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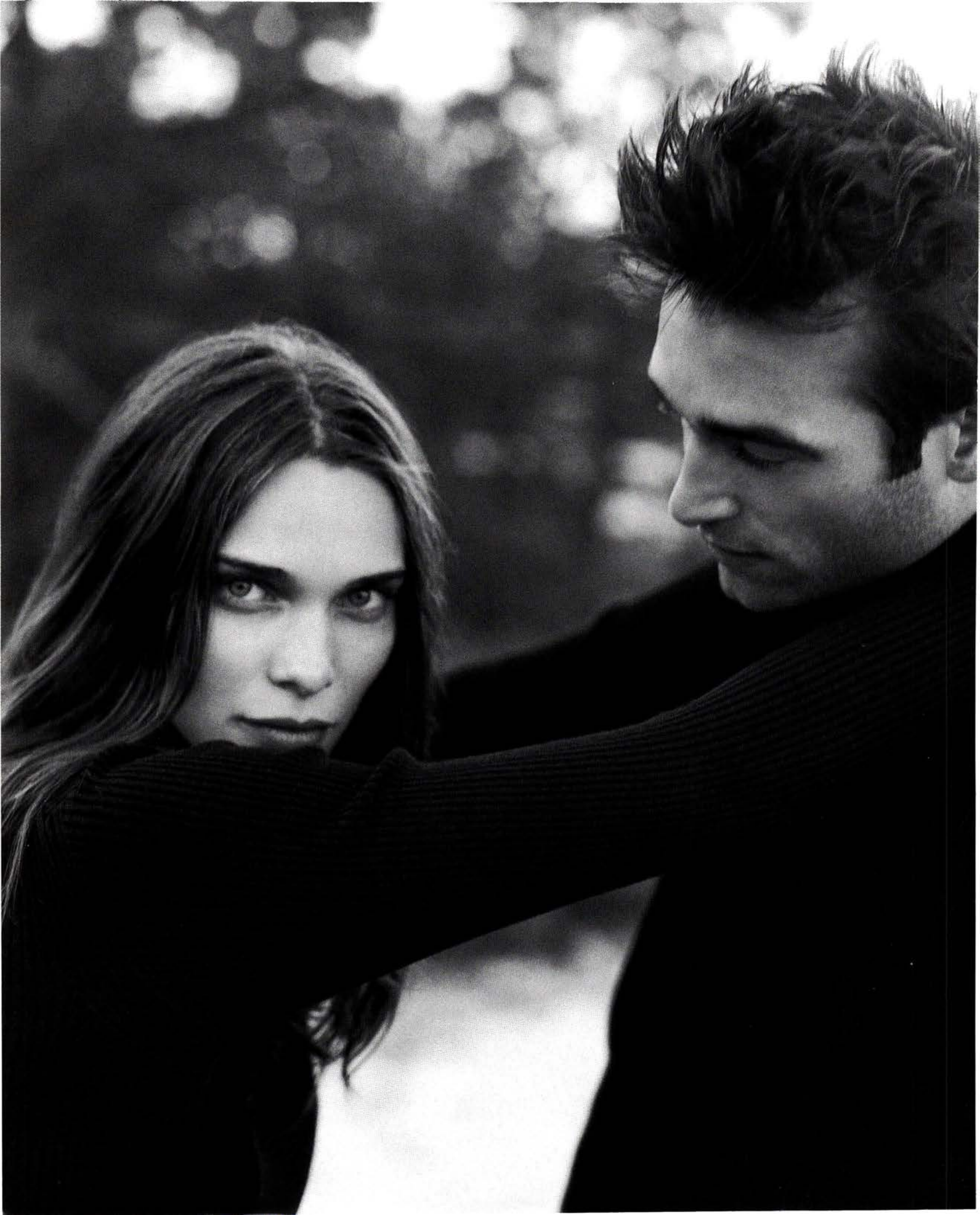
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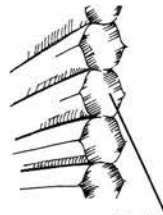


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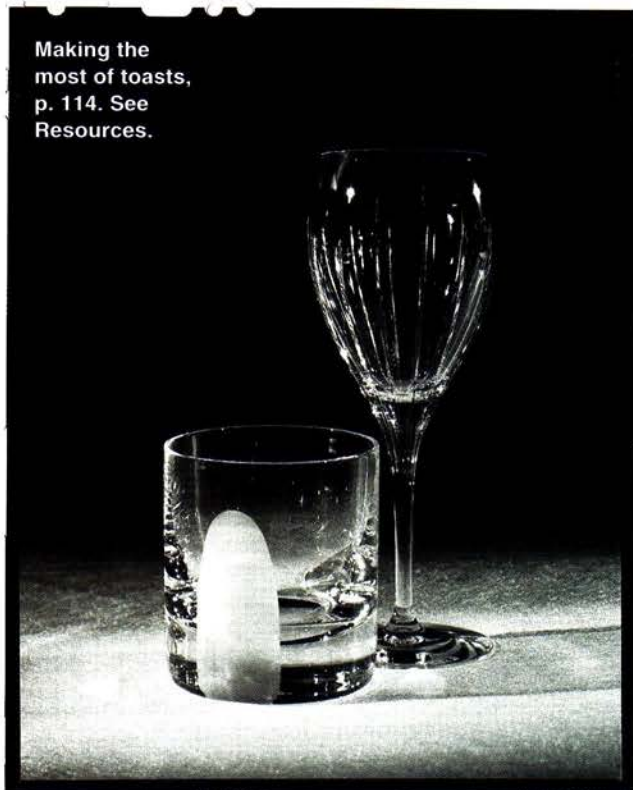
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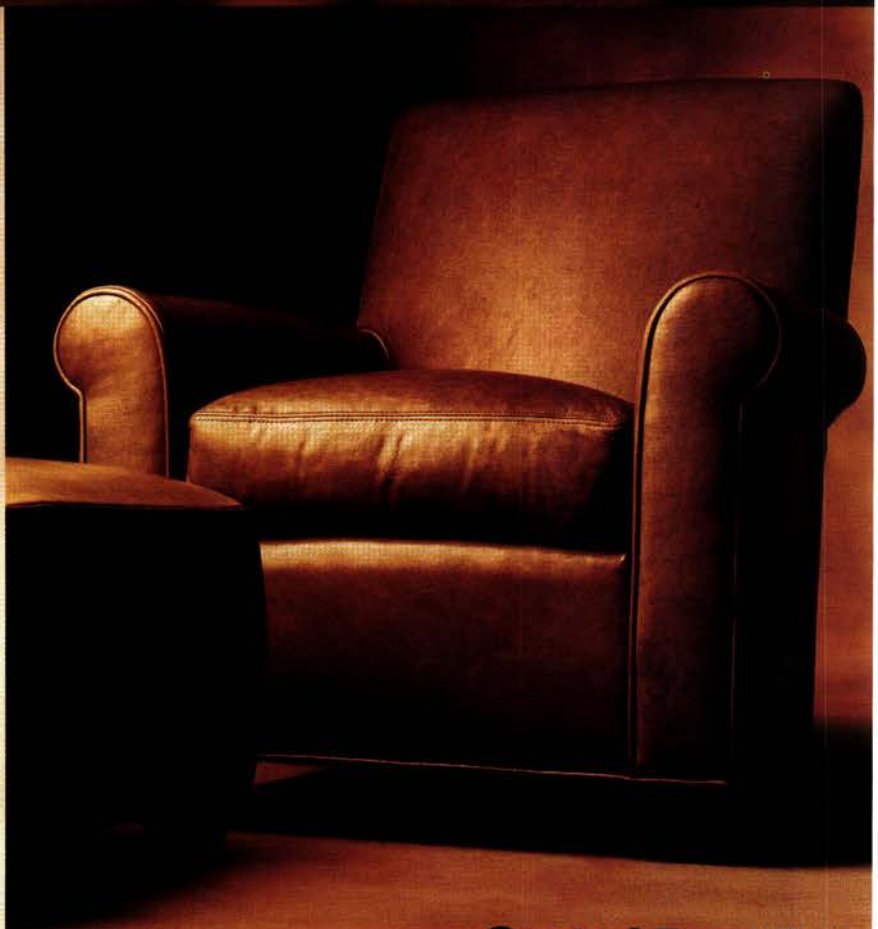
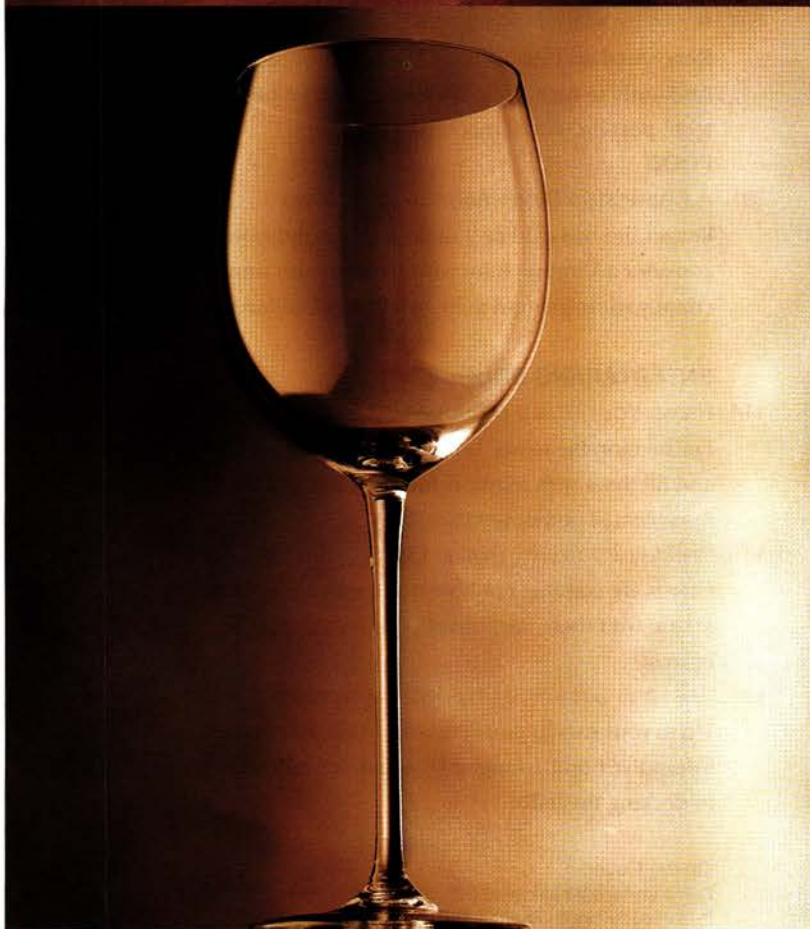
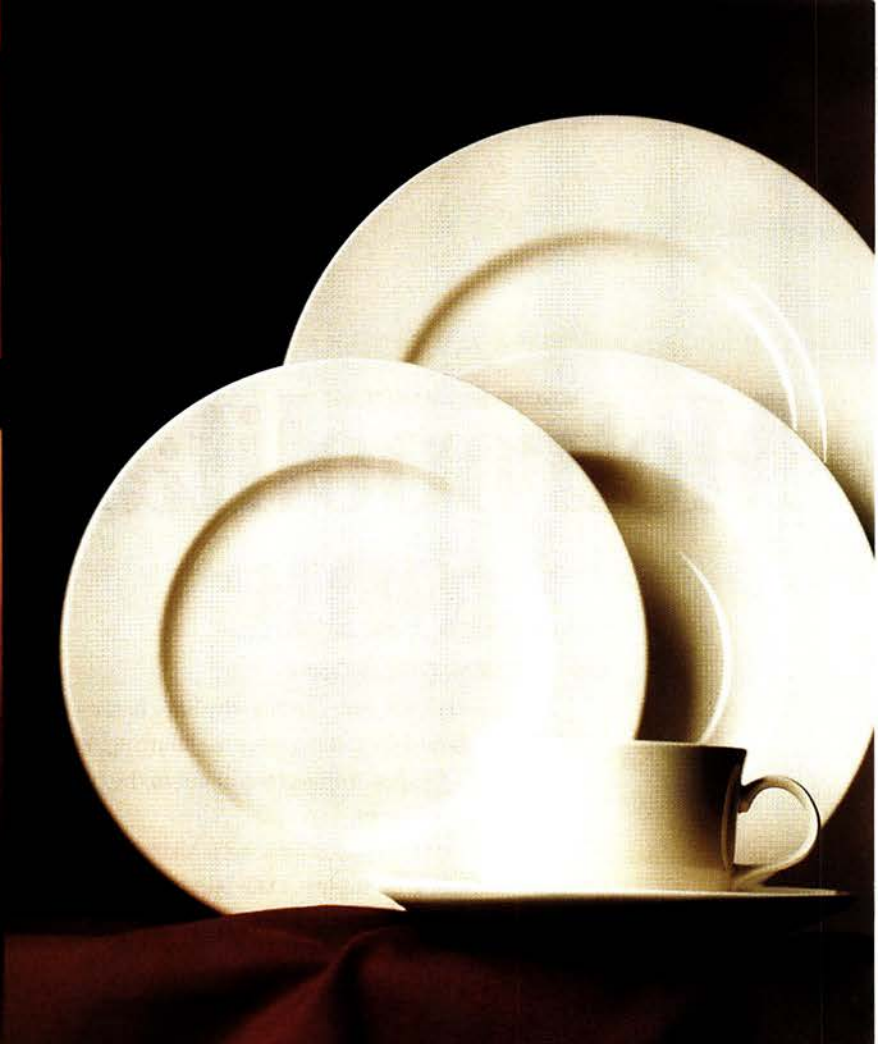
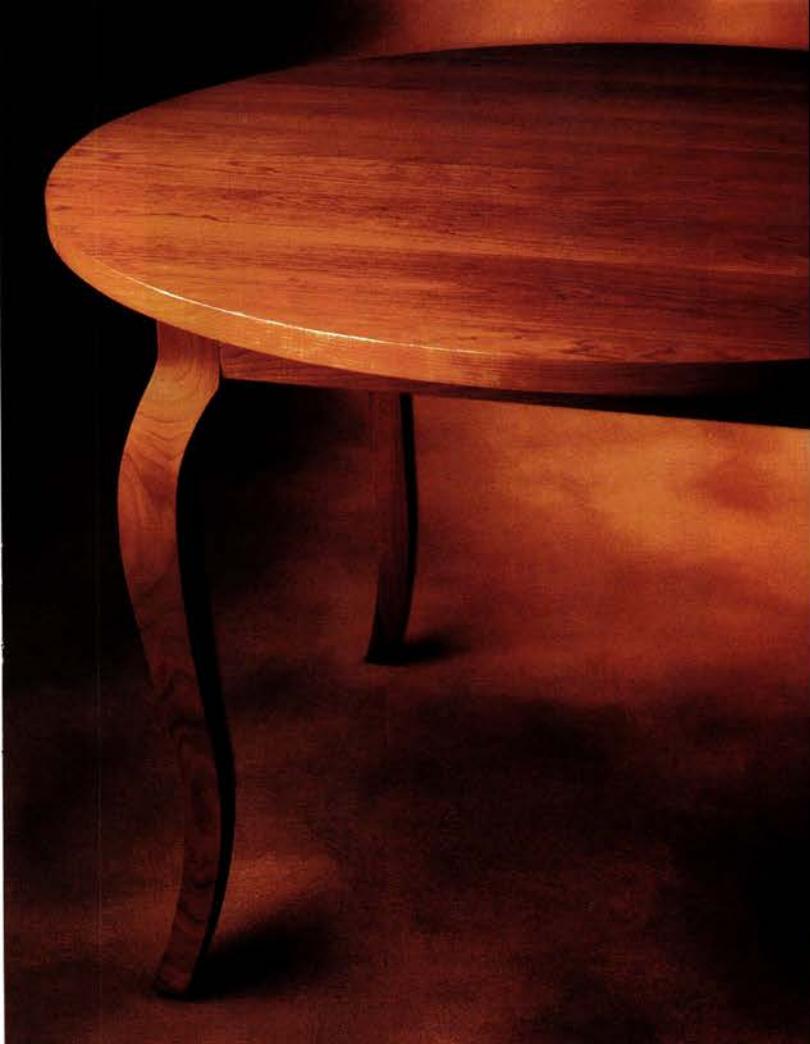
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Metropolitan Home

149 THE NEW TRADITIONAL

At the end of the 20th century, the lines between the traditional and the cutting edge are blurring. We're looking to the past for inspiration but to the present for good, clean spin.

150 Capital Gains: A Light Touch by Michael Lassell

In a historic Washington, D.C. building, an attorney with taste doubled the size of his apartment, creating an elegant mix of the contemporary and the antique.

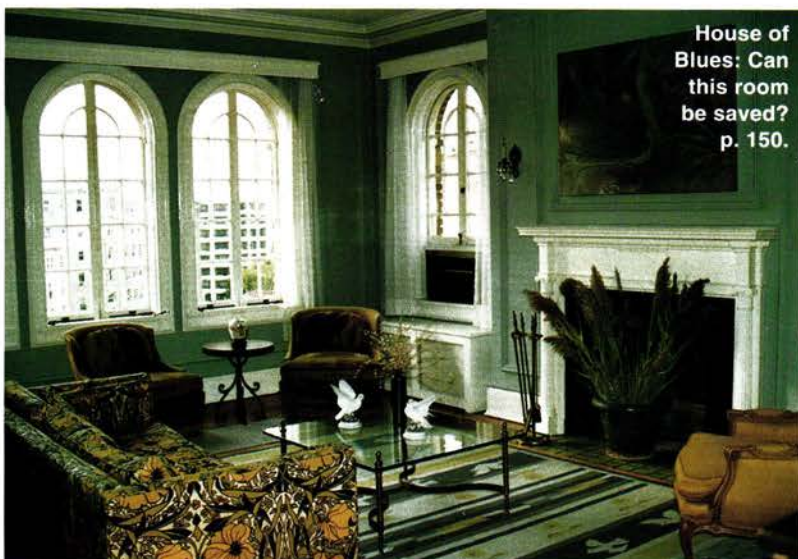
156 An Artful Princeton Charmer

by Michael Cunningham

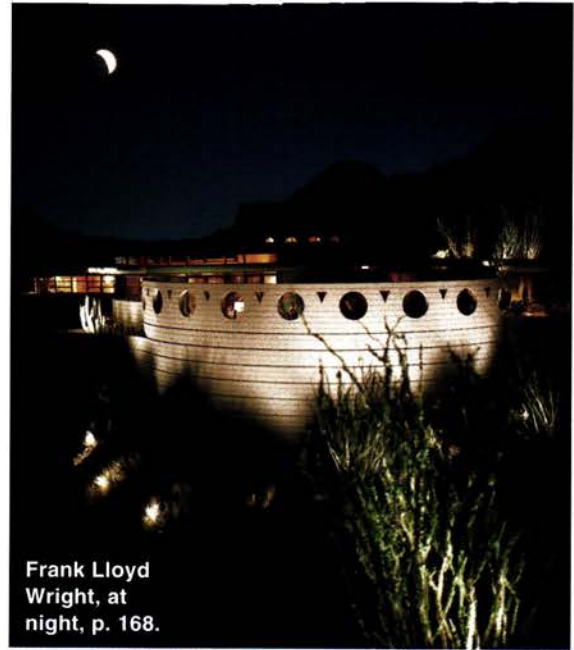
A turn-of-the-century colonial in Princeton, NJ, was wakened up with larger spaces and bigger windows. Now it's full of furniture that dates from the same period as the house (though it's from a very different school of design).

162 The Virtual Villa—L.A. Style by Susan Morgan

The client, a director of television commercials, loved the country homes of Tuscany, so his design team created one, in the Hollywood Hills.



House of Blues: Can this room be saved? p. 150.



Frank Lloyd Wright, at night, p. 168.

TIM STREET-PORTER

168 MET HOME OF THE MONTH

Renovating Frank Lloyd (W)right

by Fred A. Bernstein

Designed by Frank Lloyd Wright in 1959, built in Phoenix in 1967 and renovated 30 years later, this flying saucer of a desert house has been reinvented for a new millennium.

178 Changing Thames by Brad Kessler

A 19th-century tannery in London that became a loft in the '70s is now a quintessential '90s home, thanks to custom furniture and clever design.

184 A Family Work in Progress by Aaron Betsky

Renowned architect Thom Mayne enlisted the aid of his family to turn their California cottage into a high-tech, post-industrial machine for living.

FOOD

191 A Charleston Celebration by John Taylor

Forget the turkey! For a memorable holiday meal, consider a Virginia ham with sweet potato muffins, creamy stone-ground grits and braised collard greens.

ENTERTAINING SOURCEBOOK:

114 Raise Your Glass produced by Sara Ruffin

For memorable toasts, bring out these gorgeous glasses and fill them with festive drinks (recipes by popular purveyors of potent potables).

118 Holiday Pantry by Allison Engel

Guests are coming, ready or not, so get a jump on the season with these tasty pleasers you can order by mail.

126 Seasons Greenings by Jessica Genova

Up to your ears in poinsettias and holly? Try some innovative floral arrangements that defy old traditions in decking the halls.

On the Cover

Darryl Carter's Washington, D.C. apartment, p. 150.

Produced by Linda O'Keeffe. Photograph by Maura McEvoy.



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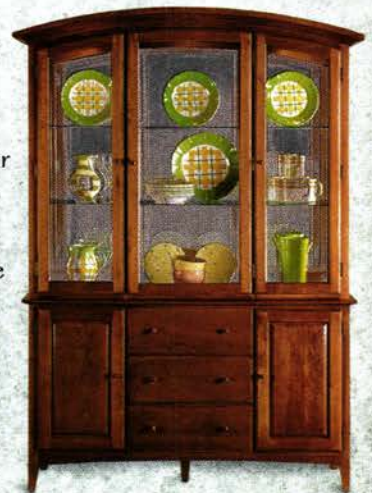
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The past is a prelude to the future

When I was a little girl, orbiting the Earth seemed like a fantastic notion; now I read about the mishaps and triumphs of a space station called *Mir* in the pages of the *New York Times* in the kitchen of a house that was built half a century before I was born. I know that romancing the unknown is part of our national heritage, but I tend to live in the here and now. If I am going to drop off into time-shifting contemplation, I am more likely to be teased by reminders of days gone by into past lives—not *my* past lives, you understand, but the stories of objects and their inherent mysteries.

Past and future come together in our Met Home of the Month: the Frank Lloyd Wright house in Phoenix, Arizona ["Renovating Frank Lloyd (W)right," p. 168], which looks a bit like a UFO as envisioned back in the '50s. On my recent visit there, I was immediately seduced by it, as owner Linda Melton was when she first saw it. To update a house with

such a strong personality, you really have to respect its past (it was so easy to imagine the family that used to live here, with the four boys playing in the desert hills out back).

This simultaneity of right this minute and once upon a time is probably what underlies our love of antiques and flea markets and of mixing old and new furnishings in our homes. Who used that cracked inkwell, I ask myself in every antiques shop, and what did they write? When the first owners looked out the paned windows of the house that is now mine,

We earthlings are fascinated by the unknown, both that of the future and of the past.

I wonder, was there an apple orchard out back or just the few trees that stand there today? If I were a true horse whisperer, maybe my own wise horses could tell me. Or perhaps if I keep sitting outdoors on quiet, starry nights, a UFO will actually come along, and the little green guys from Mars inside can fill me in on it all.

—Donna Warner, Editor-in-Chief



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most successful if you take the magazine to the paint store and ask the sales clerk to match it. However, Julie Cohn's address and phone number are listed in Resources. This is where we provide contact information for architects, designers and contractors, as well as sources for the furnishings on our pages.


FORTY-FORTY VISION

 I recently enjoyed your article on David Biagi ("The Price is Light," *MH*, September/October '97). I would like to know how I can purchase the *40 Under 40* book.

Randy Choo
San Francisco, CA

40 Under 40, by Beverly Russell, was published by Vitae Publishing, Inc., 50 Monroe NW, Suite 400, Grand Rapids, MI 49503; 508/282-3508. It lists at \$39.95. The book can also be purchased online from Amazon (www.amazon.com).

TAKING ISSUE

 I have recently discovered your publication and like what I have seen. Do you sell back issues? I'm interested in March/April '96, the issue that features Michael Graves's house.

Kevin Davidson
Ashland, OR

We do sell back issues, when they are available. Call 201/451-9420; if the issue you want exists, you will be asked to mail a check for \$6.95 (U.S.), \$8.25 (Canada) or \$13.25 (foreign). Readers who want "reprints" of only one article should consult their local libraries. **MI**

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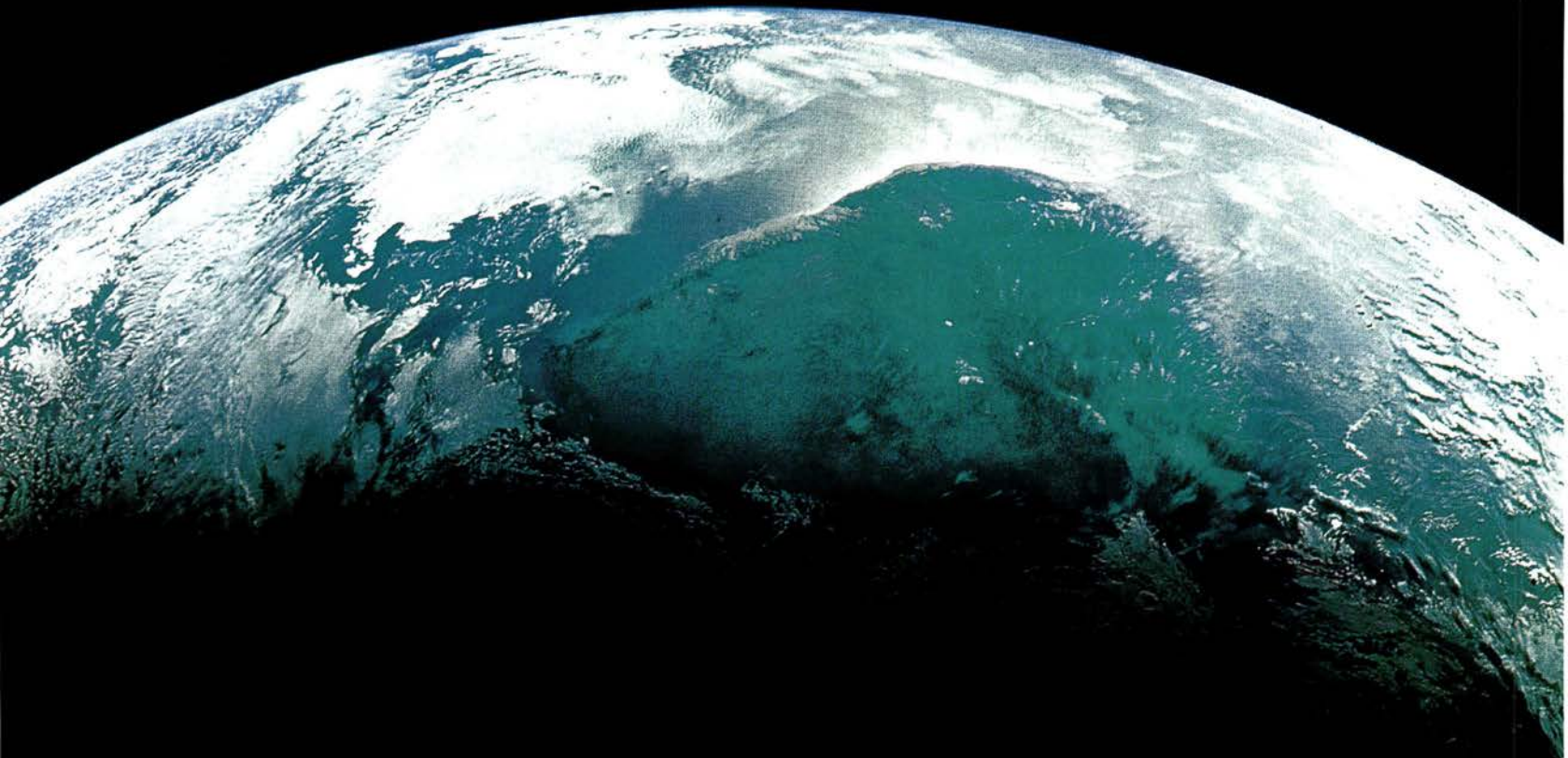
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SONY

take Note:

THE GOODS

① **Lap of Luxury** Ann Gish's lambskin throw, lined in lush silk charmeuse, brings leather, fashion's new *idée fixe*, home (52 by 44 inches, \$1,200); 805/498-4447.

② **The Sizzler** Who says watched pots never boil? Toastess's translucent polypropylene kettles give you a perfect view of the process. The 1½-quart units are \$30; 514/697-3320.

③ **Comeback** Eva Zeisel, the legendary ceramist, designed this 12-ounce syrup pitcher in 1946. Newly reissued with the current production date and her initials inscribed on each piece, it's \$24 at the Museum of Modern Art; 800/793-3167.

④ **Design Buzz-ers** Orange or green resin anodized-aluminum doorbells consume little energy (they use a long-life LED light source) and hook up to existing systems (\$69 by Spore); 206/624-9573.

⑤ **Artful Dish** The Museum of Contemporary Art in Los Angeles produced artist Sam Francis's salad-sized plates to be used, not just admired. Lead-free, a set of four (two are shown), in a limited edition of 3,000 sets, is \$125; 213/621-1713.

⑥ **Motor Skills** The Velocifero, the nifty 1950s Italian motor scooter, has long been out of production (it's part of MoMA's permanent design collection). Now you can buy it again through Neiman-Marcus and tool around on your own at speeds of up to 30 mph. (\$3,590); 800/825-8000.


by Arlene Hirst







take Note:


THE GOODS




❶ **Corker** For years, savvy travelers have been bringing France's très chic Laguiole cutlery back home with them. Now it's available here. The stainless-steel corkscrew is \$140; 800/231-9463.



