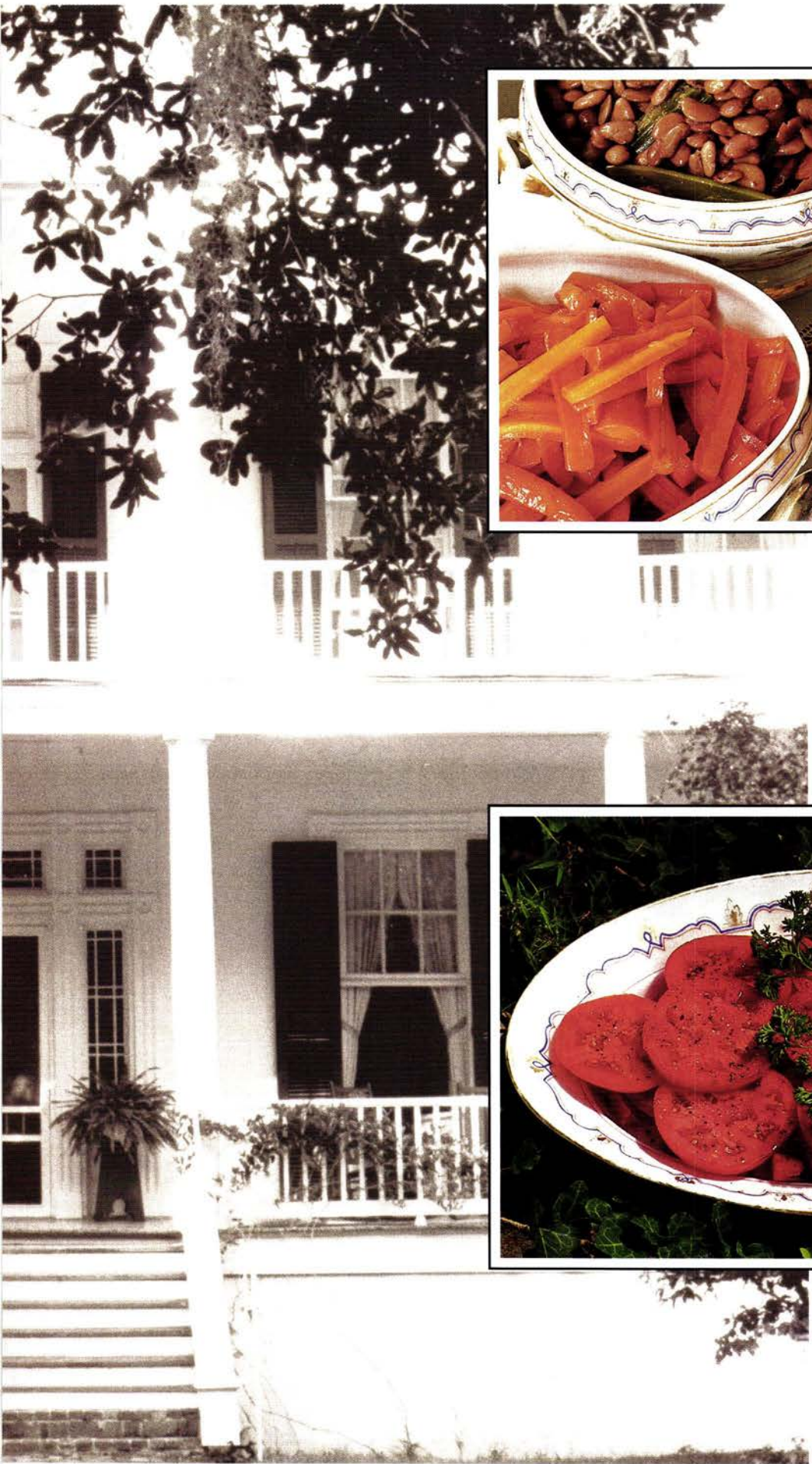
Produced by Donna Warner
Photographs by Langdon Clay



SKILLET-BAKED CORN is my healthful update of fresh corn pone. It's a cross between corn bread and sautéed corn with substitutions for well-being: Safflower oil stands in for bacon fat and cream is omitted.



IN NATCHEZ, MISSISSIPPI, WHEN the fish are jumpin', they are more than likely to wind up in the frying pan. Like all Southerners worth their drawl, I'm mighty partial to catfish. I even like the sweeter-tasting farm-raised kind (available nationwide) better than wild catfish. I use a coating made with coarsely chopped pecans and serve these luscious fillets with both blackberry catsup and tartar sauce. I think a warm version of coleslaw is an almost perfect accompaniment to any sort of fried or sautéed fish. It can be prepared quickly in a microwave oven and served somewhere between tender and crunchy. Tomatoes are peeled, sliced thick, brushed with honey, and sprinkled with salt and black pepper. For those of us who feel that there are never enough side dishes, I've added a pear relish (recipe courtesy of my Aunt Freddie in Natchez).



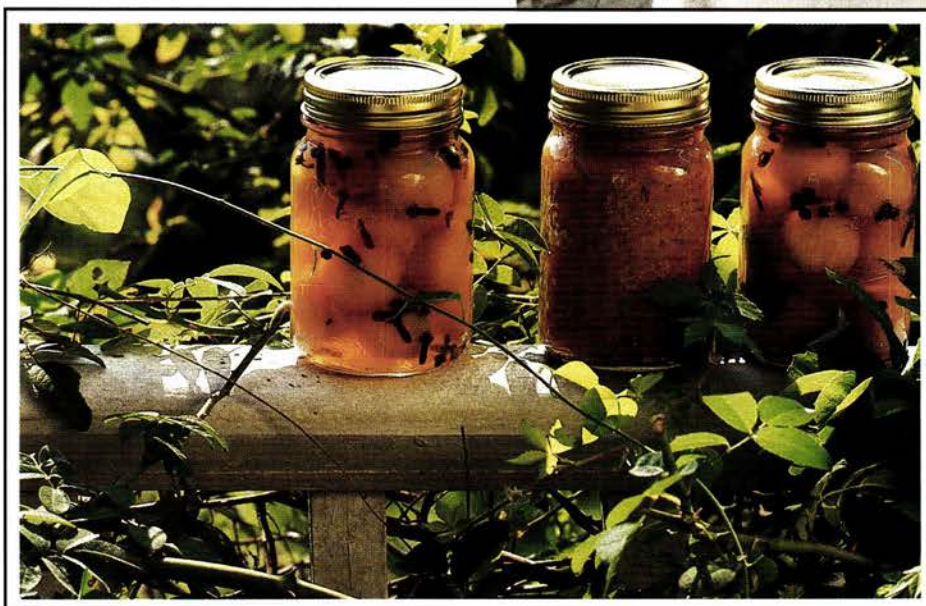
MY DEAR departed grandmother used to call this “a perfectly gorgeous vegetable dinner.” Amen.

