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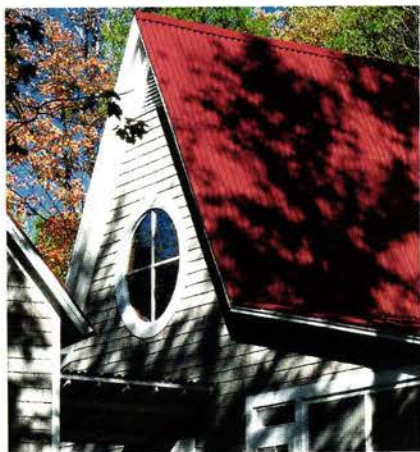
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Contents

METROPOLITAN
HOME®

JULY 1991
VOLUME XXIII NUMBER 7

FEATURES



CHRISTOPHER BOAS

SUMMER HOUSES

Dream Houses for Under \$125,000

Architects show how imagination and cleverly used materials save you thousands of dollars when you're building. Plus, new creative strategies for financing..... 49

DEPARTMENTS

- HOT PROPERTIES** • By *Arlene Hirst* To market, to market: Milan gets cozier, High Point gets chic-er 20
- COLLECTING** • Ask Dr. Swatch 29
- CRAFT** • Why leave garden statuary out in the cold? Old ornaments and reproductions head indoors..... 32
- THE GLOBAL TABLE** • Salsa: Taste dances to a hot new beat 42
- GARDENING** • Watch your step: It's a pleasure when you create paths of glory 44
- EDITOR'S PAGE** • By *Dorothy Kalins* 10
- DESIGN CONTEST** • Enter our 10th annual Met Home of the Year competition and be a Winner 24
- RECIPES**..... 94
- RESOURCES** • Check out our guide to find the products, designers and architects that appear on our pages 105
- COVER** • Easy lessons from designer Sandra Nunnerley's living room. See *Resources*. Photo: Scott Frances/ESTO
- READER SERVICE** • 212/551-7064 We're working 9-to-5 to answer your questions about what you see in *Met Home*.
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WILLIAM ABRANOWICZ

ARCHITECTURE

The Plot Thickens

By *Joseph Giovannini* • On a narrow lot, behind an upright facade, a Venice beach house leads to a rooftop paradise 81



JOHN HALL

INTERIOR DESIGN

Lessons in Luxuries

In rethinking their own interiors, three top New York City designers distill old notions of "grandness" with a sublime simplicity 65

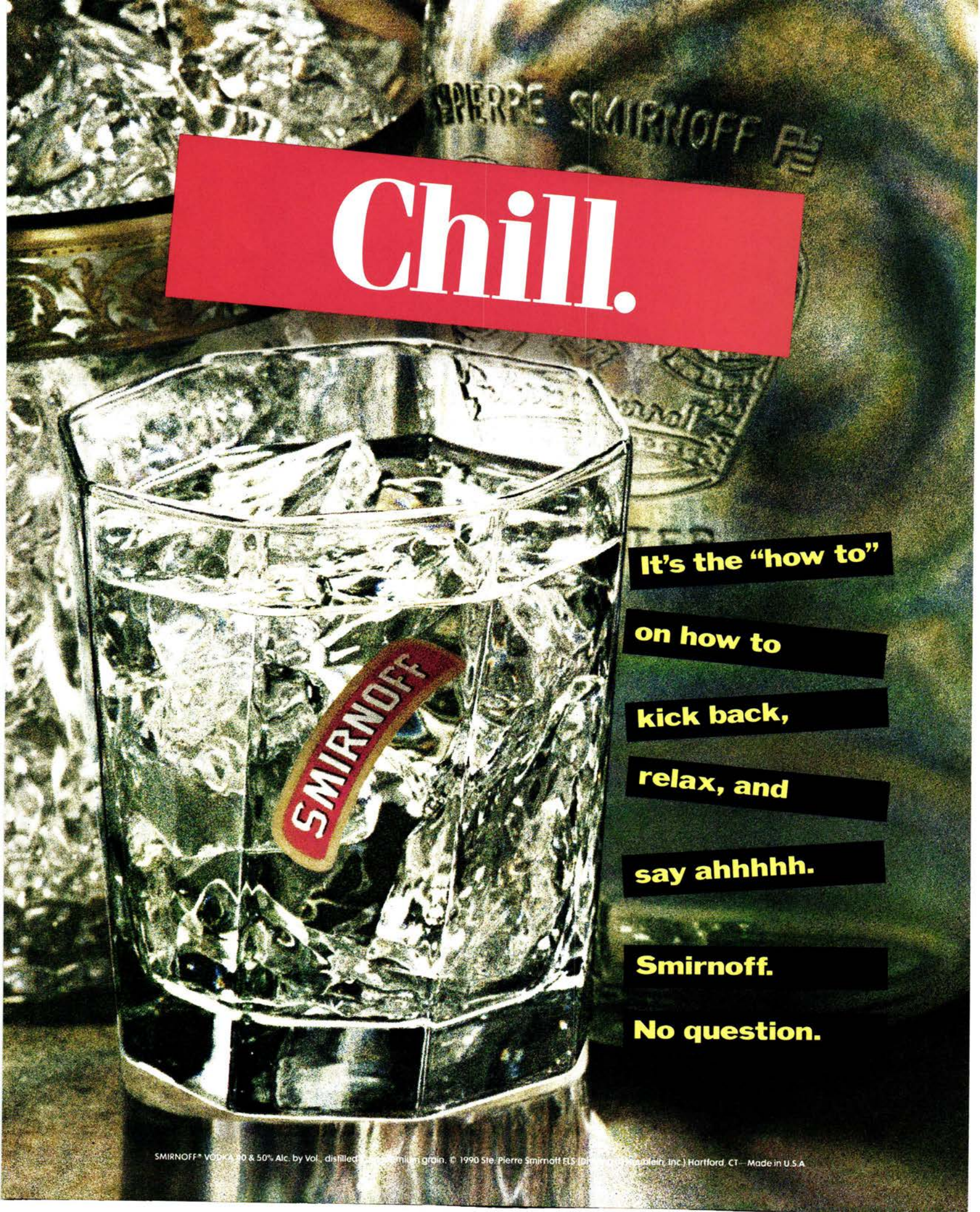


JOHN DUGDALE

FOOD

Name Your Poisson

Don't shrink from shrimp, or squirm at squid. *Colman Andrews* fathoms pleasures of seafood outside the mainstream... 89



Chill.

It's the "how to"

on how to

kick back,

relax, and

say ahhhhh.

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No question.

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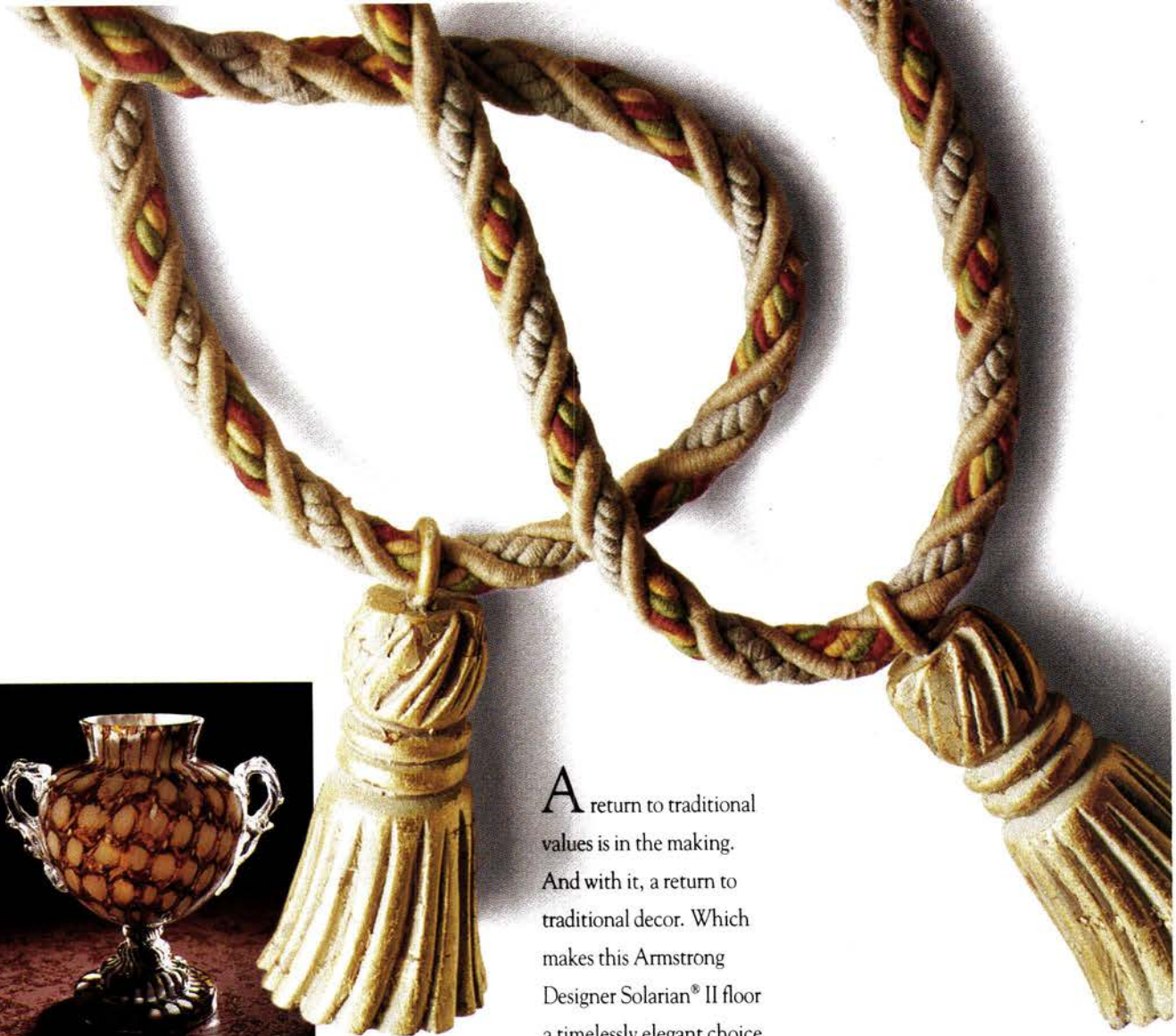
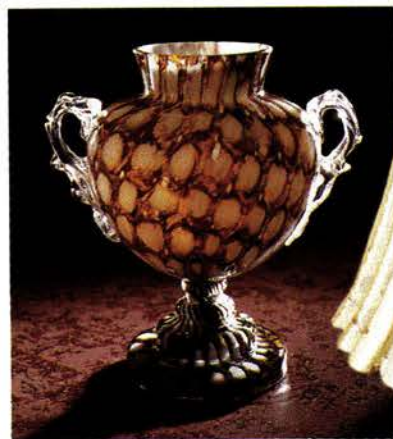
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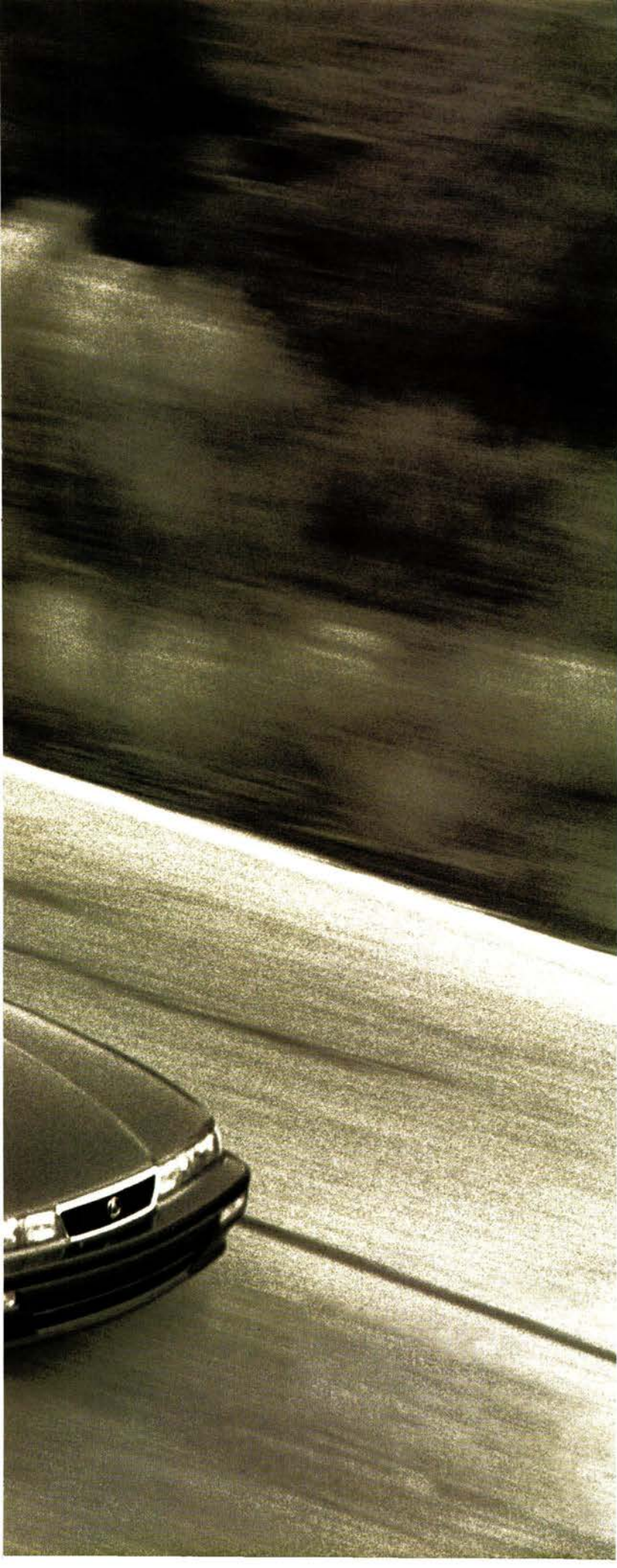
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It is an automobile that offers considerably more than the hollow promise of an aerodynamic shell.

V I G O R





Editor's Page

We're Just Wild About Harry

CARPET STAINS ARE LIKE GRAY HAIRS. AT FIRST YOU PRETEND they're not there. Then you convince yourself there aren't *that* many of them. And nobody else sees them.

However, when the bedroom carpet, stains and all, developed small mountain ranges, furrows that looked like moles or worse had tunneled through, I couldn't ignore it any longer. I bravely set about to replace it. Alone. It seems that none of the people in my household who participated in its demise could be roused for its resurrection. Now what? I grabbed the morning paper and headed with dread for a carpet store, ad prose running through my head like a mantra. Do I want wool? Du Pont Antron Stainmaster? Cut piles, Textures, Saxonomies? Wear-Dated? Anso Worry-Free? Totally confused I thought, "I

"It would be lovely if every potential furnishings trauma could end so happily"

should know this stuff." And that's how I found Harry, practitioner of "painless carpetology," the salesman's salesman. "You want nylon," he says. "It wears longer, is stain-resistant and comes in good colors now that they've gotten the sheen out." Fifteen minutes later, Harry sends me home with a 2-inch-by-3-inch sample of Mauve Wonder. It would be lovely if every potential furnishings trauma could end so happily. They usually don't, which is why we're here. I hope that *Met Home* can be your Harry.

—Dorothy Kalins, Editor in Chief

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SUBSCRIPTIONS

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READER SERVICE

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Office: 750 Third Ave., New York, NY 10017

METROPOLITAN HOME/UNITED KINGDOM

Editor: DEE NOLAN

141/143 Drury Lane, Covent Garden

London WC2B 5TB; tel. 011-44-71-497-1199

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Kitchen Interior Design by SieMatic

Hot Properties

By Arlene Hirst



The Cutting Edge Gets Cozy

DESIGN HAS come down to earth from the high-flown Eighties—gracefully, warmly and humanely. That was the message of Milan's Salone del Mobile, the most influential furniture fair in the world. Two trailblazers—Paola Navone and Aldo Cibic—pointed the way to furniture real people can live with. (And afford, we hope. Prices were unavailable at press time.) "I wanted to do something easy you can wear like a shirt," says Navone, co-founder, with manufacturer Giulio Cappellini, of the company Mondo. She filled her world (bottom) with voluptuous sofas and chairs dressed with ethnic fabrics, and tables and chests painted with fauvist color. This direction was a turnabout for Navone, who used to work

with Alchymia, a radical predecessor to Memphis. Former Memphis designer Aldo Cibic also sets a different "Standard"—his name for a company dedicated to unpretentious, livable furniture such as his comfy red sofa (above, with rug by Nathalie Du Pasquier). Also "Standard" and stylish are his pared-down but elegantly proportioned painted-wood dining table and chairs (left). The gathering table (bottom, left) was designed by Cibic's friend, artist Richard Snyder. Cibic created the china for his own use—then took it public. "This is design that serves the person, not the object," he says.



Best of show: Aldo Cibic's collection (left, top to bottom), including the tableware. At Furniture of the Twentieth Century; 212/929-6023. Paola Navone's Mondo (below). From Luini, 212/366-5346. In stores this fall.

MILAN!



PHOTOGRAPHS BY ANTOINE BOOTZ



HAVEN'T WE MET SOMEWHERE BEFORE?

Mazda Miata It may have been thirty years ago, or just yesterday. A little two-seater caught your eye, and you've never been quite the same. Memories like this created the Mazda Miata. A product of both dreams and advanced technology, it's the perfect reason to pursue your love of the classic sports car.

Slip into the cockpit and you're greeted by snug, supportive seats and traditional round analog gauges. Twist the key and the 1.6-liter DOHC engine answers with a throaty growl—a note tuned to perfection by testing more than 100 exhaust pitches.

As you snap through the gears with the short-throw shifter, the front-engine/rear-drive layout and four-wheel double-wish-bone suspension combine to deliver razor-sharp handling. There's little doubt that the Miata is a purist's dream.

Yet this is one dream car that's also thoroughly down to earth. It may well be the most trouble-free sports car you'll ever own.

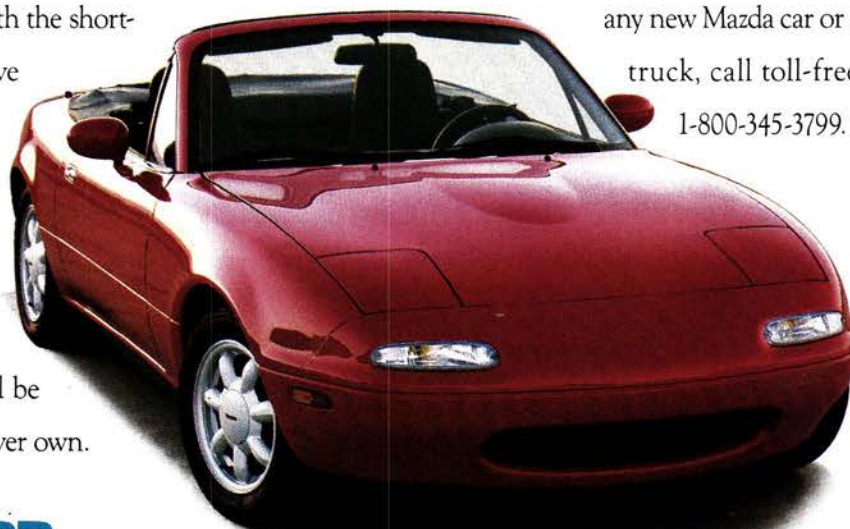
Even the most jaded critics have fallen head over heels. Every major automotive magazine judged Miata to be one of the best cars in the U.S. In fact, *Road & Track* named it "One of the Ten Best Cars In The World."* Kind of makes it hard to resist, doesn't it?

