

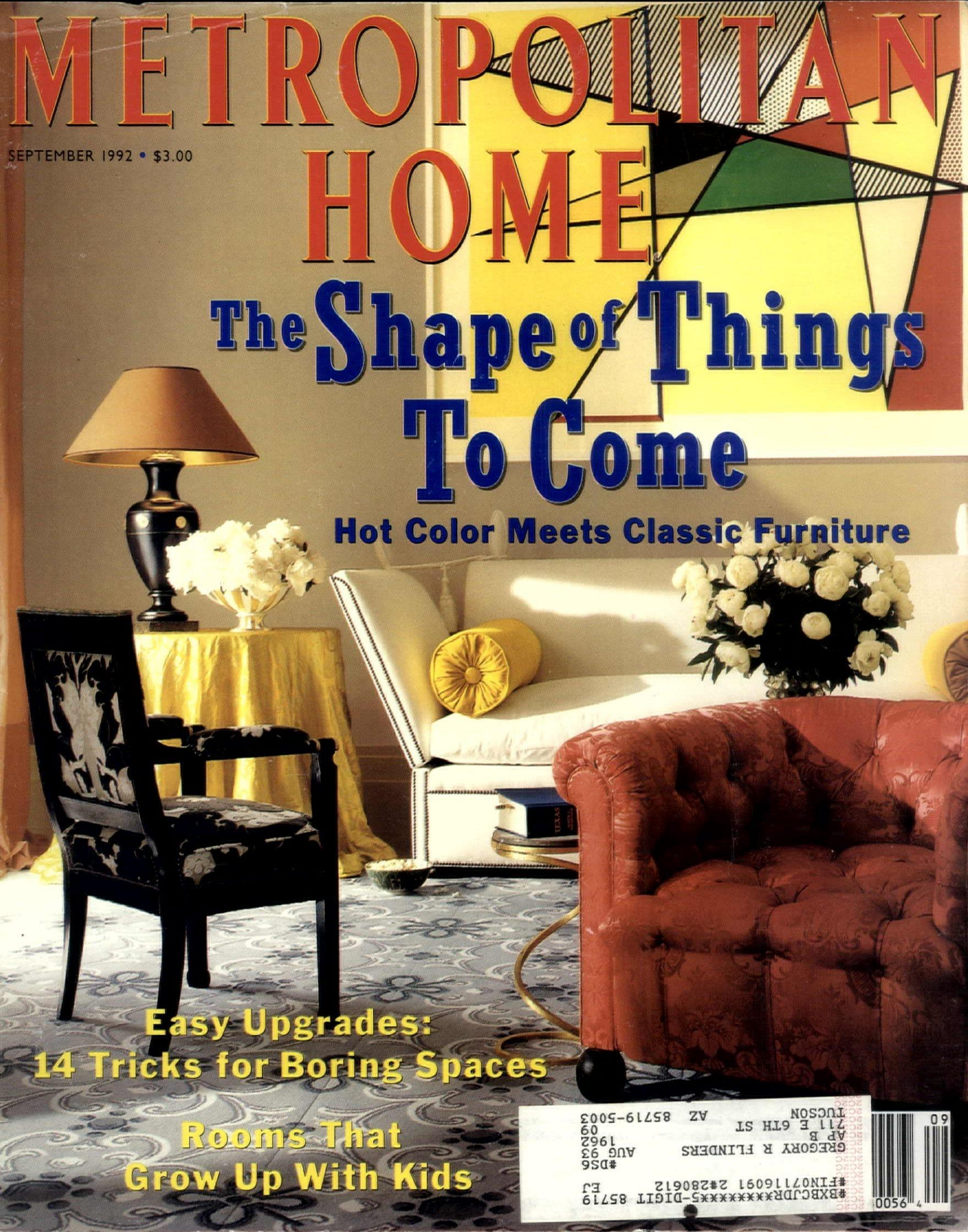
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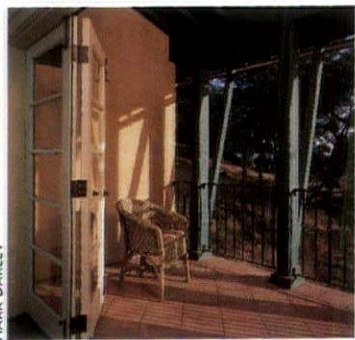
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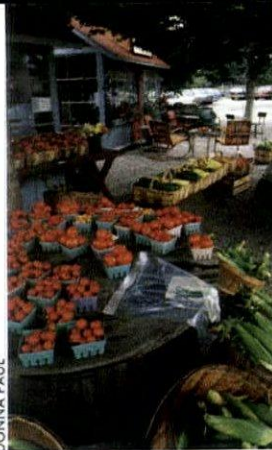


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- READER SERVICE** ■ Every weekday from noon to 2 p.m. Eastern time, a *Met Home* editor will answer your questions. Just call 212/551-7064.
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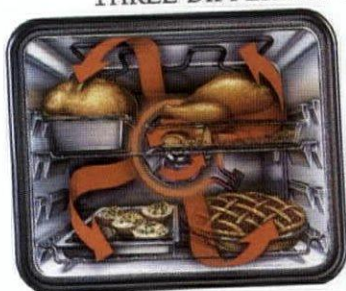


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Speaker of the House

I HAVE NEVER BEEN A GREAT STORYTELLER. I'm always stopping to look into the faces of my friends to make sure they're not bored and missing the point, or I race to the end so as not to forget the punch line. My friend Christopher, who can make a trip to the supermarket sound like a passage out of *War and Peace*, says I make even my best adventures sound like a trip to the supermarket. You know, "I went...I came home." Although I speak to audiences of hundreds of anonymous people more often than I'd like, I'm never the person who stops entire dinner tables in mid-bite, holding the group in thrall with hilarious anecdotes. I'm the one who gets the jokes, not the one who tells them.

Houses are like people in this regard. Some are terrific raconteurs, speaking out with great confidence, attracting the attention of strangers. In real-estate-speak, it's called curb appeal. You know which houses have it just by looking at them. When you pass by in the evening, their windows have a golden glow, filled with the promise of laughter and well-being—the wonderful life that must be taking place within. You can always glimpse a corner of a chair, catch a bit of a painting, a sparkle from a chandelier. You can almost hear the lilt of a well-told story in the air. Such a place is the new Napa Valley house designed by Ned Forrest, a building with roots in Italy's wine country, and California's too. A place we call "Heaven on a Hillside" (page 66) because just to look at it is to be swept away by the tales it tells—of sun-warmed patios that you know are perfect settings for a



GEORGE LANGE

Homes are like people: Some speak volumes to many, others whisper to a few

whole lot of wine tasting and yarn-spinning. This house opens itself up to guests the same way it welcomes the 5-o'clock light that bounces off the Napa hillsides and enters the house through generous windows.

But other houses are more mysterious, less revealing. To look at their facades is not to instantly know the stories they have to tell. Theirs is a more formal reticence: The design temperature is Northern European cool, rather than hot Mediterranean. Now I could never be accused of reticence, but like the house on our cover in deepest Pennsylvania (page 59), I'm better one-on-

one. The work of a bold young partnership (Timothy Haynes, architect, and designer Kevin Roberts), the subtle strength of their gray stucco structure could be missed in that part of Pennsylvania where the quaint, brown fieldstone country house reigns supreme. Haynes-Roberts takes the best of classical architecture and design ideas and reenergizes them for today. It's a favorite

device of storytellers. In her Pulitzer Prize-winning novel, *A Thousand Days*, Jane Smiley retells the King Lear saga on a contemporary Iowa farm, bringing the power of the ages to her new work. Such is the result of the Haynes-Roberts collaboration. In this modern villa, their first house, they display a power beyond their years. It's a newsworthy story we're proud to publish. I'd sit next to either one at dinner anytime.

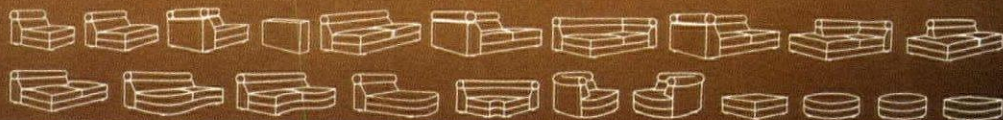
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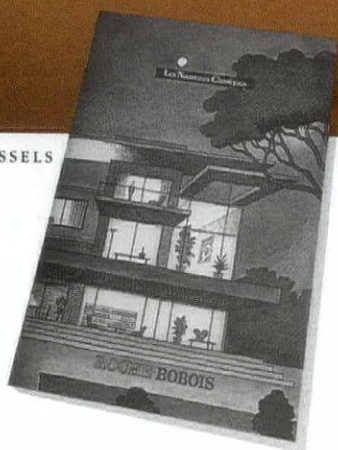
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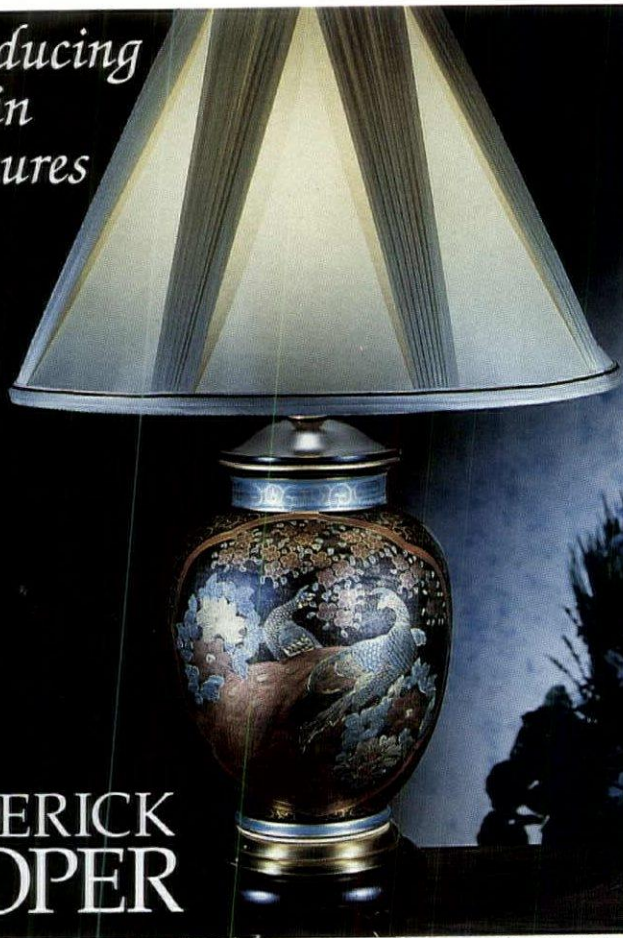
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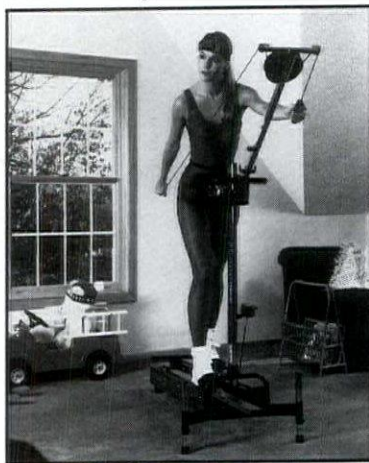
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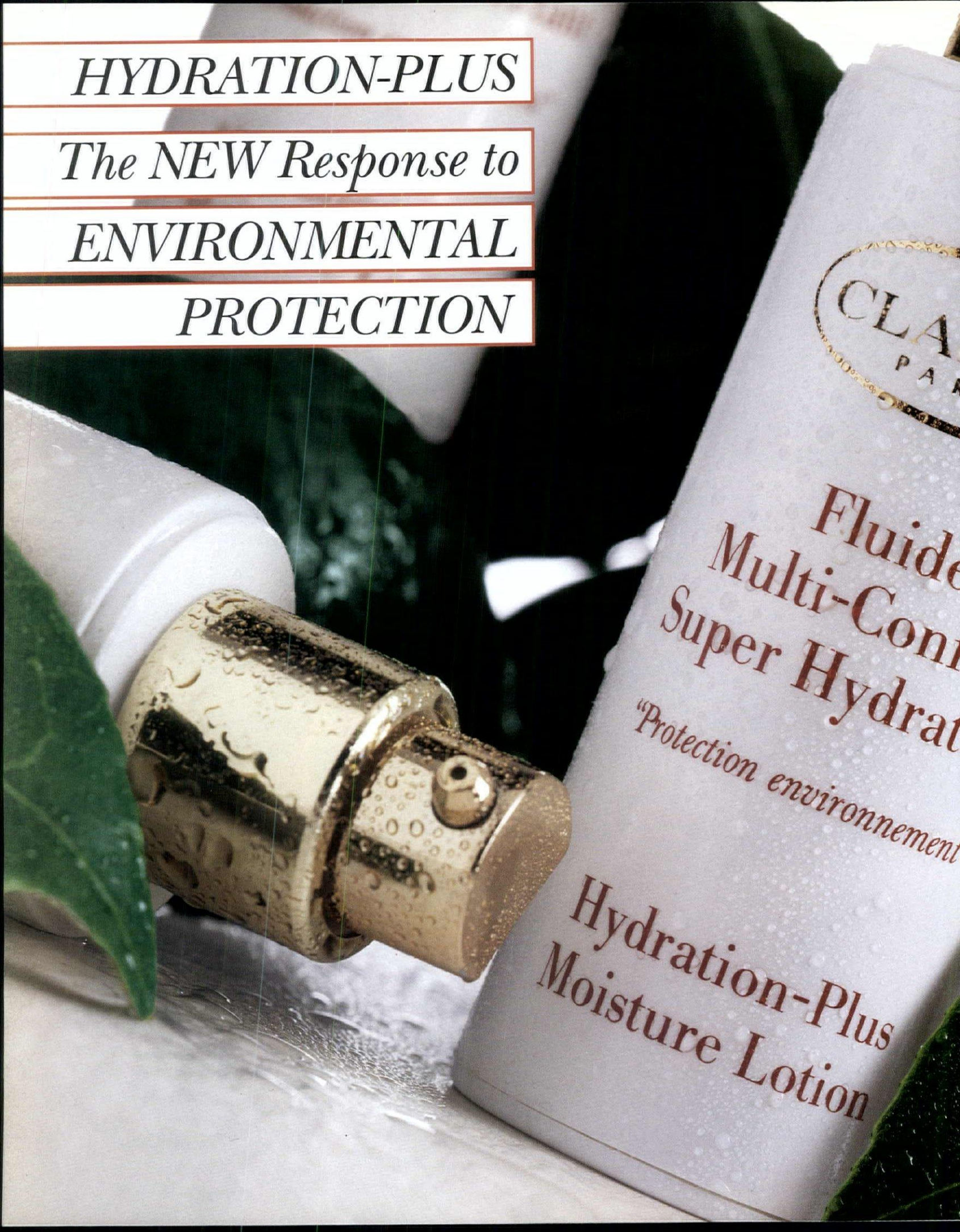
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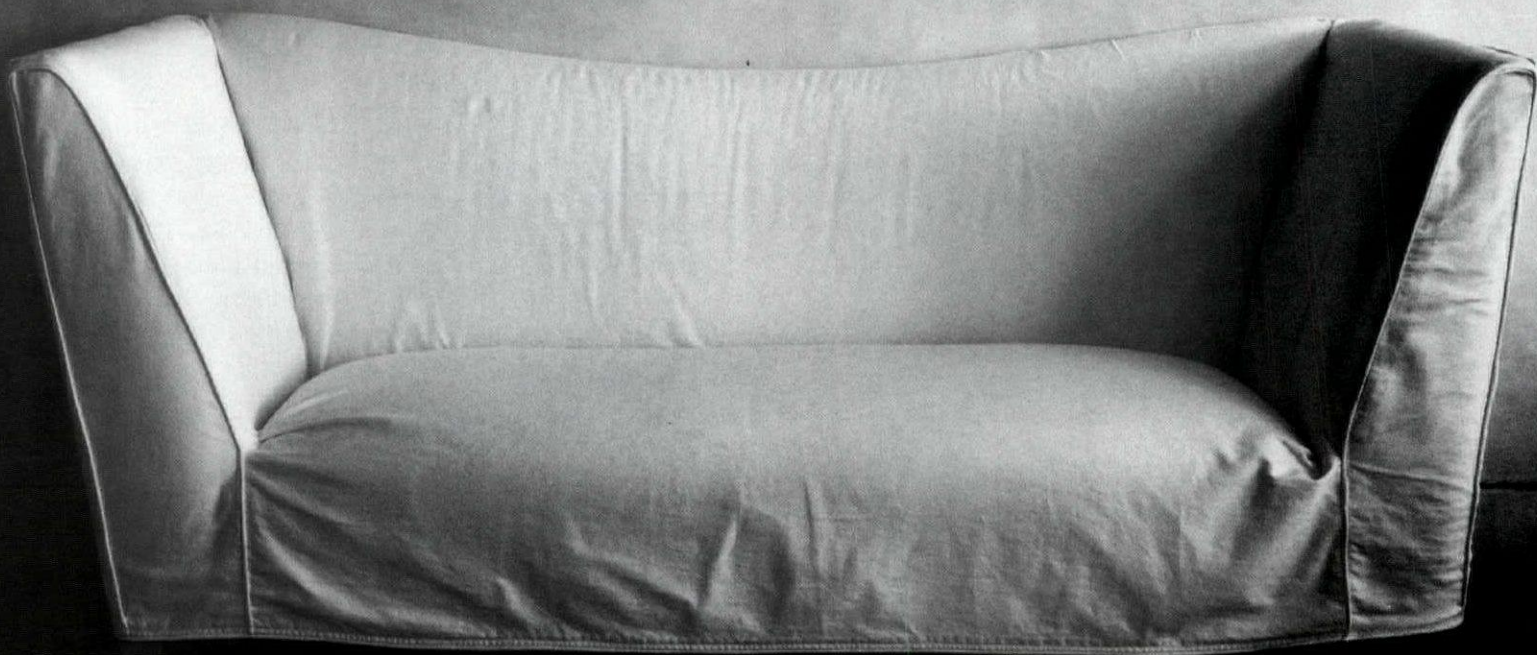
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Hot Properties

BY ARLENE HIRST



HELLO, COLUMBUS!

THE 500th anniversary of Christopher Columbus' discovery of America provides the perfect excuse for a tidal wave of merchandising, cultural and otherwise.

ITALY CELEBRATES with a multi-city exhibition blitz showcasing its contributions to food, fashion and design. The Italian Trade Commission's \$11 million "Art of Living" show provides the dramatic centerpiece: From September 15 through October 9, Manhattan's 67th Street Armory becomes a 30,000-square-foot Italian piazza (left), created by Rome's Cinecittà film studios. Look for over 600 decorative art objects—from clocks to tables—by small artisanal companies for which Italy is famous (although wares are not for sale, visitors can watch as craftspeople turn wood and clay into real products); 212/848-0317. —Donna Sapolin

DIRECTOR RIDLEY SCOTT brings his \$45 million epic, *1492*, to the screen in October. Shot in Spain and Costa Rica, the sets (right) look as beautiful as the 15th century primitive paintings in the Prado that inspired him. Set decorator Ann Mollo also used them for fabric details since virtually all the film's lush textiles—costumes and sets—were printed by Scott's team. "We had to," says Mollo. "The only pieces that exist are so rare, they're in museums."



The Screening Room: In Ridley Scott's *1492*, production designer Norris Spencer layers on color and lush fabrics to frame Sigourney Weaver (Queen Isabella).

FAIR ASSESSMENT

DESIGN is alive and well and living in America. While it's not the equal of Milan—yet—New York's International Contemporary Furniture Fair in May brimmed with a profusion of fresh ideas and affordable wares. From the homegrown team, young New York designer Marco Pasanella's love seat/bookshelf (left), part of a line called The Reading Series, offered both wit and practicality (\$2,200, 212/242-2002). (For more showstoppers, turn the page.)

CHARLES MARAIA



Hot Properties

NYC FURNITURE FAIR Sensuous shapes and

saturated colors make a clean sweep of design honors

MEXICO CITY'S Kirsti Alopaeus threw a curve with her first product: a slinky chaise in painted steel. The original's so shapely it earned an Industrial Design Society of America award, \$315; 804/565-1156.



HOOKED ON whimsy, Meg Little's lively, hand-tufted rugs are a great catch. Since the Newport, Rhode Island, artist signs all her work, they're virtually one-of-a-kind art pieces at production prices. 3'x5' (above), \$750; or \$50 a square foot; On the Spot, 401/847-6899.



"PRETTY and useful should not be antithetical," insists ceramicist/designer Eva Zeisel. At 85, Zeisel is newly inspired by wood "be-

cause it's warm." Her newest work for Palazzetti: a baroque glass-topped table, \$980; iconic coatrack, \$800; 212/832-1199.



CUSTOM, hand-tufted rugs by Christine Van Der Hurd sell for thousands of dollars. Now this master colorist's designs are available at a fraction of the price. Star of India (above, \$580), a wool dhurrie, measures 5'x7'; 800/435-8119.



Life is unpredictable. Thankfully, the Accord is not.

Will the stock market make a meteoric rise? Will bell-bottom pants make a comeback? Does the guy driving next to you know what he's doing?