Above: butter beans, mustard greens with pepper vinegar, peas with cracklins, candied carrots and tomatoes (below).





BLACKBERRY vinegar perks up
vegetables, meat, fish, fowl. Add
white vinegar to bot-
tled blackberries; let mature, covered,
in the sun for a week. Strain
berries. Below, cantaloupe
pickles and pear relish. See Recipes





“Not liking sweets in the Deep South would be akin to not drinking coffee in Brazil”

HOW WE SOUTHERNERS do love dessert—even with the professional quantity of bourbon we consume. Maybe the persistent sweet tooth we share has something to do with all that sugarcane we’ve been surrounded by for so long. Well, whatever the source, it has certainly produced plenty to choose from. There are more kinds of cakes, cobblers, ice creams, custards and cookies than you can shake a stick at—and that doesn’t include the semisweet stuff like the banana fritters pictured above (which may be made with peaches or any other soft fruit). That’s a white

peach cobbler at its side, topped with a dollop of bourbon-soaked whipped cream. On my grandparents’ plantation on the Argyle River, we used to have desserts served along with our vegetable dinners. Now that I don’t live in the South anymore, I don’t eat as many desserts—but that doesn’t stop me from rewarding myself from time to time. What could be a better way than with a slice of that Natchez favorite: moist lemon cake topped off with a tart lemon sauce and a glass of really cold iced tea, served on a porch where you can rock the afternoon away? Gentility and lace, comfort and grace—now you’re cookin’ up Southern hospitality. The same batter, by the way, can be used to make lemon dessert muffins, another perfect afternoon treat. Talk about the livin’ bein’ easy.



RECIPES

Cookbook author **Lee Bailey** invites us down to where the living is easy with these variations on recipes from his new book, *Southern Food & Plantation Houses*—updated for the way we eat today

SKILLET CORN

S E R V E S 8

16 ears of white corn
4 tbsp. canola oil (or Puritan oil)
1 tsp. salt
1 cup all-purpose flour

● It is important to use tender corn here, and very important to scrape out any juice. To do this, use the dull side of a dinner knife blade scraped along cob after cutting kernels off. Put two 8" or 9" cast-iron skillets in oven and turn on to 425°. Allow to heat for at least 30 minutes. Place 2 tablespoons of oil in each heated skillet and return to oven while you mix batter. Add salt and flour to corn kernels and juice. Mix well to make a heavy batter. Remove pans, one at a time, from oven. Place half the batter in each; press, do not stir, into place. Bake for 30 minutes, until a crust forms on bottom and top begins to brown.

PAN-FRIED PECAN CATFISH

S E R V E S 6

1½ cups shelled pecans, chopped
1½ cups fresh soft breadcrumbs
6 catfish fillets, 2¼ lbs. total
Flour; 2 tbsp. milk
2 eggs lightly beaten
Salt and freshly ground pepper
3 tbsp. unsalted butter
3 tbsp. canola oil (or Puritan oil)

● Toss together pecans and breadcrumbs on a sheet of waxed paper. Set aside. Dredge fish in flour, shaking off excess. Mix milk and egg together. Dip fillets in egg mixture and allow excess to drain off. Coat with pecan/breadcrumb mixture. Salt lightly and pepper generously. Mix half the butter and oil together in a large skillet and heat. When foamy, add 3 fillets. Sauté over medium heat until golden, about 1½ minutes. Turn and sauté until golden and fish

is flaky. Repeat with rest of butter and oil and fillets. Serve with fresh tomatoes.

WARM COLESLAW

S E R V E S 6 T O 8

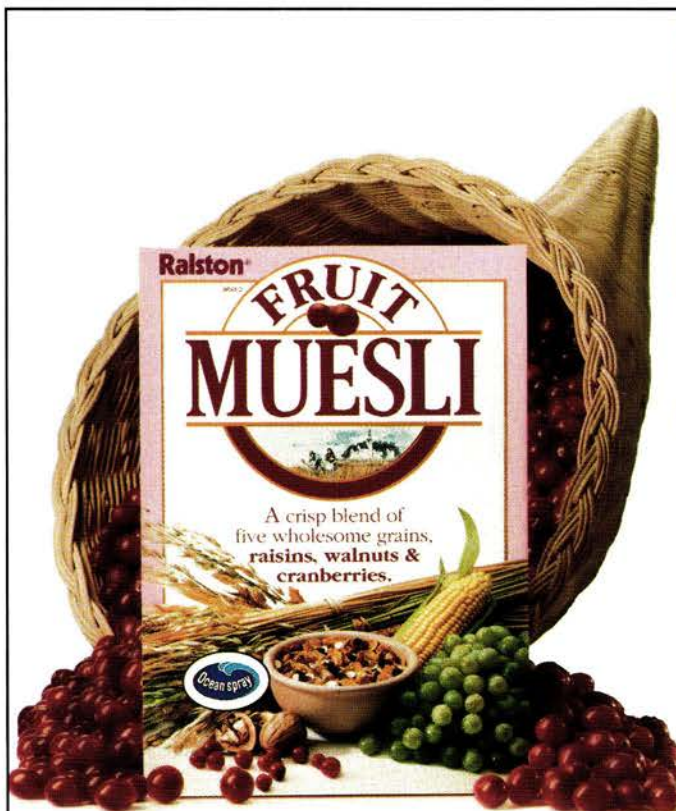
1 medium head green cabbage, chopped as for slaw
1 tbsp. rice wine vinegar or lemon juice
½ tsp. salt; ½ tsp. black pepper
½ tsp. sugar (optional)
2 tbsp. unsalted butter

● Toss ingredients in a glass bowl; cover with plastic wrap; place in a microwave. Cook on high for 7 minutes. Let stand 2 minutes. This should be crisp tender. If it isn't, give it a few more minutes. Or, cook in a skillet over a low flame, covered, until crisp tender, about 10 minutes.