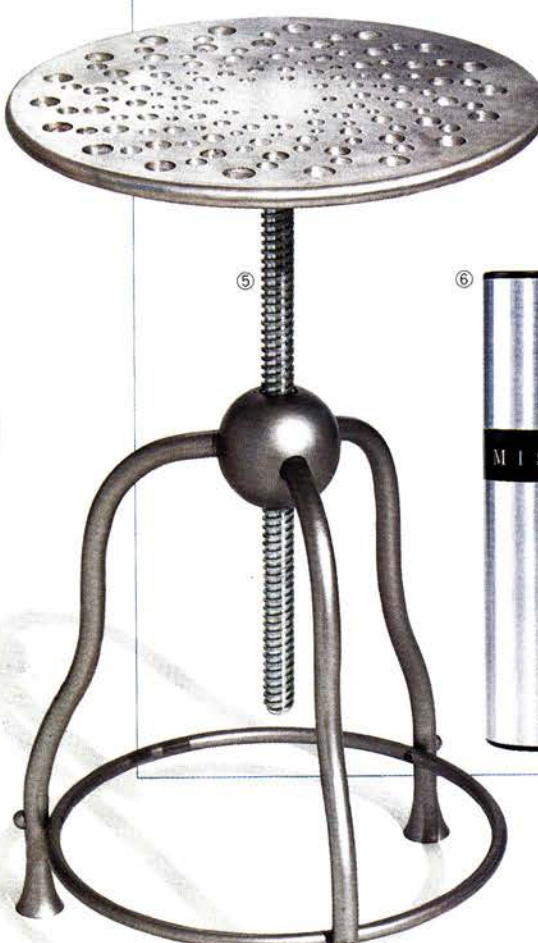
❷ **Radiant Idea** A radiator as pop art, Hot Springs by Priestman Goode comes in three sizes and many finishes (shown here in chrome), from \$1,045 to \$1,320 through 3-D Laboratory, Inc.; 212/219-2120.




❸ **Lighten Up** Besides looking great (thanks to Edge Product Development), Polaroid's slim plastic pocket flashlight (\$7) has a five-year battery; 800/765-2764.



❹ **Pot Luck** In expanding its luxe home store, Bergdorf Goodman has filled a shop with Italian designer Enzo Mari's archetypal stainless cookware. Stockpot, \$425; mezzaluna (cleaver), \$200; 800/218-4918.

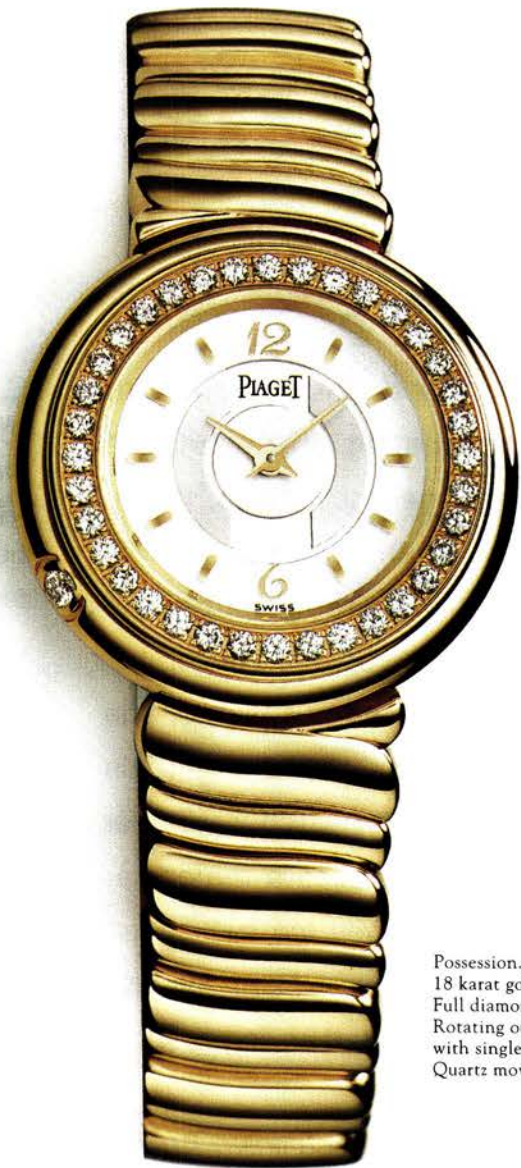


❺ **Rising Star** Michael Aram's aluminum table (with an 18-inch diameter) adjusts from 18 inches to 29 inches high so you can use it for dining or as a night table (\$350); J. Peterman, 800/231-7341.



❻ **Mist Maker** Instead of using propellant-infused commercial cooking sprays, fill this nonaerosol brushed-aluminum pump with your own extra-virgin olive oil (\$19.95); RZK, 888/645-7779.

❼ **Metalsome** Sarah Schwartz makes silvery organzalike "veils" for your sofa, lighting fixtures or shoulders from high-tech stainless-steel mesh (48 by 95 inches, \$290 at Moss); 212/226-2190.



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take Note:

THE WORD



DESIGN DISH

Not content with dominating the world of designer tchotchkes, Italian impresario **Alberto Alessi** and the French superstar **Philippe Starck** are collaborating on an automobile. The pair are making a child-scale version first, which they'll offer as a model to a major car company. You, too, can own an Alessimobile—if you can wait 'til 2010 (start saving now).



SCREENING ROOM

One of the reasons that *The Wings of the Dove*, the new film of the Henry James's novel, is so drop-dead gorgeous is that set decorator Joanne Woollard made lavish use of Fortuny furnishings on the Venetian sets. If you want to buy what you see on-screen, contact these sources in Venice: Minelli Sisters (Dorsoduro 3294, 011-39-41/522-9818) make Fortuny reproduction fabrics; and Anfodillo and Sons (Cannareggio 3217, 011-39-41/718-727) sell Fortuny antiques. Closer to home, Fortuny lamps are sold by Odegard (to the trade), 200 Lexington Ave., New York City, 212/545-0069.



NETWORKING

Interior decoration is now well plugged into the Internet, and many designers have their own websites. If you're looking for a professional, try the free referral service available at the **American Society of Interior Decorators (ASID) website**, www.interiors.org. Just complete the on-line application, which includes questions about your home, design style, budget, etc., and you'll be contacted by a designer from your region. (If you're unwired, call 800-775-ASID).—Mindy Pantiel



SECRET SOURCES *Whiting & Davis*

the 130-year-old company that makes all those mesh evening bags, also does pillows, tablecloths and draperies for architects and designers. *New York Times Magazine* fashion editor Holly Brubach ordered curtains; Tina Turner even has a mesh shower curtain in her new Swiss digs. Available in virtually any color or finish, they aren't cheap: Curtains can cost more than \$5,000; 10 W. 33rd St., New York City, 212/736-5810.



AMERICA THE COLLECTIBLE

While the prices for mid-20th-century furniture by such celebrated designers as George Nelson and Edward Wormley are skyrocketing, the stylish work of **Paul McCobb** is still very affordable. One of the most prolific and recognizable names of that period, McCobb is best known for his Planner Group. Introduced in 1950, the line of Shaker-simple modular drawer units, shelves and cabinets was astutely scaled to fit the reduced dimensions of postwar rooms. McCobb's

Windsor-derived spindle-back chairs with canted back stiles and splayed legs are especially stylish. Low-back dining chairs sell for \$200 to \$225, high-back armchairs \$450 to \$500 at Upstairs Downtown Antiques; 212/989-8715.—Kate Carmel



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Modern Furniture Barn

TRADE SHOWROOMS

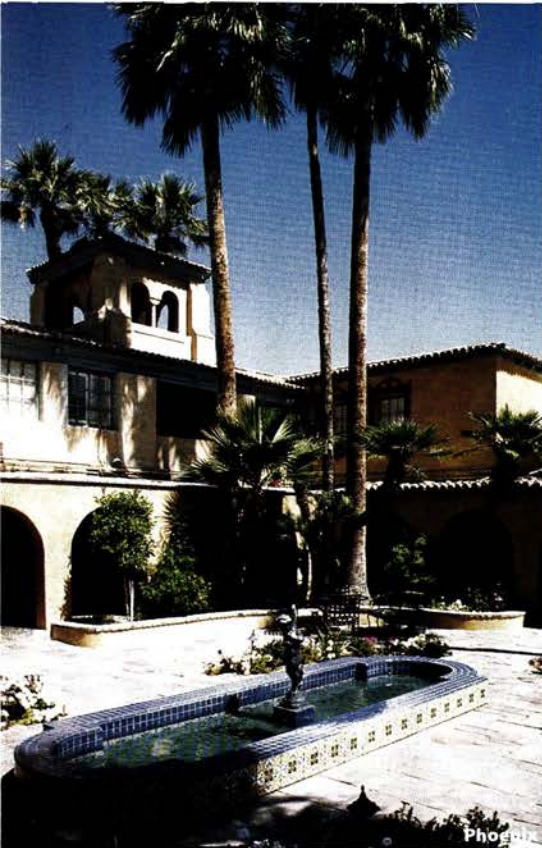
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METRO



TRAVEL: An insider's guide to the best new places to eat, shop, sleep and visit—from Paris to Pittsburgh.



Phoenix



Chicago



London

Phoenix One of the city's great old resorts, the **Royal Palms Hotel and Casino** has become the hottest place under the Arizona sun, thanks to a local developer, Fred Unger, whose mission is to glorify historic gems. His multimillion-dollar restoration of the 68-year-old Mediterranean-style villa, surrounded by 116 *casitas* (cottages) in lush manicured courtyards, is awash with '40s Hollywood glamour. High-season rates start at \$300 a day (including breakfast and complimentary minibar); 5200 East Camelback Rd., 800/672-6011.

Chicago Debra Sharpe's new Wicker Park-area restaurant, **Con Fusion**, with its vibrant menu and a sleek, quasi-industrial interior, is a multicultural eating experience. Award-winning chef Kevin Shikami's menu changes daily. Two standout entrées (which range from \$15 to \$23): sautéed breast and leg of duck confit on Chinese black rice with Szechuan peppercorn-roasted pear in star-anise sauce; and wild mushrooms with cornmeal gnocchi, roasted peppers, arugula and goat cheese; 1616 North Damen, 773/772-7100.

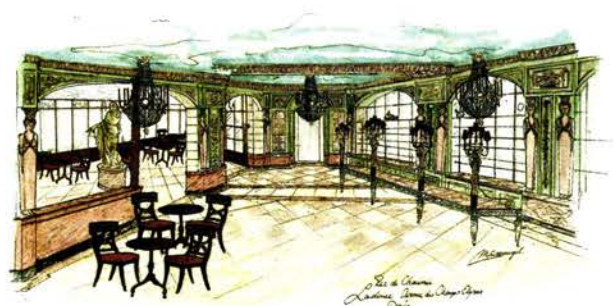
London England's dowager department store, **Selfridge's**, is undergoing a star-studded \$140 million facelift, complete with new glass escalators and a trendy fashion department called Spirit. Sir Norman Foster designed the glass-clad spa, which will replace the rooftop restaurant, while Christian Liaigre is redoing the perfume hall. The home-furnishings floor has specialty areas that include this floor-coverings library (left bottom), by CD Partnership; 400 Oxford St., 011-44-171/629-1234.

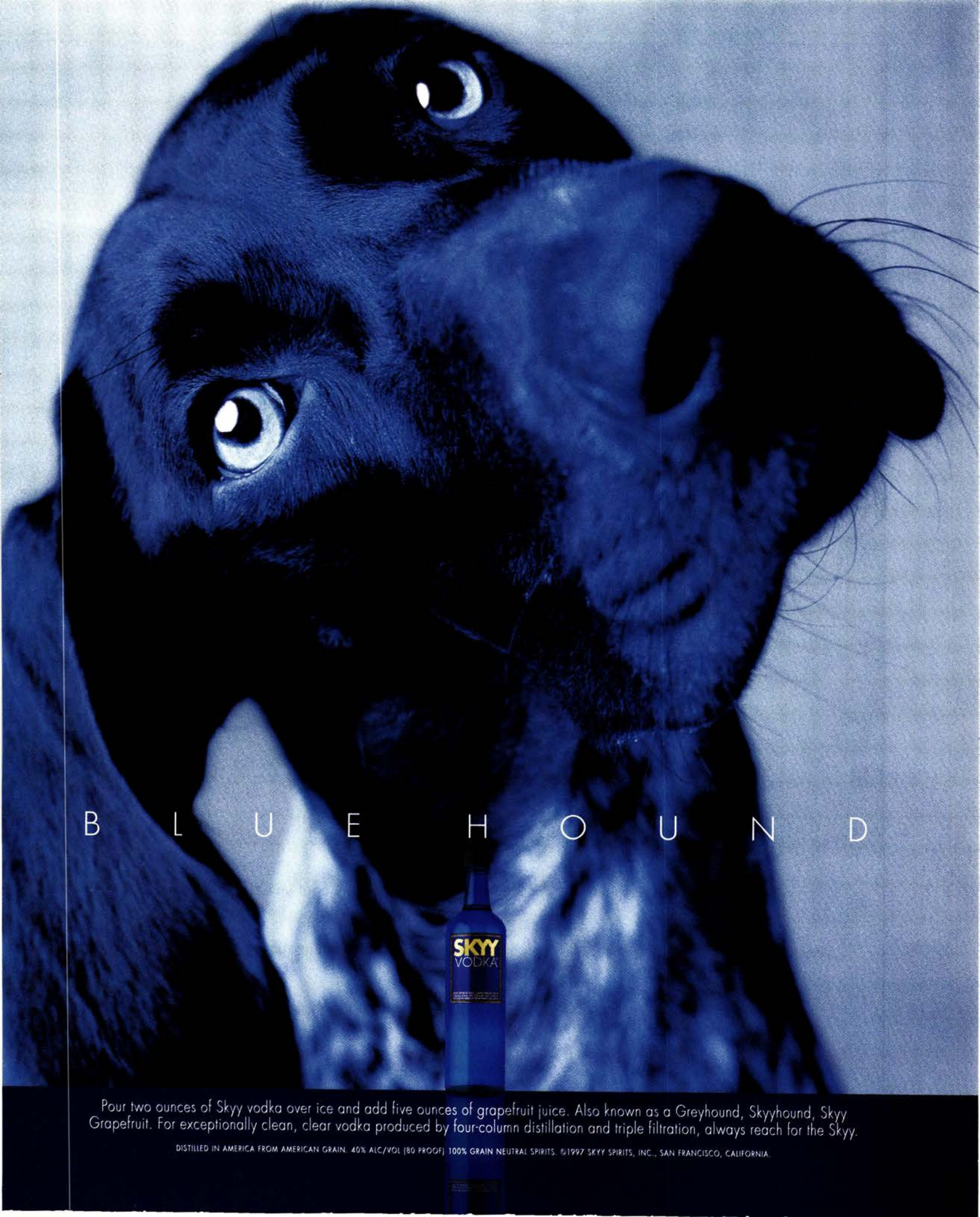
New Orleans Interior designer Georgina Callan and Merrimac Dillon have created a brilliant solution to that age-old problem: what to do with the window treatments from your old house that

can't be adapted to your new one. At **Curtain Exchange**, they sell—on consignment—well-made "previously owned" draperies, shades and blinds. Prices range from \$25 to \$1,500 per window; 3947 Magazine St., 504/897-2444.

Paris The city's famous tea-time rendezvous, **Ladurée**, has opened a second salon, on the Champs-Élysées. Painted a shade of pistachio, the ironwork conservatory (inspired by Gustav Eiffel) heralds the legendary delights within: great macarons; a sinful croissant *d'amandes* and caviar or mousse de foie gras brioche sandwiches. French decorator Jacques Garcia created the spacious \$7 million interiors; 75, avenue des Champs-Élysées, 011-331/40.75.08.75.

Paris





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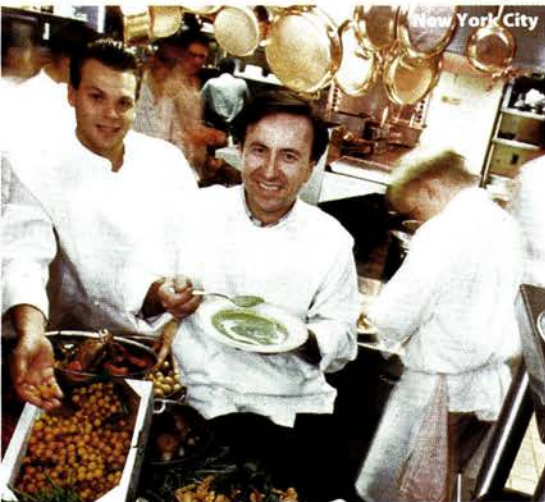
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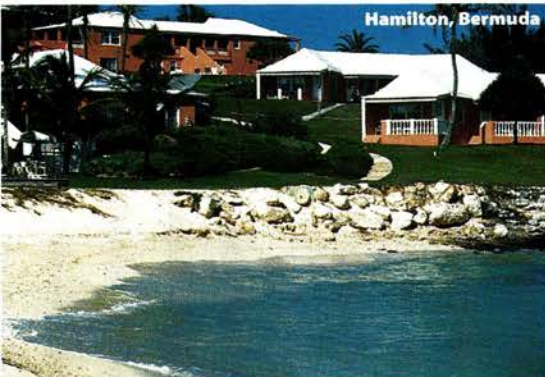
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Denver



New York City



Hamilton, Bermuda



Pittsburgh

METRO

Denver Built in the 1970s, the **Denver Art Museum**, the only American structure designed by Milan's legendary Gio Ponti, has undergone an extensive renovation and reopens November 15. The changes start at the newly located front door, with an enlarged, updated shop and stylish restaurant, Palettes (both accessible after museum hours). For art lovers, the big news is on the sixth floor: the new European and American Gallery of paintings, sculpture, textiles and decorative arts; 100 West 14th Avenue Pkwy., 303/640-4433.

New York City If you can't get a reservation at Daniel, chef Daniel Boulud's four-star restaurant, head for Bergdorf Goodman's new seventh-floor tea salon, **Café Montaigne**. Here Boulud (shown with his former pastry chef François Payard, left, who is providing the pastries) serves luscious lunches and afternoon tea. The menu includes scrambled eggs with sevruga caviar and roasted black sea bass in a crisp potato shell; entrées range from \$16 to \$22. Designer James Harb used plush velvet banquettes to invoke a Parisian café; 754 Fifth Ave; 800/218-4918.

Hamilton, Bermuda The intimate **Ariel Sands Resort** has been redone to face the new millennium. Top New York City decorator Jeffrey Bilhuber saturated the 48 rooms in cool pastels, then furnished them with painted white Chippendale bamboo furniture. The hotel, owned by the Dill family (actor Michael Douglas, the family's most famous member, spearheaded the makeover), overlooks the South Shore. Rooms start at \$200; 800/468-6610.

Pittsburgh The airy **Weiss-house Design Store** might be the most enjoyable place in town to shop for well-designed home furnishings. The Shadyside emporium stocks everything from Mitchell Gold sofas to Eames chairs. The fun part comes

from co-owner Lou Weiss's antic efforts to charm, offering customers everything from Weisskrispie treats (chocolate bars) to Weisstea (champagne, which he delivers when you buy furniture); 5511 Walnut St., 800/422-7848.

Brooklyn, NY George Hunzinger was one America's most inventive 19th-century furniture makers. You can see his idiosyncratic work at the **Brooklyn Museum**. The show opens November 17 (through February 1998) and includes 45 objects from the museum's collection, including an 1876 armchair (left) and an 1866 folding chair (right); 200 Eastern Pkwy., 718/638-5000. **MH**

Contributors include Stafford Cliff, Pam Hait, Ellen Johnson, Mindy Pantiel, Jean Bond Rafferty, Lisa Skolnick.





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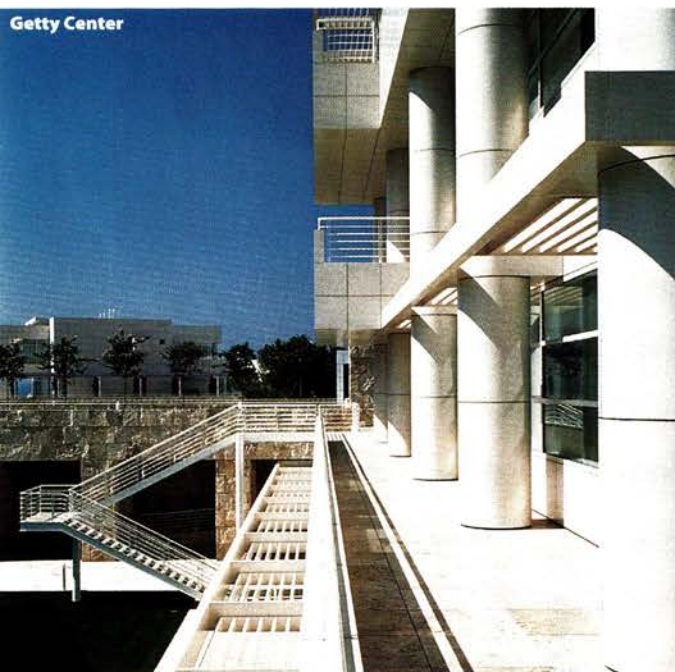
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HOLIDAYS

ON THE TOWN Los Angeles *Renewal*

The long-awaited Getty Center puts Los Angeles firmly in the league of world-class museum towns. But lots more is happening here.



LOOK The **Getty Center** finally opens December 16. The monumental six-building, 110-acre campus, designed by Richard Meier & Partners, houses the museum's vast collections and study centers; 1200 Getty Center Dr., West Los Angeles, 310/440-7300 (call in advance for parking reservations). On the eastern edge of West Hollywood, at the **Couturier Gallery**, an exhibition focuses on famed architect Richard J. Neutra (1892–1970). The show runs

through November 29; 166 N. La Brea, 213/933-5557. From December 3 to 9, **Divine Design** holds sway at the Pacific Design Center. Tom Buckley, Kerry Joyce, Stephen Stoner and Thomas Achille are among the 50 designers creating rooms for the showcase, which benefits DIFFA and Project Angel Food; 8687 Melrose Ave., West Hollywood, 310/289-9950. **STAY** In Santa Monica, check out the new and pretty **Hotel Oceana**. The lobby is Jean Cocteau-inspired (with

floor-to-ceiling frescoes), and the rooms, Côte d'Azur Deco. Room service is provided by Wolfgang Puck (from his nearby Puck's Café); 849 Ocean Ave., 310/393-0486. Just a short hike away, the venerable **Miramar Sheraton**, reputedly Clark Gable's favorite haunt, has undergone a massive redo. Don't miss the spiffy bi-level bungalows (No. 158 is where Bill Clinton stays when he's in town); 101 Wilshire Blvd., Santa Monica; 310/576-7777.

SHOP On L.A.'s beachy Westside, Paul and Cynthia Jordi's **Modernaires** furniture emporium is an ode to high-style 20th-century design that runs from Paul Frankl side tables to rare 1930s travel posters; 1237 Abbot-Kinney Blvd., Venice, 310/452-4119. In Santa Monica, Montana Avenue's newest enterprise, **JohnSaintDenis**, is a cross between a fine-furniture shop (with custom-made urban pieces and high-end antiques) and a great idea source with an in-house >

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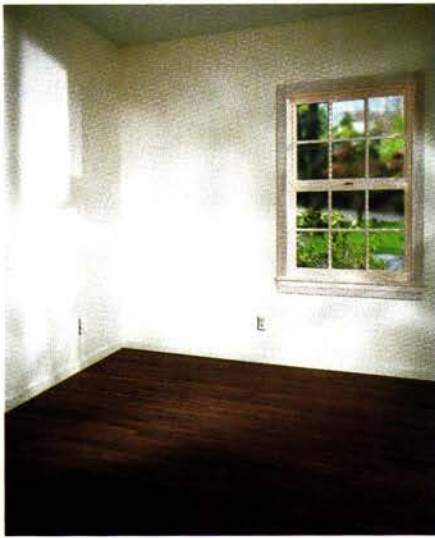
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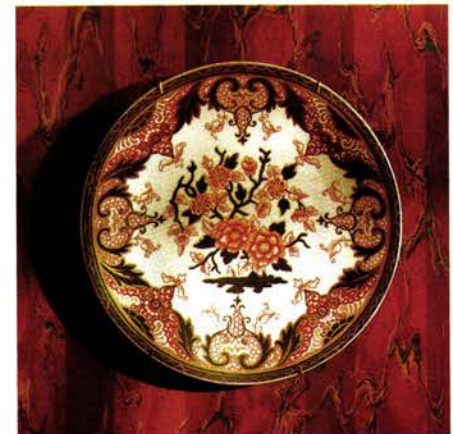
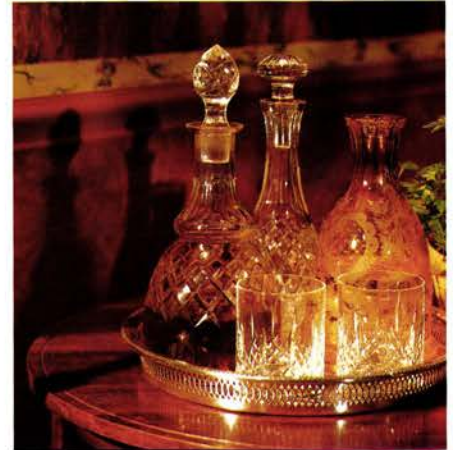
We understand. With toys on the floor and video games in the den, when kids have taken over the house, as little space as there is, there's even less privacy. And if the idea of a master bedroom suite is seductive, it might not be worth sacrificing a guest room.

challenge:
How can I create
some space just
for me?

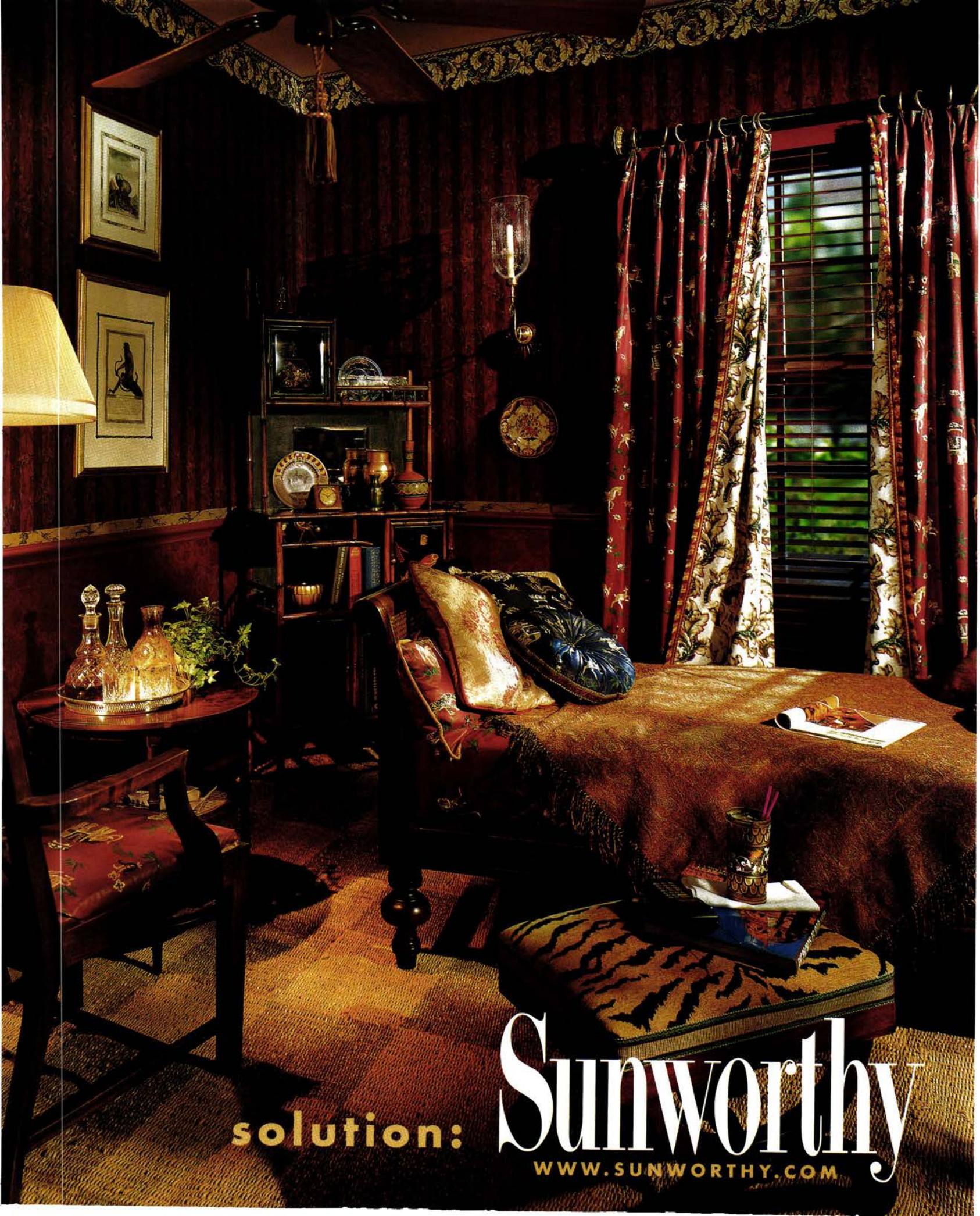


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Los Angeles Renewal

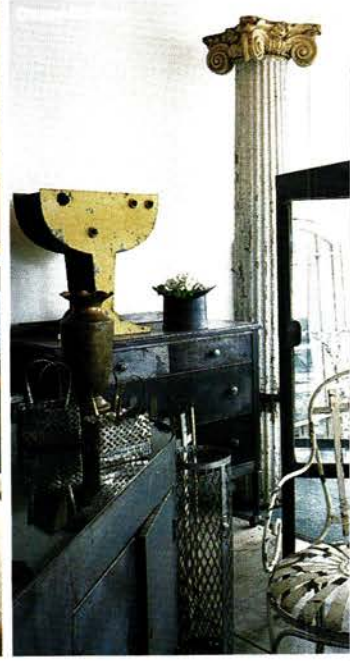
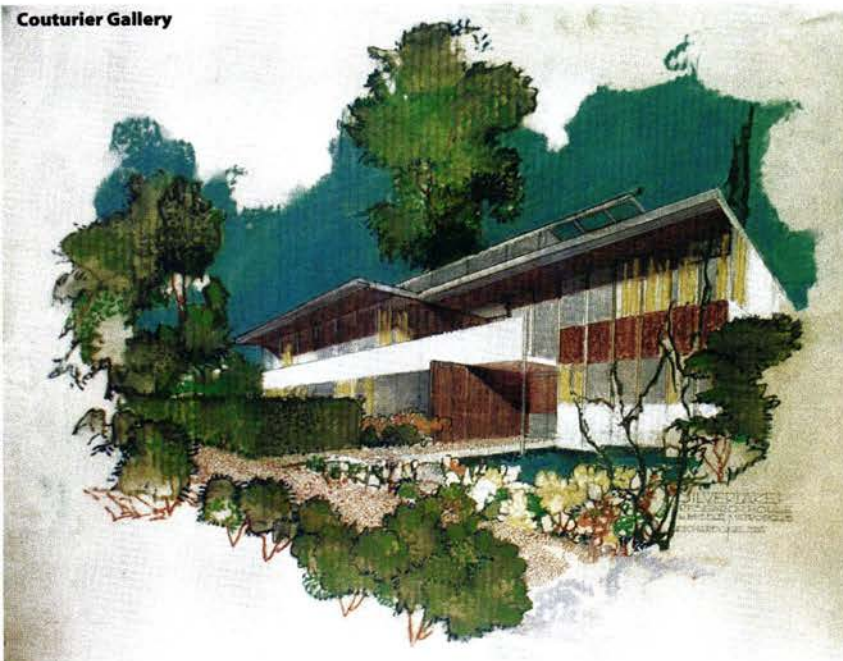
library; 1408 Montana Ave., 310/393-1801. Down the street, all-nonsense **Gewgaws** offers Sputnik-inspired UFO lampshades (\$160) and framed pages from the old Dick and Jane schoolbook series (\$85); 1021 Montana Ave., 310/656-7500.

