

Metropolitan Home

December 1992

ELTON JOHN'S
Songman at Home—
Bernie Taupin

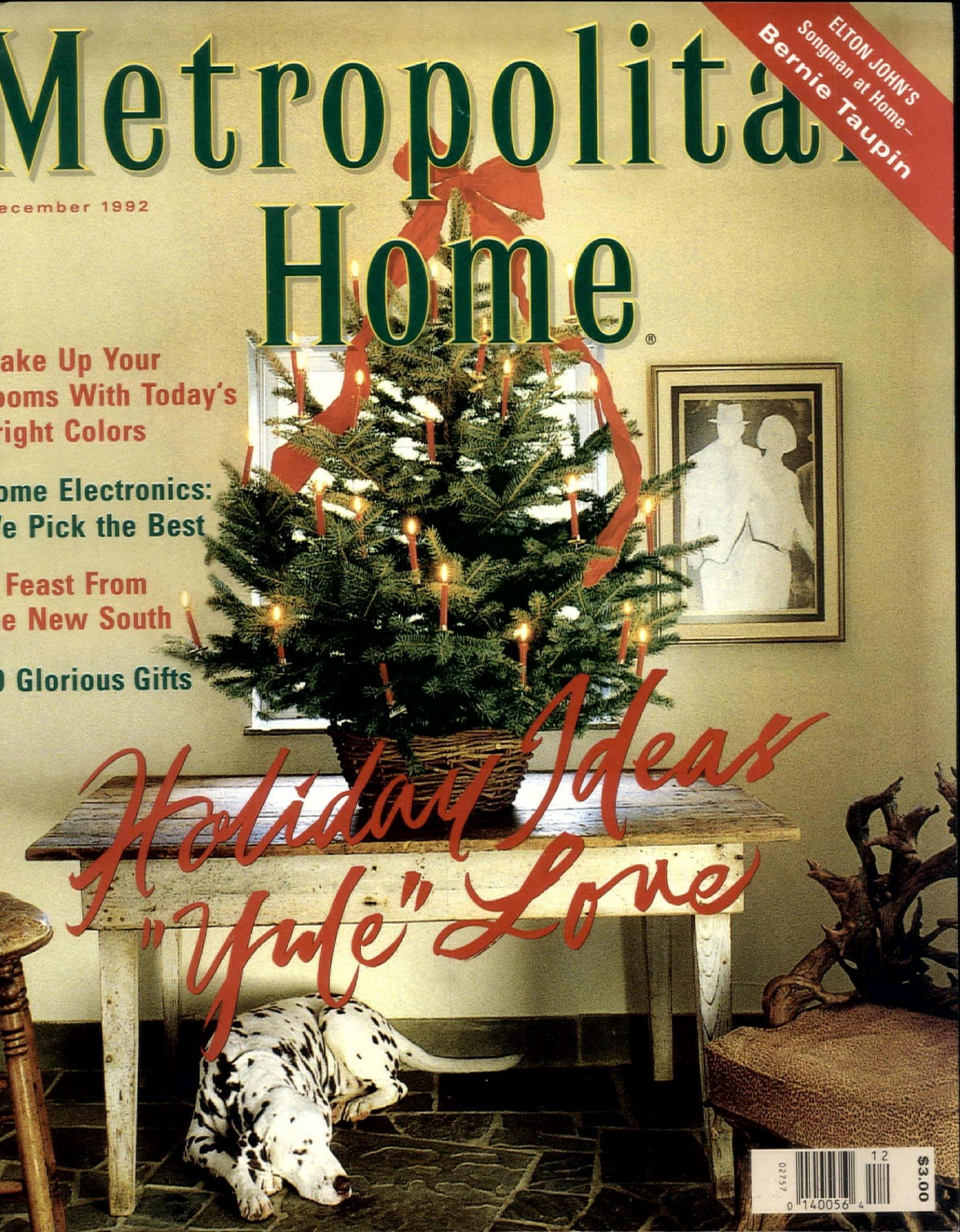
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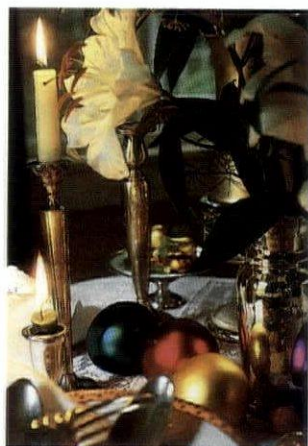
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Reader Service Monday through Friday, from noon to 2 p.m., Eastern time, a *Metropolitan Home* editor is here to answer your questions. Just call **212.551.7064**.

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Cover Christmas in upstate New York with Connie Cook and Sparky (page 66). Photo: Lizzie Himmel. Hand-lettering: Deborah Delaney.



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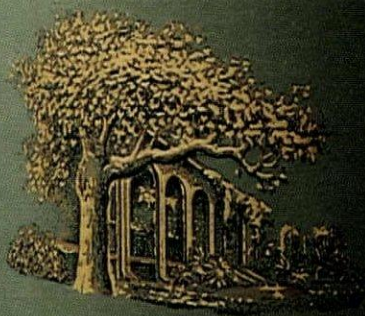
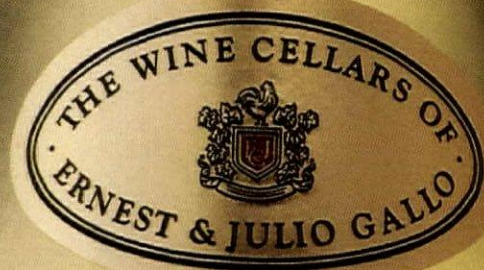


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Photographed at the Museum of Modern Art

“I do not literally paint that table
but the emotion it produces in me”

HENRI MATISSE SAID THAT to an interviewer in 1913. And the sheer miracle is that 80 years later that painted emotion still sends shock waves through MoMA's galleries (until January 12). I do not exaggerate. You can feel it on your skin, palpable as if those paintings were alive. Matisse was often dismissed by intellectual demagogues of avant-garde modernism as a *décorateur*. As if his ability to produce such emotion were trivial. I think of this as I look

Editor's Page

and look again at paintings I've never seen before, even in books, like the Seville interiors (above), stashed for most of this century in the Hermitage in St. Petersburg. Matisse opens us up to worlds we long to be in. And it's hard not to be tempted to picture yourself living in his rooms. Okay, I'll admit it: Just for the briefest moment I looked at the Seville paintings and said "How can I have a room that looks like that?" Oh, I get it—you paint a flat but saturated apricot color on the wall, put a vivid green print on the sofa, another highly figured blue throw on the chair and an intricately patterned rug on the table. Top with geranium and serve. Then I caught myself: Don't go trivializing Matisse yourself. He is most emphatically not just a *décorateur*, and living in a room that looks like him is not about painting a tabletop lilac and the base lemon, or

scattering ripe fruit and wildly articulated plants around and lounging about in flowing Russian embroidered shirts.

What looks easy in Matisse is, of course, not. He teaches us to look hard. To really see. To revel in the light. How many times do we walk through our own rooms without really looking at what's there? How many of our tabletops are undecipherable for the layers of the clutter of everyday stuff? How many of our favorite things live unrecognized because there's no air around them or glorious light upon them? Henri can help us with that. For he was a superb editor, letting into his world only the most evocative subjects. Looking at him makes us see ourselves clearer.

Home design is in a kind of holding pattern these days, not dominated by any style or mode of expression. What news there is in color. Last issue we heralded brave new hues—crimson, cadmium yellow, cerulean blue. Colors squeezed fresh from a tube. Painters' colors. Matisse colors. But the real truth is that as much as we love to look at those colors in paintings, in magazines, in other people's homes, it takes enormous guts to do it yourself. I know. Life tried to imitate art in our living room last month. We painted EIGHT (count 'em) different samples of that zesty yellow we keep showing in the magazine and still felt insecure about choosing one. At which point our friend Ben came trumpeting through the house, his hands cupped like a megaphone, repeating, "Don't be afraid of real color! Don't be afraid of real color!"

In the end we went with a South of France gold I like to think Matisse would have loved.

—Dorothy Kalins, Editor in Chief

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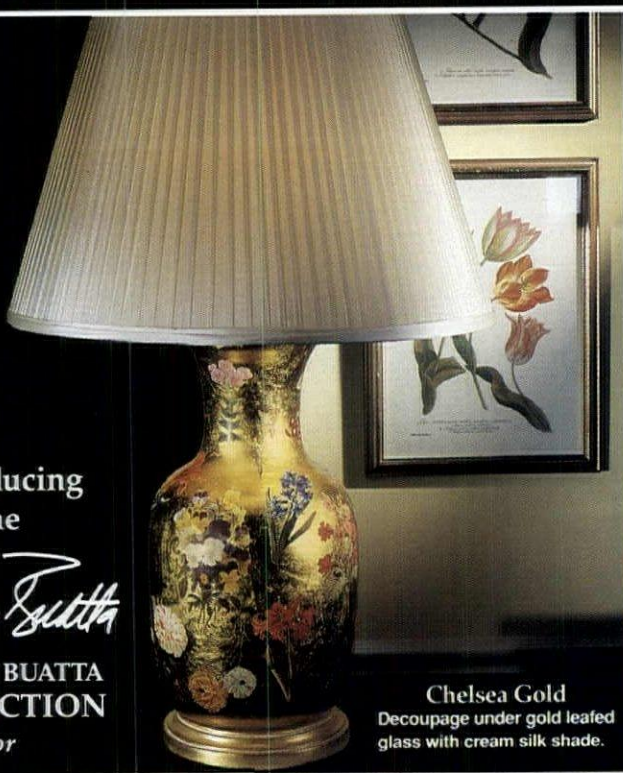
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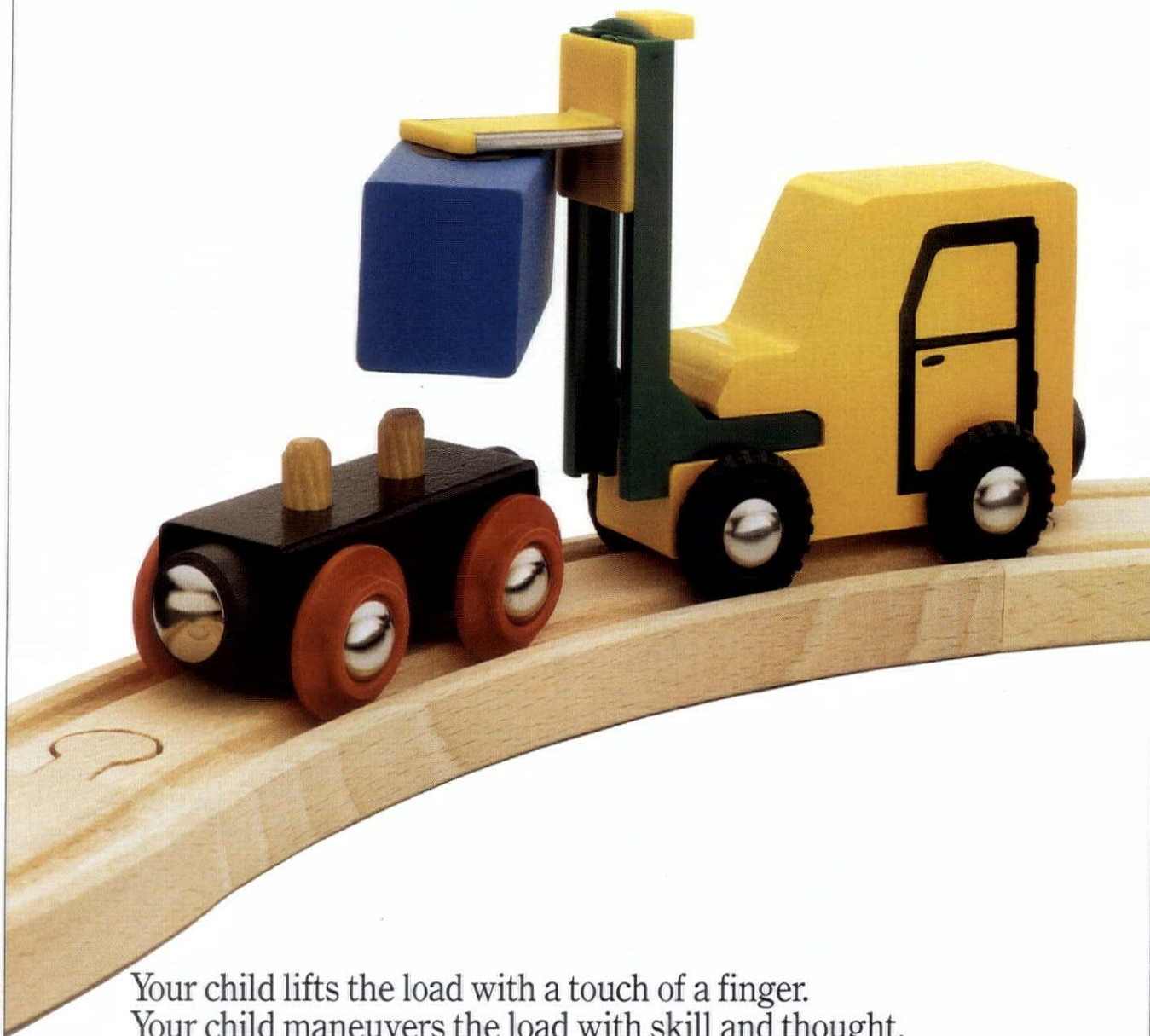
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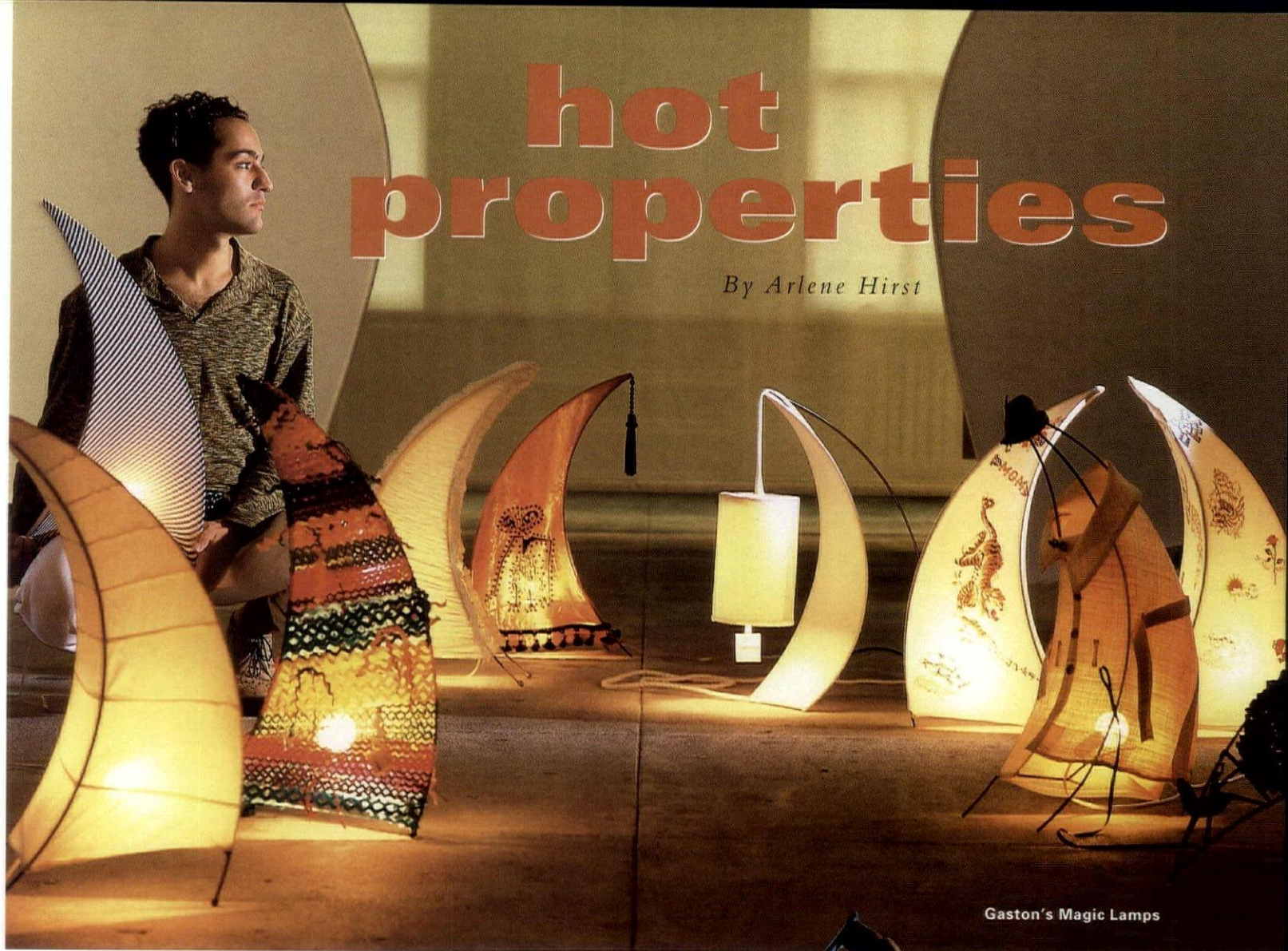
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hot properties

By Arlene Hirst



Gaston's Magic Lamps

Slipping the Light Fantastic

AT FIRST GLANCE they look like a fleet of brightly lit sailboats, cast adrift on a tranquil night sea. But these exotic 24-inch cones are actually steel-frame lamps, created by Gaston Marticorena (pictured above with one of his designs). Their slipcover shades have been "dressed" by more than 40 fashion designers, among them (left to right) the late Carmelo Pomodoro, Mary McFadden, Zang Toi, Shawn Ray Fons, and a pair by Nicole Miller flanking one with trench coat and hat by milliner Lola. From November 15 to December 31, Soho's ModernAge gallery will sell the works for \$500 each to benefit Housing Works, a nonprofit organization that provides housing for homeless families and individuals afflicted with HIV-related illnesses. Getting the designers to participate was easy, Gaston says. "They were all really into it. I guess for them it was like going back to school." After the benefit, Gaston, 24, a Florida native now settled in New York, is launching his own collection called Piece, featuring furnishings and, of course, his versatile lamps (\$100 through ModernAge, 212/674-5603). His originals sport a removable, spandex shade you can throw in the wash. It just might be the next wave in user-friendly design.—Brooks Peters



Well-Stacked

Prague's Borek Sipek gets a leg up on the ubiquitous stacking chair with Sedlak (Czech for farmer), a striking turn on his native kitchen chair. Moderne frame and back legs are cast aluminum; front legs, beechwood; seat, molded foam (\$875 each). Call 800/33-VITRA.

Met Home's 10 Most Wanted Gifts

THIS CHRISTMAS we're craving craft, from a guild of artists and shops nationwide: hand-forged buckaroo lamps and new "antique" pillows; Lee Carter's funky twist on Mexican folk art. We'd move heaven and earthenware for Tom Woodruff's ethereally slim Mayan bowls. Emilia Castillo's family apprenticed with silver maestro William Spratling, but she's a legend in her own mine. And Art 101 is tons more fun with a 3-D tour guide. See Resources for stores.

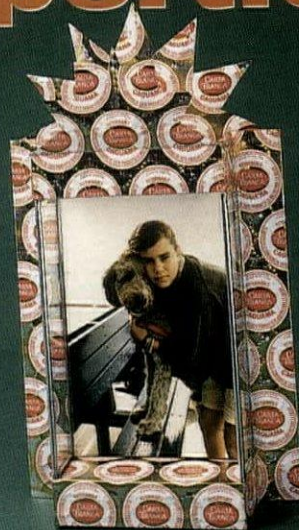


At Denver's Cry Baby Ranch, a blacksmith's base with painted shade; \$285.



Karen Cronin turns '40s fabrics into "throw-back" pillows; \$60 to \$130.

hot properties



Up our tin-can alley: Lee Carter's Mexican niche frame; 4"-by-6", \$28.

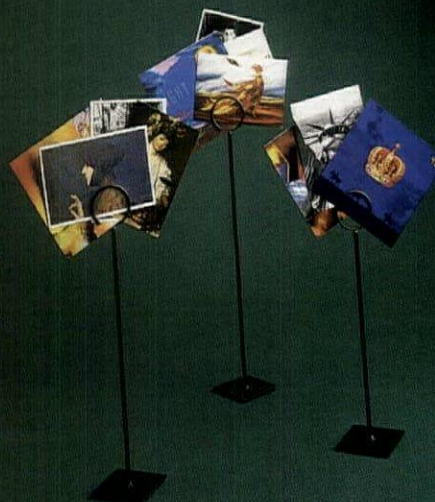


The Art Pack (Knopf, \$40) demystifies art in 18 pop-up pages.

Tom Woodruff's signed ceramic superbowls; \$200 to \$400; Store Next Door, NYC.



"Frame" cards with Bayou Boys' iron stands; \$20. Nuvo, Dallas, Texas.



Emilia Castillo's sterling-and-amethyst vase, \$165; Brenda Schoenfeld, Dallas.



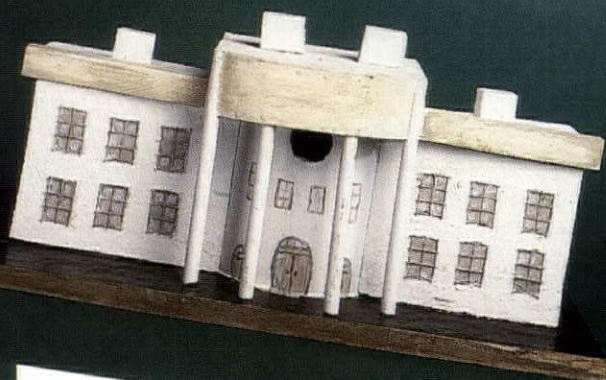


Archaeologist Gary Hare digs Texas—literally—for his “found” frames; \$145 to \$495.