So stop torturing yourself. Look up your Mazda Dealer and take the Miata for a spin. You might just fall in love with a roadster. For the first time, or all over again.

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Hot Properties

High Point's New High Style

WHILE MILAN got cozier, High Point, the American furniture market, got chic-er. The kind of style once available only "to the trade" is coming to the store down the street. Proof: interior designer Vicente Wolf's 30-piece collection for Henredon, which delivers designs with so much personality that just one or two can transform a room. Wolf's seven-foot-tall gold baroque mirror (right) builds in all the architecture any space could ever need, for \$3,750. His overscaled rendition of a classic English library chair works with any style, and it's irresistibly comfortable; \$2,000. Wolf takes a ready-to-wear approach: There are no matching sets. Each piece can stand alone or be part of an ensemble. Henredon, 1-800-444-3682.

Multiple Listings

FOR SALE: A masterpiece by the great Catalan architect **ANTONI GAUDI**, the Casa Batlló apartment house in Barcelona, for \$110 million . . . In Houston, **FRANK LLOYD WRIGHT**'s Thaxton House was just saved from the

wrecking ball. A preservationist architect, Betty Lee, bought the 1954 classic, on the market for \$535,000 . . . Inveterate collector **BILL COSBY** just bought the entire Lladro figurine Black Heritage collection for \$6,000.

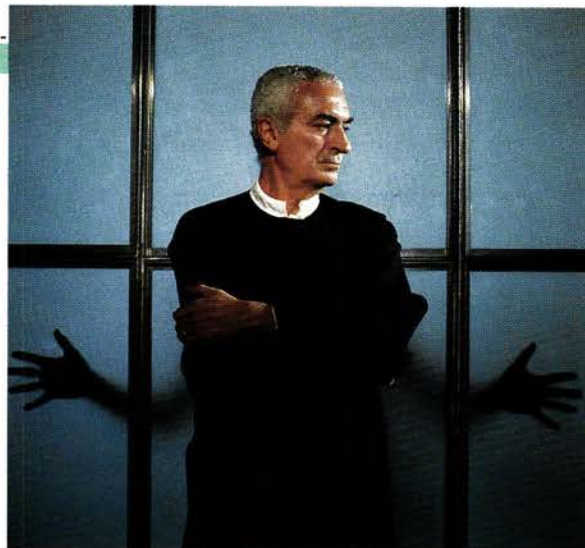
In his new menswear, graphics guru Massimo Vignelli models Vignelli (left and below, right).

KOCH STUDIO, INC.



The Man Makes the Clothes

MASSIMO VIGNELLI, the product- and graphics-design superstar (Heller ware, the American Airlines logo) has crossed over into fashion. "I couldn't find a thing to wear," he explains. His line, at Barneys New York in August, takes men back to the blousy, unfettered style of the Renaissance. He's fashioned a separates collection built on easy pieces: unpleated pants; a long jacket with a round ("not Nehru!" Vignelli insists) collar and dropped shoulders (left); and a blouson top (right), with shirts and ascotlike ties. Suits cost around \$800 to \$1,000. Men, take note: the pants' waistbands are elasticized, and there's no fly.



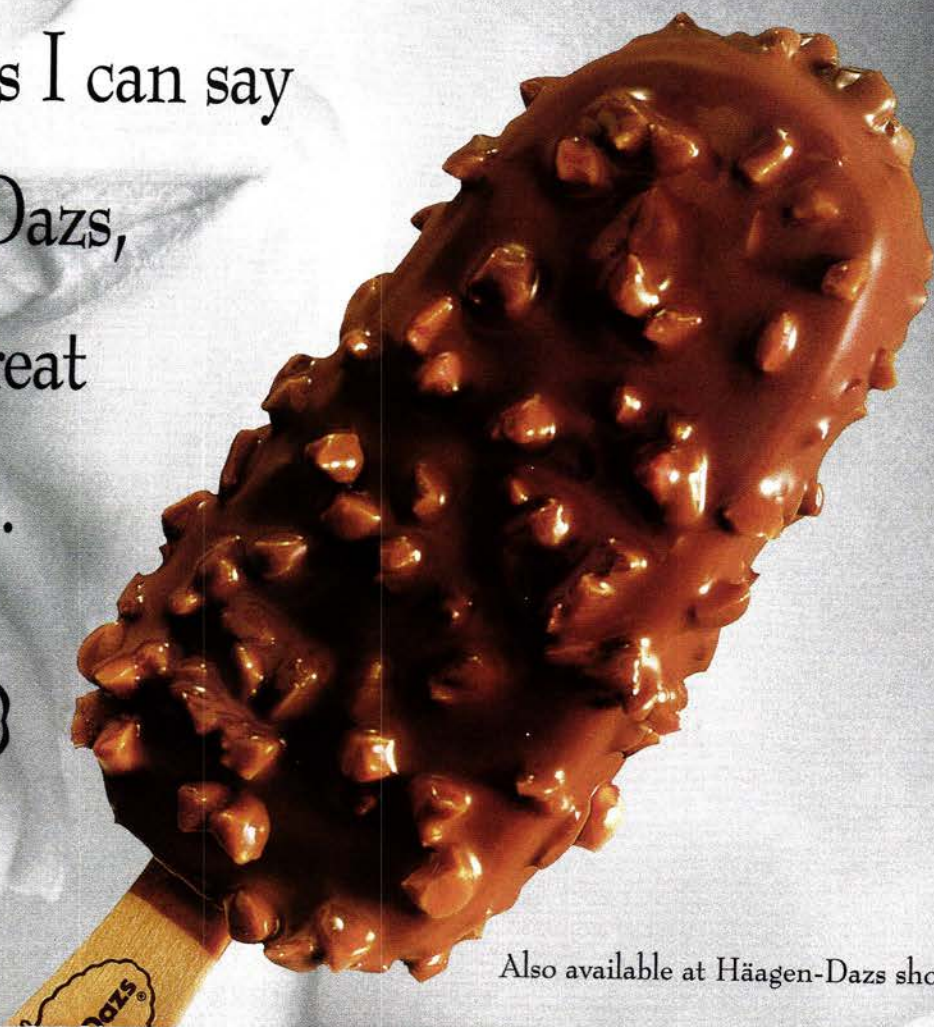
DAN WINTERS

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For Contest Rules, see page 96.



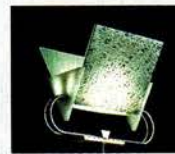
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FOR YOUR garden, the outdoor Biarritz four-position lounge chair from Triconfort to loll the day away.



KICK OFF your shoes and relax in Grange's Victorian-style classic wicker-and-cane armchair.



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ASK DR. SWATCH

Flea market finds, family treasures and mystery collectibles—

Dr. Swatch tracks down the answers to your questions

SMOKE SIGNALS

I am interested in finding out about this pipe that I bought in Germany in 1952. The original stem, which has been replaced, was made of amber. What is this pipe worth?

—Marilyn Kincannon
Enid, OK



Your "pipe" is actually a cheroot holder used for smoking a small cigar. It was made between 1870 and 1890, probably in England or France, of meerschaum, an extremely porous material that discolors with use. In perfect condition, it would be worth between \$135 and \$150, according to Benjamin Rapaport, an expert in antiquarian tobacco. The replaced stem reduces its value.

FLEUR DE FILS

This 9" vase is signed "J. Massier fils." I



would like to know its origin and value.

—Gahe Harris
Chagrin Falls, OH

Clement Massier, a potter in Golfe-Juan, France, between 1881 and 1917, was known for his earthenware with metallic luster ornamentation. He often decorated his work with plant motifs and other art nouveau

forms. The mark on your vase is that of his son, J. Massier. Your vase is worth \$225 to \$275.

LEGGY LEGUMES

I purchased these hand-colored engravings from a dealer who found them in a Parisian flea market. They are signed on the lower left: "A. Varin del. et. sc." and on the lower right, "G. de Gonet edit." Could you tell me more about them?

—C. Scanlon-Fisher
Nashville, TN

A. Varin, a little-known mid-19th century French artist both drew and engraved your appealing prints. He was greatly influenced by the romantic and satirical works of his more famous peer, Grandville, whose personified flowers and vegetables are the best known of the genre. The writing you spotted on



these engravings translates as "del." for "delineat" or drawn; "sc." for "sculpsit" meaning engraved; "edit." refers to the publisher, de Gonet, who also produced Grandville's works. If your prints are in good condition, they could sell for \$50 to \$70 each, according to Don Cresswell of the Philadelphia Print Shop.

"WOMB CHAIR"

I just bought this chair for \$35. The legs are "brushed" metal and are stamped with a



"I." Before I recover it, I was wondering if you could give me some background on it.

—Curt D'Achille
Palm Beach, FL

You have a "womb chair" designed by Eero Saarinen in 1948 and manufactured by Knoll. The design of this chair is the result of Saarinen's experiments with molded-fiberglass construction begun with Charles Eames while both were students at Cranbrook Academy in Michigan. The womb chair, an icon of 20th century seating, is still part of Knoll's line and retails for around \$1,500. Your chair in its original condition is probably worth between \$400 and \$600.

IT'S A MATCH



What can you tell me about my 8½" Royal Doulton plate? It's marked "Persian."

—N. Sauro
N. Hollywood, CA

Royal Doulton made Persian pattern dinnerware between 1912 and World War II. Of seven different variations, yours is the most common. Others have pheas-

ants or exotic birds, some with colored backgrounds. A five-piece place setting in your pattern retails for \$140 at Replacements, Ltd., the Greensboro, North Carolina, matching service.

MISSION CONTROL



My mother-in-law thinks my rocker may be a piece by Stickley, but the marking reads "Limberts Arts & Crafts Furniture, Trademark, Made in Grand Rapids and Holland." What is its history and what would it be worth?

—Danny Thomas
Bartlett, TN

Your mother-in-law guessed wrong about the designer but right about the vintage. Works by Charles Limbert, a contemporary of the Stickleys, generally have more curves and cut-outs. The quality of your chair is quite good with peg joiners, double-spring sides and steam-bent rounds, though it's a fairly common mission design. The branded label dates it to between 1906 and 1917. It is worth \$350 to \$450, says Robert Berman, a Philadelphia dealer in arts and crafts furniture.

Send clear photos (making sure the whole object is visible) along with a self-addressed, stamped envelope to Dr. Swatch, Met Home, 750 Third Ave., NYC 10017. All questions will be answered in time.

It's time for a change to Gallo.






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Heroics Come Home

Raise high the roof beams—garden statuary is moving indoors. Today, we can dwell in the company of gods (but prices aren't Olympian)

BY CARA GREENBERG

AT Elizabeth Street, a room of antique garden statuary. Sea creatures (top, right) cavort with a bronze Peter Pan (below). Prices from \$750. 210 Elizabeth St., NYC 10012; 212/941-4800.

REINFORCE THE FLOORBOARDS, CARPENTERS. THE SATYRS are marching in. So are the nymphs, cherubs, winged horses—a whole pantheon of robust gods and mythological beasts sculpted in stone, marble, terracotta and cast metal. The newest collecting trend to invade the home is a weighty one: People are bringing overscaled garden ornaments—antique originals and new reproductions—indoors.

The revival of interest in heroic statuary has been growing over the last few years, spurred by auctions in England and Butterfield's in San Francisco. Last



LIZZIE HIMMEL

year, Sotheby's in New York held its first American sale of these monuments to myth and memory, "with results that exceeded all expectations," reports Elaine Whitmire, Sotheby's resident expert. Their top-selling lot, a set of four marble female torsos weighing in at \$44,000, proved the field does tug at the public's heart (and other muscles).

Most statuary was produced between the Civil War and World War II in foundries and studios on both sides of the Atlantic, for Gatsby-style mansions that have since been sold and subdivided. The authentic treasures often sport Olympian price tags. But their beauty and impact need not be out of reach. Newly molded versions can be had at a fraction of the cost of the originals, from excellent sources. (To find them, turn the page.)

Why the sudden interest in these massive figures? "People are going back to classical realism," suggests Lino Giust, a Boston craftsman who makes painstaking repros of classical works of art. "It's a recurring fin de siècle phenomenon," insists Allan Reiver, a dealer of architectural artifacts in New York and co-owner of Elizabeth Street, the country's largest repository of antique garden statuary.

Perhaps these objects also provide an intimation of immortality: Their ageless beauty outlasts our own. Their presence gives a comforting sense of history—and eternity. A gargoyle in the garden is a hedge against the ephemeral. We can dwell, literally, in the company of gods.

Contributing editor Cara Greenberg ferrets out America's greatest collectibles for *Met Home*.



LIZZIE HIMMEL

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LINO GIUST, a Boston craftsman, inherited 19th century molds made from museum pieces. Giust's repros are

made of hydrocal with hand finishes, from black bronze to sandstone. Prices range from \$40 to \$2,950 for a 4'-high

head of Michelangelo's David (below). For catalog, 1920 Washington St., Boston, MA 02118; 617/445-3800.



DONNA PAUL

Casts in a new light: Modern-day masters give us a glimpse of antiquity—and immortality



LUZZIE HIMMEL



ORLANDI Statuary Company of Chicago, a family business founded in 1911, creates statues, busts and architectural works in "tuffstone," a plaster/concrete mix. The bust of Diana (above) comes in three sizes (13" at

\$17 to 32" at \$125). The Ionic pedestal is available in seven different heights (18" to 96"; \$75 to \$330) and four finishes. Says Fabio Orlandi, "Gargoyles are our best-seller." 2341 W. Wabansia, Chicago, IL 60647; 312/489-0303.

NIEDERMAIER of Chicago, a display-trade supplier of statuary now sells to the public at their retail outlet, 900 Niedermaier (900 N. Michigan Ave.). Says spokesman Louis Marra, "Customers were asking stores for the White Rock lady." Prices range from \$295 for a Swirl Column (left) to \$895 for a mirror torso; 312/528-8123.



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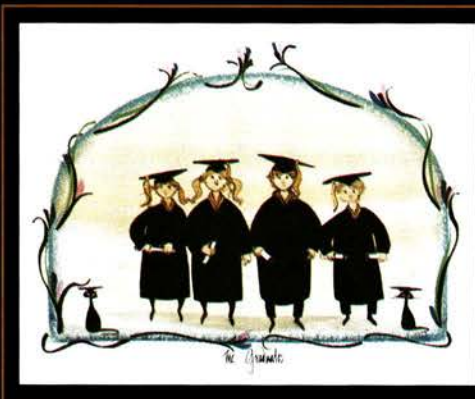
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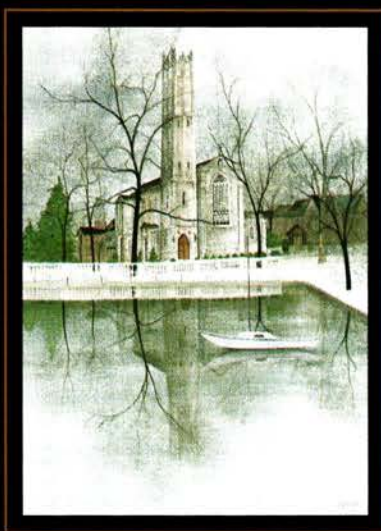
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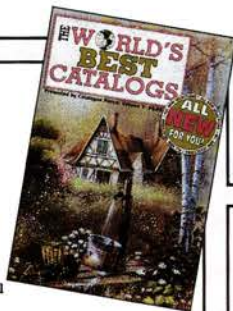
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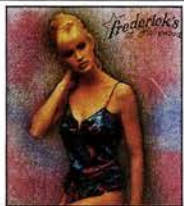
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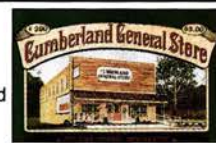
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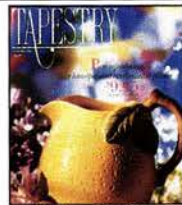
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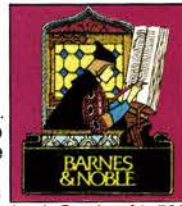
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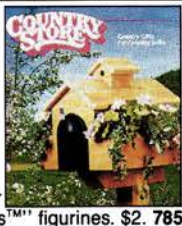
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This catalog company has taken the most popular styles from their prestigious gift, fashion, domestic & home decorating catalogs & placed them in one terrific color catalog. Express shopping for the hottest clothes styles & perfect home accents. \$1.00. 091



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Salsa Madness: Eat to the Beat

Salsas are hot, hot, hot—as condiments or side dishes with sizzle, they set off a multiple-flavor fireworks display. This summer, don't grill without them

LIKE THE LATIN DANCE THAT SHARES THEIR NAME, THE best salsas are easy, wild, loose and loud. They can make you sweat, these south-of-the-border concoctions that combine the mellow sweetness of fruit, the acidity of citrus juices, the fire of chile peppers, and the aromatic nature of herbs.

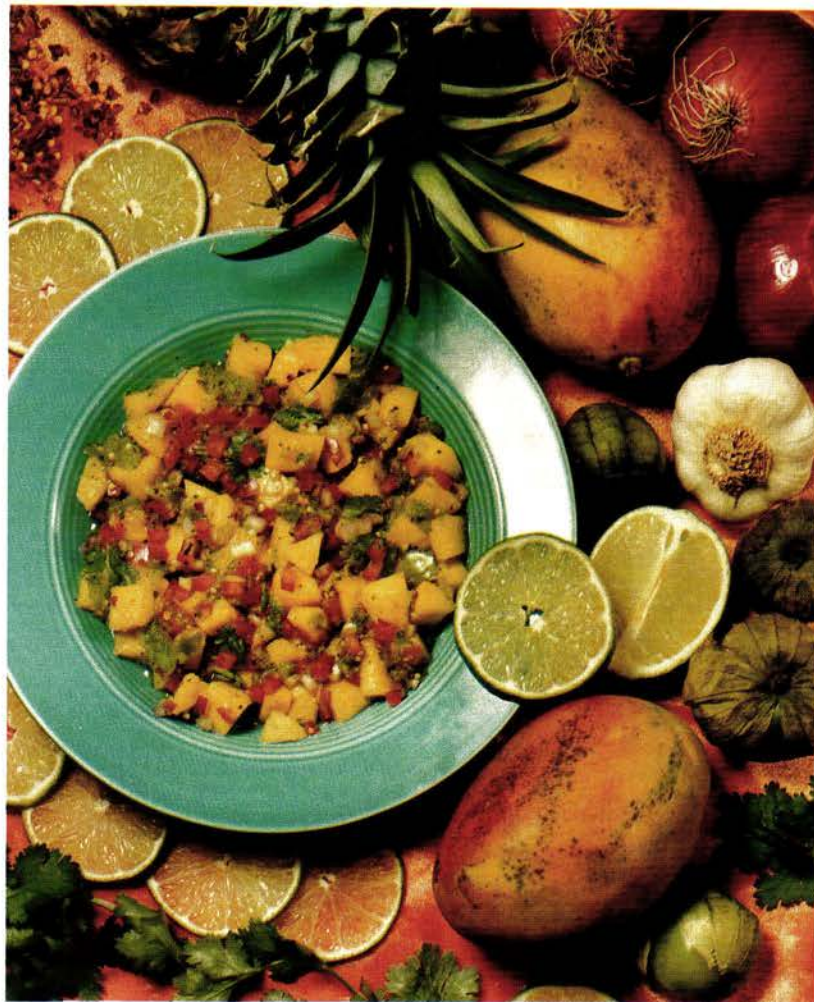
As condiments, salsas make grilled food *sizzle*. Or they can stand on their own, as side dishes with *bravura*. Salsa, which simply means “sauce,” was a word barely heard around northern kitchens until a few years ago. Now salsas are ubiquitous—the pesto of the Nineties. Unlike pesto, though, salsas have infinite variations and possibilities, since every hot-weather climate has some version of them.