In West Hollywood, on Melrose, **Emmerson Troop** has fine-tuned the art of metal stripping. On hand: vintage industrial furniture by big-name manufacturers (Art Metal, Shaw Walker); 7957 Melrose Avenue, 213/653-9763. Not too far away,

Demolicious offers postindustrial decorative artifacts (like an 1890s dental cabinet with crown molding and cabriolet legs for \$7,200) and antique garden furniture; 7912 Melrose Ave., 213/655-6600. For megakitsch, scope out **Plastica**, a store that

proves its owners understand the true meaning of recycling: They stock everything in vintage plastic from woven wine holders (\$35) to inflatable ottoman cubes circa 1968 (\$30); 4685 Hollywood Blvd., Los Feliz; 213/644-1212.—*Jane Lasky*

Couturier Gallery



TASTES OF THE TOWN

The sleepy Los Angeles restaurant scene is finally waking up. At his stunning new **Spago** in Beverly Hills, Wolfgang Puck is teaming with young chef Lee Hefter to create an irresistible menu of California, French, Italian, Asian and, for the first time, Austrian dishes (Puck's childhood favorites); 176 N. Canon Drive, Beverly Hills, 310/385-0880. A Texas oil baron has recreated that famous old

watering hole, **Chasen's**, albeit on a smaller scale (the original closed in 1995). The interiors feature a glamorous retro-looking room with a cigar lounge upstairs. And yes, you can get the famous Chasen's chili and hobo steak, along with an updated stylish California menu; 246 N. Canon Dr., Beverly Hills, 310/858-1200. **Restaurant Jozu** is a serene understated café featuring the Asian-inflected cuisine of Suzanne

Tracht (who hails from Campanile); 8360 Melrose Ave., West Hollywood, 213/655-5600. The ultrahip restaurateur Fred Eric has just opened an eccentric coffee shop called **Fred 62**. Open 24 hours, it features a mix-and-match menu of breakfast dishes, burgers, Asian noodles and more; 1850 N. Vermont, Los Feliz, 213/667-0062).

Zut alors! The French are actually making a comeback in this Italian restaurant

town with more casual places featuring regional French cooking. Jean Pierre Bosc has opened **Mimosa**, where everyone sits elbow to elbow at banquettes, feasting on charcuterie and daube de *veau*; 8009 Beverly Blvd., 213/655-8895. L'Orangerie's former chef, Gilles Epie, is chef/owner of **Chez Gilles**, a serious French restaurant set in a demure brick building; 267 S. Beverly Dr., Beverly Hills, 310/276-1558.—*S. Irene Virbila*

LEFT: RICHARD NEUTRA; CENTER AND RIGHT: LAURA HULL



WELCOME HOME



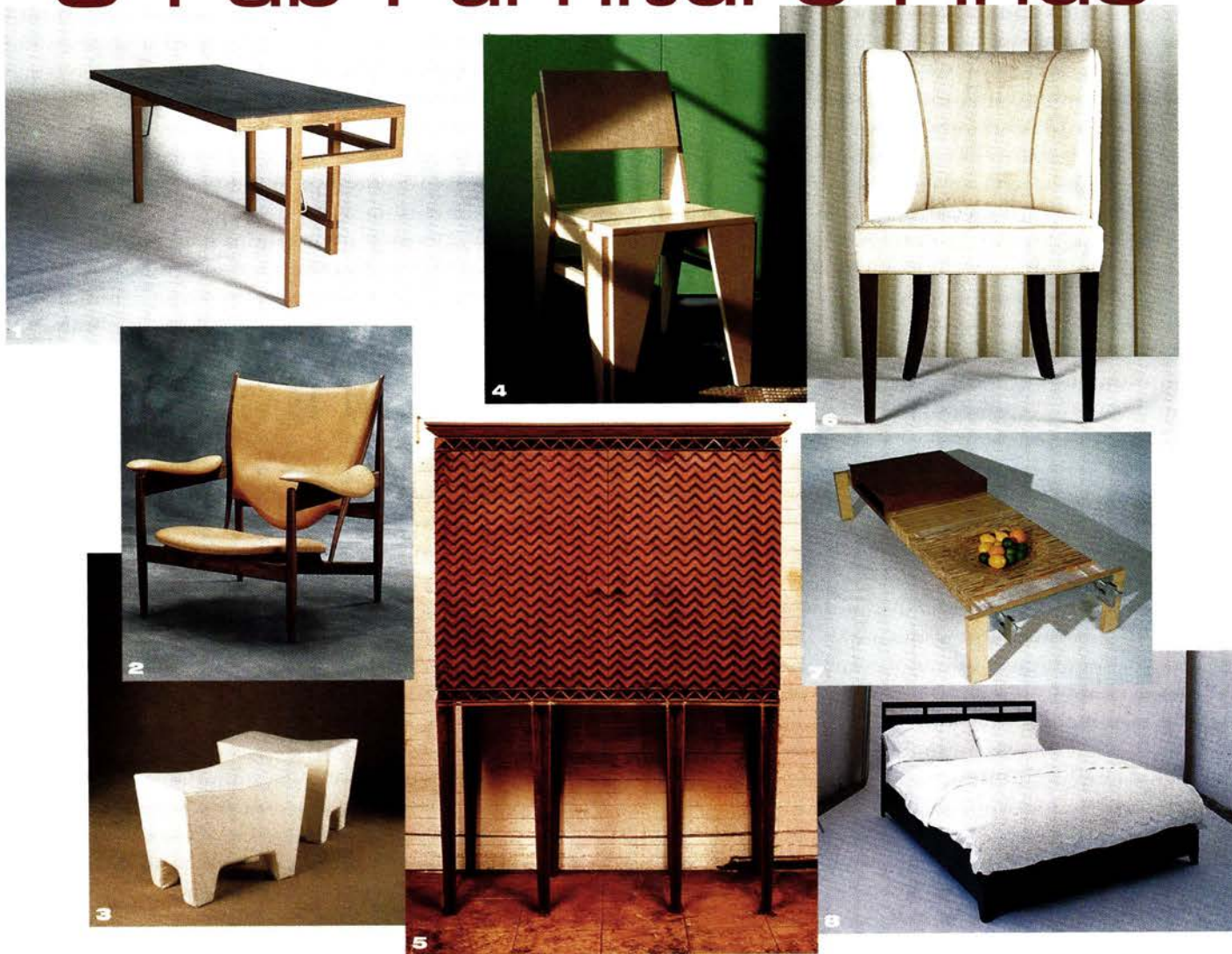
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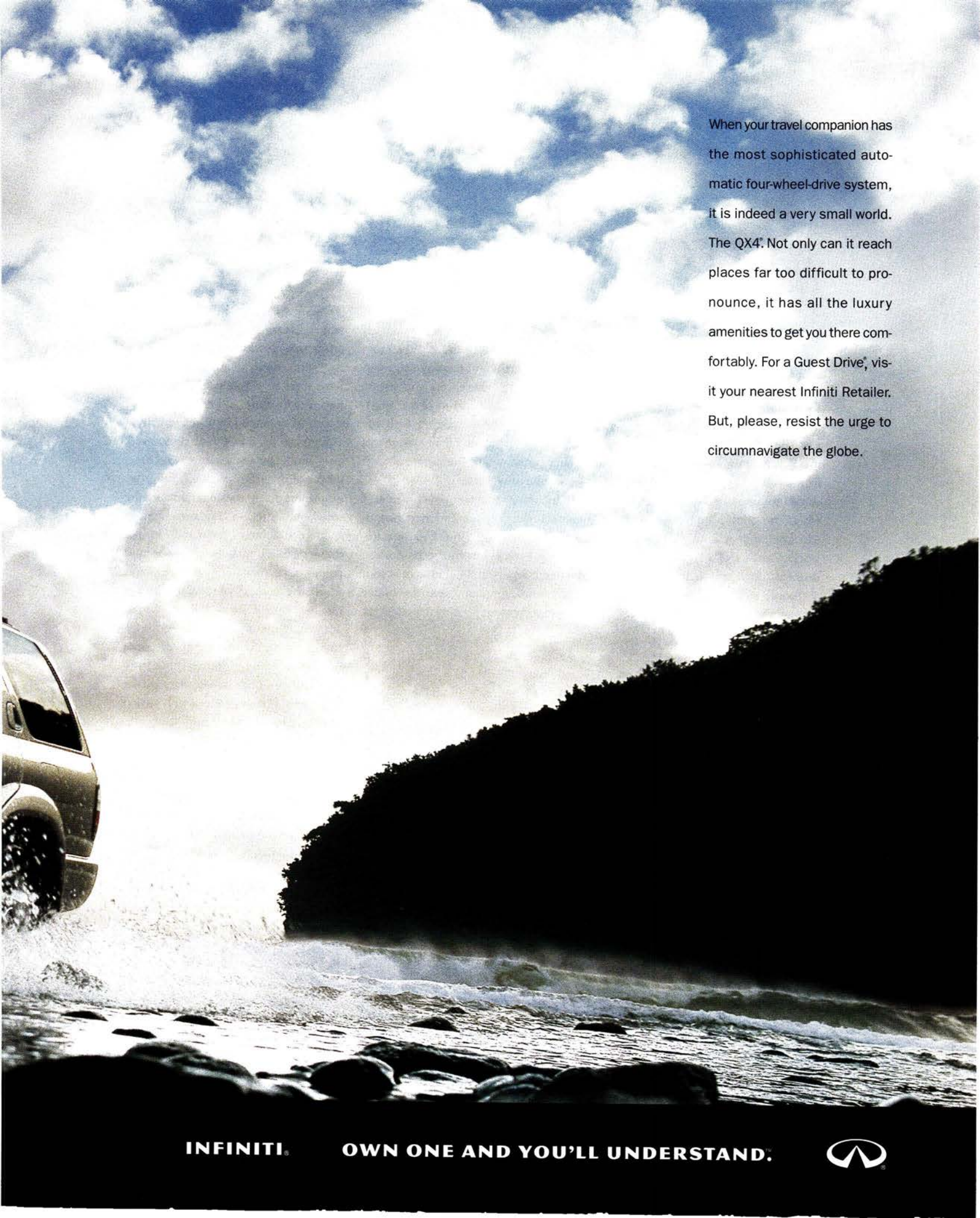
8 Fab Furniture Finds



A new wave of inspired furniture design is sweeping across the USA. **1** Berkeley-based Union Furniture crafts architectural pieces like this oak desk topped in Colorlith (the chemistry-lab surface); \$2,160, 510/652-0602. **2** In 1949, Scandinavian designer Finn Juhl created the Chieftain armchair for Baker Furniture, which is now reviving it; \$3,995, 616/361-7321. **3** Italy's Romeo Sozzi manufactures Christian

Liaigre's elegant furniture. Sozzi's own refined designs, like this felt-covered pouf (\$580), are available at Repertoire, 617/426-3865. **4** Chicago architect Peter Landon designs with affordability in mind. The dining chair, made of 12-ply birch, is \$175; 312/988/9100. **5** Mexican designer Pilar Climent sculpts patinated iron for pieces like this storage cabinet; \$7,600 at Manifesto, 312/664-0733. **6** In Los Angeles, James Jennings

frames his new dining chair in mahogany and upholsters it in sheepskin; \$2,005, 213/655-7823. **7** For this coffee table, New York City designer Harry Allen sandwiched layers of plywood and plastics between stainless steel clamps; \$3,600, 212/529-7239. **8** Bicoastal Dialogica's new affordable Duet line has simpler shapes and such clever features as the Isolde bed's storage drawers; \$1,390, 212/966-1934.—Arlene Hirst



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Borrowed Space

A furniture designer discovers that making room for



When I was younger, I had few possessions. My work was not yet a “career,” and I still thought it would be easier to follow the setting sun if I didn’t have so much stuff. I was living in New York then, and the longer I stayed put, the more things began to collect around me. As I would change my work, the finished job would be reduced to a box or two of files. That’s when the anchoring process began, the boxing-in a kind of foundation work: Cartons of LPs, like blocks of musical concrete, joined crates of old textbooks in the bottoms of closets.

precious possessions means more than finding storage.

With marriage and children, high chairs began to appear, as did changing tables, cribs and bags of outgrown baby clothing. There were space wars in every nook and cranny of the apartment. My past was warring with my children’s future, and living space was being consumed by inanimate objects at an alarming rate.

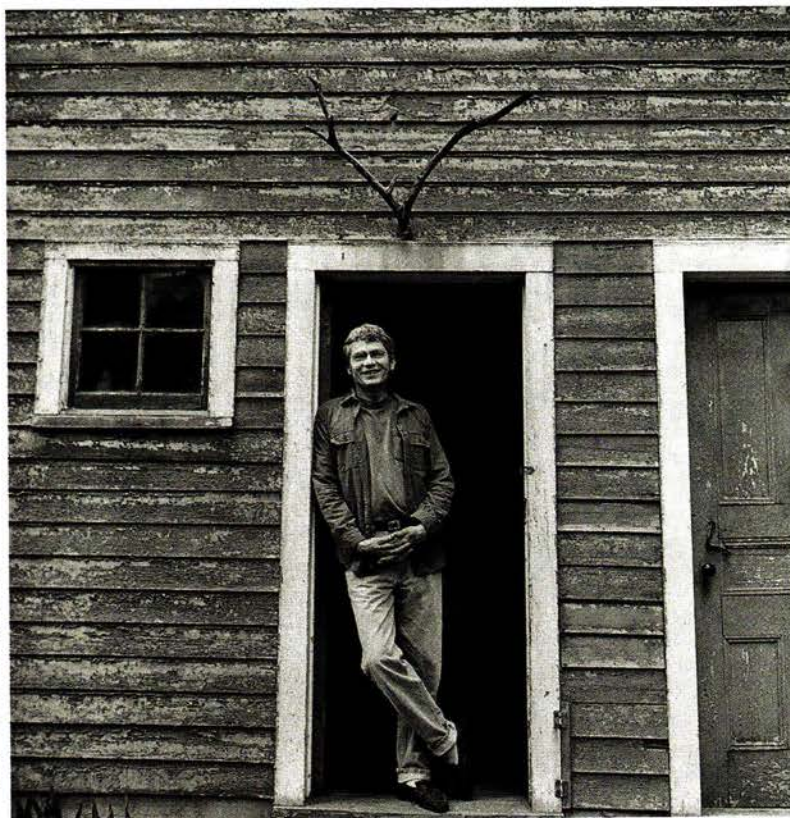
On visits to friends’ homes, I started noticing spaces I had forgotten: One had a loft in the garage; another a back room in the basement. Garage? *Basement?! I had access to a shared storage room near the boiler*

where steamer trunks lived in sad anonymity. It wasn’t a personal space. Any old tenant, dead or alive, could have stuck a bicycle or an old Christmas tree in there and hoped it wasn’t stolen or damaged by water or mice.

Early in my life I had discovered, and loved, the attics, closets and basements of my grandparents’ and great-grandparents’ homes. I remember the smell, the quiet, so brittle and expectant. Trunks, boxes, racks, chifforobes, dressers filled with exotic parts and pieces of past lives. These were places where the tick-tock of regular time was distilled into a dead still of objects: The envelope of awards my grandfather got at the University of Michigan in 1919; the box of dance cards from my mother’s high school days in the late 1930s; bone-dry shoes with curled inserts, electric machines that produced ozone; physical-culture magazines and clipped death notices. There were spats, kid gloves and bits of handmade lace wrapped in noisy tissue.

Every corner of every attic had its own theatrical prop of memory. One area was War, with a trunk of uniforms, ribbons and souvenirs. Near an eave was Family: the bundled letters of courtship, photo albums and ticket stubs, followed by the leftover excitement of weddings, with pressed flowers and the carefully wrapped dress and veil. By the stairs were the Recognitions, a thick aromatic box of diplomas, awards, ribbons, lapel buttons, citations.

This is the kind of space I longed for. I simply had to have it. I began >



Furniture craftsman Daniel Mack in his rural home (right) and one of his country-inspired creations (top).

by Daniel Mack

BOTTOM: JOHN DOLAN

Feast your eyes



Interface Sectional (designed by H. Hopper). Padded frame and tufted seat cushions are covered in Elba fabrics. Feather and foam filled back pillows are covered in fabrics from the Est Lineo Collection. Many other exclusive fabrics and

leathers are available, as well as a variety of modular elements. Painting: Bernadette Kelly. Interface and the Interface design are trademarks / trade dress of Roche-Bobois. U.S. Patent Pending © 1997 Roche-Bobois. All rights reserved.

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to negotiate for annexes: I would plead extraordinary circumstances, usually the brisk jolt of another child: "Oh, we have to clean out the back room for the baby. Could we put a few things in?" Who could say no to a baby?

And I would send out a pile of stuff to reconnoiter unknown lands. Every once in a while I would visit my paintings, fishing poles, tabletops and andirons. "Hmmm," part of my brain would say, "things do just fine out here. Maybe I could, too." When I ran out of accommodating friends and started renting space, I began to see that one compelling reason to get a summer house was to have a place to store the stuff from the winters of our lives.

For 16 years, my family lived in one place, and our things lived in others. Nine years ago, my wife, our three kids and I moved to a house in a rural village. It's a big house, with its own attic and

basement and a carriage house in the back. It's taken until now to reclaim and consolidate our earthly possessions from the many different spaces I had stashed them, but home they all are.

Nowadays, we frequently get requests from our city friends to lend them some of our auxiliary space, so there's a corner of the basement with an old wicker pram that belongs to someone else. There are a few bicycles under the barn and a seed spreader waiting to get back to its rightful owner "when things settle down" after a divorce.

But do things ever settle down? What are the right conditions for the reclamation of objects from borrowed spaces? When are stowed objects remembered—in dreams? Will that pram ever hold a baby again? Or is it doing exactly what it should be at this point in its life: marking a space in this world called "Not in New York City" for its dotting owners?

What does a class photo mean two generations later? Not what it did when it was freshly printed.

And just what—or who—is owned? Doesn't the pram have the upper hand? Hasn't it intimidated its so-called owners into keeping it and then finding a country home for it? This pram is part of the Posse of Stuff that attaches onto nostalgic humans like some kind of pollen to the legs of honeybees. It is humbling and even irritating to find myself so frequently in the service of things.

But I can't stay mad or outraged at my stuff very long. Can you dislike air, water, fire, earth? To me, it's all the same. I sometimes worry that there are places I've forgotten where important pieces of my past are still sequestered, but right now I have to find a box of photo albums I stashed sometime in about 1979. **MI**

Daniel Mack is a chair maker and writer living in Warwick, NY.

In the basement of the Macks' upstate house: an aging pram belonging to a friend lives out its days.



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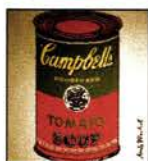
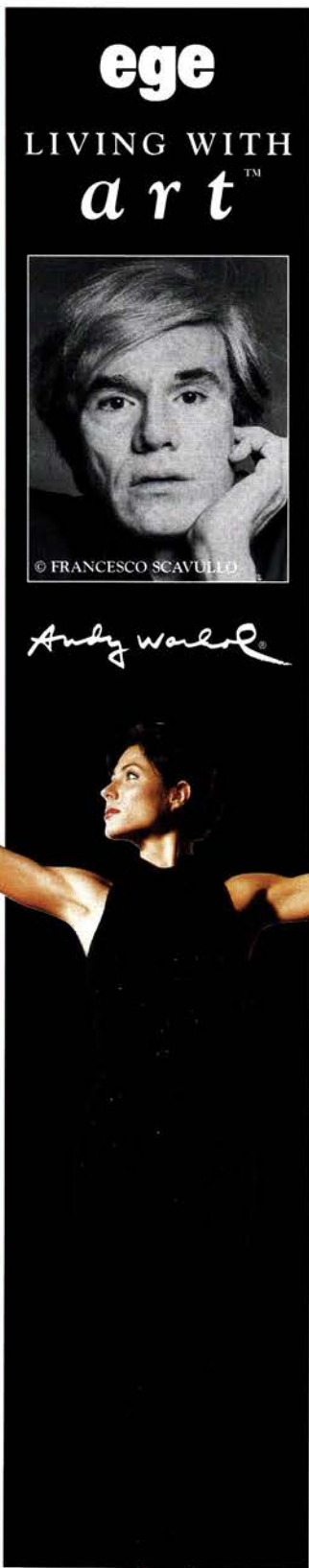
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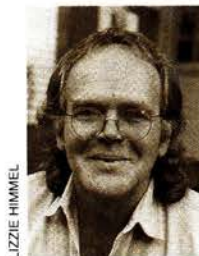
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1

What do you think of these party masks?
Reg Thompson
Philadelphia, PA

1 Judging from their headbands and hairdos, they're flappers—those zany charleston-dancing cuties from the 1920s. Your masks are hand-painted on machine-molded paper and appear to be period (that is, from the 1920s). A single mask would be

worth \$30 to \$40. But grouping three (or more) masks to hang on a wall—now you've got a mini-collection. And as they say, three heads are better than one. Mark McCormick, a St. Jacob, IL, dealer, thinks the set should be worth \$200 to \$250.

Any info on my coffee pot?
Steve Compton
Chicago, IL

2 For mid-19th-century cast iron, it's a very sexy form. The curvy lines, hinged lid, vertical spout and embossed numerals identify it as Russian (it's reminiscent of the swirling domes of the Kremlin).

These pots are so rare here that few collectors appreciate them. Joel Hulsey of Hulsey-Kelter Antiques in Hudson, NY, appraises it at \$125 to \$150. If it was American, it would be worth three times that.

This poster (21" by 14") is an original. Any value?
Ingrid Kaye
Olympia, WA

3 In the late 1960s, concert posters for San Francisco's Fillmore West theater were everywhere. This glossy example promoted impresario Bill Graham's New Year's Eve bash with Vanilla Fudge and Richie

Havens. Illustrator Lee Conklin's hourglass graphic shows the sands of 1968 slipping away. Old rock-poster prices are soaring: Phil Cushway, of San Francisco's Art Rock, appraises your poster at \$150 to \$175.

Is this 11½" pitcher an Art Deco piece?
David Kaufelt
Key West, FL

4 Yes. The term *Art Deco* is something of a catchall for a period of design that spanned three decades—from 1920s Parisian chic to early 1940s five-and-dime. Your 1930s ceramic pitcher was

made by Furnivals Limited in Trentham, England. It has a crisp and clean design; it's a definite Deco collectible. Madeleine Killeen, a Fayetteville, NY, dealer, sets its retail value at \$150 to \$175.

Our table was painted in 1935. Should I strip it?
Mrs. N.W. Lawrence
Brooklyn, NY

5 No! It's more compelling and more valuable with its vintage three-color paint. Manufactured circa 1910, it's a common form that was originally varnished, not painted. The splayed legs, slender ankles and egg-shaped feet give the table some char-

acter—and the paint adds personality. Far-sighted collectors are hungry for furniture with good out-of-period paint (it has the character and patina that only age can bestow). Westport, CT, dealer Jim Richardson values your table at \$250 to \$300. **MH**

Have a question? Send clear photographs (with whole objects and any identifying marks fully visible) to DR. SWATCH, Metropolitan Home, 1633 Broadway, New York, NY 10019. Your prized possession may be evaluated here. Sorry, but because of the volume of mail, Dr. Swatch is not able to reply to readers personally or to return photographs.



2



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4



5

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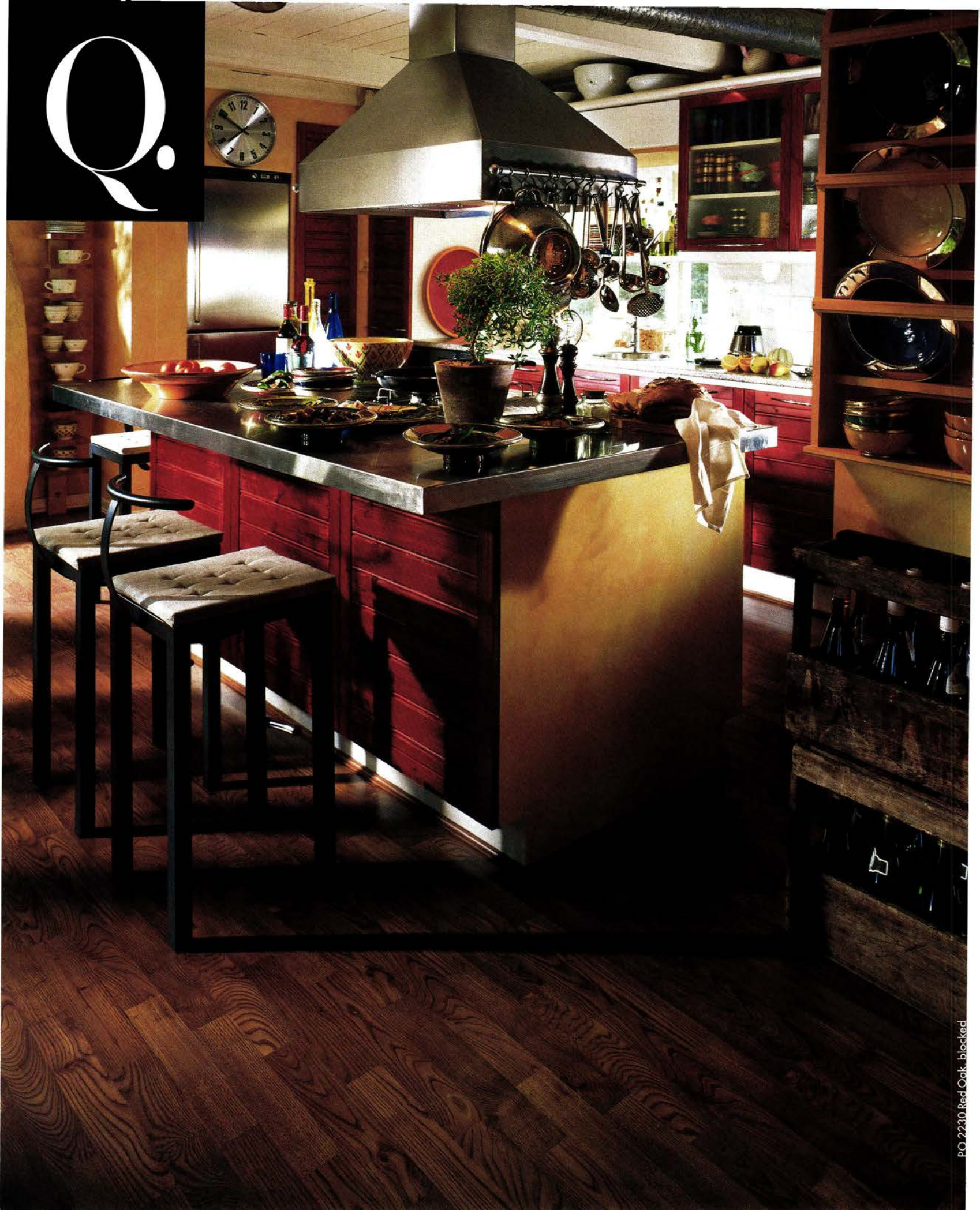
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Gifts That Give

In the spirit of the holidays, we offer the following ways to cheer your own home while improving the lives of others.

It's shop-without-guilt season, and the Spiegel catalog displays an appropriate generosity with "little angel" cards (two designs, 12 for \$12). You can designate which of three organizations you would like to support: the National Center for Missing and Exploited Children, Children's Miracle Network or Starlight Children's Foundation; 800/345-4500 for a catalog.



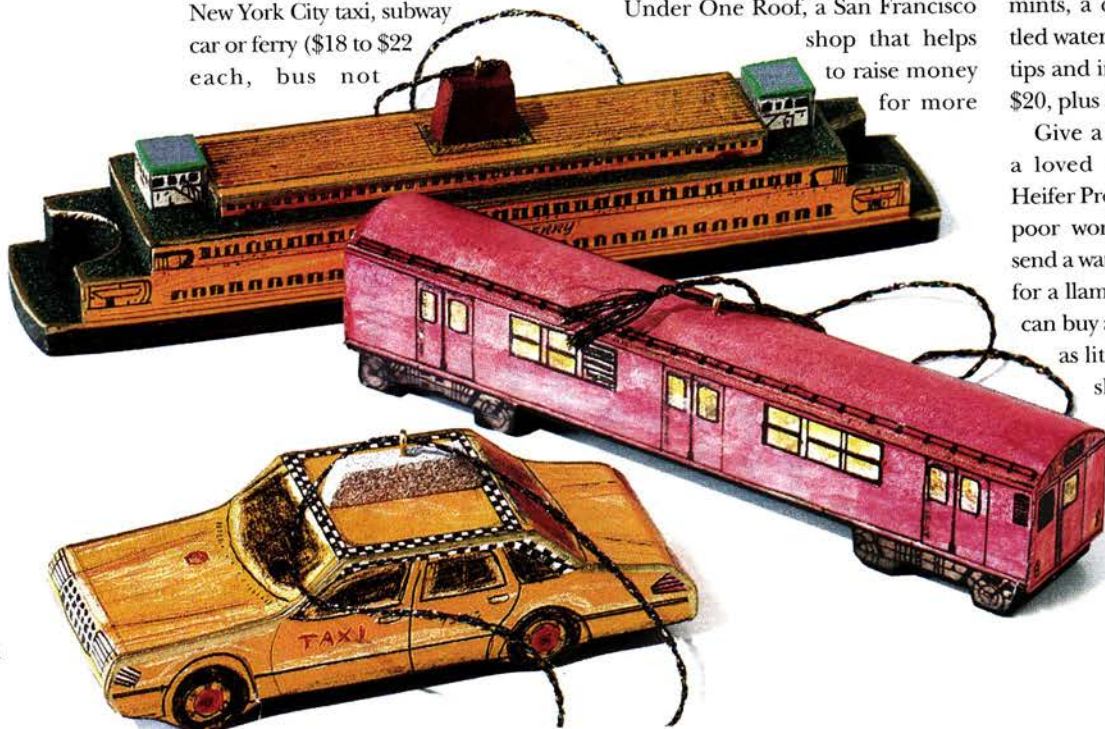
Providing nutritional meals to homebound people living with AIDS is the goal of God's Love We Deliver. Their hand-painted dinner plate (above), designed by artist Fred Baldus, is signed and dated (\$45 each, four for \$170). Or decorate your tree with a

New York City taxi, subway car or ferry (\$18 to \$22 each, bus not

shown); 212/294-8100. Other organizations offering seasonal goods in the fight against AIDS are GMHC (212/367-1111) and Broadway Cares/Equity Fights AIDS (212/840-0770, ext. 250); call for information and catalogs.

