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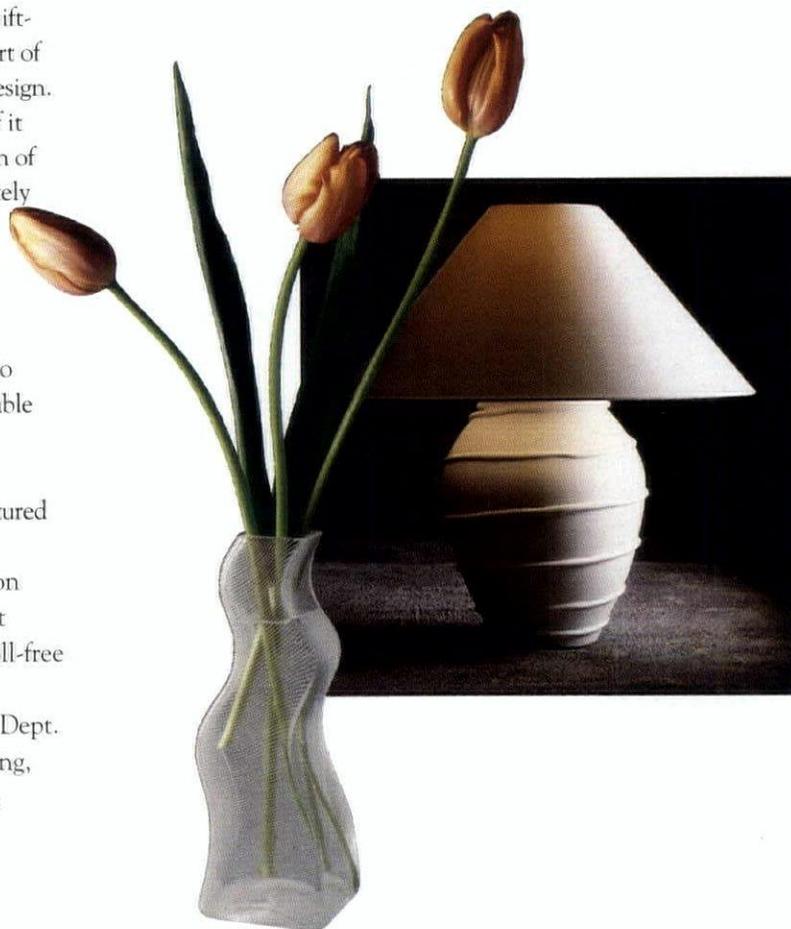
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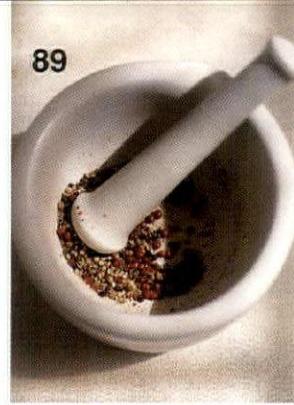


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Volume XXV Number 5



89

MARIA ROBLEDO

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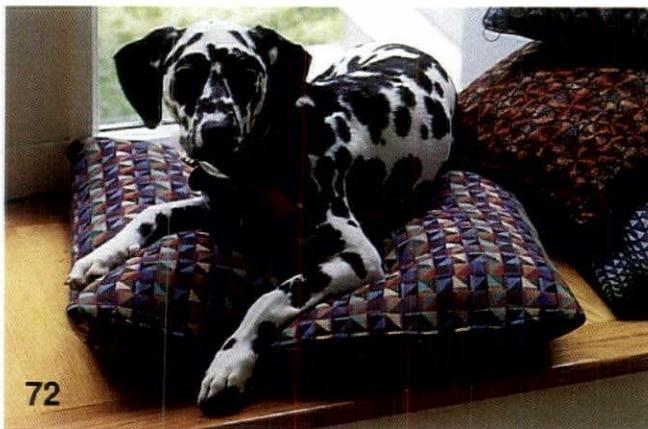
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Cover Fashion and textile designer Jhane Barnes' new bedroom/bath refuge, page 72. Chair by Frank Gehry. Photograph by Christopher Boas. See Resources.



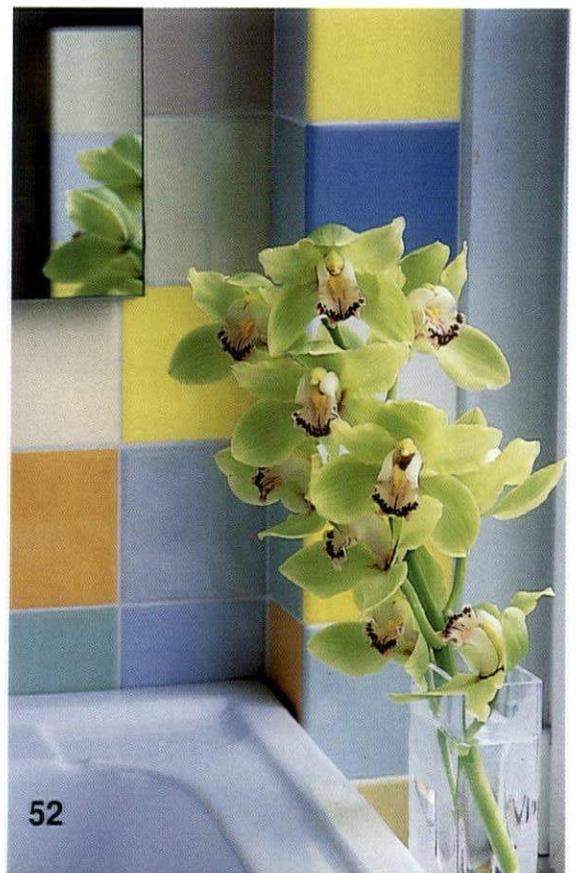
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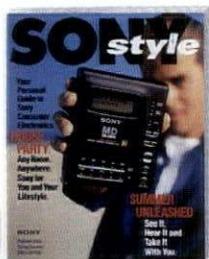
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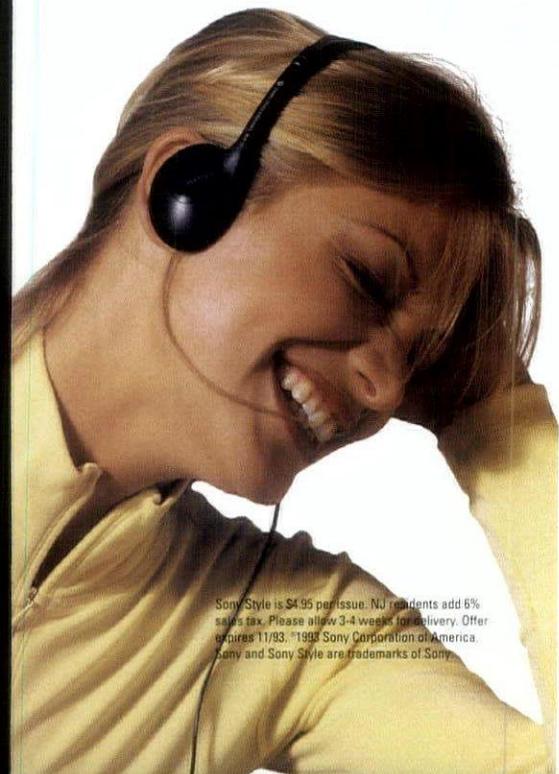


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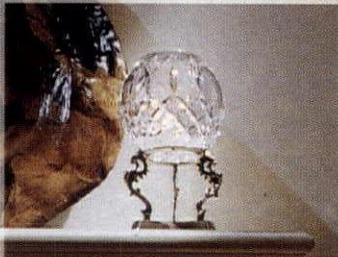
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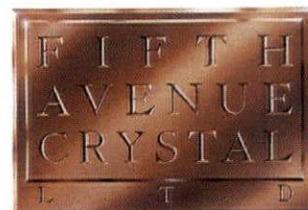
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THE NEVER ENDING STORY

EDITOR'S PAGE Design makeovers don't have to take forever, but they do. Wherever you go, the redo blues are sung the same: so much money and so much time!

Some family members, like my horse, Poesy, don't care how long a renovation takes. Others, like me, can't believe it took eight years to move a pile of bricks.

Every family has a special word or two that has totally unexpected depths of significance. Ours is "bricks." Just say the word around any of our friends, and the jokes start; whisper the word near my husband, and conversation around the house can stop for days.

Our brick saga started over eight years ago when we redid our kitchen, taking a tiny 1932 square dark hole and blasting it out into a light-filled room-for-all-living that really made the rest of the house obsolete. The addition carved out several small, but super-functional rooms and created a kitchen/

dining/sitting area plus a terrace.

Like all renovation tales, the "plus a terrace" part was really a wolf in sheep's clothing. Since, we reasoned, we were pouring a cement foundation anyway, why not just extend it and have a brick terrace and arbor for just a bit extra? As a design editor, I should have seen the "just a bit extra" phrase ringed in red flags. As I'd suffered through two city renovation experiences of my own and photographed dozens of other Cinderella tales, I thought I knew all the reno rules.

When "just a bit extra" turned out to be \$5,000 for the labor to brick the terrace, we decided to sip lemonade on unfinished cement just a bit longer. We'd do the brick work ourselves. That sentiment should have had a double ring of red flags around it: We both worked full time, the kids were still small, and we had a dozen other projects going on at the same time.

Two years later—the cement subsurface still totally visible from our wonderful kitchen—I hired a fellow for \$15 an hour to lay the brick. He did the flat top, but when he came to the two curving steps, he moved to North Carolina. My husband volunteered to finish bricking—after all, it now seemed too small a job to require a mason. That was six years ago.

Now, I know I haven't been especially helpful, although I've cajoled, threatened and tried to hire someone else—and the

bricking *has* progressed a little. Last week I casually mentioned I might write this Editor's Page as a warning to naive renovators, and 18 more bricks were laid over the weekend.

I figure at 18 bricks a time, we're perhaps two years from completion—which will be just about when we'll need to renovate the kitchen again. This whole silly (but typical) situation clearly ties into something we've been discussing in the office lately: In the '90s, solutions have to start where the occupants spend their time. The terrace isn't finished because it's just not as important to us as, say, our kitchen.

All good renovations have some common threads. They're smart new solutions to the same old problems, geared to the way people really live. This magazine is packed with them. I heard the same thing recently when BJ Peterson and Gary Wheeler, president and president-elect of the American Society of Interior Designers (ASID), came to visit. Traditionally, they said, their clients always started home improvements with the living room. Now people want help with kitchens and master bedroom/bath suites, turning once narrowly defined rooms into multiple-function spaces. Furthermore, the designers reported, homeowners don't just want surface decorating help. They want to change the way their rooms *work*, to improve the quality of their precious time at home.

Just as our kitchen has improved our lives. And the bricks haven't. Yet.

—Donna Warner, Editor in Chief



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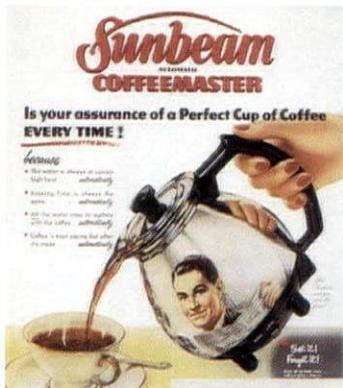
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HOT PROPERTIES

Three museum shows worth leaving home for and a new store with museum-quality wares worth bringing home

left), tracing them across the 20th century. "Women are a huge consumer force," explains Lupton. "Lots of products are made for them—for better or for worse."

Later this fall, the American Craft Museum unveils the first in a 10-year program that traces the history of American craft in the 20th century. "The Ideal Home: 1900-1920," Oct. 21 to Feb. 27, 1994, surveys the Arts and Crafts movement, displaying 200 blue-chip works such as Frederick Carder's aurene Steuben Glass vase (below, left).

The Dallas Museum of Fine Art's new Hamon Building (left) pays full heed to E.M. Forster's famed dictum, "Only connect." Designed by Edward Larrabee Barnes, the 140,000-square-foot structure, which opens September 26, marries fine and applied arts in vignette settings. The building will house the new Museum of the Americas, showcasing North, Central and South American works from pre-Hispanic times to mid-20th century.

BARNEYS' BARGAINS

Barneys may be going uptown, but its prices aren't. The major new Madison Avenue store, designed by Peter Marino, opens September 8. Chelsea Passage, Barneys' fabled homewares shop, occupies the entire second floor (with a café run by Pino Luongo of Le Madri fame). Alongside boutiques of Fornasetti and Mary Rose Young are an exceptional array of handcrafted wares at reasonable prices. Below: Jonathan Adler's black-and-white striped porcelain (tumbler, \$15; candlestick/vase, \$40-\$50); neoclassical bone-china cups and saucers by Timney Fowler, \$30; English Country Pottery mugs, \$17; Lazaro gold-vermeil candlestick, \$150; Venetian cobalt flute, \$20. 60th St. and Madison Ave., NYC; 212/826-8900.

JENNIFER LÉVY

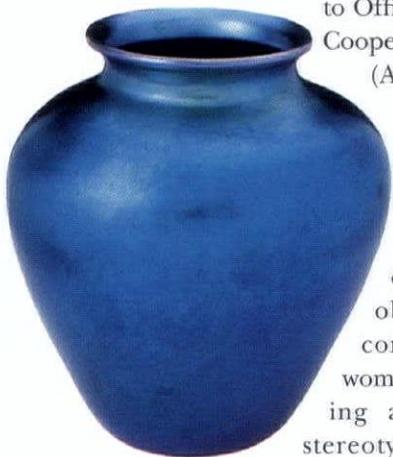


COOPER-HEWITT (ABOVE AND RIGHT)



THE FALL SEASON: BEST OF SHOWS

Take a gander at design's gender and go to see "Mechanical Brides: Women and Machines From Home to Office" at New York's Cooper-Hewitt Museum (Aug. 17 to Jan. 2, 1994). The museum's new curator of contemporary design, Ellen Lupton, points out how certain objects have become symbols of woman's work, reflecting and reinforcing stereotypes. Lupton selected some 120 paradigmatic products (and over 100 ads, film stills and instruction manuals,



BY ARLENE HIRST



HOT PROPERTIES

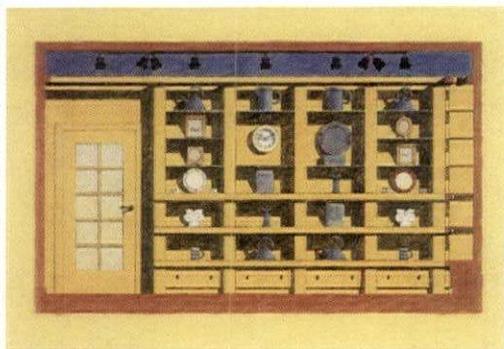
GRAVES BRAVES THE NINETIES

Michael Graves, the architect who pioneered product design in the high-flying Eighties, far from retrenching in the hung-over

DEBORAH JAFFE



Michael Graves' Irish wool throws, about \$75 (above); a rendering of his Princeton store (right); and Graves' Mickey Mouse kettle, about \$100 at Disney stores later this fall.

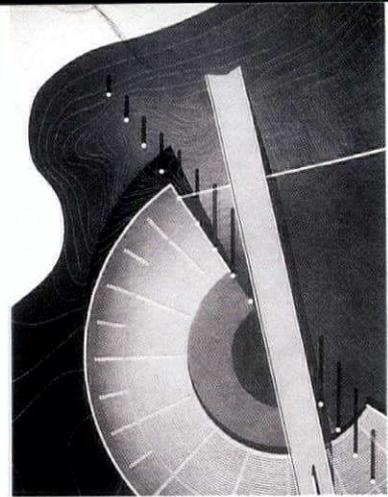


Nineties, is opening his own retail store. It's stocked entirely with Graves-designed wares, from charm bracelets to Alessi tea kettles, as well as T-shirts of his black Labrador, Bill (\$16). The shop is a modest 250-square-foot annex to his architectural offices in Princeton, New Jersey—for now. "We want to test the waters," he explains. "If we have a mild success, we'll go elsewhere with it." Graves knows his marketing plans may bring a barrage of criticism from his peers but, as usual, he's ready for all naysayers. "Josef Hoffmann and the Wiener Werkstätte had a retail operation," he notes, adding as an afterthought: "None of my contemporaries sold their drawings before I sold mine, either."

When the Graves Design Studio Store opens early in October, one of the hot sellers is sure to be his 100-percent-wool throws. Custom-woven, these Irish wraps—54" x 54" with 4" rope fringe—are just \$75. The only Graves-designed product

that won't be debuting there is the architect's Mickey Mouse tea kettle (bottom)—an homage to his famous whistling bird for Alessi. This \$100 *objet* will be sold exclusively at Disney stores nationwide until this spring. "The kettle will be a huge hit," Graves predicts, pointing out that Alessi has sold over half-a-million of the original 1985 design. "This is priced more competitively," he enthuses, adding with perhaps uncharacteristic modesty: "Mickey is the big seller here." 609/497-6878.

WILLIAM TAYLOR



MULTIPLE LISTINGS

Arguably the most influential architecture school and think tank in the United States, Southern California Institute of Architecture (Sci-Arc) is staging a fund-raiser, September 18 and 19, featuring an exhibition and sale of limited-edition prints and original drawings donated by leading architects from around the world. The stellar line-up includes Tadao Ando (his rendering for a Japanese temple, above), Peter Eisenmann, Frank Gehry, Charles Gwathmey, Steven Holl and Philip Johnson (310/574-1123)...Lifestyles of the Rich, Restless and Real-Estate Advantaged: The spirits moved Shirley MacLaine to sell her Mt. Rainier, Washington, hideaway (near Linda Evans and Yanni) for \$1.2 million and her Malibu apartment for \$4 million to invest in land in Abiquiu, New Mexico (a Jungian mecca and site of Georgia O'Keeffe's Ghost Ranch)...Ted Danson's adobe house on Santa Fe's most luxe street, Acequia Madre, is on the market for \$800,000 (he bought it last year for \$400,000). But he isn't leaving. He has another house in nearby Tesuque, where land values have gone through the roof. Neighbors include Ali MacGraw, Gene Hackman, Oprah Winfrey and Marsha Mason. Dustin Hoffman is shopping around...In Aspen, Sly Stallone, Arnold Schwarzenegger and Bruce Willis are among the investors bringing Planet Hollywood to town—just a rolling stone's throw from the Hard Rock Cafe. There goes the neighborhood!

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HOT PROPERTIES

SCREENING ROOM: BUILDING STARS

Hollywood is getting an edifice complex: Architects are the heroes of three major upcoming films—*Little Buddha*, *Fearless* and *Intersection*. And these follow summer-blockbuster *Sleepless in Seattle* with Tom Hanks—as an architect. “Perhaps we’re coming back into fashion again,” muses John Stoddart, *Fearless*’ production designer, who actually is an architect. His background

Back to the drawing board: right, Bernardo Bertolucci, filming *Little Buddha* in Seattle; far right, Richard Gere with an Erickson model in *Intersection*. Below, Jeff Bridges is *Fearless* in San Francisco.



came in handy—he created the factory that star Jeff Bridges displays on his laptop computer screen just before the film’s pivotal plane crash. Italian filmmaker Bernardo Bertolucci combed Seattle for his major architectural statement—a house “designed” by Chris Isaak, who plays an architect and father of *Little Buddha*. Bertolucci picked a year-old modernist manse on the south slope of Queen Anne Hill—the real-life project of local designer, Larry Rouch. Harold Michelson, *Intersection*’s production designer, “borrowed” the work of famous Canadian architect Arthur Erickson, whose most notable design is Vancouver’s Museum of Anthropology. This isn’t the first time Michelson, 73, has worked on an



PARAMOUNT PICTURES (RIGHT)

WARNER BROS. architecture film. One of his first jobs was creating “bad” designs for *Fountainhead* hero Howard Roark to scorn. “I didn’t know architecture, but I knew bad taste,” Michelson recalls. “I did a building loaded with pediments, finials and columns. Now, when I look around, I realize that I was way ahead of my time.”

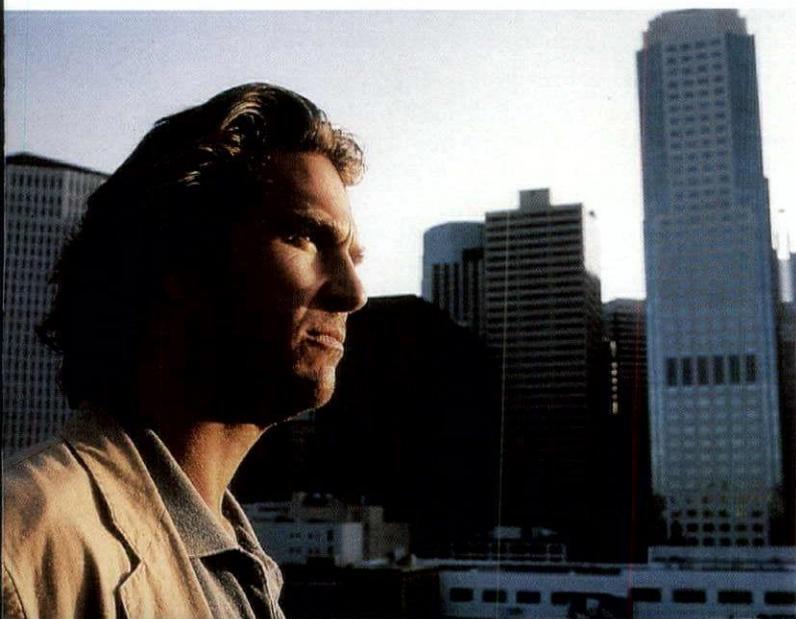
Is this the future? FZ-1 REAL from Panasonic puts computer power in a TV-compatible black box.

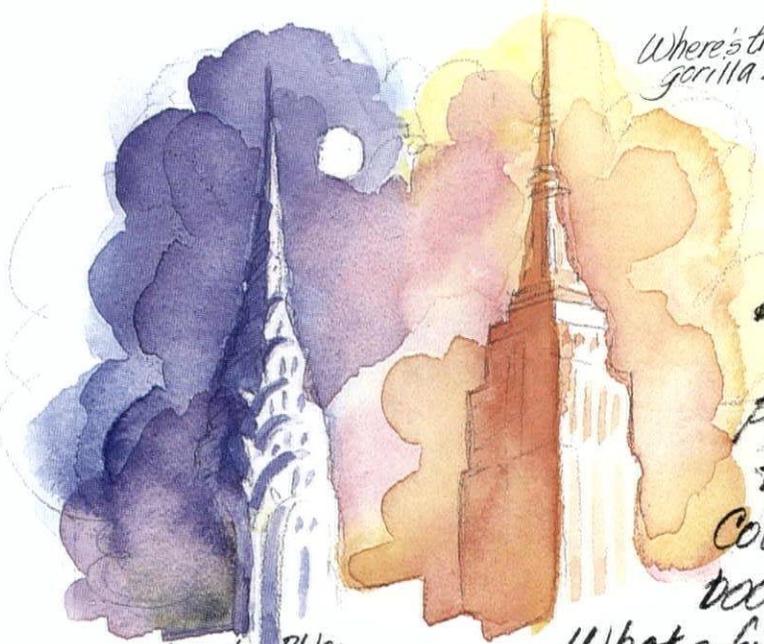


VALUE JUDGMENTS

Trip Hawkins, a charismatic Silicon Valley entrepreneur, wants to turn you on to the new invention, 3DO, a technology for CD-ROM that puts the graphics capability of a \$10,000 workstation computer into a \$700 little black box.

The 3DO unit hooks up to your stereo and TV set just like a laser-disc player or VCR, so you can play futuristic video games, interactive educational programs, as well as music and photo compact discs. But unlike game cartridges, which store about 2 megabytes, or floppy discs (1.4 megabytes), 3DO uses compact discs, which hold up to 650 megabytes. 3DO could make Super Nintendo and Sega Genesis obsolete: Its graphics are 50 times faster, and programmers have an incredible new palette to design with. Hawkins, who is licensing technology, not machines, has Panasonic, AT&T, Sanyo and others bankrolling his company into one of the hottest start-ups in years. In September, Panasonic introduces the FZ-1 REAL Interactive Multiplayer (\$700), the first component featuring the new format. Although Hawkins spins a future of 21st-century interactive educational programs, most of the early titles will be video games, albeit sophisticated ones. It won’t be until 1994 that programmers get a handle on the new format’s potential. More than 300 companies have 3DO licenses and over 90 titles are in development. Our advice? Wait until 1994.—David Elrich





Where's the gorilla?

Chrysler Bldg.
42nd & Lex.

After the show,
we just headed down
Broadway and fell into
this charming cappuccino
place. We were both still
full from dinner, but we
couldn't resist. Cozy little
booths, a jazz ensemble.

What a find! Oh, the best part,

they had this singer come on.

She was great. She had the whole crowd
singing. Then, she passed the mic
around and we all sang solos. It was
hysterical. We stayed till 1:45 in
the morning. And walked back.



