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JUNE 1990 • \$3.00

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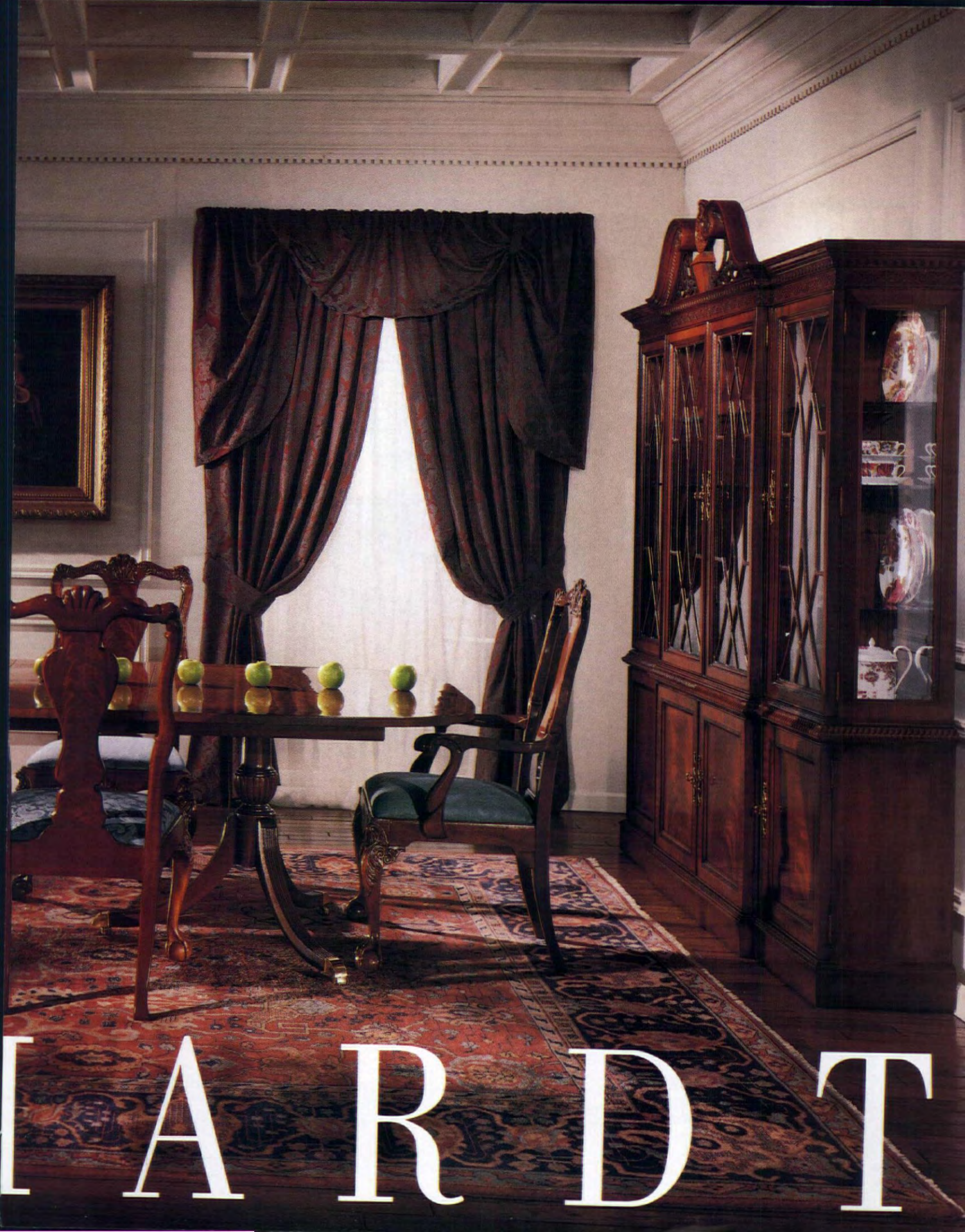
New York fashion designer Rebecca Moses balances work and play, city and country in her Long Island retreat



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TRAC can limit the wheelspin by throttling back the engine and pulsing the rear brakes.

As for the four vented disc brakes

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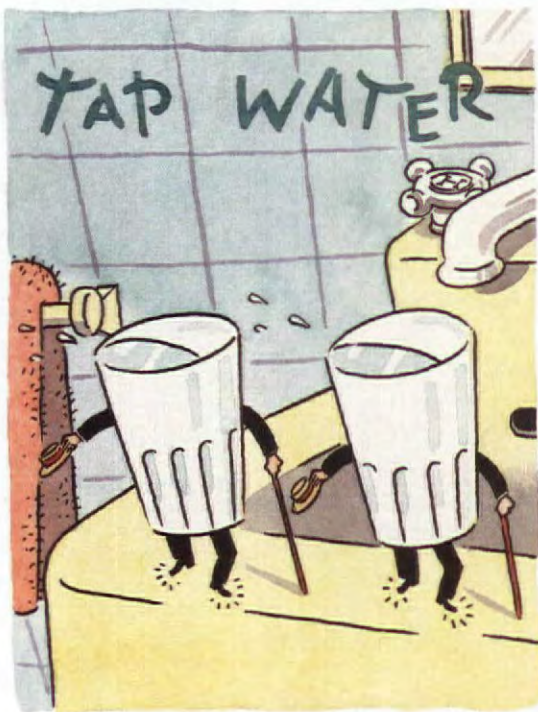
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*Photograph by Antoine Bootz*

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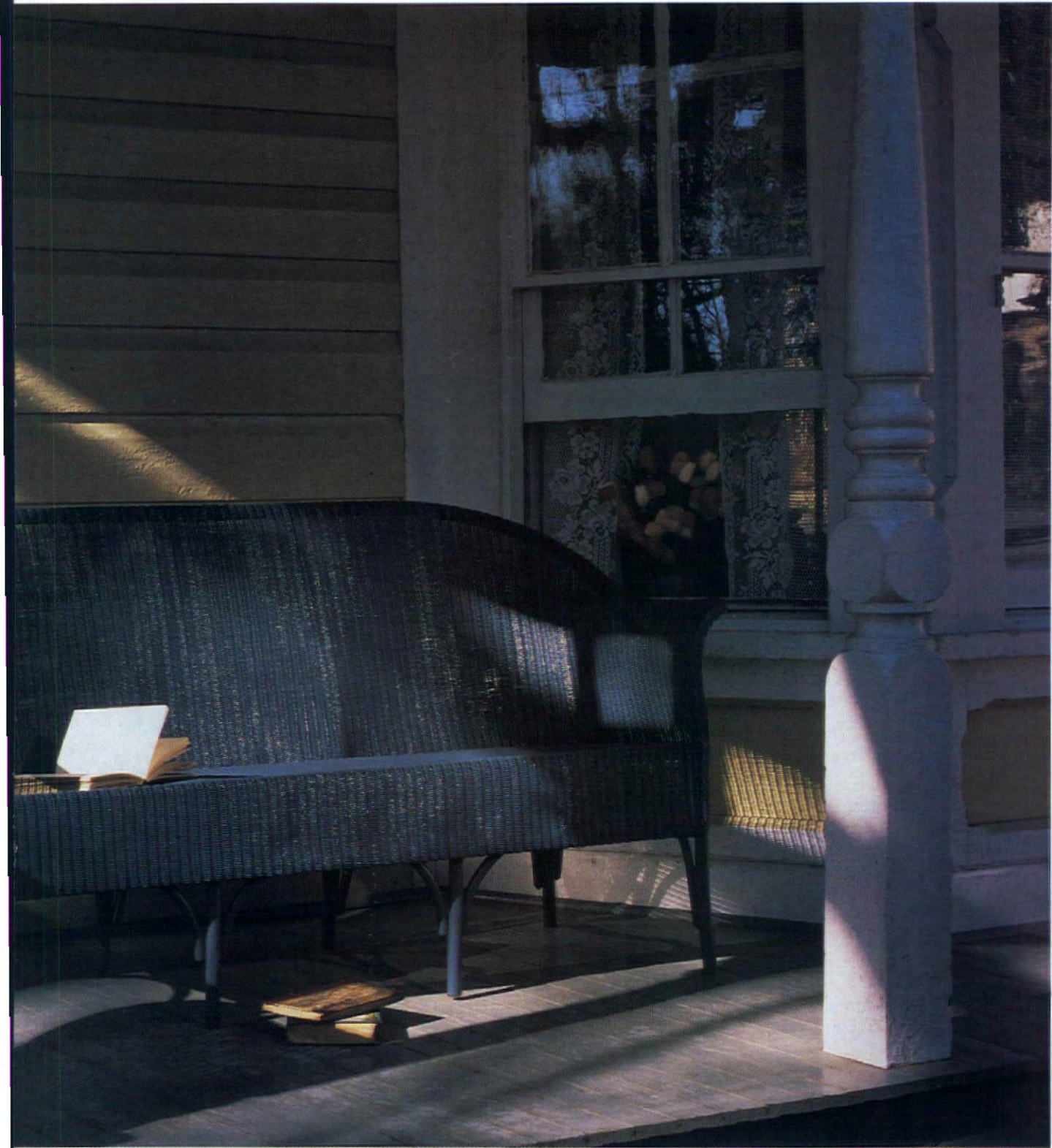


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# Living for the Weekend?

*It's Saturday. Hot damn. This is the first day of the rest of my weekend. Consider the possibilities*



JIM MCHUGH

Shooting David Hockney's Southern California beach retreat was a natural follow-up for Los Angeles-based photographer JIM MCHUGH, who documented the artist's work in the new *California Painters*, with co-author Henry Hopkins (Chronicle Press, \$40). Page 73



ANTOINETTE BOOTZ

Any food critic worth her salt is obliged to travel incognito, and in Paris, the peripatetic RUTH REICHL hid behind a magazine. Reichl, restaurant editor for the *Los Angeles Times*, first dished out food—not criticism—18 years ago as a founder of Berkeley's Swallow Restaurant, still flying in the University's art museum. She also left part of her heart across the Bay at Bradley Ogden's Lark Creek Inn in Larkspur. Page 109

**Y**OU KNOW HOW YOU CAN TELL IT'S SATURDAY before you even open your eyes. Saturday sounds different. The air is full of possibilities. Hot damn, I think, still not fully conscious. Saturday. I can get to the new shows at the Metropolitan, Guggenheim, Museum of Modern Art, Whitney, Cooper-Hewitt, International Center of Photography (uptown *and* downtown), New Museum, Dia Art Foundation, Holly Solomon, Max Protetch, White Columns, 303 and Staley Wise that I've been saving announcements for all month. Ah good, the air feels warm-ish on my still-closed eyelids. I can walk. Get a real workout, not just the anxious darting about of a weekday. That's it. I'll walk to the museums. Art and exercise. Mind and body. What a sense of accomplishment. And I'm not even up yet.

I know. I'll get out my camera. Those last pictures I took (six months ago, now) were so bad. But how can you expect to be any kind of photographer if you don't ever use your camera? Great. I'll take my camera and just shoot anything that appeals to me along the way. Practice. Concentrate. Recover the moves. Put it on manual. Set my own f-stops. Apertures. Whatever.

Saturday. Great. This is the first day of the rest of my weekend. I can finally get to stock my wine cellar (closet) with the cases I've been meaning to buy instead of coming upon that odd assortment of unrelated bottles that people bring to dinner and never drink. And while I'm on closets, now's just the time to put a respectful distance between the winter clothes and the summer ones that have been hanging cheek by jowl since I somehow managed to miss the last season change. Then, I'll get last-minute matinee tickets to any of the dozen plays I've not seen.

My eyes open lazily on the three piles of books I carefully sorted out a few weeks ago awaiting their next destiny. I mean, what do you do with books you don't want? Duplicate novels. Or trashy ones. Foolproof exercise programs. *Future Shock*. I've kept *The Greening of America* so long it's coming around again. I know. I'll get the car, load the books in, drop them by the Planned Parenthood thrift shop and get to go by the Greenmarket in Union Square and see what armfuls of spring branches they have. Get to smell some real basil. Feel around on the wild mushrooms. And as long as I'm in the neighborhood (the old "as-long-as-I'm-in-the-neighborhood" refrain), I can go by Tower Records and get that Neville Brothers CD I heard in a restaurant this week. And drop those tapes by my friends Tom and Stevie's and maybe even get to see Phoebe, who's 6 but may be 18 if I don't act fast. It looks like I really will need the car after all. Hmmm. Then again, wait. My first sobering thought of the day. There's that low tire I've been practicing so hard to forget about. Probably has a nail in it. Three Saturdays have come and gone and I haven't gotten it fixed yet. Ah, Saturday. Considering these possibilities, maybe I'll just roll over and go back to sleep.

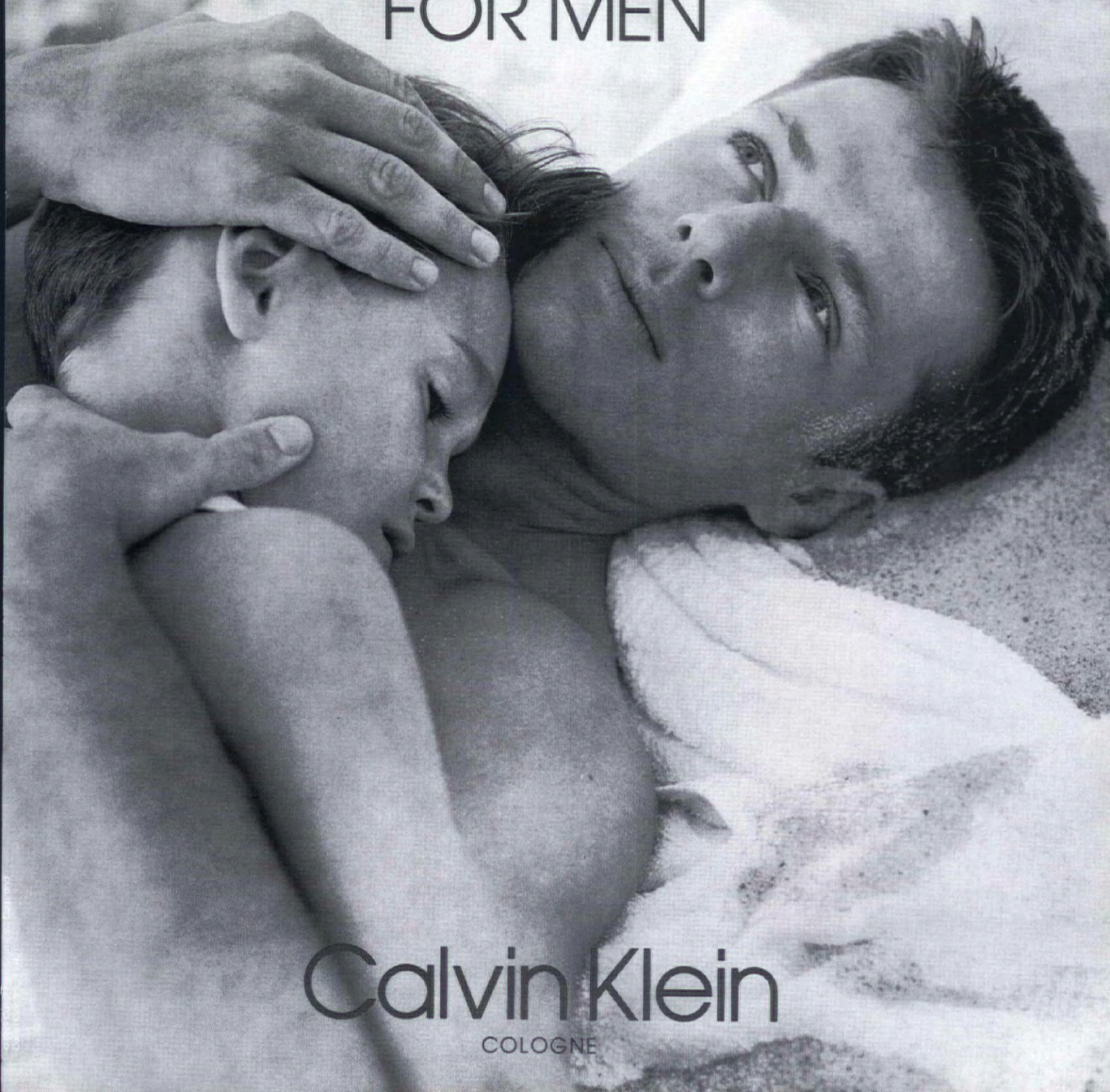


ERICA LENNARD

—Dorothy Kalins, Editor in Chief

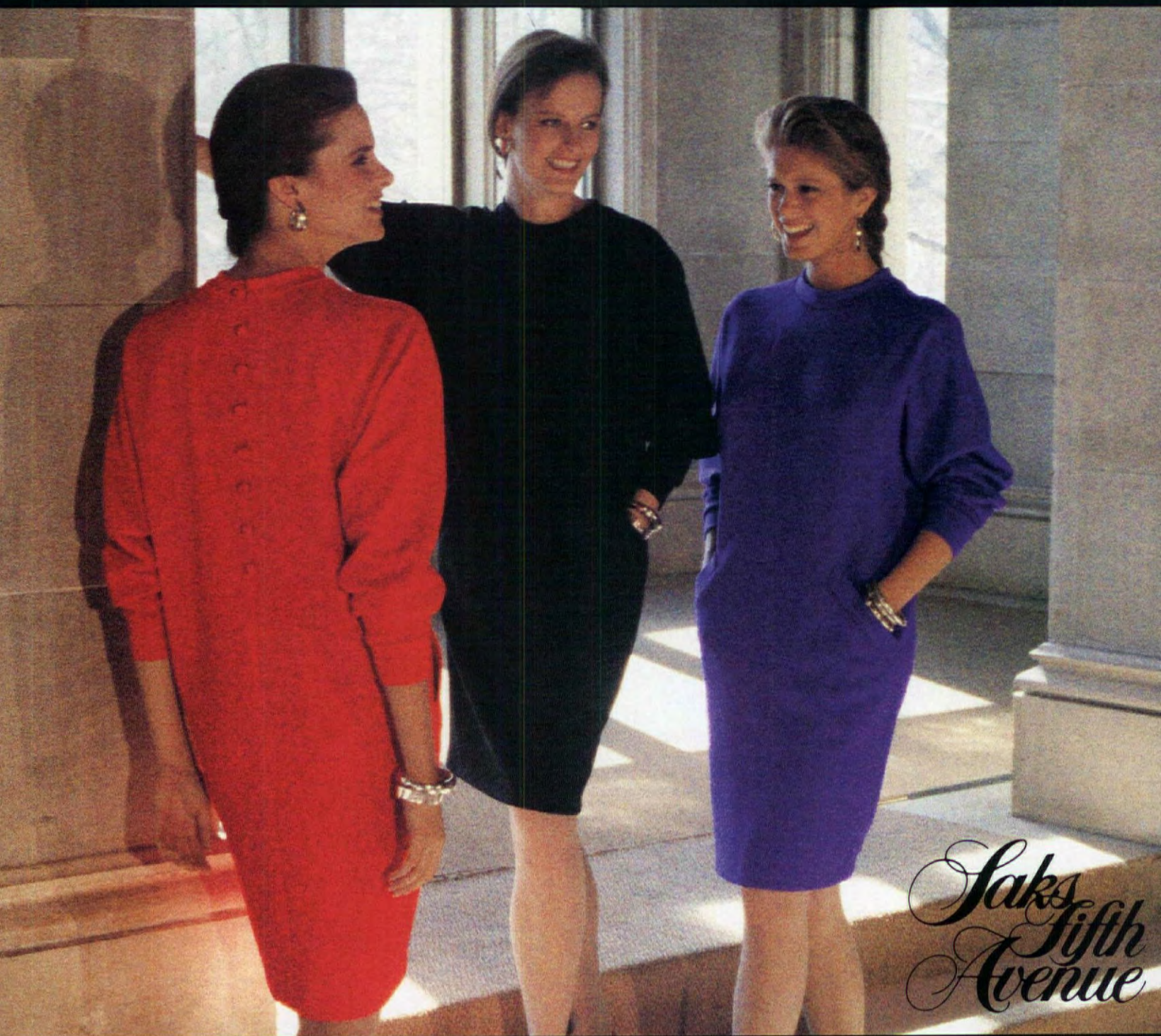
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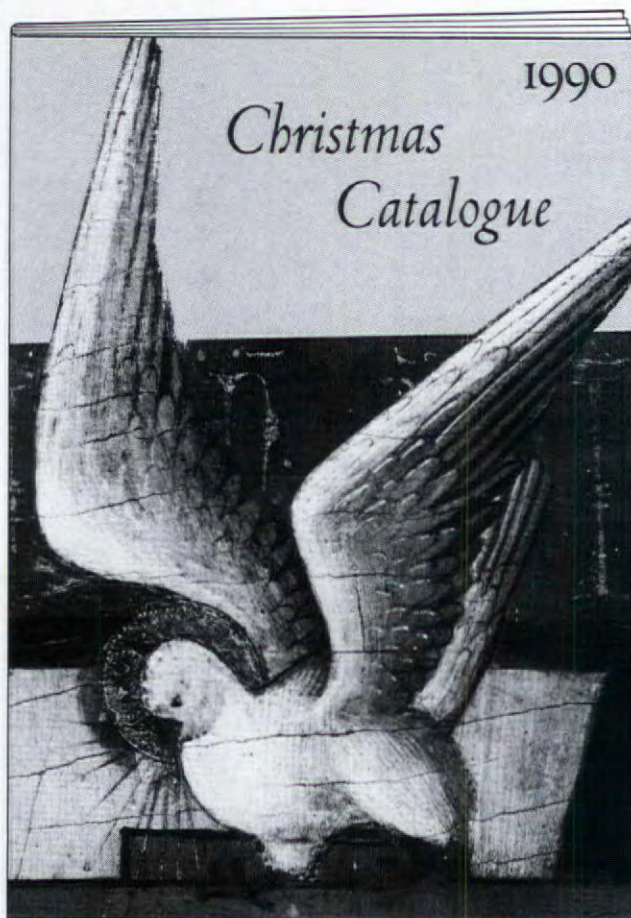
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Volume XXII, Number 6, June 1990

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# Winners



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## CONTEST RULES

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**PROJECT CATEGORIES** include General Excellence—a show-the-whole-house approach. Others to consider: Renovated Home, New Construction, Vacation Place, Kitchen, Bath or Favorite Setting for Entertaining.