Fashion mavens, doll collectors and film fans take note: One hundred fashion designers, including Giorgio Armani, Oscar de la Renta and Vera Wang, have designed miniature ensembles for three-inch mouse dolls. The couturiers' haute mice are on display in San Francisco's Ghirardelli Square, where prints of the design sketches are for sale (\$25 to \$50) to benefit the homes run by Helpers of the Mentally Retarded. Also for sale are dolls dressed in every Audrey Hepburn costume in *Breakfast at Tiffany's*, *Sabrina* and *Funny Face* (\$15 to \$500); Helpers Homes Bazaar, 415/387-3031.

Under One Roof, a San Francisco shop that helps to raise money for more



than 50 local and national AIDS service providers, has gone global with a site on the World Wide Web. All the profits go to the organizations. You can visit the store (at 2362 Market St., near Castro) to pick up a pair of ruby-slipper magnets for your refrigerator (\$12), call for a catalog (800/525-2125), or shop for candles, decorative boxes, picture frames and ornaments online at www.underoneroof.org.

For the smoker in your life who has resolved to give up the evil weed: a Quit Smoking Basket from the American Cancer Society containing gum, mints, a crossword-puzzle book, bottled water, a T-shirt, baseball cap, quit tips and info on quit-smoking classes; \$20, plus \$5 shipping, 212/586-8700.

Give a living gift in the name of a loved one: The Arkansas-based Heifer Project provides livestock to the poor worldwide. For \$250, you can send a water buffalo to India; \$150 pays for a llama for an Andean native. You can buy a whole animal or a share for as little as \$10 (cows, pigs, goats, sheep, rabbits, chicks, even a hive of bees); 800/422-0474 for catalog. **MI**

By Bart Boehlert

Christmas cards from Spiegel (left) benefit children's help organizations; the plate (above) and ornaments (below) are from God's Love We Deliver.

soon all will be
new and yet

i must admit i never

Building a new home is like creating a new life. And in that life, I want to make sure that what I feel and what I see reflects as much of me as possible. I will seek it in every room. Every corner. Every view. So when the discussion turns to windows, there will be no discussion.



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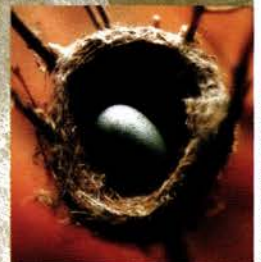
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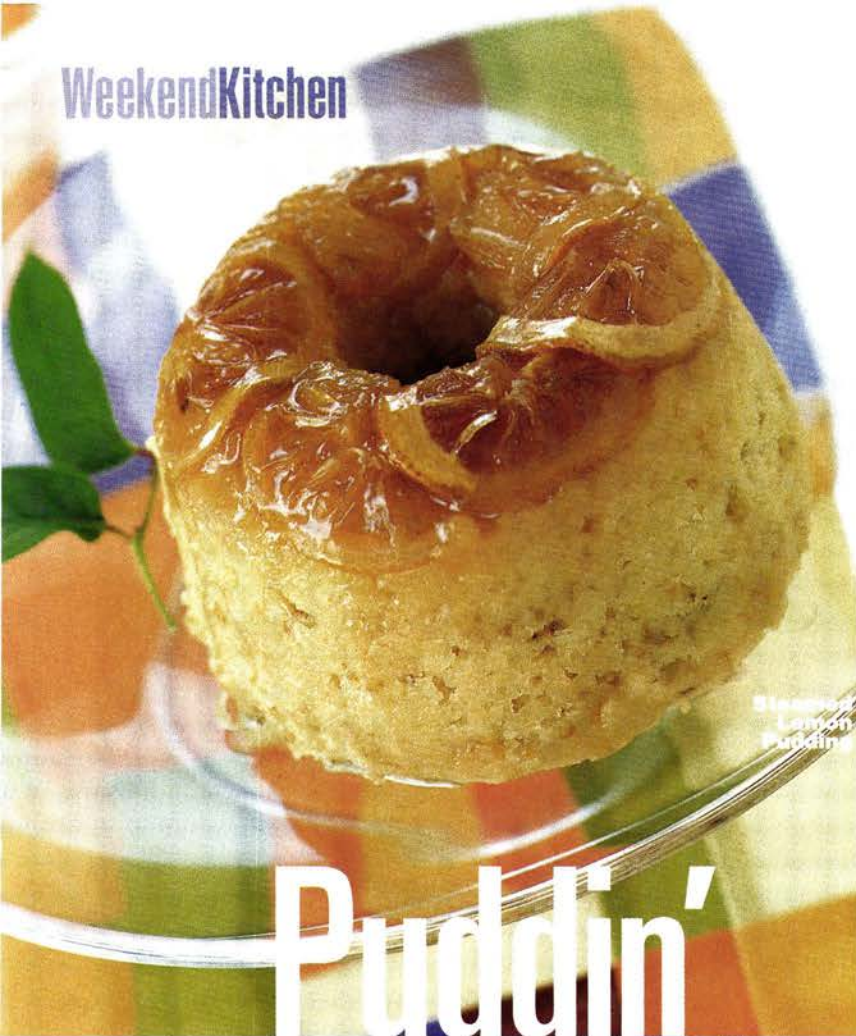
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Puddin' on the Ritz

Comfort food at its most enticing, these steamy desserts are a modern take on English classics.

As the days grow shorter and colder, there's nothing more satisfying than cooking up something warm and comforting. Light, moist and delicate, these puddings are simple to make and beautiful to look at. And as they steam away on the stove top, the kitchen becomes cozy, and the house fills with mouth-watering smells.—Victoria Spencer

Steamed Lemon Pudding

- Juice of 1 large lemon
- ½ cup confectioners' sugar
- 1 small lemon, sliced into rounds
- ¼ lb. (1 stick) unsalted butter, softened, plus some for greasing mold
- ¾ cup sugar
- 2 eggs
- ¾ cup flour
- 1 tsp. baking powder
- Zest of 2 lemons

1. Grease a 6-cup pudding mold or ceramic ovenproof bowl with butter.*
2. Make a sauce by combining the lemon juice and confectioners' sugar in a small saucepan over medium heat. Cook, stirring occasionally, until the mixture has thickened, about 5 minutes.
3. Arrange lemon slices around the bottom of the mold, overlapping slightly, and cover with sauce.
4. Place a folded dish towel in the bottom of a deep pan with a tightly fitting lid. Fill the pan with water—enough to reach halfway up the side of the mold once it's sealed. Bring to a gentle boil.
5. With an electric mixer, cream together the butter and sugar. Add the eggs. Sift in flour and baking powder and fold together with the lemon zest.
6. Transfer mixture to the mold, and seal the lid. Set pudding mold bottom down in the pan of boiling water. (If using a bowl, grease a sheet of parchment paper, fold a pleat in the middle and lay it over the bowl. Then cover with aluminum foil. Tie securely under the lip of the bowl with twine.) Simmer for 1½ hours, adding boiling water if necessary.
7. Unmold onto a warmed plate for serving. Serve with whipped cream, if desired. *Serves 4.*

Steamed Honey Apple Pudding

Substitute a small, cored and sliced apple for the sliced lemon and use ¼ cup honey instead of the lemon sauce. Omit the lemon zest but add 1 teaspoon ground cinnamon along with the flour. Steam as above.

Steamed Mocha Pudding

Make a sauce with 1 cup strong coffee and ¼ cup confectioners' sugar. Bring to a boil over medium-high heat and then simmer until reduced by two-thirds, about 30 minutes. Stir in ½ ounce chopped bittersweet chocolate. Pour into the bottom of the mold. Make the pudding mixture as above, adding 5 tablespoons cocoa with the flour and substituting 1 teaspoon of vanilla for the lemon zest. **M**

* *Sur La Table* (800/243-0852) sells 6-cup steel pudding molds with clamped lids (\$13) as well as ovenproof ceramic pudding basins (\$4–\$16).



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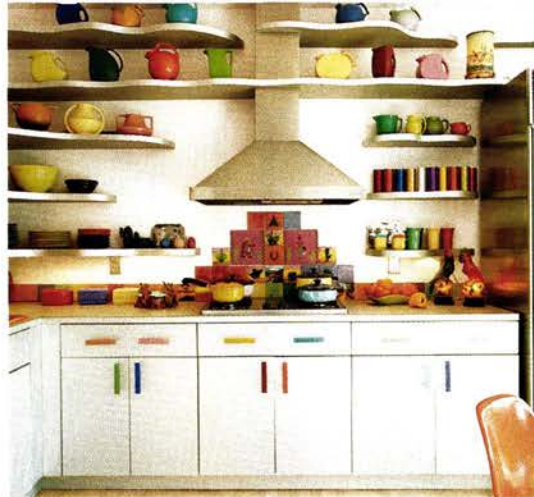
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ASK DAVID

Designer David Staskowski vents a kitchen, shelves a bathroom and warms up windows.



I want a big, professional gas range. Can I use my existing vent?
Alice Lloyd,
New Orleans, LA

Because high-power cooktops produce more heat than standard vents can handle, you'll need a more powerful vent. Ventilation power is rated by CFMs (cubic feet of air moved per minute), so find the cooktop's power rating in the user's manual—either in BTUs for gas ranges or watts for electric. The folks at Vent-A-Hood, a leading vent manufacturer, recommend that you calculate 100 CFMs per 6,700 BTUs or 4,000 watts (which means you need 300 CFMs for 20,000 BTUs or 12,000 watts).

The hood should be wider than the cooktop, like the one in designer Barbara Hill's home (*MH* January/February '94). The width should extend beyond the edge of the burners by at least 1 to 1½ inches on each side because smoke expands as it rises (36-inch cooktops need at least 39-inch hoods.) As for height, 30 inches above the cooktop is the general rule, but always check instructions. Remember, proper duct size is imperative. Use the most direct run; every turn decreases your vent's power.

I put a pedestal sink in my tiny master bath. Now I'm desperate for storage ideas.
Matthew Mendenhall,
Salt Lake City, UT

Try using recessed cabinets in unexpected places. Standard medicine cabinets have come a long way from wall-mounted mirrored boxes. Today, even the most basic ones are built to be recessed between wall studs. Consider using them in multiples, flanking the side of your new sink or even stacking one above the other on any available wall.

Shallow open shelves are another option. I use 3-inch-deep glass shelves in my small bath. I transfer everything from mouth wash, cotton balls, antacid and room spray (nonaerosol, of course) into clear glass bottles and chrome-covered Pyrex. Classic space savers include covered bins and woven baskets that can sit on the floor under the sink.

I love bare windows, but on winter nights they're black holes. Any suggestions?
Barbara Currey
Denver, CO

Summer windows sometimes beg to be left bare. But when long, cold winter nights take hold, windows need a little warming up. Adding or changing draperies is one of the most dramatic and simplest ways to change your room at any time of year.

Art director Paul Curtin (not a pseudonym) draped cotton-velvet yardage over his beautiful 1920s windows (*MH*, July '92), then added high tiebacks, creating a glamorous effect without resorting to the strict tailoring of a traditional treatment.

If you install a drapery pole, it will be easy to dress up your rooms by simply draping swags of fabric for the cold season. Other mini-

mally fussed-over options include making simple curtains with plain wooden rings, looped tabs or straight-sewn pockets. Fabric selection is key: Simple flannel sheets can be transformed into cozy curtains. On the other extreme, cashmere supplies emotional as well as physical warmth. (Line this luxurious textile with a reversible lightweight linen and show the draperies' airier side in summer). And remember that modern technology has created many easy-care fabrics that can be machine-laundered come spring.

For a minimal approach to winter windows, flat panels of lightweight sheer fabric lend a glow to daylight and reflect lamplight at night. (A warm-tone sheer adds subtle color). Or think about using simple room dividers or screens. These free you from the hassle of installing hardware and are easily removed when summer comes back again. **MH**

Wondering what color to paint your ceiling? Trying to decide about concrete countertops? 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.





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ISLAND FLAVOR

Hawaii is a prandial paradise, and it's getting better all the time—

which may account for the explosion of food-savvy tourism.

Once upon a time, traditional Hawaiian cuisine was considered as exciting as the national fare of England (with poi instead of Yorkshire pudding). The ham-with-pineapples cliché of suburban luaus in the '60s was unfair even then; nowadays it's flatly untrue, as long as you steer clear of the Polynesian shows at the big tourist hotels.

Hawaii is a gourmet promised land, where imported and homegrown chefs offer a repast of irresistibly fresh comestibles in innovative preparations that rival sophisticated dining in Paris, New York or San Francisco.

Oahu There is a real dining scene to be found here, and dedicated foodies flock to Waikiki from around the world to experience the rapid changes—mostly for the better. Devotees of Chef George Mavrothlassitis (a.k.a. Chef Mavro) felt a tsunami of shock, however, when he departed the Halekulani hotel's rarefied dining room, **La Mer**, for the Four Seasons on Maui. The Marseilles-born mischievous genius of Greek descent and impeccable Gallic training earned La Mer the only AAA five-diamond rating in the atoll with his marriage of Hawaiian regional ingredients and preparations from his own native Provence.

Chef Mavro was succeeded at La Mer by Michelin-starred Yves Garnier, who calls his brand of neoclassic French fare "cuisine *du soleil*," since it was inspired by his sojourn in such Mediterranean playgrounds of the well financed as Nice and Monaco (Prince Ranier is a fan). The food at La Mer is now a little more overtly French, but it is every bit as delicious, with an evolving menu and as many daily specials as printed items. Indulge in sublime foie gras or be more waist-line responsible with tartare of ahi and hamachi with sevruga caviar. Follow with a fillet of onaga (Pacific red snapper), cooked skin-side crisp, ac-

companied by a confit of tomato with truffle juice and fried basil. Dinner at this open-air restaurant is served in 4- and 6-course prix-fixe dinners (\$85 and \$105) as well as à la carte.

Honolulu also offers feasts that won't strain the vacation budget. Local chef Glenn Chu opened his pioneering **Indigo** in old Chinatown,



the traditional late-night haunt of the U.S. Navy (remember *From Here to Eternity*?) and still the place to get a great tattoo on a rainy day. The Pacific Rim dishes here include such entrées as Szechuan-crusting grilled New York steak with black-bean sauce (\$17), Siam-inspired salmon cakes with chipotle aioli (\$15.75) and Peking duck pizzetta (\$8.25).

For a nontourist Hawaiian experience, have an early dinner at Indigo, then attend a concert at the adjacent Hawaii Theatre, the gloriously renovated 1922 movie palace. Or follow an Indigo lunch by shopping the jam-packed rooms of **Aloha Antiques & Collectibles** (926 to 930 Maunakea St., 808/536-6187). >

Informal surfside dining at the new Four Seasons on the Big Island (left); Chef Mavro's resort-style take on traditional Hawaiian poke (above).



by Michael Lassell

LEFT: ROBERT MILLER; RIGHT: TONY NOVAK-CLIFFORD

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For satisfying snacking at off-hours—with a bit of history thrown in—try the **Beach Bar** at the historic Moana Hotel on Waikiki Beach. You can sit under an ancient banyan tree munching barbecue pupu plates in the moonlight, listening to the serenade of live music within the sound of the surf. Robert Louis Stevenson wrote *Kidnapped* under this tree back in the 1880s.

Maui The most salient features of Maui are (a) its two volcanoes, which are connected by a fertile valley planted with pineapple and sugar cane; and (b) the hilarious disjunction between the island's history as a '60s hippie haven and gleaming '90s resorts of such manicured magnificence that you might think you're in Beverly Hills. More built up than the similar, smaller island of Kaua'i, Maui still has a lot of unspoiled scenery.

The General Store at Hali'imaile in blissful Maui (left); Maha's minuscule marvel on the Big Island (opposite).

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.

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The Wailea resort area, where luxurious lolling and golf mania rule, is home to the oceanfronting Four Seasons, the resort Chef Mavro has come to call home. At **Seasons**, the demi-alfresco dining room (with dancing), beware of striking up too cordial an acquaintance with Chef Mavro: If he likes you, he will try to kill you with food kindness.

This assault may include an appetizer of licorice-wood-smoked squab in papillote or roasted lobster with carrot fondant and cumin as curtain raisers to such grand operas as sautéed uku (gray snapper) with potato "scales" in a hazelnut-flavored artichoke sauce or Mavro's signature onaga baked in a Hawaiian salt crust. There are three-, four- and five-course tasting menus available (\$75, \$85 and \$95—the last at \$135 with wine), and these are worth the splurge, as long as you're not planning to move for a day

or two afterward. The selection of imported artisanal cheeses is superlative.

Also new in Wailea is **Joe's Bar & Grill**, an open-sided room that features a menu running to comfort food with a Pacific Rim twist: ahi tartare in sesame-caper sauce with won ton crisps and wasabi aioli as an appetizer, for example, and lobster seafood potpie (\$30) as a main course. It's the second venue in the dining "empire" of Beverly Gannon, the popular chef/owner of the **Hali'imaile General Store**, a historic building situated in the middle of a cane field. Gannon works her own brand of Maui wowie at both places for dinner and lunch (there is no better sandwich anywhere than the General Store's Duke of Windsor: fresh-roasted turkey breast, sharp Vermont cheddar and homemade chutney on Hawaiian sweet bread, \$8).



LEFT: STEVE BRINKMAN; RIGHT: MICHAEL LASSELL

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Travel

The Big Island The Big Island (officially named Hawaii) is the largest, least developed and, to many Hawaiians, the most authentic of the chain, primarily because much of it is unadorned lava, some of it only recently cooled. The news here is the Four Seasons' **Hualalai at Historic Ka'upulehu**, a Balinese-inspired property that is surely one of the most successful ocean resorts anywhere. Elegant but unassuming, the hotel boasts beautifully appointed rooms, all of which have ocean views, which for most of the year includes breaching humpback whales and pods of dolphins in pursuit of remarkably fleet flying fish. The health club is phenomenal.

The main dining room, located in an open pavilion, is **Pahu i'a** ("aquarium" in Hawaiian). It's small, intimate and serene (the surf is yards away). The executive chef is Four Seasons veteran Michael Goodman. He has been busy inventing such Hawaiian-Asian treats as lobster spring rolls with chili dipping sauce (\$13.25) as a prelude to black-pepper-and-coriander-crusted ahi with green-papaya salad in kafir-lime vinaigrette (\$29).

For truly authentic Hawaii, take a day trip north to Hawi. The town is a tight cluster of wooden buildings, one of which, a sugarcane's brothel, now contains **Bamboo Restaurant and Gallery**. It's the kind of place Maugham would have loved, replete as it is with wayward tourists, a slightly disreputable cleric or two, a widow on the move and a young man of no visible means of support drinking something frothy near the window. The place is welcoming, the Hawaiian fare inexpensive and totally enjoyable. At Sunday brunch the waiters—male and female—break into a lively hula at the least encouragement.

Up over the scenic hills is cattle country and the tiny town of Waimea, with its truly serendipitous eatery: **Maha's Cafe**, a ten-table charmer that's only open for

breakfast, lunch and afternoon tea. Breakfast offerings include poi pancakes with coconut syrup (\$3.50) or a bakery basket that stars papaya coffee cake. The tiny lunch selection (don't skip the Maha Had a Little Lamb Sandwich on squaw bread with spicy mango chutney, \$8) is all prepared by Harriet-Ann Namahaokalani Schutte (a.k.a. Maha), a native daughter. Maha's shares the historic 145-year-old Spencer House with **Cook's Discoveries**, a charming gifts and collectibles shop with its eye trained on handcrafts and Hawaiian culture. **MH**

For more information on dining destinations, as well as scores of recipes, see *Great Chefs of Hawaii* by *Kaui Philpotts* (Great Chefs Publishing, P.O. Box 56757, New Orleans, LA 70156, 800/321-1499; \$29.95 hardcover).

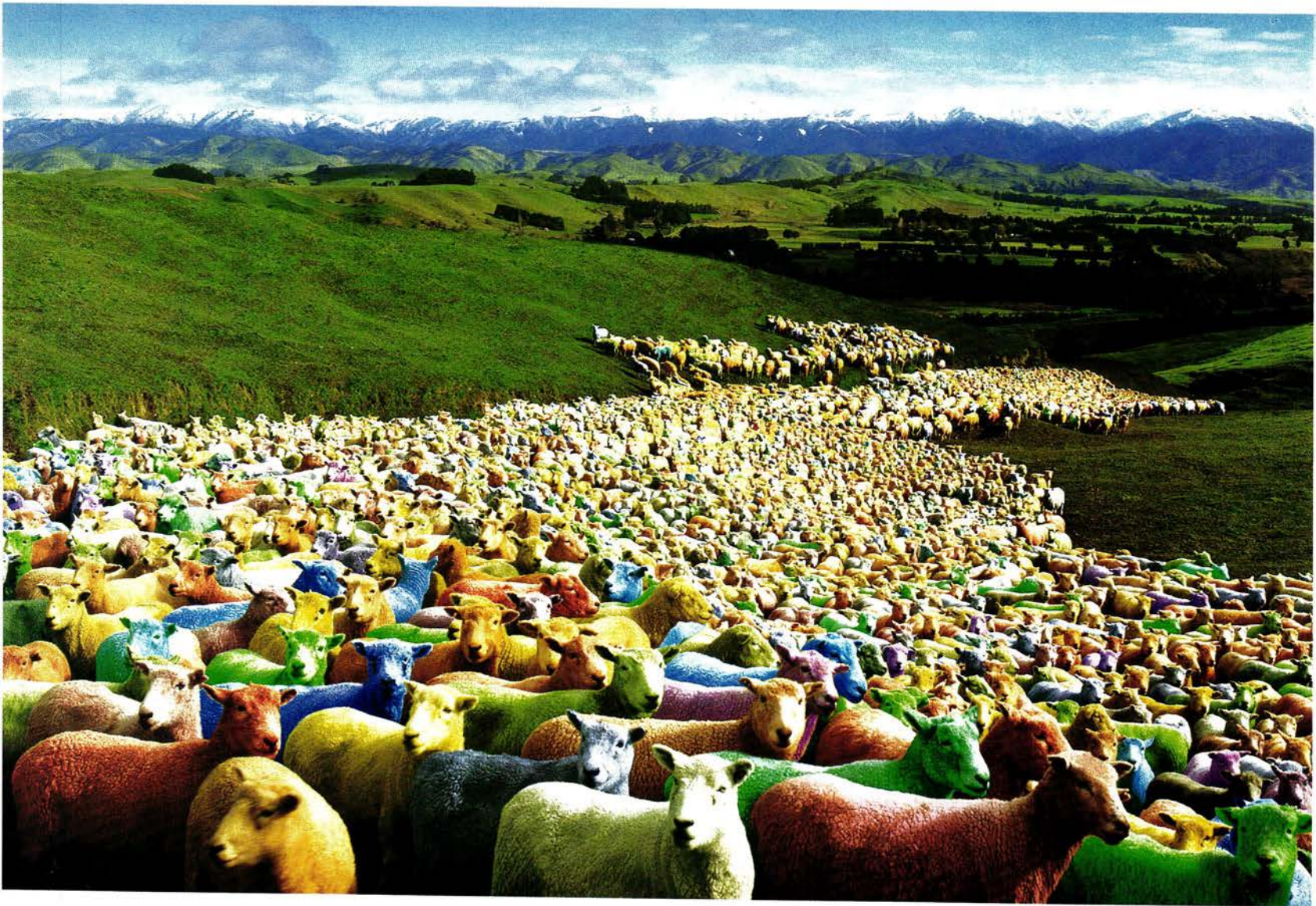
DINING IN A (COCO)NUTSHELL (All phones are in area code 808)

OAHU THE BEACH BAR (inexpensive) Under the banyan tree at the Sheraton Moana Surfrider, 2365 Kalakaua Ave., Waikiki, 922-3111. **INDIGO** (moderate) 1121 Nu'uuanu Ave., Honolulu, 521-2900. **LA MER** (expensive) At the Halekulani, 2199 Kalia Rd., Waikiki, 923-2311.

MAUI HALI'IMAILE GENERAL STORE (moderate) 900 Hali'imaile Rd., 572-2666. **JOE'S BAR & GRILL** (moderate) 131 Wailea Ike Place, Wailea, 875-7767). **SEASONS** (expensive) At the Four Seasons Resort, Maui at Wailea, 3900 Wailea Alanui Dr., Wailea, 874-8000.

HAWAII (THE BIG ISLAND) BAMBOO RESTAURANT (inexpensive) Highway 270, Old Hawi Town, 889-5555. **MAHA'S CAFE** (inexpensive) 1 Waimea Center, Kamuela, 885-0693. **PAHU I'A** (expensive) At the Four Seasons Hualalai, 100 Ka'upulehu Dr. at Queen Ka'ahumanu Highway, Kailua-Kona, 325-8000.

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future shock

If you're stymied about whether or not to buy the new home

entertainment components—TVs, VCRs and stereos—read this.

As we race toward the next millennium, we're bombarded daily with announcements of ever more "revolutionary breakthroughs" in home electronics. What's a confused consumer to do?

Televisions Earlier this year, the FCC approved the new digital-TV format, or DTV. The filmlike, widescreen picture delivers the impact of a movie theater in your home. By the time the 1998 fall season rolls around, you *might* catch a widescreen version of "Seinfeld"—if all goes as scheduled. Should you be the first in your neighborhood on the DTV bandwagon? Consider this: Manufacturers say that the new digital TVs (also called high-definition TVs) will sell for \$1,500 more than current

high-quality big-screen TVs. Expect a 36-inch set to cost \$3,000; a 60-inch rear projection model, about \$5,000. (Some in the industry claim that these figures are too low and that the new models will cost more than \$8,000). And you won't have much to watch, at least in the beginning.

So, don't worry about DTV—yet. If you're planning on installing a major home-theater system that will last for many years to come, however, wait for the DTV projectors to arrive late next year. And forget the rumor that older TVs will become obsolete in 2006. As part of the Balanced Budget Act signed into law last summer, broadcasters will discontinue their older channels only when 95 percent of the households in their region own DTVs

or special converter boxes. And by the time that happens, DTVs will be much more affordable.

VCRs In the next three or four years, the only major change to expect here is that VCRs will continue to get less expensive. The technology to watch is the digital versatile disc (DVD), which is reaching stores now. These machines offer extraordinary picture and sound quality. But current DVD players cannot record, so taping "Friends" is impossible. Engineers are frantically working on recordable models, and they're expected early in the 21st century. By then, they'll be

able to tape DTV shows (there should be more than a handful). The bottom line: If your VCR is broken, replace it. **CD Players** After 15 years, now that we're used to digitally recorded music on disc, the industry has come up with a new format using DVD technology. Along with better audio quality, DVD discs offer multichannel sound (like Dolby Surround in movie theaters). Music will be able to hit you from all angles—if you have a home entertainment system with the required five speakers, that is. The new DVD format supposedly will be announced this December, but with all the political infighting between the record industry and hardware manufacturers, don't hold your breath. More important, a key part of the >

by David Elrich



1977

*Flushing a toilet is a lot like certain fads.
You just pray some things don't make a comeback.*



1997

Now, we aren't suggesting all comebacks are bad. After all we dig bell bottoms. We just hate the type of comebacks that plague you in the bathroom. Luckily, TOTO has developed an innovative water-to-bowl delivery system, allowing 1.6 Gpf one piece gravity toilets to flush powerfully and quietly the first 2 1/8" glazed trapway, new 3" flush valve and siphon jet flushing system which gives our toilets a fast and powerful flush. Of course, our flush valve can't do anything about the whims of the fashion world, but it has

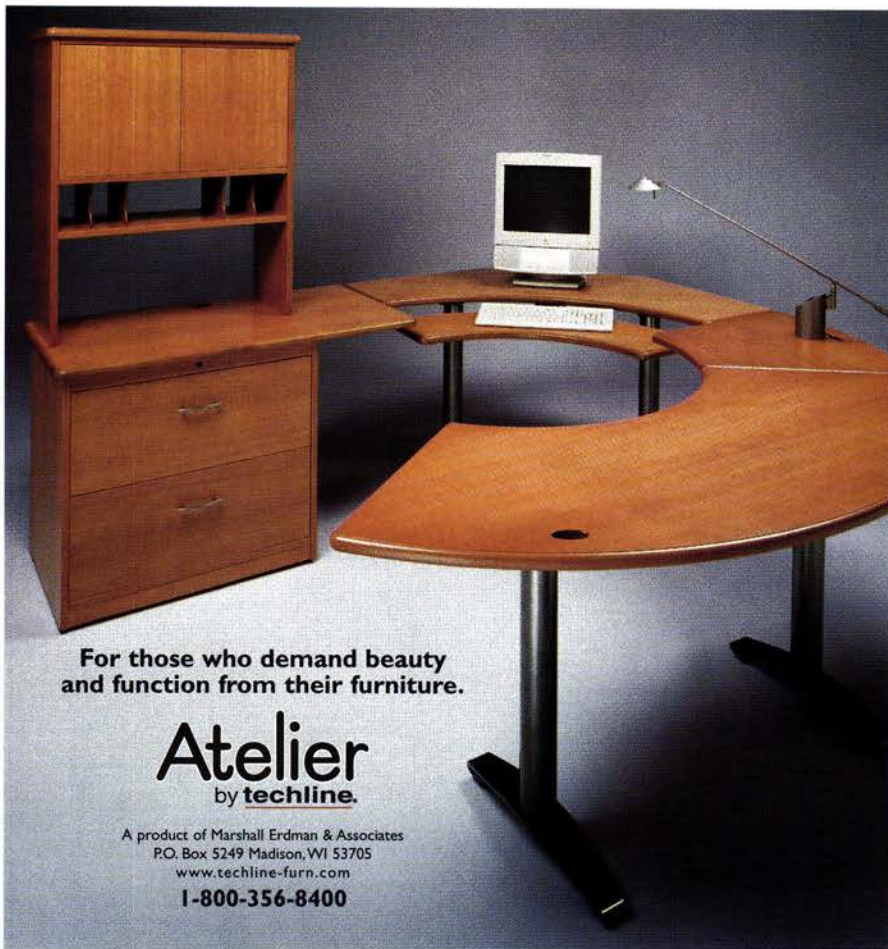


made flushing a toilet quite vogue. For more information about TOTO's one piece toilets which include a 5 year warranty and free SoftClose seat call: 1-800-350-TOTO (8686) ext. 125. Visit us at www.totousa.com.



