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For Every Room**

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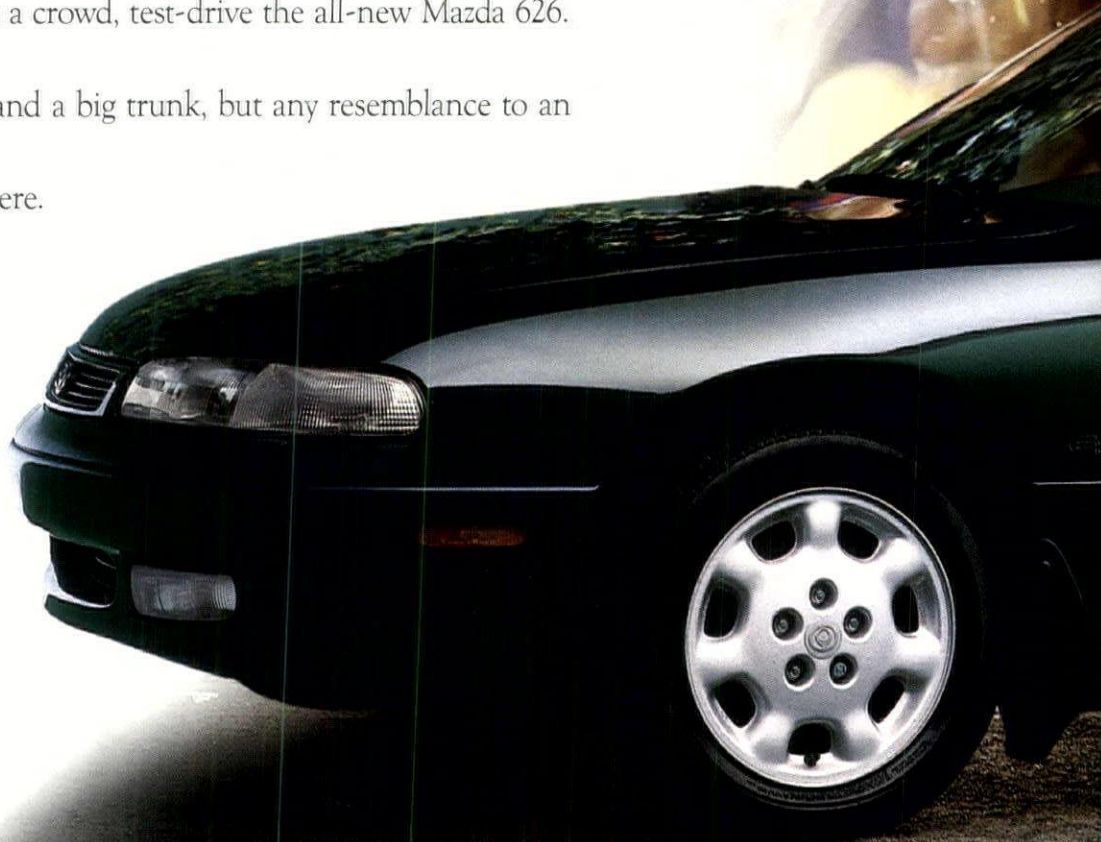
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*Seats upholstered in leather except for rear sides of seatbacks and other minor areas.





mazda
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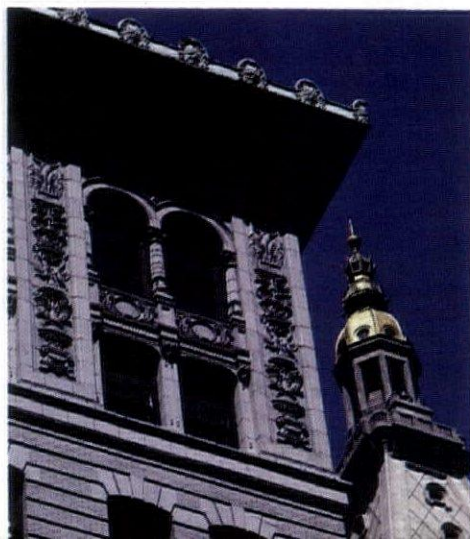
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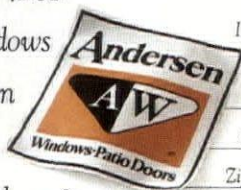


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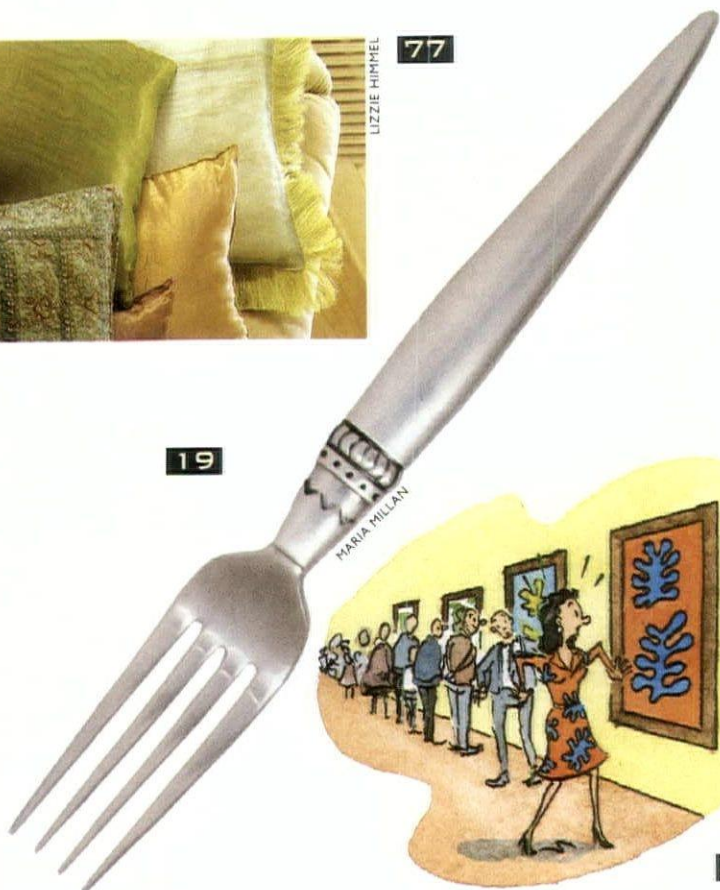
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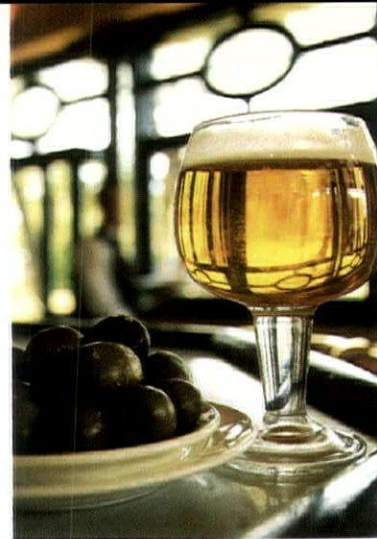
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- READER SERVICE** ■ Every weekday from noon to 2 p.m. Eastern time, a *Met Home* editor is available to answer your questions. Call 212/551-7064.
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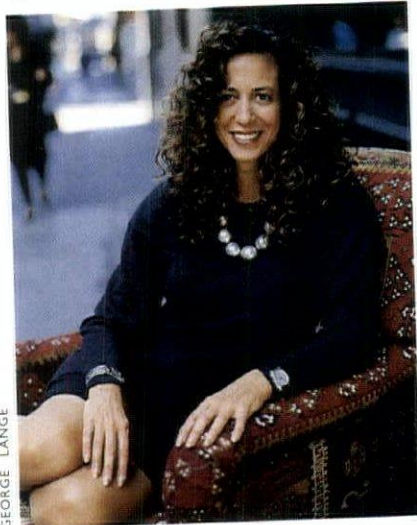
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Facing Up to Home Truths

I HAD A MINOR EPIPHANY IN THE UPHOLSTERY shop the other day. It was over this business of fringe. The lumpen hulk of sofa that was the subject of this rehab seemed to cry out for a deep, swingy fringe. And there I was crouched on the floor with a stingy little sample, angsting over length. Did five inches really look better than six? Should I go for it and try seven or even, gasp, eight? Suddenly I sat up and thought, "What in the world am I, a freedom fighter for design's leading edge, doing on my hands and knees in an upholstery shop all knotted up over a matter of fringe?" Not only is it a ludicrous position to be in, but I realized I didn't know one whit about the subject. I realized, sitting there among the swatches, that I am part of a generation of women grown up untouched by good housekeeping.

Entire universes of passed-on homey knowledge have passed us by. Oh, it's not that our mothers didn't try to tell us. It's that we just weren't listening (which is what they suspected all along). We knew more about leveraged buy-outs than laundry bleach. We worried more about recovering our assets than recovering a sofa. For us, Home Ec was Home Yeeh, and we were proud of it.

I am part of a generation of women who grew up trying to be our fathers, not our mothers. We were hell-bent to prove we could do anything they could do. And I'm thinking that maybe we overcorrected because we forgot to learn the stuff women know. And now it's too late and we're too embarrassed to ask. So here we are, all these quasi-grown-up women who know what they



GEORGE LANGE

Today great style isn't enough.

We need old-fashioned advice, too

like but haven't a clue about how to clean it, fix it, or take care of it. What we need is a few hip Hints From Heloise.

Now I can hold forth for half an hour on the relative merits of extra virgin olive oil from any country on earth. And new food products are easy. You just whiz through the supermarket aisles and scoop up anything with "Lite" on it. But new cleaning products have unknown, threatening names like Aggressor or Terminator that sound more suited to septic tanks than washing machines. No wonder I buy Tide. The familiarity is such a relief. We use old brands as life preservers in a sea of confusion.

Is it too late for us? Surely there's some 12-step Remedial Homemaking Program they give at an enlightened Y. You know, something like Self-Help on Fringes, Swags and Tassles; Polishing Up Your Brass, Copper and Silver; Secrets of Slipcovering Made Easy.

Come to think of it, this issue's chock-full of good old-fashioned advice. "Ask David" tells us how to strip paint from furniture with nontoxic removers. "It's Time to..." reminds us to gather our basil leaves while we may. And in "Easy Upgrades" (page 77), we show how a typical working couple with two small daughters gets "Help for the Houselorn" with easy courses in Furniture Arranging 101, How to Stencil the Wainscot, and New Life for the Mantel. Maybe that's what magazines like ours are for: to turn Home Ec into Home Ecstasy.

—DOROTHY KALINS, EDITOR IN CHIEF

	'92 Buick Park Avenue	'92 Lincoln Continental
Engine	3.8-litre V6	3.8-litre V6
Horsepower	170	160
Anti-Lock Brakes	Standard	Standard
Interior Room	109.2 cu ft	103.7 cu ft
EPA Est. MPG (City/Hwy)	18/27	17/25
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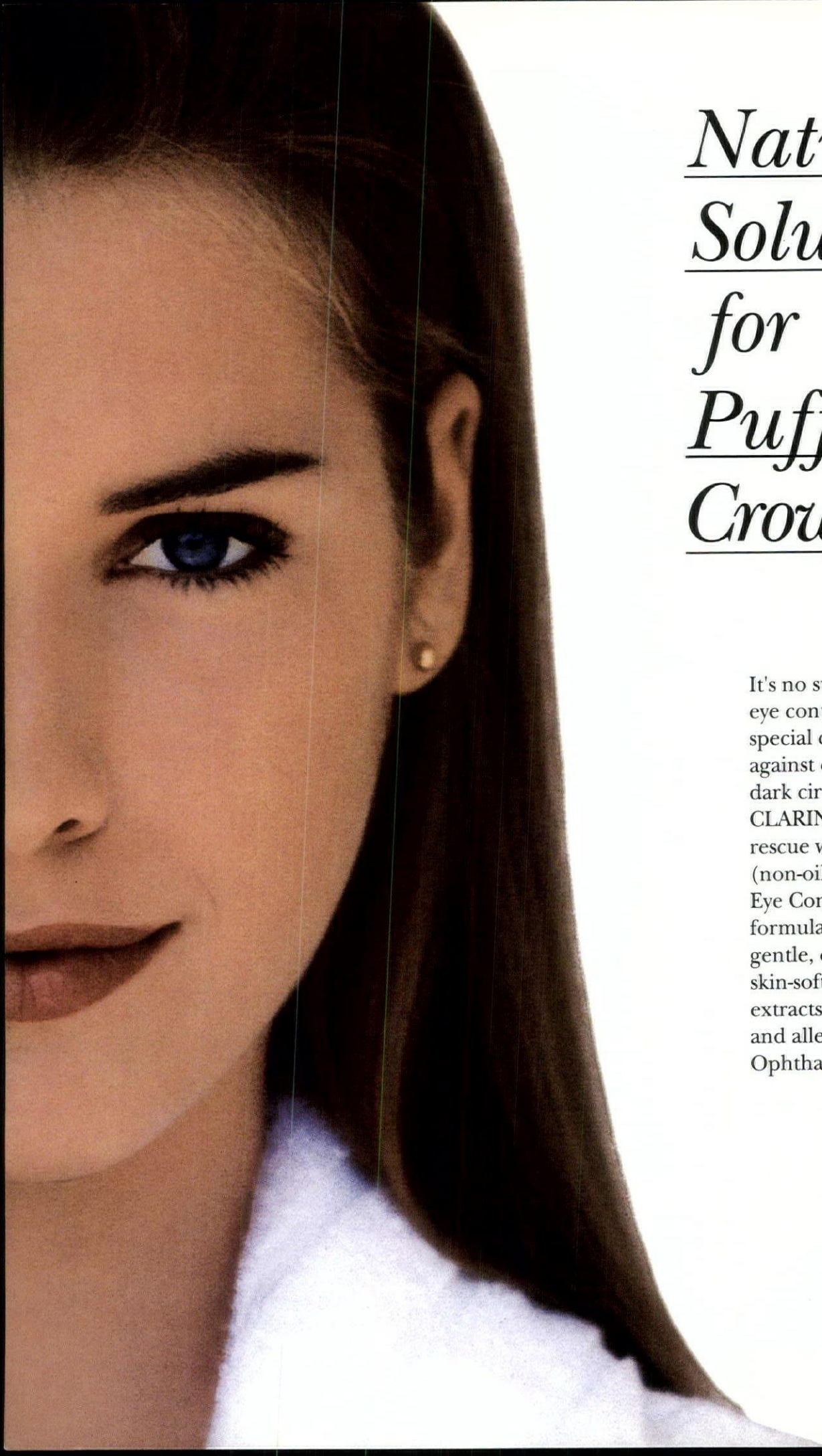


Continental



Park Avenue

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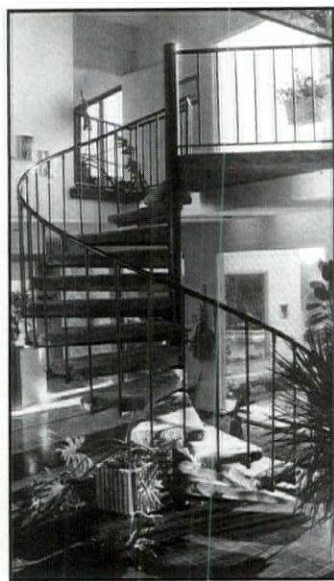


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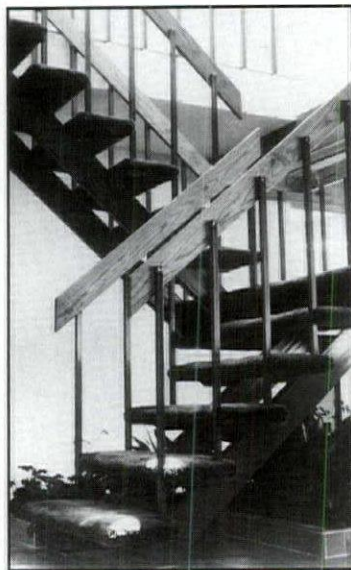
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Volume XXIV, Number 8, August 1992

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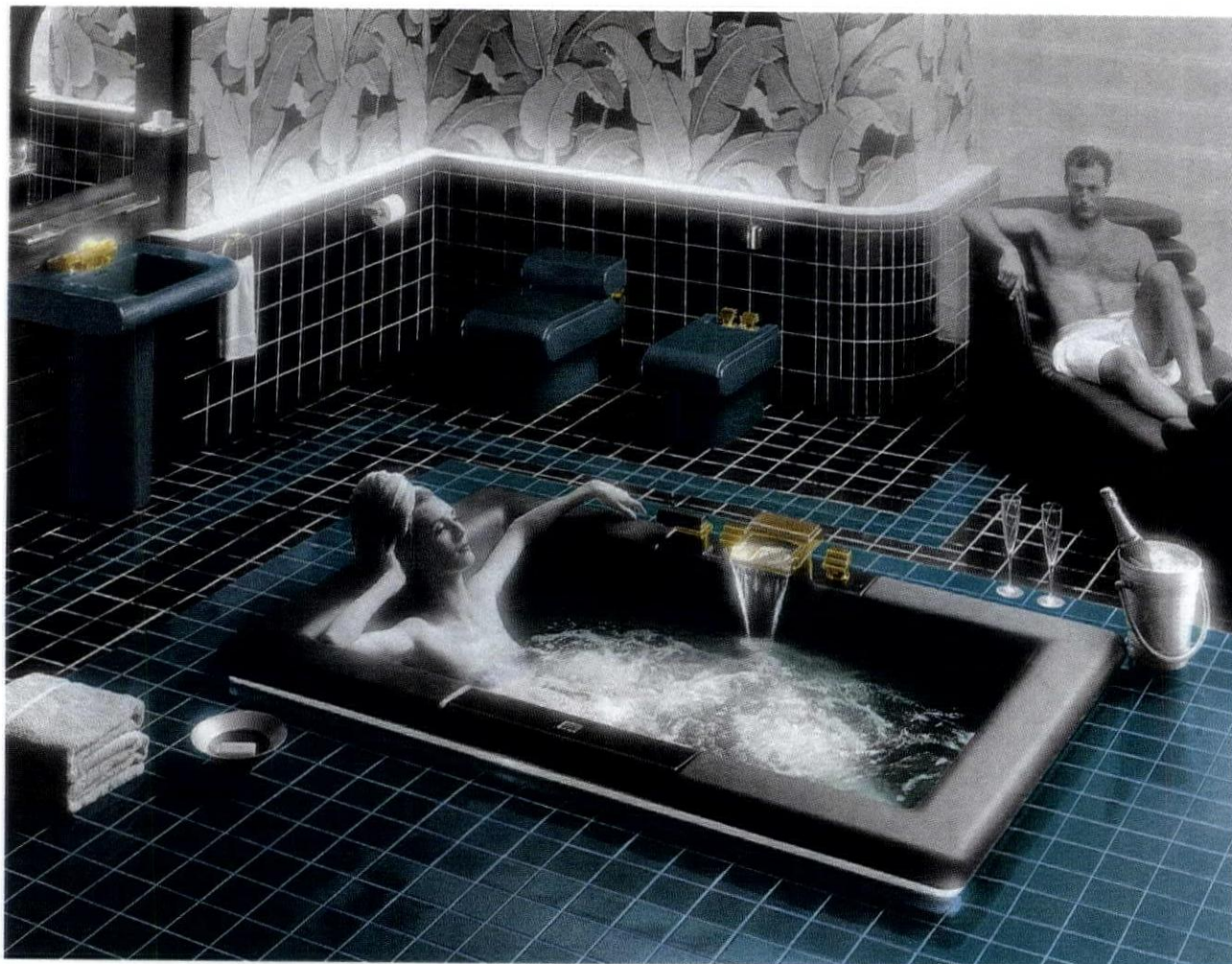
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As I See It #17 in a series
Neal Barr
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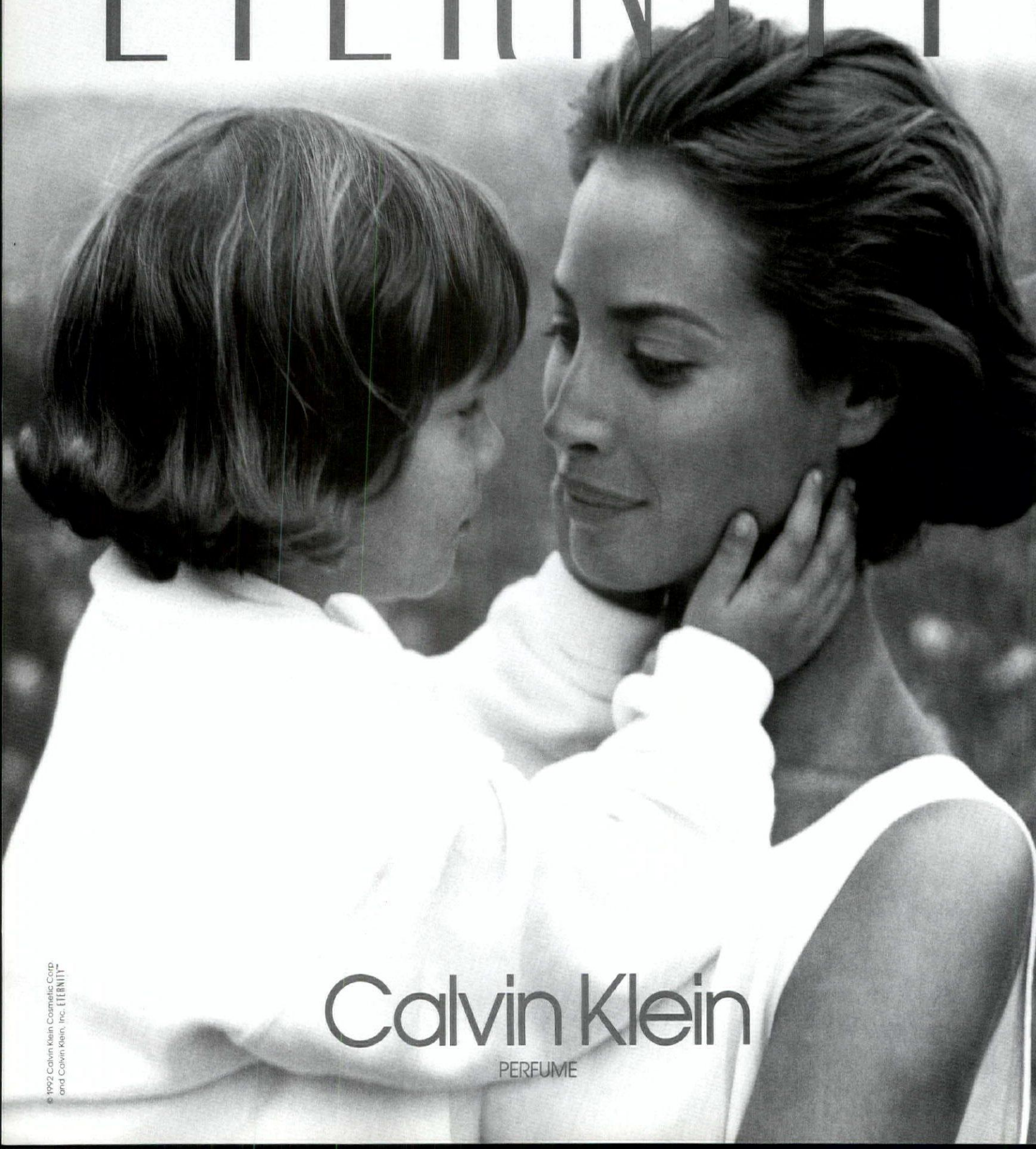
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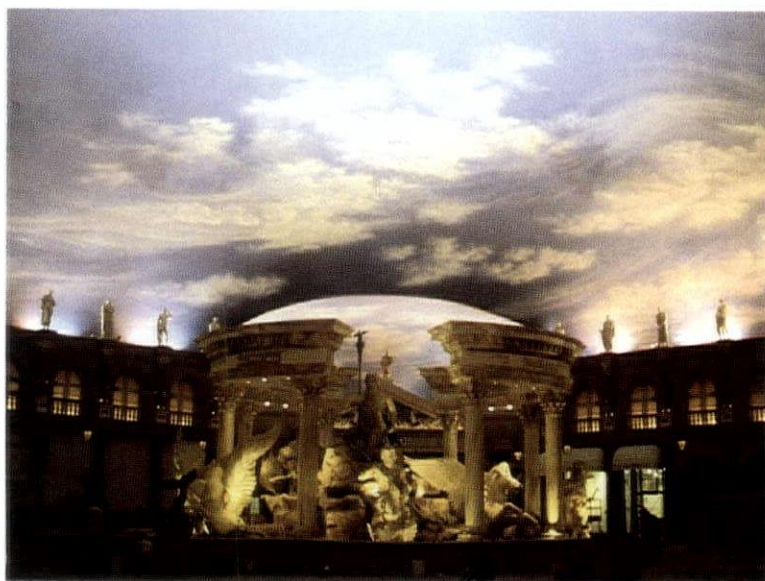


Calvin Klein

PERFUME

Hot Properties

BY ARLENE HIRST



I CAME, I SAW, I SHOPPED

NO, THAT'S NOT Rome's Piazza Navona on the left. It's a Las Vegas mall. Dubbed the Forum Shops, this lavish fantasyland worthy of Disney has been grafted on to the ever-expanding Caesars Palace hotel and casino. To create it, L.A.'s Dougall Design dressed up a typical, boxy mall in the glitz this gambling oasis made famous. You can browse under a vaulted sky that changes from dawn to dusk every three hours; stroll past statues of gods that talk, move and welcome you in a bacchanalia of laser-bright special effects; and savor the largest expanse of faux finishes to ever adorn one place. Then pop in to any of the emporium's 74 swanky shops, including Gucci, Versace and Vuitton, unencumbered by reality. *Et tu, Caesar?*—Aaron Betsky

THE NEW STAINLESS STEALS

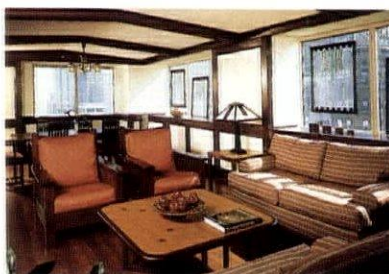
FORGET less is more. Savvier shoppers want it all: great style, terrific quality and affordability. Now some leading designers are creating beautiful patterns in stainless steel that are so well-priced, you won't need a second mortgage to afford them. American maestro Ralph Lauren has introduced a moderately priced line featuring such classically inspired designs as Equestrian Braid (knife, right, Ralph Lauren Home Collection, 212/642-8700; \$62.50/setting). Jewelry designer Lisa Jenks has brought her crafted touch to the table with Zag (fork, center, Sasaki, 212/686-5080; \$80/setting).