There was this guy selling
paintings a few blocks
from our hotel. And
wouldn't you know, after
5 months of searching for

something for the kitchen wall, we found it
in 2 minutes. You should've seen us. I don't know
what was bigger, the painting or the grins on
our faces. And all I kept thinking was



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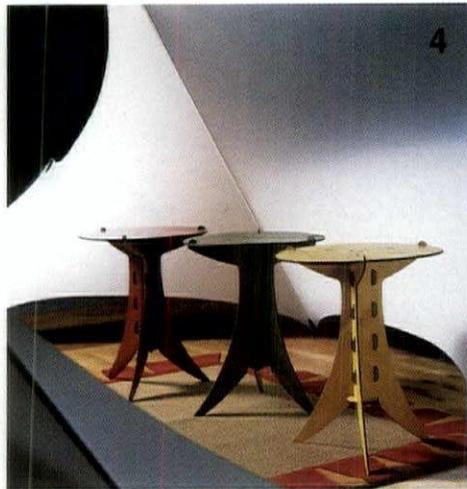
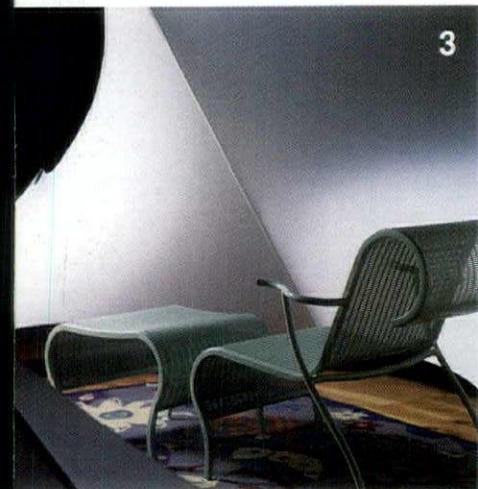
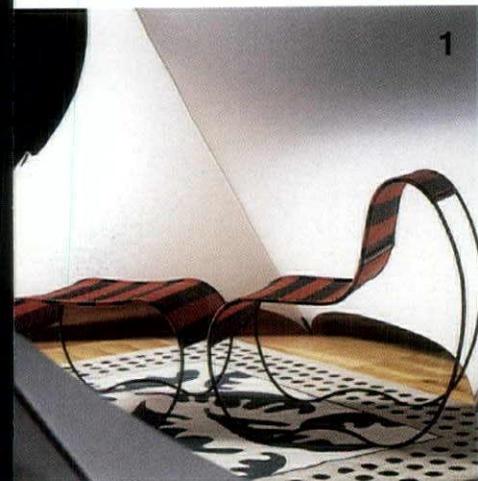
PLEASE ALLOW 4 WEEKS FOR DELIVERY

© 1993 New York State Department of Economic Development

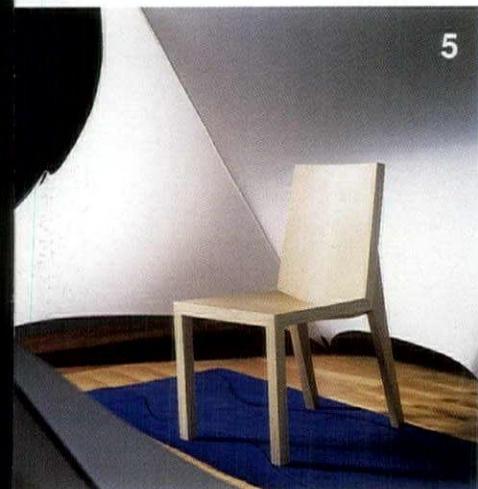
HOT PROPERTIES

At NYC's International Contemporary Furniture Fair, necessity became the mother of style.

In the stripped-down '90s, less *has* to be more: Designers pared away excess flourishes to make their wares affordable, relying for effect on freshness of line and vivid color. *Metropolitan Home's* own booth (below), designed by German architect Gisela Stromeyer, made the most of minimal but seductive DuPont Lycra panels, which provided a great backdrop for our "Best of Show" picks: **1** Kirsti Alopaeus' Pebble chair and ottoman of striped woven-rattan on black-steel frame offers lyrical lines *and* comfort, \$860; 804/565-1156. **2** Marcus Santora and Janis Melone make the monastic feel magical. Their revolving storage unit (the



MICHAEL LUPPINO



wheels are fixed at 45° angles), of maple and maple plywood with numbered hideaway drawers, is \$1,200; 203/865-2338. **3** Pascal Mourgue's Siesta chair (\$525) and ottoman (\$199) for Fermob are poolside-perfect sculpture; 804/565-1156. **4** David Kawecki's build-it-yourself birch-ply Puzzle table, \$220, turns furniture into gamesmanship; 415/863-0373. **5** Simplicity itself, Dakota Jackson's poplar-and-maple Library chair marks design's new austere mood, \$583; 212/838-9444. **6** Top of the class: Marco Pasanella's Stowaway chair, complete with bottom shelf, is an affordable \$180; 212/242-2002. For rug information, see Resources. **MH**



DR. SWATCH

What's your treasure worth? We take it to the top—to the experts who know.

1

This cast-iron mechanical bank has been in my family for as long as I can remember. Is it valuable?
Harriet Truman Lakewood, CO

It was worth saving. J. & E. Stevens of Cromwell, Connecticut, made this bank about 1880. Depositing a coin in the roof advanced the "panoramic scene" between the second-story windows. But the big payoff comes all these years later. Bill Bertoia, a Vineland, New Jersey, vintage bank dealer, values your piece (even with the cracked roof) at \$5,000 to \$6,000.

2

I have this old red Coca-Cola serving tray. What is it worth?
Alex Savojni Seattle, WA

If you have an original 1934 Johnny Weissmuller and Maureen O'Sullivan tray, it's worth \$500-\$600 in excellent condition (close to \$1,000 mint).

"Coke collectibles featuring movie stars are hot," says Hazelton, Pennsylvania, dealer Bob Nance, "and this is the most desirable of the rectangular, red-rimmed editions" (manufactured between 1926 and 1948). But these trays have been reproduced and can deceive novices. The originals are richer, sharper and have a black or very dark green back; the backs of repros are cream, gray or white.

3

I recently purchased this wire chair. Can you help me with its history?
T.R. Morgan Detroit, MI

About 1870, wire manufacturing had advanced enough to provide a new medium to garden furniture makers. Twisted wire over steel skeletons took airy, fanciful form as chairs, settees and plant stands. Today, they're highly collectible (New York's Metropolitan Museum of Art owns a settee). Steve Shapiro and Patrick Stambaugh of Hagerstown, Maryland, appraise your chair at \$650-\$750.

4

I would like to know the value of this Adam and Eve sampler. It's silk thread on a wool ground.
J. Lobenthal New York City

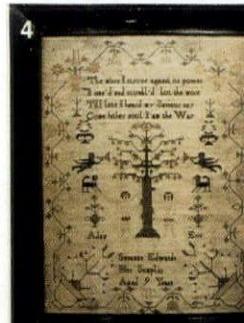
Schoolgirls in the 18th and 19th centuries practiced their needlework by creating samplers, never dreaming that collectors in the 20th century would value them. Your stitched piece, by 9-year-old Susan Edwards, dates from 1820-1840. The Adam and Eve motif, combined with the woolen background and silk thread, suggests English origin. Ed Hild, of Olde Hope Antiques, New Hope, Pennsylvania, finds it a well-balanced, charming composition worth \$600-\$800 (more but for holes and stains).

5

I received this 10" vase as a gift. Please tell me about it.
Frank Kurland Chicago, IL

Great gift! Your butressed vase was made in neighboring Spring Valley, Illinois, by Teco Potteries around 1910. Teco was an offshoot of the American Terra Cotta & Ceramic Company (the name was in fact derived from the first syllables of Terra Cotta). The Teco line of art pottery was formed in 1902 and such luminaries as Frank Lloyd Wright and Louis Sullivan designed sophisticated architectural pottery for it. William Day Gates, Teco's owner, created your vase. Produced in a mold and machine glazed, it originally sold for \$5. In May 1993, the 7 1/4" version was purchased at auction for \$1,045. David Rago, a Lambertville, New Jersey, Arts and Crafts dealer estimates that your 10" piece (in perfect condition) would bring \$1,400-\$1,600. **MH**

Have a question? Send clear photos (whole objects and any identifying marks fully visible) to DR. SWATCH, Metropolitan Home, 1633 Broadway, New York, NY 10019. Your question may be answered here. For return of your photographs, please send a self-addressed, stamped envelope with inquiries.





Nevamar's Terra laminate is featured on the dressing area cabinetry of this striking master bath. Flanked by pedestals of Clay Classix Fountainhead and accented by stair risers of Vitricor, the room's design is tied together by color. Elegant and durable

Fountainhead on the shower with its unusual ivy inlay provides a sophisticated yet easy to clean surface. Coordination in color families spans the Nevamar product lines to allow you to mix and match to complete an integrated look. Nevamar's full line of lami-

nates provides solid colors, patterns and woods, as well as visual and tactile textures to help create exciting and durable interiors. No matter what look you want to achieve... you'll find all the surfaces you need in just one place. Nevamar.



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in contemporary solid colors and patterns...featuring Nevamar's exclusive ARP Surface® to keep them looking new longer. Or choose the distinctive, lacquer-like appearance of Vitricor® by Nevamar deep gloss acrylic surfaces.

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it a natural warmth and elegance. Yet it's highly resistant to heat, impact, mildew, stains and chemicals. It's easy to care for, and incidental damage is easily repaired to protect your investment. It's even

covered by a 10-year limited warranty. With a broad selection of intriguing solid colors and patterns, including the new Classix Series, Fountainhead is extremely versatile in the bath, the



kitchen and throughout the home.

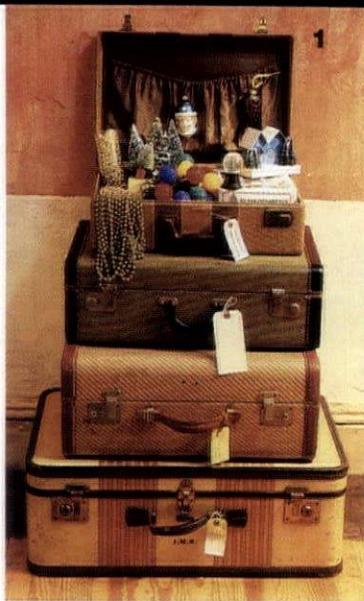
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STORAGE SOURCEBOOK

Out of closet space? Beautiful built-ins might be the ultimate fix, but here are some stylish, less costly solutions.

1 HIDE IN SIGHT Store everything from holiday ornaments to old love letters in vintage suitcases like these flea-market finds (under \$25 each). They're not only good-looking enough to display, they might appreciate in value. Use plain manila luggage-

style tags, available at any stationery store, to mark the contents inside.

2 CLOSET ANNEX Set up a folding screen (you can hang jewelry or display favorite photos on this raffia-covered one by DesignLine from Elegant Living, \$750; 212/353-

3832) in front of a portable garment rack (Hold Everything, \$135; 800/421-2264). Or use the screen to conceal permanent shelving.

3 DOWN UNDER Put that dust-catching space underneath your bed to work with Lejon rolling drawers (37¼" x 31½" x 8¼"). \$59 for a set of two. From IKEA, 412/747-0747 (East Coast); 818/842-4532 (West Coast).

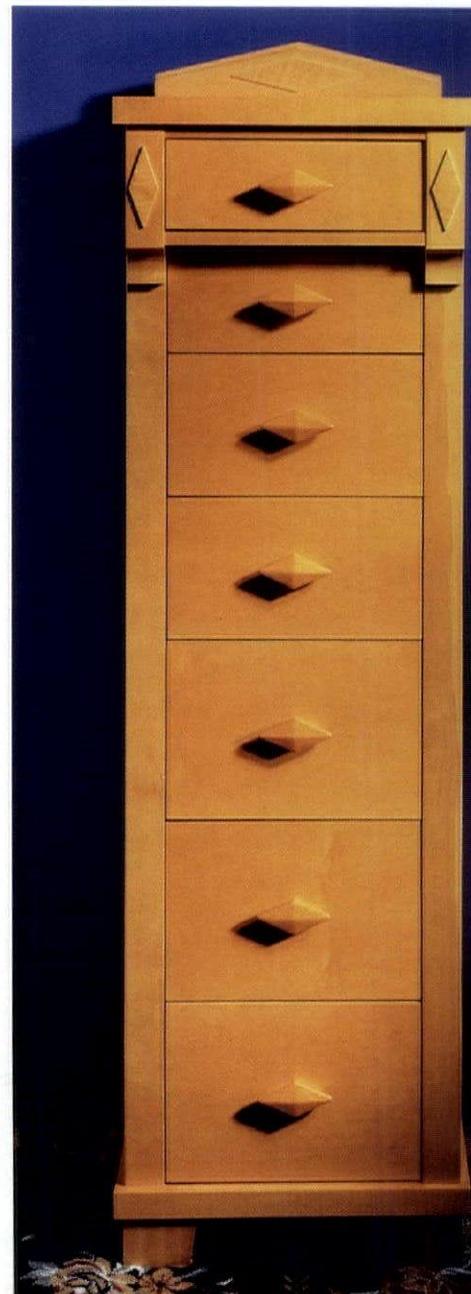
4 DRESSING UP Turn this sturdy amber maple *semainier* (an old-fashioned lingerie chest with one wire hangers from dry cleaners • Leave empty hangers hanging among clothing • Pile anything on the closet floor; not even your shoes (use a rack or shelves) • Hang ties or belts over suit hangers; install racks so you can see them.

drawer for each day of the week) into a storage tower for those huddled masses of miscellanea. From Workspace, \$960; 802/889-9401.



CLOSET TIPS: Maxine Ordesky, a Beverly Hills space-planner and author of *The Complete Home Organizer* (Grove Press, \$30) offers a list of do's and don'ts to help keep things in order. **DO:** Make sure you can see everything you have • Invest in

double-hung rods for shorter garments • Use the thinnest, strongest hangers you can for a small closet • Double your space by adding an extra shelf over the ubiquitous "sweater ledge" above the rod. **DON'T:** Stack items in towering piles • Use



Living room storage: These great products let you stash everything from vodka to the VCR—in style.

5 IMPROVE YOUR

SHELF Angled cane baskets provide easy access to loose items on open shelves and keep clutter at bay. From Hold Everything, \$12 each; 800/421-2264. Here, they tend bar on Hold Everything's 6-foot tall twin towers (13" x 9½"), \$89 each.

6 MEDIA BLITZ Where do you put the TV, the VCR, the CD and the attendant tangle of cords and

wires? You could invest in a mammoth entertainment wall—if you have the space. Or get this graceful solid cherry cabinet with its beautifully detailed open-side frame by Michael Maxwell and John Kelly, a young Philadelphia design team whose goal is to marry high craft and affordability, \$2,250; 215/988-9065.

7 HIDE AND CHIC Another place to hide electronic equipment is in this trim, 57" x 68" x 25½" Shaker-inspired birch cabinet finished in deep blue (also available in hunter green, spice, white, or a cherry or mahogany finish). The unit, \$1,795 from CWD, holds up to a 35" television; 800/323-2159.

8 UNDER FOOT If you want a place to stash unsightly living room clutter—newspapers, magazines, blanket throws, old photo albums—opt for this double-duty ottoman with a removable upholstered top and a hidden well from DesignLine. It's covered in cotton/polyester tapestry, \$490; 704/632-9200.

WHAT THE PROS DO

Julia Child saves kitchen cabinet space by using a TV prop trick: She hangs pots on a pegboard with traced outlines. With a glance, she knows if any utensil is missing—and where it belongs. Vicente Wolf creates a closet with fabric. The Manhattan-based designer hangs three floor-to-ceiling panels of white-cotton duck along one wall of a bedroom, leaving a three-foot-deep space behind in which he installs a pre-made closet system, with rods, drawers and shoe racks. He puts lighting behind the curtains to create a wall of softly diffused light. Architect Lee Mindel turns flea-market discoveries into bathroom storage. White-metal medical-supply cabinets from the '30s and '40s make instant linen closets.
—*Jacqueline Goewey*



JEREMY SAMUELSON (5, 8)





This solid cherrywood "XIX Century" Collection is made in France and available in 10 hand applied finishes.
The bedroom as shown is available for immediate delivery.

Grange

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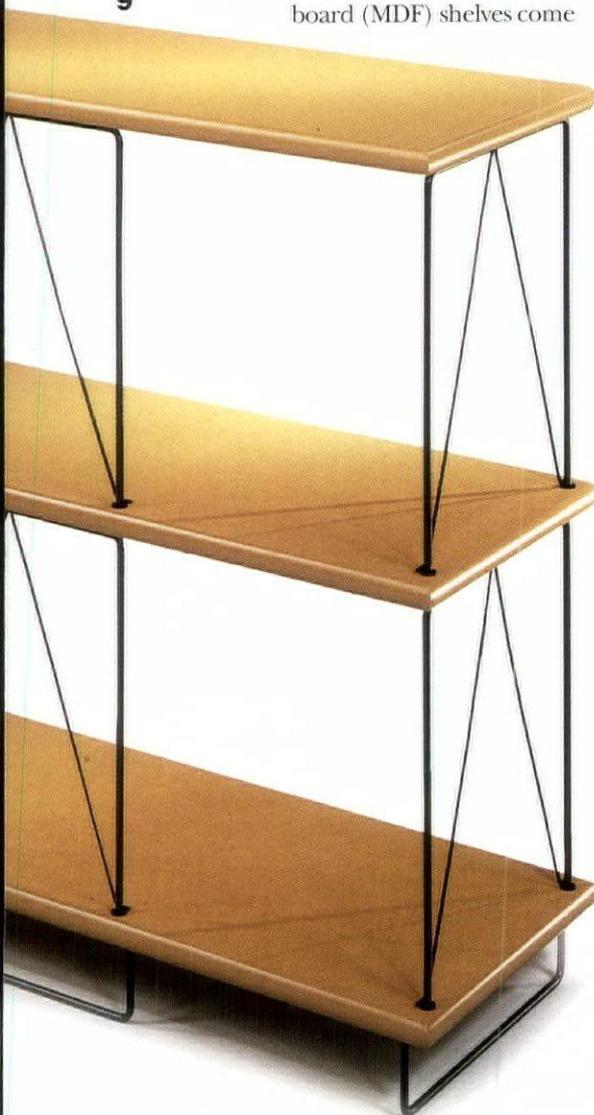
GRANGE boutique: 1167 Third Street South, at Broad & 3rd, Naples, FL 33940 813-262-2448

For a Grange catalogue send \$10 to Grange Furniture, Inc., 200 Lexington Avenue, New York, NY 10016

9 FOR THE BOOKS

This wire-wicket frame bookcase by LyndonDesigns snaps together (no tools required) in less than five minutes. It's part of the new generation of easy-to-assemble, easy-to-afford furniture with plenty of style to spare. Shown, 32" x 11" x 29", it also comes in a 16"-deep version, available with casters, that's great for stereo equipment. The medium density fiberboard (MDF) shelves come

9



in cognac, black or mahogany. From CSL, \$120; 416/321-9019.

10 ELEMENTS OF FILE

For an office worth coming home to, add this prefinished plywood file cabinet (it's on casters so you can take it anywhere). Designed and made by Jonas Milder—a Berlin-trained, Brooklyn-based industrial designer—it's also available in zippy red, green, light brown, dark brown and black aniline-dye hues. Letter size, \$875; legal size, \$950. Use Furniture, 718/802-0449.

11 RACKING UP Get stacks of catalogs, directories and maps off your desk and countertops and into easily accessed magazine organizers, crafted of dove-tailed maple veneers. Through Carver Wood Products, \$32 each or \$54 for two; 708/212-8825.

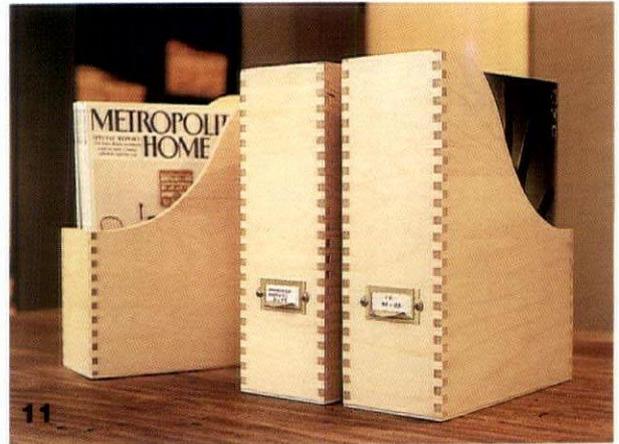
12 NEAT DRAWERS If you want to warm up a

Home office storage: If your desk is a mountain of papers and books in search of shelter, try these five easy pieces.

tech-y office, choose this two-drawer file cabinet from L. & J.G. Stickley, the same company that brothers Leopold and John George founded in 1904. The newly added pieces, like entertainment centers and this solid white-oak file cabinet, embody

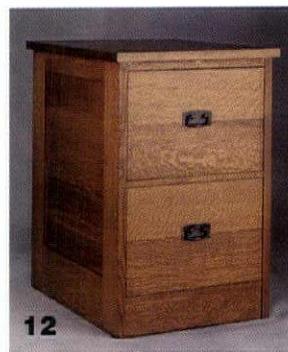
13 STRAW VOTE

Keep active files within easy reach with one of these woven-reed boxes fitted with leather hinges and clasps, and functional iron frames. Or transfer the contents of a whole file cabinet into several of these decorative boxes and stack



11

JEREMY SAMUELSON (11, 13)



12



13

the Arts and Crafts belief in clean lines, solid construction and the inherent beauty of natural wood that has made the original Stickley designs such classics, \$1,050; 315/682-5500.

them by your desk. Letter-size box, \$149.50; legal size, \$174.50. Mail-order through Ballard Designs, 404/351-5099. **MH** Produced by Christopher Hirsheimer and David Staskowski; Written by Glenn Helmers.

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RENOVATION: WHAT'S IT WORTH?

The pool you wanted so much may not increase the value of your home. Margaret Opsata reports.

Most people renovate their homes with twin goals: to make the place more livable today and more valuable when they sell it in the future. Unfortunately, investing in renovation does not always increase the value of a house, because one person's improvement can easily be the next person's nuisance. One couple, for example, replaced a living room fireplace with an enormous built-in aquarium for their beloved tropical fish. They couldn't have been happier with the result. Come selling time, however, they found that most buyers declined to pay a premium to acquire this exotic decor and wanted,

RUTH MARTEN

rather, the selling price to be

lowered to cover the cost of removing the tank. Had the homeowners managed to find a similarly inclined buyer, they might have recovered all or part of their investment. The problem is, few homeowners have the patience to wait for the infrequent specialized shopper.

For this reason, the most cost-effective improvements are those that practically every homeowner would appreciate having: an additional bedroom, a state-of-the-art kitchen, a modern master bath. When the time comes to renovate, homeowners must weigh the personal value of their intended improvements against the potential for recouping costs when the house is sold.

If you hope to recover some or all of your investment at resale, there are three key questions to ask:

Is the planned improvement suitable to the neighborhood? If you live on a street

of two and three-bedroom homes, it usually will not pay to add extra bedrooms to a three-bedroom model. Buyers who want four- or five-bedroom homes want to live in neighborhoods where the majority of houses have the requisite number of rooms. In contrast, adding a third bedroom to a two-bedroom house could pay for itself when the house is sold.

Is the planned improvement compatible with the existing home? Just as a Swiss chalet looks out of place on a street of Mediterranean houses, and sliding glass patio doors are incongruous in a historic home, a two-story

PAYBACK SURPRISES

Low Paybacks:

SWIMMING POOL Some people dislike the costs of maintenance and insurance; others fear legal consequences of an accident. If a seller finds a buyer who wants a pool, most costs can be recovered. Average payback: 0%-85%.

ENERGY UPGRADES Although energy conservation is important to owners, buyers often are reluctant to pay a premium for thermal windows. 30%-35%.

BASEMENT CONVERSION Many buyers prefer to pay less and tackle an unfinished basement as a do-it-yourself project. 30%-40%.

TOP-OF-THE-LINE APPLIANCES Buyers expect them to be in working order and of standard size; they usually do not want to pay for automatic ice makers or electronic message panels. 30%-50%.