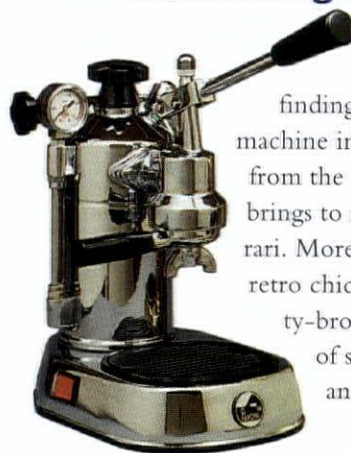
Romance to go: a beeswax candle-in-a-can; \$10. Zero Minus Plus, L.A.



This White House is strictly for the birds; \$120. The Gardener, Berkeley, CA.



Value Judgments: La Pavoni



IT WAS IMPOSSIBLE not to envy my friend's great luck at finding an old professional cappuccino machine in perfect working order, a Gaggia from the 1950s whose rounded chrome brings to mind the grille of a vintage Ferrari. More impressive than the Gaggia's retro chic, however, was the exquisite nutty-brown espresso it made, with a layer of *schiuma* (the thick foam on top), and rich meringuelike milk.

Back home, my \$79 special seemed woefully inadequate. Why not get the real thing? At \$3 a cup out, a few cappuccinos at home would soon (well, OK, someday) pay back the \$500 or so it would cost to move up to the coffee elite. So I sought out the best machine a mortal might afford that would fit into a small New York City kitchen.

There is, I soon found out, during my tests, a fundamental design flaw that keeps most home units from providing a true cappuccino: The temperature of steamed milk (100° C) is higher than the best heat for coffee (90° C), so a genuine steam nozzle is a must. Likewise, rigorous pressure requirements—10 times atmospheric pressure being the ideal—leave cheaper models out of the running.

It was hard not to fall in love with La Pavoni, a beautiful chrome machine handmade at a rate of only 60 a day in a Milanese factory. Its gleaming lever promises real interaction with your morning espresso, the coffee-equivalent of reeling in your trout dinner. A pressure gauge and water-level tube exude scientific authority while its skillfully crafted, functionally apt form, introduced in 1905, has earned the Pavoni a spot in the Museum of Modern Art's design collection.

A really good cappuccino demands the proper ingredients. Always start with clean, cool tap water or noncarbonated bottled water. Then choose the finest beans such as Arabica for a good dark roast. Measure out grounds, tamp them down, not too loose, not too tight. Pull the lever for roughly 30 seconds. Then steam some ice-cold milk, keeping the nozzle near the surface: too high, it splatters; too low and you run the risk of scorching the milk.

Some machines assist you. The Gran Gaggia replaces the lever with a pump that makes a predictably delicious cup. Cuisinart's unit offers an integrated grinder and measurer while Saeco's actually dumps the grounds.

I'll stick with La Pavoni, the perfect cappuccino maker for the 1990s. It's more of a challenge, but that's half the fun.

For more details on La Pavoni Professional Chrome 16-cup unit (\$599), call 800/927-0277.—Kevin C. Lippert

PHOTOGRAPHS BY JENNIFER LEVY

hot properties



Screening Room Malcolm X

"HOW A SET FEELS is more important than how it looks," says Wynn Thomas, Spike Lee's production designer since 1985. "Art direction is the subtext—the emotional background that supports the story." Thomas, who uses color to find the emotional center of each scene, got a chance to pull out the whole spectrum on *Malcolm X*, Lee's \$34-million life of the African-American hero. Thomas broke

the script into acts, each with its own palette: For Act One—Malcolm's early years as a drug-dealing hustler—Thomas opted for vibrant purples, blues and oranges. In Act Two—Malcolm's prison years—Thomas held to a monochrome of steel blues and dull grays. And in Act Three, when Malcolm discovers himself as an activist, the color wheel turns earthy, as in the deep browns of Elijah Muhammad's office, left. To increase the film's climax, Thomas saved red until the assassination scene.

Now in his thirties, Thomas met Lee in 1983 while assisting production designer Patrizia Von Brandenstein on *Beat Street*. Lee applied for an assistant director's slot, "a gofer, really," Thomas chuckles. The two have since forged a bond of trust so great that Thomas, not Lee, selected the Egyptian locations for *Malcolm X*. "At the beginning of a film," Thomas says, "we have a 15-minute conversation. Spike tells me what he wants key scenes to look like. After that, he lets me alone." An alumnus of Boston University and the Negro Ensemble Company, Thomas maintains exacting standards. "A director should walk onto the set," he says, "and how he shoots the scene should instantly be clear. If he can shoot it five or six different ways, then the location is wrong. It should not be multiple choice."

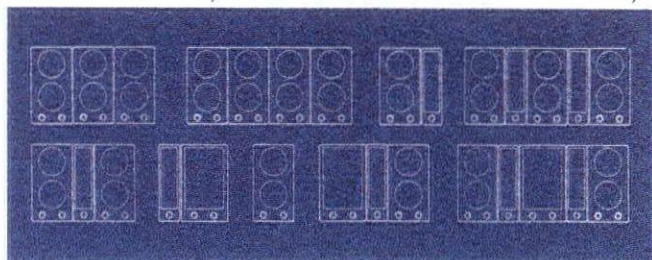


Wynn Thomas (top), Spike Lee's production designer since *She's Gotta Have It*. For *Malcolm X* he created Boston's Roseland (above, right) at NYC's Hotel Diplomat and Elijah Muhammad's office at Brooklyn's Ethical Culture Society.



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trendwatch

Add Christopher Dresser to the "hottest collectibles" map

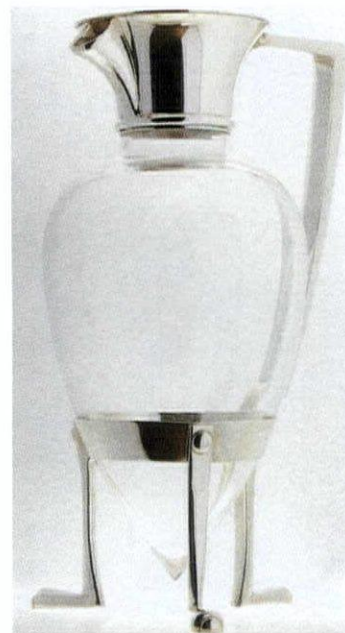


"HE IS AT once realistic and visionary, and has been inexplicably forgotten for too long." So writes Alberto Alessi in fervent support of England's Christopher Dresser, the Victorian reformist (1834 to 1904) whose clean-cut craft objects pioneered modernism 30 years before the Bauhaus. Dresser, arguably the first industrial designer, created expressively for the ma-

chine (unlike his contemporary, William Morris) and his exquisitely simple housewares in metal, ceramic and glass are among the most original creations of the 19th century. A trained botanist, he wed science with art, abstracting nature for wallpaper, carpets and stained glass. J. Stewart Johnson, design curator and consultant at NYC's Metropolitan Museum, unearthed 40 unique Dresser designs (right) and will star them in the Met's modern design drawings show, which opens December 15th and runs through April 4th. Dresser's geometric patterns, "an antidote to Victorian flamboyance, influenced architectural detailing all over

the U.S.," says Johnson. The exhibit also includes product drawings by Frank Lloyd Wright, Gio Ponti and Joe Colombo, and is the first such show by a major American museum—a red flag for eager collectors.

You can still unearth products Dresser designed for 50 companies, including Wedgwood and Minton. Or get Alessi's reproductions—from a stainless toast rack (left, \$175) to a limited-edition sterling decanter (right, \$15,000). Call 617/932-9444.



The Metropolitan Museum of Art gives design drawings new cachet



Mine your own Wonder Years for personalized holiday gift wrap

FORGET MANUFACTURED memorabilia—mine your own past. To add ho, ho, ho to humdrum holiday gift wrap, our "Ask David" columnist David Staskowski photocopies snapshots of his family (that's his mother at far left) and friends. Vintage photographs, he says, are even funnier. Here's how: Just place one or several photos on the copier. Hit "photo" button and "auto control" if your machine has them. Or select a high contrast or dark setting. You can also press the reverse button to achieve a negative effect. "Collage" the enlargements with tape to make larger wrappers. Your photocopy store can reproduce and alter color for about \$2 for an 8½"-by-11" (ask for cheaper bulk rates).



LIZZIE HIMMEL

From Italy with Taste.



The elegant red wine with the *osso buco* and saffron rice is a Chianti Classico from Tuscany. We could as easily have chosen a Torgiano from Umbria or a Donnas from Valle d'Aosta. After all, the 20 regions of Italy produce more varieties of fine wine than any other country. And they go with any foods in America.



Italian Wines. The Quality of Life.

Just how advanced are Krups coffee makers? This one, for example, has a pulse.

Wake up. Get out of bed. Drag a comb across your head. That's about as advanced as most of us get first thing in the morning.

That is, unless you own a Krups. Krups coffee makers are known for reliability and exquisite design. And feature Krups exclusive "Deep Brew" technology.

Deeply Satisfying

First, water is heated to the ideal temperature. Then it's pulsed through the ground coffee at precisely timed intervals, blending the two until all the coffee is at the peak of rich, robust flavor.

Meanwhile, another Krups innovation is at work—the



Krups Aroma Savor System

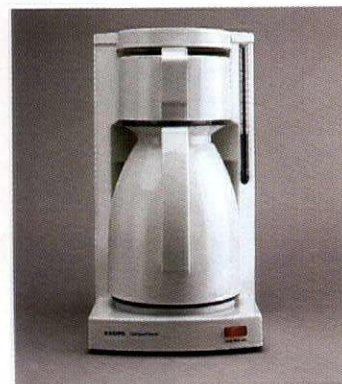
Double Wall Filter Holder. Engineered to prevent heat loss during brewing, this extra, outer wall reflects back the heat that escapes from ordinary coffee makers.

Aroma, the soul of coffee

Ever stuck your nose in a tin of fresh coffee, just for the smell of it? Krups coffee makers ingeniously lock in coffee's fresh flavor and aroma with the unique Aroma Savor System™.*

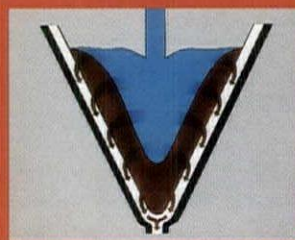
As the last drop of coffee flows into the carafe, an "Aroma Seal" is formed over the lid's center hole, preventing evaporation and exposure to oxygen. Immediately after the first cup is poured,

another seal is formed, this time over the pouring spout. In short, your last cup has as much flavor and aroma as the first.



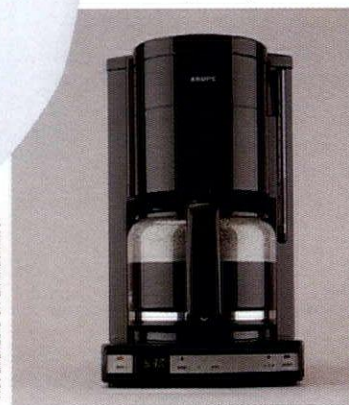
Available on Krups "Plus Series" machines

Krups "Stop 'N Serve"™ feature lets you interrupt brewing at any time to pour yourself a cup. The control panel lets you program "Wake-Up"™ coffee up to 24 hours in advance (when it comes on, Krups "Quiet Brew" System means you'll barely know it). Krups elec-



All Krups coffee makers feature Krups "Deep Brew" System, which pulses water through the coffee at precisely timed intervals, coaxing out the beans' rich, volatile spirit.

* Not available on all machines.



tronically controlled brewing cycles lets you brew 1-3 cups as rich and aromatic as a full pot.

Krups coffee makers are available from \$25 to \$135. At fine department and specialty stores.

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home strategies

Should you buy it or should you wait?

Video ace David Elrich appraises...

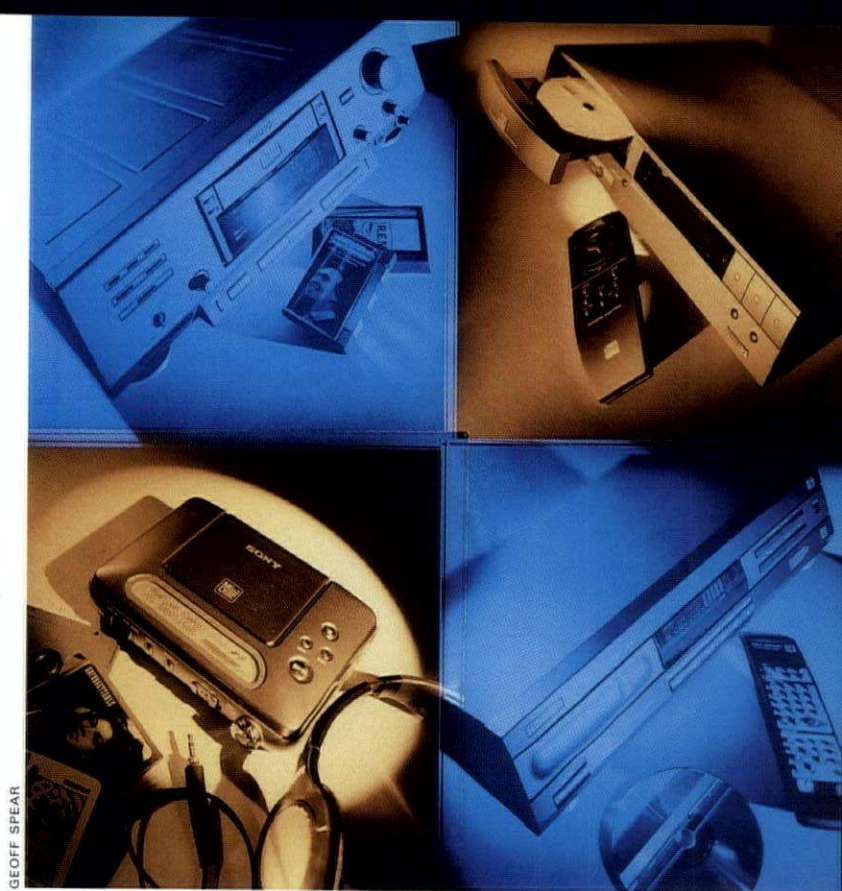
The New Tech

CHANGE. It's been the buzz of politics, and now consumer-electronics companies are embracing the word with the vengeance of a war chant. Not only do Sony, Philips, RCA, et al want to change the buttons you already push, they're actually altering the boundaries of television with a radical wide-screen set for CinemaScope films at home. Even the way you play video games or look at photographs is about to be swept away by this deluge of reinvented home technology. And it's not vaporware: The leading edge of the tidal wave hits stores this fall, and there's more to come in the months ahead. But how are we to ride out a radical shift in technology so soon after mastering the CD player and the VCR? Let *Met Home* guide you through this technological tsunami. **CDs are unrivaled when it comes to sound quality, but you can't take them with you: When they're bumped, portable CD players are as likely to skip as granny's Victrola. What alterna-**

tives are on the market?

Philips' Digital Compact Cassette player (DCC900, about \$799) is a new tape player that can not only make a terrific-sounding copy of a CD, it can also play your old analog cassettes. Like CDs, the new single-sided digital cassettes offer random access—although not as quickly as CDs since the DCC has to run through the tape to find the song you want. Blank tapes: about \$8 to \$10; prerecorded tapes: same as current CDs. You cannot play a DCC tape on standard cassette decks.

Sony's MiniDisc player/recorder (MD, from \$549 to \$749) bypasses the cassette format, using a two-and-a-half-inch disc that allows for easy storage and carrying. The MD gives the DCC a run for the money in terms of sound quality, though neither matches that of CDs. The minidisks come prerecorded, or blank for copying CDs and cassettes, and feature random access. Prices are about \$14 for blank discs; and range from \$12 to \$15 for prerecorded.



GEOFF SPEAR

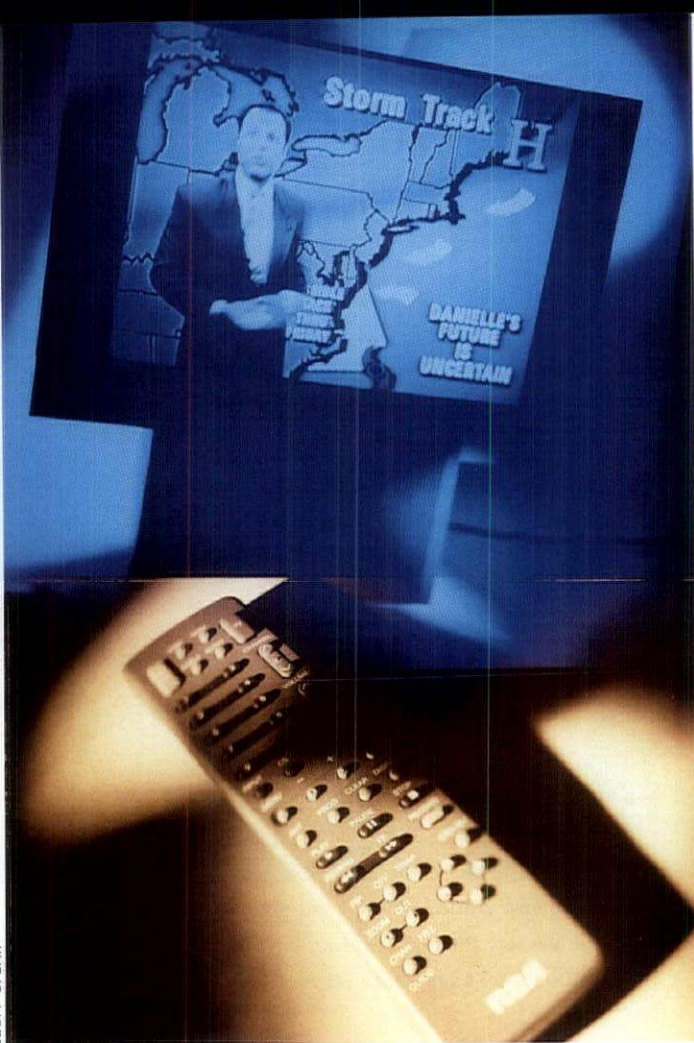
The new world of digital and discs. Clockwise from upper left: Philips' DCC (Digital Compact Cassette) and CD-I, the Kodak Photo CD and Sony's MiniDisc.

Troubleshooting: DCCs are available only in home deck versions; portable varieties won't be on the market until next year. You should probably wait until the bits and bytes of these two products settle a while (although DCCs will likely be a feature of every tape deck within the next five to 10 years). If your old tape deck is not sounding as good as it used to, buy a new one with HX PRO circuitry (good ones start around \$250). Copy your compact discs onto metal tapes, and you're set to feed your Walkman, car stereo or boom box for another few years.

When I rent a movie, I like to feel that I'm watching it in a theater. How can I turn my liv-

ing room into a personal cinema?

This summer RCA made headlines with its rear-projection television. Now RCA introduces CinemaScreen, the first wide-screen TV in America (already available in Europe and Japan). The CinemaScreens (34 inches on the diagonal and called "16-by-9" in technospeak, as compared with the "4-by-3" ratio for the standard TV screen) are perfect for watching full-width, "letterboxed" home videos (those with black bars at top and bottom). TV shows on CinemaScreen will have a black bar on the right side, leaving space for split-screen viewing of up to four shows simultaneously. About 400 Cinema-



Screen-compatible movies are now available on laserdiscs, with just a handful on videotape.

Troubleshooting: The cost is prohibitive—around \$5,000. But with all the major companies developing similar systems, the rules of supply and demand should bring down prices.

The future: Wide-screen is the first step towards High Definition TV, a system providing CD-quality sound and a picture said to be four times better than the standard television set. (HDTV should be available around 1995.) By 1994, RCA and Hughes Communications will launch DirecTV, a satellite network with more than 100 channels that requires only a small 18-inch dish, rather than those monstrosities

you see on lawns across America today. One proposed channel will feature wide-screen movies, so you can have CinemaScope for your CinemaScreen.

I love to watch slide shows at home. Are there any new devices for watching slides that don't require setting up a screen, projector, and carousel trays?

Kodak recently introduced its Photo CD player, which hooks up to a television and plays a disc of your 35mm prints on-screen via remote control. Simply bring a roll of 35mm film in for processing and order a Photo CD as well for around \$25. You can also dig out your favorite 35mm slides and black-and-white or color prints or negatives and

Introduced earlier this year, RCA's rear-projection TV (model P52152, \$2,899). For Christmas: CinemaScreen, the first American wide-screen TV.

convert them. The picture quality isn't Kodachrome, but it's still good at Super VHS levels (better than a standard TV picture). A single-disc player costs \$450; a full-featured model is \$550 (it's the one to get, as it allows you to crop the photos with the remote, or zoom in for blowups); and a five-disc CD changer, due out for Christmas is \$650.

With all the advances in technology, has anybody created new educational programs?

Philips' CD-I (Interactive) player (around \$700) hooks up to your television and stereo and plays discs, shaped like regular CDs. Using the remote, you watch still images on the screen, visiting different rooms at the Smithsonian Institution, for example, or the greens of a golf course. The picture quality is satisfactory, the sound equal to that of a CD; the CD-I also plays Photo CDs.

Troubleshooting: CD-I is a technology in search of a software. Full-motion discs—which provide viewers with something like an actual movie, instead of stills—won't be available for quite some time, although interim full-motion video cartridges will be out in early 1993.

The best bet is to wait out CD-I's fine-tuning for a few more years.

Tandy (better known as Radio Shack) recently introduced a disc-based format called VIS (Video Information System), which will be pitched as a competitor to CD-I. The \$700 VIS black box gets hooked up to your TV. Load a special disc (from \$30 to \$80), and you step into the world of computer CD-ROMs. These ho-hum CD-lookalikes contain text and pictures as well as great digital sound. VIS is representing itself as "video-games without guilt," but it's unlikely any Super Mario Bros. fan will care to get within miles of it. And, of course, VIS discs are incompatible—with CD-I or any group of initials you can think of.

And what about just plain old fun?