**OTHER CATEGORIES** to consider are about how you live now: the Home Office, a Bed-and-Bath Suite, the Kids' Room and last, but not least, the Outdoor Room—a terrace, gazebo or garden that you've put the spirit of your home into. If none of the above fit, create your own category.

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

● **THIS IS A DESIGN** talent hunt—originality and smart 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 (35mm slides or larger) with your name on each piece. We'll admit it: Quality counts. Use a tripod or a steady hand; be sure there's lots of natural light on your subjects. If someone helped you with the photography, give us his or her name—we'll list your friend in the credits. If a professional photographer shot your home, you must secure the rights for publication. *Met Home* does not pay for submitted photography. All entries become the property of *Met Home*. Due to the high volume of entries, photographs cannot be returned. (You may wish to make duplicates 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 the better), plus the exterior and one photo with you in it. Show every room angle, plus close-ups of details that heighten the effect. For special categories, try to show several angles of the area.

● **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 furnishings. And give us your inspirations: Last year they included an Indian pueblo, city skyline and American barn.

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

● **PRACTICE MIGHT** make perfect, but if you've entered our contest 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*.

● **ALL WINNERS** will hear from us by October 1, 1990.

● **ENTRIES** must be postmarked no later than September 1. Send it to The Awards Committee, *Metropolitan Home*, 750 Third Ave., NYC 10017.

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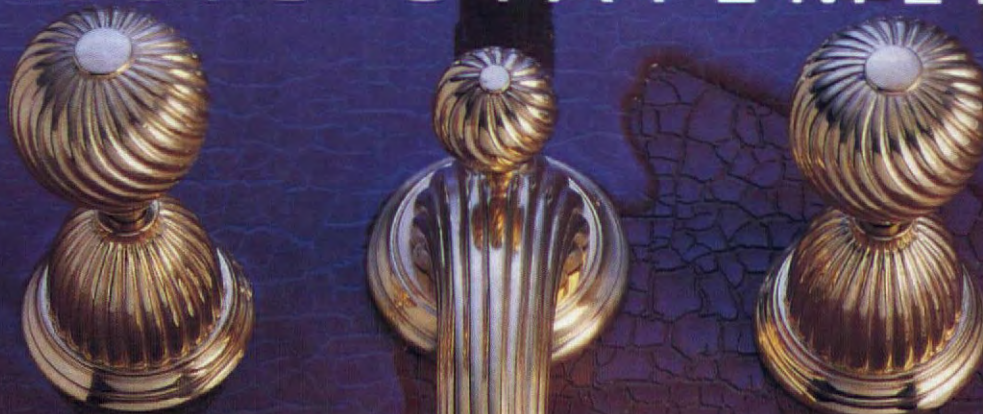
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# Hot Properties

By Arlene Hirst

## Milan on the Hudson?



IN THE FURNITURE design world, Milan's loss is turning out to be Manhattan's gain. New York's International Contemporary Furniture Fair (at the Javits Center, May 20 to 23) will be the industry's main event of 1990. One reason: The organizers of Milan's Salone del Mobile, long furniture makers' most important trade fair, have rescheduled their fall show for next April. Meanwhile, ICFF, which made an impressive debut last year, has doubled in size to 200 exhibitors—including Milanese powerhouses Driade and Zanotta, as well as brilliant American designers like Dakota Jackson. "An

American international fair with emphasis on American design is important," says Jackson, who will introduce his Cuba lounge (left) at the NYC show. Thankfully, the exhibition, "to the trade only" for three days, will open to the public on May 23. 212/686-6070.



BRIAN GULICK

Coming soon to the trade show near you: Missoni's Mandarin rug (\$1,970) and Altura Studio's dresser (\$3,350) will be at New York's ICFF.

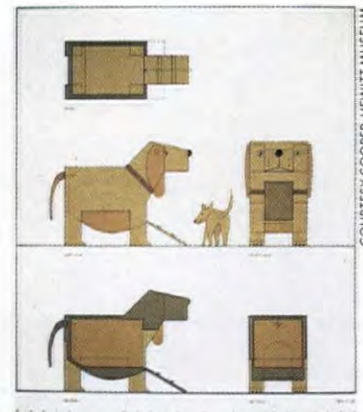
## Multiple Listings

PRINCESS YASMIN AGA KAHN reportedly paid \$7 million for a duplex in the only new building on NYC's Central Park West, 279 CPW . . . Up the street at the San Remo (where Steven Jobs is in the third year of a multimillion-dollar renovation), Bruce Willis bid \$8 million for Robert Stigwood's penthouse . . . Geoffrey Beene will soon be dressing rooms. Insiders say his first home-furnishings collection will be out in 1991 . . .

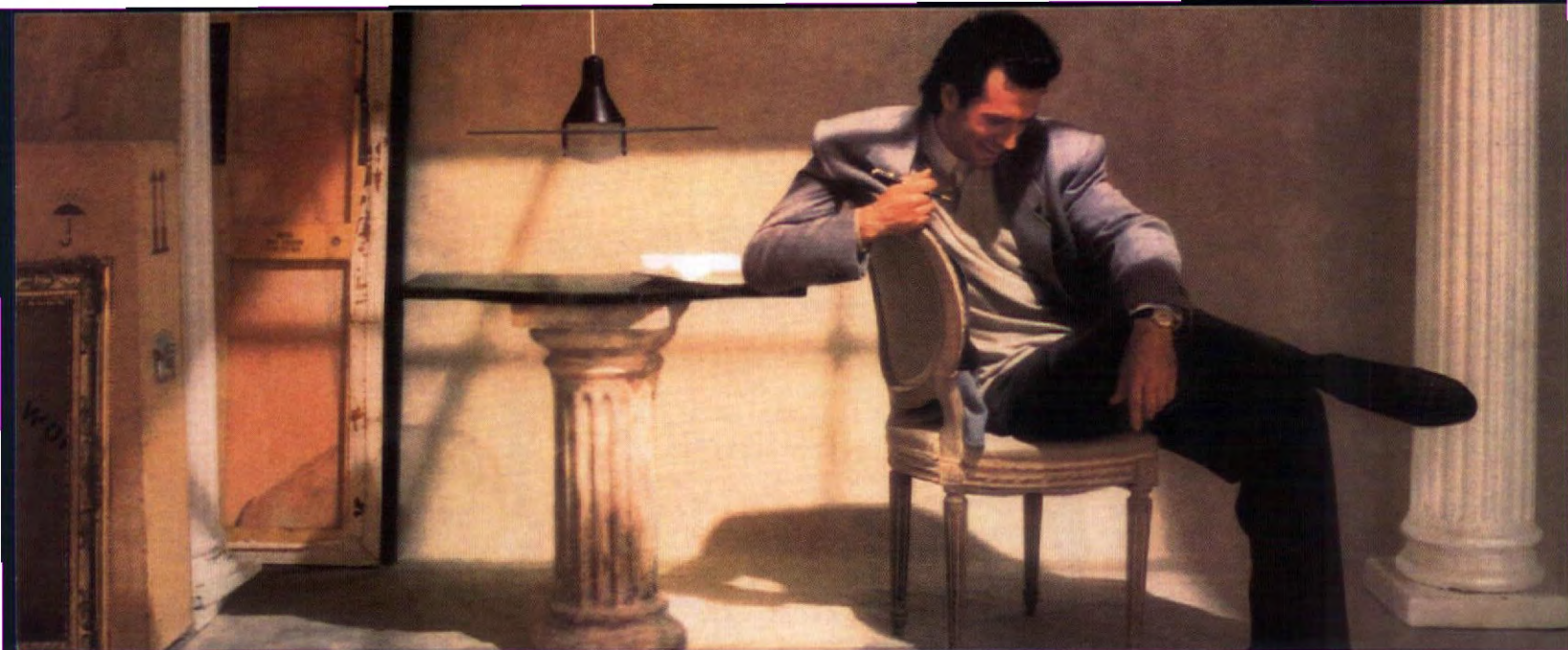
## Animal Instincts

IS OUR National Design Museum—Manhattan's Cooper-Hewitt—going to the dogs? "The point is to lure people in with something amusing and funny, then get them to think about design," explains museum director Diane Pilgrim, whose new exhibition, The Doghouse, showcases 24 canine castles by young designers. At Pilgrim's behest, Smart Design's Tucker Viemeister recycled a television set (right) for Lassie to come

home to while architects Lew Davis and Will Paxson bowwow us with their Trojan Doghouse. Wheel-chair-bound with multiple sclerosis, Pilgrim is dedicated to accommodating the disabled. This outdoor exhibit, which runs from June 8 through October 14, will feature such amenities as braille labels, large-type signage and special paths.



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# Hot Properties

## Show Report: Dancing on Tables

FOR THE FIRST TIME, The International Frankfurt Fair—the tabletop equivalent of Milan's giant furniture trade show—was flooded with buyers from Eastern Europe. And, as if in celebration of the new global warming trend, the enormous fairgrounds, home to over 4,000 exhibitors (whose wares will begin turning up in U.S. stores this summer), virtually exploded with joyous color and free-flowing design. From Rosenthal's artists-do-dinnerware collection (left) to Orrefors' lyrical, rainbow-

hued art crystal, the mood was venturesome, bright and optimistic. "Product design in Europe has come alive," says Charles Moore, national distributor for Boda Nova, a Swedish design firm that exhibited a new line of sensuous stoneware. "It was about color—but refined, clean, fresh color," says Ilene Shaw, a New Yorker who was at the show scouting merchandise for a new chain of stores. In booth after booth, good design was the rule, not the exception, with products from such stars as Matteo Thun (that's his espresso pot, right), Nathalie DuPasquier (who unveiled a line of aprons, dish towels and pot holders), Paloma Picasso and Paris' New Barbarians, Bonetti & Garouste. Even pans had panache. FrogDesign's Magic Line pots for Fissler sport lids with sculpted, wavy lips—artful, they also make for easy draining.

**FRESH PAINT:** Rosenthal's new line of service plates by pop artists Roy Lichtenstein (left, \$350) and Tom Wesselmann (\$250) will be at Marshall Field this month. Ex-Memphis star Matteo Thun's cuddly stainless-steel espresso pot for WMF (right, \$150) is now at Conran's.



WMF-FOTO

## T H E S C R E E N I N G R O O M

### Dick Tracy: Disney's Great Bright Hope



PETER SOREL

"IT'S A FILM," declares its star and director, Warren Beatty, "about primary emotions." And, thanks to its production designer, Dick Sylbert, primary colors, too. Sylbert draped *Dick Tracy*,

Beatty's \$25-million opus, entirely in seven shades—creating a movie version of the Sunday comics (and a stylistic homage to Dick Tracy's originator, Chester Gould). While costume designer Milena Canonero

worked up bold clothes for Beatty (who plays Tracy, far left) and Madonna (as *Breathless* Mahoney, far right), Sylbert built sets with a deliberate dearth of detail. "In this film, there are no Fords or Chevys.

Just cars," says Sylbert. The Academy Award-winning designer, whose past hits include *Chinatown* and *Reds*, relishes stark effects: "I'm too old to bunt. When I get up now, I swing for the fence."

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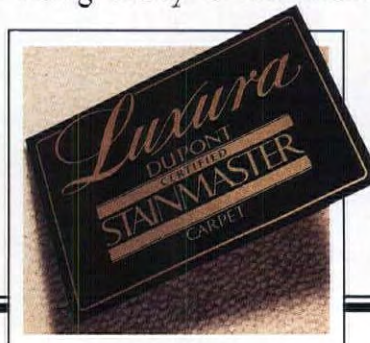


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# Hot People

## JAMES GEIER

*At twentysomething, he takes design to new heights*

THE HOLDER OF degrees in both design and engineering, James Geier doesn't have to compromise his high-tech visions: As he sketches ideas for furniture, he says, "I can solve production problems as I go along." That may explain the unfettered exuberance of his new line of tables and chairs (mostly metal, they look like "gleaming thrones for the post-nuclear age," according to one critic) and the solid-but-insouciant park bench (below) of aluminum and cherry, all produced by Geier's Chicago company, Automatic Inc. (312/733-6777). Geier was just 25 when he

left Niedermaier, the upstart furniture company where he was design director for five years, to open his business. Now 28, he is best known as an inventive interior designer. (His projects, including 25 Liz Claiborne boutiques, a major addition to Los Angeles' hip Fred Segal store and Geier's own Chicago nightclub, Union, make lyrical use of metal.) But furniture is his passion. "For years I've been hired by clients to solve their design problems, and I've always tried to downplay my personal taste," he says. "With this furniture, I don't have to." —Victoria Lautman



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## IZABEL LAM

"I WORK WITH steel the way I used to work with fabric," says Izabel Lam, an ex-fashion designer who has turned to housewares—but who still makes her materials seem sensuous and supple. Lam's flatware (right; \$130 per five-piece setting), picture frames, candlesticks and letter openers are top sellers in more than 100 stylish shops, from Barneys in New York to Elements in Chicago. Her 15-piece lighting collection, including floor and table lamps (\$250, right) of curvaceous, oxidized steel topped with diaphanous metal-mesh shades, appeared in stores this spring. A sculptor and jewelry maker (Lam designed her own "scarf necklace," shown), as well as Geoffrey Beene's former design assistant, Lam, 42, knows how to make housewares stylish—but not outrageous. Says Michael Steinberg of New York's Furniture of the Twentieth Century (the distributor of Lam's lighting pieces), "In this recent tidal wave of neo-baroque design, there's been one twist too many. Izabel's work is more about what's taken out than what's put in." —Arlene Hirst



*Switching from silk to steel, a former fashion designer makes light work of housewares*

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## READERS' PAGE

### DESIGN 100

You asked for letters, so thanks for an inspiring, current and worthwhile magazine (April 1990). Forget any bashing of your choices.

Controversy makes for interest, as you well know.

—Alice H. Mackin  
Hicksville, NY

\*\*\*\*\*

Under the headline "Activism: Saving the Environment" you listed McDonald's. McDonald's is one of the world's largest users of wasteful plastic packaging. They are recycling *some* of this packaging in very limited amounts in experimental programs. In no way does this suddenly make them environmental activists. I think with just a tad more creativity and intelligence you could have come up with a much better example of a corporate recycler.

—Karen Rumlik  
Marina del Ray, CA

*We agree that there's a long way to go when it comes to environmental problems. The point was, and still is, that environmental concerns have gone mainstream—and that should be applauded.*

\*\*\*\*\*

You will get a lot of frivolous "you-left-outs." This one is substantial. Among your 100, there is not a single identity designer. My nominee would be Ken Love (of Anspach Grossman Portugal, New York City) for the global Texaco retail identity program that, concurrent with its sales impact, is adding a note of grace and taste to roadside environments

throughout the United States and Europe. Next year?

—Tony Spaeth  
Rye, NY

### MET HOME CARES

For some time now I have noticed *Met Home's* commitment to AIDS issues. Amidst your excellent design awareness, promotion of new talent and advancement of the spectrum of design, you have well-rounded humanism. My congratulations on being more. You outstrip any of your competition.

—Tim Kane  
Arlington, MA

### WE STAND CORRECTED

In "Bringing It All Back Home" (March 1990), I was disappointed to see my work on the pool house attributed to "Japanese carpenters." I am an American who studied in Japan with a master temple builder. Since my return to the United States, I've built several Japanese-style buildings. I appreciate the compliments on the workmanship, but unfortunately the information won't help

your readers. If they'd like this work done for them, I can be reached at 202/753-5558. Thank you.

—Peter Wechsler  
Daiku Woodworking  
7129 7th St. NW  
Washington, D.C. 20012

### SOUTHWEST BEAT

Regarding Design Police, Case No. 42, "Santa Fe Recherché" (March 1990): I am fortunate . . . I was reared in Arizona. My memory of a Southwest style is a style full of vivid color. Navajo red tightly woven in Indian rugs adorning the walls of my parents' home. Trips to Indian villages where women wore luxurious, purple velvet blouses with brilliant jade skirts. Men in yellow tunics with gleaming silver jewelry. Border towns with pink and turquoise houses dotting the hillsides, and fuchsia bougainvillea cascading down adobe walls. Finally, someone realized that Southwest style is not faded or bleached. It is Georgia O'Keeffe and Dan Naimingha. It is living color.

—Carol C. Kozloski



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MEET FRANCES LILJEDAHL, our new readers' service representative at *Metropolitan Home*. Call 212/551-7064, Monday through Friday, 9 a.m. to 5 p.m. (EST) for answers to all your questions—from where to find those perfect candlesticks to the name of the manufacturer for a featured table, sofa or carpet.



