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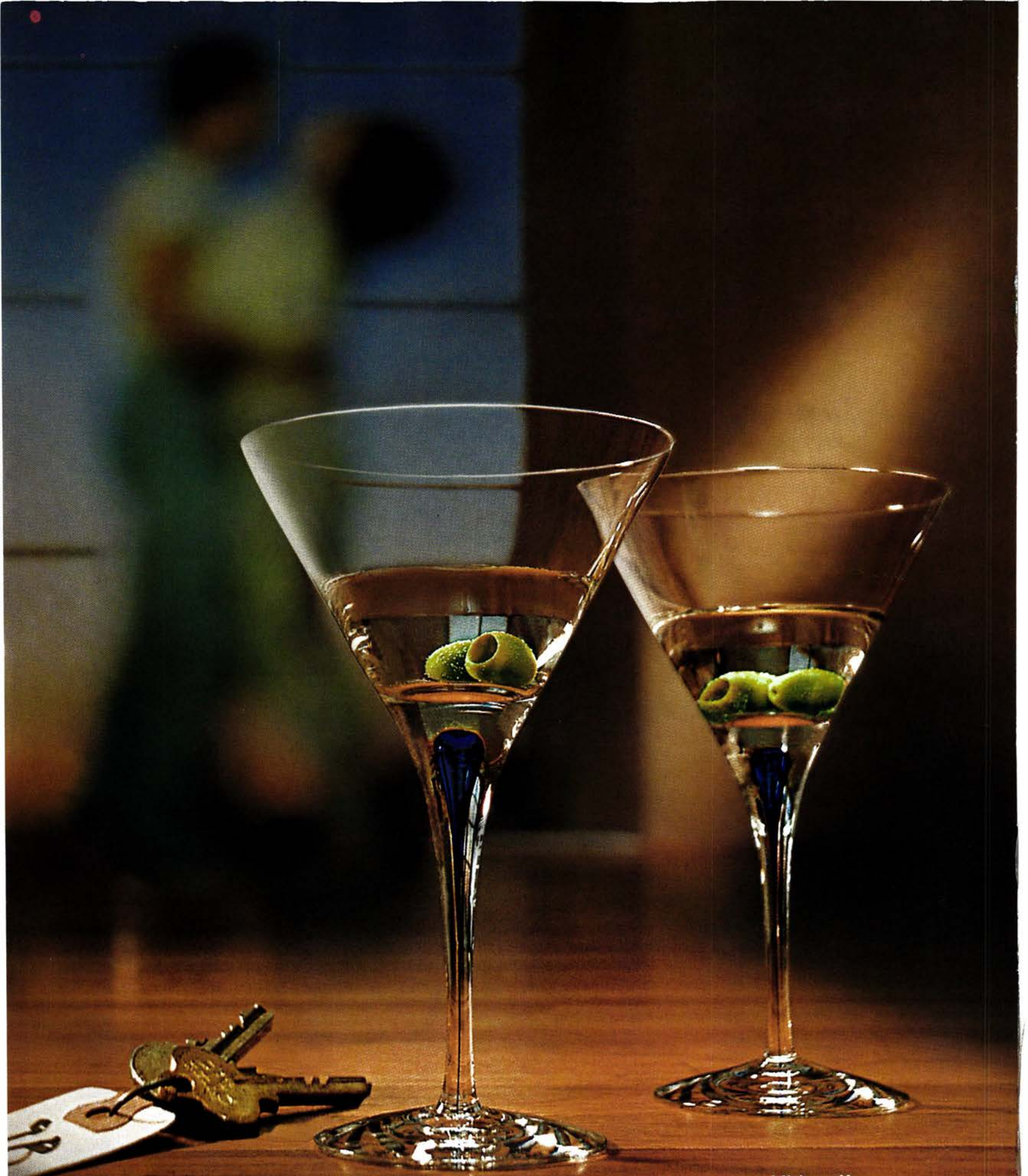
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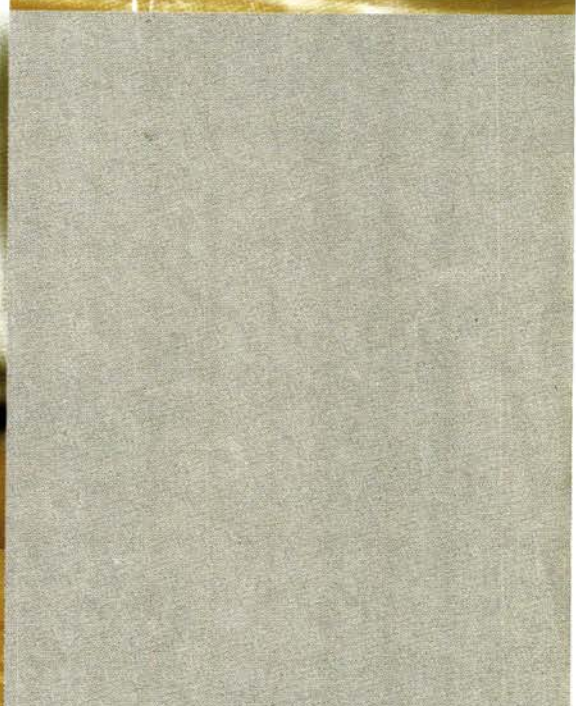
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SEPTEMBER/OCTOBER 1997

# Metropolitan Home

Volume XXIX, No.5

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Americans are reinventing their homes, tweaking and expanding every kind of environment—from '50s ranches to brand-new condominiums—creating the houses of their dreams.

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A standard-issue town house condominium was turned into this minimalist home/art installation by architect/designer David Ling, p. 150. Produced by Linda O'Keeffe. Photograph by Maura McEvoy.

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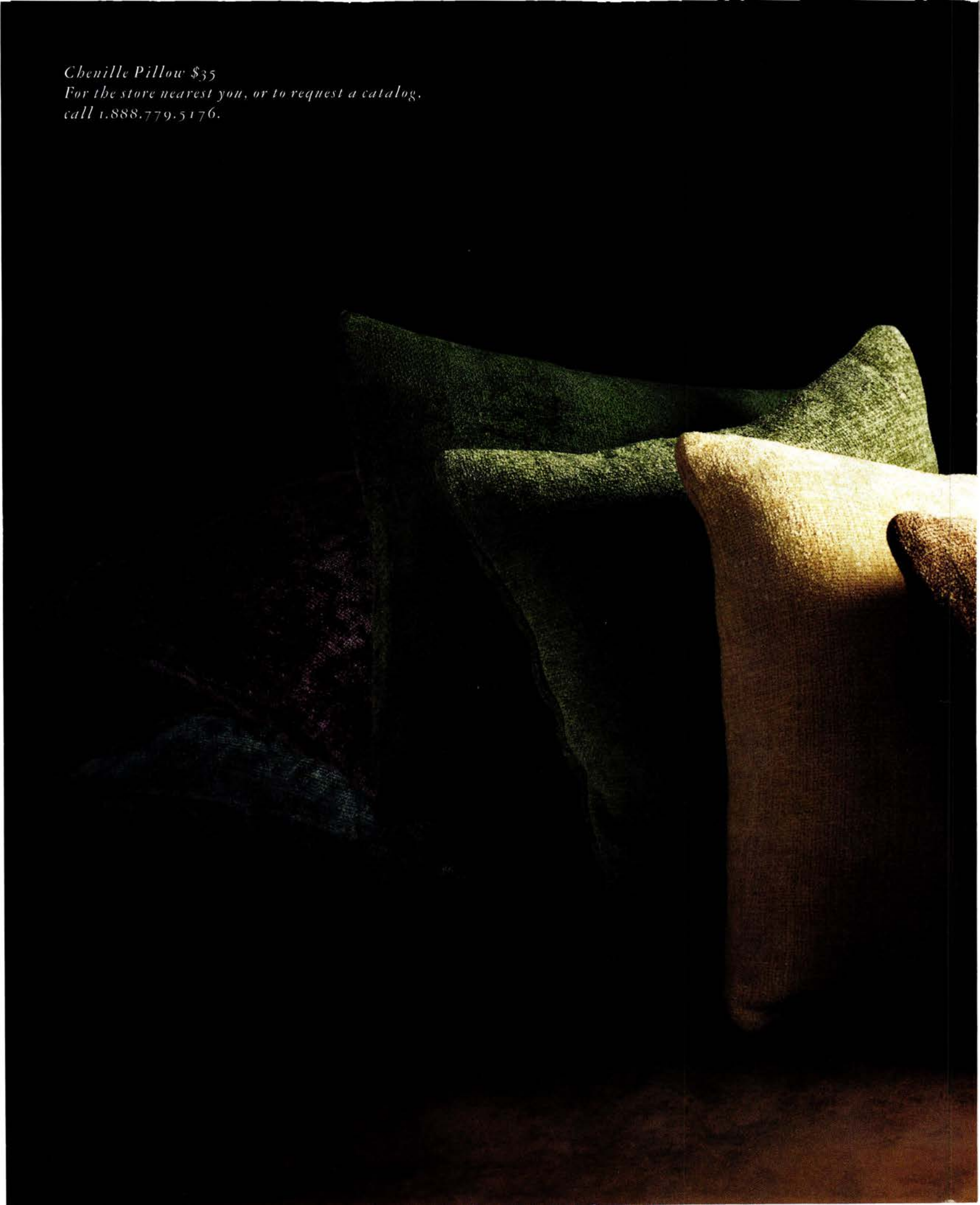
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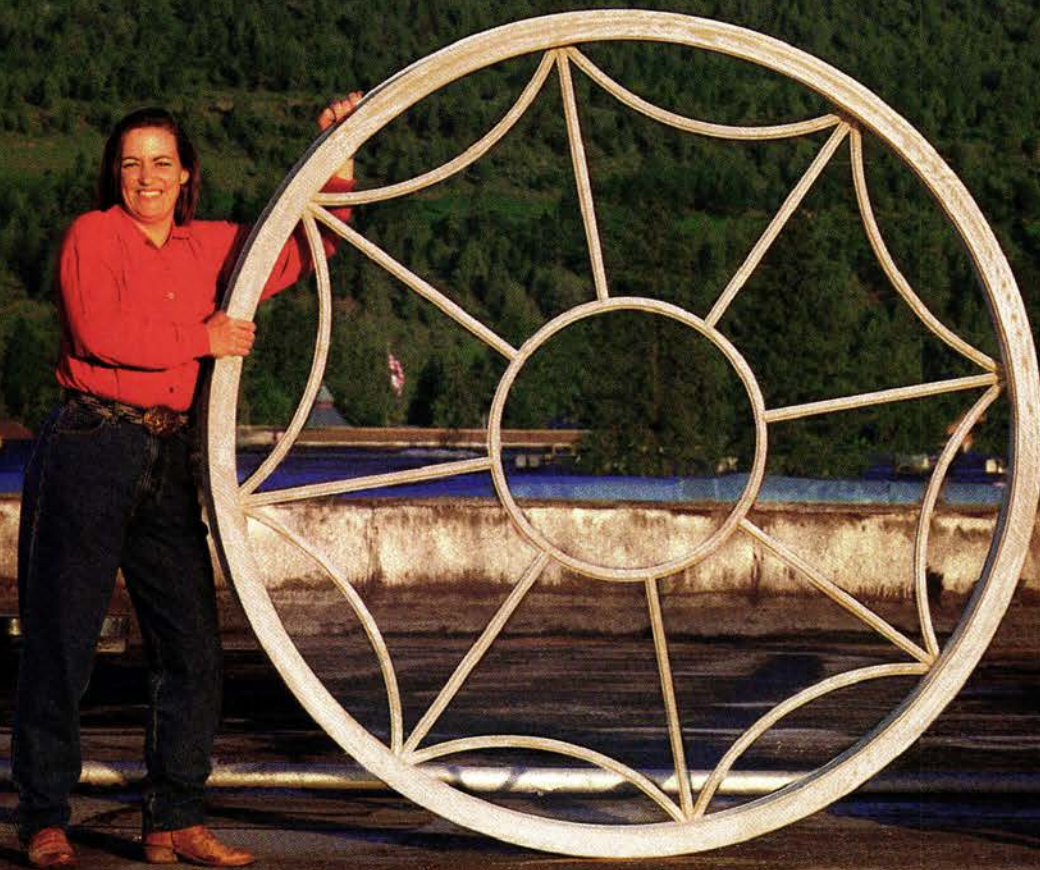
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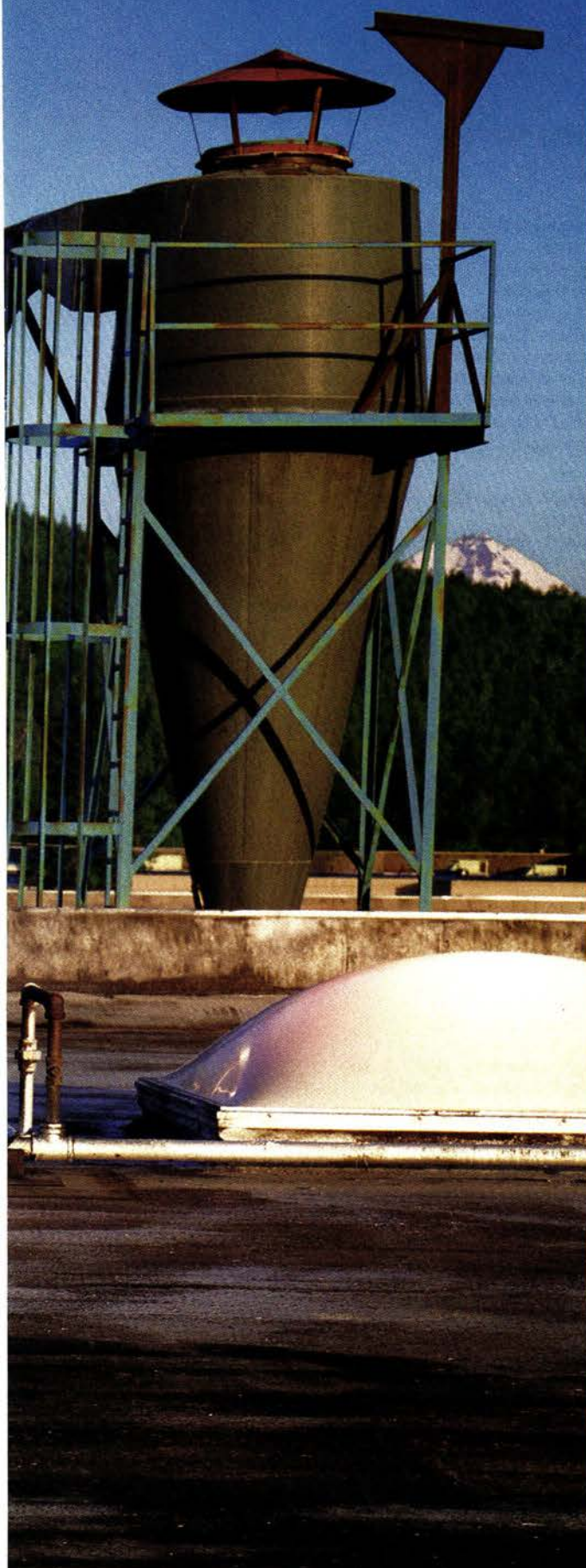
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# It's time to take a closer look

Even those of us with 20/20 vision have walked past friends in the street without seeing them. We've failed to notice a new haircut or even a new building. On such occasions in my childhood, my mother would simply say I was off in my own little world, but this kind of selective blindness, I think, is as much about education as awareness. We have to learn how to see.

Recently, our staff had lunch with the curators of the Cooper-Hewitt, National Design Museum, and Dianne Pilgrim, the museum's director, related an assignment she had as part of a training course at the Metropolitan Museum of Art. The antiquities curator asked the students to describe a Greek vase—in full. Hating the assignment, Pilgrim found it took her over forty pages to capture the shape and angle of each curlicue and leaf. She later realized she had been given an invaluable lesson: “We don't look,” she says now, “even though we think we do.”

Owed to a Grecian urn—or to anything else: the full attention each object deserves (here Heracles wrestles the Hydra).

The subject of this issue is renovation: Clearly, remarking a house forces us to look at our homes and to concentrate extraordinary energy on every detail. The finished projects we show here are successful because the owners took the necessary time to look and to see. They lived in the space, they observed the patterns of daily and

seasonal light. They considered flow, color, pattern and texture. Those who most enjoyed their hard work were able to see during the process (with the help of their architects, designers and contractors), keeping a day-to-day focus on the next detail—with a loving, longing look beyond to that elusive someday when everything would be perfect. It's what they mean when they say—and my mother does indeed say it—“Take time to smell the roses.” Renovation can be a nightmare—or a rose garden. Enjoy the bouquet.



—Donna Warner, Editor-in-Chief

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*my life is ready for a change*

*And the beauty of my new windows. On this I am adamant. On this*

*I won't compromise. On this I am sure.*



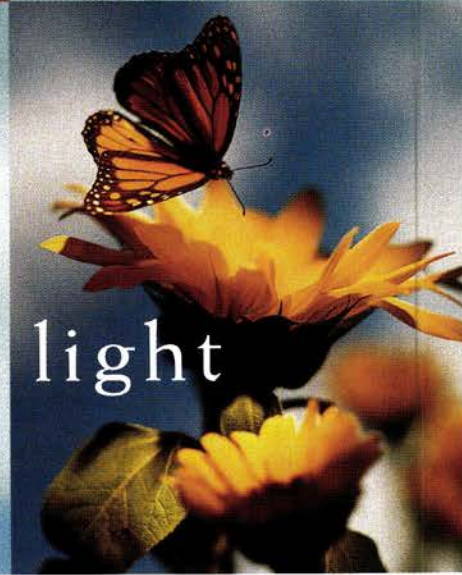
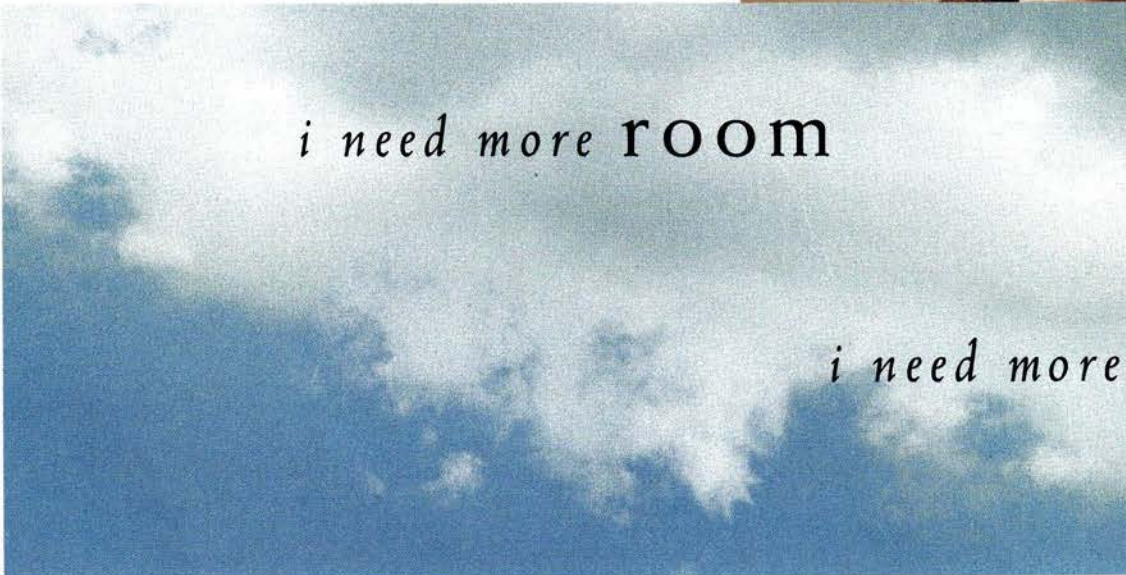
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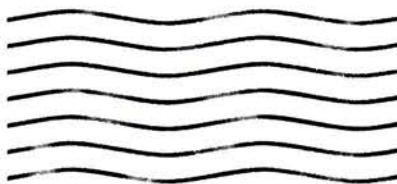


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# Mailbag

NOW IS THE TIME FOR ALL OUR READERS TO VOICE THEIR REACTIONS TO OUR PAGES—AND WE MAY EVEN TALK BACK!

### YOU CALL THAT METROPOLITAN?



Webster defines "metropolitan" as "characteristic of a metropolis and sometimes including its suburbs." A Rhode Island lighthouse? A Colorado high-country homestead? Please!!! I have always looked forward to your magazine because it usually complements our town-home lifestyle near downtown Portland. I hope you don't think a beautiful summer in the city is impossible. We know better!

**Cynthia Parnell**  
Portland, OR

*We take your point—and agree that cities are great! But you're pointing your finger at our July/August issue, in which we always feature summer homes. Remember that not all cities are characterized by multiple-dwelling lifestyles. Mr. Webster's dictionary also offers this definition of "metropolitan": "One who... displays metropolitan manners or customs." We think of "metropolitan" as an attitude, and a lot of you readers out there have it!*

### MISSION O'KEEFFE: ACCURACY



In writing about Santa Fe's new Georgia O'Keeffe Museum ("Desert Blooms," *MH* July/August '97), Helen Thompson reports that architect Richard Gluckman "transformed with a reverential redesign" a "two-centuries-old former Spanish Baptist Mission." Not so. He transformed a well-known contemporary art gallery. The Allene Lapidés Gallery had indeed been transformed—by artist Ron Robles, working with Lapidés. It was Robles who turned the original building (not a

two-century old mission, but a sprawling structure built in 1937, which functioned variously as a home, a studio, a Baptist church, and a theater) into a stunning gallery, which was the "lyrical evocation of the local vernacular" that Thompson admired.

**Nancy Lewis**  
Santa Fe, NM

*You are correct that the original building was not 200 years old, but one built in the style of the mission period. We omitted reference to Ron Robles in the interests of brevity, since Richard Gluckman so entirely gutted the gallery that nothing of Robles' estimable work remained.*

### THAT WITCH DOES NOT KILL YOU




The article in your May/June issue by Michael Cunningham ("Her Golden Eye") makes reference to burning [fashion designer] Betsey Johnson at the stake for using so much color in her decorating scheme. I must tell you that I find this a very poor choice of metaphor. No one deserves such a horrific punishment. As many of us modern-day witches, midwives, homosexuals, mentally handicapped people, widows, etc. know, *we* were the historical target of zealot behavior, including burning at the stake. As a result of these remarks I am canceling my subscription. And I would like an apology from your magazine.

**Jessie S. Buckley**  
San Francisco, CA

*We think you've made a bit of a leap from Michael Cunningham's obviously tongue-in-cheek remark: "If minimalism is the*

current religion, someone like Betsy Johnson is a prominent candidate for burning at the stake." Possibly on the edge of good taste, but offensive? As for homosexuals, it's worth noting that Met Home is consistently cited for its ground-breaking inclusion of homeowners who happen to be gay—and we still get angry mail about it.


#### FURNITURE ABUSE

 I have one complaint regarding your otherwise beautifully choreographed Design 100 issue (March/April 1997). Call me conservative, but I was less than impressed with your decision to "redress" classic modernist pieces with fabrics so completely contrary to their original design. Your version of the Barcelona chair looked as if it were ready for the front porch in a mobile home park, and the flower-printed fabric you glued (ouch!) to the Eames chairs hearkened back to the days when decorating with contact paper was "chic." Please allow these beautiful pieces to enjoy their renewed mainstream popularity without feeling compelled to re-create them.

**B. Zimmerman**  
Los Angeles

*First of all, thanks for the compliment. We received a lot of mail about this story, most of it chastising us (although more than one design insider said it was the best thing we'd ever run in our magazine—possibly the best thing anyone's ever run). We were trying to have some fun—to demystify the furniture, perhaps, since it is used so soberly these days. We wanted to show yet another way that people can use iconic pieces of furniture in their homes. The actual chairs we recovered are not vintage, but are still (or again) in production. In your corner are some manufacturers, who refused to participate in "tarting up" their furniture. But that's the glory of choice—which is the core of the Met Home message.*

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Base Price	\$34,625	\$34,328	\$35,530
Base Engine	V8	V6	V6
Permanent Four-Wheel Drive	Yes	No	No
14 Gauge Full Length Boxed Frame	Yes	No	No
Independent Temp Control	Yes	No	No
Four Channel All Terrain ABS	Yes	No	No
Head Lamp Washers	Yes	No	No
Alpine Windows	Yes	No	No
Aluminum Body Cage	Yes	No	No
Inner Body Cage	Yes	No	No
Cargo Capacity	46-70 cu. ft.	45-80 cu. ft.	43-81 cu. ft.
Towing Hitch Receiver	Yes	Optional	No
Towing Capacity	5,500-7,700 lbs.	3,500-5,000 lbs.	1,900-6,700 lbs.
8 Speaker Sound W/ Subwoofer	Yes	No	No
Central Locking Alarm	Yes	Optional	Yes
HomeLink®	Optional	No	No
Seating For Seven	Optional	No	No
Roof Rack	Standard	Optional	Standard
Stadium Seating	Yes	No	No
Hydraulic Rear Step	Optional	No	No
Rear Fog Lights	Yes	No	No



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Isuzu Trooper Limited	Grand Cherokee Limited	Mercedes MClass	Mitsubishi Montero SR	Toyota Land Cruiser	Infiniti QX4	Dodge Durango
\$38,435	\$34,315	\$35,000*	\$36,905	\$41,488	\$36,045	\$32,000*
V6	I6	V6	V6	I6	V6	V6
No	No	Yes	No	Yes	No	No
No	No	No	No	No	No	No
No	No	No	No	No	No	No
No	No	Yes	No	No	No	N/A
Yes	No	No	Yes	No	No	No
No	No	No	No	No	No	No
No	No	No	No	No	No	No
Yes	No	Yes	Yes	Yes	No	No
46-85 cu. ft.	41-80 cu. ft.	85 cu. ft.	43-80 cu. ft.	12-91 cu. ft.	38-85 cu. ft.	19-88 cu. ft.
No	Optional	Optional	Optional	No	No	Optional
5,000 lbs.	2,000-6,700 lbs.	5,000 lbs.	2,300-5,000 lbs.	5,000 lbs.	5,000 lbs.	3,200-7,000 lbs.
No	No	Optional	Yes	Yes	No	No
Yes	Yes	Yes	Optional	Yes	Yes	Yes
No	Standard	Optional	No	No	Standard	N/A
No	No	Optional	Yes	Optional	No	Optional
Optional	Standard	Standard	Optional	Optional	Standard	Standard
No	No	No	No	No	No	No
No	No	No	No	No	No	No
No	No	No	No	No	No	No

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# take Note:

## THE GOODS

① **Bakelite's Back** At least in cabinet hardware—as evidenced by designer Arthur Wang's sleek collection of drawer knobs and pulls for Clue (\$24 each); 212/254-4475.

② **Fashion Forward**

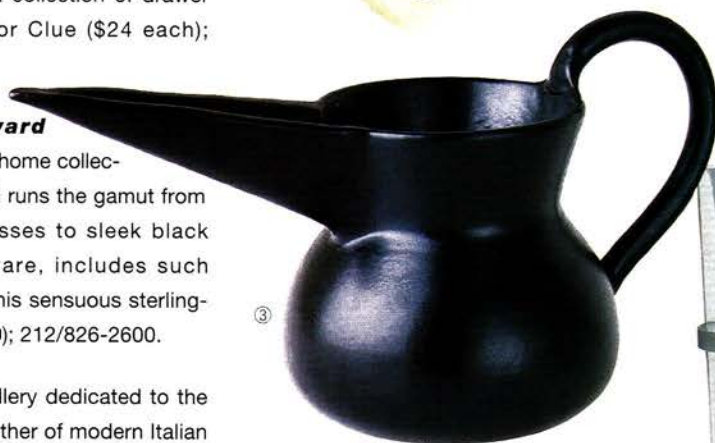
Tom Ford's hot new home collection for Gucci, which runs the gamut from crystal martini glasses to sleek black porcelain dinnerware, includes such instant classics as this sensuous sterling-silver pitcher (\$1,850); 212/826-2600.

③ **Flashback** A gallery dedicated to the work of Gio Ponti, father of modern Italian design (1891-1979) whose work spans six decades, opens this month in New York's SoHo. Galleria Neoponti produces limited-edition reproductions of Ponti's creations, including the Gubbio pitcher with its Cyrano-sized spout (\$240); 888/236-3100.

④ **It's a Stretch** Gisela Stromeyer's sculptural lamps—manipulated columns of lycra fabric—extend from 8 to 10 feet tall. The light comes from halogen spots within (\$1,200); 212/406-9452.

⑤ **Office Glamour** Canadian manufacturer Baronet transforms a classic solid-birch desk chair by spray painting everything but the casters a metallic silver (\$690); 418/387-5431.

⑥ **Retro Restored** Lovers of the past can rejoice. Thanks to the Cooper Hewitt, our National Design Museum, you can get reconditioned originals of the iconic telephone American designer Henry Dreyfuss created in 1937 (\$165); 212/860-6939.



by Arlene Hirst

# take Note:

## THE GOODS

①



❶ **Flounce-free** The sleek, sexy look in sofas is back—with tight seats, firm backs and slender legs. This one, from Mitchell Gold, is covered in a succulent lime-green leather. Slipcover it for a quick color change (\$2,478); 800/789-5401.

②



③



❷ **Traffic Stoppers** These handcrafted earthenware salad plates by English potter Keith Brymer Jones, based on early '30s studio pottery, have a cartoon dream-sequence feeling (\$20 each); at Barneys New York, 212/826-8900.

④



❸ **Juicy Color** Swedish designer Carina Hägg of Hägg & Weil turns her bold, brilliantly colored textiles into everything from lamp shades to 20-inch-square pillow covers (\$25); at Insideout, 516/329-3600.

⑤

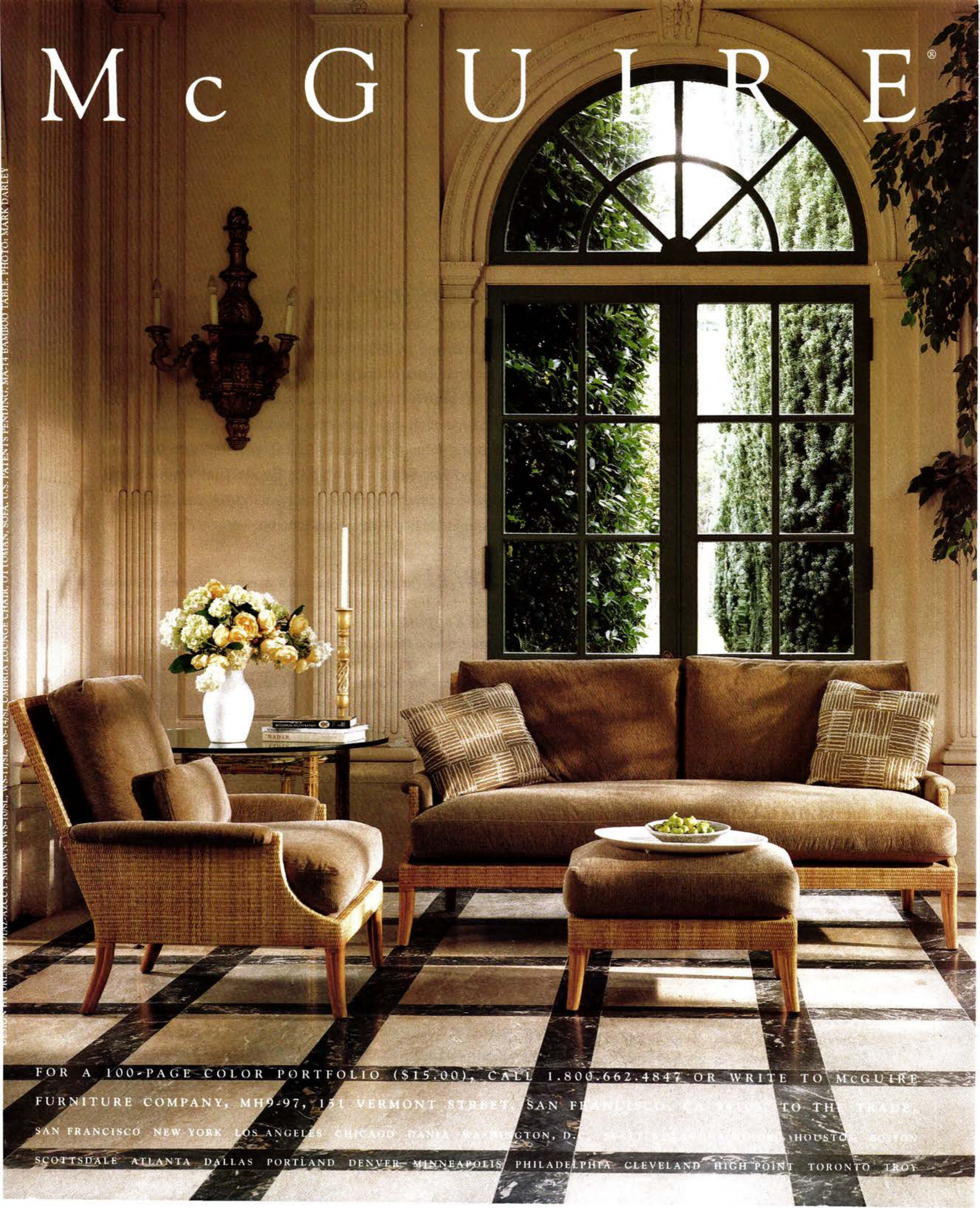


❹ **Play by the Numbers** George Sowden's tactile calculator for Alessi—designed originally for kitchen use—blends retro charm, high-tech ABS plastic and joyful colors. It also comes in blue and green (\$100); 617/932-9444.

❺ **Happy-hued Housewares** Krups is known for its sleek, Bauhausian coffee makers and food processors, but this yellow toaster, a radical departure, bursts with color and a quirky shape (\$65); 800/526-5377. FrancisFrancis! espresso maker, irresistibly designed by Italian architect Luca Trazzi, has a retro look reminiscent of Buck Rogers' space ship dashboard (\$500); at Williams-Sonoma, 800/541-1262. That old kitchen standby, the Waring blender, has been reinvented in retro hues like this aptly named Deja Blue (\$130); 800/492-7464.

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# take Note:

THE WORD

## **Design Dish**

Jim Cutler and Peter Bohlin, the eco-sensitive architects for **Bill Gates'** Xanadu-like compound in Seattle, used miles of gloriously detailed wood in the interiors; even the baseboards were design compositions (*MH*, May/June '96). Now, most of the wood has been covered with plaster by the Gateses' interior designer, society architect Thierry Despont. Mrs. Gates, it seems, fancies French château-like interiors.

## **Screening Room**

"It's tough to find old farmhouses," says Dan Davis, production designer for the film of Jane Smiley's book, ***A Thousand Acres***. Davis drove every road in Iowa and Illinois before he struck gold in Rochelle, Illinois. "We saw a big row of maples, and I knew it would be a substantial house," he says. Filming took over three months, so the homeowners camped out in a trailer. Their reward (besides a hefty location fee and a chance to meet Michelle Pfeiffer and Jessica Lange): a brand-new porch and freshly painted house.