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Which means that whatever tomorrow may bring, you're prepared in an Accord. A soothing fact that we know you'll be thankful for. **H HONDA**



It's Time to...

...Take a Gander

at the long-awaited woodwork installation by Tada-shi Kawamata on New York City's Roosevelt Island (designed to be viewed from Manhattan's East Side or Long Island City). Japan's famed sculptor, known for his monumental public works, has wrapped a landmark 1859 hospital in a pick-up-sticks storm of salvaged wood (September 15 to November 3).

BY JULIE V. IOVINE

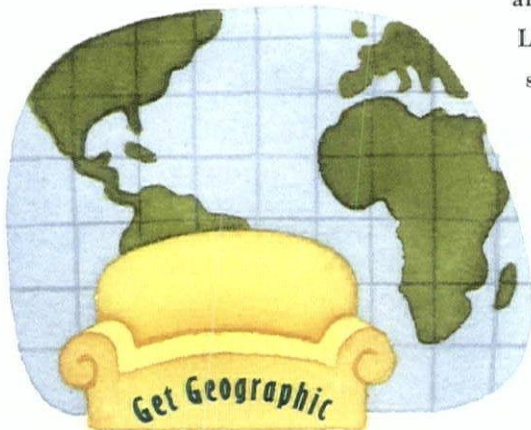
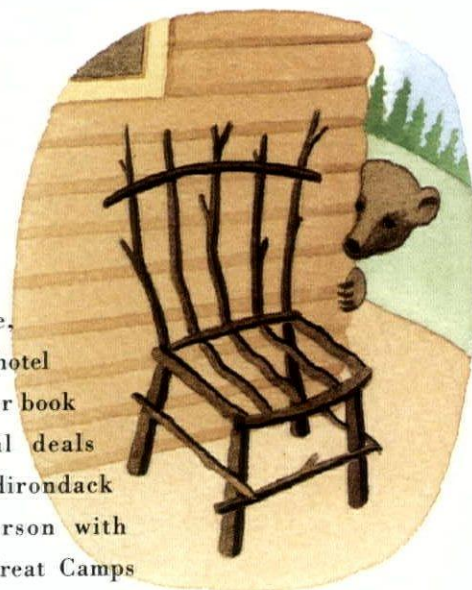
...Fire Up

the last grill of summer and roast red peppers. Pricey at other times, they drop to under \$1/lb. in early fall. Store them peeled in mason jars and fill with hot olive oil. Refrigerate after opening.



...Go Back to Camp

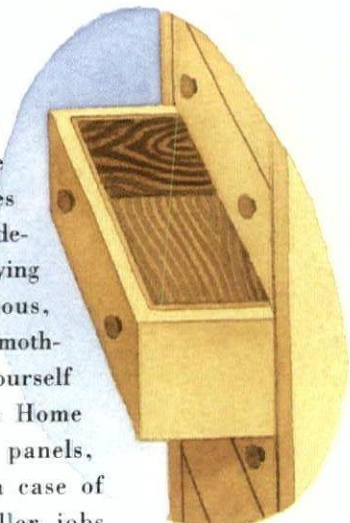
and experience the Lodge Look at its Adirondack source. You'll see twig furniture and camp chic galore at the granddaddy of them all, Sagamore Lodge at Raquette Lake, New York, a resort hotel built in 1897. Better book now for special deals such as the Adirondack (\$195 per person with meals) and Great Camps weekends (\$210) in October. Call 315/354-5311.



Paper a room with maps from Rand McNally's retail store in Chicago. The 9'-by-12' world comes in eight pieces, with paste, \$90; 312/332-2009.

...Line a Closet

or drawer with cedar, and infuse your clothes with the pungent power of the woods. (Cedar preserves your wardrobe, too, by deterring moths from laying eggs versus poisonous, formaldehyde-based moth-balls.) Buy do-it-yourself cedar liners from Home Depot (4'-by-8' panels, about \$20, or a case of strips for smaller jobs, about \$16). For locations, call 404/433-8211.



DEAL OF THE MONTH

Craftsman Bennett Bean is offering *Met Home* readers 20 percent off his hand-thrown, earthenware, 8"-diameter Murrbridge pots with a stamped frieze of a running man, weeding woman or stair-climbing child. Was \$50, now \$40; 908/852-8953.



...Put up Your Paddle

at Chicago's Salvage One, the nation's largest supplier of architectural artifacts—from wrought-iron handrails to art deco chandeliers. Their first annual auction will be on September 12. For details, call 312/733-0098.

Dick Nystrom

For information 1-800-228-4873

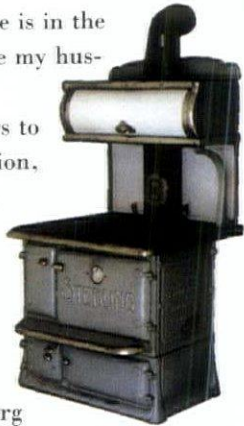
TSE

c a s h m e r e

for the home

HOT STUFF

This Sterling stove is in the kitchen of a house my husband and I just bought. It appears to be in good condition, although it needs cleaning. The stove is marked with a 1917 patent date. Is it saleable?



—D. Greenberg
Margaretville, NY

Many people want vintage stoves for their old-style kitchens. However most, including yours, require updating to meet current safety codes, which can cost \$600 to \$900, says dealer and restorer David Erickson of Erickson's Antique Stoves in Littleton, Massachusetts. As is, your stove is worth \$200 to \$250; refurbished, it retails for \$1,800 to \$2,000.

GAME TIME

What is the value of my table marked: "P. Sormani, Paris, 10, rue Charlot"?

—J. Simmon
Inverness, IL



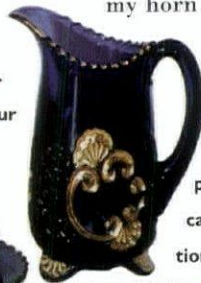
Swivel-top game tables have been popular drawing room furniture since the early 18th century. Your French piece, however, dates from the late-19th century and is worth \$2,000 to \$3,000 at auction, says European furniture expert Thierry Millerand of Sotheby's in New York City. Paul Sormani's workshop was located on rue Charlot from 1867 to 1934.

GLASS JEWELS

What is the origin and value of my 15-piece glassware set that has been in my family for many years?

—C. Roval
San Mateo, CA

The McKee Glass Company of Pittsburgh, which operated between 1852 and 1950, made your set of richly embellished, amethyst-colored Croesus pattern glass in 1899. In perfect condition, it would sell for around \$1,450, according to Brookeville, Maryland, dealer Barbara Lessig. Collectors beware: 20th century reproductions exist with painted, not fired gilt decoration of the butter dish, creamer, sugar bowl, toothpick holder and tumbler.

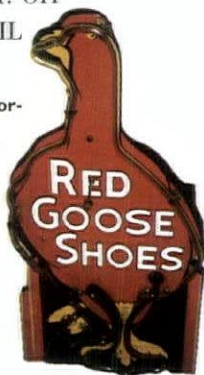


GOLDEN GOOSE

How much is my neon Red Goose Shoes sign worth?

—R. Orr
Champaign, IL

Your c. 1930s porcelainized steel-and-neon sign could bring about \$2,000 because it's so appealing, says Carversville,



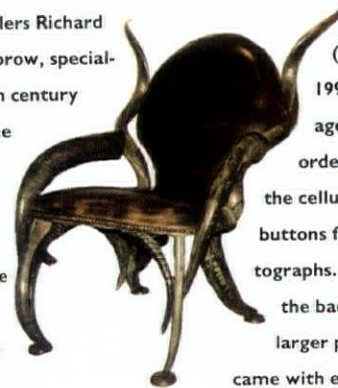
Pennsylvania, auctioneer Noel Barrett. Red Goose Shoes signs generally were made to order for specific stores.

BY THE HORNS

What can you tell me about my horn chair?

—B. Elsenstein
Pasadena, CA

Steer horn chairs, produced by American manufacturers nationwide, were popular in the 1870s and 1880s. Made for smoking rooms, many were elaborately upholstered with fringe. Without a label, it's impossible to determine the maker. Yours is worth about \$850 to \$950, say New York dealers Richard and Eileen Dubrow, specialists in late-19th century furnishings. The greater the number of horns and more elaborate the twistings, the more valuable the piece.



PROUD ROUND

This 9-inch-diameter photograph shows my Uncle Tony in his World War I uniform. It's of sentimental value, but is it a collectible?

—N. Patrignani
Sacramento, CA

You might get \$50 to \$75 for your keepsake, says Ted Hake, dealer and co-author of *Collectible Pin-Back Buttons 1896-1986: An Illustrated Price Guide* (Wallace-Homestead, 1991). The military image adds appeal. Mail-order companies made the celluloid-covered metal buttons from customer's photographs. Pins were added to the backs of smaller discs; larger plaques like yours came with easels.

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.

VOLUPTÉ



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BLOOMINGDALE'S

WINNER

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 34.

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.



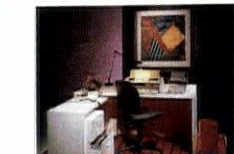
KOSTA BODA'S
colored-crystal Isadora footed bowl, by Gunnel Sahlin, is 11 inches in diameter.

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.



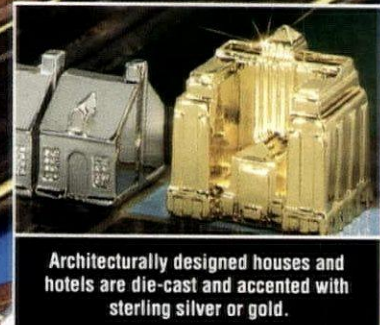
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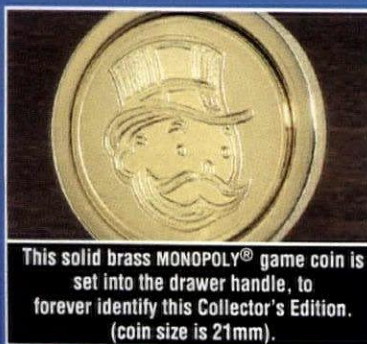
It's a classic from the word "GO!" With new, spectacularly designed houses and hotels, tokens rich with the glow of 24 karat gold electroplate, a distinctive "Real Estate Portfolio," and much, much more—including *double* the usual supply of money!

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Richly embellished with accents of sterling silver and 24 karat gold.

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CONTEST RULES

YOU'RE INVITED to show your house in this magazine. Send us your story. And don't deny us the hand-wringing details—or your thoughts about home. **CATEGORIES** include General Excellence (a show-the-whole-house approach), Renovation, New Construction, Vacation Place, Kitchen, Bath or Favorite Setting for Entertaining.

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

● **STYLE CATEGORIES** focus on your own 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 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 and 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 photos cannot be returned. (You may wish to make a duplicate set for yourself.)

● **IF YOU ARE** entering the General Excellence category, show us at least three areas (e.g. 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, you must show us new rooms or major changes. We won't accept previously published national 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, 1992. Send it to The Awards Committee, *Metropolitan Home*, 750 Third Ave., NYC 10017.

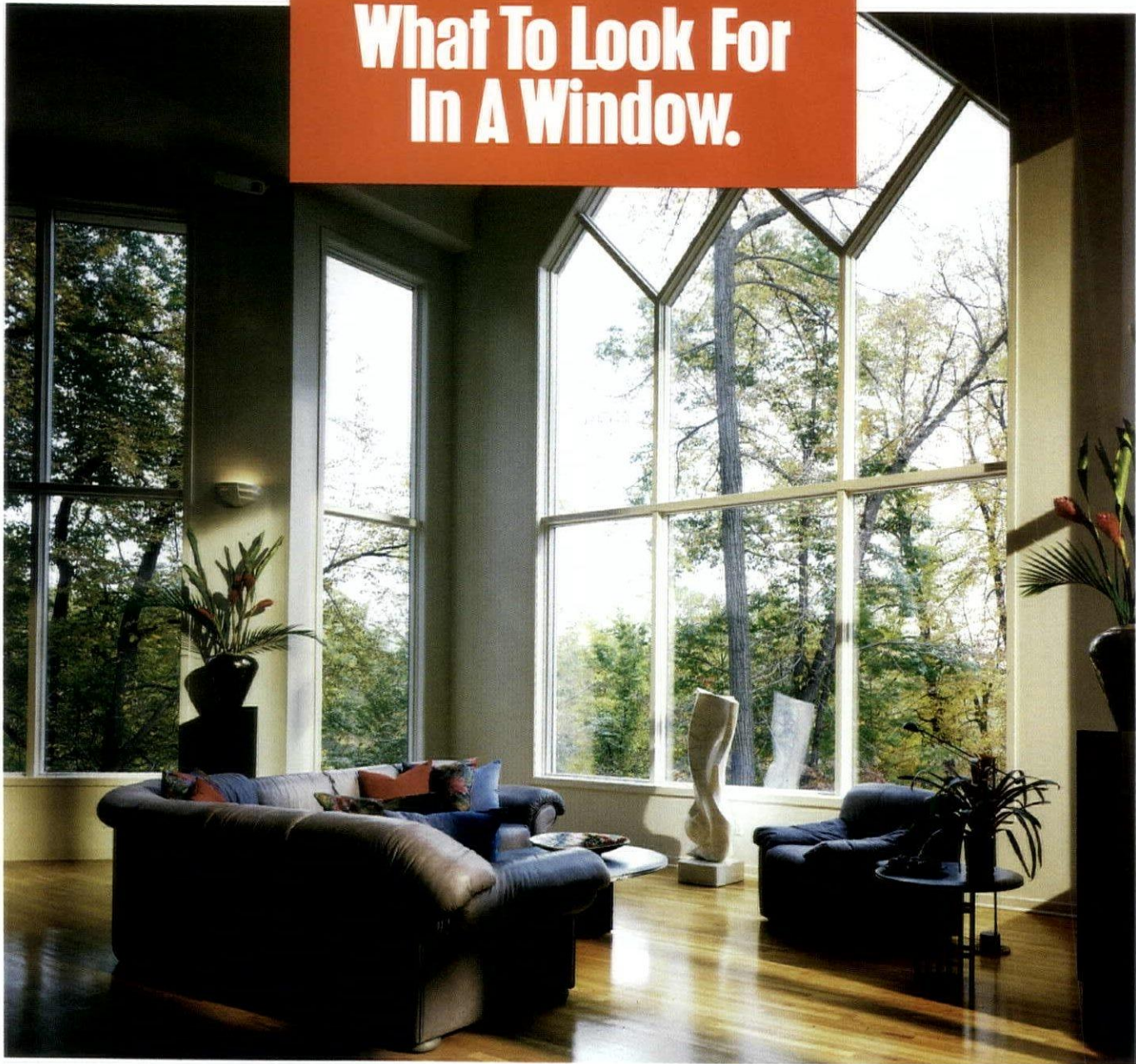


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Close a Hurd window and you reduce outside noise by up to 95%. That's the quietest of any standard residential window.

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**When You're Serious
About Windows.**



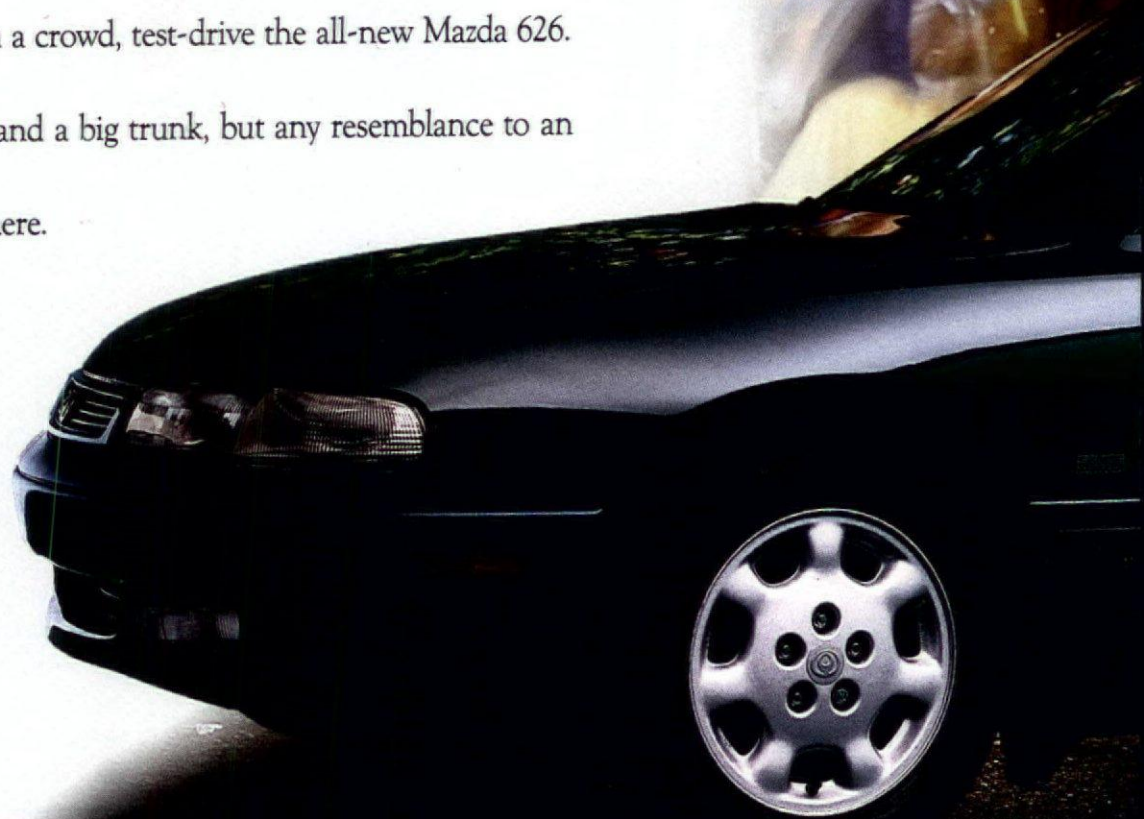
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THE MAZDA 626 ES

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





mazda
IT JUST FEELS RIGHT.

THE PROTOTYPE
Susie Tompkins shop (left) echoes the line's function-is-beautiful aesthetic. The clothing (middle) is timeless, practical, inexpensive. Earthy colors capture the California coast.



LIZZIE HIMMEL



GEORGE LANGE

(Continued from page 37)

woman's line," she explains. "It's about being yourself, not about the way a man wants a woman to look. I don't think today's woman wants to look like she spends all her time dashing around shopping. On the other hand, we like new things."

The 180 pieces in the Susie Tompkins fall line debuted in July at such specialty stores as I. Magnin and Charivari and in department stores like Macy's (the winter line will be available in October). Retailing from \$32 for a cotton T-shirt to \$268 for a wool-and-cashmere swing coat, the clothes are a fresh interpretation of classic shapes from the Forties and Fifties. "I admire their timeless chic," says Tompkins, who believes this period of her happy childhood is the one in which women were most confident. She calls the line "gently urban" and hopes it will appeal to "responsible, sensible" women who do not feel a need for power-fashion flash. Furthermore, the clothes are more about wardrobe-building than instant disposability: "Each year you'll be able to add to what you've already got," Tompkins says.

The conservation consciousness of the clothing is reflected in the lushly minimalist 28,000-

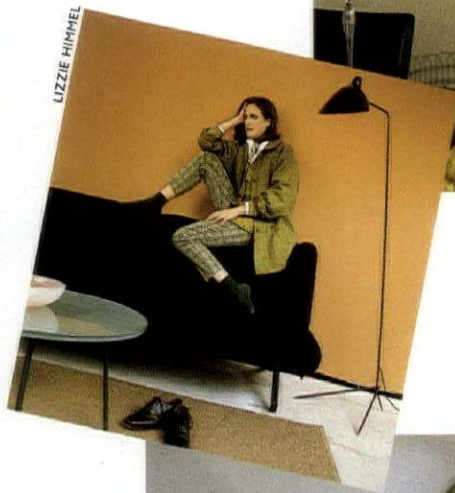
In Susie's world, elegance derives from simplicity; in fashion and furniture, classic shapes revel in function

square-foot Esprit showroom in New York, and in Tompkins' San Francisco apartment. Both the showroom, by David Piscuskas and Juergen Riehm of 1100 Architect, P.C., and the apartment, by Gregory Turpan, contain French furniture of the Forties and Fifties. "I have a Jean Prouvé President's desk in my office and a pair of his Visitor chairs in my living room,"

boasts Tompkins of the engineer and architect who pioneered modular housing and industrial furniture. "I love his simple shapes and unpretentious materials."

Tompkins' taste in

THE LIGHTNESS of seeing: Tompkins' sunny San Francisco apartment (above) is enlivened by Prouvé chairs and Tina Modotti photos. In love with green—the color and the concept—Tompkins collects American art pottery (left). **RESOURCES, LAST PAGE**



LIZZIE HIMMEL



GEORGE LANGE

It's the First-Ever Looney Tunes Christmas Plate!



The looniest Christmas ever!
Delightful holiday art in fine porcelain.

"E HHHH, WHAT'S UP DOC?"™ *The Looniest Christmas Ever*, that's what! It's the very first Looney Tunes™ Christmas Collector Plate. Officially authorized by Warner Brothers and created by the same marvelous artists responsible for the Looney Tunes cartoons! With all your favorite stars, ready to make Merrie Melodies® at your party! Bugs Bunny™ Daffy Duck™ Road Runner™ Wile E. Coyote™ Even Tweety™ and Sylvester™ All on this fabulous, first-time-ever Christmas Plate. How festive can you get!