Sega's state-of-the-art video games elevate the genre quantum leaps above the kid stuff—we're not talking Pong here. Out this month, the Sega CD attachment (\$299) connects to a Sega Genesis console (\$99) on which you play challenging games chock-full of movie clips, animation and digital sound. (Sega hired a Lucas film veteran to oversee the new games' production.) Early titles: *Batman Returns*, *Sewer Shark* and *Night Trap*.

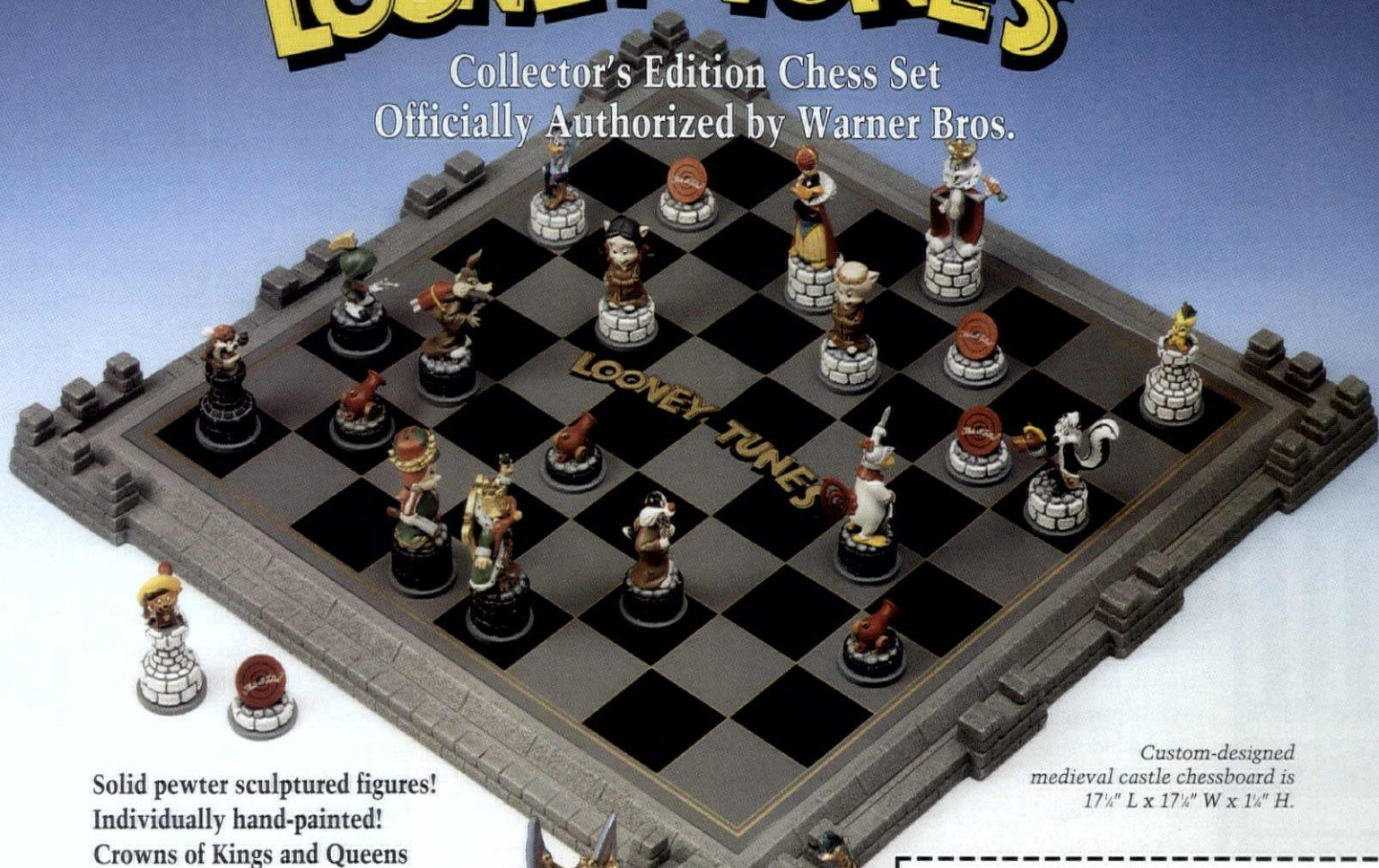
David Elrich is a contributing editor of Met Home. To grasp today's technology, he uses TV's Ren & Stimpy as a reality check.



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BUGS BUNNY™
King

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King

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17 1/4" L x 17 1/4" W x 1 1/4" H.*

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—N. Dalley, Flat Rock, MI

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is making a come-
back. Your simple,
vertically slatted side
chairs with woven
splint seats are
around 100 years old.
Inexpensively manu-
factured, they were
probably part of a
suite including a
bench and rocking
chair. Together,
your chairs are
worth \$300, says
David Neligan of
Skinner Inc. in Bol-
ton, Massachusetts.



“I'd like to sell my old Coca-Cola cooler but
have no idea of its value. Can you help?”

—J. Barone, Gibbstown, NJ

Your portable picnic cooler from the Fifties is common,
selling for around \$60 in good condition, according to
*Petretti's Coca-Cola Collectibles
Price Guide, 8th Edition* (Wal-
lace-Homestead, \$35). Collec-
tors of “The Real Thing” seek
out turn-of-the-century items
such as cardboard calendars,
paper signs and tin serving
trays, which can bring thou-
sands. Watch out for repro-
ductions; they're plentiful.



“What can you tell me about
my 33 1/2"-long, 16"-high bronze
dog marked 'J. Moigniez'?”

—S. Bowers, St. Helena, CA

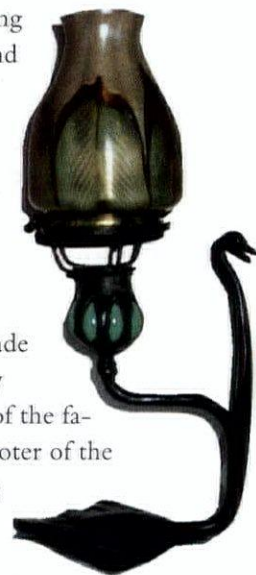
French *animalier* sculptor Jules Moigniez (1835
to 1894) is known for his bronzes of hunting
dogs, game birds and rabbits, many made for
English clients. His early bronzes were cast at his
father's foundry in Paris. Though his small
sculptures are plentiful, large ones like yours are
rare and prized by collectors, according to New
York City dealer Leslie Hyman. It could fetch
from \$4,000 to
\$6,000 at auction.

“Is our 13" candle holder marked
'Tiffany Studios, NY' authentic?”

—J.C. Harvey, Lake Forest, IL

Yes! Your mass-produced candle holder, made
of bronze-and-Favrile glass, was designed by
Louis Comfort Tiffany, son of the founder of the fa-
mous retailer, and America's foremost promoter of the
art nouveau style. In 1906, it retailed for \$6;
today, it might sell for \$1,500 to \$2,000 at
auction, says Alastair Duncan, author of the
new book *Louis Comfort Tiffany* (Abrams, \$40).

Have a question? Send clear photos (whole object and marks fully
visible) and a self-addressed, stamped envelope to: Dr. Swatch,
Met Home, 750 Third Ave., NYC 10017. All questions answered in time.
Calling all collectors! Look for our upcoming classified-ad section. For
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Hope, Phila. Pa.' Is it valuable?”

—P. Butler, West Chester, PA

Wells & Hope Co. Patented
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Vine St. in Philadelphia, one of
the first American commercial
printers to use stone lithography
on tin, made your sign c. 1885.
A similar well-preserved one re-
cently sold for \$17,500 at auc-
tion. Yours is decaying actively,
so is worth only about \$1,000,
says dealer Alan Katz of Wood-
bridge, Connecticut. The sign
should be stabilized by a restorer
to halt the lifting and bubbling of
the image, caused by changes of
temperature and humidity. Cost-
ly restoration in-
volving recoloring
will be visible and
won't add any
value to it.

GET OFF THE BEATEN PATH WITHOUT LEAVING TOWN. If you love driving, you're always looking for a better way to get from here to there. That's the philosophy behind the 1993 Mazda 626 ES. Because in a class of cars that strives to be average, this car has unique virtues and a character all its own. 🚦 Its elegant exterior echoes the curves of a coastal highway, while the interior cradles you in comfort and security. A 24-valve, aluminum alloy V6 is one of the smoothest, quietest piston engines in the world. And an agile suspension gives you the advantage in tight traffic. Harmony of style and performance set this new 626 apart. Qualities that are at the heart of every Mazda. 🚦 So take to the road in the all-new Mazda 626 ES. And discover how it feels to go your own way every time you turn the key.

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*Seats upholstered in leather except for rear sides of seatbacks and other minor areas. © 1992 Mazda Motor of America, Inc.



PHOTOGRAPHS BY NANCY HILL

Author Joyce Maynard creates a home that sparks the imagination of kids—and adults, too

She Calls It 'Early Fun House'

HAVE KNOWN PEOPLE who have successfully observed a division between kids' spaces and grown-up spaces, people who continue—despite the existence of Mutant Ninja Turtle Ooze in their lives—to maintain white sofas and pale carpeting, minimalist rooms uncluttered by science experiments and dioramas in progress. But though you won't hear any argument from me that it's vital for parents to keep hold of their own selfhood, I've taken a different approach to the challenge of sharing a home with a bunch of lovable, but irreverent,

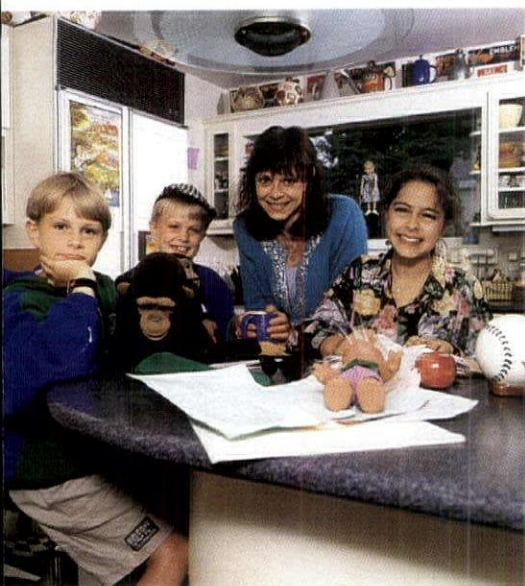
messy and basically childish individuals—namely my children. It's the old "If you can't beat 'em, join 'em" theory. I long ago abandoned any hope for one of those immaculate, "tasteful" homes and opted for one that feels comfortable, colorful, good-humored and conducive to play.

When my kids were younger, my concerns in setting up a home were largely practical: Could I successfully keep my cupboard doors closed with rubber bands around the knobs? My decorating motifs were limited to pho-

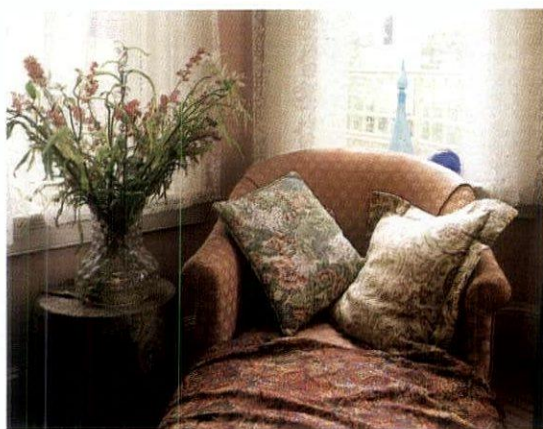


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Joyce Maynard (middle) at command central—the kitchen counter—with, from left: Willy, 8, Charlie, 10, and Audrey, 14. In Maynard's bedroom (above) little treasures are stored in a spice chest under a dollhouse Charlie made. "Our house has a hundred places to sit down and read or color in," says Maynard. "I favor an easy chair big enough for two."



tographs of babies cut from Pampers and Ivory Snow boxes taped at crawl-level on the front of my refrigerator.

But at 14, 10 and 8 now, my children are past the baby stage. Since their father and I separated, the kids and I have been living in a big Victorian house in a medium-size New England town where friends drop by all day. Particularly because I'm not part of a couple, I think, I've never viewed this house as an adult place that also houses children. Five people live here—three kids, one parent and a college-student tenant—and since we all contribute to the running of this family operation, it seemed only reasonable that the look and feel of the place reflect the taste and style of us all. My primary focus in establishing this household has been to make a place that would give us enough room for interconnected, over-flowing lives, a home with space for sewing projects, clarinet lessons, Ukrainian egg-painting, slumber parties, and impromptu tap dancing.

I'd call my decorating style Early Fun House, and if there was a central design principle underlying the choices we all made, here's how I'd describe it: We wanted to make this a house where children would feel both welcome and entertained. Kids are notoriously good at entertaining themselves, of course, but I wanted to provide them with a kind of stage on which to enact their dramas. This is a theatrical house. It's meant to invite playfulness, not only for kids, but for adults, too.

Since my former husband kept our old house and most of its contents, my first task after moving here was to acquire new furniture. I couldn't afford showrooms, but I wouldn't have wanted that kind of furniture even if it had been an option. From flea markets and yard sales I came up with a lovable jumble: a tapestry-covered sofa with cushions so comfortable it's hard to get up once you've sat down; a green-velvet Victorian chair; an early-1900s oak wheelchair with footrests.

As people with kids know, the floor is at least as important a place to sit as any chair, so I made my most substantial investment with a couple of Oriental rugs. (Continued on page 86)

Joyce Maynard edits and publishes the *Domestic Affairs* newsletter, Box 1135 Keene, NH 03431. Her novel *To Die For* is due in Signet paperback in January.

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William L. Hamilton helps you throw a cocktail party

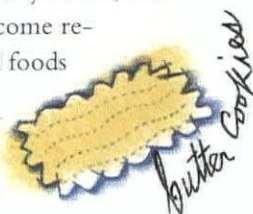
for 24 that's all elegance, no extravagance



DO YOU POUR yourself a drink at the thought of giving a splendid cocktail party? I'm not very steady at piping crab mousse into snow pea pods, but I've come to enjoy giving a cocktail party more than the obligation of going to one. The trick to "catering" your own party is to make it personal—don't be concerned about making it professional. I'm an amateur but I don't worry about that—I worry about my guests instead. And what they really need to be comfortable is a sense of measure on my part, on all fronts. Just a few of the graces will produce a lot in return—you're not opening a new wing at the Met.



Remember, this is a small affair. By concentrating on its quality you can create something imaginative to "give" to two dozen friends for the holidays, without blowing the bank. Just stick to the absolute basics—simple food, ready drinks, and a presentation that gives an elegant impression. I don't mean big-budget backups—vintage champagne, piles of roses, tubs of caviar. Or home-catering backbreakers—gilding the dog, blowing glass, sewing lawn tents. Some of my strategy is just flattery and good, mannerly tradition—invitations, party favors, nice linens; some of it is welcome restraint—light drinks and foods that aren't hard to handle. With the fine details in place, I step into a hot shower—and get ready to "go out." I have a drink, put on some music, and wait for the bell. I'm a guest by the time I answer the door. Come on in—it's a wonderful party.



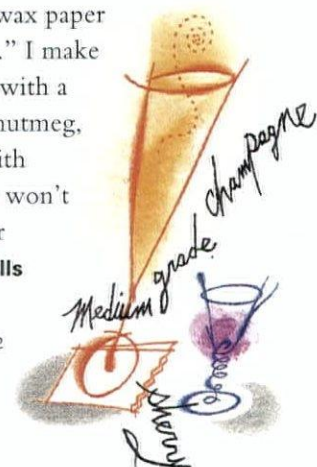
With careful shopping, you can come in at \$18 each, or about \$432 for 24 people. Add a few guests for late RSVPs or unexpected new beaux. Here's what you'll need:

Food

Remember, it's not dinner. Serve light "savories" that make an elegant association. Try a "**composed**" **lobster butter**: a cup of fresh lobster meat (a two-pound lobster should provide this; ask for a hen, and use the roe), pounded with a cup (two sticks) of good butter. Or food-process to a paste, with a pinch of curry or fresh thyme, salt and pepper. Serve it packed and chilled in small porcelain terrines (inexpensive French Apilco come in a variety of shapes). Freeze, bring out the afternoon of the party, and top each with a spoon of lobster roe, red salmon roe or black caviar. Serve with triangular toast points (Pep-peridge Farm white bread slices, cut twice diagonally, are fine). **Cost: \$20**

I also serve feathery, fresh **butter cookies**, almost like a shortbread, with cheese in the dough instead of sugar. Make them ahead, then slice and bake the day of the party. For one roll, use a stick of butter, a cup of flour, an egg yolk, a quarter cup of Roquefort or grated Parmesan, salt, and a crack of pepper. Mix to a dough in a food processor or with a pastry blender, then roll up with wax paper to form a one-inch diameter "log." I make the basic recipe three times, each with a different cheese or spice, such as nutmeg, for a variety. They're excellent with champagne and sherries; and they won't belly flop off your plate onto your Christmas cashmere. **Cost: \$5/3 rolls**

I put out two medium-sized bowls of **green picholine olives** (1/2 lb.), tossed with a little olive oil and a pinch of dry red pepper,





Wrap up a present that makes power portable.



Everybody hates to lug out that big, clumsy vacuum for small jobs. So give them the DIRT VAC™ Handheld Vacuum. A great gift, its powerful suction and motorized brush easily tackle tough jobs like clinging pet hair. The DIRT VAC sports a strong 2.5 amp motor and an extra-long, 25-foot power cord that makes doing an entire flight of carpeted stairs a breeze. Best of all, this tough little vac is the only one with the guts to carry the Black & Decker name.

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A stocking stuffer that'll make wrapping presents fun.



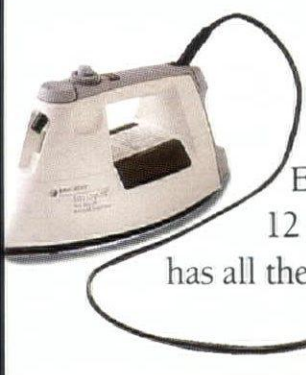
How do you turn chores like gift wrapping and cutting coupons into fun? Give someone ZIZZERS™ Light Duty Power Scissors! Battery-operated scissors, they're an enjoyable little gift that makes cutting fast and easy. Just press the button and they're off—zipping through light cutting jobs. Comfortable to hold, ZIZZERS come in three exciting colors: hot pink, cloud white and purple passion. No stocking will be complete without ZIZZERS!



 **BLACK & DECKER®**



Anyone who goes to great lengths
will love the Extra Longcord™ Iron.



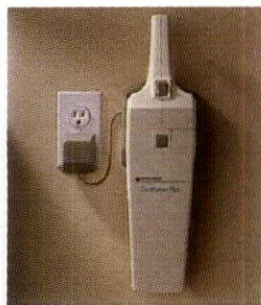
Who says ironing has to be done in a dreary laundry room? Black & Decker says give the EXTRA LONGCORD™ IRON and ironing can be done almost anywhere. Our EXTRA LONGCORD offers the convenience of 50% more cord than conventional irons. A full 12 feet long, it eliminates the need for hazardous extension cords. The EXTRA LONGCORD also has all the steam options needed to get the job done and features an Electronic Auto-Off Safety System.

Extra Longcord Iron

 **BLACK & DECKER®**

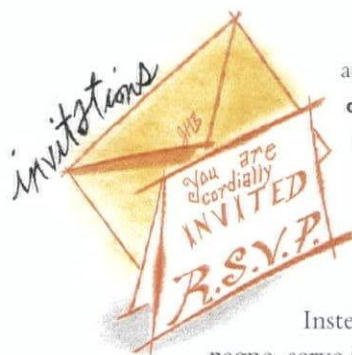


The only gift more convenient would be to hire elves.



If someone you know can't get Santa's helpers to pick up their little messes, then the lightweight DUSTBUSTER PLUS® Cordless Hand Vac is the perfect present. Always right at their fingertips, it's great for quick zip-ups of household messes and it stores in its own recharging base. An American classic, the convenient DUSTBUSTER PLUS has helped clean millions of homes throughout the years. This year, make someone's holiday a little easier with a DUSTBUSTER PLUS.

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and two bowls of **Niçoise black olives** (½ lb.) tossed with olive oil and dry fennel seeds. Don't forget pretty bowls for the pits. **Cost: \$5**

Drinks

Instead of expensive "label" champagne, serve festive, flavorful champagne kirs made with **medium-grade champagne**: Try Charbaut Frères' Blanc de Blanc, \$12; a sparkling Alsatian wine, Crémant d'Alsace, Brut, \$15; a French champagne maker's California champagne-method wine, such as Mumm's Cuvée Napa Brut Prestige, \$14. Order 18 bottles, or two cases if there's a better case price. **Fruit liqueurs** tint sparkling wine beautifully: offer a *Crème de Mûre Sauvage* (blackberry), Trenel Fils, \$20; a *Baccate de Framboise* (raspberry), B. de B. Dean de Luigne, \$13; a *Crème de Cassis* (black currant), Gabriel Boudier, \$20; a *Myrtille* (blueberry), Bonny Doon Vineyards, \$18. Kirs also give guests a choice of drinks without much bartending effort. **Total: \$286**

I also serve a range of good **cocktail sherries**, slightly chilled: a dry fino, a light manzanilla, a dry oloroso, and an amontillado for the poets and other bullfighters in the room. (The Lustau brand is exquisite; order six bottles—three fino, one of each other grade.) Fine sherries are about \$10 a bottle. **Cost: \$57**

Don't forget chilled **sparkling water** (eight bottles) for those who don't drink. **Cost: \$8**

Use real glassware—plastic cups taste like warm dog toys and destroy the planet. You can buy two dozen inexpensive glass flutes for about \$25—they'll present prettily and keep consumption well-paced.

Presentation

Invitations make the event more special in people's minds from the start. Send out odd, picture postcards in envelopes, or hand-print a stack of nice, blank note cards. I like to choose funny stamps. Don't be afraid to ask people "to dress," either

Relax—this party is a small affair.