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TechNotes

new format is backward compatibility: Your CDs will play in the new DVD audio players. In other words, relax. A final thought: The next CD player you buy should be a "megachanger" that holds 50 or more discs. This way, you don't have to worry about handling all those CD jewel boxes. The Home Computer Nothing changes as rapidly as home computers. There is no status quo; they just get faster and cheaper. If you need a new one, buy one. There's no chance this merry-go-round will ever stop. Everyone's computer turns into a high-priced doorstop after three or four years. So don't ever complain about that 10-year-old TV again. **MH**

WHAT'S BEST TO BUY NOW

Televisions 27- to 36-inch TVs are great buys. Shop Toshiba, Hitachi UltraVision and Sony XBRs. Prices start at about \$600. For rear projection models (46 inches and larger, \$2,000 plus), add ProScan and Mitsubishi to your list.

VCRs Buy a recognized brand name and look for VHS hi-fi stereo for better sound from your tapes. Panasonic's PV-7450 is an excellent buy for \$220. For \$300, Panasonic's PV-7661 has an automatic clock-setting feature that banishes those annoying flashing 12:00s.

CD Players Take a look at Pioneer's PD-F906 100+1 disc player (\$350). Sony's CDP-CX90ES (\$1,000) offers great sound, holds 200 discs and lets you add on another 200 disc changer.

Home Computers The Black IBM Aptivas (the L and S series) and the Compaq Presarios 4800s, all with Pentium II processors and DVD-ROM drives (IBMs start at about \$1,900; Compaqs begin around \$2,600), are the hottest ones—at this nanosecond.

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The New Museum: Theme Park or Cathedral?

The design of two outstanding new museums underscores

Are museums our cathedrals of culture, or are they theme parks of art? Are they places of reverence, contemplation and awe that stand as symbols of something beautiful in the middle of our cities, or are they cloisters where everything is disconnected from the encroaching world? These are some of the perplexing questions raised by a new spate of high-profile museum buildings, designed by some of architecture's most acclaimed practitioners.

Both the cathedral and the theme park have been intellectual models for museums in the late 20th century; each represents different attitudes toward the place of art in our lives. If the cathedral is a place

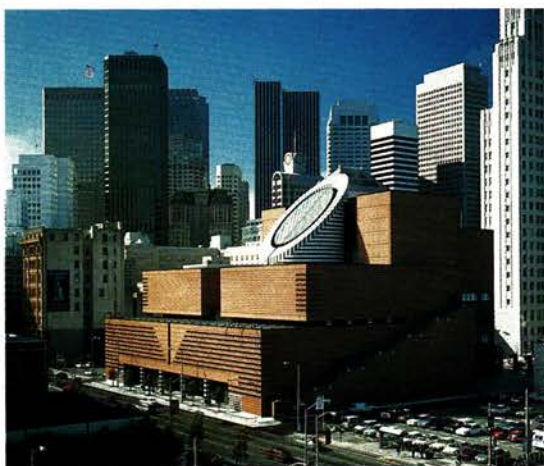
the conflicting directions facing major cultural centers today. of serious wonder, the theme park is a place of wonderful fun.

Notre Dame in Paris and Disneyland are the two paradigms that come to mind when contemplating the latest entries into the global museum

sweepstakes: the Guggenheim in Bilbao, Spain; and the Getty Center in Los Angeles. While one is a concentrated explosion of architecture detonated by architect Frank Gehry in the middle of an industrial city, the other

is a polite acropolis of art laid out by Richard Meier across an isolated hilltop. The Bilbao building is the singular expression of art as something that confronts what we know with the uncertainty that is very much part of our daily lives. Conversely, the Los Angeles complex is a carefully controlled environment that offers a rarefied alternative to the city it looks down upon.

The Getty Center's president, Harold Williams, has a >



The new Guggenheim in Bilbao, Spain (top) and the Museum of Modern Art in San Francisco.

BEST DESIGNS OF THE NINETIES
Guggenheim Museum Bilbao, Spain, by Frank Gehry One of the greatest buildings of the century, this is an explosion of soft metallic forms that envelops art.
Rotterdamse Kunsthal, Rotterdam, the Netherlands, by Rem Koolhaas Labyrinthine routes wind through simple gallery spaces with the ease of a snake slithering up a hillside.

Phoenix Art Museum, Phoenix, by Tod Williams and Billie Tsien A green wall cuts its way through the building's old shell to open up grand new halls.
San Francisco Museum of Modern Art, San Francisco, by Mario Botta A brick box is slit open in the middle to allow a black-and-white striped spire to rise up to an oval skylight like a cathedral tower.

Fondation Cartier, Paris, by Jean Nouvel A play of mirrors that reflects the building's elegant surroundings is supported on a lattice of steel and glass.
Contenders Under Construction: Finnish Museum of Modern Art, by Steven Holl, Helsinki; Jewish Museum, by Daniel Libeskind, Berlin; Milwaukee Museum of Art, by Santiago Calatrava, Milwaukee.

by Aaron Betsky



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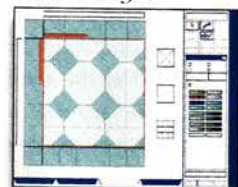
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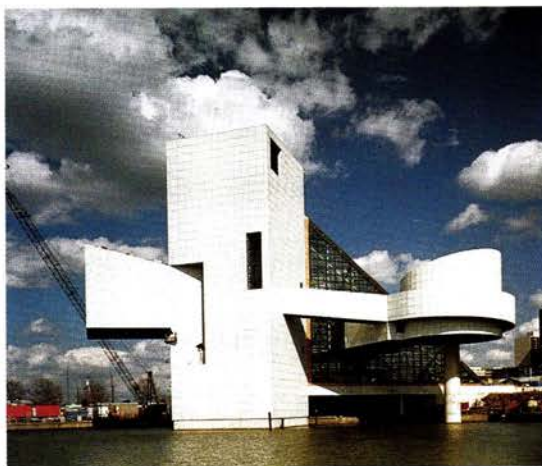
very clear idea of what he wants his new \$1 billion edifice to be: "We want to slow people down, to let them escape from L.A." The Getty is a campus—remote, protected—an idyllic town on a hill. This is not an inappropriate ambition, because the Getty comprises not just a museum but also a center for scholarship, the Getty Research Institute, and offices for education as well as the dissemination, management and preservation of art that the institution underwrites with its \$4 billion endowment. The center sometimes looks more like a fancy corporate "industrial campus." It has a slightly sterile and artificial feel, as if it were trying to build a little bit of heaven in a world it has to keep at bay.

The new Getty Center in L.A. (top) and the Rock and Roll Hall of Fame in Cleveland.

The Guggenheim Museum Bilbao, on the other hand, slaps you in the face. It sits right in the middle of an elegant, small city in northern Spain, and its billowing form and titanium skin recall the canvas sails that made this shipbuilding center wealthy. But while its forms may recall gantries, keels and kelp, they are also deeply rooted in the solid blocks of the town that rise around them. Gehry drew the galleries out so long that they creep underneath an adjacent bridge and shoot up on the other side. Here is a museum

that is itself a performance piece, vying with its contents for attention.

But the Getty is in some ways the wave of the future. Museums these days are less and less repositories of great artifacts and more and more institutions of education (extensions of art-appreciation classes), places that serve as the



community consciousness about beauty, celebrations of that community's acquisitiveness raised to a higher level.

Which means that museums are, increasingly, places that compete with shopping malls and multiplexes for our attention. The Getty is only the first art museum to apply the lessons of infotainment already learned by other cultural institutions. Only the Louvre in Paris, with its underground shopping mall, comes close in its ability to create

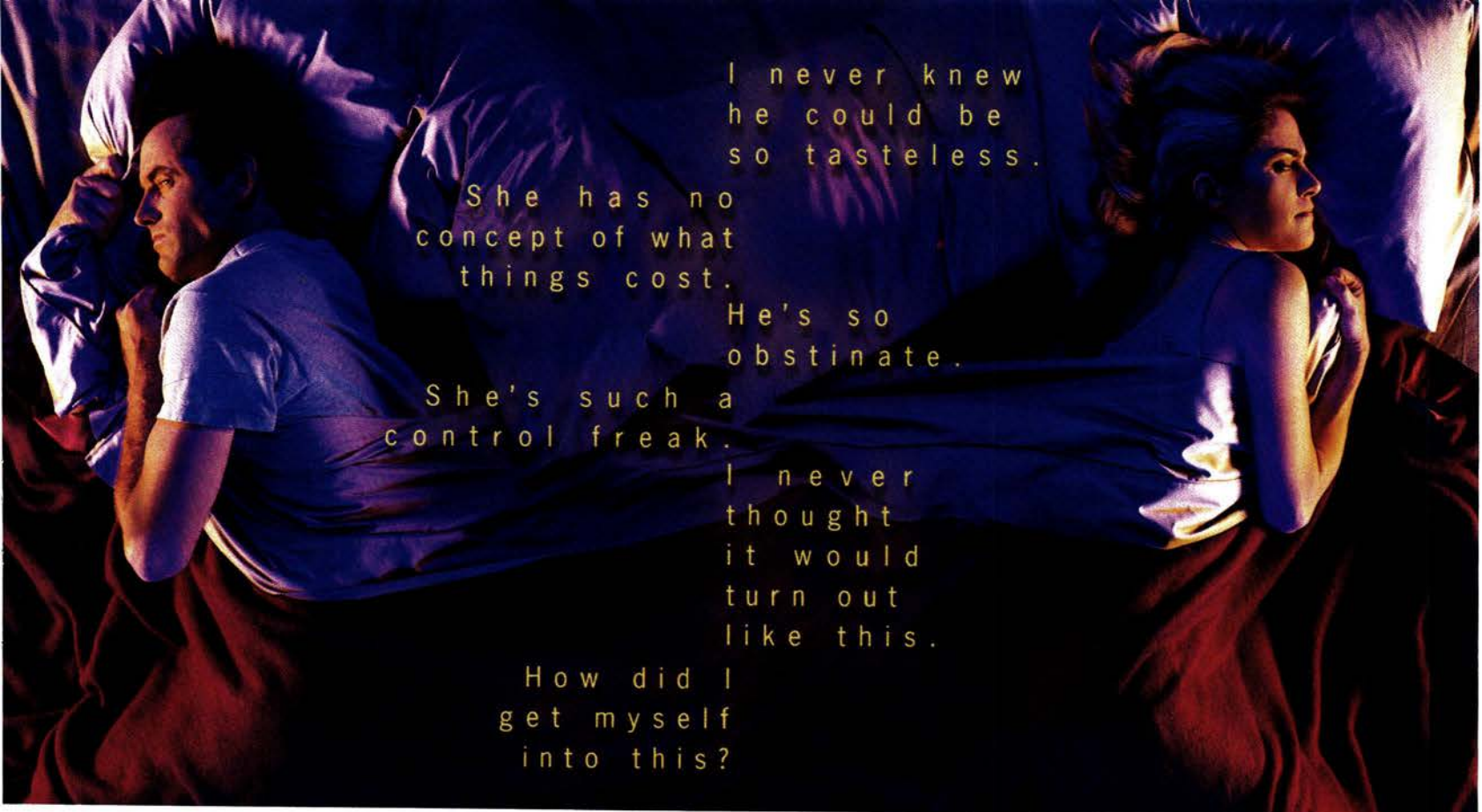
an environment that seduces the public in as many ways as the newest American institution hopes to.

The least likely museum may be an amusement-park attraction in disguise: the U.S. Holocaust Memorial Museum in Washington, D.C., designed by architect James Ingo Freed (of Pei Cobb Freed & Partners). From the outside it is just an anonymous part of the bureaucratic landscape, but inside—despite the high seriousness of its purpose and content—the visitor is taken for a highly charged, emotional ride.

Ralph Appelbaum, the Holocaust museum's exhibition designer, is a master at creating such environments. He recently re-engineered New York City's Museum of Natural History; its prehistoric exhibits rival *Jurassic Park*. Appelbaum has also given Detroit an African-American Museum that outshines the neighboring Detroit Institute of Arts in evocative displays (though not in the quality of the art). In Cleveland, the I.M. Pei-designed Rock and Roll Hall of Fame transforms teenage rebellion into pious exhibits that on any given day outdraw the venerable Cleveland Museum of Art.

However, the success of the Bilbao Guggenheim demonstrates that the traditional art (Continued on page 94)

TOP: TOM BONNER; BOTTOM: BILL SCHUEMANN



I never knew
he could be
so tasteless.

She has no
concept of what
things cost.

He's so
obstinate.

She's such a
control freak.

I never
thought
it would
turn out
like this.

How did I
get myself
into this?

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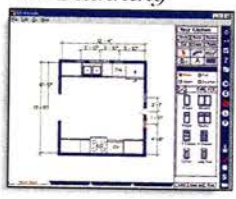


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DESIGN

PART THREE

Dilemmas



Readers are always writing in with questions about everything from fabrics to faux finishes. With the help of the experts at Pozzi Wood Windows, we'd like to share a few with you.

Contemporary Living

"I recently redecorated my living room and want to replace the windows to match the contemporary look and feel of my new furniture. What are my options?"

There are thousands of standard windows and patio doors to choose from with a variety of design options. Because you have a very specific contemporary look in mind, you might consider having your windows custom built for not much more than you would pay for a standard window. For this type of job, get recommendations from your friends, family, architect or builder. Consider doing what many of our readers do to begin this process: gather a few fabric swatches from your new furniture, take pictures of the area where your new windows will be installed, and then leaf through decorating magazines and tear out pictures of windows that you find appealing. You can often find great design ideas from advertising or editorial within the magazines. If you have a very spe-

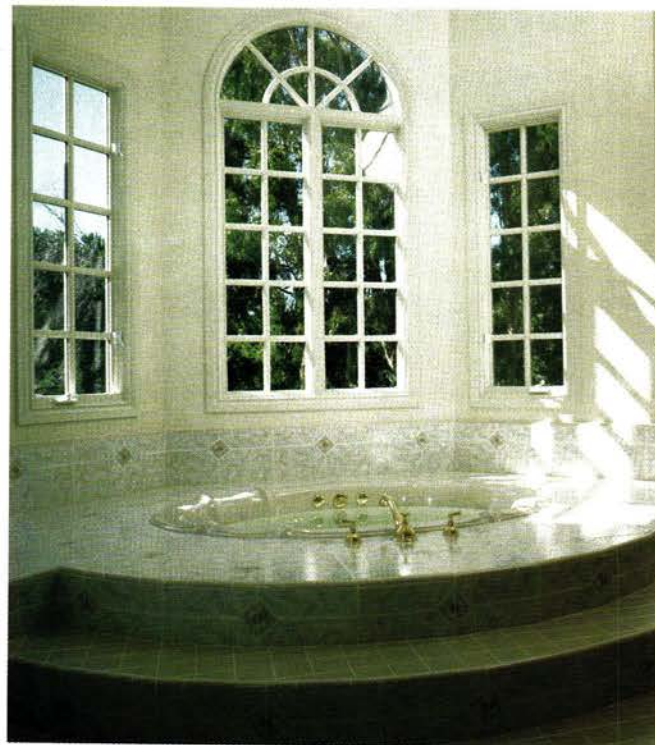
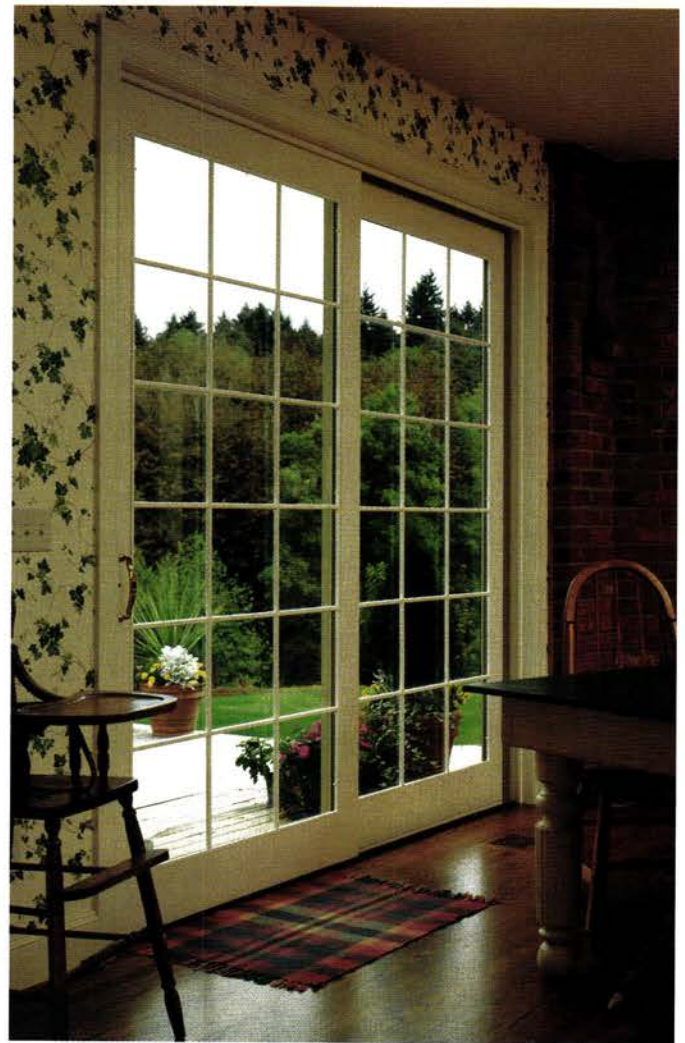
cific or unique style of window in mind, you can even sketch the window of your dreams and have a custom window company, such as Pozzi, build it to order. The homework you do on your own will ensure that you get what you are looking for in a quality wood window or patio door and will also save you valuable time and money.

The Beauty of Efficiency

"We've recently moved to an area with very harsh winters and very mild summers. We'd like to replace the old patio doors with new doors that will stand up better to changes in the weather. Sliding doors made of wood and glass panels are pretty, but are they practical for extreme weather? I'm a bit concerned that I may have to sacrifice beauty for the sake of practicality."

Today, you do not have to choose between beauty and practicality. Some windows and patio doors are made with a reflective coating that results in warmer interiors in the winter and cooler environments in the summer. If you are looking for a solid wood exterior, make sure to purchase windows and patio doors that are treated with a high-performance, water-repellent preservative that protects the wood and prepares it for painting. Along with efficiency, the aesthetics of a window or patio door should always be considered when "window shopping." In addition to natural wood exte-

riors, some window manufacturers now offer windows and patio doors with aluminum-clad exteriors that deliver all the superior insulation and beauty of wood, with the added protection of a weather-proof, low-maintenance aluminum "shell." Pozzi Wood Windows not only has 30 clad colors from which to choose, but can also custom match any color from a swatch to match your home's color scheme.



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every note the way it's *meant* to be heard. The Wave radio measures just 4.5"H x 14"W x 8"D and fits almost anywhere. So you can listen in your bedroom, living room, kitchen, or any room. And with your choice of graphite gray or imperial white, the Wave radio not only fits in any room, it fits any decor.

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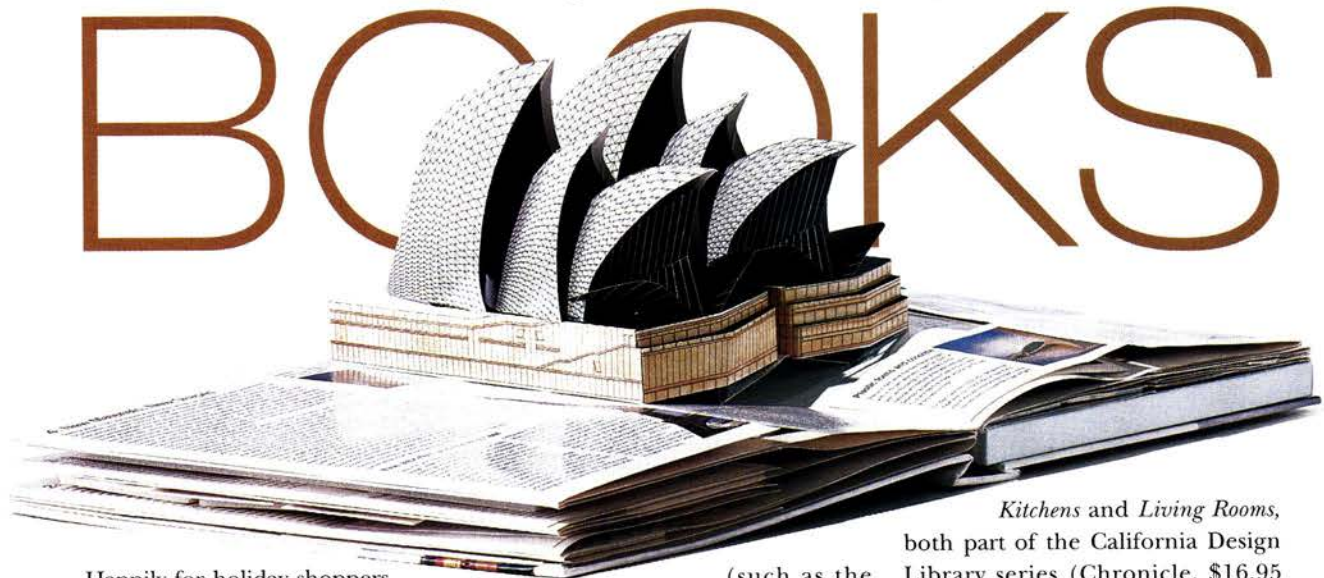
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Recommended reading: The best architecture, design, gardening and cookbooks for this year's gift-giving season.



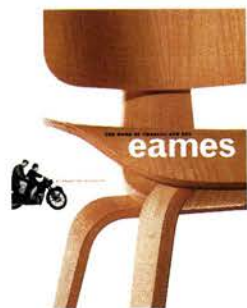
Happily for holiday shoppers, publishers release most of their best titles during this busiest time of year. Here are our picks for the season.

ARCHITECTURE AND DESIGN

The Architecture Pack by Ron van der Meer and Deyan Sudjic (Knopf, \$55) uses 3-D paper pop-ups, pulls and models to explicate 5,000 years of significant monuments, from the pyramids of Egypt to the Opera House in Sydney, Australia (top), from a Gothic cathedral in France to the new Richard Meier-designed Getty Museum in L.A.

Two exceptionally handsome works: *Architecture Today* by James Steele (Phaidon Press, \$69.95), a lavish look at some of the best buildings and trends since 1960; and *New Forms: Architecture in the 1990s* by Philip Jodidio (Taschen, \$29.99), with lush photos of our manmade landscape.

The Work of Charles and Ray Eames (Abrams, \$49.50) is a tribute to the husband-and-wife team that created affordable, mass-produced furniture



(such as the molded plywood chair on the cover) and whose names are synonymous with the mid-20th-century aesthetic. (This is the catalog for a major traveling exhibition that begins this fall in Germany.)

Mark Sloan and Roger Manley's *Self-Made Worlds* (Aperture, \$40) offers a generous sampling of now very popular outsider and folk art from around the world; the book includes Litto Damonte's notorious *Hubcap Ranch in California*.

Much higher style is the subject of *Tiffany's 20th Century* by John Loring (Abrams \$60), celebrating the Fifth Avenue store's illustrious history as told by its longtime design chief. *The Art of the Bath* by Sara Slavin and Karl Petzke (Chronicle, \$18.95) is part practical guide, part ruminative essay, evocatively illustrated with romantic photos.

Met Home's San Francisco city editor, Diane Dorrans Saeks, has three new interior-design books: In

Kitchens and Living Rooms, both part of the California Design Library series (Chronicle, \$16.95 each), she reveals the secrets of top decorators, who offer rare glimpses into their own homes. For her *California Wine Country* (Chronicle, \$40), Saeks visited stylish homes in the fertile valleys north of San Francisco.

The Color Book (Chronicle, \$22.95) provides a mix-and-match guide for the color-distressed with perfect coordinating tones for floors, walls and ceilings. Its split pages offer thousands of useful combinations.

GARDENS Visually arresting, *The Garden Design Book* by Cheryl Merseur and the editors of *Garden Design* magazine (ReganBooks, \$50) provides stunning inspirations, as does Page Dickey's picture-rich *Breaking Ground* (Artisan, \$45), in which ten garden designers discuss their styles and >



From top: The Sydney Opera House pops up from *The Architecture Pack*; the definitive *Eames*; inside *The Garden Design Book*.

by Jessica Genova

MARK VIKER

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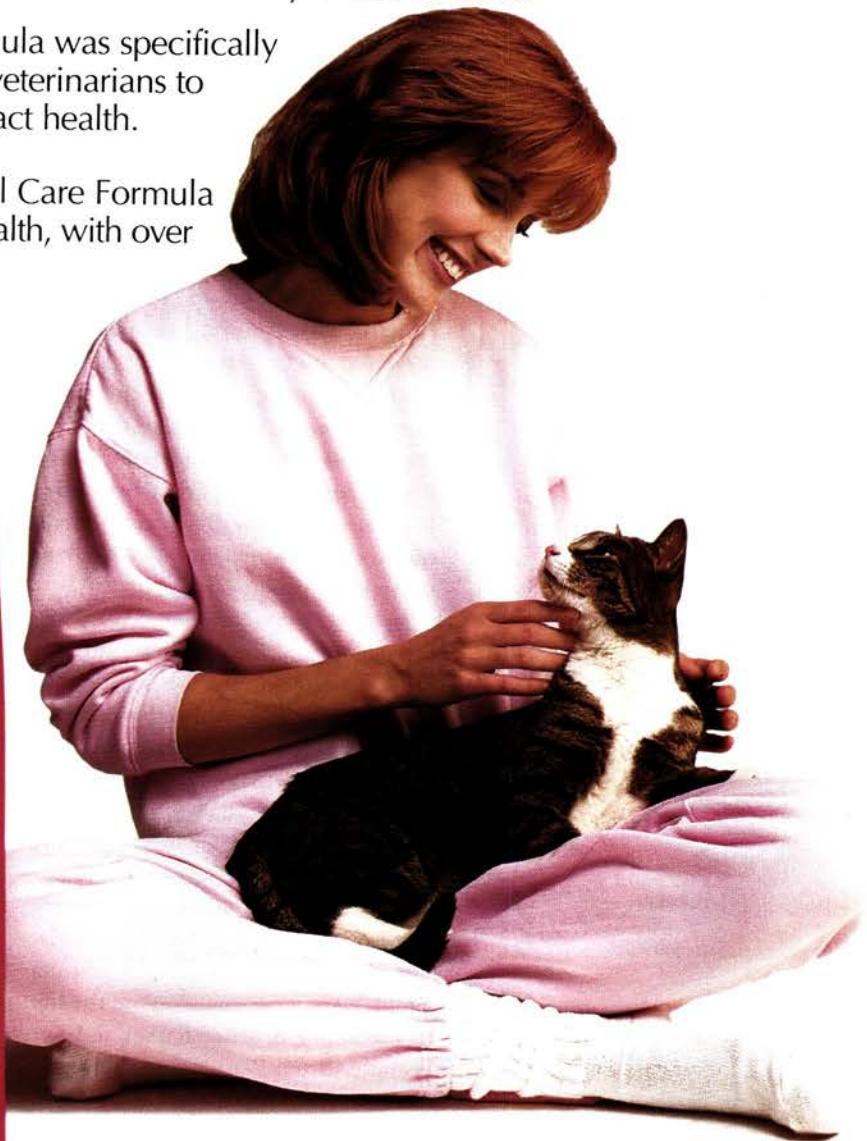
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MetTome

sources. For an entertaining read on early American gardens, complete with tips for planting these newly popular, healthy veggies from seed, check out *Heirloom Vegetable Gardening* by William Woys Weaver (Henry Holt, \$45).

The gardening reference tome of the year is *A-Z Encyclopedia of Garden Plants* (DK Publishing, \$79.95) from the American Horticultural Society, which catalogs some 15,000 varieties. Smith & Hawken's first two gardening primers, both from Workman, offer more than basic tutorials: *Seeds and Propagation* by Susan McClure (\$10.95) dispenses practical advice on everything from sowing to seed care and root cuttings; in *Pruning* (\$12.95), Robert Kourik demystifies a technique that eludes even experienced gardeners.

FOOD Mark Peel and Nancy Silverton's cookbook *The Food of Campanile* (Villard, \$35), offering recipes from their earthy Cal-Med eatery in Los Angeles, provides many luscious reasons to dine at home. *Olive Oil: From Tree to Table* by Met Home contributor Peggy Knickerbocker (Chronicle, \$19.95) celebrates this ancient elixir with recipes and details on cultivation, harvest and production.

Joy of Cooking (Scribner, \$30), long the mainstay of the American kitchen, has been updated for the first time in 22 years; it includes more ethnic recipes while stressing healthier, lower-fat cooking. In her newest cookbook, *Marcella Cucina* (HarperCollins, \$35), Marcella Hazan, the doyenne of Italian cuisine, shares childhood recipes, regional discoveries and her own recent creations.

Appetite for Life (Doubleday, \$24.95), Noel Riley Fitch's biography of Julia Child, takes a personal look at the life of the eminent octogenarian and her evolution from Washington housewife to acclaimed French chef, author and television host. **MH**

Architecture

(Continued from page 86) museum isn't dead yet. The last few years have actually seen an explosion of grand new edifices, including a jewel of a modern-art museum that Richard Meier designed in Barcelona, Spain. In the U.S., the San Francisco Museum of Modern Art (where I work) by Mario Botta, the Seattle Art Museum (by Robert Venturi and Denise Scott Brown), Chicago's Museum of Contemporary Art (by Josef Kleihues) and the Phoenix Art Museum (by Tod Williams and Billie Tsien) have all opened spectacular new buildings within the last five years.

The coming years will see even more museum construction. The biggest commission prize of all in this sweepstakes is the expansion of the Museum of Modern Art in New York City. That institution is about to double in size and has narrowed its final choice of architects down to three. Two of the three—the Swiss pair of Herzog & de Meuron and American Bernard Tschumi—promise to create an environment that is as much a modern art experience as it is a container. Only the Japanese architect Yoshio Taniguchi is set to deliver a more or less traditional display-box museum.

The future of museum design remains to be seen. The Bilbao Guggenheim and the Getty point in very different directions. The Getty promises a much more involving art experience by removing itself from everyday life. Gehry's Bilbao building gives us art and architecture together as something odd and maybe even disturbing, something that keeps questioning our daily existence.