And interior designer Vicente Wolfe has broken a mold with Wallis (spoon, right), a curvaceous homage to the late Duchess of Windsor (Sasaki, \$75/setting).



MULTIPLE LISTINGS

ROBIN WILLIAMS and wife Marsha hired star decorator/arts activist Agnes Bourne of San Francisco to do their art-filled house in the city's posh Seacliff district . . . Below: Frank Lloyd Wright didn't sleep here, but ROBERT REDFORD did. And for \$600 a night, you can too. In a

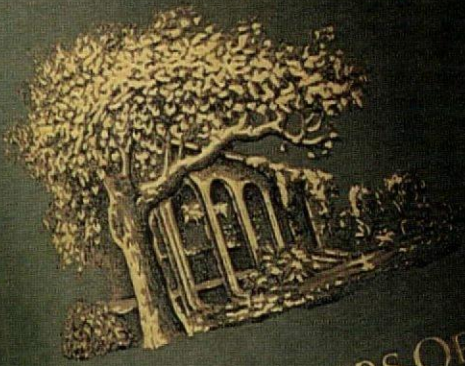
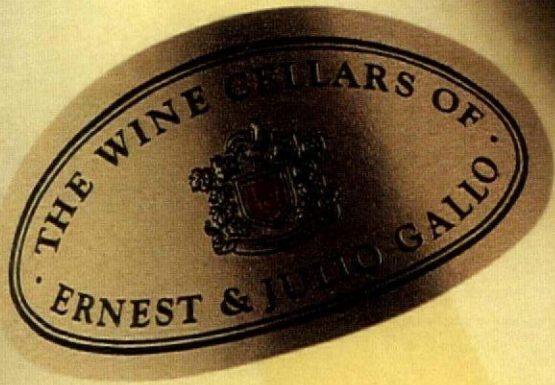


grand metropolis that's crazy about architecture, Chicago's Hyatt Regency Suites has fashioned deluxe rooms based on the signature styles of some of Modernism's greatest practitioners, including Wright, Charles Rennie Mackintosh and Ludwig Mies van der Rohe.

It's time for a change to Gallo.

The fresh, inviting taste of our California Chardonnay brings out the delicate flavors of this cool, summer salad with chicken and fine herbs.





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GRAND PRIX



What can you tell us about this wind-up toy racer marked "Brevettato, Made in Italy" and "MLB" in a shield?

—W. and C. Robinson
Cheektowaga, NY

Your toy Ferrari with plaster driver was made in 1953 by Marchesini of Bologna. New, it cost a few dollars; today it's worth up to \$2,000, says Milan dealer Elio Re.

ARABIAN LIGHTS



My bronze lamp is signed "B. Nam Greb." How old is it and is it collectible?

—J. Stefek
Loveland, CO

Your exotic bronze lamp from Austria, c. 1900, made in the form of an Arab rug merchant, was designed by Franz Bergman, who signed his last name backwards, and divided it into two words. This piece could bring \$2,000 to \$3,000 at auction in New York City, estimates Laura O'Brien of Christie's. Among Bergman's other Arab market lamp creations: a slave trader with a movable arm undraping a female slave.

Dr. Swatch

COLLECTING What is your treasure worth?

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

TIME KEEPER

I inherited this wall clock marked "S T USA." The cord is frayed, the case is damaged and the pendulum's glass tubes are only partially filled. How much is it worth?

—A. Rubenstein
Los Angeles, CA

Professionally repaired, your c. 1875 Seth Thomas office wall clock would fetch about \$3,500, says Philadelphia dealer and restorer Gordon Converse. The tubes should be two-thirds filled with mercury to regulate the time during changing temperatures. Seth Thomas was founded in 1813 and is still active today.

FRUIT PUNCH

What can you tell me about my 14½" bowl marked "Limoges WG & Co., France" and "Lillian M. Pipsol"?

—C. Diamond
La Quinta, CA



William Guerin & Co. made your bowl between 1891 and 1910. Its single Limoges mark shows it was painted by Pipsol outside the factory. Undamaged, it's worth \$450 to \$650, says dealer Judith Ravnitsky of Mahopac, New York.

What's the value of my wicker settee stamped "Sons-Cunningham New York"?

—N. Raleigh
Manhattan, KS

Called a tête-à-tête because sitters face each other, your unusual 1920s piece, in good condition, could sell for up to \$2,000, says vintage-wicker dealer Mary Jean McLaughlin of A Summer Place in Guilford, Connecticut. It was made by the Cunningham Reed Co., founded in New York in 1919.



ROUGH TRADE

I purchased this pair of vases at auction approximately 25 years ago. They are unmarked and about 14½" high. Can you tell me anything about their background and what they might be worth?

—B. Wissel
New Jersey



Your rare, Japanese tree-bark, cloisonné vases from the late 19th century, named for the texture of their decoration, were made by filling the cloisonné chambers with a fragile pottery mixture instead of glass. Their value would be \$1,500 to \$2,000, says Rhode Island dealer Norma Schofield of The Elegant Dragon. Tree bark was a fad; by 1920, most potters had stopped making it.

CALLING ALL COLLECTORS. This fall, look for our new classified ad section for buying and selling collectibles. For rates and information, contact Lisa Bergen, *Metropolitan Home Advertising*, Department MHMO, 750 Third Ave., NYC 10017. Or phone 212/551-7088.

HAVE A SIMILAR QUESTION? SEND CLEAR PHOTOS (WITH ENTIRE 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.

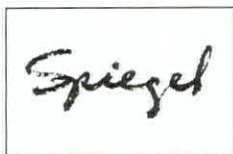
Understatement of the year.



Winners

Enter the Metropolitan Home of the Year Contest. Win one of these fabulous prizes and even appear on our February 1993 cover. The deadline is September 1, 1992. Winners will be notified by October 1, 1992. See Contest Rules on page 51.

FROM SPIEGEL, a \$500 gift certificate. You get to choose the merchandise directly from the catalog.



ONEIDA'S beautiful Countess floral vase is created from lead crystal. It's mouth-blown and hand-cut.

FREDERICK Cooper Lamp's brass, stretched rust-finished candlestick lights up your home.



TRADITION France's exquisite, hand-carved armoire in scrubbed oak will stand out in any room.

KITCHENAID'S 24-inch deep, freestanding thermal and convection oven range.



FROM DIAL-A-Mattress: Sealy Posturepedic queen mattress and box spring.

GROHE'S Euro-Plus Pull-Out lavatory spout of solid-brass construction is available in many finishes.



GROHE'S Ladylux Pull-Out kitchen faucet lets you choose stream flow or wide-spray water options.

ROWENTA Kitchen Set includes thermal carafe, coffeemaker, toaster, can opener and knife.



CRATE & BARREL \$200 gift certificate—choose from their collection of home-furnishing accessories.

B&B ITALIA'S Coronado love seat upholstered in fabric inspired by Van Gogh.



WHIRLPOOL'S convection/microwave oven (it browns, too) for speedy cooking.

LAMSONSHARP'S professional 10-piece forged cutlery set with rosewood handles, made in America.



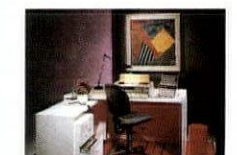
KOSTA BODA'S colored-crystal Isadora footed bowl, by Gunnell Sahlin, is 11 inches in diameter.

PELICAN PRINTS' Parisian wall mural on four panels and matching plain wallpaper to cover adjacent walls.



PANASONIC Lighting's desk lamp, \$500 of energy-saving light bulbs plus a Flex-address planner.

CALPHALON'S nine-piece cookware set is the pick of gourmet chefs everywhere.



FROM TECHLINE Furniture: Select files, bookshelves and a desk for home or office.

introducing

AMERICAN dimensions



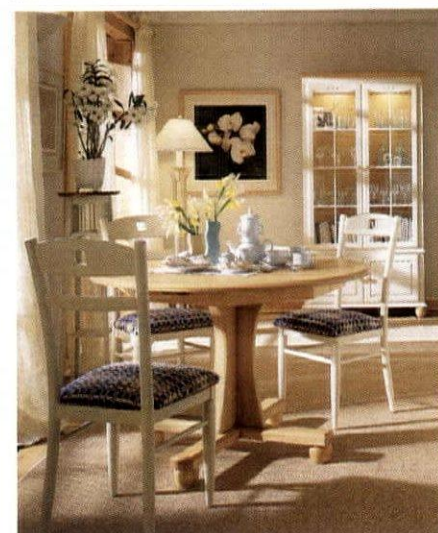
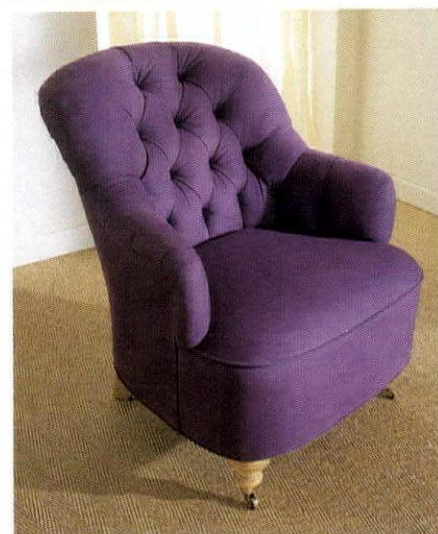
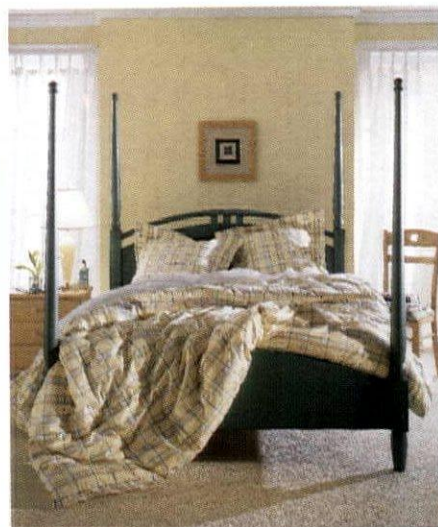
ETHAN ALLEN[®]

AMERICAN

dimensions

Introducing the American Dimensions collection, where solid geometry — the sphere, the square and the arc — combine in a unique new expression of casual style and smart design. These elements are key to the way we live today. While home has become more and more important as a comfortable and safe retreat, exposure to new ideas has given us more design savvy and made us more demanding of products

in the marketplace. Hand-crafted from fine-grained maple hardwoods, three distinctive color options — natural maple, ivory white and spruce green — add range to personal expression. Designed and manufactured with all of the quality and care Ethan Allen has maintained for over 60 years, the American Dimensions collection opens a new chapter in American lifestyles.



All manufacturer's suggested prices are effective July 10, 1992 through September 20, 1992. All prices and sale prices are manufacturer's suggested prices. Consult your local gallery for their prices. Every effort has been made to ensure the accuracy of suggested prices and dimensions. However, we are not responsible for typographical errors. All lamps, chandeliers, floor and wall coverings, clocks, decorative accessories, drapery, fabrics, pillows, custom draperies and bedspreads are from the Ethan Allen Collection — many are at suggested sale prices. © Copyright 1992 Ethan Allen Inc., Danbury, Conn. "Ethan Allen" is a registered trademark and service mark of Ethan Allen Inc. (B)

Introductory prices

On our cover:

ARCHED
PANEL BED
\$699, queen*

ARMOIRE
\$1399

Opposite, top:

POSTER BED
\$699, queen

Opposite, middle:

VICTORIA CHAIR
leather, as shown
\$1199
leather, starting at
\$809

Opposite, bottom:

PEDESTAL
TABLE
\$699

LADDERBACK
CHAIR
\$199

PEDESTAL
\$249

CURIO/CHINA**
\$1199

"ORCHIDS 1989"
framed print
\$319

This page:

RECTANGULAR
TABLE
\$699

ARMCHAIR
as shown
\$414
starting fabric
\$384

SIDE CHAIR
as shown
\$334
starting fabric
\$304

HUTCH CABINET
\$899

BUFFET
\$599

SPLATBACK
ARMCHAIR**
\$269

**Design patent pending
Other sizes available
at similar savings*

***Design
patent pending*





living rooms



Introductory prices

SOFA
TABLE
\$349

GLASS TOP
END TABLE
\$269

VIDEO CABINET
\$999

AUDIO/BOOKCASE
\$349

MAP COFFEE
TABLE
\$499

PEDESTAL
\$249

PILLOW BACK
SOFA*
as shown, **\$1233**
starting fabric, **\$1099**

CHAIR
as shown, **\$679**
starting fabric, **\$519**

OTTOMAN
as shown, **\$359**
starting fabric, **\$259**

BENCH
as shown, **\$199**

"BREAKFAST AT
THE WINDOW —
WINDCROFT"
FRAMED PRINT
\$239

"BREAKFAST AT
THE WINDOW —
PINE TOP TRAIL"
FRAMED PRINT
\$249

GILDED PEWTER
TABLE LAMP
reg \$199
sale **\$179**

HAND FORGED
IRON TABLE LAMP
reg \$339
sale **\$299**

SUNDIAL
reg \$325
sale **\$289**

FULL LEAD
CRYSTAL COMPOTE
reg \$180
sale **\$159**

**Shown with
optional
decorative pillows.*

ETHAN ALLEN®

with new

dimensions

Introductory prices

SOFA TABLE
\$349

END TABLE
\$229

GLASS TOP
COFFEE TABLE
\$399

ACCESSORY
CABINET
\$179

TABLE/DESK
\$399

CURIO/CHINA
\$1199

LADDERBACK
SIDE CHAIR
\$199

CHAIR*
as shown, **\$561**
starting fabric, **\$499**

SOFA
as shown, **\$819**
starting fabric, **\$749**

T-CUSHION CHAIR*
as shown, **\$791**
starting fabric, **\$529**

BENCH
\$199

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CANDLEHOLDERS **
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Washed Green,
Yellow and Red
\$45 EACH

CANDLEHOLDERS **
3 sizes, set of 3,
Blue, Magenta
and Black
(Black not shown)
\$99 SET

VASES,**
3 sizes, set of 3,
Washed Green,
Yellow and Red
(Red not shown)
\$99 SET

CREAM/ONYX
TABLE LAMP
\$159

"IRISES, 1982"
FRAMED PRINT
\$339

GILDED PEWTER
FLOOR LAMP
reg \$320
sale **\$279**

**Shown with optional
welting on cushions
and optional pillows
** These items are a
sampling of our new
Wave collection of
candleholders and
vases. Actual products
may vary from
usage shown.*





Young
AMERICAN
 Dimensions

Introductory prices

BUNK BED	32" UPPER UNIT	32" DRAWER BASE	MULTICOLOR CHILDREN'S LAMP	"CAR" FRAMED PRINT
\$799	\$349	\$399	\$119	\$139
2 GUARD RAILS AND LADDER	32" DOOR BASE	BOWBACK SIDE CHAIR	BLUE BALL CHILDREN'S LAMP	"BLOCK" FRAMED PRINT
\$189	\$399	\$159	\$99	\$139
NIGHT TABLE	48" COMPUTER DESK			
\$229	\$549			



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EQUITY In a down market, a winning bid can offer a shot at a great new house or condo at big savings off listed prices

Listed Price

\$310,000



\$257,000

Price at Auction

Lakeland, Florida, 3 Bedrooms

FOR MANY AMERICANS, THE IMPOSSIBLE DREAM house could become a reality much sooner than they think. It has, already, for restaurateurs Wolfgang and Inge Schuman, who recently paid \$353,000 for a luxury villa listed at \$575,000 on Catalina island about 21 miles off the coast of Los Angeles. "We'd been looking for a place like this since we moved here from Hawaii 18 months ago," says Wolfgang, who loves the spacious two-bedroom, two-bathroom house's 1,935 square feet and spectacular view of the Pacific. Across the country, Wilmer J. Hunter is now the proud owner of a \$139,900, split-level condominium on Maryland's Chesapeake Bay. A school administrator in Wilmington, Delaware, Hunter acquired it three months ago for only \$80,000 as an investment. "The real-estate market is down now," he observes, "but it'll bounce back, and I want to be part of the recovery." Hunter and the Schumans have never met, but like other smart buyers from coast to coast, they have one thing in common. They've all purchased homes for well below the

BY MARGARET OPSATA

market's listed prices. Their surprising source for the good deals: auctions.

Real-estate auctions. But not those tawdry old gatherings on courthouse steps where slicks and sharpies once vied for foreclosed farms while their cash-starved owners sobbed helplessly nearby. Nowadays, most sales are conducted in hotel ballrooms by elegantly dressed auctioneers who speak at an easy-to-follow pace, unlike their folksier, cattle-hawking counterparts who usually call bids in a rapid-fire chant with no pause for breath. In fact, the only similarity between a Depression-era, forced-liquidation sale and today's version is that auctioned properties still sell for significantly less than their appraised values.

Right now, one of the biggest, regular sellers at these events is Uncle Sam. Since 1989, the U.S. government has acquired more than 30,000 homes from failed banks and savings-and-loan institutions. Many are nearly new or

Highland, California, 5 Bedrooms

Listed Price

\$490,000



\$325,000

Price at Auction

have never been occupied. Among them: just-built or renovated condominiums and unsold homes in new subdivisions. The Federal Deposit Insurance Corporation (FDIC) and the Resolution Trust Corporation (RTC) have been selling off such bank-owned real estate. The RTC has also been offering properties from bankrupt S&L's at its frequent "affordable housing" and other auctions around the country.

At the same time, older, one-of-a-kind houses have become available, too, as individual homeowners, unable to close on new residences until their current ones sell, have taken the auction route. Executors and trustees who must settle estates quickly are taking the same approach. So are developers with inventories of unsold

Listed Price, **\$409,000**



\$225,000 Price at Auction

Bethesda, Maryland, 3 Bedrooms

homes. They've been especially eager to put them on the block because the monthly carrying costs they face must be multiplied by the number of units they have on hand. Most homes have been going at auction for 20 to 30 percent less than their pre-sale estimates.

These discounts occur not so much because today's sellers are desperate but because they're literally willing to trade time for money. For in a slow real-estate market like the one we're still slumping through now, it can take up to 24 months or more to sell a home. Meanwhile, an

COAST-TO-COAST BARGAINS

City	Auction Savings	Median Home
Atlanta	75%-90%	\$85,800
Boston	55%-75%	\$85,800
Chicago	70%-90%	\$131,100
Dallas	75%-85%	\$90,500
Denver	65%-85%	\$91,300
Minneapolis	60%-75%	\$94,800
New Orleans	70%-85%	\$68,400
New York City	55%-75%	\$169,300
Phoenix	65%-85%	\$84,700
Pittsburgh	75%-90%	\$74,800
Portland, Oregon	70%-90%	\$92,300
San Diego	60%-80%	\$182,700
San Francisco	60%-80%	\$243,900
Seattle	65%-85%	\$141,300
St. Louis	70%-90%	\$81,600
Tampa	70%-90%	\$70,100
Washington, D.C.	70%-90%	\$152,500

Sources: Higgenbotham Auctioneers, Lakeland, FL and National Association of Realtors

owner must continue paying mortgage interest, property taxes, insurance and maintenance fees on it. Over time, these carrying costs, plus the broker's commission that a seller must pay when a taker finally comes along, could equal or exceed the lower price that a seller might see by going ahead and disposing of a property at auction now. Today's sales include:

Absolute auctions. A property is sold to the highest bidder on the day of the auction. "If you bid one dollar and no one else speaks up, you get the house for a dollar," explains Doug Clemens, president of the Traiman Real Estate Auction Organization in Philadelphia. But he notes that absolute auctions attract hundreds, so ridiculously low bids rarely succeed.

Minimum bid auctions. A property goes to whoever bids the most above its owner's minimum selling price.

Reserve auctions. The seller has the right to approve or reject, within 48 hours, the highest bid received.

Sealed-bid auctions. Participants submit bids in advance in sealed envelopes that are only

.....
AN AWARD-WINNING JOURNALIST, MARGARET OPSATA COVERS REAL ESTATE AND FINANCE.