High Paybacks:

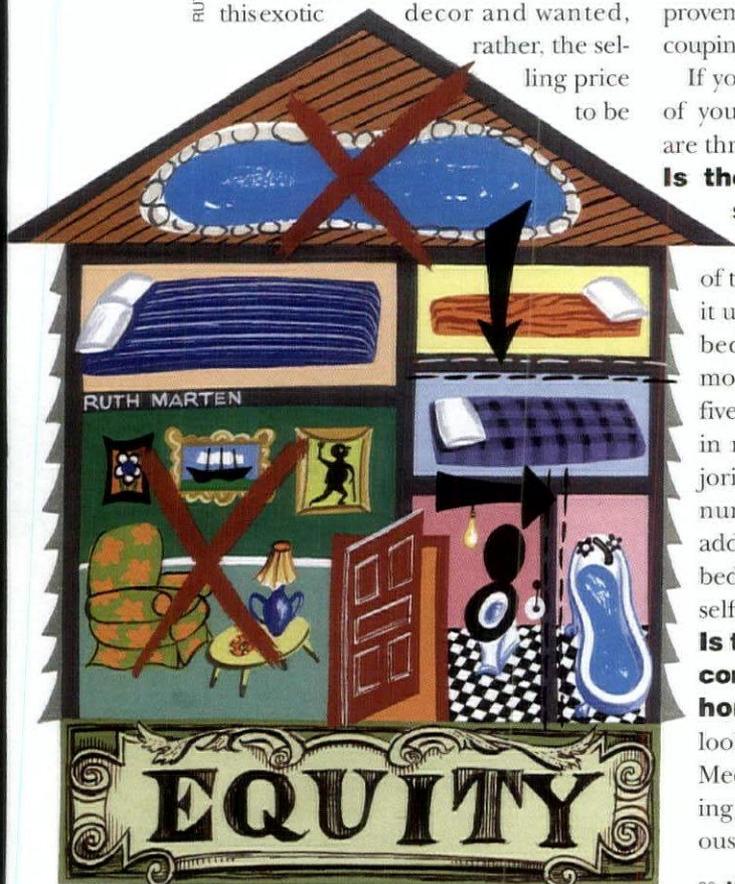
DECK Outdoor living space is in demand all over the country. Buyers may pay more for redwood or cedar than for common pine. 65%-80%.

BATH SKYLIGHT Combined with the humidity supplied by the shower, a skylit bath can double as a greenhouse. 80%-100%.

WOOD WINDOWS While aluminum or vinyl products are accepted, wood windows usually deliver a higher payback. 77%-97%.

COSMETIC IMPROVEMENTS

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how we make carpet, and most importantly, how you can order it.

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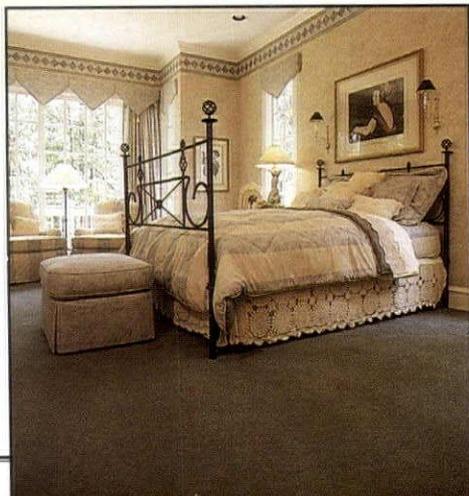
by 3M, all made with 100% premium quality heatset nylon. And because we make the carpet ourselves, we can afford to be very fussy about quality.

All of our carpet comes with a very generous five- or ten-year limited-wear warranty with absolutely no defects in workmanship, or your money back.

So if you're even thinking about getting new carpet, think about this. What local retailer can boast a 99.6% customer approval rating like S&S Mills? Does it really make sense to run all over town when the best carpet for the best price is as close as your phone?

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PAYBACK

(Continued from page 28) addition overpowers a Craftsman-style bungalow.

Is the planned improvement appropriate for local lifestyles?

A backyard boat storage shed could be an asset in an area where fishing is a popular local pastime but might be an eyesore in a home overlooking a golf course. A sand-filled play pit or an elaborate tree house will probably provide little payback in a retirement community.

As a general rule, the cost of renovations that bring a home up to par with other houses in the area typically can be recouped at resale, but only a fraction of the cost of making a home more unusual or grandiose than those nearby will be recovered.

"No amount of money spent is going to get you a great payback if you add on to a house that already is in average or better-than-average shape for a fairly homogeneous neighborhood," emphasizes Ken Holmes, senior editor of *Remodeling* magazine.

Each year, *Remodeling* surveys hundreds of real-estate agents around the country to prepare its "Cost vs. Value Report," which identifies remodeling projects that deliver the best return on investment. The results have held steady for the past several years and contain few surprises.

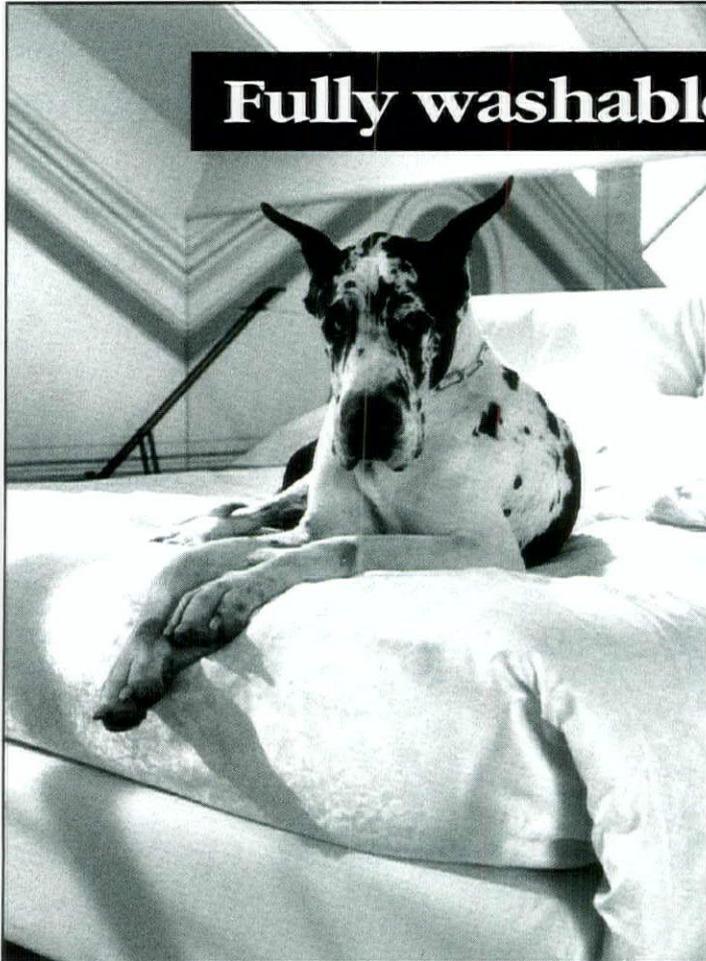
Topping the list is a minor kitchen remodel (repainting, refinishing the cabinets, installing new countertops, flooring and oven/cook top). The average national cost is \$6,234, with an average payback of \$6,511, or 104 percent of the cost at resale. Close behind is the addition of a full second bathroom to a one- or one-and-a-half-bath home. The average national cost is \$10,552, with the average payback \$10,020, or 95 percent of the cost. A major remodel of the kitchen yields a high payback also: A reworked layout with new appliances, cabinets, countertops, flooring and custom lighting costs about \$19,261 and will return \$18,021, or 94 percent.

Other home improvements that deliver a high payback:

- Remodeling a bath with new fixtures, lighting and flooring. Average cost: \$7,207; average payback: \$6,109 (85%).
- Building a family room addition. Average cost: \$28,455; average payback: \$24,069 (85%).
- Converting two existing bedrooms and one bath into a master bedroom/bath suite with sleeping area, walk-in closet, dressing area and a luxury bath. Average cost: \$22,060; average payback: \$18,320 (83%).
- Converting an unfinished attic into an extra bedroom and bath. Average cost: \$21,904; average payback: \$17,715 (81%).

Looking only at national averages, it would seem that most of these improvements do not fully pay for themselves. And in some cases, that is true. The payback on the projects mentioned above is consistently below the national average in Baltimore, Des Moines, San Diego, and Columbus, Ohio, to name a

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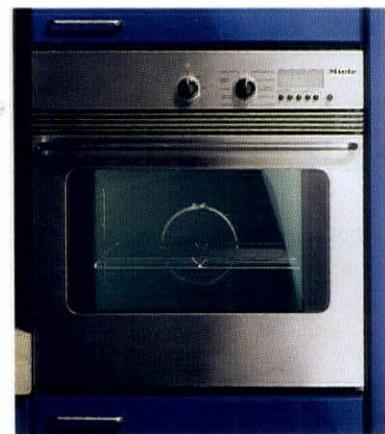
Michael Graves specifies Miele appliances for

the kitchens he designs, including the one in his own home. Because in



both appearance and performance Miele appliances

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Model HH48B Stainless Oven - Photo M. Graves: Stephen Barker

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PAYBACK

sampling of monitored cities. Deviation from the mean depends on many factors, including local labor costs and housing resale values. In such far-flung places as Dallas, San Francisco, or Hartford, Connecticut, all of these projects can be expected to recover more than 100 percent of their costs.

If you plan to remain in your home for some years after renovating, use current available data on paybacks as only a rough indicator. Conditions in today's depressed real-estate market are not typical of what you can expect after home prices and annual appreciation factors return to normal. On the other hand, if you intend to sell your home soon, there are several renovation projects you might seriously consider. Major renovations probably make little sense unless the layout of your home is far below neighborhood standards, but cosmetic improvements can pay off.

The biggest single renovation payback often is realized from landscap-

ing. Indeed, there are people who earn a comfortable living from buying poorly landscaped homes, investing a few hundred dollars in new plantings and immediately reselling the places for thousands of dollars in profits.

Prospective buyers typically are turned off by signs of age: peeling paint, dirty carpets, old-fashioned lighting fixtures, broken or missing window caulk, and cracks in paths or driveways. When correcting these defects, you will give the house broader sales appeal if you work with quality materials and stick with light, neutral colors.

Holmes of *Remodeling* magazine explains why: "In a tight seller's market, where not many homes are for sale, buyers will take anything and clean up the defects. But now we have a buyer's market. So many houses are for sale that buyers can find homes without any defects for close to the same price as houses with defects." Holmes observes, "Today, there is no incen-

tive to buy a place that needs work."

There's an added incentive to renovate before selling: Uncle Sam gives you a tax benefit. Ordinarily, cosmetic improvements are considered routine maintenance that cannot be used to adjust your basis in the house, but the cost of *any* improvements, including cosmetic ones, that are completed within 90 days of selling can be deducted from the selling price when you compute your capital gain on the transaction.

Ultimately, the value of improvements is a highly personal calculation. If your objective is payback at resale, let your pocketbook be your guide. However, resale value may become secondary if a renovation increases marital harmony, gives children a reason to stay home more often, or in any way improves quality of life in ways that may not be measurable in dollars. **MH**

The award-winning Margaret Opsata wrote "The Home Buyer's Guide to Better Bargaining" in our January/February issue.



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ASK DAVID

Designer David Staskowski makes a twig frame, paints wainscoting, panels a room with ply.

1

When I saw the nostalgic products in the article "Souvenir Style," MH, Sept. '92, I wanted to make my own twig frame. How do I do it?

**Jason Lunau
Clinton, MI**

After writing the article, I too wanted to make a birch-bark or twig frame. I discovered a great book, *Making Twig Furniture & Household Things*, written by Abby Ruoff (Hartley & Marks Publishers). Ruoff offers step-by-step instructions with photos and drawings, and covers such topics as responsible wood-collecting and tree identification. If not available at your local bookstore, it may be

ordered for \$18.95 from Hartley & Marks Inc., Box 147, Point Roberts, WA 98281. For those who'd rather shop than chop, the ready-made frame (below) is still available from Lady Slipper Designs (#625FS, \$46, 800/950-5903).

2

I like the plywood paneling Lee Mindel used in the July/August Met Home of the Month. Is this plywood that I can get at a lumberyard?
**Alan B. Colman
Key West, FL**

Yes. But plywood comes in grades, the fewer knots and patches the higher the grade—an A grade being better than a B, just like at school. Also, each side of the sheet is graded separately, so you'll see A/A, B/C, etc. For any exposed interior walls use an A grade. When buying the ply, insist on a visual check to look for damage. I like birch-veneer plywood (as in Mindel's house), which is more expensive, but has a finer grain. If the edges of the plywood are going to show, glue birch-veneer tape onto them (this will make it look like a solid piece of



WILLIAM ABRANOWICZ

wood). Then you can stain the panels; use a paint diluted with an equal part of water for a colored wash; or simply apply a sealer that will slightly darken the wood but still protect it. For a more traditional look, Georgia-Pacific offers a bead-board-look plywood panel that is a vast improvement over the photocopy "wood" paneling dad used in the basement. Called Ply-Bead, it comes in standard 4' x 8' panels for easy installation.

3

My family-room addition will have wainscoted walls. I'd like to paint the room in creamy whites but don't want the detailing to be lost.
**Roberta Mell
New York City**

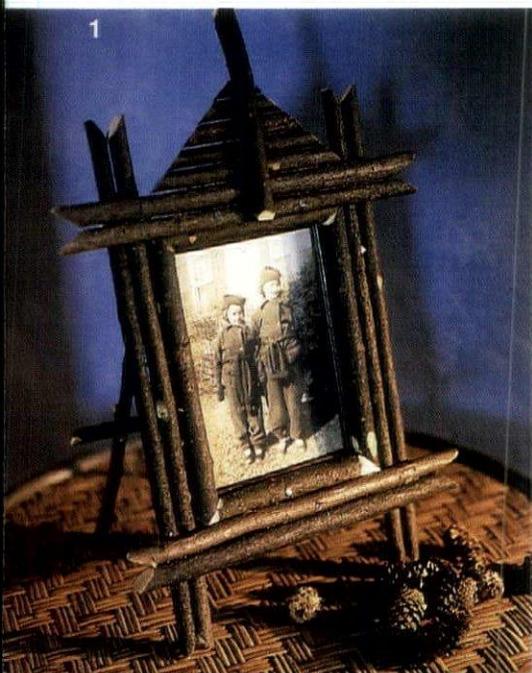
Subtle variation in color will heighten the detailing in light-colored rooms. First select a glossy enamel for all the woodwork. This enamel can be a pure white or have a hint of color. For the walls, choose a white with a little more color in an eggshell finish (between matte and semi-gloss, it looks flat but protects against marking). If you can't find a tinted white that you like, your paint store should be able to tint a white base with a color you

ANTOINE BOOTZ



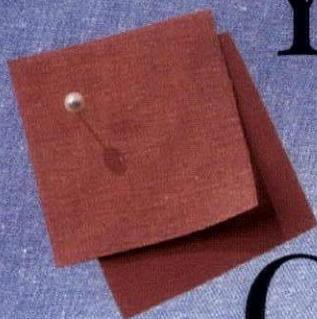
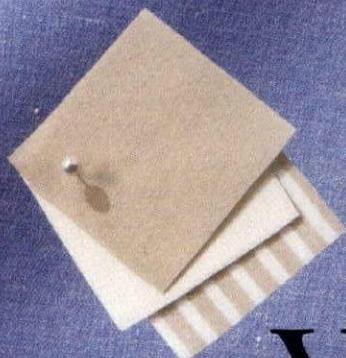
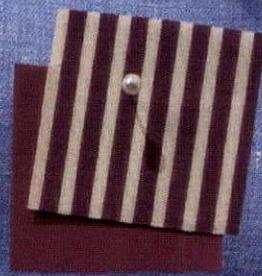
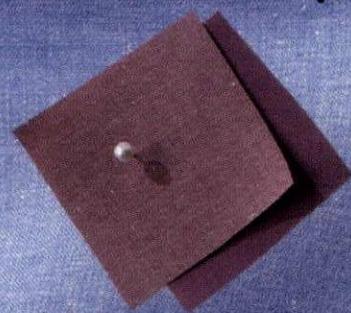
choose. Keep careful track of the ratios you use so that you can match the paint later. To get the "creamy green" color in the room above, try Benjamin Moore 526.

Renovating your kitchen? Adding a home office? David can help. Send inquiries, with photos if necessary, to ASK DAVID, Metropolitan Home, 1633 Broadway, New York, NY 10019. Selected questions will be answered here. But remember, your photographs can only be returned if you send us a self-addressed, stamped envelope.



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NINE WAYS TO KEEP LOVE ALIVE

WHAT THE PROS KNOW Contractor Suzy Banks offers practical tips on maintaining connubial bliss when the walls come tumbling down.

According to the U.S. Census Bureau, Americans spent 103.4 billion dollars on permitted home improvements in 1992. In the same year, an estimated 1,150,000 couples filed for divorce. Coincidence? Any twosome who has (or hasn't) survived a home remodel wouldn't think so. Sure, the trauma of choosing tile or two weeks without a sink *alone* won't trigger a split, but it's often just the push a troubled couple needs to send them screaming into divorce court in a cloud of drywall dust.

Yet some couples survive renovation and now lead semi-normal lives, although the mere mention of "sheet vinyl" or "Navajo White" can spark a heated quarrel.

(My husband, Richard, and I stay together because we don't have renovations done to us, we do them unto others.) How can you keep love alive under four inches of crumbled plaster? By following these nine easy tips.

1. Plan, plan, plan your project together until you can recite the tiniest details like a mantra: "Colonial molding, golden-oak stain, four-inch kick...Colonial molding, golden-oak stain, etc." Work through your honey's secret penchant for bunny motifs in private, not in front of a bunch of churlish carpenters who, at \$20 an hour, would like nothing better than to make fun of you as soon as you leave the room.

2. Money talks, and when you're remodeling it says, "Bye-bye." Tracy

Kidder, the author of *House* (Houghton Mifflin Company), a recommended chronicle of building a home from scratch, advises, "Whatever the price of the thing is, you must add 10 percent. But don't tell anyone that you've added it, just expect that you will spend it."

"Costs more."

"Can't afford more."

"We want them at the natural price," said the wife patiently, "only bleached."

They never grasped the adage, "You can't squeeze solid mahogany out of a veneer turnip." This doesn't mean you can't have what you want, but you might have to "approach the problem creatively," which is a euphemism for doing some of the

work yourself. Before you chart these serpent-infested do-it-yourself waters, however, you should read Dave Barry's *The Taming of the Screw* (Rodale Press).

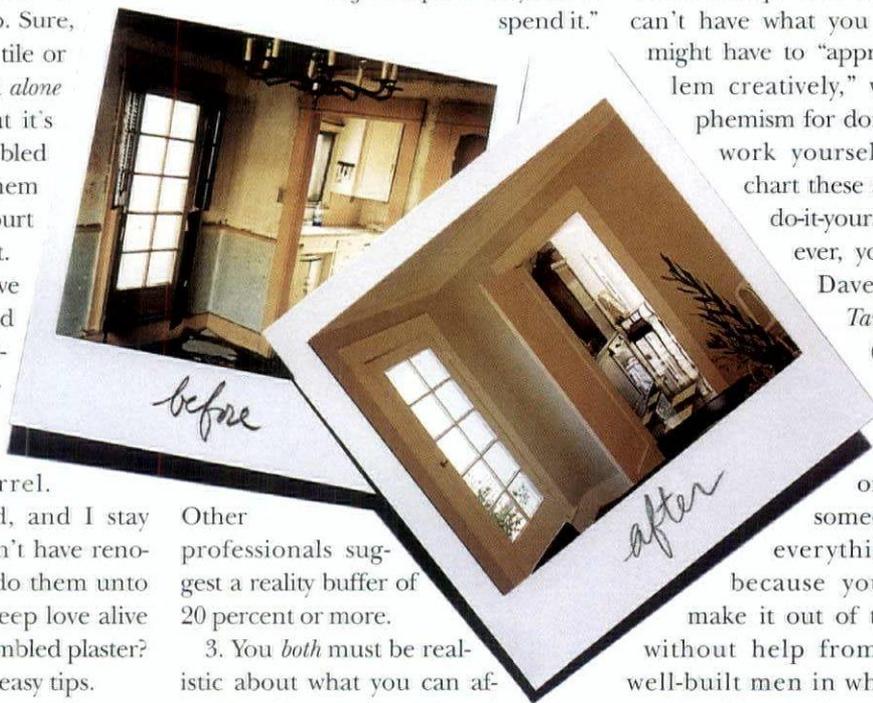
If you don't laugh, then take that second job and pay

someone else to do everything you want

because you won't even make it out of the paint store without help from a couple of well-built men in white coats.

4. Decide what's important. Will it really matter that your stove's from Sweden or your flooring's hand-painted by the last tribe in Borneo if the bank owns your home and you're on the lam for shooting your nearest and dearest with a hot-air gun?

5. Remodeling is a magnifying glass on a relationship. If some underlying power struggle is simmering between a couple, it is sure to emerge full-blown when they're trying to decide how high to hang the pantry shelves (*Continued on page 42*)



Other professionals suggest a reality buffer of 20 percent or more.

3. You *both* must be realistic about what you can afford and what to expect for that price. Two of our victims (oops, I mean *clients*, of course) seemed to think that repeating what they wanted would make it happen.

"I want bleached-wood floors," said the wife.

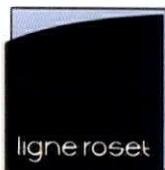
"That's a dollar more per square foot," I said.

"Can't afford the dollar more," said the husband.

"The floors will be beautiful left natural," I said.

"But I want them bleached."

Le Style de vie

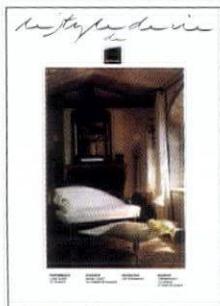


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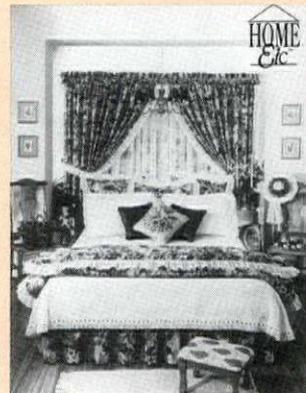
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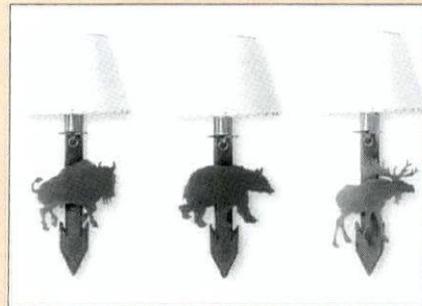
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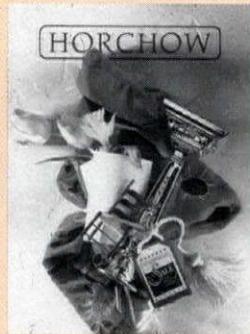
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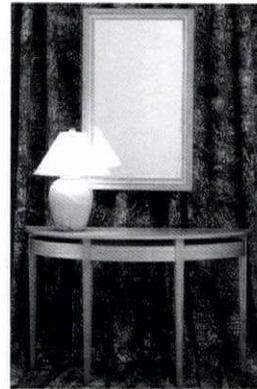


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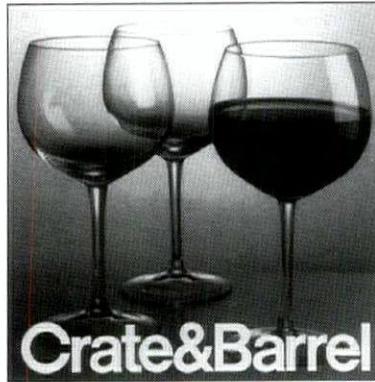
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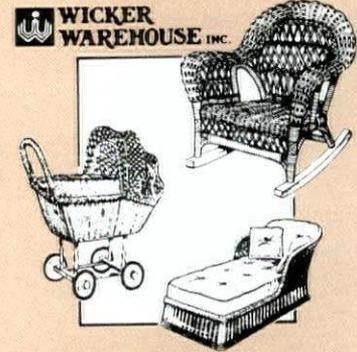
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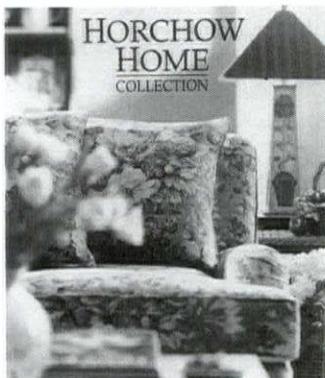
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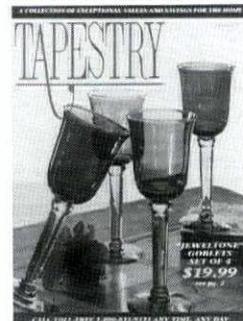


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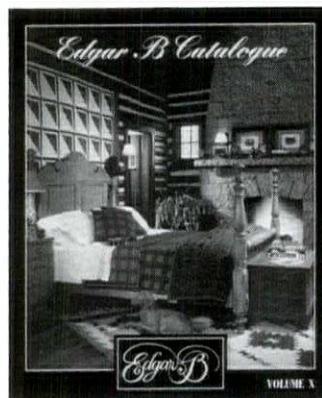
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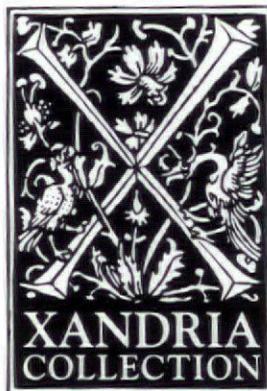
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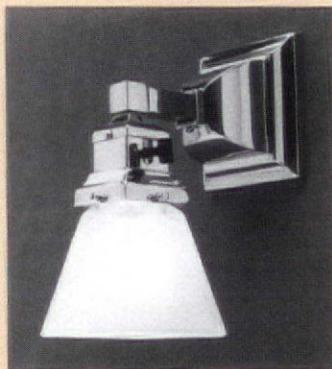
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LOVE ALIVE

(Continued from page 36) or where to put the air-conditioner registers. If you can't learn to compromise, then divide up the choices: You pick the trim color and your partner picks the faucets; you pick the lights for the bath and your partner picks the kitchen countertops; you choose the weapons and your partner picks the site of the duel.