The amount of time, money and skill that went into making both of these buildings—and what we will spend on new museums in the next decade—shows that we obviously need the thrill of art in whatever form we can get it. And whatever the form, it needs the kind of frame that makes us stop, look and wonder. **MH**

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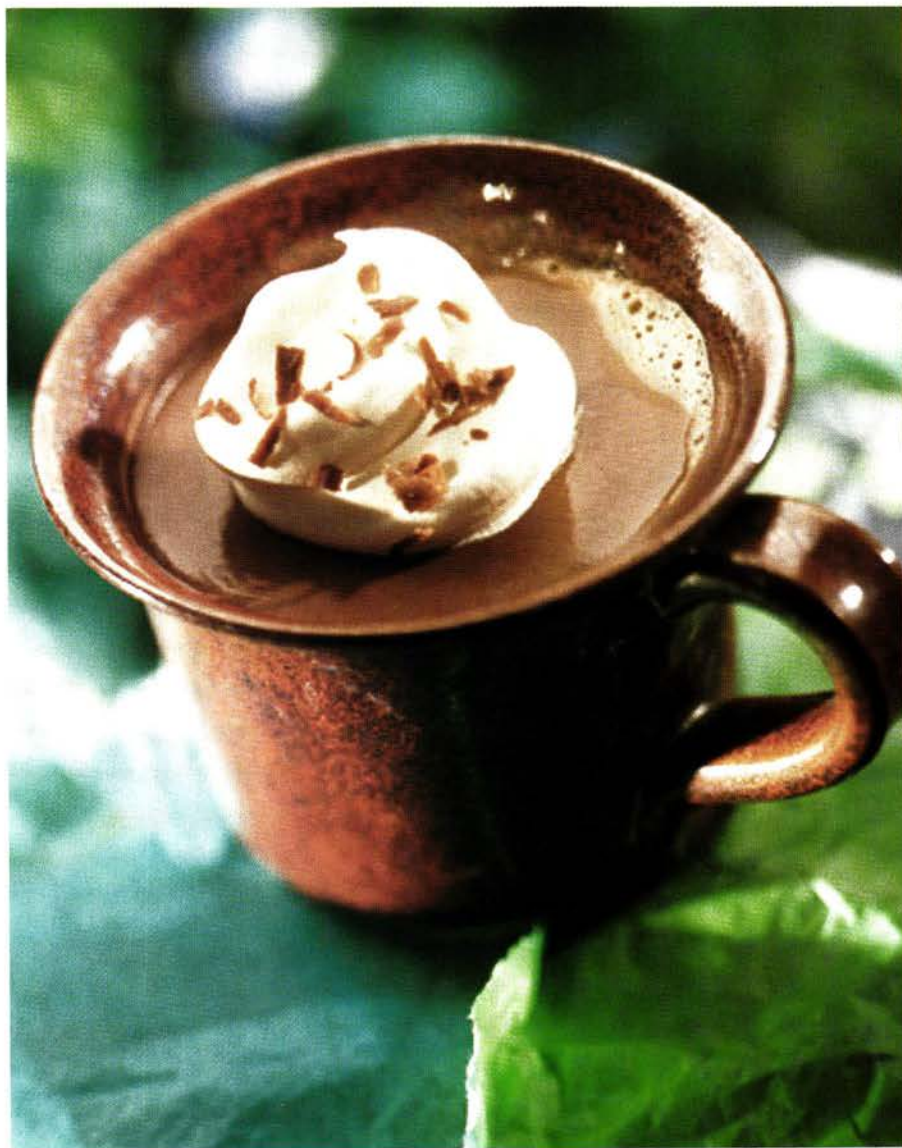
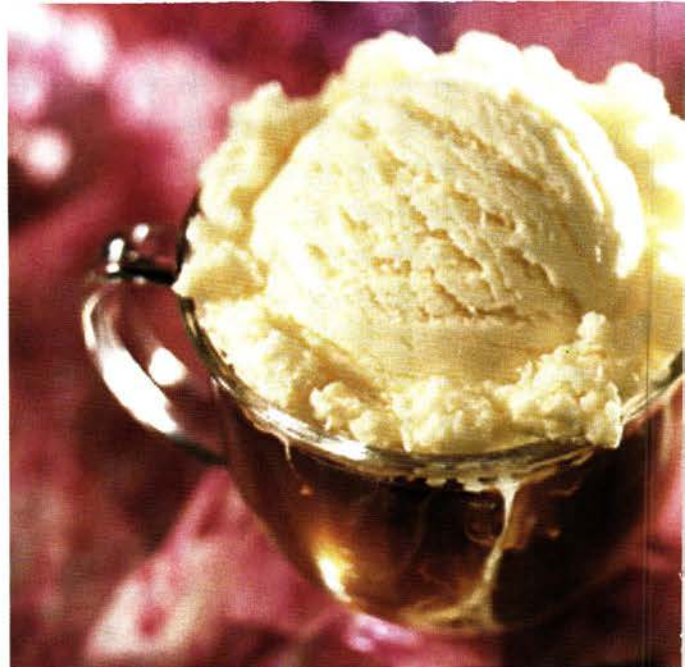
NOVEMBER/DECEMBER 1997

A close-up photograph of two glass mugs filled with coffee, sitting on a metal tray. The mugs have black handles and a silver band around the middle. In the foreground, several cinnamon sticks are scattered on the tray. The background is softly blurred, showing a coffee machine and other kitchen items.

with Coffee
and Tea

Sugar and Spice

and all things nice



additions & embellishments for coffee and tea

Chocolate

Mocha is the name given to the pairing of coffee and chocolate. Adding a hint of chocolate to favorite coffee drinks is a simple way to turn them into special holiday treats. Turn a cappuccino

into a mochaccino by steaming chocolate milk instead of regular milk. Or make a Viennese Coffee: Place a square of chocolate in the bottom of a cup—it will melt as you pour hot coffee over it. Top this rich mocha brew with whipped cream.

Ice Cream

A delicious addition, ice cream transforms coffee into a gloriously decadent drink. Try an Italian Espresso Float: Pour freshly brewed MAXWELL HOUSE Italian Espresso Roast Coffee into a large mug and top with a scoop of coffee or vanilla ice cream. Or individualize this creamy coffee delight with your own favorite ice cream flavor.

Spices

Coffee and spices have a natural affinity. Ever since coffee was first consumed as a watery infusion of roasted beans, it has often been flavored with spices like cardamom, nutmeg, cinnamon, and black pepper. In the Middle East, ground nuts were mixed with the coffee before brewing. For a more modern approach, make Mexican Coffee: Brew your MAXWELL HOUSE coffee with cinnamon and brown sugar for a mildly spiced, south-of-the-border taste. And nothing tops off a steaming cappuccino or a rich mocha latte like freshly grated nutmeg.

Tea also works well with spices. The Dutch colonist who were America's first tea drinkers flavored their tea with saffron, peach leaves, and sugar. These days, ►

Beyond your everyday cup of coffee or tea, there are a world of subtle flavors to explore. Dress up your favorite beverages with these classic and contemporary additions. ▼



QUESTION 1 Which American city consumes the most coffee per household? (see answer, page 112)

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Sugar and Spice

cinnamon sticks and cloves will do the trick. Allow to steep for five minutes and enjoy.

Sugar

Henry Fielding's 18th-century hero Tom Jones said, "Love and scandal are the best sweeteners of tea," but there are many other delicious options for tea or coffee.

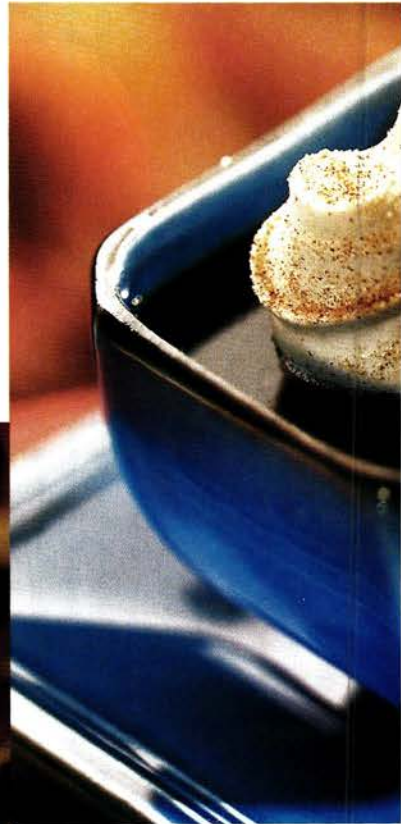
Though sugarcane was used in India over 3,000 years ago, it didn't reach Europe until the eighth century A.D. Even after sugar reached the West, honey remained the only sweetener available to most, because sugar—like coffee and tea—was very expensive. Today while

Lemon

A classic complement, lemon changes the taste and color of tea, enhancing the bouquet of an Assam or Ceylon. It also works



Pure and true, bold and unblended.
It's always GOOD TO THE LAST DROP.[®]



well with coffee. For a delicious Lemon Espresso: Pour a cup of MAXWELL HOUSE Italian Espresso

Roast Coffee. Then rub a piece of lemon peel around the rim of the cup and add the peel to the coffee. You can also try this simple espresso drink with a twist of orange peel.

both sugar and honey are widely used, sugar substitutes like NatraTaste are increasingly popular. Adding sugar to coffee or tea adds about 28 calories per spoonful, but a sweetener like NatraTaste has zero calories. NatraTaste is perfect for tabletop use and is soluble in hot beverages.



QUESTION 2 What is *crema*? (see answer, page 112)



FIVE STEPS TO A BETTER COFFEE

1 Always use fresh water: Your cup of coffee is only as good as the water you make it with, so make sure the water is cold and let the faucet run a few seconds to aerate it.



2 Make sure you are using the correct grind of coffee for your method of brewing. The grind determines how quickly the water will pass through the coffee. Different brewing methods require different grinds.

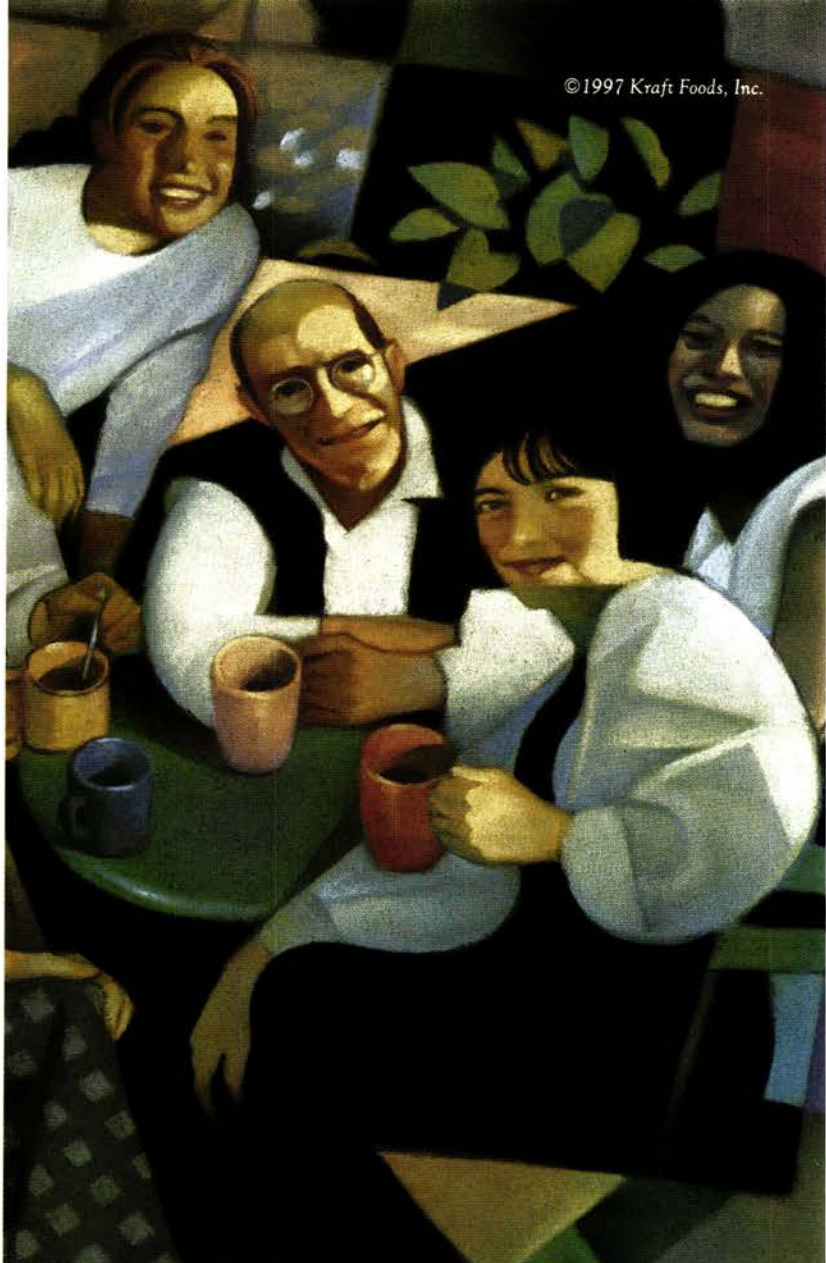
3 Use the right amount of ground coffee; too little results in a weak brew. A good general guideline: Use 2 table-spoons of ground coffee for every 6 ounces of brewed coffee that you want to make.

4 Don't leave coffee sitting on a burner or hot plate, as this burns away the flavor and aroma, making coffee taste stale and dull. Coffee is best kept warm in a thermal carafe like the ergonomically designed one in Black & Decker's new *kitchentools*™ line. The hot plate turns off automatically when brewing is finished. The coffee keeps fresh and hot for up to five hours in the sleek, stainless steel carafe.

5 When you care enough to take the time and effort to use a good coffeemaker and brew your favorite coffee, don't gulp, savor the delicious brew. ▶

TOP RIGHT: © BILL MILNE

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Brew a whole pot in your regular coffee maker, because it's much too enjoyable for those little white cups.

cups

The cup, that everyday object we take so much for granted, has been around for at least 3,000 years. Myceneans living in Cyprus in 1100 B.C. drank from cups of exactly the same form as modern ones. Then, in the Dark Ages, cup design sank into oblivion, along with many other things. ▶

When coffee first reached Europe in the late 17th century, there were no special coffee cups. The newly fashionable brew was drunk from large or small beakers or bowls made of silver, pewter, brass, or traditional pottery. Small teacups without handles and bowls with elaborately decorated covers arrived along with the first tea from China. These early Chinese cups were dainty little things, usually less than two inches high and only slightly wider across, so they held just a little precious tea. As coffee and tea prices dropped, cups became larger.

The handle is an 18th-century European addition; in China and Japan, tea is still served in small bowls. The idea of a handle came from the English posset cup, a large, rough cup meant for drinking posset, a popular hot beverage of sweetened milk, with wine or spirits added. The 18th century also saw the creation of elegant cups for coffee and tea and the invention of the “trembleuse saucer,” which has a recess so the cup won’t slide.

Perfect for life on the road: chic travel mugs from Chaleur Cafeware.



coffeelingocoffeelingocoffeelingo

MOCHA

Arabian coffee became known as mocha after the Yemeni port from which it was shipped. Today mocha is both a type of coffee and a coffee-chocolate flavoring.

JOE

A lunch-counter slang term for coffee, but just who was Joe?

JAVA

The Dutch planted coffee on the island of Java at the end of the 17th century. By the 19th century, *java* had become a slang word for any coffee.



Even today in the West, not everyone favors cups. In Russia, tea is traditionally served in a glass so the drink can be savored “with the eyes” as well as the palate. The French prefer to drink their café au lait from large ceramic bowls that warm the hands and soothe the complexion with their rising steam.

For ease and practicality, coffee and tea drinkers in many countries use mugs. Busy commuters have adopted ultrapactical travel beakers. Chaleur Cafeware’s new travel mugs have a comfortable, pleasing shape and fit neatly into cup holders. Adorned with pastoral landscapes and lush still lifes, they’re great for sipping your morning brew on the road in high style. ▶

TOP: ©BILL MILNE



QUESTION 3 What is “the agony of the leaves”? (see answer, page 112)

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get-together?



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Tiramisu DiSaronno

Its name means "carry me up," and when you try this classic Italian dessert with DiSaronno, you'll think it must also mean "to heaven."

- | | |
|----------------------------|----------------------------------|
| 3 large egg yolks | 30 ladyfingers |
| 1/3 cup sugar | 1 1/2 cups cooled espresso |
| 1/4 cup milk | 1/2 cup chopped |
| 1lb 2 oz. mascarpone | bittersweet chocolate |
| 1/4 cup DiSaronno Amaretto | 1/2 cup chopped almonds, toasted |
| 1 teaspoon vanilla extract | Sliced strawberries for garnish |

In a bowl, mix the egg yolks and sugar with a wooden spoon until mixture is pale yellow. Add the milk and stir to combine. Transfer to a double boiler over simmering water. Cook, stirring constantly, until mixture is thick enough to coat the spoon. Do not boil. Transfer immediately to a clear, cold bowl to cool. Once mixture has cooled, whisk in the mascarpone, DiSaronno Amaretto, and vanilla. Dip 10 of the ladyfingers lightly in espresso and arrange in 2 rows in a 2-quart rectangular glass dish that has been buttered and sugared. Spread 1/3 of the mascarpone mixture over the ladyfingers. Sprinkle 1/3 of the chocolate and almonds. Repeat the layering 2 more times. Chill for 4 hours before serving. Garnish with strawberries. Serves 8–10.



Decadent DiSaronno Brownies

Flavoring brownies with DiSaronno gives them a sophisticated almond flavor that's just right for holiday entertaining.

- | | |
|--|----------------------------|
| 6 oz. butter | 3/4 cup flour |
| 6 oz. semisweet chocolate,
coarsely chopped | 1/4 teaspoon salt |
| 3 eggs | 1 1/2 cup chopped pecans |
| 1 1/3 cups sugar | 1/3 cup DiSaronno Amaretto |
| | Your favorite frosting |

Preheat oven to 350°F. Grease a 9" x 13" baking dish. Melt butter in a small saucepan over low heat. Remove the pan from the heat. Add the chocolate to the butter and stir continuously with a wooden spoon until smooth. Transfer to a mixing bowl to cool. Add eggs, sugar, flour, salt, and nuts; stir to combine. Spread into prepared pan and bake for 30–35 minutes. Cool. Poke with a fork; pour DiSaronno Amaretto over the top of the brownies. Refrigerate overnight. Drizzle with your favorite frosting. Makes about 24 brownies.

Jelly Thumbprint Cookies

- 1/3 cup reduced-calorie stick margarine, softened
- 4 oz. light cream cheese, softened
- 5 packets NatraTaste granulated sugar substitute
- 1 cup all-purpose flour
- 1/4 teaspoon salt
- 3 tablespoons raspberry all-fruit spread

COOKING WITH SUGAR SUBSTITUTES

Those who are watching calories or can't eat dishes that contain sugar don't have to miss out on holiday treats. NatraTaste can be used in some recipes for sauces, toppings, and fillings, and in preparation for freezing certain foods. Since it may lose its sweetness in prolonged heating applications such as stovetop cooking, it is best to add NatraTaste after the preparation has been removed from the heat.

In a large bowl, combine margarine, cream cheese, and NatraTaste; beat until light and fluffy. Add flour and salt and stir until mixture forms a soft dough. Wrap dough in plastic wrap and refrigerate 2 to 3 hours. Preheat oven to 350°F. Divide dough into 24 pieces. Roll each piece into a ball. Place balls on a large baking sheet. With knuckle, make a small indentation into top of every ball. Fill each ball with equal amounts of fruit spread. Bake 8 to 10 minutes or until edges are golden. Cool completely on rack. Makes 24 cookies. ▶



QUESTION 4 In Cockney rhyming slang, a tea leaf is not something you brew to drink. What is it? (see answer, page 112)

The truth be known.



Both NatraTaste® and Equal® contain the same sweetening ingredient, Aspartame. But NatraTaste costs a lot less. So when it comes to sugar substitutes, you know which one is the sweeter deal.



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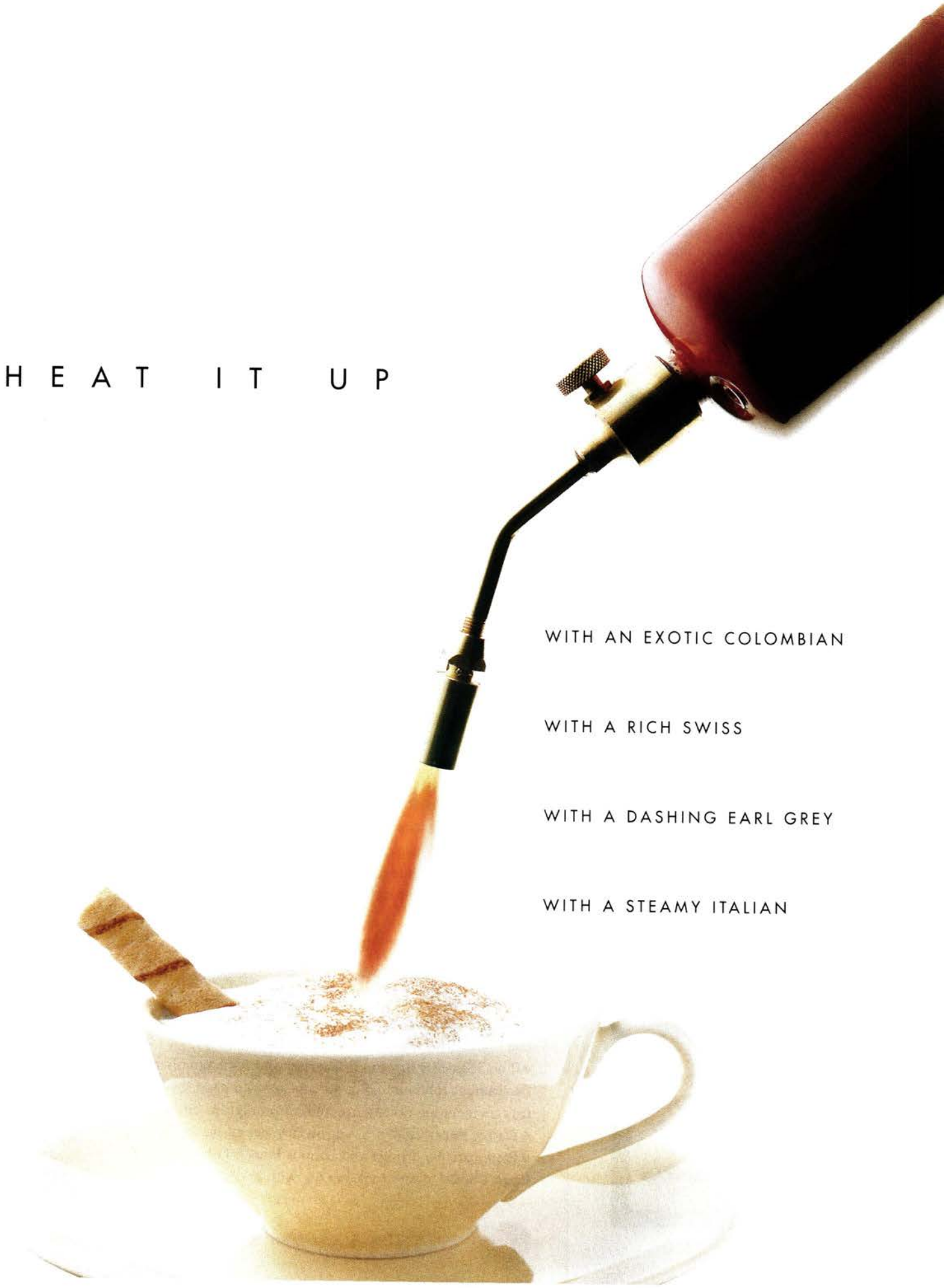
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WITH AN EXOTIC COLOMBIAN

WITH A RICH SWISS

WITH A DASHING EARL GREY

WITH A STEAMY ITALIAN



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RICH YET LIGHT

To the French, this ethereal dessert is *sabayon*; in Italy it's known as *zabaglione*. Whatever you call it, flavored with Baileys Original Irish Cream, it tastes just divine.

Recipe by Chef Gerald Hirigoyen, Fringale, San Francisco



©MARK THOMAS

Baileys & Coffee Sabayon

4 egg yolks

2/3 cup sugar

1/3 cup water

2 cups heavy whipping cream

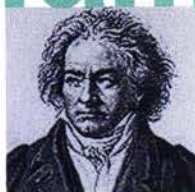
1/2 cup Baileys

Original Irish Cream

2 tablespoons coffee extract
(available in specialty markets)

Place egg yolks in a mixing bowl. In a saucepan, combine sugar and water and bring to a boil. As soon as it boils, remove from heat and pour slowly into egg yolks, whisking vigorously. Place bowl over a bain-marie and whisk vigorously for 3–4 minutes or until the texture becomes frothy and stiff. Pour this yolk mixture into a large mixing bowl and mix on high speed for 5 minutes or until it cools down completely, and set it aside. Next, in a large mixing bowl, whip the heavy cream until soft peaks form. Add the Baileys, and the coffee extract, and the cooked yolk mixture to the whipped cream and fold everything together gently. Place the mixture in individual parfait or martini glasses, and freeze for a minimum of 5 hours —preferably overnight—before serving. Serves 4–6. ▶

famous coffee and...



Invigorating to the mind and senses, coffee is a wonderful source of stimulation and, over the centuries, has often been inspirational to great artists, musicians, thinkers, and writers.

◆ The French writers **Flaubert, Baudelaire, Hugo, Balzac, and Zola** all wrote

testifying to the power of coffee to stimulate creative work.

Keats, Mark Twain, and D.H. Lawrence are just a few of the many other renowned poets and novelists who found inspiration when they drank coffee as they wrote.

◆ **Beethoven** spent much time and effort on the preparation of his coffee. He is reputed to have painstakingly counted out 60 roasted beans for each cup of coffee he brewed.

◆ **Johann Sebastian Bach** was moved to defend this popular drink in his Cantata no. 211, often called the Coffee Cantata: "Coffee, my one and only bliss, is sweeter than thousands of kisses, better than sparkling wine."

...tea drinkers

◆ The **Duke of Wellington's** victory over **Napoleon** at Waterloo has often been ascribed to the fact that Wellington was a dedicated tea drinker, while Burgundy wine was Napoleon's libation of choice.

◆ The 18th-century English writer and lexicographer **Dr. Samuel Johnson** drank 40 cups of tea a day. Obviously, tea's invigorating quality inspired his prodigious output.

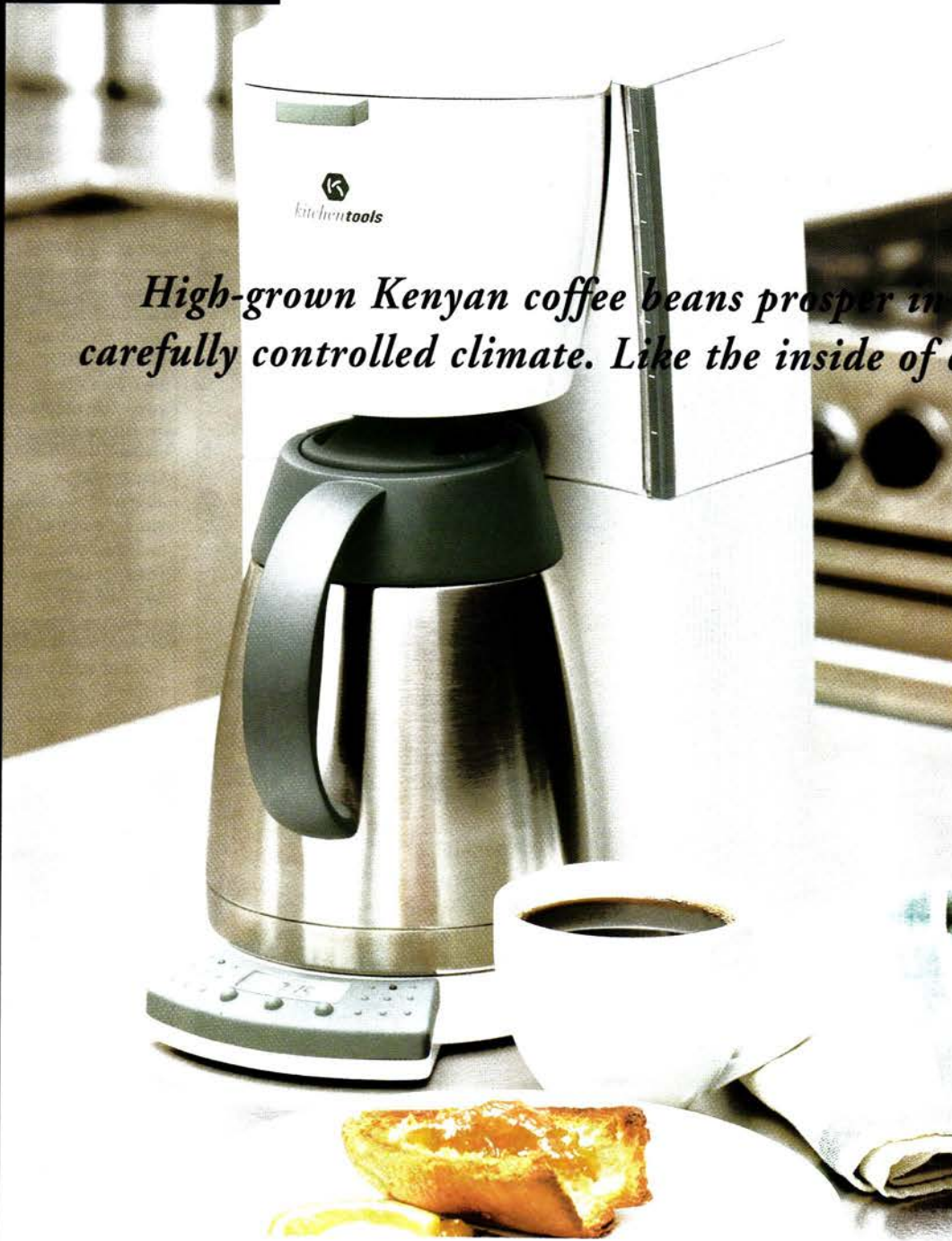
◆ Writer **Henry James** loved the elegance of tea and its taste.

◆ Passionate tea drinker and famous French fashion designer **Coco Chanel** always took her tea with lemon.



QUESTION 5 Who introduced coffee to Europe? (see answer, page 112)

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quiz answers

- Which American city consumes the most coffee per household?
Syracuse, New York, residents drink the most coffee per household, an astonishing 1,937 cups a year.
- What is *crema*?
Crema is the froth on the top of an espresso. Its existence is the sign of a well-made espresso.
- What is "the agony of the leaves"?
It is the expression tea tasters use to describe the moment when tea leaves begin to unfurl in the teapot after boiling water has been poured on them.
- In Cockney rhyming slang, a tea leaf is not something you brew to drink. What is it?
According to the inventive language of London's Cockneys, a tea leaf is a thief.
- Who introduced coffee to Europe?
The Venetians were the first people to bring coffee to Europe, back in 1615.