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GOING . . . GOING . . . HOME!

opened on auction day. The federal government's Department of Housing and Urban Development (HUD) routinely uses this procedure.

Sellers especially like auctions that combine both absolute and reserve procedures. At these affairs, to pack in the crowds, they may first offer a small number of homes on an absolute basis, then switch gears and retain the right to reject the high bids on others. Some will halt an absolute/reserve auction when the absolute units have been sold. Later, armed with the names of those who registered to bid on their absolute units, sellers will know just whom to contact in a post-auction marketing blitz.

To some, this stop-early strategy appeared to have been employed at the Maryland sale at which Hunter bought his Chesapeake Bay condominium. At that event, a three-bedroom unit listed for \$219,900 was auctioned on an absolute basis for only \$127,500. And Hunter's \$80,000 bid was high for the only

two-bedroom unit offered on an absolute basis. After it was sold, though, the auctioneer declared the sale over. "I had a bad taste about the whole thing," says Peter van der Kam of Philadelphia. With his wife, Nora, he attended the auction intending to buy a condo unit that same day. In practice, most sales do not end so quickly, but the van der Kams' experience serves as an important reminder that the biggest bargains often turn up at the beginning.


Auctions are advertised weekly in the real-estate sections of newspapers for about a month before their actual dates. You can also ask to be added to auctioneers' mailing lists. Government auctions sponsored by the RTC, the FDIC, HUD and the Veterans Administration are also announced in metropolitan newspapers as well. Or call the RTC's toll-free auction hotline at 800/782-3006.

Once you've found a sale you'd really like to attend, how should you get ready for it? Clemens, like other experienced

auctioneers, advises: "Whatever you'd do to shop for a house in the traditional way, you should also do before an auction, too." This means taking the time to visit properties on pre-auction, open-house dates and asking a professional inspector to check out any place that really grabs you.

You should also try to attend one of the pre-sale seminars sponsored by the seller or auctioneer in the weeks before the actual event. "At that time, you'll receive a kit containing samples of the sales documents you'll have to sign if you're the high bidder, title reports, easements, community association rules, and so on," says Sheldon Good, chairman of the Chicago-based auction company that bears his name.

Good counsels first-timers to observe at least one auction before entering into the bidding themselves. Arranging for mortgage financing before auction day is important, too; sellers often require high bidders to go to closing in only



How
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Respect To
Your Resident
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Whether you're playing host to a large gathering of Shakers, or a few select representatives of Louis XIV, accord them the respect they deserve. By insisting on DuPont certified Stainmaster Luxura^{CM} carpet. Its pile is thicker and more plush, and it

WHERE TO FIND THE SALES

There are over 5,000 auction companies in the U.S. Here are some large ones that are active in residential real estate.

FISHER AUCTION COMPANY

431 N.E. First St.
Pompano Beach, FL 33060
305/942-0917

KENNEDY-WILSON, INC.

2950 31st St.
Santa Monica, CA 90405
800/522-6664 or 310/314-8400

MICHAEL FOX AUCTIONEERS

3835 Naylor Lane
Baltimore, MD 21208; 410/653-4000

J.P. KING AUCTION COMPANY

108 Fountain Ave.
Gadsden, AL 35901; 205/546-5217

SHELDON GOOD & COMPANY

333 West Wacker Drive
Chicago, IL 60606; 312/346-1500

KRUSE INTERNATIONAL

Box 190
Auburn, IN 46706; 219/925-5600

HIGGENBOTHAM AUCTIONEERS INTERNATIONAL, LTD., INC.

1666 Williamsburg Square
Lakeland, FL 33803; 813/644-6681

LARRY LATHAM AUCTIONEERS

7100 East Lincoln Drive
Scottsdale, AZ 85253; 602/998-1168

HUDSON & MARSHALL

717 North Ave.
Macon, GA 31298; 800/841-9400

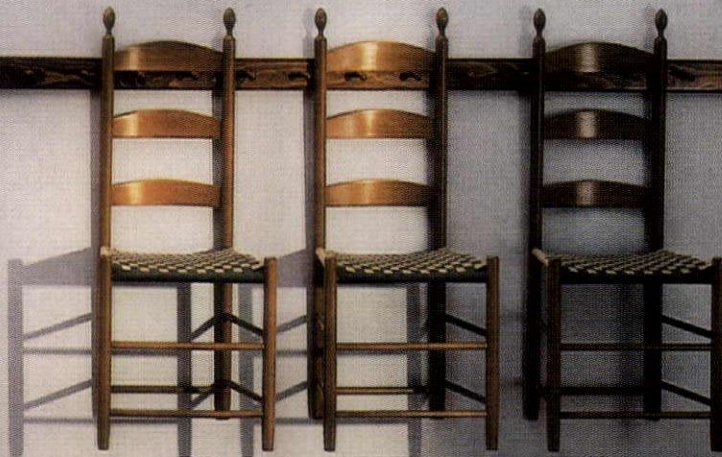
TRAIMAN REAL ESTATE

1519 Spruce St.
Philadelphia, PA 19102
215/545-4500

For a free copy of the 1992 membership directory of the National Auctioneers Association, contact: N.A.A., 8880 Ballentine, Overland Park, KS 66214-1985 (Tel.) 913/541-8084; (Fax) 913/894-5281

30 to 45 days or else forfeit a property. To be safe and avoid falling victim to auction fever, make a point of deciding how much you want to spend, then subtract the buyer's premium from that amount to determine your real bid ceiling. The buyer's premium, if there is one, is a 2-to-10 percent sales commission that will be indicated in the auctioneer's terms of sale statement.

Anyone who invests the time to become familiar with the process and the properties being sold may find one at a very attractive price. "If you do your homework and deal with a top-quality company, I'd recommend buying at auction without reservation," says Wolfgang Schuman. Today, he and Inge are settled comfortably into their sunny Catalina island villa, where even now they may be sitting back to enjoy a spectacular ocean view. Or relaxing in the sunset's glow, daydreaming about how to spend the \$222,000 they saved on their well-timed buy. ●



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comes in enough rich colors and patterns to dignify any period of furniture. It's also a durable Stainmaster carpet. So even if your furnishings are modern, it will still show them great respect when they, too, become period pieces.

Carpet shown is made by Lees® Carpets.

DU PONT
Flooring Systems

Is This Italian Modern?

MILAN REPORT Designers in the land of the sleek and the home of the suave bid farewell to the cutting edge

BY ARLENE HIRST

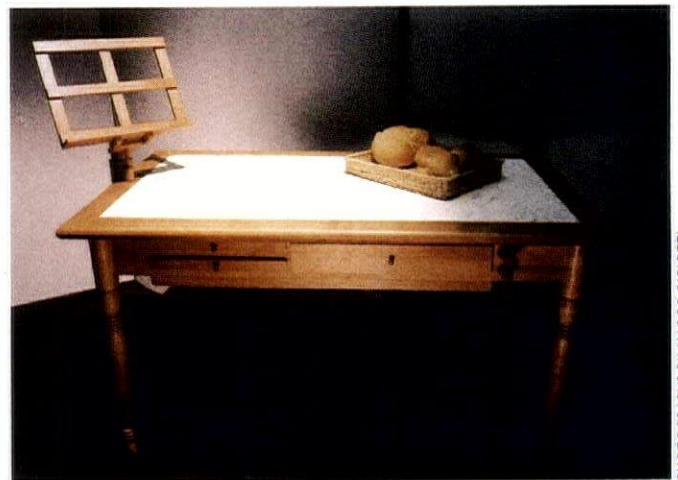
LIKE THE SCANDINAVIAN LOOK BEFORE IT, COOL, streamlined Milanese modern has toppled from its throne. The scene of the fall: last April's annual Salone del Mobile in Milan, the most influential furniture show in the world. This year, a global potpourri of styles emerged that looked backward, not ahead, evoking a warm sense of nostalgia instead of a craving for



DESIGN HAS a new credo: to solve life's problems beautifully. Right, Patrizia Angeloni's inventive pasta table for Enolinea is a real cook's dream come true with a marble top for rolling out dough, fitted cutlery drawers, cubby holes (with rolling pins) and a removable cookbook holder.

IN MINING, then refining the past, Paola Navone gives Tuscan a twist. In her latest collection for Mondo, she exaggerates scale and

uses vibrant colors to transform an old farmhouse table and cupboard (above) into contemporary gems. RESOURCES, LAST PAGE



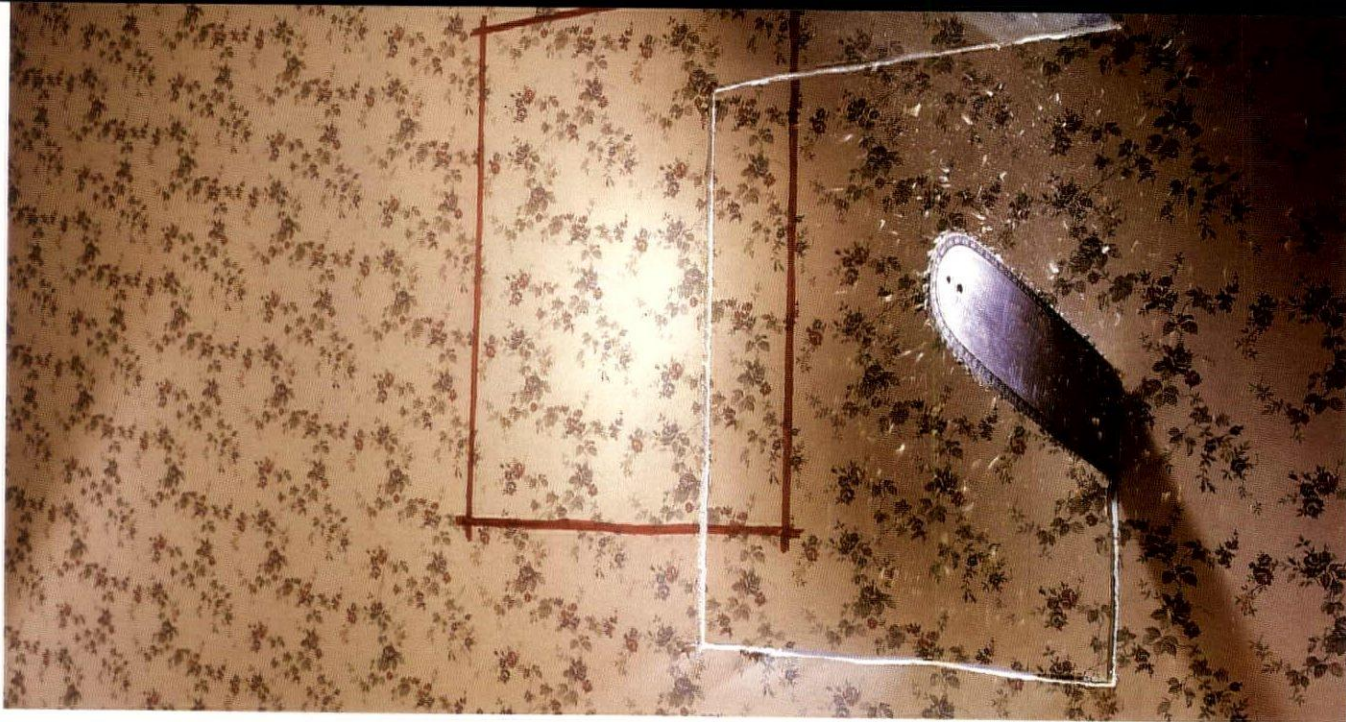
PHOTOGRAPHS BY MARCO BIGIOTTI



futuristic technology. Purists grieved. But others were delighted by the refined, appealing collections everywhere, from Enolinea's multi-functional but user-friendly kitchen furniture to Paola Navone's

Technicolor interpretations of rustic classics for Mondo. "Now there are many different ideas about design, not just one," observed Aldo Cibic, who introduced his company Standard last year. "Design for its own sake doesn't interest people as it did before," he noted.

Others sounded even more extreme. "People hate design now," declared Mauro Bacchini, co-owner of Milan's trend-setting High-Tech store where steel and glass have given way to homey four-poster beds (above) as well as adaptations of American Mission and Shaker designs. Is there a phoenix in Milanese modern's ashes? Maybe not. "Just like shoppers," Bacchini admitted, "we're searching for a style."



PELLA CERTIFIES CONTRACTORS FOR A SIMPLE REASON. TOOLS LIKE THIS DON'T COME WITH ERASERS.

"Uh, oh!"

These two little words can strike terror in the heart of anyone who's remodeling. And with good reason. Especially when you consider how fast these tools can wreak havoc. So before they go to work in your home, make sure the person wielding them is a Certified Pella Contractor.

At Pella,[®] we train our certified contractors to meet the most exacting standards. So you can rest assured they'll install our Pella doors and windows as flawlessly as we've built them.

No matter what your remodeling budget is, a mistake is something you just can't afford. So, to locate a Certified Pella Contractor, visit your local Pella Window Store[™] or call 1-800-524-3700 for the window store nearest you.

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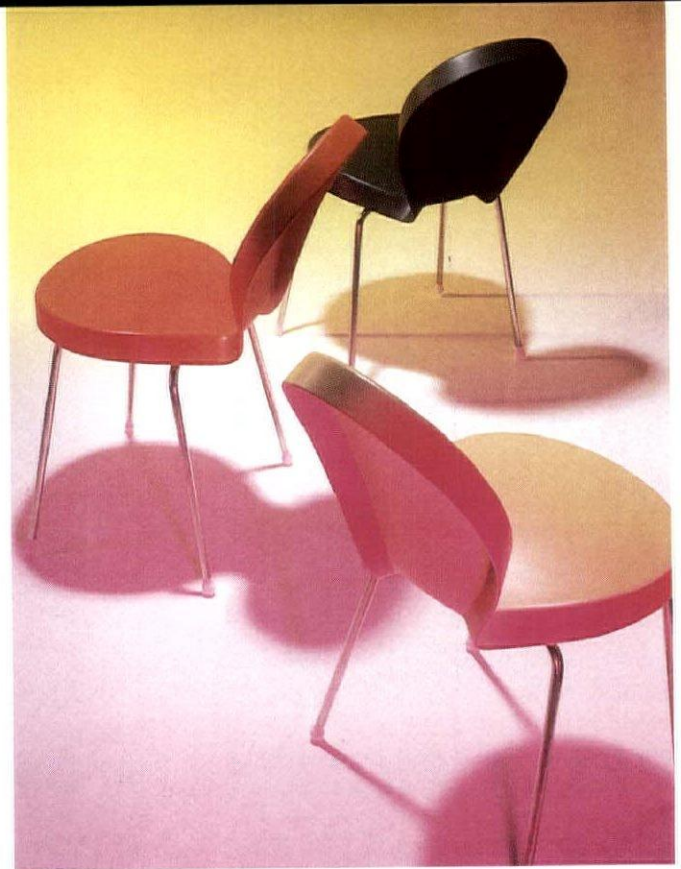
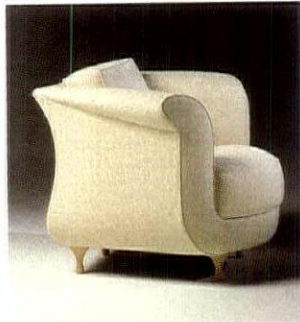


The Pella
Window
Store

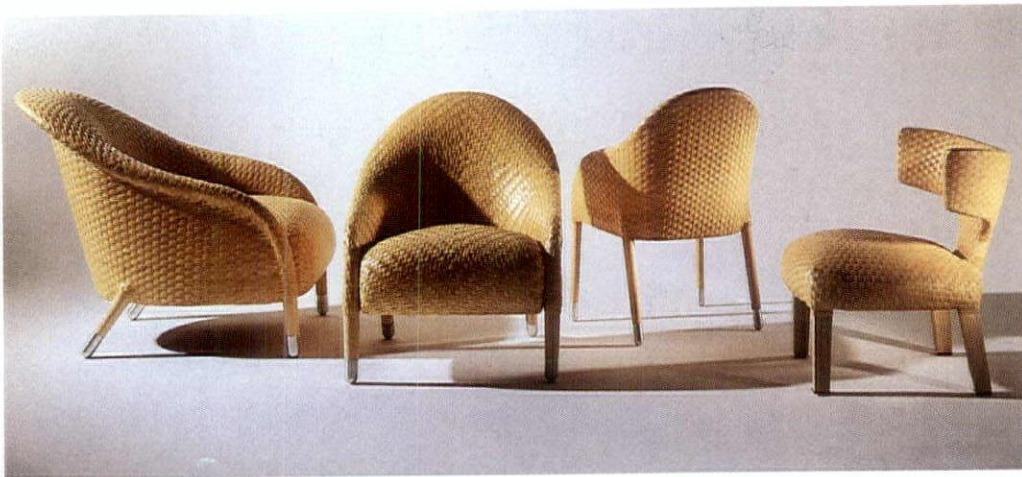


WINDOWS
& DOORS

COMFORT comes first in Massimo Iosa Ghini's Big Mama seating collection for Moroso (right). The former cartoonist proves he can make pleasingly plump, cushy chairs as well as his signature zappy, streamlined models.



MILAN REPORT Chairs now look lovable, with soft, sensuous shapes that entice you to sink right in



BRIGHT FUTURE? English designer Ross Lovegrove makes simplicity a virtue with his Eight chairs for Cappellini (above). But these straightforward, pared-down pieces in plastic resin and metal are also supercharged with high-voltage color. **RESOURCES, LAST PAGE**

REASSURINGLY retro. That's what B&B Italia calls Antonio Citterio's low-slung, woven-wicker and leather chairs (above). But Citterio captures the essence of what consumers now want design to be: a masterful mix of good looks and true comfort. Aldo Cibic's ottoman and languorous side chair for Ferlea (right), with curvy lines and nail-head trim, nod at history while sneakily rewriting it.



MARCO BIGIOTTI



Own a Peter Max!



© PETER MAX 1992

Framed work shown much smaller than actual size of 13 1/4" x 16"

Premiere: Peter Max on porcelain.

The Fan Dancer. From his famed Ladies of the 80's series. Fired on porcelain to bring out all its radiance, and retain its rich colors forever. Issued in individual editions of 950, with each edition distinguished by a different, specially designed limited edition *remarque*. Handsomely matted and set into a custom-designed hardwood frame. Complete with Certificate of Authenticity. Just \$245, payable in convenient monthly installments.

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If you wish to return any Franklin Mint purchase, you may do so within 30 days of your receipt of that purchase for replacement, credit or refund.

Peter Max's paintings are sold through Hanson Art Galleries.

COMMISSION AUTHORIZATION

Please mail by August 31, 1992.

The Franklin Mint - Franklin Center, PA 19091-0001

Please enter my commission for *The Fan Dancer* by Peter Max, an original masterpiece with a limited edition *remarque* to be crafted for me on fine porcelain, matted to museum-quality standards and sent in a custom-designed, hand-embellished hardwood frame. I understand that this imported work of art by Peter Max, bearing the special *remarque* I receive, will be strictly limited to 950 pieces.

I need SEND NO MONEY NOW. Please bill me for a deposit of \$49* when the work is ready to be sent to me, and for the balance in four equal monthly installments of \$49* each after shipment.

*Plus my state sales tax and a one-time charge of \$3. for shipping and handling.

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AUGUST

It's Time to...

BY JULIE V. IOVINE



...Order tickets

for the blockbuster exhibition of the year, Henri Matisse: A Retrospective (September 24 to January 12, 1993) at the Museum of Modern Art in NYC; 212/307-4545 as of August 10.

...Bed down

naturally with J.P. Steven's Simply Cotton Stripe. Woven, not printed, they take all-cotton sheets beyond the beige (twin set, \$50). For locations, call 800/533-8229.

Harvest Your Herbs.

Sal Gilbertie's Herb Farm in Westport, CT, says August is a good time. Hang them upside down in a cool, dry place in a paper bag poked with holes. For basil leaves, stack them washed, in a sterile, wide-mouthed jar; fill with vinegar (or hot olive oil). The basil won't brown and you'll have flavored dressing.



DEAL OF THE MONTH

Buy hot Forties-style dishes at flea markets or get them fresh with Crate and Barrel's vegetable-motif Verdure dinnerware (\$15.95 for 5 pieces); 800/451-8217.

Making a Splash

Chilean wines: dry Undurraga sauvignon blanc (\$5) or the hearty Concha y Toro cabernet sauvignon/merlot (\$3).

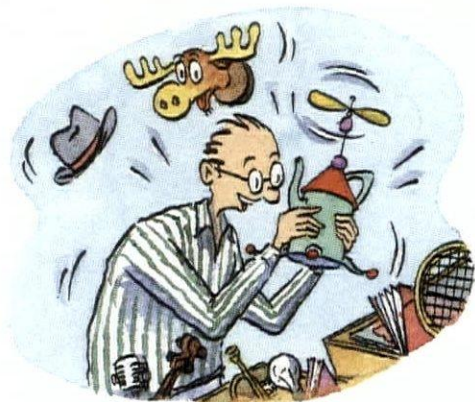


...Slather Your Summer

grilled dishes with a shot of Tequila BBQ Sauce (\$5.95/16 oz.) made with fresh and dried chiles and tequila (minus the worm) from The El Paso Chile Company. For sources or to order, 800/274-7468.

...Add a little

craft or rustic simplicity to any room. From a Tennessee willow-branch screen to a weathered barn-wood bench from Kentucky, Plummer-McCutcheon Customer Buying Service will search out any artist-designed, limited-edition, handmade item you have seen or can describe. For a catalog or request, write to 212 W. Superior St., Chicago, IL 60610.



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MILLENNIUMTM

*Never-StickTM
Stainless Steel Cookware.*

Excalibur[®] is a registered trademark of Whitford Corp.

FARBERWARE[®]

Ask David

Need an answer to a design problem? Call David Staskowski on July 31, 10 to 4 Eastern time, 212/551-7064

NONTOXIC PAINT REMOVERS



IN YOUR May 1992 issue I saw a set of metal-and-wood chairs that were listed as Smith and Hawken's, but that company sells only painted versions, which I already own. How can I get the ones I want?

—Christina Gruye
Port Townsend, WA

You're right. They were actually from Gardeners Eden and are still available. But if you love the look

of bare metal and natural wood, why not refinish your own set? Not-so-toxic strippers, such as Woodfinisher's Pride gel, PeelAway and 3M Safest Stripper, are easy to use. They have to set longer than their more hazardous predecessors but yield the same results. But I still suggest you wear gloves and goggles. After stripping, apply a coat of matte varnish tinted with brown or black for a weathered look.
RESOURCES, LAST PAGE



SCOTT FRANCES ESTO



COVERING UP A WINDOW

THE MASTER BEDROOM in my classic but boring tract house has chest-high windows. I can't come up with any ideas for window treatments that don't seem silly. I have a large wooded lot and don't need curtains for privacy.

—Sharon Biddle
Boiling Spring, PA

YOUR BIGGEST MISTAKE would be to try and make those little windows into something they're not by hiding them behind oversized draperies with a café curtain to cover the wall below. Be true to your house. Shutters are great for smaller windows. They can be adjusted to allow shafts of sunlight to filter in or swung open for a full view. If you'd prefer a fabric treatment, keep it simple. Install a thin rod *inside* the window frame, then hang a lightweight fabric on rings (right). Another possibility: Remove the window altogether and replace it with a larger one or with a glass door. This effort is much easier than it sounds. The lintel above the window is a support, the section of wall below it is simply filler.