What is really most important about salsas is their intensity of taste. Trying to fit them into a precise definition goes against their easygoing spirit. Salsas usually are made of raw ingredients, are almost always spicy, and each contains several individual, strongly defined, contrasting flavors. Unlike the classic sauces of European cuisines, which build single, unique tastes by blending flavors during lengthy cooking, salsas lay out the distinct tastes of their ingredients separately. Thus, as you eat a salsa your mouth experiences strong, well-defined flavors in machine-gun succession.

Other hallmarks of salsas include the ease with which they are made—most involve nothing more than chopping and mixing—and the range of ingredients that can be used, from tropical fruits to vegetables to aromatic herbs and spices. In this area, I differ from those who would restrict the definition to the tomato salsas most prevalent in Mexico.

As we herald the more restrained Nineties with a switch to simpler foods, these little dishes have come to the rescue of our taste buds. They can dress up a plain, well-cooked piece of meat or fish with a veritable Joseph's Coat of flavors, and the vivid aromaticity, exotic ingredients, and spicy heat slake our growing thirst for culinary adventure.

Some years ago I discovered salsas when I was actually looking for the perfect wave. I was hanging out on the beaches of the sleepy Mexican village of San



BY CHRIS SCHLESINGER WITH JOHN WILLOUGHBY

Blas, in the Yucatan. I would go directly from the waves to the *palapas* on the edge of the beach. In those little open-sided shacks, grilled shrimp that had emerged from the water only shortly before I did were served up alongside spicy-hot, aromatic salsa based on whatever vegetable or fruit was available in the market that day. My personal favorite was a mango-tomatillo combo (above, see recipe, page 104) with an array of flavors that seemed to hit my taste buds in half-a-dozen different places at once.

When I finally pried myself out of my San Blas beach hammock and (*Continued on page 104*)

Chris Schlesinger and John Willoughby co-wrote *The Thrill of the Grill* (Morrow, \$28). Photo: Karen Capucilli

I wasn't asking for anything unusual. A pretty standard size window, actually. But most companies' idea of standard means not-at-all. Then I talked to Marvin, and do you know what their answer was?

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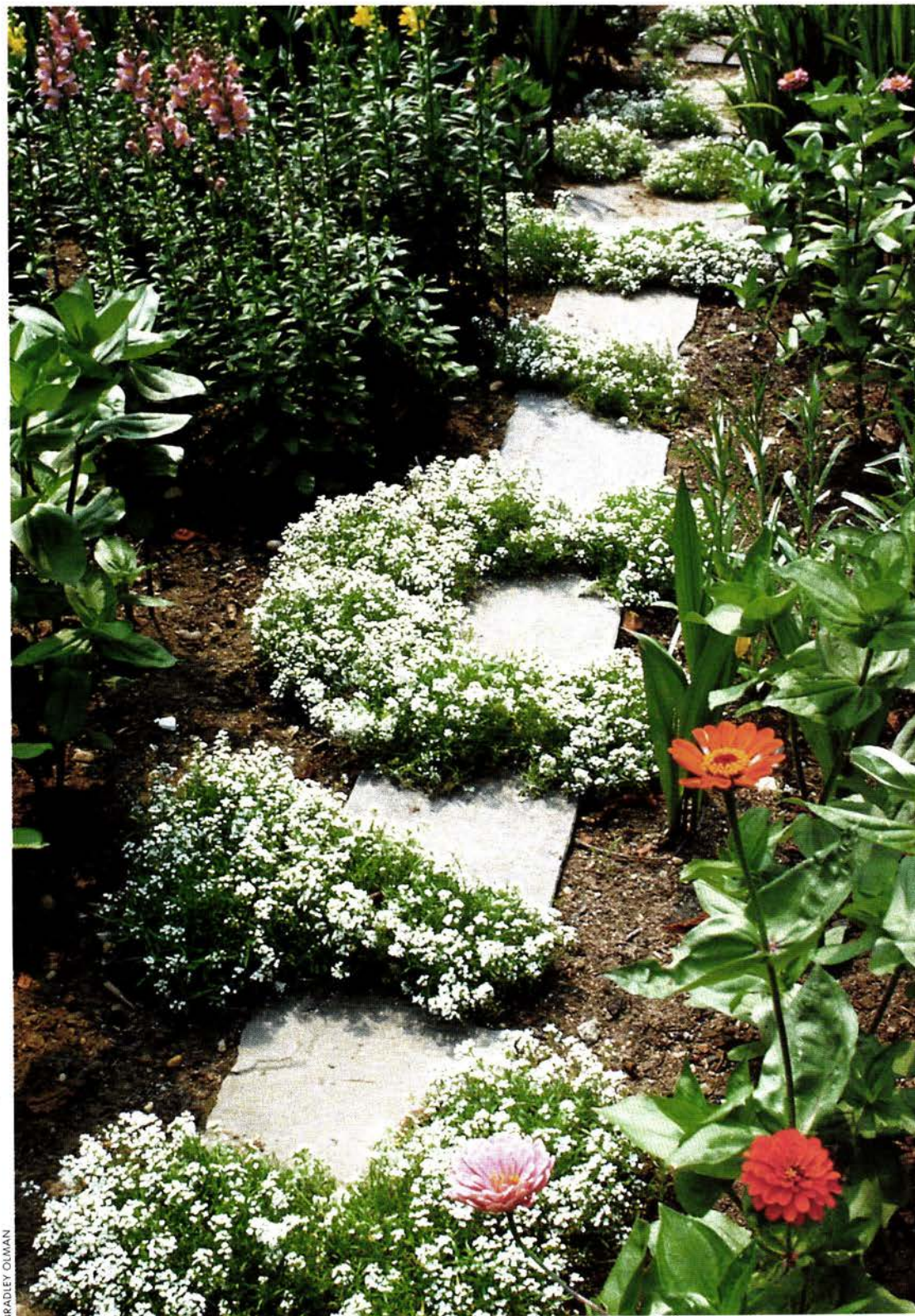
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Paths of Glory

Down the garden path takes on new meaning when you romance the stones by letting flowers overtake them. This hardy flower will stand up to your tread



WHY MUST every garden path follow the straight and narrow? Sometimes it's more fun to push the border. That's what Idoline Scheerer did when a family of avid gardeners on Long Island asked her to design a cutting garden that would intrigue and inspire their two grade-school-age children. She frosted the flagstones with 'Carpet of Snow' Alyssum, which blooms bountifully all season and turns a trip down the path into a game of hopscotch. And Alyssum is tough enough not to mind if you walk all over it. Otherwise the patch is a primer on how to grow a cutting garden: Plant in rows for easy care, and divide by colors for quick pickings. Here Scheerer goes back to basics such as yellow and pink 'Rocket' snapdragons, multi-colored 'State Fair' and pink 'Cut and Come Again' Zinnias that grow as quickly as their young owners. See Resources—Lee Alan Buttala

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A red Toyota 4Runner is parked on a city street. In the background, a family of four (a man, a woman, and two children) is walking down the steps of a brick building with large windows and columns. The scene is set in an urban environment, likely New York City, given the architecture and the wet pavement reflecting the car and the building.

4RUNNER

"IT'S THE ONLY 4-WHEEL DRIVE TO HAVE IN THIS NECK OF THE WOODS."

Families that purchase the Toyota 4Runner 4WD 4-Door SR5 V6 to explore wilder terrain quickly discover it's the ideal way to make tracks in the urban jungle too. With 4Runner's luxury interior and optional CD player, plus advanced 3.0-liter 150-hp engine, shift-on-the-move 4-wheel drive and rear coil-spring suspension, it is equally at home in the country or the city. But that's just the point. Where you go is your concern. Getting you back is ours. Call 1-800-GO-TOYOTA if you'd like a 4Runner brochure or the location of your nearest dealer.

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ANTOINE BOOTZ

ON THE BEACH



JON JENSEN

IN THE COUNTRY



CHRISTOPHER BOAS

BY THE LAKE

Dream HOUSES

FOR UNDER

Times are tough but we can dream. That's how the owners of these houses got started—and found their dreams more doable than they had thought (also more affordable: Review the sur-

prisingly favorable list of options for buying or building a home on page 62). This trio of getaway places, all new from the ground up, are modern, bright, airy—and relatively inexpensive, given the amount of living they pack into modest square footage. They were created by young architects on a budget who have scaled back on excesses, never on style. One secret: Construction is mostly of off-the-shelf materials, combined with imagination that's decidedly custom. So whether or not you're planning to break ground anytime soon, the ideas in these homes are free for the taking.

\$125,000



Loft IN THE WOODS





1300
SQ. FT.

YOU DON'T NEED A
BARN TO GET A
GREAT PLACE FOR
A LOFT. ASK ARCHI-
TECT MARK MC-
INTURFF (LEFT).

RURAL GETS HIP AT A WEEKEND HOME IN THE faraway hills of Virginia. The colors are pure country—schoolhouse reds, barnyard greens—and its big tin roof is right off the farm. But Bethesda, Maryland, architect Mark McInturff has managed to give this Shenandoah Valley getaway sophisticated style. “We wanted the biggest little house that could be built,” is the way Washingtonians Judith and Jonathan Knight put it when they approached McInturff about designing a low-cost weekend place that, they hoped, would be “architecturally interesting—without costing us an arm and a leg.” From the road, the house looks modest enough—but it shoots out like a

telescope into the landscape to focus on the view, while packing in a barnful of space. (McInturff added the oversized trellis, above, to give the illusion of more size.) The house’s floor plan is simple: Its foundation is long and narrow (and easy to dig), but McInturff captured more space by building *out* above the ground (see the red bumpout, above). He used plywood imaginatively by layering it in different colors and combinations: Green sections are grooved; red is board and batten, while the base is gray horizontal battens. With its roots firmly planted in local soil, this weekend home is yet distinctive enough to have earned an exotic nickname from the neighbors—they call it the “Gypsy Caravan.”

FOR
\$120,000

EVERY HOUSE STARTS WITH A wish list that, alas, gets pared down by reality. The one thing Judith and Jonathan wouldn't give up at any cost was a large

living room **where** they could enjoy the priceless view. (The trade-off was that the bedrooms had to be tiny and tucked in the back.) The architect gave them a Shenandoah Valley cathedral. Iron rods hold the house together and add ornamentation. McInturff was inspired by the iron bars that bond old, vaulted arcades in Italy. The furnishings—mostly mail-order finds from IKEA, L.L. Bean, and Crate & Barrel—suit the no-frills mood. Instead of expensive hardwood floors, the Knights laid carpet over plywood. Says Jonathan, “We use the floor for lounging. The view from there is spectacular.” However, they did “splurge” on pine wainscoting. Says Jonathan: “Everything looks richer and warmer when surrounded by a little woodwork.”

*Produced by Timothy J. Ward, Karen S.R. Ward;
Written by Julie V. Iovine; Photos: Jon Jensen*



CHOOSING PRIORITIES: one great, big room was at the top of their list

MCINTURFF ANCHORED THE HOUSE BY THE ENTRY (BELOW) AND LET THE LIVING ROOM SOAR ABOVE THE HILLSIDE (BELOW, RIGHT).



IN THE LIVING ROOM (RIGHT AND SEEN FROM THE BALCONY, ABOVE), A SWEEP OF WINDOWS OPENS UP A FRONT-PORCH VIEW OF THE SHENANDOAH VALLEY.
SEE RESOURCES





Castle^{IN}_{THE} SAND

1700
SQ. FT.

BEACH HOUSES ARE NEVER BUILT TO LAST FOREVER, especially on the Gulf of Mexico—which, to Houston-based architect Natalye Appel (right, with daughter Claudia), was an invitation to experiment. On her parents' property outside Galveston, Texas, Appel raised a twin-towered getaway that's one of the liveliest—and, for its size, roomiest—on the beach. The place borrows a cup of funky charm from its neighbors: carpenter Victorians, beach shacks and boardwalk shops on the piers. The design plays hard and works hard, too. To maximize space and privacy, Appel stacked rooms in two pavilions (a living room

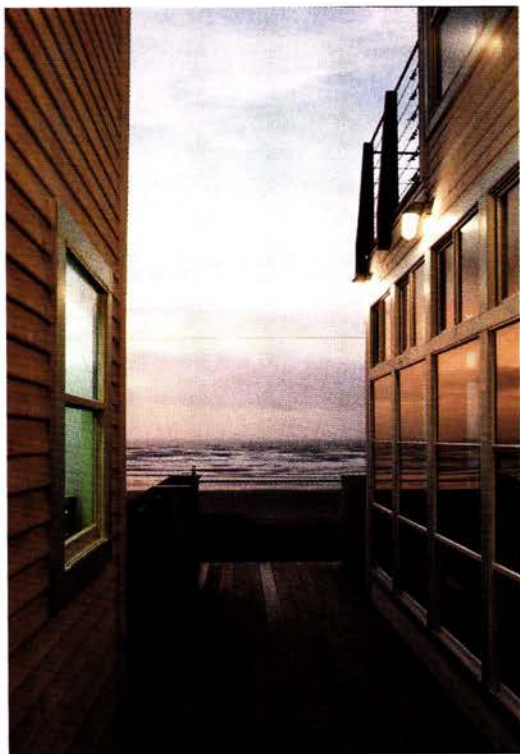
and master bedroom suite, at left; a kitchen and two bedrooms, at right). Small as the pavilions are, they feel like separate houses. She also packed a lot of imagination into small decisions: The living room windows (above) are stock, nothing fancy—but when you add a row of transoms, they're magic. The sills also do double duty. At 10 inches, far wider than necessary to fit standard aluminum windows, they become "impromptu window seats," says Appel.

FOR
\$75,000



SANDWICHED BETWEEN THE beach and the highway, this house makes the most of a less-than-ideal location. The highway side is architect Natalie Appel's takeoff on a billboard: The tall, shingled wall insulates the place from traffic, both visual and audible. Appel's parents didn't have to spend a bundle on this place partly because they became their own contractors. Careful construction was another secret to keeping costs down. On floors and ceilings, for example, they used inexpensive materials such as 2 x 6s and plywood that were installed with absolute precision. That way there was no need to cover up joists and floors with finish layers. Appel shrugs her shoulders about the house's future: "Someday the ocean will probably reclaim it," she says, "but until then we're going to have lots of fun here."

Produced by Timothy J. Ward and Susan Weinberger; Written by Julie V. Iovine; Photographs by Antoine Bootz



STOCK SURPRISES: use your imagination with off-

WE'LL TAKE ROMANCE: A PASSAGE BETWEEN THE TWO PAVILIONS (LEFT) IS LIKE A BOARDWALK TO THE SEA. THE ALLEY ALSO DRAWS LIGHT INTO THE INTERIORS—AND HELPS MAKE THE PAVILIONS, SMALL AS THEY ARE, FEEL LIKE SEPARATE HOUSES.



SPLIT PERSONALITY: THE HOUSE TURNS A STRAIGHT FACE TO THE HIGHWAY (FAR LEFT). THIS GRAPHIC GESTURE WENT EASY ON THE POCKETBOOK BECAUSE THE CEDAR SHINGLES ARE ON EASY-TO-HANG PRE-FABRICATED PLYWOOD PANELS.

NATALYE APPEL BORROWED FROM THE FAMILY SAILBOAT FOR THE STAIR (BELOW). SHE TAPERED 2 X 6S TO LOOK LIKE RUDDERS, AND STRUNG THEM WITH STAINLESS-STEEL SAIL CABLES AND CLIPS. THE TOP RAIL LOOKS NAUTICAL BUT IT'S ACTUALLY PLUMBING PIPE. *SEE RESOURCES*



he-shelf materials to get a custom look

THE WEST INDIES—AND A TINY BUDGET—INSPIRED THE BEDROOMS. EXPOSED CEILING JOISTS (ABOVE) ARE “TYPICAL OF PLACES THAT DON’T NEED INSULATION,” SAYS APPEL. A WHITEWASHED, POLYURETHANED FLOOR ADDS LOW-MAINTENANCE CHARM.

2 FOR THE MONEY

THE AGRARIAN MIDWEST MEETS THE MARITIME East Coast in Rick Phillips' vernacular collage, inspired as much by weathered Nantucket fisherman's homes as by Illinois farm compounds.

Built for his parents on Lake Michigan's Wash-

1425
SQ.FT.

ington Island, this diminutive dwelling is really a trio of simple, economical structures. Kitchen, living/dining room, loft and

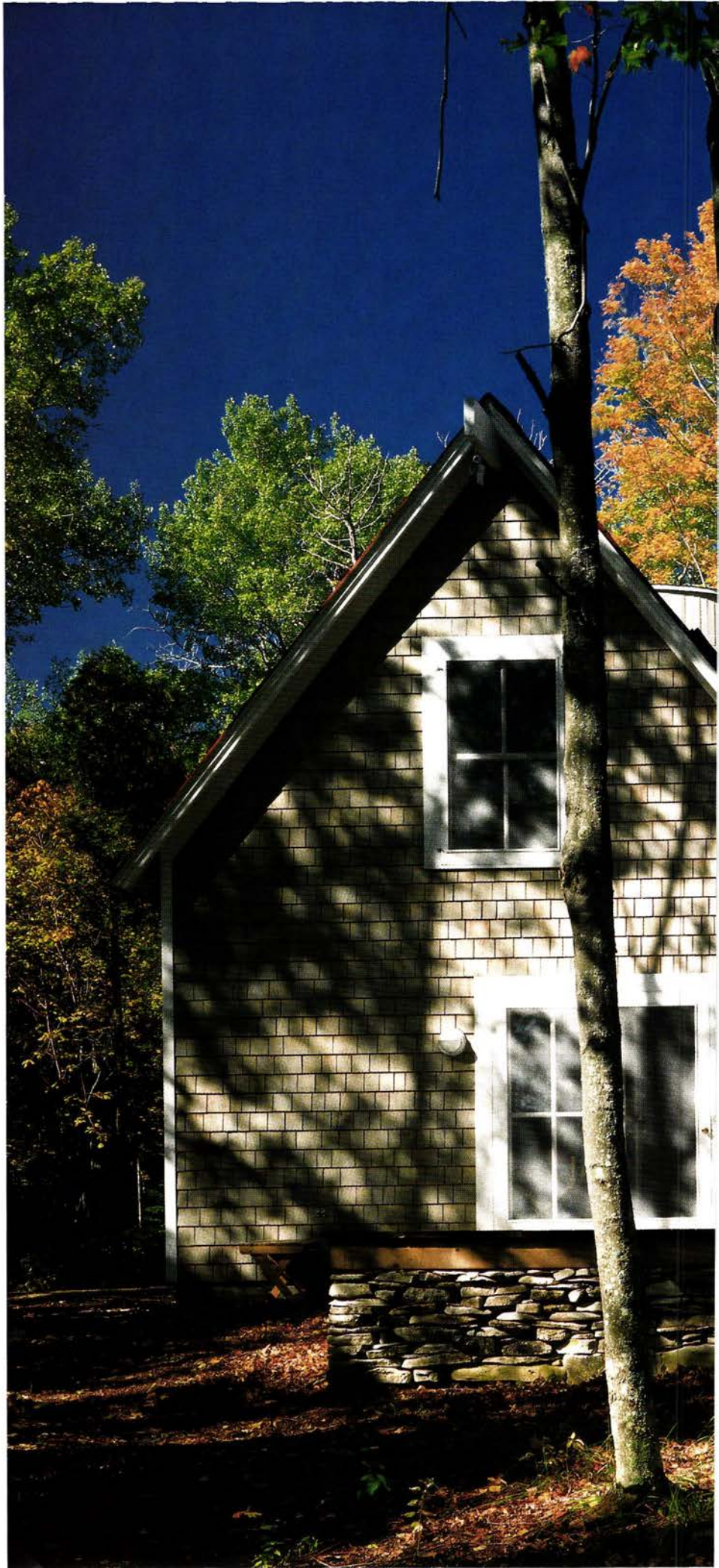
screened porch co-exist in a detached farmhouse (far right). Cross a covered walkway to a tiny barn housing two bedrooms (near right). Adjoining bathrooms are snuggled into a wooden