Crafted in fine porcelain, this imported Limited Edition collector plate is hand-numbered and bordered in 24 karat gold. Priced at just \$29.50, this edition will be closed forever after just 45 days. Available exclusively from The Franklin Mint, Franklin Center, Pennsylvania 19091-0001. So order now. "That's All Folks!"™

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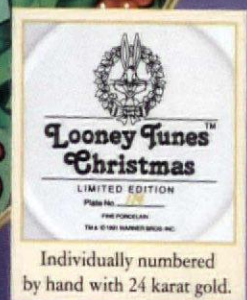


Plate shown smaller than actual size of 8" (20.32 cm) in diameter.

A Limited Edition Collector Plate.
Hand-Numbered and Bordered in 24 Karat Gold.

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 Please mail by September 30, 1992.

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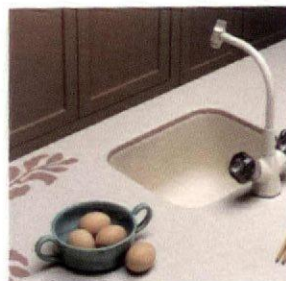


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turers, only Nevamar conducts independent quality control testing with Underwriter's Laboratories and the National Association of Home Builders Research Foundation to assure that Fountainhead meets specific performance standards.

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FOUNTAINHEAD[®]
BY NEVAMAR

INTERNATIONAL  PAPER
NEVAMAR DIVISION



TRIO ON an Aalto sofa (top): Tompkins with daughters Summer (left) and Quincey, who are learning the family business. The apartment (right) is outfitted with Prouvé furniture, a 1932 painting by Chee Chin S. Chung Lee (above fireplace), and a Steichen photo (in background). At a linoleum-topped table in the Esprit showroom café, a model relaxes in Susie Tompkins togs. RESOURCES, LAST PAGE

GEORGE LANGE



LIZZIE HIMMEL



interior design, as in fashion, is low-key; everything is chosen with a connoisseur's eye. Her stripped-wall apartment and barely furnished showroom celebrate both light and space. Tompkins' earthy, organic palette—browns, greens, plums—evokes the landscape of Northern California not only at home and at work, but also in the Susie Tompkins collection. Respecting the environment is part of a package that includes respecting herself and others, particularly women. "I'm determined to advertise only in magazines that don't exploit women," she says.

"Susie shows that the reputation of business can be redeemed," says Gloria Steinem, who addressed the Esprit staff about feminism at their lunchtime lecture series. "There is no pretense with Susie," the author and founding editor of *Ms.* magazine continues; "she is who she says she is. She's proving that values can be a bottom line as well as dollars."

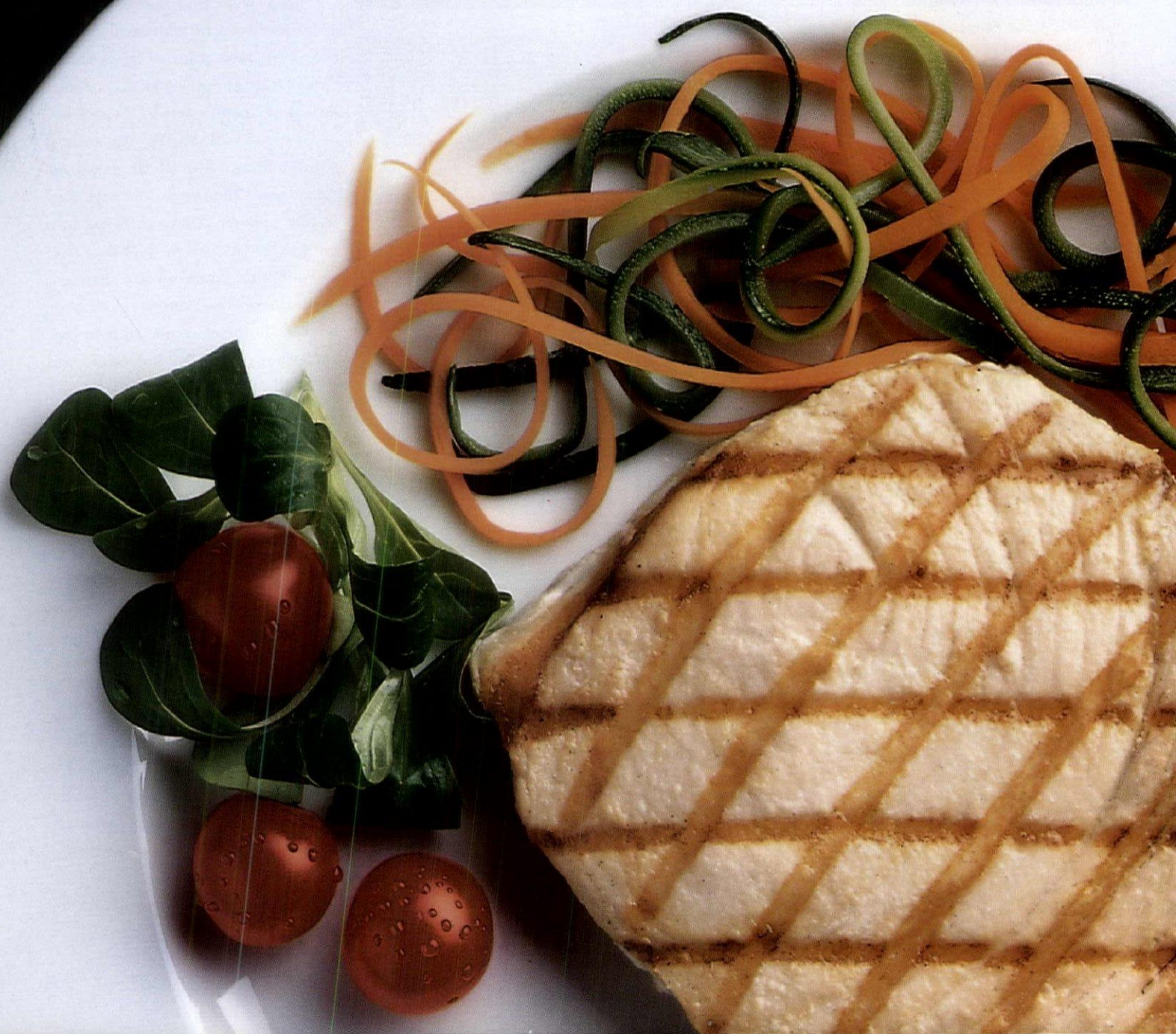
Tompkins' cause-on-her-sleeve earnestness is not universally adored, however. Some sniff at the somewhat radical "What would you do?" ad campaign for Esprit, which presents teenagers' ideas for improving the planet. "An ad has to be more than just a pretty face," Tompkins insists. "You've got to stand for something." And eyebrows hit the Esprit skylights when Tompkins debuted her new clothing line not with a fashion show but with a sermon on the unsolved problems of America's inner cities by the Reverend Cecil Williams of San Francisco's activist

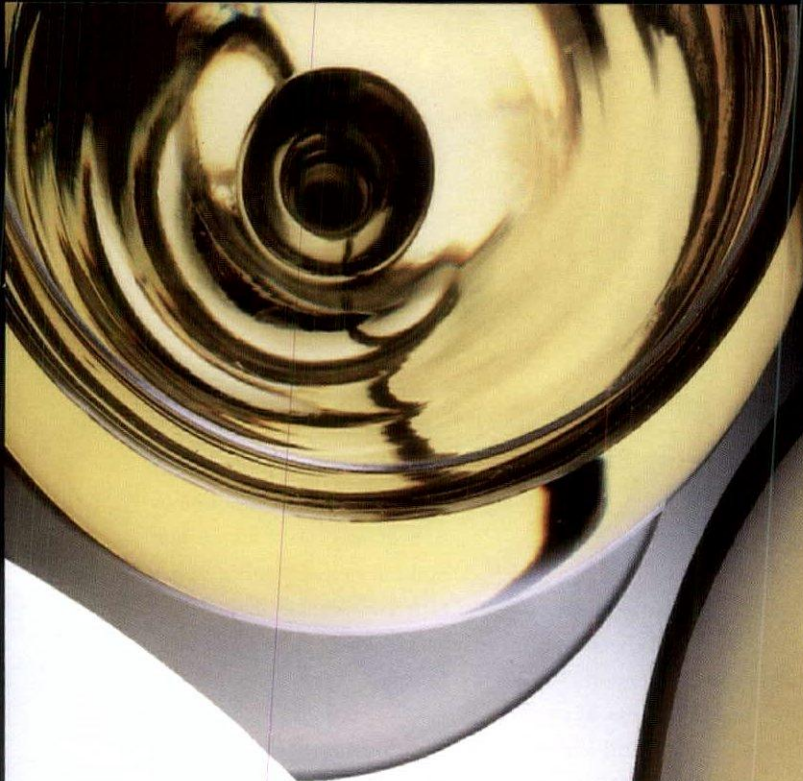
Glide Memorial Church, a frequent beneficiary of Tompkins' largesse. "She has an empathy with people in great need," says Williams of Susie Tompkins. "She brought her staff here to paint the dining rooms and to put up awnings. Susie has played a major role in empowering our people to help themselves."

Tompkins' frequent pronouncements on social responsibility (*Continued on page 49*)

Discover the Sauvignon Blanc from Ernest and Julio Gallo.

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Happy Birthday, Julia!

APPETITES America's culinary queen, Julia Child, speaks out on irradiation, success and the pleasure of turning 80

BY COLMAN ANDREWS

ONE DAY LAST YEAR, JULIA Child got up at 5:30 in the morning to make a TV appearance in New York City. Later, she was guest of honor at a luncheon given by *Food & Wine* magazine. After lunch, Child and her friend Susy Davidson caught a plane for Paris. Landing at Orly the next morning, they took a cab to the Gare de Lyon, to board the train to Provence. At the station, not a single porter or baggage cart was in evidence. "Julia's motto is 'Barrel on through,'" says Davidson, "so we just dragged our suitcases across the station and upstairs to the train." As they settled in their compartment, Child shook her head. "I can't believe there was nobody to help us with our bags," she said. "What would old people do?" At the time, Child was 79.

On August 15 of this year, Julia Child turned 80. Considering her immense importance in American culinary life—she is basically the woman who taught (or at

least inspired) most of us to cook—I thought this landmark birthday might be an appropriate time to ask her a few questions, retrospective and otherwise.

When I approached her with this in mind, she invited me to an informal lunch

at her own kitchen table, in the old frame house in Cambridge, Massachusetts, where she has lived for more than 30 years. The kitchen is large but old-fashioned in basic structure, with various modern

accountrements just sort of stuck here and there, and a battery of implements hung and stashed everywhere. For lunch, Child serves slices of cold roast lamb; a romaine salad in a garlicky vinaigrette she effortlessly whisks up; a confetti of red



DAVID GRAHAM

and green peppers moistened with olive oil (she pops strips of pepper into her mouth as she slices them with the huge serrated blade she calls her "fright knife"); some thick, flavorful commercial white bread,

and green peppers moistened with olive oil (she pops strips of pepper into her mouth as she slices them with the huge serrated blade she calls her "fright knife"); some thick, flavorful commercial white bread,

toasted; a bit of white wine from an already-opened bottle; and then a big bowl of fresh fruit and coffee.

Child is exactly what you expect her to be: tall (at least six feet) but stoop-shouldered, lively, loquacious, glamorous in a homey sort of way. As I watch her make lunch, listening to her talk and marveling at her quick-wittedness and unfailing energy, I realize this is still very much a woman who has no idea what "old people" would do.

As we eat, our conversation touches everything from Alice Waters ("She's a bit of a romantic, isn't she?") to Kennedy assassination conspiracy theories ("As for Jack Ruby," she says, "if I'd been in the Dallas police station and had a gun, I would have shot Oswald, too!") And along the way, she offers some forthright opinions on her own career, on our attitudes toward food, and more.

ON THE SECRET OF HER SUCCESS: I think I happened to come along at just the right time. [Her classic *Mastering the Art of French Cooking* was published in 1961, and her hit TV series *The French Chef* debuted in 1962.] Transatlantic air traffic had become commonplace, and we were really exposed to Europe for the first time. Of
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HAPPY BIRTHDAY, JULIA!

course, the Kennedys were in the White House, so there was lots of emphasis on French cuisine with a capital K.

ON HER INFLUENCE: People used to think that cooking had to do with mystery and one-upmanship and all. It was something only great chefs understood, and no one else could do it. I showed people that that just wasn't so. I think what I brought to people wasn't just French food—it was *informal* food, and general techniques. People were ready for it.

ON NUTRITION: We're still not very mature about nutrition as a nation. I'm very much interested in *taste*, along with health, and we have to get nutritionists to admit that food has to taste good in order for people to want to eat it. Actually, I've had very good response from nutritionists in this regard. They're very much concerned with defuddy-dudding their image. But if people keep on with this craze of being afraid of good gutsy food . . . Well, I don't know what's going to happen.

ON MICROWAVES AND FOOD PROCESSORS: I use a microwave for defrosting, for heating things up, and for rising bread dough. And I use a food processor a lot, especially for kneading bread dough. I'm not one of those people who loves to knead dough by hand forever for therapeutic reasons. I'm just interested in getting some bread.

ON PESTICIDES AND IRRADIATION: There's nothing wrong with pesticides as long as they're used with restraint. We've got so many millions of people to feed, and it just can't be done without them. Irradiation of food is all right, too. A lot of Nervous Nellies are afraid of it, but there's absolutely no scientific proof that any radiation stays in the food. It just kills all the bacteria and makes the food safer. Anything is a good idea if it keeps people from getting sick.

ON HER CURRENT PROJECTS: The American Institute of Wine & Food [which Child co-founded in 1982] is my main interest right now. It's an organization that

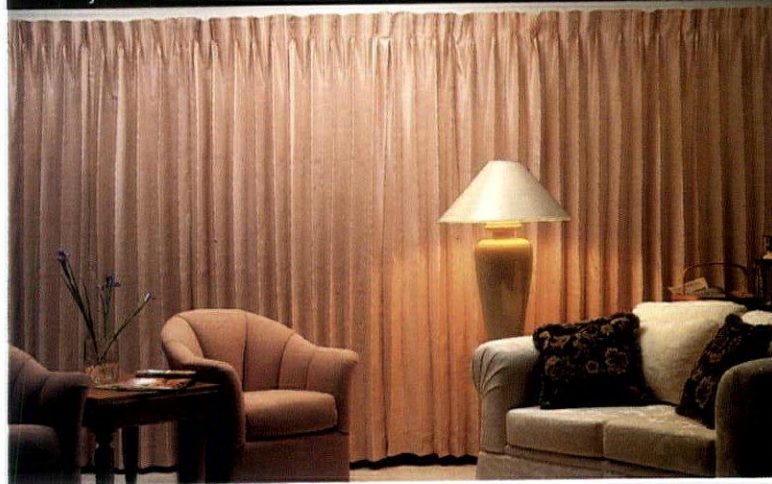
takes food and wine seriously as a discipline. It's based on the idea that chefs and purveyors and growers and the public should all get together and share what they know about food. I'm very interested in encouraging more good people to go into the food business. It's not just cooking or running restaurants. There are so many adjuncts to the subject: product development, writing, teaching and so on. I'm a Smith graduate and they brought a group of seniors by to show them different career possibilities. Not one of them knew anything about gastronomy and how it could lead to a career. They just dismissed the whole thing. It was very sad.

ON ADVICE FOR WOULD-BE COOKS: Do a lot of reading. Take some cooking courses. Find some friends who are very good cooks and offer to help them—peel potatoes, whatever. Just spend time in the kitchen with them, learning how to do all the dog work. Take food seriously as an art and pleasure. *Cook!* ●

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*Muntins available with Slimshades[®] or blinds on doors up to 36" glass width.

ALWAYS TRUE IN HER FASHION

(Continued from page 43)

have left some thinking her a New Age flake. "It doesn't bother me," says the independent Tompkins. "I expect people to feel that way. But our company has always been a 'lifestyle' company. We've been involved in AIDS awareness for seven years now. Our employees get time off to do volunteer work, and they can apply to our foundation for grants on behalf of their organizations."

Esprit also runs an "Eco-Desk," staffed by daughter Quincey. Dedicated to reducing negative impact on the environment, it is responsible for auditing Esprit's factories, as well as coordinating volunteers, community relations, employee education, paper recycling and waste reduction. It isn't easy running a high-conscience business in the economy of 1992, and Tompkins admits that there have been compromises. Susie Tompkins clothing is manufactured in the Far East, for example, not only out of natural fibers like cotton and

wool, but also of synthetic fabrics, some of which derive from petroleum. "Polyester is practical," says the businesswoman in Tompkins, "and keeps costs down. We're not doing everything perfectly, but we're doing our best. We're trying to set new standards of responsibility. First we have to recognize what a precarious and vulnerable position our society is in. Then we need to make new decisions about everything."

Between meetings and flights to L.A., between trips to the new north-coast property and fund-raisers for such female politicians as U.S. Senate-hopeful Barbara Boxer, Tompkins talks passionately in a stream of consciousness about everything on her mind, from conservation and AIDS funding, to Hillary Clinton and traveling in India. At a recent soiree at Lora, her friend Lora Zarubin's Manhattan restaurant, Tompkins played host to chums like Gloria Steinem, fashion designer Ronaldus Shamask and photographer Brigitte

Lacombe, who worked on the Susie Tompkins print ads. These dialogues on politics, the environment and the future are shining, defining moments for Tompkins, in which she's at once the opinionated catalyst and eager student.

But there's more to Tompkins than self-referential high-mindedness. She has the financial clout and the platform to make her opinions felt. She's also aware that times have changed mightily since the early Eighties, when "No detail is too small" was the Esprit motto, and the company spent millions developing award-winning packages and catalogs. Today, almost everything about the way Esprit operates has changed, and "Be informed. Be involved. Make a difference" is the company call to arms. "We live in very serious times," says Tompkins, "but they don't need to be depressing. We can be optimistic, because the changes we can make are solution-oriented. We can all make a difference. I certainly plan to." ●

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FAUX FINISHES FOR WALLS

I'm eager to try my hand at the beautiful wall finishes I've seen in your magazine, but am frustrated in my efforts to locate a book to help.

—Geri Kaigh, El Paso, TX

The book *Decorative Style*, by Kevin McCloud (Simon and Schuster, \$40), is my favorite. It has clear step-by-step photographs and instructions, and tells you what materials you'll need. Paint techniques range from detailed replications of crumbling walls or stone to simple color washes, like the look at left. This surface was achieved by applying coats of flat latex paint: first ochre then a layer of terra-cotta mixed with two parts water. After setting for a few minutes, scrub the slightly damp surface with a clean, dry brush to soften the look. We then stenciled on the grapevine pattern.



SCOTT FRANCESCO

RECANING CHAIRS

I've been trying to get my chair recaned, but the estimates are more than the stupid thing cost in the first place. What should I do?

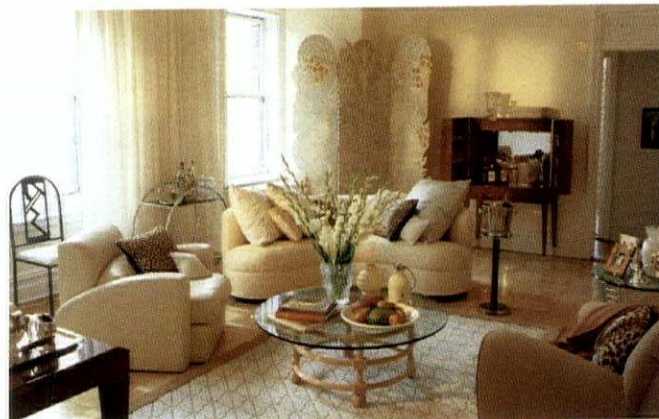
—Beth Tomkins, NYC

Your chair may have been a bargain (or made where labor is cheaper). To have it repaired, though, you have to go to a skilled local craftsman, which means money. It might be easier and less expensive to just buy a replacement. But if yours is a cherished member of your house-

hold, you can buy caning supplies and do it yourself for about \$13 to \$30. Both unwoven cane and prewoven cane sheets are available by mail through The Woodworkers' Store (612/428-2199).

The material you use depends on the way your chair was originally made. Remove the damaged caning. If the frame has holes around the edge, you need to reweave the entire seat. If there's a groove around the frame, you can order the prewoven sheets. Instruction books are also for sale through the catalog above.