A BRIGHT IDEA

I'VE BROKEN more than one compact fluorescent bulb by trying to squeeze them between the harps of my table lamps. Does anyone make a wider harp or should I give up?

—Judith Davidson
New York City

REAL GOODS, the Ukiah, California-based mail-order company, comes to your rescue. It offers 10-inch- and 12-inch-high harps, those metal supports that hold up your lamp shades, for \$3 each plus shipping and handling. And don't give up trying to save our planet: The ecologically minded company's 15-watt compact fluorescent bulb provides as much light as a 60-watt standard incandescent bulb. It lasts longer and uses 75 percent less energy, too. (Real Goods, 966 Mazzoni St., Ukiah, CA 95482-3471; 800/762-7325. There is no charge for a sample catalog.)

REPAINTING YOUR LIVING ROOM? RECOVERING A FAVORITE CHAIR? "ASK DAVID" CAN HELP. SEND A SELF-ADDRESSED, STAMPED ENVELOPE (AND PHOTOS) TO: ASK DAVID, METROPOLITAN HOME, 750 THIRD AVE., NYC 10017. OR FAX 212/551-7102.

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Haven't you lived without CORIAN long enough? Call now for the location of your nearest Authorized CORIAN Dealer: 1-800-4 CORIAN.



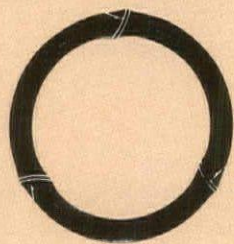
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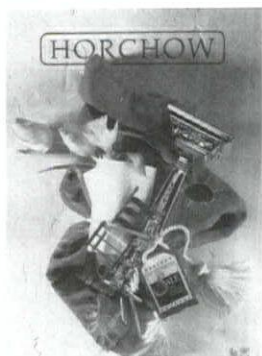
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100 page book, 145 color pictures featuring our classic collection of *the premiere rattan furniture designs*. Also shown are designs from the seven McGuire Special Collections: Bamboo Tables, Solid Teak, Oriental Hardwood, Cane Wicker, Palasan, Zambales Peel, Suga Cage. Price \$10.00.

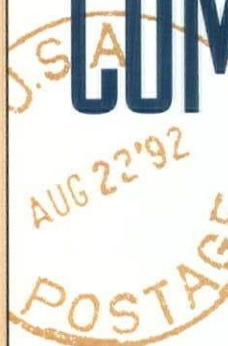


3. *The Best of Everything.*
Fall never looked better than in the pages of the HORCHOW COLLECTION. We shop the marketplaces of the world to bring you the freshest ideas in fine furnishings, unique collectibles, elegant dinnerware, impeccable linens and sophisticated fashions. Indulge yourself. For one year of catalogues, send \$5.50 (credited toward your first purchase). Foreign subscriptions, \$10.00.



5. The perfect Christmas present from the Metropolitan Museum. Shop by mail with our new 144-page catalogue of unusual and distinctive presents; most available *only* from the Museum. Jewelry, decorative works of art, sculpture, Christmas cards and ornaments, posters, art books, and a special selection of presents for children. Catalogue \$1.00.

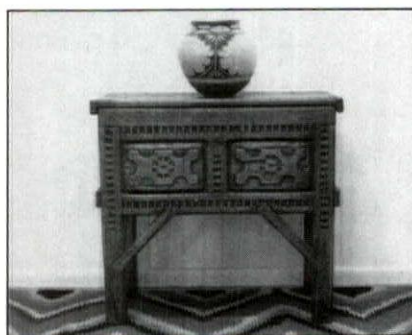
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ABODE

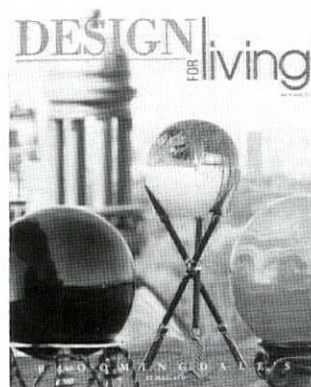
6. The leading furniture designers, antique American Indian art galleries, home interior artisans and Spanish Colonial antique collectors from Santa Fe, Taos and Albuquerque, NM have assembled ABODE. Representing the highest quality home furnishings, collectible Native American art and interior design elements available. An abundant 24 page color resource for those who are enriching their home. \$5.00.



Jackson & Perkins

Home Garden Excellence Since 1872

2. Free catalog. JACKSON & PERKINS, the nation's leader in top quality gift plants—low prices and superior quality guaranteed! A 32 page, full color gift catalog features Christmas amaryllis, unique wreaths, table-top trees and many unforgettable gifts that bring the garden's beauty into the home.

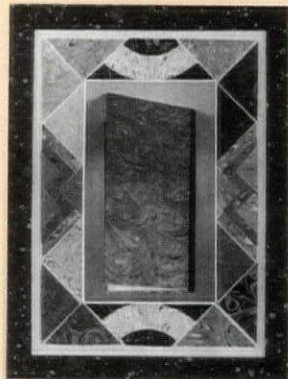


4. Creative contemporary. Classics with charisma. A bit of western edge. See the most innovative ideas for your home from the finest designers in the BLOOMINGDALE'S BY MAIL DESIGN FOR LIVING catalog. Send for your subscription, and we'll send you a \$5.00 gift certificate towards your first purchase. \$3.00.

WIRELESS



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TAOS FURNITURE



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The Bombay Company.

UNCOMMON VALUE



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MUSEUM OF FINE ARTS
BOSTON

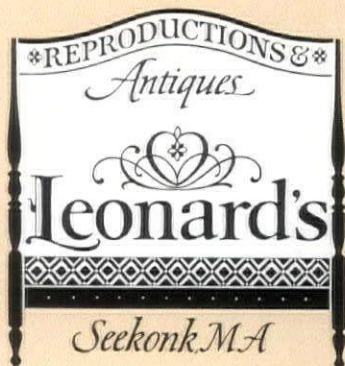
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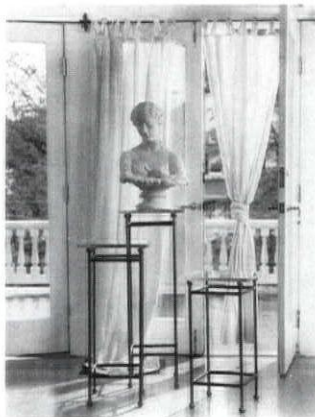
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GUMP'S
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13. A world of gifts, collectibles, objects d'art, stylish home accents, and fashions from San Francisco's legendary store. Includes many of the store's own designs. Selections range from hand painted porcelain to notecards and can arrive in Gump's elegant gift box—free of charge. A year's subscription, \$5.00.

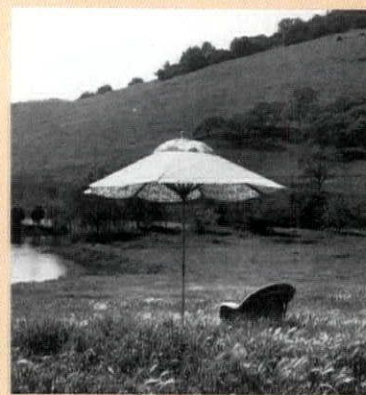


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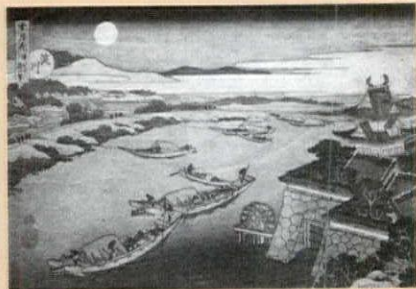


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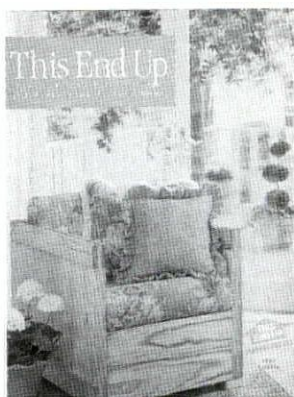


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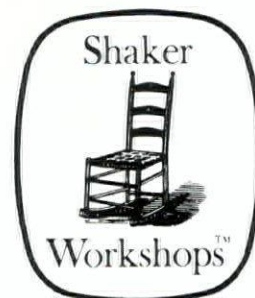
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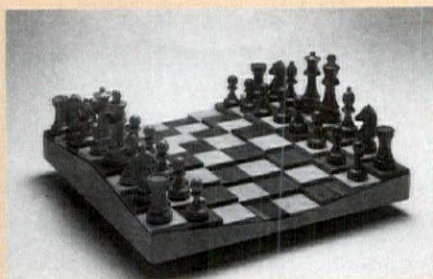
20. The This End Up catalog offers 32 pages of exciting decorating ideas for every room in your home. Comfortable, affordable and durable, our uniquely styled furniture is crafted to last a lifetime. And there's more. Our designers have selected the perfect coordinating accessories to help complete your total look. \$1.00.

OBJECTS BY DESIGN

21. Form follows function, but can be fun too. OBJECTS BY DESIGN offers an eclectic mixture of architecturally designed home products as well as the best in contemporary crafts. Our collection includes a wide collection of clocks, lighting, dinnerware, office accessories, furniture, toys for kids and adults, and jewelry. Special features include an alternative bridal registry and an exclusive gift program—\$2.00.



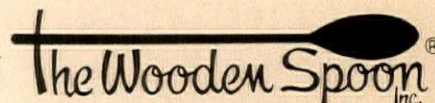
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SIGNALS



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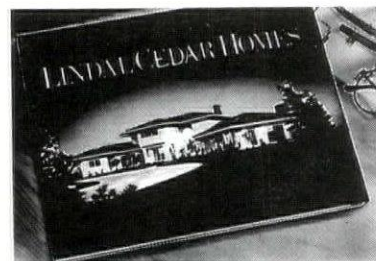
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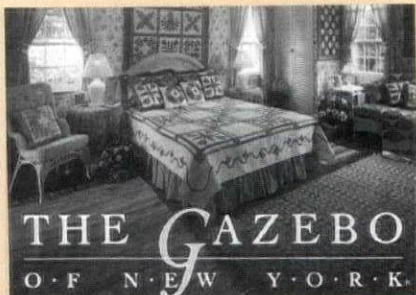
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The Museum of Modern Art New York

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A COOK'S WARES SAVINGS 20% - 40%



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Edgar B



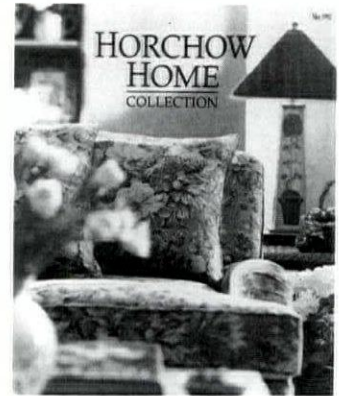
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Herend

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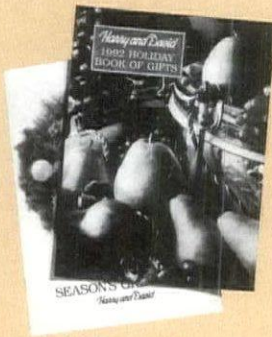


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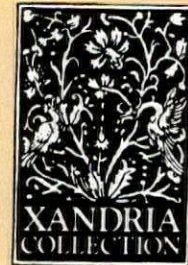


38. Over 200 gift ideas to make your holiday giving easy—from our famous Royal Riviera Pears and Fruit Baskets to homestyle Desserts, Gourmet Meats, Flowering Plants, Decorative Accents and the legendary Fruit-of-the-Month Club. Selections from \$10 to \$300.

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39. FLORENTINE CRAFTSMEN is the complete source for the finest in hand-crafted garden ornaments, statuary, fountains, furniture and more. From the elegant to the whimsical, our items made of lead, bronze, iron, aluminum and stone will grace any interior or exterior setting. Our fully illustrated catalog includes over 350 items. Catalog \$5.00.



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AUGUST 1992

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CONTEST RULES

YOU'RE INVITED to show your house in this magazine. Send your story. And don't deny us the hand-wringing details—or your thoughts about home.

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

OTHER CATEGORIES to enter are the Home Office, Bed-and-Bath Suite, Kids' Room or Outdoor Room—a gazebo or garden. Or, create your own category.

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

● **THIS IS A DESIGN** talent hunt. Originality, good ideas and solutions count more than lavish decoration.

● **THE FIELD IS OPEN:** Enter a primary or second home; apartment or vacation spot; condo or co-op; rented or owned; reno or new construction.

● **THE RULES ARE SIMPLE:** Send us color transparencies (35mm slides or larger) with your name on each photo. We'll admit it: Quality counts. Use a tripod or a steady hand; be sure there's lots of natural light on your subjects. If someone helped you with the photography, give us his or her name—we'll list your friend in the credits. If a professional photographer shot your home, you must secure the rights for publication. *Metropolitan Home* does not pay for submitted photography. All entries become the property of *Metropolitan Home*. Due to the high volume of entries, your photographs cannot be returned. (You may wish to make a duplicate set of slides to keep for yourself.)

● **IF YOU ARE** entering the General Excellence category, show us at least three areas (living room, dining room and bedroom—the more the better), plus exteriors and a photo with you in it. Show every room angle and close-ups. For special categories, show us many angles.

● **WE WANT TO KNOW** what went into the design, so write a biography—tell us who you are and your story. What makes this a Met Home? Name your furnishings sources. And tell us about your inspirations.

● **THE OBVIOUS:** Include your printed name, address, occupation, home and business phones.

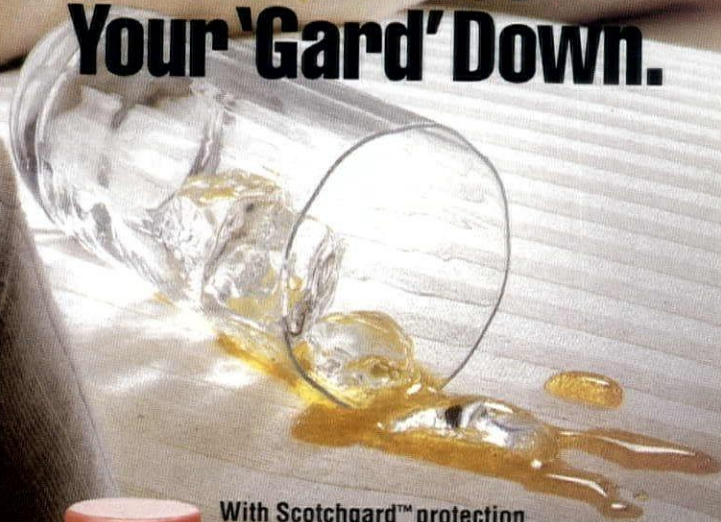
● **PRACTICE MIGHT** make perfect, but if you've entered our contest before, show us new rooms or major changes. No previously national published photos or projects. You may be disqualified if your entry is not an exclusive submission to *Metropolitan Home*.

● **WINNERS** will hear from us by October 1, 1992.

● **ENTRIES** must be postmarked by September 1,

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Like they say, time flies when you're having fun. Which is exactly what Lexus owners have been doing lately. And why not? The LS400, with its all-aluminum 32-valve V8, accelerates from 0 to 60 in a scant 7.9 seconds.* Issuing forth a sound, one critic wrote, like that of tearing silk (notice how he didn't say polyester).

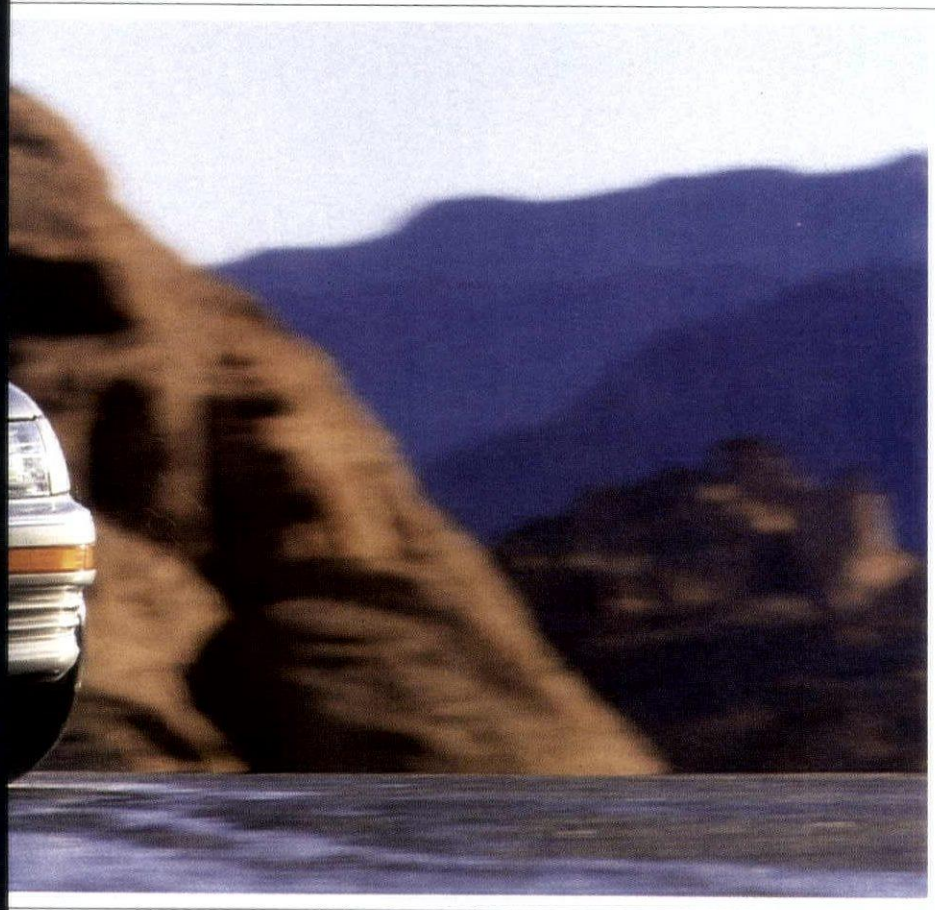
Of course automotive buffs aren't the only ones who are talking about the LS400.



Kiplinger's Personal Finance Magazine recently conducted their own survey of new cars and rated it "best in class," thank you very much.

But perhaps the more notable statistic of late is how well an automobile performs on paper (even the most devoted aficionado must abide by his wallet). And once again, the Lexus LS400 rises to the occasion by posting the highest retained value in the luxury class.† Not bad for a car you couldn't even find a few years ago.

Indeed, the times they are a changing. And so, as you probably have noticed, is the luxury car.

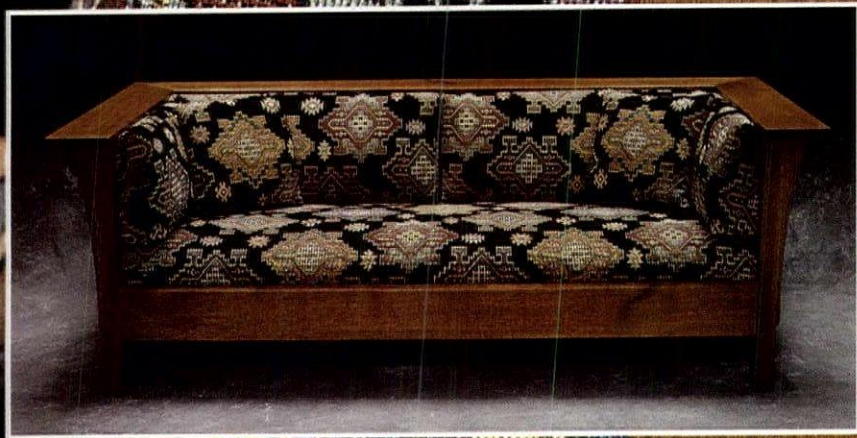


Was No Such Thing Luxury Car Enthusiast.

800-872-5398 (800-USA-LEXUS). Quote courtesy of Car and Driver magazine. *This 0-60 mph performance capacity figure is for comparison only, and this should not be attempted on public streets or highways. †Model year 1990 LS400, N.A.D.A. Official Used Car Guide. © Jan. 1992.

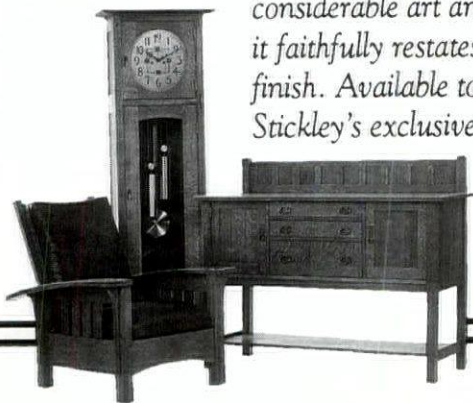
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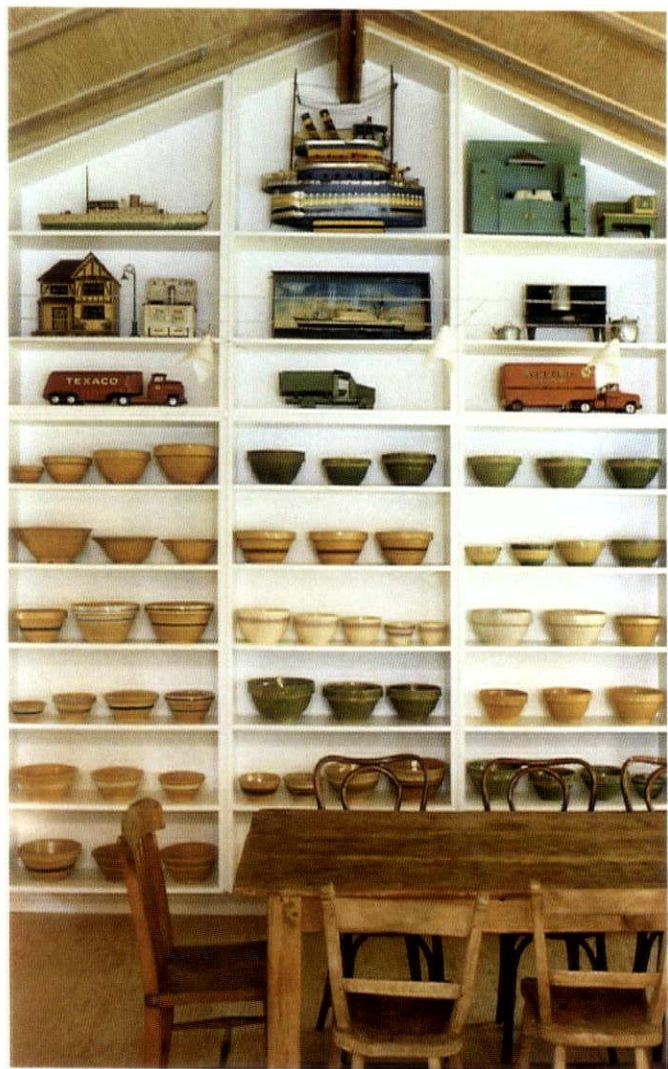
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Stickley

SUZY



In Suzy Slesin's renovated dining room, yellowware bowls and antique toys become a graphic landscape of design.