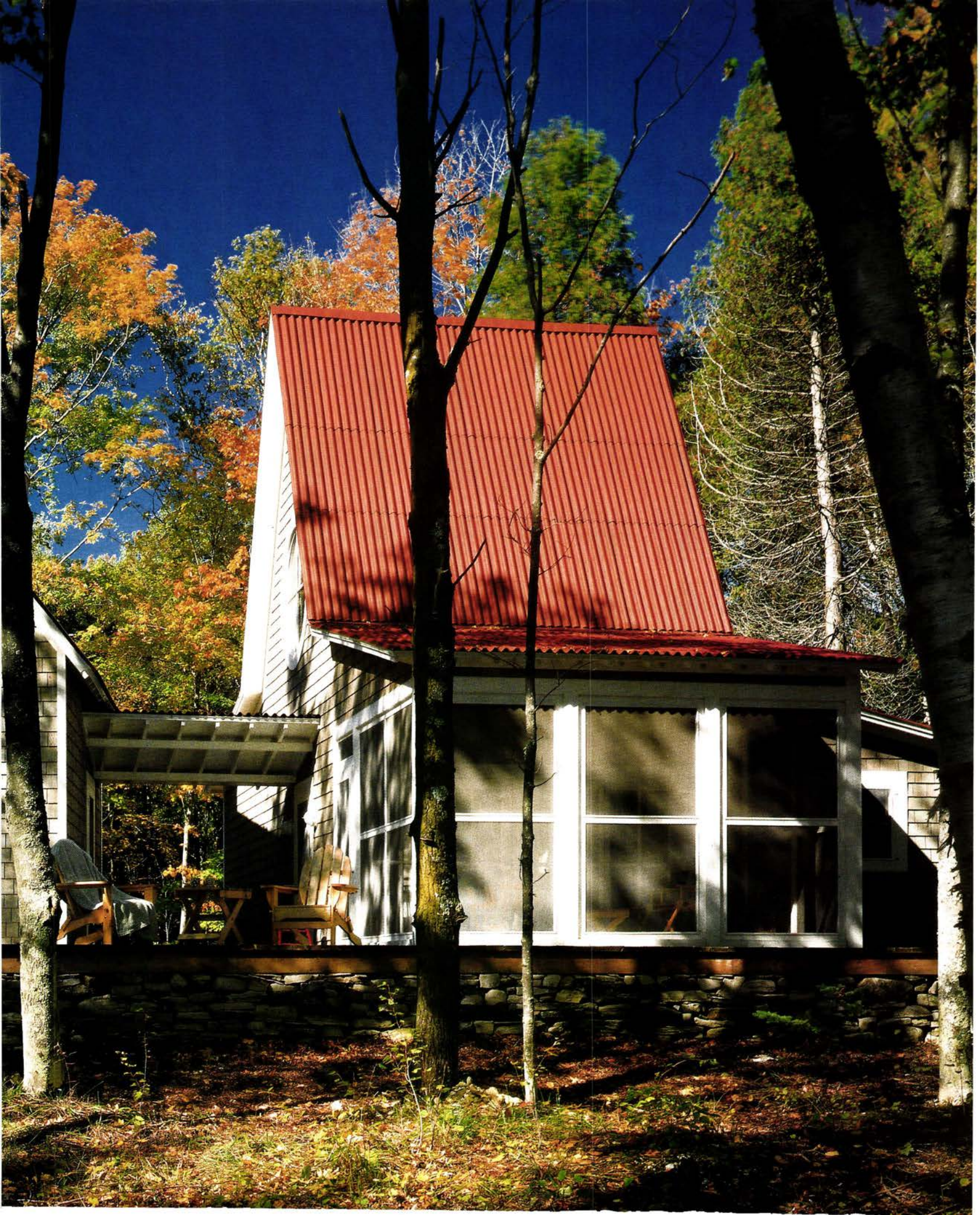
FOR

silo at rear. Bounded by the house and woods, a fieldstone-and-cedar deck becomes a sheltered outdoor room. It feels like an estate—in condensed form. Since space equals expenditure, Phillips eliminated foyers and other "excesses," as he calls them. "We didn't skimp on comfort, but who needs a hall? This home is about quality, not grandeur."

\$125,000

GREAT SAVINGS, GREAT STYLE. RICK PHILLIPS USED MOSTLY STOCK WINDOWS AND DOORS, AND CEDAR SHINGLES. CORRUGATED ASPHALT COVERS THE ROOF AND CANOPY.







THE WALKWAY IS THE CLOSEST THING TO A FORMAL ENTRYWAY FOR THE HOUSE, CONNECTING THE TWO WINGS AND THE DECK. BUT "WHEN YOU ENTER EITHER BUILDING," SAYS PHILLIPS, "IT'S ALL PURE ROOM."



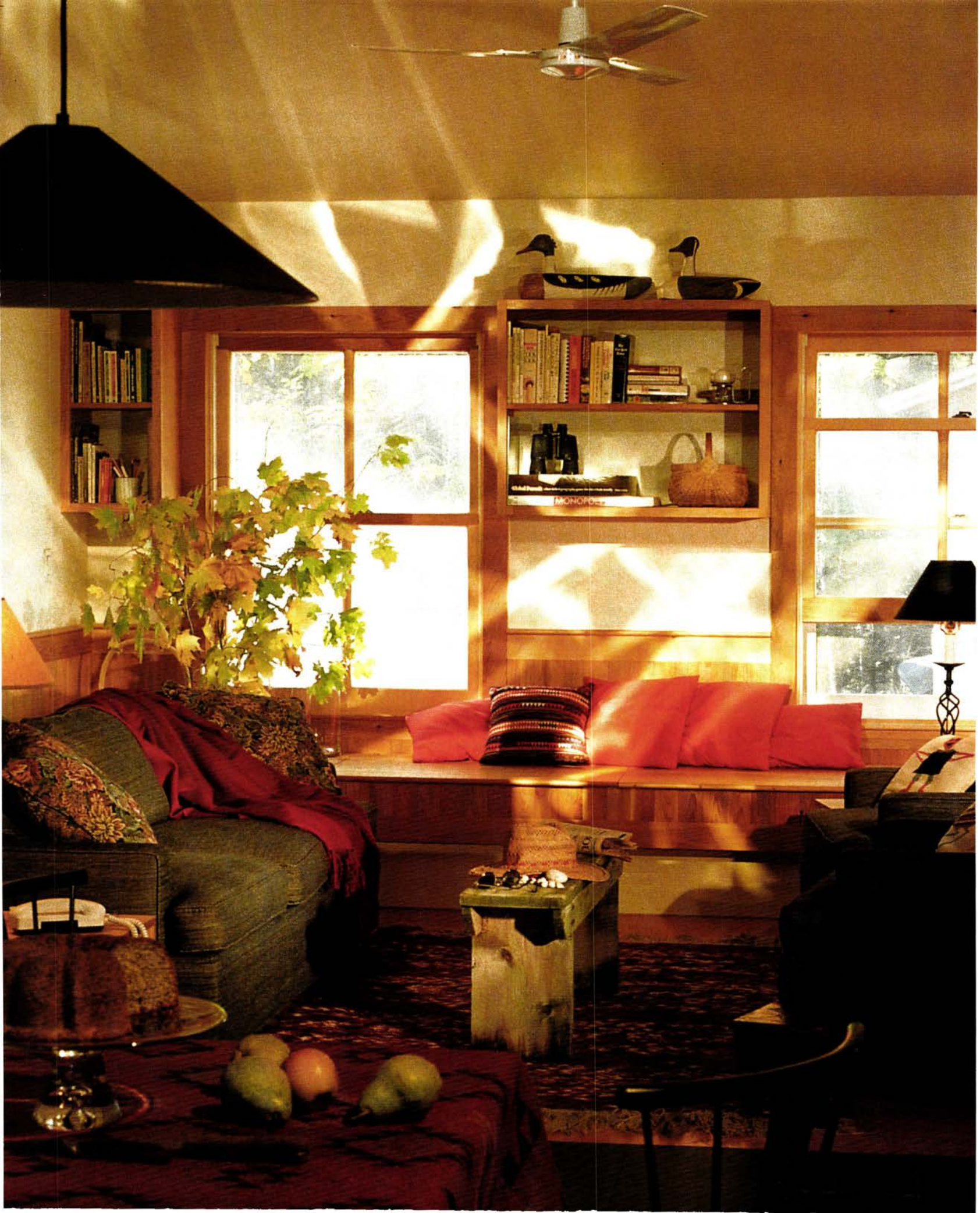
A HOUSE DIVIDED needn't fall: it makes for versatile spaces in all seasons

I'M MOST SATISFIED BY WHAT I CALL 'third zones,' those undefined areas that are neither inside nor out, but transcend boundaries," says the architect. One such threshold between the open and the enclosed is the screened porch (above, left), a breeze-catching haven during summer months for eating, sleeping and lolling. Open to views of the lake and surrounding forest, by winter it doubles as dry-wood storage. The walkway is covered yet open and offers a framed view of Lake Michigan. "The nicest place in the house is between the buildings," says Phillips. It provides a quick gulp of outdoors before winter bedtime, or lures

guests out to the deck in warmer months. Inside space is at a premium, so every inch earns its keep. The main room (right) is bisected with slate tiles that imply separate spaces and also form a fireplace hearth. With windows and ceiling fan, ventilation is natural—and thrifty. (Tips for financing a home appear on page 62.)

Produced by Newell Turner, Amy Tapper; Written by Victoria Lautman; Photos: Christopher Boas

WARM CEDAR GLOWS FROM THE TRIM; THE FLOOR IS FIR IN THE LIVING AREA (RIGHT), WHERE A BUILT-IN, PILLOW-BEDECKED BENCH PULLS DOUBLE DUTY AS DAYBED AND STORAGE UNIT. **SEE RESOURCES**



THE NEW Loan RANGES

CONGRATULATIONS! YOU'VE FOUND THE PLACE OF your dreams. Now here are some new financial strategies to help you pay for it:

● **Building from scratch:** Construction loans, high-interest and short-term, are scarce and expensive. Go for a construction loan that can be rolled over into a mortgage (long-term, lower

interest) once the house is completed—thus sparing you two sets of closing costs.

● **Buying to renovate:** Similarly, if you want to buy and renovate an existing house, look for a loan that allows you to combine the price of the house and improvements to it into a *single package*. This will save thousands of dollars and countless hours searching for construction money. Fannie Mae lenders let you borrow up to 95 percent of the *new* value of a property (its worth after you improve it). Your improvements can't exceed more than

30 percent of this new value, and to qualify, you can't earn more than 115 percent of your area's median income. If you earn too much, the FHA 203(k) loan doesn't consider your income but

caps your borrowings at \$124,875.

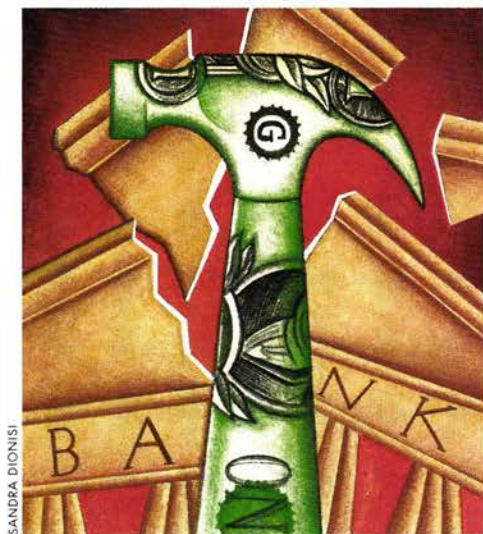
● **Buying a first home:** The safest mortgage of all is a *fixed-rate loan*, recently at 9.2 percent. Although interest rates today are at their lowest level in years, you're still paying a premium for predictability. But, given the volatility of interest rates, it's still the best thing going—if you can afford the freight.

With an *adjustable rate mortgage*, or ARM, you start out paying a lower-than-fixed interest rate. After a set period, this rate is adjusted monthly, biannually, annually, or every three or five years. Today the average ARM is about 6.75 percent, but even bargain-basement starting rates can become demonic. To cushion yourself, look for annual and life-of-the-loan rate caps of no more than 2 and 6 percentage points respectively; or a 7.5 percent limit on the dollar amount your payment can rise in a year.

Calculate a worst-case scenario based on the loan terms. If you think your income won't keep pace, look for an ARM that is pegged to a slow-moving index, such as the 11th District Cost of Funds, or the new Federal Cost of Funds index. The latest addition to the ARM menu is *Stable*. Its rate, recently 8 percent, is between that of a fixed and a regular ARM, but is only partially adjustable—the bank shoulders either 50 or 75 percent of the increase thereby protecting you against wide fluctuations in house payments.

If you need the assurance of a fixed rate for several years, consider the *two-step* or balloon ARM—five- or seven-year loans with fixed monthly payments based on a 30-year schedule. At the end of the fixed term, the rate automatically is reset to current market levels.

● **Buying a second home or making repairs:** Use the equity built up in your first home as your bank. Closing costs on *home-equity loans* are cheaper than those on a straight mortgage. And once approved, you can draw amounts in stages, paying interest only on actual borrowed portions. —Lew Sichelman



SANDRA DIONISI

SMART \$ FOR

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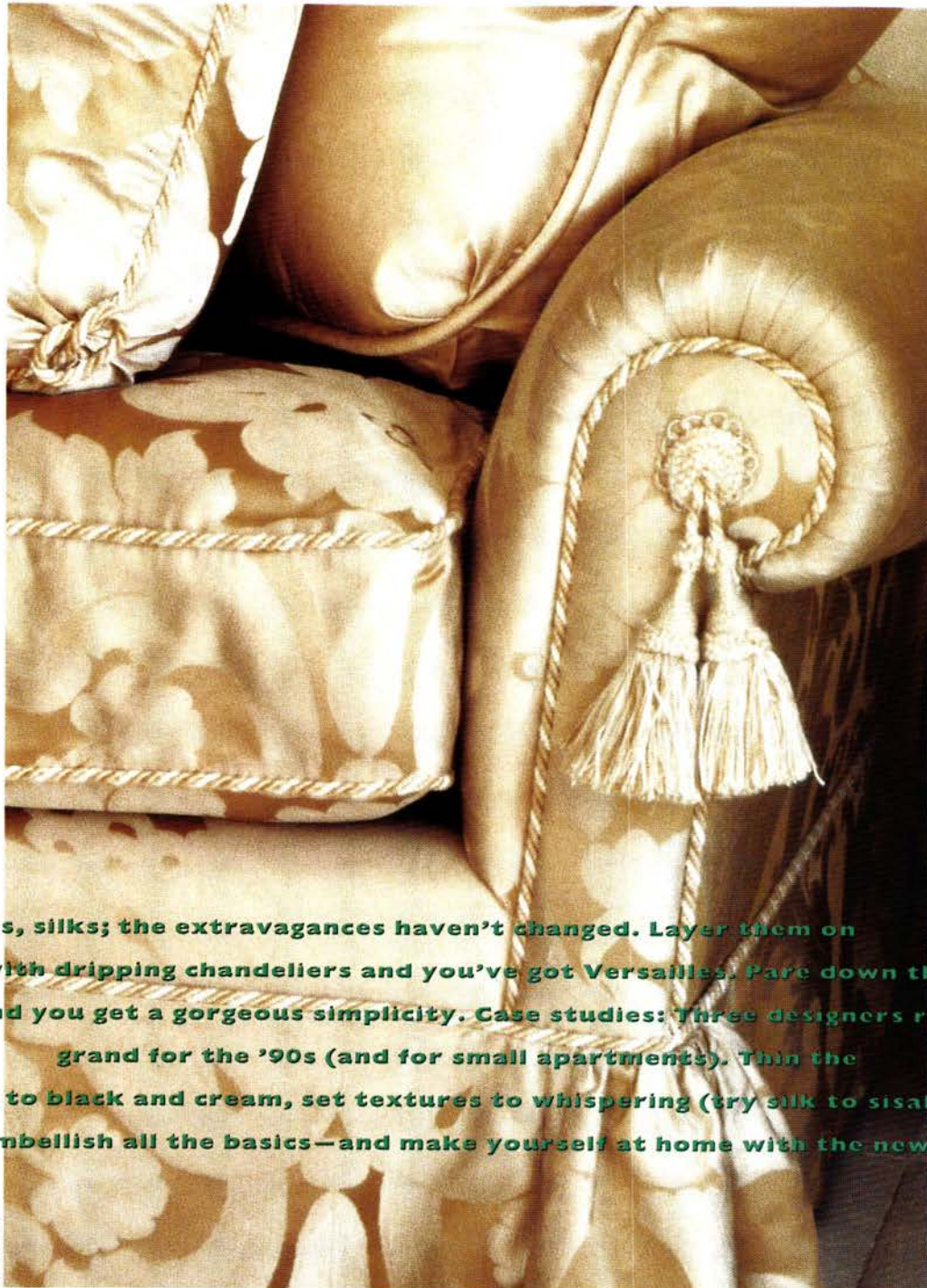


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ADD A FEW SUBLIME
DETAILS TO GET
BIG RESULTS

Lessons In Luxuries



Gilt, tassels, silks; the extravagances haven't changed. Layer them on with dripping chandeliers and you've got Versailles. Pare down the excess and you get a gorgeous simplicity. Case studies: Three designers reinterpret grand for the '90s (and for small apartments). Thin the palette to black and cream, set textures to whispering (try silk to sisal), embellish all the basics—and make yourself at home with the new elegance.

JOHN HALL



The Art of Easy Elegance

Nunnerley added **CROWN MOLDINGS** to her box-modern rooms, but created resplendence mostly with furnishings, not backdrops. The **12-FOOT SOFA** (her design) wears Clarence House silk; **IVORY WALLS** bring its pattern into bloom.

**In a designer's home,
old notions of grandeur
have been distilled to a
ravishing simplicity**

Beyond the sofa's orbit, a **CHAISE** transforms a corner into lounging area, guest room and study. **SUNLIGHT, SILK AND FRINGE** make the tiny refuge feel lush.

GRAND'S NEW STAND isn't Louis by the numbers, brocade by the bolt: It's the quiet elegance that remains

when opulence is pared to the bone. Like silk chiffon curtains floating sculpturally from a curved track. Or a foyer table plain-skirted in raw linen (left, front). It evokes formality even as it squires a cavalry of stacking Philippe Starck chairs to dinner. "I love rich materials, but my home is not over the top," says Sandra Nunnerley, a prominent New York interior designer. "I believe in creating luxury with understatement and simplicity."





Attention to detail is a key to elegance. One grand object, going solo where it's least expected, has more power than the predictable pair

Footstools circle like ladies-in-waiting, wearing Nunnerley's signature **UPHOLSTERY: FITTED ON TOP, FLOWING ON THE BOTTOM**, caught up with twisted braid from Schumacher. With typical restraint, the designer avoided chromatic contrast when choosing trim. Result: The eye lingers on the **TAUT SATIN**, the **SILKY TWISTS** and voluptuous **CORNER PLEATS**. See Resources

Tradition demands matched pairs, but Nunnerley employs her own **QUIRKY SYMMETRY**. The tables flanking her bed (right) are mismatched in everything but stature, and the lone, lanky Baccarat scone is balanced by its own reflection.

THIS APARTMENT HAD NO great bones; the grandeur had to come from decoration," Nunnerley says. She specified palatial ingredients—marble, gilt, silk—then edited down, until the rooms were almost spare. "Tradition and contemporary, ornament and simplicity—these are the yin and yang of my design," says Nunnerley. "People who have all modern or all period furnishings aren't living in the Nineties. Without a mix of periods and cultures, a room can't last."