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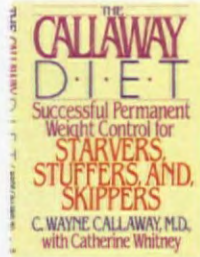
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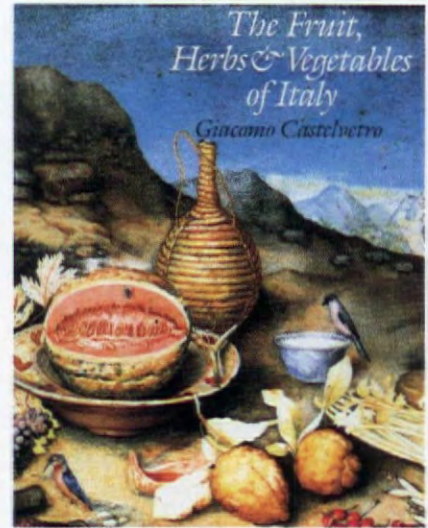
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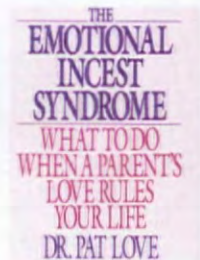
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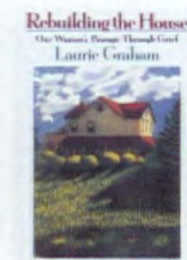


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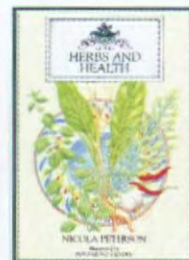
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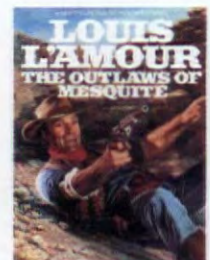
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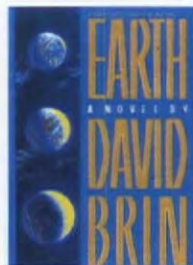


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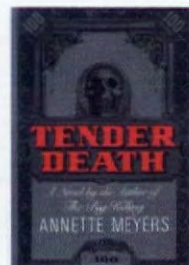
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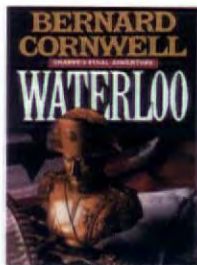


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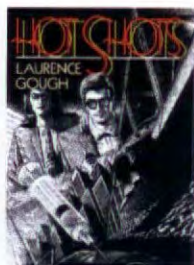


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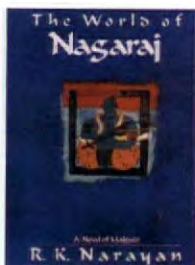
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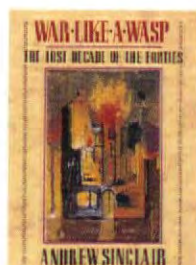
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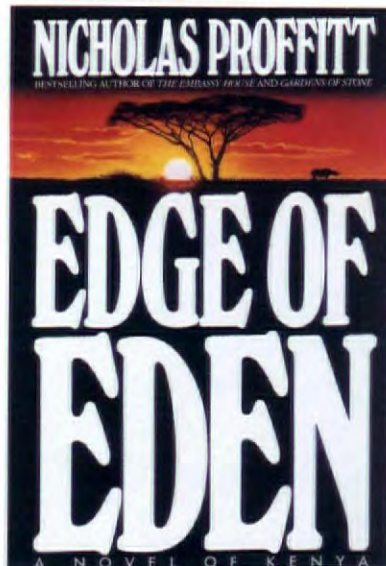


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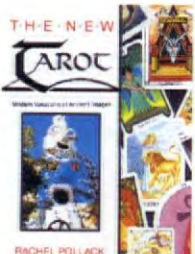
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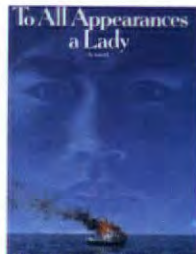
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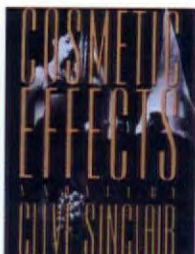
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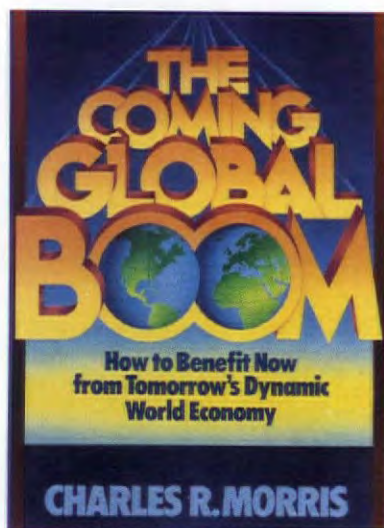
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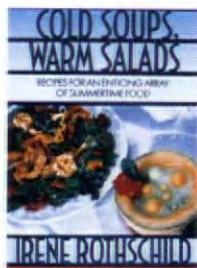


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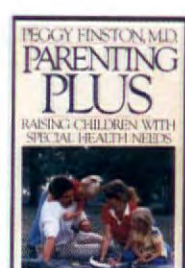


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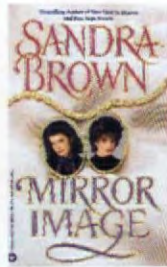
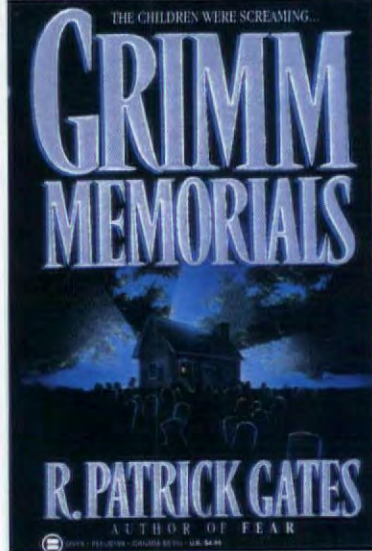
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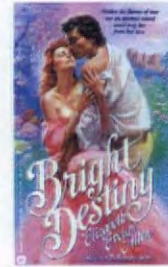
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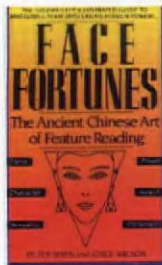
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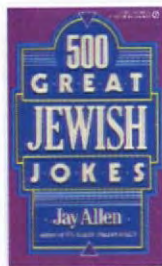
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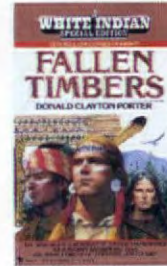
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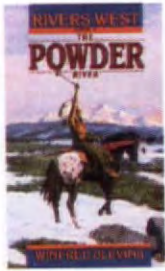


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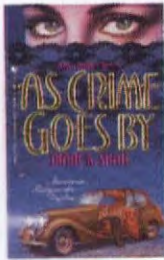
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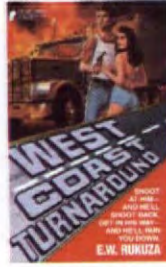
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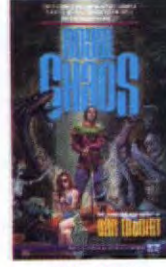
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BARNEYS NEW YORK CHELSEA PASSAGE

tablescaping

UNEXPECTED TREASURES at Barneys Chelsea Passage beckon us to break the rule of the five-piece place setting. Here, we found the best of all worlds—antiques, artisan pieces, fine china patterns—assembled by collector Phyllis Pressman. Her artful reworking of tradition emphasizes “what *works* together, not just what *comes* together. When we cook, we think about how things look on the plate. Why not do the same when you set a table?”

**A BALANCED meal:** Puiforcat's Pompeii salad plates, floral plates (1920), chargers from Hermès; spirited bowl by Clarice Cliff with Baccarat crystal. A come-as-you-are touch? Unmatched silver.





**Blue and white: Turning tables on a classic**



ALTHOUGH MANY OF US still find comfort in that traditional favorite, the blue-and-white table, shopping at Barneys inspired us not to be purists. Why stop at the thin blue line when touches of green Forties glassware can make any summer table a long, cool drink for the eyes? Our canvas: a boisterous patterned cloth from the Passage's linen collection. Beautiful plates adapt to every occasion. We brought fine china outside for our summer luncheon, nestling it with ceramic Quimper fish plates. (Another picnic treat: These plates won't buckle when wet.) Centerpieces don't have to be big, or even centered—try a festive bowl and saucer with limes.

*Produced by Carol Helms; Written by Cynthia Hochswender; Photos: Nancy Hill*

**QUIMPER** fish plates scale the heights of high design when layered with classics from Ceralene and Puiforcat. Goblets from Barneys; pitcher: London Glass-Works. See Resources

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# M·E·T·R·O



## Raising Canine: Obedience School for Gus and Us

● WE WENT to that drafty room on West 23rd Street out of desperation. Our dog, according to dog breeders and dog books, was supposed to be a bright dog. He did retrieve rubber balls. He ran like the wind after those balls. But Gus had some typical problems.

To Gus' mind, floorboards and rugs were a private bathroom and any human hand—or ankle—fresh meat on the hoof.

And so on a sloppy winter day, Gus found himself struggling up the stairs to City Dog Obedience School, hugging the wall the same way he hugged the walls in our building in the West Village. Jane and I noticed Gus was the only standard poodle in the bunch—a posse of lunging, leg-locked creatures ranging in size from plump rabbit to miniature horse. Some pupils were full grown. Others, like Gus, were puppies not even 6 months old.

Just as he had confounded the dog pundits in the housebreaking department, Gus immediately shocked everybody in the obedience category. Without warning, as if reaching the first canine epiphany of his short life, Gus sat still on the rubber-matted floor. He swiveled his head like a wooly brown General Sherman reviewing the troops.

When the other dogs cascaded down the stairs after the first lesson, Gus traveled with care and dignity along the wall. Miraculously, he stopped irrigating the apartment.

During those initial lessons—the course was nine sessions, an hour every Tuesday night, for \$250—Gus continued to star, so we spent little time practicing. He sat on command almost immediately. Not so with classmates like Coco, a tiny white fluff pile with a mind of her own; or Chloe, a sprawling golden retriever pup; or Buddy, half mastiff, half Brahma bull, who required two handlers to prevent him from flinging instructor Ann Mandelbaum out onto 23rd Street.

A soft-voiced woman of enviable patience, Ann wore corduroys and sneakers, and seemed to have been born with her hand smoothing down the fur of a nervous hound. Gus leapt at Ann whenever he saw her.

It is said a happy dog indicates a loving master. At City Dog it was also clear how much you could tell about owners by the way the students progressed. Early on, Ann ordered us not to let our dogs socialize, so they could concen-

trate on their studies. The owners went a step further. For two months, they sprinted from class at 8 o'clock and barely spoke.

Gus could sit. But he wasn't interested in staying. And he didn't understand heel. "Who has time to practice anyway?" I grumbled.



"Our dog, according to breeders, was supposed to be a bright dog. But Gus had some problems"

Around the fourth week, inattention to homework suddenly caught up with us. Coco and Chloe had learned to stay and heel.

Worse yet, Ann's demo dogs, who heeled with military precision, were standard poodles, the breed Gus was giving a bad name.

"Meow at him," Ann suggested. I refused to meow in front of a dozen people. "Then bark at him," Ann said. "Ruff! Ruff!" I said. Gus snapped his head around like he was supposed to. But we still didn't practice much.

When Jane and I went to Costa Rica for a week, Gus stayed in Brooklyn. Before, he walked calmly. Now he scrabbled willfully.

"Poor dog," Ann's eyes said. "Such lazy owners." She issued Gus a choke collar that night.

With graduation approaching, we looked guiltily at Ann. Would Gus earn a diploma?

He tugged all the way to class number nine and struggled through one figure eight. Ann demanded a repeat. Gus did worse. Little Coco—who we'd held no hope for—breezed around the chairs.

A week later, at a dinner party, Gus sat when commanded. Our friends cheered. When we brought out Gus' diploma, one guest bent down to give him a congratulatory pat. Gus nicked him good on the index finger.

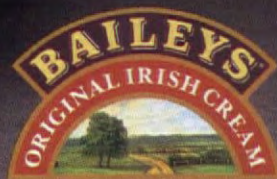
Gus, the city dog, still isn't perfect. All he can really do is sit. But now you can hear barking up and down the streets of the Village. First me, then Gus. —Peter Wilkinson

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# M·E·T·R·O



BY JEFF GREENBERG

● DURING THE summer of '90, scores of city folk fled to the cool, green Adirondacks in upstate New York and to the summer camps that they outfitted with furniture so rough-edged rustic it almost seemed to have grown out of the forest itself.

That summer was a century ago, but the vintage furniture is still abundant in the area where it was made, often at considerably less than big-city prices. And contemporary artisans still are working in the Adirondack tradition (see box, right).

*"Artfully rustic, deceptively simple, Adirondack pieces still swirl their saplings"*

## Adirondacks' Rustic Living Tradition

Today, when twigs sprout on even super-urbane contemporary furniture, the originals seem prescient. Artfully rustic, deceptively primitive, Adirondack pieces swirl their saplings with wit and independence. With natural materials, no two pieces are alike. Rarely was a joint dovetailed; nails, pegs and tacks held things together. Sometimes the rough-hewn wood made suspiciously uncomfortable-looking rockers. Whole trees gave their trunks and branches to canopy beds. When artisans decided uniformity might sell better, they peeled the bark from the wood and turned naked limbs into furniture.

By contrast, the Westport chair (below) is all smooth-planed wood. Turn-of-the-century designer Thomas Lee reduced sitting to its essentials long before Gerrit Reitveld's 1919 Red-Blue chair. On Lake Champlain, Lee recruited his vacationing family to test the back and seat angles, and added the broad, flat arms as a surface to leave a plate or a book. (A reproduction is made by the Westport Chair Co., 1800 Virginia St., Berkeley, CA 94703; 415/540-7154.)

Most of the original Adirondack artisans are anonymous—carpenters, caretakers and guides who whittled away on

### CHIPS OFF THE OLD BLOCK

● ADIRONDACK STYLE lives in pieces such as Dan Mack's chair (below), \$2,200 at New York City's Daniel Mack Rustic Furnishings (212/926-3880). Artisans still see furniture in bark, stumps and twigs. Says Robert Doyle, a dealer and maker at Adirondack Antiques in Lake Placid, NY (518/523-2101): "The wood tells me what to use it for." At Doyle's, a sofa is \$4,500; a chair, \$3,500. Among other Adirondack-area artisans are Jerry Farrell, who crafts in Sidney Center, NY (607/369-4916); and Barry Gregson, a stonemason-turned-woodworker in Schroom Lake, NY (518/532-9384). The Adirondacks stretch as far south as Central Park, where New York City artisan David Robinson (212/865-7936) has crafted pathway bridges whose railings are branch-born.



DANIEL MACK

furniture during the winter. One name from the turn of the century is carved deep: Ernest Stowe, a shadowy figure whose work was favored by the Vanderbilts and other builders of the great Adirondack camps. At auction recently, a Stowe table, 12 chairs and a sideboard fetched a record \$69,000—nothing to shake a stick at.

Two Stowe hallmarks are bentwood arches, as in the chair below, and meticulous artisanship with a

curiously 18th century proportion, in birch bark and half-round twigs. Summers, Stowe helped build the camps. Winters, he practiced his solitary furniture-making. One winter day he just up and left for parts unknown.

Stowe pieces aside, you can still find bargains. At the Adirondack Store in Lake Placid, New York, a hickory chair is \$225; a bent-willow rocker, \$600.

Ernest Stowe, by the way, was heard from again. The same winter he disappeared, he sent a letter from Florida leaving his tools and his cabin to friends, who slid it across the ice of Upper Saranac Lake. You can still see Stowe's cabin, a humble monument to an American style as rich and deep as

the big timber around. A must-see collection is The Adirondack Museum in Blue Mountain Lake, New York, presided over by Craig Gilborn, author of *Adirondack Furniture and the Rustic Tradition* (Abrams, \$60).



ADIRONDACK classics: a 1903 Westport chair (left), designed by Thomas Lee for a Lake Champlain vacation home; and a 1904 armchair (right) by Ernest Stowe.

PHOTOGRAPHS COURTESY OF THE ADIRONDACK MUSEUM



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VANILLA FUDGE

# M·E·T·R·O

SHOPPING AROUND



● "I'LL BUY A CD player," a friend once told me, "only if they promise not to invent anything else." To those of us who had already lived through too many audio revolutions (our theme song could be, "Where have all the eight tracks gone?"), the promise of yet another new technology was less than electric. But grudgingly, as records disappeared from record

## Is DAT Really Necessary?

sound disappointingly flat.) Still, we've learned to live with (if not love) CDs.

And then "they" went and invented something else. Digital Audio Tape. By all accounts, DAT is incredible (picture a cassette the size of a Zippo lighter that delivers CD-quality sound). To my skeptical friend, though, DAT was just another set of initials to learn, another overpriced must-buy that would turn not just turntables but CD players into landfill.

But for a long time, the big debate—"DAT: boon or boondoggle?"—was a moot

ry that makes it impossible to copy from one DAT to another. As a result, DAT machines are expected to begin flooding the United States this summer. First to arrive will be DAT decks, followed, in a year or so, by personal models (DAT-men?)—plus the first wave of prerecorded DATs (at a steep \$25 or so per tape).

And so the question is: Should you buy one?

If you can afford one (at first, players will cost \$1,300 and up), sure. But don't give up your CD player. Instead, use your DAT machine to transfer your



"DAT comes not to bury CDs, but to save them"

stores, we "traded up" to the new format (these days, CDs outsell LPs six-to-one). And why not? Aren't CDs the dreamed-of, indestructible deliverers of perfect sound? Not exactly. (Surprise: Once scratched, CDs skip just like records, and digital sound has a way of making moody music

question. CD makers, afraid that home recording from CD to DAT would hurt CD sales, kept DAT players off the United States market (in Japan, DAT players have been popular for years). Then a compromise was reached: All new DAT machines sold in this country will have special circuit-

ry that makes it impossible to copy from one DAT to another. As a result, DAT machines are expected to begin flooding the United States this summer. First to arrive will be DAT decks, followed, in a year or so, by personal models (DAT-men?)—plus the first wave of prerecorded DATs (at a steep \$25 or so per tape). And so the question is: Should you buy one? If you can afford one (at first, players will cost \$1,300 and up), sure. But don't give up your CD player. Instead, use your DAT machine to transfer your



## Ray-Ban Wayfarer



DAVID HOGAN/LGI

**DATE OF BIRTH:** 1952 in Rochester, New York

**ATTITUDE:** Hip, flip and a wee bit hostile. ("I can see your eyes; you can't see mine.")

**ANCESTRY:** Until World War II, sunglasses were associated mainly with skiers and the sightless. Then, in 1937, Bausch & Lomb popped glare-cutting green lenses (developed for the U.S. army) into metal-style frames. Called Ray-Bans, these "aviator" shades (still popular today) attained near-mythic status when General Douglas MacArthur wore them into battle. In 1952, at the Navy's request, Bausch & Lomb developed a "color neutral" (gray) glass. Later that year, the company paired the material with plastic frames in black or tortoiseshell, and gave the new shades a romantic name: Wayfarer.

**EVOLUTION:** In the Fifties, movie stars shadowed by paparazzi (or hoping to be) donned sunglasses as a defense. But the Wayfarer was considered nerdy. That changed in the early Eighties, when John Belushi and Dan Aykroyd (*The Blues Brothers*) and Tom Cruise (*Risky Business*) popularized the style on the screen, while Don Johnson, Madonna and Jack Nicholson (above) donned Wayfarers in private. The public followed suit. Sales have risen steadily, from 18,000 pairs in 1982 to an astonishing 1.9 million in 1989 (a 10,000 percent increase). "We keep expecting it to stop," says a Bausch & Lomb spokesman, "but it doesn't."

**SUBSEQUENT EVOLUTION:** Since 1985, Bausch & Lomb has expanded the line (still made in Rochester) to include Street Neat models (with colored brow bars), Wayfarer II (with slightly larger lenses) and a folding version. This spring, the company released a techy, matte-black model (price: \$120). But the original Wayfarer is still the biggest seller.

**RELEVANCE:** Like Fifties furniture and crew cuts, Wayfarers prove that when you're cool, you're hot. —Diane di Costanzo

VICTORIA KANN

BERNARDAUD

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# GALETTE DE TRUFFES OU TOMATES VINAIGRETTE, JE L'HABILLE AVEC QUOI CE SOIR?

*Truffle torte or tomatoe vinaigrette, how will they dress me tonight?*

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SPIRIT OF HOME



BY JOHN THORNE

● A SHORT row across the channel from our family cottage on Maine's Casco Bay was a deserted island, once a summer colony. Now, the houses are mostly hulks, scavenged of all that nearby islanders found useful, the floors ripped up for boards and the chimneys toppled for brick.

A single house survived the massacre: a small, two-story Victorian cottage standing in full view above the beach. Vandals had scoured it clean but pretty much let the building be.

The second floor was made up entirely of three tiny bedrooms, tucked under a mansard roof.

## Vision's Passageways

Bleached wallpaper still clung to walls, the floorboards held firm, the slate roof repelled the rain. All that was required to take up tenancy, for August anyway, was a broom.

I didn't even need that, coming only to sit and eat my lunch and look over the shimmering bay at the dark green line of coast beyond. The windows in this house had been made six-feet high, with sills set a mere two feet above the floor. Without glass or sash, they filled the room with air and light, took the view and set it in my lap.

A small branch from a tree outside had reached in through the south window, and finding the sunlight that poured in through the west one, had burst into leaf. Each time I came up and saw it, bright and green as in a

fairy tale, I felt a tug of incredulous delight.

If the actual windows had remained there, gap-toothed, the room, for all its charm, would still have been a ruin. But imagination accepted the room as habitation—and no bed in summer is the worse for a leafy canopy.

Instead, the sense of being inside became deliciously palpable, like a shirt tossed over the shoulders and worn by grace of friction, cloth against skin. This room had that same weightlessness, as if the outdoors had only to give one breath to draw all the contents out the windows.

As it was, it seemed all I could do to keep from tumbling out myself. Standing in front of one of those shin-high sills, I felt I was

HOUSEHOLD WORD



## PERGOLA

Shade-bringing garden architecture, often made of intersecting stone or wooden beams garlanded with vines, from the Italian word for arbor. A pergola can be both an open-air passageway and freestanding sculpture.



GARY SAPIOLIN

soaring in the air. The ground, I saw, was far below.

If I am that high up, something in me reasoned, then I'm about to fall. It almost urged me to fling myself to the floor and cling there, eyes shut, until my body regained its familiar weight.

The window allows us to

turn the inside out and let the outside in. It is a rupture point between two separate realities, less a passageway than a hole.

A French door is the most immediately sensual of openings, for it is wall, door and window, all at once. The name itself suggests licentious access—abhorrent to the current puritanism that designs windows to limit access: triple-paned, tinted and, in too many homes, hermetically sealed.

Better, I think, to make do with blinds, shutters, shades—window garments that can still be opened or zipped up tight, depending on the weather and the company.

A sudden breeze, the cool, moist caress of an arriving storm, makes the curtains flutter. Some people jump at the touch and hurry through the house, slamming windows shut. If, instead, you're enticed to fling one open, you'll know there are times when windows, like clothing, are most appealing when easiest to push aside.