NO HOME-DESIGN LIBRARY is complete without Suzanne Slesin's nine books: from *French Style* in 1982 to *New York Style* due out this November. Suzy, who is also a design reporter at *The New York Times*, has long been the barometer of what's stylish now. At their Long Island cottage, she and her husband Michael Steinberg have created their own New York style where cutting-edge architecture meets eclectic collecting at its most refined. "Modern now," she says, "means embracing a mixture of styles—to emphasize rather than obliterate our links to the past." Here, she retraces her home's evolution.

style

by
suzanne
slesin

OUR IDEA OF A DREAM house has always been a small place near the beach. Nothing fancy, just a simple place to hold the things we love. For 10 years, we'd been spending weekends in a one-story saltbox in Bridgehampton, New York. Built in the 1930s, possibly for migrant farmers, it was shaded by trees and located a half mile from the ocean. Slowly but surely we'd filled it to the rafters with "treasures" from yard sales and antique

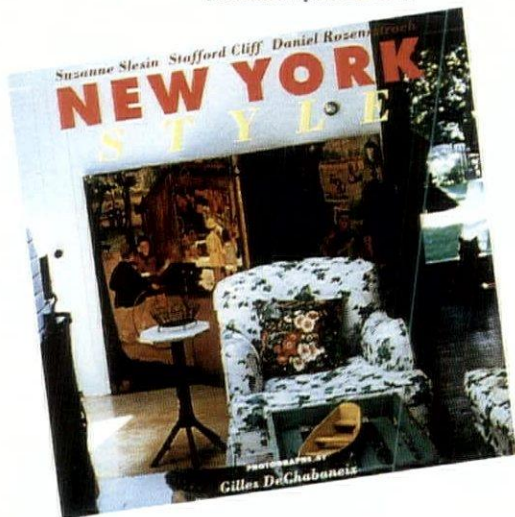
shows. Our family had also grown to include two children, Jake and Lucie.

Our choices were these: Stop buying, move out, or expand our 1,000 square feet. Moving would have meant packing, a daunting task. It seemed easier to store everything in the basement for the "short" renovation. Little did we know that it would be two years before we saw our things again.

The right architect for us would need a sense of daring, and could build our collections into a home. Amassed over the last 15 years, they can at best be described as eclectic. Ranging from yellowware bowls to souvenir state plates, they tend more toward charm than monetary value. We chose Lee H. Skolnick, an architect whose work has a unique quality we admire. And, we liked that his family lived in a tiny village house, too. He knew what we were going through.

The architect and his associate, Robert Sollinger, came up with an inventive idea: Keep the original structure, which had both sentimental and practical value for us, but add a second floor. As a nod to Los Angeles architect Frank Gehry, whose artistry with raw

Husband Michael Steinberg, son Jake, daughter Lucie with pet Henrietta, Suzy. Below, her new book from Clarkson Potter. Far right, two stuffed fish hang above a French coatrack covered with vibrant rain gear. Chair and sofa are slipcovered in a grapevine-patterned cotton; painted screen is of a Parisian park scene.



Light pours into the combination living and dining room (above) through a double-height space. A copper-tubing banister adds a warm glow with an avant-garde twist.



“Whoever renovated our house would have to love our collections—and want to build them into a home”

The original shingled house is still visible beneath the second-story additions, conceived as a series of farm buildings: a copper-clad plywood shack, corrugated-metal

shed and, most noticeable from the front of the house (right), a wood barn that serves as Jake's bedroom. Angled greenhouse windows draw light into the home's core.





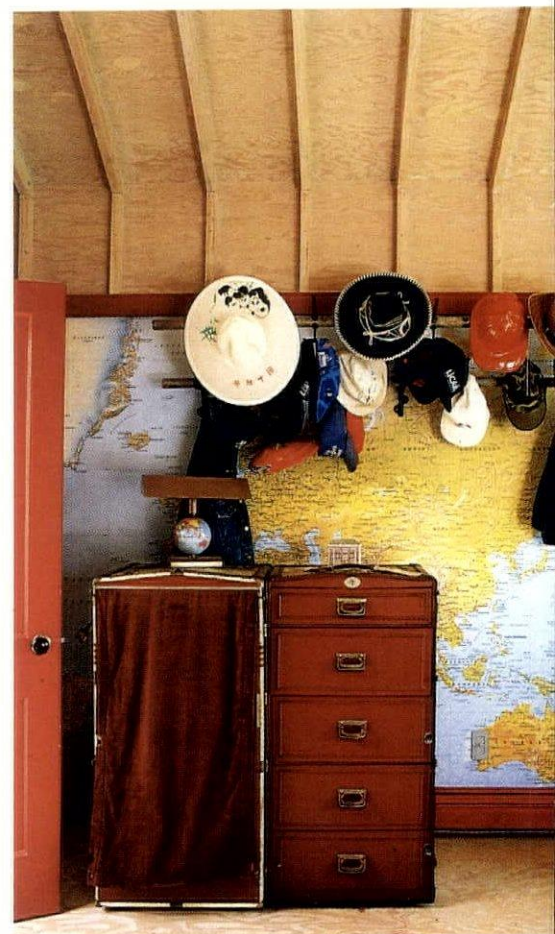
In the master bedroom (above), a folk art shelf holds Suzy's collection of Tramp art. In Jake's room (right), hats hanging on a fireman's rack and Rand McNally map wallpaper

inspire imaginary adventures. A feminine note prevails in Lucie's room (far right) where vintage wallpaper was made into laminated shades. RESOURCES, LAST PAGE

materials we admire, new bedrooms were conceived as a series of generic farm buildings attached like tree houses to the main structure. Each of the new little "houses" contains a bedroom. The red and green barn is for Jake, with interior walls covered in maplike wallpaper ordered from a Rand McNally store (near right). The shingled shed with vintage Forties chintz-patterned wallpaper is Lucie's because she loves to be surrounded by flowers (far right). The copper-clad addition supported on one leg is our master bedroom (above). Its bare-boned interior is a perfect background for our early 20th century Tramp art

boxes, mirrors and miniature chests, a collage of imaginative eccentricity.

The combination living/dining room with a raised ceiling and white painted-brick fireplace—one of the few relics from the original house—is dominated by a wall of shelves devoted to kitchen mixing bowls. I've always loved their shapes and textures, but it wasn't until they were placed together that they came into their own as a stylish, nearly abstract art piece that reminds me of a huge wall poster. It was our friend Daniel Rozensztroch (also one of my co-authors) who offered us an invaluable piece of advice: Buy until you fill a designated display space, then STOP.



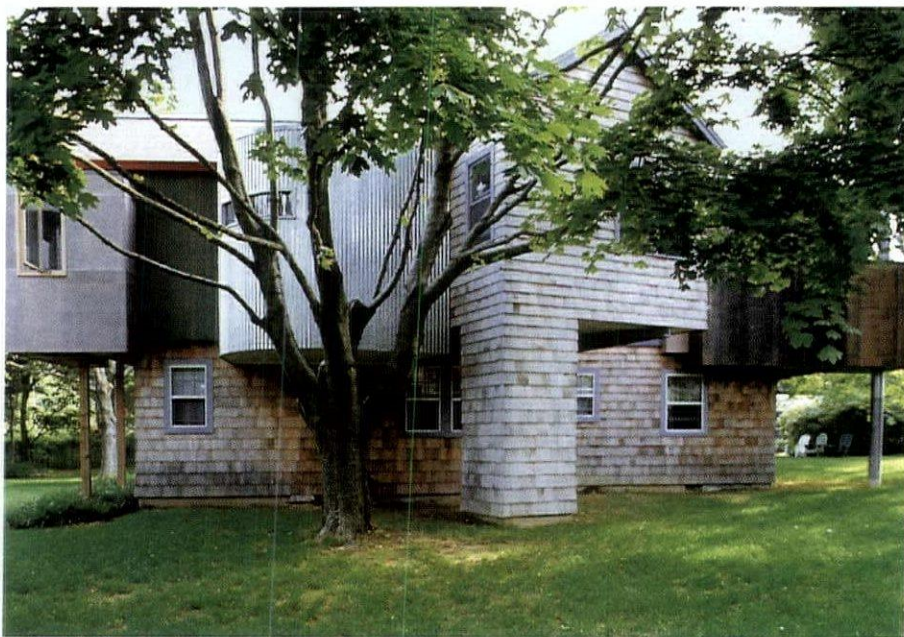




“ The house itself feels like a collection: Each new room has a different mood and feeling ”

The kitchen (above) contrasts shiny stainless-steel appliances—such as the Wolf restaurant stove—with matte-green painted shelves and pink trim for a look that’s both adventuresome and vintage. Depression glass, a French pottery jar and antique scales not only look good but are put to use.

Below, the house stands in the backyard like an overgrown tree house. At left, a curved corrugated-metal element contains the children’s bathroom; the shingled shed is Lucie’s room; the addition on the right sheathed in weathered copper holds the master bedroom. RESOURCES, LAST PAGE



A freestanding screen porch is for candle-lit dinners. Salvaged ice-cream parlor chairs surround a brightly painted table; and souvenir state plates, from yard sales, cover the end wall.



IT MAY SOUND FUNNY, BUT STICKING to the parameters of space available also helped us to define the boundaries between collecting and obsessing.

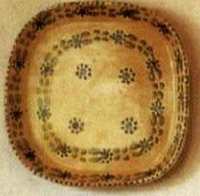
The moral of this kind of decorating seems contrary to Mies van der Rohe's mantra of 20th century design, "Less is more." Frankly, we subscribe to "More is more." Still, we set limits: Decide where things

will fit, then go for multiples. After that, move onto something else. And that's how we filled a painted folk art shelf behind the living room stair with old canning jars, some of which a friend found in her basement — "You're the only people who would give them a good home," she told us. Remember that these are not instant collections, but ordinary things, accumulated over a long time, whose colors, shapes and details are allowed to stand out.

When we were fully unpacked, we realized that what we were missing was

an old-fashioned screened-in porch. So we built one that could also be a home for all our souvenir plates. Here, throughout the summer over candle-lit dinners, we reflect on trips we might have taken. To tell the truth, our desire to keep collecting goes unabated, though we're now settled in. Perhaps the answer is an annual yard sale.

Adapted from New York Style, © 1992 by Suzanne Slesin, Stafford Cliff, Daniel Rozensztroch and Gilles de Chabaneix. To be published in November by Clarkson N. Potter, Inc. All rights reserved.

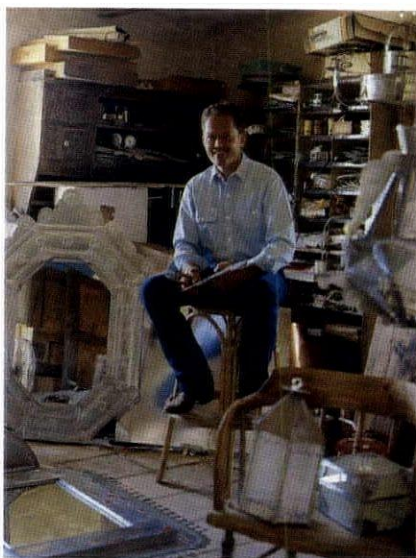


tHE SOUTHWEST IS BUILT OF luscious mud, of adobe bricks in buff and ocher, mocha and rust. But New Mexico artist Maurice Dixon, 44, isn't afraid to infuse this dusty landscape with hothouse colors. He plants his garden in the style of Giverny (which also inspired Claude Monet) and daubs his rooms with the saturated violets and greens of antique Mexican glazes. Around Santa Fe, where adobes come in desert tones, this is startling splendor.

"My house is a folly," says Dixon, a color consultant and tinsmith whose work has been shown at the American Museum of Folk Art. "I paint the house the same way I arrange flowers, depending on the mood and the moment. If I acquire something new, that's reason to repaint." Adding five rooms to his 1870 home's original two, Dixon was faithful to its Territorial tradition—a wedding of native adobe to Greek Revival style. Then he grew brazen with color: "The more the better," he says. "Houses should be joyous."

Mexico, Pisa and Provence inspired an artist's painted outpost in Santa Fe

in living color



Artist Maurice Dixon (in his studio, left) added five rooms to his home's original two (above). A collection of old Mexican plates brings visual impact to the breakfast room (opposite). The violet paint comes ready-mixed from Wellborn. RESOURCES, LAST PAGE

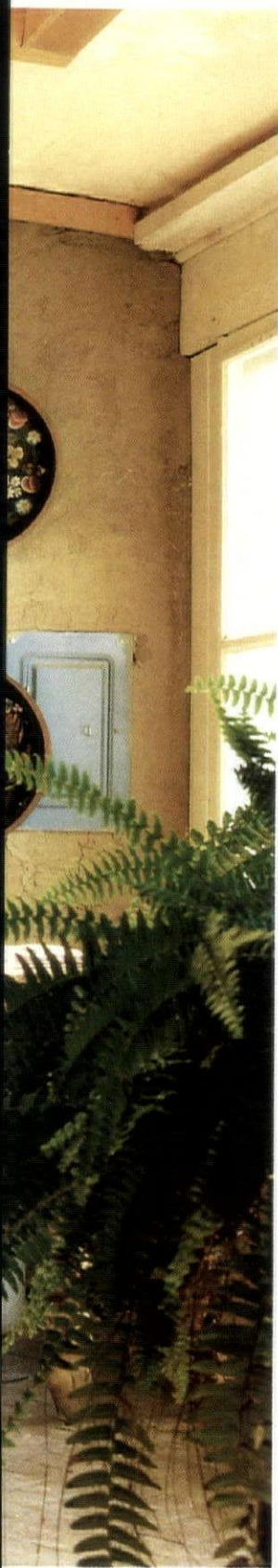


Dixon cut and decorated 200 pieces of metal for his two scrolled candelabras (above). He taught himself tinsmithing after brokering the estate of Santa Fe artisan Robert Woodman and still uses

some of this master's tools. The rectangular sculpture of galvanized, painted, and stainless steel is by Elliot Norquist; the display around it strives for balance, not symmetry. A burst of

flowers (right, bottom), packed in a Spanish *olla*, or water jug, is discreetly architectural: Dixon, a painter, balances color, texture and scale in each bouquet. He scuffed up the kitchen's new *saltillo*

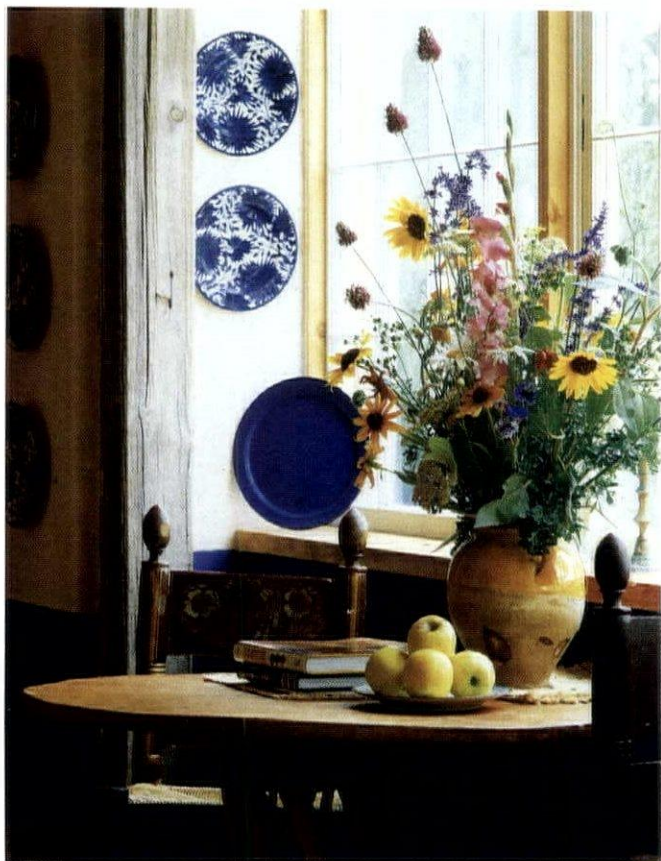
floor tiles (right, top) by sponging on artists' pigments in reddish browns and sealing them with burnt umber-tinted varnish. Painted wood chairs are from Mexico. RESOURCES, LAST PAGE

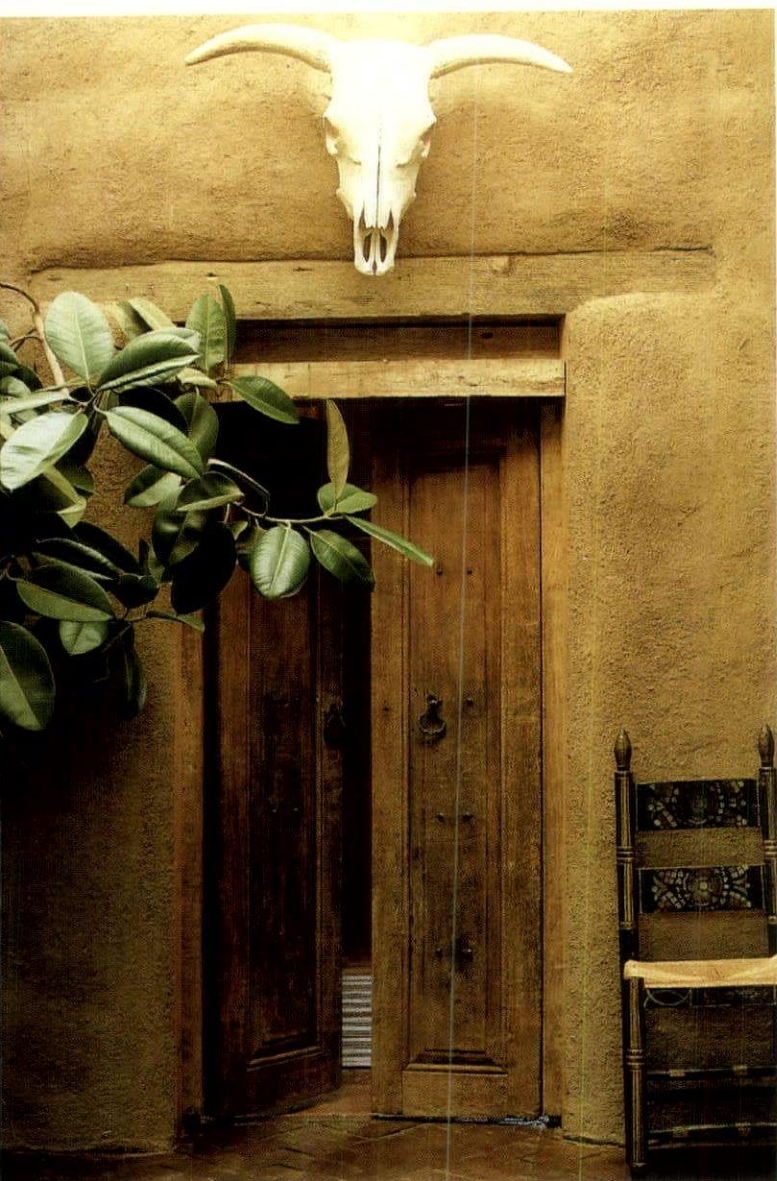


OUT WEST, LOCAL people expanded these old houses on a need-to-grow basis, one rustic room at a time, but the rambling flow of Dixon's rooms was calculated. A frustrated architect with a bachelor's degree in painting and a master's in fine art from the University of Nebraska, Dixon designed his additions to include a collection of salvaged windows and antique doors. Then he dug the foundations—with a shovel. "I don't like machines," he explains. Things got messy when he summoned friends to a mudslinging party. Ultimately, Dixon laid 15,000 bricks with great gobs of ruddy mud. The artist sheathed the building's exterior walls in concrete for strength; inside, the natural mud plaster has an iron-oxide blush (seen at left).

Dixon flew to Mexico for his furnishings and decorative objects but not, ironically, to hunt down antique pottery. Instead, he garnered his 65-piece collection from American flea markets. "Pieces like these were so common in Mexico," he says, "they were all broken or thrown away." Dixon likes to collect his pottery by artisan or region: In the sun room (bottom right), Oaxacan plates from the 1920s are distinguished by splashy, cobalt dahlias. The table, a slatted *equipal* with a pig-hide top, is one of many gathering tables that lure visitors with sunlight, flowers and garden views.

The kitchen (top right) is a working museum; Dixon uses his beautifully displayed Mexican ceramics every day. He paneled the workstation in unadorned tin, a declaration of love from the artist to his material. "I don't think each room should be limited to a specific function," says Dixon. "You can take a meal anywhere in this house; you feel comfortable everywhere. My living spaces are exactly that—for living."





Dixon burnishes doors with paste wax to give them luster without shine. The *sala* walls (above, right) were painted Wellborn's Lilypad to echo the garden. A W.W. II hangar yielded the floor-to-ceiling window in the adjacent room, designed to contain it. **RESOURCES, LAST PAGE**



eVERY DOORWAY IS A frame, Dixon believes, both for an enticing slice of the room beyond and for the door itself. "Doors are sculpture," Dixon says, "from elegant church doors to tiny, primitive Hopi doors. They have architecture, craftsmanship and color, especially when they've weathered. Yet their reason for existence is practicality: They grant passage and protection." A pair of paint-peeling blue doors (above, right), salvaged with lintel and jambs from a 19th century hacienda, stands sentry in the cool green summer *sala*, or great room. Like

most Dixon doorways, this one is crowned: The artist's hand-painted cloudburst adds both ceremony and height. The same portal, seen from the other side (right), is heralded by wooden swags. (The ancient-looking wood is new, but Dixon fixed that with old-style carving and sanding between coats of paint.) For the master bedroom entryway (above, left), Dixon embedded a broad-shouldered lintel—an old beam, nothing more—into the wall over a late-19th century mesquite door. Above it he posted, like a desert jewel, a somber longhorn skull. Except for one tomato-red door (above, right), which seals heat in the winter living room, no interior door is ever shut. The result is a series of glimpses, half-slipped around corners, as if the house were leading you on its own private tour.





aFTER YOU KNOW their stories, details of the house read like entries in a travel journal.

The sheltering *portal*, or porch, of a Oaxacan guesthouse inspired Dixon's own (bottom right). Watered-down rosy paint on the walls is the artist's paean to an Italian fresco. One garden is patterned after a priests' cemetery in Pisa; another after the gardens of Provence. In the European manner, Dixon plants his cutting garden and other flowers in pots (left), then shifts the splashes of color around: "When one thing goes out of bloom," he says, "I just plunge the next blooming thing into the ground."

Each spring Dixon starts fresh, repainting the landscape with roses, lavender, sage, impatiens, geraniums and willowy hollyhock. Shade plants are nurtured in the long *portal* (left), original to the 1870 house, which Dixon glassed in to serve as a greenhouse. His idea of a break: to visit a friend's garden and dig there for a change. "I grew up on a western Nebraska ranch, riding bareback and haying," he says. "I still love working out in the open."

Nowhere in this house is one far from a garden: Six doors, all treated with the same extravagance outside as well as in, open onto bursts of flowers. Cobalt paint on a Victorian screen door from Mexico (right, top) amplifies a scarlet shock of hollyhocks. The Dijon-yellow halo around the blue door on the new *portal* (right, bottom) plays back the glow of encroaching sunflowers. By next spring, of course, the doors could be green, the sunflowers replaced by roses. "My garden, my tinwork, my house," says Dixon, "are a process of discovery. I'm a perfectionist. I just love the pleasure of change."

*Produced by Donna Warner and Mindy Pantiel; Written by Dylan Landis
Photographs by John Vaughan*

Brick coping along the roofline (right) is a Territorial adaptation of Greek Revival dentil molding. A shady passageway by summer and glassed-in greenhouse by winter, the old *portal* (left) shelters begonias and ferns from the blistering sun.



