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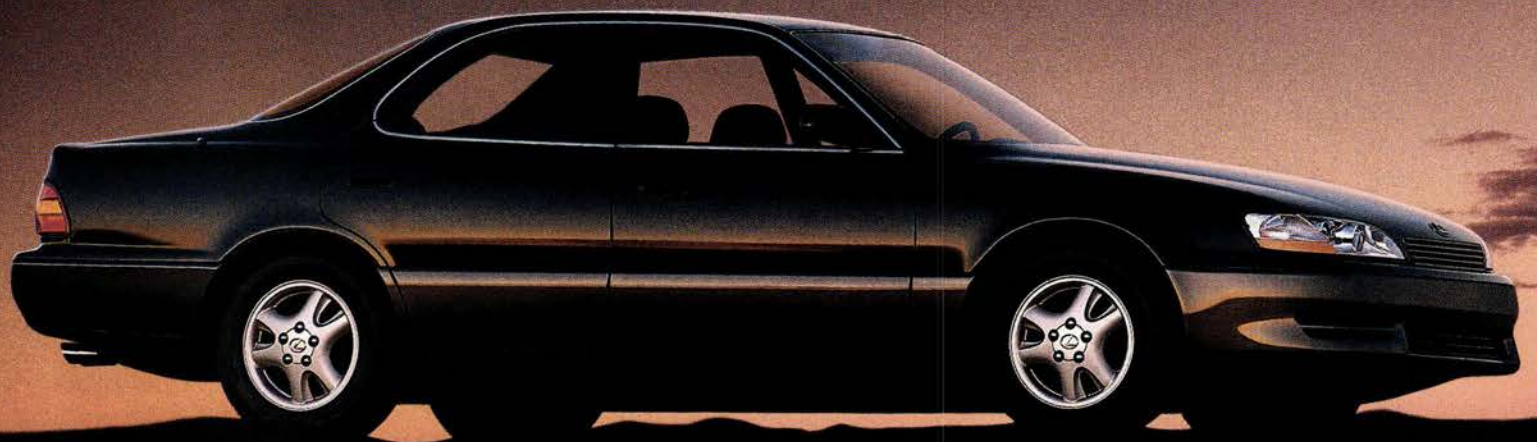


The sparkling muscat wine with the strawberries and *zabaglione* is an Asti Spumante from Piedmont. We could have chosen a still Vin Santo dessert wine from Tuscany or a sweet Marsala from Sicily. After all, the 20 regions of Italy produce more varieties of fine wine than any other country. And they go with any foods in America.



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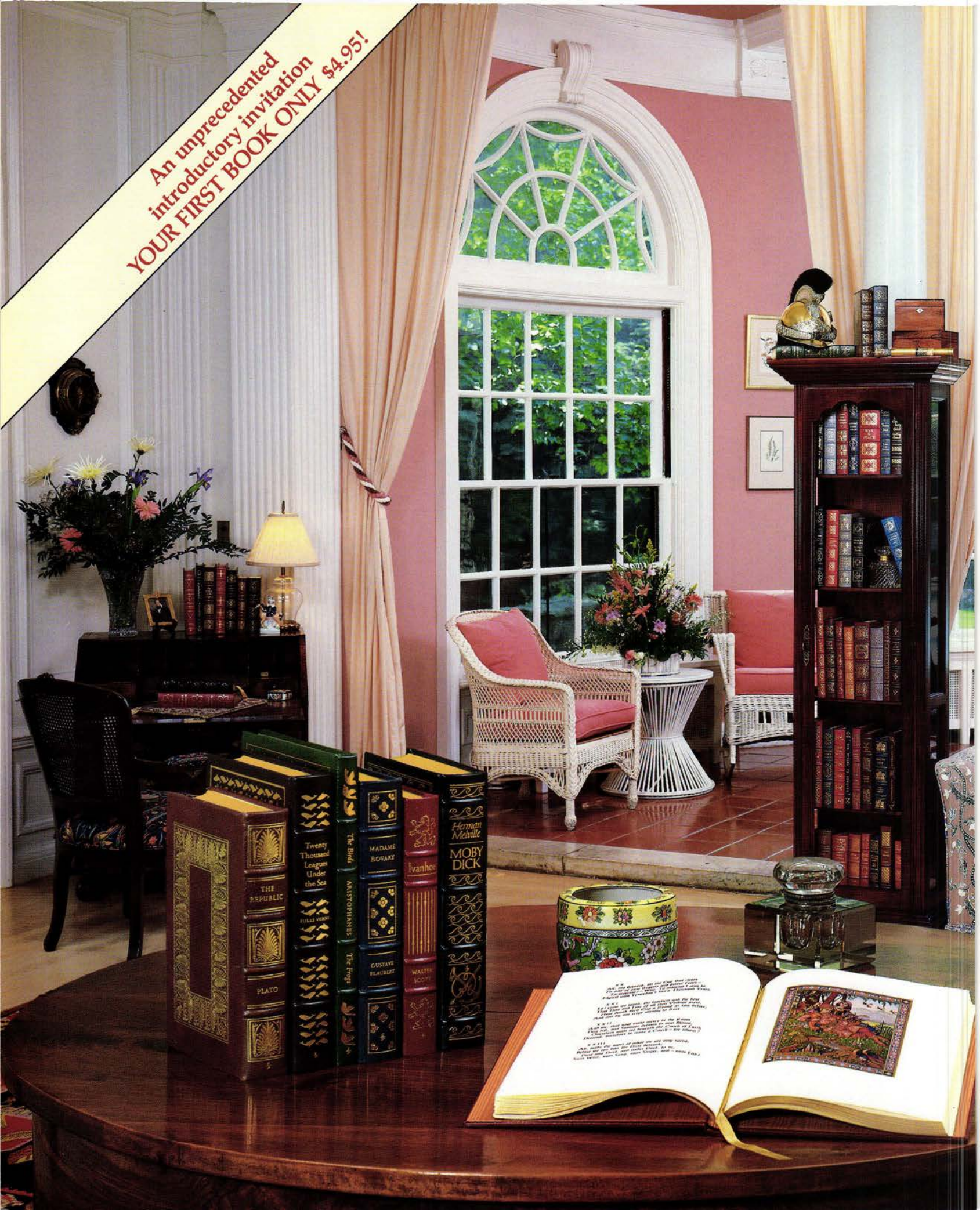
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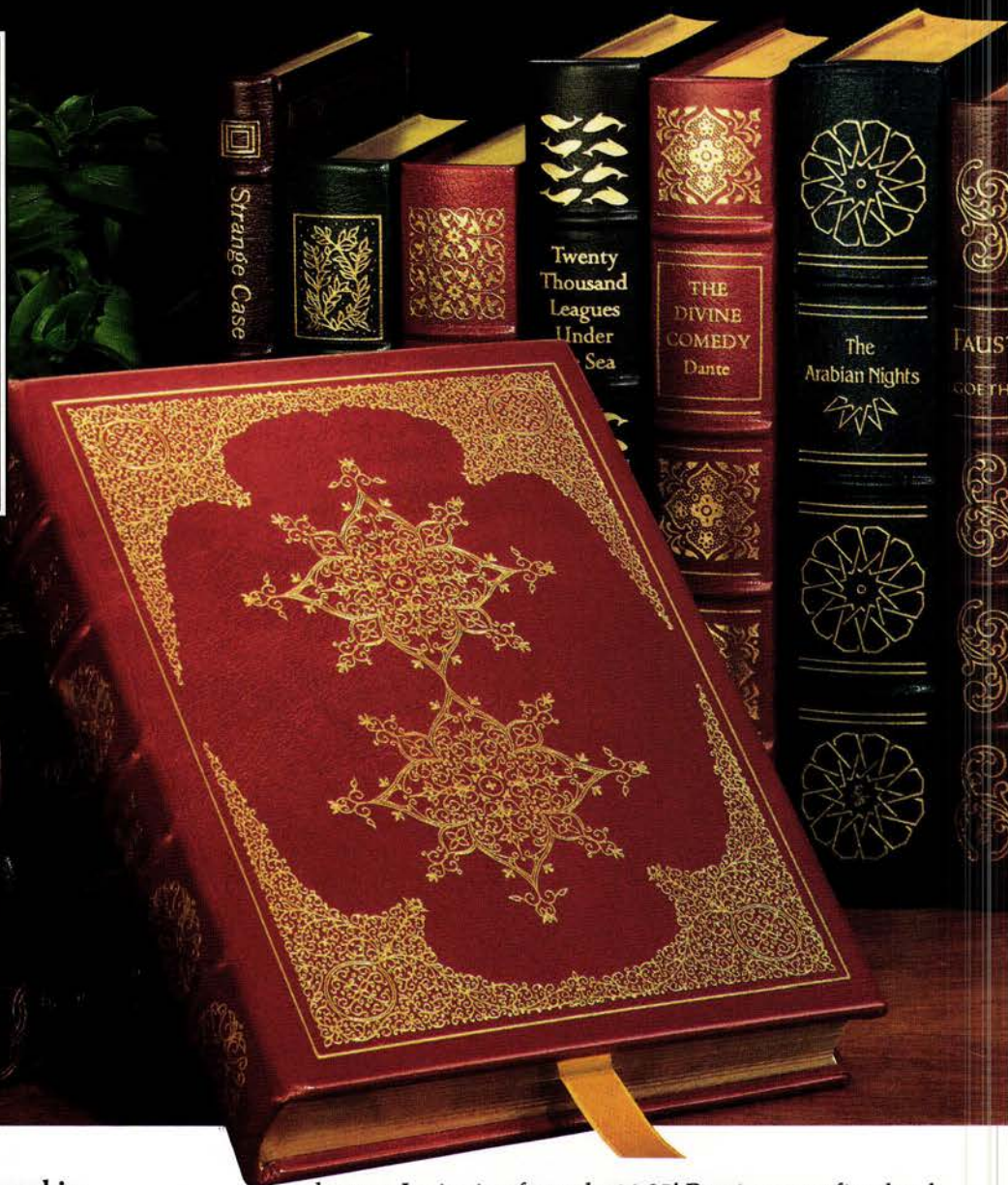
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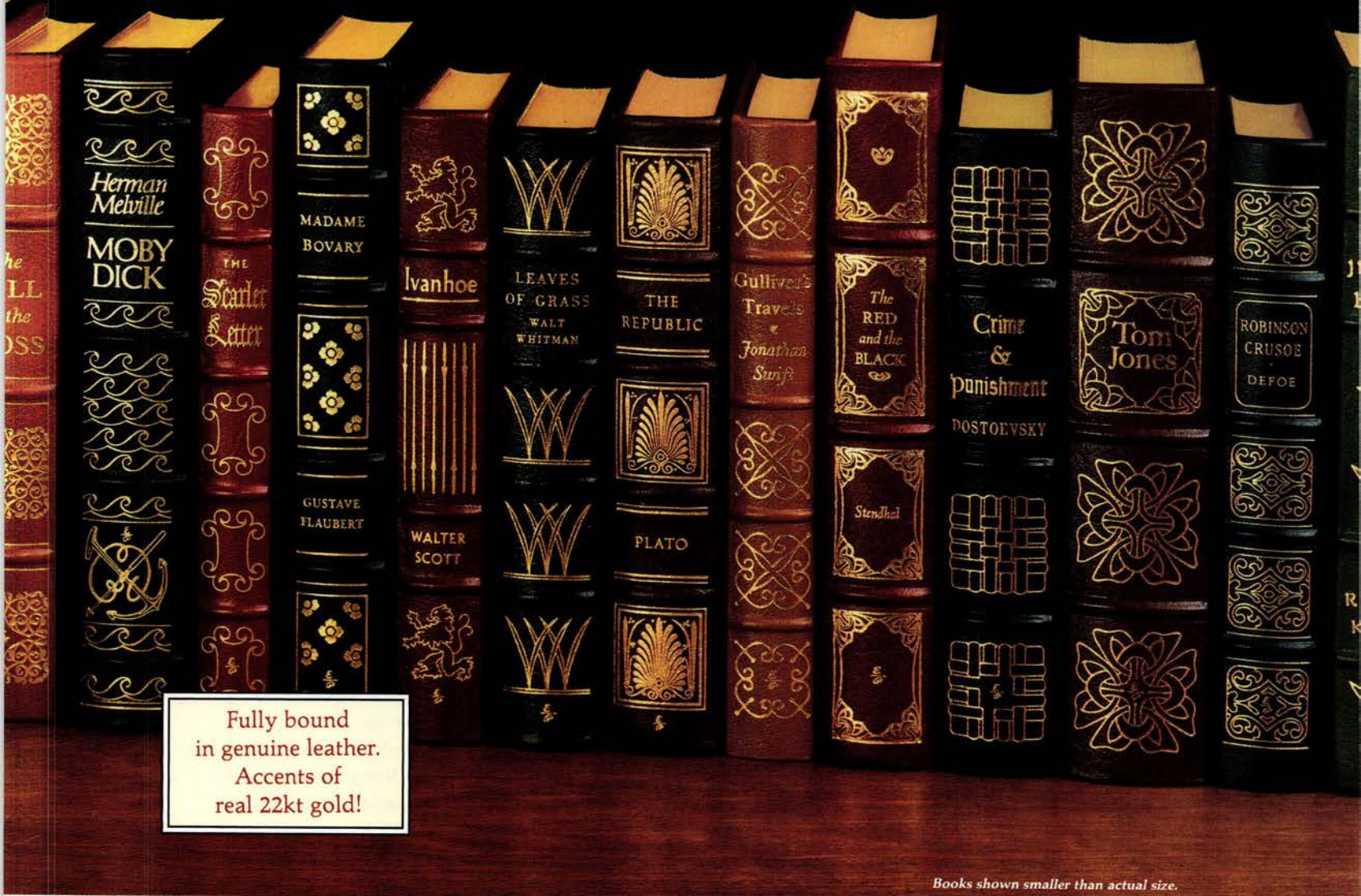
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Whose Home Is It, Anyway?

YOU KNOW HOW YOU WALK DOWN THE STREET AND every woman suddenly looks like Dolly Parton? I wonder, do these ladies get up in the morning and make a decision in the fog of their bathroom mirrors to fluff up their huge hairdos and lay the mascara on triple thick so they deliberately look like Dolly Parton? Now let me say quickly before I'm accused of some kind of weird anti-feminism that I can understand why any woman would like to look like Dolly Parton. I mean I had to follow her once on a television talk show and there she was—this adorable, bright-eyed creature of blondness, big and little in all the right places. Made me feel like the tallest girl in the sixth grade all over again. What I don't get is that in the cool, blue light of morning when a girl confronts herself in the bathroom mirror and is patently NOT Dolly Parton, why would she want to go out in front of God and everybody and pretend she is? Why, in other words, doesn't she try to look more like herself?

It's thoughts like these that run around my mind each year as I sit in a darkened room and judge thousands of slides of our readers' homes for our Metropolitan Home of the Year Contest. These readers have no trouble knowing who they are when they look in the mirror of their living room. They know it's not their mother's room. Or Dolly's. There's an awesome sense of confidence and individuality in these homes.

One night, buoyed by the imagination in the entries I'd seen, I said "All right, Ms. Big Shot Editor. If you have such lofty ideas about expressing your own personal style, go home and look in the mirror of your very own living room. Does your living room look like YOU live there? Take the *Met Home* challenge!"



GEORGE LANGE

**"Standing in the doorway, it's clear to me:
This is not my mother's living room"**

Okay. I stand in my doorway and what do I see? Right away it is clear to me: This is not my mother's living room. There, reassuringly, is the crate/coffee table she hates and wouldn't be caught dead with, which is, of course, why I cling to it. Assorted kid droppings she'd never put up with clutter the floor—SAT prep books and college sweatshirts (yes, we're in that phase now), headphones and a Walkman, Doc Martins. Nor is there a legitimate 100-year-old antique in the place. I have passed the first test.

"But wait a minute," my editor alter ego insists. "You work for a design magazine. Does your living room look like a magazine, not a person, lives there?" My eye goes at once to the thousand wires dangling behind the shelves that hold the stereo, CD player and tape deck, then travels to the sheer curtains on the window that seem to have shrunk to an unfashionable inch above the sill. Sure, you could make magazine pic-

tures in here, I think. The Design Police "before squad" would have a field day.

Then I lighten up. I sink into the French leather sofa that's a relic from another era. I mean era. But it's MY era. I look at my drawings on the walls from friends: Michael Graves, Adam Tihany, Milton Glaser. Jerry Liebling's photographs. I see a *santo* we found in Guatemala next to a Sixties icon Gae Aulenti lamp, and I think, "Who else would do that?" No question. Maybe I wouldn't make this *Winners* issue. But I'm no Dolly wannabe either. This is MY living room. Whew. I'm safe at home.

— DOROTHY KALINS, EDITOR IN CHIEF

Understatement of the year.



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Volume XXIV, Number 2, February 1992

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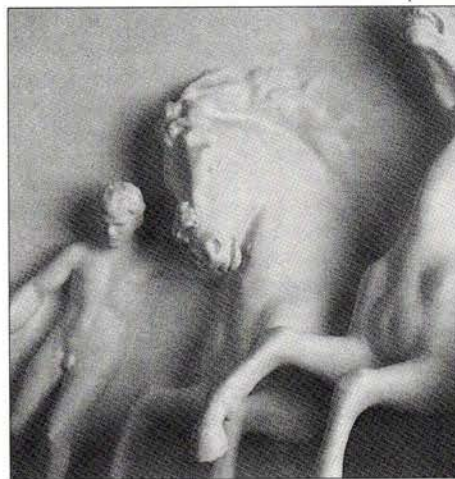
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Hot Properties

BY ARLENE HIRST

A NOTEWORTHY, MOLESWORTHY REVIVAL



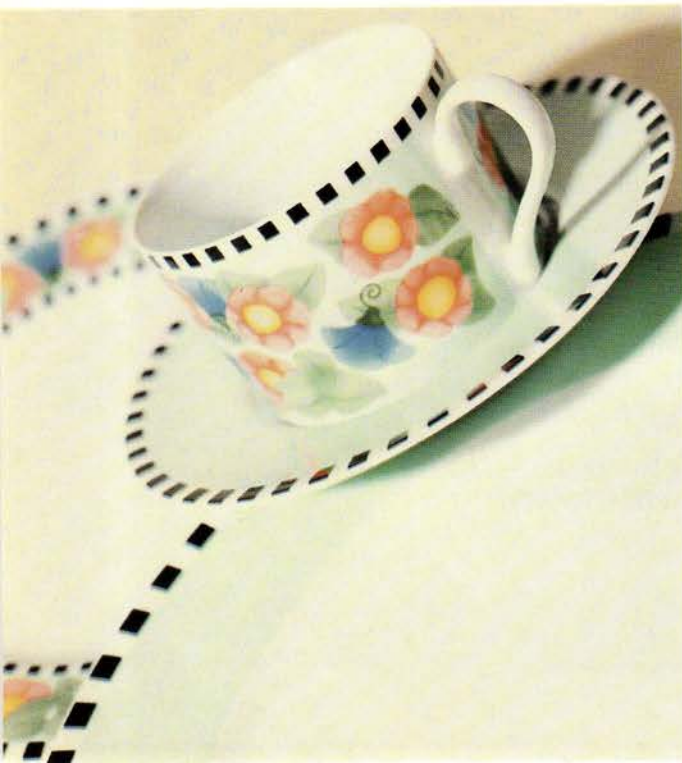
COLLECTORS HAVE LONG coveted the home-on-the-range-style creations of Thomas Molesworth, the Kansas-born, Montana-bred designer known for his 1930s and 1940s interpretations of Adirondack camp furniture. Now, just in time for the cowboy decorating craze, Sweetwater Ranch of Cody, Wyoming, is reissuing Molesworth's designs. "When museums started showing his work, manufacturers picked up his ideas," says Sweetwater's Bryan Taggart. His company has gotten down to brass tacks—a Molesworth signature detail—and is custom-making replicas of his furnishings using the same techniques and materials he once employed. Among them: burlled fir wood and geometric Chimayo Indian textiles. The project comes easily to Taggart, whose father and partner, Lloyd, was the late furniture maker's friend and client. He even bought his collection of Plains Indian art and artifacts, and some of his furniture just before the designer died in 1977; 307/527-4044.

PHOTOGRAPHS BY DEVENDRA FHRKLANDE



COWBOY revival: a Molesworth chair, listed at \$2,449 (left) and sideboard, \$4,695.

GETTING THE LEAD OUT



A NEW dinnerware producer has made environmentally safe dishes the newest setting on the politically correct table. Each piece in Essex Enviro-Safe Fine China's boldly hued collection is free of toxic lead and cadmium. For the company's debut, designer Debra Regh created Sanibel (left), a modern mix of geometry and eye-dazzling flora. \$75/five-piece place setting; 203/761-8882.

PHOTOGRAPHS BY DAVID SAWYER



FOR HEART'S SAKE

A KID'S coloring book never looked like this. For *Just Add Color* (above), a real labor of love, the late Keith Haring, Eric Fischl, Kenny Scharf and 33 other contemporary artists donated their drawings to benefit Homeward Bound Project, the organization that helps mentally handicapped children, \$20; 212/477-8578.

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A REAL Frank Lloyd Wright house provides shelter and status for Steve Martin (above, with Mary McConnell) in Lawrence

Kasdan's *Grand Canyon*. For Richard Gere in *Final Analysis*, Oscar-winner Dean Tavoularis designed a Mission-style retreat (below).

AMERICA'S LOVE affair with Arts and Crafts has gone Hollywood. The proof is in two of this year's major releases, writer/director Lawrence Kasdan's *Grand Canyon*, a parable for the generation he profiled in *The Big Chill* (1983), and *Final Analysis*, a thriller starring Richard Gere. For *Grand Canyon*, production designer Bo Welch (*Beetlejuice*) did not place Steve Martin (left), who plays a movie producer, in a Beverly Hills mansion. Instead, Welch used the Ennis-Brown house that architect Frank Lloyd Wright built in 1923 in the Los Feliz section of L.A. Welch and set decorator Cheryl Carasik mixed Wright's Robie house chairs and Midway outdoor chairs, a Stickley taboret, a Dirk Van Erp metal lamp, and Ansel Adams photos. To reflect the Martin character's need for comfort, they warmed up the set with a luxurious Donghia sofa—a

good design lesson for fledgling collectors.