For more information on the products featured in this section:

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Maxwell House

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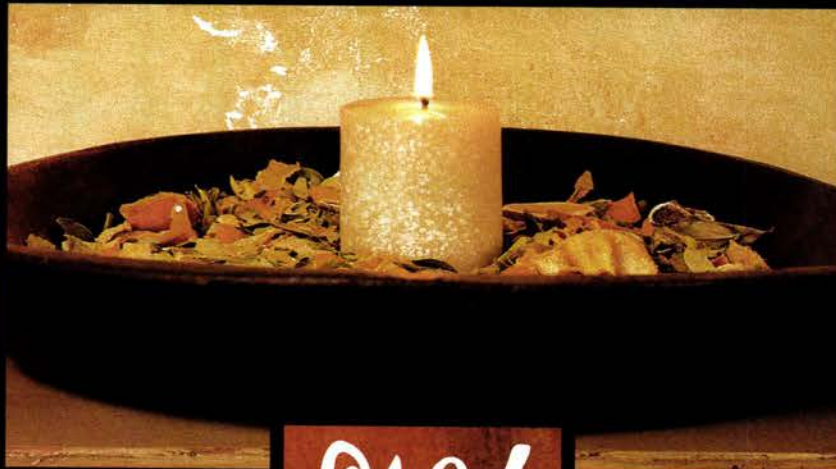


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SENSES
&
THE SPIRIT

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Sponge in a coral reef begins growing.
The turtle feeds on it, trims it back and moves on.



Sponge in a coral reef begins growing.
The turtle feeds on it, trims it back and moves on.

Sponge in a coral reef begins growing.
The turtle is CAUGHT.



Sponge in a coral reef begins growing unchecked.

The turtle is killed and sold as a souvenir.



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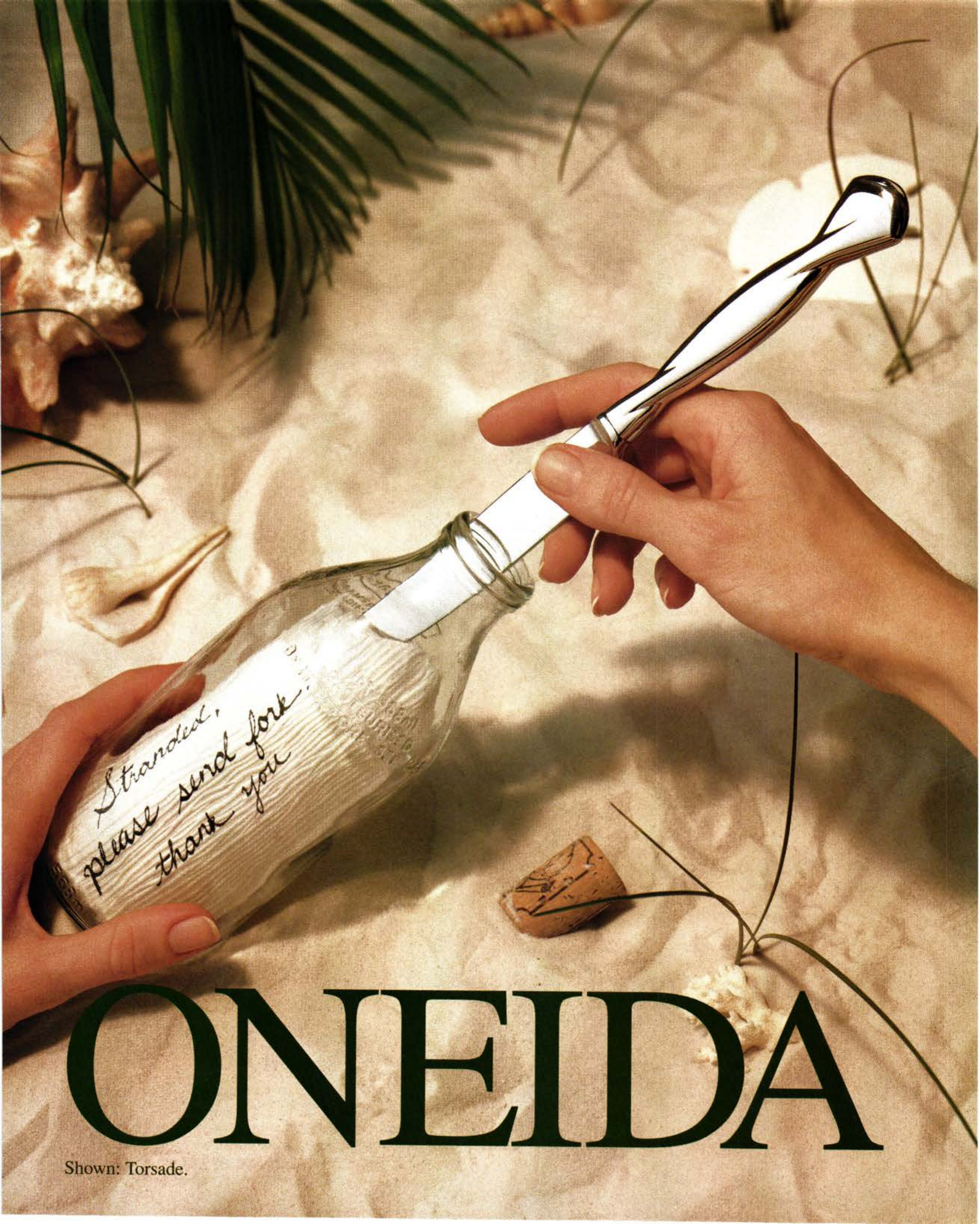
RAISE YOUR GLASS

Formal dinner tables are landscapes of personal taste; a memorable toast is made of equal parts lively company, good cheer and great glasses. These pictured—etched and cut with chic stripes and effervescent dots—will make any potion perfect. Remember that size and shape do matter to purists: Cognoscenti will not serve chardonnay in a champagne flute. And no matter how happy your New Year, don't throw these glasses into the fireplace after singing "Auld Lang Syne."

From left: The festive dots on Conrad & Company's martini glass echo an olive—or an onion (\$12); the striped Art Deco old-fashioned from the Metropolitan Museum of Art is perfect for a double malt (\$30)—or try a shot of iced aquavit in a Marius cordial glass from Finland's iittala (\$13.50); Cristofle's stemmed crystal Iriana wine goblet is just waiting for a comforting red (\$32); serve your dry white in the witty Bubble glass from Kikatsu (\$100). *See Resources, last pages.*

Produced by Sara Ruffin

MARK WEISS



Stranded,
please send fork.
Thank you

ONEIDA

Shown: Torsade.

It's not just about eggnog any more: Try these great recipes from prominent purveyors of potent potables.



**Holiday Cocktail
Spruce
Chicago, IL**

- 2 cups boiling water
- 2 tsp. (or two teabags)
orange spice or
jasmine herbal tea
- 1 cinnamon stick
- 1 tsp. brown sugar
- ½ gallon sparkling
cider, chilled

Steep tea, cinnamon stick and brown sugar in boiling water. Let cool. Refrigerate until well chilled. To serve, remove cinnamon stick and add tea mixture to sparkling cider. Serve in champagne flutes.

**Cranberry Daiquiri
Restaurant Nora
Washington, DC**

- 8 oz. cranberry juice
- 2 oz. light rum
- ½ oz. Cointreau or triple sec
- ½ oz. lime juice
- 2 oz. orange juice
- 1 teaspoon superfine sugar
- Sprig of mint for garnish

Place cranberry juice in ice cube tray and freeze. In a blender, combine the frozen juice with the remaining ingredients. Blend well. Pour into glass and garnish with fresh mint.

**Father Christmas's
Champagne
Al Forno Restaurant
Providence, RI**

- 1 sugar cube
- 2 dashes of Angostura bitters
- 1 oz. best-quality cognac
- Champagne
- 1 twist of lemon
- 3 to 4 inches long

Place sugar cube in bottom of champagne flute. Soak with bitters, add cognac, then fill glass with champagne. Garnish with lemon twist.

**Passionberry Cocktail
Monkey Bar
NYC**

- 4 oz. passion fruit juice
- 1 oz. cranberry juice
- 1 oz. sour mix
- A splash of club soda

Mix ingredients in a highball glass. Garnish with lime.

**Holiday Martini
The Phoenician
Scottsdale, AR**

- 3 oz. Finlandia Cranberry Vodka
- ½ oz. triple sec
- Splash cranberry juice

Shake over ice and serve up in a classic martini glass. Garnish with a twist of lemon.

For more recipes, see Resources.

Cut to the chaser (from teetering top): Lalique's Art Deco Bourguell white wine glass (\$145); the crisscross Tam Tam water tumbler from Hermès (\$145); Sasaki's Striad highball glass (\$25); Baccarat's Nancy champagne flute (\$105); Waterford's delicate Westhampton shot glass (\$35).

MARK WEISS, RECIPES COMPILED BY JESSIE CAIRD



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Holiday Pantry

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The secret to holiday tranquillity lies in a well-stocked pantry. Right now, you can mail-order extraordinary specialty foods straight from America's cheese makers, candy artisans, fruit packers and other small food producers. As your shelves fill, you'll face the harried social season with zenlike calm.

The following foods were chosen for their ability to keep in the refrigerator or cupboard as well as their good taste. And many do double duty as gifts, giving you another reason to smile your way though the frantic season.

HORS D'OEUVRES A St. Louis tradition, **Maria & Son Toasted Ravioli** (4201 Hereford St., St. Louis, MO

63109; 800/513-9009) are best served warm, sprinkled with Parmesan cheese or dipped in tomato sauce. In business for more than 30 years, the Cannovo family practically give their toasty breadcrumb-covered beef-filled pasta squares away—100 are a mere \$6.50 (plus shipping).

Huge, soft Medjool dates are a far cry from the dry squares that come in a box at the supermarket. Serve them plain or stuff them with blue cheese, dried apricots or nuts. **Hadley Fruit Orchards** (P.O. Box 495, Cabazon, CA 92230-0495; 800/854-5655) ships five-pound tubs (which keep up to one year if frozen) for \$34.95 (shipping additional).

Straight from Tennessee, **Pickwick Smoked Catfish** (4155 Highway 57, Counce, TN 38326; 901/689-3805) are whole farm-raised fish, marinated, covered in a peppery coating and smoked. The one-pound fish (\$10.75 each) are delicious hot or cold and keep for several weeks or can be frozen.

Squirrel away a bulk box of earthy **Missouri Dandy Black Walnuts** (The Hammons Pantry, 414 North Street, Stockton, MO 65785; 800/872-6879) for a simple nosh at cocktail hour or a fast antidote to ho-hum salads. The Hammons family runs the world's largest black-walnut processing company and sell five-pound boxes of large >

by Allison Engel

For an elegant ending to any holiday meal, keep a selection of St. Clair's beautiful fruit-shaped ice creams in the freezer.

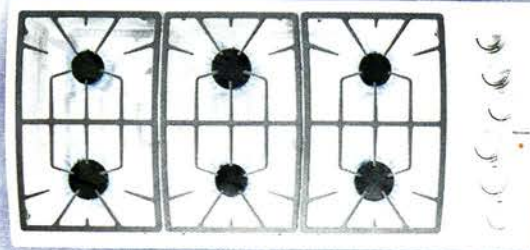
ELLEN SILVERMAN



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nutmeats for about \$36 and three-pound gift tins for about \$26. (These are prices from last year's harvest; this year's may be slightly higher.)

ON THE CHEESE PLATE Think of **Vella Dry Monterey Jack Cheese** (Vella Cheese, P.O. Box 191, Sonoma, CA 95476; 800/848-0505) as an American Parmesan. This low-salt, low-moisture cheese is glorious with bread and wine and keeps extraordinarily well—up to a year in the refrigerator. An eight-pound wheel of dry Jack is \$55, including shipping.

Experts rank **Maytag Blue Cheese** (Maytag Dairy Farms, 2282 E. 8th St., North, Newton, IA 50208; 800/247-2458) one of the world's great cheeses. Its high-moisture content makes it creamy—good for spreading on baguettes and crackers—and its cave aging gives it extra tang. Team it with ripe pears in a salad, or melt a little bit over pasta. Two-pound wheel is \$20.25; four-pound wheel, \$38.25, plus shipping.

St. Clair Ice Cream

One of few American cheeses still made on the farm, **Mossholder's Semi-Soft Cheese** (4017 N. Richmond St., Appleton, WI 54915; 920/734-7575) is a mild, cream-colored cheese that tastes like a combination of Swiss, brick and colby. It's delicious sliced and served with fruit, and it also melts well on pasta and hot sandwiches. Consider buying a whole five-pound brick. The mild version is aged at least 60 days; the extra sharp more than 14 months. \$3.50 to \$4.25 a pound, plus shipping (payment by check only).

Aged white raw-milk cheddar is an assertive cheese with a clear, sharp bite. Buy it from **Grafton Village Cheese** (P.O. Box 87, Grafton, VT 05146; 800/472-3866), a plant owned by a nonprofit foundation bent on preserving this key element in Vermont's edible history. A two-pound block of extra-sharp "classic reserve," aged two years, is \$24.50 postpaid. A three-pound wheel of premium cheddar, aged one year, is \$26.50.

MAIN COURSES The people at **Greenberg Smoked Turkeys** (P.O. Box 4818, Tyler, TX 75712; 903/595-0725) make only one product: a moist, hickory-smoked bird with a sweet, rich taste. The turkey comes fully cooked in sizes from six to 15 pounds. Call for price (last year's was \$3.10 per pound); payment is by check only.

Summerfield Farm (10044 James Monroe Hwy., Culpeper, VA 22701; 800/898-3276) raises its own flavorful free-range lamb, then dry-ages it so the meat is especially tender and fine-grained. It offers frenched legs (with the hip bone removed) that weigh five to six pounds, at \$14 a pound. Bone-in legs weigh 6 to 7 pounds, at \$9.75 a pound. (Overnight shipping costs are extra.) Their fresh lamb will keep for a

week in the refrigerator, or you can have it shipped to you frozen.

DESSERTS Delicately beautiful ice creams and sorbets, molded into fruit and nut shapes, are the specialty at Connecticut's **St. Clair Ice Cream Company** (140 Water St., South Norwalk, CT 06854; 203/853-4774). They FedEx your order, and it arrives nicely frozen. The miniature fruits, each about 1½ inches long, are irresistible in flavors such as ginger ice cream and passion fruit or blackberry sorbet. \$14 per dozen; shipping runs from \$30 to \$100, depending on distance.

The Charleston Cake Lady (774 Woodward Rd., Charleston, SC 29407; 800/488-0830) sells homemade pound cakes by Teresa Pregnall, a champion South Carolina baker. Having one of her cakes in the freezer is as good as an insurance policy, but you must place your order for Christmas by Nov. 15. Consider two of her most festive cakes: a nutmeg-scented eggnog pound cake that serves 20 (\$30) and a mocha chocolate nut bundt cake with walnuts and pecans. The large size (\$42) serves 20, the small (\$25) serves 12 (prices include shipping; payment by check only).

Perfect with ice cream or heating with brandy or liqueur, **Shawnee Springs Canned Peaches** (P.O. Box 657, Cross Junction, VA 22625; 800/713-1414) can easily pass for home-canned. Hand-peeled at the orchard, the Red Havens and Loring varieties are suffused with flavor. The price of the 29-ounce cans—sold in cases of 24—is determined by the size of this year's harvest. Last year, sweetened or unsweetened halves sold for \$48 and \$46, respectively, plus shipping.

SWEETS **Fralinger's**, a 112-year-old candy company that's a stalwart on >



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Pantry

Atlantic City's boardwalk (1325 Boardwalk, Atlantic City, NJ 08401; 800/938-2339), is an edible museum of vacation-food nostalgia. One of its signature pieces is a molasses or peanut butter taffy paddle on a stick, dipped in thick bittersweet chocolate. These three-inch-long paddles make a charming gift or a sweet dessert. A dozen of either flavor, \$11, plus shipping.

For years, the most popular sweet at **Malley's Chocolates** (14822 Madison Ave., Lakewood, OH 44107; 800/275-6255) has been nutmallow, an addictive two-inch tall mélange of milk or dark chocolate, homemade marshmallow and fresh walnuts. Sold in one-pound blocks, it keeps well and can even be frozen (it should be thawed slowly). At \$10.50 a pound, plus shipping; specify light or dark chocolate.

If you want something small and sweet for dessert, consider **Tokul Gold Caramels** (3020 Issaquah Pine Lake Rd. SE, Suite 528, Issaquah, WA 98029; 888/868-4653), pretty half-ounce cubes wrapped individually in gold foil. They look like ornaments and are welcome small gifts. A box of 36 is \$18 postpaid. Or for the same price, order three foil-wrapped gift boxes of ten each (payment by check only).

Beautiful jewel-like hard candies for the holidays have been an art form at **Hammond's Candies** (2550 West 29th Ave., Denver, CO 80211; 888/226-3999) for more than 70 years. Candy canes are still hand-formed here and come in a raft of flavors, including unexpected ones such as mango, banana and coconut (six in a box, \$10.50). Peppermint-striped satin pillows can be ordered in bulk (\$7.95 a pound). Try the shiny "straws" filled with chocolate or cream (one-pound bags, \$7.95 each). Shipping is additional; call or write for their extensive catalog. **MH**

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Infiniti	800-826-6500
Saab	800-582-SAAB Ext.243
Saturn	800-522-5000

BUILDING & REMODELING

Andersen Windows	800-426-4261
Lindal Cedar	800-426-0536
Marvin Windows and Doors	800-346-5128
Pella Windows and Doors	800-54-PELLA
Pozzi Windows	800-257-9663
Sunworthy	800-791-8594
Weather Shield	800-477-6808
Woven Legends.....	800-449-6836

FURNITURE & ACCESSORIES

Baker	800-59-BAKER
Expressions	800-825-0438
Grange	800-GRANGE1
Guess Home	800-GUESS HOME
Larson-Juhl	800-886-6126
Ligne Roset	800-BY-ROSET
Roche-Bobois USA	800-972-8375
Room & Board	800-486-6554
Rowe Furniture	800-334-ROWE
Stickley	315-682-5500
Techline	800-356-8400
Thermador	800-656-9226 Ext.21

FLOORS & WALLS

Ege Art Line Rugs	800-677-RUGS
Formica	800-Formica, Ext. 1750
Hancock Custom Carpet	800-488-0325
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Nourison	800-223-1110
Pande Cameron of Seattle	800-624-6273
S&S Carpet Mills	800-530-5031
Tile Promotion Board.....	800-408-8453
Wools of New Zealand	800-367-0462

KITCHEN & BATH

Autodesk	800-215-9742
Circulon	800-338-3872
City Kitchens	800-683-6950
Interbath	800-800-2132
IKEA	888-225-IKEA
KitchenAid	800-422-1230
Kohler	800-4-KOHLER Ext. LUY
Kohler Coordinates	800-772-1814 Ext. 222
Martex	800-458-3000
Miele	800-289-6435
Oneida	800-877-6667
Siematic	800-765-5266
Sub-Zero	800-222-7820

MISCELLANEOUS

Banana Republic	888-BR-STYLE
British Airways	800-AIRWAYS
DeBeers	800-FOREVER Dept. 17
Hunter Douglas	800-937-STYLE
Mig & Tig	800-222-1532
Pier 1	800-447-4371
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Deck the halls but not with holly: Try these alternative floral arrangements for happy holidays that forgo the red and green.

From now until the end of the year, when almost every corner of America will be decorated with sheaves of Indian corn and potted poinsettias, it can be hard to think imaginatively about flower arranging. To keep Twelfth Night from being trite, we consulted Carrie Glenn, a Berkeley-based floral designer who creates unique arrangements for such clients as Chez Panisse, style mistress Alice Waters's popular San Francisco restaurant. "I tend to use unusual floral materials in definitive color combinations," says Glenn, whose displays typically contain several varieties, augmented by vines and branches.

The silver wire basket (above) is filled with cotoneaster (found at most nurseries), bunches of white anemones and a few snowdrops (added last), but Glenn says any white flower will do. She lines her basket with a simple clear bowl and uses both a metal frog and a 10-inch cage to

hold the flowers and greens in place. The ornamental Mexican silver vase (right) holds a cascading clematis vine and green hellebores that Glenn grew in her garden. Clematis, a star-shaped flower that grows on a twining vine, can be found at most specialty flower shops.



by Jessica Genova

Green and white, eternal and pure (and not a pine cone in sight).

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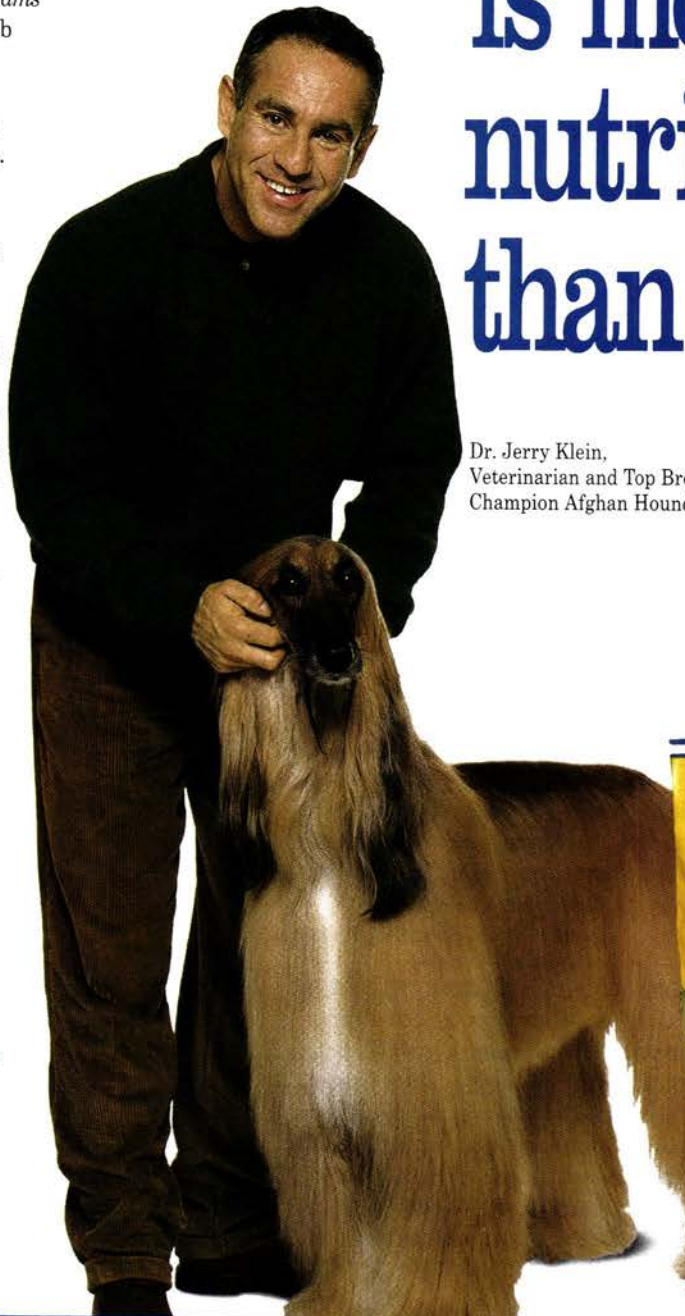
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A garland (left) is made of hops and flowers crafted from leaves; the swag (below) is a kind of milkweed.

To think of fresh ideas, focus on the winter climate where you live rather than on traditions inherited from England and Germany.

For a garland (above), Glenn uses dried hops instead of laurel because "it lasts for weeks in a perfect state." She removes the leaves and sprays the strand with silver paint. Then she tucks in handmade silk leaves and roses made out of galax leaves (silk roses from the local craft shop will also suffice). The swag (right) is

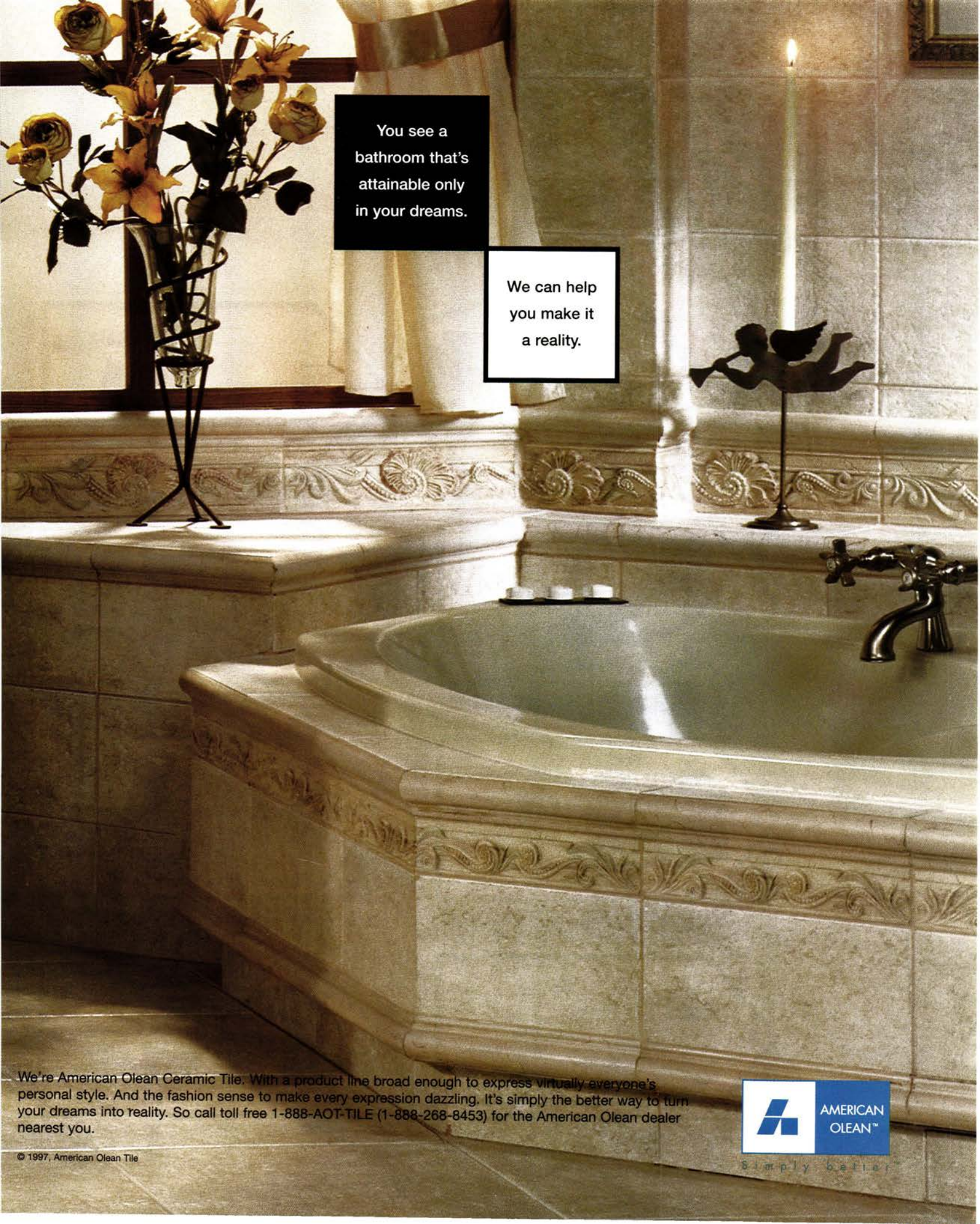
made from a vining milkweed called bladder flower (available at nurseries). Glenn anchors a wire around two nails in the wall. Each milkweed pod is added using a small piece of wire. (To make it more permanent, remove the fuzzy seeds from the open pods and dip them in a little glue before returning them to the pods.)



DEBORAH JONES

WHAT THE PROS KNOW ABOUT HOLIDAY FLOWERS

• *Marion Parry, A New Leaf, Chicago:* For a cool arrangement, fill an ice-blue container with blueberry juniper, privet berries and eucalyptus nuts interlaced with a silver metallic ribbon. • *Kathryn Miller, Cowgirls & Flowers, Austin, Texas:* Create a southern version of the rope garland with sheet moss over floral wire. Embellish with peppers. • *Israel Sands, Flower & Flowers, Miami Beach:* Bundle together wheat, asparagus and fresh Stars of Bethlehem for a centerpiece.



You see a
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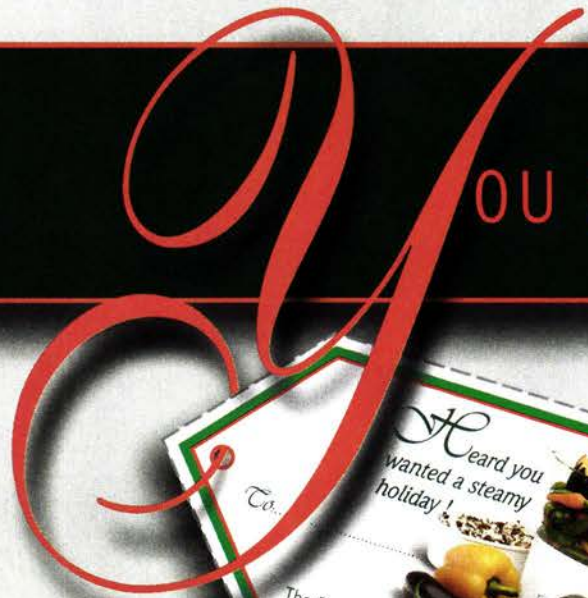
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ALL IN THE FAMILY

The heirs of Charles and Ray Eames are bringing back both the designs and the all-encompassing philosophy of their celebrated forebears.

The office of Charles Eames and his wife, Ray, is alive and well and thriving in California, thanks to the efforts of Charles's progeny from an earlier marriage. Charles's only child, Lucia (recently divorced, she is once again using her birth name), is herself a designer; one of her children, a son she presciently named Eames (right), is a filmmaker who now runs the six-person Los Angeles office. "Our mission statement is to



known: The couple made an amazing number of short films, ranging in subject from toy trains to computers, as well as producing museum shows and exhibitions. Charles died in 1978, Ray ten years later, but their massive body of work is about to be introduced to a new generation.

"We want to get the primary source material out there and have people experience the breadth of the work," says Demetrios.

The office has been instrumental in readying a blockbuster Eames show. Co-organized by the Vitra Design Museum (whose parent company manufactures Eames furniture in Europe) and Washington, D.C.'s Library of Congress, the exhibition, now at the Vitra museum in Weil am Rhein, Germany, arrives at the Library of Congress in 1999.

Demetrios and his mother are also reissuing many Charles and Ray Eames films through a partnership with Pyramid, an American publisher. The pair is reproducing some of Ray Eames's fabric designs on scarves with the Museum of Modern Art. Lucia has designed a collection of four wooden toy tops. "At the show, it's important to have affordable things like T-shirts and flip books," says Lucia of the other products her company is also producing (all available through Herman Miller for the Home; 800/646-4400).

But reviving the Eames legacy is about much more than issuing well-wrought reproductions: Extending the legacy is at least as important as >

by Arlene Hirst

communicate, preserve and extend the Eames legacy," explains Eames Demetrios, 35.