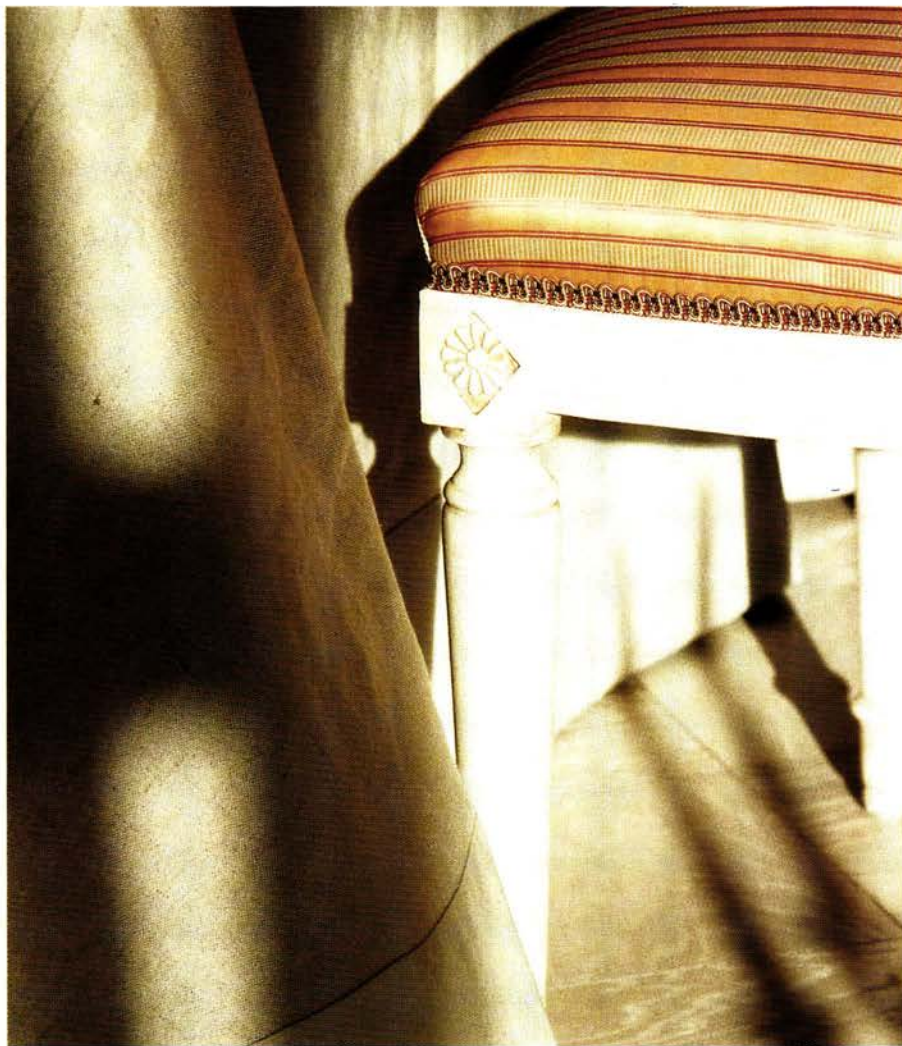
In Nunnerley's rooms, a lush invitation is born of tight control. She designed nearly every item (Schumacher trims and fabric are one such exception). Inspiration flows from couture: The bed, robed in knife-pleats, was patterned after a Chanel dress; the quilted spread after a jacket. Muting the palette to ivory and gold magnifies her dressmaker details—and makes nearly audible the sensual rustle of satin, sisal and silk.



Lesson: From table skirts to dyed fringes, inspiration wafts from her well-stocked closet. “Detailing is critical—so are textures. I love to play them off each other—and against white”

T E L E P H O T O S

Luxury is labor-intensive; Nunnerley takes no shortcuts. Her bed, **CRIMPED, QUILTED AND DOUBLE-FLANGED** for subtle shadows, invites both eye and body.



Savoring the textural jolt, Nunnerley hemmed the table's **LINEN SKIRT** with a **BROAD LEATHER BAND**, using their extraordinary marriage to command attention to an otherwise stark scene. Nine inches wide, the leather cincture adds physical weight, thus shaping its fall, and visual weight, telegraphing its importance.

Produced by Timothy J. Ward; Written by Dylan Landis; Design by Sandra Nunnerley; Photographs by John Hall



OVERSCALED AND SOLO, a Baccarat sconce projects an unexpected majesty (below). A Paris flea market find, its mate had long since vanished: This lowered the price—but not, to Nunnerley, its decorating value. *See Resources*

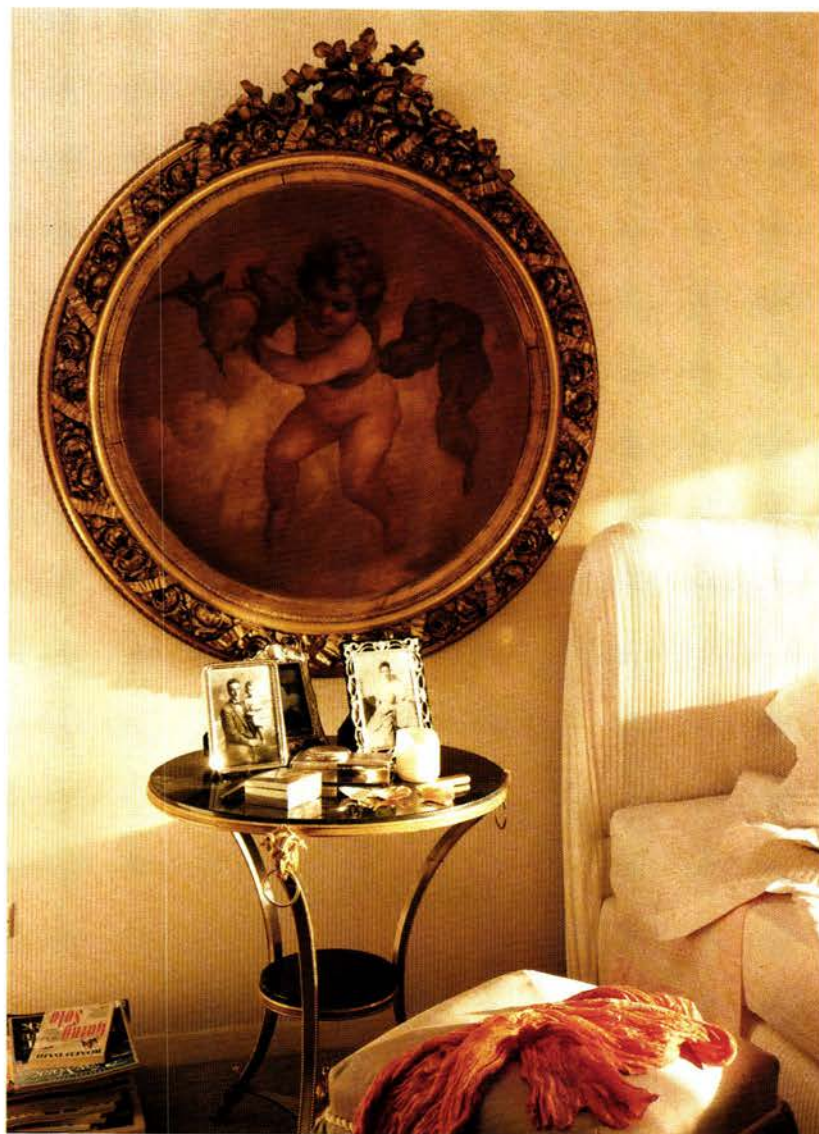
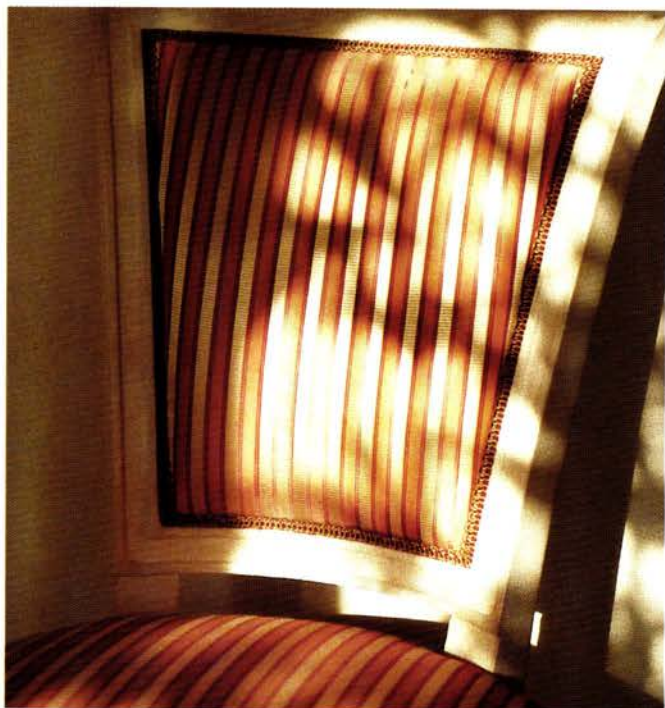




Long before a guest sinks into the down-filled chaise or caresses the silk moiré, this 6" **FRINGE** (made to order in Paris) broadcasts the scene's quiet extravagance. "It's **A SHOW-OFF TOUCH**," says Nunnerley, "like the beading on an evening gown."

The cherub has a shady provenance: It was commissioned by Diamond Jim Brady. Nunnerley doesn't simply display it; she heightens its power first with **CONTRAST**, juxtaposing the ebullient frame with her cool, contemporary bed—and again with **COMPOSITION**. The gilded frame is echoed by marble rounds and steel rings on the Guéridon table below.

All of her furnishings are **LUXURIOUSLY TRIMMED**, as one flatters a painting with a frame. Custom-dyed gimp on Scalamandré stripes accentuates a chair's tapering back. *See Resources*





Getting It Right With White

**Worldly accents embolden
these well-traveled rooms and sharpen
the vibrancy of white on white**

EVEN AS SHE MELTS IN the embrace of white, Hermine Mariaux knows how to hone its power: Emboldened by

accents of deco and orientalia, her loft stirs up adventurous contrasts amid the calm.

A licensing agent, Mariaux weds design icons (author Mary Emmerling, the Museum of American Folk Art) to manufacturers (Spring Mills, Lane), then markets the furnishings worldwide. Her work is a tailspin of color; her home (an ex-warehouse, part greenhouse in Manhattan) is a balm of hues, from biscuit to pearl. Designer Stanley Hura juxtaposed textures to create the serene envelope. Pleated window shades lend a papery glow. Shojis tower in recarved doorways, adding architecture, filtering light. "This neutral zone," Mariaux says with a sigh, "is a place to refuel."



Stopping a wall short lets a greenhouse race past (left). **PLEATED SHADES** act as dimmers: Lower halves drop to reveal the skyline. A glass-topped Chinese jar serves drinks (above); the deco mantel conceals a bar. Mariaux's lacquered utensils glow crimson.





By **BUILDING IN SHELVES AND WORKSPACES**, Hura invites light to slip around corners, filling the space. Embracing the tulips: a 60-year-old, celadon-glazed Thai vase. Its companion, a newer Chinese vase, copies its poise. *See Resources*

**Lesson: Empower white with glints of black;
give it depth with layered textures.**

Add pungency with a shot of Chinese red.

Then pour on the light and watch it glow

A GAINST CHAMOIS WALLS, the overlay of art deco and orientalia generates a keyed-down glamour. "They communicate well," says Mariaux, "because deco drew on the simplicity of Japanese design." This shared philosophy abets her May-December marriages: Catch the flash of Jay Spectre's glass-and-steel table, uncowed by the Japanese Edo chest (right) bearing its hardware like iron epaulets. Antiques, with lustrous notes of dark burl and black, accentuate the alabaster surroundings. Ceramics are Mariaux's seasonings, piquant against white. She engineers the mix by character, not pedigree, adding Thai vases, Japanese ginger jars, Chinese peasant pottery. Her oldest piece is pre-Columbian, her newest is Conran's—prized for its parrot-green hue. "All potters speak the same language," says Mariaux. "I look for the touch of the artist's hand, balanced with innate sophistication."

*Produced by David Staskowski,
Amy Tapper; Written by Dylan
Landis; Design: Stanley Hura;
Photos: Andrew Garn*

Mariaux wove hues from vanilla to peach into the bedroom's deep-cream tranquility, but **HIGH CONTRAST** keeps the sensuality simmering—like the American quilt, c. 1920, draped across the bed's redolent leather upholstery. A lacquer-laden bamboo bench adds slender striation and a tobacco shine. Hura **NOTCHED IN A LIBRARY**, anchored by Jay Spectre's voluptuous steamer chair.







Report From the Fashion Front

Accessories make the look: With dress-maker details and boutique chic, an apartment slips into something glamorous

EVER SINCE SHE FROSTED her Catholic school uniforms with lace, Marcia Sherrill has pursued the art of embellishment. The designing half of Kleinberg Sherrill Accessories (husband William Kleinberg takes care of business), Sherrill whips silk and leathers into bags, boxes, shoes and frames, all with hand-cast hardware. *Vogue* and *Bazaar* have raved about her work—and two belt buckles blaze in New York's Metropolitan Museum. "I like overstatement," admits Sherrill, 31, racing an Alabama drawl at New York velocity. "I detail everything. I'm in love with glamour."

Especially so at the couple's Manhattan pied-à-terre—steps

from their work in the fashion district—which Sherrill has trimmed with tassels, teased with polka dots, flounced with pleats, studded with buttons, and accessorized down to the Kleinberg Sherrill chain belts cinching the curtains.

The flirtation is pure *Scarlet*, the graciousness all *Melanie's*, the restraint a concoction of Sherrill's own. Her imagination can run wild because the background palette is luxuriously quiet—a crisp consortium of white, black and gold. "That gives it simplicity," she says. "I only buy things in pairs: Friends think I'm a slave to convention, but I love the harmony and balance." Result: a design that feels orderly, never overloaded.

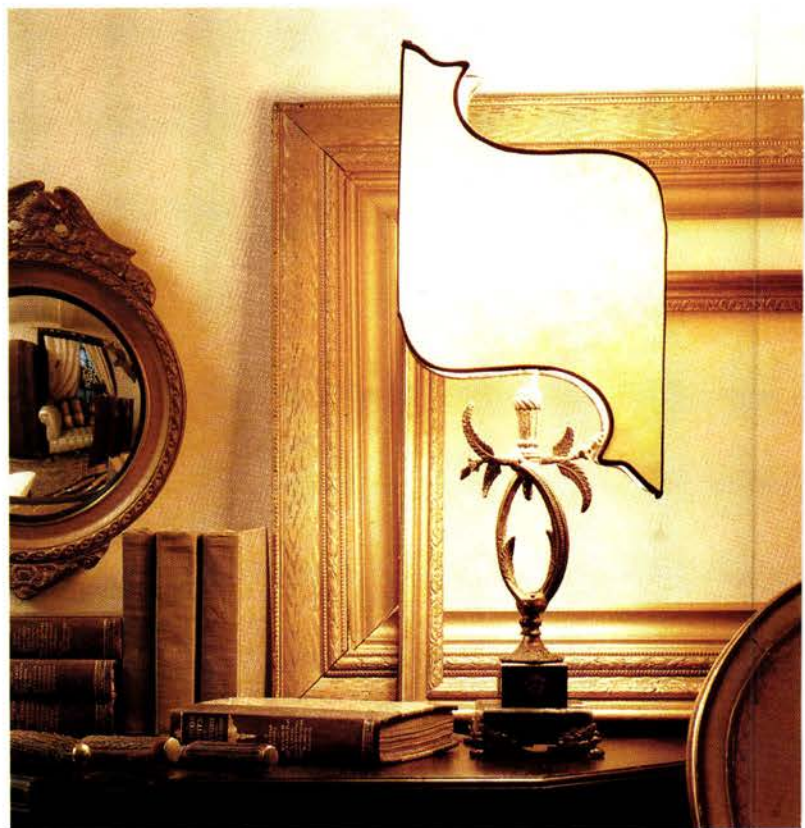
FABRICS AND FLOURISHES commute from showroom to living room. Won over by inexpensive white, chintzed cotton, Marcia Sherrill designed slipcovers with **BOUNCY SKIRTS** she studded with nailheads. **CREAMY SILK** (purchased for evening bags Sherrill's company produces) now flows at her windows. *See Resources*



"**QUIRKY DETAILS** are scintillating," Sherrill says. Inspired by the way **BRASS NAILHEADS** punched up her line of leather bags, Sherrill brought them home to march across a black ribbon on her sofa skirt. She aligned each with a pleat. Look fast or they'll disappear—the sofas have five sets of slipcovers. *See Resources*

Lesson: Against a hushed background, mix opulent embroidery, gilded carvings, patterned fabrics

HATS FOR LAMPS: "I think of lamp bases as pure sculpture," Sherrill says. "The shades turn them into confections." Dressing a lamp calls for **COUTURE**: With an eye to material and silhouette, Sherrill designs her own shades. This one wafts across the light like a dropped handkerchief and echoes the curvaceous base.



T E L E P H O T O S

FIT TO BE TIEBACKS: Mixing gentility with wit, Sherrill came up with an elegant play on the tieback. She caught up the curtains with **TASSELS**, a twist of **GOLD METALLIC FABRIC**, and a **CHAIN BELT** that teases a Venetian chair dancing nearby.



For serenity, Sherrill swaths a window-sill in eggshell-white silk, banding it in **BLACK TAFFETA** on three sides. A little **GOLD JEWELRY**—arrowhead finials, a showroom prop for belts—creates a frame for a window, without hiding the view.

Sherrill buys lamps and chairs in **TWOS**, dolls them up (this gilded chair was redone in handbag leather), then separates them like spouses at a dinner party. ("My apartment is an ode to comfort; I hate teeny chairs.") She scavenged **CARDS OF BAKELITE BUTTONS** and framed them. A lamp base was similarly ennobled with bubbly silk. "My apartment is capricious—I like changing things with a little touch."

Produced by David Staskowski and Amy Tapper; Written by Dylan Landis; Design: Marcia Sherrill; Photos: Nancy Hill



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The Plot Thickens

BY JOSEPH GIOVANNINI

AT THE TURN OF THE CENTURY, WHEN Angelenos trolleyed across bean fields to Venice, the typical vacation house along this stretch of beach was the modest clapboard cottage—like the one that Elliot Webb and Susan Brooks Webb bought several years ago, a seagull's cry from the ocean.