6. In a recent consumer survey, 10 percent of the 8,000 respondents said they think of their house as a "love nest." Fifty percent consider their home "a retreat—a place to relax and get away."

Now consider the remodel. Four cursing carpenters storm the "love nest" every morning at 7:30 armed with sledgehammers, circular saws and other loud tools. Painters stomp into "the retreat" and start tossing dirty drop cloths over your favorite "place to relax and get away." These strangers soon know what books you read, what brand of toothpaste you use, where you hang your bathrobe, and how many wine coolers you drink on a work night. Suddenly *your sanctuary* has become more stressful than the outside world.

If at all possible—especially when the kitchen or the only bathroom is the target *du jour*—get out. And don't come back until these terrorists have taken hostages elsewhere.

7. Remember, you are not alone. Choosing the right contractor can actually make renovating a pleasant experience, as well as provide the two of you a common enemy on whom to pin your angst instead of each other. Ellis Levinson's *Hiring Contractors Without Going Through Hell* (Walker and Company) describes the process in gory, but helpful detail, with enough blood-curdling "Scams and Nightmares" in his final chapter to make Stephen King proud.

Although Levinson concentrates on practical advice, like negotiating contracts and checking credentials, he doesn't ignore the importance of intuition when choosing a contractor. He and his wife, Cheryl Smith Levinson, a

family counselor in California, eventually followed her intuition when they chose their contractor, Roger.

"My wife said, 'I feel good about Roger. I feel that he really cares,'" says Ellis. "I said, 'Yeah, but there's a \$4,000 difference on a \$12,000 bid.' We went back and forth." They chose the contractor with the cheaper bid, even though they didn't have the best feelings about him. Roger eventually got the job when Mr. Cheapo admitted he'd left out of his bid the cost of the cabinets—for a kitchen remodel!

"If a couple knows one of them has better gut instincts about people," says Ellis, "then lean a little toward that."

8. So, did Cheryl blame Ellis for the initial mistake? Of course not. "A couple should realize that they will tend to blame the one who has the most responsibility," she says. "If they decide beforehand they will both be involved in some way, it will diffuse the blame. Couples can even make rules and decide that blame is not a valid concept."

9. Margaret Moroney, a psychologist based in New Orleans and recovering remodeling victim, warns couples to "count on it taking at least twice as long as your contractor says, realize that neither you nor anything in your house is going to be clean, you will have no privacy, and you won't be able to find anything. It's going to surprise you how much that stresses you out," she says.

The cure? Laughter. Try to find the humor in washing the dishes in the bathtub, heating a house with one side missing, or permanently losing your car keys. Is that asking a bit much? Then keep a journal. If you can't laugh now, maybe you can laugh later. And if you can't laugh later, maybe you'll be able to sell your diary to Hollywood for a Movie of the Week: *True Tales of Love, Murder and Renovation in Anytown, USA*. **MH**
Writer Suzy Banks lives in Austin, Texas, where she remodels homes with her husband, Richard Heinichen.

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The Victorian farmhouse dream is far from dead, but many Americans are now finding solutions to **real-life** problems closer to home: in the kinds of houses millions of us grew up in. Yes, renovation has come to the ranch houses, split levels and even white-box apartments of the '50s, '60s and '70s. And the news? Moving off the Wish List onto the Required for Sanity List are comfort-conscious master bedroom/bath **refuges** from the wearying world, as important to adults in the '90s as live-in kitchens became in the '80s. Here, then, a sampling of inspiring homes re-made in their owners' evolved images.

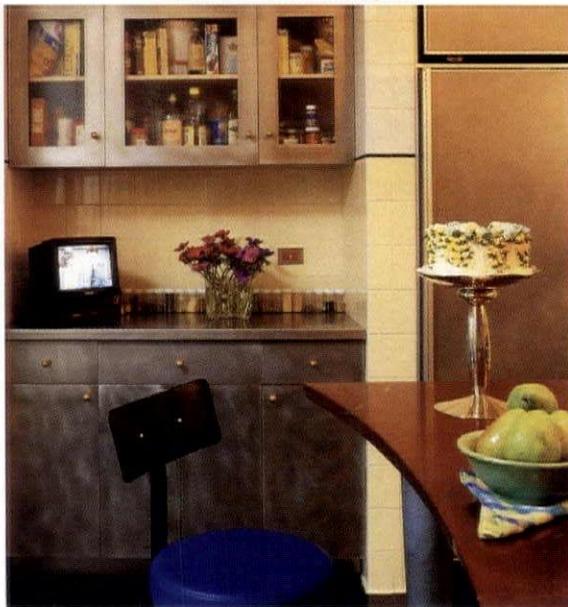
The Next Wave of Renovation



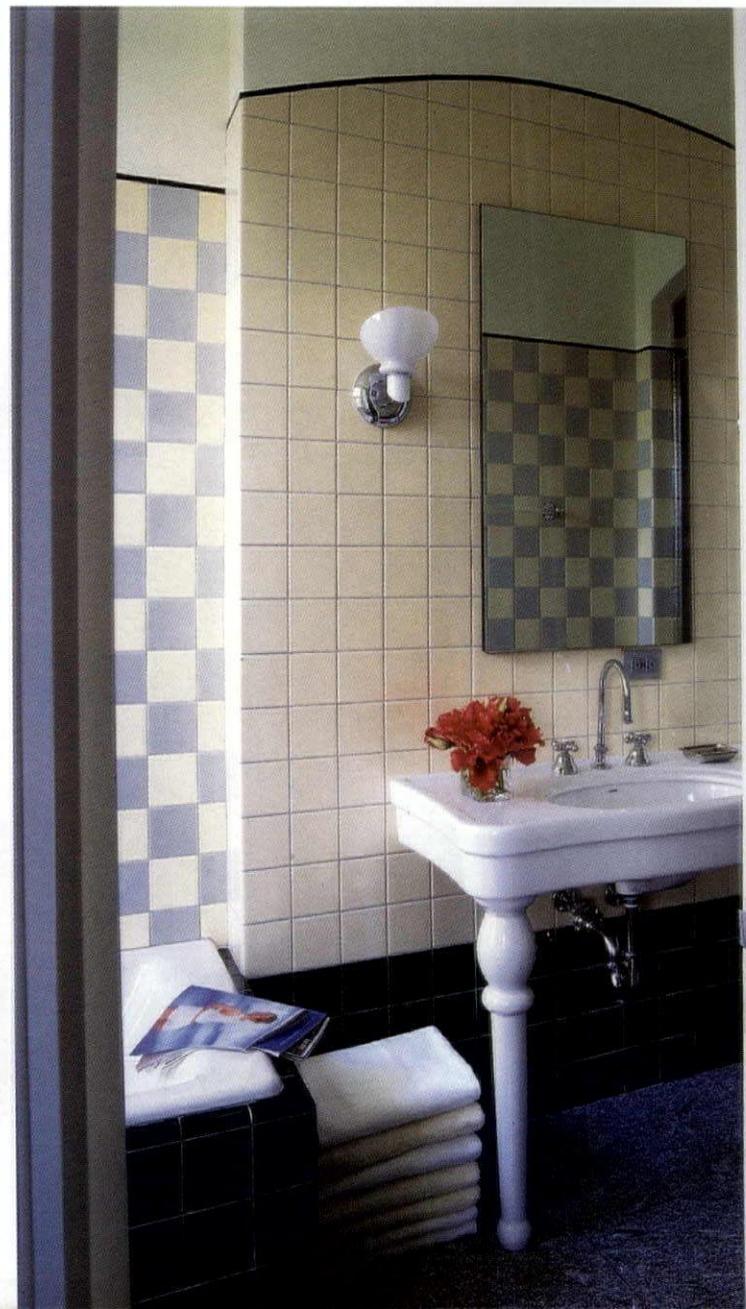
DOMINIQUE VORILLON (2)



MICHAEL SKOTT



JEREMY SAMUELSON (ABOVE AND RIGHT)



This New Old House

Met Home of the Month

When WGBH's *This Old House* and *Met Home* got together, a run-of-the-mill ranch went through the roof.



As narrow and rigid as the decade that created it, the cookie-cutter ranch house is the cramped fate of many Americans. When the PBS television show *This Old House* liber-



ANDRÉ LAMBERTSON

ated a 1950s Lexington, Massachusetts, version, *Metropolitan Home* was tapped to design the interiors. With a bigger floor plan and an added second story, the renovated

house revealed in its new, dramatic scale. Accommodating the owners' casual style was a challenge. This family wanted comfortable living inside their grand new spaces.

On the air: *Met Home* editor-in-chief Donna Warner with *This Old House* host Steve Thomas (left).



Key To the Style

High Drama “From the beginning,” says project architect Rick Bechtel, “the owners made it clear that they wanted this renovation to be dramatic and unique.” To increase volume, a second floor was added, creating the option of two-story rooms.

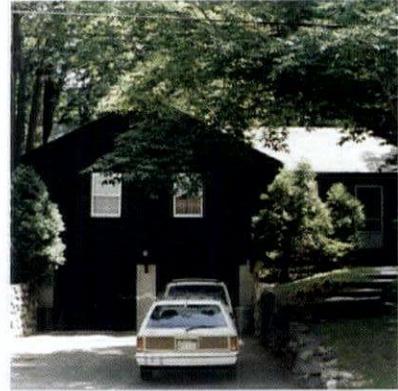
Spatial Hierarchy Every room in a ranch house is basically the same. For the makeover, architect Graham Gund introduced what he calls “spatial hierarchy”—varying ceiling and window heights, changes in lighting—to create diversity of space and experience within the house.

Light Show In the daytime, natural light creates a constant visual opera of shadows and geometric shapes. At

night, halogens high in the ceiling play at being sunlight. Delighted, the owners recommend that anyone about to rehab hire a lighting designer (your architect will likely know a good one).

Gleam vs. Patina To avoid the furniture-showroom look that plagues houses furnished virtually from scratch, antiques were mixed with strong-boned furniture, like the Lee Industries sofa in the great room.

Disappearing Garage One side of the trenchlike driveway became a sloping lawn, and the wall alongside was extended two feet. Suddenly the entry for people, not cars, became the focal point of the house.



before
DONNA PAUL (ABOVE AND BELOW)



Homeowners Brian and Jan Igoe with *This Old House*'s Norm Abram and Steve Thomas (top). An iron bed is nestled in one of the master bedroom's four dormers (bottom). The decidedly masculine library/guest room (center and right) is located just across the second floor's interior balcony. See Resources.



An entertainment center separates the great room into more intimate living and dining spaces (while leaving the sweeping landscape whole). *Met Home* brought in the furniture, placing large pieces with space-defining strokes. Mixing antiques with new pieces, the look blends a sense of tradition with forward-thinking surprises: Instead of the expected coffee table, for example, three small Mission tables provide flexibility for snacking and game playing.

From the start, this was a project with star quality. After selecting Jan and Brian Igoe's house for the Cinderella role, pro-

ducer Bruce Irving decided it would be interesting to put this plain-Jane house together with a high-profile architect and see what happened.

Irving and executive producer Russ Morash approached noted Boston architect Graham Gund, whose projects usually are large corporate ones that tally in the millions of dollars. But Gund was intrigued by the prospect of lending a dowdy American icon some style. "This house was a generic example of something that needs to be altered," he says. "There was a real appeal in the fact that what we did here might

be applicable to a lot of people over time."

Gund quickly developed his vision of transformation, and after the Igoes shared a cup of pre-ground-breaking coffee with PBS's master carpenter Norm Abram and Steve Thomas (left, top), what Irving calls "an amazing pageant of cooperation and surprise" began.

Many of the surprises came about through the debate and persuasion that is part of any group effort. The architects favored a unified color scheme throughout, for example, but Brian wanted a darker feeling for his second-floor library. He prevailed, and

the resulting room (below, right and center) became everyone's favorite retreat, a marked cozy contrast to the wide-openness of the first floor. With its interior casement-style window and slightly overscaled fireplace, it gives the feeling of being ensconced in a private miniature house.

To enhance the room's comfortable ambience, two "chairs-and-a-half" were used in place of the more traditional single sofa. These versatile pieces, perfect for a couple snuggling or a parent and child reading, virtually assure the room's constant use. Then, when the library is pressed into service as a



Telephotos

guest room, they conveniently transform into twin beds.

In the master bedroom (page 48), Jan's imagination took over. "After living in those little rooms for nine years," she recalls, "all I wanted was space and light." Her airy, white-carpeted and pastel dream room was the result.

Not every aspect of the house's new layout was instantly serendipitous. In the great room, the good news is that all those windows provide incredible light. But what is spectacular during the day becomes a fishbowl at night. The solution was found in shades from the Kashmir Collection by Hunter Douglas. They soften and offer privacy and a warm glow of color, but don't interfere with the lines of the architecture—even the window mullions remain visible through the closed shades.

The Igoes' experience, in many ways typical of homeowners who upgrade, was different in one important way: The many materials donated to WGBH allowed them to expand the scale beyond their original intentions. "It let us do things we couldn't have otherwise dreamed of," says Brian.

So Cinderella did meet her prince. After five months of standard rehab chaos with the overlay of on-the-air glamour, the Igoes' modest ranch was transformed into a gracious two-story home, with all the seams of the makeover deftly hidden. **MH**

1 A bank of cabinets help form the half-wall that defines the kitchen. Lit from inside, the interiors display rather than hide food and kitchenware so they can be found quickly, while the tops provide shelf space for favorite objects—a faux antique urn, a wicker wine jug—that can be admired from the balcony as well as the floor below.

2 Open the bedroom's second set of French doors and a Jacuzzi unexpectedly appears, stretched out like a watery window seat under a dormer. Shades from Hunter Douglas' Silhouette line provide privacy without darkness, while an Aubusson chair, lace door panels and a Victorian wicker stool give depth to the pale palette.

3 When the transformation is far-reaching, models are an essential first step for visualization. The complex dormered roofline is now a match for others in the neighborhood.

4 The grand new spaces of the house demand drama in every corner; furnishing from scratch requires inge-

nuité. Here, whimsical footstools are stacked and angled to create a rakish—and stylish—corner table.

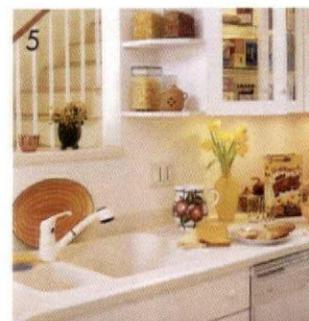
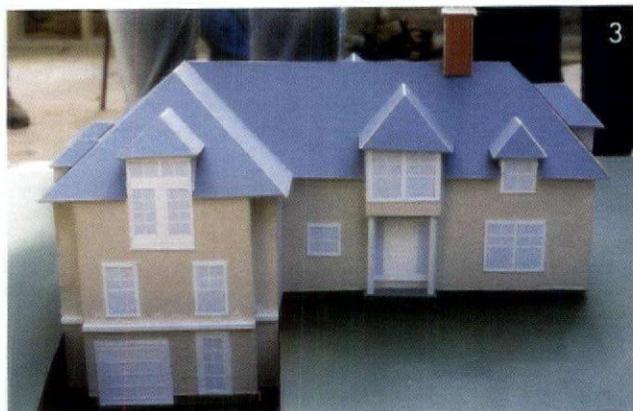
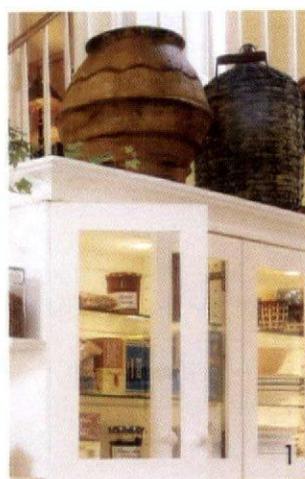
5 Cooking is not central to the Igoes' lifestyle, but kitchens tend to gather crowds. The solution was to set off the area with a free-

standing wall that jumps from counter height to just-over-the-head, first allowing then blocking the view from the great room into the kitchen. Both sink and countertop are of durable Corian for a seamless, sheer look.

6 Friends thought the oversized window seat too large, but the Igoes stuck with the architect's vision and gained a favorite curling-up nook. To provide a lush look (at reasonable cost), bundles of welcoming pillows were covered with fabrics from Waverly. See Resources.

Produced by Christopher Hirsheimer and Donna Paul; Written by John Willoughby.

DONNA PAUL (MODEL)





Palette tables are the architect's wink at the living room's paint box colors; uneven curtains add their own geometry to deco-inspired furnishings. See Resources.



Their new architect, James Biber, had already packed hot color and high drama into Jerry's three New York restaurants: Mesa Grill, One Fifth Avenue, Gotham Bar & Grill. But to the couple's home he brought restraint, white paint and a keen sense of what to carve away. Biber framed the kitchen ceiling by lowering its edges six inches, giving the center an indefinable loftiness. Out went a matrix of hall closets, emancipating a generous foyer. Down came any plaster that blocked the views, replaced by two walls of glass that delineated—but visually fused—the kitchen, foyer and dining room. One breathless glance



before

from the foyer now sweeps across them all, plus a slice of living room (beyond the column, opposite) and an acre or so of Central Park. "The glass walls give you different rooms," says Dorothy, "but also one giant space. Wherever you stand, you're part of the party—and wherever you walk, there's daylight."

If the apartment became modern once again with its key rooms bared, it also regained a history that was shed in the first renovation.

Tiles in 22 colors, arranged for brightness, dance randomly on a bathroom wall (below).

The prominent foyer column (opposite), for example, has a history of its own. Sheathed in a closet wall when the building went up in 1929, it was exposed by Stern, who celebrated its structural and sculptural qualities (above). Biber, in turn, dressed it in a tapering jacket of anigre wood and fired up its flared copper-leaf top with recessed bulbs. Not quite retro, it's a compatible component of the furnishings—an oversized torchère.

Beyond it, in the living room, squared-off ottomans and sofas are fitted with bark cloth, each in the color of a different dusky jewel. Biber based them on '20s pieces by



Critical curves: Mary Bright's trim curtain rods and Slipped Disc rings (top); James Biber's door pulls of leather-wrapped steel (right). **Blue Adjusto stools** (below) and a clear view to the living room (opposite) punch up kitchen color. See Resources.

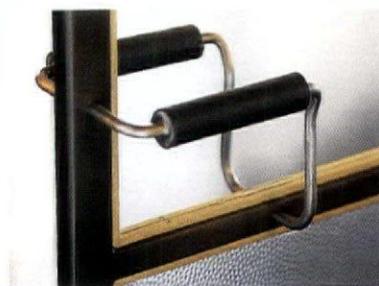
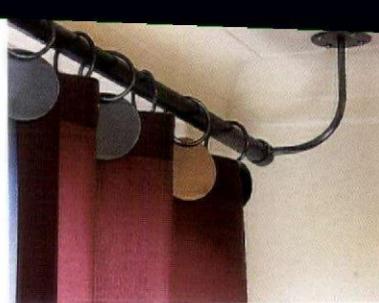
Jean-Michel Frank, then balanced the squares and rectangles like an equation. To defuse the window problem (the clients wanted them bare; the furnishings threatened to fade), he brought in designer Mary Bright, who hung her own sculptural take on drapes: two short blue panels that dust the sills, with a third panel, brazenly longer by 18 inches, in rose. "There was so much crazy color going on in that room," says Bright, "and rather than fight it, I joined it." The Kretchmers, who are partial to white linens and black clothes, asked Biber for a gallery-clean backdrop; he painted the walls creamy white (Benjamin

Moore 925), and blackened the oak floors with a mix of aniline dyes.

For the kitchen (below), Biber shifted to an industrial palette of glass and steel, with an architectural attitude straight from the '20s. A glass stove hood inspired by a Corbusier design, which the architect spotted in Paris, was remodeled to accommodate the Kretchmers' six-burner Dynasty range; a patterned-glass fence in London (long since destroyed) inspired the glass wall. The wall is transparent from counter height up; below, the glass is rolled or textured. "The people are the show," Jerry explains, "not their feet."

The detailing is full of intrigue, but clean. Biber contrasted two glass panels in each kitchen cabinet door: stippled above, hammered below. He wrapped the island's muscular legs in pewter, a silky variation on the surrounding steel. The blackened steel framework around the glass walls glints with bronze edging. If half the architecture is built on light, glass and well-formed empty space, the other half seems carried out on the level of cabinet knobs and curtain rings (top). "Small details," says Biber simply, "matter a lot." **MH**

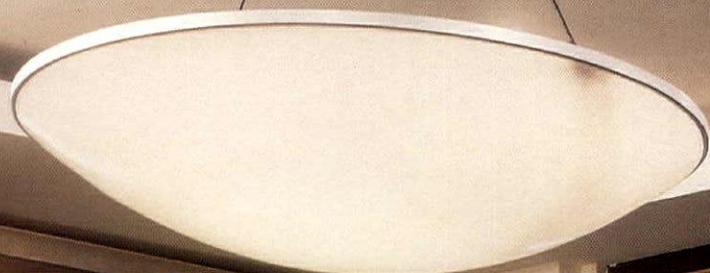
Produced by Timothy J. Ward; Written by Dylan Landis.



JEREMY SAMUELSON

VOICE OF EXPERIENCE: By his own rough count, developer Jerry Kretchmer has renovated and built nearly 1,800 apartments, all for other people. "This was much more intense," he says. "It was our house, and we were making emotional choices. On the other hand, the rules of renovation don't change. One, everything costs more than you think. Two, everything takes longer to do than you think. And three, nothing comes out looking quite like you thought it would look. Working on our own home, I would add two more rules: First, let yourself be talked into the best you can possibly afford. The dining room soffit, for example, cost an extra \$6,000. It took a guy hours to caulk the seam. But the architect said, 'Without it, the room has no charm, and not enough height.' It was always the extra details that made this space elegant. Second, some things don't have to be perfect. I chose the plumbing fixtures, brought them home, decided I didn't like them and changed them. In hindsight, the first ones were probably better. When you find something that works and looks beautiful, let it stay; It doesn't have to fulfill the 99th percentile of your ambitions. Know when to stop."





Lightening Up the Past

A couple turns a misguided '60s addition into the perfect mate for their '30s log cabin home.

You might not expect to find smooth Tuscan columns in the renovation of a 1933 timber lodge nestled into 70 acres of Connecticut hillside. But there they are, holding up rough-hewn log beams beneath cedar-clad cathedral ceilings.

The sixty-something property owners are a research scientist and

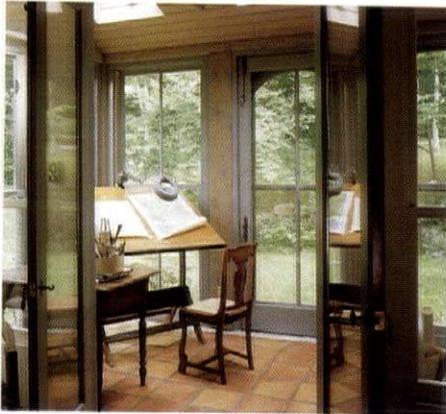
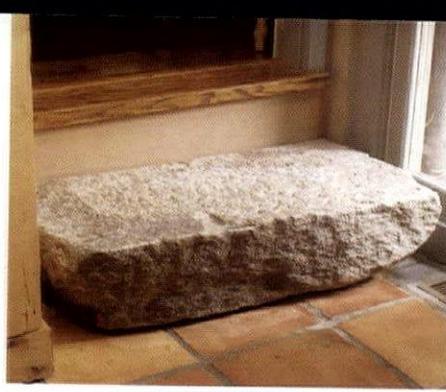
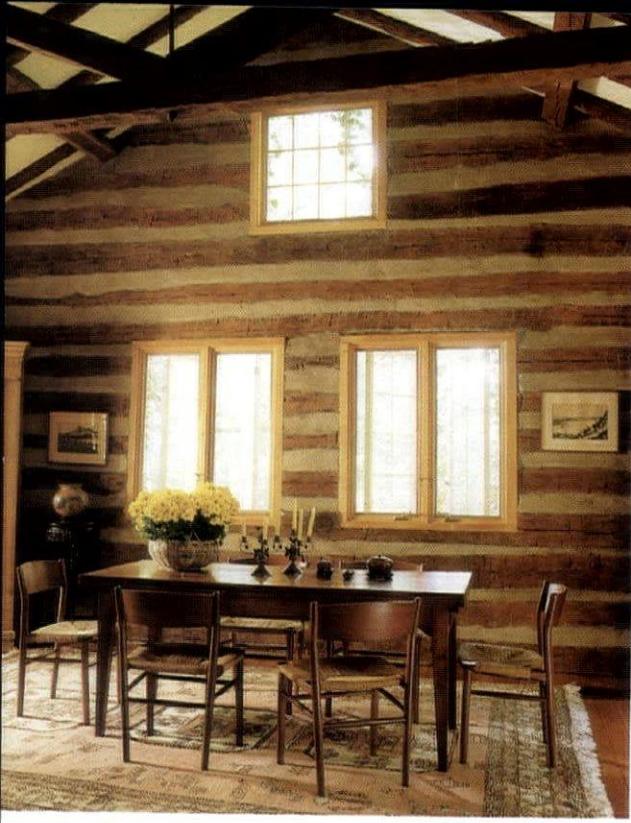
an amateur artist, their grown children no longer at home. They asked F. Bradford Drake to build them a new guest wing that would incorporate two tiny bedrooms from an uninspired '60s-era addition. All agreed that the new structure should not attempt to be the twin of the existing lodge, which had been

built during the Depression. "We didn't want it to be hokey," explain the owners. Nor did Drake believe the superior craftsmanship of the original construction could be duplicated today.