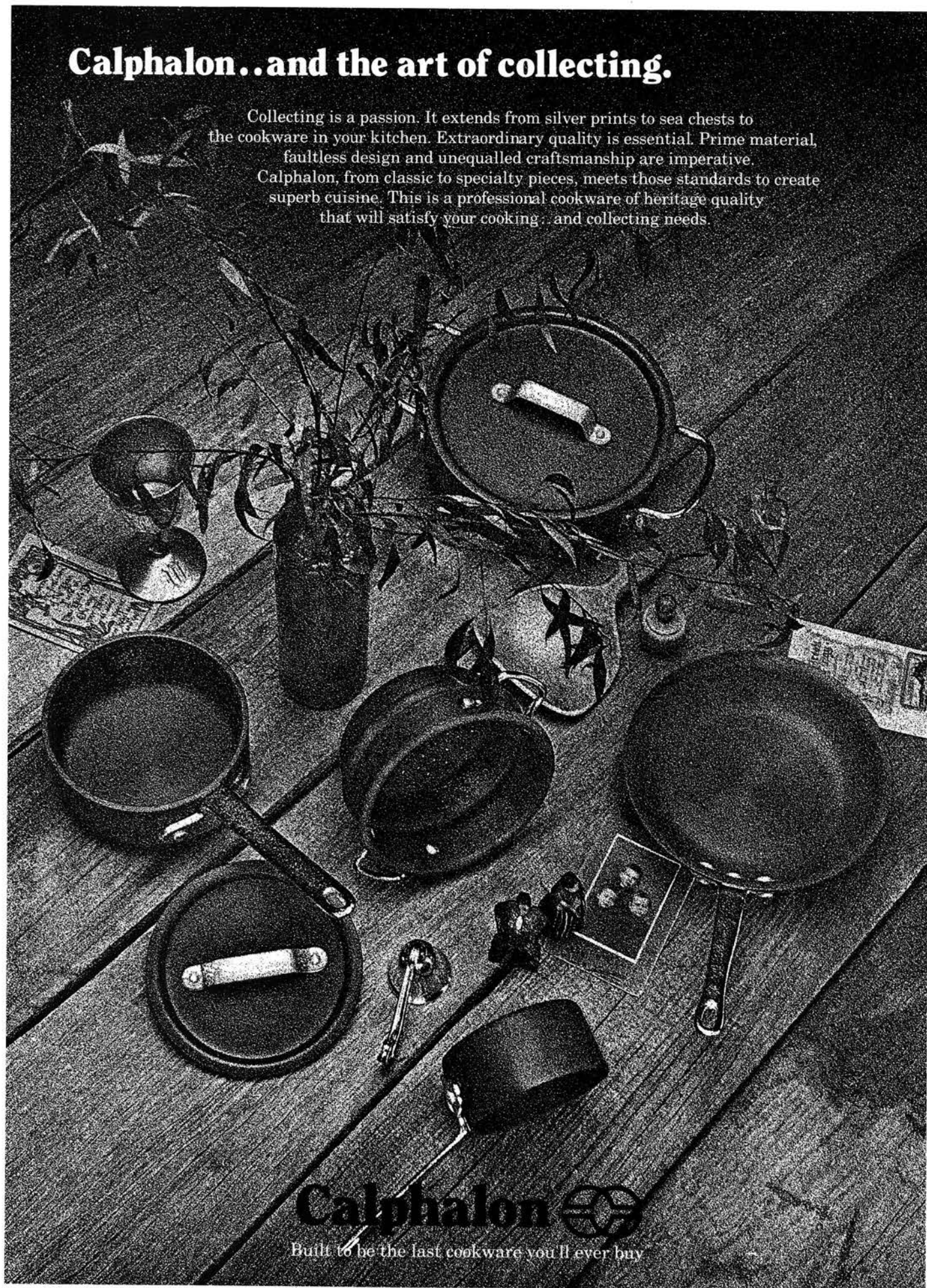
For Gere in *Final Analysis*, designer Dean Tavoularis created, on a Burbank soundstage (bottom), a house inspired by the early 20th century L.A. architects Greene and Greene. Tavoularis wanted a serene, Zen-like environment for Gere, who plays a psychiatrist. The Oscar-winning designer (*The Godfather, Part II*) used antiques and a comfortable, overstuffed sofa. Ironically, although Tavoularis had discussed the set with Gere, the actor never mentioned that he was an avid Arts and Crafts collector himself. It was director Phil Joanou, Tavoularis recalls, who said the set looked "just like Richard's home in New York." We're Greene and Greene with envy.



PHOTOGRAPHS BY GEMMA LA HANA

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MARY ELLEN BARTLEY

IF YOU'RE HUNGRY for good looks in dining chairs, but daunted by high prices, this well-designed quartet could restore your appetite. **PALECEK's** rattan Paris Bistro Chair (top left) costs \$175—half as much as a French original; 800/274-7730. At \$99, you'll sit pretty in the curvy, black-metal frame and woven-wicker

seat of the Nouveau Chair (below, left); **THE DOOR STORE**, 800/433-4071. **CONRAN'S** woven rattan Corfu Chair (center), \$95, comes in pumpkin and five other colors; 800/326-6726. The \$99 Capri Side Chair from **ESI/EURO STYLE INTERIOR, INC.** (top right) has a waterproof, mahogany-stained finish; 310/835-2000.—*Arlene Hirst*

STAR STUCK



My 3" brooch is signed "Joseff of Hollywood." Is it collectible?

—J. Poitier
Brooklyn, NY

Eugene Joseff (1905 to 1947), creator of costume jewelry for *Gone With the Wind*, designed your highly sought-after 1940s brooch. It would sell for \$200 to \$350, says Pennsylvania dealer Elsa Rothstein. Your brooch, from the designer's retail line, originally was sold by Buffum's, Marshall Field's and other stores. Joseff's widow still markets his creations today. *Jewelry of the Stars* (Schiffer Pub. Ltd., 1991) chronicles Joseff's career.

LEGS OF IRON

Please tell me about this heavy metal table.

—K. Sherrod
Dallas, TX

Nowadays, there's a demand for quality cast-iron garden furniture, says Amy Finkel of M. Finkel & Daughter. Your rococo table with



HAVE A SIMILAR QUESTION? SEND CLEAR PHOTOS (WITH WHOLE OBJECT AND MARKS FULLY VISIBLE) AND A SELF-ADDRESSED, STAMPED ENVELOPE TO DR. SWATCH, MET HOME, 750 THIRD AVE., NYC 10017. ALL QUESTIONS WILL BE ANSWERED IN TIME.

its cabriole legs and shell-shaped cartouche was made in the U.S. after 1875 and is worth about \$1,000. Typically, these tables had slate or marble tops.

SIT ON IT



I believe my sofa is American. How old is it and what is it worth?

—R. Dickie
New York City

Your late Empire-style sofa with carved, scroll-shaped arms and mahogany veneer dates from c. 1850 and would retail for \$1,500 to \$2,000, says Joe Holahan, owner of Urban Artifacts in Philadelphia. The opulent Empire style, first fashionable in America during the 1820s and often revived later in the 19th century, made use of classical forms and gilding. Many Empire-style pieces were labeled, which helps us identify them as either European or American. The good condition of your sofa's striped upholstery and bolsters add to its value.

Dr. Swatch

COLLECTING What is your treasure worth?

We take it to the top—to the experts who know

SEEING RED

This "pigeon blood" cloisonné vase has no marks and measures 10" high. I have never seen another like it. Do you know its value and where it is from?

—R. Throne
Rancho Palos Verde, CA

A collector might pay from \$300 to \$500 for your vase, according to Rhode Island antique dealer Norma Schofield. Known as pigeon blood because of its bright red color, it was made in Japan between 1920 and 1940.

Cloisonné is a decorative technique in which enamel is applied and fired in raised cells, usually on a metal surface. Foil, placed under the red glaze, gives this piece its brilliant reflective surface.



CREAMED AGAIN

My mother called this pitcher lusterware. Can you tell me where it was made and if it is valuable?

—J. Crump
Seattle, WA

Your c. 1840 creamer was made in Staffordshire, England, and would sell for around \$75. The



process of decorating pottery with luster (metallic oxides such as copper, gold, platinum or purple of cassius) dates from the first quarter of the 19th century. Another means of decorating lusterware was by the resist process, which coated an area with china clay and glycerine so the oxide would not adhere. Then the undecorated surface was covered with enamel or clear glazes.

A TURN-ON

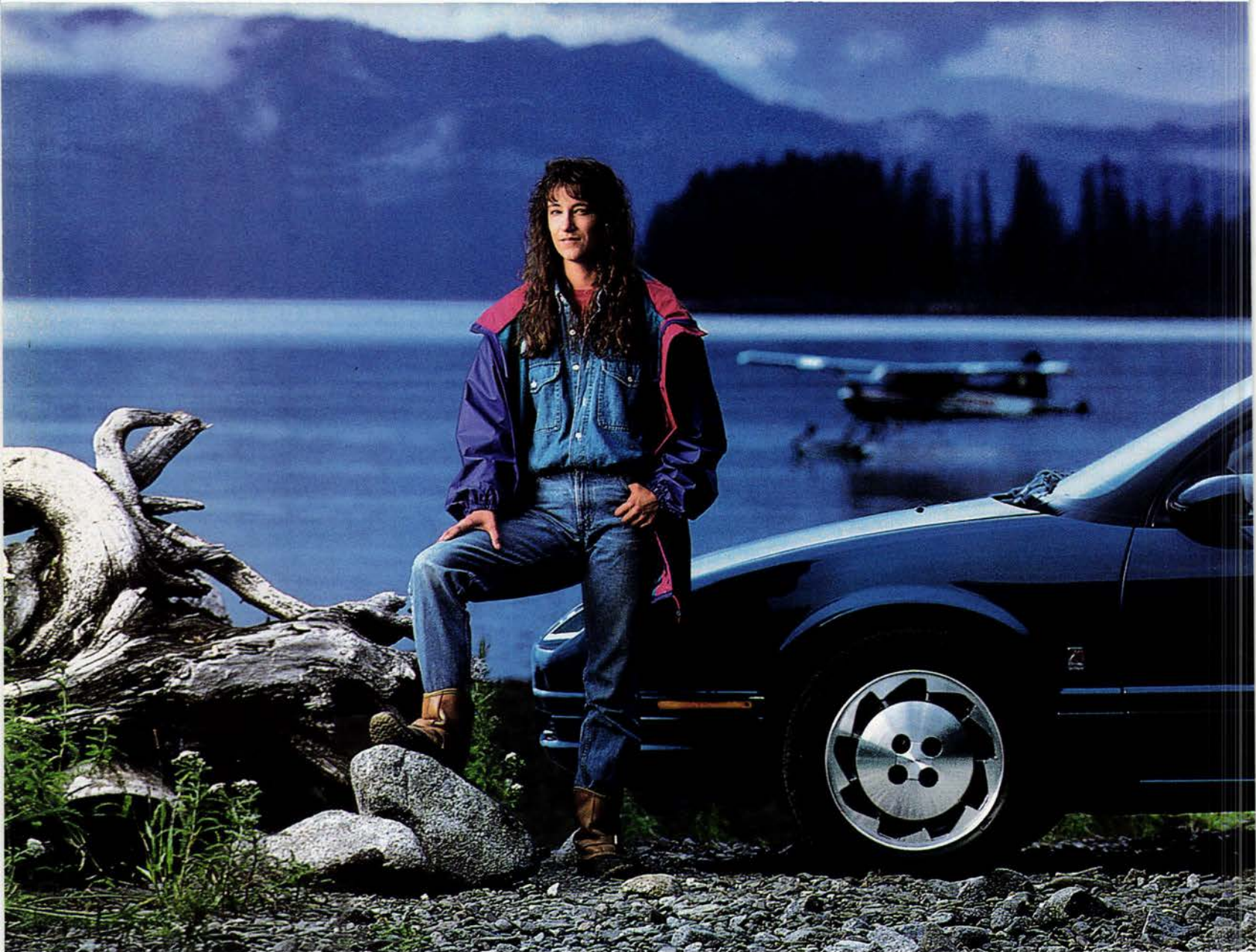
Can you tell me how much my 23" lamp marked "Handel" would fetch?

—C. Benvenga
Brooklyn, NY

Antique lighting dealer Charles Neri prices your 1920s lamp at \$750.

The Handel Lamp Company made thousands of white metal-and-glass lamps in Meriden, Connecticut, from 1885 to 1941. New, it sold for about \$29.





If **ROBIN MILLAGE** paid much attention to conventional wisdom, she wouldn't be standing where she is today.

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Dig Those Golden Oldies

GARDENING A new movement rescues early

American vegetables from the root cellars of oblivion



PHOTOGRAPHS BY D. CAVAGNARO

BY LESLIE LAND

IT'S NOT EXACTLY A GRASS ROOTS MOVEMENT—most “seed savers” are planting produce, not lawns—but these days savvy gardeners have begun to see themselves as conservators of an endangered agricultural heritage. Having rolled up their sleeves to till organic gardens, respecting the ecosystems strong poisons undermine, they are now making room in the vegetable patch for the “new” heirlooms—old-fashioned herbs and vegetables that offer a panoply of once-obsolete delights.

A living part of our past, most heirloom vegetables were on the edge of extinction little more than 20 years ago. Now, Stowell's Evergreen corn, Wren's Egg shell beans, and Moon and Stars watermelon are on the cutting edge. Catalogs offer Brandywine tomatoes, Deer

Tongue lettuce, and Lutz Winter Keeper beets—all worth preserving for flavor as distinctive as their evocative names.

Heirlooms are usually defined as varieties that originated before 1940. Many that are still on the market date from the turn of the century, when hundreds of small, regional seed companies throughout this country developed their own special strains, and immigrants brought favorite seeds from all over the world that took hold here. The gardening universe was ripe with the kind of choice no longer available.

Most of today's less-than-delicious vegetables, which are bred for the durability and uniform looks agribusiness requires, are hybrids, as opposed to heirlooms. Heirlooms are “open-pollinated.” They fertilize themselves

PASSIONATE GARDENER LESLIE LAND GROWS A VARIETY OF VEGETABLES AT HER HOME IN UPSTATE NEW YORK—BUT TOMATOES ARE HER FAVORITE.



SOME Seed Savers heirlooms: Yellow Ruffled and Wild Currant tomatoes (left); Purple Peruvian and Siberian potatoes (top); Jimmy Nardello's sweet peppers; Thai Green, Pingtung Long eggplants.

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HEIRLOOM SEEDS

(with the help of nature, not man). If you save and plant the seeds of your heirlooms, you'll be growing something next season close to what you enjoyed this year. The seeds from hybrids, on the other hand, often bear an assortment of genetic throwbacks far inferior to the plant from which the seeds were collected.

Heirlooms also offer a much wider range from which to choose than commercially marketed hybrid seeds. Most have exceedingly fine taste or texture; many are specifically adapted to particular weather conditions, say, unfazed by drought. And heirloom ripening is usually staggered, creating a harvest spread out over several weeks.

Fortunately, some old-timers remained faithful to their open-pollinated varieties. One such fundamentalist gardener was Baptist Ott. Just before his death, Ott gave three heirloom varieties—a tomato, a bean and a morning glory—to his granddaughter Diane Whealy and her husband Kent. From these seeds grew Seed Savers Exchange.

Begun in 1975, Seed Savers is a nonprofit conservation organization boasting 6,000 members, a 140-acre show-place preservation farm in Iowa, and a collection of over 11,000 varieties of herbs, vegetables and flowers. Seed is grown at the farm and by members across the country. The Exchange's *Garden Seed Inventory*, a description of all commercially available, open-pollinated seeds, has become the bible of every knowledgeable food gardener.

With the addition of several new heirloom seed companies, things have been moving quickly, but perhaps not quickly enough. Between 1985, when the first *Inventory* appeared, and the 1988 second edition, 54 of 230 listed seed companies went out of business. Happily, 39 new ones were started. Some thousand "new" open-pollinated varieties have been introduced, yet only 21 percent of the varieties offered by the defunct companies are now available. "The number of seeds saved is growing," Kent concedes, "but it's a race against time. Old varieties are disappearing at the rate of about 5 percent a year. The future will be decided within the next 10 years." ●

HOW DOES YOUR HEIRLOOM GARDEN GROW?

- Choose seeds carefully for plants that will prosper in your climate.
- Grow several varieties of each crop. If the Blue Hubbard squash fails, you might still do fine with the Butternut.
- Become a seed saver. Tomatoes, beans and lettuce are among those easy to save even if you have only a small garden and little time. Collect seeds from your personal best—the earliest, the tastiest, the most resistant to bugs—and in time you will have created an heirloom of your own.
- For a Seed Savers brochure, including information on the upcoming third edition of *Garden Seed Inventory*, send \$1 to Seed Savers Exchange, Rural Route 3, Box 239, Decorah, IA 52101. For a select list of other heirloom seed catalogs, see Resources on page 118.

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Ask David

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FILLING IN THE PIECES

I'm missing a few pieces from my set of china, and the pattern is discontinued. How can I replace them?

—Denise Amigh
Bakersfield, CA

Just like a good guest list, a well laid-out dinner table is improved by a successful mix. Every piece of china needn't come from the same pattern. Using a salad plate with a different border, for instance, can provide some sizzle; one plain, white dish can add a note of calm. Mixing and matching patterns can apply to glasses and silverware, too. However, if you miss your favorite bowl—the one you use for mom's chicken soup—mail-order services such as Ross-Simons (800/556-7376) can help with hard-to-find patterns. SEE RESOURCES, LAST PAGE



BRICK COVER-UP

The fireplace in my living room is a wall of red brick. Do you have any suggestions on how I could change this eyesore into a focal point?

—Ann White, San Francisco, CA

Yes. A basic masonry structure lies beneath the surface of any fireplace. Covering it up, a construction job that's not too tough, will make a big impact in your room. Since the brick is already fireproof, a new wall can be built over it. For safety's sake, and to avoid problems with a building inspector, check your local codes and use a fire-rated material such as special gypsum board. Then you could install paneling or a mantel to frame the firebox. Of course, you could simply prime and paint the brick, and then attach a new mantel. Below, designer Kevin Walz used a model of Cor-ten steel, slate and tile to add architecture to an existing fireplace. SEE RESOURCES, LAST PAGE

REDOING THE SECTIONAL

I have a 10-year-old, U-shaped sectional. I'm tired of it, but I'd hate to just toss it out. Also, the upholstery's shot. Any advice?

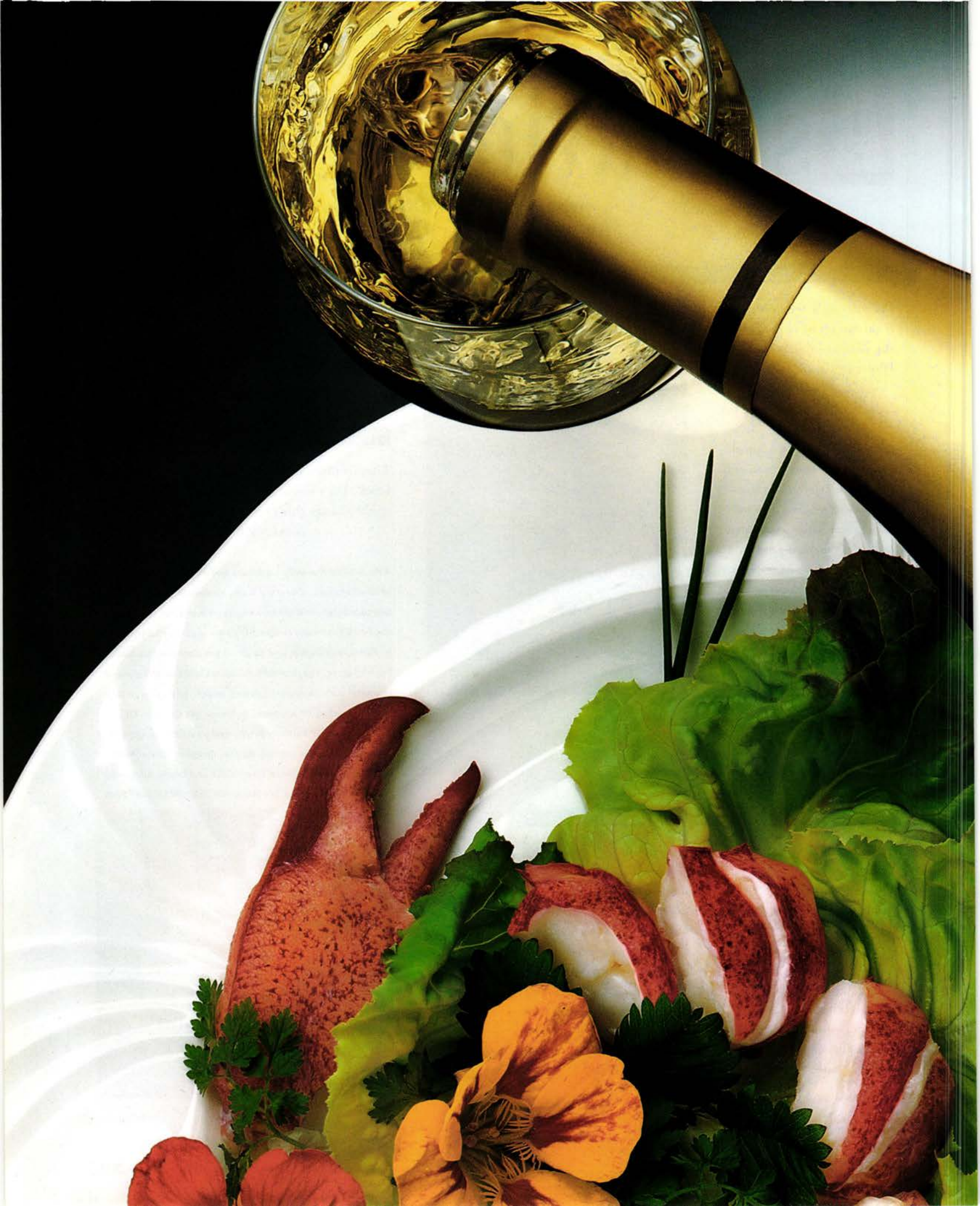
—Jeff Kent
Great Neck, NY

You can rearrange the parts of your sectional into a collection of pieces: a sofa, a chaise, an armless slipper chair. You could even

reuse an armless, backless end unit as an overscaled ottoman, which could double as an upholstered cocktail table. To break up the monotonous look of sectional pieces, try covering each in a loose slipcover of a different shade of fabric. Easy Elegance, a faded, pre-washed damask from Waverly, is new this season and might work well for you. SEE RESOURCES, LAST PAGE

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Pride From Prejudice

COLLECTORS From minstrel figures to “mammy” dolls,

images of an African-American past attract collectors

who find solace in taking the sting out of old stereotypes



LOWERY SIMS' collection (above) ranges from “golliwogs” to preachers. A 1930s Venetian glass figurine (top) presents a European vision of American blacks as a vibrant, foreign people.

BY DAVID LIDA

WHEN LOWERY SIMS BEGAN to collect black memorabilia in the early 1970s, her friends couldn't understand why an African-American woman would want to acquire such seemingly negative images: among them, ceramic “mammy” salt and pepper shakers, an Aunt Jemima cookie jar and wide-eyed, coal-black dolls.

But for Sims, associate curator of 20th century art at the Metropolitan Museum of Art in New York, such memorabilia has always been more than a reminder of American racism. Collecting these artifacts, she says, “represents our quest in search of a sense of self.”

“Blacks involved in this are striving to get beyond

the hurt and the insult, and trying to understand the way our image has been distorted,” Sims adds. “Reclaiming and dealing with a negative stereotype is a way of not letting it hurt you.”