You're not opening a new wing at the Metropolitan Museum of Art

funnily or formal. **Cost: \$10**

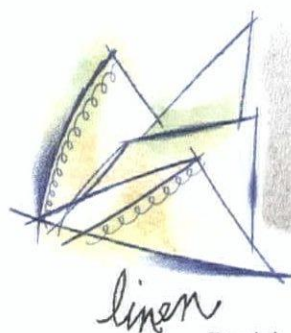
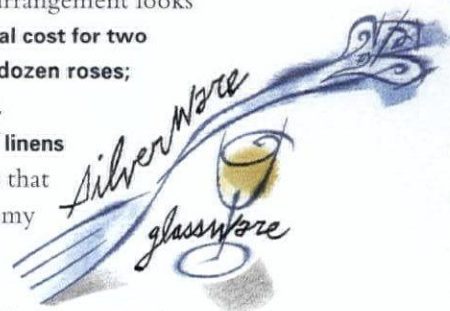
Fresh flowers are extraordinary value for the ambience they create. Try our friend, San Francisco floral designer Claire Marie Ohlen's white-on-white "trick" with roses: At the bottom of a large, waterproof oval container, such as an antique brass planter, ball big pieces of chicken wire as a "frog" and insert one large bunch of white hydrangeas cut to clear the top. "Float" 12 short-stemmed white roses through the blossoms—the arrangement looks like a profusion of roses. **Total cost for two arrangements: \$18 (\$10/two dozen roses; \$8/two bunches hydrangeas).**

The generous presence of **linens** makes a four-star impression that costs next to nothing. I fold my tablecloths into two-foot

squares before ironing them. Unfolded, they form a gridded field of pleats. Give guests large linen napkins—paper gives a cheap effect—and also use napkins to line cheese trays, wine baskets, or tie them, kerchief-style, around the necks of champagne bottles as restaurants do.

Lustrous objects have the gleam of luxury. Use your best silver, "plate" or good flatware, polished, and bring out any brass and pewter trays or buckets to present food, or to chill wine. Have at least two "stations"—tables set for food and wine. **Party favors** help guests remember an event with pleasure. When friends ask, "Is there anything I can bring?," say yes—a gift for another guest, under \$5, and funny, unguessable. (Recently spotted: Burt's Beeswax Lip Balm, \$2.50; 3-D Laser cufflinks, \$4.) Mix them up and distribute them later as people leave. Have people "sign" their gifts with a tag, so guests can make the connection: the hand-rolled Davidoff Grand Cru #5 cigar (\$4.70) and the woman who drank all the amontillado. Perhaps she got your luridly jacketed Fifties paperback of *The Sun Also Rises* (\$4.50).

Contributor William L. Hamilton is a writer and recovering collector. Illustrations by Steve Salerno





More Byzantine than Bauhaus, more Renaissance than Retro.

A goblet created as art glass a century ago, but reminiscent of chalices many centuries older than that.

A goblet with a flaring trumpet shape, a golden ball stem, and a hand painted palette of amber, dark rose, and soft green.

A goblet so intriguing for today because it's so different from anything else today.

The "Luster" goblet. From the stores of Crate and Barrel, a goblet that looks like it came from the pages of history.

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The "Luster" goblet, \$13.95 each. At Crate and Barrel stores in the Chicago, Boston, Dallas, Houston, San Francisco, Los Angeles, San Diego, Washington D.C., Minneapolis, Palm Beach, Boca Raton, and Detroit areas. For more information about this product or the store nearest you, call 1-800-451-8217 Monday through Friday 8:30-5:00 CST.

WHAT IS HOME? Is it a nest, a trap or an impossible dream? For a biker chick, it's an unfinished development called Camelot where she's currently camping out. For a rich, recently-divorced housewife, it's the mansion she's turned into a youth center for inner-city kids. For a washed-up sitcom star, it's the town of her youth that invites her back on "Famous Person's Day."

But for Ann Magnuson, who depicts all the altered egos above in her acclaimed one-woman show, "You Could Be Home Now," at New York's Public Theatre, home these days is a compact split-level in the hills of Silver Lake in L.A. Built in 1939, the redwood-encased house was designed by noted Austrian-born architect Richard Neutra, who helped introduce the International Style to America. "I've spent so many years running around," Magnuson says. "The Neutra house calms me. It's great to finally find a place where I lose all sense of ambition for a while. It represents, I guess, the new, streamlined me."

Settling down into her version of the American dream is a dramatic switch for Magnuson, who is best known as a witty, iconoclastic actress and performance artist. After fleeing her suburban roots in Charleston, West Virginia, Magnuson descended on New York's arty East Village, co-founding the now legendary former Club 57, which staged campy happenings in a church basement. There she invented a repertoire of multiple personalities: Anouschka, a Soviet chanteuse; Fallopia, a Prince protégé; and Alice Tully Hall, a gospel preacher. Soon Hollywood beckoned, offering Magnuson eccentric roles in *The Hunger*, *Desperately Seeking Susan* and *Tequila Sunrise*. Her big break came in 1987 when she starred opposite John Malkovich in *Making Mr. Right* and won accolades for her droll portrayal of a public relations hotshot in Miami who falls in love with an android. Jack Kroll of *Newsweek* called her "entrancing," and a "delightful new star." And in last year's ABC sitcom, *Anything But Love*,



The new "streamlined" Ann Magnuson reclines on a Neutra banquette; a Saarinen chair faces a window by her garden, "my little bit of heaven."



Rebel With a Lease

After years of roaming, actress Ann Magnuson tells James Servin why she's settling down

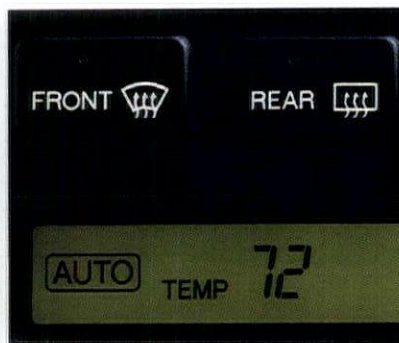
Magnuson played a fashion-crazed editor whose costumes alone stole the show. The series will be syndicated on Lifetime starting in January.

Chasing her career, Magnuson bounced from an East Village "dump" to a succession of offbeat Los Angeles locales—a Hollywood bungalow, a Spanish casita, a loft over a Mexican dance hall. But after her father sold the family's West Virginia house, Magnuson was overcome by a sense of "nostalgic angst." "I was very upset," (Continued on page 86)

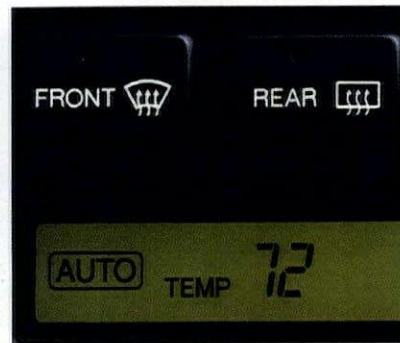
Maybe It's Time You Injected Some Monotony Into Your Life.



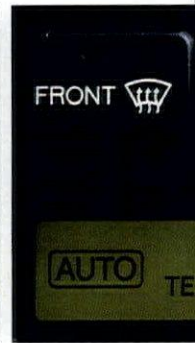
Monday



Tuesday



Wednesday



Thursday



The ES300

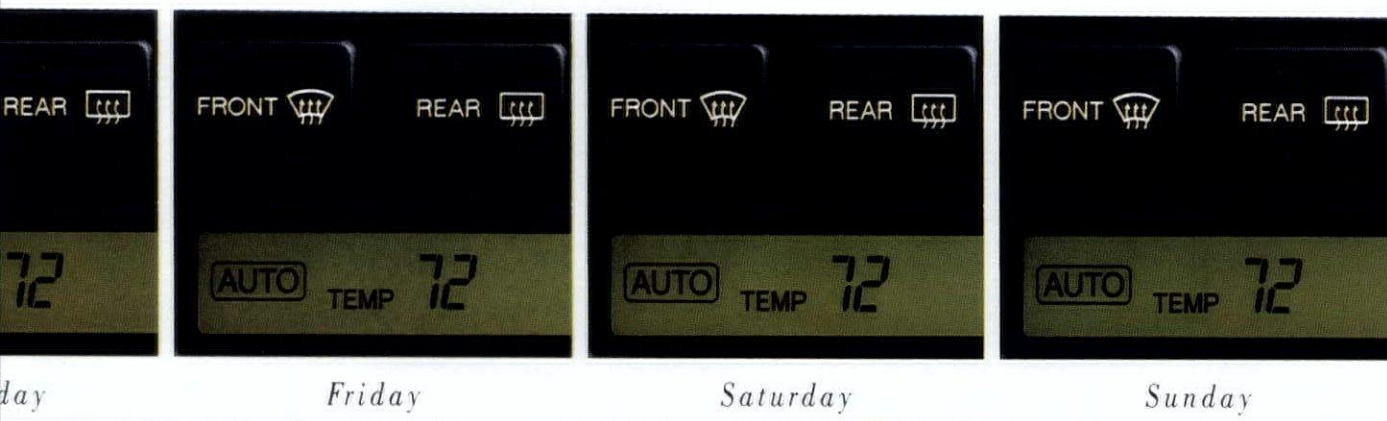
Plus ça change, plus c'est la même chose, the more things change, the more they remain the same. Lexus engineers are firm believers in this saying, especially when it

information. This information is then relayed to the climate control microprocessor, which has at its disposal sixteen air vents in order to either cool you down or warm you up.



warms or cools with remarkable quickness and efficiency.

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comes to the way the automatic climate control of the Lexus ES300 sports sedan actually works.



All this may sound highly technical (indeed it is), but it runs like a breeze. The



cabin of the Lexus ES300 surely is. Day in, day out, it's always the same old story. Which, when you

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temperature readout is an illuminated liquid crystal display; the controls are large and conveniently placed; the airflow

think about it, is quite a pleasant surprise.



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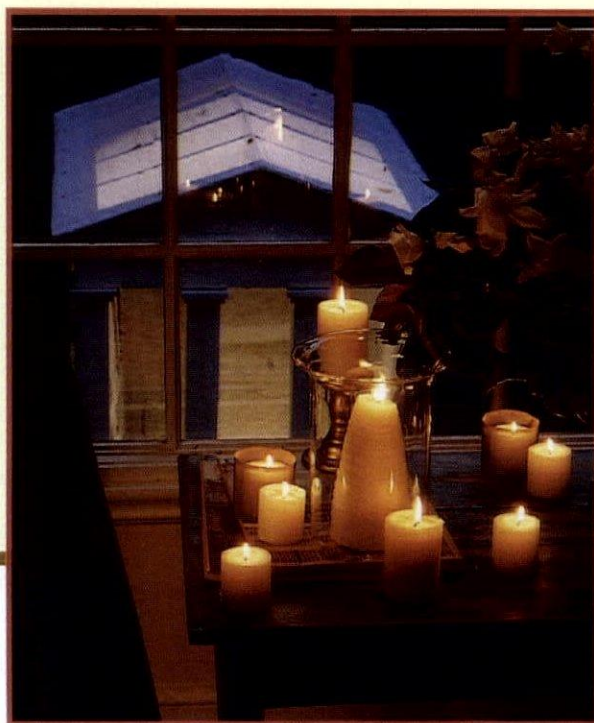
Washington, D.C.

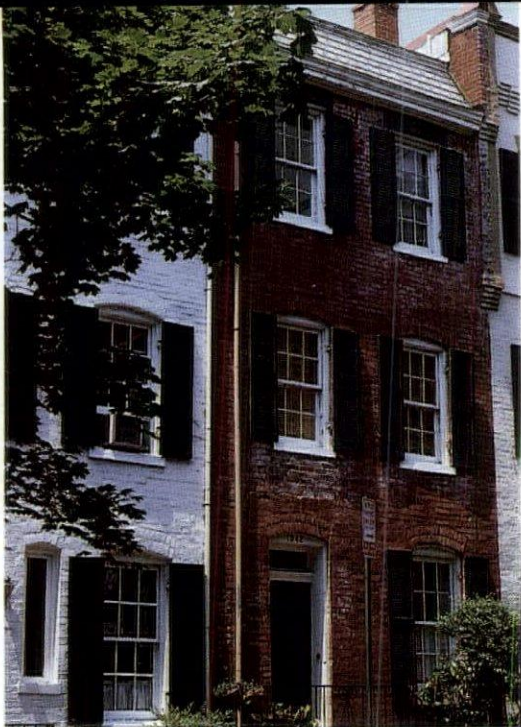
MetHome *of the* Month

WHEN DALE and Melissa Overmyer ripped the rear wall off their 1,100-square-foot town house, there was still nowhere to spread out. Zoning laws wouldn't yield an inch of the garden. Other houses pressed in on either side. The only space

they could add was visual—conjured from generous windows, overscaled furnishings and color that makes small rooms look intense and varied. Two years later, the Georgetown jewel feels big even where it isn't. "Square footage," insists Melissa, "is only a state of mind."

by Dylan Landis





Capital Gains

▲ The original face of the 1900 Georgetown house (above) hides a new back wall of glass. Red paint makes a tiny library (opposite) feel cozy, not cramped.

DALE AND MELISSA ignored the old creed about buying the worst house in the best neighborhood. They bought the second worst. Already dilapidated, it had been damaged further by the last eight tenants, seven of them Russian wolfhounds. And at 13 feet wide, it presented the typical town house challenge: a chopped-up plan, with five main rooms stacked into three stories, and too many sunless corners. On the other hand, it had garden views. It also had Dale, an architect uncowed by a sledgehammer. And it had running water (the worst one didn't), allowing the couple to camp out in its rooms while they renovated.

The Overmyers, both 29, moved to Georgetown from Austin six years ago because the job prospects were hot. Melissa, a graphic designer, was wary of the few wrecks they could afford. But Dale—who redesigns old Georgetown houses with Robert Bell Architects, and who got his first power saw in third grade—saw 19 square feet that could be freed up by replacing plaster walls with thinner wallboard, and sky that could pour in through stately windows. “It was small enough to tackle with friends,” he adds. “We had ridiculously little money.”

Key to the Style

The look: Urban Bright

Hothouse color: Instead of opening small rooms with white paint, make each room distinct with color, as if the house were a progression of intimate wings. From Pittsburgh Paints: the library's red (right, Valentine, #7155); the bedroom's green (Beau Monde, #2010); and the dining room's periwinkle (a mix, midway between Sweet Lilac, #3096, and Blue Iris, #3097). From Pratt & Lambert: the living room's yellow (Beeswax, #1753).

Broad horizons: A rear wall was rebuilt with bigger windows, taller French doors, and a bedroom balcony to fill light-starved rooms with sky and leafy views.

New rules of order: Repeated neoclassical motifs (the library's temple-like fireplace surround, white pilasters around the windows) bring harmony to a fragmented layout.

Grand scale: Delicate furnishings can look apologetic in little rooms, but large-scale pieces build stature. Because clutter makes the house feel smaller still, just a few chairs attend the living room sofa. Collectibles—like the new and antique globes at right—are massed for visual strength.







Perfecting Pane Geometry

▲ The living room's intense yellow walls might overwhelm a less assertive sofa (above). Unable to bump the new rear wall (right) out into the garden, Dale commandeered airspace for a bay window that adds another 20 square feet to the living room interior, along with a top-story balcony.



Dale tore down walls that enclosed the staircase, so rooms that once felt claustrophobic now open, at one end, into the balusters and rails. Friends helped on weekends—a few skilled in housebuilding, the rest drawn by Dale's "carpentry clinics." The entire rear wall came down as a pile of bricks and rose again in glass. The Overmyers bought lumber in spurts from their paychecks but didn't economize on windows for the new three-story wall. Rather than reuse the dining room's old, six-and-a-half-foot French doors, Dale splurged on insulated seven-foot doors. "Six inches doesn't seem like a lot," he says, "but you add six inches of sky." On the second floor, he built a new bay window for the living room; on the third, he added a bedroom terrace. Indoors, he planted white pilasters around every window

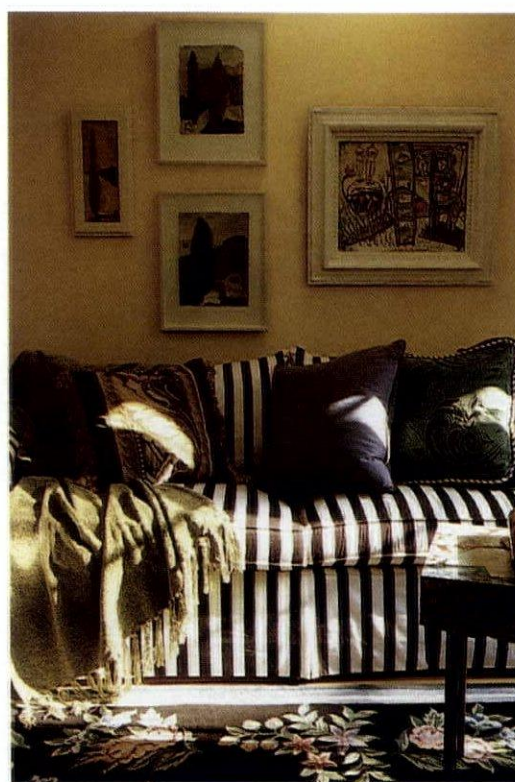


to carry a classical sense of order through the rooms; outside, more than 140 panes align in a three-story grid. "You assume it takes a bigger window," Dale says, "to hold so many panes." He worked the same trick of scale in the 100-square-foot red library, building a temple-shaped mantel as tall as the room itself, with a wall-to-wall wingspan of bookshelves. "If you scale things up in a tiny house," he says, "people won't feel cramped."

Melissa painted the dining room periwinkle, a reminder of a Capri vacation. The living room became yellow, and red paint made an embrace of the library. "The rule is, 'If it's small, paint it white,'" she says. "But color makes each room a wonderful experience."

Produced by Timothy J. Ward and Karen S. R. Ward

Photographs by Langdon Clay



Make an Artful Transition

▲ Dining room blue meets living room yellow on a stairway "gallery" between first and second floors (above). Melissa carried each hue halfway so color changes wouldn't fragment the house. Each room recalls the garden in its floral rugs and paintings (left). SEE RESOURCES



Tree-house Style

A painted metal bed commands this third-floor bedroom, but because its barely there framework consumes little space, the room is enlarged, not diminished. Every design element floats this room toward the trees: the bed's leafy motif, green walls, and the eight-foot span of French doors that open onto a small balcony.



Small rooms are enlarged by careful editing. Try just one majestic piece—like a bed that's a room in itself

Alfresco Indoors

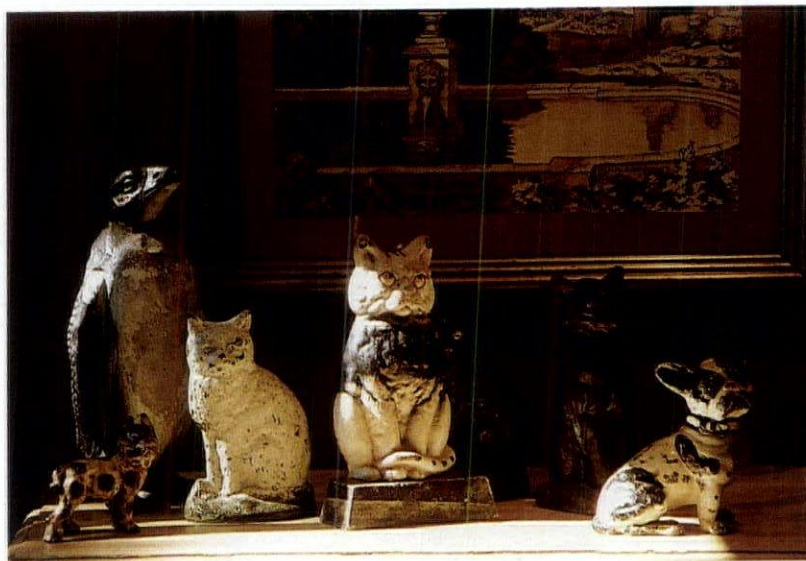
▲ A massive pedestal table with faux marble top (above), made graceful by curves, establishes the dining room as the hub of the house. Dale got the sweeping effect of three French doors for less money by flanking one real pair with tall casement windows. White pilasters frame the view, forming a colonnade to the garden.

A Case for Pillows

► Small quality touches have been used, like jewelry, to rich effect. Pillows are by Anichini. (You can create a luxe look by covering throw pillows with about half a yard of damask.) The green and copper tones echo the bed's painted decoration. SEE RESOURCES

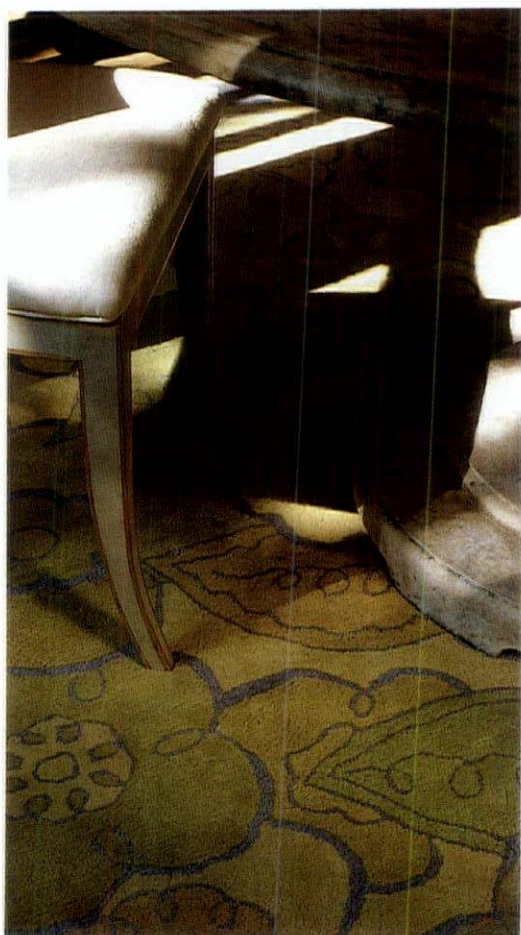


Telephotos



Doorstops: Collecting by Color

▲ Black and white is a visual chord repeated throughout the house to link rooms of different mood and hue. These 19th century American cast-iron doorstops, in animal shapes, congregate not by species, but by coloring, in the dining room.