On a sliver by the sea, the way to go was up—for more room and the view

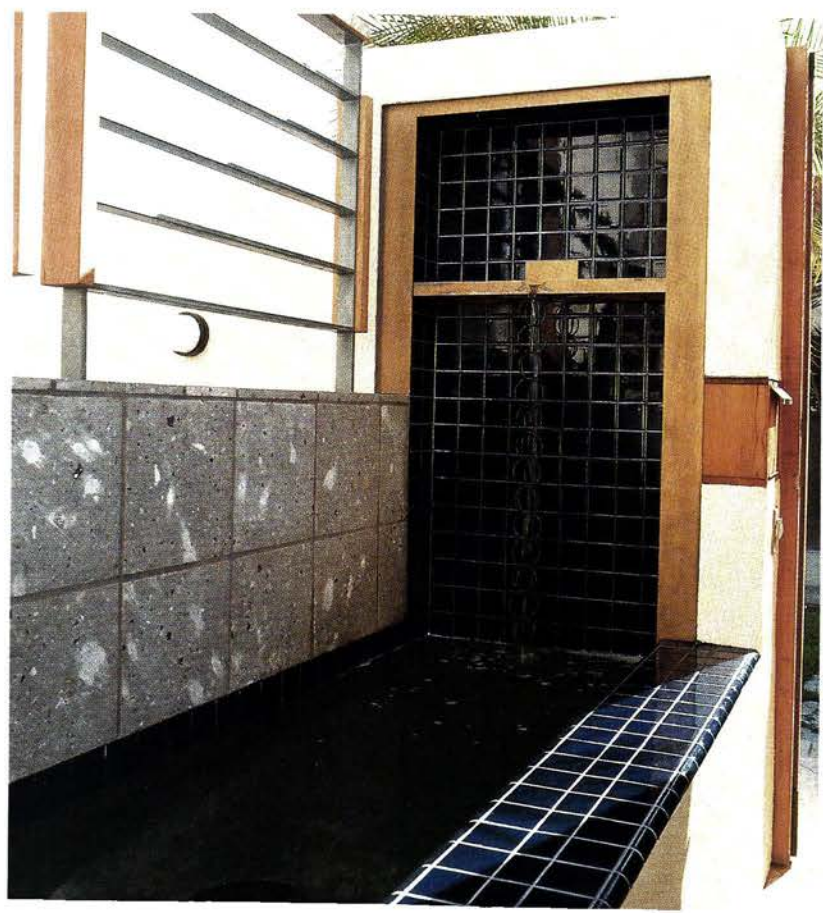
Most of these cottages, however, have given way to tightly packed apartment buildings, cheek-by-jowl houses, and an occasional disquisition in avant-garde design (much-published buildings by Frank Gehry and Arata Isozaki are nearby). Elliot and Susan had something else in mind. Elliot, born and raised in New York City, had a vision of spacious Soho lofts when he and Susan commissioned Los Angeles architect Ron McCoy to build a house on a narrow lot, 35 feet by 90 feet. They also hoped to capture the ocean

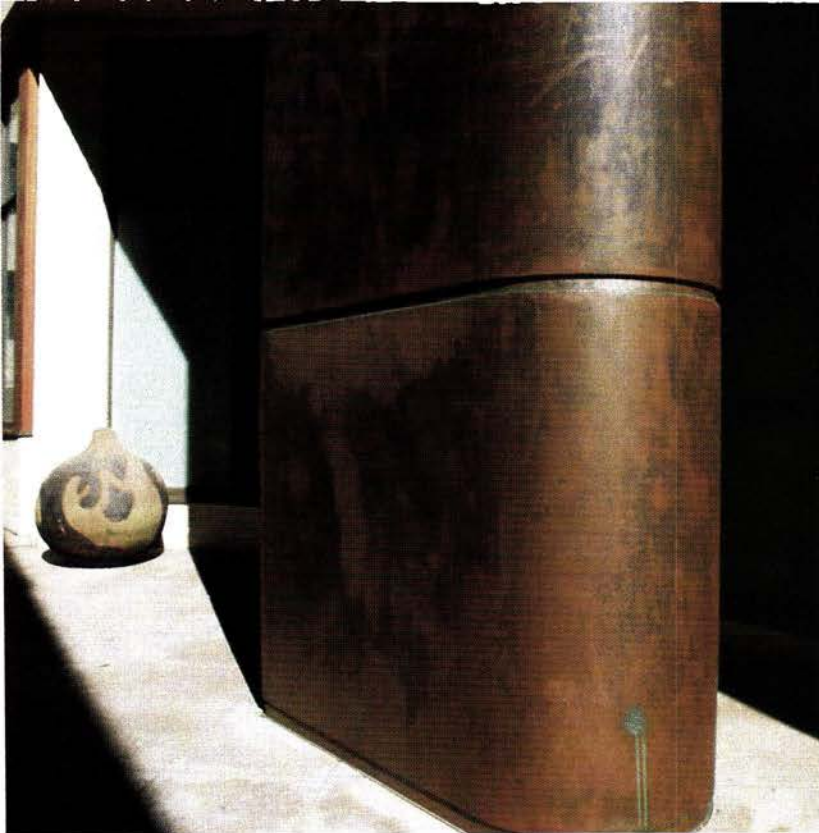
MAKING A SPLASH: This is a house designed to claim your undivided attention. At one entrance, the architect created a tiled fountain whose

water music separates you from the sounds of the street. The look updates old California Mediterranean; a cedar door adds welcoming warmth.



VENICE BY NIGHT:
The stucco-clad house glows like a lantern, and the cedar beams of the rooftop pergola comb the sky.





START HERE: At the main entrance (above), a copper-sheathed steel column. See *Resources*

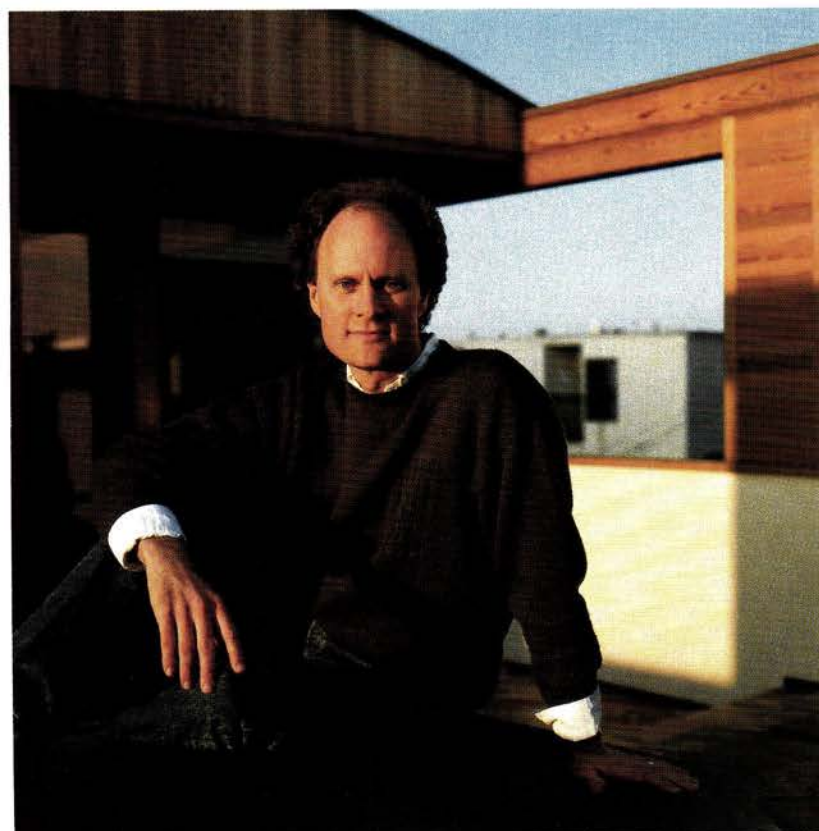
view while maintaining their privacy from adjacent buildings.

MCCOY SUGGESTED A TOWN-HOUSE form—tall, narrow, deep and urban, with a pergola on the roof—for a bit of shade. “We had to go up,” observes Elliot, a literary agent. “We had a five-pound bag for the 10 pounds of space we wanted,” adds Susan, an entertainment lawyer. “But still we were looking for a light-and-airy feeling—not a house cramped with little rooms.”

Architect McCoy, a native of southern California who studied architecture at Princeton, and worked with Michael Graves and Robert Venturi, distilled the Post-Modernist influences

The architect built the house's character mainly with light and air

ARCHITECT Ron McCoy crowned the rooftop with an arched wall between terrace and screening room.



of his mentors into simple abstract forms; the house outside may be solid, clear and contained. Inside, the wide, high, simple spaces imply a house larger than the dimensions of the lot. The spatial illusion was achieved with architectural sleights of hand: The design leads the eye down corridors, up staircases, beyond partitions, to spaces out of sight, without stopping the eye abruptly. There is never a sense of an end.

The house has the openness of lofts—an advantage that the architect enhanced by keeping rooms and

THE LIVING room (right) is luminous, thanks to windowpanes from Japan laminated with rice paper lookalikes that soften the light. The antic figures are Appalachian.



PULL UP a very easy chair in front of the marble fireplace. The lacewood side table is by Dakota Jackson. A slab of cast-stone gives a lift to a bronze lamp. See Resources



Take a look: Here's the new way that contemporary makes itself comfortable

surfaces uncluttered. Door and window surrounds disappear into simple walls. Only at special moments is the eye invited to linger over details such as the sandblasted marble fireplace with a mantel of exotic paduk wood (above). In the kitchen, pivoting doors are crafted of oak, paduk and teak. "We like a contemporary look, but not a cold one," says Susan. "The use of materials was important to us—Ron used woods to add warmth."

Character in this house comes from its spaciousness, brightness and serenity—what Elliot calls "a simple elegance." The simplicity suits Elliot and Susan's growing collection of





THE SIMPLICITY of the architecture defers to the furniture, the space and the light. In the combination living/dining room (left), a generous spirit and comfort prevail. Here, McCoy made sure there would be plenty of breathing room by making ceiling heights taller than anywhere else in the house. The French doors are draped with loose folds of Belgian linen—creating a mood more Mediterranean than modern. The dining table is by Dakota Jackson. The chairs are by Cy Mann. The armchairs and sofas, each one an inviting variation on the big easy club chair, are by the Rod Martin Company.

See Resources

SYBARITES' delight: The terrace (right), tiled in rich Vermont red and multicolored slates, is outfitted with a ceramic-tile hot tub (nearby there is a built-in bar, fireplace, grill and seating area). Accentuating the terrace's comfortable, roomlike quality, the architect framed the Pacific view with unvarnished cedar. Over time, the wood will weather to seaside gray. See Resources

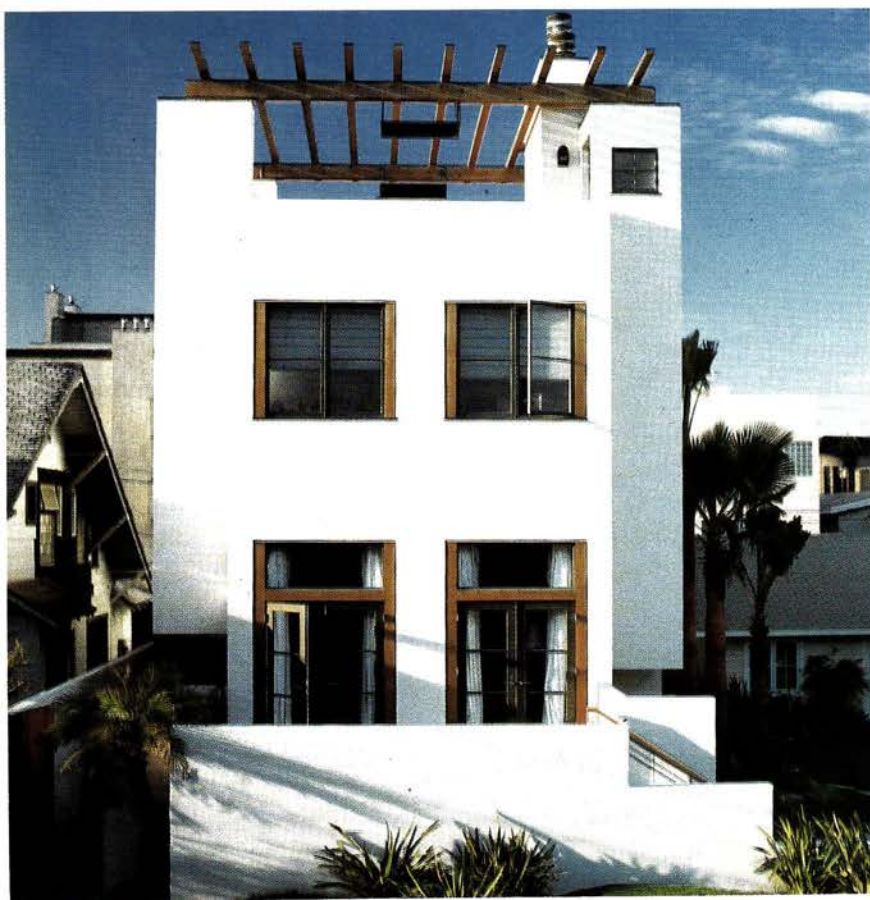
THIS town house's stucco facade looks foursquare and dignified; only the pergola hints at the rooftop delights. To the right is another lot where Elliot and Susan tend their garden and maintain a separate guest house.



Up on the roof, a pergola and a screening

Appalachian folk art. These hand-crafted pieces, including canes, snakes, black-and-white cows, a stairway to heaven, and a devil with a pipe and pitchfork, bring color, humor and detail. "They take you to another place altogether," says Susan.

THE HOUSE UNFOLDS IN A GRACEFUL sequence of surprisingly different spaces, most with complex layouts and tall ceilings. On the lower floors, clues such as translucent windows and an inviting staircase urge you to climb all the way up to the roof—and to the panoramic view of the Pacific. The roof is divided





FOR SYMMETRY'S
sake: A screening
room (left) is a mirror
image of the terrace
on the other side of
the arched wall. The
architect designed the
built-in oak cabinetry
to ease the media-tech
look. See *Resources*

"SKY POCKET": That's
what the architect
calls the window that
extends from the floor
through the ceiling
(below). It catches a
glimpse of the ocean
over a neighbor's
roof—and scoops up
more light. The ce-
ment sofa softened
with big pillows is an
art piece from Bill
Cornfield. The Webbs
worked closely with
McCoy "because we
wanted the house to
reflect our taste, not
someone else's signa-
ture," recalls Susan.

room make for outdoor and indoor romance

into a vaulted screening room and a terrace. Says Susan, "The roof deck may be outside but Ron was able to design it so that it feels just like one of the other rooms."

Thus the town house comes to Venice—and gives Elliot and Susan a podium for their life at the beach. They say you can take a New Yorker out of Manhattan, especially to L.A., but not the Manhattan out of a New Yorker. For this couple, the house represents the best of both coasts.

*Produced by Newell Turner, Amy
Tapper and Denise Domergue
Photographs by William Abranowicz*





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BY COLMAN ANDREWS



FISH YOU WANT to take home with you: uncommon salt cod (top); from left, fresh squid, farm-raised catfish and Spanish prawns.

Funny Fish . . . TODAY, FISH MARKETS ARE ASWIM WITH OCEANS OF UNFAMILIAR CREATURES—FROM SPANISH PRAWNS TO MYSTERIOUS SALT COD. IF THIS BOUNTY LEAVES YOU FEELING ALL AT SEA, CATCH THIS.



SHRIMP: HEADS AND TAILS

SHRIMP USED TO BE JUST shrimp—tiny waterlogged “bay” ones, jumbo ones and maybe something in between—invariably sold headless, shellless, and already cooked. Today, in fish shops and at upgraded supermarket seafood counters alike, you might find Hawaiian blue prawns, Santa Barbara spot prawns (the terms “prawn” and “shrimp” are more or less interchangeable in the United States), giant Spanish prawns, medium-sized Thai brown shrimp, and more—now sold raw, either fresh or flash-frozen (avoid the latter if they look salty or are mushy to the touch), and still equipped with their heads and shells, which are wonderful guardians of flavor.

BIG, MEATY Spanish prawns like these are among the most flavorful of shellfish, and thus need very little culinary help. One of the best ways to cook them—assuming, of course, that they’re scrupulously fresh—

is to marinate them in olive oil, lemon juice and coarse salt, and grill them on a hot fire. They’re every bit as good, though, in the indoor variation on that method pictured below—sautéed very quickly in

olive oil with salt and chopped garlic, with lemon segments and parsley as garnish. Don’t be squeamish about eating them by hand—or about sucking the succulent juices out of their heads. *See Recipes*



PURRFECT CATFISH

TO A LOT OF FOLKS, CATFISH IS DOGMEAT—A FISHY, OILY, *dirty*-tasting thing, ugly to begin with, and possessed of no redeeming gastronomic value. That might have been true of the wild catfish living in the nation's lakes and rivers—a bottom-feeder whose flesh is often said to resemble the mud it wallowed in (though even that kind has its champions)—but it's certainly not the case with the catfish sold in our markets today, which is farm-raised, grain-fed, and a sheer delight to the palate. Ugly it may still be, but it's firm enough to stand up to most kinds of cooking, it has few bones, and its flavor is sweet and fresh. And you might be seeing it a lot in years to come: Catfish sandwiches are now on the menu at McDonald's in five states.



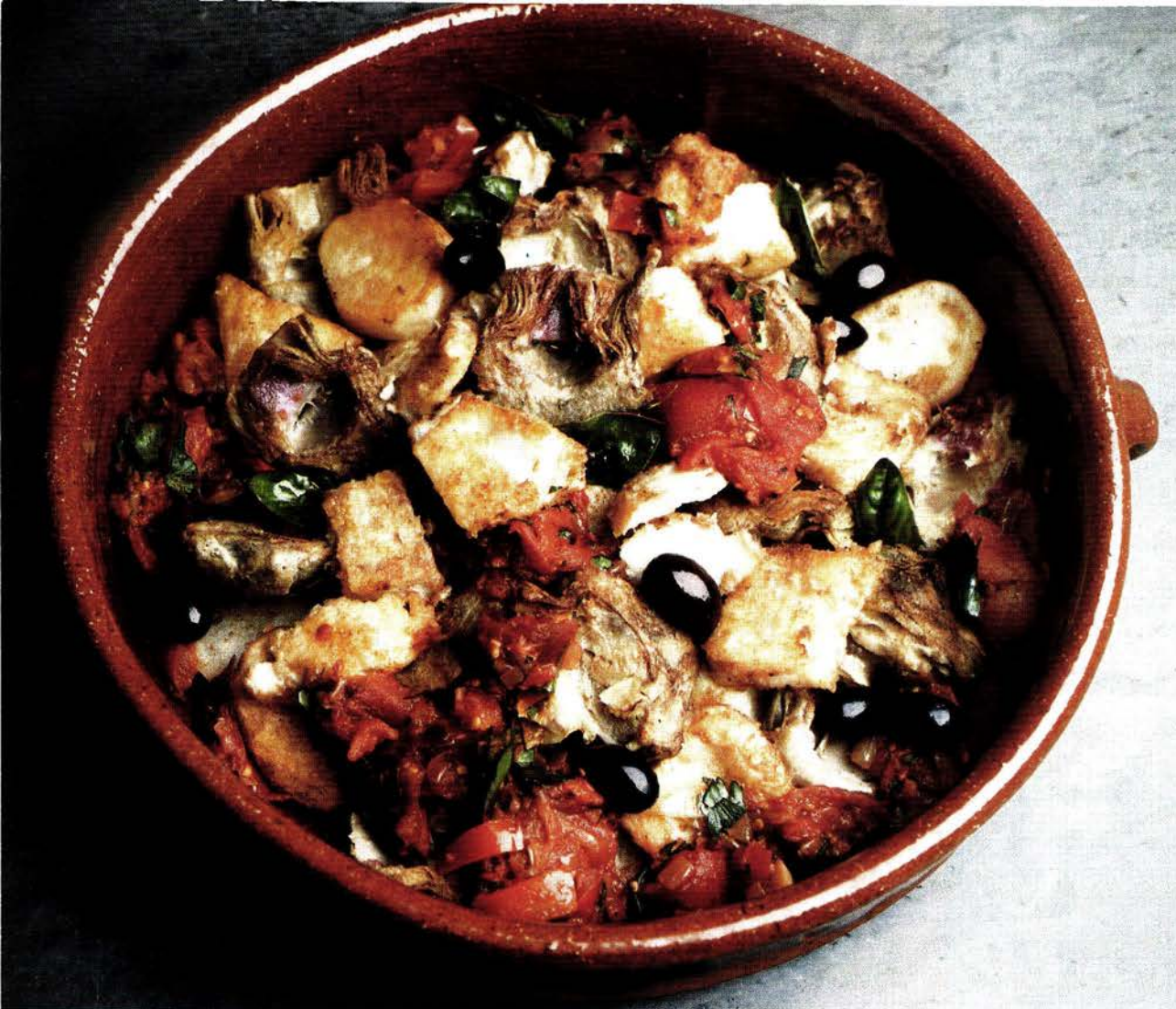
CATFISH IS one of the heartiest, most savory of freshwater fish, and it doesn't much cotton to delicate nouvelle-style preparation. For that

reason, it is often served with spicy sauces in Thai and Chinese restaurants (though American and Southeast Asian catfish belong to dif-

ferent species). But it's also superb in this good old Southern guise (below), dredged in cornmeal and fried in bacon fat.