*"Windows, like clothing, often are most appealing when easiest to push aside"*



JUDY PEDERSEN

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# M·E·T·R·O



## Art - or Eyesore?

● **ON THE boardwalk** along the beach in Venice, Los Angeles' most laissez-faire community, almost anything goes. But even

• Venetians are doing double takes over artist Jonathan Borofsky's sculpture, *Ballerina Clown*. The three-story electronic ballerina in a male clown mask rhythmically kicks her right leg

above the entrance to the Venice Renaissance, a mixed-use development of luxury condos, low-cost senior housing and restaurants (developer Harlan Lee commissioned the sculpture). To Christopher Knight, an art critic at the Los Angeles Times, the ballerina is "such a well-thought-out piece that it becomes a lightning rod for people's reactions to what's happening in Venice." To Venice artist Anna

Daniels, the sculpture isn't ugly but "a missed opportunity, not nearly as primal and poignant as the carnal atmosphere of the boardwalk itself." Says Borofsky: "I would rather have 50 percent of the people be offended than 100 percent never notice it." Meanwhile the half-beauty, half-beast keeps kicking—art in full drag, a fitting Venus for Venice on the half shell of developer hucksterism. —Aaron Betsky



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TRANSATLANTIC SUPREMACY, CIRCA 1917



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## Case No 45 The Rose Taboo

● **FAKE FLOWERS?** If we wanted silk, we'd buy pajamas. But the tight-necked vase (Exhibit A) takes an unnatural bouquet from bad to worse. These buds are all choked up. And the arrangement on the vase competes with the arrangement in it. The glass vessel (Exhibit B) sends a clear message (look inside), and its powerful geometry gives a big bunch a boost. A vase is a vase is a vase? Not really. See Resources



E X H I B I T A



E X H I B I T B

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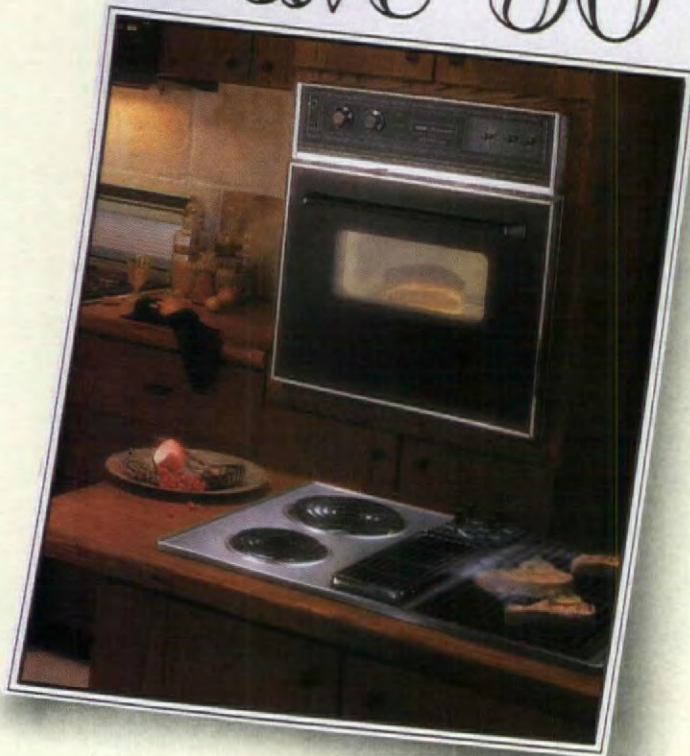
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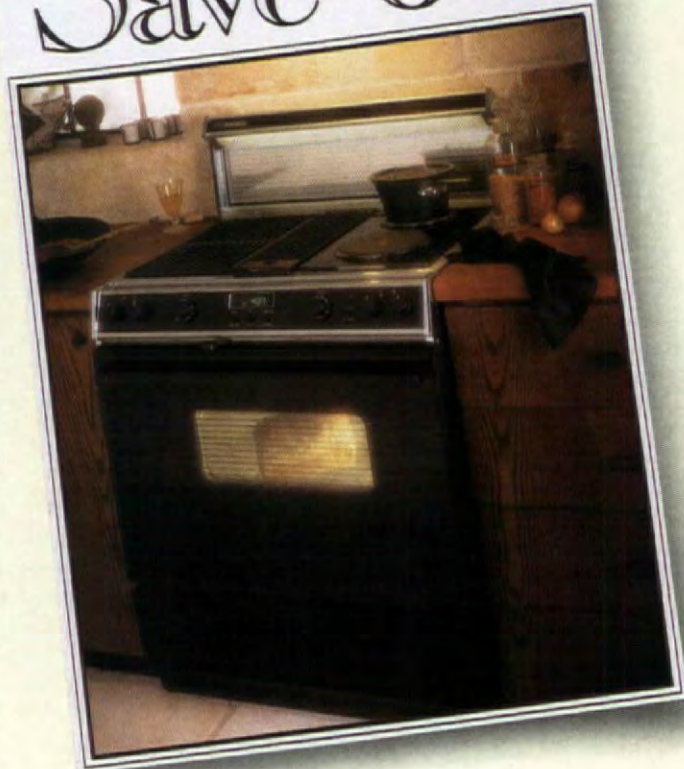
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# A Niçoise Place to Visit...

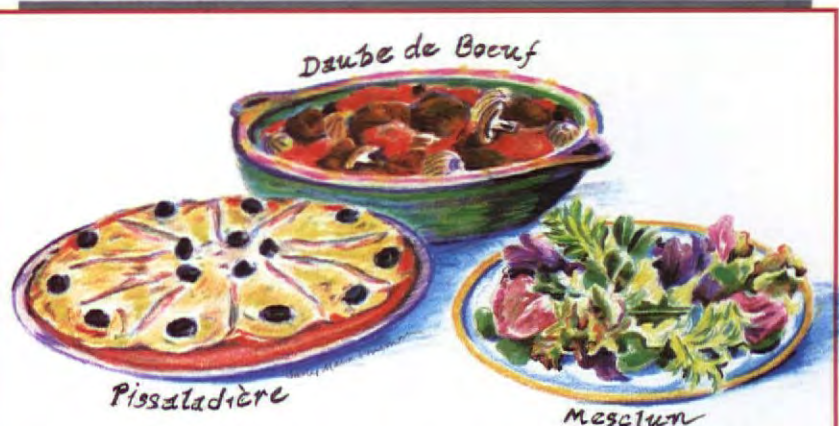
**You have to go to Nice itself to taste real Niçoise cooking—fresh, sensual, vividly delicious. Luckily, the city is beautiful and hospitable, and its food is easy to find**

BY COLMAN ANDREWS

IT IS A SUNNY EARLY-SUMMER MORNING IN NICE, that great and voluptuous capital of the Côte d'Azur. I have just had coffee and croissants at a little table on a little piece of ancient sidewalk and am strolling through the city's Marché aux Fleurs—which sells more fruit and vegetables than flowers—a few blocks from the Mediterranean. I am very glad to be here.

To me, this is the heart of Nice, this approximate triangle of land on the southeastern end of town, between the old port and the Promenade du Paillon and the sea—not the geographical heart, of course, but the spiritual one. Here, or near here, that is, are most of the things that draw me (and, I suspect, most visitors) to Nice in the first place—most of the things that define the city so vividly in the Baedeker of the memory. A few blocks away, overlooking the breathtaking Baie des Anges, or Bay of Angels, is the elegant Promenade des Anglais and its extensions, the quais des Etats-Unis and Rauba-Capéu (“hat thief” in the local dialect, so-called for its capricious winds). Looming overhead is the lovely wooded hillside called Le Château—once the site of the fortress castle that defended Nice, now a sylvan vantage point from which this stunning coastline may be surveyed. On a gentler slope, away from the sea and toward the city's real downtown, is *le vieux Nice*, old Nice, a warren of busy little streets jam-packed with shops and restaurants and life—the closest thing to an Italian hill town, in both look and feel, on French soil.

Right now, though, it is the market itself that interests me. Here, the bounty of the Niçoise countryside, and of neighboring corners of Provence and Italy, presents itself in proud display. This morning, for instance, there are cherries everywhere—morellos, pigeon hearts, reverchons—and apricots and peaches. There are eggplants, some long and thin and purple, others round and white or off-white tinged with



**DAUBE DE BOEUF**—Beef stew Niçoise-style, slow-cooked with red wine, onions, tomatoes, mushrooms, etc.

**ESTOCAFICADA**—Dried cod braised in a sauce of tomatoes, onions, black olives, garlic, sweet peppers and potatoes.

**FARCIS**—Tomatoes, zucchini, onions and other vegetables stuffed with breadcrumbs, garlic, anchovies and such.

**MESCLUN**—Literally “mixture”; a salad of mixed field greens—e.g., arugula, oakleaf lettuce, curly endive, chervil.

**PISSALADIERE**—A tart topped with onions, black olives and anchovies. (Pissala is a Provençal anchovy puree.)

**PORCHETTA**—Slices of whole roast baby pig, stuffed with herbs and its own offal, served warm or cold.

**RATATOUILLE**—Onions, zucchini, eggplant, and green and/or red peppers, cooked in olive oil with garlic and herbs.

**RAVIOLIS**—Invented in Liguria, just across the Italian border, but very popular in Nice; traditionally filled with ground meat, Swiss chard and cheese.

**SALADE NIÇOISE**—Famous salad of tomatoes, green peppers, hard-boiled eggs, black olives and tuna and/or anchovies. Purists say it shouldn't contain lettuce, potatoes or green beans, but these have become common.

**Socca**—Thin, flat, crisp “pancake” of chickpea flour and olive oil; traditional Niçoise street food, best eaten by hand.



Ratatouille



Raviolis

Contributing editor Colman Andrews reported on the latest food news from Boston in May *Met Home*, but he prefers Nice.

violet. Earth-brown mushrooms are heaped here and there, exuding their elemental fragrance. Tiny potatoes, fat asparagus, gnarled sweet carrots and great bushy bundles of fresh herbs accent almost every stand. I stop to buy a slice of *socca*—the flat, crisp, highly addictive pancake of chickpea flour and olive oil that is Nice's classic street food.

*Socca* in hand, I walk beyond the market to *Alziari*, which makes and sells some of the world's best and most delicate olive oil—dispensing it to regulars, who bring their own containers, out of massive vats. (The dried herbs and anchovies and olive paste and olive-oil soap aren't bad here, either.) I don't have a jug of my own, so the shop attendant draws a liter of oil for me into a little drum with a hermetic spigot. I add a couple of cans of local sardines to my purchase,

*Asparagus risotto, sautéed shellfish, herb-coated baby lamb—at Don Camillo, you'll want everything*

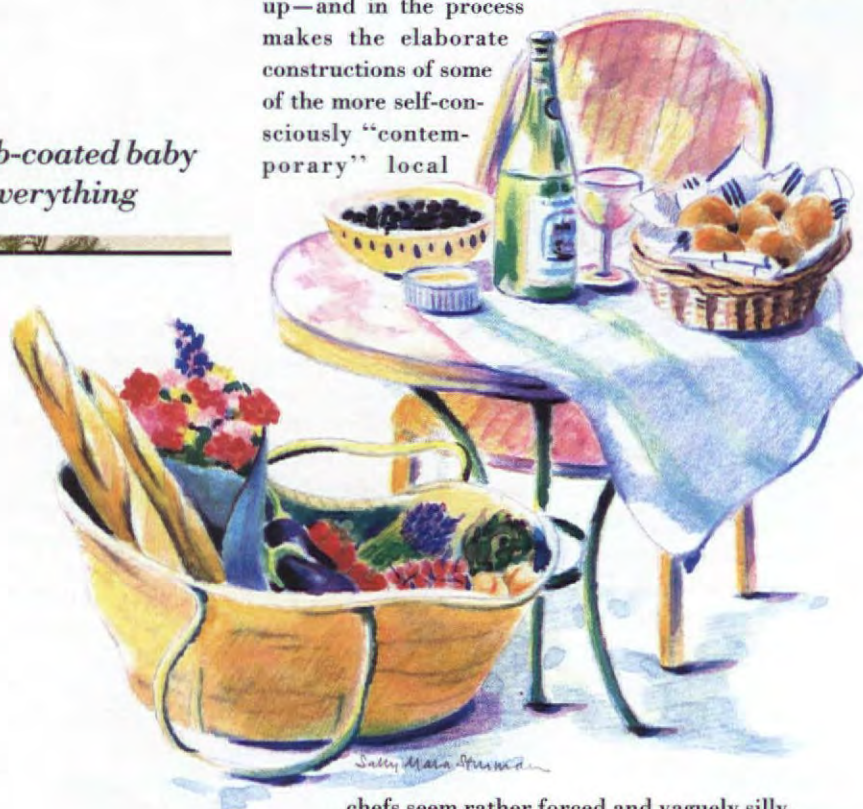
then head off back towards the market. About now, I start to think about lunch. And when I think about food in Nice, I usually think about local stuff, Niçoise food—the cooking of the city and its surrounding countryside—which is, to my taste, some of the best and most sensually appealing in France.

**T**WO OF THE REGION'S MOST FAMOUS CREATIONS—*salade niçoise* and *ratatouille*—have been popular in America for years; a third, the peppery mixed field green salad called *mesclun*, is starting to show up on All the Right Menus. But there's a whole world of wonderful Niçoise food beyond these three—and, frankly, I can't imagine why this cooking isn't better-known in the United States: It's fresh, vivid and at least reasonably light; it blends Provençal and Italian flavors together with a deft Gallic touch; it celebrates the seasons with affection and enthusiasm. It tastes great.

To the best of my knowledge, though, there isn't a single genuine Niçoise restaurant in the United States. Apart from the occasional bistro in Paris or Marseilles, in fact, you pretty much have to go to Nice itself to discover the glories (and the variety) of Niçoise cuisine. Fortunately, Nice is a most agreeable place to visit. And also fortunately, once you get there, good Niçoise food isn't very hard to find.

I know just the place for lunch today, for instance. It's a former Italian restaurant called *Don Camillo* on the *rue des Ponchettes*, just a few blocks from the market, which has recently been turned into a contemporary but traditionally minded treasure house of Niçoise flavors—and at the same time, into one of the best and most seductive little restaurants of any kind that I've encountered in a good long time.

The chef/proprietor here is a 30-year-old native son of Nice named Franck Cerutti. Cerutti has worked with all the big names in post-nouvelle French cooking on the Côte d'Azur—Jacques Maximin (who opened his own elaborate new restaurant a few miles from *Don Camillo* last year), Alain Ducasse (who just won three stars from Michelin for his *Louis XV* restaurant in the *Hotel de Paris* in Monte Carlo), the hot young Bruno Cirino (who now cooks at *Château Eza* in Eze), et al—and has even put in time at the high-tone *Enoteca Pinchiorri* in Florence. At *Don Camillo*, though, he doesn't try to one-up his mentors, growing ever more rarefied and eclectic. Instead, he applies his obvious great skill to the traditional dishes of his own region, refining them without gussying them up—and in the process makes the elaborate constructions of some of the more self-consciously “contemporary” local



chefs seem rather forced and vaguely silly.

The moment you walk into *Don Camillo*, you know you're in the right sort of place: The room is small and pretty (it seats only 25 or so, and reservations are imperative), in white and pistachio green, with a mirror covering most of one wall and flowered curtains on the windows. You are greeted warmly by Cerutti's wife, Veronique, and shown to a handsomely set table. Veronique's father, a veteran of the retail fashion business in Cannes, brings you a bowl of Niçoise olives, a basket of good country-style rolls, a tub of butter—and two bottles of olive oil, one mild and one fruity, from *Ardoino* in Liguria, just across the Italian border. (You will meet Veronique's mother later; she helps serve food and makes desserts.)

The menu is small, but doesn't have a piece of dead wood on it. The problem here, in fact, is not finding something you want to order, but something you

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## A NIÇOISE PLACE TO VISIT

don't want. Today, for instance, I'll probably start with fresh warm anchovies on a bed of perfectly roasted red and yellow peppers and tomatoes; then I'll sample a bit of risotto made with violet asparagus and shredded prosciutto—sopier than Italian risotto but with the rice still nicely firm; as a main dish, I'll probably have some Niçoise soul food—Cerutti's succulent and authoritative version of *estocaficada*, which is stockfish (dried cod or haddock), braised with tomatoes, onions, black olives, garlic, sweet peppers and potatoes—a dish so redolent of Nice

that some locals living in other parts of France are said to fly home at least once a month just for a fix of it.

Instead of dessert, I'll probably finish with one of the restaurant's unusual presentations of cheese. There's no mere cheese tray here. Instead, Cerutti extends his culinary imagination in this direction, too, offering superlative fresh parmigiano accompanied by thin strips of celery and slices of juicy pear—an inspired combination; or a mild but nicely sour *carré de Mercantour* (a cheese I have never before encountered),

seasoned with olive oil, sea salt, black pepper, a few threads of sun-dried tomato and even a couple of anchovy fillets (!); or a *brebis du pays* with baby favas; or gorgonzola with potatoes in olive oil and garlic.

To drink, I'll probably have a bit of white, or maybe red, wine from Bellet or Villars-sur-Var—two wine-growing areas in the Niçoise countryside. On the other hand, there are several other Provençal wines of note (including two vintages of Domaine Tempier's one-of-a-kind Bandol red) on the small but well-chosen list, as well as a deli-

cious homage to Cerutti's days in Florence: a full range of Antinori wines from Tuscany, from simple Chiantis to the remarkable Tignanello.

Having finished with all this, I'll head off to the market once again for coffee, most likely wondering along the way if perhaps I shouldn't have had, instead, a few slices of Cerutti's *lapereau* (young rabbit) *porchetta*-style (*porchetta* being crisp-roasted suckling pig stuffed with assorted herbs and its own offal—a borrowing from Italy) with a salad of wild chicory and baby fava beans—the latter a vegetable much prized in Nice; or his sauté of market-fresh clams, cuttlefish, and scampi; his *raviolis* stuffed with Swiss chard and sauced with *daube de boeuf* (beef stew Niçoise-style, slow-cooked with red wine, onions, tomatoes and mushrooms); his pale, tender mignons of veal wrapped in prosciutto and accompanied by mesclun; his rack of baby Sisteron lamb, perfectly roasted in a crust of herbs and breadcrumbs and served with very light *gnocchis* tossed with freshly grated parmigiano . . .

**D**ON CAMILLO ISN'T THE ONLY place in Nice to find good Niçoise food, of course. Until I discovered Don Camillo, in fact, my favorite local restaurant was La Barale. The octogenarian Madame Barale herself once told me that she was born in this very building, back when cows grazed in empty fields outside the door—where a clutter of warehouses now crowds a tangle of city streets. Today, in her former family home, she offers an all-in-one initiation into Niçoise gastronomy—a single, large, well-made, \$25-per-person prix-fixe dinner nightly, always the same. Here, to your heart's (and stomach's) content, you will eat

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*pissaladière* (the Niçoise "pizza," topped with onions, black olives, tomatoes and anchovies), *salade niçoise*, the local version of ravioli, and three or four other regional delights. You will also, if you know what's good for you, join in singing "Nizza la Bella," a kind of Niçoise anthem, from song cards Madame Barale passes out late every evening. And if you sing in a particularly enthusiastic voice, she might even take you next door and show you the little museum of old cars, farm implements and such, that she keeps only for special customers . . .

**T**HREE OTHER GOOD NÎÇOISE ADDRESSES: La Merenda, tiny and always crowded, and not the kind of place that suffers tourists gladly (no reservations are accepted, and when the place is full, a sign reading curtly, "*C'est fini*" appears on the door), but well worth the trouble it takes to get into, for its absolutely unpretentious and memorably delicious Niçoise food. (The *daube* is considered the best in town.)

Au Chapon Fin, a delicious little old-style bistro in the old town, where it is best to avoid the fancier dishes and to try instead the *pissaladière*, the *raviolis*, the *estocaficada* and whatever simply cooked fresh fish is offered.

And one restaurant you won't find in the guidebooks: the minuscule place called Nissa Socca, where, elbow-to-elbow with your fellow diners, perched precariously on the tiniest stools and chairs you've seen since kindergarten, you'll happily swig the roughest of local wine and eat *pissaladière*, *ratatouille*, *farcis* (assorted stuffed vegetables), *salade niçoise*, eggplant fritters, zucchini flan, a choice of pizzas and of course superlative *socca*—and, if you're at all like me, start thinking about all the wonderful Niçoise food you still haven't tasted and can't wait to get your teeth into. ●

- **AU CHAPON FIN**—1, rue du Moulin; telephone: 93.80.56.92
- **DON CAMILLO**—5, rue des Ponchettes; telephone: 93.85.67.95
- **LA BARALE**—39, rue Beaumont; telephone: 93.89.17.94
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# Sure-Fire All-Family Take-Me-Alongs

**The family that plays together stays together. Coming up, a sampling of some multigenerational not-always-guidebooked pastimes around the U.S.**

THE FOLLOWING destinations have been Rated G by the *Metropolitan Home* city editors. ● **NEW YORK CITY:** In the fabled Astoria Studios, the **American Museum of the Moving Image** unspools the secrets behind Hollywood and TV's magical shows. Check the classic film clips with behind-the-scenes voice-over commentary from, say, Joseph Mankiewicz on *All About Eve*; and a computerized, commercial sound-editing machine that lets you control the sound effects (718/784-0077). ● **BOSTON:** At **The Computer Museum**, you can stroll through a two-story-tall personal computer, or take the controls of a Cessna 150 flight simulator with joystick and cockpit-view screen

(617/423-6758). ● **MINNEAPOLIS:** Children have expropriated the 7½-acre **Minneapolis Sculpture Garden** (612/375-7622) as the city's favorite playground. Mark di Suvero's Arikida is a 26-foot-tall steel tripod with a swinging platform that five people can ride, and there are other giant-scale pieces such as Claes Oldenburg's spoon-and-cherry bridge. The sculpture garden neighbors the re-

**KEITH HARING** lives on in his novelty-packed Pop Shop in NYC (his bag, left). Pick up a Haring-designed button for 50 cents, a baseball cap for \$20.