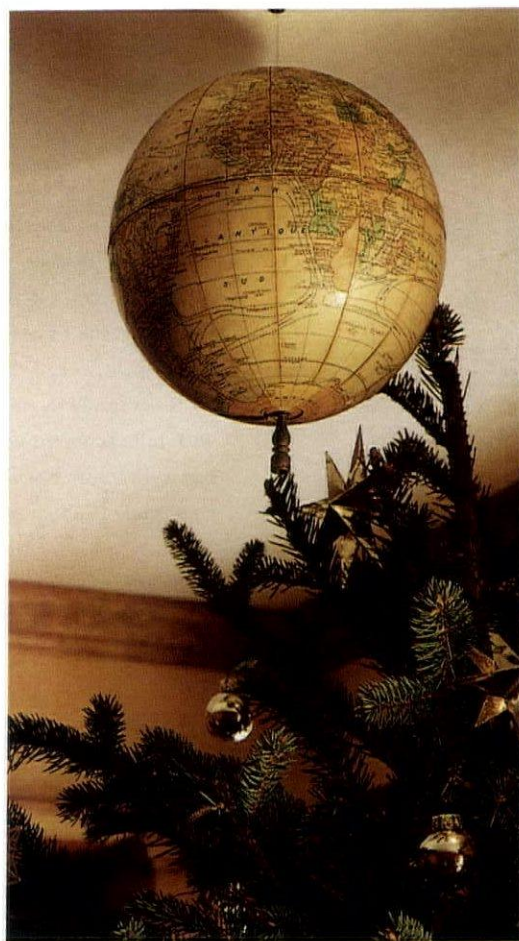


Enlarging on a Patterned Rug

◀ A flowered rug in the first-floor dining room makes a visual bridge to the garden outside. Bighearted flora, not a scattering of small blossoms, best support a grand-scaled table.

The Trimmings Get Personal

► Dale's globe collection prompted friend and designer Margaret Rubino to forgo the formulaic star or angel, and instead suspend an orb with fish-line over the tree.



Humble Pine in Formal Dress

◀ Dale built the library's imposing combination mantel and bookshelf on a budget by layering stock pine moldings from a lumberyard. Painting the surround white, like the other trim, could have made the red walls appear garish. Instead, Dale hand-rubbed in Watco Danish Oil Finish in Natural, then highlighted details, including the dentil molding, in a mix of Fruitwood and Dark Walnut Finish.

Balancing Tradition and Wit

▼ Sal Fiorito's handcrafted table takes its colors, patterns, aspirations from formal carpets, like the Chinese needlepoint in the Overmyers' living room. Its tabletop scraps of '40s and '50s linoleum are a poor man's version of a resplendent rug.



Uplifting a Backyard Disaster

▲ Dale turned the couple's modest property into a compound when he transformed a sagging garden shed into a neoclassical folly, now a workshop and studio. To save money, he reinvented the shed without rebuilding it. Broad sheets of lattice (4-feet-by-8-feet), bought for \$8 each at a building supply store and painted

dark green, camouflage the original chicken wire-and-wood siding. Recycled French doors from the dining room became the new entrance. The cupola, a skylit temple that Dale built with acrylic instead of glass and left-over lumber, concentrates in one architectural jewel the classical imagery in the house. SEE RESOURCES



Signature

Kitty Hawks

Style

Kitty Hawks strides into a client's Central Park West duplex, her

Australian shepherd at her side, her silver Afghani cuff sparkling. The home isn't "decorated" so much as imbued with the confidence and transatlantic glamour that have won over clients like Diane Sawyer and super-agent Michael Ovitz. Is it destiny? No doubt Kitty's dramatic flair was inherited from her parents, film director Howard Hawks and legendary beauty Slim Keith. But her eye for design—and her Yankee allure—are uniquely her own. "I like furniture that's sure of itself," Kitty says. "Like a sofa that has the biggest hips in sight and isn't embarrassed to say, 'Aren't I glorious to look at?' I admire that quality in people, too."



Please OPEN

Imported English Gin, 47.3% Alc/Vol (94.6°), 100% Grain Neutral Spirits. © 1992 Schieffelin & Somerset Co., New York, N.Y.



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Wise Surprises

■ Kitty defies convention, opting for synthetic fabrics like these curtains that look and feel like silk.

Soft Touches

■ Bewitching, tactile and best experienced against bare skin. Wonderful antique fabrics—sensual wool paisleys, crisp Irish linens, rugged Arab textiles—spontaneously layered on. “The vegetable dyes used a hundred years ago are extraordinarily subtle, and the weaving was by hand, so you get patterns that aren’t quite symmetrical and colors that suddenly become stronger or softer because the weaver had to switch wools.”

Matchmaking

■ “Good design exists in every period.” Kitty mates a Georgian partners’ desk with teak plantation chairs. “I prefer the clarity of strong, traditional shapes—grand but not pretentious and forthright as a handshake.”

Clients

Major players on both coasts: director Mike Nichols and wife, TV journalist Diane Sawyer; movie moguls Herbert Allen and Stanley Jaffe.
SEE RESOURCES
Produced by Timothy Ward
Written by Mitchell Owens
Photos: Chris Sanders

“Earl the Pearl”

■ Kitty’s canine friend: “He graces any room with his soul. He always seems to be right at home.”

Fertile Colors

■ The designer anchors rooms with fine antique rugs, like this Persian Mahal that provides “a

punch of organic color.” Shades throughout evoke the grandeur of nature—loam, taupe, oxblood, olive, saffron, tree-bark.



Uncommon Sense

- Lamps with big shades cast a wide glow; nesting tables should have broad surfaces "for resting a

scotch and soda, or piling with books and a vase. It's silly to buy something so precious it can't be used," says Kitty.

Good Posture

- Seats for every mood, from armchairs with firm cushions to languorous, feather-stuffed sofas.

Unusual Accents

- Rarities scattered like jewels in a box: tapestry, Victorian appliqué, Guatemalan weaves.



Good Old Country

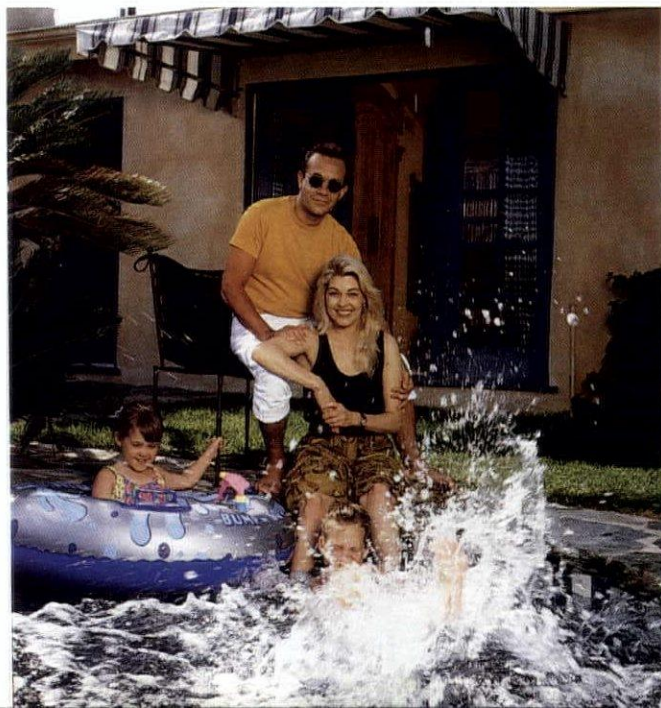


For 25 years, Bernie Taupin has captured the spirit of the West in songs like "Burn Down the Mission" and "Country Comfort." Today, Elton John's lyricist fills his home with objects that evoke his own tumbleweed connection



Comfort

"MY HOUSE IN A MAGAZINE," laughs Bernie Taupin. "It's the kind of thing Elton would do." After over 30 albums (their newest, *The One*, wears a Gianni Versace-designed cover, left), Taupin, 42, is still as down-to-earth as Elton is flamboyant. The Hollywood ranch house he shares with girlfriend Stephanie Haymes and her daughters, Hayley and Zoë (right), is put-your-feet-up cozy, right down to the Navajo throws. Its Western style, Taupin says, "isn't about looks, but about making every visitor feel welcome."



ANN SUMMA

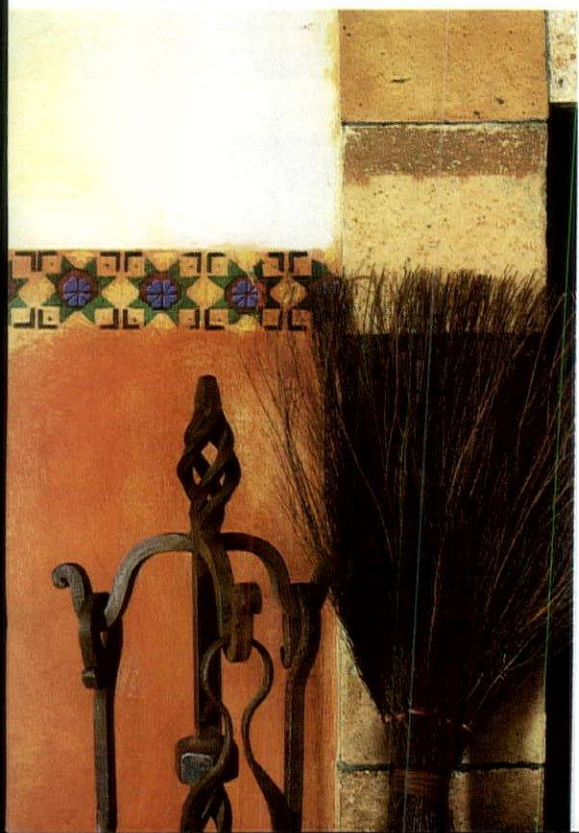


Winning Style

▲ Taupin displays his Ivor Novello awards, Britain's Grammys, because "I like them as sculptures."

Indian Sunset

▼ Taupin renovated his house with paint. "Walls should speak to you, like secrets between friends," says Nic Valle, who gave the Sixties living room walls (below) a new floral border based on a Huichol Indian pattern. SEE RESOURCES



"It's an old-fashioned feeling, fully grown..."

Growing up in England in the Fifties, Taupin eagerly followed *Bonanza* and *Gunsmoke*—not for the characters but for the backdrops. "The American West," he says, "meant freedom, individualism, a world of boundless energy and spirit." Taupin says he dreamt that those backgrounds "would somehow figure in my future." They did. By 1970, he had written dozens of Western-themed songs with Elton John. Then in 1971 they paid homage to the frontier in an LP called *Tumbleweed Connection* (among its best-known songs was "Country Comfort," quoted on these pages). Later that year, Bernie and Elton crossed the Rockies for the first time. To Taupin, "being in America was like Christmas every day."

Taupin moved to L.A. in the early Seventies, finally settling in a home "filled with art nouveau—Tiffany and Daum. I knew it wasn't me. But back then, I let other people make decisions for me," he says. When his marriage broke up, he left behind the art nouveau and vowed to create a house that "would really be my own." Friends directed him to a Sixties ranch high above the Sunset Strip. At the time it was "completely covered in mirrors and chrome—not my taste at all," says Taupin. But it had large, airy rooms, virtually all of them with sweeping views of Los Angeles. "So I stripped it down," he recalls, "and started over."

The man who has, with Elton, sold in excess of 100 million records, opted for a house "where you could hammer a hole in the dining table, and it wouldn't make any difference, and where anyplace candle wax drips, it stays." Taupin's renovation actually involved little construction. A couple from Taos built the bedroom fireplace, layering on mud by hand in the







Raise Up the Mission

▲ An adobe fireplace brings Pueblo architecture to Taupin's bedroom. He conceived, and Bill Arnett designed, the double chaise. The same people who worked on his house also helped bring an intimate feel to Cicada (left), a Provençal/Tuscan bistro he co-owns with Stephanie and chef Jean François Meteigner. Celeb clients include Beatty and Bening, Rod Stewart and, of course, Elton. SEE RESOURCES



Painting the Blues

◀ To "rescue" ugly wood kitchen cabinets, Valle layered them in turquoise paint, then cracked the paint off with a heat gun. Brushed-pewter door handles—like antique belt buckles—and a weathered Irish table (right) add permanency. Left, Zoë and Hayley, whose mother inspired "The One" (the title cut on Elton's latest album).



"Country comfort's any truck that's going home"

traditional Pueblo manner. And he brought in Nic Valle to make the house's Sheetrock walls and hollow-core doors look weathered. "My approach is subtle, mysterious," says Valle. "I want people to see a wall and wonder, 'When was it painted, and why?'"

Taupin himself haunted flea markets and antique stores to find objects as intriguing as the walls they hang on: a pair of National Steel guitars; William Claxton photos of jazz greats Thelonius Monk and Chet Baker; an Asian temple door. Elton got into the act, sending a bust of an Indian chief.

Thanks to the Indian Sunset-colored walls, "People walk in and they say, 'Oh, sure, Santa Fe style.' But it's not obsessively Western. I don't buy Roy Rogers lunch boxes at swap meets." He's given the house a peaceful, monastic spirit with a painted "canopy" of figures from the Book of Hopi above his bed and a mix of African and West Indian religious icons. Throughout, Taupin has captured the feeling that he gets from the West: "the idea that you can find your true self in the landscape."

For him, life isn't about collecting material things but about sharing one's good fortune with others. "I have always cared more about relationships than about things," Taupin says. No doubt that's why he devoted much of last year to organizing a November 18 AIDS benefit featuring Barbra Streisand, Billy Joel and Elton. And why the lyrics of *The One*, his most personal album to date, are "all about surviving in the Nineties." It's not a coincidence Taupin was able to write them here. "This," he says, "is the most serene house I have ever been in."

Produced by Timothy J. Ward and Denise Domergue; Written by Fred A. Bernstein
Photographs by Dominique Vorillon



STICKLEY

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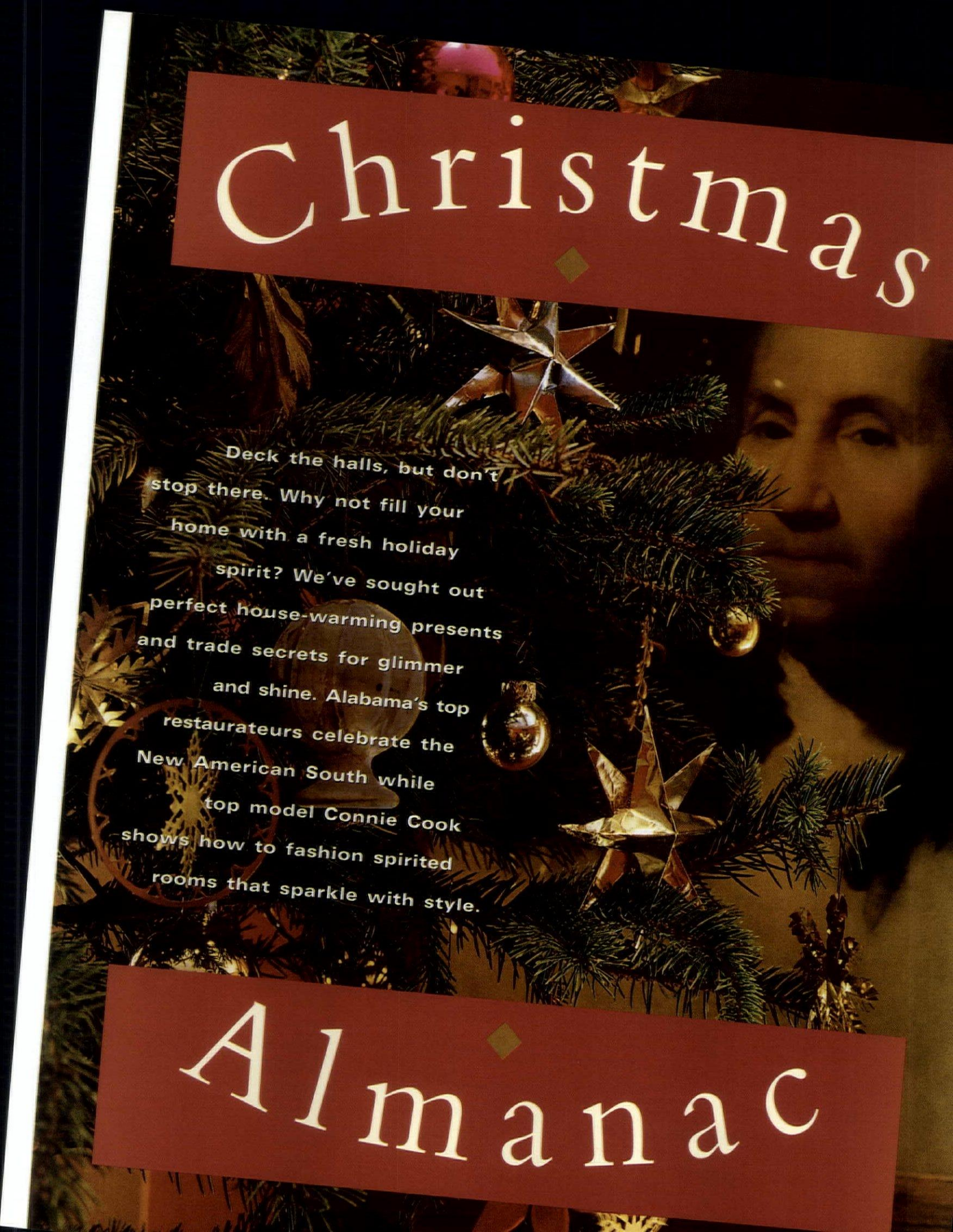


*The Prairie Settle,
in various fabrics or leather.
29"H.x37 $\frac{1}{2}$ "D.x84 $\frac{1}{2}$ "W.*

Take a close look at Stickley's renowned Prairie Settle from any and every angle. First designed in 1912, its considerable art and craft continues today, uncompromised. Because inch for inch, line for line, angle for angle it faithfully restates the original. Even to its construction of choice, solid quartersawn white oak and careful hand finish. Available today in several subtle finishes and fine fabrics, including leather, the settle is just one element of Stickley's exclusive Mission Oak Collection. Over 100 forms in all, each a precise reflection of originals designed by Stickley nearly a century ago. Why not see them all? For the Stickley dealer nearest you call (315) 682-5500 or to order your Mission Oak catalog, send \$5 to L. & J. G. Stickley, Inc., Stickley Drive, P.O. Box 480, Manlius, NY 13104-0480.



Stickley



Christmas

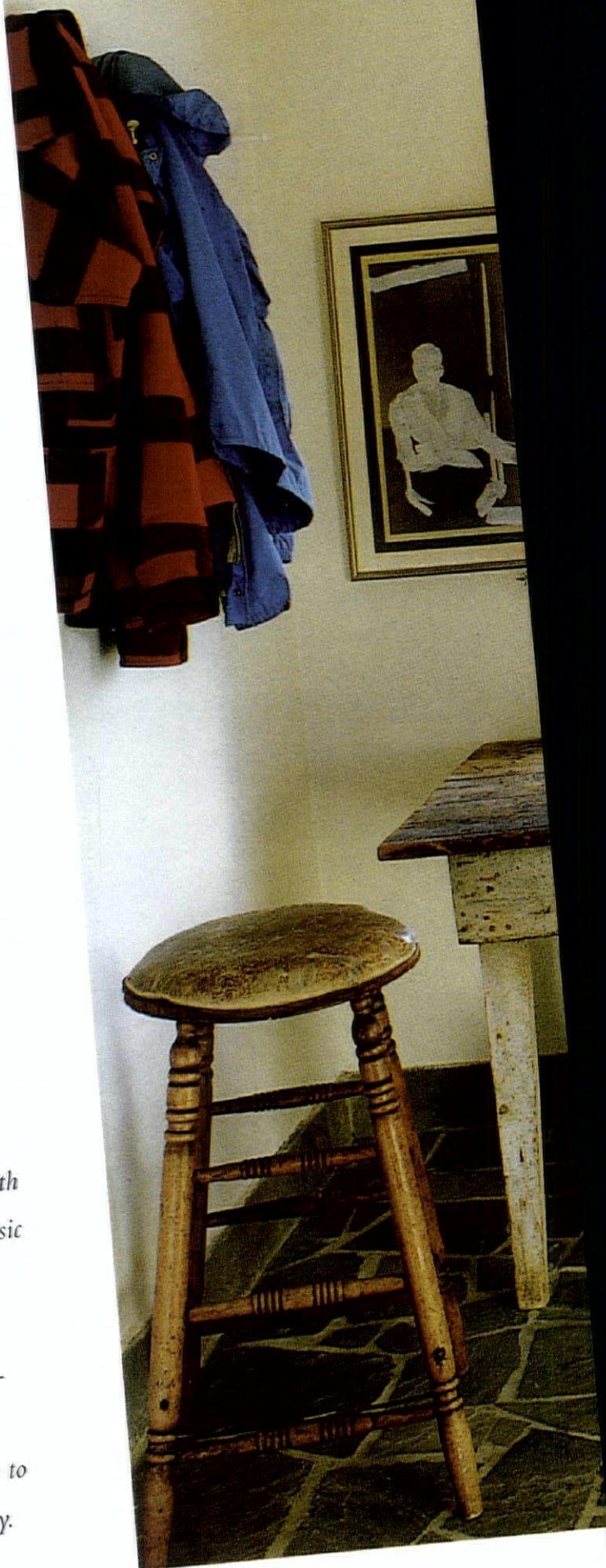
Deck the halls, but don't stop there. Why not fill your home with a fresh holiday spirit? We've sought out perfect house-warming presents and trade secrets for glimmer and shine. Alabama's top restaurateurs celebrate the New American South while top model Connie Cook shows how to fashion spirited rooms that sparkle with style.