In the new *portal* (above), a mesquite cross graces the entrance to a chapel Dixon built to house religious art. Iron plant stands are his design; the iron chair was wrought by

his cousin, Harl Dixon. Inexpensive rush chairs from Mexico, impervious to sun and rain, are among the home's few new furnishings. RESOURCES, LAST PAGE



'50s flair

collectors





'cabins

by
alexander polakov

WHEN ILLUSTRATOR JOHN PIRMAN, 35, and I (a free-lance writer, 46) noticed our skins turning city-sidewalk gray, we knew we had to get out of town more often. As luck would have it, family

friends were selling a house in Wurtsboro Hills in upstate New York. And the price, my mother informed me, was right—about the cost of a mid-sized Mercedes. So we headed north to Nirvana. As a child, I had often visited “the Hills,” developed in the 1920s and

1930s as a resort for working-class city folk. Driving the narrow roads with John, I saw that little had changed. The Lilliputian village still exuded the low-key allure endemic to sleepy summer communities. Like an old porch glider, it suited us to a T. The bungalow we’d

driven up to see looked like a couple of small boxcars strung together, and it was tilting off its foundation blocks, but I was smitten. Three months of leveling later, we moved in.

Our first summer consisted of furiously revising ambitious renovation plans and becoming increasingly aware that, like Woody Allen and Mia Farrow, we are no good at cohabitation. When the adjacent bungalow, about 100 well-shaded feet away, came up for sale, John bought it. We refocused our similar design dilemmas: How could we fix up these very casual houses without losing the easy, ramshackle charm that first attracted us to them?

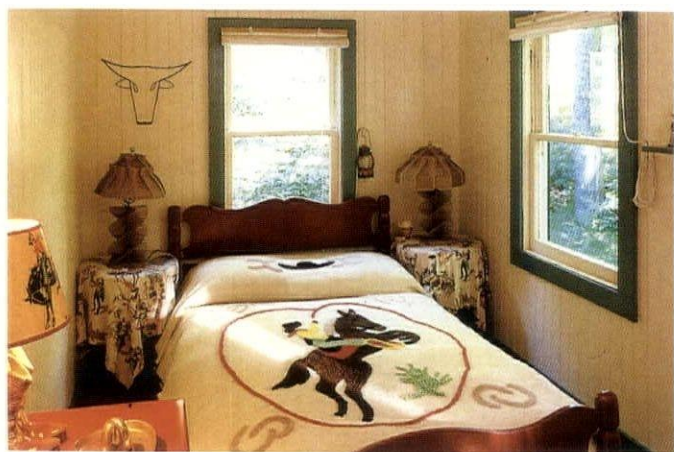




Although each of us wanted to mark our territory with an individual design style, we also wanted houses that were relaxed, lively and uncomplicated. We realized that all these cabins needed was a brisk airing out. We tore down low ceilings, folded small rooms into larger ones, and slathered on tons of paint. The major addition in John's bungalow was a kitchen island (left) so he could chat while cooking.

Having decided on modest renovations, we loosened up with the furnishings. Our first thought was to raid friends' attics, but nobody had one, so we headed to New York City's attic, the 26th Street Flea Market. John wanted his bungalow to look like "a cabin in the woods," he says, "but light rather than dark, and very American—relaxed and bold. I took my inspiration from the intense colors and prints I grew up with." John combed the flea market to find the fabric for his bamboo furniture (left) after seeing it in a Carmen Miranda movie. "Fun," says John smiling, "is what this house is all about."

40s fun



“ John has a craft-y eye. His ‘Kiddie Cowboy’ bedroom is every guest’s bunk of choice ”



John's bird collection (top) began when a lawn ornament strolled in-doors. His father built corner shelves for the Clarice Cliff tea service (above). Guests love the

Kiddie Cowboy bedroom with its Popsicle stick lamps (left); the bunk-house evolved from the discovery of a chenille Roy Rogers bedspread. RESOURCES, LAST PAGE

I DIDN'T DO MUCH TO MY OWN BUNGALOW, but I added a porch to give the boxcars some shape and to create a mosquito-free zone. John's house is warm and comfy; mine is cooler and more angular. With its low-pitched ceilings, paper-thin walls and multitude of windows, my bungalow reminded me of a light-as-air beach house. Since I wanted to preserve the uncluttered feel of the space, I found myself gravitating toward the low-slung Fifties furniture that seemed so suited to the rooms. I searched the flea market for the leggiest, lo-cal pieces I could lay my hands on. I was really drawn to some of the more flamboyant designs of the period—like a wildly undulating red sofa and boomerang coffee tables—but saner instincts told me that less would have to be more: Such powerful stylishness

Light-softening paper lamp shades, like the globe suspended from newly exposed roof beams (opposite), were used throughout the house. Black floors—tile and paint—add graphic punch to the interiors. The Predicta TV (right) is for watching old reruns on rainy afternoons.



“ I filled my 'beach house' with leggy '50s furniture, the lightest I could find ”

was more drama than my simple little bungalow could comfortably hold. I opted for a plainer, more generic look, Sears rather than Saarinen.

I eventually developed a yen for all things made of black wrought iron. My happiest find was the hairpin-leg dining table (right, with molded-plywood Thonet chairs). It looks so weightless I sometimes think a stiff breeze could blow it out the window; the black floor anchors it to the ground. All of the furniture came directly from the flea market, even our metal porch gliders (see page 70). My red glider reminds me of an automobile's bucket seats. None of the furniture was repainted or refinished, because I think nicked and scratched furniture encourages guests to relax. And that's just what I was after: an eye-catching but uncomplicated home in a lazy summer mood.



Contemporary end tables with mosaic punctuation marks, and the bold painting over the slab sofa by Pierre Culvier keep the living room (right and opposite) from being a mere homage to the 1950s. RESOURCES, LAST PAGE

'50s flair

*Produced by Timothy J. Ward
Photographs by Jennifer Lévy*



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Ever wonder what you could do to make a major difference in the way your living room looks—without total redecoration or costly renovation? Like most working couples with two small daughters, Kate and Tom Burt were so busy after work that they didn't have time to wash

the dishes, much less think about renovating their first house, a tiny 1928 Tudor cottage within commuting distance of New York City. Its

living room was serene and child-proof—but lacked punch. Resorting to cosmetic fixes, rather than major construction, the Burts transformed their plain-Jane room with only one bold move (a newly designed fireplace), one decorative upgrade (stenciling on a wainscot to add soft color and architectural interest), and a dozen small tricks (from rearranging furniture to adding organza pillows) that provide instant, affordable glamour.



TIMOTHY J. WARD



Just a few stylish fixes can render
an ordinary living room bold.
Here's a miracle makeover

Easy upgrades

Maggie Burt, 3, on a cloud of organza, raffia and silk pillows whose sherbet tones give a '70s sofa bold new style.



before

TIMOTHY J. WARD



after

By regrouping furniture (and showing off the stars), a room's personality began to shine

"When you live with two high-energy kids, you need a room with flexibility," says Tom. The original living room (left, top) had plenty of character but lacked inspiration and organization for entertaining, working and play. The Burts' changes began with:

Arranging zones: "Instead of looking at the space as one big container for furniture," says Tom, "we arranged it into three distinct areas." The sofa that once floated mid-room, now faces the fireplace to define a space for socializing. A central seating area is the natural place for kids' video-viewing. And, at the far end, there's room for their parents' worktable.

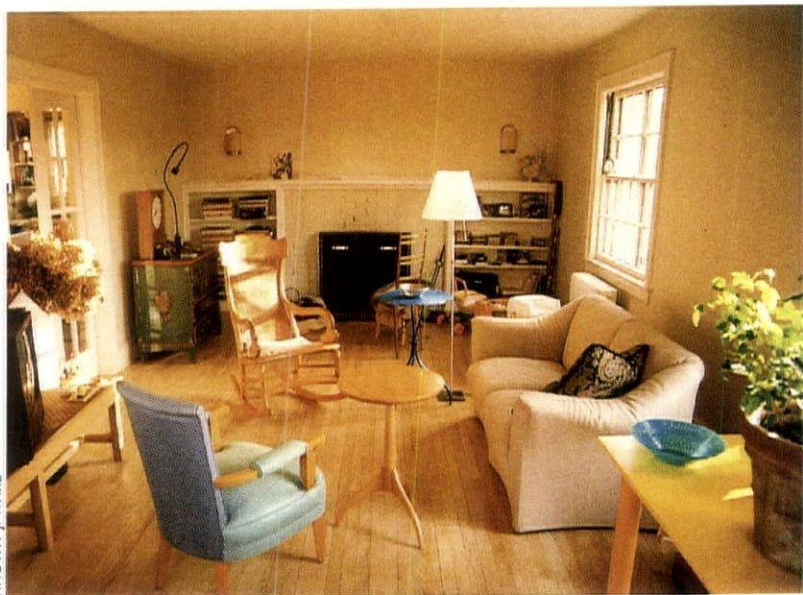
Celebrating a few stand-out pieces: Tom and Kate had assembled a small but impressive furniture collection, including a charming 19th century, painted Swedish bureau. "It was our first joint purchase," Kate says. The bureau (right), once hidden in a corner, was moved to face the French doors, thus becoming the centerpiece.

Activating the room: By recovering deco chairs—or any finds—in two-toned fabrics (above, right) "they seem to be in motion," says Tom. He used fashion's jazz colors: lavender and sea-foam green in polished cotton which was pulled taut to resemble leather.

Adding an area rug: A swirl-patterned rug (above, right) instantly warms up the room. "A rug is to kids, what a sofa is to adults," Tom says. "They hang out there."

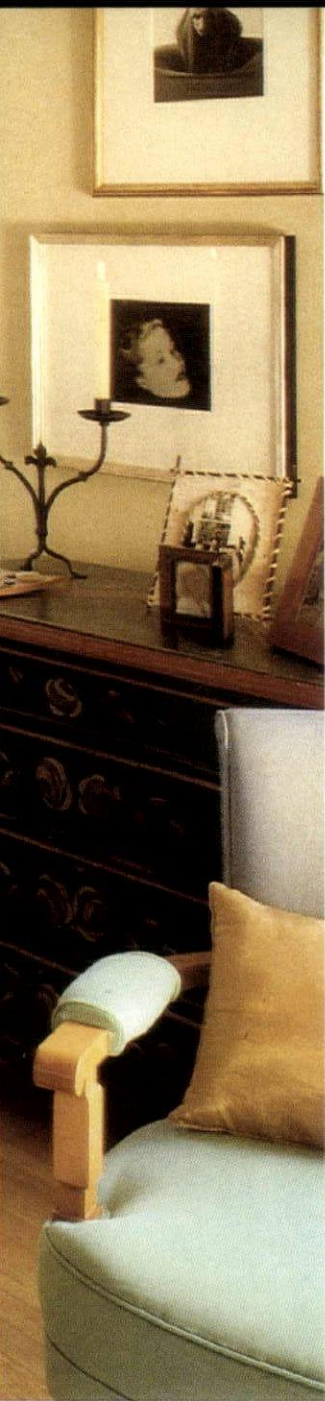
Softening stark windows: Decorative iron curtain rods (right) and





TIMOTHY J. WARD

“The brick fireplace wall was
the big problem — horribly
proportioned, and plain ugly”



sheer crinoline drapes bordered in wide cotton trim embellish the view, instead of hiding it.

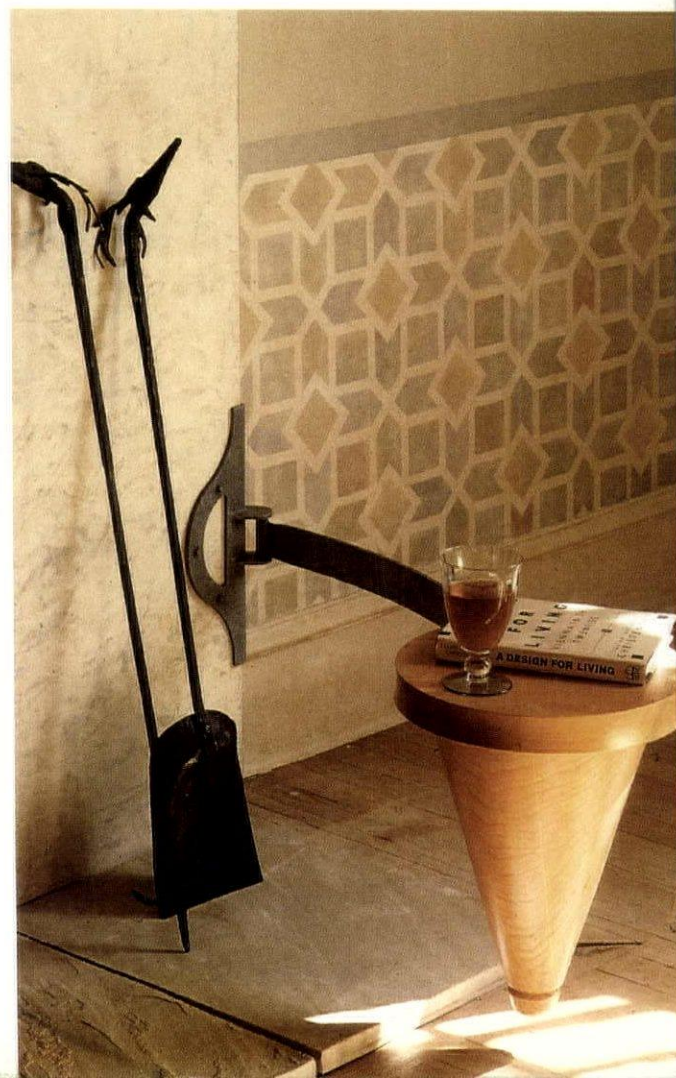
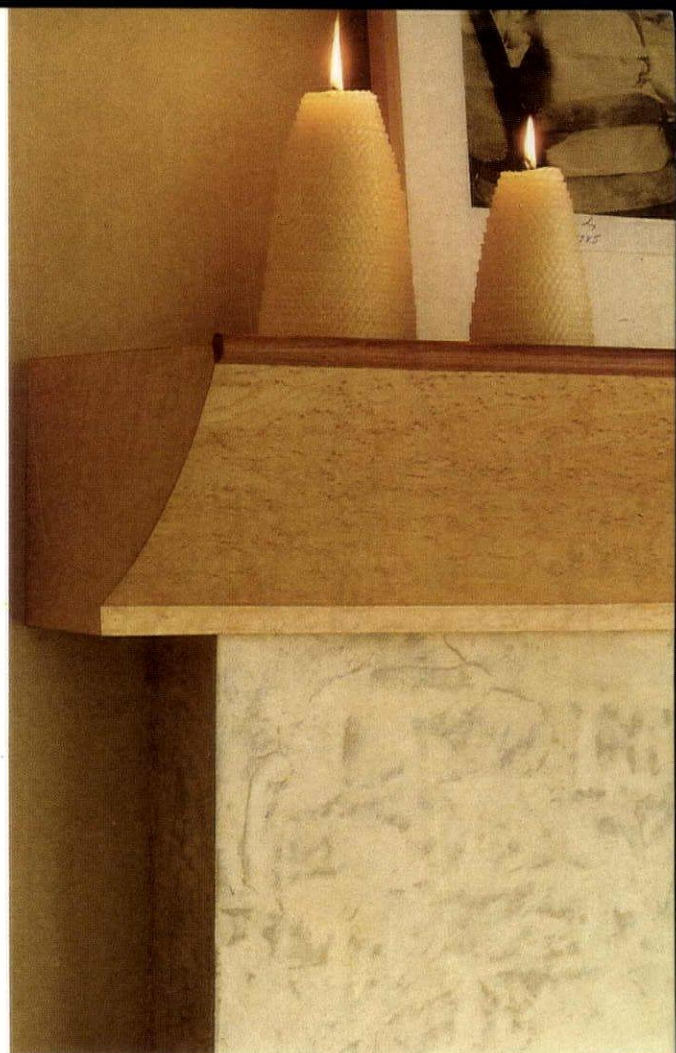
Making the fireplace an event: Since families tend to gather around the hearth, Tom and Kate decided to give their 1940s standard brick fireplace (left, below) more presence. The investment: \$3,000.

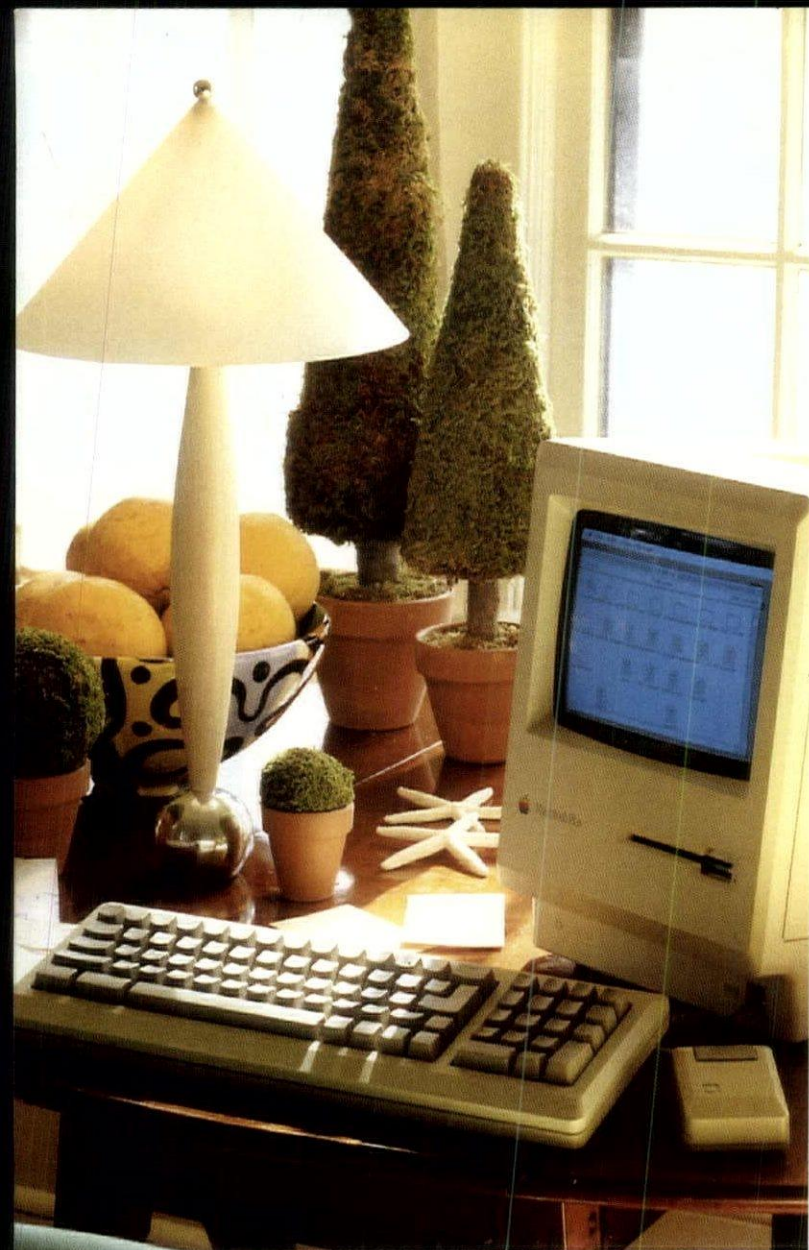
Avoiding the major expense of reconstruction, they stripped off two nondescript bookshelves that originally flanked the fireplace and resurfaced the brick surrounds.

Layering stucco: Mason William Vinci trowled on blue, white and gray *antico stucco* in successive layers thin enough to allow each shade and even the brick to show through. Polishing with wax added a richly burnished finish. They replaced the old brick hearth with sandstone slabs for about \$100.

Adding a mantelpiece: Tom's friend Johnny Grey, a British architect, designed a mantelpiece of birds-eye maple with cherry trim (top, right). Other options: salvaging an antique mantelpiece or finding an architectural remnant that could serve as a mantel. Grey's oversized creation not only dramatically rivets attention but can hold a gallery of vases and photographs. He also updated traditional English firebenches with two cone-shaped maple stools (bottom, right) that swing on wrought-iron arms. They operate as both cocktail tables and perches for the kids.

Craft's warm touch: Washington, D.C.-based artist Lenore Winters stenciled "wainscoting" (bottom left) onto walls covered with Duron's greenish-white paint, Stucco. Inspired by the sofa's green, purple and gold pillows, she stippled glazed paints over an Amish quilt-inspired stencil in a geometric







pattern. While adding soft color, wainscoting also unifies the room's unusual assortment of windows and French doors.

Updating hardware makes a surprising difference: Painting doorknobs gold and adding decorative switch plates (bottom, left) were surely the Burts' quickest upgrades. Tom rubbed gold acrylic paint onto the painted-black doorknobs with a rag to emulate the look of the old patinated, brass originals he had loved back in their city apartment.

Framing photographs: Inlaid birds-eye maple and even birch-bark frames (above) focus more attention on family portraits.

Landscaping a worktable: To integrate the computer into the living



room, Tom set the table with miniature topiary (top, far left).

Romancing the light: The Burts placed beeswax candles in various holders, including an iron candelabra, a hurricane lamp (top, right) and one wrapped in gold mesh.

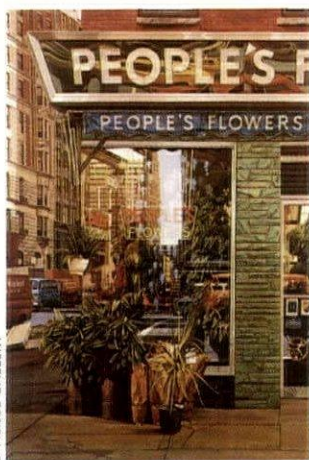
Handmade paper shades: To cover ugly built-in light fixtures, Tom made his own paper shades (top, second from left) out of mulberry stationery that he simply taped over the old ones.

In the end, the Burts moved into a stylish new room—without having to move at all. (*For buying information, See Resources, Last Page.*)

*Produced by Donna Warner, Timothy J. Ward; Written by Julie V. Iovine
Photographs by Lizzie Himmel*



in an artist's garden



L. HEISEL GALLERY

richard estes
"people's flowers"

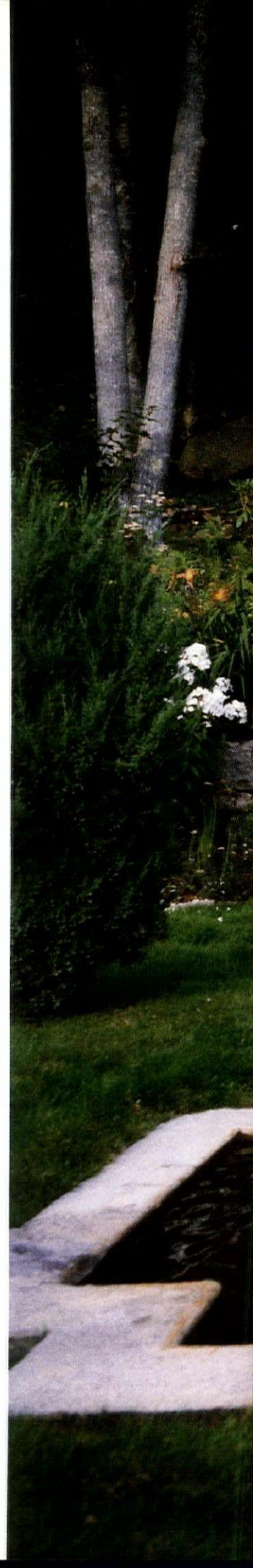
When artists turn their creative eyes to nature, they produce gardens that are like paintings:
You rediscover them with each new viewing

RICHARD ESTES, OFTEN described as a photo-realist, paints his highly detailed slices of the urban landscape (left) at his estate on Maine's Mount Desert Island.