MARIA MILIAN



**THE GOOF** at CityGolf, Chicago's indoor miniature golf facility in the hip North Pier neighborhood, is that the course lampoons the city, with obstacles in the form of Mayor Daley, the Sears Tower, Wrigley Field and the ever-in-repair Dan Ryan Expressway (312/836-5936).



PHOTOGRAPHS BY PAUL ELLEDGE



nowned Walker Art Center and includes the striking new crystal-palace Cowles Conservatory with palm trees and Frank Gehry's huge sculpture, Standing Glass Fish. ● **TUCSON:** Rattlers, scorpions and tarantulas are always in residence at the **Arizona-Sonora Desert Museum**, a zoo, botanical garden and geological center with more than a mile of desert trails. This month the giant seguaro cactus is blooming (602/883-2702).

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● **WILLIAMS, ARIZONA:** Less harried and hurried than driving, take a sentimental journey to the Grand Canyon aboard a 1901 steam train. From north of Flagstaff, the **Grand Canyon Railway** chugs along a 64-mile route through desert- and mountainscape to a 1908 log depot 200 yards from the canyon's southern rim and far from the national park's thronged parking lots (602/635-4000). ● **LUS ANGELES:** One of the oldest streets in



AT NYC's Two Boots, a family hangout, the cuisine is Italian-Creole; the memorabilia, Mets; and the juke-box, jumping. On the Lower East Side (212/505-2276) and in Brooklyn's Park Slope (718/499-3253).



JAMES MCGOON

PHOTOGRAPHS BY MARIA MILLAN

L.A. may be its liveliest. **Olvera Street**, in the heart of L.A.'s downtown, is a block-long ongoing Mexican festival for eating, shopping and strolling. In Griffith Park, the **Gene Autry Western Heritage Museum** celebrates America's greatest romance—both the historical and the made-for-Hollywood version. Cowpokes can ride a mechanical bucking bronco across the plains, projected on a movie screen (213/667-2000). ● **MONTEREY, CALIFORNIA:** On Cannery Row, the **Monterey Bay Aquarium's** 2.2-acre complex gives you a diver's-eye view of the bay and its denizens, including sharks, octopuses and wolf eels. The Touch Pool gives you a hands-on experience of decorator crabs, bat rays and sea stars (408/648-4800). —Donna Sapolin



OFFBEAT NOVELTIES such as suspenders (left) and the lizard bracelet (top) camp out at Jennica Watt Gallery in the great Union Station in Washington, D.C. (202/874-0774). NYC's Mythology (212/371-9838) is home to ceramic fish (above) and turtle jewelry (top).



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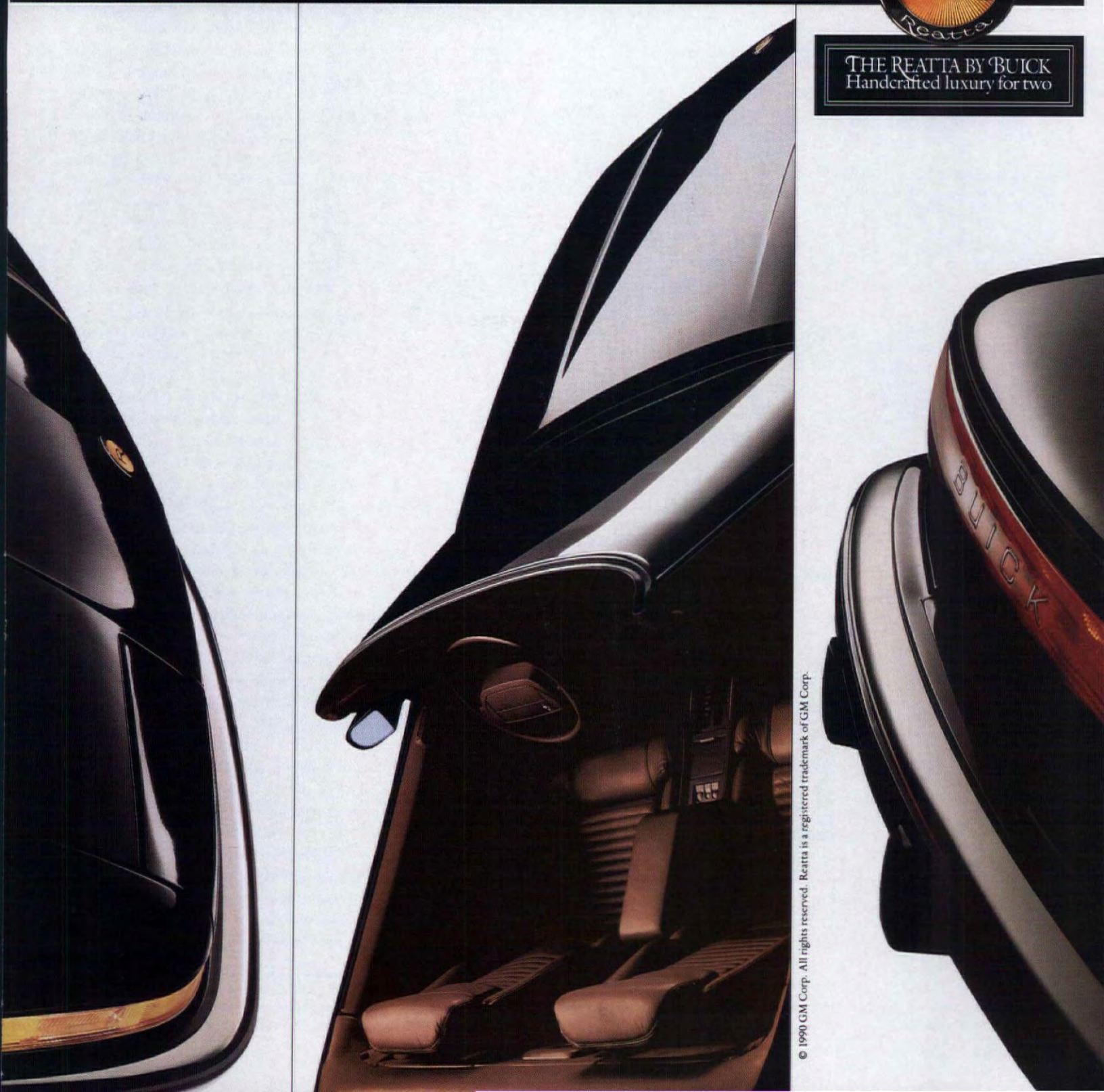


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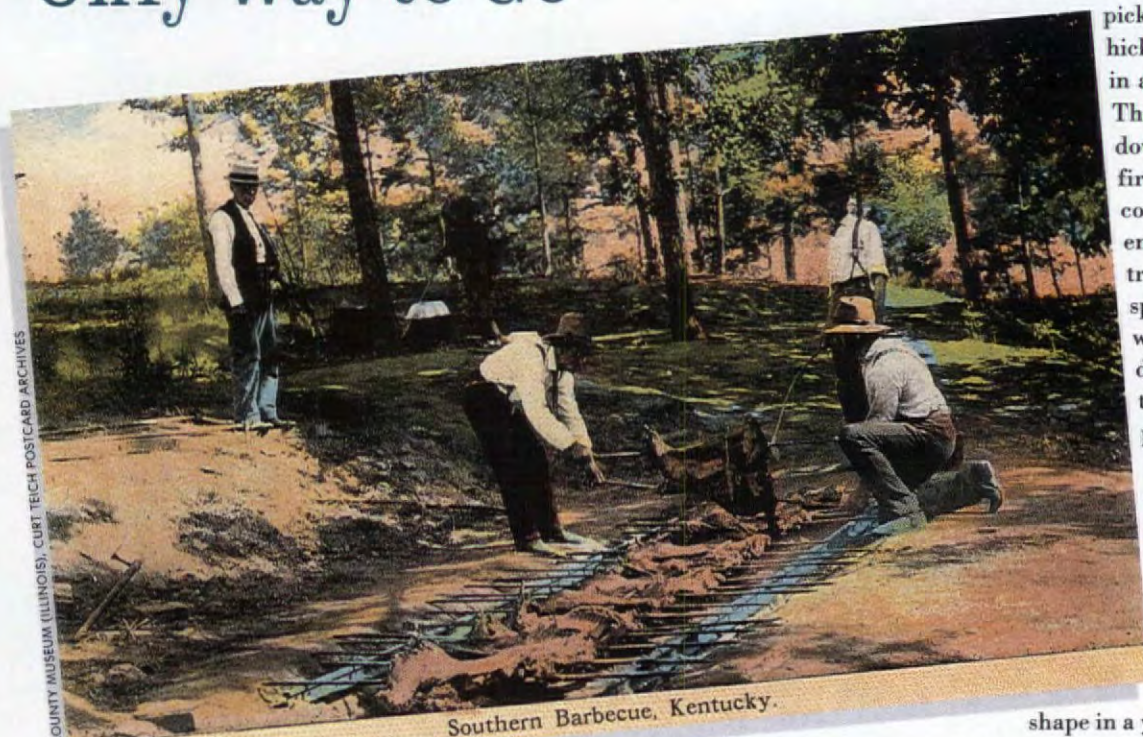
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# Low and Slow Is the Only Way to Go



Southern Barbecue, Kentucky.

LAKE COUNTY MUSEUM (ILLINOIS), CURT TEICH POSTCARD ARCHIVES

**BARBECUE** is a ritual that needn't be performed around a pit. On page 67, Chris Schlesinger tells how to use an outdoor cooker to prepare "the only real barbecue sandwich."

**Following the mystic barbecue path in your own backyard is mostly a matter of attitude. A young pit master shares some of the secrets of a Dixie way of life**

BY CHRIS SCHLESINGER

**L**ET'S GET THIS STRAIGHT—WHAT YOU DO to hot dogs and steaks in your backyard on summer evenings is not barbecuing. That's grilling. Barbecuing, as any good Southerner can tell you, is a completely different, uniquely American method of cooking meat using live fire. It is also a sort of cultural icon, a ritual feast equal to that of any other nation. And while I am still loyal to the Good Ol' Boy Network and its secret handshake, I believe in spreading the gospel. So I'm going to pass on some of the mysteries of the craft, imparted to me by a true master late one night on the banks of the Mississippi.

I didn't get the wisdom all unwittingly. Barbecue has always been a part of my life, though my earliest memories have little to do with food. Instead, they in-

volve the goings-on that commenced at dusk on the night before my folks' annual July 4 pig pickin' at our Tidewater, Virginia, beach house.

My dad hired the pit masters—local farmers who'd come over in their pickups. As a treat, I was allowed to watch them set up before I had to go to bed. Four men would climb out and set to work—two unloading cinder blocks, another digging a shallow pit in the sand and a fourth unloading lawn chairs from the pickup. Next, they'd light a fire of hickory logs and stack cinder blocks in a yard-high wall around the pit. Then, over the blocks, they'd set down a steel-mesh screen. As the fire burned down, they'd shovel coals into the pit from the open end. Now from the back of the truck came two whole pigs, each split open right down the middle, which they put on the grill, belly down, and covered with a sort of tent of corrugated steel. Thus the pig would slowly cook all night.

At this point, my father would say that it was time for me to go to bed and for these gentlemen to "go to work." That confused me because the four chefs would then sit down in their lawn chairs and open cans of beer. A thought slowly began to take

shape in a young boy's mind.

In the morning, I would leap out of bed, and there the chefs would be, just as I had left them the night before, sitting in their chairs with their beers, talking and grinning lazily. "Can I take a look?" I'd ask. "Sure, Jake," they'd say. I don't know why they called me Jake (they knew it wasn't my name), but they always did, and I kind of liked it. They would remove the steel top, revealing the pigs to my wondering eyes. Turned during the night, they lay belly up, their skin smoked to the color of my father's oxblood loafers, their shallow stomach cavities filled with a reddish liquid. "Time to mop it, Jake," one of the men would say. So I would take the special mop, dip it into the liquid and swab the pig. Then they'd replace the corrugated steel and sit back down in their chairs, satisfied that everything was OK.

That's all there was to it, but to me it was ritual as sacred as the holiest rite of any church on earth, the central cultural event of my childhood.

I was always disappointed when the guests arrived. The men would remove the pigs from the pit and shred them into small pieces, which were then

Chris Schlesinger, founder of the East Coast Grill in Cambridge, Massachusetts, is co-author with John Willoughby of the just-published *The Thrill of the Grill* (Morrow, \$28).

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## LOW AND SLOW

mixed with vinegar and hot-pepper flakes. People would pile the meat high on a white bun, put a big spoonful of coleslaw on it and dig in. Baked beans, hush puppies and plenty of beer rounded out the menu, and I never saw folks enjoy any food as much.

Years later, when I opened my own restaurant, I decided to feature barbecue on the menu. Bowing to the ignorance of others not so lucky as to be Tidewater-raised, I prepared regional variations: ribs and even beef brisket, which passes for barbecue in Texas, where I guess they don't have enough pigs to make the real thing.

Well, people liked the barbecue—but they were Northerners, so what did they know? I knew that it wasn't really right. My classical training—10 years in fine dining rooms and a degree from the Culinary Institute of America—was no match for the skill of those pit masters. I was crushed.

Then I read about the World Championship Barbecue Cook-Off in Memphis, Tennessee. I knew I had to make the pilgrimage. Nervous as a pig on ice, I sent in the contest application and, as the sole Northeastern

entry, was accepted on geographic grounds.

My team is Dr. Smoke and the Professors of Barbecue—that's myself, my partner Cary Wheaton and my pal Maurice John-

son. We were ready to roll: Years back, for use at parties, I had bought a truck custom-fitted with a cast-iron barbecue cooker.

*Continued on page 71*

## North Carolina Barbecue Sandwich

**RUB TWO 4- or 5-lb. boneless pork butts on all sides with 1½ cups dry barbecue rub (mix 2 tbsp. salt, 2 tbsp. sugar, 2 tbsp. brown sugar, 2 tbsp. ground cumin, 2 tbsp. chili powder, 2 tbsp. freshly cracked black pepper, 1 tbsp. cayenne pepper and 4 tbsp. paprika). Let the roasts sit for about 2 hours until they reach room temperature. On one side of a covered cooker, build a small fire with hardwood charcoal, allowing about 40 minutes for the charcoal to become completely caught. Place the pork butts on the grill, making sure they aren't above any part of the fire. Cover and vent slightly.**

**Add small amounts of charcoal when needed to keep the fire just-smoldering (about every 30 or 40 minutes). Cook for 5 to 7 hours, or until the internal temperature is 165° to 170°. The best way to check is to test the meat with a fork: If you can twirl it, the meat is super tender. Remove the pork butts from the grill and chop or shred them, whichever you prefer.**

**Mix the pork with barbecue sauce. For an Eastern North Carolina-style sauce, mix 1 cup white vinegar, 1 cup cider vinegar, 1 tbsp. sugar, 1 tbsp. crushed red-pepper flakes and 1 tbsp. Tabasco sauce, with salt and pepper.**

**Serve the pork on cheap, fluffy white rolls and top with coleslaw. For Tidewater coleslaw, mix 1½ cups commercial mayonnaise, ½ cup white vinegar, ⅓ cup sugar, 1 tbsp. celery seed, 1 head finely shredded green cabbage, 2 finely grated carrots, with salt and pepper.**

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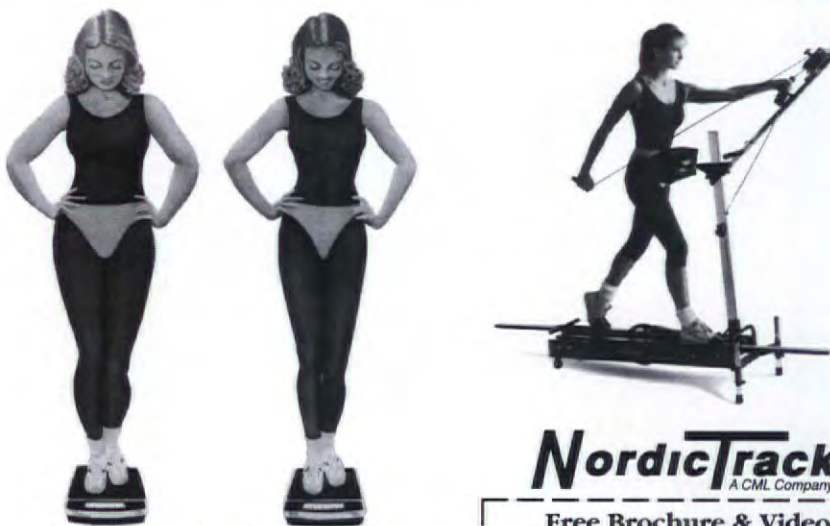
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*Continued from page 67*

In Memphis, some of our cook-off neighbors drifted over to check out the Yankee team. They were impressed with our set-up—until the eruption. We had neglected to clean out the pork fat from the previous party, so when we fired up our pit, a sheet of flame shot out. Fortunately, the inferno died down fast and our neighbors stayed for beer and “Boston crawdaddies,” or what we Yankees call lobsters.

My true moment of cook-off enlightenment came about 2 a.m. Wandering around the grounds in a Zenlike barbecue-induced haze, I happened on a large, bearded man in overalls tending his fire. He asked me did I want a beer, and I said sure. Well, over the next couple of hours I was treated to barbecue revelations.

**W**HY CAN'T THE TEMPERATURE go above 220°?” I asked, assuming that the answer would be, “Well, that’s just how it has to be.” Laconically, he explained that the best temperature is actually 212°, since keeping the meat at that temperature for up to 20 hours allows the connective tissues in the flesh to melt and the meat to stay moist at the same time. A higher heat, he explained, would dry out the meat. “Like smoke braising,” he noted, adding that this smoke cookery was different from either smoking as a method of food preservation or cooking over direct fire.

It was clear that he understood the barbecue process in every detail. I was starting to get the technique and to realize that nowhere else in the world was meat cooked exactly like this. Later, I found that my wee-hours companion was none other than the Arkansas Traveler, Jim Quessenberry, winner of barbecue contests from Kansas City to Ireland. I felt a bit like Carlos Castaneda after his first visit with Don Juan—just substitute beer for peyote, and you’ve got it.

I can’t tell you everything I learned, but I will give you the most important precept: Like so much else in life, following the mystic barbecue path in your backyard is mostly a matter of attitude. Get out your covered grill and some hardwood charcoal. Now, pull a comfortable chair and a cooler of beer out of the house and sit next to the grill, adding small amounts of fuel every hour or so to

keep the fire just-smoldering. Remember the barbecue credo: Low and slow is the way to go. You’re going to have to cook the meat for seven to 10 hours, and you never want the temperature above 220°.

It also helps to start bragging outrageously about your secret basting sauce, since in the barbecue world the quantity and quality of the bull put out during the cooking is almost as important as the taste of the ‘cue.

I can’t guarantee your results: When it came down to the judging, Dr. Smoke and the Professors of Barbecue finished 50 out

of 54 entries in Memphis that year.

To me, the best times are when my friends and I take our portable rig to cater for folks who want a barbecue bash. Just about dusk, we’ll pull up to their house in our truck, set up in their backyard and throw on a whole pig or two. About 10 p.m., I start the all-night shift. My friend Maurice drops in about midnight on his way home from his restaurant job, and a couple of other guys come by just for the hell of it. The lawn chairs are in the truck and the cooler’s over there. A small boy’s dream has come true. ●

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HE'S TEACHING THE WORLD TO SING  
IMPERFECT HARMONY. WOULD YOU  
BELIEVE SHOCKING PINK WITH RUST?



**I**N BEL AIR, Dagny Janss Corcoran hangs art on walls of acid green and Bazooka pink; at the beach, artist David Hockney settles into a homey club chair covered in gold and aqua. Credit the bold palette to L.A.'s hottest color guru. Gregory Evans sits on a sofa covered in leopard dot so fake it could fly, and paints a picture of his love

for color. "It's a spiritual relationship," he says. For seven years, as Hockney's assistant, he created stage productions for New York's Metropolitan Opera. Now Evans directs interior dramas where color plays the leading role. "I'm not looking to shock," he explains. "David taught me to use color not just to express but to evoke emotion."