Perhaps taking measure of the difficult distance they have traveled, thousands of African-Americans have begun similar collections over the past couple of decades. An article in a recent issue of *Black Ethnic Collectibles* magazine estimated that there are 35,000 such collectors in the United States alone. Although some seek pieces by black folk artists, others focus on objects cataloging the white man's view of the black. The most popular items range, Sims says, “from the excruciatingly cute to evil-spirited, devastating stereotypes.” They include Sambo penny banks and Aunt Jemima measuring cups, printed materials as well as stamps and coins that memorialize moments in black history. Even rusted slavery-era chains and shackles are collected.

“Some people have more intellectual collections

.....
DAVID LIDA WRITES ABOUT CULTURE AND RESORTS FROM MEXICO CITY. PHOTOGRAPHS BY BEV PARKER

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MH 292



1950s KEWPIE dolls (left) are typically from Japan. The unusual French frosted-glass perfume bottle (below) was made in the 1920s.

For collector Lowery Sims, "Reclaiming a negative stereotype is one way of not letting it hurt you"

than mine," says Sims, who owns about 70 pieces which range from very negative portrayals to more affectionate ones, "I don't collect the really anti-black stuff. I have great affection for what I have, and because they're dolls, they reflect both historical images and the way black people represented themselves at the same time."

Sims, 42, thinks her decision to focus on black dolls and figurines began as a reaction to a childhood in which such pieces seemed hardly to exist. Among her current prizes are three ethnic dolls by Nora Wellings, an eminent British dollmaker of the 1920s and 1930s, who gave her creations such soft textures and intricately patterned clothing that they look as if they might have been the playthings of a child in a Henry James novel. A brightly colored 1930s Venetian glass figurine represents a dis-

tinctly European vision of American blacks—as cheerful and exotic. In Paris, Sims found an art deco pin in the sultry pose of Josephine Baker, as well as a perfume bottle (below) in the image of the "golliwog," a wide-eyed black boy used as an advertising emblem at the turn of the century. Since Sims began to collect, prices have risen sharply. Depending upon their age and condition, the salt and pepper shakers she bought for a quarter in the early 1970s can now bring up to \$100. The dolls for which she paid \$10 to \$20 may be worth 15 times that amount.

To Sims, who holds a master's degree in art history from Johns Hopkins University, these pop-culture items can serve as an educational tool for African-American youth. After attending Queens College in the 1960s, Sims toured grammar and junior-high schools in Brooklyn, and

was shocked that, at a time emphasizing black identity, "these kids had no sense of history. I asked them if they knew how blacks came to the United States and they said, 'In canoes,' or else they thought we came with Marco Polo on some friendship mission. They didn't have a clue about slavery. They didn't know the his-

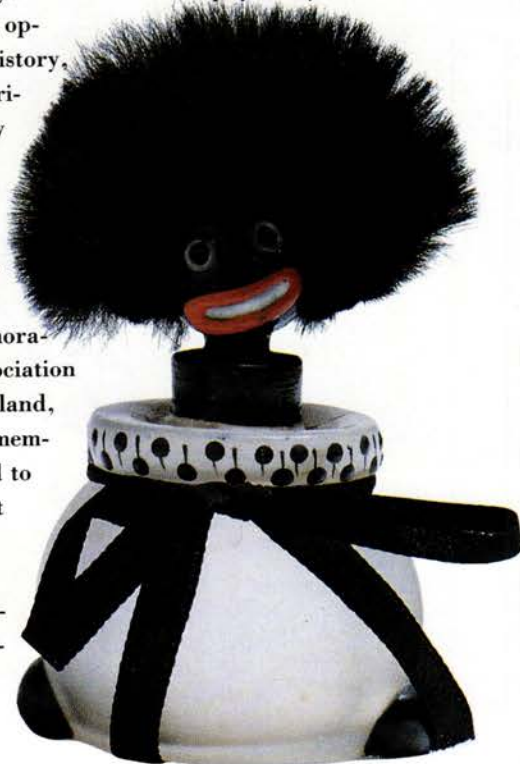
torical circumstances dictating their experiences—leaving them in a psychological and emotional vacuum."

Professor Henry Louis Gates, Jr. of Harvard University, one of the most prominent black voices in academia, is a collector of visual images and ephemera, and is writing a book on "Sambo art." Says Gates, "As with any oppressed peoples in history, it's essential that African-Americans study the horrors of the past to keep it from happening again."

Jeannette B. Carson, founder of the National Black Memorabilia Collectors Association in Hyattsville, Maryland, agrees, adding that members are encouraged to show and talk about their collections to students. She also says that many African-American celebrities also collect

memorabilia, including Whoopi Goldberg, Cicely Tyson, Bill Cosby and Oprah Winfrey. The late fashion designer Patrick Kelly, who was raised in Mississippi but ascended professionally in Paris, also avidly collected black artifacts. Kelly would even hand out scores of tiny black baby-doll pins during his fashion shows. "They were his calling card," says Bjorn Amelan, Kelly's business partner. "He said, 'If you don't know where you come from, you can't know where you are going.'"

It is precisely this sort of sentiment that originally drew Sims to the memorabilia. "I have an Asian friend who said the only way you can become comfortable with a stereotype is to own it," she explains, "psychically and, sometimes, physically."



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PURE WOOL PILE

The Great Pretenders

SHOPPING AROUND Today's finely crafted American

furniture reproductions could be tomorrow's valued antiques

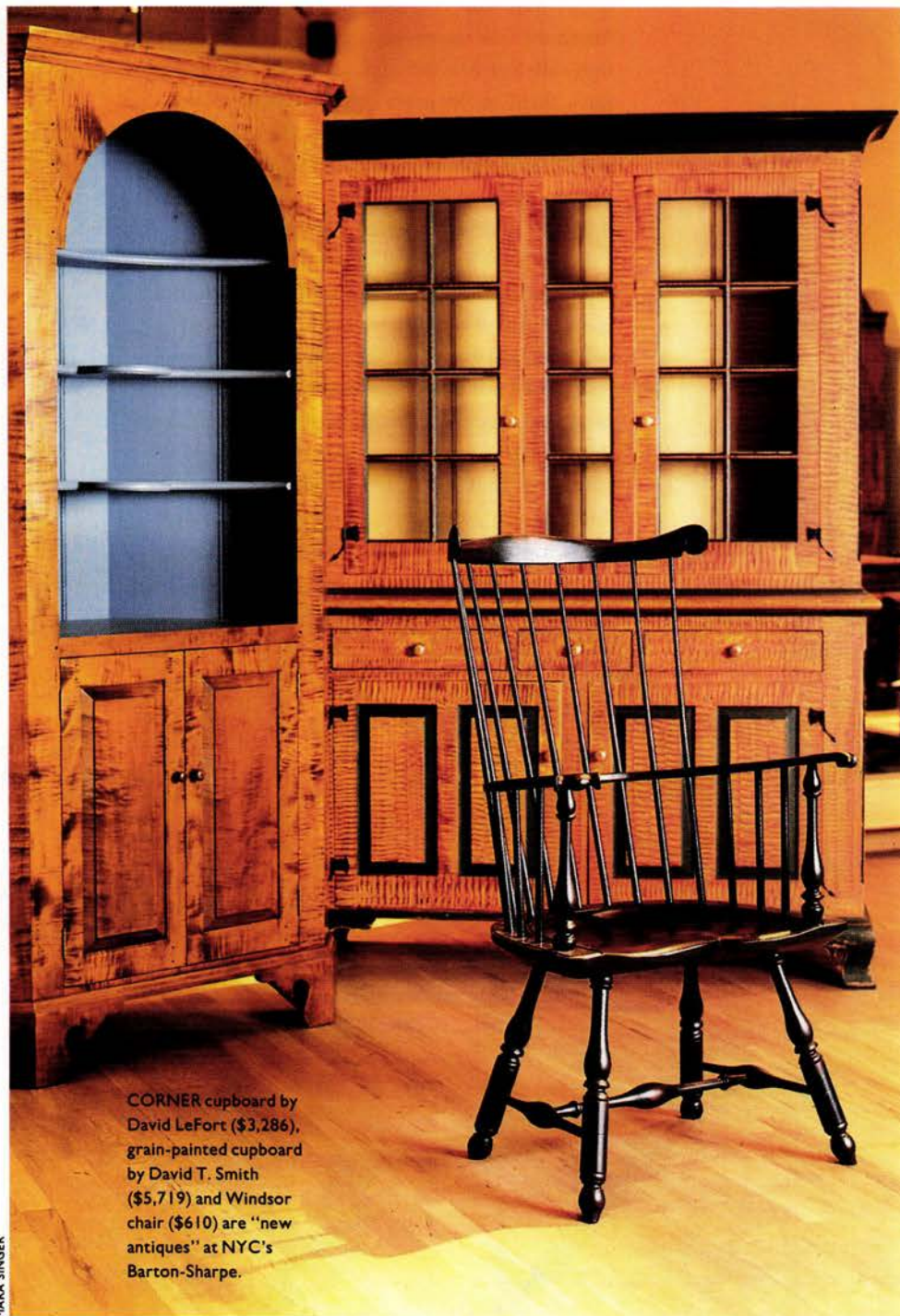
BY LIZ SEYMOUR

EVERY DECADE OR SO THE COLLECTIVE AMERICAN unconscious rediscovers antiques. Cut once too often by the cutting edge, we find that our Street of Dreams needs a Memory Lane. And why not? There's something deeply serene and satisfying in the handcrafted elegance of the 18th and early-19th centuries. And besides, the best things in life don't recognize borders or calendars; Queen Anne and Queen Latifah can reign side by side.

But the past is a finite resource, and the law of supply and demand is strictly enforced when it comes to antiques. Prices have risen tremendously in the last 10 years, especially for pieces that predate 1830, when furniture started being made by machine: A 1766 mahogany chair sold for \$104,500 in 1985; a bonnet-top secretary, c. 1760, brought \$12.1 million at auction a few years later. Even a good highboy with no particular pedigree can easily fetch \$15,000.

Enter the euphonious word "reproduction." Webster defines a reproduction as "a copy," and the furniture industry isn't much more specific. These days, a "reproduction" can be just about anything that looks like it came out of Ye Olde Curiosity Shop. Mass-market "reproductions" may in fact be hiding dirty secrets, such as chipboard, plastic and staples, which not only set purists' teeth on edge, but actually shorten the life of the furniture. Merchandising terms like "museum-quality reproduction" only confuse the issue. And over the years, that haphazard definition has left its taint. "The moment you say reproduction some people put their noses in the air," says Christine

.....
SEYMOUR WRITES ABOUT REPRODUCTIONS FROM AMERICA'S FURNITURE CAPITAL, NORTH CAROLINA.



CORNER cupboard by David LeFort (\$3,286), grain-painted cupboard by David T. Smith (\$5,719) and Windsor chair (\$610) are "new antiques" at NYC's Barton-Sharpe.

MARA SINGER

Roussel, president of the Museum Marketing Association, "but the truth is that there have always been reproductions." Distinguished design mavens from William Morris (whose renowned recliner is a knockoff of English country chairs) to Peter Behrens, mentor to Le Corbusier and Mies van der Rohe, have tried their hand at reproducing earlier designs.

The escalating antique market of the 1980s touched off another round of reproduction fever. And with reason: Good reproduction furniture is a smart buy. An antique highboy that sells for \$15,000, for instance, can be had for a third of the price in reproduction. And because furniture makers copy the very best pieces from the past, reproductions give you access to classic designs that are unaffordable, if not unattainable, in the original.

Then there's the real-life factor: A sturdy reproduction is a lot easier to live with than a piece of furniture that was old when Lincoln debated Douglas. And yes, although an honest dealer will not make any ironclad promises, good reproductions do appreciate in value over time. North Carolina appraiser Emyl Jenkins points out that good turn-of-the-century reproductions are now coming around briskly at auction prices that can run into five figures.



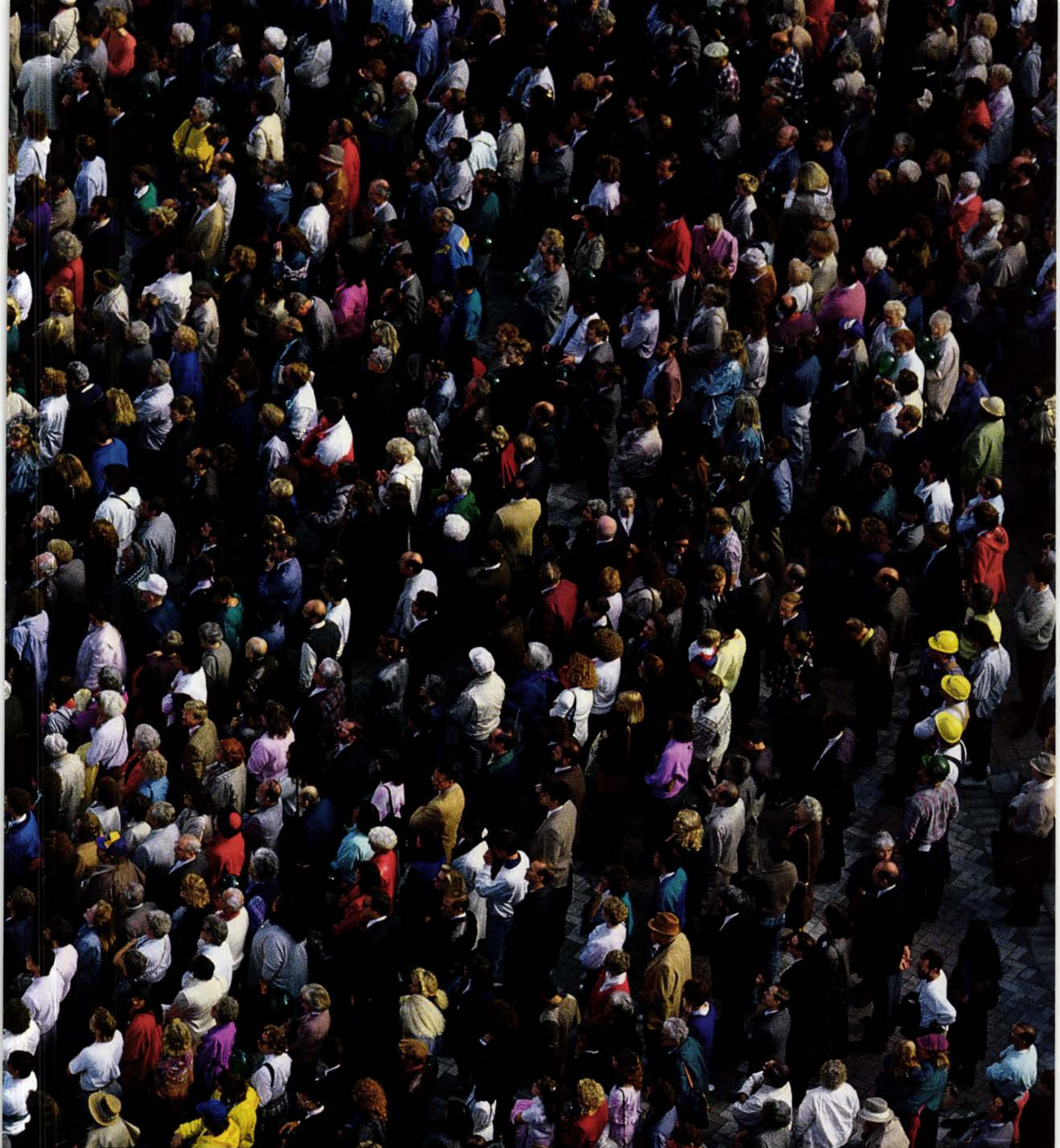
WILLIAMSBURG'S licensed reproductions are exacting in construction and detail. Largely handcrafted from mahogany inlaid with holly veneer, it will someday be hard to tell Baker's shield-back chair (\$2,375 plus fabric) from the original. Left, David T. Smith's gameboard, hand-painted atop a Hepplewhite stand, bridges the past and present (\$661).



MARA SINGER



FLAT-TOP highboy with matched crotch mahogany veneers is patterned after a pedigreed 1740 Salem piece. Century Sutton Collection (\$6,645).



**It doesn't bother us that most of
them don't wear our shoes.**



DAVID T. Smith's Plantation desk mimics signs of age, comes computer-ready (\$1,990).
RESOURCES, LAST PAGE

The latest wrinkle in “newly minted antiques” is “licensed reproduction.” The mechanics of licensing furniture works very much like licensing anything else, from Mickey Mouse T-shirts to Ninja Turtle headbands. A museum staff and manufacturer’s designers comb the museum’s collections for designs that suit both the factory’s abilities and the 20th century market. In exchange for the rights to reproduce a museum’s designs and to use its name, the manufacturer pays a royalty on each piece it sells.

Museums have come to rely more and more heavily on the unrestricted income generated by reproductions. At the Museum of American Folk Art, royalties in some years have provided one-sixth of the annual budget. It is up to the museum to decide how close the reproductions must be to the originals. Recent years have seen everyone from the Smithsonian to the Historic Natchez Collection weigh in with licensed furniture (by Century and Henredon, respectively); even Donald and Ivana have crashed the act,



ELDRED Wheeler's huntboard boasts tiger maple drawer fronts (\$2,316). Right, like 19th century rural craftsmen, Smith's artisans achieve the effect with faux-graining.

licensing John Widdicomb to duplicate furniture from Mar-A-Lago, the Marjorie Merriweather Post palace they once shared in Palm Beach.

The object for the museum, of course, is to make money while providing the public with good reproductions. But what exactly is a good reproduction? One school holds that it should be as faithful as possible to the original, inside and out. “The trick is to make furniture that has the attributes of an antique, not just something that looks like one,” insists Emmett Eldred, whose company, Eldred Wheeler, reproduces New England designs. The Winterthur Museum—one of the most demanding—agrees. It succinctly defines a reproduction as having “the same materials, construction



MARA SINGER

BUYING A NEO-REPRO

- Before purchasing a modern reproduction, give it the consumer's polygraph test: Pull out drawers, look deep into recesses—a flashlight is a good idea. The inside should be honestly made: Glue drips, plastic, staples or composition board are bad signs. Drawer glides should be made as well as the rest of the piece.
- Furniture makers have known for centuries that dovetailed drawers are the strongest kind. Looking for authenticity? Choose dovetails that are narrow and slightly irregular, a good indication that a piece is largely handmade. Hardware should be made with care; handwork will show up as hammer marks on iron (see detail above) and filing ridges on the edge of brass.
- Dark and heavy finishes may disguise inferior wood, or narrow (and less expensive) boards that were butted together and glued. Counterfeit “aging” is okay, but beware of bogus assembly line distressing such as spray-gun speckles (“bird droppings” to insiders).

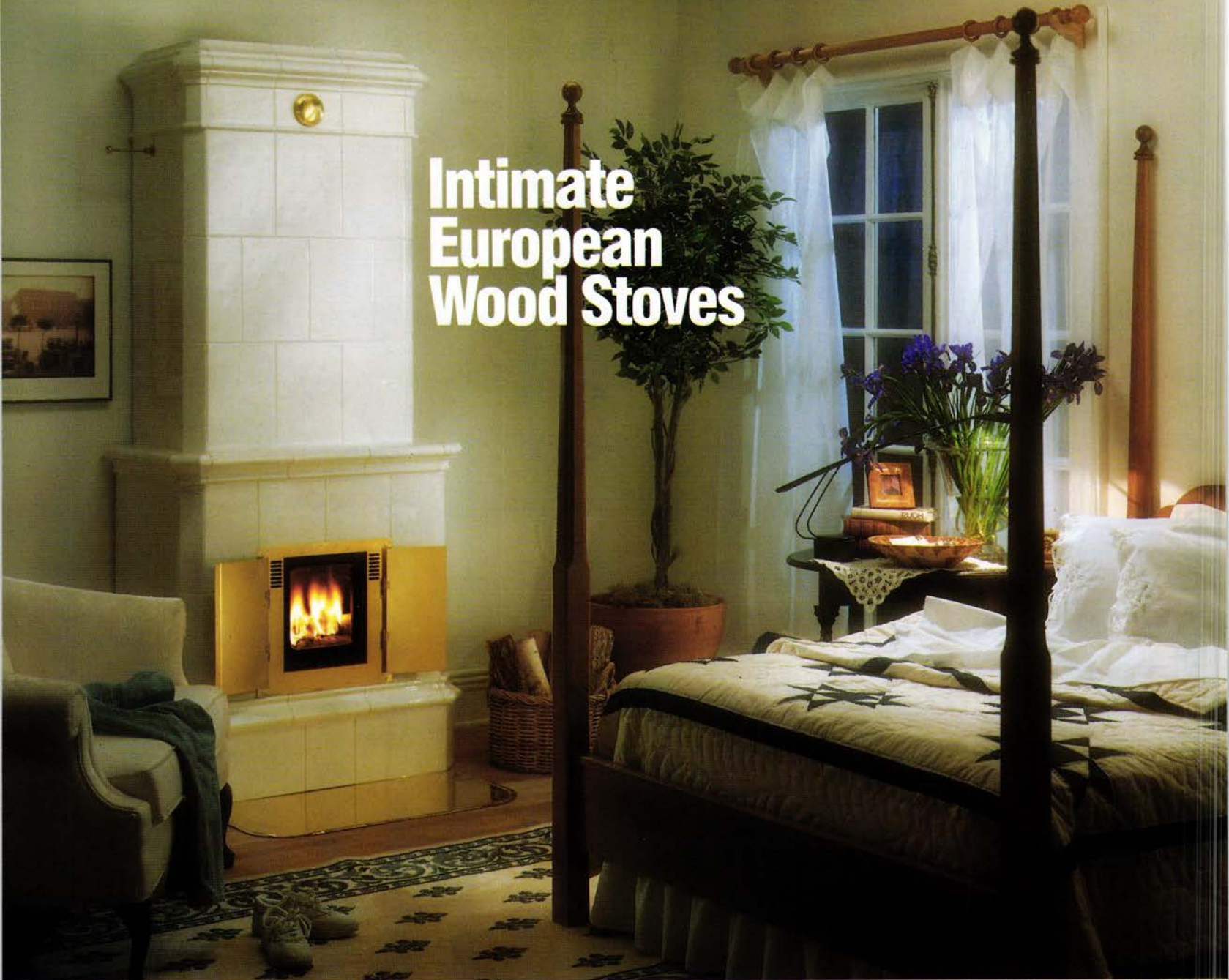


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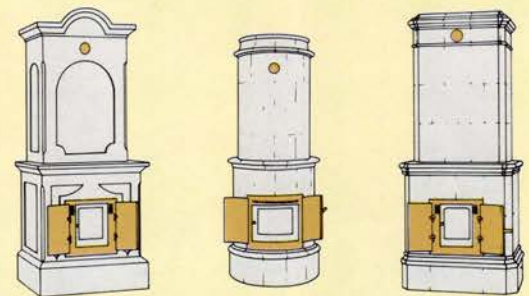
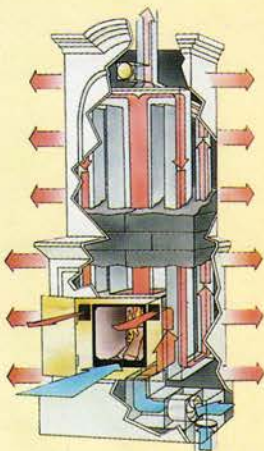
Because of a wood shortage in 1767, Sweden's King Gustav commissioned his country's stove builders to create a better way to burn wood. The result was the *kakelugn* (pronounced "cockle-loon"), a masonry stove which burns so cleanly that nearly all of the wood and its gases are consumed, leaving very little ash.