.....
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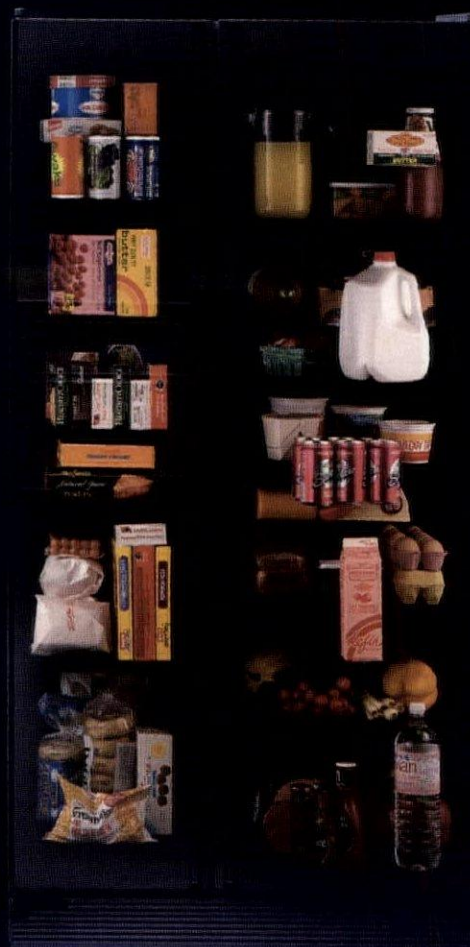
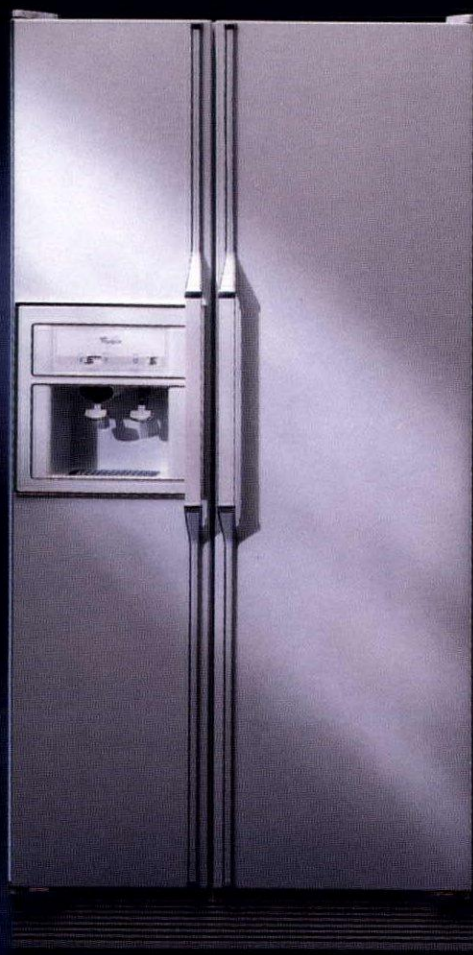
PHOTOGRAPHS BY JON JENSEN

SETTING UP YOUR LIVING ROOM

We just moved into a new home and so far my living room has a sofa, a chair and a few other odds and ends all lined up against the wall. Can you suggest another arrangement and anything else that I should buy?

—Maria Kelly, Rahway, NJ

You need to add breathing room to your living room. Start by moving sofa and chair away from the walls. Placing them on a diagonal (as seen above) will free up space further (just remember to leave enough room to walk around comfortably). And avoid arranging furniture at rigid right angles, which can make the area look stiff. Of course, some items can be kept against the wall. A special secretary, desk or armoire offer both function and style. A great piece, such as a tall painted screen, takes up very little space yet adds instant architecture. RESOURCES, LAST PAGE



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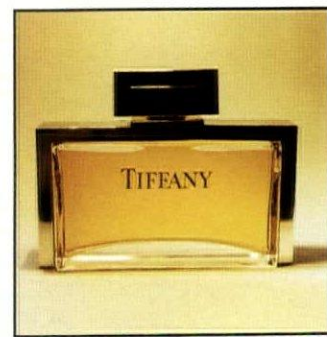
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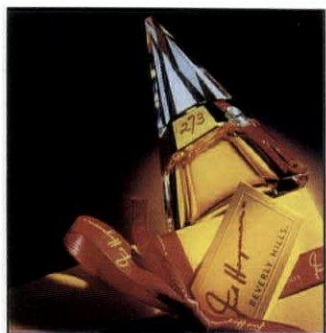
SAFARI Ralph Lauren

3. A personal adventure Safari by Ralph Lauren. An exotic floral and citrus medley of Bourgeons de Cassis and Jasmine Italian. Discover Safari with this limited edition 1/8 oz. Parfum. Valued at \$37.50, yours for only \$10.00. Limit of three per customer.



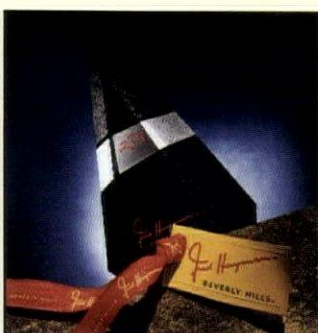
SAFARI FOR MEN Ralph Lauren

4. A distinctive scent for the man who respects the classics, yet always pushes for the new, the different, the best. Sparkling citrus notes blend with a sophisticated mix of rich Caribbean spices and warm woody notes. The result, a subtle yet sensuous blend. Experience Safari for Men with this introductory sample; 3/8 oz. Eau de Toilette, yours for only \$10.00. Limit three per customer.



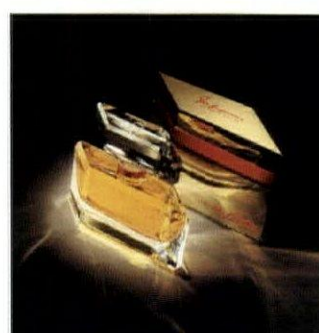
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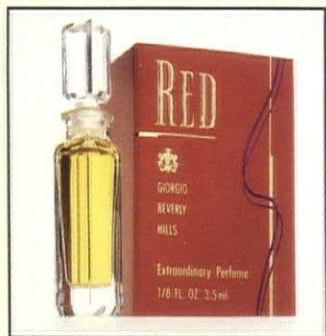
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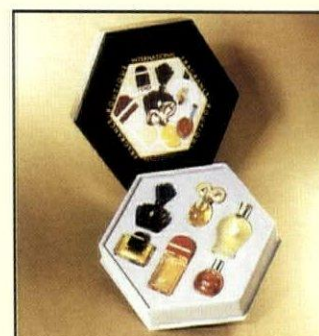
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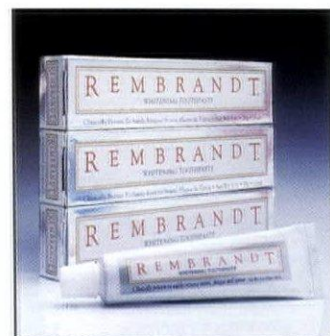
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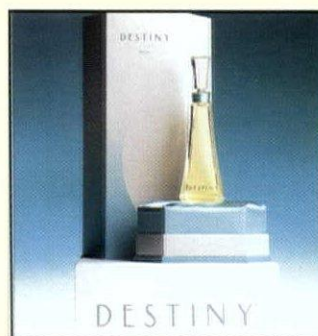
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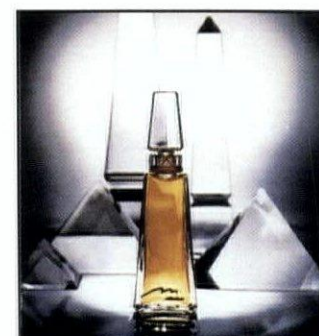
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The Winning Godiva Moment

A few issues ago, we ran a contest asking for your favorite Godiva moments, and you sent us thousands. Here's the one that took the prize — and a few more that took our hearts.

Candace W. Wages
Knoxville, Tennessee

I once told my husband that his eyes were the color of Godiva chocolates. He asked me, "Why Godiva?" I said, "Because they are my favorite."

The next Saturday morning, two round Godiva chocolates were on my breakfast plate with a note that said, "Here's looking at you, kid"

Candace W. Wages

RUNNERS-UP

My Favorite Godiva Moment...



While sorting the laundry one Monday morning, shortly before our 20th wedding anniversary, I found a small, brightly colored beach bag in the bottom of the laundry basket.

Inside I discovered Godiva raspberry-filled starfish and two plane tickets for a romantic island vacation.

from CAROL FRASER
MARION, CONNECTICUT



I met Godiva in Paris. I was drawn into her shop by her rich, exotic perfume. Passion flared. I had found "L'Amour au Chocolat" — but alas, I had only cab fare home. Seduced by this bittersweet siren,

I was momentarily torn —
cab fare, or Godiva?

I walked home.
from MIMI GENTRY
CARROLLTON, GEORGIA



We were at a restaurant and had ordered dessert. The waiter returned and served me a little box beautifully wrapped. My partner ignored the scene. I opened the box and discovered Godiva chocolates.

A stunning brooch was in the center. I asked my partner, "What happened to the middle piece?"

from AMY R. DRIVER
NORTHAMPTON, MASSACHUSETTS

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The New Shaggy Chic

COLLECTING Northerners loved 'em 40 years ago. They're loving them again. For collectors, chenille's heyday is just beginning

BY CARA GREENBERG



DAVID SAWYER

THEY WAVED ON CLOTHES-lines, like giant flags, along Highway 41 all the way from Ringgold to Cartersville, Georgia. From the 1920s through the 1950s, along the main tourist route between the North and Florida, motorists would catch sight of flamboyant chenille bedspreads flapping in the wind, and screech to a stop. They called the 50-mile stretch "Peacock Alley," for though there were heart designs, rings, flower baskets and trains, peacocks sold best. The spreads were unabashedly gaudy, with

high-rise curlicued decoration that looked like frosting on a wedding cake. Recalls Claudell Beckler Woods, whose family had eight roadside shops selling the all-cotton tufted textiles, "Northerners loved 'em."

They love 'em again. "Folk art specialists and quilt dealers would not have looked twice at chenille spreads a few years back," says Louise Pinson, a West Palm Beach, Florida, dealer who is the reigning queen of chenille. "Now they're showing up in the most impressive shops."

Today's collectors are finding the bursts of color and mad designs of chenille spreads an inexpensive way to establish a lighthearted, even humorous, period mood. And yes, it's peacocks Pinson's clients are after—particularly *double* peacocks, which she sells from \$165 to \$365.

This American form of needlework, called "turfin'" by its practitioners, was invented around the 1820s by pioneer women seeking to hide mended spots in bed linens. They'd bunch up threads, fluff them up, and cut them off short, forming raised tufts. The technique was later used decoratively in bridal spreads called candlewick, a form of antique white work that metamorphosed into colorful chenille (French for caterpillar). In the 1920s, people in northwest Georgia took up turfin' with a vengeance—"Sometimes as many as 9,000 men, women and children (*Continued on page 112*)



WHITFIELD-MURRAY HISTORICAL SOCIETY, INC.

GEORGIA factory workers in the Thirties (above) produced chenille's vibrant colors and texture. Below, a peacock—one of the most sought-after patterns—struts its stuff on a bedspread.



COURTESY REAL LIFE

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unless it's with something
that has them burning with envy.**

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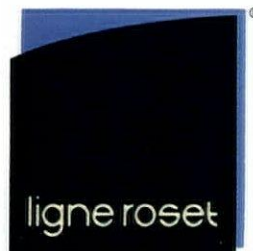
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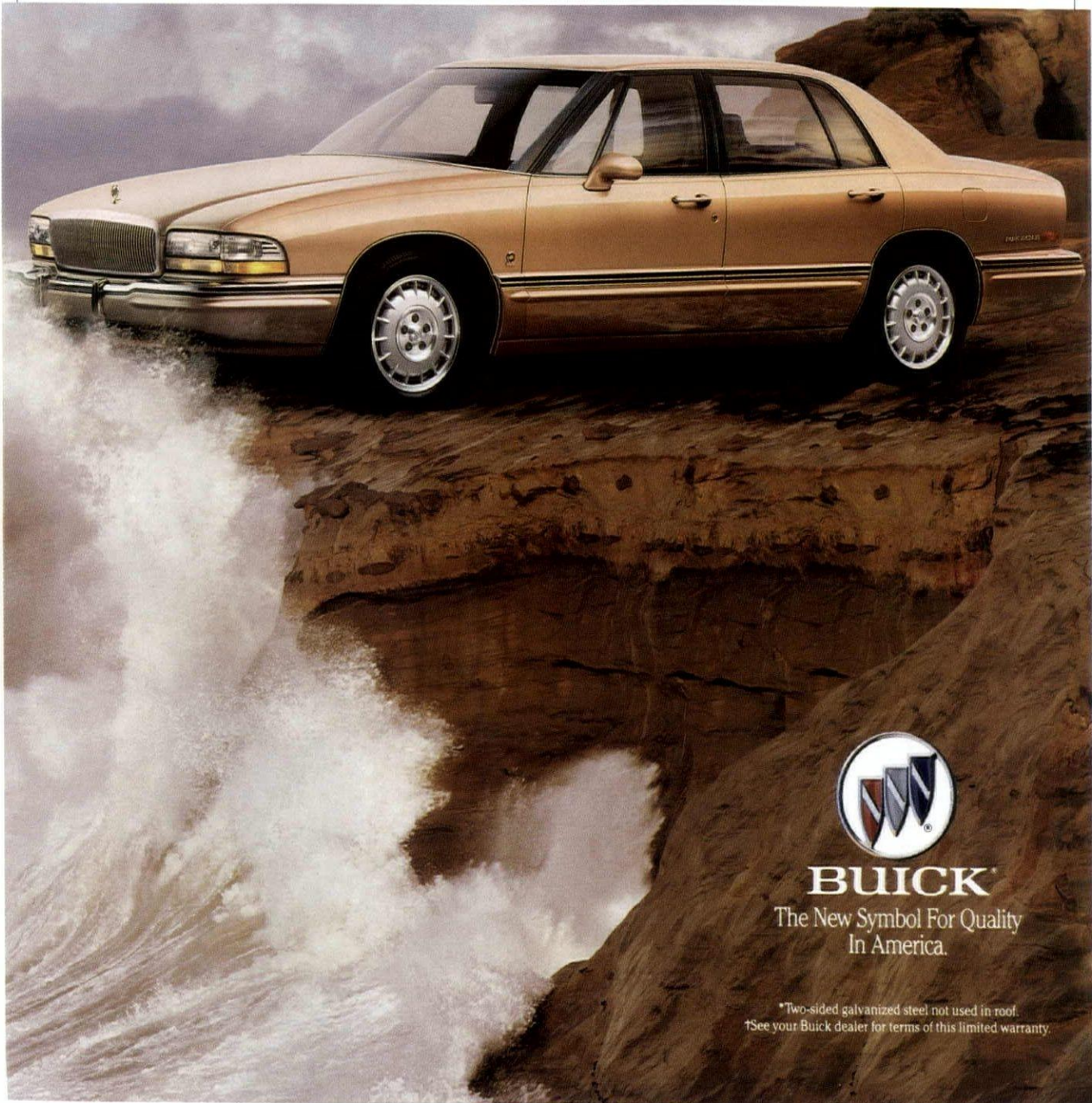


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Now that's a finicky cat.

ONEIDA

Pattern shown: Pacific Tide.

GRACIOUSNESS

BOLD

Tradition's New Colors

GRACIOUSNESS never really goes out of style. That's why we return eagerly for inspiration to great residences that set the standard for a way of life. Now, in southeastern Pennsylvania, architect Timothy Haynes and interior designer Kevin Roberts have created one of the most distinctive new houses on America's design landscape of the Nineties. It keeps tradition alive with a spirit as fresh as its looks are bold.



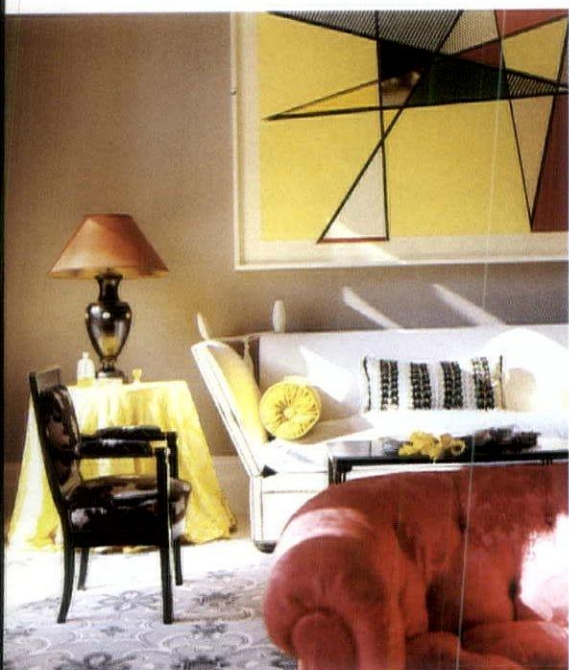


The Architecture

Hunkered down on a verdant hilltop and sheltered from the main road by trees, this modern American villa (approximately 6,000 square feet) obeys a strict symmetry. In front, its two wings flank a courtyard and central section (containing the living room, right, entrance hall and gallery). In back, a terrace rolls out from the living room and a wraparound, pergola-topped walkway. One wing contains garages. The other houses bedrooms and overlooks a swimming pool.

IT'S A LONG WAY FROM CLAUDE-NICOLAS Ledoux's elegant, 18th century designs and those of his later confrere in classicism, Germany's Karl Friedrich Schinkel, to the pastures of southeastern Pennsylvania near Hershey, a town where the air smells sweet—very sweet—every day. But this is where architect Timothy Haynes—at 29, a young talent to watch—and his partner, interior designer Kevin Roberts, have built a dramatically reconsidered version of an American country house.

"It combines our interest in classical form, as reflected in the antiques we've used, and in creating an environment for a lifestyle of today," explains Roberts, a cultural anthropologist by training and experienced curator of private collections. That passion for fusing the old and the new is mirrored in high-voltage colors that bounce off a collection of bright abstract and pop art pictures, like a large Roy Lichtenstein woodcut-collage, and back onto carpets, upholstery, curtains and walls, and in a series of linked rooms and passageways that break up the building's deliberate symmetry. The daffodil-yellow rotunda itself is an event, a rethinking of the prosaic entry foyer







Powerful prints on vibrant fabrics create a formal mood that's never stuffy

Big scale, luscious colors: In the dining room (above and right), fine gilding and striped fabric revived Louis XV-style benches placed at each end of the wide marble table. Below: a chaise longue decked out in green, leopard-print bouclé in the master bedroom.

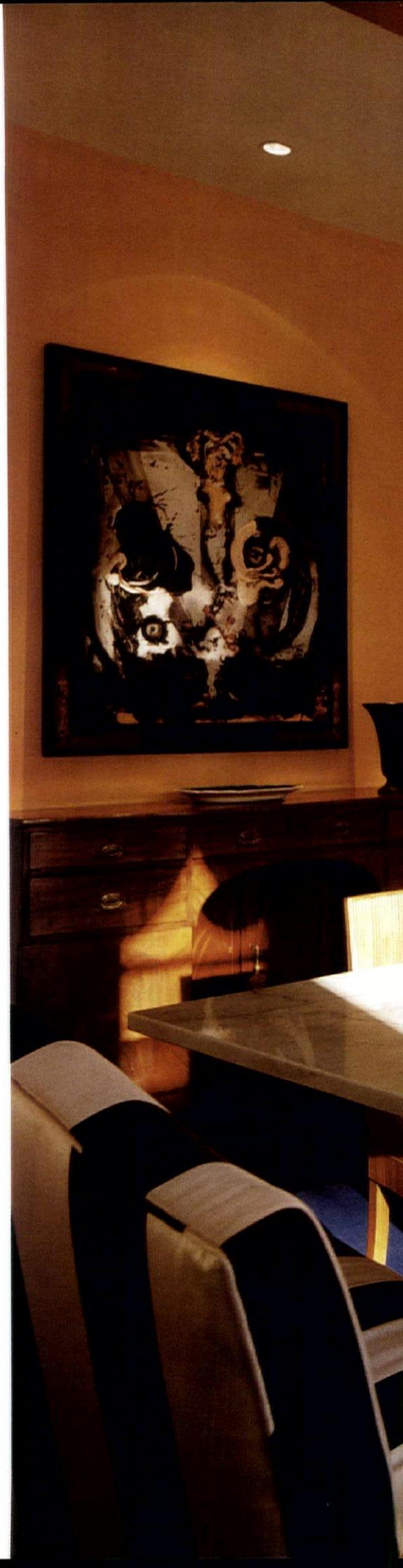


and an astonishment after the gray facade. It leads through a high-ceilinged gallery that functions as the spine of the house into the living room. From there, in turn, French doors open onto a broad terrace. In this way, Haynes and Roberts' architecture—they call it modern classicism—presses a visitor forward from the moment of entry through a sequence of varied yet related spaces.

For Haynes and Roberts, who have their own close ties to Pennsylvania—Roberts restored his own 18th century home and Haynes grew up in the region—this job called for blending a love of tradition with a modern sense of style. Haynes, a former designer at Robert A.M. Stern's New York firm, recalls that the house's owners, a local business couple, emphatically did not want a design replicating the style of any historical period.

From room to room, the creative partners collaborated closely on all architectural and interior design decisions, balancing old and new elements with a minimum of clutter and a surfeit of strong, purposeful decorating ideas. "The colors, materials and richness of the interiors contrast completely with the severe, unpigmented cement stucco outside," notes Roberts, with an eye to the dining room's ceiling (a 6-inch-deep, suspended golden box, right).