See Resources





THOUGH IT'S caught and processed in northerly climes, salt cod has always been a great favorite in the Mediterranean—and thus often ends up getting combined with tomatoes, peppers, onions, garlic and such. In this preparation (left), its setting is fragrantly, sensuously Provençal, with not only garlic and tomatoes but baby artichokes, herbs and Niçoise olives.

ODD COD

SALT COD IS SOMETHING OF A MYSTERY FISH TO MOST OF US. What is it? Where does it come from? Why is it so salty? And what on earth do you do with it? Briefly, it's plain old cod, caught in northern waters (especially out of Canada and Scandinavia), then partially dried and heavily salted to preserve it. But isn't it too salty, then, to eat? Not if you do what you're supposed to do with it: Soak it for 24 hours or more in water (see page 94) to cleanse it of its saline cloak. The salt is just there to keep the fish from spoiling. Eating salt cod without desalting it is like eating canned tuna without opening the can. As to what can be done with it, the answer is: almost anything. It can be fried, baked, poached, flaked into salads, pureed into *brandade*, even marinated and eaten raw. In any form, it's delicious—much better than boring old fresh cod any day.



SQUID IS probably best known in this country in the form in which Italian restaurants tend to serve it—as *calamari fritti*, cut into rings, breaded and deep-fried.

That's an excellent way to treat this ominous-looking but mildly flavored cephalopod, but it's hardly the only way. Squid can be stuffed whole and baked, stewed, or

marinated and served cold, among other things. And it can add its own unique personality to this unusual warm seafood salad, with mussels, scallops and fennel.



GETTING A GRIP ON SQUID

NEVER MIND THE GIGANTIC squid in *20,000 Leagues Under the Sea*. Even at normal size (6 to 8 inches long), the squid is a daunting-looking creature, slippery and ashen-gray, with a couple of beady eyes and 10 squiggly “arms” outside, and a plasticlike support and a couple of ink sacs on the interior. But it’s actually very easy (if a bit messy) to clean (see page 94)—and once you’ve tasted fresh squid cooked properly you’ll never be satisfied with frozen, precut, pre-breaded calamari rings again. There’s a secret to cooking squid so it doesn’t turn rubbery, incidentally: either very fast (quick-frying it or grilling it on a hot fire), or very slowly (stewing or baking it for at least 30 minutes).

Produced by Donna Warner, Christopher Hirsheimer; Photos: John Dugdale

Don't let their exotic looks fool you—dive into these seafood recipes and reel in some guests to enjoy these flavorful delicacies of the sea

GARLIC PRAWNS

S E R V E S 4

- 4 tbsp. extra virgin olive oil
- 2 lbs. whole prawns or crawfish
- 1 tsp. coarse salt
- 6 garlic cloves, peeled and chopped; Parsley, for garnish
- 2 lemons, halved

● Heat the oil in a large, heavy sauté pan then add the shrimp in a single layer. Sprinkle with salt and add the garlic. Cook over medium-high heat for about 2 minutes. Turn the shrimp and cook another 1 to 2 minutes. Transfer the shrimp to a platter, garnish with parsley and lemon halves to squeeze over the shrimp.

FRIED CATFISH

S E R V E S 4

- 8 pieces thick-cut bacon
- 8 scallions
- 2 tbsp. fresh lemon-thyme leaves or thyme leaves
- Freshly ground pepper
- 1 cup cornmeal
- 4 8-oz. catfish fillets
- 1 egg, lightly beaten
- 4 large sprigs lemon thyme
- 1 lemon, quartered

● Cook the bacon slowly in a large, heavy frying pan until browned and crisp. Meanwhile, trim the scallions: Coarsely chop the green leaves and slice the white bulb end into 2 long halves. When the bacon is done, remove from the pan and drain on paper towels. Pour off half the bacon fat and reserve. In the same pan, sauté the scallions in the remaining fat for about 5 minutes. Remove from the pan and keep warm. While the bacon and scallions are cooking combine the thyme leaves, pepper and cornmeal. Dip the fish in the egg, then roll in the cornmeal. Using the same pan, heat the reserved bacon fat over moderate heat. Fry the fish until golden brown, about 4 minutes on each side. Serve the fish garnished with bacon, scallions, fresh thyme sprigs and lemon, and serve with a simple green salad.

SALT COD PROVENÇAL

S E R V E S 6

- 2 lbs. salt cod

- Flour; Salt and pepper
- 6 baby artichokes, trimmed and halved; 1 lemon
- 3 potatoes, peeled and cut into large cubes
- ½ cup olive oil
- 4 cloves garlic, peeled and crushed
- 2 lbs. fresh tomatoes, seeded and chopped
- ½ cup fresh parsley leaves
- 1 cup fresh chopped basil leaves
- ½ cup Niçoise olives

● Soak the cod the day before, changing the water several times. Rinse and dry, then cut into irregular-shaped 2"-square pieces. Season the flour with salt and pepper, then dredge the cod pieces, the artichoke halves (rub with lemon to prevent discoloring) and the potatoes. Heat half the olive oil in a large sauté pan and brown the cod on all sides. Remove and set aside in a large, oiled ovenproof dish. Preheat oven to 350°. In the same sauté pan and using the same oil, brown the artichokes and then the potatoes. Arrange the browned vegetables around the cod. If necessary, add more olive oil to the pan and sauté the garlic until golden, then add the tomatoes and parsley, and cook about 10 minutes over moderate heat. Pour over the cod and vegetables. Bake about ½ hour. Garnish with fresh chopped basil and olives.

SQUID, SEA SCALLOPS AND MUSSELS SALAD

S E R V E S 4

- 2 lbs. fresh mussels; Salt
- ½ onion, finely chopped
- 1 clove garlic, minced
- ¼ cup chopped parsley
- ½ cup white wine
- 1 tbsp. olive oil
- 4 large sea scallops
- 4 squid, cleaned, instructions follow
- 1 cup flour; Salt and pepper
- Vegetable oil
- 1 medium bulb fennel, thinly sliced
- ¼ cup fresh chopped chives
- 4 cups young lettuce leaves
- Lemon Saffron Cream, recipe follows; Lemon wedges

● Soak the mussels in salty, cold water for about 30 minutes. Remove their

beards and rinse. In a large saucepan combine the mussels, onion, garlic, parsley and wine, cover and cook over high heat. After about 3 minutes, remove any opened mussels to a dish and continue cooking until all the mussels have opened (discard those that do not). Remove the mussels from their shells and place in a small bowl. Spoon some of the poaching liquid over them. Discard the rest of the liquid, wipe out the pan, then heat the olive oil and over very high heat, sear the scallops for 1 minute on each side. Remove from the pan and set aside. Cut the squid into rings about ½"-wide and cut the tentacles in half. Dry, then roll pieces in flour. Heat enough vegetable oil to come 1" up the side of the pan. Add the squid and cook quickly until golden on all sides. Drain on paper towels. In a large bowl combine the mussels, scallops, fennel, chives and the Lemon Saffron Cream. Serve on a bed of young lettuces with the squid and lemon.

TO CLEAN SQUID:

● Wash the whole squid under cold water, then separate head and tentacles from the long body, gently pulling them apart. Cut off the tentacles close to the eyes and rub off their violet skin. Remove the spearlike shell from inside the body. Squeeze out the contents as well. The purplish outside membrane peels off fast—then just rinse inside and out.

LEMON SAFFRON CREAM

- ⅓ tsp. saffron threads, toasted and crumbled
- ½ cup mayonnaise
- ⅓ cup heavy cream
- Juice of ½ lemon
- Freshly ground white pepper

● Combine all ingredients and season to taste with pepper. Makes ½ cup.

RECOMMENDED WINES

Its reputation for "lightness" aside, much seafood is rich in flavor and rather oily. To my taste, that calls for acidic white wines as a counterbalance—for instance, an Alsatian pinot blanc (\$10 to \$14) or a good saucerre (\$12 to \$15) with the shrimp; muscadet (\$10 or so) with the catfish; tocai from Italy's Friuli region with the salt cod (if you want to splurge, try the Schiopetto 1988, around \$25; others, lesser but still good, may be had for \$15 to \$18); and a medium-priced sparkling wine with the squid, etc.—perhaps the complex but austere Maison Deutz Brut from California's central coast, about \$15.—Colman Andrews



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

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

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

● **THE RULES ARE SIMPLE:** Send us 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. *Metropolitan Home* does not pay for submitted photography. All entries become the property of *Metropolitan Home*. Due to the high volume of entries, your photographs cannot be returned. (You may wish to make a duplicate set of transparencies to keep for yourself.)

● **IF YOU ARE** entering the General Excellence category, show us at least three areas (living room, dining room and bedroom, of course, the more the better), plus exteriors and a photo with you in it. Show every room angle and detailed close-ups. For special categories, show us 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 story is. What makes this a Met Home? Be sure to name your furnishings. And give us your inspirations.

● **THE OBVIOUS:** Make sure that your letter includes your printed or typed name, address and occupation, plus 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) photos or projects, please. You may be disqualified if your entry is not an exclusive submission to *Met Home*.

● **WINNERS** will hear by October 1, 1991.

● **ENTRIES** must be postmarked by September 3, 1991. Send it to The Awards Committee, *Met Home*, 750 Third Ave., NYC 10017.

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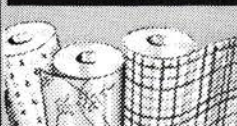
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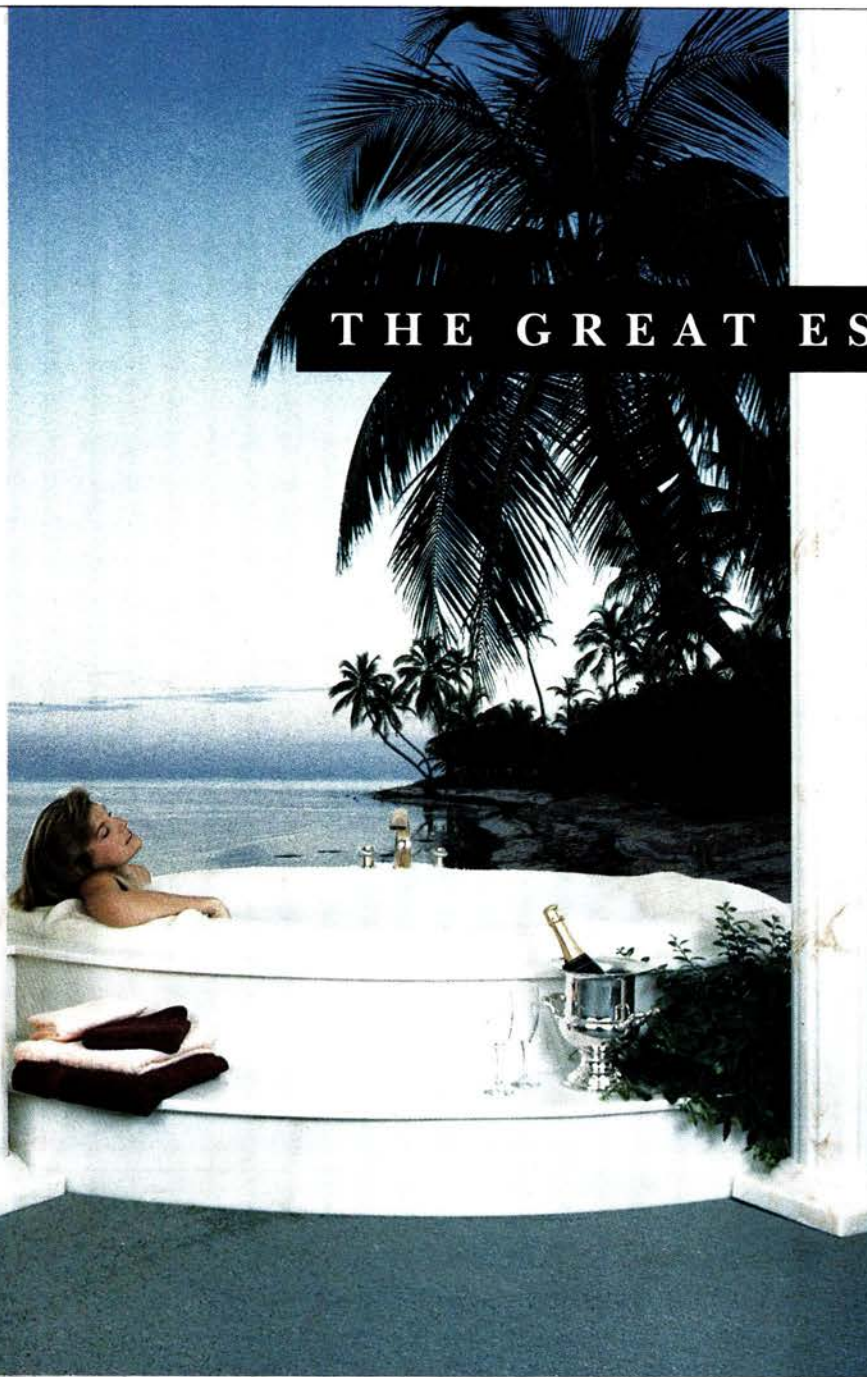
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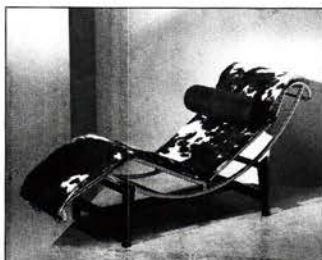
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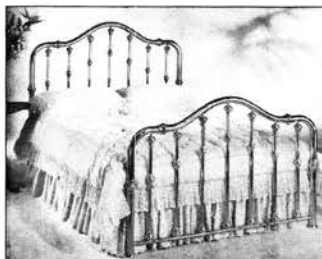
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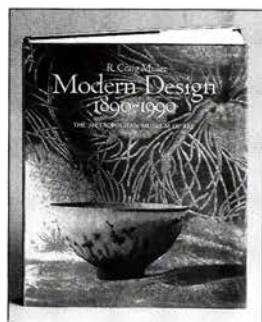
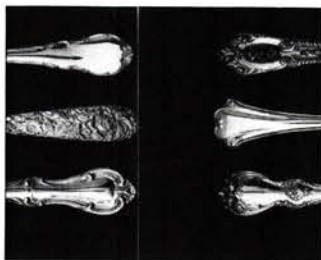
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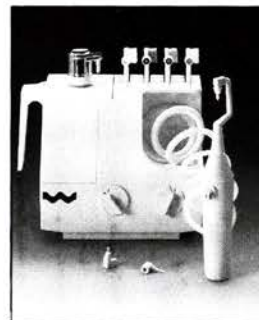
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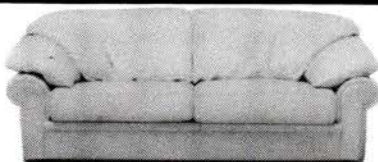
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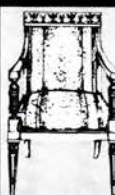


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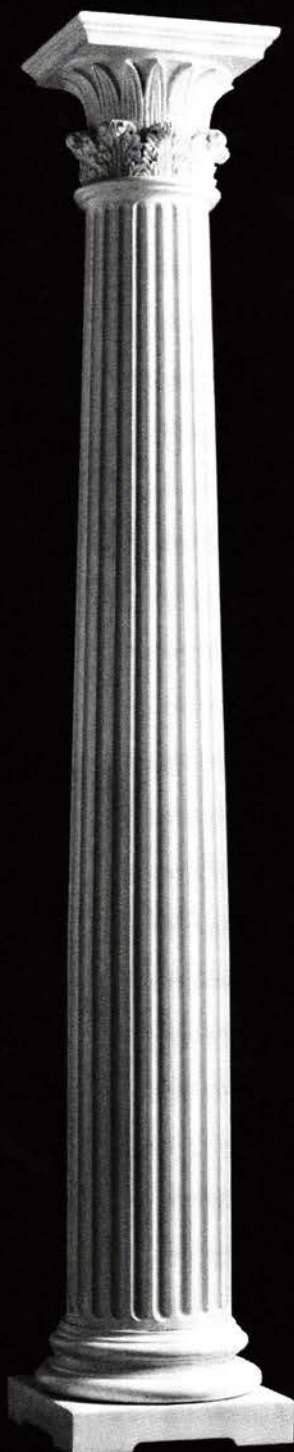
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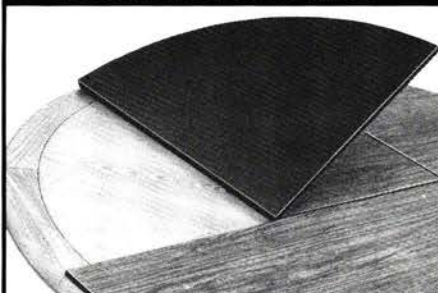
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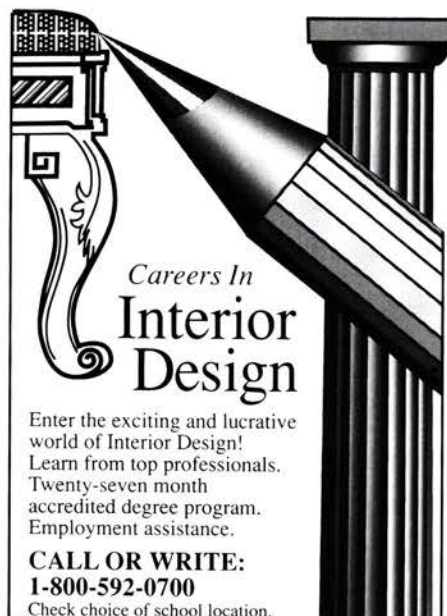
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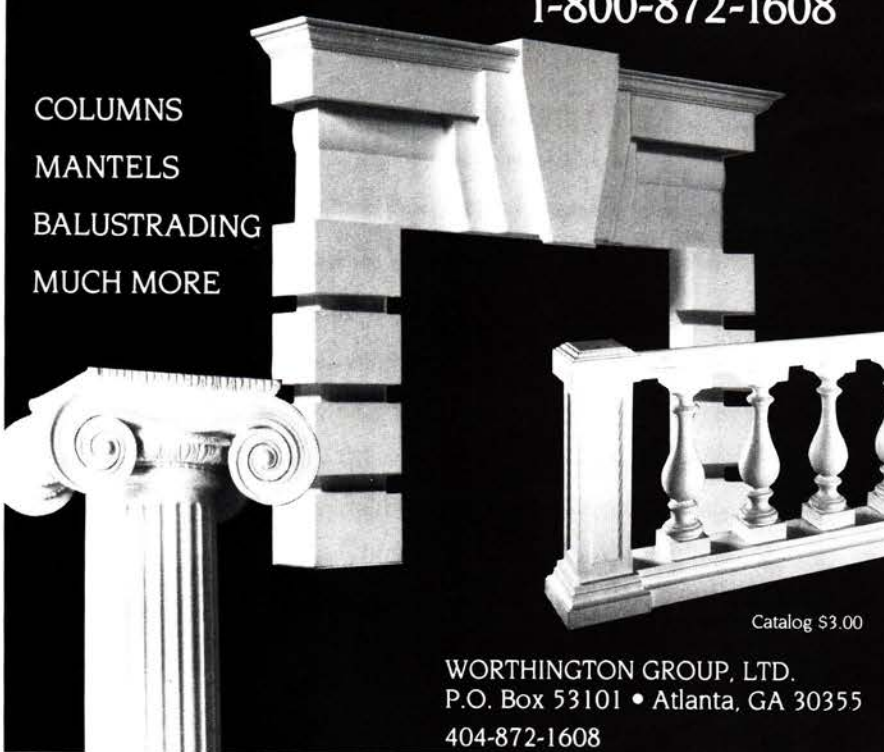
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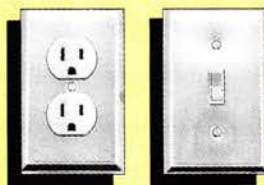
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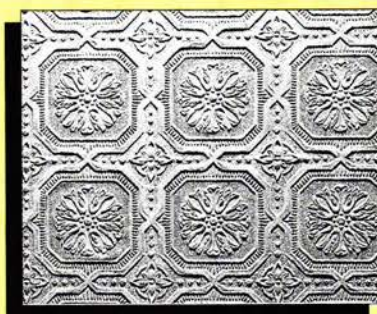


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SALSA MADNESS

Continued from page 42

moseyed a bit further down the Atlantic coast to Puerto Escondido, I wasted no time in heading for that town's beachfront restaurants. There, I found myself instantaneously addicted to the hot, red salsa, fueled by smoky chipotle peppers that was routinely placed on every table.