*Produced by Denise Domergue and Timothy J. Ward  
Written by Timothy J. Ward; Design  
by Gregory Evans; Photographs by Jim McHugh*



JUTTING, JAUNTY COLORS ENNOBLE EACH SURFACE

"A MIX OF Mondrian and Matisse," is how Gregory Evans describes Dagny Corcoran's house, which the L.A. art-book dealer shares with her son, Tim. Fabrics mix: designer Celia Birtwell's facetious leopard skin and Evans' linen. The lopsided chair (near right) is a carpenter's 3-D version of a 1985 David Hockney "Chair Series" painting. See Resources



**D**RAMATIC risk-taking is the key to Evans' vision. To jazz up a house he calls "a 1963 monument to homogenization," Evans made a sneak attack. "While Dagny was out of the country, I painted the living room. When she got back, she loved it." Inspired by a catalog from the Walker Art Center's show on the Dutch De Stijl movement (1917 to 1931), Evans ennobled every surface with aggressive color that breaks up and dynamizes the interior. Working on Hockney's opera sets "also helped me see possibilities for home environments. Sets don't have to be at the Met." Evans cast the rooms with good character actors: Artist Jim Ganzer's palm-frond table (right), a rug from the *Queen Mary*, Josef Hoffmann chairs and junk-store finds—sinuous, costumed furniture with personalities as theatrical as his clients.





# David Hockney, In Living Color

AN ENGLISHMAN'S HOME  
IS WHERE HIS HEART IS

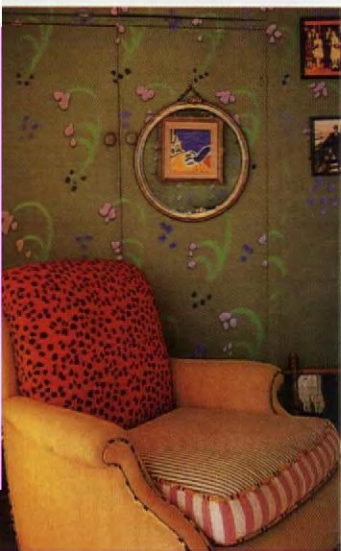
**T**HE LOVINGLY rumpled beach house seemed intangibly English—a quiet riot of things done and left undone. Evans recalls his friend David Hockney telling him, “The angels must have guided me here.” As charming as a Dorset cottage, its signs of life—worn carpets, objects collected over the years, furniture gathered like family—spoke of good things that had happened in this home and the gentle woman who had lived there for 50

years. It spoke immediately, eccentrically, of something Hockney himself had never lost—an English soul. “David felt the owner left a patina of love no architect or designer could put here,” says Evans. “My challenge was to help him make it his own—but never alter its character.”

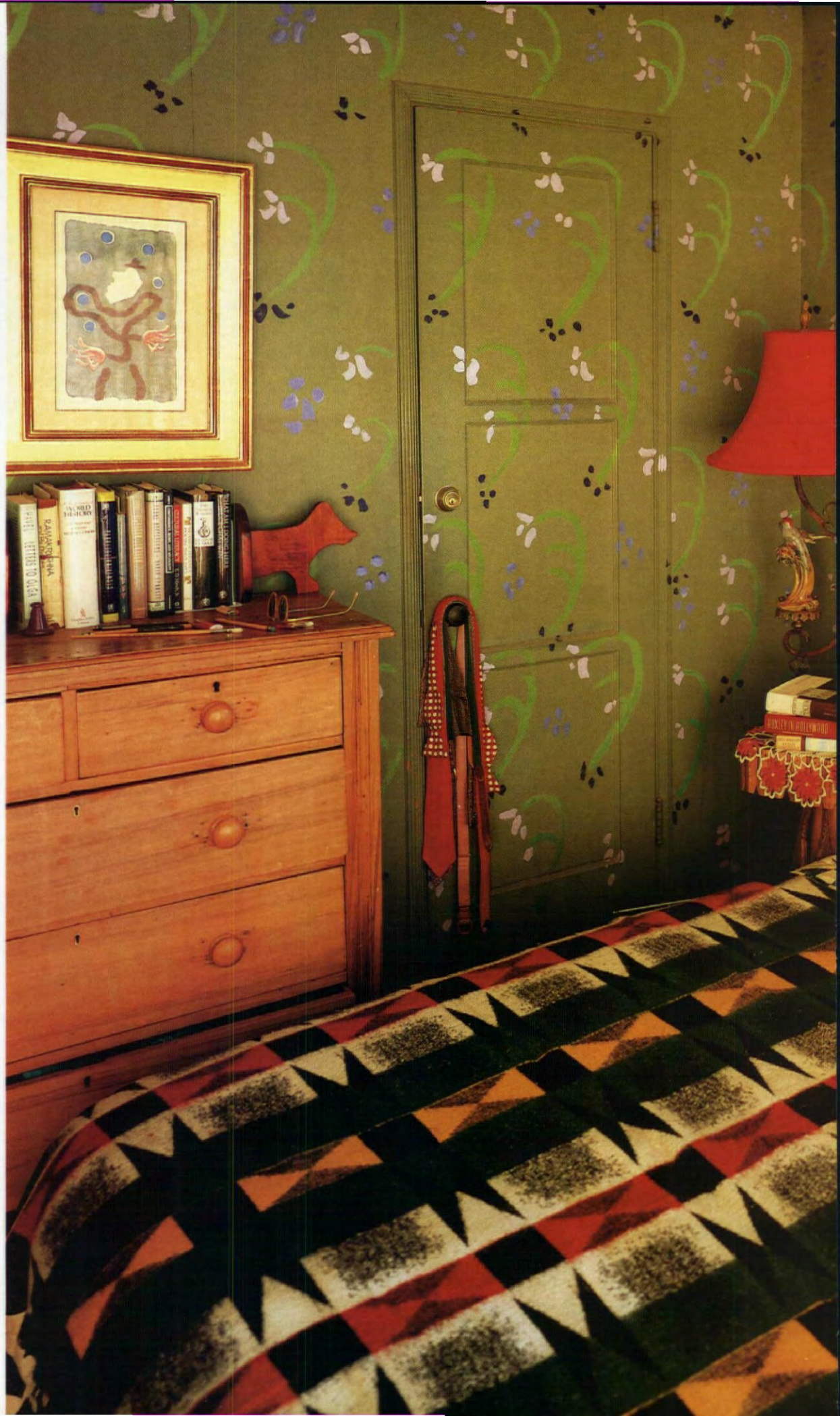
**EVANS KEPT 1930s paneling in Hockney's homey retreat, replacing furniture with newly designed funk covered in Evans' fabrics.**







**"DURING A workman's strike at Milan's La Scala opera house in 1979," designer Gregory Evans recalls, "David and I were on stage painting flats and I thought then, 'Why not bring the ideas of theater into the home?' There's a spontaneity in the theatrical process that's often lost in home 'design.'" Evans explains the walls in Hockney's seaside bedroom: "We toyed with wallpaper, but when we looked at a Hermitage book of Matisse paintings, I said, 'David, this is it! Just paint it yourself!'" In characteristic whimsy, Hockney's hand-painted walls include a faux portrait of his own cottage with a playful wave lapping the beach, over which Evans hung a carved gold-leaf frame. See Resources**







**EVANS AND Hockney** worked as partners to richly layer texture, pattern and history. The designer says with a smile, "My other clients would go around the bend if they saw this kind of clutter." In a guest room (above), Evans hung curtains of pale, candy-striped silk and slung vintage Twenties and Thirties American blankets over the beds.

**OTHER DESIGNERS** shop for accessories. Evans had only to look at the artist's signature wardrobe and a lifetime's memorabilia for his inspiration.

## JOYFUL CHAOS LETS AN ARTIST SHINE THROUGH



**F**OR OTHER clients, I might totally reshape their world, but David has never lost his Englishness, even though he's lived in Los Angeles for more than a decade," Evans recalls. "He told me, 'A worn carpet says something about a place. I love a sweet disorder.'"

Evans was also inspired by a 17th century poem by Britain's Robert Herrick, which David quoted to him like a creed: "A careless shoe-string, in whose tie/ I see a wild civility,/ Do more bewitch me than when art/ Is too precise in any part."

To create a joyful chaos in the new kitchen, Evans installed open shelving, home to a collection of Twenties and Thirties English china—some fine, some not so fine, with a different cup for every hook. As for the original owner, she often returns for tea, delighted to see, as Evans puts it, "we kept the glow."





# A Perfect Fit



Rebecca Moses

*A fashion designer seamlessly meshes city and country, work and play*

**h**ERALDED A "NEW major" by *Women's Wear Daily*, Rebecca Moses has invented a style of dressing that's soigné and sporty. Inspired as much by trips to the Orient as by the hectic demands of the fashion bazaar on Seventh Avenue in New York City, Moses combines elegant refinement with practical ease for all-American style. At her country home on Long Island (right), Moses (with her dog, Goose) unwinds in a sateen caftan, proving once and for all that weekends don't have to be all blue jeans to be relaxing.

*Produced by Donna Warner  
and Cynthia Hochswender  
Written by Julie V. Iovine  
Photographs by Antoine Bootz*







*Rebecca Moses matches elegance and sportiness with ease for a winning set*

**R**EBECA MOSES, 31, maintains a mad hatter's pace during the week, but on weekends when she and husband Louis Perlman, a magazine publisher, escape to their 1860s-era

house in Sag Harbor, she can do some *real* work—sketching her next collection. For her, a rejuvenating Saturday starts with cooking up a storm. Only when the aromas start wafting through the house can she retire to her attic studio and sketch. Moses travels extensively in the Orient and Europe, where she revels in fabrics. The Far East has given her a penchant for pared-down rooms that she brightens with Indian and Chinese silk pillows. In her country living room (right), a new Italian love seat sits next to an antique Chinese vase. “When you stick with the best pieces from any period, they’re bound to mix,” Moses believes. “Life’s just too short not to go for quality.”

**CASUAL IS COOL** in Rebecca Moses' country place and in her sportswear such as the damask shift (above, right) and a skirt that flirts with parchment lace (left). Moses, who loves cooking almost as much as sketching, fell for the vintage streamlined stove (below) that came with the house.







**URBAN RENEWAL** starts in the bath, a "true inner sanctum." There's room for her hat collection, too (below). The conservatory (far right) is outfitted for all-weather comfort with double-pane windows and a cool slate floor.

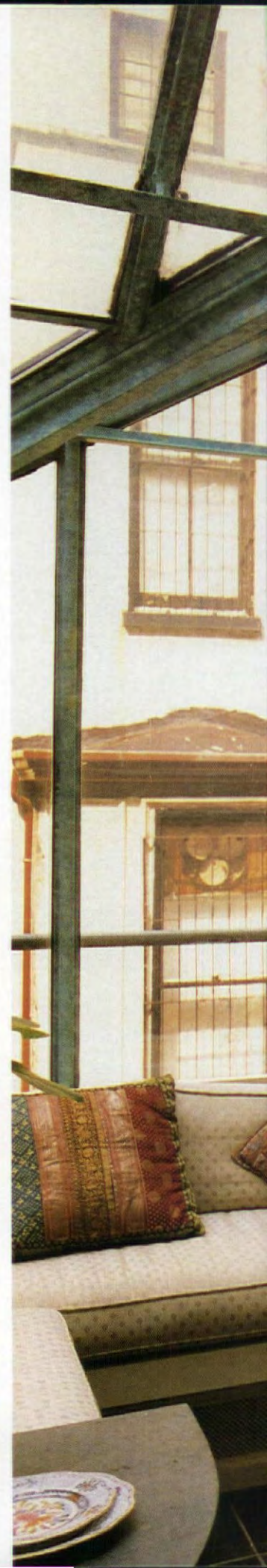


*In the city, Rebecca Moses' promised land is an oasis of strong colors and uncluttered spaces*



**THE LIVING ROOM** (right) is minimal only at first glance: Traditional English pieces get a little black dressing in damask with velvet ottomans. Says Moses: "I'm not a formal person, but I want my life in the city to be just a little bit more slick." In a living room with a definite sit-down feeling, wit has its place, too, in the fashion-plate chairs that Moses, with a smile, covered in chartreuse silk—a fabric that could as easily show up on one of her models. *See Resources*

*Photographs by David Phelps*





# I N T H E FAMILY WAY



**Every weekend is a reunion—  
a chance to camp it up**

.....

WHEN PEOPLE TALK “getaway,” they usually mean as far from everyone as possible. But one family clan heads back to its roots in the wild timber country along Washington State’s Columbia River. On land staked out by their great-grandfather, Tiger Warren has built a compound for two brothers, a sister and their eight children, ages 4 months to 15 years. To preserve a sense of sanctu-

ary—and sanity—Warren based his design on logging camps in the Great Northwest, with three outer cabins for the adults, plus a kids’ bunkhouse. At the heart of family vacation-life is a main lodge of log and stone that houses guest rooms, a communal kitchen, plus two living areas. One is the designated game parlor

(poker is the pastime of choice); at the other end, impromptu powwows keep the home fires glowing.

*Produced by David Staskowski, Linda Humphrey  
Written by Julie V. Iovine  
Architecture: Tiger Warren  
Photographs: Michael Jensen; Illustrations: Valerie Sinclair*

**A grand redwood platform for entertaining extends from the great house. The inside is casually unfinished with built-in back-to-back sofas. See Resources**







**Having it all—wilderness  
outside, elegant rustic within**

**Message Central is a pine log where dinner duty is announced. Right, Edward Curtis photos adorn walls.**

COMPOUND LIVING comes easy with wide-open spaces inside as well as out. Though it's institutionally scaled, what makes this place look like a dream instead of Camp Wawatoosi? Sophisticated craftsmanship, for one: The wood—indigenous Douglas fir and redwood—was milled locally and cut extra wide, then hand-fitted. Warren designed the furniture—mostly built-ins—along with the unfinished dining table (chairs with vibrant-colored gut-string seats were rescued from the ballroom of a Portland house due to be remodeled). With places for 24 at the table, mealtimes, reports Warren, can be a bit like “the movie *Boys’ Town*—with everyone playing the Mickey Rooney role.” Pandemonium is part of the fun since food chores are assigned beforehand. The drama really begins after dinner: French doors are thrown open, everyone settles on the deck—and the setting sun steals the show.







**Cabins for grown-ups offer cozy refuge from the crowd**

.....

CAMP LIFE IS GREAT, but what keeps a close-knit family going? Privacy. There's always a choice whether to join in the fun or take off upstream to one of three cabins reserved for adults along a footpath following the course of the river. Each nest is a soaring, light-filled space that turns its back on the other compound buildings for complete seclusion. Overscaled casement windows and

a generous transom over the French doors put the river view first. Interiors use the locally milled materials and handcrafted detailing of the main house on a more intimate scale. This is cottage living—without cabin fever. Each comes with the bare necessities for a perfect weekend: a stone fireplace, a trestle table and a huge lodge-pole pine bed (with Pendleton spread) that

owns the room. To promote old-fashioned community spirit, no televisions are allowed. Instead, nighttime entertainment is likely to be story-telling on the deck overlooking the river—or the sleepy sound of rain on the cedar-shingled roof.

**Unfurled over the bed (left), an 1890s American-flag quilt is sewn in reverse, so as not to offend patriots.**







**The kids are alright—in a bunkhouse built for twelve**

Containing the ruckus: Boys bunk on one side, girls on the other (bathrooms are in the center). All kids get a storage drawer and footlocker with their own name on it. See Resources



Older children—and adventurous visitors—can tough it out in a teepee built from a kit. Says architect Warren: “They can wail away as much as they want. Everything’s unbreakable.”

You'll want to use it  
even when you're dining out.



# ONEIDA

Shown: Tesoro pattern from the New Domain Collection.



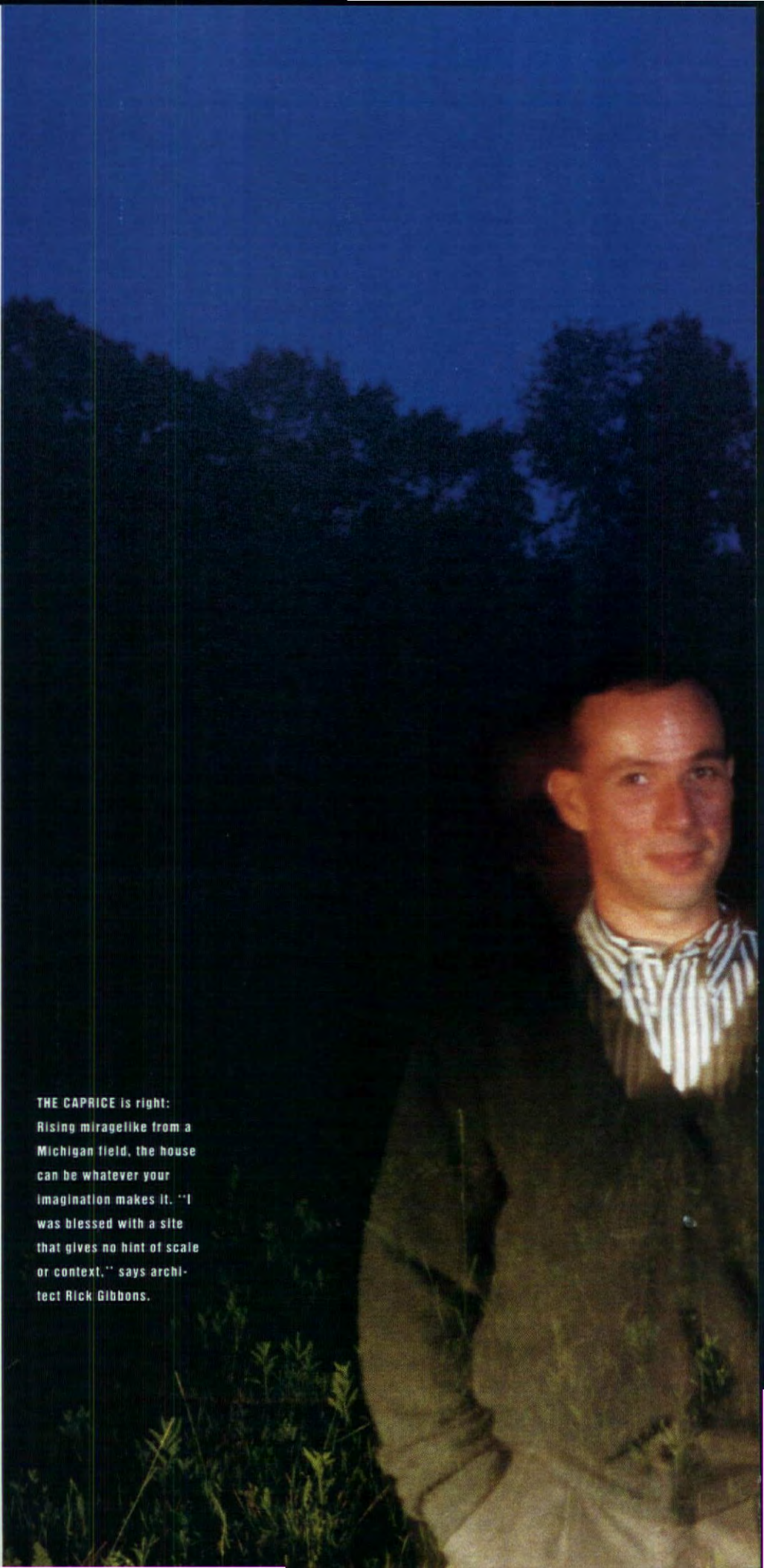
*In his villa, Rick Gibbons has a blast with the past*

**A**N AWARD-WINNING architect with a passion for Palladio, Rick Gibbons spends his weeknights in a “sleek, functional” Chicago apartment. So he was determined

to design a *weekend* house that “would transport me to another time and place.”

With a limited budget but a lot of Sheetrock, Gibbons concocted an artful, setlike, fantasy manor as appropriate to the Tuscan hills as to a Hollywood soundstage. Is it Gibbons’ folly? More like an audacious architectural gamble that paid off. Squint your eyes, and his six-room home becomes a grand Italian villa. “A ranch house,” he says, “just wouldn’t have cut it.”

*Produced by Steven Wagner, Victoria Lautman; Written by Victoria Lautman; Architect: Rick Gibbons; Photos: Antoine Bootz*



THE CAPRICE is right: Rising miragelike from a Michigan field, the house can be whatever your imagination makes it. “I was blessed with a site that gives no hint of scale or context,” says architect Rick Gibbons.