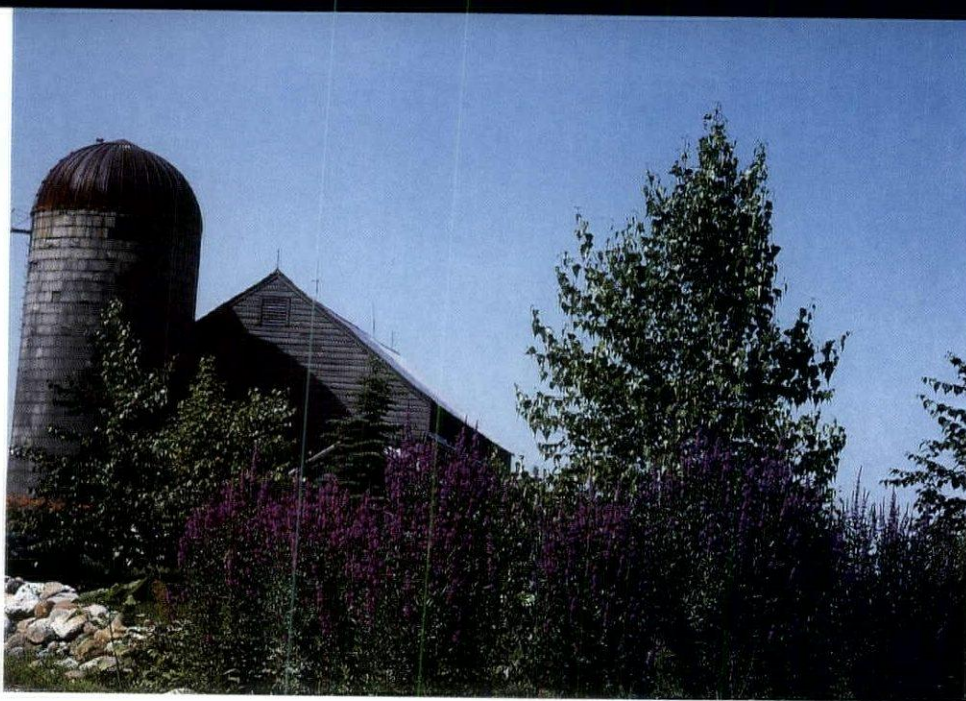
Known as the poet/painter of New York City, the affable artist applies the organizing principles of his art to his garden: "You take elements of reality," he says, "but eliminate the chaos." Today, when many gardens sing the country music of meadows and wildflowers, Estes' is dancing a minuet. The French orderliness he cultivates is classically serene. A painterly chiaroscuro light filters through tree branches on a terraced hill that drifts into forest. Four spruce

stand at the incised corners of a symmetrical pond (right). A "passive gardener," Estes is more concerned with proportion and design (hallmarks of his paintings) than with planting and pruning, which is left to friend José Saenz. The impeccable bearing of the perennial border (above), Saenz's alternative to more labor-intensive annuals, bespeaks its New England background: stalks of unstaked phlox; spikes of liatris; dahlias and lilies of all kinds—from 'Pink Perfection' to the trumpet-shaped 'Black Dragon.' Just as he restructures the city landscape on canvas, Estes rearranges the natural landscape in a way that pretends to chance but is, in fact, planned and plotted.

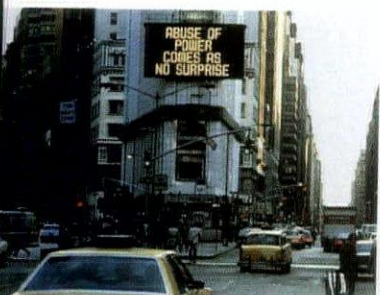
Written by Elaine Steiner
Photographs by Anne Chwatsky







Artists of the future, garden of the past:
Eco-conscious Jenny Holzer and husband Mike
Glier draw on memories of a Midwest childhood



BARBARA GLADSTONE GALLERY

jenny holzer
"truisms"

JENNY HOLZER, THE FIRST woman to represent the U.S. with a solo show at the prestigious Venice Biennale, is a conceptual artist whose philosophical words are carved in stone or flashed in the

LED lights of computerized billboards (above). Mike Glier works with more traditional materials, charcoals and paint. His anxious vegetation (below) is both seductive and confrontational: This is the beauty of your world, it seems to say, and this is its despair. The work of both these contemporary artists is thoughtful, political and moral. Characteristically, their garden in Hoosick, New York, is pure, crisp and contemplative; perhaps surprisingly, it is also sweetly old-fashioned.

"I like seeing the flowers that my grandmother had right outside her back door," says Holzer—lilacs, peonies, hollyhocks. "I suggest what to buy according to what she had in Ohio." Glier, who teaches at Williams College in Massachusetts, ruled out mildew-prone phlox and "fussy"

roses, but planted such perennial favorites as pale pink malva, yellow *Coreopsis verticillata*, orange tiger lilies, and red dahlias in a border that also includes silver-leafed dusty miller (right). An electrifying shock of loosestrife (*Lythrum*), saved from a tractor's wheels, marks the pathway to Glier's studio (top). Thick and bushy, it grows near one of the low walls he built of stones reclaimed from pastures on their working farm.

Glier was only a novice gardener when he and Holzer moved to this rural town near the Vermont border seven years ago. He prepared to make a garden by reading books and catalogs. Since then, his method of making art has changed.

"When I worked in the city," he says, "I pretty much had an idea beforehand of what the drawing would be when I finished it.

(Continued on page 99)

mike glier
"second milkweed"



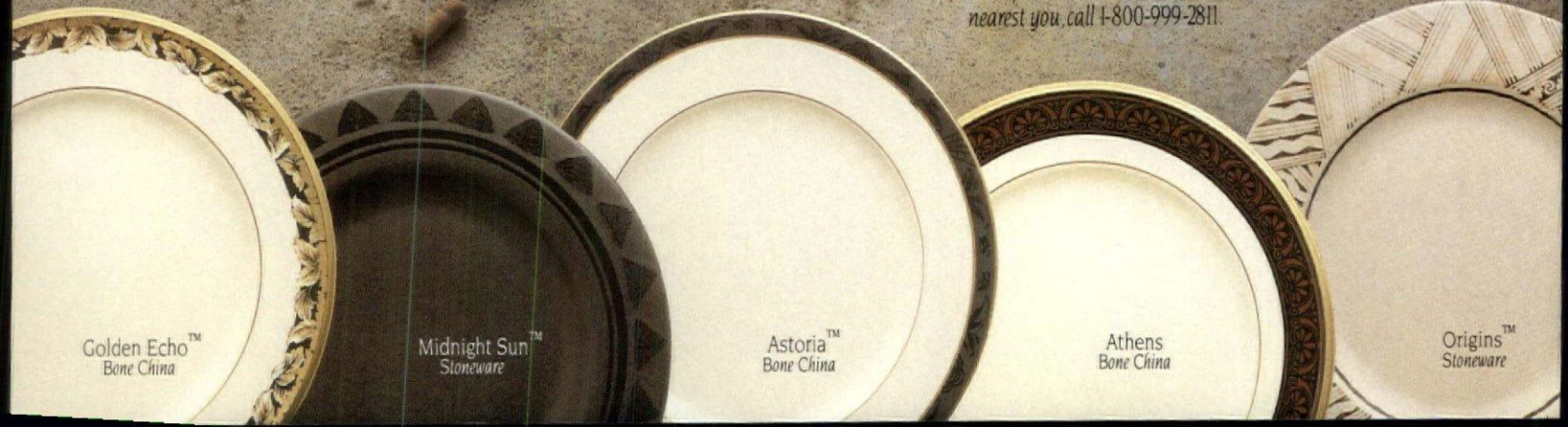




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¡Adios! Paella!



Cookbook author Colman Andrews touts the tastes of Spain

Spain has three strong culinary traditions: Catalan, Basque and Andalusian. It has great raw materials from Pyrenean wild mushrooms to Jabugo ham (better than Italian pro-



SUSAN FOSTER

sciutto), to a dazzling wealth of seafood, both Mediterranean and Atlantic. And now it has the beginnings of a truly original contemporary cuisine of its own, finished with an earthy, jaunty Spanish accent and not quite like anything being cooked anywhere else in Europe.

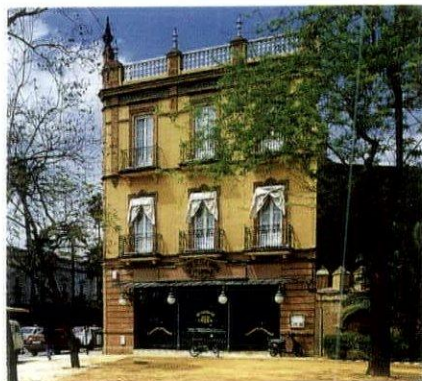
seville

WHAT MOST OF US KNOW ABOUT SPANISH food is probably tapas, gazpacho and paella. Fair enough. Tapas are indeed an important part of the Spanish diet. But tapas aren't just miscellaneous little appetizers, as they're often styled in the United States; they're a way of life (see below). And as for gazpacho and paella, they too are authentically Spanish (however much they might get misinterpreted around the world, and even in Spain itself)—but they're only a tiny fraction of the story, and old news to boot. There's a whole new world of gastronomic pleasures (and just plain grub) ripe for discovery in Spain today and, if you ask me, puréed salad and fishy rice can wait.

Seville, site of Expo '92, is not the gastronomic capital of Spain. But as the major city of Andalusia, the hot, exotic southern Spanish region where tapas were invented, it is probably the best place in Spain to learn the delicious truth about these small, immensely varied communal delights.

And "communal" is the right word, as you'll quickly notice in the tapas bar at Egaña-Oriza, Seville's most elegant. Eating tapas is a social pursuit; you do it with friends, or make friends doing it. You stand around a bar, sip beer, wine or sherry, and ask for what looks good (at Egaña-Oriza, the huge, bright platters full of boiled shrimp, marinated anchovies, vegetable salads, and such are irresistible), talk, argue, flirt, and don't stop till you're satisfied. This ain't "grazing".

Behind Egaña-Oriza's tapas bar is a full-scale restaurant, arguably the best in town (the first that will probably get to *be* world famous). Here, in a modern rendering of a turn-of-the-century, wrought-iron pavilion, owner-chef José Mari Egaña offers an eclectic menu that ranges from the French (gratinéed



Egaña-Oriza's tapas bar (top); the exterior (above); right, toast with a savory *manteca*, or spread, for breakfast; far right, assorted tapas. SEE RECIPES

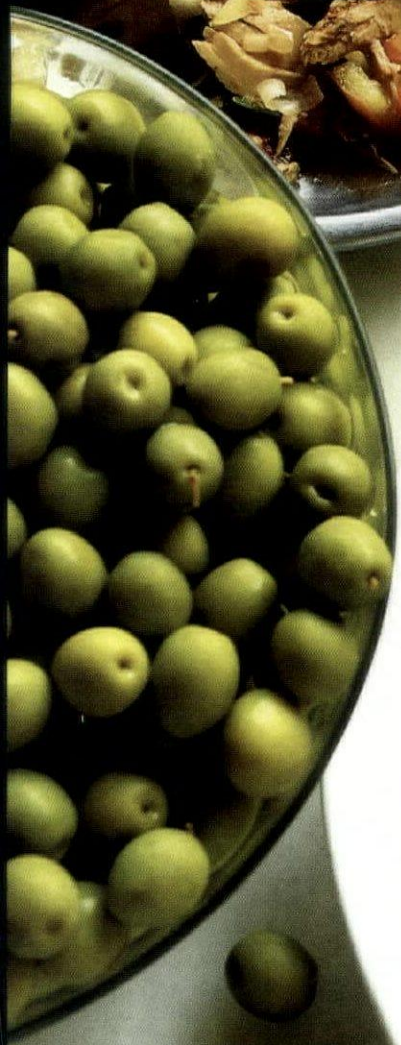


The Spanish Way to Eat

- 8:00 to 10:00 a.m.: breakfast
- 11:30 a.m. to 1:30 p.m.: tapas
- 1:30 to 3:30 p.m.: lunch, traditionally a meal that includes soup, main course with salad, fruit and coffee
- 5:00 to 7:00 p.m.: coffee, *chocolate con churros* (long sugary fritters)
- 7:30 to 10:00 p.m.: more tapas
- 10:00 p.m. to midnight: dinner
- Midnight to dawn: bar-hopping

Don't Miss These Tapas

- **Pimientos del Padrón** (*sweet green peppers*)
- **Gambas a la Plancha** (*sautéed shrimp*)
- **Gambas a la Gabardina** (*deep-fried shrimp*)
- **Jamón Jabugo** (*cured ham*)
- **Boquerones** (*small fried fish*)
- **Coquinas** (*small clams*)





Simple and elegant: grilled monkfish with steamed potatoes and caper berries at Egaña-Oriza (left). Right, the restaurant's handsome dining room, in turn-of-the-century style. SEE RECIPES RESOURCES, LAST PAGE

onion soup) to the Basque (filet of sole with shrimp and cider sauce), from the rough-and-ready (baby cardoons sautéed with garlic and ham) to the genteel (grilled monkfish with caper berries).

It isn't surprising that chef Egaña cooks some Basque dishes: He's Basque. So are most of the top chefs in Spain today, it seems, at least outside of the region of Catalonia. The culinary capital of the Basque country itself is the pretty seaside city of San Sebastián, near the French border on the Atlantic side of Spain. This is the home of the remarkable Arzak, one of the country's two Michelin three-star establishments (the other is the remarkable and, er, Basque-owned Zala-caín in Madrid). It is the home, too, of scores of other excellent restaurants, from wonderful little bistros to such elegant eateries as Akelarre.

And gastronomy doesn't stop at the city limits. One of the rising stars of modern Basque cooking—and one of the most thoroughly delightful restaurants in Spain—is Zuberoa, about eight miles east of San Sebastián in the otherwise unremarkable town of Oyarzun. Hilario Arbelaitz, the modest, self-taught master chef who owns the place with his family, has a particular genius for creating new dishes that are both innovative and viscerally satisfying. A signal example of this—a signal example of the best new Spanish

A Traveler's Must

- In Seville, stay at the Macarena Sol Hotel near the entrance of Expo '92, about \$250 a night (San Juan Ribera 2, tel. 437.57.00).
- Visit the Roman ruins of Itálica, 20 minutes outside of town.
- A restaurant we liked: Bar Modesto. Order tapas or a larger portion (*ración*), enough for a meal (Cano y Cueto 5).
- It's okay to ramble through the Barrio de Santa Cruz, just behind the cathedral and La Giralda, after dark on the weekends.
- Just inside the walls of the old city of Seville, you'll find the Convento Santa Paola, where Carmelite nuns sell marmalade made from Seville oranges, honey, rose-petal jam, strawberry jam and quince (*membrillo*) jam (about \$4/jar).—*The Editors*





The Spirits of Spain

- **FINO:** bone-dry sherry, often chilled, usually sipped as an aperitif, or with tapas or (in Andalusia) a meal of fried fish
- **MANZANILLA:** near-relative of sherry, even drier, currently very much in vogue
- **CERVEZA:** beer
- **CAÑA OR ZURITO:** a small glass of beer served with tapas
- **VINO BLANCO:** white wine
- **VINO ROSADO:** rosé wine
- **VINO TINTO:** red wine
- **CAVA:** sparkling wine made according to the champagne method
- **COÑAC:** term for brandy, usually from the Sherry region.

san sebastián

cooking in general—is his *tartaleta de chipirones y su salsa negra*, a vegetable terrine topped with slices of sweet-fleshed cuttlefish, with a sauce based on cuttlefish ink, that's absolutely original but also intensely Basque. A deceptively simple cauliflower soup with sea-fresh oysters, a rich-and-poor sautéed foie gras with garbanzos, cabbage and fried bread, and a remarkable cheesecake that actually tastes of cheese are other triumphs.

From the time Eldorado Petit opened its doors in Barcelona in 1985 (the original version of the restaurant is in the Costa Brava town of Sant Feliu de Guixols) until the middle of last year, Jean-Luc Figueres was this superb establishment's head chef (see

Met Home, July 1990). From the time Azulete opened in the early 1980s, it was known as one of the most beautiful restaurants in town—a *real* turn-of-the-century iron structure this time, light and airy, attached to an attractive Modernista mansion, with subtle contemporary accents provided by noted local architect and designer Oscar Tusquets (who also did the elegant renovation and enlargement of the city's famed Palau de la Música Catalana, and whose wife, Toya Roqué, was Azulete's chef). Last year, Figueres and Azulete got together—he left Eldorado Petit to take it over—and the results are sheer magic. The food is more

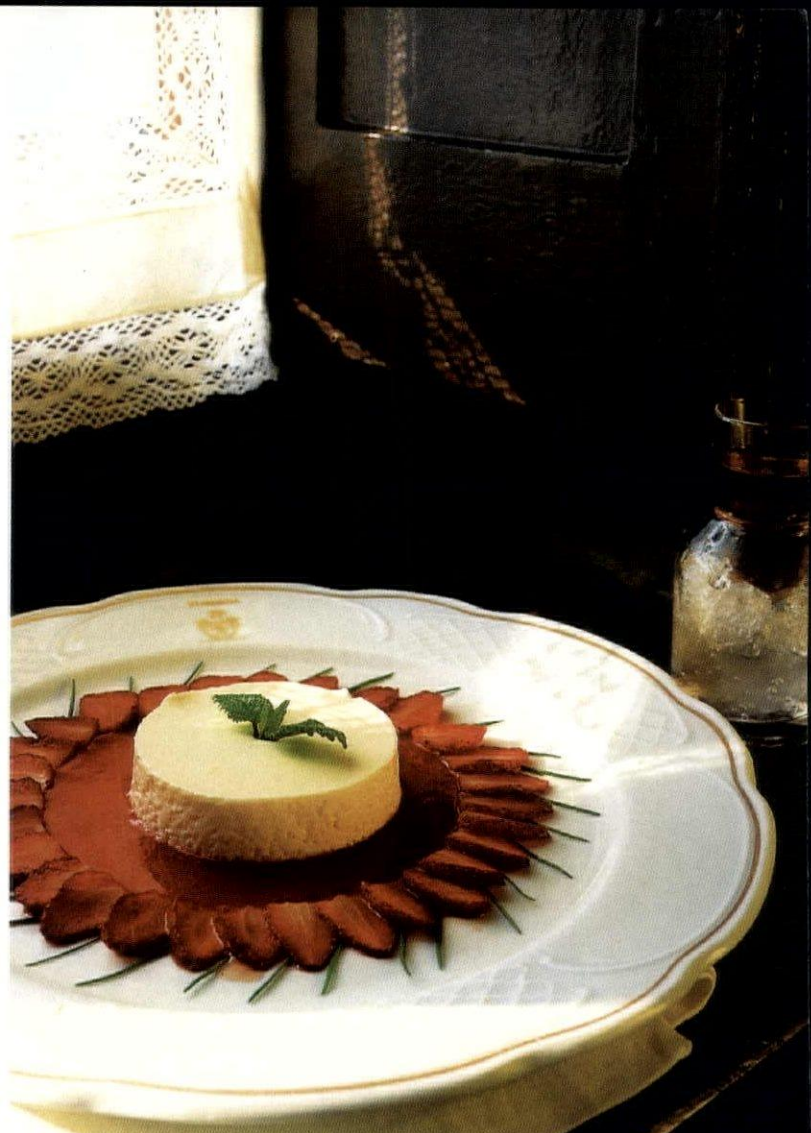
Produced by Christopher Hirsheimer and Maria Millan; Photos: Dominique Vorillon



Above, from left to right, Zuberoa chef/co-owner Hilario Arbelaitz; his oyster and cauliflower soup; the restaurant dining room,

a beautiful blend of fieldstone and lace; and Arbelaitz's cheese *tarta*, made with real cheese. Below, Zuberoa's signature dish, a *tartaleta* of

vegetables topped with cuttlefish, in a sauce based on cuttlefish ink — new Spanish cooking at its best. SEE RECIPES



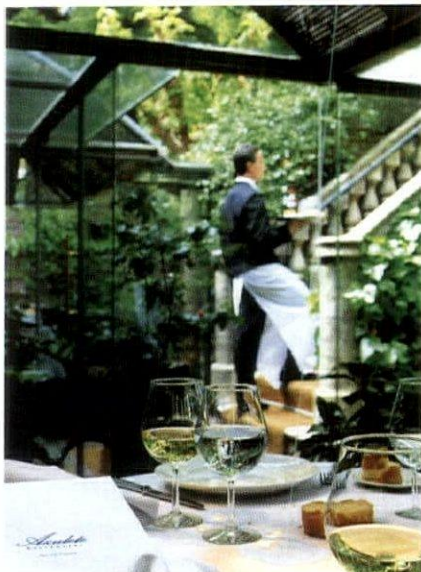
A Traveler's Must

- Traveling from Madrid, Barcelona or Paris to San Sebastián, take the overnight train and reserve a *cochecama* (private compartment) for \$100 each (two people per room).
- We like the Hotel de Londres y de Inglaterra, within walking distance of the whole city. Try for a room with a bay view. Prices: \$100 to \$150 a night (calle Zubieta 2, tel. 42.69.89).
- Visit a *sidreria* (a barn-turned-restaurant) where you drink hard cider from barrels and dine on salt cod omelette, grilled steak, quince jelly with walnuts and cheese, for about \$15 per person.—*The Editors*



sophisticated than Zuberoa's, but no less satisfying. Drawing equally on modern French cuisine and on rich Catalan traditions, Figueres proposes potato ravioli (the potatoes are the "pasta") stuffed with country-style sausage, accompanied by cassoulet-style white beans; he fills tiny semolina crêpes with sautéed rascasse and moistens them with a squid-ink vinaigrette; he brings simply roasted sea bass into brilliant focus with caramelized garlic and tomato; he ennobles simple ricotta-style cheese with pear compote and calvados cream. With their frankness of flavor and unabashed marriage of refined technique and modest ingredients, dishes like these are all but unimaginable anywhere else in the world. The bad news: Figueres has lost his lease at Azulete, and must find new quarters next year.