Almanac

A Home Made for Celebrating



FASHION MODEL CONNIE COOK has toured the world with Halston, Blass and Lauren. But instead of slipping into a basic black Manhattan high rise, the heartland American beauty found home on a country road. Not content to be decorous, Cook decorates, too. Nook by cranny, she turned a white elephant into a comfy showcase for found funk and handmade treasures. Here, she throws wide her blueberry-stained doors to await holiday guests, who revel in her year-round originality.







"It was a dark and gloomy haunted house. Nobody wanted it"

WHEN CONNIE COOK bought her abandoned 1827 stone house some 14 years ago, it had been on the market nearly four. "I got it for less than half the asking price," says the Michigan-born haggler. "I didn't have a clue what I was getting into."

Now affectionately known as Camp Cook, what she bought was six ramshackle buildings on 53 acres in upstate New York, including what she's been told is the second-largest stone house in the county—three stories above an epic 3,000-square-foot plan. Having once been converted into a rooming house, the main building was a tangled warren of tiny spaces and dysfunctional utilities.

Between runway stints, Cook went to Parsons to study interior design. "You deal with texture, color and proportion," says Cook, "so it's a lot like fashion." To get her renovation moving, she dug in, literally, excavating a lake deep enough to swim in and planting 3,000 day lilies. She gutted the main house, then cut her creative teeth on the outbuildings, learning as she plastered, painted and plumbed, living in one until the big house was habitable, five years later. "It took two men 10 months to chip the old plaster off the stone," says







She Does It Her Way—by Hand

▲ "You don't have to dress up here," says Cook, "or wear makeup!" In the living room (above and previous pages) the sofa and chair are from Shabby Chic, the sable pillows Maximilian, but Cook

made draperies from simple cotton canvas. The Breuer chair was a gift from fashion-illustrator friend Joe Eula; the Fifties aluminum Hello There chair, an auction find. The candlestick on the coffee table

is made from a fire-hose nozzle; but the one on the "early Virginia" kitchen table (right, above) is a much pricier Elsa Peretti design. The bench in the kitchen (foreground) is covered in a paisley Ralph Lauren sheet. SEE RESOURCES



Sprucing Up

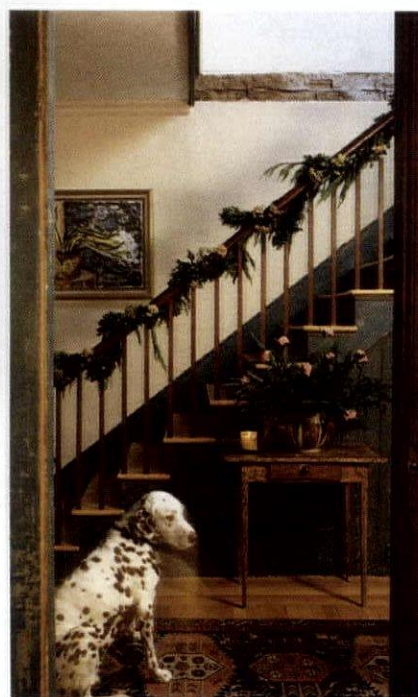
► Painted to match the original blueberry-stained doors, the staircase in the center hallway is dressed for guests in greens and flowers. The painting is by Ron Ferri, 1986.



"I adore Christmas. Last year I had 60 guests and decorated 17 trees cut from the woods in back"

Cook—and that was before the sand-blasting and muriatic acid.

Cook studied residential lighting and hired her professor to help with the wiring. Two years went into the woodwork, three months just to strip the staircase. "It is not amusing drilling through 22 inches of stone," she instructs, wearily wise, having enlarged every window "so you can see out of them when you're sitting down."



Interior walls came tumbling down, rough-hewn beams were exposed, wide-board flooring repaired or replaced, closets built from attic lumber, radiator covers from shutters. A third of the main floor became the 46-foot-by-22-foot open living room (left and previous pages); the original entry hall was outfitted as a library; a kitchen, dining room and bath fill the remainder of the ground floor. Upstairs (next page), four bedrooms were installed under the uncommonly high ceilings, as was a sewing room, where Cook makes all the curtains and bedspreads, as well as the upholstery for rare auction pieces and the earthier flea market furniture she collects. She turned a tacked-on potting shed into the welcoming rear entrance (opening page), where Sparky, her dalmatian, frequently curls up on the now-heated slate floor. "A lot of my modeling career was driven by this project," jokes Cook. "I mean, I had to go out there and earn the money to fix my house!"

Written by Michael Lassell; Designed by Connie Cook; Photos: Lizzie Himmel



Homespun Hospitality

◀ "I learned to sew from the designers," says Cook, "after being pinned to death for years by the best dressmakers in the world." In one bedroom, Cook installed an antique hospital bed and made basic burlap draperies for \$3/yard.

"I've got everything here—deco, modern, primitive and Mom. I've got things I bought for a dollar"



Furnishing a Cozy Cave

◀ For interior walls, Cook used a product called Structolite (here in its untinted state). Easier to apply than plaster, it gives a landmark look for about \$13 per 80-pound bag. Cook buys most of her handsome materials for \$8 to \$10/yard at the Fabric Warehouse in Kingston, NY.



Connie's Cedar "Closets"

▲ Cook markets these handmade chests (above and top left), covering

the buttons as well as the pillows, finishing with antique hardware.



Three Generations and a Bed From France

▲ "Almost everything in my bedroom belonged to my mother or

grandmother," says Cook. But Arnold Scaasi helped pick out

the 18th century beige leather bed. The plaid throw is by Michael Katz;

glass-beaded lamp from the Lighting Center. "Wrapped" draperies took 9 yards

of linen per window. (Hint: Both sides of the fabric must be identical.) SEE RESOURCES



about Holiday Gilt

Even when it's not 24 karat, small touches of gold command attention. Designer Raymond Waites upscales seasonal tinsel without wearing a hole in your holiday stocking

The materials are humble: kraft paper, flocked leaves, a trail of plastic ivy. The gold—spray paint, ribbons and stick-on stars—is mined from craft shops and art supply stores. Combined, they make everyday objects shine with new light. “Gilding something familiar gives you the chance to rediscover it,” says Raymond Waites, founder of Gear, Inc. and designer of its home furnishings. Here, from his newest book, *Small Pleasures* (Bullfinch Press/Little, Brown & Co.), he reveals a few trade secrets:

Glamorize plain brown paper (opposite, top left) with gold stars, ribbons and pearl-sized “dragées.” How-to: Wrap packages in plain paper. Apply press-on stars. With a hot-glue gun, stick dragées on at random or in neat constellations. Trim with ribbons.

A spray-painted sprig of plastic ivy brings dried flowers back to life (top right). Waites mixes hydrangeas for nostalgia, pomegranates and bittersweet for fire. He lends stature with the cast-resin, neoclassical urn he found for \$89 in a garden supply store, then animates the flora, fake and real, with a naturalistic droop.

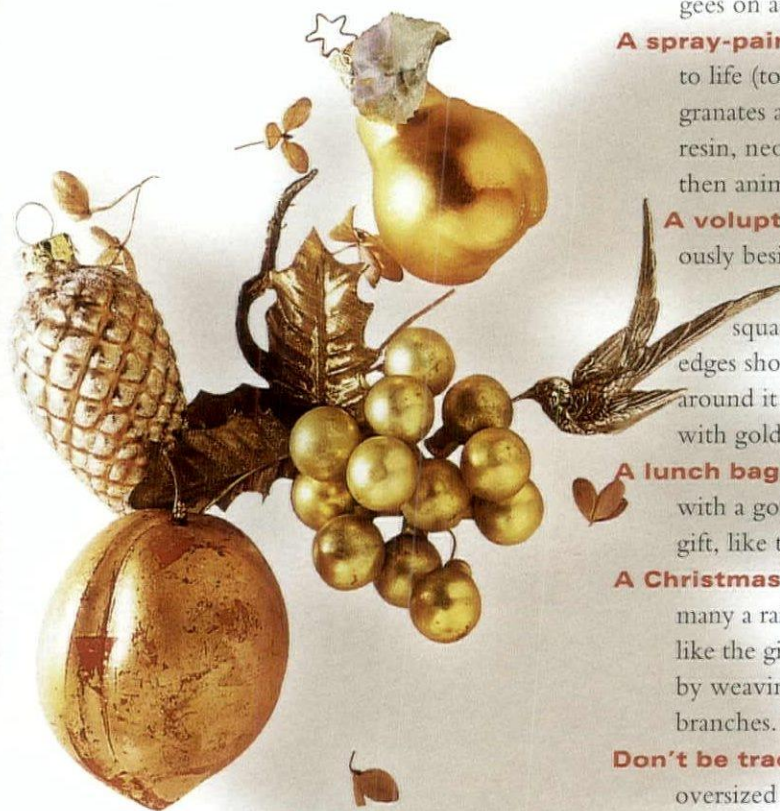
A voluptuous crumple of velvet (left, bottom) sits mysteriously beside a dinner plate or blooms on the tree. Waites once made 50 in an afternoon. How-to: Lay an 18-inch square of velvet face down. Fold the corners in, so no ragged edges show. Crunch up a ball of newspaper and wrap the velvet around it like a pouch. Tie at the top, first with florist wire, then with gold ribbon. Garnish with gold-sprayed berries and leaves.

A lunch bag outshines printed gift wrap when it's cinched with a gold ribbon (right, bottom) and festooned with a slip of a gift, like the sun-motif bookmark or a silk rose.

A Christmas tree trimmed in gold alone has more impact than many a rainbow of ornaments. Waites collects old gold decorations, like the gilded fruits and Victorian bird (left), then goes for baroque by weaving a lattice of 6-inch-wide gold lamé strips through the branches. Tip: “Age” the shiny lamé by crinkling it up.

Don't be traditional about scale. Anchor a room with one oversized display, then use leftover trimmings to echo its theme in miniature. If the tree bursts with gold lamé and dried hydrangea, run some lamé down the table and dot it with hydrangea blossoms. Oh, and light candles—all month long. Harsh artificial lighting steals the glory from gold.—Dylan Landis

Photos: *Small Pleasures* by Raymond Waites; © 1992 by Raymond Waites. Photographs by Tom McCavera. Reprinted by permission of Little, Brown and Co., Inc.





Presents w

High Low



\$10,860

Enhance the spirit of Christmas by offering friends (and why not yourself?) smart gifts that also look smart. Start off on a high note with Sura Kayla's exquisite **wreath** (top left, \$250) richly woven of dried cottage roses, red peppercorns and silvery lemon leaves. It's made to order and designed to last for years. Or go tropical with a bay laurel and citrus creation from Smith & Hawken's environmentally conscious catalog (right, \$44). The dried fruit actually comes from an orchard owner who salvaged them after a devastating crop frost. Feeling especially generous?



Why not revel in a lighter-than-air wrought-iron-and-crystal **candleabra** conceived by designer Robert Couturier and handmade by R. W. Russell (left, \$4,200) that's an illuminating objet d'art. Modern Objects provides a less expensive alternative (right, \$95) spun of black-



th Presence

Celebrate the Season with style! We searched
"high" and "low" for holiday gifts "Yule" love



ened iron and available in a limited edition. Ring in the New Year with a bit of bubbly. When offering a bottle of champagne as a special, precious gift, bring along France's acclaimed Bollinger champagne (left, \$100), the connoisseur's choice, that always makes a lasting



\$2,405

impression. For larger gatherings, or whenever you feel like it, uncork Segura Viudas Aria (right, \$9), a rich-tasting Spanish cava (*méthode champenoise* sparkling wine) that makes a big splash for not a lot of money. Serve the champagne in high style with top-notch full-lead crystal from Baccarat (bucket, left, \$990; flutes, \$63 each). At Baccarat, each piece is hand-blown and tested for purity; nearly 40 percent of initial production is

Continued on page 89
Designed and produced
by Carol Helms
Written by Brooks Peters
Photographs by
Michael Luppino





Cappelletti "Little Hats"
Stuffed pastas often need no sauce, only melted butter and herbs. For a more divine dish, try Cappelletti di Prete – "Priest's Hats".



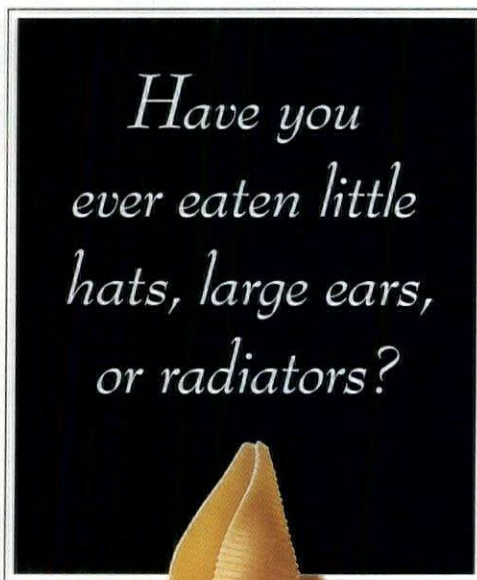
Fettuccine "Small Ribbons"
Best with butter and cheese sauce. Italians say twirling it against a spoon is "for milquetoasts". Be warned.



Gemelli "Twins"
For cheese sauces. Colors add little flavor. Squid ink in black pasta, for instance, adds no taste. To the relief of many, we suspect.



Radiatori "Little Radiators"
Italians eat it al dente, or "firm to the bite". Radiatori al dente is "Radiators, firm to the bite". Tough, those Italians.



Orecchioni "Large Ears"
Can be stuffed with wild boar, lobster, or – the most popular – leftovers.



Linguine "Small Tongues"
For delicate sauce. Or spicy or creamy or tomato or seafood sauce. Did we miss any?

The bewildering variety of pastas is intimidating. Choosing a wine, however, is somewhat easier. Only the original White Zinfandel, created by Sutter Home, has the hint of fresh berries and clean, crisp finish that brings out the best in any meal. Whether it's hats ... or ears.



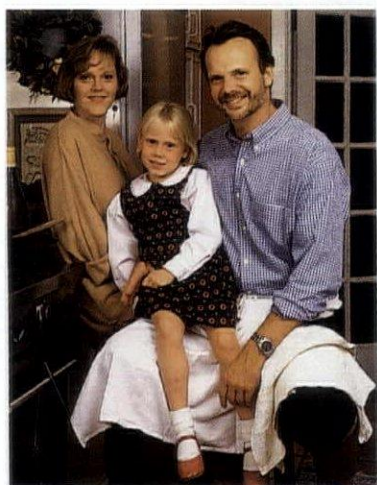
Occhi di Trota "Trout's Eyes"
For broths. Main course soups need pastas heavier than Trout's Eyes such as, you guessed it, "Wolf's Eyes" (Occhi di Lupo).



A Feast

from the

New South



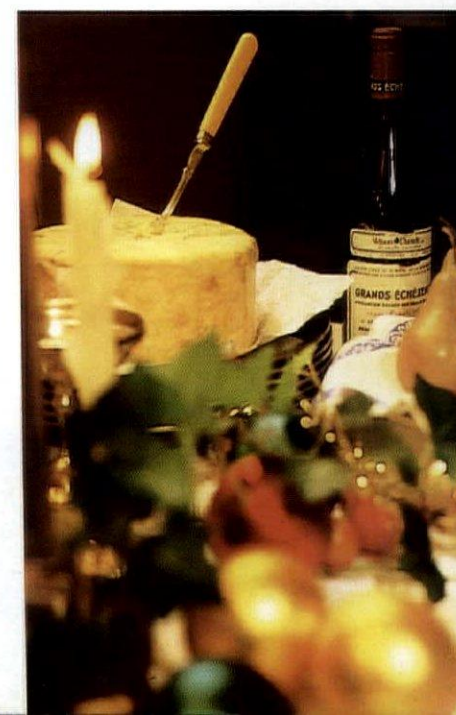
By Colman Andrews

**Down-home traditions with a twist—
from Alabama's top restaurateurs**

THE SOUTH HAS long been a land of culinary abundance, a vast agricultural bazaar enriched by seafood from two coasts, elaborate traditions of baking and pork butchery, and culinary accents from rural black, Native American, English, Spanish, German, and French traditions. But it is also a lively and adventurous region today, where innovative ideas are welcome in the kitchen.

During the holiday season, the South shows its gastronomic riches particularly proudly, extending its usual generosity all the way to lavishness and utilizing a whole year's worth of the earth's bounty, fresh and preserved. For Alabamans Frank and Frances Stitt and their 6-year-old daughter Marie (above), Christmas dinner is a time to bring extended families together and to eat great food—old-style Southern and contemporary both, often skillfully mixed together on the same platter. And the Stitts ought to know: Frank is one of the South's most famous chefs, and he and Frances own the best restaurants in Birmingham—the New Southern-style Highlands Bar & Grill, and the Italian/Mediterranean-flavored Bottega and Café Bottega.

Frank's grandfather was a farmer in rural Alabama, who plowed his fields with a mule. "I was always aware of food coming fresh from the farm," he says, "and my mother was a terrific cook. We had traditions at Christmastime—oysters, a relish tray, cornbread dressing, pecan pie—but my mother had studied nutrition up at Cornell, and when she came home she brought *The New York Times Cookbook* with her. She was always trying something new. Sometimes we'd have turkey, but sometimes it would be a standing rib roast, or a goose. The question of goose turned into a power struggle between my brother and me. He thought it was too fatty—but I loved it."



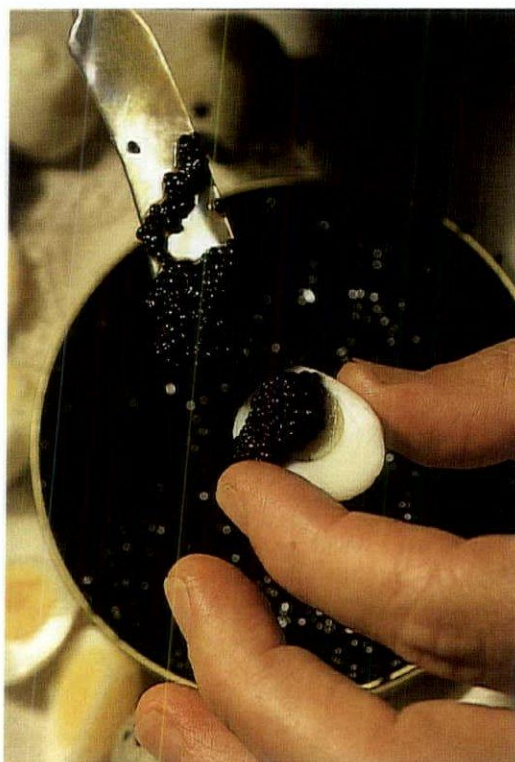


Roast Onions, Country Ham

▲ "We roast sweet onions in olive oil, use the syrupy juices in a sherry vinaigrette, and add ham and parmigiano. It's sort of Mediterranean/Southern."

Sensual Caviar

► "Christmas dinner is a time to splurge, and we do it with traditional spiced pecans, quail eggs, and caviar from paddlefish, a sort of Southern sturgeon."



Baked Oysters, Southern Style

◀ "We love just plain oysters, but this is a way of dressing them up. We use these wonderful Apalachicola oysters from Florida's Gulf Coast, then chop up spicy

tasso ham, crawfish tail meat, and lots of scallions and parsley. We mix it all together with crumbled cornbread and use it as a topping for the oysters." SEE RECIPES



The Glorious Holiday Table

**Christmas dinner in the South
is a memorable event—a
celebration of family, food and
the products of the land**

▲ "Christmas dinner was a very important event when we were growing up. It was always very much a feast," remembers Frank. "It was traditionally an afternoon meal, of course, served around 3 o'clock, and all day long the house

would be full of those wonderful special aromas of everything cooking. We all thought this was pretty exciting. But the best part was finally sitting down. Christmas dinner was a time for the whole family to come together—and even if

there were some cousins you didn't really like, the food was so good and the table so beautiful that it didn't really matter. Even when my brother and sister went to school, my mother and I would sit down to Christmas dinner." SEE RESOURCES



Pickles Galore

◀ "Homemade bread-and-butter pickles, pickled Jerusalem artichokes, cranberry relish—at our house," says Frances, "Christmas dinner was known as 'The Great Pickle Swap'."



Sweet Potatoes, Turnips, Greens

◀ "These are real basic Southern flavors," says Frank. "Greens wilted in goose or bacon fat are very traditional. We like collard greens about the best for their hearty flavor. Turnips are a classic winter vegetable that

we just bake with butter, cream, and a bit of garlic. All the sweet potatoes need is onions, butter, a little stock, salt and pepper. Resist any temptation to add nutmeg, allspice or cinnamon." SEE RECIPES



FRANCES STITT, who grew up in South Carolina—a very different part of the South—has her own memories of Christmas dinner. “It was usually at my grandmother’s house,” she recalls. “She wasn’t from a farm, but she was a great cook and. . . I’m not quite sure how to say this, but an entertaining cook. She made things that were fun to eat, like cheese straws and shrimp paste—and she and everybody else in the family put up pickles every summer and then stashed them under the bed for about six months. At Christmastime, everybody gave their pickles to everybody else. We were big on carbohydrates. We had a large family, and lots of times there’d be turkeys and hams on

the table, with lots of dressing, and there’d be homemade cranberry relish, biscuits, and rice—which people eat three times a day in South Carolina anyway. The turkey gravy my grandmother made, with neck meat and giblets, was wonderful, too. Oh, and sometimes we’d start with oyster pie, made with fresh oysters, onions, Saltine crackers all crumbled up, and lots of butter and cream. Then we’d have ambrosia for dessert, and sometimes a rum cake—but we wouldn’t have pie. We weren’t pie people. You couldn’t eat pie after all that food anyway.”

Produced by Christopher Hirsheimer

Photographs by Christopher Boas

Roast Goose

▲ “When I was growing up, I thought it was pretty wonderful to have goose for Christmas dinner,” says Frank. “Now I make it myself, with port sauce and sun-dried cherries.”