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ROYAL CROWN
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THE GREAT PRETENDERS

and decorative techniques of the original." Colonial Williamsburg, whose reproductions are made by Baker, is also known for stringent standards, particularly in the eight pieces permitted to carry its hallmark (which adds to the price). Other pieces in the collection may digress somewhat in size or finish and, like all furniture from commercial companies, are to a large degree machine made. But they effectively mimic their 18th century originals in materials and process of construction. In some cases, however, strict fidelity can mean that a furniture manufacturer has to swallow hard, as Baker did when authenticity dictated inexpensive pine for the inside of a dresser instead of their customary, upscale maple.

But no commercial furniture company pretends to reproduce the feeling of a handmade piece. "This is furniture of its time, made for today," says Charles Sutton, who directs The Sutton Collection, a reproduction division of Century Furniture. And there are times when the 20th century makes sense: You could spend your whole life looking for an 18th century computer desk, and modern drawer glides *do* make it easier to put away sweaters.

For those who want more authenticity than a museum seal of approval seems to guarantee, but find the cost of made-to-order daunting, a new kind of hybrid workshop/factory has come to the fore, offering largely handmade furniture at prices equivalent to larger companies. "It's like the micro-breweries," says Peter Strattner, president of Asher Benjamin, whose Shaker-inspired furniture is carried by Crate & Barrel. "We're not competing with the big companies. But once you've tasted the real thing, why go back?"

These micro-factories—Eldred Wheeler and David LeFort in Massachusetts, D.R. Dimes in New Hampshire—are a logical outgrowth of the antiques boom of the last decade. "Before the prices of quality antiques skyrocketed, there weren't all these companies making furniture with exacting joints and proportions," says David LeFort, an ex-tennis pro who first learned 18th century joinery while re-

storing antique furniture.

Unlike larger factories where the assembly line prevails, LeFort and other small workshops sell what's called "bench-made" furniture—that is, each piece is overseen by a single cabinetmaker from start to finish. With that kind of hands-on attention, it is relatively economical for a craftsman to suit a customer's needs—to reconfigure a highboy to fit a television set, for instance, or substitute paint color.

"People are tired of buying junk," says David T. Smith, who has gathered a community of Ohio craftspeople working in hand-painted folk media. Smith and his artisans offer "the artistic quality of an antique at, in some cases, one-hundredth of the price."

Compared to mass-produced furniture, the products of these small companies can look surprisingly idiosyncratic. But uniqueness is exactly the point. "It's by feel, by memory, by eye," says Doug Dimes, whose D.R. Dimes company hand-makes Windsor chairs for several museums. "It's almost like making art."

Meanwhile, a growing number of stores are showcasing high-quality reproductions (see Resources, last page). Like the workshops they represent, these entrepreneurs are zealous about their merchandise. "You grow up," says Marcos Delgado-Matos, partner in New York's Barton-Sharpe, which offers fine reproduction furniture, pottery, lamps and glassware. "Eventually you want something you can live with for the rest of your life."

The best way to recognize good copies is to get to know the originals at museums and antique shops. "Before long you find that your eye has been retrained," says weaver and collector Jane Connors, whose hand-dyed wool rugs are carried at Barton-Sharpe. Myrna Kaye's *Fake, Fraud or Genuine*, and *Emyl Jenkins' Guide to Buying and Collecting Early American Furniture* are excellent primers.

"Good things command respect," says Delgado-Matos. "A poor imitation can draw you in at first, but in the end it's like any other relationship. Love doesn't last when it's superficial." ●

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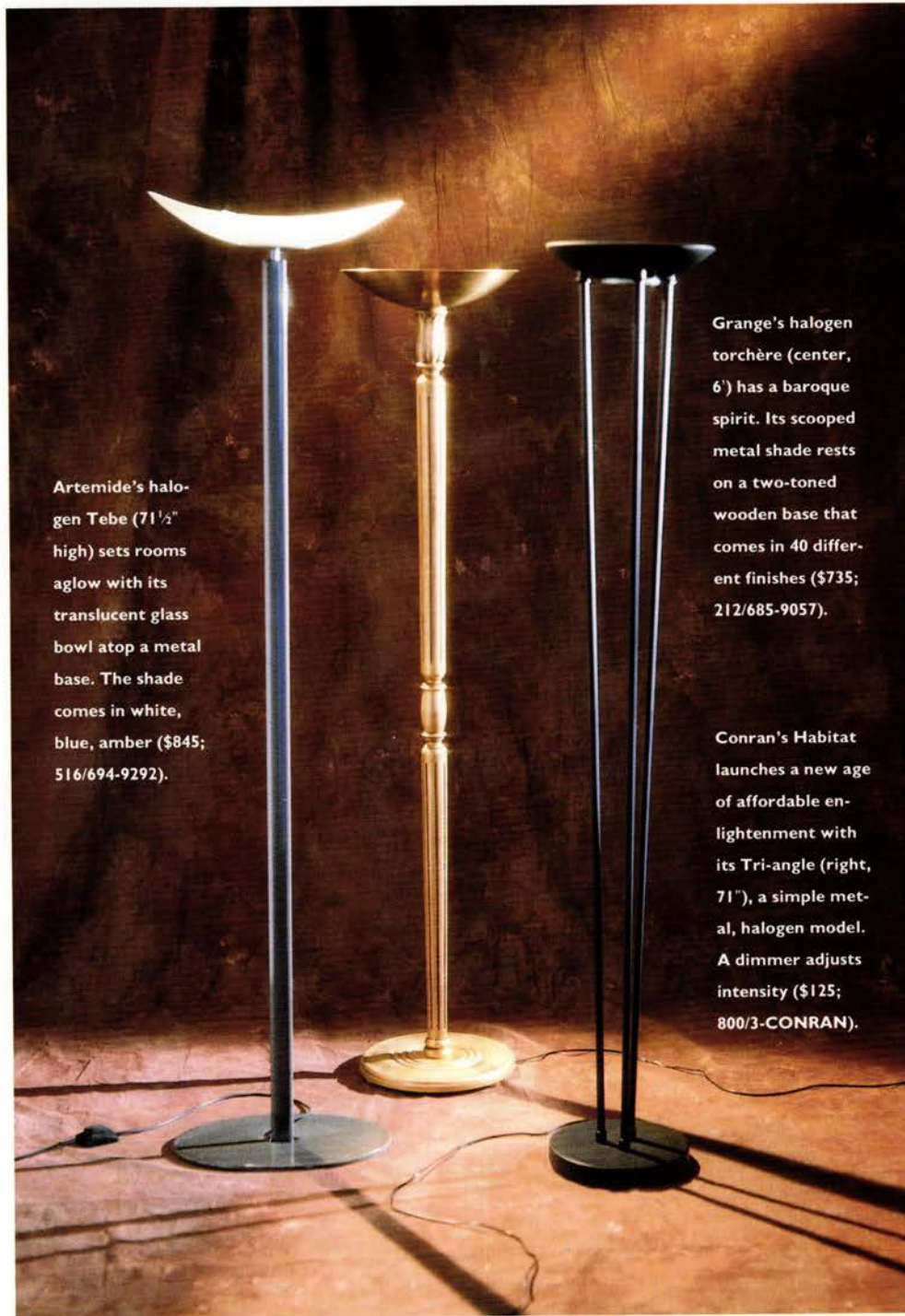
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T H E

Right Choice

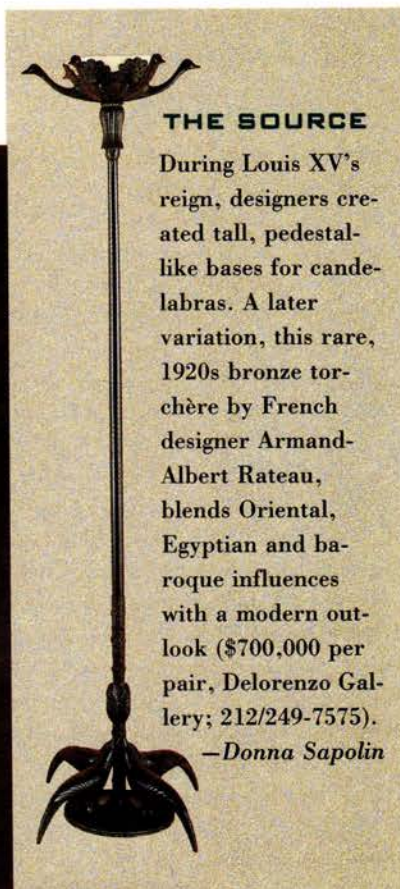
TORCHÈRES These sculptural floor lamps
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Artemide's halogen Tebe (71 1/2" high) sets rooms aglow with its translucent glass bowl atop a metal base. The shade comes in white, blue, amber (\$845; 516/694-9292).

Grange's halogen torchère (center, 6') has a baroque spirit. Its scooped metal shade rests on a two-toned wooden base that comes in 40 different finishes (\$735; 212/685-9057).

Conran's Habitat launches a new age of affordable enlightenment with its Tri-angle (right, 71"), a simple metal, halogen model. A dimmer adjusts intensity (\$125; 800/3-CONRAN).



THE SOURCE

During Louis XV's reign, designers created tall, pedestal-like bases for candelabras. A later variation, this rare, 1920s bronze torchère by French designer Armand-Albert Rateau, blends Oriental, Egyptian and baroque influences with a modern outlook (\$700,000 per pair, Delorenzo Gallery; 212/249-7575).

—Donna Sapolin

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All prices and sale prices are manufacturer's suggested prices. Consult your local gallery for their prices. Every effort has been made to insure the accuracy of suggested prices and dimensions. However, we are not responsible for typographical errors. All manufacturer's suggested prices are effective January 3, 1992 through March 15, 1992. All lamps, chandeliers, floor and wall coverings, clocks, decorative accessories,

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A rustic pine 3 drawer chest, reg. \$499 sale \$429, supports an enamel lamp, reg. \$219 sale \$189.

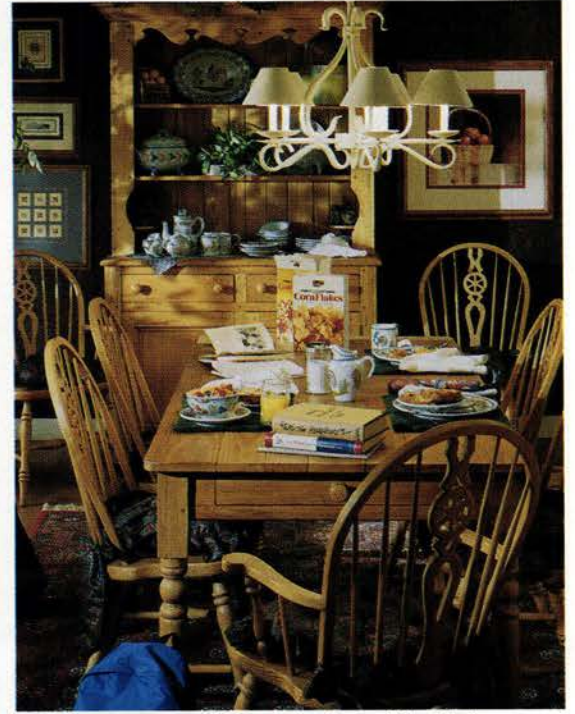


Table \$699

Our Farmhouse Pine dining room table, reg. \$779 sale \$699, side chair, reg. \$259 sale \$219, armchair, reg. \$299 sale \$249, buffet, reg. \$999 sale \$899, and hutch, reg. \$949 sale \$849, create warmth and comfort.

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Rich, solid cherry accented with black makes a strong statement in the dining room. **Extension table**, reg. \$999 sale **\$899**, **side chair**, reg. \$299 sale **\$279**, **armchair**, reg. \$359 sale **\$329**, **buffet**, reg. \$999 sale **\$899**, **china**, reg. \$1299 sale **\$1199**.

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A 2 drawer chest highlights storage drawers with a handsome contrast finish, reg. \$399 sale **\$369**.



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*Other sizes available



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Clock \$1699

Time passes beautifully in our exquisitely carved Farmhouse Pine grandfather clock, reg. \$1949 sale \$1699.

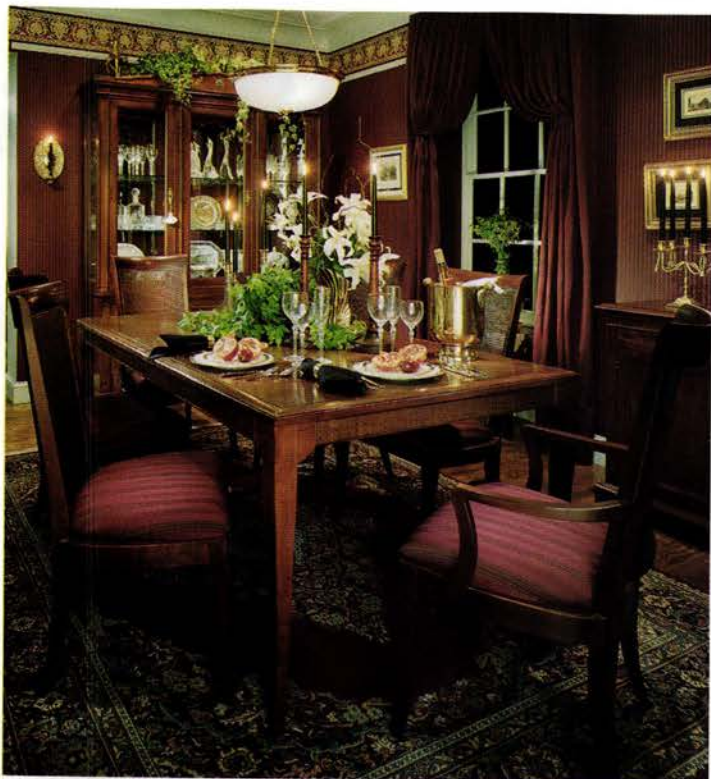


Table \$1399

Neo-classic design elements are key to the **Medallion** collection's unique appeal. **Table**, reg. \$1599 sale **\$1399**, **side chair**, reg. \$359 sale **\$299**, **armchair**, reg. \$429 sale **\$369**, **buffet**, reg. \$1399 sale **\$1199**, **china**, reg. \$1899 sale **\$1649**.

Curio \$1499

Our **Medallion** curio cabinet embodies classical elegance, reg. \$1699 sale **\$1499**.

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The classic **Medallion** living room. **Entertainment armoire**, reg. \$2799 sale **\$2499**. **Sofa**, (starting fabric) reg. \$1549 sale **\$1299**, (as shown) reg. \$1983 sale **\$1733**, **coffee table**, reg. \$649 sale **\$549**, **end table**, reg. \$499 sale **\$429**.



Lamp \$189

Neo-classic forms inspired a stately **lamp** of cream and brass, reg. \$219 sale **\$189**.

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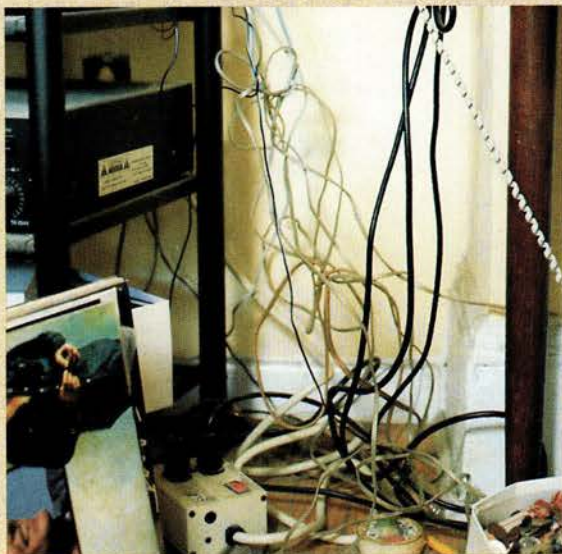
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EXHIBIT

A

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B

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METROPOLITAN HOME

WINNERS

- PRIZE WINNERS** ■ Nesdon and Gretchen Booth, Topanga, CA: *Puma sofa from the Leather Center* ■ Leslie C. Bahr, San Francisco, CA: *Expressions' Regency club chair* ■ Mark Anzicek, Ann Arbor, MI: *Pier 1 Imports dining table/chairs* ■ J.G. Kinsman, Concord, MA: *Oneida vase* ■ Josh Chandler, St. Helena, CA: *King/Miranda halogen lamp* ■ Rosemary James and Joseph J. DeSalvo Jr., New Orleans, LA: *Phylrich International swan lavatory ensemble* ■ J. Gregory Tankersley and Mary Robin Jurkiewicz, Montgomery, AL: *Grange chair* ■ Bill Westmoreland, Lakewood, PA: *CostaRiviera Caribbean cruise* ■ Constance Stapleton, Frederick, MD: *Sheridan bed ensemble* ■ Julie Moore, Minneapolis, MN: *\$500 Spiegel gift certificate* ■ Brian and Polly Boelter, Maui, HI: *Triconfort Biarritz chair* ■ Joe Beserra, Hollywood, CA: *Calphalon cookware/Crate & Barrel \$200 gift certificate* ■ Todd Sloane and Elizabeth Arienti-Sloane, Brighton, MA: *Thermador oven* ■ Hillary Maharam and David Pill, Lake Sebago, ME: *Jenn-Air cooktop* ■ Greg and Elaine Lucas, Indianapolis, IN: *Tecline furniture*
- HONORABLE MENTION** ■ Jim and Julie Garramore, Evanston, IL ■ Robert and Carol May, Winslow, WA ■ Steven Huey, Kansas City, MO ■ Pete and Terry Katz, San Diego, CA ■ Barbara and Robert Pressman, Sherman Oaks, CA ■ Chris and Georgia Erck, San Antonio, TX ■ Victoria Behm, Chicago, IL ■ Eddie J. Tawil, New York City ■ Lisa Stein, Columbus, OH ■ T.J. Chia, Singapore ■ David Landauer, New York City ■ Doug Pinter, Sonoma, CA ■ John R. Halsall, Los Angeles, CA ■ Nena Parkerson, Asheville, NC ■ Marcela Ot'alara and David Roselli, Winston-Salem, NC ■ Richard Zaldivar, Coral Gables, FL ■ Tom and Lenita Pepper, Columbus, OH ■ Mark Stuart, Nova Scotia ■ Chris A. Butler, Los Angeles, CA ■ Todd and Pamela Goodman, Los Angeles, CA ■ Brian Bolke, Piedmont, CA ■ Walter A. Moffat, Toronto, Ontario ■ Katie Richardson, Sacramento, CA ■ Debra Herdman, Minneapolis, MN ■ Blake Tovin and Suzanne Frosch, Piermont, NY ■ Vi Odell, San Bruno, CA ■ Winnie Abramovich, Braham, MN



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ONEIDA

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Emeralds courtesy of H. Stern Jewellers.



WINNERS

NOW MORE *than ever*, a little
ingenuity can go a long way. In this issue, winners of our 10th
annual Metropolitan Home of the Year

Contest show us how, in
stylish rooms and dream houses
brimming with imagina-
tion and ideas. Share their stories.

Great Stories



Compound Family

BOOTH FAMILY • TOPANGA, CA

“Our extended family needed a home that would nurture us”

THE TERRAIN WAS RUGGED BUT THEY came to stay. Four years ago, Nesdon and Gretchen Booth found an eight-acre tract of sloping land in the Santa Monica Mountains with great views of the surrounding southern California chaparral. “We were hooked on the small-town, community feeling,” recalls Nesdon, a Hollywood set designer and art director. He had one son, and Gretchen had two, when the couple married eight years ago. Soon they had a daughter. The land was pricey, so the Booths bought it along

with Nesdon’s sister, Deena, and her husband, Larry, who also had a son.

The Booths wanted room to spread out, so they erected separate structures: a “quiet house” with their master bedroom (above, left) inspired by Gretchen’s native New England and a loftlike “noisy house” (above, right) for cooking and for the family to hang out together. The boys’ rooms are small cabins; nearby, Deena and Larry built a house in an oak grove.

For the Booths, “Our house is a powerful metaphor for our shared lives.” We salute it as a clever answer to the need for private and communal spaces in a contemporary family’s home.—*Edward M. Gomez*
Photos: Nesdon Booth; See Resources

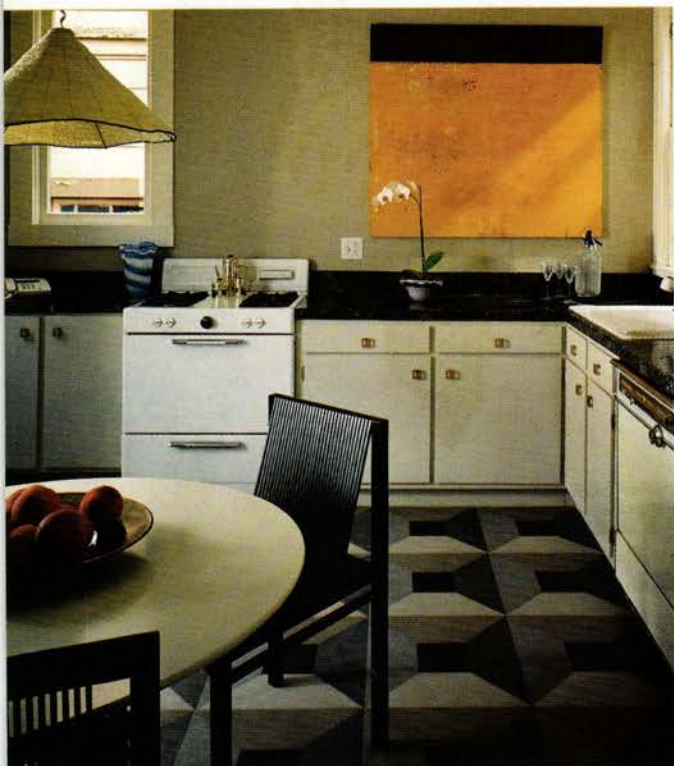






LESLIE C. BAHR • SAN FRANCISCO, CA

“As a single person, it’s difficult to create a home. So I had to become a master of invention”



WHEN INTERIOR DESIGNER Leslie C. Bahr moved to San Francisco two years ago, she took her matchmaking mother’s advice and tried to find a good mate. But Leslie didn’t have to look far. At her real estate agent’s office, she found him—a total stranger.



The issue, though, *was* real estate, not matrimony. “I was determined not to put more money into a rental,” Leslie says. Her “building partner,” too, had had enough. So together they drew up a contract and bought a two-story house. He chose the ground-floor flat;

she took the one upstairs. For wedding fix-up smarts with a savvy approach to home ownership, Leslie wins our applause. At last she had a place to call her own.