**Networking** A recent **AOL** search for the words "home" and "repair" yielded a startling 10,023 results. "Decorating" resulted in an alarming 14,363 matches. Then came the happy discovery that major producers of home design and gardening software like **Books That Work** (Visual Home, etc.) and **Broderbund** (3D Architect, etc.) maintain their own sites, which include Web reviews. Instead of wading through thousands of listings, start with the more manageable and well-edited 27 listed by Books That Work's Home Central (<http://www.btw.com>) under the heading "House Structure." Also try Broderbund at <http://www.com/3dhome>.—*Mindy Pantiel*



**Wine Brief** The two new everyday wines that film director **Francis Ford Coppola** has just released—Francis Coppola Rosso and Bianco—would have been right at home in any kitchen scene from *The Godfather*. Coppola, in fact, created the unpretentious wines to commemorate the hearty Italian meals of his childhood. The rustic Rosso is a spaghetti wine to the core; the juicy light Bianco would be great with a platter of crispy calamari. Both wines are blends and both cost \$12 (not exactly a red-checkered tablecloth kind of price),

but that's far less pricey than the Rubicon (\$47), the luscious cabernet that Coppola also produces.—*Karen MacNeil*



**Secret Sources** Lucite, a.k.a. Plexiglas, rescued from its terminally tacky '60s image, is showing up in all the best interiors. But you don't need to spend a fortune. Buy it very inexpensively—at the same place such star designers as **Jeffrey Bilhuber** and **Alison Spear** do: Plexi-Craft has a vast selection and reasonable prices. A set of three nesting tables sells for \$149; 514 W. 24th St., NYC, 212/924-3244.

A woman is sitting on a large, ornate rug with a complex floral and geometric pattern in shades of gold, red, and green on a dark background. She is wearing a maroon, off-the-shoulder, long-sleeved dress and black boots. Her legs are crossed at the ankles, and she is looking towards the camera with a slight smile.

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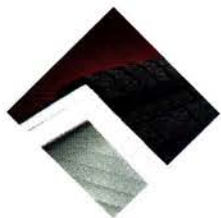
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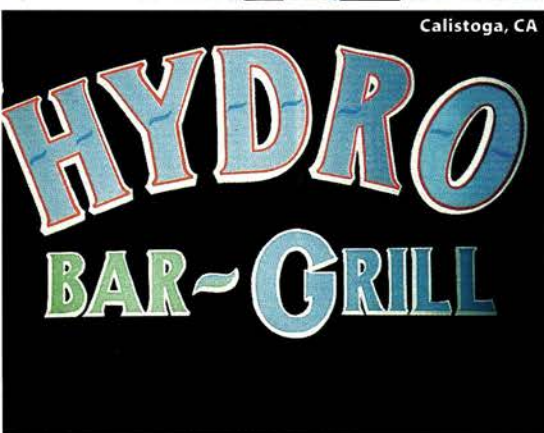
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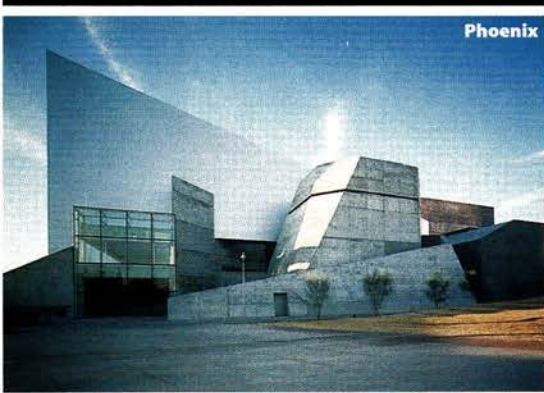
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San Francisco



Calistoga, CA



Phoenix



Cambridge, MA

# METRO

**TRAVEL:** An insider's guide to the best new places to eat, shop, sleep and visit—from Napa to New York.

**San Francisco** Following on the heels of his wildly successful restaurant, Rose Pistola, chef Reed Hearon has opened **Rose's Cafe**, an affordable bistro in Pacific Heights. It's a true local hangout, serving hearth-baked focaccias, breakfast sandwiches and wraps. Don't expect Hearon to do any cloning. "It's meant to save neighborhood spirit, not to become a chain," says the chef (shown with Christy Coper); 2298 Union St. at Steiner, 415/775-2200.

**Calistoga, CA** Small-town charm can still be found in Napa Valley. Head for Calistoga and stay at the romantic **Cottage Grove Inn**, where the 16 Craftsman-style cottages have wood-burning fireplaces and two-person Jacuzzis; doubles, \$195; 1711 Lincoln Ave., 800/799-2284. For simple dining, try the red-brick **Hydro Bar & Grill** with its outstanding local wine list as well as many California microbrewed beers on tap. The well-priced menu includes lamb sausage and goat-cheese lasagna. Don't miss the olives—owner Gayle Keller cures them herself; 1403 Lincoln Ave., 707/942-9777.

**Phoenix** The city's newest big architectural gem is Antoine Predock's **Arizona Science Center**. Located downtown in Heritage and Science Park, the \$47 million facility offers 100 interactive exhibits about the human body and mind. Fly a plane, explore magnetism, weave and test the strength of fabrics and visit a planetarium—all in Predock's majestic tribute to the desert. The nine-story aluminum-skinned prism of a building encourages exploration with ramps, hallways and rooms that lead visitors through a series of adventures; 600 E. Washington St., 602/716-2000.

**Cambridge, MA** At Harvard Square's steamiest hot spot, **Tealuxe**, sample several hundred of the world's finest tea leaves. Designed by co-owner Katherine Walsh to resemble European salons, Tealuxe's wall of storage bins towers nine feet high. Choices range from Earl Grey (there are six different types) to rare estate varieties. Among the accoutrements are French stainless-steel filters (\$4.50) and a Japanese ceremonial teapot (\$185); 0 Brattle St., 617/441-0077.

**Weil am Rhein, Germany** **The Work of Charles and Ray Eames**, which opens at the Vitra Design Museum on September 19 (through January 4, 1998) promises to be the definitive exhibition on America's great design team. Vitra collaborated with the Library of Congress, keeper of over one million Eames artifacts—and Vitra itself owns all of the Eameses' furniture prototypes, which it bought from the Eames estate. Don't worry if you can't get to Germany; the show will travel throughout Europe, Japan and the U.S. It will arrive at the Library of Congress in 1999. Shown: The potato chip chair in an original red finish; Charles Eames Strasse No. 1, 011-49/762.170.233.51.

Germany



RED POTATO CHIP CHAIR FROM GARNET HILL CATALOG (800) 822-6216. FROM TOP: CARL DUNCAN; SCOTT COOPER; TIMOTHY HURSLEY; DONNA PAUL.



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# METRO

**Baltimore** "A Grand Design: The Art of the Victoria and Albert Museum" is the most ambitious show ever undertaken by the **Baltimore Museum of Art**. This stellar survey of the vast collections of the largest decorative arts museum in the world contains many rare objects never before seen in the U.S., including a gilt chair designed by Robert Adam and made by Thomas Chippendale. Opening October 12 (through January 18, 1998), it travels throughout the U.S.; Art Museum Drive, 410/396-7100.

**Miami Beach** If hype and flash is what you *don't* want in this trendy town, try the **Hotel Leon**. The renovated 1929 building has its original fireplaces, facades and woodwork—lovingly preserved by its owners, Munich fashion-business émigrés Eric and Angela Gabriel. They offer a family-style breakfast in the warmly inviting dining room. Rates start at \$125; 841 Collins Ave., 305/673-3767.

**Los Angeles** **The Woods**, a popular family-run floral business in Brentwood, now carries an eclectic, sophisticated miscellanea of American collectible furnishings. Vintage stainless-steel medical cabinets and mounds of assorted old iron pieces

mingle with myriad buckets of single-stem flowers. Specialties include enormous beveled mirrors framed with authentic tin ceiling tile (from \$260); 11711 Gorham Ave., 310/826-0711.

**Paris** Two-star Michelin chef Christian Constant (earned at Les Ambassadeurs in the Hôtel de Crillon) has opened his own restaurant, **Le Violon d'Ingres**. Located in the stylish 7th arrondissement, it's enchanting, delicious and affordable: A four-course dinner with tax and service is about \$50. Constant's food epitomizes modern French cooking. Signature tiny croutons add texture to everything from a rich tatin of *andouillettes* to *pié de porc*; 135 rue St. Dominique, 011-33-1/45.55.15.05.



Paris

**New York City** The designs of **Achille Castiglioni**, one of Milan's great maestros, will be on view at the Museum of Modern Art from October 16 to January 6, 1998. "He's the dean of what's happening today in design," explains show curator Paola Antonelli. "If we didn't identify his work, you might think it was done by a twentysomething Dutch designer." Born in 1918, Castiglioni's amazing body of work includes furniture and lighting. The show also spotlights three interiors, including La Casa Abitata (the lived-in home), done for Florence's Palazzo Strozzi, below; 11 W. 53rd St., 212/708-9400. **MH**

Contributors include Stafford Cliff, Diane Carroll, Laura Hull, Linda Humphrey, Barbara Knox, Donna Paul, Jean Bond Rafferty.



New York City

LOS ANGELES: LAURA HULL; MIAMI BEACH: NISI BERRYMAN



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# bare essentials

Minimalist John Pawson's elegantly pared-down kitchen system

has a place for everything—as long as it's out of sight.

English architect John Pawson's claim to fame in the United States rests with his spare interiors for Calvin Klein's flagship Manhattan store (top), an environment that some have called a Zen experience. Now Pawson is expanding from architecture to product, but his effort is no mere plate or teakettle. Pawson has designed an entire kitchen system.

Architect Mies van der Rohe's famous dictum, "less is more," doesn't even begin to describe the kitchen's simplicity. But, as Pawson says, it's what you don't see that's different. Hinges, which he created himself, are



concealed; drawers have invisible stainless-steel finger grips. Cabinets, finished in several coats of polyester lacquer, have a baked matte finish that is almost indestructible. "Even if you chip them," Pawson says, "they'll still be white." And, they'll be exactly the same white as the kitchen sink—at least if you select the porcelain version. (The sinks are also available in stone or stainless steel; the countertops in walnut, stainless or marble.)

Most striking is the total absence of appliances. "I concealed them mainly for calmness," says Pawson. "I don't want people to say, 'Oh, you have a SubZero refrigerator.'" The fact that people might instead say, "Oh, you have a Pawson," doesn't trouble him.

On September 18, the kitchen, manufactured by the Belgian company Obumex, will be at B&B Italia in New York. Not yet priced at press time, the cost will surely be less minimal than the stunning design. **MH**

First came the Calvin Klein store (top). Today, Pawson's kitchens—in lacquer, stainless and marble—are minimal to the max.

by Arlene Hirst

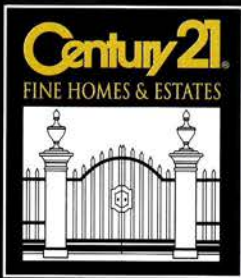
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**Winchester, MA** Designed in 1915, this home possesses old world charm combined with unspoiled detail: 6 bedrooms, 3 full baths, 2 half baths, huge eat-in kitchen, 3 season sun room and covered porch. Tile and brick throughout. Another highlight is the famous Donald Ross Winchester Country Club bordering the home. \$990,000

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**Orange, CA** Call this exquisite English Tudor home sweet home. This luxury home offers 5 bedrooms, 4.5 baths, marble entry with spiral staircase, library, game room with wet bar, French doors and windows throughout. The gated grounds feature pool and tennis court.  
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**North Reading, MA** A luxury setting on a 1 acre lot in prestigious Ridgeway Estates, this custom Tudor Colonial boasts 5 bedrooms, 3.5 baths, 2 fireplaces, hardwood and tile floors, 3 room master suite and 3-car garage. Beautifully landscaped.  
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**Clifton, VA** This Colonial with Mediterranean flair sits on 5 acres of rolling countryside. Marble, crystal and hardwood accents highlight the 6,000 (+) square feet of living area. It boasts 5 bedrooms, 4.5 baths, gourmet kitchen, huge recreation room and pool. Great for entertaining.  
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**Islamorada, FL** A magnificent view of the Atlantic is just one of the highlights of this new custom home. Features include 3 bedrooms, 2.5 baths, beautiful marble floors, third floor master suite, huge private sun deck, garages and deep-water dockage at your doorstep. The location near the end of a peninsula allows you to enjoy sunrises and sunsets!  
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**White Plains, NY** An impressive and stately Colonial. Woodsy views accent 5 spacious bedrooms, 3.5 baths, living room with fireplace, sunken den, modern kitchen, private patio and terrace.  
\$750,000

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**Taos, NM** Parts of this rambling adobe hacienda date to the 19th century. The 3 bedroom, 2.5 bath residence, guest house and workshop rest on 11+ acres near Taos. Also includes working ranch, barns, stalls and corrals.  
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CENTURY 21 Norris Romero Realty  
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**New Braunfels, TX** A stunning two-year old home in idyllic private community with private Guadalupe River park! Features 4 bedrooms, 5 baths, 2 complete kitchens, 2 story game room, pool/spa and panoramic hill-country views.  
\$649,000

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## Pristine

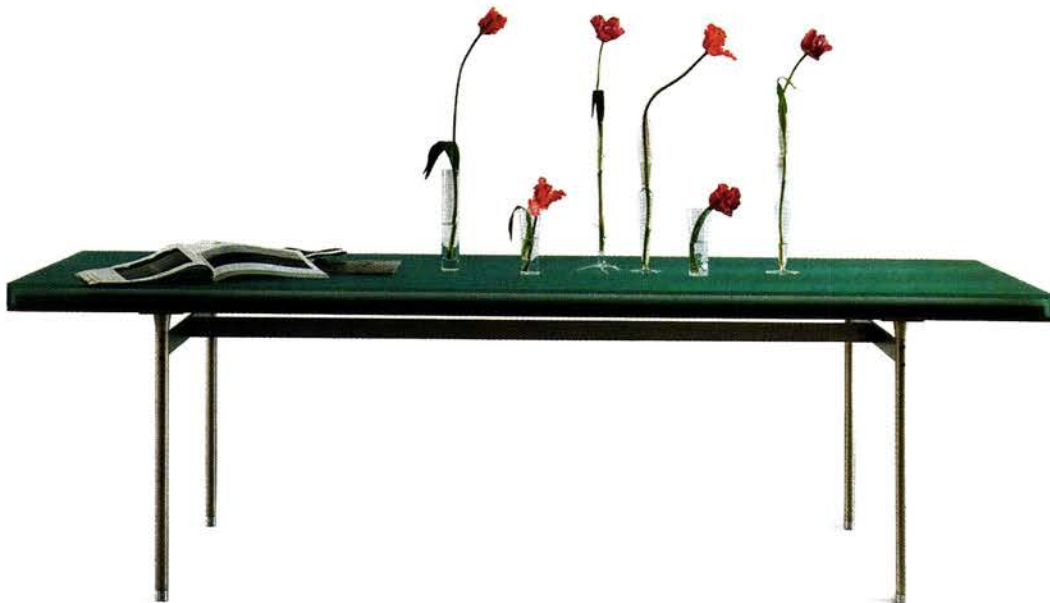
As clear and pristine as pure water, the *Angiolo* table is a sculptural form that requires absolute precision to produce. Designer Antonio Citterio's extensive use of translucent glass and metal gives this product a rigorous and rational style.

Place it by a window, and watch the sun illuminate it. The pattern of the floor and moving shadows animate it. This is how design brings pleasure to everyday life.

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on the 6<sup>th</sup> floor

**ABC**

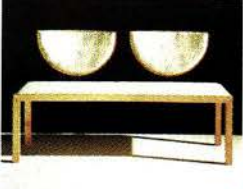
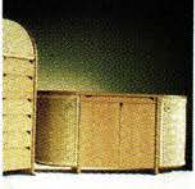
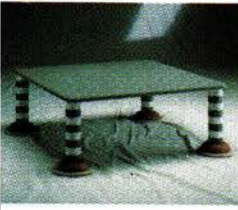
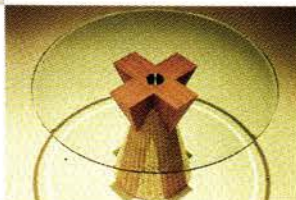
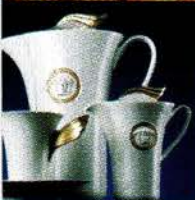
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AD BY ORLANDO AIRAS



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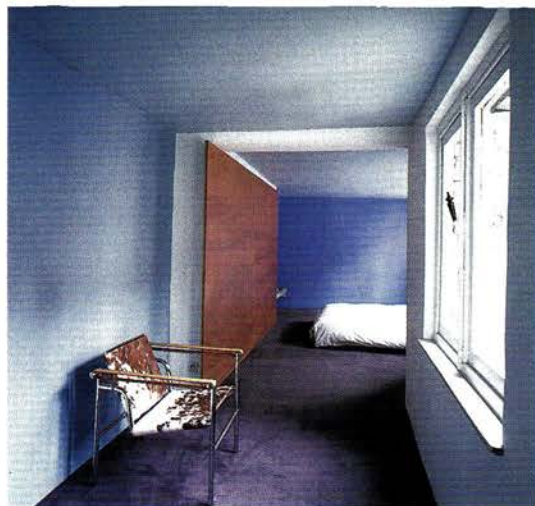
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## ASK DAVID

Designer David Staskowski washes a wall, installs French doors, finds a TV sofa.



**What painting method and colors do I use to get a layered-wash look?**  
**Ginny Hall**  
**Raleigh, NC**

Layering a thin wash of a second color over a base coat adds depth and texture to walls. Designer Glenn Sestig brushed a wash of white over azure blue in the dressing room/bedroom of his apartment (*MH* May/June 1997, above). You can use the same technique with a multitude of color options for many different results: Burnt orange over a creamy yellow creates the effect of terra cotta; a warm beige over white approximates parchment; and a combination of medium and deep tones of lavender mimics the modernist look of integral-colored plaster.

Brush on a latex base coat (rollers will leave a mottled texture) and allow to dry. Dilute the second color with four parts water. Working in sections, brush on in a random criss-cross pattern with a wide brush. Before the wash dries, blur the brushstrokes with another, slightly damp, clean brush. To complete the wall, wait a few minutes and then use the clean brush to remove some of the wash. Always practice on a large board first. *Decorative Style*, by Kevin McCloud (Simon & Schuster) is a great illustrated guide to creative paint techniques.

**How can I turn my ugly 1960s sliding glass doors into something nicer?**  
**Patti Owen**  
**Buffalo, MN**

Replacing doors is not as major a renovation as you might think. Prefabricated ones in stock sizes (with decent insulation and a mullion grid) start at about \$375 for sliders and \$475 for French doors, and they are widely available. If your current door is an odd size, however, or if you want something special, there are custom manufacturers who can build your dream to exact specifications (but at a cost of \$2,000 and up each). If you're working with a stock-size replacement, you're in luck: The labor involved will require little more than popping them in, patching your wall and replacing the trim.

Before you buy or order your new door, measure the rough opening: Remove interior casing and measure from the header to the rough sill for the height, and between the trimmer studs on each side for the width. Keeping within the current opening will allow you to use the existing header (the framing member that transfers the load of the wall above).

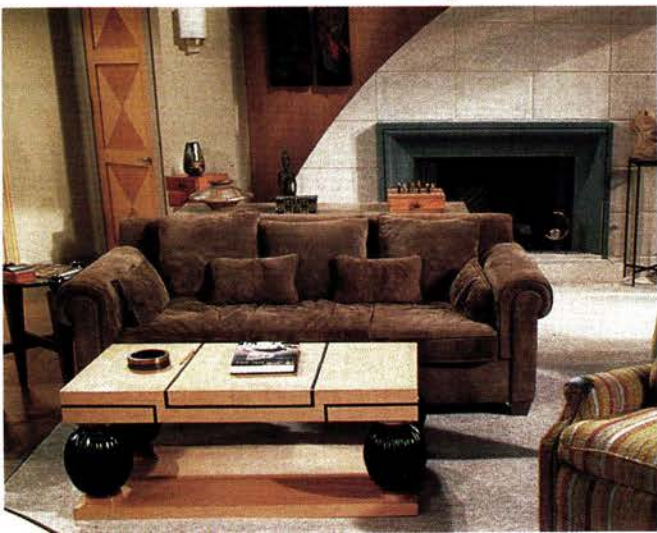
A similar but even more dramatic change is to replace a first-floor window with glass doors. Windows also use a header (and the wall below them is simply filler). Without reframing the wall, you can have a glorious new door into your garden.

**I found the perfect sofa on TV. How do I get one like Frasier's?**  
**Jerri DeSantis**  
**Los Angeles, CA**

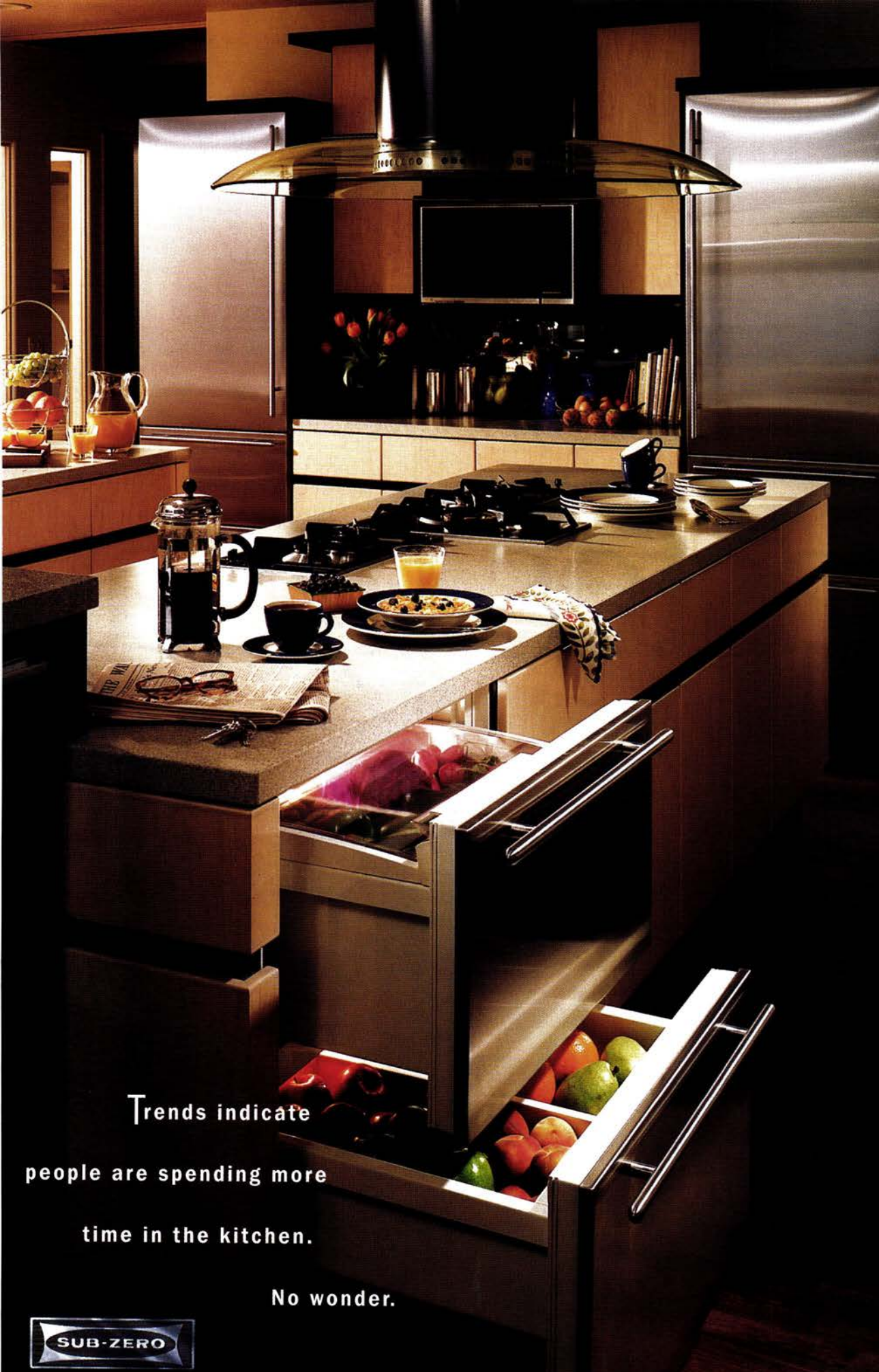
Production designer Roy Christopher wanted to give the set of Dr. Crane's Seattle home a certain panache, so he reproduced the sofa Coco Chanel designed for her Paris apartment, and in the same soft brown suede. Since the show's premiere, two manufacturers have followed the leader and produced copies. Mike Furniture's catalog includes a Paris Sofa in cotton brushed twill for \$2,145 (call 415/255-MIKE). French designer Jacques Grange was similarly inspired for his new

collection for John Widdicomb and created a beauty covered in silk velvet (\$4,950, plus fabric). Like Mike's, this version (#2778) is offered nationwide (call 800/847-9433 for a source near you).

Having a sofa specially made by an upholsterer is an often overlooked option. Readers who want a one-of-a-kind sofa seen in magazines or on TV can find upholsterers in local Yellow Pages. Visit a few of the shops to get an idea of pricing, and bring photos to help specify the style of arms, back and cushions. Upholsterers will have a selection of fabrics, or you can go to a fabric supplier for more options. **MH**



*Getting ready to expand your kitchen? Confused about cleaning antique rugs? Send your questions, with photos if necessary, to ASK DAVID, Metropolitan Home, 1633 Broadway, New York, NY 10019. Or send David e-mail c/o MetEdit1@aol.com. Selected questions will be answered here. Unfortunately, because of the volume of mail, David is unable to respond personally or to return photographs.*



Trends indicate  
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With a handsomely reshaped front and rear, the '97 Avenger has an even more aggressive look, both coming and going.

The suspension geometry is designed to keep the wheels perpendicular to the road for better control during cornering and evasive maneuvers.

As good as the new Avenger design looks outside, Avenger owners are sure to be particularly partial to the interior. Both front and rear passengers have the luxury of lots of room, yet the feeling of being in an all-business cockpit is unmistakable.

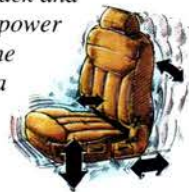


Best Ownership Experience is strong evidence of Avenger's overall appeal.

### Total Quality Award

In research measuring total quality, Strategic Vision recently found that the '97 Avenger tied for first place in its class.† This 1997 Total Quality Award™ for

A reclining seat back and available six-way power seat help keep the driver alert with a seemingly endless combination of seat positions.



An available new AM/FM stereo system allows you to play both CDs and tapes. Sound good?

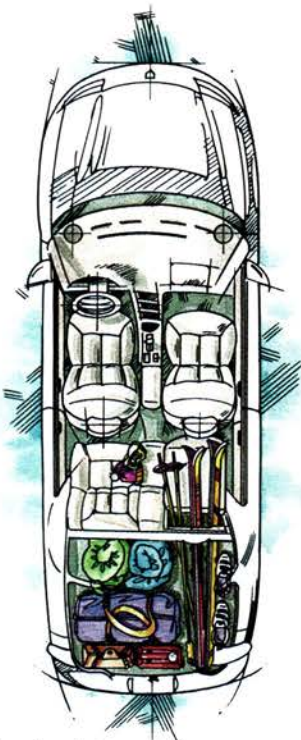
Avenger offers enormous 17" wheels and tires for grip and stability. And the double-wishbone suspension system of valves and bushings allowed the Dodge engineers to optimally tune both ride and handling.

# More filling.

The quiet, responsive, 24-valve, 2.5L V-6 is also available on the base model this year.



What makes Avenger so popular is the way it incorporates two things seldom found in the same vehicle. Sport-coupe style and sedan-size room. And as for the style part, as you can see, for '97 it's even tastier. No wonder Avenger, and consequently Avenger owners, enjoy the highest resale in its class.\*



The backs of the split rear seat can be folded down either separately or together to handle long cargo. Or long, big cargo. Fold them up and they're lockable to prevent access to the trunk.

Avenger exceeds 1998 car safety standards. Driver and front passenger airbags are standard. Four-wheel anti-lock brakes are standard on ES. And the comfortable, adjustable front seat belts encourage use.



Avenger is backed by our Customer One Care™ 3-year or 36,000-mile bumper-to-bumper warranty and 3/36 Roadside Assistance.††

For more information, see your friendly Dodge dealer. Or call 1-800-4-A-DODGE.

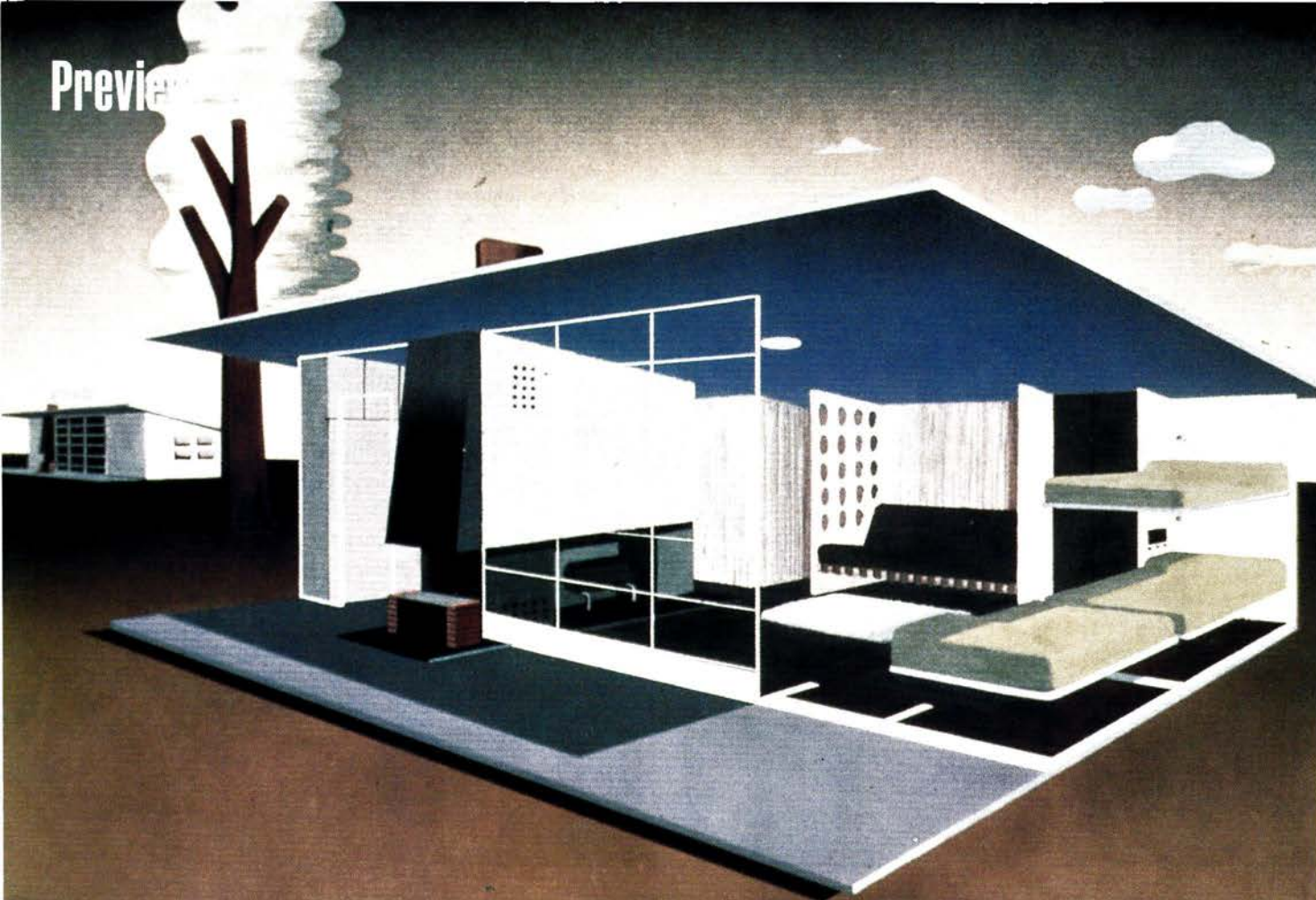
You can also visit our Web site at <http://www.4adodge.com>

For security sake, a keyless remote with personal alarm is available.



## Avenger The New Dodge

Always use seat belts. Remember a backseat is the safest place for children. \* We calculated resale using avg. trade-in values for '95-'96 models in Ward's Middle Specialty Segment vs. MSRP's published in 10/95-4/97 N.A.D.A. Official Used Car Guide® monthly editions. † Avenger tied in Sports Cars under \$25,000. Strategic Vision's 1997 Vehicle Experience Study™ surveyed 31,521 Oct.-Nov. new vehicle buyers of 200+ models after the first 90 days of ownership. †† See limited warranty & restrictions at dealer. Excludes normal maintenance & wear items.



# The Arts of Living

The Cooper-Hewitt Museum is celebrating its 100th

Design—its history and the way it functions—is one of the most misunderstood and undervalued areas of human endeavor. Part science and part art, design is frequently relegated to the back rooms of aesthetics and the side streets of commerce and industry. In fact, because we touch it and use it and rely on it every waking and sleeping moment (even though we may be taking it for granted), design has more immediate relevance to our lives than a painting by Rembrandt or quark theory.

For 100 years now, the New York City-based Cooper-Hewitt has been collecting the artifacts of design. Founded by the three Hewitt sisters, granddaughters of industrialist Peter Cooper, and modeled on the Musée des Arts Décoratifs in Paris and what is now the Victoria and Albert Museum

anniversary with a joyful look at the design of our lives.

In London, the Cooper-Hewitt grew to become the largest repository of design objects in the United States. The collective American treasure chest (the official name of which is now Cooper-Hewitt, National Design Museum, Smithsonian Institution) is the proud but often unsung owner of

250,000 shards of cultural history. These range from centuries-old shoes to moments-old toothbrushes, from architects plans to model trains—the witness to some 3,000 years of ordinary and extraordinary use.

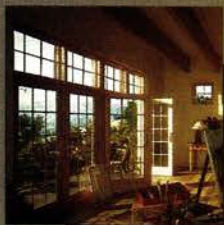
To mark its milestone anniversary, the only U.S. museum exclusively



Top: A 1939 design for a prefab "Sportshack."

Right: A painting of an Elizabethan shoe.

by Michael Lassell



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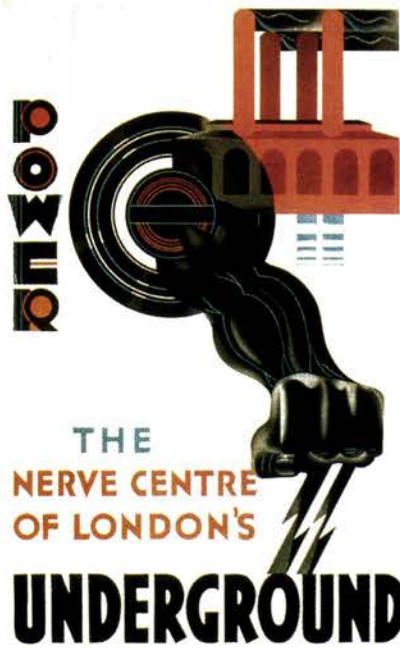
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Every object in the centennial show, one curator explains, tells a story about itself as well as a story about us all.

devoted to historical and contemporary design is mounting "Design for Life: A Centennial Celebration." Jointly curated by Susan Yelavich, assistant director for public programs, and Gillian Moss, curatorial chair and assistant curator of textiles, the show consists of some 200 items from the Cooper-Hewitt's permanent collection in an installation designed by graphic artist Stephen Doyle of Drenittel Doyle Partners.