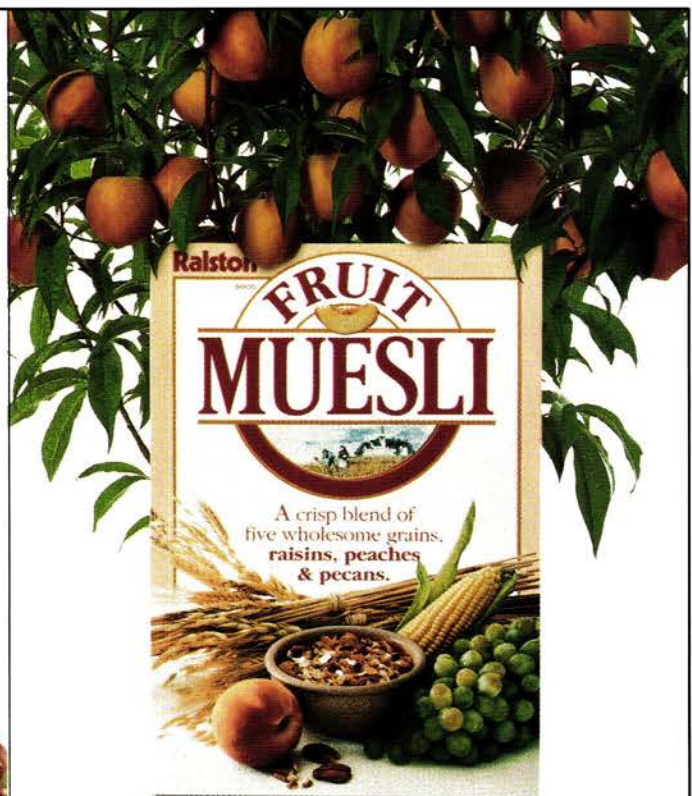
MUSTARD GREENS WITH HOT PEPPER SAUCE

S E R V E S 6

2 tbsp. mild olive oil
1 medium onion
2 small shallots



Cranberry Cornucopia



Peach Tree

- 2 *tblsp. chicken stock*
- 2 *small cloves garlic, finely minced*
- 2 *lbs. fresh mustard greens, washed, large stems removed*
- 2 *tsp. fresh lime juice; ½ tsp. salt*
- ¼ *tsp. fresh ground black pepper*

● In a deep pot with a lid, heat olive oil and sauté onion and shallots until golden, about 10 minutes. Mix in chicken stock and garlic. Place washed greens on top. Cover and cook over medium heat for about 20 minutes. This will reduce considerably in volume and greens should be turned several times during cooking. Sprinkle with the lime juice, salt and pepper, or with a Hot Pepper Sauce made by letting white vinegar and hot peppers mature, covered, in a clean bottle in the sun for a week. Toss.

FIELD PEAS WITH CRACKLINS

S E R V E S 6

- 2 *cups water*
- ¼ *lb. hickory-smoked slab bacon, cut into ¼" to ½" dice*
- 2 *tsp. bacon grease; 1 to 2 tblsp. canola oil (or Puritan oil)*

- 1 *medium onion, coarsely chopped*
- 6 *cups freshly shelled field peas*
- 4 *cups chicken broth; Salt to taste*

● Bring water to a boil in a small pot and add diced bacon. Simmer for 5 minutes. Drain and pat dry. Fry until golden brown and crisp. Set aside. Use 2 *tsp.* of rendered bacon fat and discard balance. Put bacon fat and oil in a deep pot. Sauté onions over medium heat until wilted and starting to brown, about 5 minutes. Add peas, broth, salt. Bring to a boil and turn heat back to low. Simmer until tender, about 1½ hours. Add brown bacon cracklins for last 5 to 10 minutes of cooking time.

BLACKBERRY CATSUP

A B O U T 2 C U P S

- 2 *cups blackberries*
- ½ *cup cider vinegar*
- ½ *cup water*
- ¾ *cup firmly packed dark brown sugar*
- ½ *tsp. ground cloves*
- ½ *tsp. ground ginger*
- 1 *tsp. ground cinnamon*
- ¼ *tsp. cayenne pepper*

- ½ *tsp. salt*
- 2 *tblsp. unsalted butter*

● Mix berries with vinegar and water in a saucepan. Bring to a boil, lower heat to a simmer and cook for 5 minutes. Sieve out seeds, being sure to rub out all the berry pulp. Return to saucepan with remaining ingredients. Simmer another 10 minutes until thickened. Let cool; pour into a sterilized jar; seal with a tight cap. Refrigerate.

REFRIGERATOR CANTALOUPE PICKLES

M A K E S 4 1 / 2 P I N T S

- 1 *cup mineral water*
- 1 *cup white vinegar; ½ cup sugar*
- 72 *black peppercorns*
- 20 *whole cloves*
- 1 *small stick of cinnamon, crushed*
- 4 *cups balled cantaloupe*

● Combine first 6 ingredients in a 1-quart saucepan; bring quickly to a boil. Simmer and cook for 5 minutes until syrupy. Allow to cool. Fill four ½-pint sterilized jars with melon balls and pour syrup over each, dividing solid spices among jars. Seal and refrigerate. Allow to mature several weeks.

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PEAR RELISH

MAKES 5 1/2 PINTS

- 4 cups peeled, cored, medium diced semi-ripe pears
- 2 cups medium diced yellow onion
- 2 cups sweet red pepper, medium chopped; 1 tsp. salt
- 1/4 cup grainy Dijon mustard
- 3/4 cup cider vinegar
- 3/4 cup sugar; 1 tsp. celery seeds
- 1 tsp. ground coriander
- 1 tsp. mustard seeds
- 1 tsp. ground ginger
- 1 tsp. cayenne pepper (optional)

● Combine all ingredients in a large saucepan and bring to a boil. Lower heat and simmer for 45 minutes, skimming if necessary. Spoon mixture into hot, sterilized half-pint jars and seal. Process in a hot water bath for 5 minutes. Store in a cool dark spot and allow to mature for several weeks.

BANANA FRITTERS

S E R V E S 6

- 1 1/2 cups all-purpose flour
- 2 rounded tsp. baking powder

- 1/2 tsp. salt; 1 tbsp. sugar
- 1 tsp. lemon juice
- 1 tsp. grated lemon rind
- 2 eggs, beaten
- A few tbsp. milk
- Canola oil, for frying

3 to 4 ripe bananas cut into 1" pieces

● Sift dry ingredients into a mixing bowl. Beat lemon juice, rind, eggs, and 1 tbsp. of milk together. Make a well in center of dry ingredients and mix batter quickly. This should be thick, but if it is still too dry, add another tablespoon of milk or two. Pour enough oil in a large, deep skillet, preferably cast iron, and heat. Meanwhile, place bananas, a few pieces at a time, in batter and roll them around to coat them. Drop a small piece of dough (without a banana) in oil to see if it is hot enough to brown dough quickly and float it up to the top. Drop coated banana pieces into oil and turn carefully, until golden. If fat is too hot and dough browns too quickly, the inside will be raw, so test one or two before you start to be sure oil is the proper temperature. Note: This may be made with peaches or any other soft fruit. If you plan to serve this as dessert, add 1 tsp. sugar to the batter.