What the owners did want was lots of light, a painting studio, a sitting room and ample sleeping quarters for

JOE STANDART





Far left: the dining room in the old lodge. Near left: Granite makes a charming step. Below: The light-filled studio. See Resources.

guests. Drake obliged by adding a gabled 35-by-15-foot extension to the front of the house that reflects a similar wing of the lodge, both in its position across a newly formed courtyard and in its graceful roofline. This addition includes a porch on one side, which forms a processional of sorts to the home's easy-to-miss

ROBERT BENSON





The stone chimneypiece (below). Left: A Tuscan column sets the bedroom apart from the sitting room. Below right: Closets frame an antique chest. See Resources.

front door; a sun room/studio (designed to look like the porch, but enclosed) on the other side; and a central sitting area open to what had been a cramped bedroom. Drake also expanded the existing second bedroom by adding six feet to the side so that it could fit two beds.

“Log cabins typically dictate a vocabulary that is very restricting,” Drake says. “Once we had decided against that, there was a lot more design freedom.” Mixing the refined and the rustic in this way is very much a

part of the way Drake approaches architecture. “I call it ‘old penny, new penny,’” he says. “It’s the same principle that’s at work when you put a brand-new Ferrari next to a covered wagon: It looks better than if you had it in a lot filled with other Ferraris.”

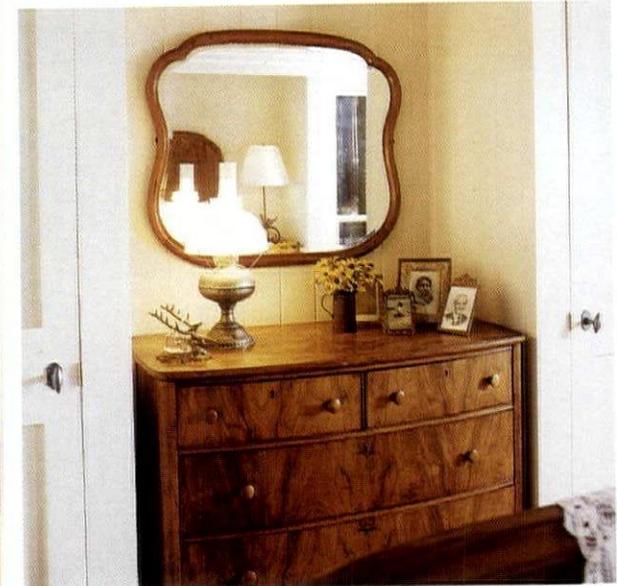
Elements borrowed from the old house, like the logs and the idea of the stacked stone chimneypiece, help give the addition a sense of much-needed belonging.

So do the wide variety of materials Drake used: The exterior of the building and the interior of the twin porch and sun room are sheathed in vertical-grain fir; the ceilings in the central

(Continued on page 114)
Produced by Donna Warner;
Written by Glenn Helmers.

VOICE OF EXPERIENCE
The first decision when renovating or adding onto a house with history, says the architect, is whether to imitate the existing style, preserving period detail, or to use the existing architecture as a cue for updating, the choice made here. Be involved in the planning process from the very start and think seriously about the practical as well as aesthetic aspects. The owners’ one mistake—less-than-optimal placement of light switches—only bears out this advice. A final hint: If you are planning on using cedar in a wet climate, be sure you like its strong scent. “After a week of rain, it’s all we smell,” says the owner.

ROBERT BENSON (RIGHT)





Fine Tuning the Fifties

This L.A. house had some great exterior details, but its period style never came inside. Now, the front door opens onto a world that makes more of the past—and the future, too.

Five years ago, this house in the Hollywood Hills was an unfinished symphony of '50s architectural effects. Out front, a futuristic entrance stairway and a gutsy corner window suggested a world of Eames and Aalto. Inside, however, the wide-brick fireplace (below) was the only memorable detail. Beyond the fireplace, says architect Mark Rios, "It

and clarify what was already there," Rios began by "pumping up the volume" of the street facade. He didn't spend a lot of money, working with plywood and paint (a cutout oval, above, became an ersatz '50s fixture). By alternating dark and light, Rios gave depth to walls that had been flat and lifeless.

To extend the newly dynamic geometry into the landscape, he added one retaining wall and extended another. Then, Rios made the landscape itself more architectural: What was once a steep slope covered in ivy (too much of a so-so thing) is now a terraced garden in which flowering shrubs, grouped near the floating stairway, direct attention up and inward (see photos above). The effect of all his changes was to create not just curb-appeal but a sense of heightened expectations—to hint at

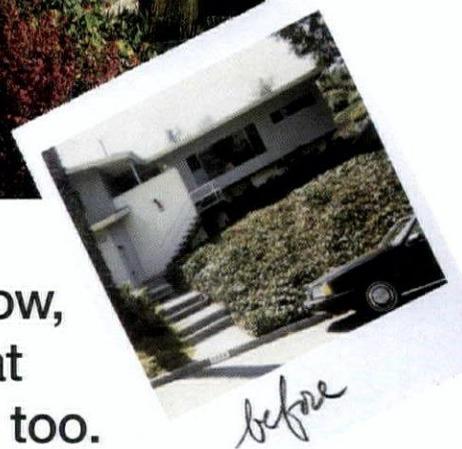
was just stucco walls, cottage-cheese ceilings and small, aluminum windows. The rooms had all the charm of the blandest tract houses."

Hired "not to change things, but to strengthen

architectural possibilities beyond the front door. When he bought the house in 1980, Rand Schrader, a judge and devotee of Julia Child and the *Silver Palate* cookbooks, knew he'd have to

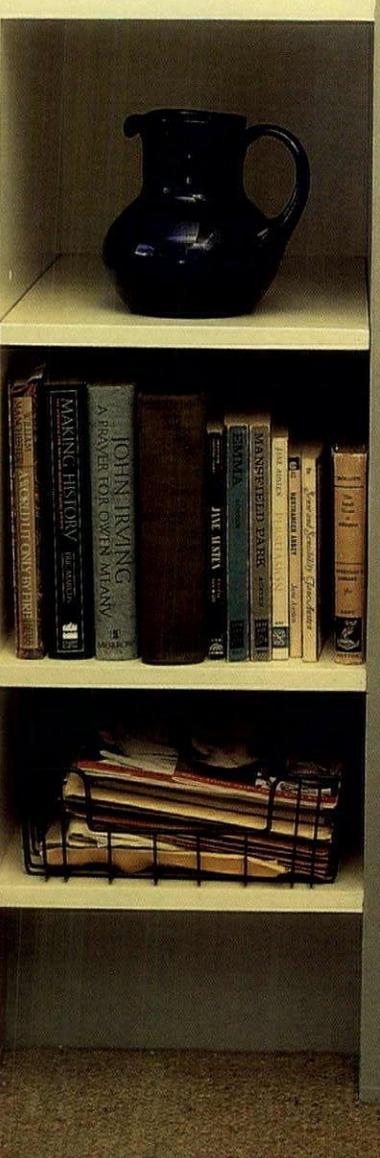
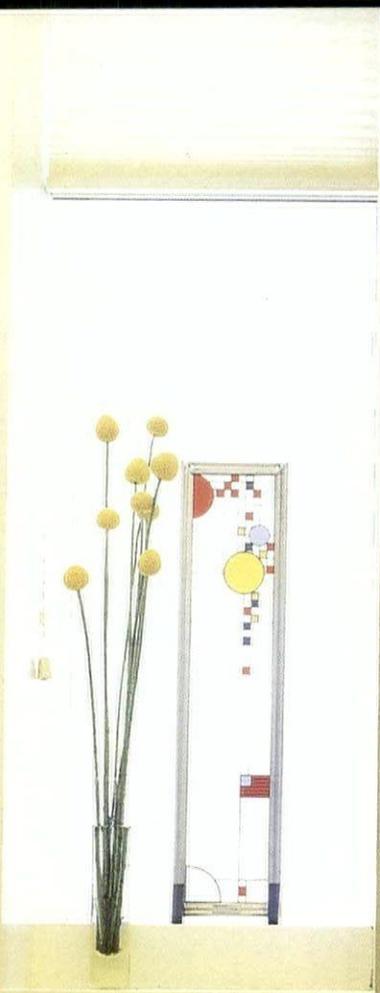
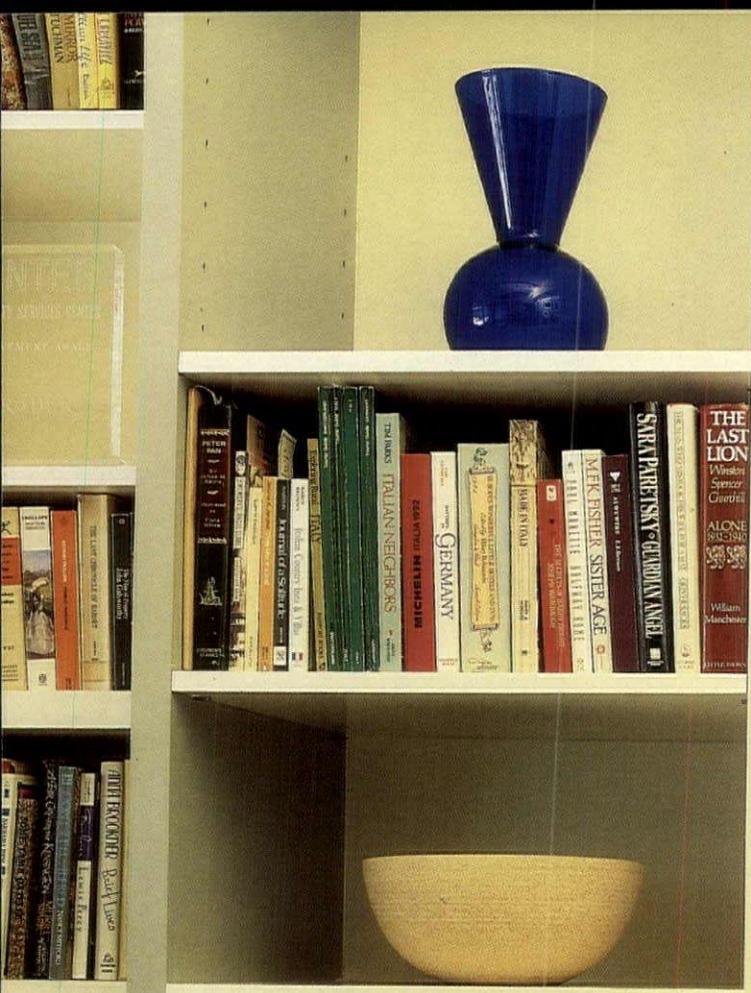


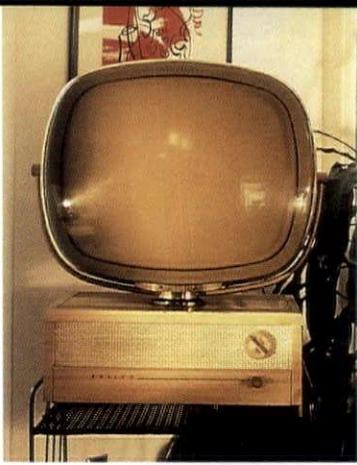
DOMINIQUE VO



Left: A 22-foot, one-piece boomerang sofa (bought for \$300 at auction and custom upholstered) is movable architecture. The living room also boasts an Edward Wormley coffee table and Charles Eames chairs and screen (right), chosen for their sculptural presence. See Resources.







The design idea was not to look back with comforting nostalgia, but to invoke and reinvent the unrestrained optimism of the '50s.

renovate the kitchen. After that job was completed, in 1987, the next logical step was the dining room, where Schrader began by adding a vintage Poul Henningsen ceiling fixture (below). Recalls David Bohnett, who began living with Schrader in 1983, "The fixture was the first beautiful thing Rand bought. And then he realized, 'If we can find one beautiful thing, maybe we can find more.' That's how it began. The house didn't happen all at once."

In 1989, Schrader and Bohnett brought in architect Rios to move the house to its next degree of renovation. Among their best collaborations was Schrader's office (opposite), where Rios and project architect Julie Smith created a Mondrian-esque storage system. Schrader, whose chambers at L.A. Municipal Court were traditional mahogany and leather, relished the colorful if small office with a view into his own backyard. And the grid motif allowed the architects to create a variety of hideaways, including the yellow-fronted closet and red-doored cubby, as well as niches for Schrader's flea-market treasures.

To Bohnett, a software executive, who collected such gadgets as the working Philco TV (above) and a '60s Wurlitzer jukebox, the '50s symbolize techno-optimism. Owning '50s furnishings, he says, is a way of honoring the past while dreaming of the future. Schrader, on the other hand, preferred less techy, more sculptural pieces. According to Bohnett, Schrader was "logical and reasoned, but brought fervor and passion to his work." That's why the '50s suited him: The best pieces of the period have strong lines and smooth planes, accompanied by wonderful, gutsy surprises.

Rios saved his best "lines" for the back of the house, where the old lawn (rhymes with *yawn*) was replaced by a pool that looks like it's been there forever. First, he gutted

VOICE OF EXPERIENCE: The spray-on "cottage cheese" texture applied to ceilings in the '50s was popular both for its sound-deadening effects and its ability to hide water damage, a problem in flat-roofed modernist houses. It's not only difficult to remove, but may also contain asbestos. (Contractors should lab-test a patch of ceiling before starting removal.) Schrader and Bohnett's home was asbestos-free, but it still took two messy weeks for the contractors to strip and replaster their ceilings. Was it worth it? According to the architect, "The spaces look crisper, they reflect light better, and there's more reverberation. When you walk into rooms with acoustical ceilings, you may not know why, but you sense a certain deadness."

There's more to Rand Schrader's office (left) than '50s pottery and his Eames-designed desk chair. The far right wall is covered with awards from a career in public service. Right: According to Bohnett, the Poul Henningsen ceiling fixture was "the first beautiful object" Schrader bought. The chairs and table are Danish Modern. Above: David Bohnett's futuristic Philco. See Resources.





Unable to bring the pool into the house, the architect created a second body of water—an ornamental fish pond—that flows into the family room (left) beneath a Rios-designed corner window. The metal stair leads to the terraced backyard garden (see plan, left). See Resources.



the boring back wall of the house (stucco with tiny aluminum windows, it kept the outside out). He replaced it with a wall of glass and a trellislike structure that blur the transition from enclosed to open spaces. He added a piano-shaped pool that seems to grow out of the house (site plan, left). In fact, by stretching to the four corners of the yard, it becomes a continuous plane of water on which terraces and paths are, visually speaking, floating platforms (an effect Rios accentuated with 3-inch overhangs wherever deck meets water).

Determined to make the pool not just accessible but interactive, Bohnett asked for a Jacuzzi, a fountain (in the Jacuzzi), and a lap lane that guests could cross on a movable bridge. After months of investigating bridges that would rise out of the bottom of the pool—he even consulted movie special effects designers—Bohnett realized the cost would be prohibitive. Then Rios devised a low-tech and possibly more

elegant solution: a portable wooden bridge with enough space between the slats to ensure a sense of movement over water. At night, the pool lights glow between the slats. But the yard's most dramatic feature is a sinuous retaining wall of concrete block covered in American Olean tile (which continues to the bottom of the pool for "maximum shimmer").

Olean, Rios says, sent one-by-two-foot mock-ups of different tile patterns, which the architects, Schrader and Bohnett studied under varying light conditions before deciding on a formula: 20 percent blue, 20 percent pink and 60 percent in two shades of gray. (Olean produced standard mosaic sections on webbed backing; Rios alternated the positions of these

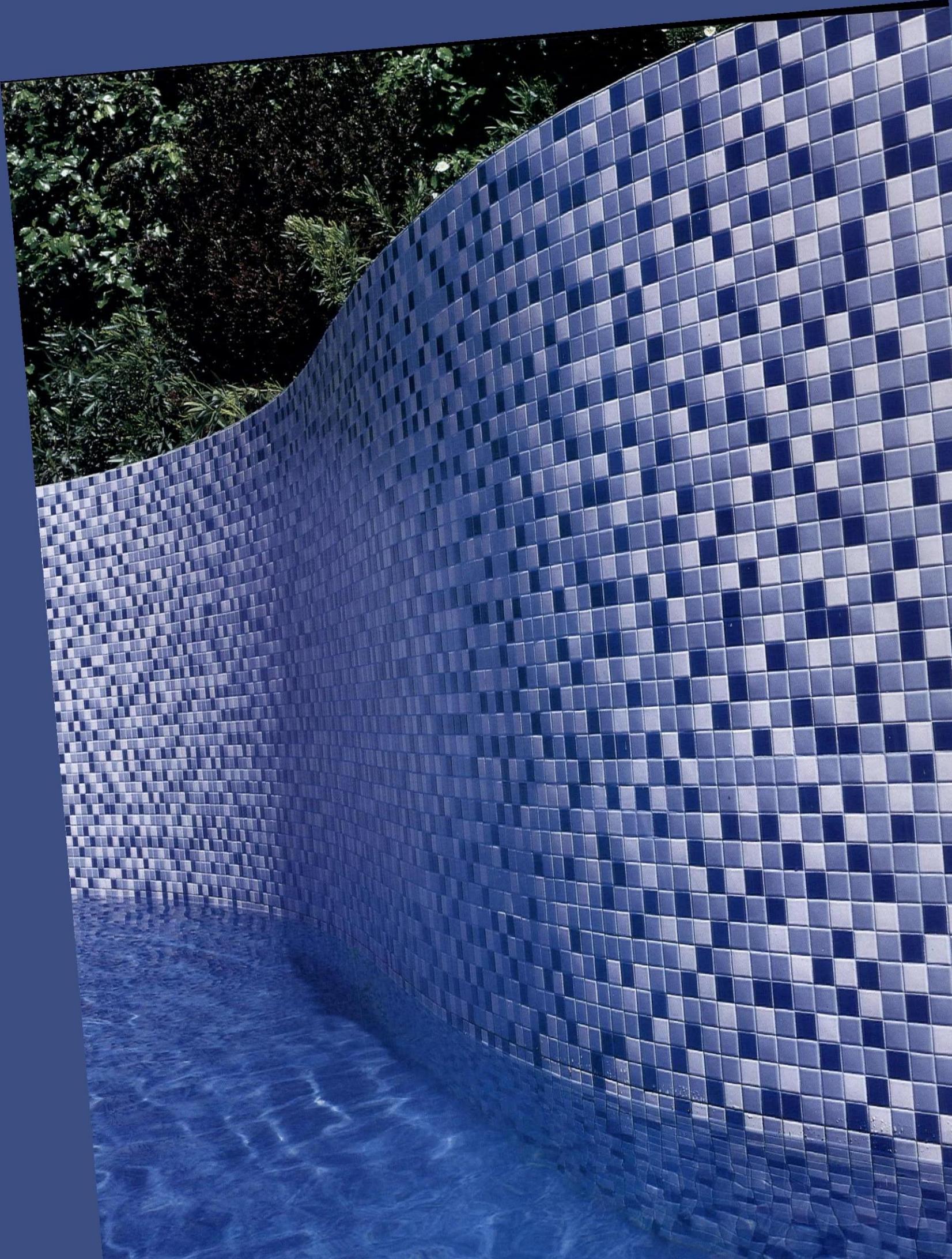


before

sections and cut some in half to make the pattern more random.) Behind the wall, Rios replaced another stand of ivy with indigenous plants chosen to blend into the desert landscape of adjacent Griffith Park. From the top of the hill, the house, pool, Jacuzzi, fish pond, trellis, floating decks, concrete planters and classic patio furniture form a finished composition that looks like it could have appeared in a *Look* magazine feature on backyard living—c. 1955.

Sadly, Schrader, a well-respected judge and pioneering gay-rights activist, died of AIDS in June. **MH**
Produced by Diane Dorrans Sacks;
Written by Fred A. Bernstein.





Northwest Exposure

In Seattle,
a '50s split-level becomes a '90s bungalow
inspired by Arts and Crafts style.



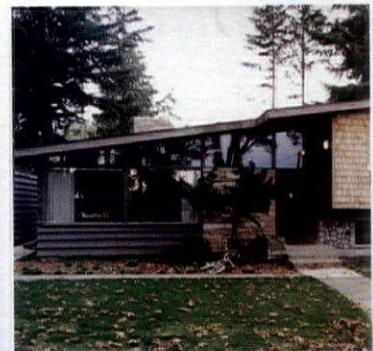


The new open gathering room combines kitchen, dining and sitting areas. See Resources.

Seattle architect Tom McCallum didn't just open up space and change the floor plans of John and Nancy Zevenbergen's standard-issue split-level. He worked design magic with beautifully crafted detailing: two wood-sheathed ceilings, Mission-like custom windows and fine woodwork in virtually every nook and cranny.

The original downstairs living space was cramped despite huge picture windows and a shed roof that peaked at 14 feet. The problem: a hulking sandstone fireplace wall in the center of the floor that separated the front room from the pinched kitchen. McCallum decided to take the fireplace out entirely and move it to the entrance of the house (below), creating one great room—a unified kitchen and dining area with space left over for a cozy sitting corner.

MICHAEL SKOTT



before

Artfully laid shingles and a new river-rock chimney (below) add texture and pattern to the exterior. See Resources



VOICE OF EXPERIENCE: While many people worry that an open-plan kitchen will drag down the style of their house, the trick is to dress up the kitchen in the process. Finely crafted storage includes glass doors on upper cabinets to make the small space feel more open. Color tiles and seamless stainless counters add another layer of luster. Another trick: an overscaled island, wide enough to allow plenty of workspace from both sides.



before

Using space often overlooked in renovations, McCallum installed wood-paneled ceilings (peaked in the dining area, coved in the living room), using the old roofline to borrow more height. Centered on the arches in both rooms are new fireplaces, beautifully framed with artisan tiles from the Craftsman line from Pratt and Larson and fir mantels of McCallum's design that intensify the house's rich Arts and Crafts character. Once open, the staircase leading to the two-story bedroom wing is now concealed by a wall of built-in china cabinets (bottom left). This structure also creates a new front hall.

From the front room's kitchen, dining and sitting areas there is now a view into the living room (middle left), so the family of five can all be together, without being in each other's way. **MH**

Produced by Linda McCallum and David Staskowski; Written by David Staskowski.





Jhane Barnes, Coty award-winning fashion designer, at home with her dalmatian puppy, Aiko.

Two years ago when she bought her 1967 contemporary house, fashion and fabric designer Jhane Barnes knew she was going to renovate it. She started with the bedroom, because that's where she and her husband, Katsuhiko Kawasaki, spend most of their time together at home. With designer Margo Neri, Barnes built an extended bedroom incorporating a large Japanese-style bath and dressing alcove by merging two second-floor bedrooms that had been separated by a hideous 5' x 8' yellow and green flower-tiled bath.

For starters, Neri lifted the standard builder-issue eight-foot ceilings of the flat-topped second bedroom and bath to match the soaring 16-foot space of the original master bedroom, creating one spectacular light-filled room.

The new unified high ceiling allowed Neri to raise the bathroom floor three feet above the bedroom, without it feeling cramped. The bath should be a ceremonial place for lifting your spirits, says Neri, who speaks Barnes East/West design language. She also knew that the false floor would hide a multitude of sins: A two-person shower and a soaking tub mounted flush to the floor requires lots of additional plumbing and electrical wiring. The platform conveniently conceals the new pipes and conduit.

Initially, the couple concentrated on the upstairs, but soon found themselves demolishing the kitchen to install a new bluestone floor, and modernizing the fireplace and replacing the wall in the living room (right).

Once you start you can't stop, she laughs. It's a never-ending story. Throughout the house, Barnes enlivened minimal white-walled rooms with modernist furniture covered in the intricately woven, colorful fabrics she designs for Knoll Textiles.

Like a modern day brush-painter, she finds inspiration in the display of color and texture in nature that surrounds her home, seemingly suspended in the trees on a small wooded lot in Pound Ridge, New York. Thanks to the computer modem, Barnes can sit at her Macintosh computer in her home office and communicate with sampling looms in her Manhattan studio, or directly with the mills in Japan that weave her innovative fabrics.

As a couple, Barnes and Katsu, as her husband is nicknamed by friends on this side of the Pacific, are as much Japanese as American. They travel together to Japan as often as they can, living with Kawasaki's parents in a small house in Ichinomiya prefecture, where the family owns mills that produce Jhane Barnes fabrics.