So was the elbow grease that transformed it into a home. She designed two new decks and a staircase out back; inside, she painted the living room walls (right) “to resemble striped Florentine facades,” and cut and pieced together the geometric, vinyl pattern on the kitchen floor (bottom, left).

“My furnishings budget was on the moderate side,” says Leslie, who put serious money into a few fine pieces like a large Donghia sofa (right) and refurbished others. For elegance, she had a hook-backed chair from an antique shop luxuriously reupholstered and gold-leafed (top, left) and built a grand valance (right) herself. “As family and friends gathered around my dinner table,” says Leslie, “I felt I was finally home!”—Edward M. Gomez

Photos: Cesar Rubio; See Resources





Wanted: Partner in Grime



A Garden for Now and Zen





MARK ANZICEK • ANN ARBOR, MI

“After dad’s death, my sister and brothers convinced me to build something acknowledging his wonderful influence”

AFTER HIS FATHER, ED, PASSED AWAY, video engineer Mark Anzicek toiled for two years to create a loving memorial outside the home his dad had tirelessly helped him renovate. “My house was his tenth grandchild,” recalls Mark affectionately. “I wanted to build a living tribute to our connectedness today.” New to landscaping, he chanced on a Japanese gardening book that provided the inspiration for this contemplative Zen garden. It was a dream

realized by the sweat of his brow. After ordering 30 yards of topsoil, Mark writes, “I felt like Richard Dreyfuss in *Close Encounters*. I knew I was doing something but wasn’t sure what.” Maybe so, but we find the “experiment” outside Mark’s backdoor absolutely magical. Adding boulders he towed from an excavation site, Mark fashioned a cascading waterfall and three “mountains.” In the valley between, he laid a meandering pathway that

required 10 tons of limestone. “I spent many moonlit nights moving those giant stepping stones,” he reports. A platform deck and shoji-screened teahouse (above, left) followed, as well as a frog pond and 150 evergreens—from junipers to cypresses and spruce. Disastrously, a fire claimed the garden as it neared completion, killing all but a few plants. Still mourning the death of his father and three close friends, and unwilling to accept any further loss, Mark started all over again. We salute Mark and the indomitable spirit of creativity that his glorious garden represents, and the good lives of those it was made to immortalize.—*Donna Sapolin*

Photos: Mark Anzicek; See Resources

Meeting Mr. Wright

J.G. KINSMAN • CONCORD, MA

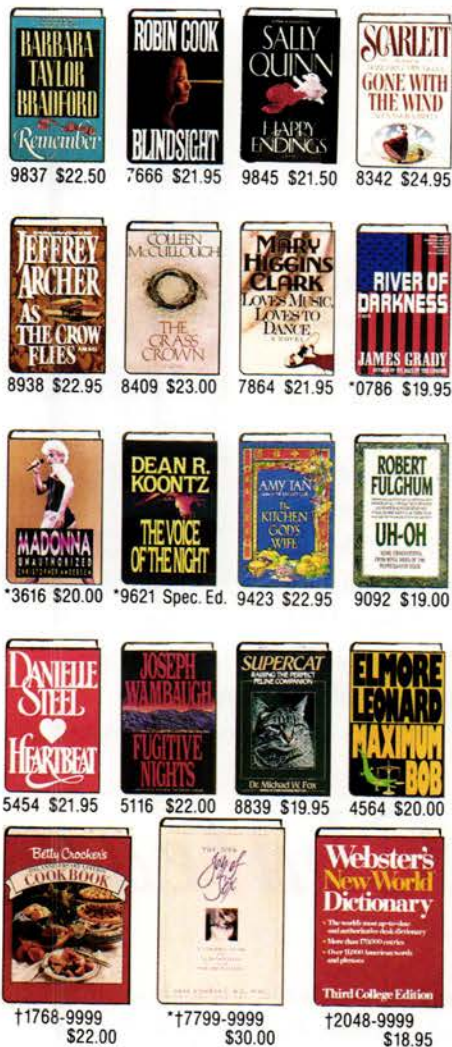
"I jumped at the opportunity to restore its subtleties of texture, its warmth and prairie serenity"



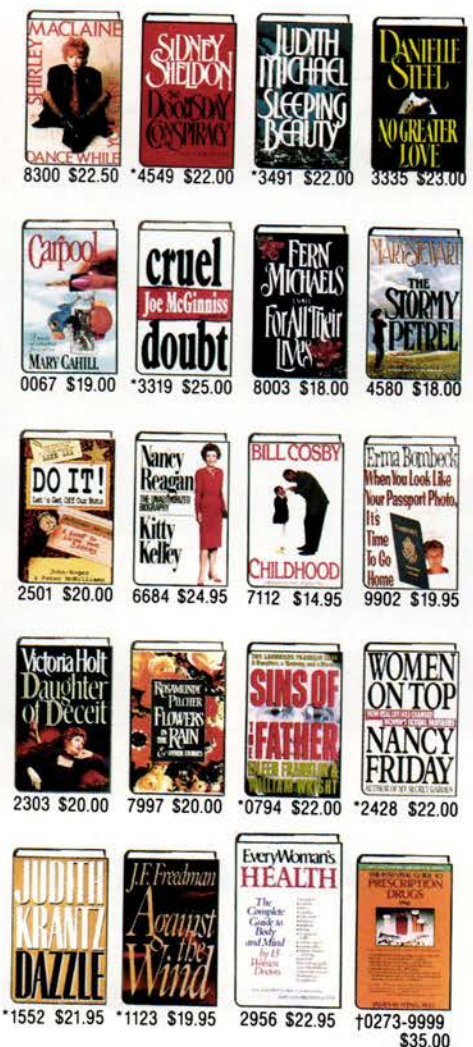
WHEN GREGORY Kinsman removed 32 leaded-glass windows from his Frank Lloyd Wright-designed cottage in Buffalo, New York, preservationists were appalled: Would he dare to sell them? In fact, Gregory was storing the windows in his mother's basement while he treated the long-neglected house to a museum-quality restoration. Built in 1908 as a gardener's cottage, the house, with its cypress trim and long-leaf pine floors, had been allowed to deteriorate, and hidden structural problems turned the one year allotted for renovations into four. But eventually the house was ready to be put back together. Gregory, a chiropractor, found an art-glass specialist to re-create missing windows and doors but couldn't afford "grand" Frank Lloyd Wright furniture—so he built each piece himself, in the Arts and Crafts style, "like the architect sometimes used in his smaller houses." Bravo to Gregory for getting it Wright—his way. Sadly, a larger Wright house nearby has also fallen into disrepair. But we know just the man to save it.—Fred A. Bernstein

Photos: Robert Hirsch/Photown Studios





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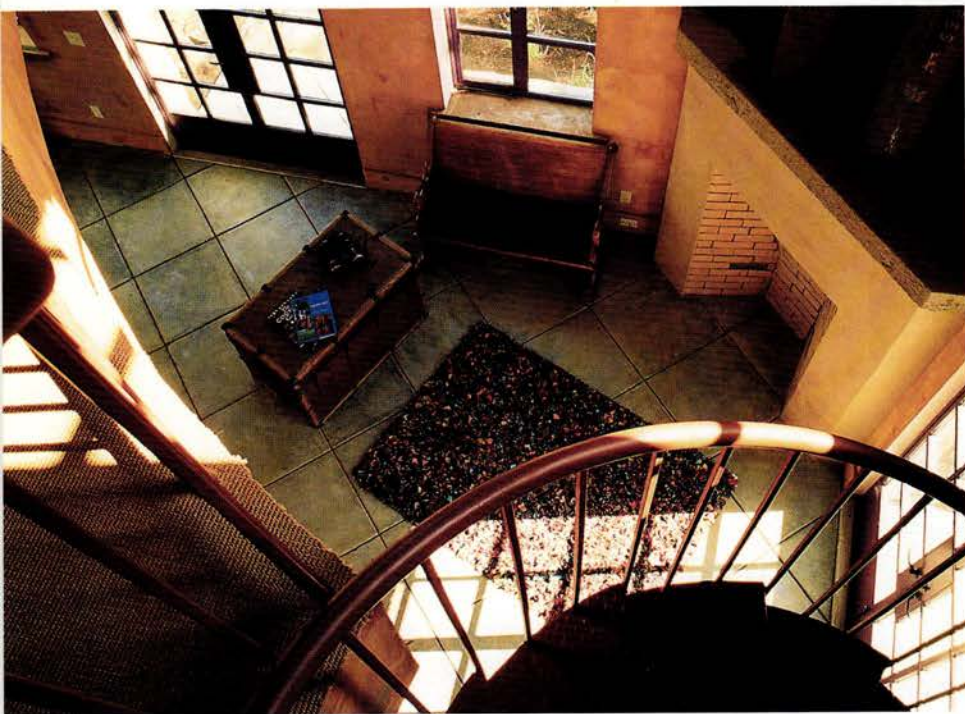
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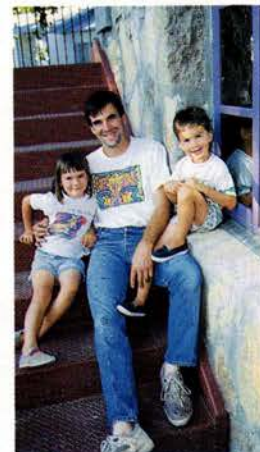
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JOSH CHANDLER IS the hands-down winner of our From-the-Ground-Up Award. At first glance, his home looked like an old-stone winery, remodeled. Then we learned that Josh, a just-divorced father of two, had built it all from scratch. Now that's starting over in style! "I grew up in these parts," says Josh, a landscape archi-



Toast to a Nouveau Château

JOSH CHANDLER • ST. HELENA, CA

"The best compliment I get is when someone asks how old my winery is—and they can't believe the answer"



tect and contractor. "I've always been real romantic about the stone shells of old vineyard buildings, so I decided to build one myself." To make his place seem larger than its 1,500 square feet, Josh placed the main entrance at one corner so that the walls appear to stretch on forever. Inside, the high ceilings and industrial piping for the fireplace's flue (left, top and bottom) perpetuate the myth that this was once a working grape press. A roof of Corten steel (the kind that rusts overnight) suggests that the house has withstood the elements for years. At the four corners of the house, he planted a kitchen garden, a Russian sage garden, a citrus garden, and a tiny vineyard that he hopes will someday be more than aesthetic. Vintage 1992—for Josh, it promises to be a very good year.

Photos: Jared Chandler; See Resources





"IT'S QUITE A PILE," Josh says of his magnum opus. He picked the 75 tons of stone from local quarries himself. "I know it all sounds kind of macho—but that was the mood I was in," he admits. Inside, some clever recycling shows off his brain as well as his brawn. In his kitchen (right), copper flashing, a

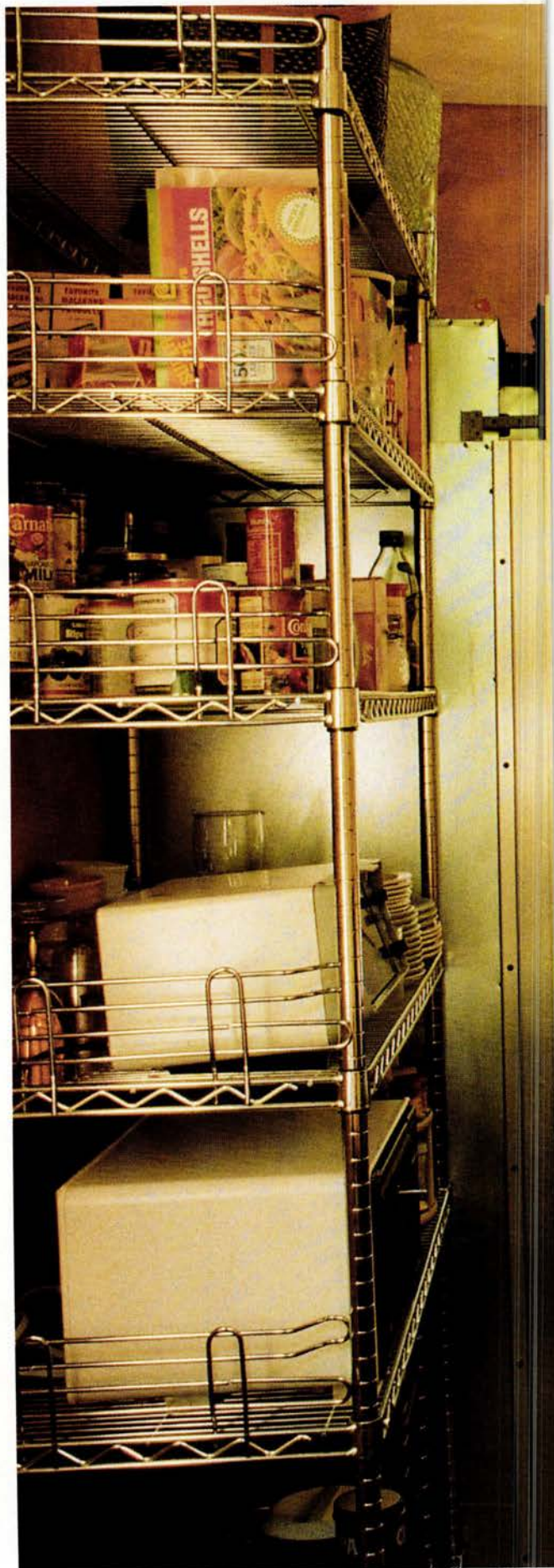
leftover roofing material, found a new resting place on countertops; the sink is actually an old candy maker's copper bowl. In the bathroom (below), a wok became a sink. Josh hand-troweled five shades of colored plaster on the walls

"My two kids call the house, 'Dad's Castle.' And it's true, it does feel bigger than life"

(above) to achieve a mottled texture. "I don't have much art," he says, "so the walls had to be interesting on their own." Josh, who signed his letter to us "Family Man," wanted a generous kitchen for Heather, 6, and Ryan, 4.



Opening to the garden through French doors, the kitchen "is the most cheerful place in the house." Josh may not be ready to bottle his harvest, but we've prepared his label: Winner.—*Julie Iovine*



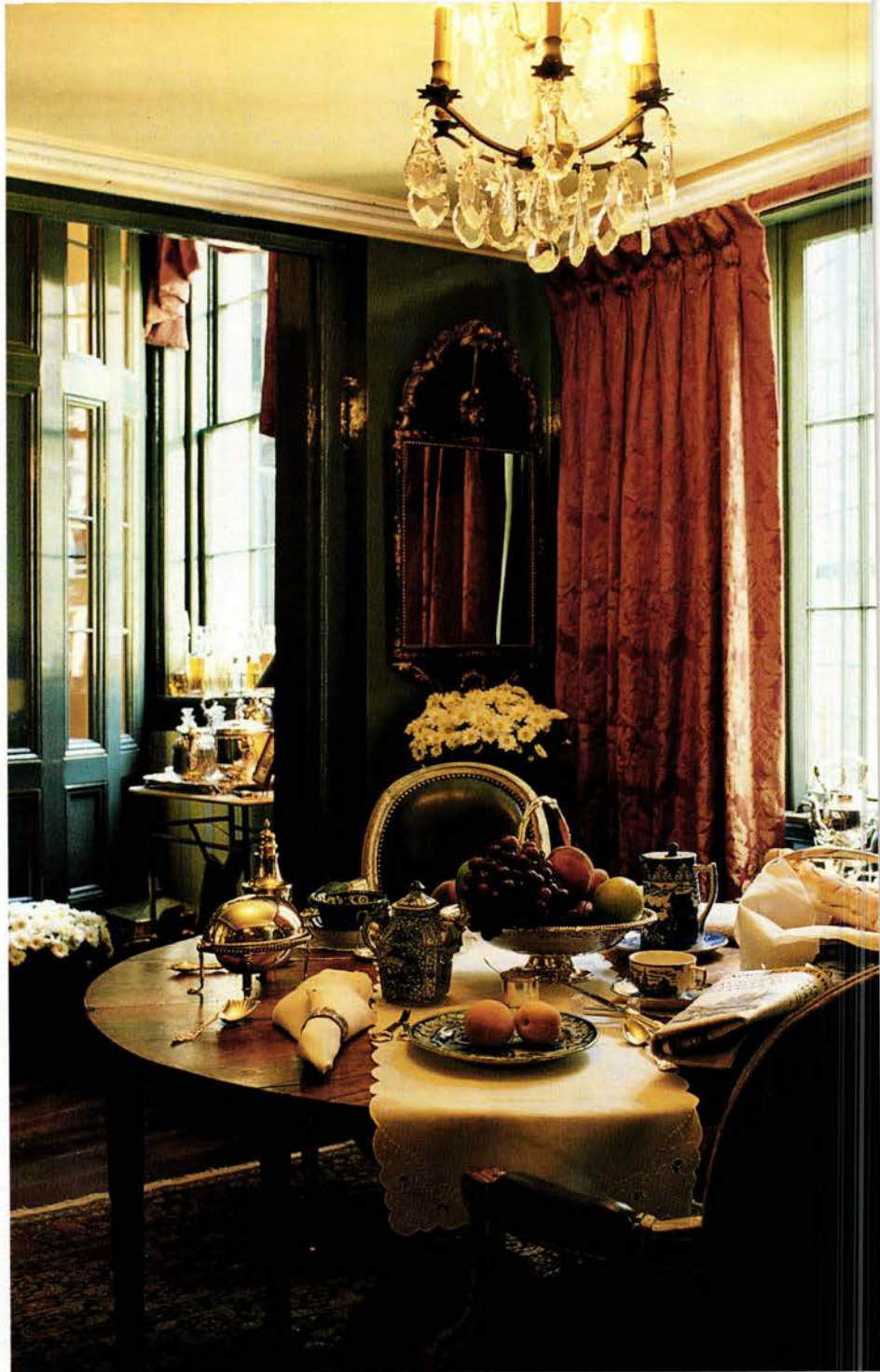




WILLIAM FAULKNER arrived in New Orleans an obscure poet and rented rooms in the same boarding house as William Spratling, the architect and silversmith, adjacent to the cathedral of St. Louis. Today, the 1840s town house is home

to interior designer Rosemary James and her husband, attorney Joseph J. DeSalvo Jr. The room where young Faulkner wrote his first novel, *Soldier's Pay*, now houses Faulkner House Books, fulfilling bibliophile and collector Joseph's lifelong ambition to run a quality rare book shop.

As magical as it sounds, no renovation is a fantasy—especially when you are up to your elbows in a landmark home and subject to restrictive codes of the Vieux Carré Commission. We tip our *chapeau* to Rosemary and James for giving up their old way of life to lay claim to this corner of America's literary heritage. First, they sold their restored Creole cottage in the Vieux Carré and their Lake Pontchartrain Victorian. Then they rolled up their sleeves for two years of reconstruction, to transform the “five dismal apartments with stained millwork, gloomy halls and walls shedding brick dust in clouds. Our priorities,” writes Rosemary, “were opening space to light and providing kitchen, bath and dressing facilities.” Luckily, preservation restrictions were limited to the exterior.



Literary Translation

JAMES/DESALVO • NEW ORLEANS, LA

“William Faulkner loved the Creole flavor of New Orleans. We've given this old house back the seductive grace of his time”





“When Faulkner lived here, kitchens were not life support systems”

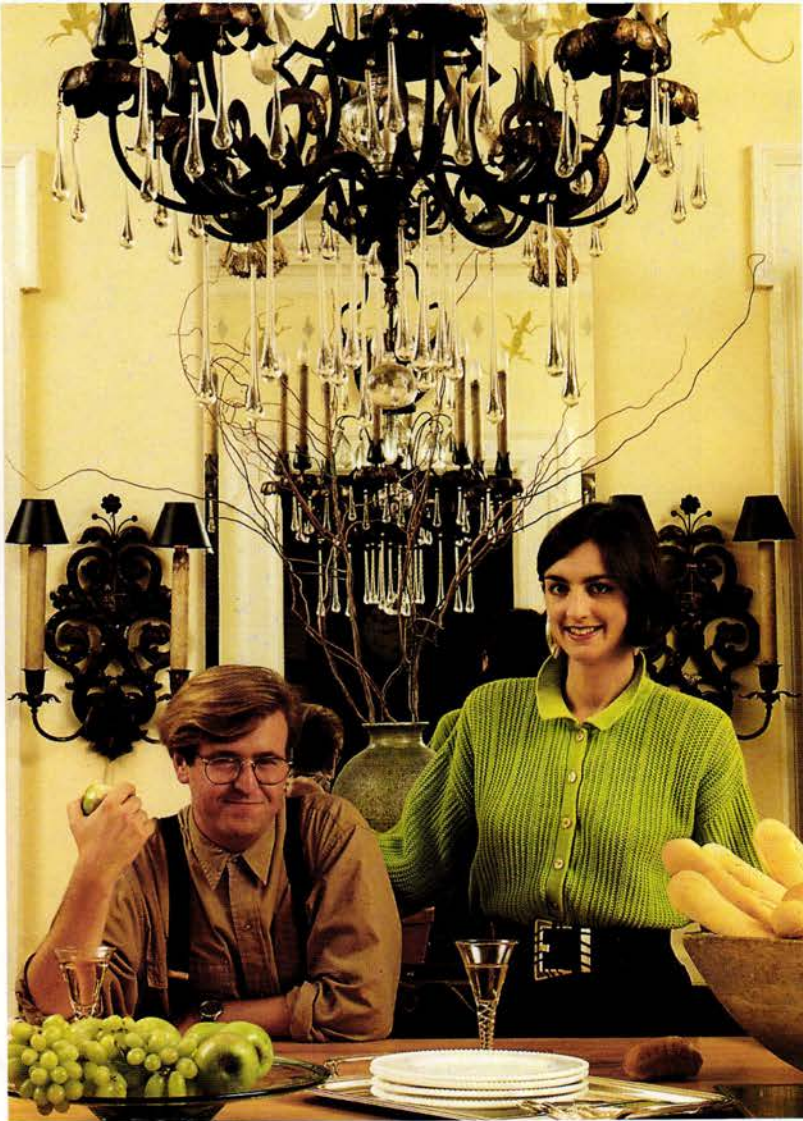


Previous owners had butchered the interior into five rabbit-warren apartments. Rosemary and Joseph removed useless hallways and small doors, flooding the home with light. Age itself created other problems. Over time, the house had settled, giving every window and door frame, ceiling and floor its own angle—a wallpaper hanger’s nightmare. Unfazed, Rosemary hired local artists to hand-paint stripes on the bathroom walls. To blend a “mish-mash” of old and new woods into a harmonic convergence of sleek surfaces, she chose a palette of greens—the only color they could both agree to.

“We made another change in our lives to accommodate the doll-like scale of the house,” Rosemary says. They auctioned off their imposing English antiques and found smaller French replacements. “You can stuff a lot of French chairs, commodes and tables into a room able to hold only one or two English pieces.” Their long labor of love now over, Rosemary and Joseph slip in and out of Faulkner’s fiction as they bask in the august light of their updated four-story reality. A place for parties and pranks during the Faulknerian Twenties, writers from Carl Sandberg to Anita Loos enjoyed the revelry right here in Pirate’s Alley. “In the living room and on the balcony,” Rosemary says, “I still feel the spirit of that time.” We call this modern edition of an American classic just our cup of iced mint tea. —*Newell Turner*

• Photos: Craig Dietz; See Resources





TANKERSLEY/JURKIEWICZ • MONTGOMERY, AL

"We love it when people walk in the front door, see the dining room and say, 'Oh, this is your kitchen!'"