NATCHEZ LEMON CAKE

S E R V E S 1 2 T O 1 4

- 2/3 cup unsalted butter, or 1/3 cup each butter and margarine, softened
- 1 1/2 cups sugar
- 2 tbsp. freshly grated lemon peel
- 2 1/2 tsp. fresh lemon juice
- 4 eggs
- 2 cups plus 3 tbsp. all-purpose flour
- 2 1/2 tsp. baking powder
- 1/4 tsp. salt
- 3/4 cup milk

Lemon Filling (recipe follows)

● Preheat oven to 375°. Grease and flour 3 9" cake pans. Set aside. Cream butter and sugar together until light and fluffy. Add lemon peel and lemon juice. Mix. Add eggs, one at a time, mixing well after each. Sift flour and measure. Sift again with the baking powder and salt. Add to batter, alternating with the milk, beginning and ending with flour. Pour into prepared pans. Bake, being careful not to let the pans touch one another, until a cake tester comes out clean (about 20 minutes). Allow to cool a minute in the pan, loosen edges and invert onto a cooling rack. When completely cooled, dust crumbs off layers and put them together with Lemon Filling.

LEMON FILLING:

- 1 1/2 cups sugar
- 1/4 cup cornstarch
- Pinch of salt
- 1 cup water
- 6 tbsp. fresh lemon juice
- 4 tsp. freshly grated lemon peel
- 2 tbsp. butter
- 6 egg yolks, lightly beaten

● Sift sugar, cornstarch and salt into top of a double boiler over boiling water. Stir in water, lemon juice and peel. Add butter and cook, stirring, for 6 minutes. Cover and cook for another 10 minutes. Remove from heat and stir in yolks. Return to heat and cook until mixture begins to coat spoon, about 3 minutes. Remove any globs of solidified egg white. Allow to cool for 45 minutes, stirring occasionally. Place 1 layer on a cake plate, bottom (or raw) side up. Spoon filling on a little at a time so it will be absorbed, continuing until it starts to run off. Hold second layer in one hand, bottom side up, and spoon filling over it, allowing it too to soak in. Position it on top of the first layer, wet side down. Spoon filling over top and allow to run over sides. This filling is very liquid and takes a while to set. Serve slices with whipped cream or a berry puree. (The cake is extremely sweet, so small portions are definitely in order.) ●



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AT THE MOVIES

Continued from page 118

immaculate seriousness that the audience was expected to bring to the viewing experience. It was Ingmar Bergman's anguish and Robert Bresson's microscopic subtleties that were supposed to command your attention, not some Moorish grille plate over the air vents. That spirit has been revived at the Angelika Film Center, a sleek sixplex in a onetime factory near Manhattan's Soho district. There, the notion of elite filmgoing has been linked to an atmosphere of equal connoisseurship in cuisine. The Angelika offers reservations and a concession stand stocked with wines and deluxe foods. Even when you're there to see some standard Hollywood release, the edibles seem to say that you have discerning taste anyway.

In cities that are lucky enough to still have some of the original old picture palaces, local preservationists, nonprofit groups, city governments and private business people have sometimes succeeded in bringing them back to life, as has happened with California's magnificently restored Oakland Paramount. Refurbished classics are more likely

to re-emerge not as movie theaters, however, but as concert halls or performing-arts centers, like the newly opened Majestic Theater in San Antonio that was designed in 1929 by John Eberson. He was the Chicago-based master of "atmospherics," who borrowed techniques of stage lighting and set design to create the impression of an entire village plaza at twilight, darkening into starlight as the feature began. Eberson designed more than 40 around the country, including the fabled—and demolished—Loew's Paradise in the Bronx.

While economics probably rule out the construction of such fantasy theaters, a movie-chain owner in Oakland is working to put on a lower-cost version of the old swank. Allen Michaan, who owns the Renaissance Rialto chain, has built a number of new Bay Area multiplexes that incorporate traditional movie-palace ornamentation, among them the Shattuck 8 in Berkeley, a former department store. Michaan works closely with Dusty Dillon, whom he met while scavenging in a dumpster for fragments of movie-palace interiors. Dillon, a former circus

clown and theater prop designer, is the founder of Whatever Works, a company that produces a line of heavily decorated wall panels and other plaster components, including turrets, banners and borders that attach to existing walls. The result is a pre-fab version of the old Mayan, medieval or Egyptian-esque extravaganzas. Together, Michaan and Dillon are making the phrase "going to the picture show" a reality again.

The durability of the movie house is a good sign for the future of movies themselves. A film industry working entirely for the small scale of a home TV screen is one that will be in danger of losing its capacity for sweep and scale. And even mediocre films seem more bearable when they're bigger than life. I was struck by that a few years ago when I finally caught up with *What a Way to Go!* It wasn't very good, despite the fact that in the course of less than two hours Shirley MacLaine married Robert Mitchum, Paul Newman and Gene Kelly, to name a few. But I'm convinced that the problem was that I saw it on television. In a theater, I probably would have loved it. ●



The Winners' Circle

The results are finally in. These are the victors in our eighth annual Metropolitan Home of the Year Design Contest

ONCE AGAIN, WE FOUND OURSELVES locked in the conference room, lights low, touring your homes and reading your stories aloud. And we loved it! Believe us—it was no mean feat to choose the Winners. Across the board, the entries were well-crafted, the rooms stylish, the letters heartfelt. Thanks for entering the contest, for inviting us in.