Influenced by Japanese lifestyle, the couple bring to their master bed-and-bath retreat a frank preference for open-plan rooms.

If you're comfortable with the person

Barnes enlivened her stark, modernist home (right) with leather fabrics she designed for Knoll Textiles (below). See Resources.

A '60s House Meets '90s Dreams

Successful renovation is like good tailoring: a tuck here, an easing-out there, so the remade home better fits the energy and style of the owner.





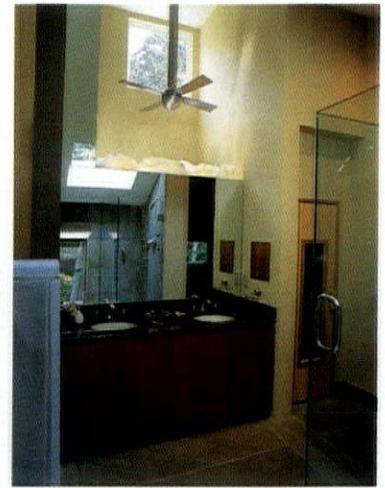
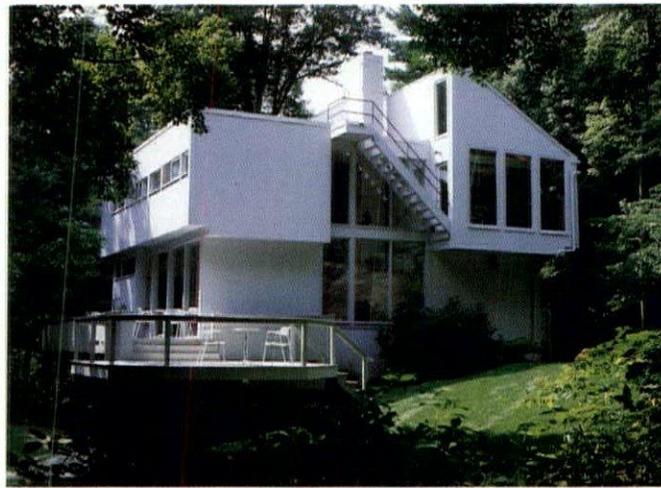
The designer opened up the bedroom and bath of the house, designed by Vuko Tashkovich in 1967. Barnes designed the new wall covering, made of recycled toothpick scraps and acrylic resin. See Resources.

you married, why bother with all those doors? asks Barnes, who acknowledges that the renovation re-creates the comfort and escapist feeling of some Japanese love hotel rooms. Two steps above a simple raised bed (seen in the photograph at bottom), and separated by a low dividing wall, is a tub and glass-enclosed shower. Opposite the toilet, which is tucked behind the shower (see floor plan, below), designer Neri found space to notch in a narrow, cedar-lined sauna. A dressing room/walk-in closet is concealed behind mirrored track doors.

Barnes took architectural inspiration from the garden-embracing Japanese *ryokan*, or rustic lodges, where views of surrounding nature are framed by windows and doors, and are considered an essential part of the sensual experience of a home. In order to make the space more tactile and

VOICE OF EXPERIENCE: "We wound up replacing most of the windows since they were in terrible shape," Barnes reports. "The original architect, Vuko Tashkovich, told me that people condemn the quality of modern houses but they don't maintain them. He said I should have our windows checked every year; then we won't have problems. We learned a lot about construction. When you're changing walls, for example, wall coverings hide a lot of imperfection in the plaster-board. For the big window next to our tub, we used safety glass, the same stuff car windshields are made of. You can order it custom from window manufacturers. Those pictured are by Marvin."

appealing, they chose rough-finished bluestone to line the shower and bath, instead of antiseptic tile. It's cheaper than slate and has a richer color and rougher texture. But it's smart to seal bluestone, which absorbs water, particularly if you



plan to put it in a bathroom. From the deep two-person soaking tub, which Barnes says begs you to take a bath, there is an extraordinary view of a stand of birch trees and a rocky ledge that echoes the texture of the bluestone.

In the 90s, a decade in which we have turned our attention to aspects of home as a refuge from the go-go pace of the 80s, the Barnes/Kawasaki renovation makes their home a serene resort. Says Barnes: We work way too much, so we want our house to feel like we're on vacation whenever we're home together. **MH**

Produced and written by Timothy J. Ward.



Paloma Signature Style Picasso

STEPHEN BARKER

By birthright, she has an artist's eye for color and composition—and (an option sadly not available to most of us) the ultimate fix for a blank wall: Just hang a Picasso on it. Paloma Picasso, daughter of Pablo and painter Françoise Gilot, has built a design empire as big as her name; her triple-X “kiss” jewelry created for Tiffany is an icon of

modern romance. Now, after Picasso handbags, sunglasses, bathroom tiles and more, comes her first fabric and wallpaper line, the opulent La Maison for Motif Designs. *Chez Picasso*, a New York apartment shared with husband and partner Rafael Lopez-Cambil, she reveals her use of color, contradiction, and her trademark red.—*Dylan Landis*



PERSONAL HISTORY Picasso appropriates the elegance—not the rules—of neoclassicism by mixing small-scale classical reproductions (a faux-bronze plaster bust, the lamp's 19th-century column base) with, say, a fruit bowl of Technicolor baseballs. “I don't respect any style all the way,” she says. “I take the elements and make them personal.”

GLAZED WALLS Glazes in peach and gray create a tender setting for art and furnishings: “I like the way linear things stand out against a soft background.”

HIGH CONTRAST Plain as a *paloma*, or dove, her father's painted metal bird alights near gilt tie-backs from Paris. “Contradiction is how I work,” says Picasso, “putting things together that don't quite match—ancient and modern, simple and rich. It pleases longer.”

PALOMA RED The power of red struck Picasso at age 3, when she wore lipstick to nursery school. Now it's the vibrant note in her fabrics and home. To warm a room, she threads in purple (“It's a neutral; it

goes with everything”). For “highlights, definition, contrast,” she adds overscaled accents of gold. On the coffee table: a gilt 18th-century French rooftop finial.

HIGH ART Picasso *filie* enjoys the luxury of stirring original Picassos in with the furnishings, but honors the artwork with ample space. “They were part of the furniture in my father's home,” she says, “so they feel comfortable—and yet you have to have reverence, too.” Sculpture: “La Femme Enceinte,” 1950, of Gilot pregnant with Paloma. Painting: “La Femme aux Houx,” 1935.

HER OWN FABRICS La Maison fabrics (\$40 to \$225 a yard) and wall coverings (\$35 to \$70 a roll) for Motif Designs are sold to the trade and in 3,000 retail stores.

SOPHISTICATED SOFA “My husband says I can easily forget comfort for aesthetics,” Picasso admits. The oasis of a sofa, made for her in claret velvet by Jacques Grange in Paris, satisfies both. See Resources. Produced by Christopher Hirsheimer and María Millán.





\$28,460

LIVING ROOM/HIGH



High/Low
The New Modern:
Soft and Easy

\$6,689

LIVING ROOM/LOW



Once shockingly futuristic, classic furniture of the mid-to-late 20th century now seems eminently approachable. We filled a small Park Avenue apartment, renovated for a young attorney by architect Peter Wheelwright, with some of our favorite pieces—in both uptown and downtown price ranges.

LIVING ROOM/HIGH For comfort-conscious luxury, start with a welcoming down-and-feather-filled chaise designed by John Hutton for Donghia (\$7,030 as pictured), which can be custom-ordered with the recamier-like longer arm on either the left or right side. Beside it

stands a fanciful Swerve lamp with natural mahogany base and flourishing steel coil (\$765). The tufted, swiveling Aphors chair by Dialogica in royal purple velvet (\$1,650) is accented by a fringed chenille throw (\$1,250), so soft it feels like cashmere. The surfboard-like Ellipse

\$25,842



table in laminated plywood and steel is a Charles and Ray Eames original design (\$895); the chrome-mesh Diamond chair in the foreground, a recent-issue Harry Bertoia (\$525, both through Palazzetti).

Underfoot is a 100-percent-wool area rug with a handmade border from the

Compass Collection by Vicki Simon (9' x 12' as shown, about \$4,320). Hanging above the fireplace are fine photographic prints from the Howard Greenberg Gallery in New York City. From left: *Pyramids Over the Cemetery* by Kenro Izu (\$3,200), *Chief of the Desert, Navajo* by Edward Curtis

(\$2,500) and *Barbara Mullen, Harper's Bazaar* by Lillian Bassman (\$3,500). Finishing touches include a colored-glass pitcher by Kosta Boda (on the coffee table, \$240), lead-crystal vases and a bowl from Daum Boutique (\$250 to \$850), and raffia-trimmed pillows by Archipelago (\$52 each).

\$7,047

DINING ROOM/LOW



LIVING ROOM/LOW You needn't sacrifice color, texture, comfort or design excellence to save money. The plump chaise, from Lee Industries, sells for about \$1,255; the patina steel-and-brass Mythic floor lamp with natural Oriental paper shade by Stuber Stone for \$350. The purple

velvet Cybil chair from Mitchell Gold's DesignLine retails for \$500, the plush beige throw for \$150. The elegant, two-toned Smoothline Shifted Surfboard table by Nik Mills (\$380) clearly winks at its Eames predecessor. Often, a flea market, an auction or just smart shopping

can yield an "antique" that's less expensive than a contemporary production issue. The early-run 1952 Bertioia chair in the foreground is a vintage bargain at \$450.

This thick sisal bouclé rug is available through ABC Carpet & Home in New York City (10' x 13' shown,

It is the individuality of the high/low mix in our homes that defines and reveals personalities.

\$499). Over the fireplace, we declined reproductions from the local poster shop (that would be cheating) and stuck to a commitment to collect original works of art. Photography is once again a hot item after some years of market neglect and it can be collected in any price range. These lower-cost photos are still limited-edition prints. From left: *The Pyramids at Giza* by Kenro Izu (\$800), *Portrait of Betalio Rubina* by Louis Fleckenstein (\$1,000) and *Smoke & Veil* by William Klein (\$900). Accent pieces include brightly colored glass vases and bowls that range in price from \$29 to \$95.

DINING ROOM/HIGH The dining room centers on a glorious Macassar ebony dining table with chrome feet by Niedermaier (\$6,900). Our woven-rattan dining chair is from Milling Road (\$900); the Navajo weaving from the Chinle area of Arizona (from Susan Parrish Antiques, \$4,200). For table settings as rarefied as the furnishings, start with a fruit-filled antique Santo Domingo dough bowl (\$3,200) and contrasting gem-tinted Perfection crystal stemware by Baccarat (\$110 per glass). The sterling-silver tea service is \$6,500 at Fortunoff; handsculpted gold-washed and tinted acrylic candlesticks by Cec LePage are \$210, \$240 and \$270. The raffia-trimmed cobalt pillow is \$52 at Neiman Marcus; Archipelago linen tablecloth, \$300 at Barney's New York (which also stocks matching and contrasting napkins). The Kenro Izu floral photograph titled *Still Life #171* sells for \$2,500.

DINING ROOM/LOW This intricate dining table of iron and white ash, with white-maple border and exotic wood inlays, is from the Charles Pfister Collection for Baker Furniture, \$4,035; the woven-rattan Paris Side Chair from the Pottery Barn is a stylish bargain at \$145. In stripes as various as Joseph's coat of many colors, the Sierra Dust wool rug is by Shyam Ahuja for the Ralph Lauren Home Collection (5' x 7' as pictured, \$675). Sasaki's Lumina glasses sell for \$40 each; the fruit-filled bowl, \$88; the silver-plated tea set from The Bombay Company, \$159. The "candlesticks" shown are actually vases by Studio Paran for the Loom Company (\$89 each). Imogen Cunningham's 1920s photograph printed by Ronald Partridge is available for \$1,200 (a vintage print by the Northern California trailblazer herself would cost thousands more).

DETAILS HIGH and LOW are relative terms, of course, and most homes are a blend of both, with more money being spent on pieces of greater importance to the people who live there. Frequently today's LOW is replaced as fortune smiles, but not always. It is the individuality of the HIGH/LOW mix in our homes, in fact, that defines and reveals personalities and keeps real-life environments from looking like display windows. In fact, the vases pictured here are near in price. The HIGH at lower left are by Gunnel Sahlin for Kosta Boda (\$120 each); the LOW at upper right are by Studio Paran for

the Loom Company (\$89 each).

Carpets can make or break a room. They not only soften the look and sound of wooden floors, they tie furnishings together as surely as wall colors. Vicki Simon's Compass Collection (upper left) includes area rugs of 100-percent wool in several standard sizes with handmade borders (\$1,600 to \$4,320). The sisal bouclé rug in our LOW Living Room (bottom right, 10' x 13', \$499) is a first choice in many homes where price is no object as well as in dwellings of more modest means. This highly appealing and hard-wearing neutral has become an icon of the design world. Like the crisp white linen dress in fashion, it's almost always appropriate, in modern as well as traditional or country homes.

Our HIGH/LOW was photographed in what had been two tiny New York City apartments. Architect Peter Wheelwright fused the side-by-side units into the kind of aerated open-plan living space favored by his client and others of her loft-loving generation. Wheelwright tore down walls, stripped the gutted rooms to the bones, hid storage in graceful room dividers, then lightened floors, introduced industrial materials, and nodded to Old World paneling with upstart fiberboard. For richness in detailing, he added touches of unexpected copper and finely worked maple in up-to-the-minute shapes and scale for a highly satisfying and unique home. See Resources. **MH**

Produced by Christopher Hirsheimer, Rima A. Suqi; Written by Michael Lassell.



The Nearly Instant Garden

When floral designer Peter Stephens moved into a rented home, he created a thriving garden in two short seasons—without eliminating a shrub.

Peter Stephens' job is transforming the ordinary into the extraordinary. When this successful floral designer moved into a rented house in the town of Fairfield, Connecticut, he decided to renovate his one leased acre and create a lively garden setting that is not only a relaxing environment in which to live, but a laboratory in which to pursue his work. Stephens converted a rather simple yard into a very personal little homestead, adding lush ornamental borders, two vegetable gar-



dens, rabbits, chickens, fish (and their respective hutches, coop and pond), as well as pots and pots of favorite flowers and greenery. "When you rent a place," he says, "you have to make it feel like home. In a city apartment, you walk in, close the door and that's it. With a house, you make a garden and learn about your neighbors, about who lived here before, about what the soil is like.

"It was September when I moved in. There were only a few yews as foundation plantings, so I went straight to work." To make the beds, he "rented a Rototiller and dug and dug and dug." There were discoveries. "Where I had hoped to plant roses, the tiller hit bedrock. So that's where the sedums, the onions and all the other drought-resistant things, which need less soil, went instead." Since the best garden soil on the property was found right next to the house, phlox, foxgloves and hostas, which need deep, rich soil, were planted. They create a wide border that sweeps around existing trees and leads to a freshly excavated goldfish pond about two feet deep and six feet across. "The poor fish were moved here in picnic coolers, so the pond went in immediately," he recalls, "with built-in steps for cattails, irises and water lilies."

"With a project like this, it's easy to get overzealous," Stephens warns. "You do have to wait and see what comes up." The first spring in the new house revealed the beginnings of a flower garden, so he moved up the hill and added two vegetable gardens. Later in the season, as the ornamental gardens filled in, Stephens realized that greens were a new garden's best friend. "You have to be patient about flowers," he says, "but greens can be so satisfying. Sedums look wonderful from March onwards, and so do the grasses—zebra, sea oat, variegated *Miscanthus*. Other great greens are such perennials as hostas, the architectural leaves of irises, *Alchemilla*, *Macleaya*, and the salvias." (Text continued on page 114)

Produced by Donna Warner; Written by Katherine Whiteside.



A lush garden scene featuring a small pond with water lilies and a large terracotta pot. The garden is filled with various plants, including tall grasses, pink flowers, and a large pile of green, textured seed heads. A stone path leads down the hillside. The overall atmosphere is dense and naturalistic.

**Peter
Stephens' garden
features a tiny
goldfish
pond (this page)
planted
with irises, cat-
tails and water lilies.**

**Opposite: a
look down the
hill at house and
borders,
and (above) a
home for sparrows
attracted by
rudbeckia seed
heads.**



These
sedums will
not mature
until
autumn,
but they look
wonderful
from March
until
winter.

Coreopsis
'Moonbeam'
provides
bright flashes
of yellow
in this
tapestry of
greens

Dark green,
deeply
cut foliage of
Geranium
'Johnson's Blue'
stands
above leaves
of golden
sage.

Artemisia
and Lamb's
ears add
silvery tones
and feathery
textures to the
border.



Large clumps of pennisetum grass provide height and mass to the border.

“ You have to be so patient about flowers, but greens can be so satisfying—like hostas, the architectural leaves of irises, *Alchemilla*, *Macleaya*, and the salvias. ”

The white umbels of *Allium tuberosum* (Chinese chives) are fragrant late-summer flowers.

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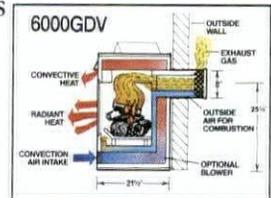


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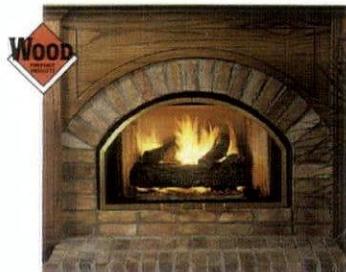
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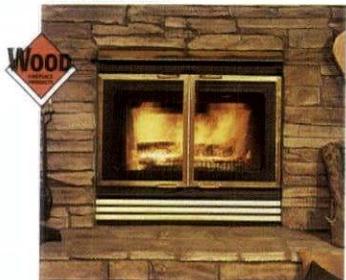
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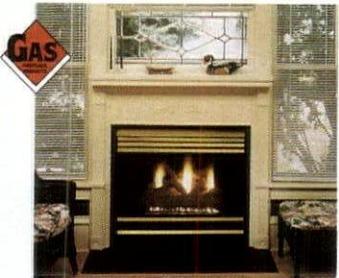
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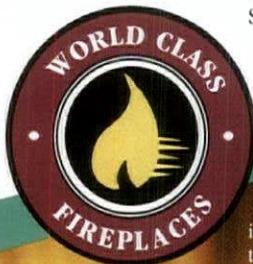
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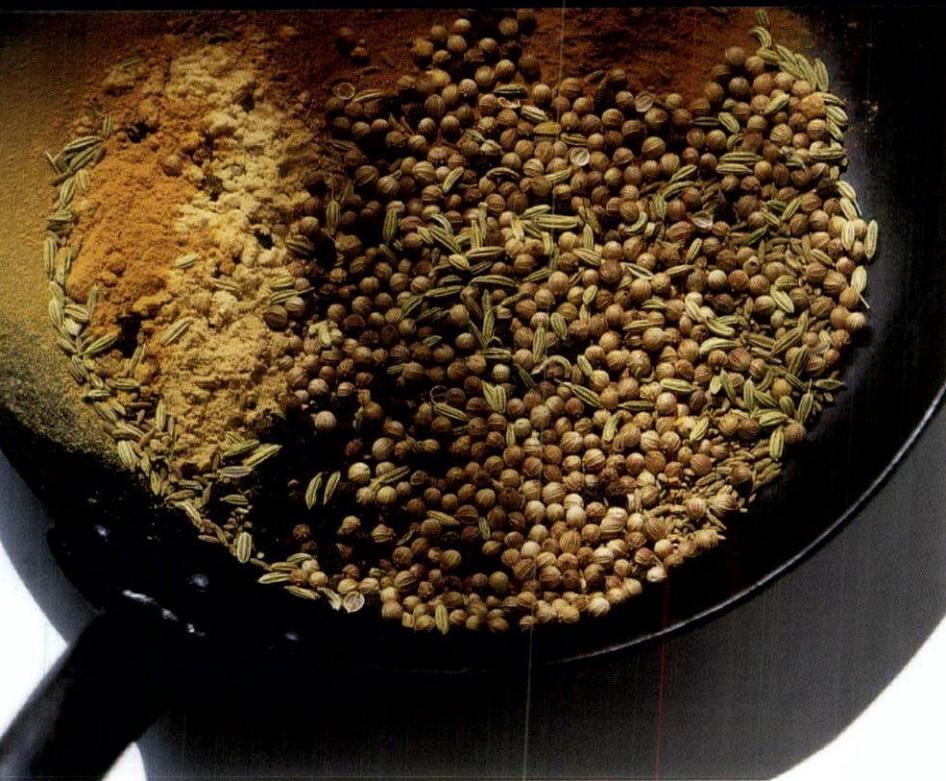
In reading recipes by great chefs, I am always surprised how very elemental many of their preparations really are. The elaborate architectonic creations that dazzle us in their restaurants are often ingenious constructions of simple parts. Each one contributes a layer of flavor and texture. Taken individually, these techniques and flavor affinities are powerful tools the home cook can use to achieve incredible effects easily and quickly. In essence, this is a building-block approach that relies on key, well-chosen elements from which endless combinations can be made.

Flavored oils, lined up like so many exotic elixirs in restaurant kitchens, have become the hallmark of this new style of cooking. These oils, from curry to citrus and truffle are like distillations of pure flavor that can be used as seasoning, sauce or the finishing touch that completes a dish. At home, extra virgin olive oil can be quickly infused with fresh herbs such as rosemary or sage to make an intensely flavored ingredient that will last for months. A bowl of rosemary oil is a marvelous dip for crusty peasant bread (right), an instant Tuscan-style hors d'oeuvre. Use infusions in lieu of butter on mashed



Cooking's New Rub: A revolutionary and flavor-rich, healthier cuisine.

All over the globe, Sally Schneider reports, top chefs are boiling cooking down to its basic elements.



Herb Rubs and Sauces

Powders made from dried mushrooms, chiles, lemongrass and fruit can create rich, complex flavor. Vinaigrettes, broths and juices serve as sauces with clear, vibrant taste.

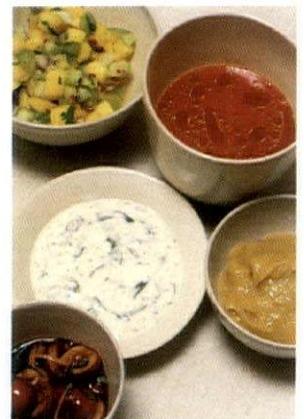


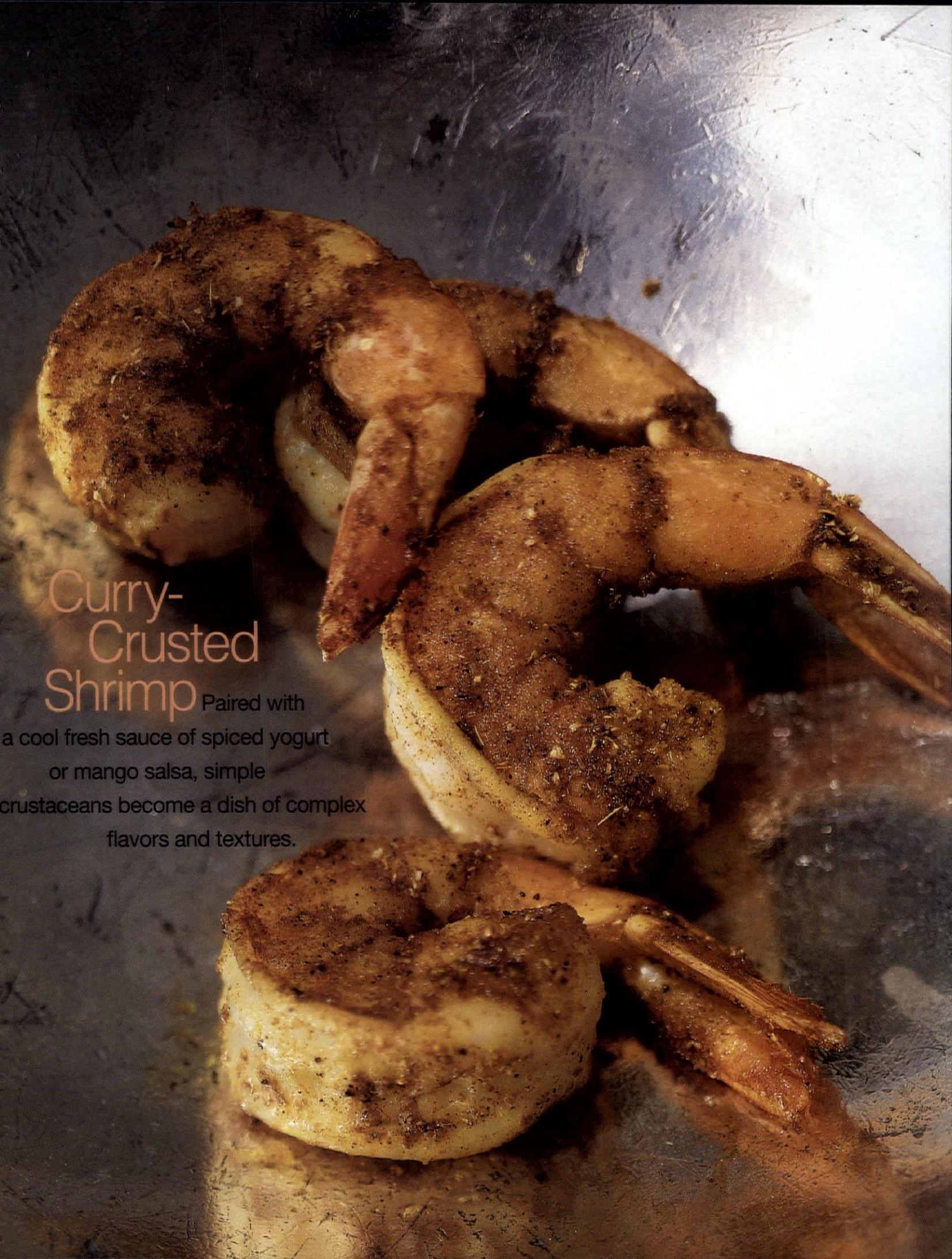
potatoes, pasta, polenta and rice dishes: Their vibrant flavor makes only a small amount necessary. A drizzle in soups and stews can add an instant herbal finish, and become a quick sauce for grilled seafood, poultry or vegetables.