*On a Whim and a Prairie*





**T**O EVOKE THE ELEGANCE of its Palladian precursors, Gibbons gave his house extra ceiling height (16 feet in the living room, above) and hand-sponged the walls aging-fresco yellow. Archways funnel in light and frame the view, “so the site sweeps through the house from front to back,” explains Gibbons, a partner at Madel/Gibbons Associates. After spending the week “constantly on the go” in Chicago, Gibbons and housemate Bob Ollis wanted a place that would be “geared toward staying still.” So they filled the rooms with cushy furniture and intriguing antiques, bridging, as Gibbons says, “the contradiction of comfort and grandeur.”

*With a wink at convention, a Chicago architect proves that warmth and whimsy can be perfect weekend companions*

**THE LIVING ROOM** fireplace (right)—with chips, scratches and a Sheet-rock backboard painted to look like bronze—isn’t authentic anything. Just a whimsical Gibbons concoction. To save money, the architect made the billowy curtains himself from inexpensive polyester fabric. *See Resources*







A PORCH framed by latticework walls (top) extends the house's jewel-like geometry into the landscape. By floating it five feet above ground, Gibbons made his "backyard"—which boasts a hot tub and shower—"defensible and protected."

*Bargain classicism meets Hollywood hedonism. In this house, weekends are made for Michelangelo—and hot tubs*

OPULENTLY TURNED out, the dining room (far right) seems serious at first, but "it's really just an opera-inspired, tongue-in-cheek stage set," says Gibbons. Plastic tiebacks, a junk-store light fixture and gold-framed paintings complete the illusion, while a new plaster bust encourages classical musings. *See Resources*





# Rooms As Big As All Outdoors

Instead of adding a room to your home, plant one. Here are three designs for summer comfort

**G**OOD THINGS MAY COME IN THREES, BUT they needn't be the same thing. We proudly show a trio of gardens, each with its own distinctive character. All serve as outdoor rooms—open-air enclosures in which to relax. Like indoor rooms, the outdoor kind must be designed and decorated. Often the land itself suggests an approach. In the first of our trio, on Long Island, Laurin Copen made a virtue of adversity by creating a border for a retaining wall on her sloped bayfront property. It's a jaunty version of the formal English mixed border that ends up defining an outdoor living room. The wall-to-wall carpet is the lawn.

*Produced by Donna Warner; Photos: Bradley Olman*

*THIS BORDER is narrower than its English prototype—to save lawn. Lushness is in contrast: Blue Virginia juniper picks up cool white alyssum and cutting flowers such as cleome, phlox and zinnias.*



*SAVVY and serendipity: When Laurin Copen planted a border garden along a retaining wall, she enclosed a horseshoe-shaped "room" that looks much bigger than its 25' length. The border's spine is day lilies and irises—a statuesque background for the smaller perennials and annuals. See Resources*





*NOTHING happens by accident in the garden of Mary Ellen Guffey. Around the arbor (below), for order's sake, she has grouped together cool-colored flowers such as blue salvia and larkspur. See Resources*

*GARDENS need strong bones. Guffey favors the juniper family, which includes the blue-green variety by the steps (right)—so feathery that visitors pat it. Another evergreen anchor is Wheeler's dwarf.*



## A Fine Defiance in Malibu



**C**LIMB THE GARDEN stairs and you're in a room unlike any other in Malibu. On a sun-baked hillside in Southern California,

where the annual rainfall is less than 15 inches, Mary Ellen Guffey has created a garden as lush and fragrant as the English-cottage classics upon which it is modeled. Guffey launched her garden to comply with local fire laws; rather than just clear the brush, she decreed an Eden. Her biggest daily chore is watering, via an ingenious system of below- and aboveground irrigation. Using soaker hoses, Guffey makes an arid landscape bloom yet wastes as little water as she can.

**How do you make a chaparral climate bloom bountifully? Water, water everywhere**

*Produced by Barbara Thornburg  
Photographs by John Vaughan*



*IDEAL PLOTS* don't just exist; they must be created—and conserved. Guffey divided the hillside into tiers to prevent water runoff and set in drought-tolerant plants such as ivy geraniums, lavender and rosemary.

The garden borrows its flowers from the English countryside, its terraced layout from the Mediterranean. (The stones are native.) The levels invite a climb up the stairs (above) to the wooden bench—a garden aerie.



A SWEEP of daisies, daisylike marguerites, petunias and phlox sets the hillside ablaze (left). Guffey spurns “finicky plants that must be pampered to grow in my climate. I haven’t got time for prima donnas.”

**Think like a collector: On this tiny patio, each pot has the power of a painting**

**S**HIRLEY COLLINS OF SEATTLE AND LANDSCAPE designer Robert Chittock unpaved a parking lot—and put up a white-and-green paradise of a container garden. To Collins, who thinks like a collector, containers enable her to maintain a big gallery of flowers in a small space and to change exhibits often. She can simply take a plant coming into bloom from the back row and put it out front to replace another variety past its prime. Thus the shimmer of bloom moves across the garden as plants move into their fruitful seasons, from spring's pansies to the glorious bright red rose hips of the autumn.

*Produced by Donna Warner and Linda Humphrey; Photos: John Vaughan*

*INTERIOR decoration of an outdoor room: Like a screen, a pergola draped with wisteria and roses marks a dividing point (right). Bladelike Australian flax and plume poppies flank the wrought-iron table.*

**THE GARDENERS**  
*turned a garage into a garden house and set in sweet white autumn clematis and iceberg roses.*



## A Gallery of Fresh-Air Fun



*FLOWERS CAN be moved as readily as furniture if you plant them in containers. The gardener rotates the pots to give star billing to the flowers in bloom. The green-and-white theme follows the seasons in successive plantings of violas, begonias, geraniums, gypsophila and roses, all dotted by ornamental grasses. The patio floor is concrete pavers from the builder's lot. See Resources*



Social Security.

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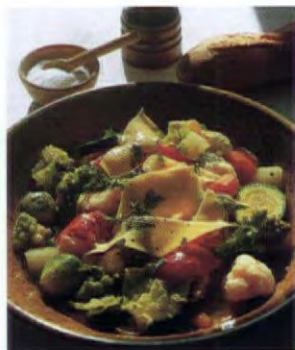


C O R D O N   N E G R O   B R U T   B Y   F R E I X E N E T  
M E T H O D E   C H A M P E N O I S E

# ONE FROM THE *Heartland*

BY  
RUTH REICHL

AT THE FOOT of a small mountain rising out of the San Francisco Bay, between cool, tall redwoods,



the Lark Creek Inn is an inviting dream: Like a familiar friend, this clapboard Victorian greets you as you motor around the wide corner of a country road that dips in and out of deep shadow and bright light. This is the world of Bradley Ogden, and this is his dream. But there is no need to wake up. Come on in—to the smell of wood and quails roasting on the fire. To salmon hash, pot roast with herbed dumplings and farm-fresh country foods raised to sophisticated new heights. At the Lark Creek Inn, it's Thanksgiving twice a day—the way you wish mom had cooked it.

Proprietor/chef Ogden, 37, is on the porch with his son, Bryan, 12, at 8 a.m., unloading curly cabbage and walnuts and “the most beautiful trout I’ve ever seen” from their pickup. Stick

around after dinner and you'll probably catch Og-

den and his sous-chefs playing midnight basketball at the high school: Father Shanahan gave him a key to the gym.

*Ruth Reichl dines as patron and patriot in America's kitchens.  
Produced by Donna Warner; Photographs by John Vaughan*

ALL-AMERICAN: Bradley Ogden offers a new spin on stew (left)—a simmer of Maine lobster, fennel, squash, beets and homemade noodles.



*Star-spangled “folk food” at Bradley Ogden’s Lark Creek Inn*



MICHIGAN-BORN Ogden (below) moved to Northern California because "it's the best place for food and wine." At Lark Creek Inn (left), he buys produce from his Larkspur neighbors—and gives the familiar an original twist. Ravioli with ham hocks, Swiss chard and wild mushrooms are served in a broth of tomatoes roasted for intense flavor. Artichokes (bottom left) are roasted, too. *See Recipes*



### *Other chefs went back to the land. Ogden started out there*

FRESH-FACED Bradley Ogden seems so perfectly cast in the role of Young American Chef you wonder

when Hollywood will discover him. Michigan-born, he moved to a 440-acre farm at age 18. "We made maple syrup, grew organic vegetables—the best of everything to eat. I got to know what *good* is." At 24, he was working full-time to pay for courses at the Culinary Institute of America and support a wife and two babies. But more than hard work set Ogden apart from other young chefs. America's food movement has been fueled by urbanites like Alice Waters and Jeremiah Tower. They sampled Europe's seductive cuisines, brought those lessons home—and in time, went back to the land to find better products with which to cook. Ogden never left his rural roots: He started out where other chefs ended up.







OGDEN TOOK his own route—he never visited Europe until 1988 but learned about world cuisines on a tour of NYC restaurants with famed food consultant Joe Baum. Ogden's impeccable technical training lets him adapt American dishes and make them his own. "At Lark Creek, I'm cooking what I want to eat," he says. Sunday brunch features salmon hash (right). At dinner, he pairs sturgeon's sweetness with spicy lentil-and-arugula salad—a contrast of robust flavors and textures.

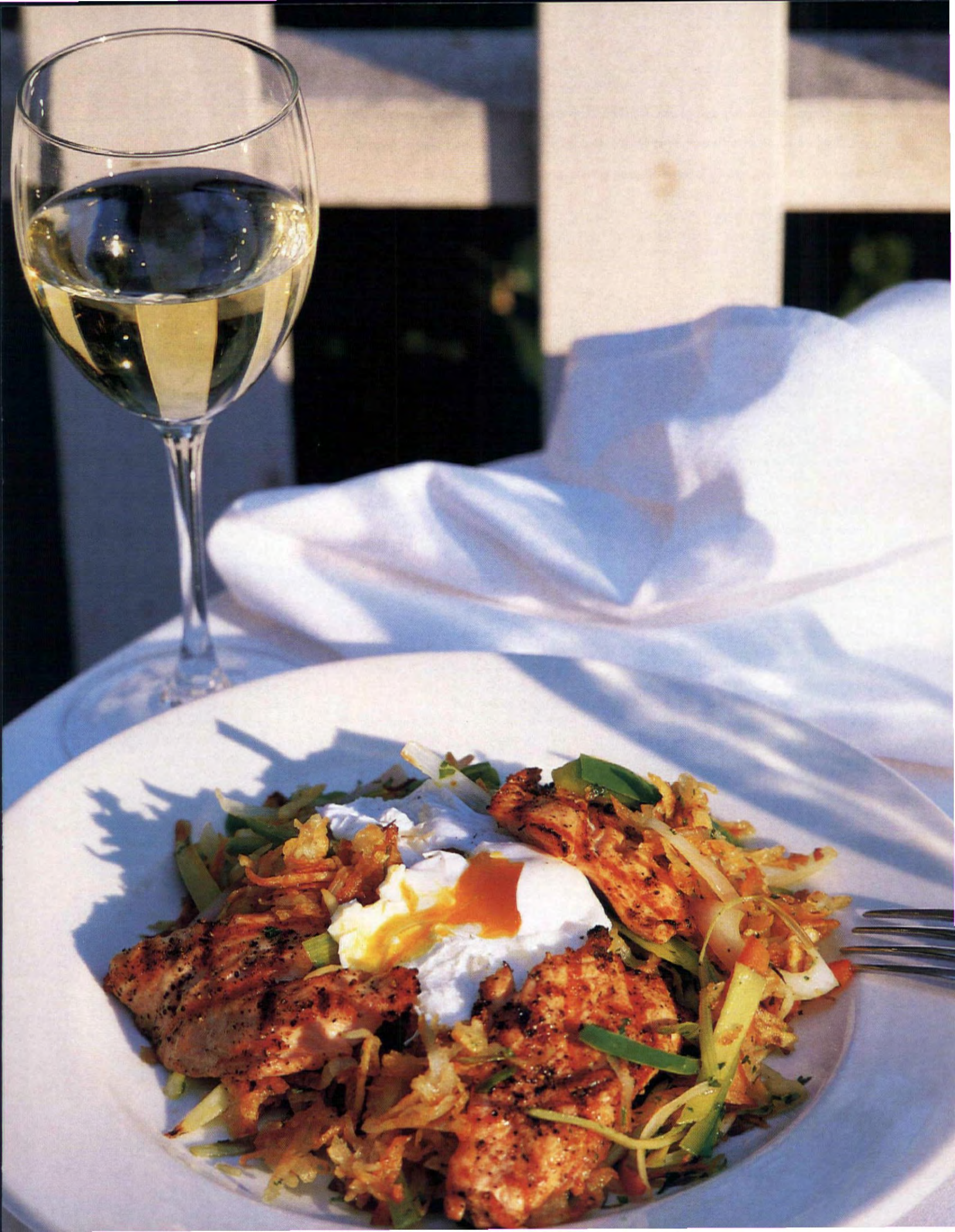
*The food at the Inn may be homegrown, but it is hardly homespun*



OGDEN RAISES strawberry shortcake above its folk origins. Just-picked berries. Crisp biscuits. Homemade ice cream made with buttermilk. It tastes familiar, but better. Grown-up. *See Recipes*

HIS CLASS was prescient in voting Ogden the most likely to succeed: He became James Beard's protégé

and, by 30, chef at San Francisco's Campton Place Hotel. Six years later, he has finally opened his own place, retaining his solid American roots—with surprising sophistication. At Lark Creek Inn, you'll find Southern-fried chicken, but it's been made into an elegant salad with American Maytag blue cheese and red wine vinaigrette. He gives the foreign—ravioli—an American spin with Swiss chard and ham hocks. And he tweaks tradition: Hash stars salmon, not meat. "It's simple cooking—flavors clean and natural. But after 20 years," Ogden says with a grin, "I've learned that the simplest things are the hardest."



Always drawing on his rural roots, Bradley Ogden cooks from America's heartland at his Lark Creek Inn in Northern California. But here, thank goodness, the fare goes beyond just plain meat and potatoes

**ROASTED ARTICHOKE WITH TOMATO VINAIGRETTE AND AIOLI**

S E R V E S 4

- 2 lemons; 4 large artichokes
- 2 garlic bulbs, peeled and halved crosswise
- ¼ tsp. kosher salt
- ⅛ tsp. cracked black pepper
- ½ cup diced fresh tomatoes
- ⅓ cup Pinot Noir
- 5 sprigs fresh thyme
- 3 sprigs fresh rosemary
- 8 parsley stems
- 2 tbsp. balsamic vinegar
- 3 tbsp. olive oil
- ⅓ cup chicken stock
- Tomato Vinaigrette (recipe below)
- Aioli (recipe below)

● Heat oven to 400°. Squeeze the juice from 1 lemon into 4 cups of water. Cut remaining lemon in half. Remove the tough outer leaves of each artichoke. Cut off the stem close to the base so it stands level. Chop off about 1" of the top center leaves, then snip the remaining thorny tips. Rub juice from lemon halves on the cut part of each and place the artichokes in the lemon water. Drain artichokes and combine with remaining ingredients (except the Tomato Vinaigrette and Aioli) in a baking dish. Bake, covered, 30 minutes; then uncover and cook 30 more minutes. Baste with the pan juices. Test by piercing the bottom of each artichoke with a knife; if tender, it is done. Cool, then halve each artichoke, removing the center thistle portion.

Arrange the halves in a lightly oiled baking dish, add salt and pepper, and drizzle with olive oil. Bake for 10 minutes or until heated. Serve each person 2 halves with Tomato Vinaigrette and Aioli.

**TOMATO VINAIGRETTE:**

- ⅔ cup peeled, diced tomato
- 1 tsp. balsamic vinegar
- 1 tsp. extra virgin olive oil
- ½ tsp. chopped fresh thyme
- 1 tsp. rinsed capers

● Combine all the ingredients and allow to sit 30 minutes before serving.

**AIOLI:**

- 2 medium cloves of garlic
- ½ tsp. kosher salt
- 1 egg yolk; Pinch cayenne
- 1 tbsp. lemon juice
- 1 cup olive oil

● Chop the garlic very fine. Add the salt and continue chopping until a paste forms. (Or, pound together with a mortar and pestle.) Combine the paste with the egg yolk, cayenne and lemon juice in a mixing bowl.

Put the olive oil into something that can easily be used for pouring. Secure the mixing bowl so it doesn't spin while whisking by laying a wet towel on the counter, then a soup bowl, then another wet towel and finally the mixing bowl. Whisking briskly, slowly dribble in the olive oil, being sure it binds. If it breaks, beat ½ an egg yolk in a small bowl and then whisk the broken mix into it. Again, pour very slowly, whisking in the same direction until you have a smooth, thick garlic mayonnaise. Press through a fine strainer and serve.

**HOMEMADE RAVIOLI WITH SWISS CHARD AND HAM HOCKS**

S E R V E S 8

- Braised Ham Hocks (recipe below)
- Roasted Mushroom Ragout (recipe below)
- 3 times recipe for Basic Pasta Dough (recipe below)
- ½ cup ricotta cheese
- 1 cup blanched and chopped red Swiss chard
- ¼ cup crème fraîche
- 2 tsp. minced garlic
- 1 tbs. chopped fresh basil
- ½ tsp. kosher salt
- ¼ tsp. freshly ground black pepper
- Olive oil
- 4 oz. aged Jack cheese, shaved

● Prepare Braised Ham Hocks, Mushroom Ragout and Basic Pasta Dough. Keep the ham hocks and ragout warm.

In a bowl, combine the ricotta, chard, crème fraîche, garlic, basil, salt and pepper. Then, roll out the pasta dough to the second-thinnest setting on a pasta machine. Cut 24 3" circles and place a heaping tablespoon of filling in the center of each. Cut 24 slightly larger circles (3¾") for the tops. Paint edges of the bottom circles with water and press on the tops, pressing out as much air as possible. Crimp edges with a fork to seal. Cover and refrigerate.

Add the ravioli to a large pot of boiling, lightly salted water. Boil slowly until tender, about 5 or 6 minutes. When the ravioli is cooked, drain well and toss lightly

with olive oil. Place 3 ravioli on each plate and top with Braised Ham Hocks and their broth and Mushroom Ragout. Serve with the shaved aged Jack cheese.

**BRAISED HAM HOCKS:**

- 8 cloves garlic, crushed
- 1 large yellow onion, sliced
- 2 tbsp. olive oil
- 6 large tomatoes, or 1 28-oz. can of Italian plum tomatoes
- ¼ cup balsamic vinegar
- 2 Anaheim chilis
- ¼ cup chopped parsley
- ¼ cup chopped basil, fresh
- 4 cups chicken stock
- 3 large ham hocks

● Preheat oven to 350°. Sauté the garlic and onions in olive oil. Combine all ingredients in a roasting pan and braise for 1½ hours, or until the meat is very tender. Baste often. When cooked, flake meat from the bone. Strain the broth. Before serving, heat the broth and pour over the meat.

**ROASTED MUSHROOM RAGOUT:**

- 4 cups of any combination of flavorful mushrooms such as shiitake (trimmed and quartered), chanterelles (left whole, but trimmed), Italian brown or cepes (left whole, but trimmed; quartered if large)
- 6 or 8 garlic cloves, peeled and sliced
- 5 shallots, peeled and thinly sliced
- 2 or 3 sprigs each fresh rosemary and thyme (or ¼ tsp. each dried)
- 3 tbsp. olive oil
- 4 tbsp. balsamic vinegar
- Kosher salt; Cracked black pepper
- 1 cup Zinfandel wine
- 1½ cups chicken stock
- 3 tbsp. unsalted butter
- 4 tbsp. coarsely chopped parsley

● Preheat oven to 425°. In a bowl, combine mushrooms, garlic, shallots and herbs. Toss with olive oil and balsamic vinegar. Season with salt and pepper.

Arrange mushrooms evenly in one layer in a heavy roasting pan. Roast until tender and lightly browned, stirring occasionally, about 15 minutes. Remove and keep warm. Place pan on stove over moderate heat. Add the Zinfandel to deglaze the pan. Reduce the wine by half and add the chicken stock. Cook to reduce the sauce slightly. Add butter, parsley and mushrooms, and simmer for 5 minutes.