To organize the exhibition, the curators divided the artifacts into three arenas. "Design for Daily Life" includes such hands-on goods and chattel as: ergonomic electric razors, a set of c. 1810 jewelry comprised of mosaic miniatures of classic Roman ruins, fabric designed by children as part of a 1930s Works Progress Administration program and Tibor Kalman's Two-Time Watch for M&Co. from the 1980s.

A British poster from 1930 revels in muscular power. Far right: A glass steam iron from the '40s.



"Design for Shaping Space" not only includes the obvious (plans for private and public habitats), but fantasies of utopian cities, antique wall coverings and such furniture as a Victorian armchair and a c. 1950 Eames rocking chair. "Design for Communicating" embraces telephones and cameras as well as the graphic arts—from children's pop-up books to typefaces and product packaging.

What links the pieces, Susan Yelavich explains, is that each tells its own story while telling us a story about ourselves. "You may love that old teacup because it belonged to Aunt Tillie," she says, "and it's part of your personal world, but it also belongs to the world of teacups: You love it because it's hand-painted with a lovely design, or because it's made of some material that won't break if you throw it against the wall."

POSTER BY EDWARD MCKNIGHT KAUFLE

## YO-YO UNWINDS.

Cellist nonpareil Yo-Yo Ma loves listening to beautiful music of all kinds. Here, he enjoys the warm, lush sounds coming from his Harman Kardon componentry and Infinity speakers. Once again, the great brands of Harman International provide the world's finest audio equipment.

Living room Home theater Computer Concert hall Movie theater

The show is by no means a strictly sober affair, but revels in the sheer delight of invention, from a mid-century prefabricated glass-walled "shack" to a 1940s glass steam iron (all steel was diverted to the war effort). Because "Design for Life" represents less than one percent of the museum's holdings, the Cooper-Hewitt has created a collectible design artifact of its own, a book of the same title, published in cooperation with Rizzoli (paperback, \$35). The book contains many more illustrations than the 200 items in the exhibition, and not all the displayed artifacts found their way into print. **MH**

*"Design for Life: A Centennial Celebration" opens September 30, 1997 (through January 11, 1998) at Cooper-Hewitt, National Design Museum, 2 E. 91st St., NYC; 212/860-6868, <http://www.si.edu/ndm>.*



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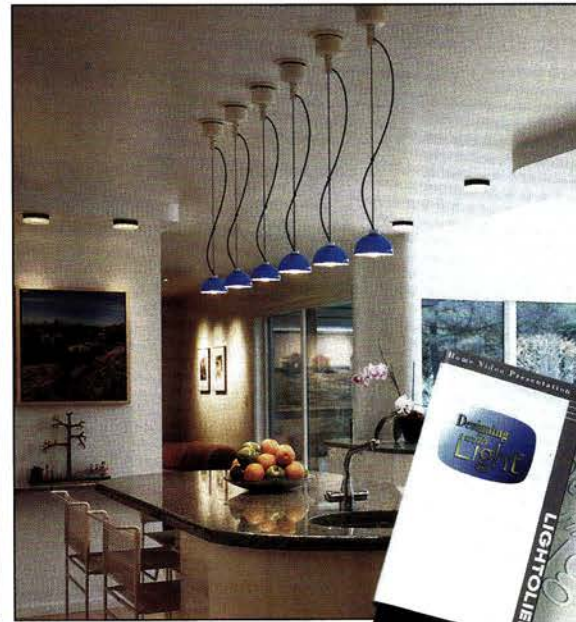
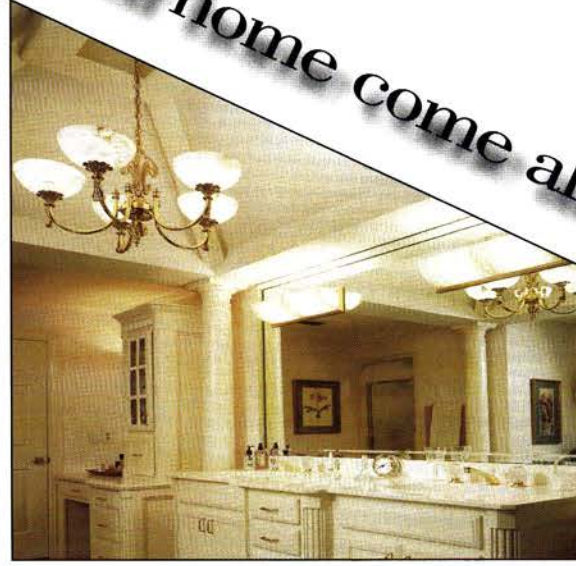
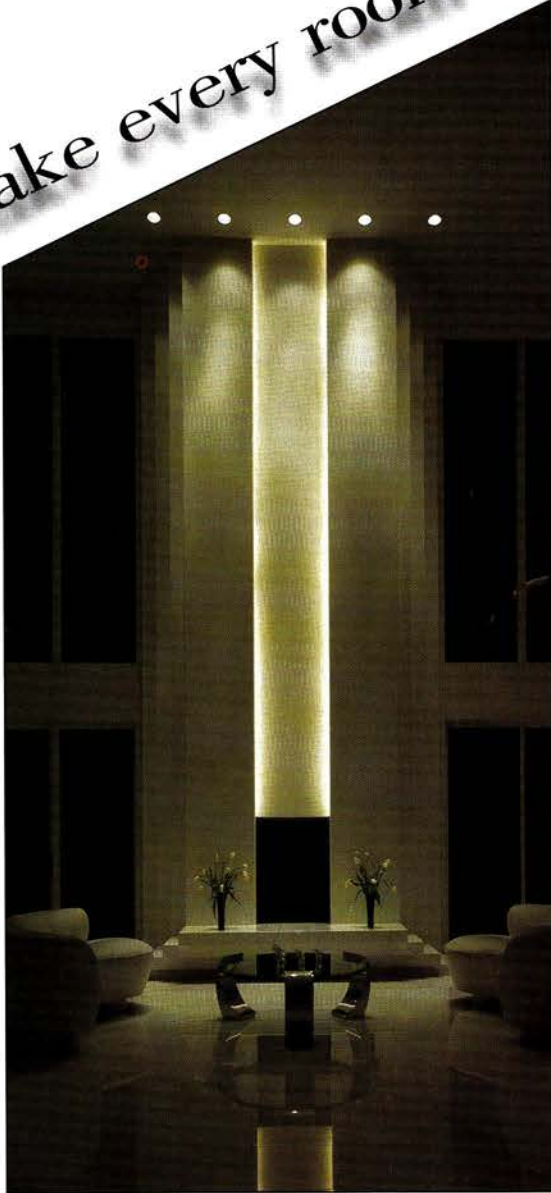
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# IT'S HIP TO BE SQUARE

Square is the new round (again). Platters, plates, trivets and trays have all the right angles. By Sara Ruffin



Clockwise from top left: Kaj Franck's classic rounded vegetable dish is from Arabia Finland (\$22), the wooden trivet from Japan (\$8.50). Michael Vanderbyl serves up a many-squared lime ceramic plate (\$38) on his flute-edged black charger (\$56), both for Pentimento. The moss stacking tray is made of resin (\$110); it holds a gray crackle coaster (\$7.50 at William Wayne & Co. in NYC). Calvin Klein shapes the brave new minimalism in an Italian stone trivet (\$75); the matte-glazed Metropolitan cup and saucer in chartreuse is vintage '40s (\$40 at Laguna); Calvin's white-angled Georgica platter frames a perfect meal (\$70). The celery-hued Kyoto salad plate is from Laurie Gates (\$30); the black porcelain ashtrays at center are from Gucci (\$65 each). *See Resources.*



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# Brushed Nickel

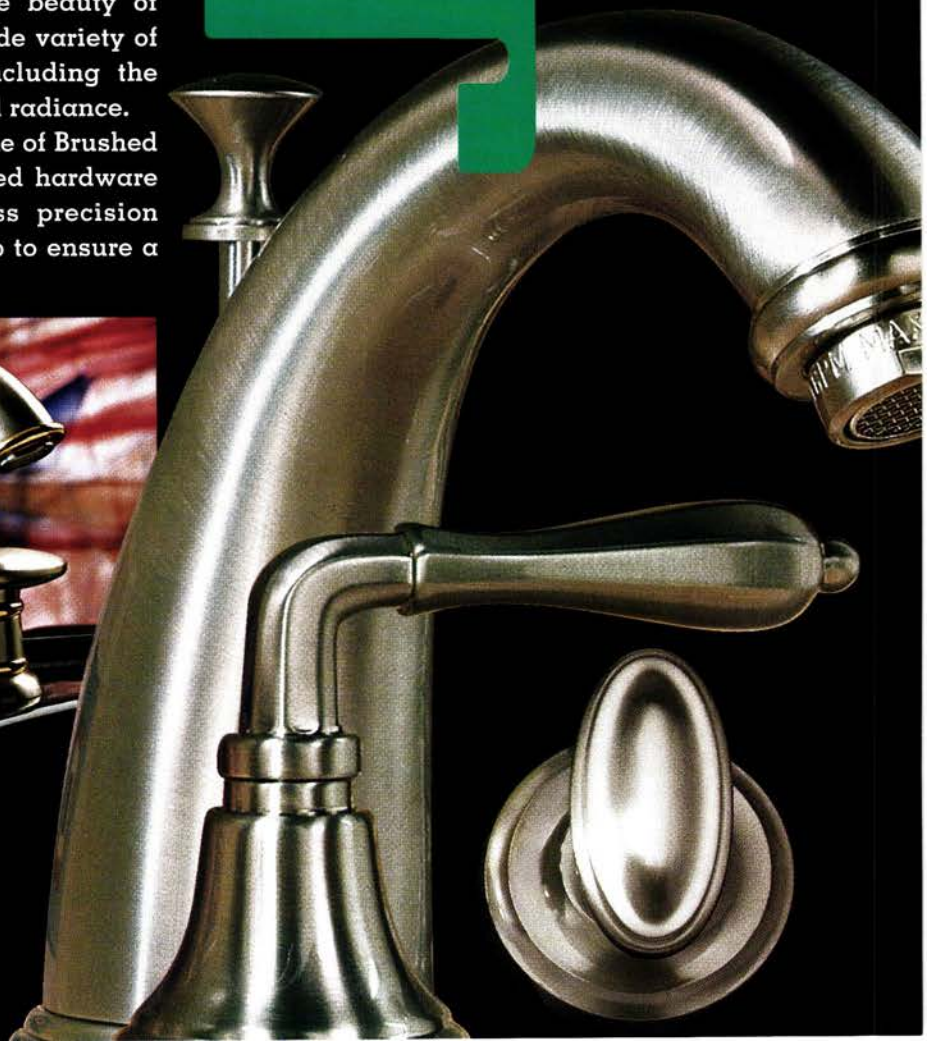
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## giving shelter

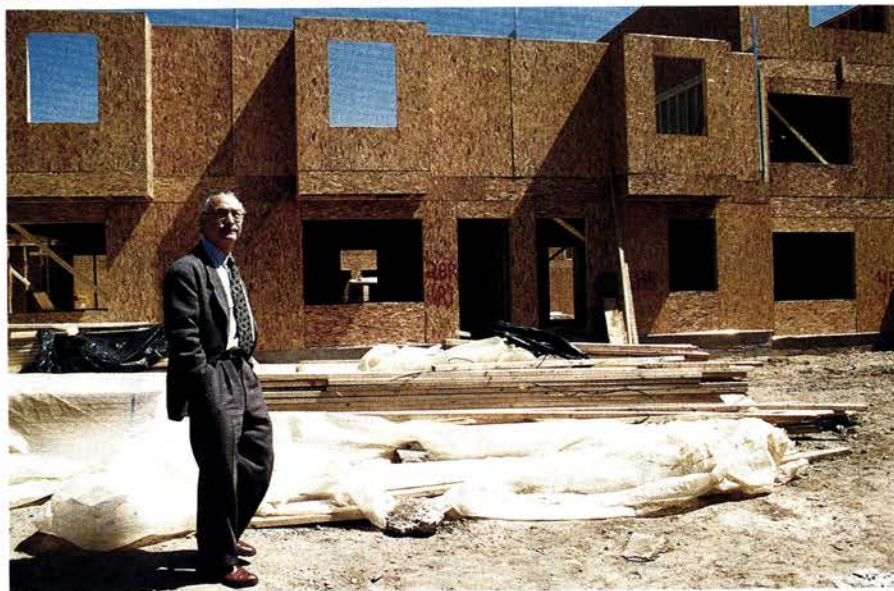
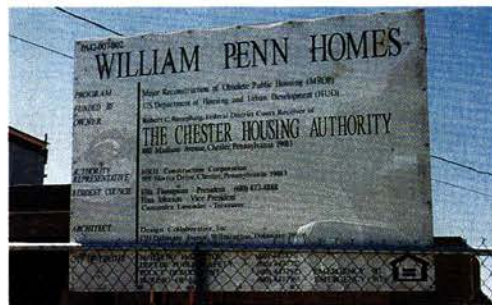
Instead of impersonal barracks that stigmatize tenants, one Pennsylvania town is building public housing designed for living.

Not every public housing resident gets a job building her new home. But here's Tina Johnson, on a late spring day, hammer in hand, nail pouch hip-slung, doing just that. Behind her is the decrepit, 55-year-old warren of flat-roofed apartments called the William Penn Houses, one of five public housing projects scattered across Chester, Pennsylvania—

1,700 units in all. Tina lives in a cramped two-bedroom apartment in the old 240-unit project. In September, she'll move into the new, infinitely improved Penn. To suggest that the houses will look like your average residential town-house development might seem like faint praise. But to Tina Johnson, and to anyone else who's lived in the "cell-block" style of the old Penn, it's a triumph.

Chester (pop. 39,000) is nestled by the broad and deep Delaware River, just 15 miles southwest of Philadelphia. It was once a thriving town, its waterfront thick with steelmaking and shipyards. In the 1970s, jobs started to leave—and kept on leaving. Block after block of graceful homes decayed. Only the welfare rolls grew.

Rife with crime and disrepair, Chester's projects seemed to be a terminal case. But in a precedent-setting action in 1990, tenants got a



federal judge, Norma Shapiro, to "fire" the department of Housing and Urban Development (HUD) as manager. In its stead, the judge hired Robert C. Rosenberg as an independent receiver, a kind of CEO for the projects who is responsible to her. Life for many Chester residents has been on the upswing ever since.

Judge Shapiro chose Rosenberg, a New Yorker who was then chairman of Grenadier Realty (now the Rosenberg Housing Group), because of his proven record as a developer and manager of apartment complexes. Nothing in his past, however, had prepared him for Chester. "A hellhole of decay and dependency," he calls the place. Rosenberg was surprised to find that \$35 million in HUD funds had already been earmarked for rehabilitation in Chester but "nobody had done anything with it."

At Rosenberg's urging, HUD granted a waiver, allowing funds earmarked for renovation to be used instead to demolish obsolete housing and build brand-new Penn houses—as the tenants wished. The tenants also got to work closely with the architects to get housing that made sense

**by Peter Hellman**

Dismal public projects have been made into livable dwellings like the Ruth Bennett Houses (left) by both the residents and project director Robert C. Rosenberg (below).

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"After"



"Before"



A startling before and after (left, from top): The new William Penn Houses; the old project. Tenant Tina Johnson building her own home.

got—front doors in different colors. Residents will also get eat-in kitchens—a feature high on their wish list. “Our kitchens now don’t even have counter space,” says resident Ella Thompson. “When I need to cut and chop, I have to do it on the coffee table.”

Empathetic design can’t solve all the problems of public housing. But, says Sparks, “it can have a tremendous impact on issues of identity, safety, and how the architecture presents itself to the rest of the community.”

Rosenberg’s arrival, in the fall of 1994, was greeted by the tenants with predictable wariness. “He was this New York businessman,” explains Yvonne Carrington, a long-time tenant leader. “We thought we’d rarely see him down here. We’d watched so many consultants take the money and disappear.” But

The tenants themselves spearheaded the drive to reclaim Chester’s public housing, playing an active role in its redesign.

for the community. “We hired residents to determine what was right and wrong with our plans,” says Lee Sparks of the Design Collaborative, architects for the new Penn housing. “They did door-to-door social surveys. They were great employees,” he says.

Sparks also had numerous client meetings. A recent gathering dealt with finishes. The tenants chose vinyl flooring over carpeting, explains Sparks, “because they prefer to put their own rugs down.” They also asked for—and

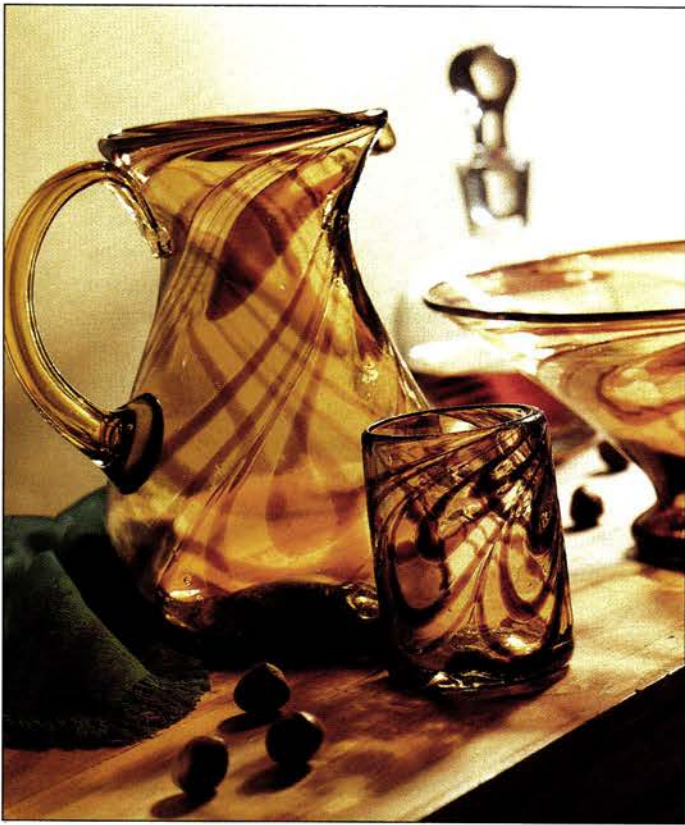
Rosenberg quickly showed his mettle. In Chester, he found a near-total breakdown of maintenance services. “Boxes of unfilled repair requests were stacked in the office,” he remembers. “Some of them were years old.” With winter coming, two of the projects were totally without heat. Rosenberg moved quickly to get the heat back on.

Less than half the tenants were regularly paying rent when Rosenberg arrived. He declared a new order: tenants would get the services they were enti-

tled to—and they would pay rent promptly. A new, plain-language lease spells it out. The landlord’s side of the bargain is being met, with repairs mostly up-to-date in all five public housing projects. Tenants who don’t live up to their lease obligations aren’t coddled. So far, dozens have been evicted for failure to pay rent. Others have been booted under President Clinton’s “one strike and you’re out” drug policy.

A mile away from the Penn project, the transformation of the once equally grim Ruth Bennett Houses is further along. A “gut rehab” of 166 units was completed last summer. Another 103 were scheduled to open this August—a \$22 million dollar project. As at Penn, Bennett’s flat-roofed barracks were banished in favor of pitched roofs and gables. Long public corridors where strangers might lurk were scratched, too. Instead, each unit boasts a sheltered, brightly columned stoop flanked by benches. For the first time, residents have their own fenced-in backyards that replace blacktop “runways” between buildings. It seemed perfectly normal, on a recent bright morning, to see gray-haired James Sills hanging out the laundry. But it wasn’t normal in the old housing, where clothing sometimes was stolen before it was dry.

Gil Rosenthal, architect of the redone Bennett houses, also brought tenants into the design process early on, with workshops to teach them to read blueprints. “Then we’d bring in oversized plans and give everyone a package of Colorform furniture,” Rosenthal says. “We asked them to place the pieces where they wanted them.” Rosenthal did his own learning in the workshops. It puzzled him, for example, to see a bed put in the living room >



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and a couch in the bedroom. "But then you see the size of the bedroom," Rosenthal says, "and you realize that a king-size bed won't even fit there." He also discovered that the old units had baths without showers and no closet doors. Rosenthal promised both.

In the past, public housing residents have stood by, unemployed, while outsiders did the work. Rosenberg helped tenants start a pair of on-site enterprises—one to do waste removal, the other to do landscaping. They've created over 60 jobs for residents.

The rebirth of public housing in Chester is coming none too soon. Under the terms of the new public housing act passed by the House of Representatives last spring, "non-performing" projects can be demolished. Paradoxically, with federal funding for public housing being steadily cut back by Congress, HUD has never been more open to new initiatives. It has little choice: If HUD isn't able to show improvement in public housing, the Republican-controlled legislature may well abolish the agency.

The public image of public housing is

not a happy one: crime, crack and occasional TV newscasts of ugly towers being blown up because everyone has given up on them. Chester's experience gives some hope. It shows that even the most ravaged projects can be renewed—provided that residents, management and the people in Washington pull together. It helps if public housing looks just like a place where other people really live. **MH**

*Peter Hellman, MH contributing editor, wrote about the cohousing movement in the January/February 1997 issue.*



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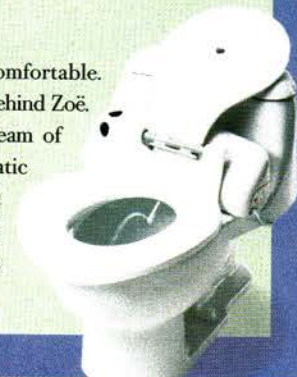
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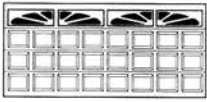


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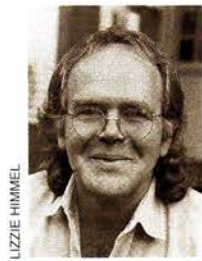
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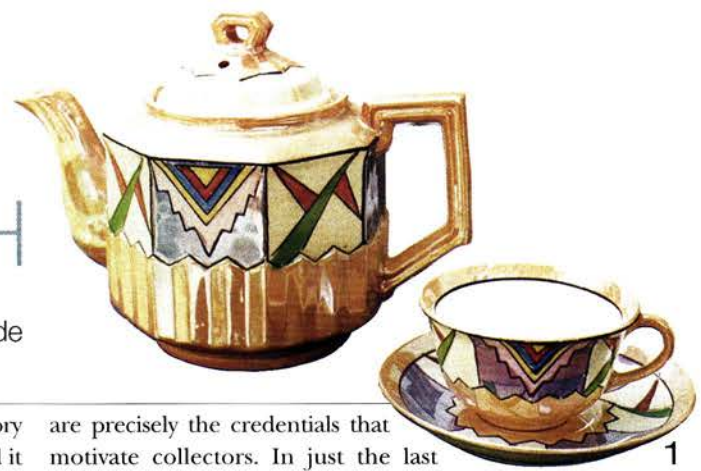
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**My 7" teapot has six cups and saucers. Info please. Thomas Hoover Portland, OR**

**1** Your Japanese tea set from the 1930s was factory produced, but handpainted. Even in its period it was considered "different"—i.e., not your grandmother's flower-bordered stuff. What's now called Art Deco was then just distinctive and daring. These

are precisely the credentials that motivate collectors. In just the last two to three years, sets such as yours have become scarce. Columbus, OH, dealer Tom Delach estimates the retail value of your 13-piece set at \$300 to \$350.

**Please educate us about this family chair. The Petersons Albany, NY**

**2** Windsor chairs, as they are called, are classics—sculpture to sit in. They originated early in 18th-century England, and Americans adopted the style. Your comb-back armchair, c. 1810–1820, is probably

from Connecticut: The "ears" (the extremities of the top rail) are characteristic of Southern New England. Len Geiger, an Otisville, PA, expert, appraises your heirloom at \$1,500 to \$1,800.

**My mom's had this for years. Is it collectible? Julia Gleich Ann Arbor, MI**

**3** In the 1930s and '40s the scene, to be seen, was the Stork Club in New York City: High society, Broadway celebrity and the thrill of reading all about it in the next morning's columns delighted

a generation of carousers. The club's attention to detail is typified by this quirky, enameled wood table decoration. Susan Parrish, a Manhattan dealer, values your mom's memento at \$125 to \$150.

**The "plate" becomes the bowl's lid. What's its use? J. Mitchell Louisville, KY**

**4** Your ironstone dinner service is a charmer. It's early 20th-century English and appears to be for "dining" at a desk. Whether it is a corporate amenity or the result of a time-management team gone mad,

it's a rarity—the idea obviously didn't catch on. Bruce Fernie, owner of Loulou's Lost and Found in Boston, values your compact place setting at \$125 to \$150, twice that if the plate weren't cracked.

**Are plaster garden figures collectible? Ethan McCarty Asbury, NJ**

**5** Plaster statuary from the mid-20th century seldom excites collectors, but yours have "the look." They've spent several seasons in a garden and now have a patina similar to 19th-century marble. In their soft mossy erosion, they're a hot ticket. Pam and

Gene Martine, dealers from Greenwich, CT, feel they're worth \$325 to \$350 for the pair. Note: Plaster, not meant for long-term outdoor display, is particularly unable to withstand freezing and thawing, so be sure to bring your garden figures inside in winter. **MH**

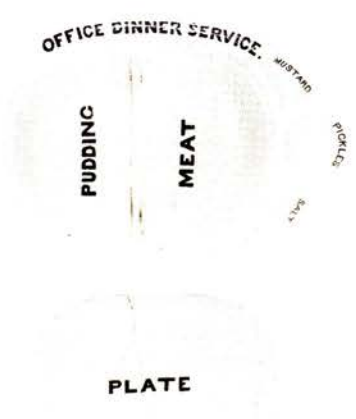
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2



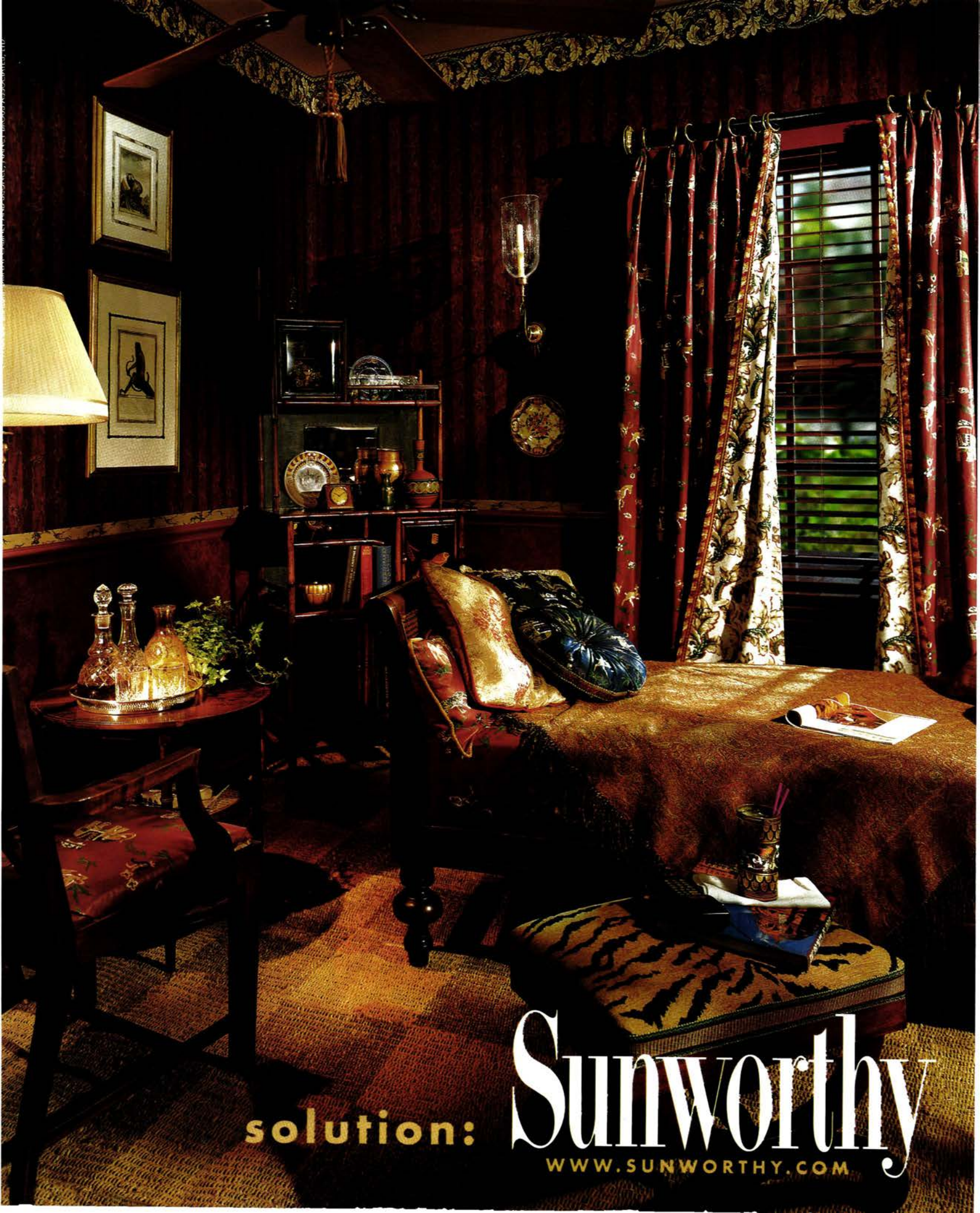
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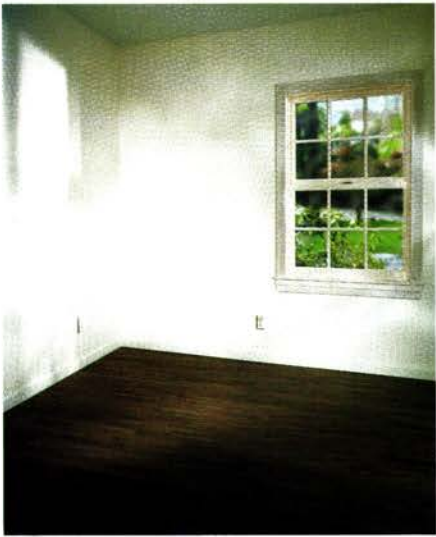
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**solution:**

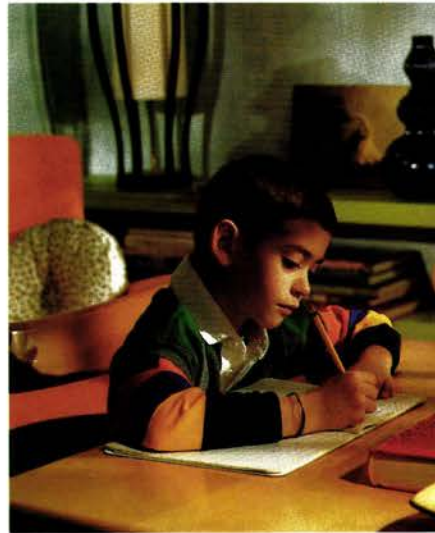
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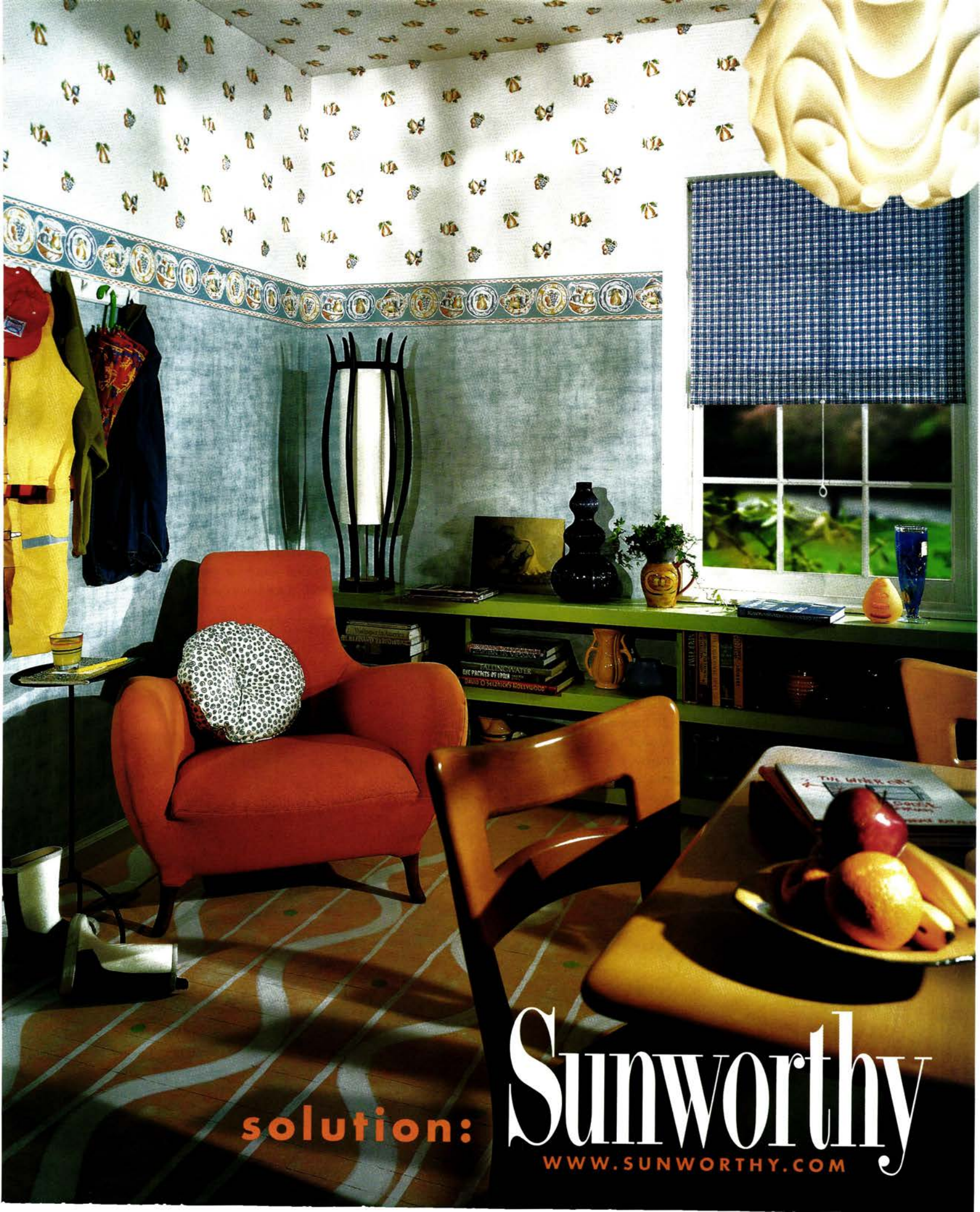


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# Milan on Main Street

Modern design from the chic showrooms of Milan's trend-setting furniture fair has finally found a home in America's heartland.

Has Italian design slipped off the cutting edge? One of the most striking things at this year's Milan International Furniture Fair, the world's top show for high-style contemporary furnishings, was how staid the new collections from the leading companies were. "Now there is only service, no more design," said a tongue-in-cheek Philippe Starck, the French superstar, who himself created a sedate, sophisticated collection of white linen slip-covered seating with cherrywood frames for Driade.