Consider, for example, the intense palette of the living room, where a whitewashed oak floor, pink curtains and gray walls create a backdrop for the sizzling pop colors of the Lichtenstein and Christopher Hyland's hot-yellow, silk damask table







Oversized playful patterns on walls and floors make a roomy kitchen warm and welcoming

From a wing chair reupholstered in vibrant stripes (above), a visitor can take in the kitchen's details, including blue-and-white porcelain (the real thing) on cabinets and

oversized versions (amusing fakes) on the wallpaper, and a hand-painted, checkerboard floor. Below: The art-filled gallery-corridor is the spine of the house. RESOURCES, LAST PAGE



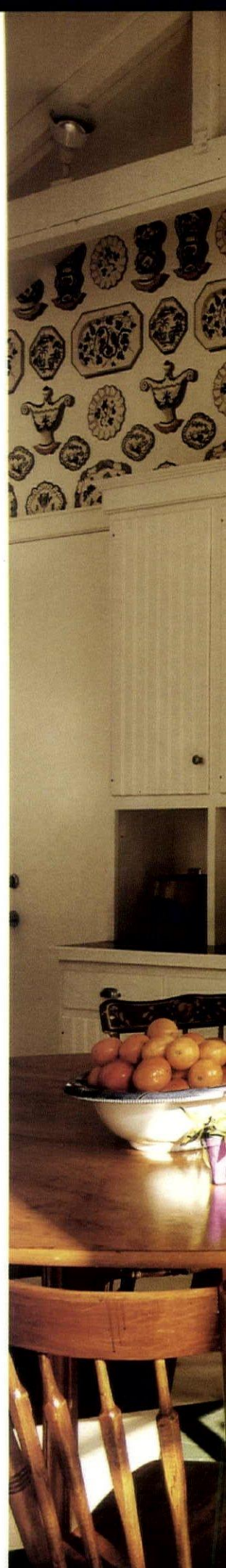
coverings next to the sofa. Overhead, polished, spun-aluminum chandeliers by Walter Van Nessen from a Chicago department store weigh in with a Machine Age, sculptural presence.

"For this room," Roberts recalls, "our client, whose brightly colored wardrobe often inspired us, said she wanted something pink. But I must admit that this isn't usually my own favorite color." Ultimately, Haynes and Roberts chose a crisp but somewhat understated dusty rose shade for the curtains and applied dove-gray paint to the walls. "For the tall windows of the French doors," Roberts says, "we used long panels of pure silk with 18-inch sections of the same color velvet attached at the bottom for texture and body. At the top, they're triple-lined for a voluptuous look."

With ebony floorboards, a cobalt-blue carpet and Italian Biedermeier chairs around an original Haynes-Roberts table, the dining room is equally resplendent. "These rooms were designed for entertaining," Roberts says. "They allowed us to exaggerate the scale, to make a five-foot-wide, marble-topped table, and fluffy valances of navy blue, mohair velvet with long black trim." But no curtains. The new house's owners wanted no traditional window treatments.

Bright and spacious, the kitchen (right) takes a cue from conventional country but pares the look down by playing up some of its details. Its ceiling, one of the tallest in the house, soars through exposed, open trusses over walls papered in a motif of oversized blue-and-white porcelain dishes. "It's a pattern called Incurable Collector," Roberts says, "a name that describes the (Continued on page 99)

Produced by Timothy J. Ward; Written by Edward Gomez; Photos: William Abranowicz







bUILD IN THE TRADITIONAL Tuscan style without embracing its substance, and you risk creating a house that's all surface gesture, and without heart. But ground it in the honesty of this appealing architecture, and your home may come to touch the eternal.

When a Northern California couple asked Ned Forrest Architects of Sonoma to design a Tuscan-inspired house above the Napa Valley, neither Forrest nor project architect Richard Schuh was tempted to reproduce just the look of a Renaissance dwelling. The "boiled-down, California interpretation," as Forrest calls it, did, however, appropriate strategies and materials. Forrest makes this analogy: "Tuscan architecture, like Italian cuisine, takes the best ingredients—here, terra-cotta, timber, stucco—and doesn't embellish them much. The symmetry of these villas is elegant," he notes, "but with surprising proportions, odd door dimensions and window placements." The small windows around the upper perimeter of the soaring great room (right) affectionately invoke farmhouse-attic granary vents.

Heaven

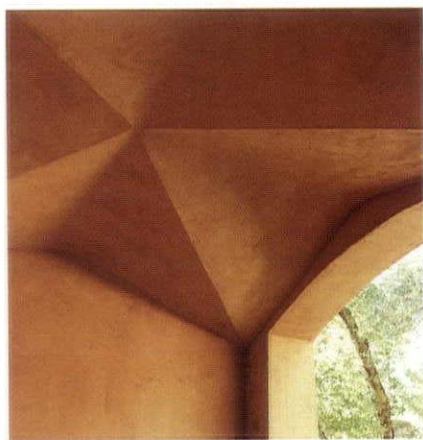
*Inspired by the timeless villas of Tuscany,
a Napa Valley home creates its
own unique recipe for serenity*

on a Hillside





Sparse, almost minimalist, the house takes its power from the earth — and from the light



The groin vaults of the north-facing entry portico (top and left, above) recall a Renaissance cloister in the rhythm of light and shadow. The timber brackets (left, below) are both decorative and functional. Summer meals are taken al fresco on the terrace (right).

RESOURCES, LAST PAGE



aNOTHER CHARACTERISTIC Forrest sampled from the the Italian countryside is the solidity of the exterior walls. Tuscan walls were built wider near the ground for durability as well as a show of strength to possible invaders. Forrest and Schuh tapered the walls 12 inches from the base to the roof-bracket line (right), adding dynamic upward energy while tying the house to the land and its preserved vegetation.

“We worked around the native oaks and madrona trees,” Forrest reports. “They shade the terrace [right] and afford privacy. In such an extroverted site, it’s important to focus on the garden and close-up views. Otherwise, the landscape can seem overwhelming.” In summer, French doors in every room are flung open all day, creating a shifting play of light on interior surfaces. As in vintage villas, small windows under wide eaves (left, below) keep interiors cool in summer, warm in winter.

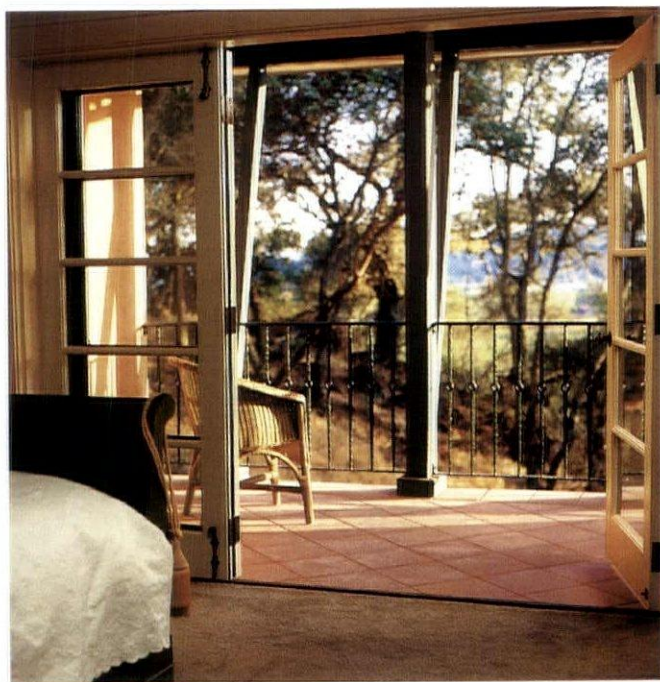
The blue, powder-finish window grids between the great room and the great outdoors (right), emphasize the farmhouse-as-fortress history of Tuscan style, and keep the mesmerizing valley views from invading the man-made serenity of the house. “The hot-summer, cool-winter climates and vine-striped valleys are similar,” says Forrest, noting parallels between Tuscany and Napa. “Life in the wine country of Northern Italy and of Northern California is casual, but it’s still very sophisticated.”







Heaven is in the details — though the house is more wall than window, every portal welcomes the luxuriant landscape



tHE HOUSE IS COOL, AIRY AND quiet indoors, its warm, earthy tones a neutral background to a variety of styles, from modern art to antiques.

The cushy Chanel-inspired nail-head sofa in the living room, like most of the furnishings, are from Mike Furniture in San Francisco. Designer Michael Moore applied a deft light hand with the creamy Novasuede sofa, mahogany chairs and coir carpeting. Like a period Tuscan farmhouse, this home offers the grandeur of a superbly proportioned great room juxtaposed with smaller, private spaces. "We welcome guests in the palatial living room," say the owners, who became enamored of Tuscany while traveling, "then we retire to the snugness of our bedroom and loggia [top], which we love. We only knew we wanted to honor the land and to live in a house with personal meaning," they enthuse. "This house is poetic every day of the year. Ned and Richard built our dreams."

Glossy terra-cotta floor tiles in the living room (left, above) echo the window grid. The dining room's great idea is a wall of cabinets (left, below) that also open into the kitchen (right). The sedate master bedroom (above, right) opens onto a valley-view loggia.

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Produced and written by Diane Dorrans Saeks; Photos: Mark Darley







More Room At the Inn

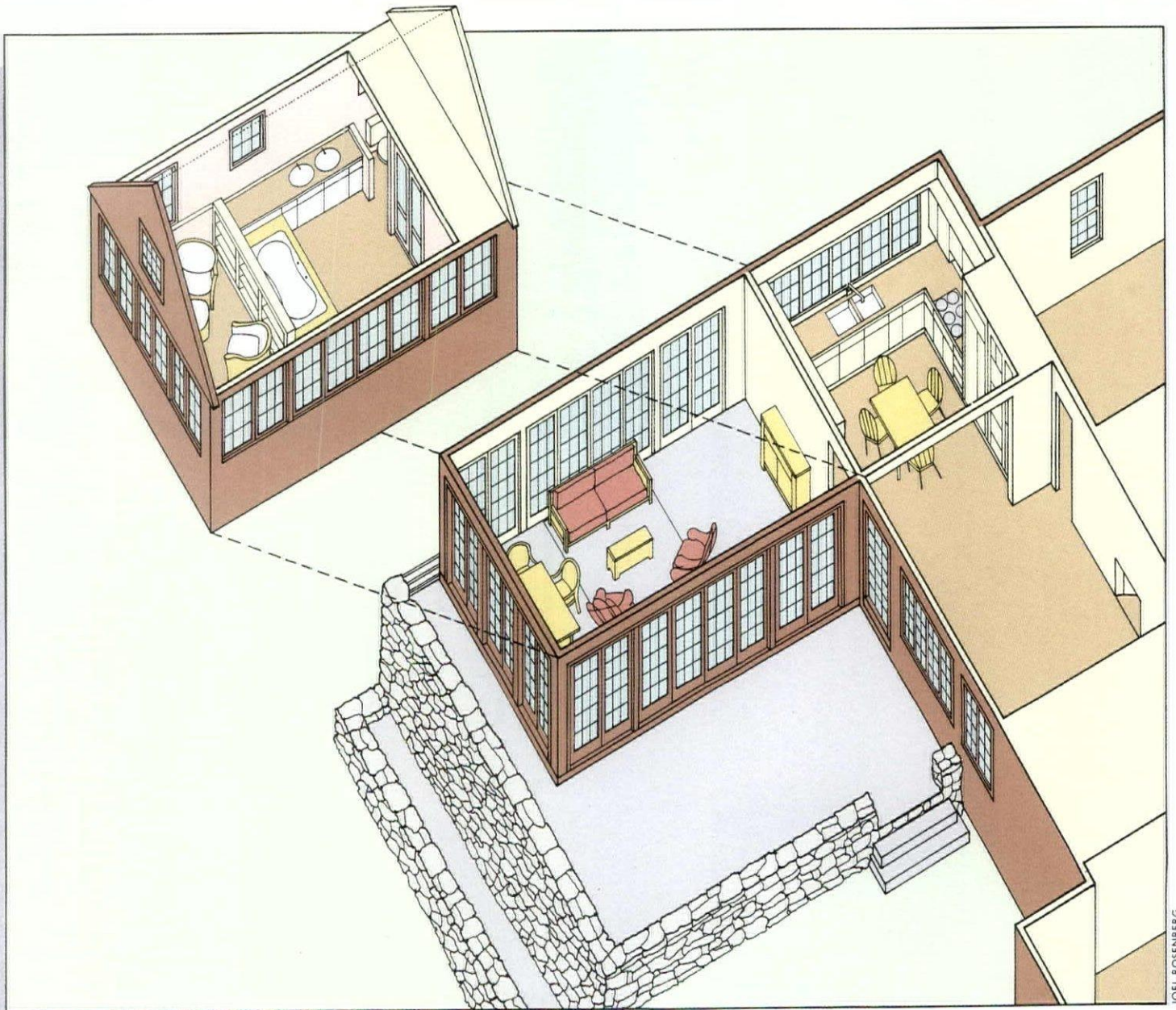
*Without rewriting history, a sun porch sheds
new light on a 200-year-old former tavern*

The new wing (above, left in photo) contains a sunny porch (left) below an upstairs master bath. A turn-of-the-century twig table (below) sounds a rustic grace note.



EVERYTHING YOU'VE EVER HEARD ABOUT LIVING IN an authentic colonial house is true: The rooms are tiny, dark and irresistible. Six years ago, Marjorie and Jack Taylor, a TV producer and advertising executive, fell under the spell of a pre-Revolutionary tavern in Litchfield, Connecticut, an entire town of preserved and restored 18th century buildings. Redolent with history, their home-to-be had floor-to-ceiling paneling, pegged beams, and five fireplaces. "It was a fabulous nesting house for the winter,"

says Marjorie. "But in the summer it felt too dark." In realizing their fine-weather dream addition, they decreed, there could be no tampering with architectural integrity, and no "odd mixtures of style." Meeting the challenge, New York architect Nate McBride created a sun porch (left) with five sets of French doors. Breathing with light and air, it balances the introspective "winter" mood of the low-ceilinged main house.



Adding on to History

The Taylors' house is located in historic Litchfield, Connecticut, one of the most sensitively preserved colonial towns in New England. Because their 200-year-old tavern doesn't stand on the main road, it did not come under the strictest local landmark codes. While not required to, the Taylors still wanted to preserve its authenticity: The oldest part dates from 1757; later it became a tavern, then a dairy farm. The Taylors themselves are only the fifth owners. There have been many alterations over the years, although the footprint of the main house has never been changed. To preserve that legacy, architect Nate McBride positioned the addition at a 90-degree angle behind the house as the land slopes down a hill, thereby leaving the 1793 front intact. The shape of the wing duplicates that of the tavern and is likewise faced in clapboard. At 700 square feet, the two-story addition contains a full bath on the top floor and a sun porch below. Its blue-stone floor is a textured, natural transition to the bluestone terrace outside.

Chances are, colonial New Englanders never thought about porches or taking advantage of a splendid rolling green landscape. In fact, back then houses were about keeping the weather out and the warmth in. The Taylors respect that tradition, but are also adamant about making the former tavern work for them in the present. Says Marjorie, "I didn't want the house to impose rules on us or dictate a style." Previous owners had "updated" with incongruous windows and a galley kitchen. "It was this strange narrow New York kitchen out in the country," recalls the architect. "There wasn't even room to fit in a table."

Renovating the kitchen had not actually been part of the plan, but once things got rolling it seemed inevitable. Positioned at the pivotal corner where the old tavern room and sun porch meet (see box), the new kitchen is



wide open, with a bank of windows running the length of the counter (above). And it's big enough now for a generous-sized table. The formerly exterior wall between porch and kitchen (right) remains in place partly for storage cabinets, partly to allow for closing the porch off during cold winter months.

Wherever possible, the Taylors tried to recycle original or indigenous materials. Saved from a long-gone chicken coop, wide chestnut boards found a resting place as the kitchen countertop. The pine floor was rescued from a 19th century house in Maine. Salvaged doors have been cleaned and used in bedrooms. Preserving a 200-year-old Baldwin apple tree outside the kitchen was a top priority. "It's right out of Disney casting, all gnarled and twisted. That's living history," Marjorie says, "and I didn't want any part of the renovation to harm it."



A bank of casement windows transformed the kitchen (above) from a narrow galley into a generous eat-in with a view. The formerly exterior wall between the kitchen and sun porch (left) is paneled with beaded board to match the old tavern walls. RESOURCES, LAST PAGE



The new combination master bath/sitting room atop the porch is finished with beaded board and an ex-

posed whitewashed ceiling that evokes a summerhouse mood. Even the double-sized shower (right) is pan-

eled with cedar. A low soffit above it creates ample room for storage or display. RESOURCES, LAST PAGE



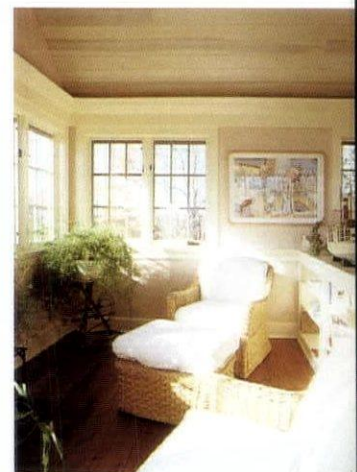
Imagine a bath with the texture of a study, paneled with wood, washed in light

The height of the addition was governed by the proportions of the original house. Thus, the Taylors gained a generous second-story room of 350 square feet. They knew they needed a master bath (there's only one other full bath in the house) but "one of those huge, \$50,000 sybaritic spas just wasn't our style," says Marjorie. The couple contemplated making half the space a balcony, but both knew in their heart of hearts it would probably just gather leaves. Jack came up with the idea of using the surplus space for an informal sitting room. So the architect concocted a design with texture and lighting more common in a study than a bath. As McBride puts it, "I buried the bathroom-ness of it in wood paneling."

At the entry, a low soffit (above) compresses

the space (at the same time creating niches for the toilet and the shower). Then the room opens to full cathedral-ceiling height. Three sides of casement windows repeat the transparency of the porch below—with a further boost of light from a square window (left, at top), one of the house's originals. A low bookcase shields the bathtub from view, dividing the room between sitting and bathing areas. Paneling the tub in beaded board with cherry trim contributes to the overall natural theme, and lends a modern whirlpool bath an air of tradition. In the fall, Marjorie brings in her hibiscus, herbs and geraniums, and transforms the space again—into a private winter garden.

Produced by Newell Turner; Written by Julie V. Iovine; Photographs by Tuca Reines



The Little Cottage That Could



WHEN GEORGE and Naomi Fertitta decided to redo the guest cottage on their eastern Long Island property, they knew they couldn't cram a full two-bedroom home into 850 square feet. No, they had to coax it in, one simple

gesture at a time — a flutter of linen at the windows, uncluttered walls, bare deck-painted floors. Infusions of yellow and green, some floral fabric and wicker furniture bring a garden freshness indoors.

“The cottage doesn't have great bones,” says Naomi, a psychotherapist, “so we wanted it sunny and bright.” Guests are greeted by two big-hearted George Smith chairs (opposite). “They're more ebullient than anything in the main house,” says George, an advertising agency president. “We knew people would savor them for a weekend.” And would sense, too, that this is no mere repository for leftover furnishings. Proof: Striped fabric on the antique wicker sofa was special-ordered from England to match the new armchairs. Nearby, a Hudson Valley painting (right) hangs low over a slender cabinet for intimacy, not formal display. The Fertittas invite friends here summer-long for pool-side mornings, beach afternoons, and dinners in the big house across the lawn. On rare days of vacancy, their two children treat friends to lunch—and privacy. “Our 11-year-old is ready to move in,” George says, “so he won't have to live with his parents.”





The poetry of spare: a cheery but private guest cottage full of bright white, mellow yellow, serene green

To draw the building—a self-contained cottage that evolved years ago from a cluster of sheds—into the orbit of their serene 86-year-old farmhouse, the Fertittas gave it similar features: cedar siding, French doors. Inside, they pulled down flat ceilings and stained walls pristine white. By binding all rooms to a narrow palette, architect Stephen Siegel, who worked on both cottage and main house with designer Kitty McCoy, increased the sense of space. In one bantam bedroom (above) wallpaper rides the ceiling slope: “We wanted a continuous envelope,” Naomi says, “so your eye doesn’t stop at a break.” A wide iron bed adds stature to the tiny room. “Diminutive pieces aren’t inviting,” says Siegel, “and they clutter rooms. Large furnishings were crucial. They’re more comfortable, and comfort here is the whole point.”