A Really Cookin' Dining Room



WE'D HEARD OF MOVING A FAVORITE sofa into the kitchen. After all, that's where everyone winds up gathering, anyway. But winners J. Gregory Tankersley and Mary Robin Jurkiewicz love cooking so much they moved everything *out* of their cramped kitchen into the larger formal dining room. "Our 1906 house has beautifully proportioned rooms," they write. "But typically, the kitchen was stuck in the back."

Their first course: Wall up the opening between the butler's pantry and the kitchen. Second course: Relocate the kitchen—"unabashedly in plain view of the front door." We applaud their boldly bringing the dining room down to hearth, as it were, and for making guests, and the kitchen gods, feel at home. "We chose an industrial stainless-steel refrigerator and stove," they explain, "because they are the cooking

equivalents of an armoire and buffet." The only cabinetry, in fact, is a huge butcher-block island designed to conjure the warmth and bulk of a medieval banquet table (it also houses sink, dishwasher and storage). The chandelier and sconces from an old theater provide decidedly nonfluorescent lighting for this cozy and hospitable feast for the eyes.—*Wendy S. Israel*

Photos: Langdon Clay; See Resources



COULD A DREAM HOUSE COME IN A KIT? IT seemed unlikely. But when we saw the home Bill Westmoreland built on 10 acres of farmland in northeastern Pennsylvania, we were convinced that the “fab” in his “prefab” could only stand for fabulous. For clarity of concept and an original approach to personalizing ready-made housing units, Bill is this year’s Grand Prize Winner.

“I loved the idea that kit houses were simple, fast and inexpensive,” says Bill, a New York City makeup artist and hairstylist. “But I didn’t like the materials available.” He contacted Granny Homes, a local builder of prefab log cabins, who agreed to make custom modifications in its basic plan. Bill’s changes were simple, but bold. He rejected logs. Instead, he chose to build a two-unit structure encased in corrugated steel. Bill says he’s never quite sure what his neighbors might be thinking about the house. “Once a farmer came out of the woods with a gun,” Bill recalls. “He said: ‘You’ve got a real flashy house there!’ ”

Inside, one wall is metal; the others are smooth, white Sheetrock (bottom, left). “I like the metal’s gray color,”

Bill says. “It’s soft and calming. And best of all, it never needs a new coat of paint.”

BILL WESTMORELAND • LAKEWOOD, PA

“Metal never looks cold. It has a way of softly reflecting nature”

Outstanding in His Field



PHOTOGRAPHS BY ANTOINE BOOTZ





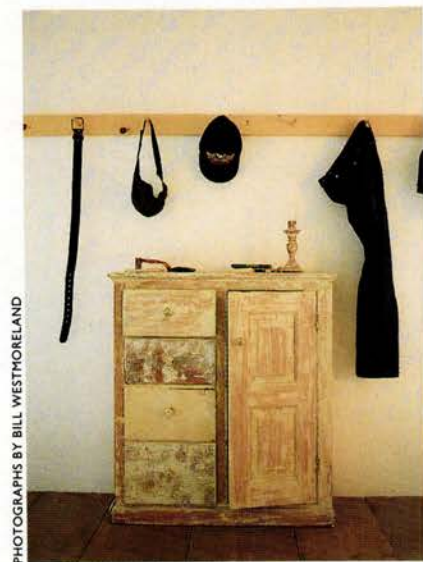
"I wanted to have a place that would look like a barn. Inside, it just happens to have a sofa—instead of a cow"

BILL'S NEW HOME CAPTURES THE ESSENCE of New England farm compounds whose buildings abut each other for cold-weather convenience. The main house connects to a studio/guest bedroom unit by means of a passageway/entrance for the same effect. Other custom touches in his "not-so-prefab, prefab home": roofs raised five feet higher than the norm and as many as 24 windows.

The interiors, simple, but not austere, are softened by their openness to the outdoors. Pine-plank floors, Shaker pegs (right), and a

fireplace built of stones from the property bespeak craftsmanship, and lend a relaxed, informal air. "I wanted a fireplace I could grab onto and climb," Bill told his mason. The result: a living room centerpiece that's both rustic and sculptural.

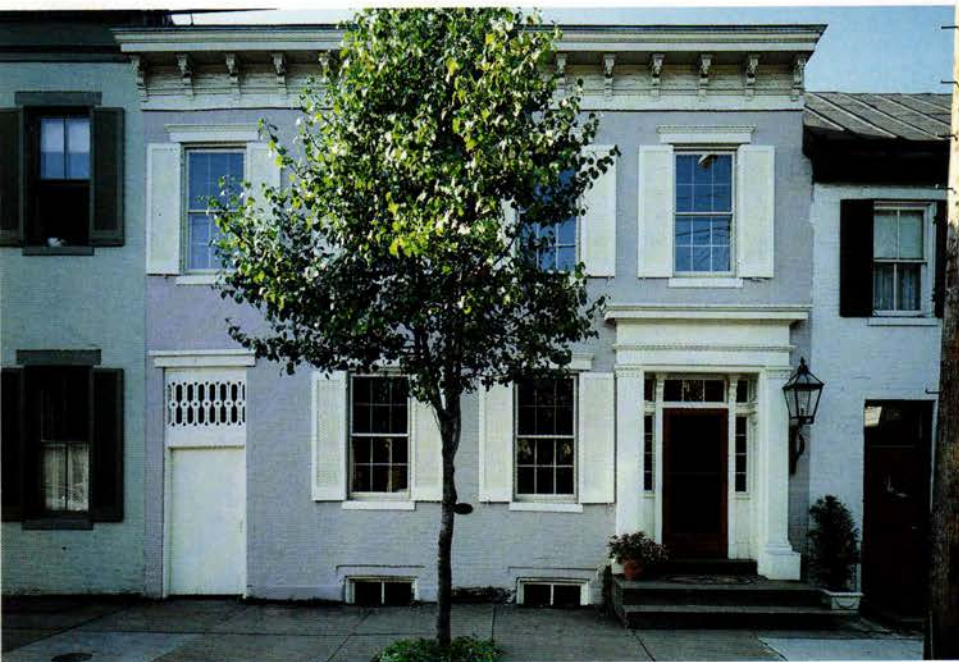
Weather washes over the neat, geometric house, making it change from day to day. "In snow, it disappears," Bill says. "At sunset, it turns bright orange. This is a place for getting in touch with the earth. Here, I've really experienced what it is to be creative."—*Julie Iovine*



PHOTOGRAPHS BY BILL WESTMORELAND



Remaking a Federal Case



CONSTANCE STAPLETON • FREDERICK, MD

"IT WAS VACANT, CONDEMNED AND IT smelled like an abandoned subway station," recalls writer Constance Stapleton of her 1810 row house. It was, however, located in a choice historic district in Frederick, Maryland. Armed with determination to be as economical and energy-conscious as possible, Constance set to work. Her bright design ideas, along with the building parts she scavenged at auction, pumped new life into the interior of her home. But to deal with the rear exterior—"nothing but a gravel parking lot"—she enlisted the aid of her son, Jack Stapleton, a Washington, D.C.-based architect. Their collaboration produced a light-drenched, two-story sun space that perks up the house with a breath of fresh air. The design for the

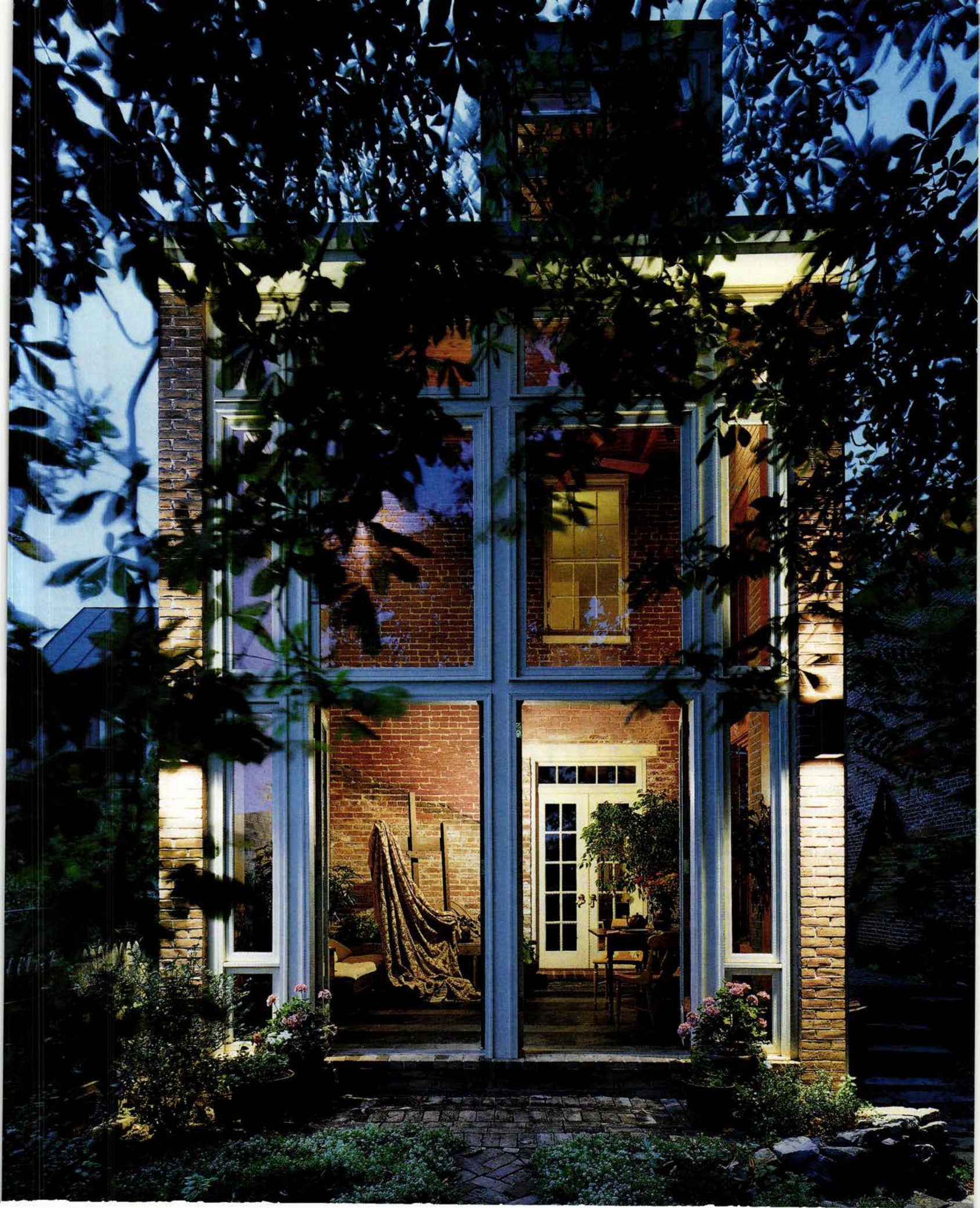
"A good house is never done. If you listen, it tells you what it has been and what it could be"



energy-efficient addition, he says, "shows what can happen if a federal gentleman decides to let himself go in the privacy of his own backyard."

Indeed, in modern dress, the gent kicks up his heels. Used as a painting studio and breakfast nook, the sun space, with its expanse of glass (cheaper than small-paned alternatives), maintains the simple character of the house while giving it a bold, new expression. Dark slate chemistry-lab tabletops on the floor and insulated brick walls assist the thermal windows and French doors to harness heat, and reduce fuel use. We congratulate Constance Stapleton for pleasing and practical solutions that respect the future as much as the past.—*Donna Sapolin*

Photos: Gordon Schenck; See Resources



JULIE MOORE • MINNEAPOLIS, MN

“It became a game to see how cheaply we could make a rental apartment look luxurious”

OUR “BIGGEST BANG FOR THE BUCK”

Award goes to Julie Moore, an account executive for Yves Saint Laurent Parfums. With her friend, Matt Murphy (below), she re-created the vamp of the deco era with just a touch of gilded paint and a cluster of found furnishings. Moore’s goal wasn’t to fill her 1929 apartment—listed in the Historical Register as “zigzag moderne”—full of designer deco furnishings. “I couldn’t afford that anyway,” she laughs. “We wanted to make it glamorous, but fun.” With Murphy, a furnishings dealer, she scoured garage sales for pieces to refurbish: A love seat (below) “was clad in green vinyl when we found it.” Fabric from Brunschwig & Fils added allure. “If the feel got too serious, we added funk; if it got too funky, we added tradition.” The dining room’s amber deco chandelier inspired the butterscotch walls (right). Next they penciled on a quilt pattern and stippled gold metallic paint over each diamond. (Chanel, eat your heart out.) An Eames-style table was probably homemade. The pair gave arrow-backed chairs a twist by stenciling bull’s-eyes on surplus damask. (The lighted console is a theater sconce topped by etched glass.) A 1940s portrait and honey asphalt with brick-red flooring made the kitchen sing (above). Bravo, Julie and Matt, for making found objects fashionable.—*Emil Wilbekin*

Photos: Steve Cucas; See Resources



All Hands on Deco







New-Wave Nest: Maui, Wowee!



BRIAN & POLLY BOELTER • MAUI, HI

“It works for us because we threw out the usual checklist of ‘required’ bedrooms, bathrooms and moldings”



CALL IT PARADISE FOUND. AFTER SEVEN years spent living on various South Pacific islands, Brian and Polly Boelter settled on Maui in 1986. "We vowed not to move again," recalls Brian, an architect who this time set out to build a dream house of his and Polly's own. "It had to be small," Brian notes, "as construction and land costs are very high in Hawaii." His design, he says, was

based "on old houses, built by New England missionaries, which are still standing in the islands and on small homes we'd seen in Japan."

The house, with great views of the ocean, is in two parts. The larger unit contains the Boelters' own quarters—a living room, kitchen and master bedroom. A smaller, pavilionlike wing (above, right) provides a loft for guests. Its most

striking feature: a jutting, raised deck shaped like a ship's bow.

The Boelters' house stands out among the plainer structures that are common on Maui. It revitalizes the Hawaiian vernacular. For riding a big wave of inspiration through a sea of regional styles, Brian and Polly have earned their place in the sun.—*Edward M. Gomez*

Photographs by Steven Minkowski



JOE LINO BESERRA • HOLLYWOOD, CA

"This project brought me full circle back to my Latin roots"

FOR TEACHING A DREARY KITCHEN HOW to cha-cha with a bold sense of color and fun, Los Angeles illustrator Joe Beserra and poster designer David Edward Byrd (*Woodstock*, *Godspell*, *Tommy*) have earned our trophy. Two years ago, Joe recalls, "it resembled a symphony of yesterday's guacamole—avocado with green lattice wallpaper." But after viewing a friend's folk art collection, Joe found the inspiration he needed to spice up the dated room. "Like many third-generation Hispanic Americans," he writes, "I didn't develop a strong sense of my own heritage. I completely overlooked the astonishing beauty inherent in the Mexican folk art tradition. After seeing my friend's wondrous collection, my love of color, of the outrageous, and of combining new with old began to emerge."

Here, tradition meets fantasy. Joe ragged yellow walls with a gray glaze and brought out the charm of old cabinets with violet paint topped off with a crackled, copper-oxide green patina. Primary blue "antiquing" and wooden Day of the Dead emblems as handles give an IKEA wall cabinet folkloric flair. Embedded in his serendipitous pique-assiette tabletops are china, tile and souvenir plates—a technique Joe uses in furnishings he sells through an L.A. gallery. Friends no longer call the kitchen "Casa Tastrophe." For its welcoming warmth, we dub it Casa Magnifica.—*Donna Sapolin*

Photos: Joe Beserra; See Resources



Salsa Cocina





Ahead of Their Class

SLOANE/ARIENTI-SLOANE • BRIGHTON, MA

“Our 1890s schoolhouse home has become the perfect backdrop for us to begin our lives together”

BECAUSE THEY went “back to school” for the house of their dreams, architect Todd C. Sloane and law student Elizabeth Arienti-Sloane earn a big A-plus. The newlyweds had only one wish for their first home as a married couple: that it be in a neighborhood where they could put down roots, a tough test in high-priced Boston. “We wanted lofty ceilings, lots of light, and a big open space for family and friends to gather,” they



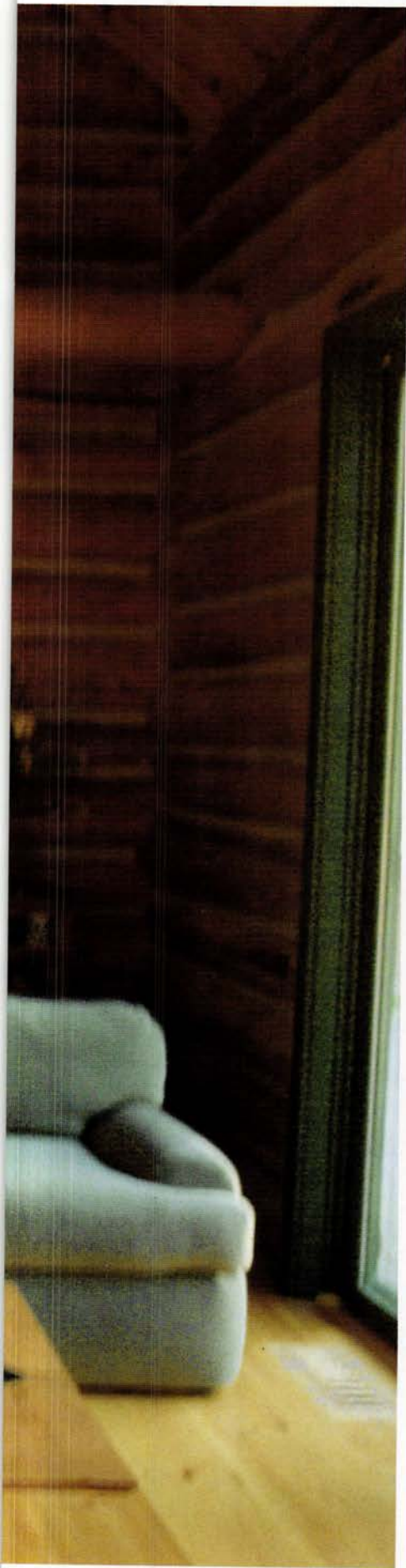
write. After searching for months, they saw an ad so good they thought it was a ploy. Their home turned out to be a converted late-19th century schoolhouse (above) in Brighton, on the outskirts of the city. Under the 13'6" ceilings of the couple's commodious living/dining area, third-graders once learned their Three R's, and on the original oak floors “you can see the marks where they nailed the desks down.” Along the wall there's a chalk railing (right), perfect for rearranging a growing photo

collection. The two receive high honors for fitting out their home in natural fabrics and woods that invoke times gone by. The few “big things” they bought, like the duck-covered Thayer-Coggin chairs, cohabit with family castoffs and pieces collected along the way. We thank our friends for snuggling into a corner of the past, for protecting it from clichés, and for teaching us a lesson in turning a classroom into a class room.—Wendy S. Israel

Photos: Todd Sloane; See Resources







The Log's New Roll

OUR "HIGH ROLLERS" THIS YEAR ARE landscape designer Hillary Maharam and architect David Pill, who gave a new spin to an old cliché: the log cabin. It all began when Hillary's parents, Donald and Bonnie Maharam, decided to build a vacation home on the shores of Lake Sebago, Maine. They gave their children free artistic reign—with one qualification: The home had to be built out of logs. "My husband and all our children went to camp in Maine," says Bonnie. "We'd always dreamed of building a home with that rustic, *On Golden Pond* feeling." The architects had worked with glass, steel and plaster, but "frankly, we worried that logs would be terribly limiting," recalls Hillary.

From the outset, they approached the design with a modern sensibility, not a cutesy one. The plan is contemporary, with one side opening onto the lake through sliding doors and a lift dormer brightening the attic bedroom. "We took advantage of the inherent qualities of the log to

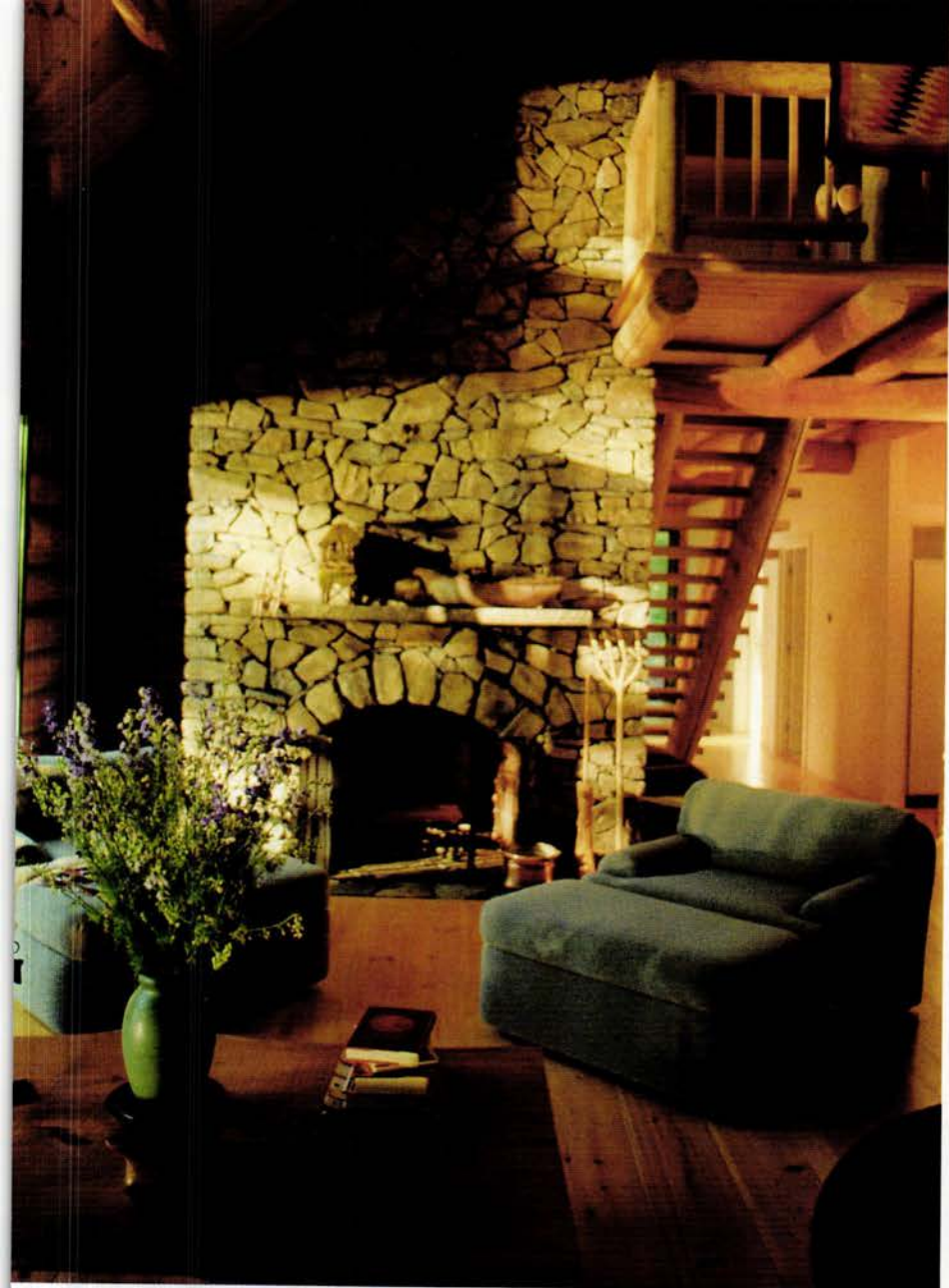


PILL/MAHARAM • LAKE SEBAGO, ME

"Our parents wanted a rustic, cozy camp—filled with personality. Logs added immediate warmth and comfort"

construct wonderfully sculptural spaces," says David. Using full logs, hand-hewn and notched in Montana, they shaped the lofty "great room" that Donald Maharam always wanted beneath one double-height gable. The walls are pierced with logs that extend through the room and act both as subtle dividers and decorative detailing.