The single area in which Italian creativity continued to sparkle was in inventive applications of high-tech plastics. At Kartell, Antonio Citterio's beautifully articulated folding chair was made entirely of fiberglass-filled polypropylene. British designer Ross Lovegrove's technically innovative chairs for Driade seduced with their sensuous, organic shapes.

Milan still supplied thrills and wit. Young companies with low overheads and soaring spirits supplied the razzle-dazzle that was missing from the establishment. They were led by Droog, the

**by Arlene Hirst**



Cerri's & Lola Chair

confederation of young Dutch designers already notorious for their no-frills products of clarity, simplicity and humor. This time they didn't disappoint, with imaginative offerings like the polyurethane sink (in white, orange or blue) that bends to squeeze more space out of tight corners.

The major companies restricted themselves to appealing, clean-lined forms that recalled the spare geometric modernism of the '60s and '70s. These designs were calm, cool and collected—and strongly American in feel. "B&B Italia could have been >



Citterio's Apta Collection, Maxalto



Citterio's Chair, Maxalto

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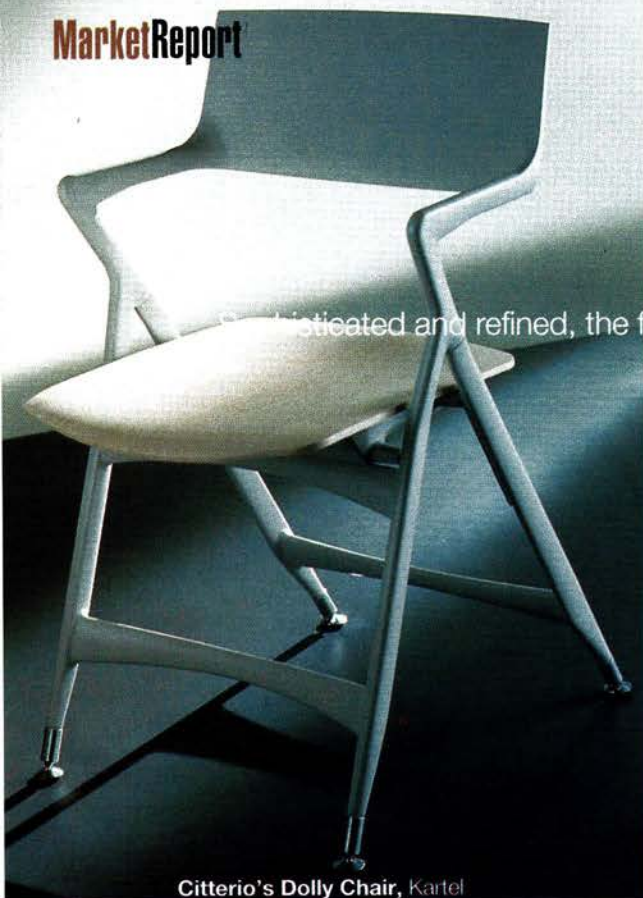
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Citterio's Dolly Chair, Kartel

Sophisticated and refined, the furniture from the Milan fair showed off the technical virtuosity of European manufacturers.



Astori's Pandora Cabinet, Driade



Trezi/Seveso's Computer Desk, YCAMI

done by Calvin Klein," said Daniel Rozensztroch, creative director of the French magazine *Maison Marie Claire*, noting a strong U.S. influence.

So it was not surprising that American retailers loved what they saw. Françoise Theise, co-owner of Adesso, a Boston store, felt that manufacturers were trying to appeal to a wider audience. "For the consumer, it will be much more approachable," she said. And for the U.S. stores, the collection designed by Antonio Citterio for B&B with its companion group for Maxalto, a B&B subsidiary, was indeed the unquestioned hit of the show. Sleek, simple and sophisticated, it didn't remind the cognoscenti of Mr. Klein but of an earlier American design force, Florence Knoll.

The explanation for Milan's American-inspired styling is partly Europe's fascination with minimalism—ergo the laid-back understatement that reconjures America's version of the International Style. But the reasons are as much commercial as cultural. For the last two years, furniture sales in Europe have been weak; design risks are not a priority at the moment. Conversely, contemporary >



Lovegrove's Spin Chair, Driade



Jongerius's Soft Washbasin, Droog



Trezi/Seveso's Desk, Classcom



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## MarketReport

high-end European furniture sales are booming in the United States, where a quiet revolution has taken place. Fifteen years ago, when most upscale modern design was limited to elite "trade only" showrooms, no one would have predicted that cutting-edge retail stores could prosper. The average American loved traditional furniture.

But today, European manufacturers have found a strong market in the U.S. for their more conservative, classic forms (the furniture equivalent of luxe sportswear)—and not just in New York and Los Angeles: "I used to beg the manufacturers to sell to us," remembers Jerry Moskowitz, owner of Domus in Atlanta. "Now, they can't wait to see me." But there were several lean years. "People used to come in and say, 'Oh you sell office furniture,'" says Jeffrey Shelley, the store manager of Domus (the first U.S. retail outlet for Milanese furnishings, it opened in 1972). Now the store has a core of repeat customers from all over the South. Last year they moved into a new 25,000-square-foot space—almost twice the size of the original.

From pioneers like Luminaire in Coral Gables and Chicago, Limn in San Francisco and Current in Seattle to newer stores in smaller American cities from Columbus to Oklahoma City, big-ticket Italian-style furniture is flourishing. And the beat goes on. This month in Boston, Repertoire, Rick Garofalo's 11-year-old showroom, opens a 6,000-square-foot retail store in Back Bay. It was designed by top interior designer Celeste Cooper (creative director of Repertoire's design department) to show people how to use modern furniture in a New England environment. "If you can intelligently inform people about the product—and make it exciting—you have a long-term

customer," says Garofalo. And Ligne Roset—the French manufacturer that started in business in the U.S. in 1982 with just two showrooms—now has a network of 30 dealers and has just opened its first retail store in Manhattan (Miami is next). Meanwhile, Ligne Roset's New York showroom business has tripled in the last two years.

America is finally starting to live up to its promise as the land of opportunity for luxury furniture. New York City is beckoning to a host of Italian manufacturers anxious to establish higher visibility—and sales—on U.S. shores. Kartell and Driade expect to announce New York retail openings soon, joining B&B, Cassina, Poltrona Frau and Artemide.

For Kartell, the move seems to make sense: Its American sales have doubled every year for the last three years. "I don't know why, but it's happening. The market is upgrading itself," says Ivan Luini, Kartell's American distributor. "It's partly the strong economy and partly the many years of work by people like Nasir Kassamali (owner of Luminaire, the biggest and most influential of American design retailers). It's starting to pay off. Finally, these design adventurers are becoming successful; after years of beating their creative heads against the U.S. market wall, the wall is coming down. But," Luini notes cautiously, "modern European furniture is still in its infancy here. It's a product that Americans aren't used to. We're just starting to make a little dent."

Don't declare victory yet, agrees Current's Ron Gawith. "There's a long way to go," he sighs. "In Seattle the Microsoft techies, who you'd think would love modern, still have their moms' taste." **MH**  
*For a detailed list of design retailers, see Resources, last pages.*

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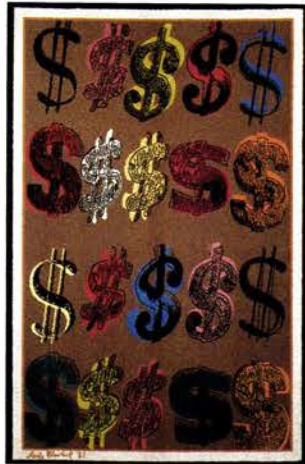
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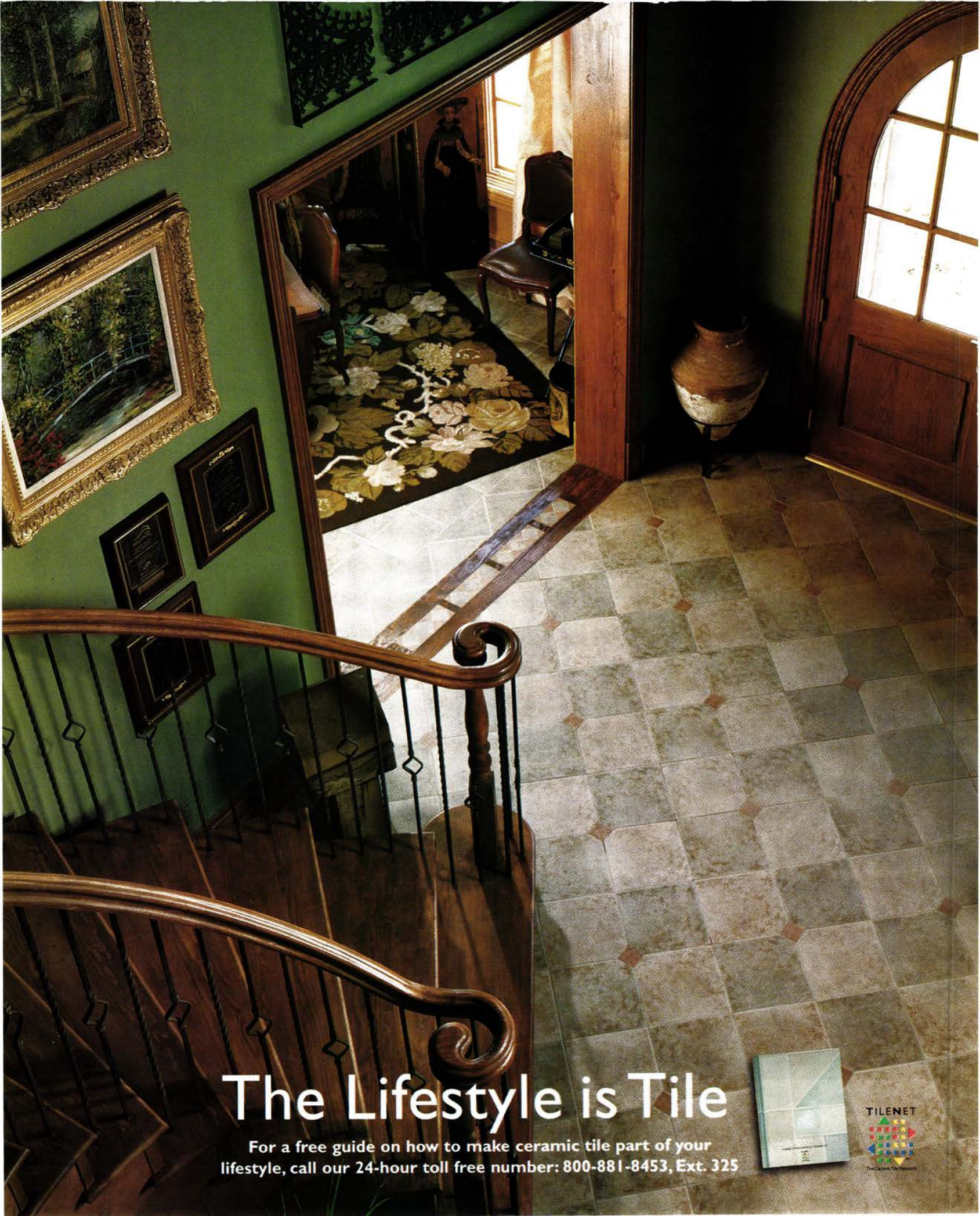
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# THE PRICE IS LIGHT

This stylish little house in Kentucky cost a mere \$45,000; even at twice the price, it would still have been a bargain.

Kentucky-born architect David Biagi learned the theory of spatial relativity in a small Manhattan apartment while working for such high-profile firms as Gwathmey Siegel and Eisenman Robertson. The open spaces the young architect had taken for granted back home and at Ohio State, where he earned his master's degree, were luxuries in the urban East. For the rest, a sense of space was a top design priority. "Living in New York," says Biagi, now 38, "taught me to create a small space that feels big."

It was just this lesson that proved invaluable when he moved back to

Louisville in 1992 to join his family's architectural practice and came to construct his own home. Far larger to the eye than its 900 square feet, the simple structure was completed at the astonishingly low cost of \$45,000. A marvel of resourcefulness, the diminutive home feels vast and airy, with walls of windows that seem to open the building to the surrounding fields, woodlands and sky. The house was called "triumphant" by the jury of the 1996 "40 Under 40" (inclusion in this once-each-decade exhibition and book is one of architecture's eminent accolades).



Biagi takes such praise with a modest grin. The sense of space, he acknowledges, is due in no small part to architectural legerdemain. To begin, the house is built on a hillside. It seems huge only when you approach it from the bottom of the 15-degree slope. ("If you see it from the road," Biagi says, "you'd think you could hold it in your palm.") Almost the same sleight-of-hand is played inside: The main entrance is situated at the foot of a short flight >

**Produced by Newell Turner and Carlos Mota.  
Photos by Paul Whicheloe.**



For his light box of a tiny home (far left), David Biagi (top) won a place in the 1996 edition of the prestigious "40 Under 40" list of emerging architects.

**by Gregory Cerio**



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"If nothing else," says David Biagi,

"I hope my house shows that architects can solve problems of cost."

of stairs at one corner of the living room. "When you come in, you look up and diagonally across the room towards the windows," Biagi says. "I take advantage of the longest view."

Biagi borrowed one perspective-altering device from a preserved Shaker village outside nearby Lexington. He reversed the usual painting practice and applied high-gloss to the walls, reserving matte finish for the trim. "This way the walls reflect more light and the windows seem to fade away," he explains. Both effects increase a sense of volume.

To most of us, Biagi's biggest trick was keeping his bottom line so low. He

readily admits he had an advantage: By acting as his own contractor and architect, he saved on fees and could avail himself of certain discounts. All the same, he insists, even by adding these costs and allowing for a wide variation in building prices nationwide, the place is still far less expensive to build than most suburban homes.

The secret, the architect says, is to economize in fundamental ways. Biagi used standard building materials—nothing custom-ordered. For his windowed walls, he created a grid pattern that used only factory-issue Andersen and Kawneer windows. For the cabinets



and countertops in the kitchen and bedroom he selected plywood with birch and cherry veneers. "The counters are like \$80 a piece. You could replace them three times for what you'd spend on one sheet of rock." For the exterior cladding, aesthetics beat out strict economy: Common asphalt shingle would have been the least expensive material, but Biagi chose wood and copper (still cheaper than all wood).

Having built the house, Biagi now hopes to convince other budget-minded home buyers that a well-designed home can also be affordable.

MI

See Resources, last pages.



Simply furnished, the house makes little separation between the interior and the surrounding landscape (top). At far left, the bedroom loft hovers over the living room (left).

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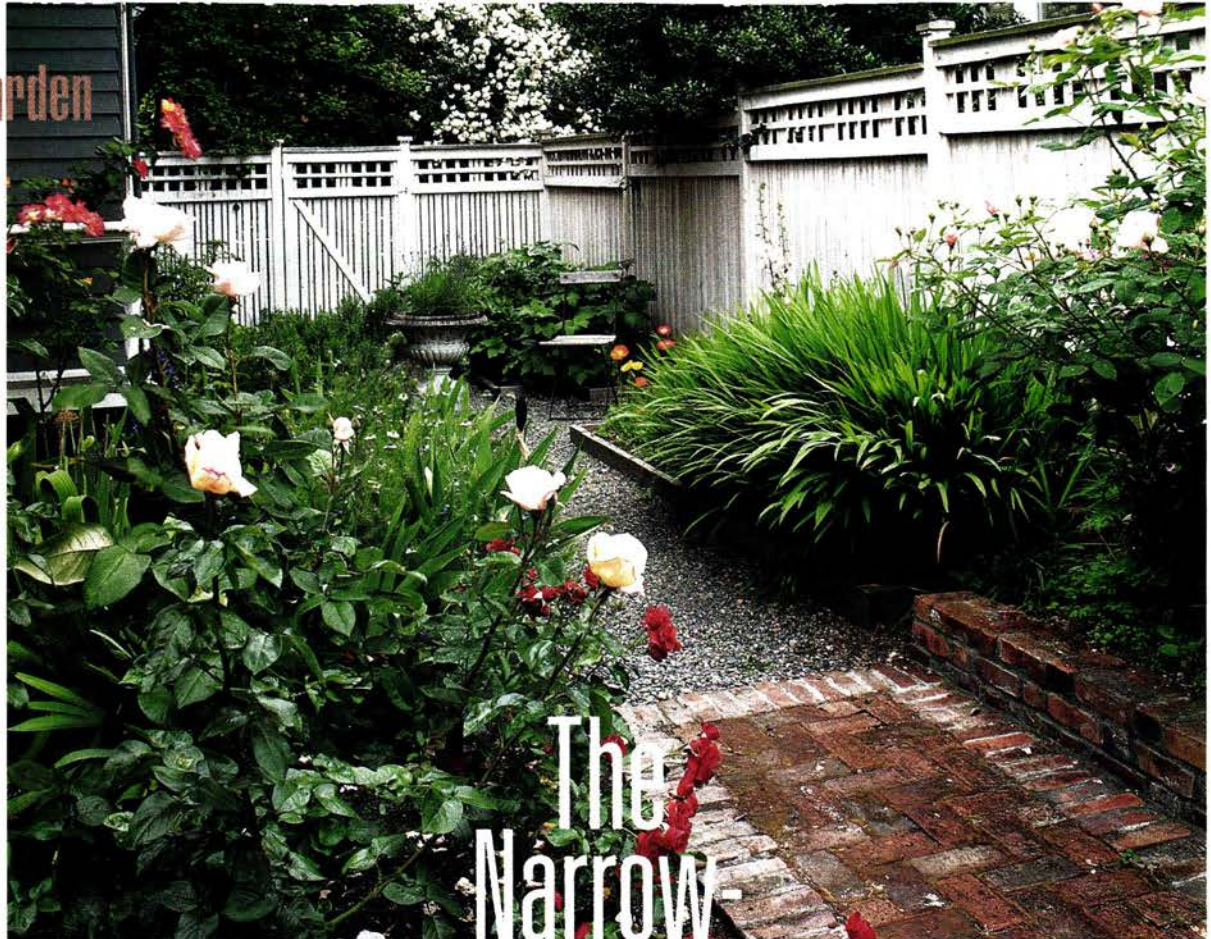


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# The Narrow-Minded Garden

An awkward backyard plot in Seattle is transformed into (several) rooms with a view.

a place to dine outside. Seattle landscape architect David Pfeiffer quickly came up with a solution. “In the old yard,” Pfeiffer explains, “there was no direction or focus. You came out

of the back of the house and didn’t know where to go. What we set out to do was divide the space up into a series of ‘rooms.’” Humphrey could have all her individual plots and beds, and people would be drawn from one room to the next, just as they would from object to object in a gallery. According to Pfeiffer, it would give the otherwise odd space both substance and sequence.

Humphrey began by fencing the entire yard, then hiring a bulldozer to flatten the grassy hill. She built formal raised beds along the narrow alleys and removed a large apple tree that was shading out the space (but kept an ancient cherry tree, whose canopy gave a sense of seclusion against the neighboring houses). Found bricks were laid for a patio, gravel spread for paths and architectural elements—old urns, a small brick “pool,” garden gates, a table, a trellis for wisteria—were added to “furnish” each room.

When the infrastructure was complete, she began to settle >

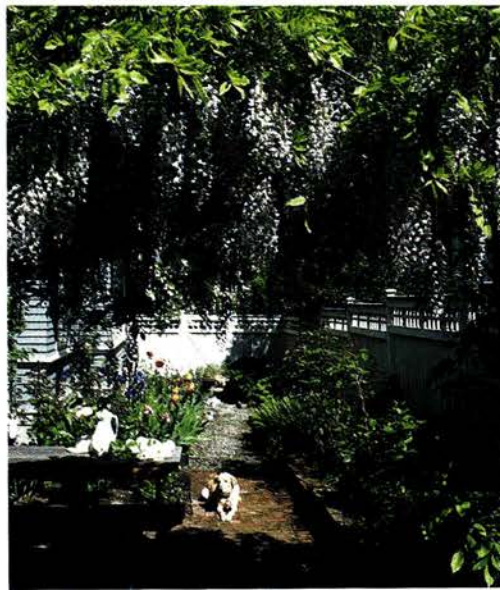
An urban garden is, by nature, a child of deprivation. Lacking in space and often sunlight, it must elbow its way into the world and exist on whatever margins it may. And yet, its very limitations often make for more interesting design than its country and suburban cousins—which have space and sunlight to spare.

Take, for example, the garden of Linda Humphrey, *Met Home’s* city editor in Seattle. Her Craftsman bungalow in the Queen Anne Hill section of the city is set on a small, oddly shaped plot. When she first moved to the house, the backyard was a series of narrow alleys with a shaded grassy hump and a laundry line that ran the length of the back. A neighboring house encroached upon one side of the yard, and a full third of the rest was truncated by a detached garage. The yard lacked not only space and sunlight, but symmetry.

Despite the obvious constraints, Humphrey wanted a vegetable and herb garden, a cutting garden, a small lawn and

Hardscaping adds interest to the small garden (above); a trellised wisteria (right) spills its blossoms where a laundry line once hung.

by Brad Kessler



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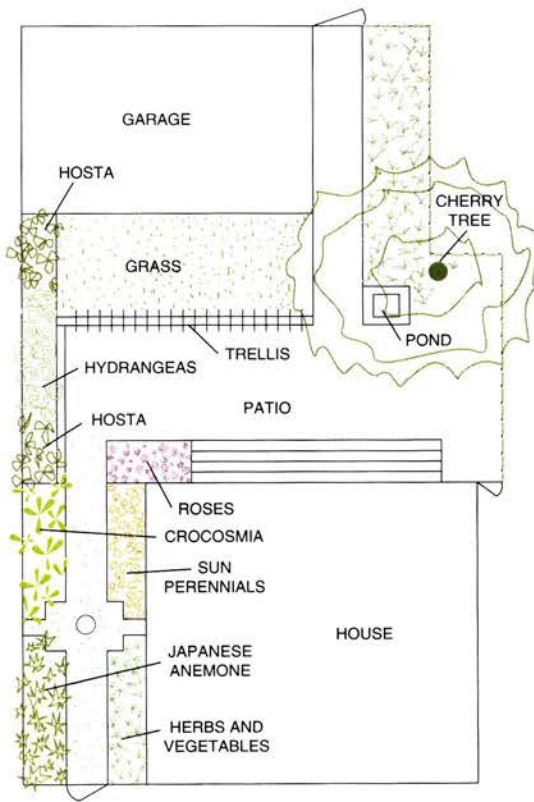
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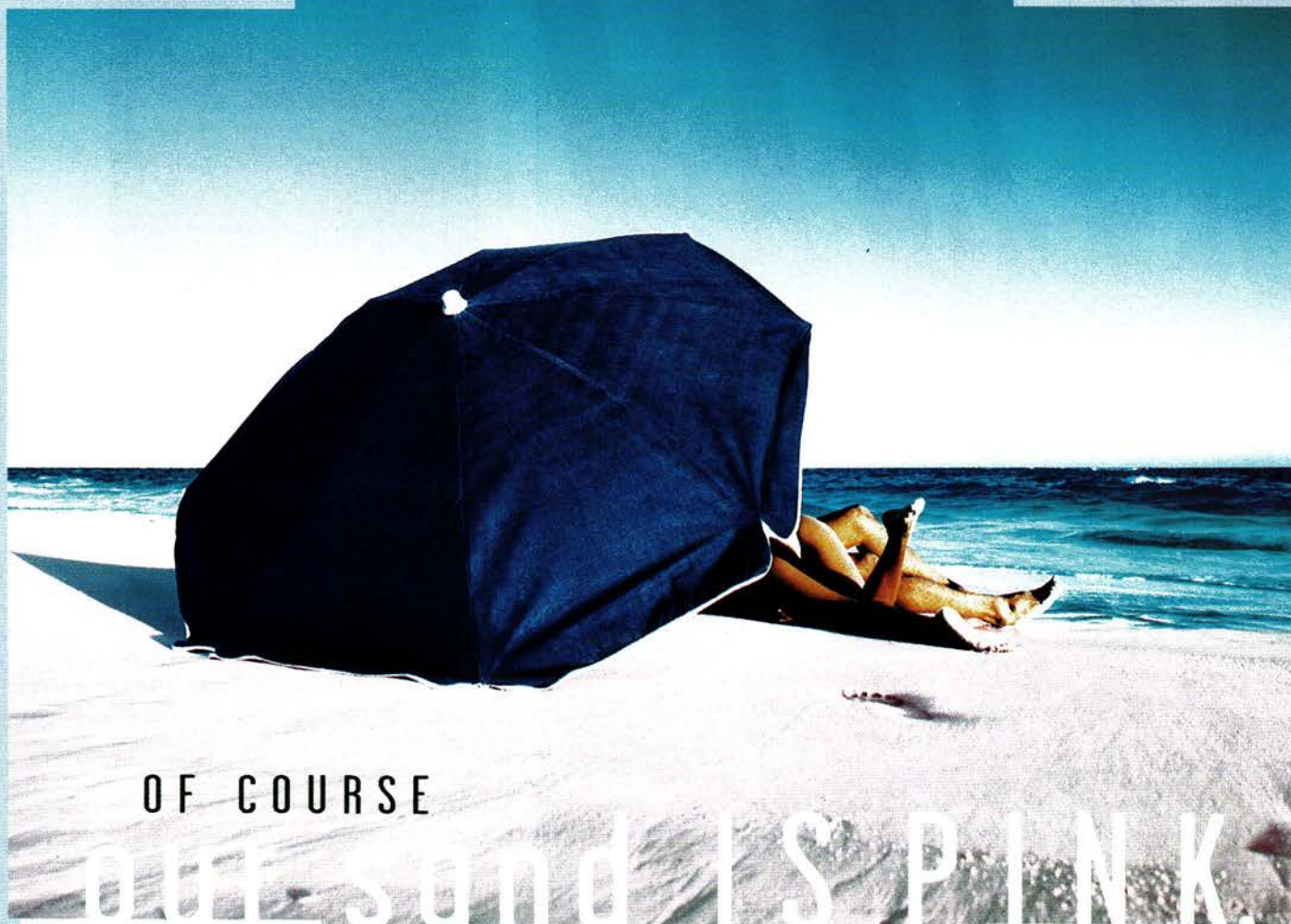
on the real business of a garden: its plants. "I was restricted," she explains, "not only by space confines, but also by the lack of sunlight." Seattle does not have intense summer heat, so full sun was necessary for many of the vegetables and perennials she wanted to grow. Since the garden was mostly in shade, Humphrey had to reconsider what she could and could not plant.

"I had always gone for the big and splashy plants, like poppies and iris," she says. "Here I had my eyes open to shade plants I previously knew little about. I learned about hostas and astilbes, ferns, lobelia and ground covers, all of which grew wonderfully in my sun-starved garden."

She also wanted plants that would break up the formality of the garden, that would sprawl and soften the angles of the structures. So she planted climbing roses ('Joseph's Coat') and Japanese anemone ('Honorine Jobert') and revived a wisteria, letting it climb over a newly installed terrace and spill its >



Top: Bearded and Siberian iris and Japanese anemone thrive in partial shade. Left: water-loving lilies in a small brick "pond."



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blossoms above the lawn. In this way, the edges were taken off the garage and the house while the fencing was broken up by other roses (David Austin and 'Rosa Mundi'), *Lavatera* (tree mallows), foxglove and *Crocsmia* (a hardy and colorful member of the iris family).

Humphrey even managed, in the end, to have her vegetable garden. There was one spot, beside the house, that received sun all day long. She put in tomatoes, basil and lettuces there. An adjacent chimney held the sun's heat and kept the soil warm, and the tomatoes thrived. Nearby, she planted her bed of herbs (rosemary, thyme, French tarragon) and these prospered, too.

Today, the garden is all she had hoped it would be. Her peonies have erupted in luxurious pink heads, and her tomatoes are plumping in the sun. She has a patio and even a secluded lawn to sit on—several rooms, as it were, with a view. You would never know there was not an inch to spare. **MH**  
See Resources, last pages.



Top: An herb garden hugs the house facing Japanese anemone. Left: David Austin roses.

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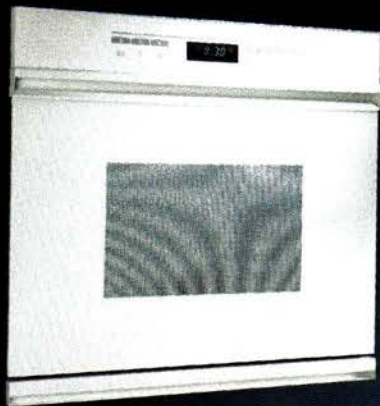
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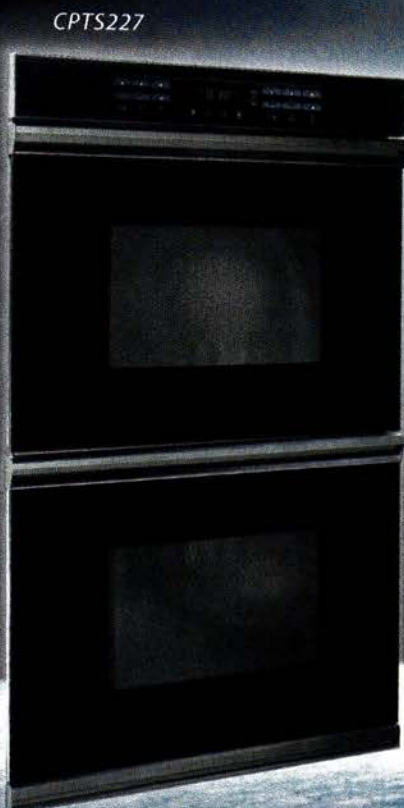
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See Resources, last pages.

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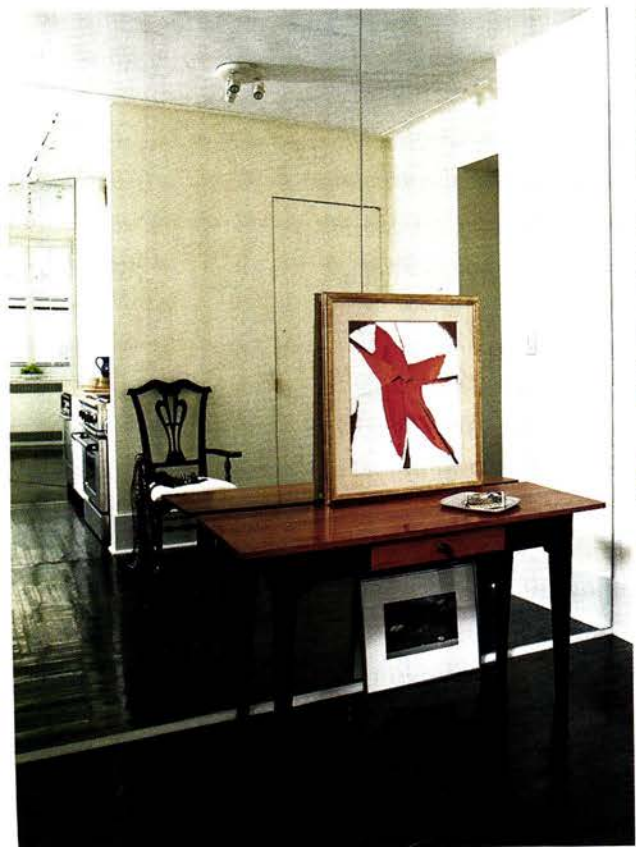
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A wall of kitchen cabinets (right) compensates for the storage lost when two hall closets were sacrificed.

Most of the time consumed in design, Bilhuber knows, goes into the details: The more minutiae, the more time-intensive (and costly) the job. For clients willing to forgo his overseeing every stitch and tassel, he offers a Design Consultation Service. For a flat \$2,500 (providing the project is confined to under 1,000 square feet with a budget ceiling of \$50,000), clients receive a set of plans for renovation, including electrical detailing and furniture arrangement. They hire a contractor to finish the job. Decorative details, such as fabric and furniture selection, are left up to the homeowner. The 600-square-foot Manhattan apartment Bilhuber designed for a professional couple provides a perfect example. "Jeffrey figured the whole thing out in five minutes," says the husband, "and that saved us a fortune."

Like a sleight of hand, walls of mirrors redirect the ambient light and optically create a spacious, loft-like atmosphere.



To an expert eye, the couple's needs were clear. The one-bedroom flat was dark and cramped, ill-equipped for entertaining dinner guests due to its sliver of a kitchen—and the place needed to accommodate a baby grand piano as well as two busy owners. Bilhuber proposed ripping out the L-shaped wall that divided the kitchen, entry and living room to open up the space. Ever practical, he designed an electrical "loop" that links all the outlets.

Bilhuber has a Five Easy Pieces program for his consulting projects. The plans serve as maps for the contractor once the client is in charge. He supplies: an existing-conditions plan, demolition plan, construction plan, electrical plan and a furniture plan. All schematics build off the existing floor plan. >



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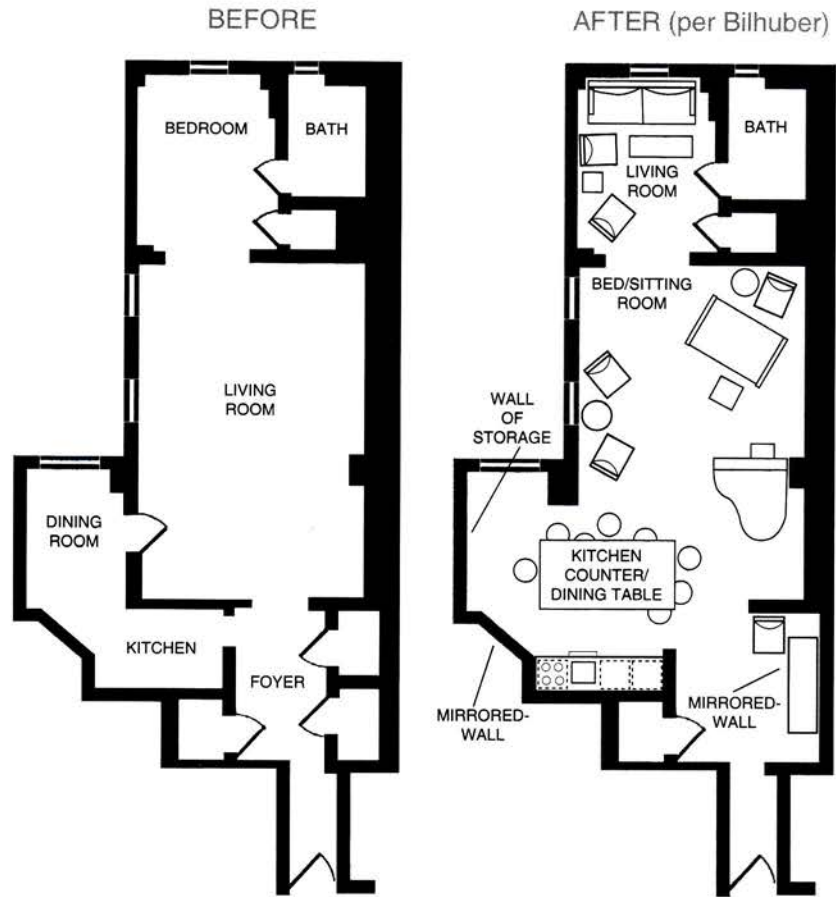


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At the follow-up meeting, the couple approved everything but the furniture arrangement (see "After" floor plan). Locating the bed in the living room seemed too avant-garde, so the owners reverted to a more traditional placement. Furnishings on the plan were indicated generically. For now, the couple is using pieces they already own. Accessorizing was up to them.