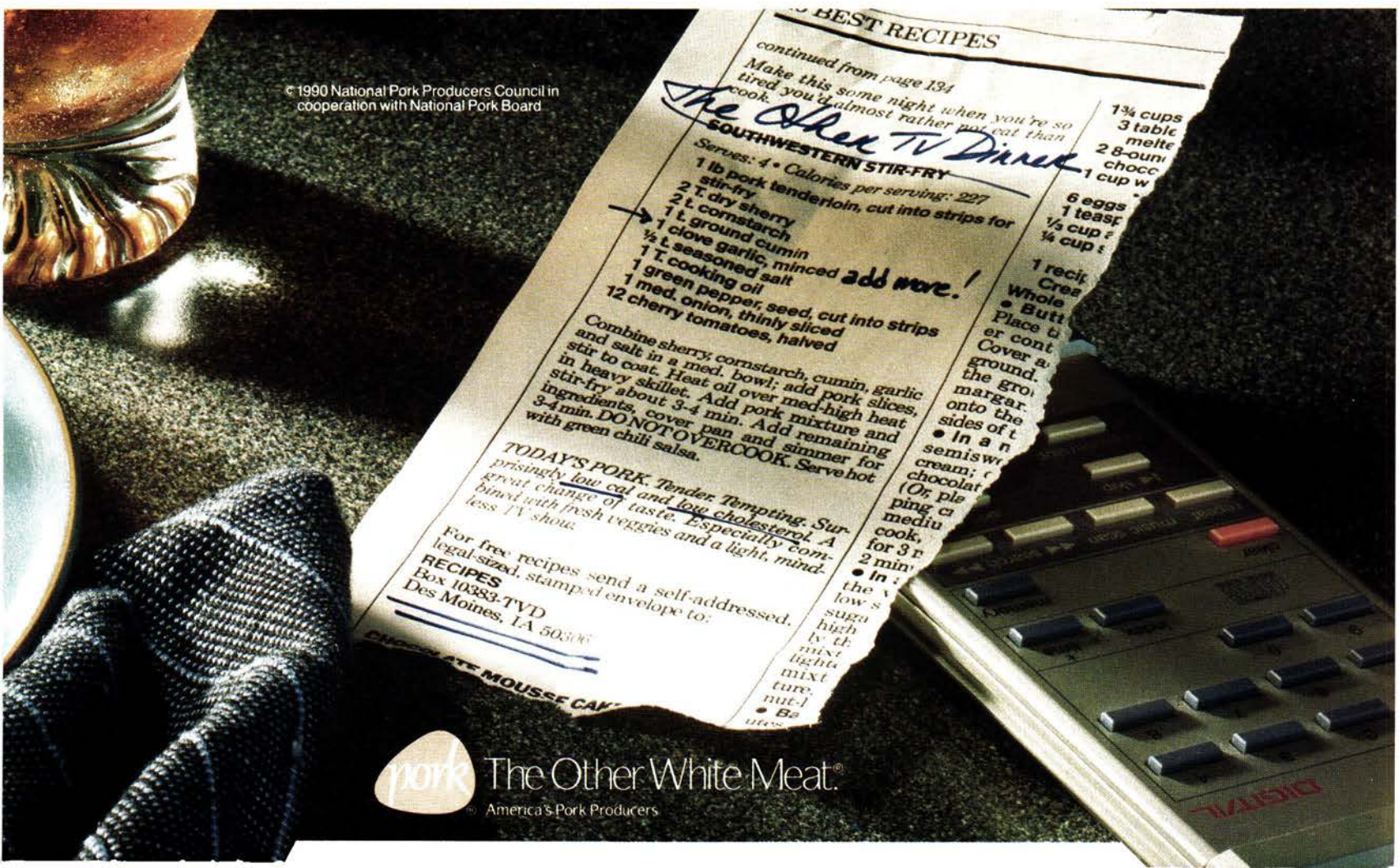
THE WINNERS: *Grand Prize:* A trip for two on American Airlines to Curaçao, with a week at Las Palmas Bounty Beach Resort: Susan Venable, Venice, CA • *Seiko clock:* Artie and Helen Megibben, Dallas,

TX • *Calphalon cookware:* Peter Anders, Jersey City, NJ • *\$200 gift certificate from Crate & Barrel:* Bob and Judy Farling, Chicago, IL • *Oneida crystal vase:* Heidi Gerquest, Peaks Island, ME • *Techline's laminate furniture:* Chip Arena, Chestertown, MD • *Willow rocker from Comanche Design:* Tom Villard, Los Angeles, CA • *Programme Homme from Lancôme:* Hester and Andy McCarthy, Bronxville, NY • *\$500 Spiegel gift certificate:* Cory Buckner and Nicholas Roberts, Malibu, CA • *Dove Table Lamp, by PAF, from Koch + Lowy:* Robby and Dahlia Reid, Tempe, AZ • *Duette*

shades by Hunter Douglas: Andy and Ruth Dean, S. Dartmouth, NH • *Orrefors Sweden crystal candlesticks:* Randy James and Ken Martin, Dallas, TX.

HONORABLE MENTIONS: Stephanie and Pat Brakefield, Nashville, TN; Mark Bubb, Dallas, TX; Elias and Karen Charmus, Washington, D.C.; Gless and Janis DiFore, Atlanta, GA; David Dowler, Fort Worth, TX; David Fuss, Forestville, CA; Kenneth Gunning, NYC; Christine and Chuck Harder, Glendale, CA; James Iatridis, Tenafly, NJ; Dr. and Mrs. Kent Jacobs, Las Cruces, NM; Lisa Johnson, Washington, D.C.; Donna Linse, Framingham, MA; Susan Lloyd, Lascarses, TN; Jennifer Adams Morse, Fairway, KS; John and Karen Norvet, Santa Monica, CA; Arlene Posner, Evanston, IL; Jerome and Ginna Ribando, Glencoe, MO; Laurie Sagalyn, NYC; Robin Simpson, Spokane, WA; Deborah Smith, Sausalito, CA; Marion Duckworth Smith, Jackson Heights, NY; Anne Sprecer, Pacific Palisades, CA; William Tobias, NYC; Maurice Weintraub, Philadelphia, PA.

—The Awards Committee



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CONTEST RULES

FOR A CHANCE TO PUT YOUR HOME on the pages of *Metropolitan Home* and to win great prizes—just follow these rules.

PROJECT CATEGORIES include General Excellence—a show-the-whole-house approach. Others include Renovated Home, New Construction, Open Kitchen, Spa/Bath and Favorite Setting for Entertaining.

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

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

● **THIS IS A DESIGN** talent hunt, so originality, good ideas and great solutions count more than money or lavish decoration.

● **THE FIELD IS WIDE OPEN:** Enter a primary or second home. It can be a house, apartment or vacation place; condo or co-op; rented or owned; renovated or new construction.

● **THE RULES ARE SIMPLE:** Send color transparencies (35 mm slides or larger) with your name on each piece. We'll admit it: Quality counts. Use a tripod or steady hand; be sure there's lots of natural light. If someone helped you with the photography, give us the name. We'll list your friend in the credits. All entries become the property of *Met Home*. Due to the high volume of entries, contest photographs cannot be returned. (You may wish to make a duplicate set of your entry.)

● **IF YOU ARE** entering the General Excellence category, photograph your home to show at least three areas (living room, dining room and bedroom, of course, but the more rooms the better), plus the exterior and one photograph with you in it. Show every room angle, plus close-ups of details that heighten the effect. For special categories, show several angles of the area, with plenty of details.

● **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*? Be sure to name your Resources—tell us where you got your furnishings. And give us your inspirations.

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

● **PRACTICE MIGHT** 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 an exclusive submission to *Metropolitan Home*.

● **WINNERS** will hear from us by Sept. 30.

● **PLEASE HAVE** your entry postmarked by no later than Sept. 1, 1990. Send it to The Awards Committee, *Metropolitan Home*, 750 Third Ave., New York, NY 10017.