Produced by Donna Warner; Written by Dylan Landis; Photos: Antoine Bootz



Checkerboard floors (above, right and opposite) create a kitchen/dining “wing”—and imply more room. Effusive decoration shrinks space, so the



architect sustained spare details from the main house—like the brass library pulls on kitchen cabinets (above, right).
RESOURCES, LAST PAGE





M OF ART
APHS

Tact
consists in knowing
how far to go
too far.
J. Cocteau

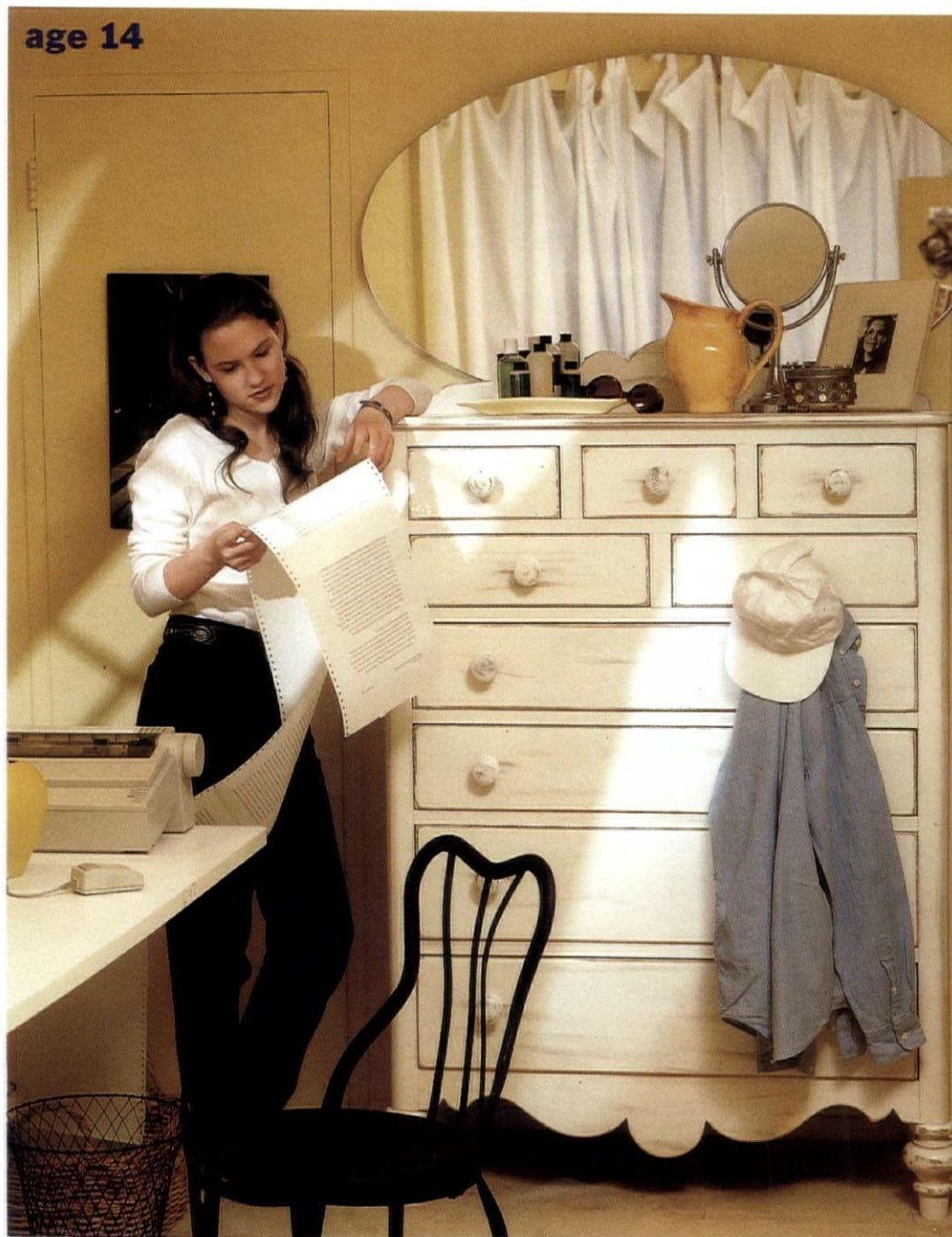


Room to Grow

Step-by-step, here's how a talented little girl's bedroom became a sophisticated retreat for a creative young teen

BEDROOMS ARE THE LIVING ROOMS OF youth, repositories of childhood fantasies whose shifting contents, from doll-houses to cordless phones, chronicle the passing years better than a growth chart penciled on a wall. Six years ago, Erica's parents turned their daughter's white-box apartment bedroom into a girlish, pink playground. Decorative touches included a dreamy mural of an English garden (next page, top) and painted-on shutters straight out of a picture book (above, right). But no kid's sandbox is big enough for an energetic adolescent. Erica, now a grown-up 14, has more mature needs—for serious study space and a place to be alone with her friends.

Daughter and parents, who had designed the room to evolve along with Erica, knew it was time to make the changes her more complex life required. Together, they set out to transform a little girl's playroom into a retreat for a stylish young woman with taste and savvy of her own. They kept a few key pieces that have always anchored the room, including built-in shelving, a painted sleigh bed by Lane and a laminated tabletop (left), quickly updated and transformed with a set of sprightly iron legs. These few alterations added up to an easy make-over, one that will afford Erica room to grow for years—and moods—to come.





age 8



age 14

A collection of black-and-white photo posters in simple frames (below, left) adds affordable drama to Erica's room, which is also equipped with a boombox and RCA igloo TV on an IKEA trolley. Lamps with metal bases (from Modern Objects) and an iron chair found at a flea market complement the worktable's new legs, while a slip-covered chair raises the ante on sophistication. Right: Pulling the bed away from the wall, toward the center made the room feel more open, and made space for a folding screen, decorated with favorite images. RESOURCES, LAST PAGE



Start your kids' rooms off on the right foot with built-in shelves and a bed that they'll never outgrow

"My pink room was cute," Erica recalls, "but I was ready for a change." She and her parents started by replacing her paint-splashed carpet. Their choice: buff-toned Stunning by Galaxy Carpet Mills, made of Allied Fibers' stain-resistant, nylon Anso SSR. "Kids spend a lot of time on the floor," notes Erica's mom, "so a carpet should be both soft and nearly indestructible."

Lace-edged curtains gave way to sev-

eral pair of easy-hang cotton panels (left) from Ballard Designs (only \$32 per set). A big round mirror took the place of the mural. (At this age, mirrors say more than murals.) Another oval mirror hangs above a Lexington Furniture dresser with a relaxed country feeling (previous page) and helps make the modest room seem larger. A coat of creamy paint provided a mellow backdrop to the whole design scheme.

In her updated room, Erica lost the gossamer canopy over her bed but gained handy display space on a raffia-covered folding screen (above) for objects of desire and reverie: a Conran's clock, postcards, magazine covers, a party mask and an image of actor and teen idol Christian Slater, which is one of Erica's favorite possessions.

"Whenever I'm at home, I'm in this room," she says, "because it really feels like me. I don't see myself ever outgrowing it."

Produced by Carol Helms; Written by Donna Sapolin; Photographs by Bill Helms



*Want to charm your basic “white box”?
Here are simple yet refined solutions that infuse
an ordinary apartment with drama*

Easy upgrades

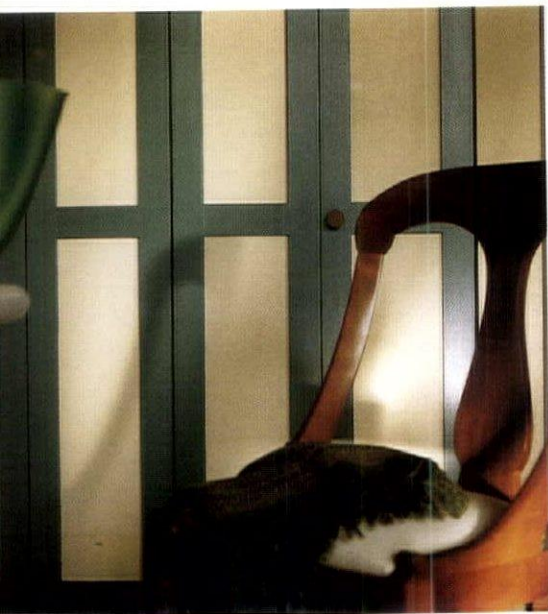
The view was spectacular—the Hudson sweeping past the isle of Manhattan—but the typical high-rise interiors were anonymous white boxes without character or craft. The apartment offered 1,500 square feet of commodious potential camouflaged by generic construction and unimaginative solutions. Since the owners did not want to make radical changes in floor plan, the designer enhanced the apartment’s assets (the fireplace, for example) and added stylish substance to stock materials, thereby thoroughly warming and charming the standoffish white box.

Introduce an architectural element. The original dividing wall between the living room and dining area was basic painted plasterboard you could punch holes in with a fist. Simple plywood shelves in terra-cotta stain wrap the wall, turning the deepened passage into a short, book-lined hallway. In the dining room (left) the shelves are widely spaced for display; in the living room (right) a TV set is encased in its own matching plywood frame. Because the ceiling wasn’t level, the designer left a narrow band of empty space above the top shelf to disguise inconsistencies.

Open new doors. A standard hollow-core door doesn’t even make a satisfying slam. Whether you opt for a custom-design or architectural artifact, solid doors are a good investment—even in a rental. This one-of-a-kind door of sandblasted glass framed in ash (below, far right) aims its clear-glass porthole at the view beyond the bedroom.

Give a carpet some edge. To guarantee perfect size and color, the designer assembled his own rug (below, near right) from carpet pieces. Any decent carpet outlet can handle this procedure.





Who said a mantel has to be made of marble or moldings — why not a weathered horse trough?

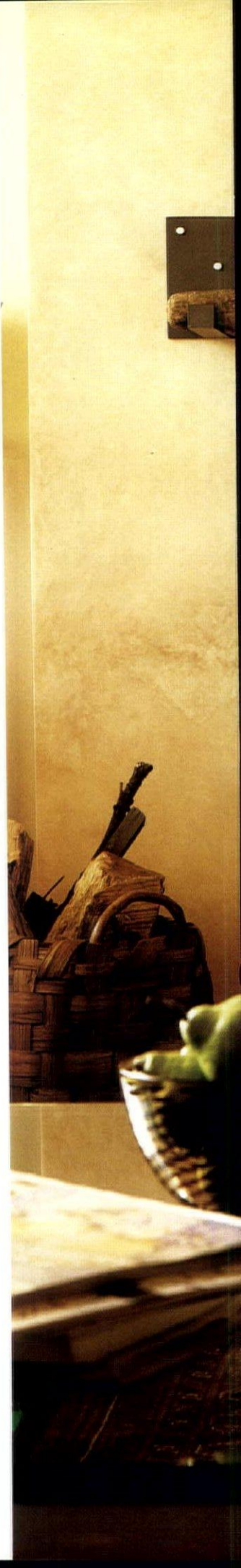
Dramatize the hearth. Given a thoroughly non-descript contemporary fireplace, change the mantel and the hearth to make your own design statement. Here, a slab of gray slate brings welcome texture to the apartment's otherwise smooth surfaces. The massive wooden mantel—formerly a feeding trough for horses—was a serendipitous flea market find. For less than \$250, a local ironmonger fashioned the black steel plates with hooks that bolt the timeworn wood to the wall. Three glass balls, custom-blown (for about \$60 each), fit into the still-existing trough holes and can be inverted to hold flowers.

Trim the closets. There are two ready alternatives to those flimsy folding flaps that serve as closet doors (left, top): Either replace them altogether with real French doors—for about \$600 a shot—or somehow transform them. Since wood trim imbues almost anything plain with more interest, apply a border of two-inch picture molding around each door panel and a “chair rail” of the same across the middle. Painted a contrasting color, the molding adds heft and character to these ubiquitous storage lightweights.

Frame the view with molding. Think of windows, as well as doors, as pictures to be framed—literally. By adding four pieces of inexpensive stained molding, even the most undistinguished windows acquire a crafted dignity. The molding works especially well at hiding the mechanisms of wooden blinds (left, middle).

Stencil wooden floors. If glorious wooden floors were not a part of your apartment package, try staining standard-issue oak tongue-and-groove with a semitransparent ebony wash. To that neutral background—it goes with everything—the designer applied a decorative gold-and-green trim of his own devising, a modified Greek-key pattern he doodled while talking on the phone. Letting your imagination show is the easiest, most satisfying upgrade of all. **RESOURCES, LAST PAGE**

*Produced by Amy Tapper; Designed by Steven Wagner
Written by Julie V. Iovine; Photos: Mike Luppino*







PRESERVE THE PAST in branch-framed oil paintings of the pre-Winnebago West (\$77 each from Palecek). Fresh from the crafts tent, maple- and sycamore-leaf picture frames are by Garden Source (\$50 each).



THOREAU-LY MODERN TWIGGY. This classic rustic mirror (\$136) is from Palecek, the California design and import firm, which also supplies the blue jays (\$17) and blackbirds (\$25). **RESOURCES, LAST PAGE**

SOUVENIR STYLE

*A forest of new American treasures harkens
back to childhood summers, reclaiming the
rustic simplicity of vacations in the woods*

REMEMBER THOSE CHILDHOOD vacation treks in the family station wagon, and the woodland mementos we brought home—like birch-bark wigwams and canoes? Well, they're back—in fun-loving high style. Riding the wave of repro Adirondack furniture (often expensively handcrafted), are a slew of small, affordable items that satisfy our national nostalgia for simpler, greener days beyond *Leave It to Beaver* to Beaver Lodge, USA. You'd think we all grew up on Walden Pond, so prominent has the rustic accent become. Perhaps it was because we felt left in the lurch by Eighties minimalism, perhaps the English country look proved too foreign a cup of tea. Lately we've remembered who we are: Our kings are named Elvis and Martin Luther, and we've turned our eye to a more democratic, homegrown design tradition. Now, whole lines of memorabilia-like accessories are available in stores like Crate and Barrel, and catalogs by friends like Eddie Bauer, L.L. Bean and Ralph himself (Lauren, not Waldo Emerson). So, say good-bye to ruffled chintz, and hello, twiggy. Welcome home to Souvenir Style.

Produced and written by David Staskowski; Photos: Maura McEvoy

FISH ART: Painted decoys by Palecek (above, \$30; below, \$53) stand on a zigzag-aproned table from Maine Cottage (\$270). Palecek's framed fish is \$77.



SOUVENIRS



BIRCH-BARK SOUVENIRS of 1992, like their now-collectible 1940s forerunners, are a Native American craft. These birdhouses from Lady Slipper Designs are by the Ojibwa of Minnesota (cabin \$46, tepee \$24).

NATURALLY SIMPLE decoration is the newest house rule. Maine Cottage's forest-green Shutter Screen (\$390) winks-off high seriousness with pine-tree cutouts. The hickory chair from Garden Source (\$395) is washed in lichen-colored paint; real vines wrap the legs of Palecek's Riverbranch pedestal (\$72).



CHILDLIKE LANDSCAPES evoke memories of silent forests, and even the moon-washed wilderness photos of Ansel Adams. These Palecek plaques with woven frames double as serving trays (\$59 for two).

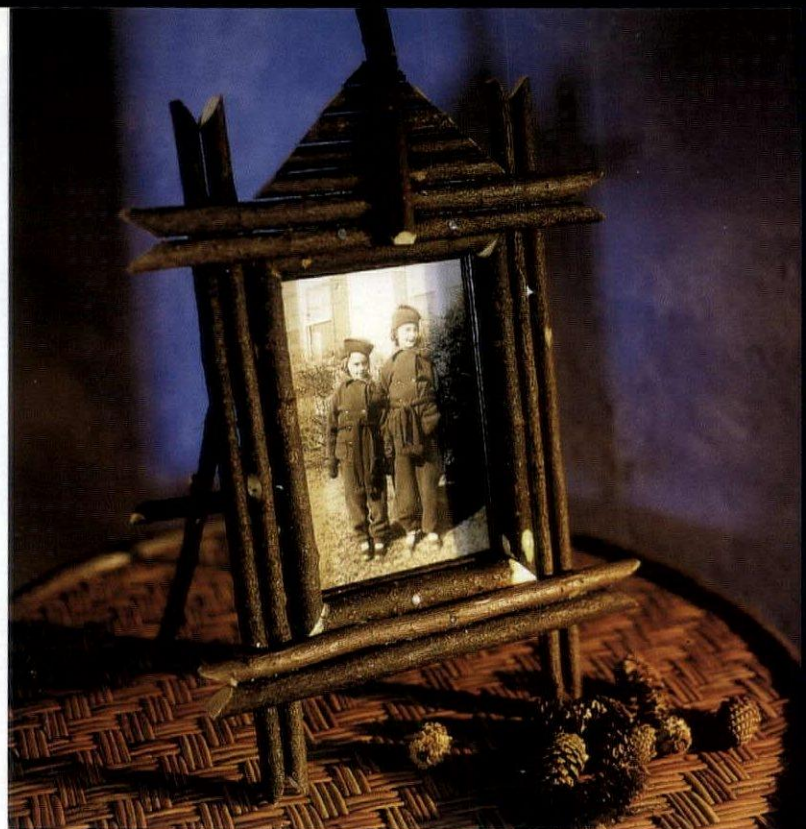
PINE CONES, a favorite find-your-own souvenir, encrust Garden Source's Hickory Lodge frame with a shelf for displaying additional woodland keepsakes (\$65). The sconce, also by Garden Source, looks rough enough to have been whittled on a cabin's front porch and is capped by a no-frills, brown-paper shade (\$79).





A TOY BOAT, artfully finished to suggest many seasons use, is playfully made by Palecek for the child within (\$29). Its red-and-white pennant furls in the wind; the power craft and its barrels are carved wood.

COMFORTING KEEPSAKES, these memory pillows decline the glitter of their kitschy Fifties cousins. The paint-on-velvet-look pillow is edged in mossy fringe (from Manderly, \$45). The cedar-scented sleep pillow from Lady Slipper Designs brings the woods home to the most urban wigwams and wickiups (\$17).



STICKS AND TWIGS in simple patterns make Lady Slipper's frame and easel suggest the roof of a log cabin. It's a perfect display for heirloom photographs or a rainy-day afternoon's crayon masterpiece (\$44).

THE TIMELESS BEAR is sculpted, not stuffed, for this north-woods clock (\$110 from Garden Source). The rustic heft of the Garden Source hickory diamond lamp (\$250) is lightened up with a tapered shade and a touch of red. Birch canoe (\$8) and containers (\$34) are from Lady Slipper Designs. **RESOURCES, LAST PAGE**



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Roadside Attraction



IN LITTLE COMPTON, Rhode Island, next to Walker's Roadside Stand on West Main Road, there's a cottage with big window boxes, vines that cling to a red door, and a sign that welcomes you to Olga's Cup and Saucer. The tiny café/bakery opened five summers ago, when Olga Bravo and her partner Becky Wagner, both fine artists, set aside their paints

and porcelains for seasonal "careers" as chefs. They approach food as artfully as ceramics, the beauty of the summer harvest inspiring corn muffins studded with raspberries, painterly pizzas with roasted red peppers and squash, popovers filled with sun-dried cherry tomatoes. "We watch produce getting ripe," says Olga. "What's picked that day is what we cook."



Olga makes pottery in her winter studio, artful pizzas and pastry in her summer café.

DONNA PAUL



DONNA PAUL

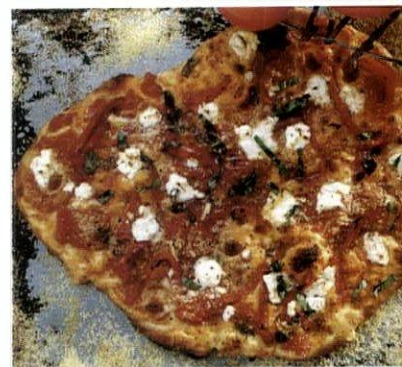
Vegetable Tarts with zucchini, leeks, cheese and corn.

Olga acquired the lease for her store in June 1988, after graduating from the Rhode Island School of Design. For the first two summers after opening, she lived in an asparagus field, in a tent overlooking the water. She's since put down roots, but farm stands continue to be her real influence. "Every morning, we rush out to Walker's and ask them, 'What are you going to pick today?'" Walker's sells some of the best produce in Rhode Island. The signs on their bins read like poetry: Silver Queen, and Rise and Shine Corn, Gold-star muskmelon and Melody red peppers.



Becky and Olga sell a bounty of platters and cooling racks.

An early July morning offers little zucchini, young leeks, a few perfectly ripe tomatoes. Olga makes her choice, and before lunch **Vegetable Tarts** (above, left) are cooling on a wire rack. Crusts of cornmeal (wonderfully fresh from the local gristmill), julienned vegetables and cumin are pressed into tart tins, filled with tomatoes, cheeses and basil, and baked until the edges are browned and crisp. They're big enough for one, so you don't have to share. But come early—they'll sell out.





Popovers boast tomatoes oven-dried for sweetness.

Olga began cooking to subsidize her art, and the bakery itself is a kind of “installation” featuring bright, petal-shaped platters and cooling racks that the women make in their winter studio, and sell at summer’s end. “The idea is to keep things fresh and changing all the time,” Olga says. In the beginning, customers were mostly friends from school; today, there is a steady stream of people most mornings. “On Sundays, we can be sold out by 10:00 a.m. Everything we make has to be easily carried because people drop in to buy things on their way to the beach or a picnic.” Their kitchen is small and their equipment



Grilled Tuna Tamales with cob-fresh corn.

simple, but their sensibility and sensitivity make magic. “Just looking at all the shapes, colors and forms of fresh vegetables makes you *want* to create something,” says Olga.

Taste-intensive **Pizzas** (left) are loosely rolled out and topped with black beans and buttercup squash (Becky’s recipe) or a light, fresh tomato sauce with roasted red peppers, Calamata olives, goat cheese and a sprinkle of Romano. They add whatever fresh herbs are at hand. “When people rush them home we admire their self control,” Olga says with a laugh. “But most just pull up a chair at the outdoor café and dig in.”



Fruit Bars of raspberries, blueberries and peaches.



Latticed Prune Plum Tarts are a September specialty.

PHOTOGRAPHS BY DONNA PAUL



Caraway and Currant-studded Scones with afternoon tea.