From transforming a cramped entry with three closet doors that crashed into each other to converting a fitted hamper into a glass shelf unit in the bathroom, Bilhuber Inc. changed the character of the entire apartment (Thomas Felicia of Bilhuber's staff supervised the project). "When I first walked in I saw a predictable, rather depressing layout," recalls Bilhuber. "Now the space has some glamour." **MH** See Resources, last pages.



The designer wanted the apartment to be infused with as much of the owners' personalities as possible.

**THE MOST COMMON MISTAKES PEOPLE MAKE WITHOUT A DESIGNER:**

- Not looking at the overall picture, visually and financially. The American Society of Interior Designers (ASID), says most people don't understand scale.
- A tendency to sink a disproportionate amount of money into one room, the kitchen or bathroom, for example.
- Failure to acquire necessary permits and insurance policies. Says Bilhuber, "A good designer should first modify the existing conditions in a project by working with what's given, which will save a client tons of money in filing fees."
- Hiring unqualified contractors. Bilhuber recommends never hiring anybody who does not come highly recommended from friends or colleagues.
- Settling for insufficient lighting. "If you get the light right, you can live with next to nothing," concludes the designer.

"After" plans (above) contain Bilhuber's placement suggestions. The owners put their chaise, instead of their bed, on an angle.





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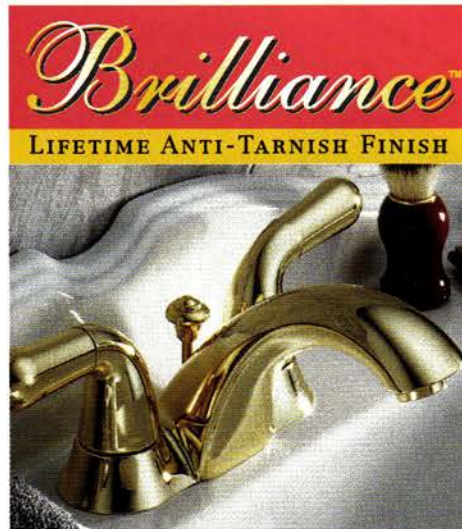
*Photography courtesy of Lisa Spindler*



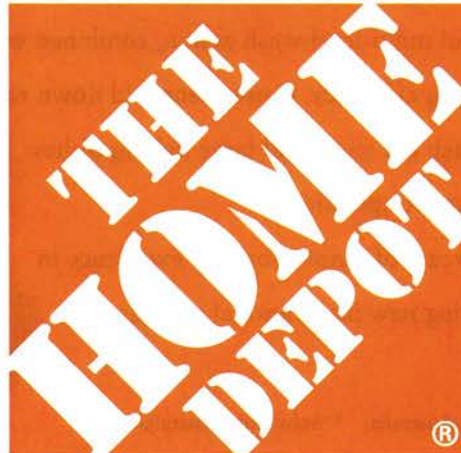
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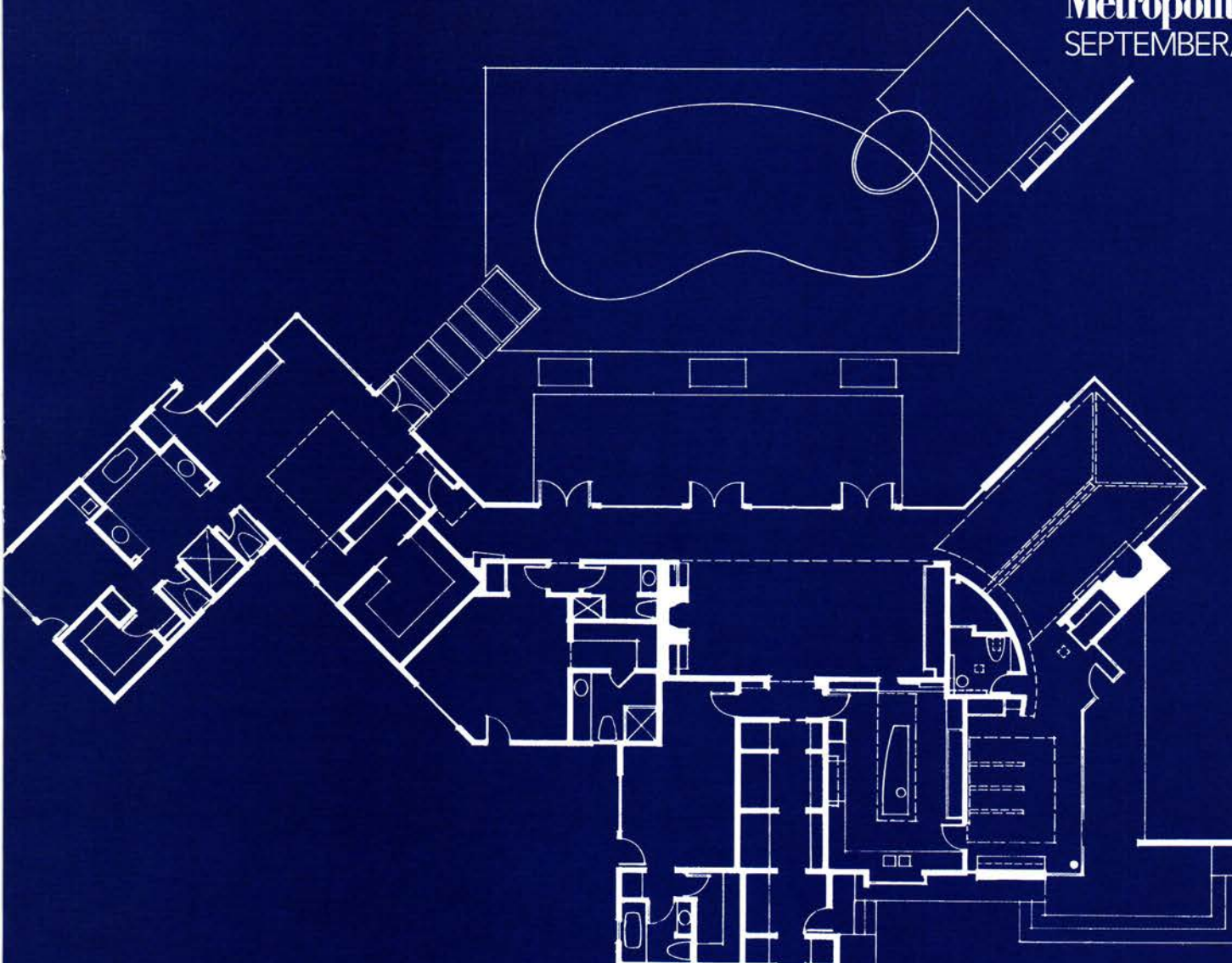
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# The Renovation Report

The generation that grew up in post-World War II housing now owns all those American Dream ranches, colonials and cottages. But needs and tastes have changed. Not only do today's smaller families want more light and cleaner lines, we want more open space and bigger rooms—especially kitchens and baths. Furthermore, time has taken a toll on these familiar homes, some of which are now a full half-century old (the distance, say, between the demise of Queen Victoria and the debut of *The Howdy-Doody Show*). Those joints are cracking,

and paint is surely peeling. For these and other (mostly financial) reasons, we have become a Reno Nation. On the following pages we offer '90s solutions to questions raised by now-familiar renovation projects, from kitchen additions to rejuvenating the one-story '50s rambler. New to us: Condo renovation—a major gutting and overhaul of a brand-new unit that tailors traditional developer space into personal modern taste. We hope each of our locations has enough ideas to transform any fading house into a living dream.—*The Editors*

MET HOME OF THE MONTH

All the Comforts of Modern A SUBSTANTIAL



Who can blame 5-year-old Lilly Gorman for treating the bridge between the two wings of her expanded home as a playroom? In the hands of architects Gisue and Mojgan Hariri, the new "circulation space" is a destination in itself. Its metal-gridded glass walls frame dramatic views of nature. Says Gisue: "You're inside, and you're outside."

MAKEOVER IN CONNECTICUT TURNS THE TRADITIONAL MODERN.





First there was '80s ostentation. Then came the '90s overreaction: Life in a cube as white as a refrigerator, adorned with a single glass vase containing a lonely white flower. With the return of minimalism, any room more "decorated" was suddenly suspect. But isn't there a middle ground? A simple architecture that depends on strong, clean lines but that envelops us in texture, imagery and warmth? Something, that is, halfway between Ralph and Calvin?

The answer stands on two and a half acres in New Canaan, Connecticut, a town in which both extremes of architecture have had their moments. At one end of the spectrum is Philip Johnson's classic Glass House (a masterpiece so minimal one wonders if there's another building on the property to hold towels and dishes). At the other extreme are the Tudor- and Georgian-style mansions favored by many of the town's elite.

Neither extreme appealed to Donna Gorman, a designer for Marimekko, the

The curved entry wing that holds the glassed-in bridge (left, above) connects the old carriage house to the barn-inspired addition (right). The first floor of the original house became an airy living/dining room (left, below).

Finnish apparel, fabric and home accessories firm known for its invitingly bold prints. Gorman is partial to architecture that is strong and uncluttered, graphic but not grand.

To achieve that for herself, Gorman put her turn-of-the-century carriage house in the hands of the Hariri sisters—Gisue and Mojgan, Iranian-born architects who became well known in the late '80s for a series of high-profile Manhattan loft makeovers. Their architecture is intellectual: The sisters look for an organizing idea before putting pencil to paper.

For the Gorman house, the Hariris decided to represent the vernacular forms of New England—including the covered bridge, the barn and the silo—in a collage of interlocking geometric volumes. They proposed building a two-story office and bedroom wing on the foundation of an existing detached garage. Connecting that wing to the house would be a double-height entry pavilion with a curved facade and an upstairs "covered bridge." The pieces would fit together like a cubist composition. "It comes across as one piece of architecture,"



says Gisue Hariri of the finished building, which is covered in gray stucco under a roof of coated steel. So successful is the blending that "when people visit," Gorman says, "I have to point out to them which parts are original and which parts were added."

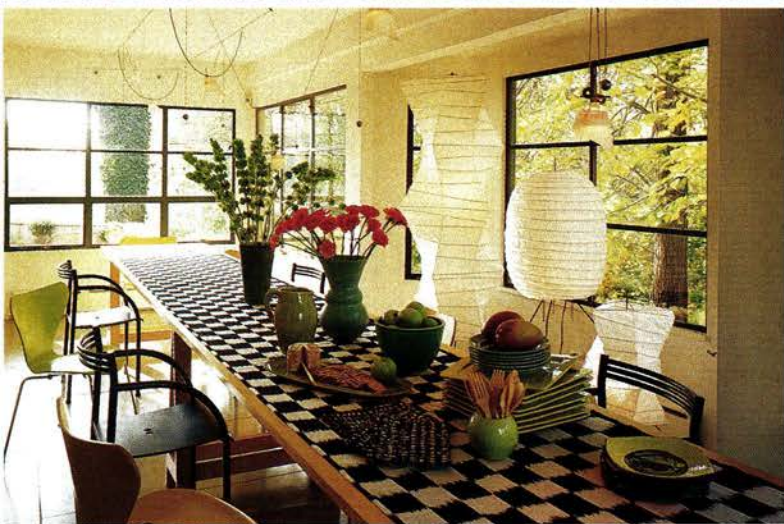
**Produced by Linda O'Keeffe.**  
**Photographs by Peter Mauss/Esto.**  
**Written by Fred A. Bernstein.**



Original Exterior "Before"



Original Exterior "After"



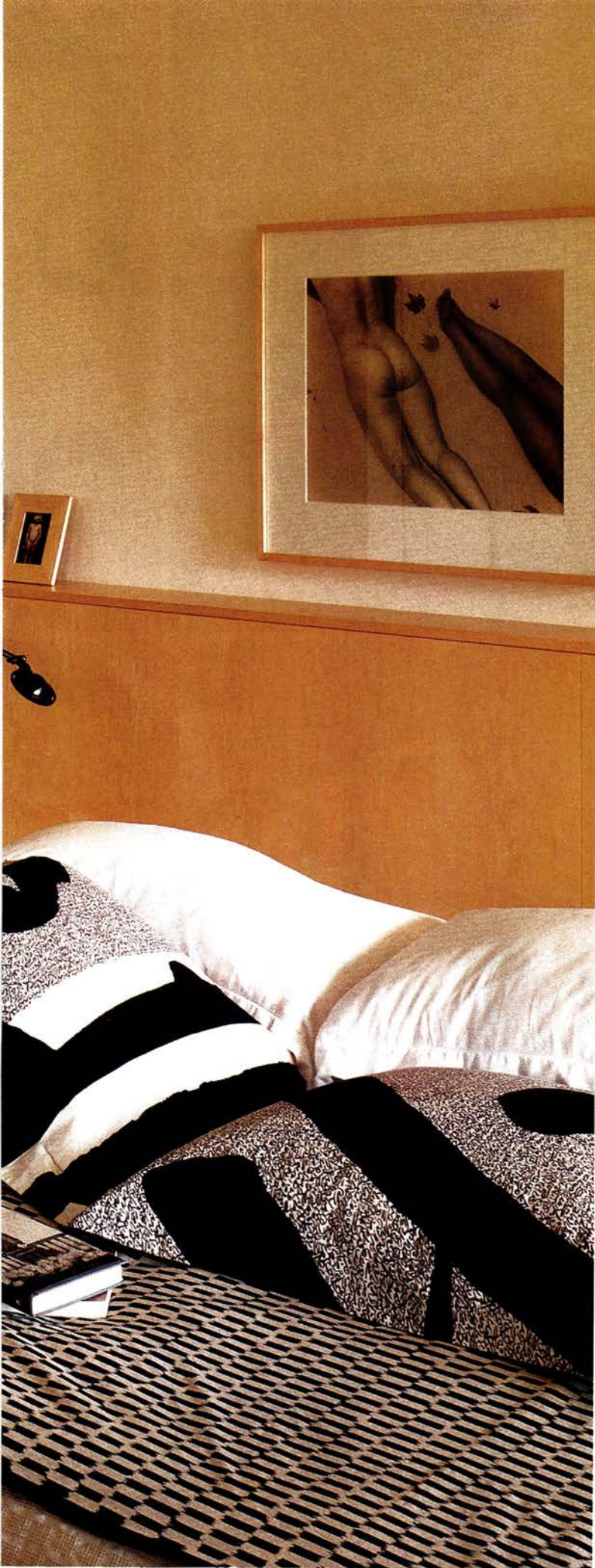
Gorman bought the carriage house for its "funky charm" and its strong New England breeding. But it was in terrible condition, and it had *no* kitchen—two good reasons to refurbish. Plus, a family that includes a designer-mom who works at home needs more than the old house's 1,200 square feet. Gorman had looked through enough architecture magazines while helping Marimekko prepare for a renovation of its New York store to know that she liked the Hariris' work. "Because their loft projects were renovations," she says, "they were experienced at coming in and solving problems, at turning drawbacks into assets."

The first time they saw Gorman's house, the Hariris noticed that it had been added onto many times—here a porch, there an extra bedroom. That inspired them to add more three-dimensional shapes that "very visibly, very deliberately attach themselves to the old house." One piece is gabled;

The architects planned to preserve the siding and double-hung windows of the old house (top). Halfway through construction, Gorman asked them to match that building to the new one. Modern details make mealtimes seem urban as well as rural.

another sports a barrel vault. "As you walk around the house, it unfolds sculpturally, and you experience the elements," says Gisue. "At times it appears only as a house, other times only as a barn, and other times as both."

The Hariris' interlocking volumes suited Gorman's goal of living mainly in communal spaces—of the house as a rural loft. "Being in Connecticut didn't mean I wanted a dining room we'd never use or four tiny bedrooms and a den," she says. Instead, she wanted a main room large enough for living, dining and entertaining.



The Hariris burnished their composition with rich materials that gently disrupt expectations. “Should” and “supposed to” were not in their vocabulary. Stone, for example, is mainly used *inside* the house. “We tried to avoid thinking, ‘This is for interiors and that’s for exteriors; this is hard, that’s soft,’” says Gisue. The Hariris, in fact, work at making tough materials seem tender. Take the stucco on the walls: “Because of its hand-troweled texture, it almost looks like adobe, which has a very warm, crafty feeling,” Gisue observes.

Gorman believes the Hariris’ choice of natural materials—including limestone (for the hall and kitchen floors) and the same exterior stucco for some of the stairwell walls—will keep the house from seeming dated. “I would hate to look back in ten years and say, ‘There was this crazy new material, we used it all over the house, and now it’s passé.’”

Gorman herself designed some of the furniture and many of the built-ins, including a buffet-height pearwood cabinet. One side holds the TV and CDs, the other dishes and glassware. This piece and an 18-foot-long dining table make entertaining easy. The kitchen is as urbane as any in SoHo, thanks to its stainless-steel appliances and crisp but homey details.

But it’s the house—not what’s in it—that gets most of the attention. “I don’t need to fill the rooms with drapes and furniture,” Gorman explains, “because I have interesting curves and patinas. The house is modern, but it isn’t plain.”

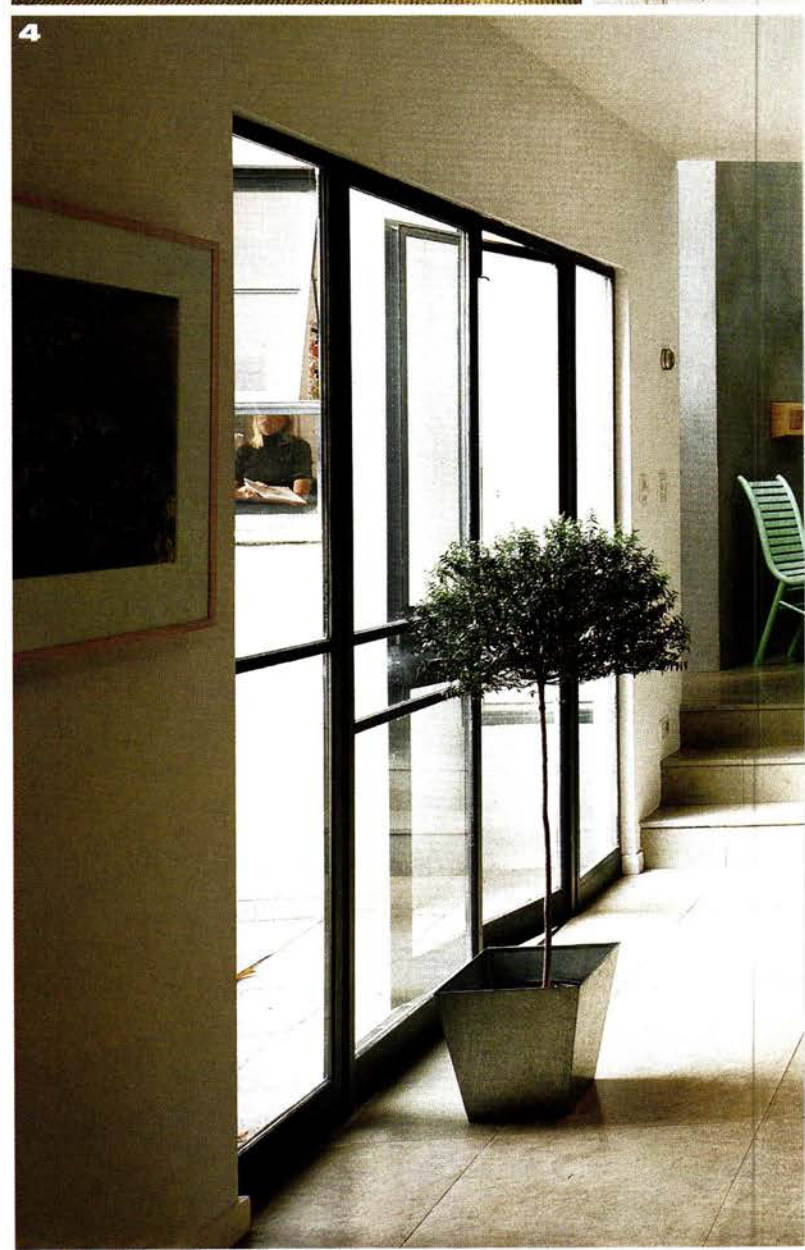
The old house’s second floor was turned into a spacious master suite.

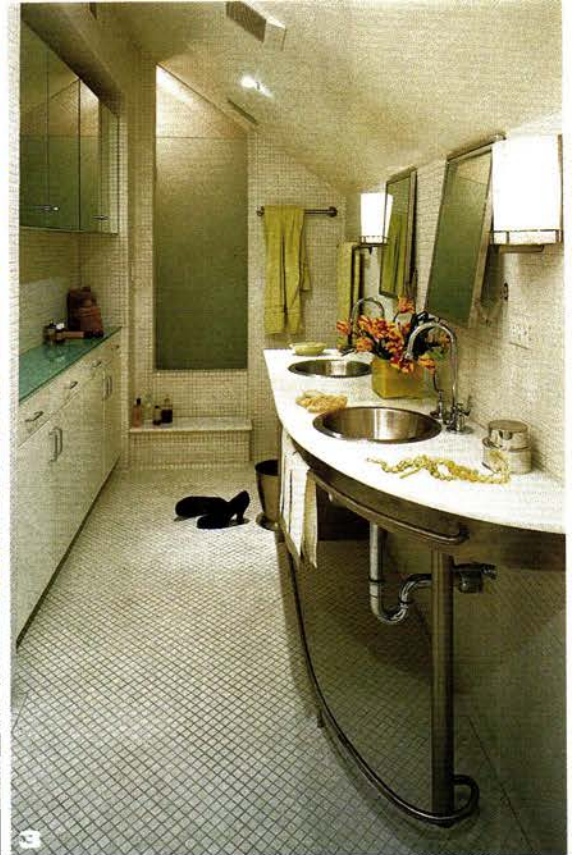
Black lines—from the mantel to the window frames—are the favored punctuation.

Gorman’s pine headboard conceals a bump in the wall, providing room for bathroom cabinets on the other side.



**Details 1** Homeowner Donna Gorman, who was determined to mix “whatever I like best, in any price range,” bought the pair of wire sofa tables at Crate & Barrel. The rolling end table was \$50 from Ikea. She designed the coffee table herself; made from Australian lacewood, it serves as a focal point for entertaining. Painterly Marimekko pillows echo the sensual shapes in Elizabeth Heyert’s photos. **2** On the roof of her new garage, Gorman (above, with daughter Lilly) created a terrace of pressure-treated wood planks that she stained gray to match the stucco-walled building. She used more of the boards to build a chaise that doubles as a table. Potted yews create a sense of enclosure without blocking the view. **3** Gorman asked the Hariris to make the master bath look “like a high-school locker room, but pretty.” They covered the walls and floor in matching white tiles, offset by a counter of pale green sandblasted glass, and created the marble bow of a sink counter with its sexy bottom rail. The lower cabinets of the ample storage unit (left in photo) “bump out” into the bedroom, hiding in Gorman’s headboard (see previous page). That way, she marvels, “I have big, deep cabinets in a narrow bathroom.” **4** “The entry is closed,” says Gorman, “but also transparent.” Walk in the door, and you look into the garden. Turn left for the old building, right for the new one. Undefined volumes poke into the limestone-floored foyer, hinting at pleasures beyond. A small square opening, just above the chair on the landing of the sweepingly curved staircase, allows Gorman to see the front door from her home office. **MH**  
*See Resources, last pages.*

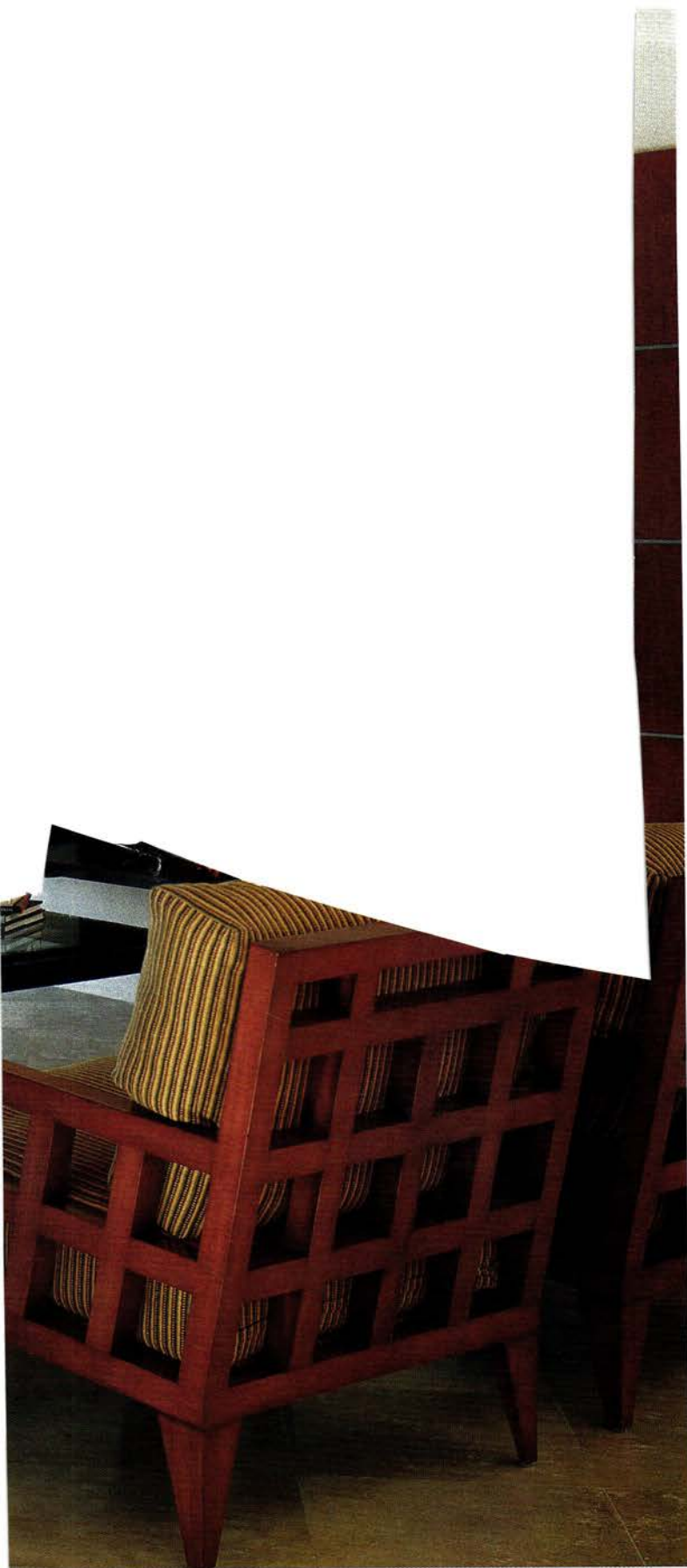






# Coastal Resurgence

A RAMBLING POSTWAR MODERN



The 1949 San Fernando Valley ranch that Ed and Elyn Milmeister bought in 1990 was a classic example of postwar suburban housing stock: a low-slung rambler with a kidney-shaped pool and a color scheme of sea-foam green and pink. The hilltop house was originally built for singer June Knight and her husband, Carl Squire, a top executive at Lockheed Aircraft. Sipping cocktails from the wet bar, the hosts and their guests, VIP generals and congressmen, could watch the latest military jets take off from the Lockheed airstrip (now Burbank Airport)—the Cold War version of home security.

New window walls turn the living room into a garden pavilion with a vaulted wood ceiling.

Below: A glass front door marks the airy entrance hall. A wrap-around wood-and-metal wall conceals a closet.

But the Milmeisters (he's a businessman, she's in advertising) did not want a period piece. They hired L.A. architect James Harlan to transform

the place into a thoroughly contemporary home for them and their two teenage sons.

**Produced by Linda O'Keeffe.**  
**Photographs by Jeremy Samuelson.**  
**Written by Jeff Book.**



RANCH IN LOS ANGELES GETS A '90s LEASE ON LIFE.



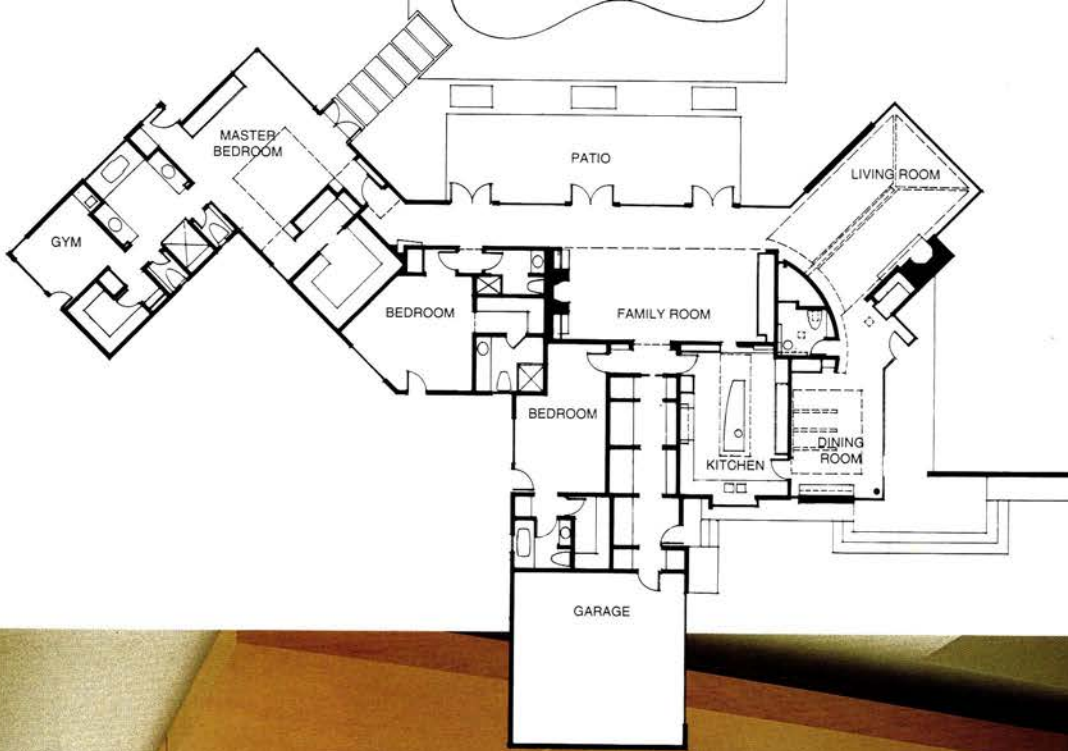
The site itself takes in a spy-plane panorama that stretches from Universal City high-rises and the Hollywood Freeway to distant mountains. "But the house had lots of windows of different sizes, which chopped up the spectacular views," notes architect Harlan. He replaced them with broad expanses of floor-to-ceiling glass (sheltered by deep eaves), which were made possible by the addition of structural steel to the frame. In the living and dining rooms, walls of windows meet invisibly at corners, pulling the outdoors in—an effect reinforced by limestone pavers that extend from the inside out, to the back patio and beyond. Even the front door is a sheet of glass, secured by a bare minimum of commercial-grade hardware.

The new design stayed almost completely within the footprint of the original, taking over an existing breezeway and carport for living space. Harlan opened up the floor plan, improving circulation by shifting doors and expanding corridors. The original entrance hall was stuck awkwardly between the living and family rooms. The architect moved the front door outward and eliminated the wall between the entrance hall and living room. He also shifted the family room doorway to make room for a curving wall that contains a redesigned bath. The dining room the house had lacked was created by expanding a small eating area in the kitchen. Ceilings in the living and dining rooms feature crisply detailed wooden panels that appear to float overhead.

Top left: Family-room sitting area. From top right: The family room "before"; the glass-walled entry "pavilion"; the family room "after" with its major media wall. Opposite: The dining room is home to pendant spots and contract office chairs.



Family Room "After"







In the kitchen, skylighting illuminates the limestone flooring, granite counters and wood cabinets. A sliding Shoji-style screen provides a pass-through to the family room. The granite-clad island is used for both food preparation and informal dining.



First to be finished were the bedroom wing and family room, which shrugged off the 1994 earthquake that rocked the valley and added to the renovation timetable. "We got very lucky," says Harlan, "because what was damaged was stuff we hadn't started on." Ed Milmeister, who describes his role in the renovation project as "the finance guy," adds: "Insurance payments for quake damage helped pay for the second phase." Following stricter post-quake requirements (and sheer prudence), Harlan beefed up the structure (the dining room's corner column, for instance, runs down to bedrock).

During the four years the project took to complete, the Milmeisters lived in the dust and turmoil, adapting as necessary. "Our son Darin slept in the living room for a year, while Jared was in the little breakfast room off the kitchen," recalls Elyn Milmeister.

In collaboration with Elyn, the architect selected furnishings that were contemporary

but not austere. They included contract pieces often overlooked for residential spaces, like the round table in the family room (by Barbara Barry for Hickory Business Furniture). "The furniture and fabrics are elegant, but they were chosen to withstand our boys and their friends," she says.

Enhancing the well-ordered interiors are numerous built-ins, among them desks, sideboards and the master bedroom's headboard/nightstand unit, which conceals storage. Harlan designed the rolling ottomans at the foot of the bed (see next page) to hold extra linens.

The tubside window in the master bath admits a sweeping view that echoes in mirrors, blue glass tiles and the shower's glass front. Light from a skylight bathes the 12-foot-high walls of the shower, a roomy shrine to the pleasures of spray and steam. "We've had guests tell us they could live in the master bath," Elyn says.

The kidney-shaped pool received a corner whirlpool and a new concrete surround that incorporates a barbecue area. Existing steel-shingle roofing—a fire-proof plus—was complemented by gray, smooth-troweled stucco on exterior walls. Japanese touches—like scalloped black shingles, a clump of bamboo, the Shoji-style sliding screen in the kitchen pass-through—add to what Elyn calls "the house's Zen feeling." Ed's favorite time of day is just before sunset, when a distinct feeling of calm descends over the valley. "Now I take the time to appreciate those quiet moments," he says. **MI**

**WHAT THE PROS KNOW ABOUT CUSTOM SHOWER DOORS** For \$200, old opaque sliders can be replaced with clear, quarter-inch tempered glass (about \$300 to replace a stall shower door). More attractive, ½-inch glass costs \$500-\$600 per panel, says Lee Smith of Tri-Valley Glass in Studio City. Glass panels are anchored to walls and floor using aluminum channel or clear, super-strong silicone adhesives; heavy-duty hinges attach to walls or other glass panels. Simple hardware and little or no framing result in a clean look. Door handles cost from \$40-100, hinges \$30-200. See Resources, last pages.

The master bedroom's wood-and-metal headboard incorporates storage and shelves. The master bath "before" (center) was transformed (bottom) with blue glass tiles that line the tub alcove and shower. The spacious shower (opposite) boasts side-spray and steam nozzles.







When a sophisticated couple downsized, they hired David Ling to convert a "colonial" condo into a modern loft. The living room became a great room when opened to the kitchen and dining room; Ling replaced a standard fireplace with a virtual work of art.

# Condo minimal

THIS STANDARD-ISSUE TOWN HOUSE

An ode to modernism and a study in clutter-free living are not what you'd expect to find behind the standard facade of this suburban New Jersey condominium (below). But thanks to architect David Ling's radical redesign, a 2,600-square-foot, three-bedroom apartment with little flow of space or light became a soaring and sun-drenched one-bedroom that feels like a SoHo loft. "I blew away as many walls as I could," says Ling, whose sensibility is informed by two formidable former employers, Richard Meier and I. M. Pei.