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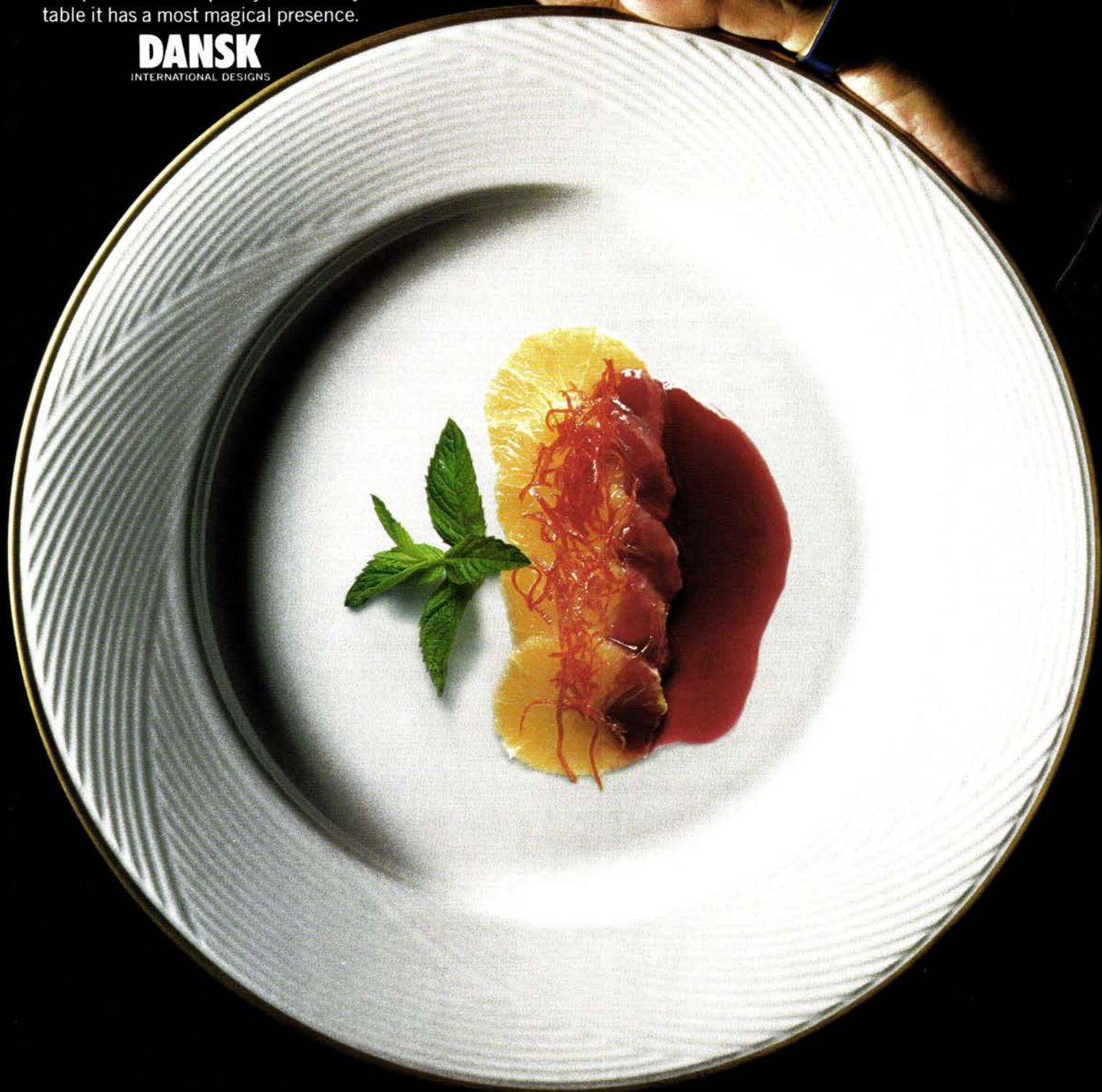
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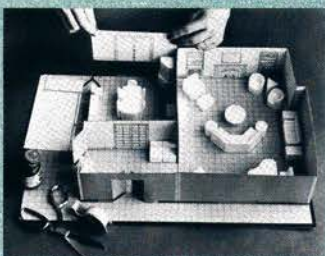
— Mary Beaudet, Mail Order Editor



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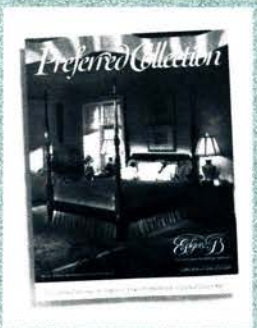
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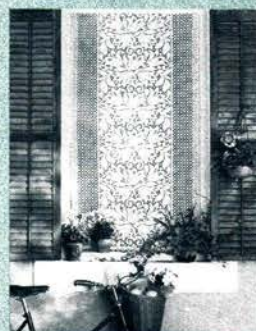


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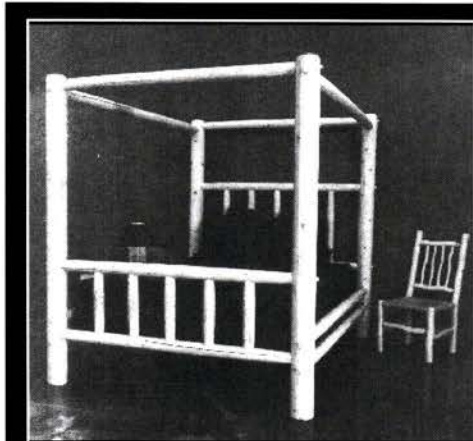
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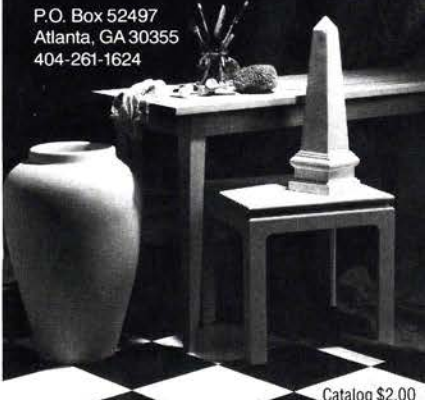
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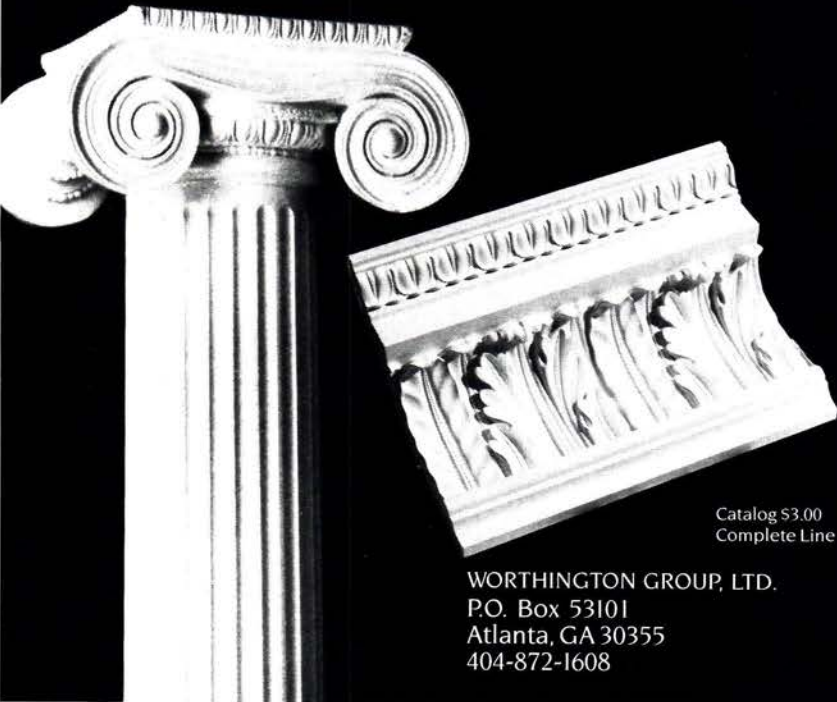
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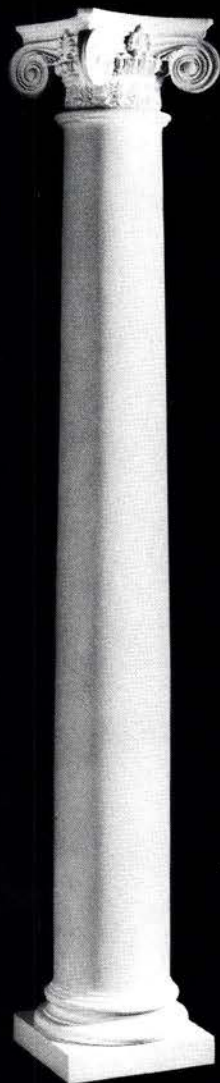