Figueres, Arbelaitz and Egaña are all good chefs, and influential restaurateurs. But they're just the beginning of what's going on in Spain today. In Madrid, for instance, the gregarious, spectacularly mustachioed Iñaki Izaguirre (one of the founders, incidentally, of Egaña-Oriza) shows wit and daring at his Jaun de Alzate, with such dishes as his minced-fish *hamburguesa*, his wild boar stuffed with goat cheese and served with apple and chestnut purée, and, above all, his famous "sushi" (Continued on page 99)



"Ravioli" made of thin-sliced potato, enclosing country-style sausage with white beans at Azulete, above; left, the gazebolike dining room. RESOURCES, LAST PAGE

barcelona

A Traveler's Must

- In Barcelona, book a room at the Hotel Colón by the cathedral. It's near the Barri Gòtic and the best antiquing, about \$200 a night (Av. de la Catedral 7, tel. 301.14.04. In the U.S., 212/686-9213).
- Wander into La Boqueria market off the Rambla de Sant Josep. It's more than wonderful produce; there are cafés, restaurants and fancy food shops.
- At the Boqueria's back entry, you'll find Petras Fruites del Bosc (forest), a

- tiny stand that looks untouched since the turn of the century. Green-painted cabinets hold bottles with handwritten labels. Mushrooms are the specialty, fresh and dried. Buy your saffron here.
- Spend an afternoon in the refurbished Parc Güell designed by Gaudi. Don't miss the famous serpentine bench.
- For great walking tours, bring along a copy of *Barcelonawalks* by George Semler (Henry Holt, 1992).—The Editors

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RECIPES

ENSALADA DE ATUN

S E R V E S 4 T O 6

- 1 6½-oz. can solid Albacore tuna packed in water
- ⅓ cup extra virgin olive oil
- 1 large ripe tomato, seeded and chopped
- 1 small yellow onion, finely chopped
- 1 green pepper, finely chopped
- 2 tbsps. red wine vinegar
- Salt and freshly ground pepper

● Combine all ingredients in a bowl, gently toss, then season to taste. Make several hours before serving, cover, refrigerate and allow to marinate. Serve with little toasts or bread.

MERO A LA PLANCHA

S E R V E S 4

- 3 tbsps. extra virgin olive oil
- 4 4-oz. filets of monkfish
- Salt and freshly ground pepper
- 1 cup small green olives, with pits
- 1 cup caper berries
- Juice of 1 lemon

● Wipe bottom of a seasoned cast-iron pan with olive oil. Season fish with salt and pepper. Heat pan until very hot. Sear fish on both sides to golden brown, then lower heat and cook until done (about 10 minutes per inch of thickness). Meanwhile crush olives on a cutting board with the flat of a chef's knife. Combine olives, caper berries, lemon juice and remaining olive oil. Serve fish with olives and caper berries and accompany with little boiled potatoes.

SOPA DE OSTRAS

S E R V E S 4

- 16 oysters, in their shells
- 2 cups chicken stock
- 1 lb. asparagus or cauliflower
- 1 tbsps. sugar
- Salt and freshly ground white pepper
- 1 tbsps. cornstarch; 2 egg yolks
- ¼ cup chopped scallions
- ¼ cup fresh parsley leaves

● Wash oysters to remove grit, then carefully shuck oysters and reserve liquor. Discard shells. Bring stock to a simmer then add asparagus, sugar, salt

and pepper. Cook for 10 minutes or until the asparagus are tender. Purée soup then strain. Combine cornstarch with egg yolks then whisk ½ cup of warm soup into eggs. Whisk that into soup and warm over low heat. Divide oysters and their liquor between 4 bowls. Ladle soup over oysters. Garnish with scallions and parsley.

TERRINA DE QUESO FRESCO

S E R V E S 6

- 4 egg yolks; 1½ cups sugar
- 1½ lb. or 2⅓ cups fresh cheese, either goat or cows' milk
- 2 envelopes unflavored gelatin
- 2½ cups heavy cream, whipped
- 3 cups hulled strawberries

● In an electric mixer, beat egg yolks for 1 minute. Gradually add 1 cup sugar, continue beating until mixture is thick and pale yellow. Add cheese and beat until smooth. Soften gelatin in ¼ cup water, then add ¼ cup boiling water and stir until gelatin has dissolved. Add to eggs and cheese mixture. Fold in whipped cream. Butter bottom of a mold, then line with waxed paper. Pour in cheese mixture and refrigerate until firm. To make the strawberry sauce combine 1 cup of the berries with remaining sugar in a saucepan and cook over low heat until sugar has melted. Cool mixture, then purée with remaining strawberries and strain. Spoon sauce onto a plate and unmold tart in the center. Garnish with strawberries. *Note: This recipe contains raw eggs.*

TARTELETA DE TXIPIRONES

S E R V E S 4

- 3 lbs. of small squid; ¼ cup olive oil
- 3 large yellow onions, chopped
- 3 large ripe tomatoes, chopped
- 1 large green bell pepper, chopped
- Salt and freshly ground black pepper
- ½ cup white wine
- 1½ cups fish stock
- 1 envelope unflavored gelatin
- 4 4-gram packets of squid ink, about 1 tsp. each
- ¼ cup parsley leaves, chopped

● Clean squid by cutting off head just

below eyes, remove cuttlebone, etc. Under cold running water remove skin and cut tentacles. Using a small round cookie cutter, cut circles out of the body of the squid (or use a knife and cut little squares). Poach pieces in simmering water for 1 minute. Set aside. Finely chop tentacles. In a large sauté pan heat half the olive oil then slowly cook ⅓ of the onions and the tomatoes, the green pepper and the tentacles for 1 to 2 hours over very low heat. Season with salt and pepper. Add the wine halfway through the cooking time. When cooked, process in a food processor very quickly. Soften gelatin according to instructions, then add to the coarsely puréed mixture. Pour into a mold and refrigerate. To make the sauce, heat remaining oil in a large sauté pan and simmer remaining onions and tomatoes over low heat for ½ hour until very tender but not golden. Add squid ink and 1 cup fish stock and cook about 10 more minutes over low heat. Put through a food mill or purée in a processor, then strain through a very fine chinois. To serve, pour sauce onto a platter. Unmold *tartaleta* in center and decorate the top with the squid circles and parsley leaves.

RAVIOLIS DE PATATA

S E R V E S 4

- 2 large russet potatoes
- 4 mild Italian sausages
- 2 cups cooked white beans
- ½ cup good quality extra virgin olive oil
- Salt and freshly ground white pepper

● Preheat oven to 400°. Peel and slice potatoes very thin. Make slices large and round. Warm half the oil in a large sauté pan and cook potatoes to soften but not brown. Place sausage in a baking pan and cook in oven for 15 minutes. Remove and set aside to cool slightly. To make "raviolis" arrange 16 slices of cooked potato on an oiled baking sheet and brush the edges with olive oil. Place a slice of sausage on top of each. Cover with another slice of potato and crimp edges together using a fork. Bake in oven until golden brown around the edges. Meanwhile heat and season the beans with salt and pepper. To serve, arrange 4 piles of warm beans on each plate, place a "ravioli" on top of each pile of beans, drizzle with olive oil and season with pepper. ●

AN ARTIST'S GARDEN

Continued from page 87

Here," Glier continues, "I started working randomly from nature, and my work became more organic and spontaneous. I've been gardening the same way: I begin with something I'm interested in, then pull and shift."

Holzer would rather he were less ruthless. "I don't think plants like to be moved about abruptly," she says. "But I don't think about it too much. I just look at the garden and enjoy it."

Both artists delight in the assistance of daughter Lili, a toddler who loves to help with the weeding. "Lili thinks zinnias and marigolds are born to die," says Holzer, smiling. "She started on dandelions; now whenever she sees a yellow flower, she thinks it has to go."

Rescuing endangered plants from the bulldozer and providing hospitable surroundings in which they flourish especially satisfies Glier, who uses recycled kitchen waste, manure and fire-place wood ash to fertilize the rocky soil. He sprays with chemicals only as a last resort. "You can keep a nice garden and not use terrible bug sprays," the artist insists. "You can use natural mulches and maintain an ecologically sound environment."

Recent additions to the garden include *Buddleia alternifolia* 'Argentea,' because it "smells wonderful" and is "a gorgeous thing in spring," *Lysimachia clethroides*, bleeding hearts, and campanulas. "Cleome was Jenny's best idea," he says. "Because they never stop blooming or spreading," injects Holzer, "and never die of any hideous diseases. We're thinking of putting a conservation easement on the land," the activist in her says, "to keep it from being developed. I think of this garden as a miniature wildlife preserve."

Like an intelligently loved child, the Glier/Holzer garden shows the value of thoughtful care. The gentle memories it revives of less troubled times, when people felt more secure and daily life seemed more within individual control, are not, this family believes, impossible to reclaim. "You can have some control," says Glier, "even in a world that seems so out of control globally. You can have some local effect." ●

¡ADIOS PAELLA!

Continued from page 96

of (cooked) chorizo and blood sausage with puréed red beans (it actually looks like sushi, with sticky rice surrounding pieces of sausage, the whole wrapped in spinach instead of seaweed)—and makes that wit and daring delicious.

In Palma, on the island of Majorca, chef Koldo Royo, in the restaurant of the same name, fashions an elegant Mediterranean-Basque cuisine out of first-rate local ingredients. Specialties include an extraordinary dish of rascasse in a vinaigrette based on a reduction of beef stock, boneless quail breasts stuffed with foie gras and rose petals (!), and dried-fruit profiteroles with almond sauce. Back in Catalonia, meanwhile, 30 miles north of Barcelona in the village of Sant Celoni, self-taught chef Santi Santamaria continues to amaze and delight diners at his El Racó de Can Fabes—with, for instance, truffled mousse of local wild mushrooms and blood sausage, giant shrimp with fried leeks, and tiny cutlets of mountain lamb in wild-honey sauce.

Of course, this is still just the beginning—and, of course, contemporary cooking is hardly the only thing worth eating in Spain. Though the Basque country, Catalonia and, to a lesser extent, Andalusia have the most developed cuisines, every part of Spain has delicious regional dishes worth sampling. The seafood dishes of Galicia, which is far northwestern Celtic Spain (complete with bagpipes and names starting with "O"), the roasted meats of old and new Castile, and more are all well worth discovering and savoring. It's even worth sampling paella—the real thing—and other first-rate Spanish rice dishes.

But it is Spain's contemporary cooking that will surprise and probably delight you the most. As you sit there sampling your *tartaleta de chipirones y su salsa negra*, your roasted sea bass with caramelized garlic and tomato, your cutlets of mountain lamb in wild-honey sauce and the like, you might well find yourself thinking, "I can't believe this is Spain." And then you'll have another bite, and add, "But, then, where else could it be?" ●

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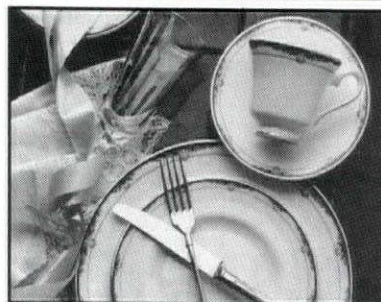
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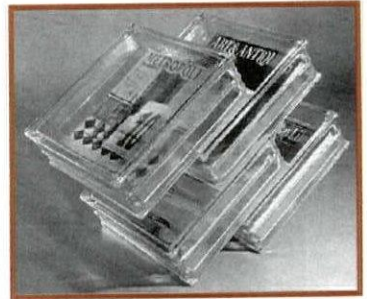
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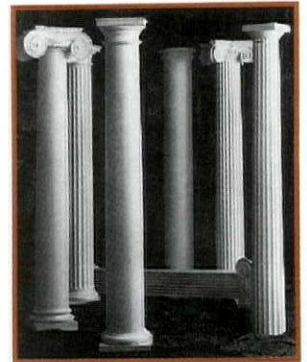
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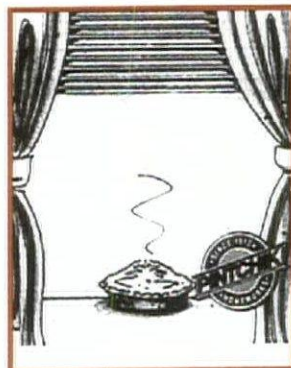
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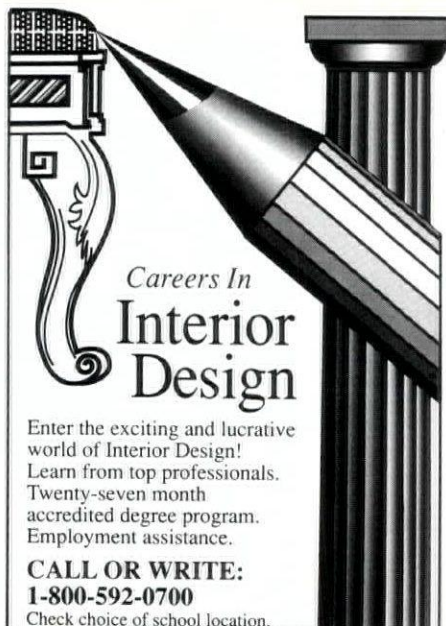
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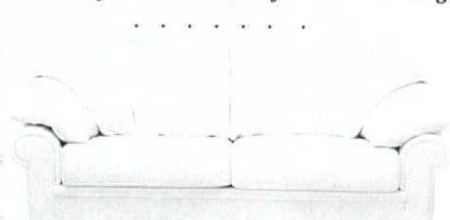
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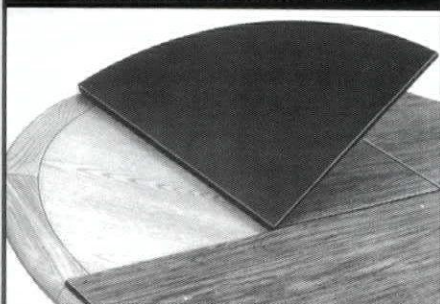
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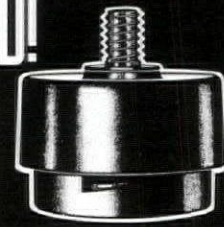
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Sources are listed in full the first time they appear in a story. Afterward, only the name and phone number is listed. (Items not resourced are personal collection.) If you need more information, call Reader Service at 212/551-7064, weekdays, 12 to 2 p.m. EST.

ITALIAN MODERN

(See pages 38 and 40)

Mondo table and cabinet—Capellini, through Ivan Luini, 212/477-3188; **Bed**—High-Tech, 011-39-2-659-0515; **Pasta table**—Enolinea, fax 011-39-10-751-418; **Big Mama chair**—Moroso, through Palazzetti, 212/832-1199; **Eight Chairs**—Capellini, in October at Modern Age, 212/966-0669; **Aldo Cibic chair/ottoman**—Ferlea, fax 011-39-577-928092; **Antonio Citterio chairs**—B&B Italia at IDCNY, 718/784-0211

ASK DAVID

(See pages 44 and 45)

Chairs—#439547, Gardeners Eden, 800/822-9600; **Curtain rods**—Kirsch, Co., 800/528-1407

SUZY STYLE

Architect—Lee Skolnick, **Assistant**—Robert Stollinger, Lee H. Skolnick Architect & Design Partnership, 212/989-2624

(See page 55)

Table—Balasses House Antiques, 516/267-3032

(See pages 56 and 57)

Copper banister—by Babette Holland, 212/925-2470; **Console table**—Portico, 379 West Broadway, NYC 10012; 212/941-7800; **Lamps on console table**—Paula Rubenstein Antiques, 65 Prince St., NYC 10012; 212/966-8954; **Wicker chair**—original Lloyd Loom, similar chair available through Palecek, 510/236-7730; **Dining table (foreground)**—Balasses House Antiques, 516/267-3032; **House-shaped shelf unit**—antique from Kelter Malcé, 74 Jane St., NYC 10014; 212/989-6760

(See page 58)

Folk art shelf unit—Kelter Malcé, 212/989-6760; **Chair**—Paula Rubenstein Antiques, 212/966-8954; **Quilt**—similar found at American Hurrah, 212/535-1930 and Laura Fisher Antiques, 212/838/2596; **Lamps**—Artemide, 718/786-8200; **Map mural**—Rand McNally, 708/673-9100

(See page 59)

Vintage wallpaper—Second Hand Rose, 270 Lafayette St., NYC 10012; 212/431-7673

(See page 60)

Restaurant stove—Wolf Range Co., 800/366-9653

(See page 61)

Table—antique from Susan Parrish, 390 Bleecker St., NYC 10014; 212/645-5020

IN LIVING COLOR

(See page 62)

Paint—Wellborn, 800/228-0883, contact Vicki; **Plates**—Claiborne Gallery, 558 Canyon Rd., Santa Fe, NM 87501; 505/982-8019; **Bench, shelves**—Galeria San Ysidro, Inc., 10300 Socorro Rd., Box 17913, El Paso, TX 79917; 915/858-5222

(See page 64)

Table—Galeria San Ysidro, 915/858-5222; **Tin candelabras**—by Maurice Dixon, Galeria San Ysidro, Inc., 915/858-5222; **Metal sculpture (behind table)**—by Elliot Norquist, Janus Gallery, 225 Canyon Rd. Santa Fe, NM 87501; 505/983-1590

(See page 65)

(Photo, top) Hand-painted chair and plates—Galeria San Ysidro, 915/858-5222

(Photo, bottom) Equipal table—Foreign Traders, 202 Galisteo, Santa Fe, NM 87501; 505/983-6441; **Blue plates**—Claiborne Gallery, 505/982-8019

(See page 66)

Doors—Galeria San Ysidro, 915/858-5222; **Wing chair**—Stephen's—A Consignment Gallery, 2701 Cerrillos Rd., Santa Fe, NM 87501; 505/471-0802

(See page 67)

Sofa, wing chairs—Stephen's, 505/471-0802; **Rugs**—Santa Fe Oriental Rugs, 212 Galisteo, Santa Fe, NM 87501; 505/982-5152; **Iron-and-glass table** (by Harl Dixon), **Chandelier** (by Maurice Dixon)—Galeria San Ysidro, 915/858-5222

(See page 69)

(Photo, bottom) Chairs—Jackelope, 2820 Cerrillos Rd., Santa Fe, NM 87501; 505/471-5390; **Table, iron chair**—Harl Dixon, Galeria San Ysidro, 915/858-5222

COLLECTORS' CABINS

All items—bought at flea markets, like NYC's 26th St. Flea Market (at Sixth Ave.), weekends year-round.

(See page 72)

Kitchen tiles—similar tiles available through Aronson's, 135 W. 17th St., NYC 10011; 212/243-4993

(See page 75)

Cowhair rug—Grosz Leather Co., 74 Spring St., NYC 10012; 212/226-3789

EASY UPGRADES

(See pages 77 and 78)

(Photo, top, page 78)

Sofa—to the trade only, Tentazione love seat designed by Mario Bellini for Atelier International, 718/392-0300; **Small blue metal table (foreground)**—Cipanga, by Zanotta, call Palladio Trading, 212/734-0960; **Small wood round table**—Shaker Workshops, 617/646-8985; **Table (rear, left)**—Kartell, call I.L. Euro, 212/477-3188; **Lamp (foreground)**—Fios, Inc., 516/549-2745; **Computer**—Macintosh, Apple Computer, Inc., 800/538-9696; **Television**—Proton, 800/829-3444; **Blue vase (on table, right)**—LS Collection, 765 Madison Ave., NYC 10021; 212/472-3355

(Photo, bottom, page 78)

Sofa, table (rear, left), computer, TV—see above; **Silk Organza and Grass Skirt (with straw fringe) pillows**—Château X, 212/477-3123; **Indian sari pillows**—ABC Carpet & Home, 888 Broadway, NYC 10003; 212/473-3000; **Birch-bark vase (left), topi-**

aries (center), birch lamp (right)—Lady Slipper Designs, Inc., 800/950-5903; **Bowl (on table, center)**—Square One, 813/839-3002; **Spindle lamp (on table, rear center)**—Crackle, Co., 707/275-3300; **Curtains**—Jill Martin Designs, 212/995-8197; **Curtain rods, finials**—Modern Objects, 203/845-0331; **Bowl with grapes (foreground)**—Sasaki, 212/686-5080; **Mulberry paper for wall sconces**—similar paper at Kate's Paperie, 8 W. 13th St., NYC 10011; 212/473-3000 (See page 79)

(Photo, top) Rug—Zooid, Company A International, 295 Fifth Ave., NYC 10016; 212/481-7349; **Photographs**—top left, Martha Graham by Barbara Morgan; bottom left, Floating head by Lee Miller; right, Lisa Nude by Horst, at Staley-Wise, 212/966-6223; **Candelabra**—ABC Carpet & Home, 212/473-3000; **Beeswax candles**—Perin-Mowen, Inc., 212/219-3937; **Frames (left, right)**—Exposures, 800/222-4947; **Wood frame (rear)**—Modern Objects, 203/845-0331; **Birch frame**—Lady Slipper Designs, Inc., 800/950-5903 (Photo, bottom)—see listings for page 78 (See pages 80 and 81)

(Photo, top) Fireplace, mantel and stools—by Johnny Grey, 011-44-730-821-424; **Fireplace antico stucco work**—William Vinci, 212/689-0632; **Stenciled wainscoting**—Lenore Winters Studio, 443 Eye St. NW, Washington, D.C. 20001; 202/289-0899; **Fireplace tools**—John Graney, 28 Kuhn Rd., Layton, NJ 07851; 201/948-2027; **Other fireplaces**—Axon, 800/457-3343; Kerry Joyce, 800/456-7123; **Photographs (on mantel)**—by Deborah Turbeville, at Staley-Wise, 212/966-6223; **Green glass (on mantel)**—by Robin Mix, Repertoire, 560 Harrison Ave., Boston MA 02118; 617/426-3865; **Beeswax candles**—Perin-Mowen, Inc., 212/219-3937; **White chair**—to the trade, #1234, Lee Industries, 402 West 25th St., Newtown, NC 28658; 704/464-8318; **Throw (on chair)**—Textillery, Box 3190, Bloomington, IN 47402; 800-223-7673; **All other items**—see listings for page 79 (Photo, bottom)—see listings for page 78 (See page 81)

(Photo, top)—see listings for page 78

(Photo, bottom)—see listings for page 80

(See page 82)

(Photos, top left and top right)—see listings for page 78; (Photo, bottom, right) **Switch plate**—William Harvey Studio, 718/786-7819

(See page 83)

(Photo, left)—see listings for page 78

(Photo, right) **Clock**—Shaker Workshops, 617/646-8985; **Hurricane holder, candle/shade set, beeswax candles**—Perin-Mowen, Inc., 212/219-3937; **Gold candle holder**—William Harvey Studio, 718/786-7819; **Candelabra**—ABC Carpet & Home, 212/473-3000

IADIOS PAELLA!

(See pages 89 through 96)

Egaña-Oriza—41 San Fernando, Seville; 011-34-5-422-72-11; **Arzak**—21 Alto de Miracruz, San Sebastián; 011-34-43-27-8465; **Zuberoya**—Barrio Iturriz 8, Oyarzun; 011-34-43-49-12-28; **Azulete**—281 Via Augusta, Barcelona; 011-34-3-203-5943; **Jaun de Alzate**—18 Calle de la Princesa, Madrid; 011-34-1-247-0010; **Koldo Royo**—Passeig Maritim 3, Palma, Majorca; 011-34-71-45-70-21; **El Racó de Can Fabes**—Sant Joan 6, Sant Celoni; 011-34-3-867-2851; **Special thanks to**—Iberia Airlines, 800/772-4642; with daily flights to Madrid from NYC and Miami

Metropolitan Home (ISSN-0273-2858) is published monthly for \$19.95 per year by Meredith Corporation, 1716 Locust Street, Des Moines, IA 50309-3023. Second-class postage paid at Des Moines, Iowa and at additional mailing offices. POSTMASTER: Send address changes to METROPOLITAN HOME: P.O. Box 54537, Boulder, CO 80322-4537. Subscription prices: One year \$19.95 to United States and its possessions; Canada and other countries add \$18 per year. Canadian Publications Mail Sales Product Agreement No. 450537.



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