A first-floor bedroom was opened up to become a pass-through kitchen in which all the cabinetry and appliances—even

the refrigerator—have been hidden behind the black patina of 1/8-inch-thick plate steel. Even the new support columns are steel. The original kitchen became a dining room; what had been a claustrophobic dining room was converted into a library. The new dining area and the library look out on the condo's soaring living room.



In the double-height living area (left and above), a silver-leaf hearth hovering over Japanese river-washed stones replaces the usual slate-faced fireplace and fake logs of the average condo. The owners insisted on steel baseboards and extra-wide planks of American maple instead of the usual oak flooring.

These details add both to the handcrafted look and to a palpable sense of serenity. The man of the house, a successful electrical engineer, served as general contractor on the renovation. "He had a great appreciation for what I was doing," says Ling.

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**Produced by Linda O'Keeffe. Photographs by Maura McEvoy. Written by Frank DeCaro.**





Ling's design for the master bedroom (opposite), with its leather-upholstered bed and steel headboard, is open to the condo's living room. They're visually linked by a backlit, 15-foot steel "trough" on the ceiling (opposite, below). In the dressing room, storage space is alive with drawers and cabinets.





With only two occupants, privacy was less a concern than seamless design. "We wanted to keep it all flowing, all the same mood," says the feminine half of the team (the owner of several gourmet-to-go shops). So Ling converted a dark upstairs office and a spare room into the master bedroom, which overlooks the living room; the adjoining dressing area pulses with visual rhythm. Each room is bathed by a series of skylights Ling added. "I wanted them to enjoy this two-story home at all hours of the day," he says. Dormers were transformed into a make-up niche and storage space.

From the bedroom, Ling's master stroke is most apparent.

Faced with an irregular roof that had little relationship to the rest of the apartment, he chose to exaggerate its irregularity. "By playing with it, it becomes more musical and more playful," he says. To distract from the banality of the original living-room ceiling, he employed a series of tapered, painted-wood ribs that resemble a rake.



For further interest, he installed a 15-foot 500-pound steel "hinge" sculpture in what became a "folded" roofline.

In the dressing room, Ling's inspiration was the designer Iannis Xenakis, a disciple of Le Corbusier. A visual counterpoint to the kitchen downstairs (almost a negative image), the articulated drawers and cabinet doors resemble an all-white Mondrian painting. Spaced at whimsical-looking but highly functional intervals, the puzzle of storage nooks hide wardrobe staples, while a double row of hanging rails keep suits and shirts, trousers and skirts within reach. Even in the closet, the feeling is that "everything is part of the whole," say the owners.

In sharp contrast to the black and white of the rest of the apartment, the bathrooms are awash with color. Ling set cobalt-blue glass tile with green grout to lend an aquatic air to the apartment's three bathrooms, using soft slate for floors. With glass counters edged in steel, the feeling is that of a luxurious spa. For a bit of playfulness, Ling made sinks from stainless mixing bowls. "We wanted something on the edge," the woman of the house says. "But we wanted it to be serene, too." She knows that her sense of peace comes from her environment—and a good long soak is part of that tranquility. ■

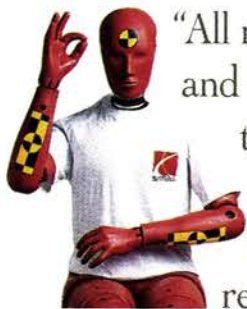
*See Resources, last pages.*

**An ocean of color surrounds the bathtub in the master bath and a matching shower. "Cobalt blue fascinates me in its association with water," Ling says.**





“t even saved our groceries.”



“All right, we did lose one egg,” admit both Patricia and Roger Steves. But considering the accident they were involved in, they don’t seem to mind. You see, while on the way home from the grocery store one afternoon, they were rear-ended by a pickup truck and the front of their Saturn was pushed into the car in front of them. Luckily neither Patricia nor her husband was seriously hurt. They did, however, fear the worst for their parcels since the trunk was now “trying very hard to become part of the back seat.” Imagine their surprise when they discovered that, with the exception of one unlucky egg, their groceries were as unharmed as they were.



THE 1997 SATURN SL1



All Saturns are built around a steel spaceframe. When an accident occurs, the front and rear sections begin to crumple and absorb energy from the impact. This helps the passenger compartment maintain its shape and structural integrity. Which, in turn, helps squash the belief that you have to spend \$40,000 to feel safe.



**PATRICIA STEVES' 11-EGG FRITTATA RECIPE**—Ingredients: 1 cup of diced onion, 1 cup of diced green pepper, 2 cups of diced ham, 11 eggs. Sauté onions and peppers until cooked, mix in ham, divide mixture in half and keep warm. Then beat 6 of the eggs with a fork, stir in half of the filling mixture and season to taste. Pour into preheated omelet pan. Flip into another pan when bottom of the frittata is set. Cook another 1 or 2 minutes. Repeat with other half of ingredients. Serves 6.

**A DIFFERENT KIND of COMPANY. A DIFFERENT KIND of CAR.**

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## MODERN METALLICS

From left: Metal and glass doors hide the four compartments of this cherry cabinet from Horn (\$2,385). Baronet's 59-inch chest with door (\$1,400) is aluminum-painted maple. Haworth's fiberboard and steel file on wheels holds 250 letter-size files (\$1,074). Bravo 20's phone-perfect apple-plywood and stainless stand recently appeared in San Francisco MoMA's "Eames and Beyond" show (\$735). The powerful pyramid etagère from Currey & Co., of woven reeds over steel framing, stands 5½ feet tall (\$1,200). William Emmerson and Eric Troop's vintage steel 5½-foot-long credenza is from the '40s (\$2,200). Ikea's 2-foot-high taboret is lacquered steel on nylon casters (\$79). Thut Möbel mixes natural beech, aviation plywood, aluminum and sailcloth in its 7-foot-high media cabinet (\$3,485). See Resources, last pages.



STEEL FILE: DAVID HAUTZIG

# Storage

Put it Away! THESE STYLISH PIECES MAKE A FINE ART OUT OF HIDE AND SEEK.





## WARMING WOODS

From left: Barbara Barry's 7-foot-long solid mahogany dresser is at home in the bedroom or dining room (\$7,937). Michael Vanderbyl's 6½-foot-tall bookcase divides a room without closing it off; in European sycamore, \$10,163. Universal's clever pine and maple coffee table (\$399) has drawer and drop-down storage. Archipelago's 27-inch-high nightstand (\$500) is made of black cerused oak on metal legs. The mahogany chest from Henredon has a hinged top and file drawers at each end; 4½ feet long by 3 feet high (\$4,120). Store the classics in Thomasville's oak revolving bookcase (3½ feet high, \$650). Ligne Roset's Biblia 2, a mere 12 inches high, is sleek wild cherry. (\$1,115). Palecek's cabinet copies an authentic Chinese wedding chest from the early 1900s; around 5½ feet tall, available in red (\$1,896) and black (\$2,176). See Resources, last pages.



NIGHTSTAND: DAVID HAUTZIG; ALL OTHERS: RICHARD HAGGERTY



COFFEE TABLE: DAVID HAUTZIG



# Refinement of Things Past IN DALLAS

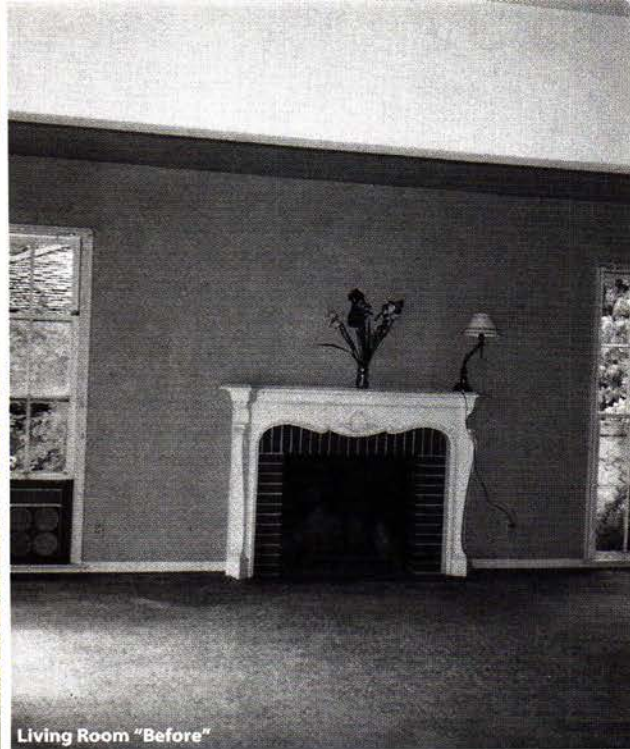
**W**hen Julie Cohn and David Rolston first saw the postwar house that was to become their home, they were most impressed by what was missing. "It was a blank box," says Rolston. But it sat on a lovely lot. Although it's in the middle of Dallas, the house nestles into the end

**Produced by Newell Turner and Diane Carroll. Photographs by Langdon Clay. Written by Helen Thompson.**

of a suburban street that's lapped by a lake, behind which a park stretches to the horizon. "When I looked at the backyard," says David, a landscape architect and co-owner of Rolston & Bonick Antiques for the Garden, "I thought, 'You'd have to be rich to afford this much space.'" The house itself seemed to exist in a state of abeyance. "It was dingy inside," says Julie, an artist. "Except for a pink bathroom upstairs,

every wall and every ceiling was powder blue." She was grateful, though, that the original owner, who built the house, hadn't altered a thing since 1949.

That owner—a Mrs. Maas, the new occupants learned from her heirs—had ordered her house plans (#1408) from *Ladies' Home Journal*. She then tweaked the original International-style facade, fluffing it into a Colonial. "She didn't hire an architect," Rolston



**A CREATIVE PAIR OF SECOND OWNERS FINDS BEAUTY IN ECONOMY**

explains, "but she deviated so much from the plans that she basically became the architect herself."

That Mrs. Maas had adored her house, dotting on every nuance of its conception and construction, became apparent when Rolston and Cohn discovered a yellowing scrapbook completely documenting her ideas. "She had a '50s vision of this house in her head that never changed," says Julie.

The price for the house and the work it needed assaulted Cohn and Rolston's budget, but they did not panic. Rather, they came up with creative solutions to usually expensive problems. Their renovation left most of the walls unmoved, which not only soothed some of the financial shock of buying a new house, but also increased the home's style. "We took an ordinary house," says Rolston, "and gave it more presence."

Julie Cohn's muted palette, inherited furniture, whimsical found objects and artwork create a sense of delight in the airy living room (dollar-a-yard unlined muslin curtains on all the windows billow in the breeze). Little was discarded in renovation: A prosaic brick fireplace and mantel ("before," above top) became interesting when stripped of their paint. Removing old carpet revealed wood floors in perfect condition. Above: Julie and her husband, David Rolston, lounge under a bower.

Alphabet cabinet pulls (below) indulge Julie's passion for words and letters. Kuba cloth draped over her grandmother's '50s table bridges the gap between now and then. In the kitchen (center, top), Julie gessoed fiberboard countertops, drew on them, then painted with sheer epoxy. While cooking, the couple presides at the bar between the dining room and a sunroom off the kitchen. Julie's eclectic taste brightens an upstairs bedroom (far right) and a light-filled corner of the living room.

Although Mrs. Maas selected wrought-iron filigree to doll up her new house, she hadn't obliterated all traces of its sleek International-style roots. A flexible floor plan and open rooms suggested that the original designer had studied Le Corbusier. "At least all the walls were in the right place," says Rolston. The major change was to knock a couple of them out. "The very first thing we did," says Cohn,

"was sledge-hammer through the wall in the entrance hall." It was a cheering remedy. Now, visitors are greeted with an opulent view of lawn and garden.

Juxtaposed underneath this arresting panorama is a smaller one, a quote prettily penned along the sill of the pass-through between entrance hall and dining room: "Give me the luxuries of life and I will willingly do without the necessities," run the words of Frank



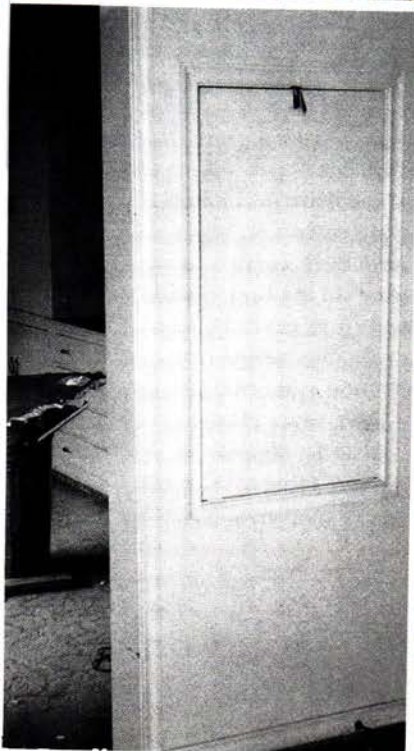
Kitchen "Before"

Lloyd Wright. The sentiment could be a wry commentary on Julie and David's domestic splurge. But it also reflects Julie's passion for handwriting and betrays her vocation as co-owner of Two Women Boxing, a Dallas workshop that designs handcrafted books and table, desktop and garden accessories.

There were several conundrums for Cohn and Rolston to unravel in their new house. The pull-down tables

flanking the door between the kitchen and dining room were a puzzle (they turned out to be Mrs. Maas's novel approach to a lunch-time tête-à-tête). Despite the couple's loyalty to her notions, display shelves eventually supplanted the tables. The kitchen was overdue for major renovation, which Rolston handily circumvented by reconfiguring the space. He tucked the stove and refrigerator out of din-

ers' line of vision and built a serving bar where visitors invariably congregate. Economy as well as sentiment dictated the reclamation of the beat-up linoleum floor, a robin's egg blue that inspired Julie. "I treated the kitchen as if it were a canvas," says Cohn, who penciled in blue stripes on the walls and countertops, painted them and glazed them with silverleaf dots, sealed with polyurethane.





Rolston extended a stingy red brick front porch into a welcoming entrance via a rerouted drive (above). "Use a beautiful thing you love as a central component,"

he says, "and your garden will take shape." Cohn and Rolston chose a fish pond (middle below) and a flower-filled birdbath to catch the eye. This new garden strays from Mrs. Maas's symmetrical path.

Now larkspur, poppies, purple coneflowers, yarrow, bachelor button, bougainvillea and hibiscus bloom in nonlinear splendor.

The vivacious renovation relied on invention as much as cold cash: "Everything we did," says Julie, "was inexpensive." Without investing in a major alteration to the facade, the couple breathed life into the quotidian colonial. The house acquired instant gravitas with a coat of mortar sprayed over the red brick, which David then "casually" troweled while still wet for an aged effect. Using European courtyards

as a model, he moved the driveway to serve as a grandly curving entry.

But the grandest part of the house, as Rolston had recognized, is in the back. He organized the prodigious yard by dividing it into "rooms"—a gravel terrace (above right) invites; behind a graceful wall of ornamental grasses a lap pool is his work in progress; and at the bottom of the garden, limestone steps lead to a grassy amphitheater where Julie shows



old movies. Coincidentally, the garden renovation hasn't deviated much from the logical ideas Mrs. Maas penciled in her scrapbook. "One of the things I love about this house," says Cohn, "is that it is very nostalgic for me, only I can't think of who in my family had a house like this." But there is little doubt that the memory of someone else—Mrs. Maas—continues to shape the life of the house and its current owners.

**WHAT THE PROS KNOW ABOUT GARDEN RENOVATION** David Rolston took his own advice when he renovated the garden: He relied on basic art-class principles—balance, repetition, color, texture and flow—to enliven the layout. "Take a black-and-white photo of the plantings," he suggests. "The structure will stand out." When you are reworking an existing garden, decide what you can keep. David and Julie economized because they divided and transplanted established plants. The proud new owners also grew from seed, intentionally and not. "As we tilled," David says, "we woke dormant seeds." One thing Rolston did not leave to chance was tree placement. As a child his job was to mow the lawn, and trees presented major obstacles in his path. Now that he has his own garden (and still does the mowing), he's made sure to incorporate existing trees into the new flower beds so his work can proceed unimpeded. *See Resources, last pages.* **MH**

# The Art of Kitchen Craft

A MODERN



## KITCHEN UPGRADE PRESERVES ITS COTTAGE ROOTS.

Make no mistake, Duncan and Martha Pitcairn loved their 1930s cottage-style house in Bryn Athyn, Pennsylvania. But after 11 years, its series of small, low-ceilinged rooms had begun to feel a bit relentless, especially the kitchen. It was here that they and their two children (Alexis, 10, and Graham, 8) spent most of their time. The space—a hodgepodge of kitchen, an adjoining play area and an enclosed sunroom—was small, cramped and dark. “I longed for openness and light,” says Martha, “but we didn’t want to lose the cottage kitchen feel.” With the help of Annapolis-based architect Charles (“Chip”) Bohl, the Pitcairns decided that their solution lay in the creation of one large space, a great room inspired by Arts and Crafts design.

Although the square footage of the remastered plan remains the same, walls were removed to reconfigure the space. The sunroom became the kitchen proper, its

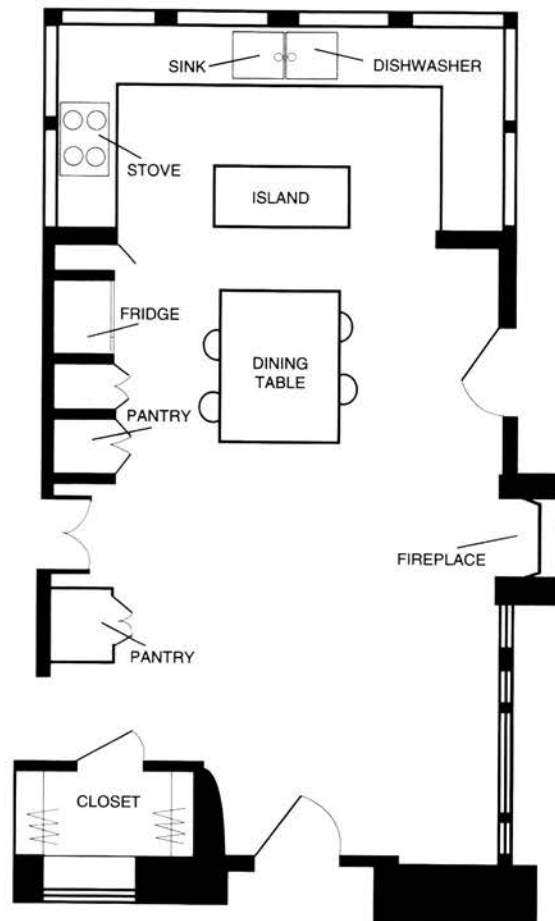
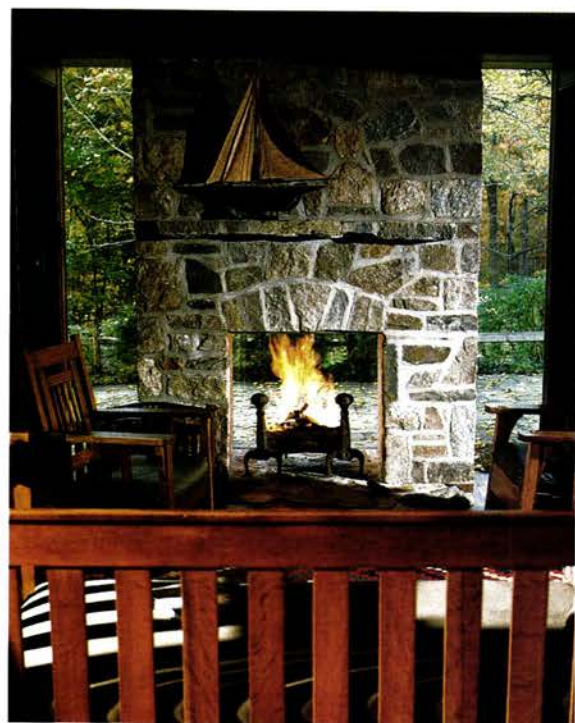
In the dining area (left), twig chairs surround a vintage library table;

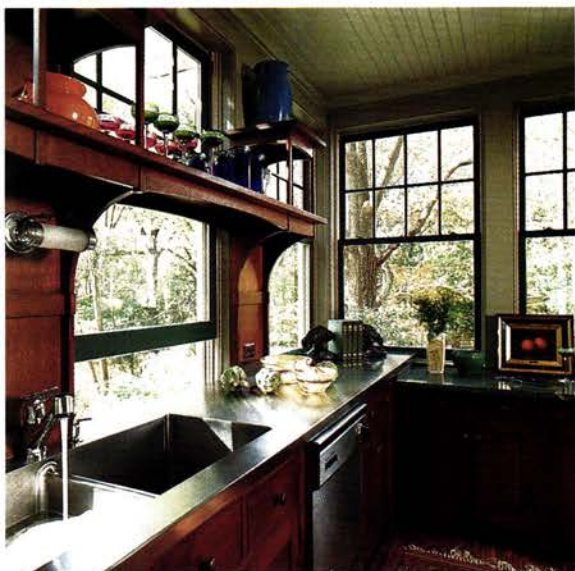
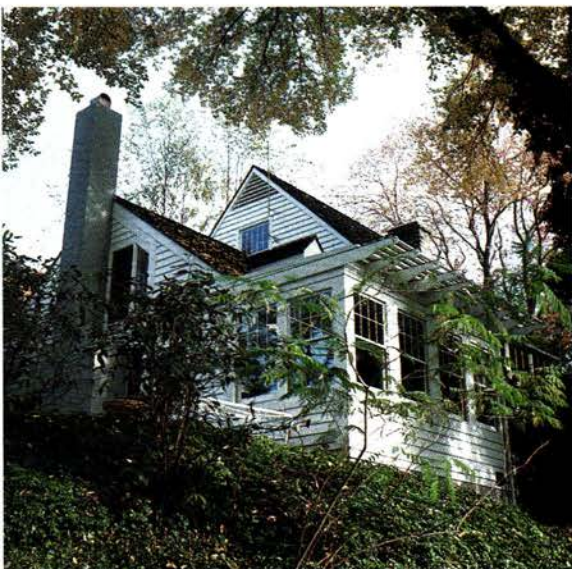
Mission furniture includes pedigreed Stickley. The fireplace (right, top) is a stunning surprise: The firebox is made with ceramic glass, the type usually found in oven doors.

roof raised two feet above the seven-and-a-half-foot height of the rest of the room, but the spirit of the original sunporch was retained with even more windows than before. Eight six-foot-tall windows on three walls offer wrap-around views to the bucolic woodlands outside. By forgoing above-counter cabinets, the Pitcairns were able to

have the windows sit at counter-height, a homey but modernist master stroke.

**Produced by Linda O’Keeffe and Barbara Bohl. Photographs by Gross & Daley. Written by Jacqueline Goewey.**





**K**itchen cabinetry with a distinct Arts and Crafts feel was crafted by a local cabinet-maker of quarter-sawn oak stained a rich red. Open oak shelves installed in front of the windows allow for storage and display—without blocking the view. Juxtaposed to the handcrafted feel of the cabinets are stainless-steel countertops that Bohl placed so that the back edge meets the windowsill. “The counter acts as an extension of the sill,” he says. “If the window’s open you can roll an orange right out into the yard.”

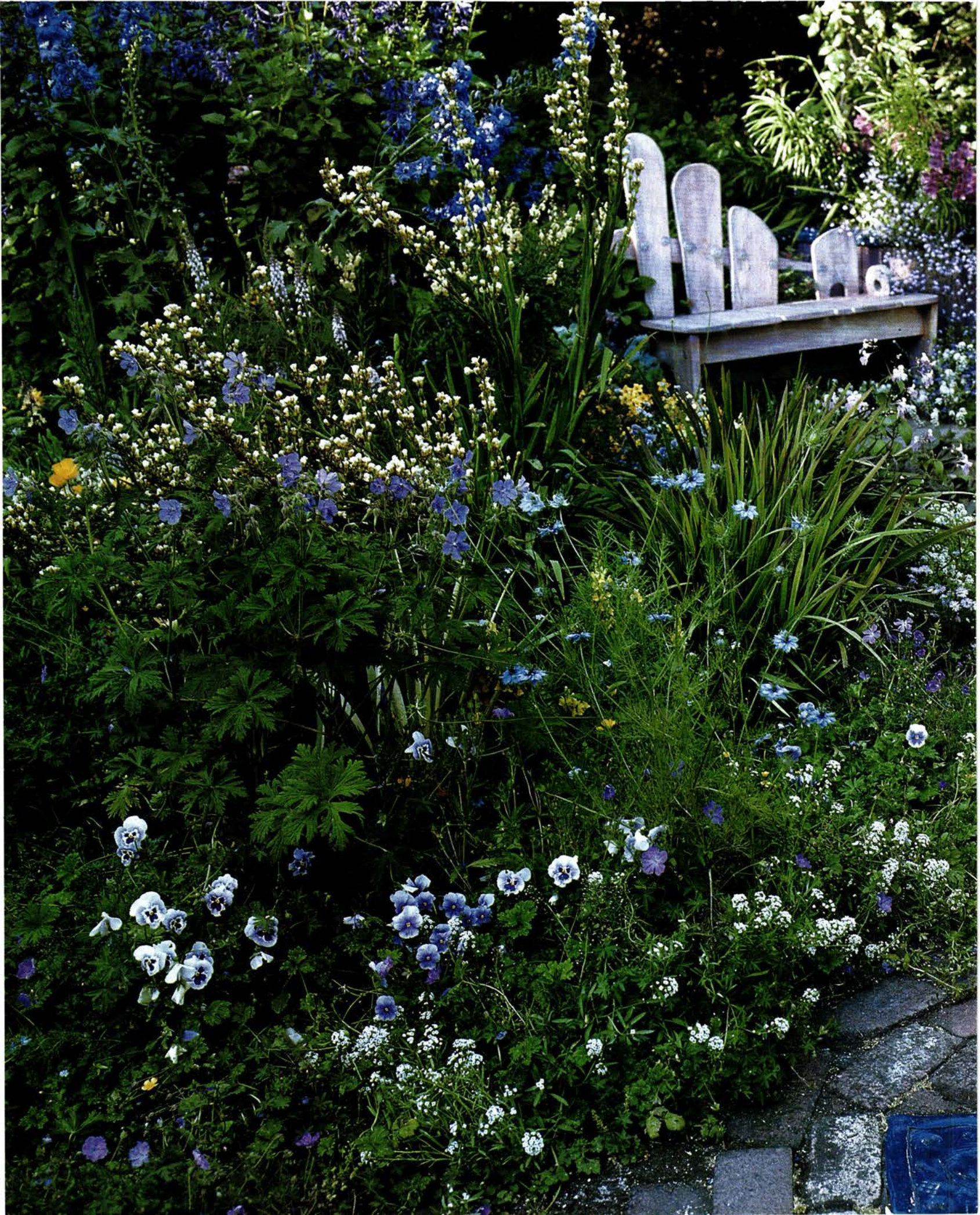
At the center of the living area, a dramatic new fieldstone fireplace is framed by two sheets of glass that flow uninterrupted from baseboard to cornice on either side—the entire chimney appears to float between them. (Even the firebox is backed with ceramic glass.) “I still get excited when I walk into the room,” says Martha. “At one point during the planning I told Chip that I wanted a space that breathed in and breathed out. He laughed, but that’s exactly what we got.” **M**

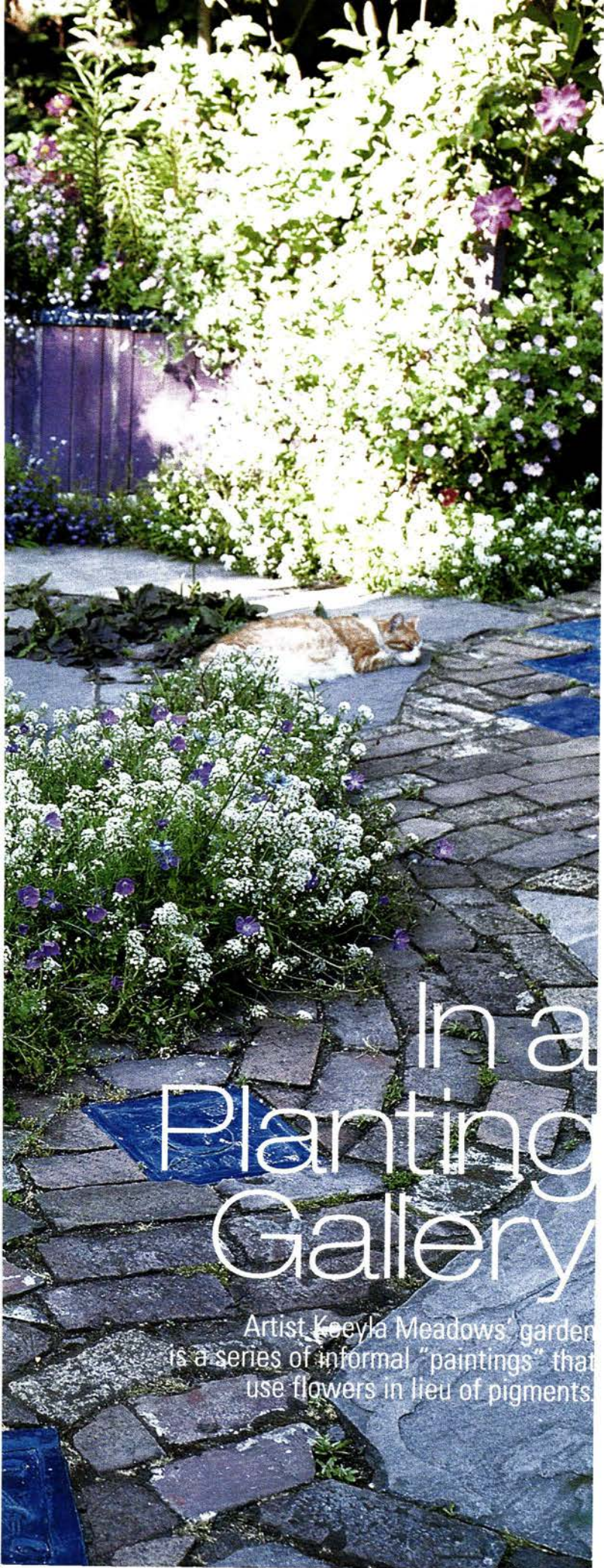
**WHAT THE PROS KNOW ABOUT STAINLESS COUNTERTOPS** Chip Bohl praises stainless-steel counters as easy-to-clean, stain-resistant and forgiving to dropped crystal because of their resilience. Their buffed finish even helps to disguise scratches. And they are less expensive than marble or granite (\$90 to \$110 per foot with a four-inch backsplash versus \$100 to \$160). Bohl recommends 18-gauge steel instead of thinner 20-gauge (it’s more resistant to denting) and backing counters with cabinet-grade plywood for support and deadening sound.

The architect raised the sunporch roof and added a trellis-like extension outside (left, top). The children’s favorite perch is a countertop in a corner of the kitchen (left, below). Opposite: A wall of windows instead of cabinets gives the room it’s porch-like feel.









# In a Planting Gallery

Artist Keeyla Meadows' garden is a series of informal "paintings" that use flowers in lieu of pigments.



In spring, even the most restrained gardener longs for some color, a longing that Keeyla Meadows' garden in Albany, California, the town north of Berkeley, entirely satisfies. Meadows, a painter and ceramicist as well as a landscape designer, surrounds her 1918 bungalow with an abundance of flora.

She cites Monet and Matisse as her primary influences, but her garden is no miniature Giverny. Her unpretentious version is not an attempt to reproduce Monet's garden but to follow his example as a gardener-artist: He cultivated subject matter for his paintings; she views her garden as a painting and designs and makes everything herself—from fountains and benches to pavers and pots.

Meadows' garden teachers were the late Marshall Olbrich and Lester Hawkins, the beloved founders of Western Hills, the renowned nursery in Occidental, California. "I used to follow them around," she recalls. "They answered endless questions."

Keeyla's world: raised beds, a pink bench, a winding brick path studded with blue tiles and the floral equivalent of shimmering spring light. Welcome to the colorful realm of Keeyla Meadows (lounging on a bench of her design, above).

The center section of Keeyla Meadows' garden—designed to integrate her art, as well as her work and leisure activities—is densely planted and organized around a succession of blue and yellow flowers that seem to wring light out of the San Francisco Bay air. "Close to the bay," she explains, "we have dappled surfaces. I use lots of flowers and lots of leaves—like the surface of water with light on it. It's not a garden of summer light. The light in summer gets harsh."

**Photographs by Faith Echtermeyer.  
Written by Robert Glück.**



TOP RIGHT AND BOTTOM LEFT: KEYLYA MEADOWS

Meadows uses blue to bring the sky close to the earth. The blue tiles she produces herself (and lets dry in her living room) seem to be strewn along a serpentine path. They resemble the *azulejo* tiles of Portugal that pave Renaissance gardens.

Working from a color chart, Meadows gathers paint chips before visiting a nursery. Her own garden features complementary colors: blue and yellow mixes of annuals, perennials and bulbs such as pansies and alyssum, the daisy-like yellow biden 'Goldmarie,' yellow *Sisyrinchium striatum*, *Salvia guaranitica*, *Delphinium elatum* 'Blue Fountain,' and—beyond the pink bench—*Nemesia fruticans*. This exuberant planting contains some rarities, though you could march into any nursery and easily find lovely substitutions.

The garden is divided by a bronze arch of abstract morning-glory shapes. It's a visual focal point that affords the small (50-by-50-foot) yard the mystery of a secret garden. Meadows plays with scale further by raising one of the beds about three feet, lifting blooms such as pink *Alstroemeria* and the pink clematis 'Ernest Markham' to eye level.

"The important thing," says the artist, "is to have a starting point. And that can be anything at all—from the tiles on the ground, the color of the sky, the trees, the surrounding hills, your house, a particular plant or even the color of a dress you want to wear into the garden and show off!" **MI**  
See Resources, last pages.

From top: Meadows' yellow garden with columbine, callas and coral abutilon. Zinnia and linaria in pots. A pink palette: Opium poppies, *Rehmannia angulata* and Cranesbill geranium. Viola, foxglove, campanula and cerinthe. Needle grass and Ursinia.

Color control: Keeyla Meadows' own purple and yellow pot is planted with yellow biden and flanked by lavatera 'Barnsely' and corncockle (*Agrostemma githago*).





# THE SPICE ROUTE

NEW YORK CHEF MATTHEW KENNEY  
USES WHOLE-ROASTED, FRESHLY GROUND SPICES  
TO PUMP UP THE FLAVOR IN EVEN THE MOST ORDINARY FOOD.

# R

emember the old days of supermarket produce shopping when tracking down a fresh mango or a bunch of cilantro could be a week-long project? Today, as Americans have become more knowledgeable about food, tropical fruits perfume the air in most markets, and fresh herbs like rosemary, thyme and basil are familiar sights.

And as our desire for more intense and exotic tastes continues, the search has moved beyond the produce section. Thanks to chefs like New York's Matthew Kenney, we're discovering an old-world solution to the question of how to keep meals interesting: the creative use of spices. Vivid seasonings like coriander, cumin, cardamom and anise are becoming more common, and old favorites like ginger, paprika, cloves and cinnamon are being used in surprising new ways.