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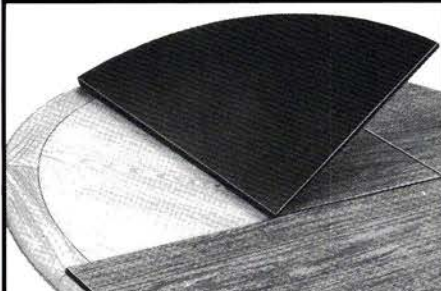
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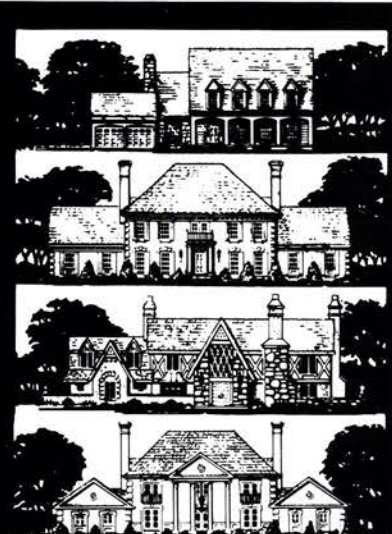
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ART IS ACCOUNTABLE

Continued from page 123

initially no more equipped to deal with cutting-edge art in the workplace than most of us would be equipped to deal with it in our homes. Perhaps that's why the program is so fascinating: It's the acting out in a public forum of the initial difficulties and doubts, the cathartic feelings of exclusion and fear, and, ultimately, privatized pleasures of experiencing art. A version of the journey many collectors take, or would, if they had the chance.

WHEN WE FIRST BEGAN TO acquire art, the reaction on part of the employees was 10 percent pro, 10 percent con, 80 percent determined indifference," recalls Sowder. "I was about to give up the whole thing." Instead, she circulated anonymous surveys to gauge employee reaction. The response level was high, as were emotions: People felt angry and disenfranchised. Like many confronting contemporary art for the first time, they had no point of entry for engaging the work. Some felt art should be nostalgic or comforting or reiterate familiar themes. Others didn't have the art-history framework to understand it.

A way had to be found to change expectations, to identify other levels on which art could function—to explain that it could be about society or death or religion or politics, and one's personal confrontation with these issues. Thus came into being the *Talkback* forms and monthly workshops where people work together to honestly enjoy the work—or honestly dislike it. (Sowder and her staff encourage both ends of the spectrum.) The bank had a policy of providing small explanatory paragraphs beside each piece. Sowder started having local art historians write the descriptions, but, searching for different points of view, turned to the employees themselves. Take Paul Bauer of real estate writing about Jasper Johns' "9." "Johns takes a concrete concept, the integer 9, which we use everyday, and applies color and form to provide us another point of view: 9 as art!" And Maureen W. Massopust, a vice president in planning, on Tom Arndt's "Gay Pride Rally": "Beauty, self-image, reality, like the value of real estate (that we work with here everyday), can be illusory . . . Only the passing of time may

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RESOURCES

provide definition or clarification."

The collection has spun-off an art club with several hundred bank employee members—they visit local galleries on the weekend—and a volunteer group that administers part of the First Bank Foundation's funding of nonprofit arts organizations in the Minneapolis area. But the program, like so many associated with the arts, is not without its detractors.

Extremely confrontational feminist pieces, bare buttocks and disemboweled animals pose problems for some. As many times as banishment looms, however, self-reflection results. Greg Foust from International Finance had trouble with a Kenny Scharf piece because the imagery reminded him of circus clowns. "I realized this was my problem, that clowns represented a kind of unpleasantness for me, something from childhood," he explains. "I vowed to try to see past it, to give the artist a chance. I grew through the experience."

One of the most heated debates surrounding the program was a 1987 show of Andy Warhol silk-screened prints of Mao Tse-tung, hung in the public gallery. Local police chief Patrick L. Call called the prints "an insult" to Korean War veterans, comparing Mao to Hitler. Sowder responded to comments through letters, but bank officials refused to remove the display.

THE COLLECTION AND THE EMPLOYEE participation process, some say, had a fighting chance in Minneapolis, located in the liberal upper Midwest. The city enjoys a reputation as a "cultural capital." It is home to dozens of theaters and museums, notably the Walker Art Center; racially and culturally homogeneous, mostly Scandinavian; reserved, but open to experience. As a local bus ad campaign poster for clothing reads, "Fashionable not foolish." Even so, the bank has many suburban branches and the collection, in a more selective form, is challenging and succeeding there, too. Recently, an illuminating moment came in a branch bank outside of the city. One of the *Talkback* forms provided for the public posed a question about the goal of the bank's collection: to "challenge orthodox thinking by encouraging discussion of important issues." Asked to comment, an anonymous customer carefully wrote out, "Let me think about these questions and get back to you." Who could ask for more? ●

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(See page 30)

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(See page 40)

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ARTIST EXPLORES INNERSPACE

(See page 132)

Architects—David Hertz, Syndesis Studio, 2908 Colorado, Santa Monica, CA 90404 and Michael Rendler, 4956 W. Washington Blvd., Los Angeles, CA 90016; **General contractor**—Robert Halderman, 88 Narcissa, Palos Verdes, CA 90274; **Steel railings, exterior steel gates**—Abbott Enterprises, 5681 Selmarine Dr., Culver City, CA 90230