Before sunup, the pair can be found in the kitchen, bread rising, coffee brewing. Local fishermen stop, promising their afternoon tuna catch in return for scones with caraway and shredded currants soaked in orange juice ("It sweetens without sugar. And we use yogurt instead of cream," adds health-conscious Olga). Sure enough, by afternoon **Grilled Tuna Tamales** (previous page) are on the menu. Olga rubs the fish with cumin, cayenne and dill, tosses in corn, cilantro, lemon and buttery cornmeal, then wraps the mixture in softened corn husks.

When the prune plums ripen in September, they're tossed with sugar, lemon and nutmeg, enveloped in tender pastry, and baked until bubbling and golden. The art of such simplicity is catching the fruit perfectly ripe and balancing the sweetness with a lattice of flaky oat crust that barely contains the juicy fruit.

If you find yourself in New England between mid-June and Thanksgiving, this little bit of heaven is worth a long detour. RECIPES, PAGE 102; RESOURCES, LAST PAGE

*Produced by Christopher Hirsheimer and Donna Paul; Written by Christopher Hirsheimer
Photographs by Antoine Bootz*

Continued from page 65

woman who lives here." Some of her own ceramicware is displayed on shelves in the kitchen.

Warmth comes across in the materials. On walls and cupboards, Haynes and Roberts used white wainscoting. They banded the countertop island with the kind of fluted-metal stripping found around the edges of Formica-topped, metal-legged kitchen tables from the Fifties. Finally, in the old Pennsylvania tradition of painting floors, they covered this kitchen's in big green and white blocks whose scale echoes that of the wallpaper. Made of wide-planked soft pine, it intentionally shows wear.

Throughout the house, such details were thoughtfully planned. In the en-

trance rotunda, for example, four niches hold festive arrangements made by the house's flower-loving owner herself. Full and colorful, they function as an important element in the little chamber's design. And the adjoining gallery feels gracious but not stuffy thanks to Haynes' specially shaped columns without bases or capitals. Instead of weighing down this corridor with heavy formality, they seem to float against the walls, marking off narrow bays where artworks can be displayed.

Elsewhere, the designers revived furnishings with color. In the master bedroom, Roberts recalls, "we worked with some floral-printed chintz that the owners really wanted us to use, and with a big bed from the Fifties that just didn't

seem to fit in." The creative team's solution: They painted the bed's frame and headboard to match a chaise longue that they reupholstered in a green, leopard-print bouclé. Then they used the chintz to cover the bed's side tables and as a fringe around the bottom edge.

"Working with furnishings like this bed and pieces from our clients' collection," Roberts says, "reminded us that a house is the most personal project you can undertake." In this case, one that perfectly captures the shared sensibility of its owners and creators. Bold and bright, it offers familiar comfort and a feeling that is thoroughly modern. And as a record of Haynes and Roberts' talent and imagination, it may become their own proud classic. ●



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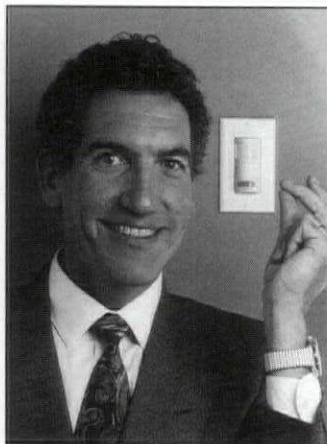
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COMPARE AND SAVE

RECIPES

VEGETABLE TART

MAKES 2

VEGETABLE CRUST

- 1/2 cup cornmeal
- 6 ears of corn, husked
- 5 small zucchini
- 1 small red pepper
- 2 leeks
- 2 tsp. salt
- 1/2 tsp. ground cumin
- 1/4 tsp. cayenne pepper
- 1 cup shredded mozzarella
- 2 large eggs, slightly beaten
- 3 sprigs fresh thyme, chopped
- 1/3 cup fresh parsley, chopped

● To make the crust: Grease two 8" tart pans with 1/4 cup cornmeal. Cook 6 ears of corn for 3 minutes in boiling water. Remove, rinse in cool water. Cut corn off 4 cobs and set aside remaining 2 ears for topping. Shred the zucchini, red pepper and leeks, place in strainer and sprinkle with 2 tsp. of salt. Place in sink or over another bowl (the salt extracts the water in the vegetables). Strain for 1 hour; if vegetables aren't dry, squeeze with hands to force moisture out. In a medium bowl, combine the vegetables, corn, the herbs, cheese, cumin, cayenne, eggs and 1/4 cup cornmeal. Mix well. Divide the mixture between the tart pans and bake at 350° for 1 hour until edges are golden. For a crunchier crust, let cool overnight. For a softer crust, cool for 1 hour.

TOMATO AND CORN TOPPING

- 3 tbsp. Dijon mustard
- 1/2 cup Bel Paese cheese, grated
- 1/2 cup pecorino romano cheese, grated
- 2 ripe tomatoes
- 2 tbsp. chopped fresh basil
- 1 tbsp. olive oil
- Salt and freshly ground pepper

● Preheat oven to 350°. Brush the top of the vegetable tarts with 3 tbsp. Dijon mustard. Sprinkle the Bel Paese and pecorino romano cheeses on top. Slice the corn off the remaining 2 ears, dice the tomatoes and carefully arrange on top of the tarts. Sprinkle with chopped basil and drizzle with olive oil. Season with salt and pepper to taste. Bake in oven for 20 minutes, or until cheese has melted and tomatoes are cooked.

CORN POPOVERS

MAKES 12

POPOVERS

- 2 tbsp. unsalted butter, melted
- 3 large eggs, slightly beaten
- 1 cup milk
- 1/4 tsp. kosher salt
- 1 tsp. honey
- 1 cup unbleached white flour

● Preheat oven to 425°. In a large bowl, whisk butter, eggs, milk, salt, honey and flour until the mixture is smooth. Generously butter a 12-hole muffin tin. Fill each hole halfway with batter. Bake for about 15 minutes. Without opening the oven, lower the oven temperature to 350° and then continue baking the popovers for 10 to 15 minutes. The popovers will be tall and golden. Remove the popovers from the oven and using a sharp knife, make a small incision on each of the tops. Gently lift the popovers out of the muffin tin and lean them on their sides to cool.

CORN FILLING

- 6 ears of corn, husked
- 3 dozen cherry tomatoes, dried in a 250° oven for 3 hours or until dried (may substitute sun-dried tomatoes)
- 3 tbsp. chopped fresh dill
- 1 1/2 cups Bel Paese cheese, grated
- 1/2 tsp. kosher salt
- Freshly ground pepper

● Cook corn for 3 minutes in boiling water. Cool in cold water and remove the corn from the cobs. Set aside. Remove the green stems from the oven-dried tomatoes and squeeze out the remaining juices and seeds; chop the tomatoes. In a medium bowl, combine the tomatoes, corn, dill, Bel Paese cheese, and salt and pepper to taste. Scoop 1/4 cup of filling into each popover, then put them back into the muffin tin. Bake for 10 minutes at 350°, or until the cheese has melted.

TUNATA MALES

SERVES 8

MASA

- 1 package dried corn husks (found at Mexican markets or specialty shops)

Continued on page 104

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PURE WOOL PILE

RECIPES

- 1 cup masa harina (found at Mexican markets or specialty shops)
- ½ tsp. baking powder
- 1 tsp. minced fresh red chili pepper
- ½ cup butter (room temperature)
- ¼ cup chicken broth
- ¼ cup warm water
- Salt and freshly ground pepper

● Soak 16 pieces of corn husk (about ½ package) in warm water for 1 hour. In a small bowl, mix the masa harina, baking powder and chili pepper. Add the softened butter and blend with your hands. Mix the chicken stock and water together and slowly add to the masa harina mixture, blending with a rubber spatula. Salt and pepper to taste. Form the dough into a small ball and set aside to rest for 15 minutes.

TUNA FILLING

- 1 lb. fresh tuna
- 1 tsp. olive oil
- ¼ tsp. salt
- ½ tsp. freshly ground pepper
- ¼ tsp. cumin
- ⅛ tsp. cayenne pepper

- 4 sprigs of fresh dill
- 2 ears of corn, husked
- Juice of 1 lemon
- ¼ cup chopped cilantro

● Brush the tuna with olive oil, sprinkle with salt, pepper, cumin, cayenne and dill. Cook on a grill for approximately 8 minutes on both sides, depending on thickness of fish. Set aside. Cook the corn for 3 minutes in boiling water, cool in cold water and remove from cob. Break up the tuna into small pieces and add the corn. Add the lemon juice and cilantro. Set aside.

TO ASSEMBLE:


● Tamales are traditionally steamed. You can steam these or keep the fire hot from grilling the tuna and grill the tamales, once they are enclosed in the husks, lightly brushing with oil before cooking on the grill. Before cooking, cut the masa into 16 pieces, placing one chunk into the center of each husk. Using your fingertips, press to shape the masa into thin rectangles, leaving a border of husk

showing. In the center of the masa rectangle, place about 2 tbsps. of tuna filling in a straight line. Roll into a sausage form and tie the ends using a nonsoluble string (jute or pieces of dried corn husks). If you're steaming, line the bottom of a steamer with the smaller corn husk pieces leftover from package. Place tamales in the steamer with a towel on top and cover tightly. Steam for 45 minutes. If you're grilling the tamales, make sure the fire is still hot. Dry the corn husks with a towel, placing the smooth side face up on the grill. Brush the husks with oil and cook for 25 minutes, turning constantly.

PRUNE PLUM TART

M A K E S 1

- 10 ripe prune plums, washed, pitted and quartered
- ⅓ cup unbleached flour
- ¼ cup granular sugar
- ¼ tsp. freshly grated nutmeg



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Juice of 1 lemon

1 Pâte Brisée, recipe below

● Put the prune plums in a large bowl and toss with the flour, sugar, nutmeg and lemon juice. Roll out the Pâte Brisée on a floured surface into a 12" circle. Fold in half and gently lay inside a greased 10" tart pan and unfold leaving the edges hanging over the sides. Pour floured prune plums into the tart shell. For a rustic effect, fold edges over the prune plums in overlapping folds. (If you'd like a lattice top—or top crust—double the pastry recipe and follow the directions for bottom crust. Then roll out remaining dough, cut into 1"-wide strips, and "weave" over plum filling.) Bake at 400° for 40 to 45 minutes, until bubbling and tart shell is golden.

PÂTE BRISÉE

- 1 1/4 cup unbleached white flour
- 1/2 tsp. salt
- 1/2 tsp. granular sugar
- 1 tsp. lemon zest
- 1 stick very cold butter, cut into small pieces

1/8 to 1/4 cup iced water

● Put the flour, salt, sugar and lemon zest in the bowl of a food processor. Pulse once to mix. Add the butter pieces and pulse 5 to 6 times. Slowly drizzle in the iced water until consistency is that of soft cornmeal. It will look dry, but once it's pinched together it holds its shape. Turn out onto a piece of wax paper and without touching the dough, lift up the wax paper by the corners and gently press down the dough until a ball forms. Allow this to rest in the refrigerator, covered for 30 minutes.

FRUIT BARS

M A K E S 2 D O Z E N

FRUIT FILLING

- 2 cups orange juice
- 1/4 cup tapioca, uncooked
- 8 cups mixed fresh fruit including raspberries, blueberries and peaches (pitted and chopped), cleaned

● In a medium-sized heavy saucepan,

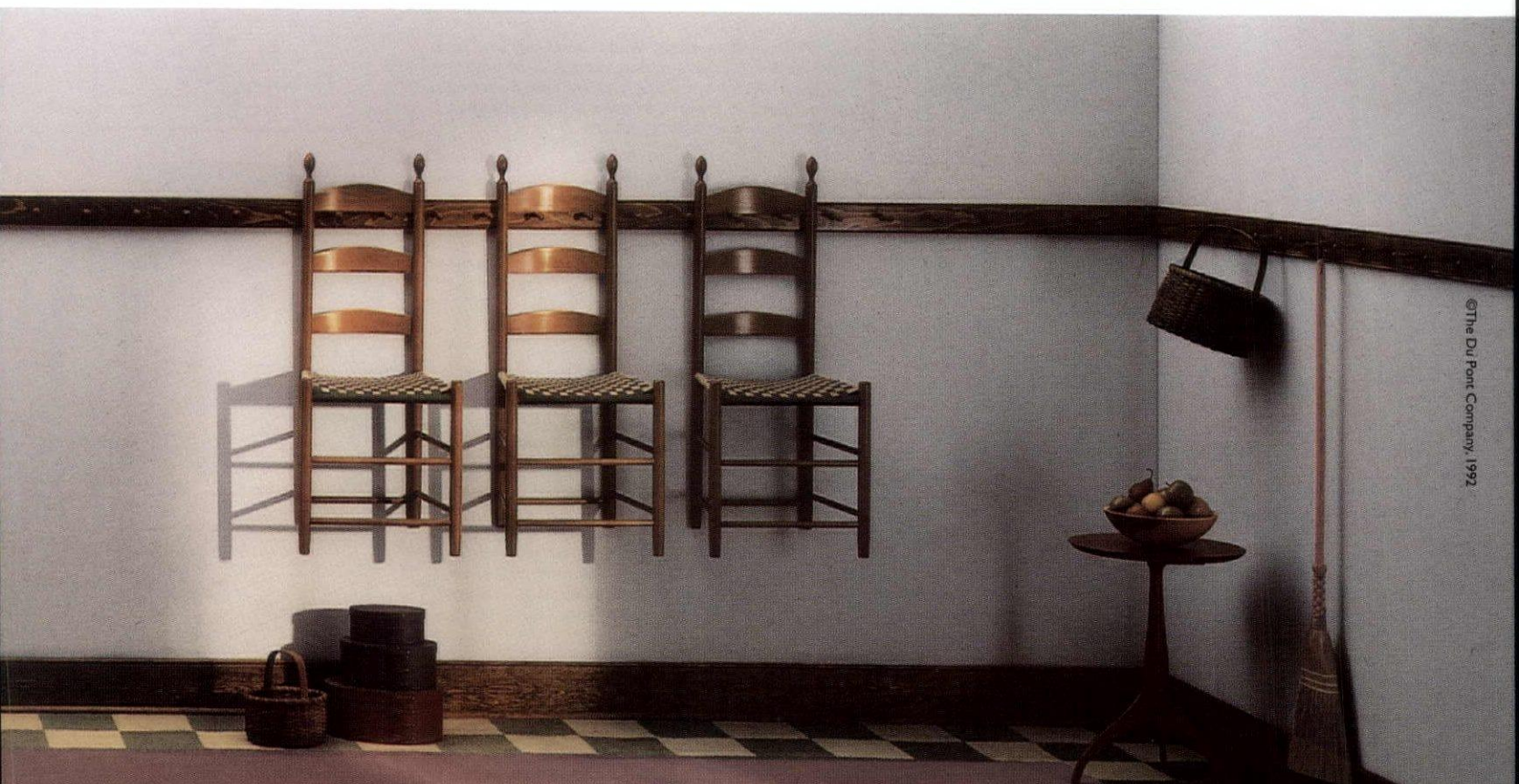
mix the orange juice with the tapioca and slowly add the fruit. Stir gently until the mixture is thickened. Set aside.

OAT CRUST

- 2 cups rolled oats
- 1 cup unbleached white flour
- 1/3 cup packed brown sugar
- 1 tsp. baking soda
- 3/4 cup margarine, melted

● Preheat oven to 375°. In a large bowl, mix all ingredients until moistened. Very firmly press 2/3 of the crust mixture into a 12"-by-17" baking sheet allowing the crust to go up the sides of the pan. Gently spread the fruit filling over the mixture and sprinkle the remaining oat crust on top. Bake for 30 minutes, or until browned and bubbly. Let cool, then cut into bars and serve.

If you would like to receive the recipe for the Buttercup Squash Pizza, please send a self-addressed, stamped envelope to Olga's Cup and Saucer Recipes, Metropolitan Home, 750 Third Ave., New York City 10017.



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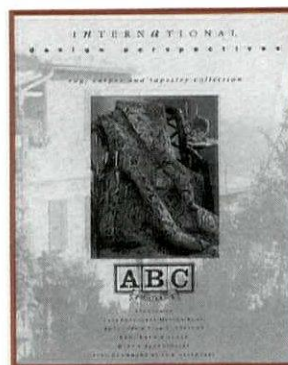
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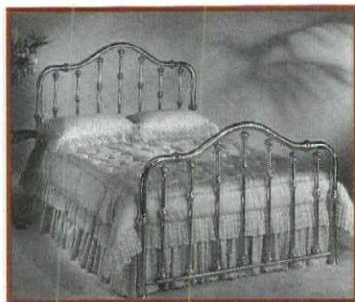
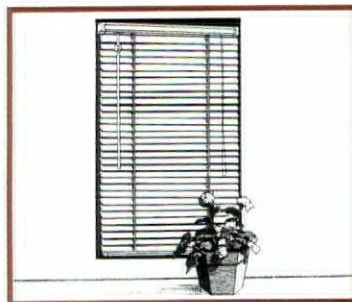
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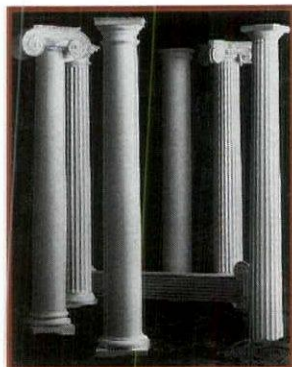
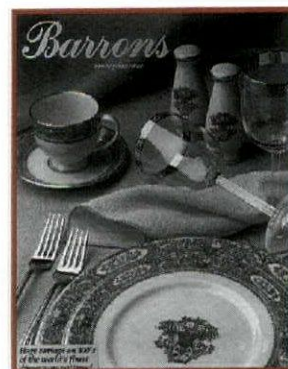
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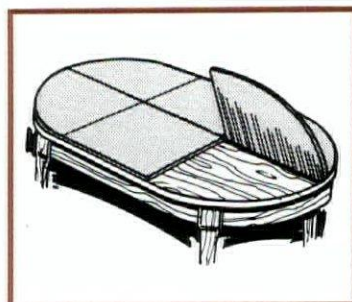
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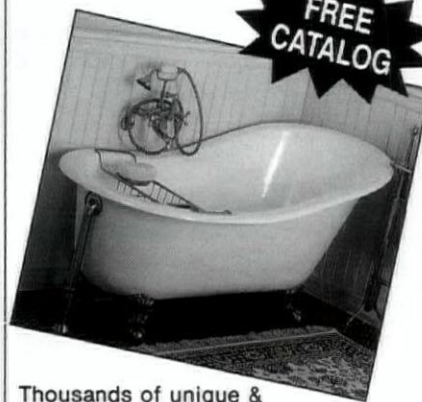
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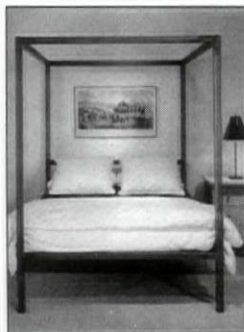
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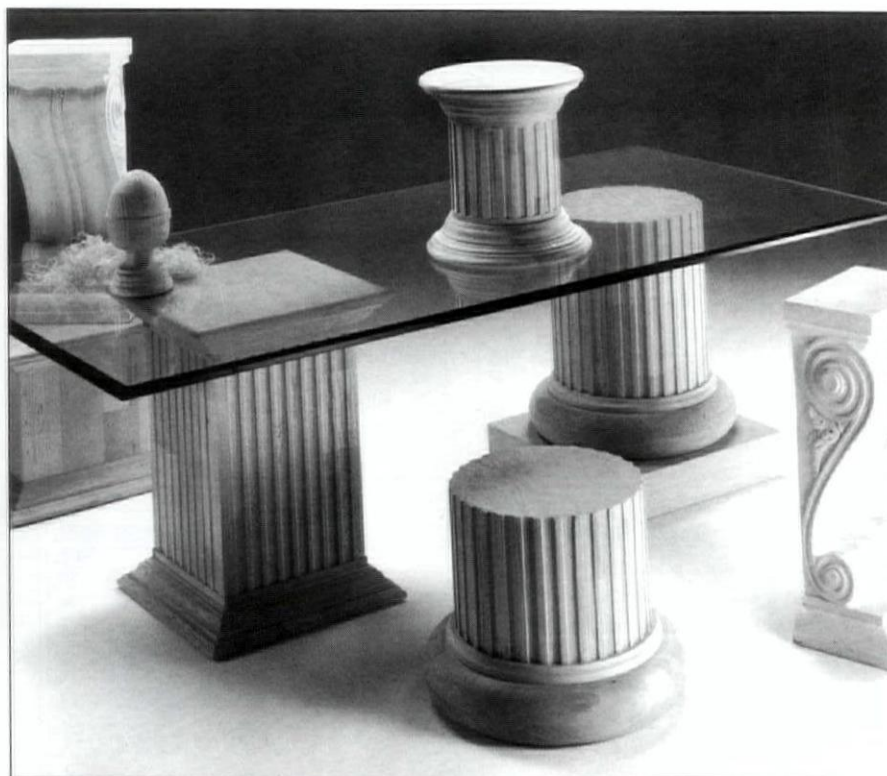
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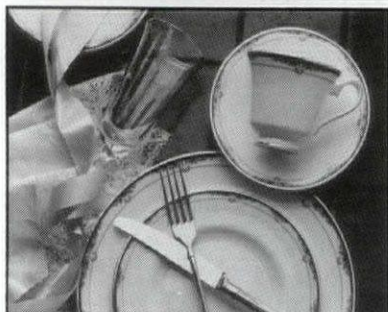