We're quickly learning that whole-roasted, freshly ground spices, freely combined in ways that ignite our palates, can infuse any dish with flavor. Even bland chicken breasts, mild fish fillets or plain potatoes can be encrusted, scented or otherwise imbued with spice.

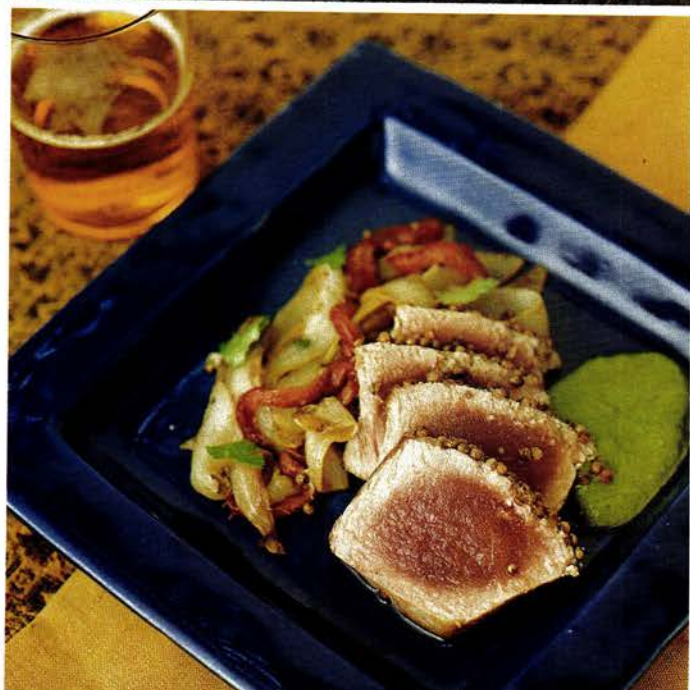
Chef Kenney is in the vanguard of this revival. "Freshness is important, but the flavors of my food also come from strong seasoning." At his restaurants, Matthew's, Mezze and Monzú, Kenney cooks the way Jackson Pollock painted: The method looks excessive, but the result is always harmonious. "My food is about layering flavors on, not stripping them down," he says.

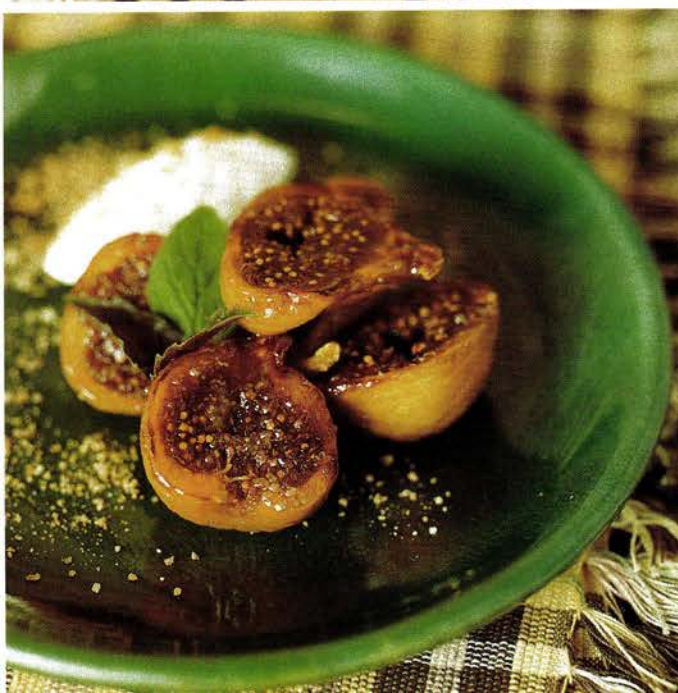
When Kenney pulls out his arsenal of spices, we can never be sure what will come of it. A vegetable stew transformed by coriander seeds or a pear dessert warmed up with a spark of black pepper. Odd-sounding combinations like rosemary with strawberries turn out brilliantly in his confident hands.

**Produced by Sara Ruffin. Photographs by Maura McEvoy. Food Styling by Roscoe Betsill. Written by Julia Moskin.**



Left: Black pepper and honey intensify the taste of pears and cheese. Right, from top: Matthew Kenney outside Monzú; flavors du jour (clockwise from top left): coriander, cumin, chili peppers, cardamom, cloves and cinnamon sticks; coriander-encrusted tuna.





Right: Anise-glazed chicken gets its complex taste from toasted anise seeds, lemon, garlic, ginger and chives. Left, from top: Flatbread topped with wild mushrooms, cardamom and hazelnuts; Moroccan spiced lamb shanks; cinnamon and basil spice up caramelized figs.

**K**enney complements his alluring cuisine with lemon zest, honey, capers, nuts and a whole gardenful of herbs and fresh ginger, but it is his dedication to spices that sets him apart. Roasting and grinding the spices is a daily task for his kitchen staff, but he wouldn't have it any other way. Fresh flavor isn't the only concern; commercial spices are often milled to a too-fine powder, which affects the outcome of the dish.

"I love how fresh, coarsely ground spices break up the way the flavor hits your palate—the texture of food is also very important to me," says Kenney, who recalls his training in French cuisine as a process in which smoothness was always the goal. "We were always filleting and puréeing, straining and clarifying, making the food as soft and refined as possible." Today, intensity and boldness hold more appeal for most people. And any home cook can find fresh spices at ethnic markets or through mail order. With an oven for toasting and a coffee grinder, these flavors are easy to replicate.

There are no rules in Kenney's realm. Warm spices like cinnamon and nutmeg, cloves and ginger usually say dessert, but Kenney is just as likely to use them to perfume lamb shanks or pan-roasted carrots. Delicate, licorice-flavored anise can season a sweet-hot glaze for roast duck, can mix with warm olive oil to definitively reinvent mashed potatoes, or can lighten a citrusy almond cake. Cardamom's woody quality—it's redolent of both cedar and sandalwood—begins a chain of associations in Kenney's mind that ends with forest mushrooms. The result is an immensely satisfying flatbread with wild mushrooms, cardamom and hazelnuts.

Are there any exotic new spices we should be on the lookout for? "Well," Kenney says with a dreamy expression that signals a new dish in the making, "I haven't really begun to think seriously about salt yet." **MH**  
*See Resources, last pages. Recipes follow.*



Matthew Kenney's  
**recipes**

**Anise Glazed Chicken**

- ¼ cup olive oil
- 4 tbsp. grated onion
- 1 tbsp. minced garlic
- 1 tbsp. fresh minced ginger
- 2 tbsp. toasted anise seeds
- 1½ cups chicken stock
- 3 tbsp. honey
- Zest and juice of 1 lemon
- Pinch of crushed red pepper
- 1 tbsp. unsalted butter
- 4 boneless chicken breast halves  
(6 oz. each, skin on)
- Salt and freshly ground pepper to taste
- Vegetable: caramelized fennel, spinach, wilted  
arugula or roasted peppers
- 4 tbsp. julienned sun-dried tomatoes
- 2 tbsp. chopped fresh chives

1. Preheat oven to 425° F.
2. Prepare the sauce. Heat a medium-size saucepan over medium-high heat with 2 tablespoons olive oil. Add the onion, garlic and ginger and cook until onion just begins to brown. Add the anise seeds, stock, honey, lemon and crushed red pepper.
3. Bring to a simmer and reduce by two-thirds, about 12 to 15 minutes over medium-high heat. Finish sauce by swirling in the butter. Season to taste with salt and pepper. Keep warm.
4. While sauce is reducing, prepare the chicken. Season the breasts with salt and pepper. Heat the remaining olive oil in an ovenproof skillet over medium heat.
5. Brown the chicken 1½ to 2 minutes on the meaty side, turn and brown for 4 to 5 minutes on the skin side. Pour out any excess oil. Transfer the skillet to the oven and cook for about 8 to 10 minutes or until chicken is just cooked through.

6. Remove the pan from the oven and deglaze with the warm sauce. Turn the chicken a couple of times to cook well.
7. Divide the vegetable evenly among 4 plates. Top with a chicken breast, skin side up. Drizzle the remaining sauce over the chicken, sprinkle with chives, sun-dried tomatoes and cracked fresh black pepper. *Serves 4.*

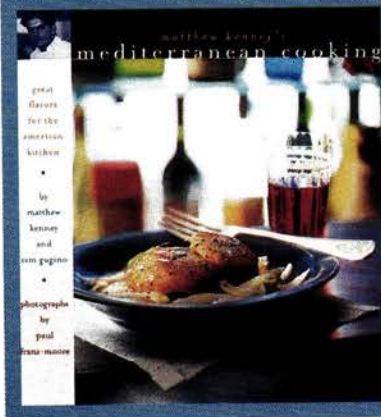
**Flatbread with Wild Mushrooms,  
Cardamom and Hazelnuts**

- ¼ cup hazelnuts
- 1½ lbs. wild mushrooms  
such as cremini, shitake or portobello
- 3 tbsp. unsalted butter
- 1½ tsp. ground cardamom
- ¼ cup port or Madeira
- 2 tsp. chopped Italian or flat-leaf parsley
- Salt and freshly ground black pepper
- 4 slices triangular flatbread or focaccia  
in ¼-inch to ½-inch-thick slices,  
toasted or grilled
- 4 sprigs fresh thyme

1. Preheat oven to 350° F. Put the hazelnuts on a small sheet pan or pie plate and toast for about 10 minutes, or until browned but not dark. Wrap the nuts in a clean dishcloth and rub off skins. Chop the nuts and set aside.
2. Remove any tough stems from the mushrooms (such as those on the shi-takes) and discard. Cut mushrooms into uniform pieces, about 1 inch long and ½-inch thick.
3. Heat the butter in a large skillet over medium-high heat until it stops sizzling. Add the mushrooms and reduce the heat to medium. Cook for 6 to 8 minutes, or until the mushrooms are visibly shrunken and glossy. Add the cardamom and

- hazelnuts and cook for another 3 minutes. Add the port or Madeira and parsley, toss and cook 1 to 2 minutes more, until the mushrooms are slightly glazed. Season with salt and pepper to taste.
4. Cut each slice of flatbread into quarters and overlap the quarters on each of 4 plates. Spoon the warm mushrooms over the flatbread and garnish with the thyme. *Serves 4.*

**MATTHEW KENNEY'S** first cookbook, *Mediterranean Cooking, Great Flavors for the American Kitchen* (Chronicle, \$25), will be available in bookstores this fall. Having developed his own relaxed style of Mediterranean cooking at his New York restaurants, Kenney shares 150 of his favorite dishes. Because he relies on widely available ingredients and simplified cooking techniques, this book's recipes make it possible for even the busiest cooks to enjoy the culinary traditions of the Mediterranean coastal rim, from the hill towns of Spain and Italy to the sun-baked villages of North Africa.



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# recipes

## Moroccan Spiced Lamb Shank

3 tbsp. cumin seeds  
 3 tbsp. coriander seeds  
 4 lamb shanks,  
 about 12 to 14 oz. each, trimmed  
 Salt and freshly ground  
 black pepper to taste  
 ¼ cup olive oil

2 carrots, chopped  
 2 celery ribs, chopped  
 1 1-inch piece fresh ginger, chopped  
 1 large Spanish onion, grated  
 1 large pinch saffron  
 1 cup white wine  
 1 cinnamon stick  
 1 tsp. ground ginger  
 1½ tsp. ground cloves

2 bay leaves  
 1 cup whole dried apricots  
 4 cups chicken stock  
 ¼ cup chopped dried apricots  
 1 tbsp. butter  
 Sesame seeds, for garnish

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1. Toast the cumin seeds in a skillet for 4 minutes, stirring a few times. Grind the cumin seeds and the coriander seeds coarsely with a mortar and pestle or in a coffee grinder you use exclusively for spices. Set aside.

2. Preheat the oven to 350° F. Season the lamb shanks with salt and pepper. Put the olive oil in a large ovenproof pan over medium-high heat. Brown the lamb on all sides, 10 to 15 minutes.

3. Remove the lamb, pour off the fat and add the carrots and celery. Cook over medium heat for 4 to 5 minutes, or until just beginning to soften. Add the fresh ginger, onions and saffron and cook until the onion is translucent and soft, about 5 minutes. Add the wine, ground cumin, ground coriander, cinnamon stick, ground ginger, ground cloves, bay leaves and whole dried apricots. Cook 5 minutes.

4. Place shanks back in the pan and add the stock. Cover the pan and cook in 350° F oven for about 1½ hours or until meat is tender and falling off the bone. Remove the lamb shanks and cover with foil. Set aside and keep warm.

5. Skim the fat off and strain liquid into a saucepan. Discard solids. Reduce the braising liquid to a saucy consistency by slowly simmering. Time will vary widely; it may take as long as 15 to 20 minutes. Adjust the seasoning by adding salt and pepper. Add dried chopped apricots and butter.

6. Place the lamb on a serving platter, pour the sauce over it. Sprinkle with sesame seeds. Serve the lamb shanks with couscous and a green vegetable like asparagus or spinach on the side.  
*Serves 4.*



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**Pecorino Siciliano with  
Pears and Black Pepper**

---

12 oz. pecorino Siciliano cheese,  
cut into 1/2-inch slices

1 ripe pear, seeded, cut in half  
and sliced into 1/4-inch-thick slices

2 tbsp. coarsely cracked  
black pepper

4 tbsp. honey

1. Divide the cheese among 4 plates.
2. Arrange pear slices around the cheese.
3. Sprinkle with pepper and drizzle with honey. *Serves 4.*

---

**Coriander Crusted Tuna**

---

1/4 cup toasted coriander seeds

1 tsp. sea salt

1/2 tsp. freshly ground black pepper

2 egg whites, lightly whisked

4 6-oz. tuna steaks,

about 1 1/4 inches by 4 to 5 inches

1/8 cup olive oil

Cilantro Dressing (recipe follows)

2 tbsp. chopped fresh cilantro

1. Preheat oven to 350° F. Crack the coriander seeds with the bottom of a skillet or with the side of a knife, until they become coarse.
2. Mix the coriander seeds, salt and pepper together on a plate. With a pastry brush, coat one side of each tuna steak with egg white then press the tuna in the coriander mixture so that it is evenly coated.
3. Pour the olive oil into a large nonstick skillet over medium-high heat. Quickly, but carefully, sear the steaks in the skillet, about 1 minute per side, turning to brown each side and being mindful not to burn the crust mixture. Place pan in the 350° F oven and cook for 2 to 3 additional minutes, or until the fish is rare but warm in the middle. *(Continued on page 188)*

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# resources

## COVER

**Architecture**—David Ling Architects, 110 E. 17th St., NYC 10003; 212/982-7089; **Fireplace surround, backlit shield over fireplace**—by David Ling Architects, 212/982-7089; **Custom fabricators**—Loye and Derikson, 914/255-4211; **Pillows on floor**—from Salon Moderne, 281 Lafayette St., NYC 10012; 212/219-3439; **Chair**—“Lounge,” by Eames, available at the MoMA Design Store, 800/447-6662; **Coffee table**—by Gae Aulenti, through Luminaire, 800/494-4358; **Bowl**—by Toshiko Takaesu, 908/735-8295; **Armchairs**—by Le Corbusier, through Cassina, 516/423-4560.

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**Page 12 (Photo, top) Heartwood platter**—\$100, at Galileo, 37 Seventh Ave., NYC 10011; 212/243-1629; **Leaf plate**—\$24, by Christine Alicino and Tom Bonauro, at Zinc Details, 1905 Fillmore St., San Francisco, CA 94115; 415/776-2100; **Wood coasters**—\$8.50, at William Wayne & Co., 40 University Pl., NYC 10003; 212/533-4711 **(Photo, bottom) Tall cylinder, pitcher**—from Pottery Barn, 800/922-5507.

## IT'S HIP TO BE SQUARE

**Page 60 (Clockwise from top) White vegetable dish**—“Teema,” by Kaj Franck, \$22, for Arabia Finland, through Hackman Tabletop, 800/448-8252; **Wood trivet**—\$8.50, at William Wayne & Co., 40 University Pl., NYC 10003; 212/533-4711; **Black charger**—\$56; **Lime square**—“Arris,” \$38, both by Michael Vanderbilt, for Pentimento, 510/548-5272; available at

Triangle Home Furnishings, Main St., Bridgehampton, NY 11932; 516/537-7010; **Resin stacking tray**—\$50, in moss, by Martha Sturdy Inc., 604/872-5205; **Crackle coaster**—\$7.50, in gray, at William Wayne & Co., 212/533-4711; **Stone trivet**—“Pietra Serena,” \$75, from the Calvin Klein Home Collection, 800/294-7978; **Cup, saucer**—“Metropolitan,” \$40, in chartreuse, at Laguna, 609 Second Ave., Seattle, WA 98104; 206/682-6162; **White platter**—“Georgica,” \$70, from the Calvin Klein Home Collection, 800/294-7978; **Serving dish**—“Kyoto,” \$30, by Laurie Gates Design, 800/680-4973; **Black ash-trays**—\$195, at Gucci, 800/388-6785.

## MILAN ON MAIN STREET

**Page 86 (Photo, top) Chair**—“Lola,” \$955, by Poltrona Frau, at Arkitektur/In Situ, 474 Woodward Avenue, Birmingham, MI 48009; 810/540-8858 **(Photo, center) From left to right: Club chair with metal arms**—#9760, \$2,165; **Dining chair**—#9617, \$890; **Mini club**—#9755, \$1,790; **Upholstered chair**—#9750, \$2,260; **Pouf**—#9765, \$475; all from the Apta Collection, by MAXALTO, through Domus Design Center, 215 E. 58th St., NYC 10022; 212/421-2800 **(Photo, bottom) Sectional**—“Charles,” as shown, \$6,056, through B&B Italia, 150 E. 58th St., NYC 10155; 800/872-1697 **Page 88 (Photo, top left) Chair**—“Dolly,” available this winter, not yet priced, by Kartell, 212/989-6265 **(Photo, top center) Cabinet**—“Pandora,” left: \$1,695; right, \$2,190, through Luminaire, 7300 S.W. 45th St., Miami, FL 33155; 800/494-4358 **(Photo, top right) Computer desk**—Yeami computer desk, \$1,050, at Limn, 290 Townsend, San Francisco, CA 94107; 415/543-5466 **(Photo, center left) Desk chair**—“Spin,”

\$350, through Luminaire, 800/494-4358 **(Photo, center right) Sink**—“Soft Sink,” by Droog Design, available in orange, white or blue, \$800, through Akari-Gemini, 805/563-5444 **(Photo, bottom) Easel**—“Notos,” \$975, at Repertoire, 560 Harrison Ave., Boston, MA 02118; 617/426-0060. **Other major Milan furniture retailers:** Adesso, 200 Boylston St., Boston, MA 02116; 617/451-2212; Cassina, 155 E. 56th St., NYC 10022; 516/423-4560; Current, 1201 Western Ave., Seattle, WA 98101; 206/622-2433; Diva, 8818 Beverly Blvd., L.A., CA 90048; 310/278-3191; Domus, 1919 Piedmont Rd., Atlanta GA 30324; 404/872-1050; Mobili, 2201 Wisconsin Ave N.W., Washington, DC 20007; 202/337-2100; ModernAge, 102 Wooster St., NYC 10012; 212/966-0669; Modern Living, 8125 Melrose Ave., L.A., CA 90046; 213/655-3898; Mossa Center, 1214 Washington Ave., St Louis, MO 63103; 314/241-5199; Palazzetti, 515 Madison Ave., NYC 10022; 212/832-1199 (also Boston, Westport, CT, L.A. For addresses: 718/937-1199); Poltrona Frau, 145 Wooster St., NYC 10012; 212/777-7592; See, 920 Broadway, NYC 10010, 212/228-3600 (also L.A., 310/385-1919).

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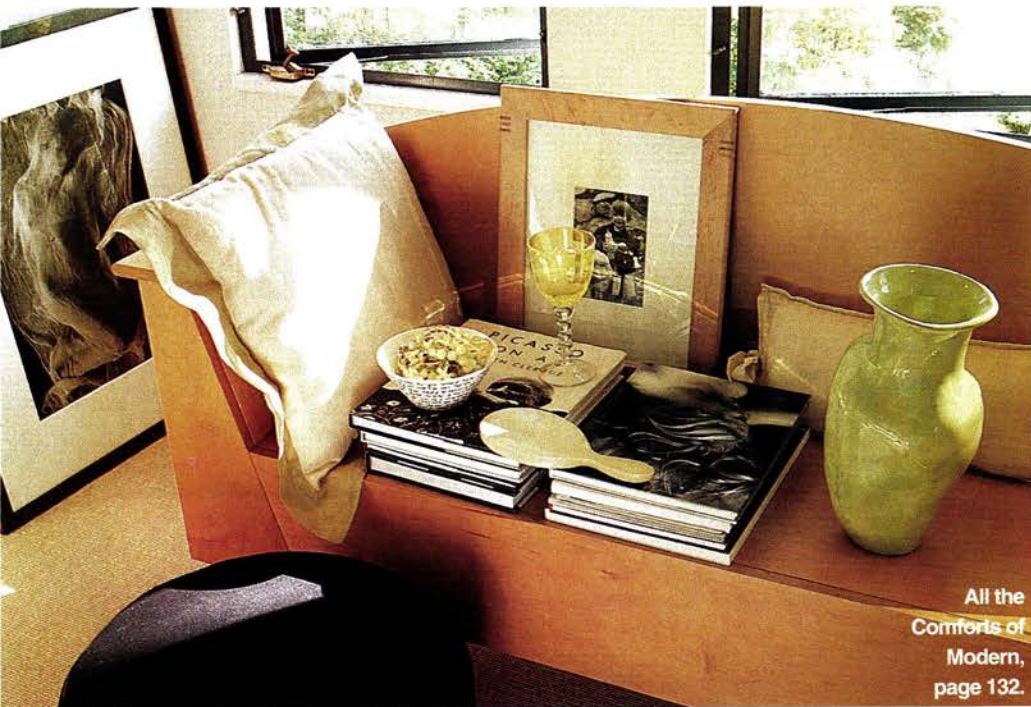
**Architecture**—David M. Biagi, 2801 Shelbyville Rd., Shelbyville, KY 40065; 502/633-2885; **Assistant**—J. Quintin Biagi, Jr.; **Carpentry, cabinetry**—by Prajna/Moneypenney, 606/873-6477; **Welding**—by Fehrenbach, 502/633-0633; **All art**—through Linda Schwartz Gallery, 401 West Main St., Lexington, KY 40507; 606/254-4579; **Windows**—by Anderson Windows, 800/426-4261; **All paint**—by Benjamin Moore, 800/672-4686; **Window treatments**—by Country Squire, 10310 Shelbyville Rd., Louisville, KY 40223; 502/425-1530; **Carpet**—by Coach House, 502/633-4914 **Page 94 (Photo, bottom right) Coffee table**—“Ellipse,” by Charles Eames, through Herman Miller, 800/646-4400, at The Eclectic Jones, 1570 Bardstown Rd., Louisville, KY 40204; 502/473-0396; **Wicker chair, vases, lamp**—at J. C. & Company, 1004 Barret Ave., Louisville, KY 40204; 502/456-4103; **Rug**—at Frances Lee Jasper Oriental Rugs, 1330 Bardstown Rd., Louisville, KY 40204; 502/459-1044 **Page 96 (Photo, top) Coffee table**—“Ellipse,” by Charles Eames, through Herman Miller, 800/646-4400, at The Eclectic Jones, 502/473-0396; **Wicker chair, vases**—at J. C. & Company, 502/456-4103 **(Photo, bottom left) Side table**—by Bob Jones, at The Eclectic Jones, 502/473-0396; **Lamps**—at Rick Jenkins & Co., 1328 Bardstown Rd., Louisville, KY 40204; 502/459-0021 **(Photo, bottom right) Chaise**—at The Eclectic Jones, 502/473-0396.

## THE NARROW MINDED GARDEN

**Pages 102-104 Landscape architect**—David Pfeiffer Garden Architecture, 1122 East Pike, Suite 1040, Seattle, WA 98122; 206/721-3434.

## THE LIGHT FANTASTIC

**Page 110 (Photo, left) Hardware**—“Cable Rod & Rings,” \$49, at Pottery Barn, 800/922-5507; **Fabric**—“Capa,” \$130 per yard, by Zimmer + Rohde, 212/758-5357 **(Photo, right) Fabric**—“Fern,” in White, Leaf, \$24 for each 54” panel, by Waverly, 800/423-5881 **Page 112 Rod**—from >



All the Comforts of Modern, page 132.

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the Bamboo Fencer, 617/524-6137; **Rings**—Needlepoint stretchers, available at all sewing stores; **Fabric**—"A Walk in the Clouds," in Moonlight, \$100 per yard, designed by Sally Sirkin Lewis, through J. Robert Scott Textiles, 213/525-1010 (**Photo, top right**) **Top fabric**—"Pucker Up," in Goodnight Kiss, \$240 per yard, by Groundworks; **Bottom fabric**—"Raffia Ikat Sheer," in Sea Spray, \$250 per yard, both through Lee Jofa, 800/453-3563 (**Photo, bottom right**) **Fabric**—"Abaka," in Natural, \$130 per yard, through Nuno, 212/421-9114 **Page 114 (Photo, left)** **Rod**—#5424-95, in Honey Oak, \$25, from Kirsch Co., 800/528-1407; **Fabric**—"Laurel Fancy," in Navy, Claret, \$10 per yard, at Calico Corners, 800/213-6366 (**Photo, right**) **Fabric**—"Roccoco Devore," in burgundy, \$300 per yard, by Bennett Silks, through Elijah Slocum, 310/289-8011.

### BY DESIGN(ER)

**Interior design**—by Jeffrey Bilhuber, Thomas Filicia; Bilhuber Inc. Design Consultation Services, 330 E. 59th St., NYC 10022; 212/308-4888; **Contractor**—Victor Torrero, 914/667-9879; **All art**—through Bilhuber Inc., 212/308-4888; **Window shutters**—by Shut-tertech, 610/696-9322; **Paint**—"Linen White," by Benjamin Moore, 800/672-4686 **Page 120 Stool**—from Jensen-Lewis, 89 Seventh Ave.,

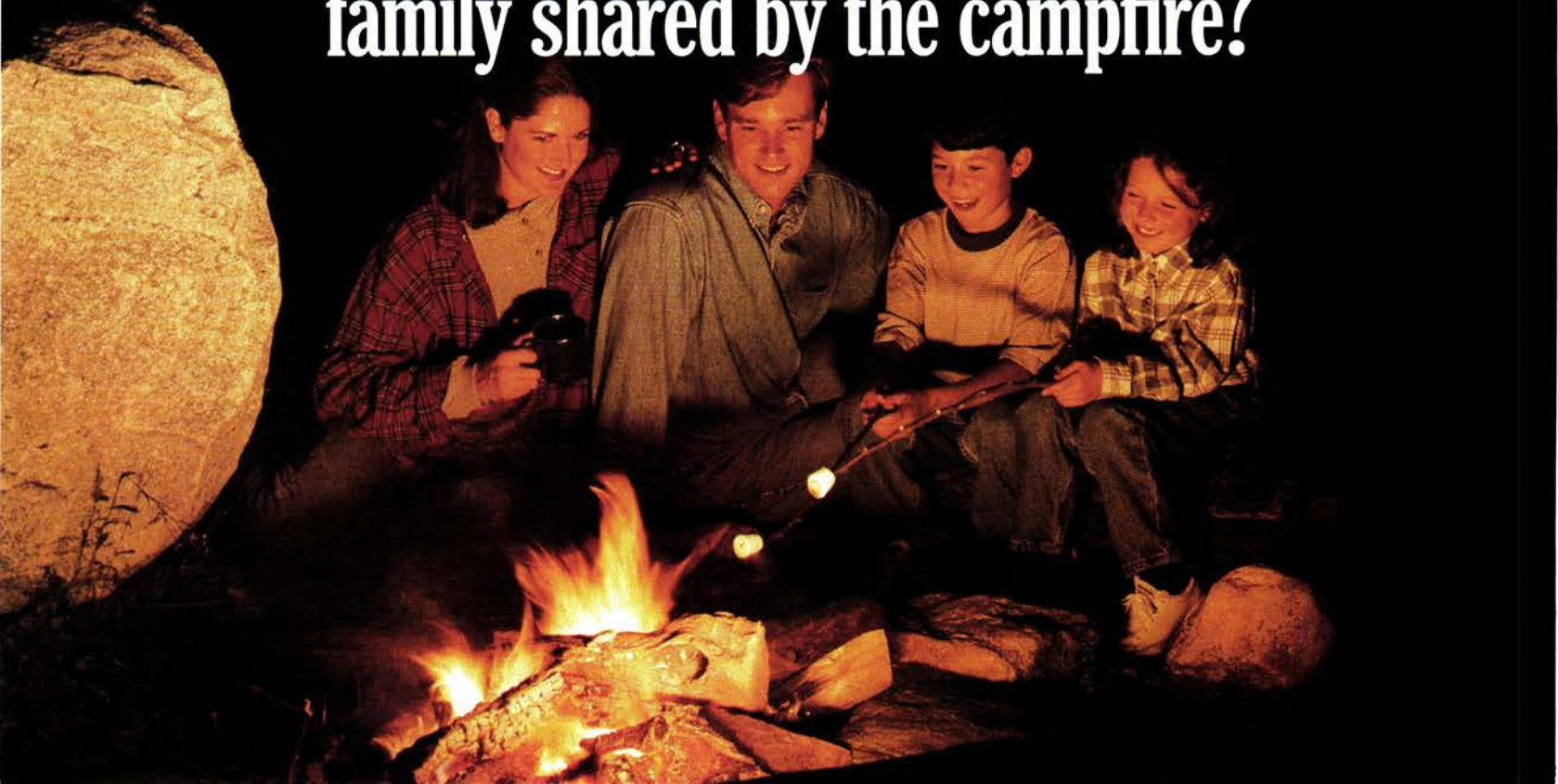
NYC 10011; 212/929-4880; **Lamp, slipper chairs, throw pillows, black Panton chair**—through Bilhuber Inc., 212/308-4888; **Side table, small stool**—from Sam Whiteman, 212/941-9859; **Rugs**—from Pottery Barn, 800/922-5507; **Chaise**—from ABC Carpet & Home, 888 Broadway, NYC 10003; 212/473-3000; **Coffee table**—from Bloomingdale's, 1000 Third Ave., NYC 10022; 212/705-2000; **Screen**—from Deutsch Furniture, 212/683-8746 **Page 122 (Photo, top)** **Cabinets**—by Donnatucci Kitchens, 215/545-5755; **Clock**—from Laytners Country Furniture, 237 E. 86th St., NYC 10128; 212/996-4439; **Stools**—from Jensen-Lewis, 212/929-4880 (**Photo, bottom left**) **Hall table, dining chair**—from Pennsylvania House, 800/782-9663 **Page 124 Black Panton chair**—through Bilhuber Inc., 212/308-4888; **Chaise**—from ABC Carpet & Home, 212/473-3000; **Coffee table**—from Bloomingdale's, 212/705-2000; **Screen**—from Deutsch Furniture, 212/683-8746; **Chest**—from Pennsylvania House, 800/782-9663; **Side table**—from Sam Whiteman, 212/941-9859; **Rug**—from Pottery Barn, 800/922-5507.

### ALL THE COMFORTS OF MODERN

**Architecture**—Hariri & Hariri, 18 E. 12th St., NYC 10003; 212/727-0338; **General construction**—GOL Construction, 203/656-3896;

**Windows**—by A & S Windows, 718/275-7900; **Pillow forms**—from Down Decor, 1910 South Street, Cincinnati, OH 45204; 513/921-3373 **Pages 132-133 Pillow fabric**—by Marimekko, 698 Madison Ave., NYC 10022; 212/838-3842 **Pages 134-135 (Photo, bottom)** **Painting on mantel, over sofa**—by Donna Gorman, 203/972-3685; **Votives on mantel**—by Marimekko, 212/838-3842; **Chair through door**—by Philippe Starck, for Driade, at ModernAge, 102 Wooster St., NYC 10012; 212/966-0669; **Floor lamps**—available through Artemide, 516/694-9292; **Pillow fabric**—Left to right: "Ostjakki," "Taiva," "Piekana," by Marimekko, 212/838-3842; **Photographs**—by Elizabeth Heyert, 212/924-1074; **Side table**—from IKEA, 412/747-0747; **Black tables**—from Crate & Barrel, 800/323-5461; **Chairs**—"Wink," through Cassina, 516/423-4560; **Coffee table, cabinet**—Custom, fabricated by Mark Larme, 203/438-0993; **Footed bowl, round shaker tray**—from Simon Pearce, 800/774-5277; **Vase**—"Aalto," by Alvar Aalto, for Iitala, through Hackman Tabletop, 800/448-8252; **Round tray**—from Dean & DeLuca, 212/226-6800 **Page 136 (Photo, third from top)** **Table**—Custom, fabricated by Mark Larme, 203/438-0993; **Runner**—"Jakala," by Marimekko, 212/838-3842; **Black chairs**—by

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Philippe Starck; **Wood chairs**—by Arne Jacobsen, both available through ICF, 800/223-1620; **Lamps**—by Noguchi, through Akari-Gemini, 805/563-5444; **Lighting unit**—“Ya Ya Ho,” by Ingo Mauer, through Lee’s Studio, 1755 Broadway, NYC 10019; 212/581-4400 (Photo, bottom right) **Range, vent**—by Viking Range Corp., 601/455-1200 **Page 137** (Photo, top) **Cabinet**—Custom, fabricated by Mark Larne, 203/438-0993 (Photo, bottom) **Shelving**—by Metro Shelving, 424 E. 52nd St., NYC 10022; 212/888-6393; **Refrigerator**—by Traulsen, 800/825-8220; **Lamps**—by Lois Paulson, at Primo Showroom & Design, 114 Washington St., South Norwalk, CT 06850; 203/866-4321; **Chairs**—“Zupo,” by John Coleman Furniture, 011.44.171.403.0016; **Countertops**—by Lab Fabricators, 216/431-5444; **Toaster**—Dualit, at Williams-Sonoma, 800/541-2233 **Pages 138-139** (Photo, left) **Round containers**—from Hold Everything, 800/421-2285; **Votives on mantel**—by Marimekko, 212/838-3842; **Wood container**—from the MoMA Design Store, 800/447-6662; **Bedside lamp**—by LucePlan, 212/989-6265; **Bed throw, pillow fabrics**—“Piekana,” “Huneentaula,” by Marimekko, 212/838-3842; **Photographs**—by Elizabeth Heyert, 212/924-1074 (Photo, right) **Stool, table**—from IKEA, 412/747-0747 **Pages 140-**

**141** (Photo 1) **Floor lamps**—available through Artemide, 516/694-9292; **Photographs**—by Elizabeth Heyert, 212/924-1074; **Black tables**—from Crate & Barrel, 800/323-5461; **Side table**—from IKEA, 412/747-0747; **Fabric on throw pillow**—by Marimekko, 212/838-3842; **Coffee table**—Custom, fabricated by Mark Larne, 203/438-0993 (Photo 2) **Teak bench**—from Country Casuals, 888/289-8325 (Photo 3) **Sconce**—by Andrée Putman, through Baldinger Architectural Lighting, 718/204-5700 (Photo 4) **Chair**—by Philippe Starck, for Driade, at ModernAge, 212/699-0669.