Many chefs have taken to rubbing **powders** made from spices, dried wild mushrooms, ancho chiles, lemongrass and fruit peel (left) into foods to create a delicious crust, a technique that seems to have erupted spontaneously across the country. At Chef Allen's in North Miami Beach, Allen Susser dusts fish in powdered dried mushrooms before sautéing them, while David Burke of Park Avenue Cafe in New York City rubs shrimp with his pungent homemade curry powder (opposite). The method is simple: The toasted ingredients (top) are pulverized in a blender and strained. They can be stored in small jars like ordinary spices, and used to imbue simple dishes

with complex flavor instantly; to make a crust on seared or grilled foods; to transform ordinary tomato ketchup into a sophisticated sauce; to lend an extra boost of flavor to soups, sauces and stews.

Making **sauces** is no longer the time-consuming and laborious process it once was. Today they are more often quickly made of fresh ingredients with an eye toward clear, vibrant flavor. The classic definitions no longer apply: Vinaigrettes, broths and juices are commonly employed as sauces (below). Salsas, comprised of everything from mangoes and cherries to roasted





Curry-Crusted Shrimp

Paired with a cool fresh sauce of spiced yogurt or mango salsa, simple crustaceans become a dish of complex flavors and textures.



peppers and olives, are in effect chopped salads, providing texture as well as an intriguing mix of sweet and savory flavor. Denver chef Kevin Taylor makes a sublime sauce of juiced red peppers that verges on being a soup: It is not only perfect on filled pastas such as tortelloni (below) and ravioli, but with grilled seafood as well (which he serves at the Zenith American Grill). Allen Susser explodes the traditional notion of ketchup by making his with spiced pureed mango, which is delicious with crab cakes and tuna burgers as well as grilled fish, pork and chicken. Chef Gray Kunz of Lespinasse in New York created a yogurt sauce with a mix of subtle Asian flavors such as cumin, coriander and lime that have become his signature.

Artisanal balsamic vinegar, although enormously expensive, is perhaps the ultimate ingredient in simple cooking. Unlike its commercial counterpart, it is more a rarefied condiment than

vinegar. Made by hand and long-aged, the true artisanal balsamics are judged by a consortium of the best producers, guaranteeing quality. Look for the words: *aceto balsamico tradizionale* and *consorzio produttori* and "Made in Modena or Reggio" on the label. Only a limited amount may be sold. Its fierce expense (from \$40 to over \$100 a bottle) is offset by its intensity: You need only a few drops to add extraordinary flavor to a surprising array of dishes, from grilled and fried foods, to thin shavings of *parmigiano reggiano* and ripe tomatoes, to buttery apple tarts, caramelized custards, fresh cherries and fine vanilla ice cream.

This new approach—employing powders, oils and quickly made sauces—encourages spontaneity and ease in cooking. There are no predetermined combinations, only marvelous possibilities. **MH**

Produced by Christopher Hirsheimer. Sally Schneider is currently working on her second book, *The New Way to Cook* (William Morrow).

Juiced Red Peppers Kevin

Taylor's souplike sauce is perfect on filled pastas, like tortelloni; a drizzle of sage-infused extra virgin olive oil is used instead of butter on mashed potatoes.

Balsamic Vinegar

Sprinkle
a few drops on grilled food,
paper-thin slices of parmigiano reggiano
or buttery apple tarts.



Spicy Recipes

GRAY KUNZ'S YOGURT SAUCE

Use this sauce on all kinds of seafood and vegetables.

Splash sweet bing cherries with any type of balsamic vinegar, orange zest and fresh herbs for a refreshing play of sweet and tart.

- ½ tsp. cumin seeds
- 4 coriander seeds
- 1 cardamom seed, outer husk removed
- 1 cup plain yogurt
- 8 basil leaves, finely chopped
- ½ minced jalapeño, or more to taste
- 1 tsp. grated lime peel, or more to taste
- ⅛ tsp. sugar

Pinch salt
Freshly ground black pepper, to taste

1. In a small skillet, toast the cumin, coriander and cardamom seeds over moderate heat until you can smell their fragrance. Set aside to cool slightly.
2. In a blender or a spice mill, grind toasted spices to a fine powder. With a small sieve, strain the powder into a bowl.
3. In a medium bowl, combine the yogurt, basil, minced jalapeño, lime peel, sugar, toasted

spice powder and salt and pepper to taste. Refrigerate until ready to serve. *Makes 1 cup.*

FRESH CHERRY SALSA

Excellent with richer meats such as pork, squab, quail, lamb and chicken. Inexpensive cherry pitters are available at kitchenware stores.

- ½ lb. ripe cherries, pitted, halved (scant 2 cups)
- ¼ cup balsamic vinegar
- 1 tsp. sugar
- 1 tbsp. slivered orange zest
- 1 tbsp. each: minced basil and cilantro
- 1-2 tsp. lime juice, optional
- Freshly ground black pepper, to taste

1. In a medium bowl, combine all the ingredients. Let sit ½ hour before serving. *Makes 1½ cups.*

MANGO SALSA

This salsa can also be made with nectarines, peaches or papayas.

- 1 ripe mango
- ¼ cup finely diced red onion
- 1 tsp. minced hot chile pepper, or more to taste
- 3-4 tbsp. fresh lime juice
- ⅓ cup, or more, coarsely chopped fresh cilantro
- 2 tbsp. coarsely chopped basil, optional
- Freshly ground black pepper, to taste

1. With a vegetable peeler, remove the peel from the mango. With a thin, sharp knife, slice around the pit to remove the flesh. Slice the flesh into ¼" strips, and then crosswise into ¼" dice.

2. Place the chopped mango in a medium bowl and add the remaining ingredients. Combine and adjust seasonings. *Makes about 2 cups.*

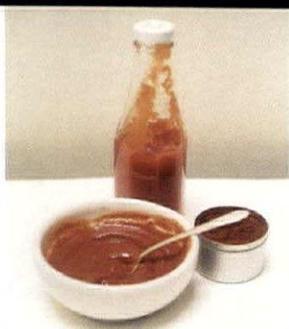
ALLEN SUSSER'S MANGO KETCHUP

- 4 ripe mangoes
- ¼ cup raw or light brown sugar
- ½ cup dry white wine
- ¼ cup white wine or cider vinegar
- 1 tbsp. ground ginger
- 1 tsp. salt
- ½ tsp. ground allspice
- ½ tsp. cayenne pepper
- Pinch cinnamon
- 1 clove

1. With a vegetable peeler, remove the peel from the mangoes. With a thin, sharp knife, slice around the pit to remove the flesh. Cut into 2-inch chunks. In a food processor, combine the mango flesh and all the remaining ingredients except the clove. Process about 1 minute until you have a coarse puree.

2. With a spatula, scrape the mixture into a heavy saucepan. Add the clove. Simmer the mixture over low heat until well reduced and thickened, about 1 hour.





Chile or wild mushroom powders turn a simple staple like Heinz ketchup into a sophisticated condiment.

3. Scrape the mixture back into the food processor. Process several minutes until the ketchup is perfectly smooth and velvety. Pack the ketchup into clean dry jars. Refrigerate 24 hours before using. *Makes about 1 quart. Can be frozen or refrigerated for several weeks.*

WILD MUSHROOM OR ANCHO CHILE KETCHUP

- 1½ tbsp. Wild Mushroom Powder or 1-2 tsp. Ancho Chile Powder (see far right)
- 1½ tbsp. hot water
- ½ cup tomato ketchup (preferably low sodium)

1. In a small bowl, mix the powder with the hot water and set aside to steep about 5 minutes.

2. Stir in the ketchup. Let sit about ½ hour to let flavors develop. *Makes ½ cup.*

KEVIN TAYLOR'S RED PEPPER SAUCE

This pure essence of red pepper is sublime on filled pastas like ravioli and tortelloni, as well as grilled fish.

- 4 red bell peppers
- ½ cup dry white wine
- 2 tbsp. extra virgin olive oil
- 2-3 tsp. fresh lemon juice; Salt to taste
- 2 tbsp. minced fresh herbs, such as

Italian parsley, basil, cilantro or chives

1. Halve the peppers and remove the stems, ribs and seeds. Slice the pepper into 2" strips. Juice the peppers in an electric vegetable juicer.
2. In a small saucepan, combine the pepper juice and the white wine. Bring to a boil, reduce heat to moderate, and simmer about 20 minutes until sauce is reduced by half.
3. Whisk in remaining ingredients and serve at once. *Makes about 1¼ cups, enough for 1 lb. of pasta.*

ROSEMARY OIL

- ½ cup extra virgin olive oil
- ¼ cup fresh rosemary spikes

1. Combine the oil and rosemary spikes in a small heavy pan. Over moderate heat, heat the oil slowly until tiny bubbles dance around the rosemary.
2. Reduce heat to low and simmer 3 minutes longer, until rosemary has faded in color and is beginning to crisp. Remove from the heat and cool. Strain into a clean jar. *Makes ½ cup. Store in refrigerator.*

SAGE AND GARLIC OIL

- 3 garlic cloves, thinly sliced
- ½ cup extra virgin olive oil
- ¼ cup whole fresh sage leaves

1. In a small heavy pan, combine the garlic and olive oil. Over moderate heat, cook the garlic until soft and golden brown, about 2 minutes.
2. With a slotted spoon remove garlic to a bowl. Add sage leaves and frizzle until leaves are crisp, about 2 minutes. Add reserved garlic and allow to cool. *Makes ½ cup. Store in refrigerator for up to one month.*

SANDY'S CURRY POWDER

This marvelous curry powder made with sweet pungent spices by cookbook author Sandy Gluck is a far cry from commercial curry. Use it to crust seafood, poultry and lamb. First, season desired food lightly with salt and sugar. Rub enough powder onto the surface of the food to form a light crust; shake off the excess. Sear in a hot nonstick pan with a little oil, or grill.

- 2 tbsp. coriander seeds
- 2 tsp. cumin seeds
- 1 tsp. black peppercorns
- 1½ tsp. fennel seeds
- 1 tsp. ground turmeric
- 1 tsp. ground mustard
- 1 tsp. ground ginger
- 1 tsp. ground cinnamon

1. In a small, heavy skillet combine the coriander and cumin seeds and the peppercorns. Toast them over moderate heat, stirring constantly, until they are fragrant.
2. Stir in the remaining

spices and then scrape mixture into a blender container. Blend at high speed until reduced to a fine powder. Strain through a fine sieve. *Makes ½ cup.*

WILD MUSHROOM POWDER

Use as a rub for grilled meat or seafood, or to season soups, sauces, stews.

- 1 oz. (⅓ cup) dried porcini or cepes

1. Break the mushrooms into ½-inch pieces.
2. Blend at high speed until reduced to a fine powder, about one minute. Let powder settle before removing lid. Strain through a fine sieve. *Makes about ⅓ cup.*

ANCHO CHILE POWDER

One of the most versatile powders, anchos are mild, sweet dried chiles found at gourmet and Latin food markets. Rub on poultry, seafood or beef.

- 3 dried ancho chiles, ½ oz. each

1. Break chiles apart with your fingers. Remove stems and seeds and discard.
2. Dry in a warm oven (200°F) for about 1 hour until very brittle. Blend at high speed until reduced to a fine powder, about 1 minute. Let powder settle before removing lid. Strain through a fine sieve. *Makes about ⅓ cup. MH*

RESOURCES

EDITOR'S PAGE

(See page 8) **Clothing**—by Donna Karan New York **HOT PROPERTIES**

(Page 16) **Rugs**—1. Havana by David Shaw Nichols, 6' x 9', \$2,624; 212/226-0696 2. Chivalry by David Shaw Nichols 6' x 9', \$2,712; 212/226-0696 3. Seashells by Christine Vanderhurd, 5' x 7', \$580; 212/353-3450 4. South from the Compass Collection by Vicki Simon, 4' x 6', \$1,600; 415/681-9170 5. Over-Lequin by Christine Vanderhurd, \$38.25/sq. ft.; 212/353-3450 6. Kids by David Shaw Nichols, 6' x 9', \$1,250 through See, Ltd., 212/228-3600

THIS NEW OLD HOUSE (Page 46)

Architect—Graham Gund Architects, 47 Thorndike St., Cambridge, MA 02141; 617/577-9600; **Project architect**—Richard Bechtel, Bechtel, Frank, Erickson Architects, 1840 Massachusetts Ave., Lexington, MA 02173; 617/862-3313; **Contractor**—Tom Silva, Silva Brothers Construction, 41 Locust St., Reading, MA 01867; 617/944-3462; **Window shade installation**—Arlington Door & Window, 617/641-1632; **Carpet installation**—Charlene Nigohsin, 617/444-7847 (Pages 46 and 47) **Window shades**—Kashmir Collection from Hunter Douglas Pleated Shades, Tibetan Topaz Color, 800/937-8953; **Dining table**—Cherry Extension Table by Asher Benjamin, Crate & Barrel Furniture, 617/964-1800; **Dining chairs**—Flora armchair, #513-741, Crate & Barrel Furniture; **Candlesticks (on dining table), iron floor pedestal**

with glass vase and fruit stand with candles—#594093, #520619 and #589366, Pottery Barn, 351 Newbury St., Boston, MA 02115; 617/536-9130; **Bowl (on dining table)**—by Takashi Ichihara, Mohr & McPherson, 290 Concord Ave., Cambridge, MA 02138; 617/354-6662; **Rug**—SisalWool Collection by Karastan, 800/858-6033; **Green lattice**—antique, Richard Kazarian Antiques, 70 Charles St., Boston, MA 02114; 617/720-2758; **Bench, behind entertainment unit**—#501 in Pony Chestnut fabric, Lee Industries, 704/464-8318; **Entertainment unit**—by Norm Abram, Yankee Workshop; **Floor lamp, right**—Mohr & McPherson, 617/354-6662; **Sofa**—#7154 in Marshall Red fabric, Lee Industries, 704/464-8318; **Sofa pillows**—Domain, 7 Newbury St., Boston, MA 02116; 617/536-6262; **Chenille throw**—525 Made in America, ABC Carpet & Home, 888 Broadway, NYC 10003; 212/473-3000 and Barneys New York stores nationwide; **Weller vases (on unit), wooden tables, vase, Grueby lamp**—JMW Gallery, 617/338-9097; **Blanket, used as rug**—Susan Parrish Antiques, 390 Bleecker St., NYC 10014; 212/645-5020; **Kilim chair, green chair**—#1177, #1018, Lee Industries, 704/464-8318; **Solid pillows on chairs and window seat**—made with Waverly fabrics, 800/423-5881; **Throw on window seat**—#612697, Chambers catalog, 800/334-9790; **Window-seat cushion fabrication**—Wayne Carron, 401/596-6868; **Items on kitchen counter, foreground**—some items seasonal and may not be available, Crate & Barrel, 617/964-8400; **Urn**—Mohr & McPherson, 617/354-6662

(Pages 48 and 49) (See photo, left) **Bed**—Zulema by Old Biscayne Designs, Rte. 1, Box 64, Americus, GA 31709; 800/397-5397; **Bed linens**—Anichini, Rte. 100, Turnbridge, VT 05077; 800/553-5309; **Wicker side table, chair and ottoman**—Crate & Barrel Furniture, 617/964-1800; **Rug, floor lamp**—Domain, 617/266-5252; **Curtains**—Rue de France, 78 Thames St., Newport, RI 02840; 800/777-0098; **Curtain rods**—by Modern Objects, available through Bloomingdale's By Mail, 800/777-0000 and Ballard Design catalog, 404/351-5099; **Throws, on chair and ottoman**—525 Made in America (see above); **Shades**—Silhouette window shadings in Linen Flirt by Hunter Douglas, 800/22-STYLE (See photo, center) **Fireplace tools, table**—Mohr & McPherson (see above); **Clockmaker's sign, tray on ottoman**—Richard Kazarian Antiques, 617/720-2758; **Clock, on mantel**—#601-179, Crate & Barrel, 617/964-8400; **Fireplace grate** Upstairs/Downstairs Antiques, 93 Charles St., Boston, MA 02114; 617/367-1950; **Umbrella stand, lamp and bowl on table**—JMW Gallery, 617/338-9097; **Quilt**—Susan Parrish Antiques (see above); **Photograph**—by Curtis, through Domain, 617/266-5252; **Ottoman**—Lee Industries, 704/464-8318 (See photo, right) **Sleeper chairs**—Lee Industries, 704/464-8318; **Sheets**—Amboise, Chambers catalog, 800/334-9790; **Cherry desk**—Crate & Barrel Furniture (see above); **Desk lamp**—JMW Gallery, 617/338-9097; **Blinds**—Country Woods blinds by Hunter Douglas, 800/937-8953 (Pages 50 and 51) (See photos #1 and #5) **Sink, countertop**—of DuPont Corian, call 800/4-CORIAN; **Cabinetry**—Acton

Woodworks Inc., 2 School St., Acton, MA 01720; 508/263-0222; **Platter, napkins, yellow vase, bowl, juice glasses, dishes and glasses inside cabinets**—some items seasonal and may not be available, Pottery Barn, 617/536-9130; **Wire bread basket, flower pitcher, square glass canisters, ceramic garlic pot**—Crate & Barrel (see above); **Urn**—Mohr & McPherson, 617/354-6662; **Topiaries, pots**—R.J. Elizondo, 617/451-2084 (See photo #2) **Aubusson chair**—The Newbury Galleries, 18 Arlington St., Boston, MA 02116; 617/437-0822; **Towels**—Charisma by Fieldcrest, 800/841-3336; **Wicker stool, painted mirror**—Richard Kazarian Antiques, 617/367-1950; **Lace panels, on door**—Rue de France, 800/777-0998; **Curtain rods**—by Modern Objects, available through Bloomingdale's By Mail, 800/777-0000 and Ballard Design catalog, 404/351-5099; **Shades**—Silhouette window shadings by Hunter Douglas, 800/22-STYLE (See photo #4) **Small wooden tables**—JMW Gallery, 617/338-9097 (See photo, right) **Shades**—Kashmir Collection from Hunter Douglas Pleated Shades (see above); **Window-seat cushion fabrication**—Wayne Carron, 401/596-6868; **Throw**—#612697, Chambers catalog, 800/334-9790; **Solid pillows**—of Waverly fabrics, 800/423-5881; **Patterned pillows**—Domain, 617/266-5252

SECOND TIME AROUND **Architect**—Pentagram Architectural Services, PC, 212 Fifth Ave., NYC 10010; 212/683-7000; **Principal-in-charge**—James Biber, AIA; **Assistant**—Michael Zweck-Bronner; **General contractor**—Laurence Kretchmer;



high/low

JEREMY SAMUELSON

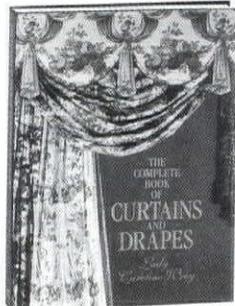


Instant garden

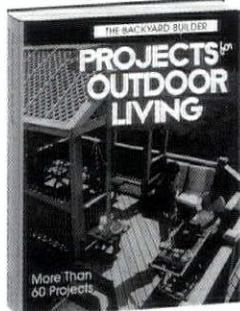
TOM MCWILLIAM



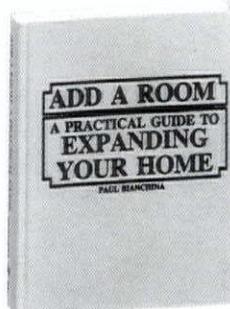
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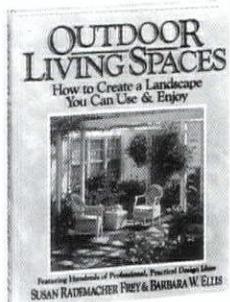
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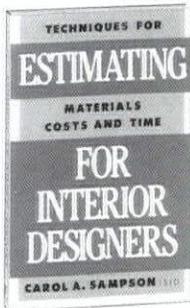
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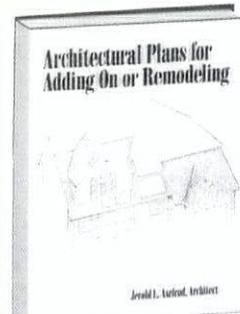
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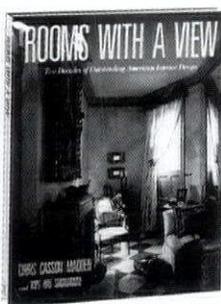
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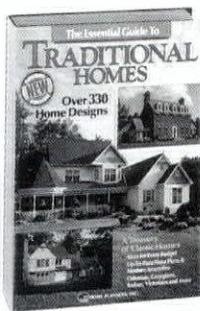
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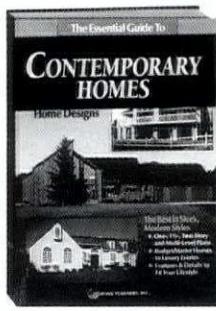
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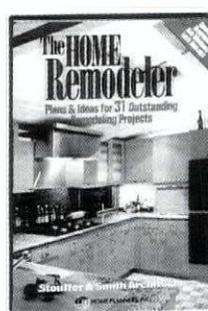
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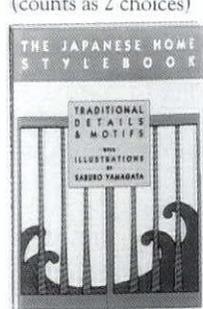
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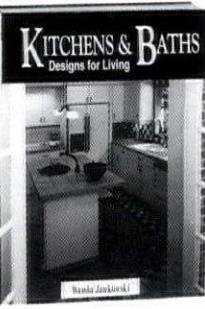
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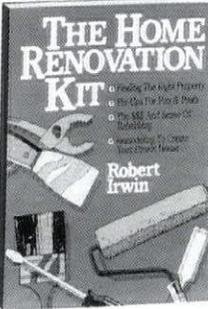
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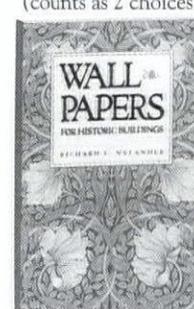
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Prime subcontractor—Bronx Builders, 718/328-5277 (Pages 52 and 53) **Sofa, ottomans, bench**—custom-made by Katsch Custom Upholstery, 26 Bruckner Blvd., Bronx, NY 10459; 718/402-0241; **Side tables, shelf between windows**—designed by James Biber, made by Mark Hill Fabrications Inc., 607/588-9403; **Rug**—custom design by Jeff Jackson for Reactor, 51 Camden, Toronto, Canada M5V 1V2; 416/362-1913; **Window treatment**—Mary Bright Originals, 263 E. 10th St., #18, NYC 10009; 212/677-1970; **Curtain fabric**—Cybele by Jack Lenor Larson in Dusk and Henna, 232 E. 59th St., NYC 10022; 212/674-3993; **Curtain rods, rings**—Ed Giza, Renaissance Workshop, 356 Old Maple Ave., Box 354, North Haven, CT 06473; 203/239-4829; **Painting, above sofa**—by Francine Tint, 212/475-3366; **Light fixtures**—custom by G.L. Lights On Ltd., 212/534-6363 (Page 54) **Column**—built by Mark Hill Fabrications Inc., 607/588-9403 (Page 55) **Fixtures**—George Taylor & Son, 212/226-5369; **Tile**—Dal glazed tile, 7834 Hawn Freeway, Dallas, TX 75217; 214/398-8361 (See pages 56 and 57) **Doors, handles, hinges, cabinet hardware, countertops, island base, hood**—Ed Giza, Renaissance Workshop, 203/239-4829; **Chairs**—Adjusto Equipment Co., 419/823-1861; **Tile**—Dal glazed tile (see above); **Light fixture**—Trama by Artemide, 516/694-9292; **Stove**—Dynasty, at Gringer, 212/475-0600; **Cake stand**—Odette by Boris Sipek, at Modern Age, 121 Greene St., NYC 10012; 212/477-2224; **Ottoman**—custom-made by Katsch Custom Upholstery, 718/402-0241; **Curtain rod,**

rings—Ed Giza (see above); **Window treatment**—Mary Bright Originals (see above) (See door handle detail) **Handle**—Ed Giza (see above); **Cabinets**—built by Mark Hill Fabrications Inc. (see above) **LIGHTENING UP THE PAST** (See pages 58 through 61) **Architect**—F. Bradford Drake, Mainstreet Architecture, 1 Main St., Ivoryton, CT 06442; 203/767-2066; **General contractor**—Don Swaney, 203/434-2163; **Mason**—Stan Bates, 203/663-2552; **Millwork**—Bob Johnson Millwork, 203/267-4693; **Structural engineer**—Besier Gibble Norden, 203/388-1224; **Civil engineer**—Tom Metcalf, 203/388-5159; **All furniture**—owner's collection; **Windows**—Marvin, 800/346-5044 **FINE-TUNING THE '50s** (Pages 62 through 67) **Architecture and landscape design**—Rios Associates, Inc., 8008 W. Third St., Los Angeles, CA 90048; 213/852-6717; **Principal**—Mark Rios; **Project engineer**—Julie Smith; **Contractor**—South Pacific Pools and Landscape, 9430 Haskell Ave., Sepulveda, CA 91343; 818/894-5510; **Furniture consultant**—Fat Chance, 162 N. LaBrea Ave., Los Angeles, CA 90036; 213/930-1960; **Furniture**—vintage furniture of the '50s and '60s at specialty stores nationwide, including: Fat Chance, see above; Urban Artifacts, 2928 N. Lincoln Ave., Chicago, IL 60657, 312/404-1008; Fifty/50, 793 Broadway, NYC 10003, 212/