"I WAS ASTONISHED how much personality the logs added to the place," Bonnie Maharam says.

"There was instant warmth and comfort before we added even a stick of furniture." Pushing the traditional cabin's frontiers, they extended supporting logs from inside to out, creating a trellis (far left) that can compete with the best of Italian loggias. "Porch chairs were the very first thing we bought for the house," says Bonnie, who likes to call her home a "contemporary country cabin."

Indoors, the architects aimed for a mood that would be "rustic, not slick." The materials they chose for finishes and furniture had to maintain a texture and character of their own: pine floors, honed-granite counters and an absolute minimum of Sheetrock. The 23-foot chimney (left) made from old New England stones is a veritable monument to the legendary lodge "hearth." A cantilevered stair (near left and below) required three full-length logs. Each

"It's quite contemporary, but this house feels as though it has a long history"



tread was hewn from six-inch chunks of recycled wood from a local lumberyard. To Hillary and David's great joy, they discovered a new world of craftsmen, from the mavericks at Alpine Log Homes in Montana who built the shell, to the "traveling chinker" who combined high-tech sealant and age-old techniques to mortar the logs together. "It's difficult for architects not to become attached to their own projects," admits David. "So it's a treat to know that this one will always remain part of our family." —Julie Iovine

Photos: David Pill; See Resources





HERE'S PROOF that big solutions come in small packages. Greg Lucas describes his wife, Elaine, as "one of

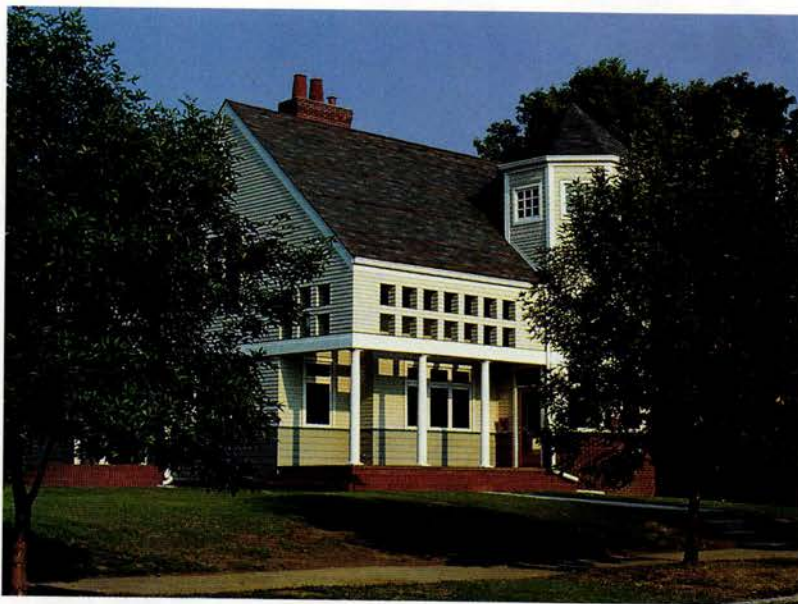
those people who posts life goals on the refrigerator, then actually checks them off." So when Elaine decided to build a new house, there was no point in resisting. No matter that he was happy with the family's 100-year-old Victorian. Elaine, who doesn't cook, bribed Greg, who does, with promises of a professional stove. The only problem: zoning. Regulations in Indianapolis' historic Old Northside district require new houses to emulate the bulk of their imposing neighbors—hardly the way a small family needs to live.

Credit architect Kevin Huse with grand illusions. Huse built a house with fewer rooms but more visual richness—without fussy Victorian details. Five loggias and a turret (in daughter Kate's bedroom) offer space for private reverie, while making the house *seem* larger. Contrasting stripes give the roof pizzazz—at no extra cost. But big ideas don't stop at the front door. In the kitchen (above), a Corian-topped island has hints of leg, making it less like a boring built-in, more like furniture. The floor mixes light and dark woods for richness. Leaded-glass interior panels lend the dining room cachet without confinement. Greg was recently heard to say, "The next move I make will be in a pine box." Elaine responded with her plans for the perfect country retirement home.—Fred A. Bernstein

Photos: Greg Lucas; See Resources



Newfangled Victorian



LUCAS FAMILY • INDIANAPOLIS, IN

"Since moving into our new home, we've gone from totally shared space to shared space with private corners"



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CHICKEN WITH TAME MUSHROOMS

AROUND OUR HOUSE WHEN I WAS GROWING UP, mushrooms came in two forms: those slippery, taupe-colored sliced things in the Campbell's Cream of Mushroom Soup that my mother used as an all-purpose sauce and casserole base; and the canned whole "button" variety, rubbery and bland, that my father used to dump on his broiled cube steak. Neither variety seduced me.

Fresh mushrooms? In the first place, they weren't easy to find in those days in urban supermarkets. Anyway, my mother didn't trust them: They were too, well, *dirty*—and, say, weren't they actually a *fungus*? Frankly, from what I'd heard, I didn't think I'd like those either.

I changed my mind about mushrooms, quite definitively, one afternoon about 20 years ago at a trattoria in Rome: My Roman friends ordered *porcini* (*ceps*) for all of

OUT *of the* WOODS

Want to have more fun with fungi? A fan dishes the dirt on uncommon mushrooms

BY COLMAN ANDREWS



FRIED TRUMPET, CHANTERELLES, SHIITAKE MUSHROOMS WITH PARSLEY MAYONNAISE (ABOVE); RIGHT, RIGATONI WITH MORELS AND ASPARAGUS. FAR RIGHT, A SELECTION OF WILD MUSHROOMS. SEE RECIPES AND RESOURCES



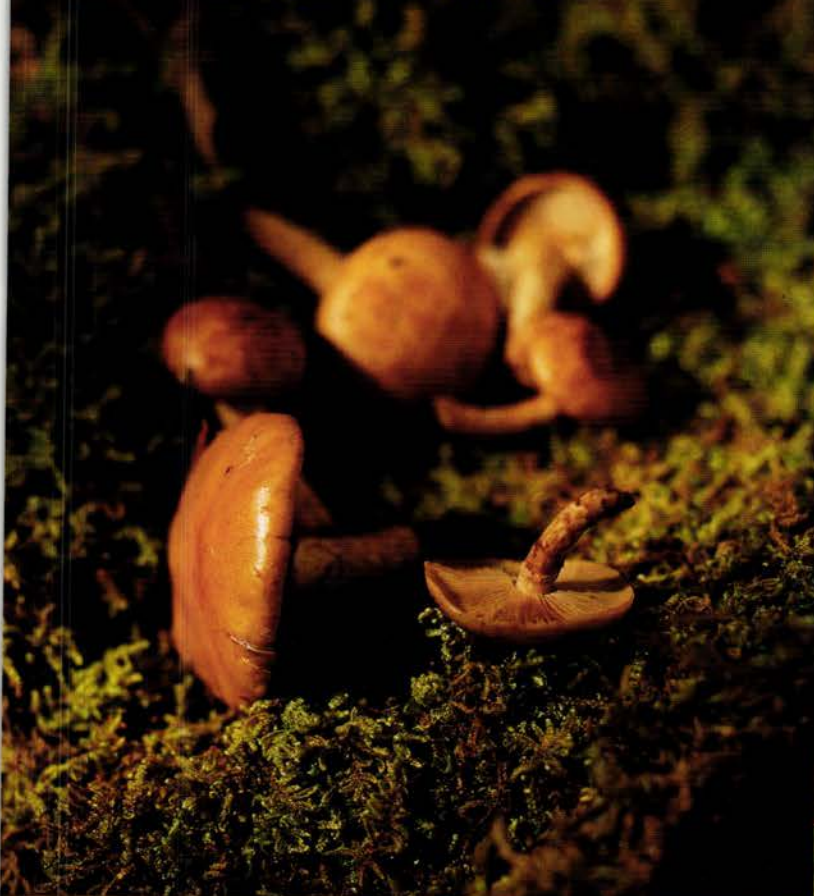
us—gigantic ones, grilled with olive oil and garlic like a steak. Not wanting to seem unsophisticated, I copied my friends: I cut into the mushrooms with a knife and fork. I tasted the first bite. It was meaty, woody, earthy, profoundly satisfying. So *that's* a mushroom, I thought. Show me more!

More I have certainly seen. So have we all. Though we still lag far behind Europe mycologically (i.e., mushroomily) speaking, we have access today to a wealth of mushrooms both wild and cultivated—all of them low in calories and most of them quite versatile, and quite delicious—that none of us could have dreamed of a decade ago. Canned mushrooms seem almost quaint by now, in fact—a touching artifact of a less sophisticated time, like fondue pots or quiche.

To begin with, the ubiquitous fresh white or brown “standard” cultivated mushroom—classically “mushroom”-shaped, and dependably mild and firm—is available virtually all year-round in virtually every part of the country today. Familiar though they may be, these mushrooms are not to be dismissed lightly: They lend themselves wonderfully to grilling, stuffing and add at least a hint of mushroom flavor to soups, stews and such. Sliced paper-thin, they're delicious raw, especially when added to a salad with crisp enokis and ceps (page 100). Recently, other cultivated varieties related to the standard mushroom have appeared—the crimini and the portobello, for instance (the portobello is larger than either the crimini or their familiar white cousin),

*Produced by Christopher Hirsheimer
Photographs by Rita Maas*

HONEY MUSHROOM



WINE CAP

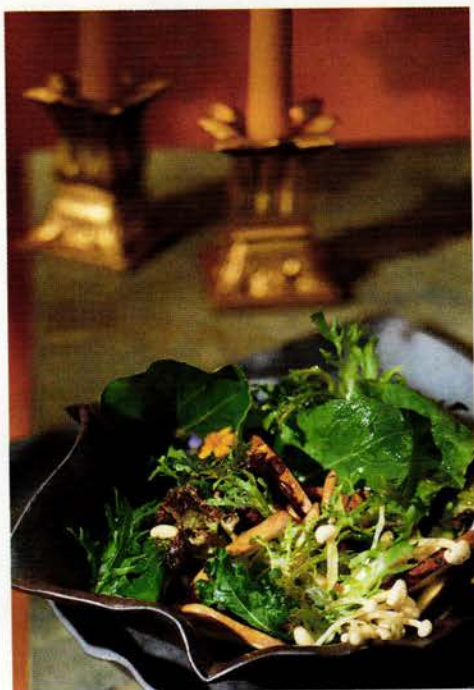


GOLDEN CHANTERELLE



YELLOW OYSTER





TWO KINDS OF OYSTERS—SHELLFISH AND OYSTER MUSHROOMS—WITH ITALIAN SAUSAGE IN A SAVORY BISQUE (ABOVE); LEFT, A TARRAGON-SCENTED SALAD OF RAW PORTOBELLO MUSHROOMS AND CEPES; FACING PAGE, COD-FISH FILETS COOKED IN PARCHMENT PAPER WITH CEPES. SEE RECIPES

which may be used similarly. When sautéed, braised and combined with chicken, shiitakes and oyster mushrooms (page 97), they add up to a rich and earthy treat.

Cultivated versions of wild mushroom varieties have also become quite common in our shops and supermarkets, most notably the shiitake (which grows wild in Asia but not in the U.S.) and the oyster mushroom. Shiitakes have a good mushroomy flavor, and lend themselves to grilling and sautéing—in oil or butter. They also dry very successfully and, when reconstituted in warm water, add an attractive, woody overtone to soups, stews and pasta dishes. Oyster mushrooms are more delicate, both in flavor and consistency, and are best suited to dishes (Continued on page 102)



Crimini! That's a Morel! A Brief Mushroom Guide

BLACK TRUMPET

(*Craterellus cornucopioides*) or horn of plenty—subtle, faintly earthy.

ENOKI

(*Flammulina velutipes*), comes in clumps of long, thin, whitish mushrooms; slightly gassy flavor; best eaten raw.

CEP

(*Boletus edulis*), meaty and mushroomy in

character; highly versatile (called *porcini* in Italy, *cèpes* in France).

CRIMINI, PORTOBELLO

(*Agaricus bisporus*), brown-capped variations on the common white cultivated mushroom, similarly mild and firm.

DELICIOUS MILK CAP

(*Lactarius deliciosus*), also firm in texture, with a delicate woodsy character.

HONEY MUSHROOM

(*Pholiota nameko*) or *nameko*; subtly mushroomy, slightly sticky.

MOREL

(genus *Morchella*), the aristocrat of wild mushrooms, with an intense, slightly nutty flavor; excellent in dried form.

CHANTERELLE

(*Cantharellus cibarius*), another of the best mush-

rooms, with a forthright, almost spicy flavor.

OYSTER MUSHROOM

(*Pleurotus ostreatus*), mild and pleasant in flavor. (The yellow oyster is a close relative.)

SHIITAKE

(*Lentinus edodes*), perhaps the most flavorful of cultivated mushrooms.

WINE CAP

(*Stropharia rugosoannulata*), almost buttery flavor. See Resources for mail-order sources.

Continued from page 100

with few ingredients. In this oyster bisque with sausage (page 100), oyster mushrooms provide a mild contrast to the salty-fresh flavor of real oysters.

Best of all, Americans now have access to an annual seasonal selection of genuine wild mushrooms, many found in our own forests and fields. These are usually expensive (\$25 a pound for fresh morels or ceps is not uncommon), but a handful can add a lot to a dish. Anyway, if you think of them as a kind of "meat," they really don't cost all that much.

Literally scores of varieties of wild mushrooms are sold (or gathered) in this country. The trick is to know which ones are best for what—which ones to fry, to grill, to eat raw. Needless to say, don't go mushroom-hunting yourself unless you know what you're doing. Some varieties of mushrooms are highly toxic, even deadly. (Many otherwise edible mushrooms are toxic unless cooked; in general, stick to ceps and the cultivated white mushrooms and their cousins.)

The wild mushroom varieties most often found in the U.S. include: the cep, with a rounded stem and a plump, dark brown cap, very flavorful and particularly good eaten raw in salads, grilled (either whole or just the caps) or sautéed with olive oil or butter and garlic—or, especially in the case of dried ones, reconstituted and tossed into sauces and stews. Cooked here with cod, ceps impart a rich, deep perfume to the simple, clean taste of the fish, which is steamed in its own juices. The bright golden yellow chanterelle, or *girolle*, is not recommended raw but is very good sautéed or added to sauces. The elegant morel is indigestible raw but wonderful steamed, sautéed, deep-fried, stuffed—with herbs, cheese, sausage, a mousse of other mushrooms—or in pasta or risotto. Their maze of tiny ridges make morels perfect partners for sauces, which they flavor and absorb at the same time. Here, morels are tossed with rigatoni, asparagus and parmigiano reggiano. To learn more, refer to Antonio Carluccio's *A Passion for Mushrooms* (Salem House, \$19.95) and, above all, ask the folks who sell them for advice. And keep an open mind. Unbutton. ●

THOUGH IT isn't specified in the recipes below, fresh mushrooms are always cleaned before use. Exact procedures will vary according to variety, but gentleness is always important. In general, rinse mushrooms well; rub firm ones lightly with a damp cloth or scrub carefully with a mushroom brush. Caked-on dirt may be scraped off with a knife. Be sure to rinse dirt, wood slivers, insects, etc. out of the gills of wild mushrooms. Black trumpet (or horn of plenty) mushrooms and morels are particularly difficult to clean, the former because things get stuck down in the bell of the horn, the latter because of their extremely porous surface—but both can be cleaned efficiently with patience and care.

CHICKEN WITH TAME MUSHROOMS

S E R V E S 4

- 1 tbsp. lard
- 1 3 to 3½-lb. chicken, cut into 8 serving pieces
- Salt and freshly ground black pepper
- Extra virgin olive oil
- 8 shallots, peeled and chopped
- 1 stalk celery, finely chopped
- 4 cloves garlic, minced
- 8 sprigs parsley, minced
- ½ lb. shiitake mushrooms, coarsely chopped
- ½ lb. oyster mushrooms, coarsely chopped
- ½ lb. portobello or crimini mushrooms, coarsely chopped
- 2 cups full-bodied dry red wine (e.g., Côtes-du-Rhône or California Zinfandel); 1 bay leaf
- 2 tbsp. tomato paste

● Melt lard in a heavy skillet or Dutch oven, then season chicken pieces with salt and pepper to taste and sauté them in lard, a few at a time, over medium heat until they are golden brown on all sides. As they are browned, remove from pan with tongs and set aside. When chicken is cooked, pour off excess fat, add a bit of olive oil to pan and sauté shallots, celery, garlic and half the parsley over low heat until very soft. Add mushrooms and continue to cook, stirring frequently, for about 5 minutes or until mushrooms have begun to lose their water. Add wine and bay leaf, bring to a boil, then reduce to low heat

and return chicken pieces to pot. Cover and simmer for 30 to 40 minutes or until chicken is cooked through. To serve, place two chicken pieces on each of 4 plates. With a slotted spoon, remove mushrooms and spoon them around the chicken pieces, dividing them evenly between the plates. Add tomato paste to remaining liquid and cook over high heat, stirring constantly, until sauce thickens. Adjust seasonings to taste, spoon over chicken and mushrooms. Sprinkle with remaining parsley.

Note: Other cultivated mushroom varieties may be substituted for any of these.

FRIED MUSHROOMS

S E R V E S 6 T O 8

- Corn, peanut or other mildly flavored oil
- ½ cup extra virgin olive oil
- 1 egg yolk plus 5 whole eggs
- Salt; 1 tsp. lemon juice
- 1 tsp. white wine vinegar
- ¼ tsp. finely ground white pepper
- 1 bunch parsley (lower stems discarded), minced
- 2 lbs. assorted wild and/or cultivated mushrooms such as trumpet, chanterelles, shiitakes (the more varieties the better)
- Breadcrumbs

● Measure out ¾ cup of corn or other oil and add to olive oil, mixing together lightly. Whisk egg yolk, 1 whole egg, about 1 tsp. salt, lemon juice, vinegar, white pepper and parsley together (well) in a bowl, then transfer to a food processor. Process for several seconds at slow speed then, with the machine still running, slowly pour a steady stream of oil through the feed tube until an emulsion forms. Transfer the parsley mayonnaise to a serving bowl. Beat the remaining eggs lightly. Dip mushrooms in egg, shake gently to remove excess, then roll in breadcrumbs. Pour about 2" of corn or other oil into a deep, heavy skillet and heat over high flame until hot enough to turn the tip of a toothpick brown in a few seconds. Fry the mushrooms in batches, working as quickly as possible, draining on paper towels as they're done. (Use 2 pans simultaneously if desired). When all of the mushrooms are done, scatter them on a large platter, salt to taste and serve with the parsley mayonnaise on the side.

Note: If possible, use smaller, more-or-less bite-sized mushrooms. If larger ones are used, cut them into bite-sized pieces.

RIGATONI, MORELS AND ASPARAGUS

S E R V E S 4 T O 6

- 1 lb. fresh asparagus; Salt
- 1 lb. fresh morels
- 4 tbsp. (½ stick) butter
- Extra virgin olive oil
- ½ cup good-quality red wine
- 1 tomato, peeled, seeded and finely chopped; ½ cup cream
- 1 cup rigatoni pasta
- Freshly grated parmigiano reggiano
- Freshly ground black pepper

● Cut asparagus spears into 1½" to 2" lengths, discarding woody ends. Blanch for about 3 minutes in boiling, salted water, then drain, rinse in cold water and set aside. Quarter morels lengthwise and cook in butter with a bit of olive oil added over low heat for about 5 minutes, stirring frequently, then add red wine to pan and increase heat. Cook for 2 to 3 minutes more, or until wine has reduced completely. Add tomato and cream to pan, stir well, add salt to taste and set pan aside off heat. Cook pasta to taste in boiling salted water. Just before it finishes cooking, add asparagus to morels and reheat. Drain pasta well, then toss thoroughly in a large bowl with a handful of parmigiano reggiano. Add vegetable mixture and toss thoroughly again. Add plenty of freshly ground black pepper and serve pasta at once with additional parmigiano reggiano on the side.

Note: Fresh morels are infinitely preferable for this dish, but if they are not available, you can soak 3 to 4 oz. of dried morels in warm (not hot) water for 20 to 30 minutes, changing it once, then proceed as with fresh ones.

OYSTER MUSHROOM & SAUSAGE BISQUE

S E R V E S 4 T O 6

- ½ lb. oyster mushrooms, halved lengthwise
- 3 to 4 shallots, peeled and minced
- ½ stalk celery, minced
- 4 tbsp. (½ stick) butter
- Extra virgin olive oil

- ½ lb. mild Italian sausage, browned, drained, removed from casings and chopped or crumbled
- 2 tbsp. flour; 3 cups half-and-half
- 1 pint shucked small oysters (20 to 25 oysters in shells)
- Salt and freshly ground black pepper

● Blanch mushrooms for about 3 minutes in boiling salted water, then drain and set aside. Sauté shallots and celery until very soft in butter to which a bit of olive oil has been added. Add the sausage and mushrooms, cook for 5 minutes. Sprinkle contents of pan with flour, stir again and add half-and-half. Cook over medium heat, stirring frequently, until mixture has thickened, then add oysters, their liquor and salt and pepper to taste. Cook for 3 to 4 minutes more and serve.

COD WITH CEPS OR PORCINI

S E R V E S 4

- 4 pieces of aluminum foil or parchment paper cut 12" to 14" square
- Extra virgin olive oil
- 4 6- to 8-oz. cod filets
- 1 lb. fresh ceps or 4 oz. dried ceps, reconstituted, or 1 lb. porcini
- 4 scallions, white and green parts, cut into ½" pieces; Sweet paprika
- Salt and freshly ground black pepper
- 2 tbsp. butter, melted

● Preheat oven to 350°. Oil foil or parchment squares on 1 side only, then place 1 cod filet in the middle of each. In a small quantity of oil, sauté ceps and scallions over low heat for about 5 minutes, then season to taste with paprika, salt and pepper. Drain the mixture on paper towels and allow it to cool slightly. Then spoon some of the mixture onto the top and around the sides of each cod filet, dividing it equally. Drizzle melted butter over the top of each, then close the foil squares into packets, crimping the edges tightly to seal them. Foil should peak over the mushrooms without touching them on top, if possible. Place packets on a baking sheet and bake for 30 minutes. To serve, place a packet on each of 4 plates, cutting them open with scissors at the table so that none of the aroma is lost on diners. Note: To reconstitute dried ceps, soak in warm (not hot) water for 15 minutes.