#### COASTAL RESURGENCE

**Architecture**—James R. Harlan Architect, 844 Milwood Ave., Venice, CA 90291; 310/306-4936; **General contractor**—Summit Construction, 818/788-7663; **Windows**—Metal Windows Corp., 501 S. Isis Ave., Inglewood, CA 90301; 213/776-1383; **Limestone**—by Walker Zanger, 8750 Melrose Ave., L.A., CA 90069; 310/659-1234; **Limestone installation**—by Era Stone, 12317 Bradford St., Sun Valley, CA 91352; 818/999-5474; **Paint**—Custom, by Sinclair Paints, 310/390-7647; **Pages 142-143** (Photo, left) **Woodwork**—by James R. Harlan, 310/306-4936; **Fabrication**—Mark Garrett, Garrett Woodworking, 818/888-2740; **Chairs**—“Fretwork,” **Leather sofa**—“Bermani,”

both by Nick Berman, available at Mimi London, 8687 Melrose Ave., West Hollywood, CA 90069; 310/855-2567; **Chair fabric**—“Avenida,” by Création Baumann, available at Randolph & Hein, 8687 Melrose Ave., West Hollywood, CA 90069; 310/855-1222; **Rug**—by Decorative Carpets, 8900 Melrose Ave., L.A., CA 90069; 310/859-6333; **Coffee table**—Ilan Dei, 1227 Abbott Kinney Blvd., Venice, CA 90291; 310/450-0999; **Bench**—by James R. Harlan, 310/306-4936; **Fabric**—“Persia,” at J. Robert Scott, 8727 Melrose Ave., L.A., CA 90069; 310/659-4910; **Fabrication**—Finley’s Machine Shop, 310/478-8918; **Basket, throw**—at Mimi London, 310/855-2567; **Vases**—from Barneys New York, 212/826-8900; **Art**—by Maura Robinson (Photo, right) **Woodwork**—by James R. Harlan, 310/306-4936; **Fabrication**—by Mark Garrett, Garrett Woodworking, 818/888-2740; **Chair**—“Fretwork,” by Nick Berman, available at Mimi London, 310/855-2567; **Chair fabric**—“Avenida,” by Création Baumann, available at Randolph & Hein, 310/855-1222 **Page 144** (Photo, top left) **Table**—by Barbara Barry, at HBF, 8687 Melrose Ave., West Hollywood, CA 90069; 310/652-5344; **Armchair**—“Fretwork,” by Nick Berman, available at Mimi London, 310/855-2567; **Side chair, fabric**—by Christian Liagre for Holly Hunt, (Continued on page 198)

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## recipes

(Continued from page 183) The edges of the fish will be quite firm but the middle will be springy.

4. Remove fish from pan and slice cross-wise into ¼-inch-thick slices. Divide among 4 plates, arranging in an overlapping pattern. Drizzle with Cilantro Dressing and sprinkle with the fresh cilantro. Serve with vegetables such as caramelized endive and charred red pepper. *Serves 4.*

---

### Cilantro Dressing

---

1 cup orange juice  
2 tsp. cumin seeds  
1 cup fresh cilantro leaves  
½ cup canola oil  
1 tbsp. lemon juice  
1 egg\*  
Salt and cayenne pepper to taste

1. Pour orange juice into a small saucepan over medium-high heat and reduce to ¼ cup, about 12 to 14 minutes. Cool.

2. Meanwhile, put cumin seeds in a heavy skillet over medium heat. Cook 4 minutes, stirring a few times. Grind the cumin seeds with a mortar and pestle or in a coffee grinder used exclusively for spices.

3. In a blender or food processor, puree orange juice with cilantro until smooth. Add the oil, cumin and lemon juice; mix well. Add the egg and mix well. Season to taste with salt and cayenne pepper. *Makes about 1 cup.*

\*If you are reluctant to use raw egg, it can easily be omitted from the recipe and the dressing will be just as good.

---

### Caramelized Figs with Cinnamon and Basil

---

12 green or black figs,  
either fresh or dried\*  
¾ cup sugar  
4 tbsp. ground cinnamon

4 tbsp. butter  
2 tbsp. lemon juice  
12 basil leaves, finely julienned,  
plus 4 for garnish  
Coarsely ground black pepper  
½ cup Sweet Ricotta (recipe follows)

1. Cut figs in half lengthwise. Mix the sugar and cinnamon together and put on a flat plate. Press the figs meaty side down in the sugar. Be sure to press firmly in order to coat well.

2. In a large skillet heat 2 tablespoons butter and 1 tablespoon lemon juice over medium-high heat until the sugar begins to caramelize. Place half of the figs sugar side down in pan and cook without moving for about 4 to 6 minutes. They should be golden in color and just beginning to caramelize. Add half of the basil and cook for 30 seconds more.

3. Remove figs to a plate and pour any excess cooking liquid over them. Place the pan back on the heat and repeat process with the other half of the figs and the basil.

4. Divide the figs, caramelized side up, among 4 plates. Garnish with a dollop of Sweet Ricotta and additional basil leaves. *Serves 4.*

\*When using dried figs, first place them in a medium-size saucepan of water to rehydrate. Bring to a boil, cover and let stand for 1 hour.

---

### Sweet Ricotta

---

1½ cups ricotta cheese  
3 tbsp. sugar  
1 tbsp. lemon juice  
1 tsp. grated lemon zest

1. Combine ricotta cheese, sugar, lemon juice and lemon zest in a bowl.

2. Whip together all the ingredients until the sugar has dissolved, and the texture of the ricotta is smooth and satiny, not grainy. **MH**

# CATALOGS TELL ALL

Human communication is a blessing from on high. A painting, a letter, a word, a glance speaks volumes to another. There are a million different ways to say, "I care." So, when it comes to gift giving, everyone takes extra time and thought to find the present that suits our special someone(s).

Catalogs help express your sentiments. They are a great resource for the new, the unusual, the one-of-a-kind. Their buyers scoured merchandise shows, traveled to foreign destinations and commissioned artisans in order to bring you a myriad of unique and enticing items.

On the following pages are dozens of catalogs brimming with crowd pleasers. Make your list, then call Metropolitan Home 24 hours a day at 1-800-446-2925. Have your credit card handy. A 24 hour fax line 1-800-801-0473 is also available. If you prefer, tear-out, fill in, enclose payment and post the bound-in envelope order form.

Once you receive your catalogs, leaf through those pages of inviting four-color photographs. Keep your Post-it® Notes close at hand. Here's just a sampling of what awaits you:

Garnet Hill, renowned for natural fiber products, traversed the Atlantic Ocean to bring you 200 thread Egyptian cotton sheets from France. The woven stripe, available in five colors, is crisp and refined. Schweitzer Linen, practically a New York City landmark for domestics, roamed the markets of Italy where they found a 100% lambswool throw in four colors. A subtle pinstripe weaves its way through the material and a handsome fringe completes the look. Simple, clean lines define the Ticking Stripe collection from Country Curtains. This timeless design comes in four colors and can be used on the window, the bed and even the table.

All that glitters is gold at Ross-Simons. In addition to wonderful gifts for loved ones and the home, they manufacture and sell exquisite costume and fine jewelry. A recent catalog featured 10 styles of "Y" necklaces, many with matching earrings. The glisten and gleam continues with Bergdorf Goodman, another Big Apple shopping legend. Limited edition holiday decorations of gilt, silk, satin and velvet are introduced every year and become instant family treasures. For sterling presents, Silver Queen has a trove of options including Empire fluted column candlesticks in 3 heights. Their inventory of estate and new silverware boasts more than 1,500 patterns.

"Express yourself!" That's the comment emanating from every page of the Flax Art & Design catalog. From suitable-for-framing silk ties and scarves to color-

ful and color-making items for kids of all ages, they have the keys to unlocking creativity. Just Pretend connects with the special worlds that only children can create. One imaginative playset is "The Clinic," "a complete doctor's office in one convenient box." Included are a lab coat, X rays, a working stethoscope and other supplies.

Can anyone resist running their fingers over a piece of expertly finished furniture? Korth & Company adds to the temptation by importing hand-made antique replicas from one of Java's finest suppliers. Korth's North Carolina craftsmen perform the final assembly, finishing and installation of hardware, leather, glass and upholstery. Pearwood, Italy, Gianfranco Frattini, are just a few of the names the Museum of Modern Art drops when describing the ultrastylish Portofone phone table. Two storage shelves and single drawer mean that phone books and message pads never need go missing again.

Finally, for gifts with flair look to the following: There are presents of note from The San Francisco Music Box Company which boasts 180 retail stores. The assortment is plentiful; personalize 6 styles at no extra charge. Payment plans are available. For devotees of the bath, Chambers presents a shining group of chrome, nickel, silver-plate and stainless steel accessories. The tub valet with candleholders creates an atmosphere of glamour and relaxation. Evening soaks will never be the same.

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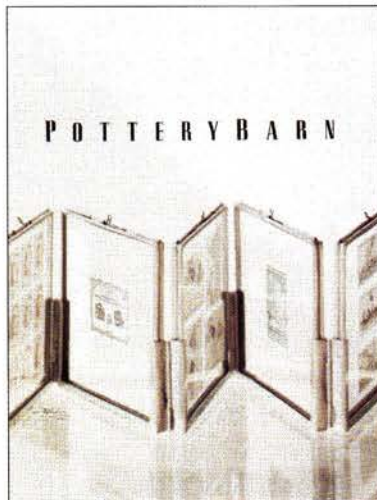
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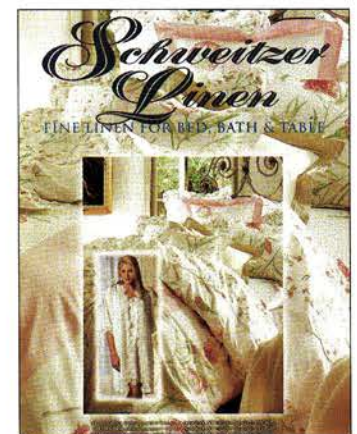
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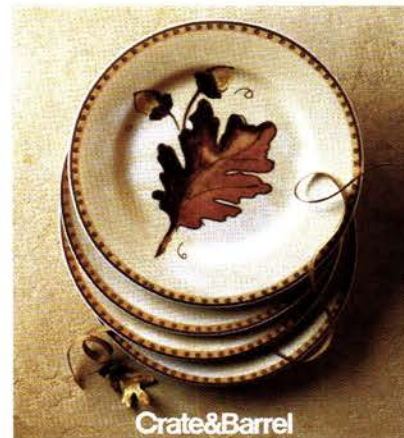
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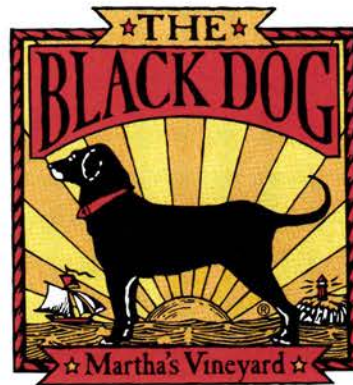
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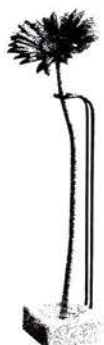
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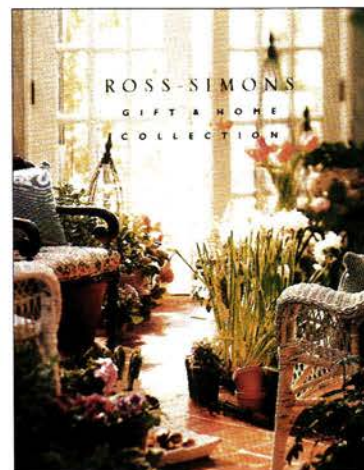


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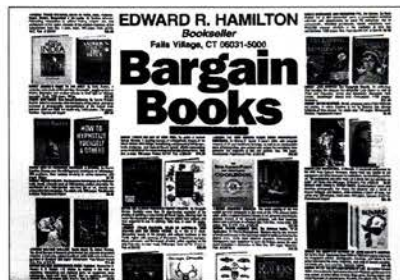
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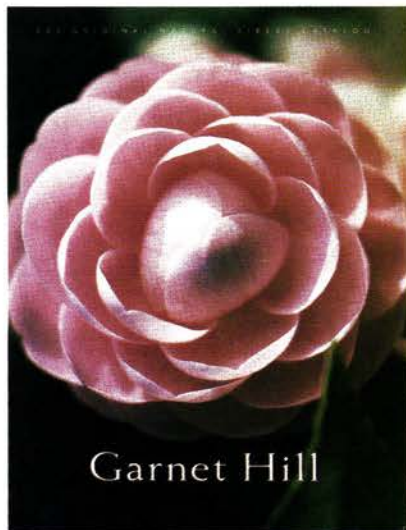
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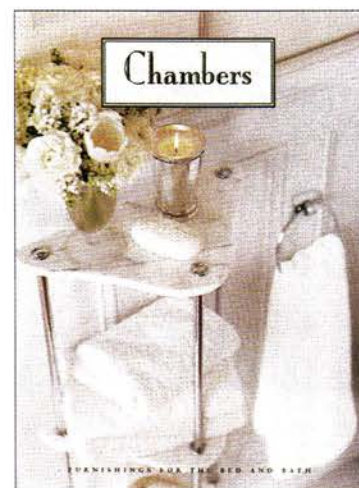


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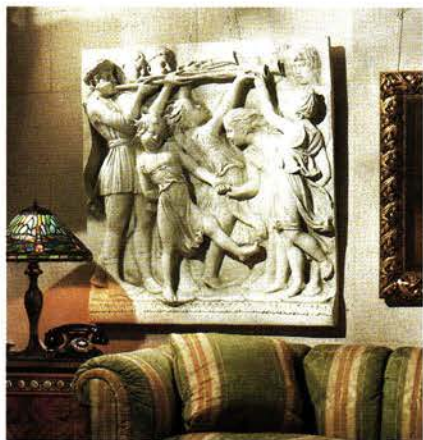
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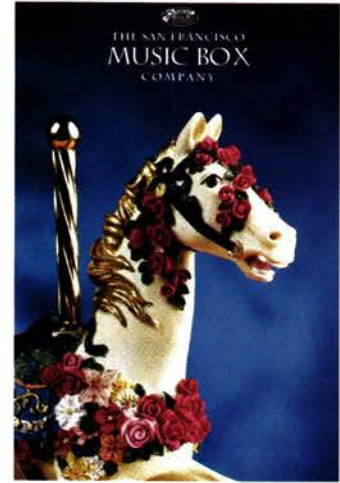
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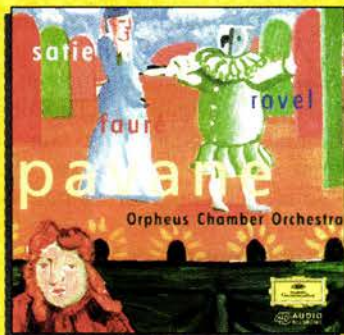
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8843 Beverly Blvd., L.A., CA 90048; 310/273-5425; **Carpet**—by Stark Carpets, 310/657-8275; **Linens**—at ABC Carpet & Home, 888 Broadway, NYC 10003; 212/473-3000; **Painting**—by Peter Burega, 310/305-7011 (**Photo, bottom left**) **Tiles**—“Blueish Hawaii,” by Cuiaro, through Ann Sack Tile & Stone, 800/278-TILE; **Cabinetry**—by James R. Harlan, 310/306-4936; **Fabrication**—by Mark Garrett, Garrett Woodworking, 818/888-2740; **Pulls**—from Details, 310/659-1550; **Sink**—“Caxton,” by Kohler, 800/4-KOHLER; **Tub, sink and tub hardware**—by Altmans, 8919 Beverly Blvd., L.A., CA 90048; 310/274-5896; **Lights**—at Diva, 310/278-3191; **Photography**—Peter Fetterman Works of Art, 310/453-6463 (**Photo, right**) **Tiles**—“Blueish Hawaii,” by Cuiaro, through Ann Sack Tile & Stone, 800/278-TILE; **Shower door**—Tri Valley Glass, 818/801-4052; **Faucets**—by Hans Grohe, 770/844-7414; Harrington Body Spray, at Altmans, 310/274-5896. **CONDOMINIAL** **Architecture**—David Ling Architects, 110 E. 17th St., NYC 10003; 212/982-7089; **Custom fabricators**—New Decade Construction, 212/406-3225; **Window shades**—by Hunter Douglas, 800/937-STYLE; **Paint**—“Decorator’s White,” by Benjamin Moore, 800/672-4686 **Pages 150-151 (Photo, left) Fireplace surround, backlit shield over fireplace**—by David Ling Architects, 212/982-7089; **Fabrication**—Loye and Derikson, 914/255-4211; **Pillows on floor**—from Salon Moderne, 281 Lafayette St., NYC 10012; 212/219-3439; **Chair**—“Lounge,” by Eames, available at the MoMA Design Store, 800/447-6662; **Coffee**

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**Pages 158-159 Left to right: Glass front cabinet**—“Alto,” \$2,385, Horn, through Luminaire, 800/494-4358; **Silver chest**—“Five Drawer Chest with Door,” \$1,400, by Baronet, 418/387-5431; **File cabinet**—“Stow Away File Cart,” \$700, by Haworth, 800/344-2600; **Bow with wire legs**—“Wired Box,” \$745, by Bravo 20, 415/495-3914; **Etagère**—“Pyramid Etagère,” \$1,200, by Currey & Co., 404/885-1444; **Credenza**—\$2,200, by Emmerson Troop, 213/653-9763; **Drawers**—“Helmer,” \$79, at IKEA, 412/747-0747; **Bookcase**—“Media Cabinet,” \$3,485, by Thut Möbel, through Mobili G Inc., 415/431-9900 **Pages 160-161 Left to right: Dresser**—\$7,937, by Barbara Barry for Baker Furniture, 800/592-2537; **Bookcase**—“Archetype Open Bookcase,” \$10,163, by Michael Vanderbyl, for Baker Furniture, 800/592-2537; **Coffee table**—“Habitat,” \$399, by Universal, 910/861-7200; **Side table**—Two-Tier Night Stand, \$245, by Archipelago, at Quorum, 230 Fifth Ave., NYC 10001; 212/679-9540; **Chest**—“Seven Continent’s Chest,” \$4,120, by Henredon, 704/437-5261; **Bookcase**—“Pacific Grove Revolving Bookcase,” \$800, by Thomasville, 800/225-0265; **Media unit**—“Biblia 2,” by Peter Maly, \$1,115, through Ligne Roset, 800/BY-ROSET; **Chinese cabinet**—“China Bay Found Cabinet,” in red, \$1,896, through Palecek, 800/274-7730.

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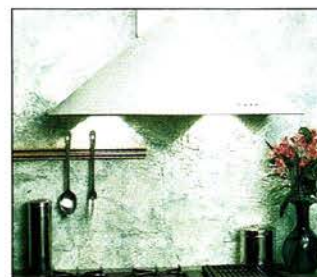
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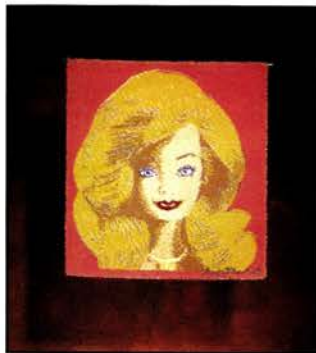
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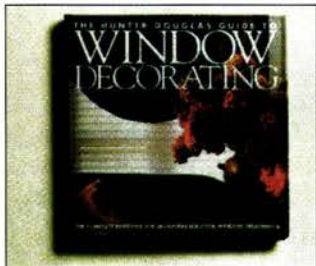
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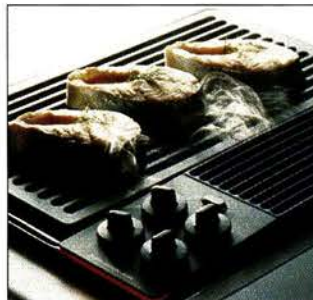
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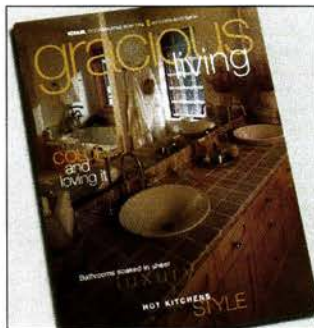
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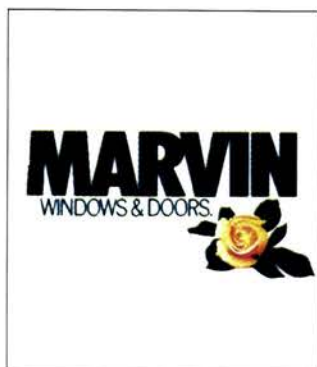
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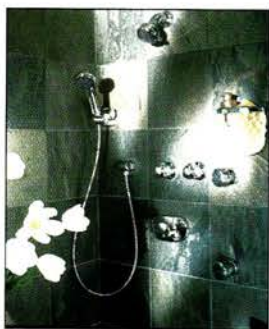
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To connoisseurs of fine furniture, the name McGuire is synonymous with style and elegance. For nearly 50 years, McGuire has built a reputation for design and quality as gracious and lasting as the furniture. To order a 100-page Portfolio including 145 color photographs featuring our premier Rattan designs, Bamboo Tables, Solid Teak and Special Collections call 800-662-4847. \$15.00.



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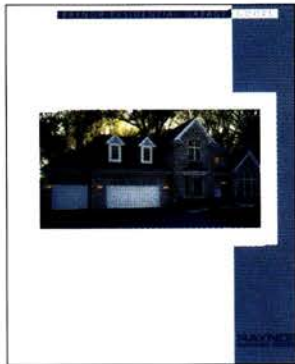
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*home design*

# home design resource



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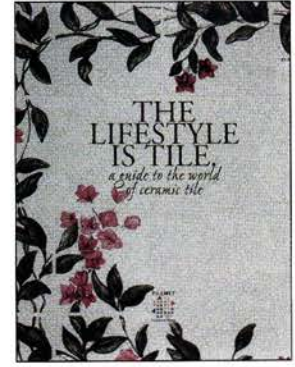
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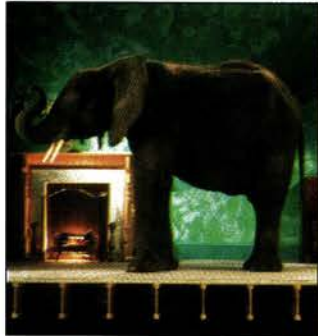
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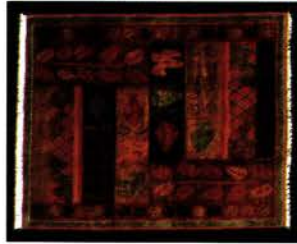
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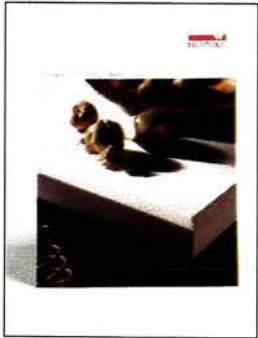
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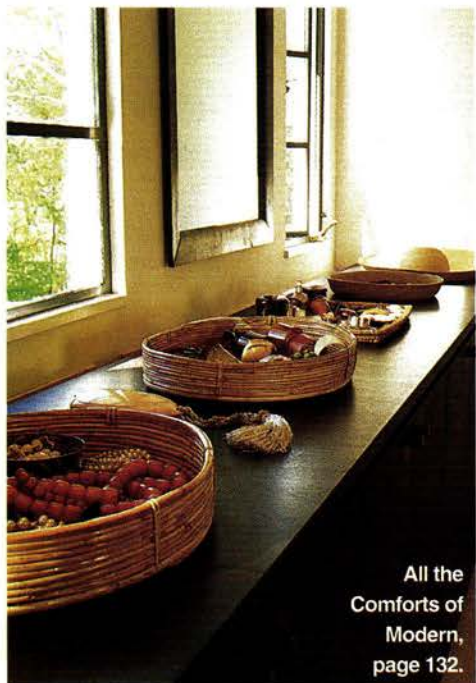
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(Continued from page 199) Tyler, Dallas, TX 75208; 214/948-1311; **Landscape architecture**—by David Rolston, 7206 Tokalon, Dallas, TX 75214; 214/824-6333; **All garden antiquary, outdoor furniture**—from Rolston & Bonick, 2905 N. Henderson, Dallas, TX 75206; 214/826-7775 **Pages 162-163 (Photo, left) Writing desk, leather chairs, mirror, table lamp, rug**—from Kent Stone Antiques, 2819 N. Henderson, Dallas, TX 75206; 214/826-7553; **Window treatments**—by Julie Cohn, 214/939-1626; **Photograph over mantel**—by Janet Pihlblad, 212/627-3781; **Journals, papers, desk accessories**—by Two Women Boxing, 3002-B Commerce St., Dallas, TX 75226; 214/939-1626;



All the Comforts of Modern, page 132.

**Vase on desk**—by Peter Bisecker, 214/768-2880; **Wicker desk chair**—from Pottery Barn, 800/922-5507; **Leaf filagree above mantel**—from House of Prokay, 1807 Greenville Ave., Dallas, TX 75206; 972/224-7618; **Ceramic tea cup on rattan table**—by Dan Levy, 212/268-0878; **Japanese textiles, incense burner**—from Translations, 4014 Villanova Dr., Dallas, TX 75225; 214/373-8391; **Calligraphy study on desk**—from The Anglophile, 129 W. San Francisco St., Santa Fe, NM 87501; 505/984-8646 **Pages 164-165 (Photos, left, top far right) Shelf brackets, chandelier, letters**—from Uncommon Market, 2701 Fairmount St., Dallas, TX 75201; 214/871-2775; **Garden urn**—from Rolston & Bonick, 214/826-7775; **Brick sculpture**—by Alexander Troup, 214/942-2521; **Seagrass rug**—from Pottery Barn, 800/922-5507; **Lithographs**—from Nick Brock Antiques, 2909 N. Henderson, Dallas, TX 75206; **Dinnerware**—by Maryse Boxer, at Translations, 214/373-8391; **Canister set**—by Two Women Boxing, 214/939-1626; **Vases on**

**shelves**—by Peter Bisecker, 214/768-2880; **Shadow box**—by Linda Finnell, 214/939-1626; **Painting**—by Leslie Bevis, 214/939-1626; **Box**—by Alexander Troup, 214/942-2521 **(Photo, top center) Barstools**—from Storehouse, 8415 Preston Center Plaza, Dallas, TX 75225; 214/363-6661; **Tea tray**—from Stanley Korshak, 500 Crescent Ct., Dallas, TX 75201; 214/871-3600; **Cocktail shaker**—from Lady Primrose, 500 Crescent Ct., Dallas, TX 75201; 214/871-8333; **Green vase**—from Translations, 4014 Villanova Dr., Dallas, TX 75225; 214/373-8391 **(Photo, second from right on bottom) Bed**—from On Consignment, 214/827-3600; **Linens**—by Julie Cohn and Michelle Sandlin, 214/826-3909; **Sewing table**—from Kent Stone Antiques, 214/826-7553; **Box**—by Alexander Troup, 214/942-2521; **Lamp**—by Noguchi, through Akari-Gemini, 805/563-5444 **Pages 166-167 All garden furnishings**—from Rolston & Bonick, 214/826-7775.

### THE ART OF KITCHEN CRAFT

**Architecture, interior design**—Bohl Architects, 161 Prince George St., Annapolis, MD 21401; 410/263-2200; **Construction**—Guernsey-Kerr, Inc., 422 Davisville Rd., Willow Grove, PA 19090; 215/659-4800 **Pages 168-169 (Photo, left) Furniture**—by Stickley, through Dalton American Decorative Antiques, 1931 James St., Syracuse, NY 13206; 315/463-1568; **Rugs**—from Robert Row Oriental, 55 Maryland Ave., Annapolis, MD 21401; 410/626-0025; **Light**—from Maryland Avenue Antiques, 82 Maryland Ave., Annapolis, MD 21401; 410/268-5158; **Paint**—Walls: #7262W; by Duron Paint, 301/937-4600 **(Photo, top right) Furniture**—by Stickley, through Dalton American Decorative Antiques, 315/463-1568 **Pages 170-171 (Photo, bottom left) Dishwasher**—by JennAir, 800/688-1100; **Paint**—Walls: #8661W; Ceiling: #8700W, by Duron Paint, 301/937-4600 **(Photo, right) Dining table, chairs**—from the Chesapeake Antique Center, 410/827-6640; **Countertops**—by Ivan R. Bass, Neshaminy Plaza 1, Bristol Pike, Bensalem, PA 19020; 215/969-4740; **Cabinetry**—by Alvin Rothenberger, 2865 Skipack Pike, Box 68, Worcester, PA 19490; 610/584-6803; **Refrigerator**—by Frigidaire, 513/489-9210; **Rug**—from Robert Row Oriental, 410/626-0025; **Light**—from Maryland Avenue Antiques, 410/268-5158.

### IN A PLANTING GARDEN

**Pages 172-175 Garden design, ceramics**—by Keeyla Meadows, 510/524-7106.

### THE SPICE ROUTE

**Page 176 Plate**—at Global Table, 109 Sullivan St., NYC 10012; 212/431-5839; **Mat**—at Ad Hoc Softwares, 410 West Broadway, NYC 10012; 212/925-2652 **Page 177 (Photo, top) Bowls**—at Global Table, 212/431-5839; **Mat**—at Ad Hoc Softwares, 212/925-2652 **(Photo, bottom) Tablecloth**—Bisson-Brunell throw, at Intérieurs, 114 Wooster St., NYC 10012; 212/343-0800; **Glass**—by Boda Nova, at Ad Hoc Softwares, 212/925-2652; **Plate, napkin**—at Global Table, 212/431-5839 **Page 178**

**(Photo, top) Mat**—at Ad Hoc Softwares, 212/925-2652 **(Photo, center) Plate, flatware**—at Global Table, 212/431-5839; **Mat**—at Ad Hoc Softwares, 212/925-2652 **(Photo, bottom) Plate**—at Global Table, 212/431-5839; **Mat**—at Ad Hoc Softwares, 212/925-2652 **Page 179 Plate, spoon, cup, yellow napkin**—at Global Table, 212/431-5839; **Rust napkin**—at Ad Hoc Softwares, 212/925-2652. **Mail order sources for fresh spices:** Kalustyan's, 123 Lexington Ave., NYC 10016; 212/685-3451; Sultan's Delight, 800/852-5046. **TRENDWATCH: PLUM CRAZY**

**Page 212 Lamp**—"Morning Glory," \$295, hand blown glass, by Lee Meltier and Roxanne Spring, 510/548-1776; available at Fillamento, 2185 Fillmore St., San Francisco, CA 94115; 415/931-2224; **Tablecloth**—"Orangerie," in violet, 50/50 linen/cotton, 71x71, \$305, by Christofle, 800/799-6886; **Plate**—#24-57520, \$95 for a set of four, by Dalvele Viking, at Saks Fifth Avenue, 800/345-3454; **Vase**—"Aalto," by Alvar Aalto, \$120, for Iitala, through Hackman Tabletop, 800/448-8252; **Sheet**—"Amesbury," \$35 for twin, by Designers Guild, through P. J. Flower, 212/840-3100; **Salt and pepper shakers**—\$30, in lilac ceramic, by Anthony Parfitt Designs, at Insideout, 11 Railroad Ave., East Hampton, NY 11937; 516/329-3600; **Square vase**—in Neon Purple, casting resin, \$280, by Martha Sturdy Inc., 604/872-5205; **Tassels**—"Toinette," in lavender, \$300, by Houël, 8485 Melrose Ave., L.A., CA 90069; 310/652-6171; **Cup, saucer**—"Sparta," in lavender, \$62, limoge porcelain, by Olivier Gagnère, for Bernadaud, 212/532-6264; **Bottle**—"Basic Bottle," \$139, handblown glass, by Chuck Vannatta, at Fillamento, 415/931-2224; **Glass**—\$100, by Muriel Gâteau, Italian hand blown glass, from Belvedere, 948 North Rush St., Chicago, IL 60611; 312/664-4200; **Fabric**—"Ottavia," silk and linen moires, by Designers Guild, through Osborne & Little, 212/751-3333; **Pitcher**—"Amethyst," \$80, hand blown glass, at the Metropolitan Museum of Art, 800/468-7386; **Lamp**—"S," of Spandex Lycra, \$85, by Ronald Dhing for Z-Axis, 704/963-8797.

### CORRECTION

In the July/August 1997 issue, on page 80, the number for Lumbini is 415/896-2666.

In the May/June 1997 issue, the bottom, left photograph on the first page of the Table of Contents was taken by Andrew Bordwin. **MH**

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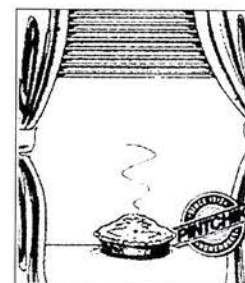
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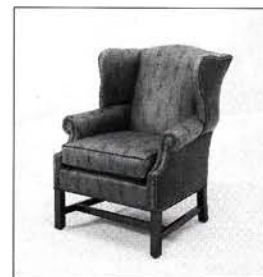
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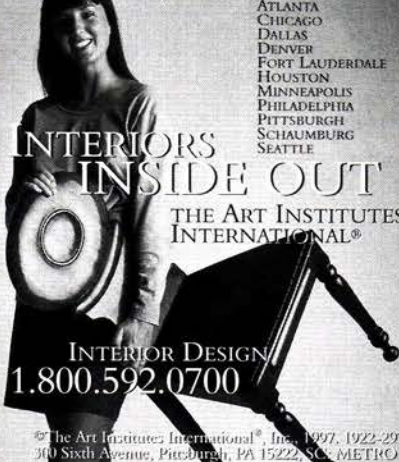
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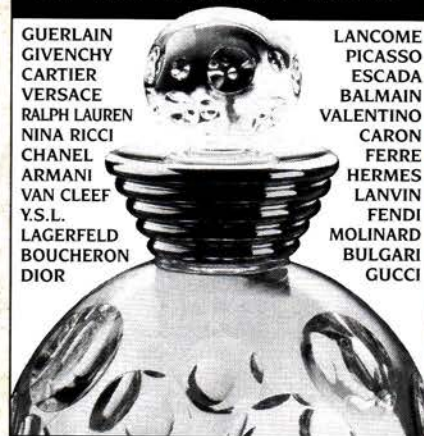
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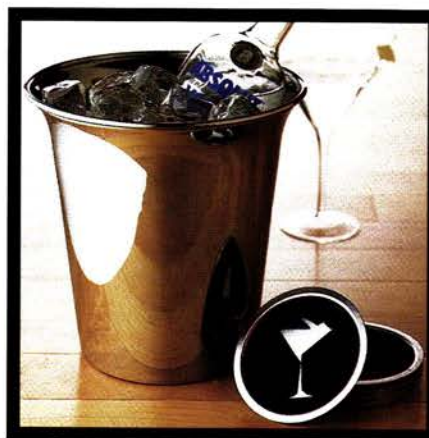
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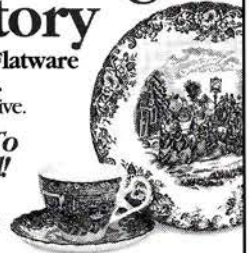
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*See Resources, last pages.*