777-3208 (Page 64) **Storage unit**—designed by Rios Associates, Inc., 213/852-6717 (Page 67) **Tiles**—SatinGlo, 2"x 2" glazed ceramic mosaic tile by American Olean Tile, write for information, Box 271, Lansdale, PA 19446-0271 **NORTHWEST EXPOSURE** **Architect**—Tom McCallum, 1932 First Ave., Suite 703, Seattle, WA 98101; 206/441-1596 (Pages 68 and 69) **Table**—Jean Williams Antiques, 115 South Jackson, Seattle, WA 98104; 206/622-1110; **Jardiniere**—Turner Helton Antiques, 518 East Pike St., Seattle, WA 98122; 206/322-1994; **Bowl**—NIDO, 1920 1/2 First Ave., Seattle, WA 98101; 206/443-1272; **Wicker chair**—Palecek, 2514 Florida Ave., Richmond, CA 94804; 510/236-7730; **Dining chairs**—owner's collection; **Rug**—Pande Cameron, 815 Pine St., Seattle, WA 98101; 206/624-6263; **Cabinetry**—Seattle Cabinet and Millwork, Inc., 14306 N.E. 193rd Place, Woodinville, WA 98072; 206/486-6272; **Refrigerator**—Sub-Zero Freezer Co., 800/222-7820; **Stove, dishwasher**—Viking Range Corp., 601/455-1200; **Stainless-steel countertop**—Vulcan Products, 206/467-9945; **Light fixtures**—Rejuvenation Lamp and Fixture Company, 1100 S.E. Grand Ave., Portland, OR 97214; 503/231-1900; **Tile**—Pratt and Larson, 207 Second Ave. South, Seattle, WA 98104; 206/343-7907; **Floral pillows**—Andrews and Arnold, 206/443-4230; **Windows**—Milgard Mfg. Inc., 800/562-8444 (Page 70) (See photo, bottom left) **Rug**—Pande Cameron (see above) (See photo, right) **Sofa, chairs**—from flea market, reupholstered in Villa Juniper fabric by Gary Glant, to the trade through Wayne Martin Inc., 1000

Lenora St., #200, Seattle, WA 98121; 206/224-7171; **Upholsterer**—Matthew Jackson, British Traditional Upholstery, 206/525-2009; **Ottoman**—Nordstrom's, 206/628-2111; **Table with lamp, lamp, carved mirror on mantel, tray on ottoman, pot on mantel**—Andrews and Arnold, 206/443-4230; **Fireplace and mantel**—designed by Tom McCallum, 206/441-1596; **Fireplace tile**—through Pratt and Larson, 206/343-7907; **Brass firescreen, teapot on ottoman, horse painting on mantel**—NIDO (see above) **'60s HOUSE** (Pages 72 and 73) (See photo, left) **Designer**—Margo Neri, 228 Croton Falls Rd., Mahopac, NY 10594; 914/621-2536; **General contractor**—Krisa Construction, Box 98, Mohegan Lake, NY 10547; 914/528-0338; **Stonemason**—Joe Martone, Comar Construction, 914/528-6686 (See photo, right) **Red chair, ottoman**—Womb chair and ottoman by Eero Saarinen, through Knoll, 212/343-4103; **Black ottomans**—Barcelona ottoman by Mies van der Rohe, through Knoll, 212/343-4103; **Pillow fabric**—by Jhane Barnes for Knoll, 212/243-4046; **Windows**—Marvin Windows, 800/346-5044 (Pages 74 and 75) (See photo, bottom left) **Bedcover fabric**—Checkmate by Jhane Barnes for Knoll, 212/343-4046; **Chair and ottoman**—Womb chair and ottoman by Eero Saarinen, through Knoll, 212/343-4103; **Fabric on chair**—C.D.'s by Jhane Barnes for Knoll, 212/343-4046; **Wall covering**—by Jhane Barnes for Knoll, 212/343-4046; **Tub**—American Standard, #7242-018020 Rondo, 800/223-0068; **Towel bar**—



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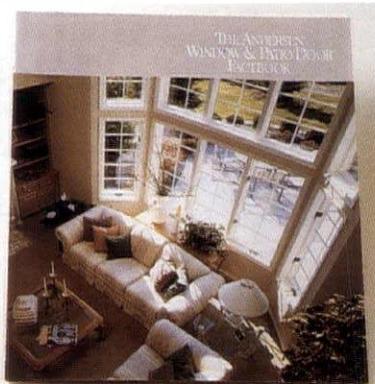


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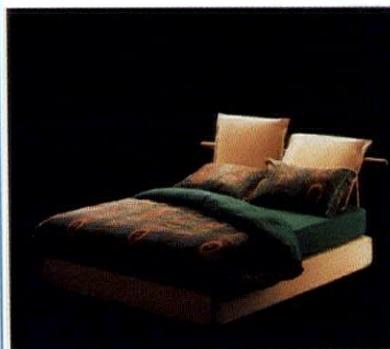


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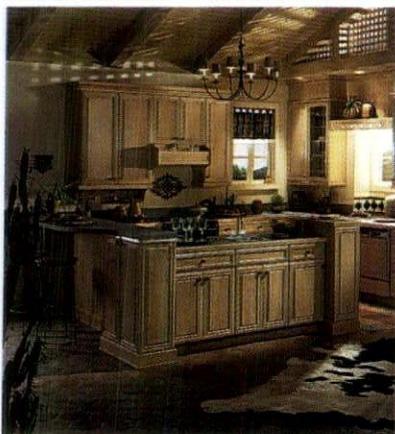


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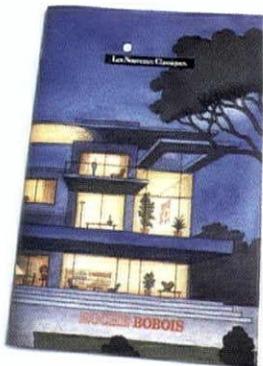
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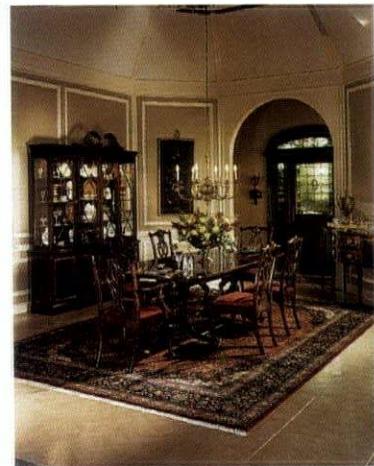


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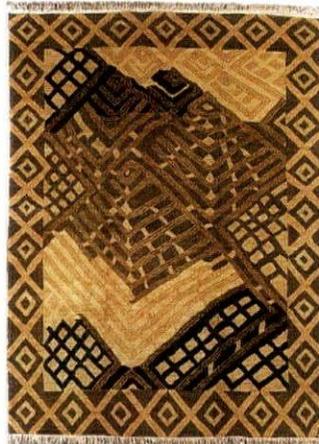


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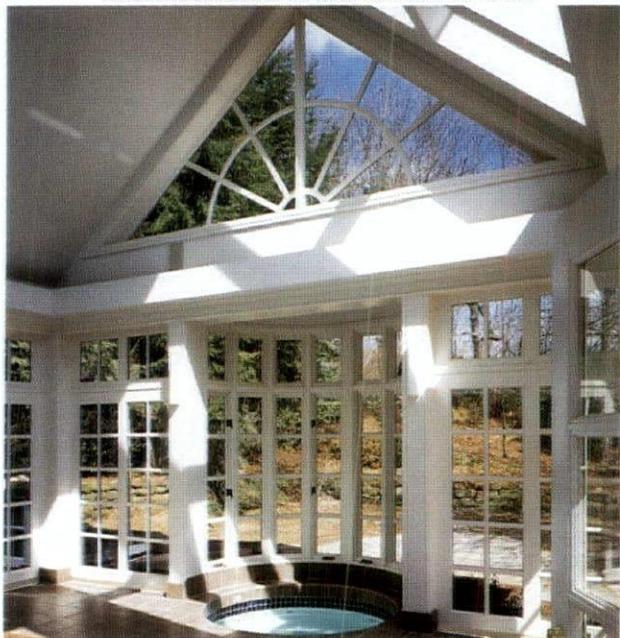
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Lauren Home Collection, available through Shyam Ahuja, 201 E. 56th St., NYC 10022; 212/644-5910; or through Polo/Ralph Lauren Stores nationwide, call 212/642-8700; **Photograph, left**—*Calla With Leaf* by Imogen Cunningham (\$1,200), courtesy Howard Greenberg Gallery, 212/334-0010 (**Page 83**) (**See photo, top left**) **Rug**—by Vicki Simon (see above) (**See photo, bottom left**) **Vases**—by Gunnel Sahlin for Kosta Boda, Galleri Orrefors/Kosta Boda, 800/351-9842 (**See photo, top right**) **Vases**—by Studio Paran for the Loom Company, sources listed above (**See photo, bottom right**) **Sisal**—through ABC Carpet & Home, 212/473-3000 **INSTANT GARDEN** (**Pages 84 through 87**) **Design**—Peter Stephens, Elegant Effects, Inc., Box 1021, Southport, CT 06490; 203/255-6261 **COOKING'S NEW RUB** (**Pages 89 through 93**) **All silver plates and pans**—Lou Lou's Lost & Found, 121 Newbury St., Boston, MA 02116; 617/859-8593 (**Page 90**) **Bowls**—by Steve Stewart at Gordon Foster, 1322 Third Ave., NYC 10021; 212/744-4922 (**Page 92**) **Antique white bowl**—at Pierre Deux, 369 Bleecker St., NYC 10014; 212/243-7740 **MH**

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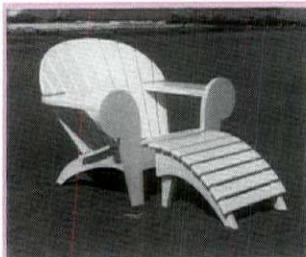
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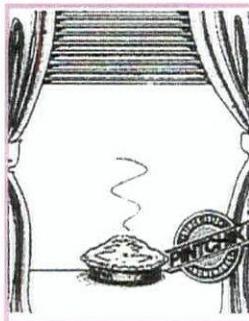
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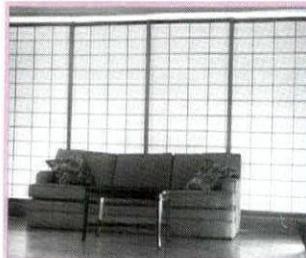
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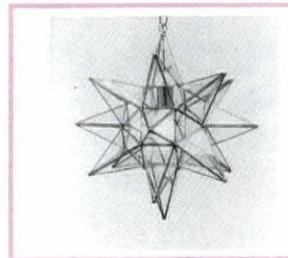
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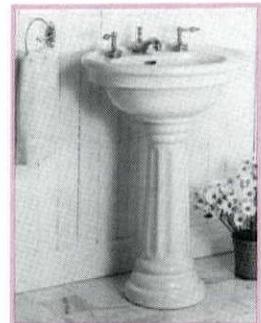
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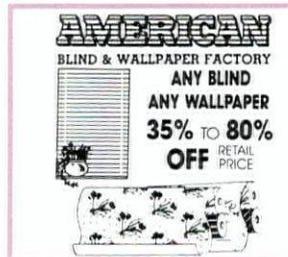
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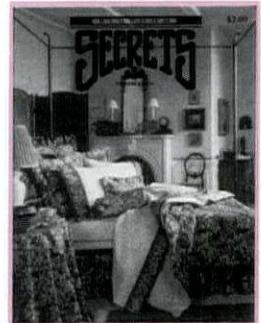
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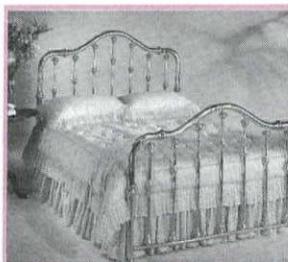
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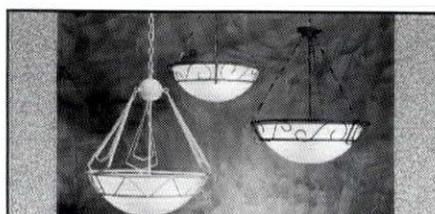




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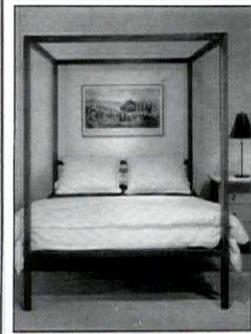


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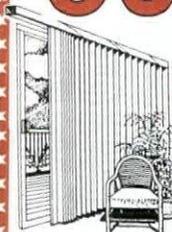
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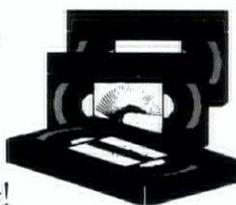
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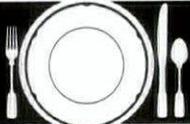
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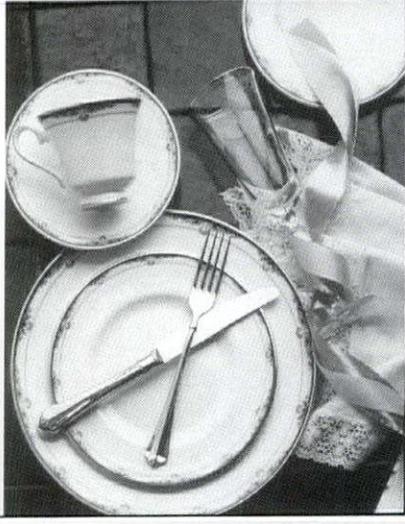
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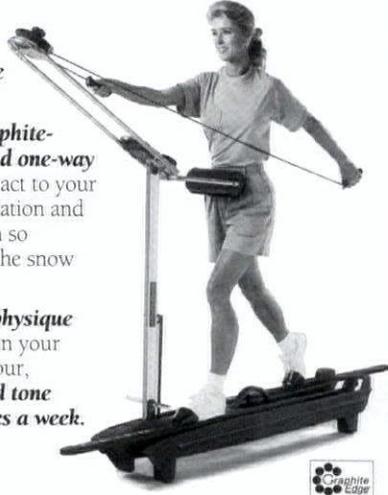
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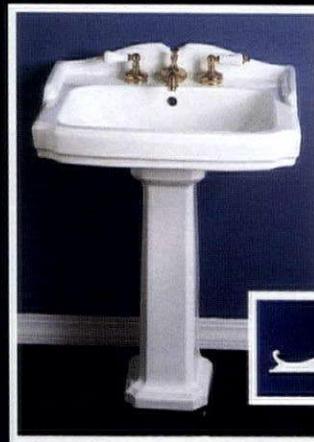


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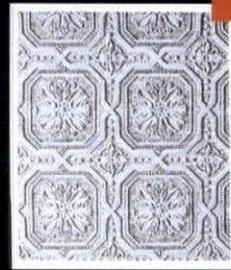
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LOG CABIN

(Continued from page 61) bed/sitting room and the second bedroom are clad in aromatic cedar; the floors are terra-cotta and granite, as well as red oak. Drake balances all this country ruggedness with the fancy polish of mahogany doors, pewter door fittings the owners brought back from Paris, and the crisp lines of bare windows. This juxtaposition of materials perfectly suits the owners, who collect primitive artifacts and furniture from such far-flung places as Thailand and the American Southwest.

In the bedroom pictured (see page 60), the bed chamber is wrapped in three cream-painted wooden walls with crown moldings and decorated with the formal wedding furniture inherited from the owner's grandparents. "The enclosure is an image stolen from a canopy or a headboard, from the desire to feel safe and cozy when one is in bed," Drake says. "The idea was to bring down the scale of the room. That's why we raised the floor slightly."

Perhaps what the owners and their architect love most about the addition, which won an award for residential design this year from the Connecticut branch of the American Institute of Architects, is the towering split-flue chimneypiece. Drake had considered putting the chimney outside but then decided to make it an interior focal point, breaking up its mass with a small arched window. Its apparent lack of mortar in the handpicked masonry is intended to "relate this building to older, cruder cultures, which created such amazing primeval structures as pyramids," Drake says. That's not to say the chimney is in any way crude. Stonemason Stan Bates carved the date of the chimney's completion into its lintel. It's just one of the many details that make this addition sing "welcome home" to its owners. **MH**

INSTANT GARDEN

(Continued from page 84) Later, when *Astilbe*, *rudbeckias*, sunflowers and sedums finally did flower, their seed heads were left in the garden to attract birds. Annuals such as *Cleome*, *nicotiana*, morning glories and *Cobaea* gradually filled in flashes of color, and potted rose standards like 'Apricot Nectar' earned a favored position by blooming three times over the summer. Thanks to Stephens, this renovated rental now has a garden and a new lease on life. "Yet," Stephens adds with a smile, "I could dig it all up and move tomorrow!"

Peter Stephens' Tips on How to Jumpstart Your Garden

- 1. Renovating a garden is like redecorating a house: Don't bite off more than you can chew. Learn a few plants well before going on to new things.**
- 2. Don't buy one of anything. The results look "bitty" and take too long to fill in. If you like something, buy at least six plants and place in a group. Make borders as deep as you want (and be generous), but limit your plant list.**
- 3. Concentrate on foliage. "Don't worry about flowers," the floral designer says. "Use leaves to soften the edges." Consider contrast and texture. Think beyond the usual dark green and try combinations of maroon *Heuchera* 'Palace Purple,' chartreuse *Alchemilla* and glaucous *hosta*.**
- 4. Avoid planting those tempting delphiniums, hellebores and peonies for creating quick effects, because they take a few seasons to really settle in.**
- 5. Use potted plants to fill in blank spots and add personality to a new garden. Try roses, tuberous begonias and scented geraniums. Also, specimen trees like *abutilon* and bulbs like *Oxalis deppei* 'Iron Cross,' *Eucomis* (pineapple lily) and *Sempervivum soboliferum* (hen-and-chicken houseleek) do well. **MH****

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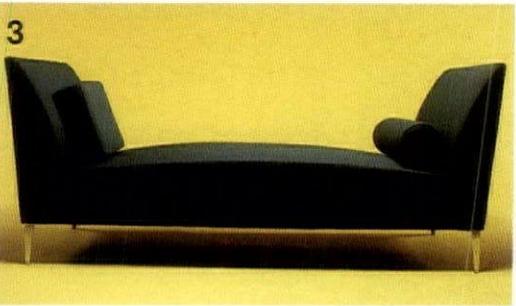
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2 The Windsor daybed of solid pine with light natural finish from Ethan Allen combines the space-

saving charm of grandma's trundle bed with the fresh feeling of a contemporary window seat. A hidden second bed pulls out to make it king-sized (\$999 without two twin mattresses; 800/228-9229).

3 This streamlined, asymmetrical fantasy by Jasper Morrison for Cappellini gives modernists a sexy platform to stretch out on—and aluminum legs, to boot. It's available in more than 20 colors, from chartreuse to burgundy (\$3,046, at ModernAge; 212/966-0669).

4 Reminiscent of early America, Taylor Woodcraft's new panel daybed with crown moldings and veneer panels is an instant classic, and as sturdy as it looks. We show it in a dark cherry stain, but it comes in other finishes (\$815 without mattress; 614/962-3741).

5 The Gothic daybed is a 20th-century introduction from Tradition France, but its ecclesiastical arches hail from the Middle Ages. Made of hand-wrought iron—shown in rust—it is available in custom, or eight standard finishes (\$1,450, mattress not included; 800/524-5200).

Fabrics in photos 2, 4 and 5 are by Designers Guild for Osborne & Little, 212/751-3333; pillows in photo 4 are by Archipelago at Barneys New York, 212/929-9000.—Rima A. Suqi

JEREMY SAMUELSON (2, 3, 4, 5)

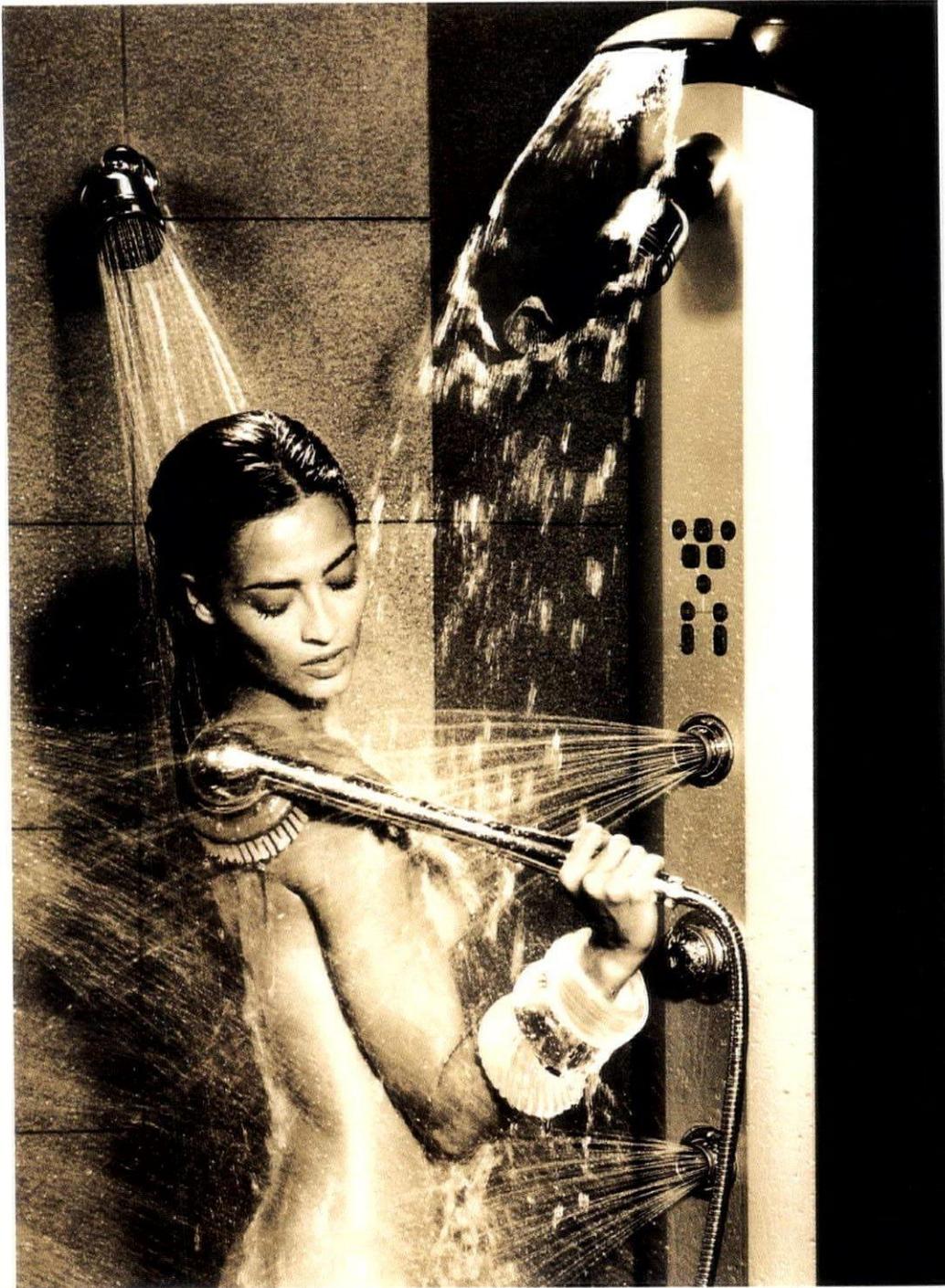


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