**BASIC PASTA DOUGH:**

- 1 large egg
- 1 tsp. olive oil
- 1 cup all-purpose flour

● Place the egg and the olive oil into a small well in the flour. Stir with a fork, gradually incorporating the flour, until a stiff



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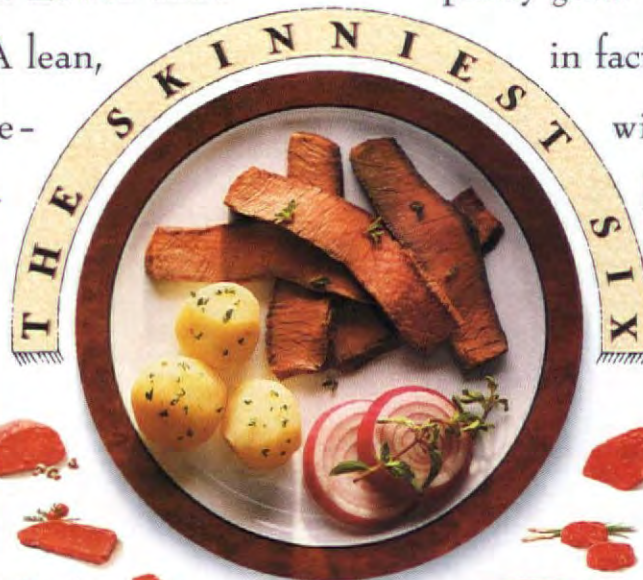
beef steak. It's about braised steak provençal and broiled steaks with company potatoes. But most of all, it's about good fortune. Because many cuts of beef are surprisingly low in calories. Lower than

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according to legend, the town of Luck was named by Dan Smith, an early logger. Having faced much adversity in life, he solved the problem by always being "in Luck." Today, our luck is still pretty good — delicious,

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**ROUND TIP** 149 calories  
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**TOP ROUND** 169 calories  
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4.0 gms total fat\* (1.5 gms sat. fat)

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\*Source: USDA Handbook 8-13 1000 Rev. Figures are for a 3 oz. cooked serving. Beef trimmed before cooking. 4 oz. uncooked yield 3 oz. cooked. For a beef recipe booklet, write the B.I.C., Dept. T, 444 N. Michigan Ave., Chicago, IL 60611. Please enclose 50¢. ©1990 Beef Industry Council and Beef Board



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## RECIPES

dough forms. Knead 2 or 3 more minutes until smooth. Let the dough rest 1 hour. Roll the dough between the rollers of a pasta machine, starting with the widest setting. Continue rolling with successively smaller settings. Fold dough in thirds the first few times through the machine. If the dough sticks, flour lightly. When rolled, let the dough dry for a minute or 2 before cutting. Makes 4 servings.

### SALMON HASH

S E R V E S 4

- 12 oz. fresh salmon fillet
- Kosher salt
- Black pepper
- 1/4 cup lemon juice
- 2 cups cold water
- 2 or 3 medium Idaho potatoes
- 6 tbsp. clarified butter or duck fat
- 3/4 cup each, yellow and red bell pepper slices
- 3/4 cup sliced leeks, white part only, washed and drained
- 1/2 tsp. each chopped fresh thyme, summer savory and tarragon
- 1 tbsp. chopped flat-leaf parsley
- 3 tbsp. butter
- 4 eggs

● Remove the skin, fat and small bones from the salmon. Split the fillet, cut each half into 8 strips (16 strips total). Salt and pepper, then refrigerate.

In a bowl, combine 2 tbsp. lemon juice and 2 cups water. Shred the peeled potatoes through the large holes of a hand grater into the water. This should yield about 3 cups. Heat the butter or fat in a nonstick or well-seasoned cast-iron skillet over high heat. Squeeze out the excess liquid from the potatoes. When the butter or fat is almost smoking, add the potatoes. Place them loosely and evenly around the bottom of the pan to ensure even browning. Stir carefully when the potatoes have begun to brown around the edges. Lower heat and cook until the potatoes are golden brown throughout (about 10 minutes). Remove and drain. Keep warm.

Pour out all but 1 tbsp. of the butter or fat from the pan. Add the other vegetables and sauté 3 or 4 minutes over medium heat until the vegetables soften. Add herbs and 1/2 tsp. salt. Remove and keep warm.

Wipe out the skillet, and melt 3 tbsp. of butter over medium heat. When melted, add the salmon, being careful not to overcrowd the pan. Cook over high heat until golden brown (about 1 minute). Turn the salmon over and add vegetables. Cook until salmon is medium-rare. Drain.

Fry or poach the eggs. Arrange hash on plates, with an egg in the center of each.

### GRILLED STURGEON WITH LENTIL-AND-ARUGULA SALAD

S E R V E S 6

- 1/2 tsp. dried thyme
- 3 cloves garlic, peeled and slivered
- 1/2 tsp. grated lemon zest
- Kosher salt; Black pepper
- 1/4 cup olive oil
- 6 sturgeon fillets, 3/4" thick
- Crush thyme, garlic, lemon zest, salt and pepper together. Stir in olive oil. Marinate the sturgeon in the mixture.

#### LENTIL SALAD:

- 1 1/2 cups lentils
- 1/4 cup olive oil
- 1/2 cup minced onion
- 1/3 cup minced celery
- 4 cups water
- 1 tsp. kosher salt
- 3 tbsp. red wine vinegar
- 1/3 cup extra virgin olive oil
- 1/4 tsp. freshly ground black pepper
- Wash lentils in cold water; drain well. In a 6-qt. saucepan, heat the olive oil over medium heat. Add the vegetables and sauté, stirring occasionally, for 5 minutes. Add lentils, water and salt. Bring to a boil. Lower heat, cover and simmer until the lentils are tender (45 minutes or less). Add more water if necessary. Drain and season with the red wine vinegar, olive oil, salt and pepper. Keep warm.

#### CRAB-AND-PANCETTA VINAIGRETTE:

- 3 thin slices pancetta, minced
- 1/2 cup chopped, cooked crabmeat
- 2 shallots, minced
- 1 clove garlic, minced
- 3 tbsp. red wine vinegar
- 1/3 cup olive oil
- 1/4 tsp. kosher salt
- 1/4 tsp. freshly ground black pepper
- Put pancetta in a pan over low heat and cook until the pancetta is light brown; drain. In a bowl, combine pancetta and remaining ingredients. Set aside.

#### TO SERVE:

- 12 slices pancetta
- 2 cups arugula, washed and dried
- 1 tbsp. red wine vinegar
- 3 tbsp. olive oil
- Grill sturgeon until medium rare, about 3 or 4 minutes per side; grill the pancetta slices until crisp and brown. Toss the arugula with vinegar and olive oil. Arrange the arugula on 6 plates. Top with the Lentil Salad, the grilled sturgeon and the grilled pancetta slices, and sprinkle on Crab-and-Pancetta Vinaigrette. ●

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## RESOURCES

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

### DESIGN SHRINE

(See pages 39 and 40)

**All items**—available at Barneys New York Chelsea Passage, 17th St. and Seventh Ave., NYC 10011

(See page 39)

**Bowl**—Clarice Cliff Fantasque Gardenia

**Green buffet plate**—Hermès

**Dinner plate**—vintage 1920 French dinner plate

**Ochre salad plate**—Pufforcat Pompeii

**Art nouveau dinner knife**—vintage

**Salad fork and tablespoon with green handles**—Laure Japy

**Silver-plate dinner fork**—Christofle

**Hand-blown green French vase**—Spatours

**Crystal wine glass**—Baccarat Paris

**Dark green glass**—by Carlo Moretti

**Hand-blown Scottish glass with yellow rim**—antique

**Silver-plate salt and pepper**—Christofle

**Pewter teapot**—antique

(See page 40)

**Antique fish plate**—Quimper

**White plate with blue-striped rim**—Ceralene, Crinoline Blue

**Polka dot bowl and plate**—Shelley

**Pitcher**—London Glass Works

**Blue and blue-base glassware**—Barneys New York

**Silverware**—Christofle

**Wood flatware**—Sleicé

**Wood bread-and-butter knife**—Sleicé

**Napkins**—Liz Wain

**Blue-and-white tablecloth**—M.I.E.

**Green decanter and glasses**—antique

### DESIGN POLICE, EXHIBIT B

(See page 51)

**Vase**—by Daum, available at Barneys Chelsea Passage, 17th St. and Seventh Ave., NYC 10011

### COLOR MAKES A SPLASH

(See pages 73 through 81)

**Interior design**—Gregory Evans, call 213/275-9040

(See page 73)

**Spotted fabric**—designed by Celia Birtwell, 71 Westbourne Park Rd., London W25QH England

(See page 74)

(See photo, top)

**Silk-screened linen fabrics**—designed by Gregory Evans, call 213/275-9040

**Oversized stuffed chair on left**—by Gregory Evans, call 213/275-9040

**Rug**—personal collection

**Chairs in background**—by Josef Hoffmann, personal collection

**Painting over fireplace**—personal collection

**Ashtray**—by Billy Al Bengston, through The James Corcoran Gallery, 1327 Fifth St., Santa Monica, CA 90041

**Artwork on table**—by Al Rupersberg, through The James Corcoran Gallery, 1327 Fifth St., Santa Monica, CA 90041

**All other furnishings**—personal collection

(See photo, bottom)

**All furnishings**—personal collection

(See page 75)

**Painting**—by Nicholas Wilder, through the Max Protetch Gallery, 560 Broadway, NYC, 10012

**Pedestal table**—Palm Frond Table by Jim Ganzer, through the Gallery of Functional Art, 2429 Main St., Santa Monica, CA 90405, call 213/450-2827

**Wallpaper**—Banana Leaves, Martinique, C.W. Stockwell Inc., Pacific Design Center, 8687 Melrose Ave., Los Angeles, CA 90069

(See page 76 and 77)

**Interiors**—by Gregory Evans, call 213/275-9040

(See photo, top left)

**Lamps**—by Judy Markham, call 213/481-1237

**Silk-screened linen fabric**—by Gregory Evans, call 213/275-9040

(See large photo)

**Wall sconces**—by Judy Markham, call 213/481-1237

**Mantel clock**—by Ian Faulkner, through the L.A. Louver Gallery, 55 N. Venice Blvd., Venice, CA 90291

**Spotted fabric**—by Celia Birtwell, 71 Westbourne Park Rd., London W25QH England

**Striped pillows**—by Gregory Evans, call 213/275-9040

**All other furnishings**—personal collection

### A PERFECT FIT

(See pages 82 through 87)

**All furniture**—personal collection

**Clothing by Rebecca Moses**—available at Saks Fifth Avenue stores nationwide

### IN THE FAMILY WAY

(See pages 88 through 94)

**Building designer and contractor**—Tiger Warren, 1020 S.W. Taylor, Suite 585, Portland, OR 98607; with Wes Wolfe, Jeffrey Miller, Ashley Gilbert, Paul Sullens, George Taggart, 1020 S.W. Taylor, Suite 585, Portland, OR 98607

**All built-in furniture**—designed by Tiger Warren, 1020 S.W. Taylor, Suite 585, Portland, OR 98607

### ON A WHIM AND A PRAIRIE

(See pages 96 through 101)

**Architecture and interior design**—Richard Gibbons, Madel Gibbons Associates, 410 S. Michigan Ave., Suite 208, Chicago, IL 60605

(See page 98)

(See photo, top)

**Sofa**—The Hunt Sofa, available at Holly Hunt Ltd., 1728 Merchandise Mart, Chicago, IL 60654

**Fabric on sofa**—Fishman's Fabrics, 1101 Des Plaines, Chicago, IL 60607

**Chair and ottoman**—designed by Richard Gibbons, Madel Gibbons Associates, 410 S. Michigan Ave., Suite 208, Chicago, IL 60605

**Lights**—The Design Gallery, 1628 Merchandise Mart, Chicago, IL 60654

**Bronze armadillos**—available at Serendipity, call 616/426-3636

**Plaster columns**—Orlandi Statuary, 2341 W. Wabasia, Chicago, IL 60647

**Anonymous terra-cotta bust on table**—Griffins and Gargoyles, 2040 W. Lawrence Ave., Chicago, IL 60625, call 312/769-1255

**Mid-Eastern side table**—Tower Hill Antiques, call 616/426-3302

**Decorative lap throws**—Holly Hunt Ltd., 1728 Merchandise Mart, Chicago, IL 60654

**Fabric on tables**—Femchar Window Wear, 555 N. Franklin, Chicago, IL 60610

**Drapes**—by Richard Gibbons, Minnesota Fabrics, 3016 N. Ashland Ave., Chicago, IL 60657

(See photo, bottom)

**Fireplace mantel**—Salvage One, 1524 S. Sagamon, Chicago, IL 60608

**All other furnishings**—personal collection

(See page 99)

**Italian vase on table**—personal collection

**Piano bench**—Gallery Vienna, 750 N. Orleans, Chicago, IL 60610

(See page 100)

(See photo, left corner)

**Wicker furniture**—available at Pier One Imports, 2862 N. Ashland Ave., Chicago, IL 60657

(See photo, right)

**Plaster bust of Hermes**—Decoration 7, 365 W. Chicago Ave., Chicago, IL 60610

(See page 101)

(See large photo)

**Dining-room set**—Weiss Antique Resources, 1741 W. Belmont, Chicago, IL 60657

**Chandelier**—Tower Hill Antiques, Habart, Michigan, call 616/426-3302

**Drapes**—Vogue Fabrics, made by Femchar Window Wear, 555 N. Franklin, Chicago, IL 60610

**Brass torchères**—Nessen Lighting, 1224-A Merchandise Mart, Chicago, IL 60654

### ROOMS AS BIG AS ALL OUTDOORS

(See pages 102 and 103)

**Planting and landscaping**—Sarah Donley, RR1, 19 Main St., Sag Harbor, NY 11963

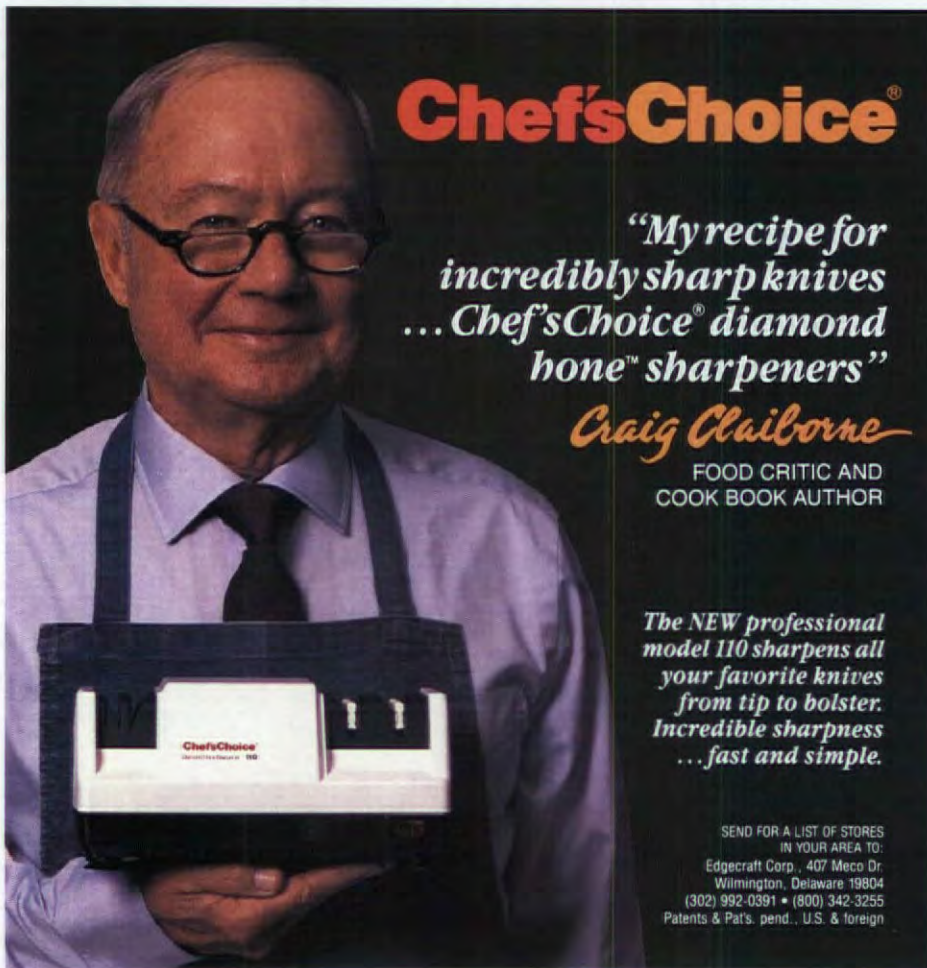
**Stone work**—by Tor Bono for Warren's Garden Center, Montauk Highway, Water Mill, NY 11976

(See pages 104 and 105)

**Planting and landscaping**—Mary Ellen Guffey, 5942 Paseo Canyon Drive, Malibu, CA 90265

(See pages 106 and 107)

**Landscape architect**—Robert Chittock and Assoc., 5252 University Way NE, Seattle, WA 98105



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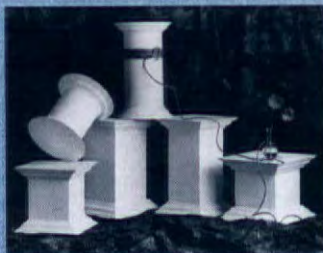
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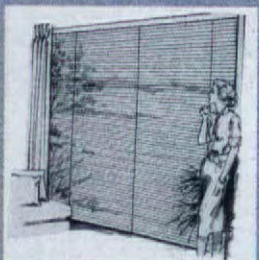


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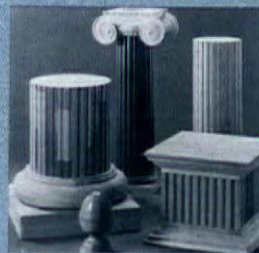


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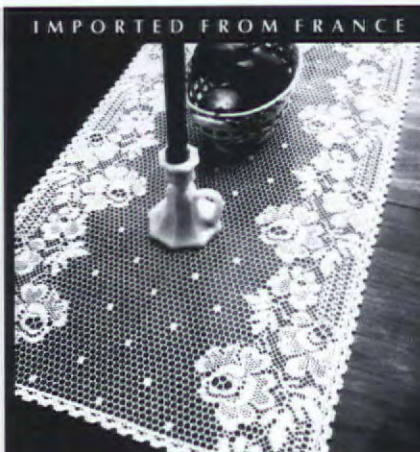
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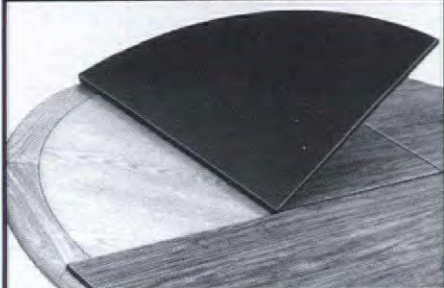


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

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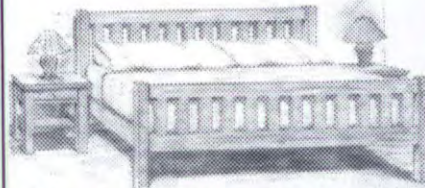
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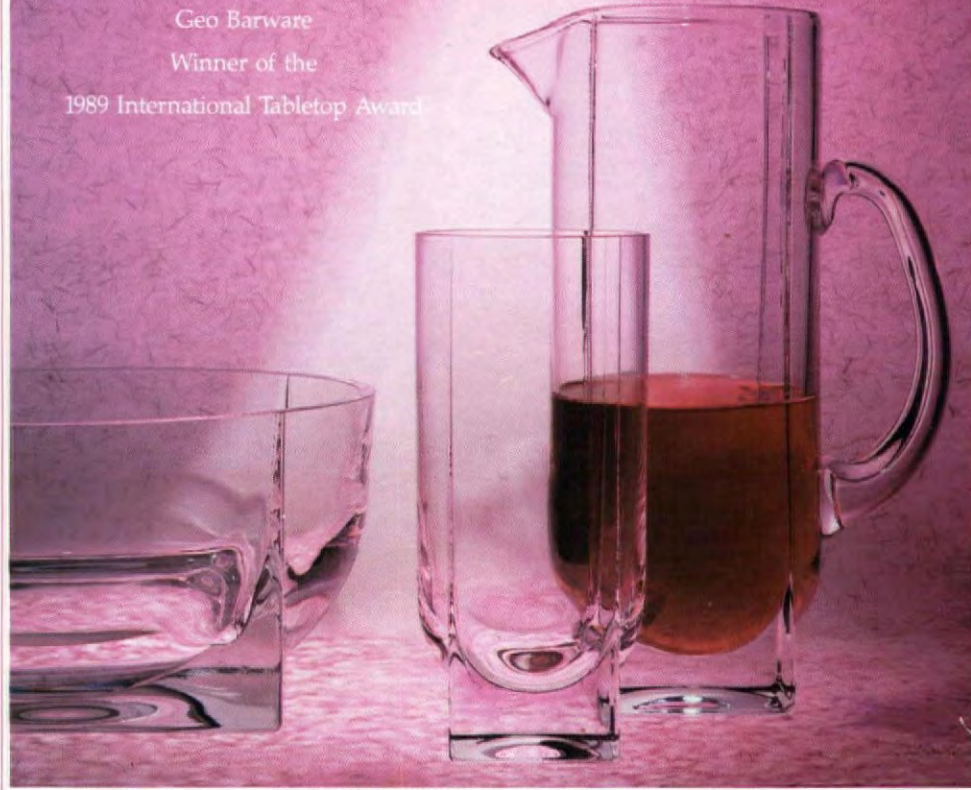
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