Recipes

Baked Oysters

serves 8

- 4 freshly shucked oysters per person
Cornbread, recipe follows
- 1/2 lb. crawfish tail meat, fresh with fat
- 1/4 lb. slice of tasso (Cajun spicy ham),
finely cubed
- Small bunch scallions, finely chopped
- Several sprigs flat-leaf parsley,
finely chopped
- Large handful of spinach or water-
cress, rinsed, blanched, squeezed dry
and finely chopped
- 1/4 lb. unsalted butter, melted (more
if cornbread mixture seems too dry)
- 1 lemon, juiced and zest grated
- 1/4 tsp. cayenne
- 1 tsp. salt
- 1/2 tsp. freshly ground pepper
- Rock salt

Preheat oven to 450°. Choose fresh oys-
ters from the best seafood purveyor in
town. Frank and Frances Stitt use Apal-

achicola, Louisiana or Malapeque oys-
ters. Shuck them and sever the muscle
with a clean cut. In a large mixing bowl,
crumble the cooled cornbread. Add
crawfish, tasso, scallions, parsley, spinach
or watercress, butter, lemon juice and
zest, cayenne, salt and pepper. Toss and
lightly mix the ingredients. Taste and
adjust the seasonings—maybe more
lemon, pepper or parsley. Loosely top
the oysters with the cornbread mixture
being careful not to mash down. Place
rock salt on baking sheets, steady oysters
on rock salt and bake for 10 minutes or
until topping gets a little crusty. Serve.

Cornbread:

- 1/4 cup shortening (or rendered goose fat)
- 1 cup yellow stone-ground cornmeal
- 1 cup all-purpose unbleached flour
- 1 tsp. salt; 1 tbsp. baking powder
- 1 egg, beaten
- 1 cup milk

Preheat oven to 425°. Place shortening
in 8- or 9-inch cast-iron skillet and

place in hot oven. Mix cornmeal, flour,
salt and baking powder together. Pour
egg and milk into dry ingredients and
mix until just blended. Add hot fat from
skillet to batter, mix well and pour back
into the skillet. Bake for approximately
20 minutes, until golden brown. Turn
onto a rack to cool.

Roast Goose With Sun-dried Cherries-and-Port Sauce

serves 8

- 2 8- to 10-lb. geese (slowly defrosted in
the refrigerator about 3 days, rinsed
and patted dry. Allow the geese to
air-dry on a rack in the cooler for
another day.)
- 4 carrots, quartered
- 4 stalks celery, quartered
- 1 onion, peeled and quartered
- 6 cloves garlic
- A few sprigs fresh thyme
- A few sprigs fresh parsley
- Salt
- Freshly ground pepper
- Splash of port wine
- Sun-dried Cherry-and-Port Sauce,
recipe below

Preheat oven to 450°. Trim wing tips
and reserve with giblets (excluding
liver) for the sauce. Stuff each goose
with 2 carrots, 2 stalks celery, an
onion, 3 cloves garlic, thyme, parsley,
salt and pepper. Place geese on racks
and roast for 15 minutes. Reduce heat
to 350° and roast for approximately
15 minutes per pound. Baste every 30
minutes, pouring off excess fat. Re-
move the geese to a rack and allow to
rest for 15 minutes. Pour off excess fat
from the roasting pan and deglaze the
pan with a splash of ruby port. Re-
duce to a glaze and add to the Sun-
dried Cherry-and-Port Sauce.

Sun-dried Cherry-and-Port Sauce:

- Reserved goose trimmings
- 2 carrots, quartered
- 2 onions, peeled and quartered
- 1 turnip, quartered; 1 garlic clove
- 1/2 tsp. thyme; 1 bay leaf
- 2 cups good-quality ruby port
- 4 cups chicken stock
- 1/2 cup sun-dried cherries
- Salt

Alessandra

by
Philip
Heath

Götz

**Götz
designer
dolls.**

**We've made
a name
for ourselves.**



STUDIO DOLLS

Goetz Dolls, Inc.
8257 Loop Rd. - Radisson
Baldwinsville, NY 13027
(315) 635-1055

Freshly ground pepper

1 to 2 tbsp. butter

Brown the goose trimmings in goose fat until nicely charred. Add carrots, onions, turnip, garlic, thyme and bay leaf, and brown. Pour off excess fat and add 2 cups of port. Reduce by $\frac{3}{4}$, add chicken stock and simmer for 1 hour until reduced by half. Skim the fat occasionally. Strain, add sun-dried cherries, and reduce a little more. Swirl butter into sauce to thicken and enrich if desired.

To carve the goose: Remove breasts and hind quarters, slice and serve with cherry-and-port sauce on the side.

Note: The Stitts use Canadian domesticated geese which have wonderful flavor, shiny healthy skin, and glistening white fat (which is fantastic for all kinds of cooking). These cold-weather geese are slightly better than those from a little farther south. Wild geese or duck will be excellent prepared in a similar fashion, however the legs will probably be much tougher. They can be used to make a stock for a sauce with great depth of flavor.

Turnip Gratin

serves 8

- 12 medium-sized turnips, scrubbed or peeled and cut into $\frac{1}{4}$ slices
- 1 clove garlic
- 4 tbsp. unsalted butter
- 1 cup heavy cream

Salt and freshly ground pepper

Rub an earthenware or enameled cast-iron gratin with a crushed clove of garlic, allow to dry for a minute, then rub with butter. Layer turnips, season with salt and pepper, and pour heavy cream to cover halfway. Dot with butter and bake in a 425° oven for 30 minutes.

Sweet Potato Hash Brown Pureé

serves 8

- 5 large sweet potatoes cut into large dice and dropped into a bowl of water
- 3 onions, cut into large dice
- 6 tbsp. butter (2 tbsp. for sautéing)

$\frac{1}{2}$ cup chicken stock or cream, heated until warm

Salt and freshly ground pepper

In a large pot, cover potatoes with water, add salt and bring to a boil. Simmer for 20 minutes, until tender. Drain. In a large cast-iron skillet, sauté onions until they are golden brown. Add sweet potatoes to the skillet and mash with a potato masher. Add warm stock or cream, and butter to taste. Season to taste with

salt and freshly ground pepper, but please resist any temptation to add nutmeg, allspice or cinnamon.

To receive Frank and Frances Stitt's recipes for Quail Eggs with Paddlefish Caviar and Spiced Nuts; Roast Sweet Onion With Country Ham, Warm Bread Sticks and Parmesan; and Tangerine Ambrosia With Pineapple-Rum Sorbet and Pecan Cookies, send a self-addressed stamped envelope to: New Southern Recipes, Metropolitan Home, 750 Third Ave., New York, NY 10017.

The Gift

Well, what should I give them?

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but I don't think they'd go for
that heavy Irish stuff

Wait a minute, check out
this vase...

Elegant. Simple. Great Style.

Looks like them. Perfect.

O.K. so it's great,
but how much?

Hmmm, now that's
Perfect



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Early Fun House

Continued from page 32

I covered a dozen oversized pillows with remnants, and although I'd never buy a fur coat new, I made some old ones into throws, the softest in the world. So, ours is a house with a hundred places to sit and read a book or color. I particularly favor easy chairs wide enough for two.

But more than the furniture, it's the smaller objects in a house that define its character. I'm just about immune to crystal candlesticks and silver bowls, but I was a pushover for a realistic papier-mâché moose head, a Forties wall plaque of a chef's head that dispenses string from the gastronome's mouth, and a three-foot panoramic portrait of the 1931 graduating class of Western Junior High School. We've spent hours studying the lineup in that picture trying to imagine who went on to become an insurance salesman and who became a showgirl. Like all of my favorite objects, that photograph is precious for the stories it tells (or suggests, anyway). And children love stories.

Certain objects just inspire a child to play. We have a vast collection of salt and pepper shakers which are not only displayed in tiered cabinets in the kitchen, but arranged (frequently by children) into little tableaux around the house. At Christmas, we use them to create our own brand of unlikely nativity, with cameo appearances from G.I. Joe or a Muscle Man on a camel. And what I hope I am doing, when I give my children the task of setting out our unconventional nativity, is conveying to them the idea of looking for new solutions to old problems, of not getting locked into a single way of seeing things. Who says Joseph can't be played by our cowboy salt shaker or that Baby Jesus can't be resting in a ceramic baseball glove? I don't think there's anything irreverent in that—only joyful.

Play doesn't just happen with toys. Play can take place anywhere you let it. As a small child, I remember visiting a woman who kept a set of little drawers in her house that seemed almost magical. Each drawer was filled with bits of costume jewelry, as exciting to me as precious gems. Now that I'm a grown-up, I store my trinkets and treasures in

an antique spice cabinet I keep in my bedroom for visiting children. And I keep a drawer full of plastic cake decorations (Hawaiian hula girls and palm trees; a baseball lineup; replicas of the Beatles). Every time a special occasion comes around, some lucky child gets to decorate a cake exactly as he or she chooses. And there's no rule saying an ice skater, a leprechaun and a cupid can't dance on the same carrot cake.

More collections: 20 sets of demitasse cups and saucers (no two alike), perfect for a young child's tea parties; my wooden trunk full of small cotton handkerchiefs with hand-embroidered edges printed with pansies and roses. There's my drawer of wisdom, too: a set of small wooden plaques I picked up at a yard sale once, each with a different wise saying ("Better Bread and Water Than Cake and Trouble"; "Trust in God, But Take Care of Your Garden"). I hang up a different saying every day. And I've always had a weakness for objects in the shape of other objects, and so we have a whole fleet of ships sailing across our dining room buffet, each one a clock, and no two telling the same time. I have a collection of pitchers in the shape of vegetables, teapots in the shape of animals, and lamps shaped like a golf bag, a trumpet and a kangaroo.

My favorite room in the house is the kitchen, which I pretty much gutted when we moved in and rebuilt in the style of a Fifties diner. We eat off our collection of souvenir plates: the New York World's Fair, Daytona Beach, the Alamo. Thanks to those dishes, my children can tell you the state bird of Arkansas and South Dakota, and the names of the presidents (up to Eisenhower, where our collection leaves off).

Mounted on the wall alongside the diner-style counter is the same kind of jukebox remote unit they have at our favorite diner. We rotate the records now and then to broaden our knowledge of rock 'n' roll. Our conventional stereo has much better sound, of course, but there's something about punching F2 or B7 and hearing "Can't Buy Me Love" or "Surfer Girl" blasting through tinny speakers that makes us want to dance. And so—generally—we do. ♦

Rebel With a Lease

Continued from page 41

she adds, "about the idea of strangers living in my house." The time had come, she realized, to find a place she could really call home.

So nine months ago when she and her boyfriend, artist Brad Dunning, heard that the Neutra house was available, they seized the moment and moved in with plans to buy later. Tucked on a hill, and surrounded by trees, the place is quirky, even for Neutra, whose most famous creation, the Lovell House in L.A., revolutionized modern architecture in America. Originally built for two art students, Magnuson's place was Neutra's first to use redwood instead of steel and stucco, giving it a wonderful "tree house" effect.

Inside, Magnuson and Dunning have done little to alter the decor. Besides two bedrooms, there is an artist's studio, a sleeping porch, and a sparsely furnished open living area, outfitted with built-in desks, bookcases and a banquette. "The Neutra way of life is somewhat fascistic but liberating," Magnuson says. "You don't feel the need to accumulate things or clutter up spaces."

Among the few items that Magnuson and Dunning have displayed are an Eero Saarinen chair, a Roy Lichtenstein print the couple found at a flea market for \$45, and several brightly colored Venetian glass vases. Neutra believed strongly that his nature-inspired residences could help ease the tension of cohabitation. "It's the architect's job," he once joked, "to keep the divorce rate down." And Neutra was right. "We fight half as much as we used to," Magnuson says. "Neutra and Dunning, they make quite a pair."

On November 8, the Los Angeles Conservancy, devoted to preserving the city's rich architectural heritage, celebrated the 100th anniversary of Neutra's birth with a house tour. Magnuson's and Dunning's landmark abode was a featured stop. Considering how she felt when her homestead was sold, was Magnuson concerned about "strangers" walking through her new house? "Not really," she says. "The place is like a piece of art. I don't feel they were seeing anything personal. I'd be much more embarrassed if they saw my Lower East Side apartment." ♦

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Top 10 Gifts

(See pages 16 and 17) **Lamp**—custom design available, Cry Baby Ranch, 1422 Larimer Square, Denver, CO 80202; 303/623-3979; **Pillows**—Urban Objects, 1724 Sansom St., Philadelphia, PA 19103; 215/557-9474; **Mexican frame**—The Sacred Heart Gallery, 548 Union St., San Francisco, CA 94133; 415/986-6086; **The Art Pack**—published by Alfred A. Knopf, available at bookstores and at Peter Miller Books, 1930 1st Ave., Seattle, WA 98101; 206/441-4114; **Cardholders**—Nuvo, 3900 Cedar Springs, Dallas, TX 75219; 214/522-6886; **Bowl**—Whitney Museum's Store Next Door, 943 Madison Ave, NYC 10021; 212/606-0200; **Vase**—Brenda Schoenfeld, 4346 Lovers Lane, Dallas, TX 75225; 214/368-4007; **Frames**—Homestead, 223 E. Main, Fredericksburg, TX 78624; 512/997-5551; **Candles**—Fred Segal's Zero Minus Plus, 500 Broadway, Santa Monica, CA 90401; 310/395-5718; **Bird House**—The Gardener, 1836 4th St., Berkeley, CA 94710; 510/548-4545

Met Home of the Month

(See page 45) **Architect**—Dale Overmyer, Robert Bell Architects, 3230 P Street N.W., Washington, D.C. 20007; 202/333-8412; **Candles**—Perin-Mowen, for retailer information: 270 Lafayette St., #906, NYC 10012; 212/219-3937 (See pages 46 and 47) **Paint color**—Pittsburgh Paints #7155-Valentine; **Chair, foreground**—Rockwell Forest children's chair by Lee Industries, Box 26, Newton, NC 28658; 704/464-8318; **Green chair**—to the trade, Donghia, Washington Design Center, 300 D. St., S.W., Washington, D.C. 20024; 202/479-2724; **Antique carpet, Christmas tree decorations & design, toys, urns, globes, etc.**—Rooms & Gardens, 1631 Wisconsin Ave., NW, Washington, DC 20007; 202/965-3820 (See pages 48 and 49) (Photo, left) **Paint color**—Pratt & Lambert #1753, Beeswax; **Columns**—similar through Brass Knob, 2311 18th St. NW, Washington, D.C. 20009; 202/332-3370; **Bay windows**—by Weathershield, 800/222-2995; **Sofa**—Jennifer Convertibles, 800/272-7632; **Purple pillow on sofa, floor lamp, upholstered side chairs**—to the trade, Donghia, 202/479-2724; **Other pillows on sofa**—Rooms & Gardens, 202/965-3820; **Chenille throw, on sofa**—

Textillery Weavers, 1603 W. 3rd St., Bloomington, IN 47402; 800/223-7673; **Table, near window, framed prints, on left, table in front of sofa**(by Sal Fiorito)—Rooms & Gardens; 202/965-3820; **Carpet**—to the trade, Stark Carpet, 300 D Street SW., Washington, D.C. 20024; 202/484-4566; **Armchair**—to the trade, through Richard Russell Assoc., Inc., 300 D. Street SW, Ste. 415, Washington, D.C. 20024; 202/646-0260 (Photo, top right) **Chair**—to the trade through Richard Russell Assoc., Inc., 202/646-0260 (Photo, bottom right) **Sofa, pillows on sofa, floor lamp, upholstered side chairs, chenille throw**—see above entry; **Framed pictures**—Rooms & Gardens, 202/965-3820 (See pages 50 and 51) (Photo, left) **Paint color**—Pittsburgh Paints #3008 Yama Light; **Mille-fleurs toile bed**—Niermann Weeks, to the trade, John Rosselli Int'l, 523 E. 73rd St., NYC 10021; 212/772-2137; Kirk Brummel, 629 Merchandise Mart, Chicago, IL 60654; 312/822-0760; Shears and Windows, 101 Henry Adams St., #256, San Francisco, CA 94103, 415/621-0911; **Green bed linens**—for retailer information contact Bruna/USA Inc., 501 Albany Post Road, Croton-on-Hudson, NY 10520; 914/739-6124; **Peach, green pillows at head of bed**—for retailer information contact Anichini, Route 120, Tunbridge, VT 05077; 802/889-9430; **Neckroll**—Rooms & Gardens, 202/965-3820; **French doors, windows**—Pozzi, 800/323-6474 (Photo, top, right) **Paint color**—paint store mix, Pittsburgh Paints #3096 Sweet Lilac and #3097 Blue Iris; **French doors**—Pozzi, 800/323-6474; **Roman garden table, Elgin chairs, French console table**—Niermann Weeks, to the trade through stores listed above; **Elsie rug**—by Christine Van Der Hurd, for information call 800/435-8119; **Adirondack chair, wall sconces, art, pots, vases, items on table**—Rooms & Gardens, 202/965-3820 (Photo, bottom right) **Paint color**—Pittsburgh Paints #3008 Yama Light; **Mille-fleurs toile bed, green bedlinens, pillows at head of bed, neckroll**—see entry for pages 50 and 51. (See page 52) (Photo, top left) **Antique doorstops**—Rooms & Gardens, 202/965-3820 (Photo, top right) **Paint color**—Pittsburgh Paints #7155 Valentine; **Collection of toys, globes**—Rooms & Gardens, 202/965-3820 (Photo, bottom left) **Roman garden table, Elgin chair**—Niermann Weeks, to the trade through stores listed above; **Elsie rug**—by Christine Van Der Hurd, 800/435-8119 (Photo, bottom right) **Globe, ornaments**—Rooms & Gardens, 202/965-3820 (See page 53) (Photo, bottom left) **Table**—by Sal Fiorito, through Rooms & Gardens, 202/965-3820; **Carpet**—to the trade, Stark Carpet, 202/484-4566 (Photo, top right) **Doors, windows**—Pozzi, 800/323-6474; **Adirondack chair**—Rooms & Gardens, 202/965-3820

Good Old Country

(See page 58) **Sofas**—Conran's Habitat, 800/3-CONRAN; **Pillows on sofa, blankets on sofa, pewter picture frames, coffee table, coasters and cowboy spurs on coffee table, fireplace set, antique Spanish colonial trunk lock (on mantel)**—Rituals, 756 N. La Cienega Blvd., Los Angeles, CA 90069; 310/854-0848; **TV cabinet**—Bill Arnett Design, 432 N. La Cienega, Los Angeles, CA 90046; 310/289-1575; **Standing candelabra and candelabra on coffee table**—Tesoro, 319 S. Robertson, Los Angeles, CA 90048; 310/273-9890; **Pot with weaving, on mantel**—The Glass Garage, 414 N. Robertson, West Hollywood, CA 90048; 310/659-5228; **Stone pear, on mantel**—Tesoro, 310/273-9890; **National Steel guitar**—Mark McLean Resources, 325 N. Palm, Beverly Hills, CA 90210; 310/271-1031; **Decorative painting**—Nic Valle, 9042 Phyllis Ave., West Hollywood, CA 90069; 310/271-8960 (See page 59) **Sofa**—Conran's Habitat, 800/3-CONRAN; **Blankets on sofa, lamp, coffee table, spurs on coffee table**—Rituals, 310/854-0848; **Pillows on sofa**—La Paloma Design, 8408 Beverly Blvd., Los Angeles, CA 90048; 213/655-2195; **National Steel guitars**—Mark McLean Resources, 310/271-1031; **Ladder, candleholder on coffee table**—Tesoro, 310/273-9890; **Shelves**—Bill Arnett Design, 310/289-1575; **Decorative painting**—Nic Valle, 310/271-8960 (See page 60) (Photo, top) **Holder for awards**—Bill Arnett Designs, 310/289-1575 (Photo, bottom) **Decorative painting**—Nic Valle, 310/271-8960; **Fireplace set**—Rituals, 310/854-0848 (See page 61) **Table, chairs, chandelier**—Rituals, 310/854-0848; **Hutch, wood carving on wall**—Bill Arnett Design, 310/289-1575; **Dishes in hutch, ceramic ewer, terra-cotta ewer on table**—Cottura, 7215 Melrose Ave., Los Angeles, CA 90036; 213/933-1928; **Candleholders, on table**—Arte De Mexico, 5356 Riverton Ave., North Hollywood, CA 91601; 818/769-5090; **Pool table**—Best Billiards, 1136 E. 17th St., Santa Ana, CA 92701; 714/547-8815; **Door pulls and cabinet hardware**—Rituals, 310/854-0848 (See page 62) (Photo, top) **Fireplace**—by Mike Navarette through Bill Arnett Designs, 310/289-1575; **Iron candleholders**—Tesoro, 310/273-9890; **Curtain fabric**—Mimi London through Bill Arnett Design, 310/289-1575; **Chaise lounge**—Bill Arnett Designs, 310/289-1575 (Photo, center) **Cabinets**—refinished by Nic Valle, 310/271-8960; **Cabinet hardware**—Rituals, 310/854-0848; **Floor tiles**—La France through Bill Arnett Designs, 310/289-1575 (Photo, bottom) **Bed**—Bill Arnett Designs, 310/289-1575; **Items above bed, bedside lamps**—Rituals, 310/854-0848; **Curtain fabric**—Mimi London

Presents With Presence

Continued from page 77

destroyed to avoid even the slightest imperfections. Germany's Schott Cristal (right: champagne **cooler**, \$100; **flutes** \$15 each) is an attractively priced alternative that has become a favorite of hoteliers who prefer to buy in bulk. France's finest Porthault white **linen** napkins (left, \$104 for a three-piece breakfast set) are hem-stitched and embroidered, giving any table a clean, tailored look while Marco Pasanella's cotton **napkins** (right, \$18 each) help break the ice with amusing High Victorian-style monograms spelling out playful words like "Gulp". Liz Wain has made a name for herself by hand-painting linen **tablecloths** with stylish silver

and gold stars (left, \$325). Each of her throws, which can also be worn as scarves, is an original work of art. Horchow offers equally stylish silk-screened renditions, perfect for holiday buffets (right \$35), that fully recapture Wain's magic touch. This year, think big for Christmas with Ercole's one-of-a-kind 18-inch Sunflower mosaic **bowl** (left, \$400) inlaid with tiny fragments of hand-blown glass. Once the holidays are

over, place the bowl outside as a bird-bath, and give a little back to nature. Potter Doug Browe's 24-inch Rose Arch **platter** (right, \$180), hand-painted on hand-thrown earthenware clay, also serves a double purpose. Fill it to the top with mistletoe and pinecones or display it on the wall as a festive ornament in its own right. In the end, however you decide to enjoy the season, have yourself a very merry time.