(See page 133)

Fritz Scholder paintings and bronze—Charlotte Jackson Fine Art, 123 Marcy St., Suite 208, Santa Fe, NM 87501; **American Indian art**—John C. Hill, 6990 E. Main St., Suite 201, Scottsdale, AZ 85251

(See pages 134 and 135)

Concrete countertops—Syndesis Studio (address above); **Steel/copper wall relief**—Venable Studio, 214 S. Venice Blvd., Venice, CA 90291

GREENHOUSE EFFECT

(See pages 136 and 137)

Architect—Andrew J. Dean, AIA, Dean Tucker Shaw, 119 Beach St., Boston, MA 02111; **Sofa, chair, table, Adirondack chairs**—Conran's Habitat (address above); **Wood stove**—Reis & Witus, Inc., Hack Green Rd., Pound Ridge, NY 10576; **Sculpture**—"Waterbaby" by Nancy Smith, 41 Granite St., Cambridge, MA 02138; **Glass sculpture**—"The Prince" by Dan Dailey, 122 Market St., Amesbury, MA 01913; **Dining table, chairs**—E.A. Cloize Sons, Box 765, Madison, VA 22727; **Glass block**—Pittsburgh Corning, 800 Presque Isle Dr., Pittsburgh, PA 15239; **Curtainwall window**—Kawneer Co., Technology Park/Atlanta, 555 Guthridge Ct., Norcross, GA 30092; **Skylights**—Venterman Skylight Corp., 140 Cantiague Rock Rd., Hicksville, NY 11801

(See pages 138 and 139)

Bedroom furniture—Conran's Habitat (address above); **Ceiling fan**—Hunter-Douglas, 601 Alter St., Broomfield, CO 80020

SITCOM TO SENSATIONAL

(See pages 140 and 141)

Architectural design—Garry Hamman and Mark Maier, 8404 Forest Lane, Dallas, TX 75243; **Drum table, wicker chaise, wood tables, candle wall scones, birdhouse, floor lamp**—all from In Good Company, 2933 N. Henderson, Dallas, TX 75206; **Porcelain, ship model, candle lamp, dog picture**—The Horchow Collection, Box 620048, Dallas, TX 75262-0048

LINCOLN LOGS FOR GROWN-UPS

(See pages 142 and 143)

Log home manufacturer—Wilderness Log Homes, Plymouth, WI, call 1-800-237-8564; **General contractors**—Kasmarek Co., Woodruff, WI; **American Indian antiques**—American West, 2110 N. Halsted St., Chicago, IL 60614; **Antique furniture, accessories, folk art**—Jean Haskell Antiques, Manitowish Waters, WI 54545; **Twig furniture**—Added Omph, Box 6135, 201 W. Commerce St., High Point, NC 27262; **Antique twig chair, hickory table and chairs**—Ann Arbor Antiques Market, Saline Rd., Ann Arbor, MI 48176

JUST BETWEEN FRIENDS

(See pages 144 through 146)

Chaise—by Walter Nielsen, DSI, 150 E. 58th St., NYC 10155; **Coffee table, side table**—Crate & Barrel, 171 Huron Ave., Cambridge, MA 02138; **Dining suite**—by Giandomenico Bellotti, through designers at ICF, 305 E. 63rd St., NYC 10021; **Glass table**—by Alessandro Mendini, See Ltd., 18 Spring St., NYC 10021; **Sofa bed**—System, Uzzolo, 565 Broadway, NYC 10012; **White vase**—by Enzo Mari, ICF (address above)

GEORGIAN ON HIS MIND

(See pages 148 and 149)

Architect—Chip Arena, Arena & Co. Construction/Design Management, 5 N. Providence Rd., Box 215, Wallingford, PA 19086; **Sofas, sconces**—Conran's Habitat (address above); **Striped chair, wicker chairs, dhurrie**—John Wanamaker's, 1300 Market St., Philadelphia, PA 19101; **Teak bench**—by mail order from Smith & Hawken, 25 Corte Madera, Mill Valley, CA 94941

STARRING IN HIS OWN HOME

(See pages 150 and 151)

Club chair, sofas—recovered by Ron Meyers, call 213/851-7576; **Angel-back chair**—Architectural Heritage, Ltd., 7201 Melrose Ave., Los Angeles, CA 90046; **Squiggle table**—MOCA, 250 South Grand Ave., Los Angeles, CA 90012

DEMOLITION DERBY

(See pages 154 and 155)

Architect—Duo Dickinson, 70 Wall St., Madison, CT 06443; **Millwork**—Breakfast Woodworks, 50 Maple St., Branford, CT 06405; **Contractor**—Indorf Construction, 368 Underhill Ave., Yorktown, NY 10598

ONE PLUS ONE

(See pages 156 through 159)

Architects—Cory Buckner and Nicholas Roberts, Cory Buckner & Assoc., 201 San Juan, Venice, CA 90291

TUDOR GOES "TECH-MEX"

(See pages 160 and 161)

Mackintosh chair, Le Corbusier sofa, club chairs and lounge chair, and Mies van der Rohe chairs—Palazzetti, 515 Madison Ave., NYC 10021

(Photo, bottom left)

Le Corbusier table and Mies van der Rohe chairs—Palazzetti (address above)

LITTLE BUNGALOW THAT COULD

(See pages 162 and 163)

Renovation—Robby Reid, Reid & Associates, Architects & Planners, 23 E. 15th St., Tempe, AZ 85281; **Granite hearth and countertops**—European Bath Center, 2025 E. First St., Tempe, AZ 85281; **Ceiling fan**—Westwind, Statewide Lighting, 155 E. Broadway, Mesa, AZ 85281; **Sofa**—Selig, Concept Furnishings, 12402 N. Paradise Village Parkway East, Phoenix, AZ 85032; **Wassily chairs**—S.W. Magill & Assoc., 10830 N. 71st Pl., Suite 203, Scottsdale, AZ 85254

PAINT, PLYWOOD AND PLUCK

(See pages 164 and 165)

(Photo, top)

Decorative painting—Heidi Gerquest, 43A New Island Ave., Peaks Island, ME 04108; **White metal chairs**—Riverbank Antiques, Rt. 1, Wells, ME 04090; **Table**—Polly Peter's Antiques, 26 Brackett St., Portland, ME 04102

(Photo, bottom)

Black couch and trellis—Polly Peter's Antiques; **Turquoise chairs**—by Heidi Gerquest; **Blue urn**—Riverbank Antiques, Rt. 1, Wells, ME 04101

(See page 166)

Chair, ottoman, bedside table, kitchen shelf—Polly Peter's Antiques; **Bed, kitchen cabinets**—by Heidi Gerquest

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