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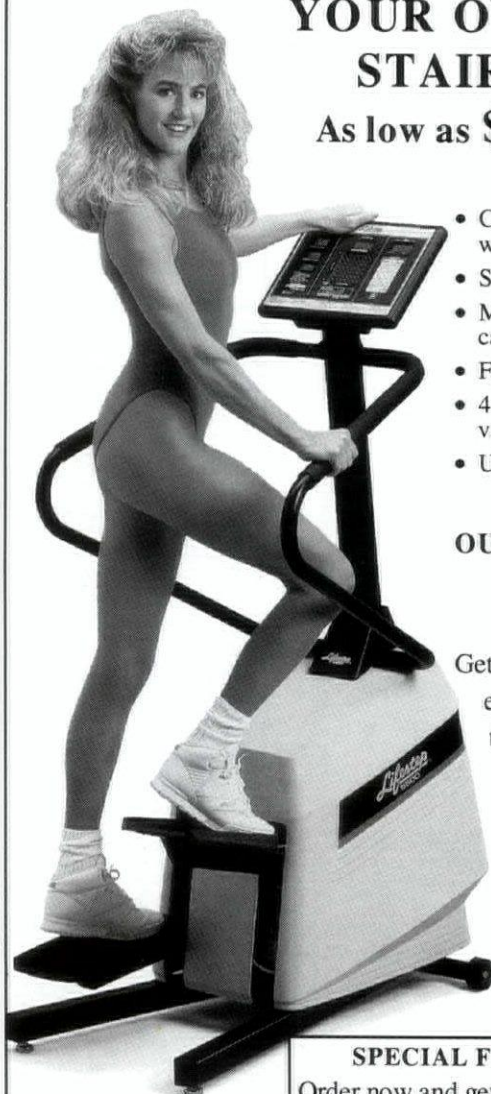
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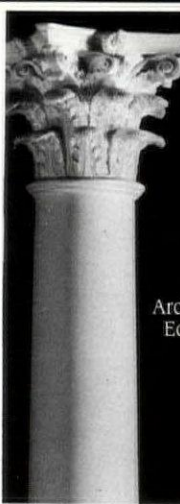
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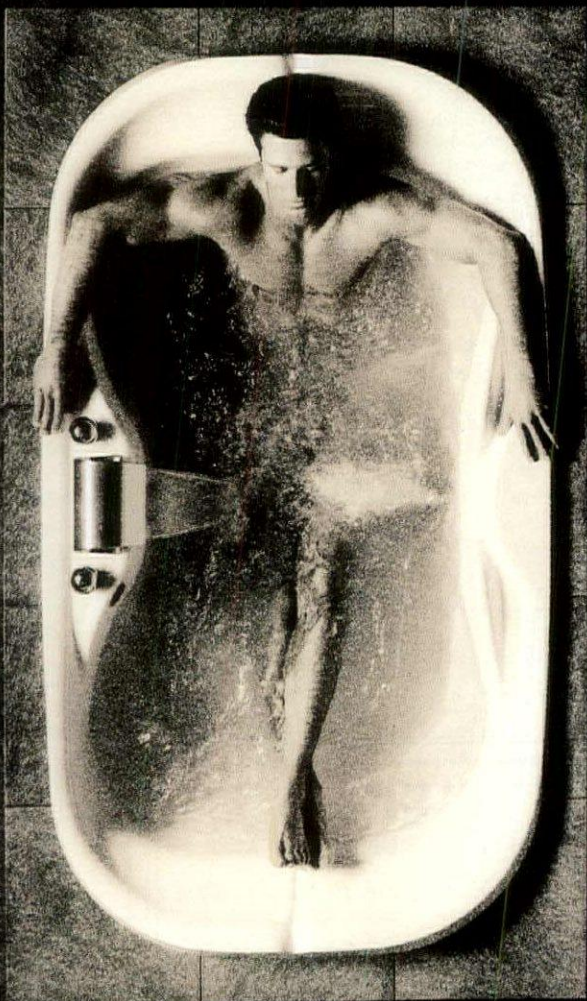
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THE NEW SHAGGY CHIC

(Continued from page 56)

could be seen sitting on cabin porches after supper, turfin'," according to oral history recorded at the Whitfield-Murray Historical Society, which maintains a tufted bedspread exhibition in Dalton, Georgia.

What started as a home handicraft soon became a mass-produced product. "Spread houses" like Bates, Cabin Crafts (names collectors look for), and many others had set up around Dalton in 1933. The industry employed thousands of hand tufters, and the area prospered in the midst of the Depression. Orders from northern department stores poured in. In 1936, Glenn Looper's father-in-law, a spread house owner, said, "Damned if we're not going broke on a million a year volume. Glenn, can't you build a machine to do this turfin' work?" Looper's patented single-needle tufting machine came out that year. By 1941, an 18-needle machine—the forerunner of the one used to make wall-to-wall carpet, 75 percent of which is made in Dalton today—could tuft as fast as 300 hands.

Pinson thinks chenille found its best artistic expression in the machine-made form. "The handmade ones are not as interesting or elaborate," she says. Besides the peacocks, she favors 1940s and 1950s pictorials like cowboys (in particular, Roy Rogers) and sombrero'd Mexicans (one of which, at \$300, was until recently her top dollar sale).

But Laura Fisher, a Manhattan dealer who specializes in antique quilts, prizes handmade spreads from the 1920s and 1930s because of their distinctive looks. "You can still find them at rural yard sales and flea markets for almost no money," she asserts.

Not all chenille was flashy. The "plush monotones" in burgundy and chocolate brown have their fans, among them New York City dealer Stan Slavin of P.M. Vintage Linens who sells them for around \$100. His customers also like white backgrounds with colored florals, "fantastic on white-painted iron beds." The white-on-white chenille spreads that decorated hotel rooms in the 1940s and 1950s are even less expensive than those with bright jewel tones.

Quality counts. A good spread should be heavy and feel like a lush towel. Avoid the lightweight chenille of the late 1950s and 1960s. By that time an interstate and air travel had replaced Highway 41—and chenille's heyday was over. To collectors, though, it's just beginning. Says Slavin, "There are enough of them around that prices won't go out of sight for a long, long time."

Newly made chenille products are also hitting the market. Wayne Caron, a former upholsterer from Westerly, Rhode Island, recently saved 38 southern tufting machines from the scrap heap. Caron is now producing pillows, slipcovers and bedspreads, in updated colors and original designs. But no peacocks. Defying conventional chenille wisdom, he says, "I think they're garish." ●

Here's how to contact the dealers in this article: Louise Pinson, West Palm Beach, FL, 407/582-8064; Laura Fisher, NYC, 212/838-2596; Stan Slavin, NYC, 212/752-8451; Wayne Caron, Westerly, RI, 401/596-6868.

RESOURCES

212/966-8631 or 312/266-7077; **Bowls (on shelf)**—Zona, 212/925-6750; **Sofa and chair**—Elegant sofa in Peaches & Cream fabric, Shabby Chic in Santa Monica, 310/394-1975; San Francisco, 415/771-3881; New York City, 212/274-9842; **Rug (in living room)**—ABC Carpet & Home, 212/473-3000; **End table**—Cathy Lies by Francois Millet for XO, through Modern Age, 212/674-5603; **White lamp**—Fontana by Max Ingrand for Fontana Arte, through Modern Age, 212/674-5603; **Coffee table**—Walz Design, 212/229-2299; **Mantel, andirons**—Rhea C. Alexander, 212/966-9651

(See page 87)

(See photo, top) **Carpentry/cabinetry**—John Romine, 212/923-3577; **Green chair**—to the trade, Kostka, 212/213-0880; **Rug**—ABC Carpet & Home, 212/473-3000; **Coffee table**—Walz Design, 212/229-2299; **Ceramic kettle (on floor), urn (on top shelf)**—Zona, 212/925-6750; **Wooden picture frames**—Exposures, 800/222-4947; **Small gold frames and black frame (on first shelf)**—by intentional through ABC Carpet & Home, 212/473-3000; Niedermaier, 312/266-7077; and Fred Segal, 213/653-8652 and 310/395-5718; **Neptune vase with flowers (on first shelf), cherub candlesticks**—CX Design, Inc., 20th Century Antiques, 404/892-2065; Aris Mixon, 212/724-6904; Fillamento, 415/931-2224; **Biedermeier chair (back)**—#FA62Y, to the trade through Grange, 212/685-9057; **Console table**—Zona, 212/925-6750

(See photo, bottom left) **Table**—with marble top from Normandy Dining Room collection by Tradition France; 704/437-1480; **Chair**—#FA62Y Biedermeier side chair, to the trade through Grange, 212/685-9057; **Carpet**—custom, through ABC Carpet & Home, 212/473-3000; **Decorative floor border**—Emery Design, 212/533-3387

(See photo, bottom right) **Door**—John Romine; 212/923-3577; **Lamp**—Artemide, 718/786-8200; **Bed**—to the trade, Grange, 212/685-9494; **Campaign stool (seen through door)**—Zona, 212/925-6750; **Sheets**—from the Ralph Lauren Home Collection, 212/642-8700

(See page 88)

(See photo, top) **Chair**—#FA62Y Biedermeier side chair, to the trade through Grange, 212/685-9057; **Molding**—John Romine, 212/923-3577; **Hardware**—Kraft, 212/838-2214; **Throw**—Zona, 212/925-6750

(See photo, middle) **Molding**—John Romine, 212/923-3577; **Blinds**—Hunter Douglas, 800/937-STYLE

(See photo, bottom) **Floor and wall treatments**—Emery Design; 212/533-3387; **Chair**—Shabby Chic in Santa Monica, 310/394-1975; San Francisco, 415/771-3881 and New York City, 212/274-9842

(See page 89)

Floor and wall treatments—Emery Design; 212/533-3387; **Chair**—Shabby Chic in Santa Monica, 310/394-1975; San Francisco, 415/771-3881 and New York City, 212/274-9842; **Mantel, andirons**—Rhea C. Alexander; 212/966-9651; **Rug**—ABC Carpet & Home, 212/473-3000; **Coffee table**—Walz Design, 212/229-2299; **Glass bowl, fireplace tools, basket**—Zona; 212/925-6750

SOUVENIR STYLE

(See page 90)

(Photo, top) **Wyoming and Yellowstone oil paintings**—Palecek, Box 225, Richmond, CA 94808; or call 800/274-7730; **Leaf frames**—Garden Source Furnishings, Inc., 404/351-6446

(Photo, bottom) **Mirror shelf, folk birds (black bird and blue jay)**—Palecek, 800/274-7730

(See page 91)

Nightstand with Zig Zag Apron—Maine Cottage Furniture, Inc., 207/846-1430; **Fish oil painting (#6540-89), red tin fish (#6524-37) green-and-black tin fish (#6523-30), salmon fish on stand (#6486-79)**—Palecek, 800/274-7730

(See page 92)

(Photo, top left) **Birdhouses**—Large Cabin Bird-

house (#822) and Redbird tee-pee (#801), Lady Slipper Designs, Inc., Route 3, Box 556, Bemidji, MN 56601; or call 800/950-5903

(Photo, top right) **Pine Tree Plaques (#6478-83)**—Palecek, 800/274-7730

(Photo, bottom left) **Pine Tree Shutter Screen**—Maine Cottage Furniture, Inc., 207/846-1430; **River-branch Pedestal**—Palecek, 800/274-7730; **Side chair**—#2450, Garden Source Furnishings, Inc., 404/351-6446

(Photo, bottom right) **Hickory Lodge picture frame (#2474) and sconce (#2476)**—Garden Source Furnishings, Inc., 404/351-6446

(See page 93)

(Photo, top left) **Boat**—Palecek, 800/274-7730; **Frame**—#625FS, Lady Slipper Designs, Inc., 800/950-5903; **Elkhorn sidetable**—Palecek, 800/274-7730

(Photo, bottom left) **The Spirit of the Forest pil-**

low—Manderly, 415/457-4606; **Sleep charm pillow**—Lady Slipper Designs, Inc., 800/950-5903

(Photo, bottom right) **Bear clock**—#601, Garden Source Furnishings, Inc., 404/351-6446; **Red lamp**—#2478, Hickory Diamond lamp, Garden Source Furnishings, Inc., 404/351-6446; **Large birch container**—#761A, Lady Slipper Designs, Inc., 800/950-5903; **Candle**—#855, Lady Slipper Designs, Inc., 800/950-5903

OLGA'S CUP & SAUCER

(See pages 95 through 98)

Olga's Cup and Saucer—Walker's Roadside Stand, 261 W. Main Rd., Little Compton, RI 02857; 401/635-8650; **Ceramic platters**—by Olga Bravo, 401/831-1190; **Tile tables and wire items**—by Rebecca Wagner, 401/831-1190

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(Photos, bottom) Linen drapes—made by In Stitches, 718/920-0979, fabric through Henry Calvin, in CA: 415/565-1950; in NYC: 212/371-4333; **Curtain rings**—Greentex, 212/206-8585; **Curtain rods**—Kirsch Co., 800/528-1407; **Tile**—Hastings Tile & Il Bagno, 212/674-9700; **Sink**—American Standard, 800/821-7700, ext. 4023; **Faucet**—Kraft, 212/838-2214; **Stove**—Wolf Range, 800/366-9653
(See page 81)
Tile—Hastings Tile & Il Bagno, 212/674-9700; **Lamp**—reproduction antique, Ann-Morris Antiques, 212/755-3308

ROOM TO GROW

(See page 82)
Carpeting—Stunning, color Aswan Straw, made of Anso SSR fibers from Allied Fibers, by Galaxy Carpet Mills, 800/242-5299; **Curtains**—Item #VV989R10, Ballard Designs, 404/351-5099; **Slipcovered chair (left)**—#3035, Yolanda Tub Chair and #3036 Slipcover, DesignLine Ltd., 704/324-1796; **Pillow (on chair)**—by Malatesta & Co., for the Loom Co., Portico, 212/941-7800 and Nuvo, 214/522-6886; **Walkman**—Sony, 201/930-1000; **Desk top**—Amisco, 418/247-5025; **Desk legs**—#7925 Vine Leg, through Orbit Design Inc., 312/762-3400; **Cordless phone**—Panasonic #KX-T3620, 201/348-7000; **Green, yellow and black vases**—IKEA, 412/747-0747; **Lamps**—French Curve Collection from Modern Objects, 203/845-0331; **Calculator**—Moda-I by Milano, 800/441-4396; **Faux wood box (on chair)**—#L171151 Bird's Eye box through Exposures catalog, 800/222-4947; **Wire trash can**—#61-443127 through Pottery Barn catalog, 800/922-5507; **Basket (under desk)**—Conran's, 800/3-CONRAN; **Dresser**—#307 9-drawer Gold Pine dresser from Lexington Furniture, 704/249-5300; **Mirror on dresser**—#77-544387 through Chambers catalog, 800/334-9790
(See page 83)
(See photo, top) Baskets, cart—Rubbermaid Inc.,
(See photo, bottom) Carpeting—Stunning, color Aswan Straw, by Galaxy Carpet Mills, for more information contact Allied Fibers at 800/545-ANSO or Galaxy Carpet Mills at 800/242-5299; **Desk top**—Amisco, 418/247-5025; **Desk legs**—#7925 Vine Leg, through Orbit Design Inc., 312/762-3400; **Wire trash can**—#61-443127 through Pottery Barn catalog, 800/922-5507; **Dresser**—#307 nine-drawer Gold Pine dresser from Lexington Furniture, 704/249-5300; **Mirror on dresser**—#77-544387 through Chambers catalog, 800/334-9790; **Sunglasses, chambray shirt, hat**—through J. Crew catalog, 800/562-0258; **Pitcher (on dresser)**—by Aletha Soule for the Loom Co., through Barneys New York, 212/929-9000 and Terra Cotta, 310/826-7878; **Frame (on dresser)**—Conran's; 800/3-CONRAN
(See page 84)

(See photo, top) Bed—similar one available through the Lane Company, model #888-26, 804/369-5641; **Doll house**—Doll House Antics, 212/876-2288; **Wicker chair**—similar available through Palecek, 510/236-7730
(See photo, bottom) Carpet,
Bed—see information for page 82; **Satin stripe sheets**—Conran's, 800/3-CONRAN; **Throw blanket**—D'or blanket in ivory, through Chambers catalog, 800/334-9790; **Curtains**—Item #VV989R10, Ballard Designs, 404/351-5099; **Faro night table**—IKEA, 412/747-0747; **Copper lamp on night table**—Citilamp #5903, Art Specialty Co., 312/545-6607; **Vase on night table**—IKEA, 412/747-0747; **Chrome containers (on night table)**—#140864 and #140880, Conrans, 800/3-CONRAN; **Screen**—DesignLine Ltd., 704/324-1796; **Squiggle clock**—Conran's, 800/3-CONRAN; **Slipcovered chair**—Yolanda chair, DesignLine Ltd., 704/324-1796; **Flokatil rug**—Conran's, 800/3-CONRAN; **TV and portable stereo**—TV #E13254KW, portable stereo #RP-7822, RCA, 800/336-1900; **TV cart**—IKEA, 412/747-0747; **Framed posters**—Graphique de France, call for catalog, 800/444-1464; **Poster frames**—Conran's, 800/3-CONRAN; **Round mirror**—custom made; **Button pillows, Poetry pillows**—by Malatesta & Co. for the Loom Co., Portico, 212/941-7800 and Nuvo, 214/522-6886; **Desk top**—Amisco, 418/247-5025; **Desk legs**—#7925 Vine Leg, through Orbit Design Inc., 312/762-3400; **Wire trash can**—#61-443127, Pottery Barn catalog, 800/922-5507; **Wicker baskets**—Conran's, 800/3-CONRAN; **Lamp**—French Curve Collection from Modern Objects, 203/845-0331; **Calculator**—Moda-I by Milano, 800/441-4396; **Aluminum storage boxes, vases on desk**—IKEA, 412/747-0747; **Walkman**—Sony, 201/930-1000; **Cordless phone**—model #KX-T3620, Panasonic, 201/348-7000
(See page 85)
All items—see listings for page 84

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EASY UPGRADES

(See page 86)
Table—with marble top from Normandy Dining Room collection by Tradition France, 704/437-1480; **Chair**—#FA62Y Biedermeier side chair, to the trade through Grange, 212/685-9057; **Cabinetry/shelving**—John Romine, 212/923-3577; **Carpet**—custom, through ABC Carpet & Home, 212/473-3000; **Decorative floor border, wall treatments**—Emery Design, 212/533-3387; **Vase with tulips**—by Richard Meitner for Alter Ego, Modern Age, 212/674-5603; **White urn**—Fifty/50, 212/777-3208; **Green lamp**—Court Lamp by CX Design, Inc. through 20th Century Antiques, 404/892-2065; Aris Mixon, 212/724-6904 and Filamento, 415/931-2224; **Framed mirror, framed print (on shelf)**—Niedermaier,

Continued on page 113

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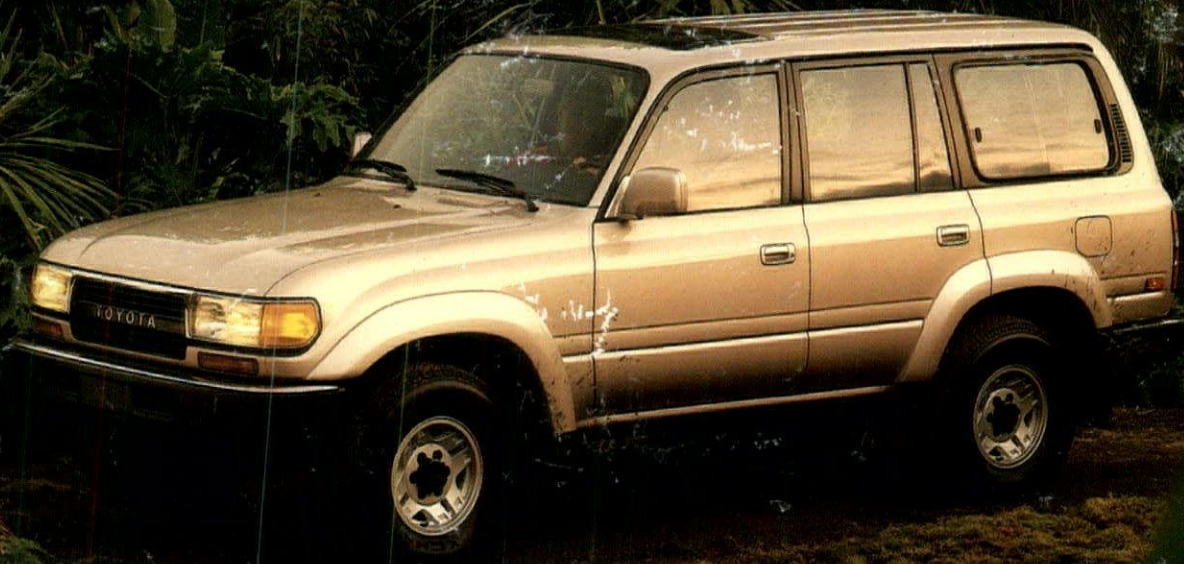


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