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Resources

through Bill Arnett Designs, 310/289-1575; **Hanging bookshelf**—Arte De Mexico, 818/769-5090; (See page 63) **Cabinet hardware**—Rituals, 310/854-0848; **Floor tiles**—La France through Bill Arnett Designs, 310/289-1575; **Ceiling light fixture, painted hutch**—Arte De Mexico, 818/769-5090

Signature Style

(See pages 55 and 56) **Interior Design**—Kitty Hawks Inc., 136 E. 57th St., Ste. 1901, NYC 10022; 212/832-3810; **Antique carpet**—Persian Mahal, to the trade, Stark Carpet, 970 Third Ave., NYC 10022; 212/752-9000; **Sofa**—Fuller, to the trade, Thomas DeAngelis & Co. Inc., 1115 Broadway, NYC 10010; 212/620-0191; **Sofa fabric**—Bronze Velvet #4396, to the trade, Henry Calvin Fabrics, 979 Third Ave., NYC 10022; 212/371-4333; **Table, behind sofa**—19th century English, Guild Antiques, 1095 Madison Ave., NYC 10028; 212/472-0830; **Armchair, ottoman, bench**—19th century English, Bardith I, 1015 Madison Ave., NYC 10028; 212/737-6699; **Nesting tables**—Linda Horn Antiques, 1015 Madison Ave., NYC 10028; 212/772-1122; **Armless sofa fabric**—Damask Caserta #32338/3, to the trade, Clarence House, 211 E. 58th St., NYC 10022; 212/752-2890

Home For Celebrating

(See pages 66 and 67) **Interior design, general contracting**—Connie Cook, Box 772, Rhinebeck, NY 12572; **Stool**—Rural Delivery Antiques, 45 Main St., Rosendale, NY 12472; 914/658-3485; **Twig chair**—The Fall Antiques Show at the Pier, for information call Sanford Smith and Associates, 212/777-5218; **Paintings**—by Ron Ferri, through Connie Cook, Box 772, Rhinebeck, NY 12572 (See pages 68 and 69) **Squadgy sofa and green chaise**—Shabby Chic, 93 Greene St., NYC 10012; 212/274-9842; **Throw**—the Ralph Lauren Home Collection, Polo/Ralph Lauren, 212/642-8700; **Coffee table**—Thumbprint Antiques, Box 159, Stoneridge, NY 12484; 914/687-9318; **Fir candlestick**—Connie Cook; **Kilim rug**—Anatolia Tribal Rugs and Weavings, 54G Tinker St., Woodstock, NY 12498; 914/679-5311; **Sable pillows (on chaise)**—Maximilian Furs, 691 Fifth Ave., NYC 10022; 212/546-0390; **Fabric on wing chair**—Fabric Warehouse, Route 9W, Kingston, NY 12401; 914/336-5600; **Horse drawing (on fireplace)**—Joe Eula, through Connie Cook; **Horse painting**—Saugerties Auction Service, 16 Livingston St., Saugerties, NY 12477; 914/246-9928; **Painted chest**—Jack & Mary Ellen Whistance Antiques, Rt. 28, Kingston, NY, 12401; 914/338-4397; **Fireplace**—handpainted by Joe Eula, through Connie Cook; **Hello There chair**—Saugerties Auction Service, 914/246-9928 (See pages 70 and 71) (Photo, top left) **Canopy**—The Fabric Warehouse, 914/336-5600; **Connie's cedar closet**—by Connie Cook; **Red chair and round table**—Jack & Mary Ellen Whistance Antiques, 914/338-4397 (Photo, bottom left) **Stool**—Rural Delivery Antiques, 914/658-3485 (Photo, right) **Sarasar floor lamp and shade**—The Lighting Center, 239 E. 58 St., NYC 10022; 212/888-8388; **Linen curtains**—The Fabric Warehouse, 914/336-5600; **Connie's cedar closet**—by Connie Cook; **Checkered scarf (on trunk)**—Michael Katz, 13 E. 17th St., NYC 10003; 212/929-3976 (See page

72) (Photo, left) See above entry; (See page 73) (Photo, top) **Oriental rug**—Saugerties Auction Service, 914/246-9928; **Daybed**—Rural Delivery Antiques, 914/658-3485; **Horse and tulip paintings**—by Joe Eula, through Connie Cook; **Picture framer**—Catskill Art and Office, 328 Wall St., Kingston, NY 12401; 914/331-7780; **Antique wrought-iron holder**—Saugerties Auction Service, 914/246-9928 (Photo, bottom) **Table and rug**—Jack and Mary Ellen Whistance, 914/338-4397

Presents With Presence

(See page 76) **Wreath**—about \$250, Sura Kayla, 484 Broome St., NYC 10013; 212/941-8757; **Tablecloth**—\$325, by Liz Wain, through La Falce, Campbell & Robbin, Inc., 12 LaSalle Road, West Hartford, CT 06107; 203/231-7742; Events, 1966 W. Grey, Houston, TX 77019; 713/520-5700; and Neiman Marcus stores; **Candelabra**—about \$4,200, by R. W. Russell, to the trade, Robert Couturier Inc., 525 E. 72nd St., NYC 10021; 212/570-2570; **Platter**—\$400, by Ercole, through the Detroit Institute of Art Museum Shop at the Somerset Collection, 2801 W. Big Beaver, Troy, MI 48064; 313/649-2222; Material Possessions, 54 E. Chestnut St., Chicago, IL 60611; 312/280-4885; Laurei De Mazieres, 328 Crandon Blvd., Key Biscayne, FL 33149; 305/365-0529; **Maxim champagne cooler, Normandie champagne glasses**—\$990 for cooler, \$63 each for glasses, by Baccarat, 625 Madison Ave., NYC 10022; 212/826-4100; **Napkin**—part of a 3-piece breakfast set for \$104, through D. Porthault & Co., 18 E. 69th St., NYC 10021; 212/688-1661; (See page 77) **Wreath**—\$44, Smith & Hawken, 25 Corte Madera, Mill Valley, CA 94941; 415/383-4050; **Tablecloth**—\$35 by Liz Wain through the Horchow catalog, 800/456-7000 and Neiman Marcus stores nationwide; **Candelabra**—\$95, by Modern Objects, 1 Muller Ave., Norwalk, CT 06851; 203/845-0331; available through Z Gallery, 1731 4th St., Berkeley, CA 94710; 510/525-9313; Storehouse, 3393 Peachtree, Atlanta, GA 30326; 404/261-3482; Room & Board, 800/486-6554; **Platter**—\$180 by Hoyman Browe Studio, 323 N. Main St., Ukiah, CA 95482; 707/468-8835; **Posh wine cooler, Contour champagne glasses**—\$100 for cooler, \$15 each for glasses, Schott Cristal, call 914/969-6100; **Napkin**—\$18, The Pasanella Company, 45 W. 18th St., NYC 10011; 212/242-2002

New Southern Feast

Highlands Bar & Grill—2011 11th Ave. South, Birmingham, AL 35205; 205/939-1400; **Bottega**—2240 Highland Ave. South, Birmingham, AL 35205; 205/939-1000 (See pages 79 through 81) **Ornaments**—Smith & Hawken, 800/776-3336; **Flower arrangements, mercury candlesticks and vases**—Park Lane Flowers, 1900 Cahaba Rd., Mountain Brook, AL 35223; 205/939-1221; **Wine glasses**—#9563.00, Judel Glassware Co., 2269 Saw Mill River Rd., Elmsford, NY 10523; 914/592-6200 (See pages 82 and 83) **Pudding mold (with gravy)**—Mary Adams Antiques, 1829 29th Ave. South, Homewood, AL, 35209; 205/871-7131

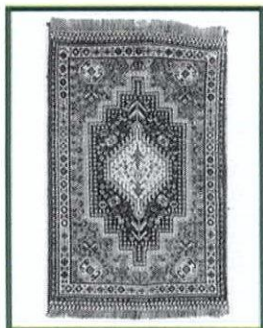
Behind Closed Doors

(See page 98) **Clothing**—Nicole Miller Boutique, 780 Madison Ave., NYC 10021; 212/288-9799

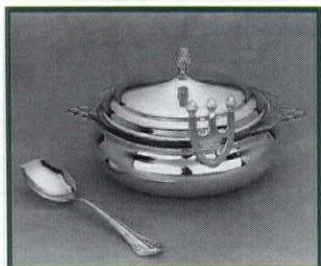
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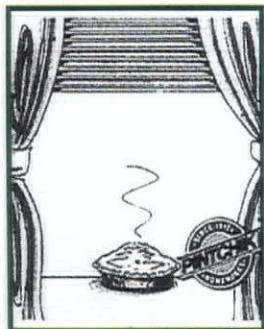
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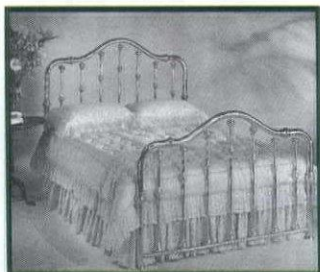
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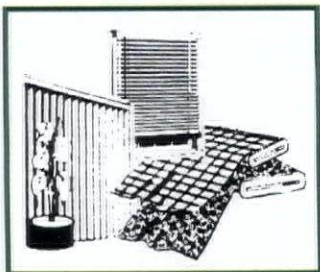
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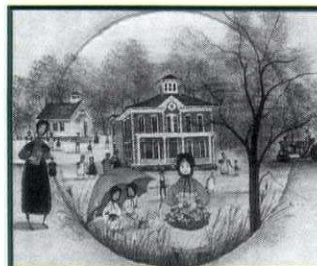
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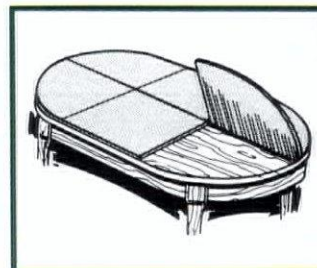
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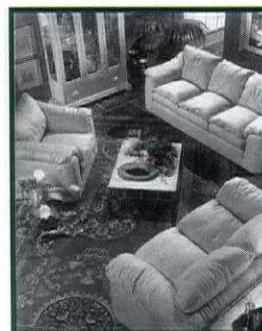
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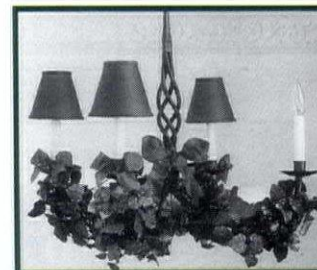
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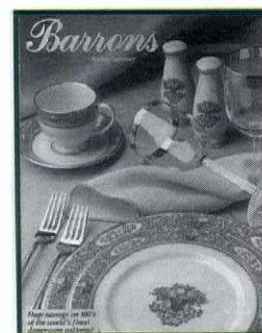
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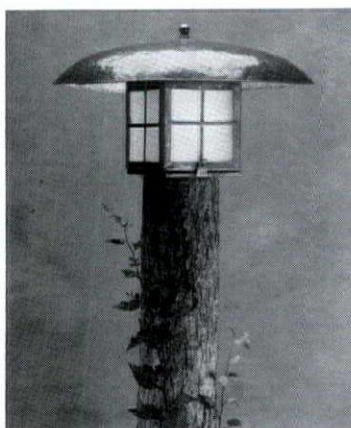
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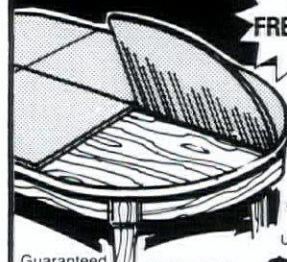
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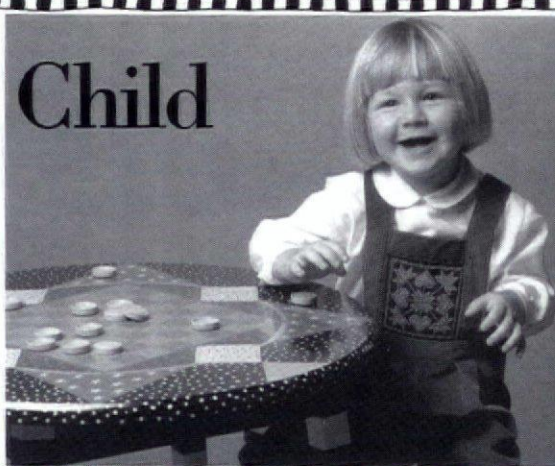
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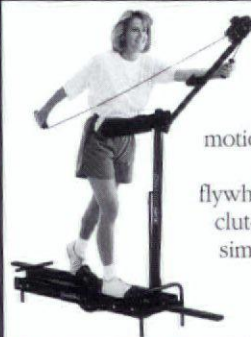
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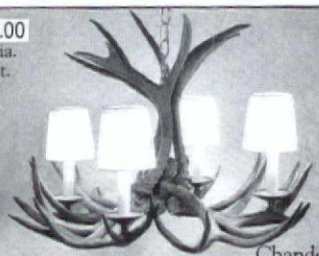
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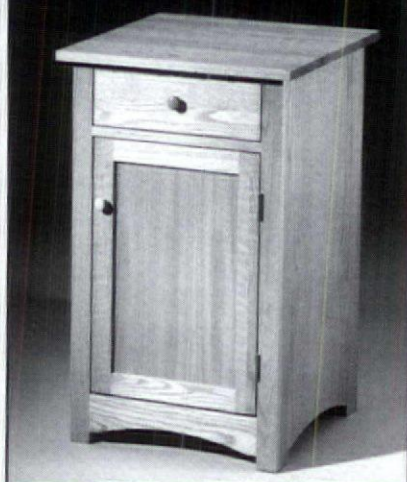
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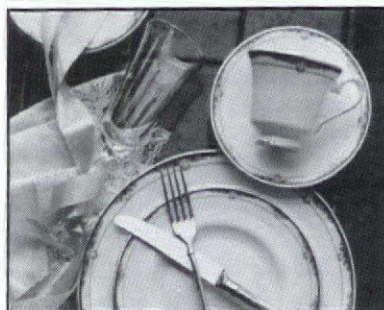
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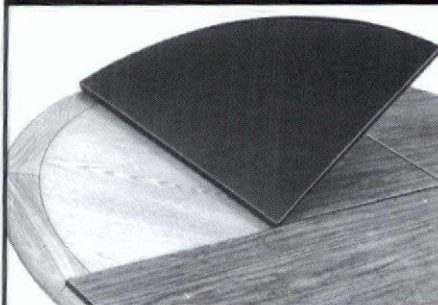
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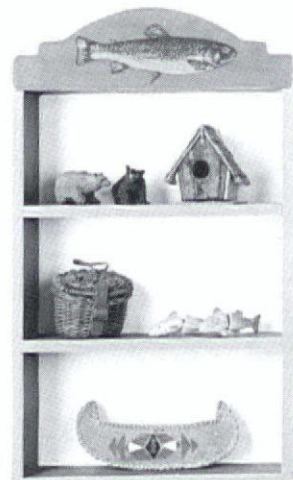
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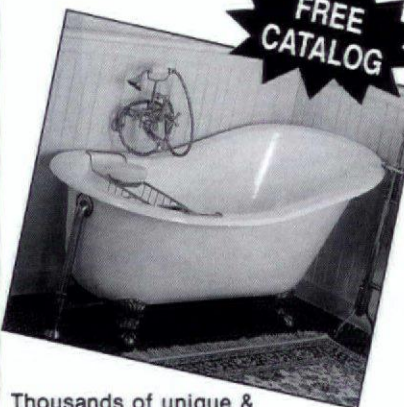


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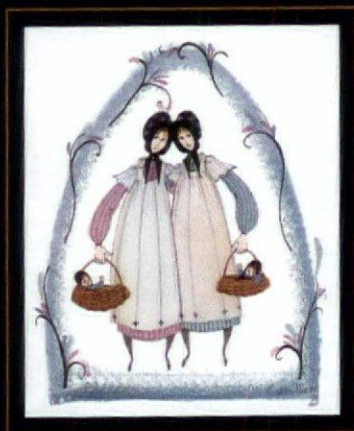
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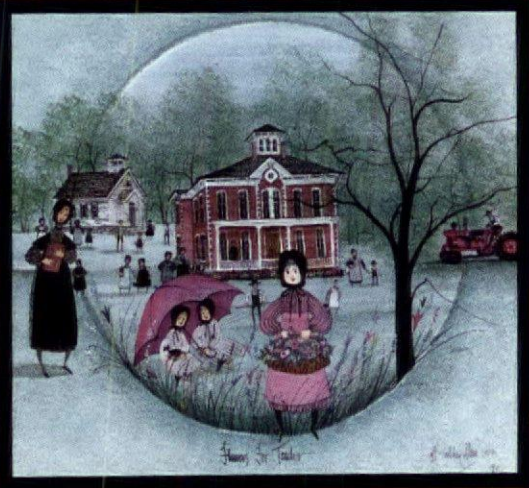
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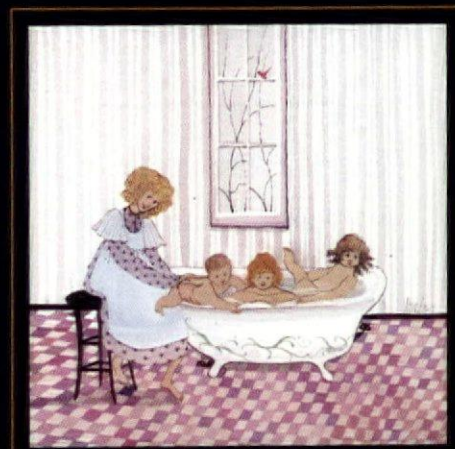
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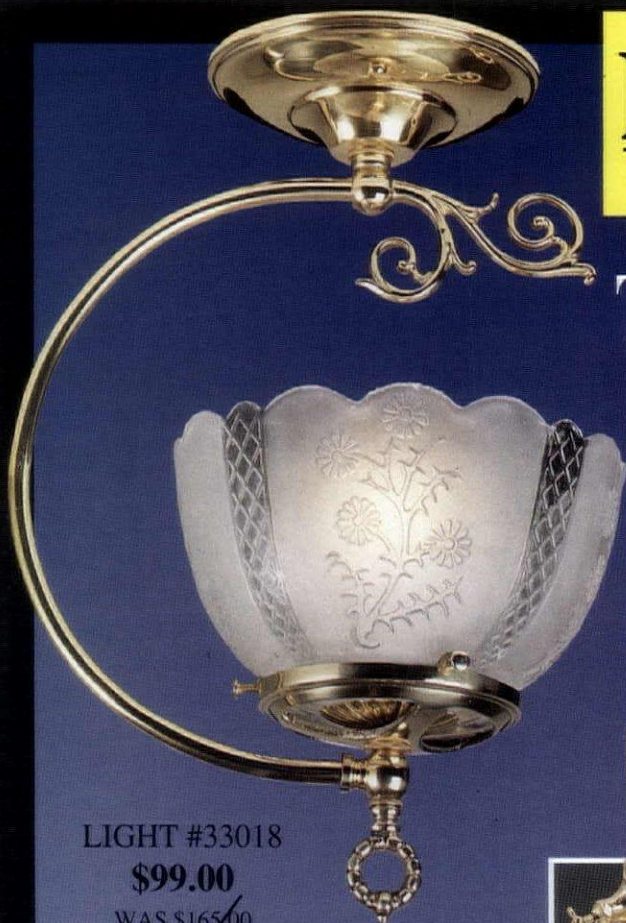
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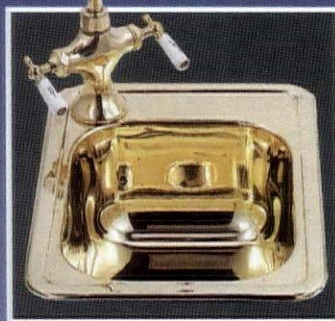
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STEPHEN BARKER

Behind Closed Doors...

...with designer **Nicole Miller** whose tongue-in-chic style spills over into her downtown Manhattan loft

NICOLE MILLER was born to be wild. Spurning convention, this tattooed fashion designer has built a \$40 million a year empire by transferring her quirky sense of humor to her stylish clothing designs. Boldly plastering prints with images of restaurant matchbooks or tabloid news headlines, Miller turns ordinary items into witty fashion statements. "I always take chances," she says. "I try to find inspiration in the lighter side of life."

Miller's Tribeca loft reflects her fearless comic spirit. Mondo bizarro sculptures—a mammoth, 19th century Chinese bronze Buddha head, a giant green ceramic pineapple, and a laughing Mexican skeleton—give the space a wacky spirit. "I like things that are whimsical and lighthearted" she says. But Miller also has a keen eye for up-and-coming contemporary artists, like Julio Galan, whose self-portrait (above, left) "reflects his nostalgia for his native Mexico."

Defying classical seating arrangements, Miller scatters her collection of eclectic chairs, including vintage designs by French furniture pioneer Jean Prouvé like the one Miller is sitting in (left). Not that she ever has time to sit still. A RISD graduate, she launched her own design house in New York in 1984, then quickly cornered the market in affordable cocktail dresses. Now she's expanding with color-packed shoes, lingerie and men's underwear. Bras and boxers? "Sure," Miller says. "Boring and safe is the last thing I ever want to be."

—Jill Brooke

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