Some dried ceps have unpleasantly woody stems; if so, discard them.

WILD MUSHROOM SALAD

S E R V E S 4

- ½ cup extra virgin olive oil
- 1 tbsp. red wine vinegar
- 1 tbsp. freshly grated parmigiano reggiano
- 1 tbsp. fresh tarragon leaves, very finely minced
- 8 leaves romaine or other crisp lettuce, julienned
- 1 to 2 lbs. assorted wild mushrooms (fresh white, enoki, porcini), thinly sliced lengthwise (keep separate according to variety)
- ¼ cup pine nuts, lightly toasted in a dry skillet; Sea salt
- Freshly ground black pepper

● Whisk first four ingredients together in a bowl or blend briefly at slow speed in a blender or food processor. In another bowl, toss julienned lettuce with half the dressing, then divide it evenly between 4 plates so that it lightly covers each. Arrange sliced mushrooms in concentric overlapping circles, or some other attractive pattern, over the lettuce, then drizzle with remaining dressing. Scatter pine nuts over the salads, dividing them equally, then season with sea salt and freshly ground black pepper. ●

RECOMMENDED WINES

Mushrooms and wine have a natural affinity, both in the pot and at the table. Still, no wine with the vinegary wild mushroom salad. With the bisque, a rich, creamy California chardonnay—say a 1989 Meridian Santa Barbara County (\$10 to \$12) or 1988 Clos du Bois Winemaker's Reserve Russian River Valley (about \$25). The same wines with the cod filets with ceps, or try a simpler Chilean chardonnay, e.g. 1990 Caliterra (\$6 to \$8). Both the deep-fried mushrooms and the rigatoni with morels call for a light but flavorful red—perhaps a beaujolais, a barbera d'asti, or a non-riserva chianti (all in the \$8 to \$12 range). With the chicken, use more of the same wine you're cooking with. That doesn't mean you should drink cooking wine—rather that you should cook with something you wouldn't mind drinking.—Colman Andrews

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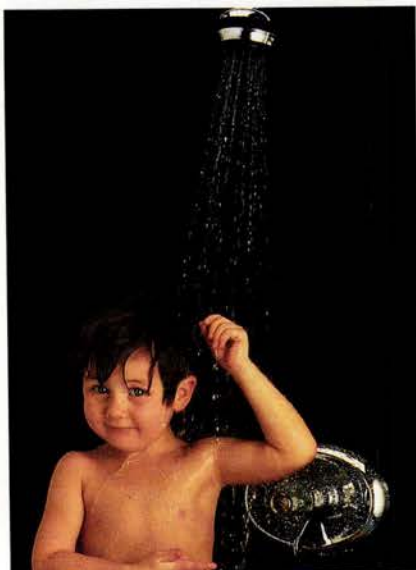


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Armstrong Components Tile lets you combine beautiful shades of color with interesting textural surface details to create a custom floor design. To find the name of the Components retailer nearest you, call 1-800-233-3823, ask for Components.

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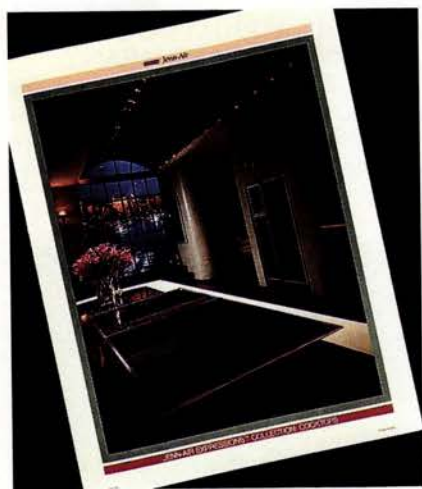
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JENN-AIR

Full-color brochure showcases Jenn-Air's completed kitchen-appliance lineup, including the revolutionary Expressions™ Collection, the modular cooktop line with the beauty of flush-to-countertop design. Product lines include downdraft and updraft cooktops (electric and gas) and grill-ranges, wall ovens, microwaves, refrigerators, dishwashers, compactors, disposers. 1-800-JENN-AIR.

HURD OFFERS WINDOW CARE & MAINTAINANCE BROCHURE

Hurd Millwork Company has released a new Care & Maintenance brochure designed to help customers retain the original quality of their Hurd windows and patio doors. The brochure addresses the most common questions and concerns regarding the Hurd product line; painting and finishing, glass cleaning, individual product care and operation requirements, glass warranty and condensation. For a free Care & Maintenance of Hurd Products brochure, write Hurd Millwork Company, 575 South Whelen Ave., P.O. Box 319, Medford, WI 54451-0319.



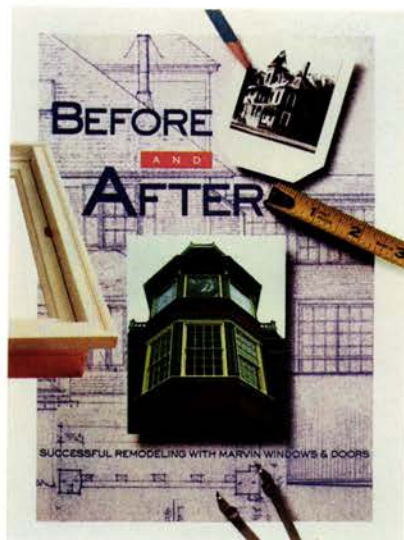
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RENOVATION RESOURCE

KOHLER COMPANY

A complete set of full-color product catalogs covering baths and whirlpools, showers, lavatories, toilets and bidets, kitchen and bar sinks, faucets and accessories plus a color idea book. KOHLER CO. \$8.00.



MARVIN WINDOWS

"Before and After", Marvin Windows' new remodeling ideabook, is filled with a broad range of remodeling ideas for homeowners. The full color book illustrates the before-and-after transitions of 19 homes across the country, and includes a section on understanding windows and doors. \$4.95.

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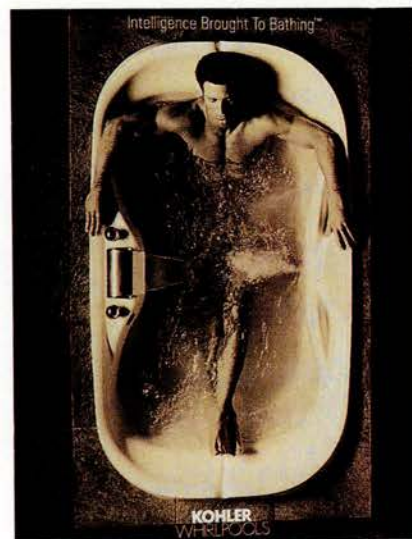


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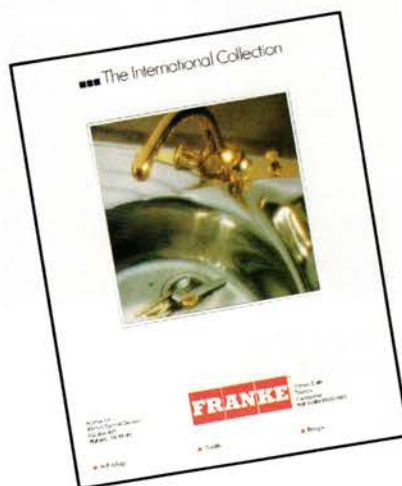
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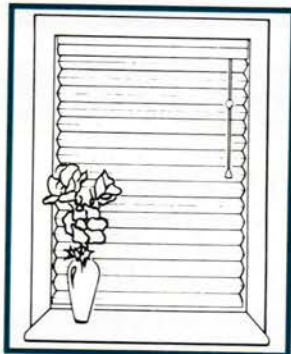


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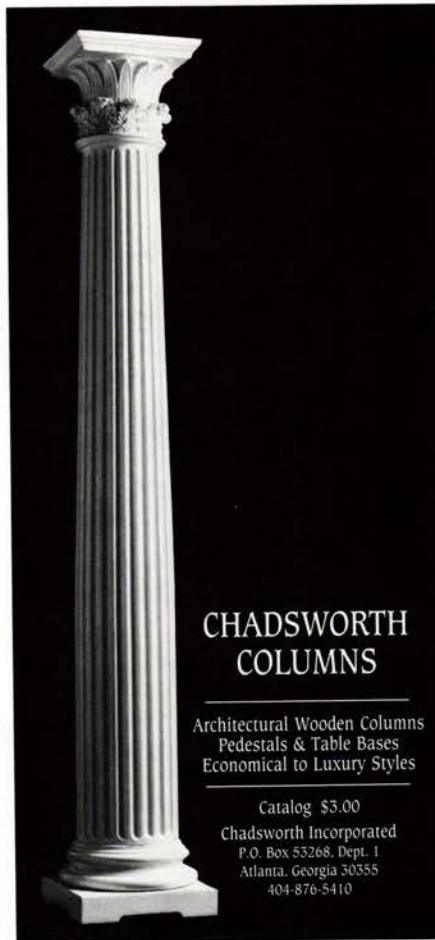
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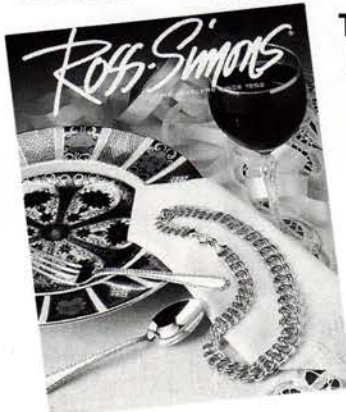
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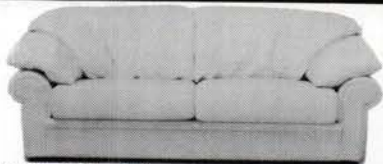
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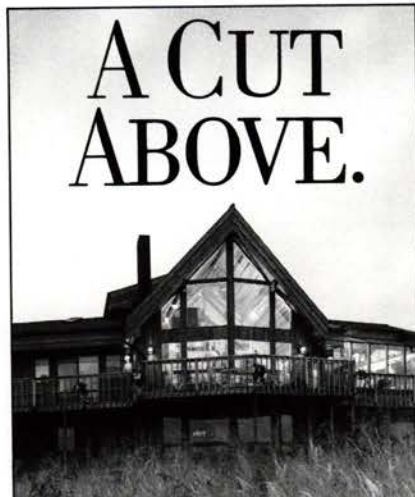
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(See page 82)

Kitchen floor—Kentile at St. Paul Linoleum and Carpet, 612/645-4601; **Love seat fabric**—#6388-01, Brunswig & Fils, 800/241-5454; **Chair**—Expressions, 800/544-4519; **Drapes**—S.R. Harris, 612/424-3500; **Desk**—personal collection
(See page 83)
Chair fabric—personal collection; **Frame**—MJ Gallery, 612/449-0954; **Vintage furniture**—Blue Moon, Box 15012, Minneapolis, MN 55415; 612/920-5336

MAUI WOWEE

(See pages 84 and 85)

Architect—Brian Boelter at Riecke, Sunland & Kono, 305 E. Wakea Ave., Box 1627, Kahului, HI; 808/877-7688; **Nord screen door**—Container Home Supplies, Box 522, Woodinville, WA 98072; 206/483-5200; **Windows**—Mercer Industries, Box 4700, Beaverton, OR 97076; 503/526-3650; **Furniture**—personal collection

SALSA COCINA

(See page 86)

Tiles—Joe Beserra, 213/469-2890; **Glass-door cabinet**—Forsmo, IKEA, 412/747-0747 (hand-painted by Joe Beserra)

(See page 87)

Tile table—New Stone Age Gallery, 8407 West 3rd St., Los Angeles, CA 90048; 213/658-5969; **Stove**—Antique Stove Heaven, 5414 South Western Ave., Los Angeles, CA 90062; 213/298-5581; **Spotlights**—Snitt, IKEA

CLASS

(See pages 88 and 89)

Lounge chairs—Thayer-Coggin, #905103, Biedermeier '90, #3897 fabric, 919/841-6000; **Sofa**—Bauhaus, #7875029, Norway Sky, 416/244-2592; **Tay coffee table**—#675946, Conran's Habitat, 1815 Massachusetts Ave., Cambridge, MA 02140; 617/266-2836; **Rug**—Yayla Tribal Rugs, 617/576-3249

LOG'S NEW ROLL

(See pages 90 and 91)

Design—Pill/Maharam, 63 Giggis St., Brookline, MA 02146; 617/731-9291; **Construction**—Alpine Log Homes, Montana, Box 85, Victor, MT 59875; 406/642-3451; **Sofa**—New Dimensions, 3630 Reese Ave., Riviera Beach, FL; 407/844-8169; **Coffee table**—Daniel Mack, Rustic Furniture, 3280 Broadway, NYC; 212/926-3880

(See pages 92 and 93)

Wicker furniture—Ginsberg Collection, 190 San Bruno Ave., San Francisco, CA 94103; 415/621-6060; **Armchair/ottoman**—New Dimensions, fabric from Maharam Fabric Corporation, 800/545-3943

VICTORIAN

(See page 94)

Architect—Kevin Huse at Woollen, Molzan & Partners, 47 South Pennsylvania St., Indianapolis, IN 46204; 317/632-7484; **Furniture**—personal collection; **Stained-glass windows**—Precious Design Studio, 425 Massachusetts Ave., Indianapolis, IN 46204; 317/631-6560

(See page 95)

Kitchen—Reese Kitchens, 1057 East 54th St., Indianapolis, IN 46220; 317/253-1569; **Stove**—Viking, 601/455-1200

OUT OF THE WOODS

(See page 97)

The best mail-order source for mushrooms both wild and cultivated is Aux Délices des Bois in NYC, 212/334-1230 or fax 212/334-1231. If you want to try growing your own mushrooms, minifarms and cultivation supplies (including spores) are available by mail from Fungi Perfecti, 206/426-9292, and Far West Fungi, 415/871-0786. Both also offer a small selection of fresh and dried cultivated mushrooms.

Serving plate—Cynthia Hall at Arcadia, 908/996-7570; **Knife/fork**—Sphere, in silver silk, Izabel Lam, 718/361-6201

(See page 98)

Green dessert plate, yellow dinner plate—James Makins, 212/925-3045

(Photo, bottom)

Bowl—Sienna serving bowl by Aletha Soule for The Loom Co., 246 East 48th St., NYC 10017; 212/355-2069
(See page 100)

Copper pot—Dean & Deluca, 212/431-1891; **Salad bowl**—molten-lava brown, Izabel Lam; **Plate**—molten-lava brown, Izabel Lam; **Candlesticks**—gold tulip candlestick by Wm. Harvey Studio, Inc. for The Loom Co.
(See page 101)

Platter—leaf-green platter by Aletha Soule for The Loom Co.

CORRECTION

The pillars in the Triton Hotel ("The Suites of San Francisco," November 1991) were designed by Arlene Elizabeth, 415/436-3023.

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COVER

See listings under "In His Field," page 76

HEIRLOOM SEEDS

(See page 30)

Seeds Blum—catalog \$3, Idaho City Stage, Boise, ID 83706; 208/336-8264; **Southern Exposure Seed Exchange**—catalog \$3, Box 158, North Garden, VA 22959; 804/973-4703; **Native Seeds/SEARCH**—catalog \$1, 2509 N. Campbell Ave. #325, Tucson, AZ 85719; 602/327-9123; **Fox Hollow Herbs**—catalog \$1, Box 148, McGrann, PA 16236; 412/763-8247

ASK DAVID

(See page 35)

Antique fish plate—Quimper; **White plate with blue-striped rim**—Ceralene, Crinoline Blue; **Pitcher**—London Glass Works; **Silverware**—Christoffe; **Wood flatware, Wood bread-and-butter knife**—Siecle; **Napkins**—Liz Wain; **Blue-and-white tablecloth**—M.I.E.; **Blue and blue-base glassware, Green decanter and glasses**—Barneys New York, Seventh Ave. at 17th St., NYC 10011; **Replacement China services**—Ross-Simons, 800/556-7376; Thurbert's, 800/848-7237; Replacements Ltd., 919/697-3000; Lanac, 800/522-0047; **Fireplace architect**—Kevin Walz, Walz Design, 141 Fifth Ave., NYC 10010; **Washed Damask fabric**—Easy Elegance, through Waverly, 800/423-5881

GREAT PRETENDERS

(See page 43)

Open-top corner cupboard—by David LeFort, Barton-Sharpe Ltd., 119 Spring St., NYC 10012; 212/925-9562; **Two-piece Pennsylvania Dutch cupboard**—The Workshops of David T. Smith, 3600 Shawhan Road, Morrow, OH 45152; 513/932-2472; or at Barton-Sharpe Ltd.; **Pennsylvania comb-back Windsor chair**—by Warren Chairworks, through Barton-Sharpe Ltd.

(See page 44)

Shield-back chair—Baker Furniture Co., 616/361-7321; **Highbay**—Sutton Collection, Century Furniture, 704/328-1851; **Gameboard table**—David T. Smith; or

at Barton-Sharpe Ltd.

(See page 46)

Plantation desk—The Workshops of David T. Smith; Barton-Sharpe Ltd.; **Huntboard**—Eldred Wheeler, 15 Columbia Road, Pembroke, MA 02359; 617/826-0220; Atrium Mall, Chestnut Hill, MA 02167; 617/332-5523; 866 Main St., Osterville, MA 02655; 508/428-9049

Additional furniture companies:

The Dovetail—44 W. Main St., Avon, CT 06001; 203/678-7137; 444 Danbury Road, Wilton, CT 06897; 203/762-0025; **The Way We Were**—5493 Peachtree Road NE, Chamblee, GA 30341; 404/451-3372; **Pigtail Farm**—New Dam Road, Berwick, ME 03901; 207/698-1377; **The Keeping Room**—4719 Chestnut Ave., Bethesda, MD 20814; 301/654-6970; **Leonard's**—600 Taunton Ave., Seekonk, MA 02771; 508/336-4480; Champlain Mill, #27 at One Main St., Winooski, VT 054004; 802/655-7964; 3941 San Felipe, Houston, TX 77027; 713/622-6225; **Shakers Cottage**—23730 Bothell Hwy. SE, Suite B, Bothell, WA 98021; 206/481-6282; **Partridge Replications**—83 Grove St., Peterborough, NH 03458; 603/924-3002

COMPOUND FAMILY

(See page 58)

Architect—Carey W. Gepner & Assoc., 22231 Mulholland Hwy., Woodland Hills, CA 91364; 818/591-7172; **Design**—Nesdon Booth, 213/455-0918; **French doors**—Design Supply, 310/455-3132; **Windows**—West Valley Woodworks, Inc., 818/998-0582; **Open-web truss**—TJL by Macmillan, 800/338-0515

PARTNER IN GRIME

(See pages 60 and 61)

Gold chair—Agnes Bourne, Inc., 415/626-6883; **Fireplace**—Alpha Granite and Marble, Inc., 510/357-6197; **Custom kitchen tile**—designed by Leslie Bahr, made by Ra-Tron, 818/718-9312; **Kitchen chairs**—Randolph and Hein, 415/864-3371; **Countertop**—Alpha Granite and Marble, Inc.; **Sofa**—Cairo, Donghia, 800-DONGHIA; **Frames**—Frame-O-Rama, 415/441-3636

NOW AND ZEN

(See page 62)

Garden design—Zentech Designs, 2878 Sharon, Ann Arbor, MI 48108; 313/971-6987; **Teahouse**—Connelly Construction, 313/769-2998; **Evergreens and conifers**—Abbott's Landscape Nursery, 313/665-8733; Plymouth Nursery, 313/453-5500; **Water garden plants**—Grass Roots Nursery, 24765 Bell Rd., New Boston, MI 48164; **Japanese lantern**—Donna Baker, through Ann Arbor Potter's Guild, 313/663-4970

(See page 63)

Limestone walkway—Hollow Trucking, 313/482-7263; **Irish moss**—Toni Gracia, 313/753-4062

MEETING MR. WRIGHT

(See page 64)

Stained-glass door and sconce—Inlight Art Glass and Craft Gallery, 565 Elmwood, Buffalo, NY 14222; 716/881-3564

NOUVEAU CHATEAU

(See pages 66 and 67)

Architect and landscape architect—Josh Chandler, 707/963-5088; **Staircase**—Stocklin Iron Construction, 707/538-2285; **Rug**—to the trade only, Galleria Floors, 415/863-3388; **Doors, windows**—Jamestown Series, Hope's Architectural Products, Inc., 716/665-5124

(See pages 68 and 69)

Bathtub—to the trade only, Kallinikos by Kallista, 415/895-6400; **Wall sculpture**—Mirja Chandler, 707/963-5088; **Stove**—Viking, 601/455-1200; **Metro wire shelving**—to the trade only, James Oldenson, 415/364-7200; **Refrigerator**—Subzero, 707/795-3095

TRANSLATION

(See pages 70 and 71)

All furnishing—personal collection

(See page 72)

Soaking bathtub—Kohler, 414/457-4441; **Bathroom and kitchen cabinets**—custom-designed by Glen Palmer and Mark Chase, 400 General Pershing St., New Orleans, LA 70118; 504/822-3335; **Italian marble countertop**—Stone Center, 504/488-7756

(See page 73)

White drapes—#20055-1, Scalandre, 312/644-9245; **Green-and-gold drapes (left)**—Suzette, Calico Corners, 1820 St. Charles Ave., New Orleans, LA 70130; 504/522-0005; **Blue-and-green drapes (top)**—Osborne and Little, 212/751-3333

COOKIN' DINING ROOM

(See pages 74 and 75)

(Photo, bottom left)

Design—Greg Tankersley at Robert, Frank, McAlpine Architecture, Sabel Mansion, 644 S. Perry St., Montgomery, AL 36104; 205/262-8315; **Checkered stool**—Shaker Workshops, 617/646-8985; **Wood stool with back**—Hold Everything, 800/421-2264; **White-legged stool**—Williams Sonoma, 800/541-2233; **Table**—custom designed by Greg Tankersley; **Refrigerator**—Traulsen & Co., Inc., 718/463-9000

IN HIS FIELD

(See pages 76 and 77)

Prefab house—designed by Bill Westmoreland, made by Granny Homes, George Latimer, 607/467-4856; **Prefab house construction**—Snap Line Builders, Rich Ballantino, 717/798-2281

(See page 78)

English pine table—Wendovers, 212/924-6066

FEDERAL CASE

(See pages 80 and 81)

Architect—Jack Stapleton, 202/387-4087; **Sculpture**—Alcina Miranda, 505/982-9384; **Windows**—Marvin Windows, 800/346-5044

Continued on page 117

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