The strong tastes and exquisite simplicity of salsas are a far cry from the sauces I cooked during my professional training at the Culinary Institute of America. There I was taught mainly to re-create the classic French dishes of Escoffier, based on the elaborate mother-sauce system. We would prepare dinner for other students and labor diligently all day with myriad stocks, reductions, veloutés and pan sauces. (Incidentally, the word "salsa" doesn't appear in *Larousse Gastronomique*, the foremost encyclopedia of culinary definitions: You skip right from "salpicon" to "salsify," without so much as a nod to this non-European preparation.)

In Mexico, it was a revelatory moment for me to find that the fancy sauces I had painstakingly learned to prepare for fancy dining rooms could not match up in texture or flavor to the fresh, bright salsas that these guys on tropical beaches just chopped up and threw together.

For those of you who want to experience the Zen of your own salsas, remember to include a range of diverse tastes—the fruit, citrus juices, peppers and herbs should all shine through.

On the other hand, given the free-wheeling nature of these preparations, the best way to create a salsa with the right festive spirit may be to do a few dance steps as you chop up the ingredients—and if it's the merengue you prefer, I'm sure no one will really mind.

MANGO-TOMATILLO SALSA

Puree one 12-oz. can of tomatillos, drained; ½ cup pineapple juice; ¼ cup white vinegar; five cloves garlic, minced; one tsp. red pepper flakes; ¼ cup chopped cilantro; and the juice of two limes (about four tbsp.). Now cut three ripe, but firm mangoes into bite-sized chunks and combine them in a medium-sized bowl with one red onion and one red bell pepper, each diced small. Add the puree and stir to combine. Serves six.

RESOURCES

*Here's how you can get the products seen on our pages—
from retailers, manufacturers, and mail order*

COVER

Celadon crackle fishtail vase and faux wood-grain bowl (on chaise)—John Rosselli, Ltd., 212/737-2252
Soapstone bowl (on table) and **mini chest of drawers**—Limited Editions, 212/249-5563
Throw (on chaise)—Jeffrey Aronoff, Inc., 16 W. 23rd St., NYC 10010; 212/645-3155

PATHS OF GLORY

(See page 44)
Garden design—Idoline Scheerer Duke, 505/986-6077

LOFT IN THE WOODS

(See pages 50 and 51)
Architects—McInturf Architects, 4220 Leward Pl., Bethesda, MD 20816; 301/229-3705
Chairs (on deck)—L.L. Bean, 1-800-221-4221
Plastic pedestal table (on deck)—Kartell International, through Ivan Luini, 453 W. 19th St., #5B, NYC 10011 (See page 52)
Lighting fixture—Lightolier, 100 Lighting Way, Secaucus, NJ 07096; 201/864-3000
Two chairs and blond table—Crate & Barrel, to order catalog, 1-800-323-5461
Pillows (on chairs), **floor cloths**, **bamboo table and umbrella stand**—Rooms & Gardens, 1631 Wisconsin Ave., Washington, D.C. 20007; 202/965-3820 (See page 53)
Kitchen cabinetry—IKEA, 703/494-4532
Wooden folding chairs—L.L. Bean, available through catalog, 1-800-221-4221
Green garden chair—available through Rooms & Gardens
Trestle dining table and pine bench—Peter Kramer

Cabinet Maker, 703/675-3625
Small table and ottoman—Crate & Barrel
Vase collection—Rooms & Gardens
Drinking glass—Williams-Sonoma, 415/421-4242

CASTLE IN THE SAND

(See page 54)
Architect—Natalye Appel Architects, 713/522-7992
Wicker love seat and chair—Pier 1 Imports, stores nationwide
Aalto coffee table—International Contract Furnishings (ICF), 305 E. 63rd St., NYC 10021; 212/750-0900
Rocking chair—Surroundings, 713/527-9838
Ceiling lamp—Southwind by Hampton Bay, from Home Depot, 7110 Bellerive, Houston, TX 77072; 713/953-0606 (See page 57)
Bed—antique painted bed, garage sale find
Towel—Cannon, for retailer information, call 1-800-237-3209
Sheets—Lady Pepperell, through Westpoint Pepperell, 1185 Ave. of the Americas, NYC 10036

2 FOR THE MONEY

(See pages 58 and 59)
Architect—Frederick Phillips & Associates, 53 West Jackson Blvd., Chicago, IL 60604
Adirondack chair and table—Manchester Wood Inc., 518/642-9518
Corrugated asphalt roofing—Onduline, Inc., 4900 Onduline Dr., Fredericksburg, VA 22401; 703/898-7000 (See photo, far left)
Pitcher—Crate & Barrel, 646 N. Michigan Ave., Chicago, IL 60611, 312/787-5900
Weather vane—by Edward Larson, through Elaine Horwitch Gallery, 505/983-7269
Director's chairs—Telescope Casual Furniture, 518/642-

1100

Rio folding chairs—I.F. Design Co., 2001 N. Clybourn, Chicago, IL 60614; 312/348-1040
Tablecloth—Blanket through Mongerson Wunderlich Gallery, 312/943-0833 (See page 61)
Hanging lamp (with black shade), **red pillows**, **cake stand and basket** (on shelf)—Crate & Barrel
Decoys—by Edward Larson, through Elaine Horwitch Gallery
Sofa and chairs—Mike Bell, 12-110 Merchandise Mart, Chicago, IL 60654; 312/644-6848
Gray upholstery fabric—Groundworks, 1270 Merchandise Mart, Chicago, IL 60654; 312/644-2965
Red throw—Garnet Hill, The Original Natural Fibers Catalog, 1-800-622-6216
Wooden bench—Vagabond, 414/847-2032
Rug—personal collection
Embroidered pillows—personal collection from Mexico

THE ART OF EASY ELEGANCE

(See page 66)
Chandelier—flea market find, Paris
Sconces—antique, bought at auction
Artwork (above sofa)—Italian watercolors, private collection
Sofa—designed by Sandra Nunnerley, 400 E. 55th St., NYC 10022; silk fabric through Clarence House, 212/752-2890
Korean chests (in front of sofa)—J.F. Chenn, 8414 Melrose Ave., Los Angeles, CA 90069; 213/655-6310
Side table—Louis XVI tri-part table, custom made by P.E. Guerin, Inc., 23 Jane St., NYC 10014; 212/243-5270
Candlesticks and ink holder—French Empire period pieces, check local antique stores and dealers
Wooden-frame chair—Louis XVI chair, bought at auction
Pillow (on chair)—Linda Horn Antiques, 1015 Madison Ave., NYC 10019; 212/772-1122
Sculpture on pedestal—French ceramic covered vase by Jeget et Pinon, c. 1925, bought at auction
White chair—designed by Sandra Nunnerley; silk fabric from Paris (See page 67)
Carpet—antique Turkish prayer rug



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Chaise—designed by Sandra Nunnerley; fabric from Scalmandre, 950 Third Ave., NYC 10022; 212/980-3888; silk cord from France

Table—Guérison table in brass and steel, with black marble top, personal collection

Striped chair—reproduction from Mazza, 718/386-2456; fabric from Scalmandre

Pillow (on white chair)—Linda Horn Antiques

Japanese lacquered tray table—lacquered tray from Paris; custom-made table base (See page 68)

Armoire—c. 1830, late Regency English, mahogany and satin wood, antique shop find

Mirror—late Regency English, bought at auction

Chair—designed by Sandra Nunnerley; linen fabric, Luten Clary Stern, 1059 Third Ave., NYC 10021; 212/838-6420

Pillow (on chair)—flea market find

Ottoman—designed by Sandra Nunnerley; fabric from Ian Wall Limited, 212/758-5357; trim and cord from F. Schumacher & Co., 212/415-3900 (See pages 69 and 70)

Bed—designed by Sandra Nunnerley; white-cotton glaze chintz fabric from Stroheim and Romann, 155 E. 56th St., NYC 10022; 212/691-0700; pleated by a dressmaker

Bed linens—designed by Sandra Nunnerley

Skirted table—custom-made, fabric from Luten Clary Stern; leather trim from Hermès, 1-800-441-4488

Crystal (on table)—bought at auction, from the estate of Andy Warhol

Guérison table—personal collection

Baccarat light fixture—flea market find, Paris

Throw (on ottoman)—fabric from Gretchen Bellinger, through Napier and Pettibon, 212/753-8906

Sisal carpet—Misha Carpet, 20 E. 53rd St., NYC 10022; 212/688-5912 (See page 71)

Fringe—Scalamandre

Striped chair—Mazza

Round painting—from Leonard Tomkinson, 212/219-1880

GETTING IT RIGHT WITH WHITE

(See pages 73 and 74)

Design—Stanley Hura Designs Inc., 212/725-1779

Antique Chinese peasant chairs—Bloomingdale's, Past and Present Shop, 212/705-3182

Original deco console table (in burl wood and black lacquer)—Depression Modern, 150 Sullivan St., NYC 10012; 212/982-5699

Oxcart wheel banded in iron from Sicily—personal collection

Club chairs—Grange Furniture, 200 Lexington Ave., 2nd floor, NYC 10016; 212/685-9494

Dining chair (in black leather)—designed by Gilbert Rohde, Depression Modern

Sofa, ottoman and gold-leafed sidecar table—Jay Spectre for Century Furniture, 1-800-852-5552

All upholstery fabric—Jay Spectre for Valdesse Weavers, to the trade only, 704/874-2181

Throw pillows—ABC Carpet and Home, 888 Broadway, NYC 10003; 212/473-3000

Turkish rug—Bloomingdale's, 212/705-2000

Artwork—Ellsworth Kelly drawings, Early "Flower" series, Maeght Gallery, 011-33-93-32-81-63

Large ceramic ginger jars—Imported from China

Pair of Japanese teak coffee tables—Bloomingdale's, Past and Present Shop

Paint—Cameo White from Benjamin Moore Paints, available at hardware stores nationwide

(See page 73)

(See small photo, top right)

Black figurine sconces—custom-fabricated, personal collection

Bar and round mirror—Depression Modern

Club chair—Grange Furniture, 212/685-9494

Gold-leafed sidecar table—Jay Spectre for Century Furniture, 1-800-852-5552

Bar set—Depression Modern

Painted bamboo spoons, lacquered box and red lacquered tray—from Japan, personal collection

(See page 74)

(See photo, left)

Chrome-and-glass bedside table—Jay Spectre for Century Furniture

Large Thai vase, small Chinese ginger jar, Peruvian silver plaques and Japanese Edo chest—personal collection

(See page 75)

Leather-upholstered bed and steamer chair with ottoman—Jay Spectre for Century Furniture

Upholstery fabric—designed by Jay Spectre for Valdesse Weavers

Chinese deco antique screens—personal collection

Pink lace linens—Versailles Collection, Fieldcrest Cannon,

1-800-845-2099

Top sheet and European shams—Pratesi Fine Linens, 212/288-2315

1920s American quilt and 1920s European coverlet—personal collection

Shades—Hunter Douglas Duetto Blinds, 1-800-327-8953

Trees—Sura-Kaylo, 212/941-8757

REPORT FROM THE FASHION FRONT

(See pages 76 and 77)

Upholsterer—Decorator's Nest, 212/766-1655

Gray settee—personal collection

Fabric on settee—satin stripe available to the trade only from Clarence House, 212/752-2890

French Deco armoire—Twentieth Century Antiques, 404/892-2065

French gilded antique chair—Tepper Galleries, 110 E. 25th St., NYC 10010; 212/677-5300

Pillow (on chair)—antique silk-and-metal couched needlework and tapestry from Tepper Galleries

Horn footstool—Atlanta Antiques Exchange, 404/351-0727

Zebra-stenciled calfskin on stool—Libra Leather, 212/695-3114

Mahogany bench—Atlanta Antiques Exchange

Gilded frame side table with marble top—Lubin Galleries, 212/924-3777

Parchment lamp—available through Brint Whisenant Designs, 404/881-6483

Artwork—antique silk neckpiece, personal collection

Silk-satin taffeta drapes—S. Shamash & Sons, Inc., 42 W. 39th St., 12th floor, NYC 10018; 212/840-3111

Gold silk organza on drapes—available to the trade only from Super Textiles, 134 W. 37th St., NYC 10017; 212/354-5725

Swag—Black passementerie from Conso Products Co., 212/686-7676

Mahogany curtain rods and gilded arrow finials—Le Decor Français, 212/734-0032

Cotton-twill chintz upholstery on sofa—available to the trade only from Covington Fabrics, Corp., 267 Fifth Ave., NYC 10016; 212/689-2200

Ribbon trim on sofa—So-Good Ribbons, 212/398-0236

Gold nailheads—M & J Trimming Co., 212/391-9072

Antique Oriental rug—personal collection

Sofa—Rich's, 404/586-4636

Raw-silk coriander plaid pillows—available to the trade only from Coraggio Textiles, 212/758-9885

Passementerie trim—M & J Trimming Co.

Empire-style black end tables—Tepper Galleries

Polka-dot pillows—cotton fabric to the trade only from F. Schumacher & Co., 212/213-7909

Wicker lamps—Lenox Court Antiques, 212/772-2460

(See page 78)

(See large photo, top)

Cotton-twill chintz upholstery on sofa—available to the trade only from Covington Fabrics, Corp., 267 Fifth Ave., NYC 10016; 212/689-2200

Ribbon trim on sofa—So-Good Ribbons, 212/398-0236

Gold nailheads—M & J Trimming Co., 212/391-9072

French gilded antique chair—Tepper Galleries, 110 E. 25th St., NYC 10010; 212/677-5300

Polka-dot pillows—cotton fabric available to the trade only from F. Schumacher & Co., 212/213-7909

(See photo, bottom)

Parchment lamp—Brint Whisenant Designs

Federal-style small mirror—personal collection

Gilded-frame side table with marble top—Lubin Galleries, 212/924-3777

Gilded frame—Tepper Galleries

(See page 79)

(See curtain detail)

Silk-satin taffeta drapes—S. Shamash & Sons, Inc., 42 W. 37th St., 12th floor, NYC 10018; 212/840-3111

Gold silk organza drapes—available to the trade only from Super Textiles, 212/354-5725

Mahogany curtain rods and gilded arrow finials—Le Decor Français, 212/734-0032

(See detail, upper right)

Hand-painted Venetian-style chair with brocade stripe—Tepper Galleries

Upholstery fabric—available to the trade only from Brunschwig & Fils, 212/838-7878

Swag—black passementerie from Conso Products Co.

(See large photo, right)

Antique Bakelite button collection—personal collection

American alligator patchwork on chair—Kleinberg Sherrill, 404/355-2778

Antique Venetian finish on chair—Chris Hagen, 404/872-5379

Antique French side chair—Tepper Galleries

Polka-dot lampshade—Charmeuse fabric, Dumari, 212/719-1064; fabricated by Brint Whisenant Designs

Empire-style black end tables—Tepper Galleries

THE PLOT THICKENS

(See page 81)

Architect—Ronald McCoy Architect, 213/836-9087

Landscape architect—Richard Powell, 213/278-4708

Metalwork—Marty Jacobsen, 213/839-5414

Cabinetmaker—Jones Woodworks, 818/718-9357

Interior design—Bill Cornfield, 539 San Ysidro Rd., Santa Barbara, CA 93108; 805/969-3337

Space planner—Maxine Ordesky, 213/277-0499

(See detail photo, bottom right)

Blue and gray tiles—Adoquine stone from Walker & Zanger, 213/728-8664

Tile and slate setting—Ron Vogl, 818/342-1806

(See page 82, smaller photo)

Candelabra—by Karl Howard, through Wilder Place, 7975 1/2 Melrose Ave., Los Angeles, CA 90056; 213/655-9072

Wooden tray—by Ramona Lampell, 304/484-7224

Chair—available to the trade only from Rod Martin Company, 213/655-2755

Upholstery on chair—Spinneybeck cactus leather, Spinneybeck Design America, 212/274-0722

Ke-zu side table—Dakota Jackson, 306 E. 61st St., NYC 10021; 212/838-9444

Rug—Statement on Montana, 1302 Montana Ave., Santa Monica, CA 90403; 213/458-1900

Sculpture—*Delbert*, by Ramona Lampell

Therion knot lamp—through Bill Cornfield Gallery, 539 San Ysidro Rd., Santa Barbara, CA 93108; 805/969-3337

(See page 83)

Ariel dining table—by Dakota Jackson

Bleached-ash dining chairs—Cy Mann, 212/758-6830

Camel upholstery on chairs—Gretchen Bellinger Fabrics, available through J. R. Scott, Pacific Design Center, 213/659-4910

Chandelier—Meyers Bloom Gallery, 213/829-0062

Rug—Statement on Montana

Sofa and love seats—Rod Martin Company

Spearmint chenille upholstery—Giant Fabrics, available through Kneeder-Fauchere, 213/855-1313

Club chairs—Rod Martin Company

Floor lamp (right)—by Chris Collicott, through Wilder Place

Throw (on sofa)—Umbrello, 8607 Melrose Ave., Los Angeles, CA 90069; 213/655-6447

Nesting tables—Andrews Sisters tables by Pedro Miralles, through Modern Living, 8125 Melrose Ave., Los Angeles, CA 90046; 213/655-3898

Tokyo console table—personal collection

Glass vase (on console behind sofa)—by Kelly McClain, from Hieroglyph Series, through Wilder Place

End tables—by Dakota Jackson

(See page 85)

Man sculpture and black bear sculpture—by Ramona Lampell

Console—Dialogica, available at Modern Living

Lamp (on console)—Modern Living

Vase (on console)—Bill Cornfield Gallery

Window treatments—Asahi glass, AMA Glass Corporation, 213/327-1414

(See page 86)

Whirlpool spa—Galaxy Spa, 805/581-5557

Towels—Chambers, 415/421-7900

(See page 87)

(See photo, top)

Built-in cabinetry—Jones Woodworks, 818/718-9357

Lounge chair—Rod Martin Company

Appalachian art—by Ramona Lampell

Roman shades—Charles Minné, through Pacific Design Center, 213/659-2466

(See small photo, bottom)

Concrete base—Bill Cornfield Gallery

Cushions—Rod Martin Company

Shutters—Ronald McCoy

Round table and vase—personal collection

Indian metal storage jar—Bill Cornfield Gallery

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(See pages 89 through 93)

Cooking vessels—personal collection

(See page 91)

Clay pot—Pierre Deux Antiques, 212/243-7740

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