"We both consider each other principals," says Lucia Eames, "but Eames is the point man—and much, much more."

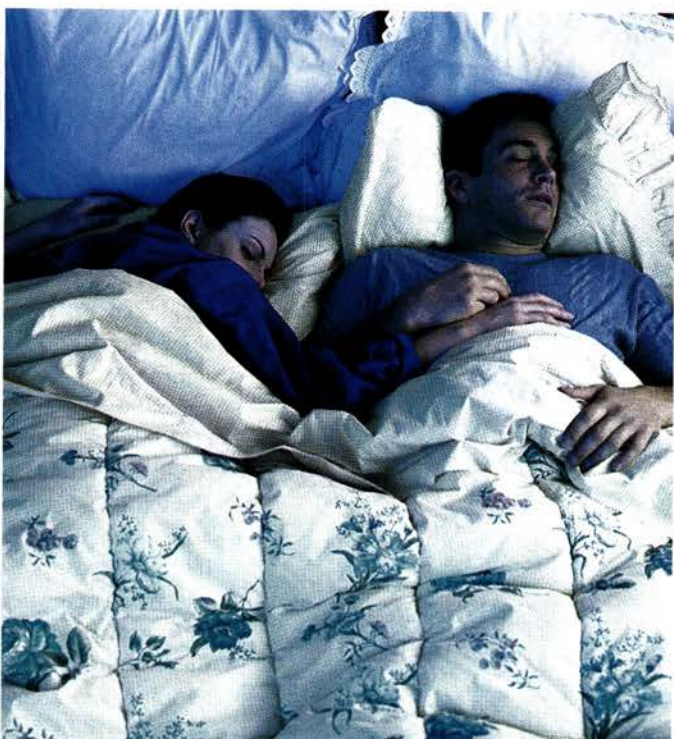
Charles and Ray Eames are major figures in American cultural history. Their furniture for Herman Miller—most of it still in production—endures with icon stature. But much of their other output as design, science and cultural educators is less well



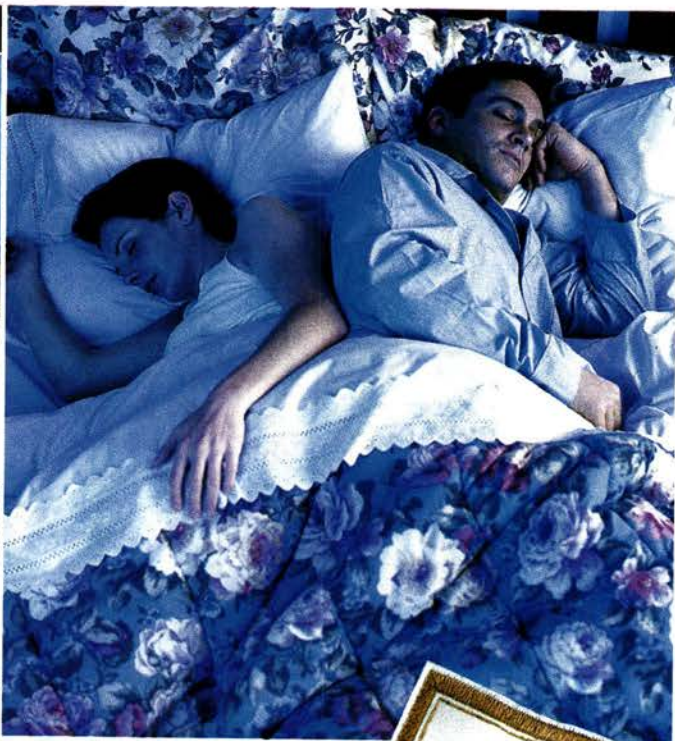
Eames Demetrios (top) works in grandfather Charles Eames's famous house (right). On the monitors (above): *The Power of Ten* CD-ROM.



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*Applicants must be women residing in the United States (during the program's first year) who plan to return, full-time or part-time, to an accredited 4-year college or university in the United States no later than the Fall of 1998 in order to complete a baccalaureate degree. Must have completed a minimum of one semester of college with a B average or better at least 5 years prior to December 31, 1997 (or no later than December 31, 1992.) All applications must be postmarked by December 1, 1997. Scholarships are for undergraduate study at an accredited 4-year college or university in the United States and are not renewable. Talbots associates and family members are not eligible.

CreativeEye

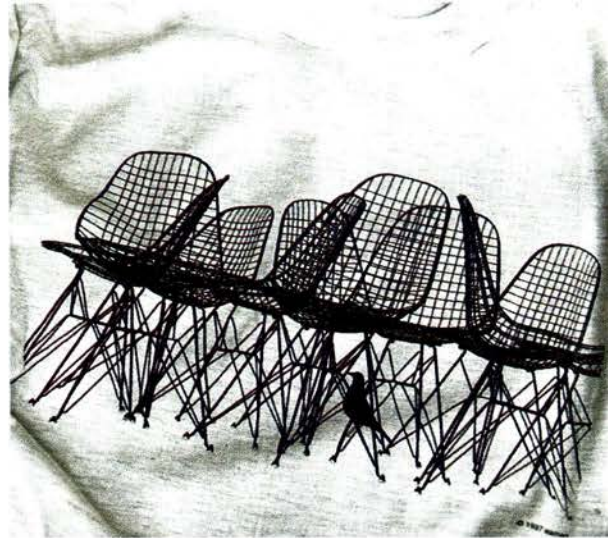
communicating and preserving it. Eames Demetrios's first major project in this category is the CD-ROM he has produced on the Eameses' famous short film *The Powers of Ten* (a nine-minute essay explaining the relative size of things in the universe).

"Ninety percent of the CD is new material. It's a rethinking for the '90s," says Demetrios, who incorporated a large amount of unpublished Eames work into the 3½-year project. He himself created much of the new content: The CD-ROM contains 1,500 stills, and 800 of them are his own photographs. He has also designed a Powers of Ten poster. At the end of 1996, Demetrios launched an Eames website (www.eamesoffice.com), which gets several thousand visitors a month, and he is now readying a Powers of Ten site.

Demetrios's decision to marry his future with the Eameses' past came about gradually. As he did more and more research into the Eames archives, he says, "I realized that I really wanted to address that material and that there was a way to continue my work within this rubric."

An independent filmmaker, Demetrios had been making movies since he was ten years old with the active encouragement of his grandfather. It seemed only natural that at the gathering to honor Ray after her death in 1988 that he do a video guest book. The following year he made a film about closing the office.

The revolutionary Eames house, built in 1949 of ready-made industrial parts, was always intended to be a home cum studio, with two separate pavilions for living and working. But by the '50s, the design business had grown so big that Ray and Charles expanded their space at 901 West Washington Boulevard, in Venice, a building that was the Eames office for 45 years. After Ray Eames's death, the family sold the



space rather than have it earthquake-proofed. "Ray's instructions were, 'Save the house,'" Lucia Eames says.

Today, Demetrios works in the studio part of the 1949 house. "We kept it the way it was," he says. "But it's not frozen as a shrine; my mother lives there when she's in L.A." And Eames Demetrios and his wife, Shelley Mills, were married there in 1990. On the day of the wedding, some Finnish architects arrived to see the house—unannounced, of course. "They must have thought, 'How nice of the family to have a party for us,'" he says with a laugh. These days, people can make an appointment to see the house, but to avoid more wear and tear on it, the family doesn't allow visitors inside.

"We stand on the shoulders of giants," says Lucia Eames, who is thrilled that her son has taken on so much of the responsibility. "The legacy provides an incredible opportunity for growth for my son; he has such a wonderful encompassing, analytical mind. Whatever course he takes, it will be a Charles and Ray approach. Eames has their eye."

In the next few years the spotlight will shine more and more brightly on Eames Demetrios, and his work will be held up to measure against that of the elder Eameses. But he genuinely seems to have little fear of comparisons. "Pretending to be Charles or Ray is neither likely nor advisable, but I do like to approach problems in a way they would respect," he says. His motto might be one of his favorite quotes from Charles: "In order to feel really secure, you must feel secure in change." **MH**

The Eames Office is producing T-shirts adorned with Charles Eames's photographs, including this one, above, of the celebrated wire mesh chairs.

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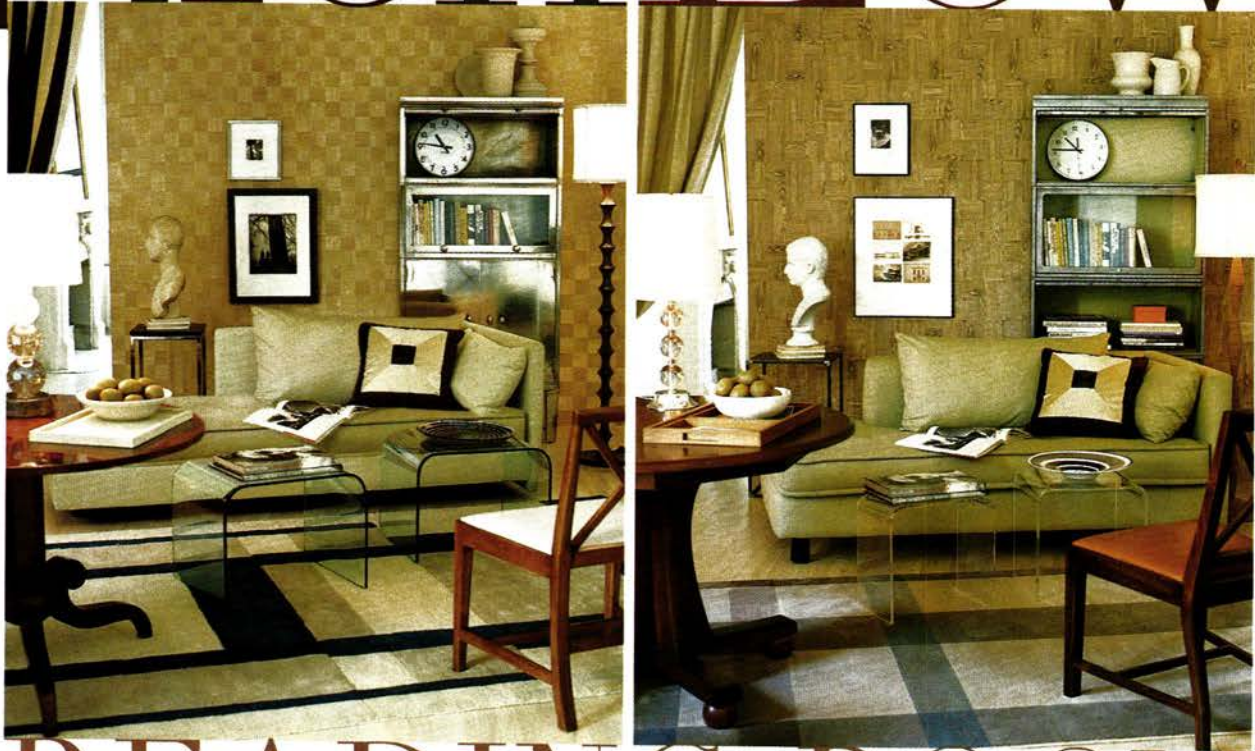
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HIGH LOW



READING ROOM

Can you tell which of these similar-looking rooms costs almost

seven times as much as the other to furnish? Do you know why?

Met Home created this thoroughly modernized neoclassical corner library in two versions, one for bibliophiles whose home-library budgets accommodate rare first editions, the other for those who buy their tomes at friendly neighborhood independents. We shopped everywhere, from familiar catalogs and one-of-a-kind boutiques to major urban interior-design centers, to find the matching perfect mix (and match).

We create these side-by-side rooms to increase options. Because everyone has his or her own notions of cost-to-value ratio, most real-life rooms contain “high” components as well as “low.” We splurge on things that are dear to us and economize on others. If we are furnishing a house for a growing family, we make one kind of decision; if we are collecting antiques as an aesthetic or investment enterprise, another.

There are usually good reasons similar-looking pieces have

such radically divergent price tags. We all accept that age and rarity drive prices up and that imported goods cost more than American cousins. We pay extra for “provenance”: A table from the bedside of Empress Josephine costs more than the same one Great-aunt Carrie bought on her honeymoon in Baltimore. The price of new furniture varies with the extent of handcrafting, the quality of materials and the all-important detailing. Remember, though, that a mass-produced piece is not necessarily an inferior product.

For our “High” library (left), we chose Ligne Roset’s North Africa-inspired “Nomade” chaise by Didier Gomez (\$2,600); it has a steel frame and feather-filled cushions. A look-alike domestic adaptation has a hardwood frame and foam cushions, and is available from the Spiegel catalog for \$899.

Produced by Sara Ruffin. Photographs by Maura McEvoy. Written by Elizabeth Mahoney.

HIGH

\$45,813

Chaise:
\$2,600

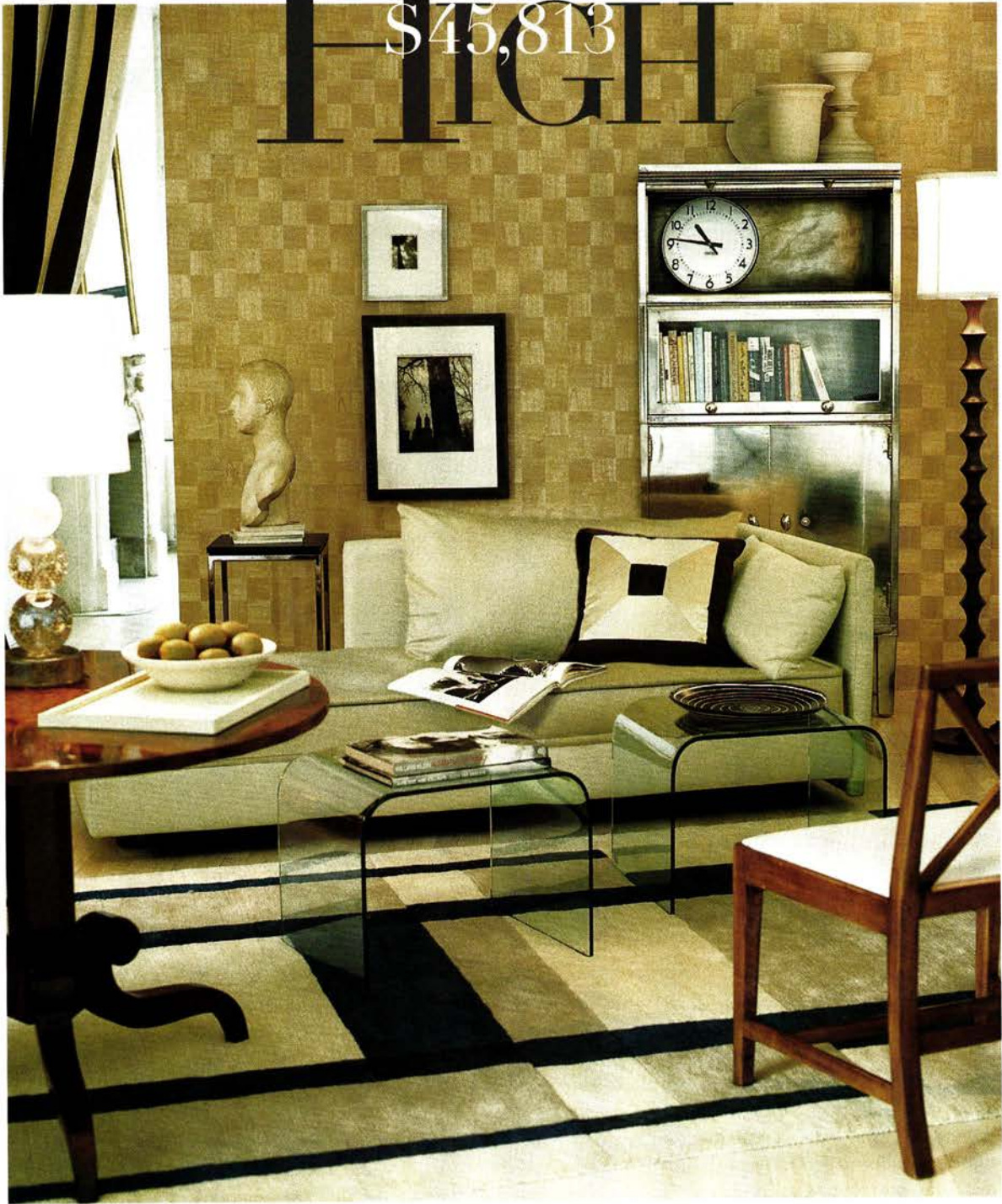
Bookshelves:
\$3,800

Carpet:
\$5,200

Round table:
\$12,000

Table lamp:
\$3,200

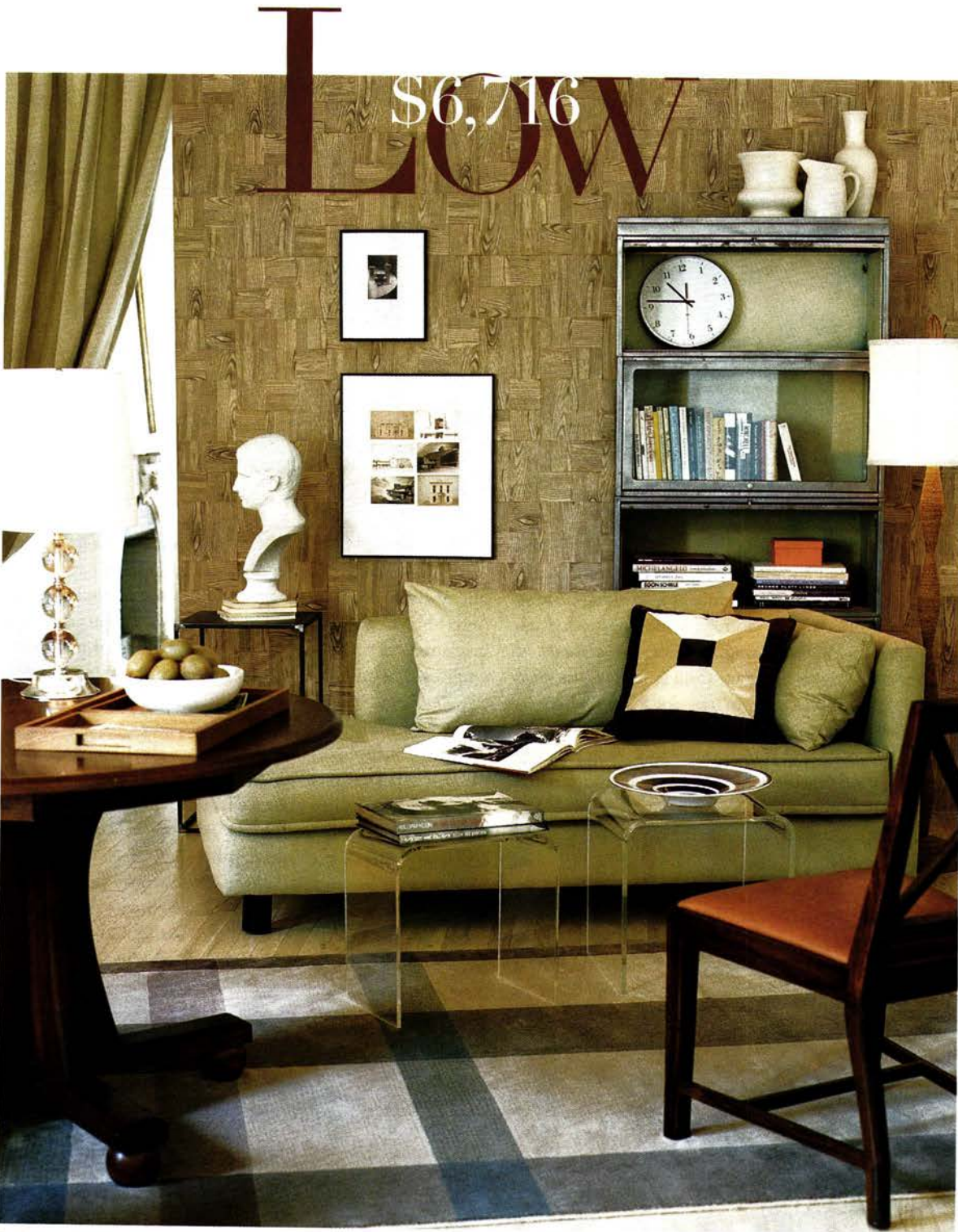
Floor lamp:
\$1,200



To give our library the feel of wood paneling, we used wood-veneer papers: In the “High” room, Maya Romanoff’s Ajiro Basketweave (\$45 per yard); in the “Low,” Vintage Woodgrain limed-oak paper by Raymond Waites for Village (\$23 per roll) that we cut up into squares and glued into a pattern. The curtain fabric in both cases is a classic stripe: Clarence House’s chocolate-and-ivory silk satin Petit Rayure Satin at left

(\$135 per yard) and Waverly’s mocha-and-cream linen Bedford Stripe at right (\$30 per yard). The Hackney Empire rug, left, was designed by a French artist; it was hand-dyed and woven in a limited edition in Tibet (\$5,200); the similar “Giant Plaid,” right, by Alexander Julian, is hand-made but produced en masse by Couristan (\$560).

The anchor of any library, of course, is shelving. We used steel barrister’s cabinet bookshelves in both rooms.



\$6,716

Chaise:
\$899

Bookshelves:
\$1,700

Carpet:
\$560

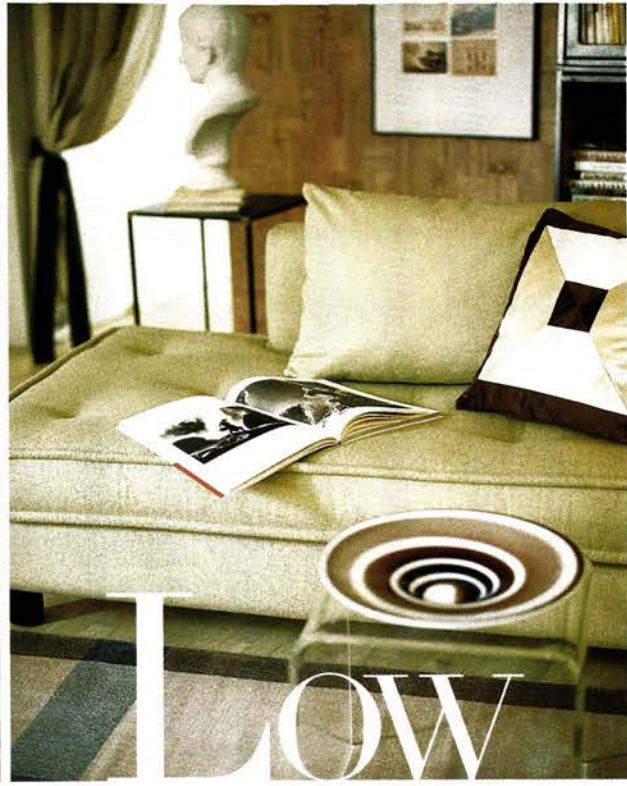
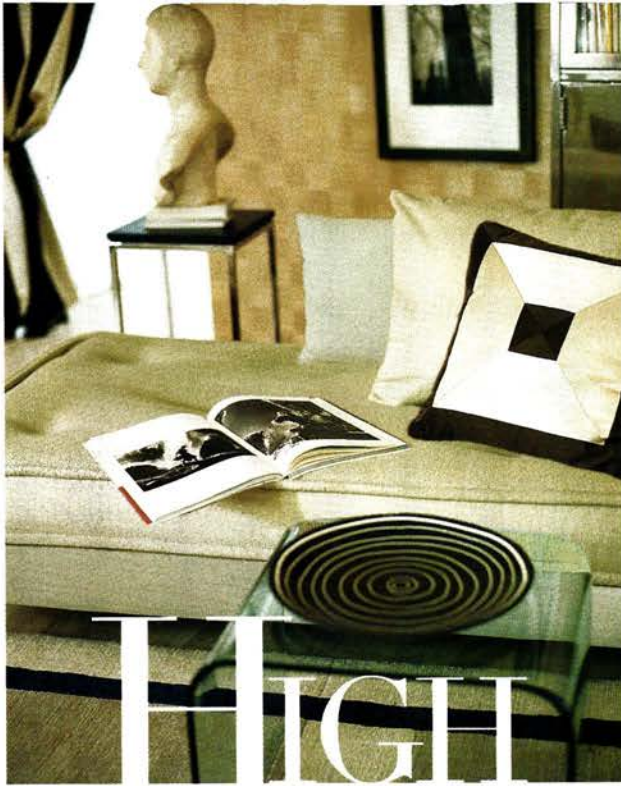
Round table:
\$949

Table lamp:
\$550

Floor lamp:
\$219

Both are from the same company, Art Metal. The one at the left was made circa 1910; on the right, in the early '50s. The rarer antique sells for \$3,800, its latter-day "vintage" incarnation for \$1,700. Playing the polish of steel against the sheen of fine wood, we selected round study tables; the "High" is early 1800s mahogany from antiques dealer Niall Smith (\$12,000); its descendant (above) is Ethan Allen's solid-maple pedestal table (\$949).

Good lighting is a necessity for reading. The glass bubbles of Alan Moss's vintage Pierpont table lamp from the 1940s, left, lends a touch of wit (\$3,200); Katie Ridder's new 4 Ball lamp, right, is of molded lucite (\$550). On the opposite page: The scalloped floor lamp by Andrew Gary is solid walnut with a raw silk shade (\$1,200). Robert Abbey's version (above) has an iron spindle frame wrapped in all-natural seagrass and a linen shade (\$219).



If a room's character comes from its envelope, much of its personality is derived from the mix of furnishings. These see-through coffee tables (above), sometimes called waterfall tables, are made by heating, then bending, sheets of glass, left, or acrylic, right. The Pace Collection sells the glass nesting set of three, imported from Italy, for \$2,835 (also sold separately); Plexi-Craft's, at right, made in the U.S. of acrylic, are \$239 for three. We had our throw pillows custom-made by a local seamstress: The one at left is made from the same Clarence House silk satin that we used for the curtain (\$135 per yard); the one at right, a silk and rayon mix, was \$36 at a fabric wholesaler.

The X-back side chair at left (below) is a 1987 design from the collection of haute decorator Mariette Himes Gomez; in elm with a mahogany finish and linen seat, it's \$1,650; at right is Robert Lighton's Campaign X-back chair for British Khaki in reclaimed teak with a leather seat (\$830).

Our Roman-style busts sit on elegant metal side tables. The one at left is chrome-plated with a walnut-stained top from Aero in NYC (\$2,300); Ad Hoc Software's is steel and comes in a variety of sizes (\$110). Our busts are from very different empires: The one at left is signed Italian marble circa 1840 (\$4,950 from Niall Smith); at right is a plaster reproduction (\$48 at Pandora's Box).

Artwork is probably the easiest way to give a room your personal stamp. In our "High" room at left, we chose platinum- and palladium-printed black-and-white photographs; visible here is "Central Park" by Barbara Perrino (\$850), in a custom frame by master craftsman John Esty of New York City (\$450). A far less rarefied alternative: favorite postcards in a stock-size Plexiglas frame from A.I. Friedman (\$18). Aero's schoolhouse clock, left, is from the '50s (\$325); its brushed-aluminum cousin, called Bodoni, is from M & Co. (\$95). **MH** See Resources, last pages.





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MAURA MCEVOY

Since the Bauhaus movement of the 1920s, design has tended to fall into one of two camps: decorative traditionalism or stripped-down modernism. Having existed side by side for many decades, however, both have evolved (remember that Arts and Crafts was once avant-garde). The pendulum of taste has swung to a generally minimalist mode these days, but we are seeing more and more of what *Met Home* has come to call the New Traditional, a loosely defined look that returns to history-rich comfort,

color and ornamentation, but showcases them in simplified, open spaces defined by light and air. The traditional and the modern have come to evoke one another in fresh combinations of the antique and the contemporary, the rarefied (the spider-back chair above, for example) with the democratic (the pedestal fruit bowl is a birdbath). At century's end, the lines between tradition and the cutting edge are blurring; each seems to respect the other, and the future looks to be an inspiring synthesis of both.

A photograph of a classic living room. The room features a cream-colored sofa with a brown pillow, a dark wood coffee table with a vase of white tulips and books, a fireplace with a marble surround, and a dark wood piano in the background. The walls are white with decorative paneling and a sconce. A large mirror is visible on the right wall.

CAPITAL GAINS: A LIGHT TOUCH

A STYLISH ATTORNEY REDEFINES HIS CLASSIC WASHINGTON, D.C., APARTMENT.

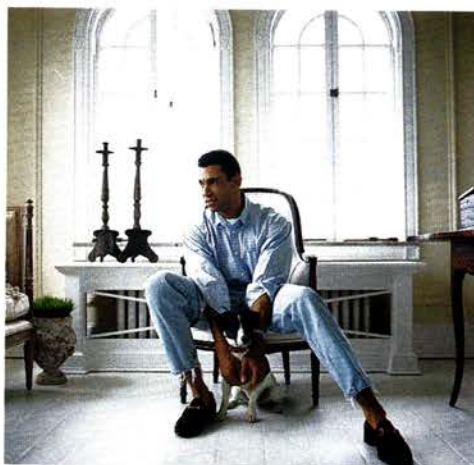


In his living room (opposite and right), Darryl Carter (below) mixes remade sofas from the 1980s, a new oval-back chair and French antiques: the Louis XVI bolstered side chair, hybrid table and mirrored wall panel. The clavichord was a gift from his mother, the large African vessel from his father.

Darryl Wayne Carter's elegantly informal apartment is not the kind of place you would expect a corporate attorney to have designed without help, but Carter is not a typical graduate of Georgetown Law. He was accepted at the Rhode Island School of Design after high school, but his parents convinced him to pursue a more traditional liberal arts education instead. Now 36, he is president of his family's trucking business, but he also maintains a stall at the Chevy Chase Antiques Center, where he deals in the same kinds of furnishings he lives with. A small shop is not out of the question for the future, nor is he averse to taking on a design client or two. "They'd probably have to share my taste," he says a bit

wryly, "and they couldn't be on a tight schedule." For the most part, however, interior design serves as a "recreational and therapeutic" yin to the tough daily yang of a competitive business.

The apartment itself is in the historic Altamont, built in 1910 as a luxury residence in the Kalorama neighborhood favored by D.C.'s consul corps. Having outgrown his small place in the southwest corner of the building, Carter was surprised to find that an adjoining flat had been vacant for years. "I just thought they were unusually quiet," he says. That's when the renovation fun began.



Produced by Linda O'Keeffe, Sara Ruffin, Barbara Vollmar Bohl. Photos by Maura McEvoy. Written by Michael Lassell.





Carter dislikes excessive decoration: The dining-room chandelier (opposite) hangs with only half its crystal pendants; the chairs are skirted but not refinished. The new kitchen (right) has built-in shelving for his English ironware, a country table and an alabaster lamp. The hallway (below) was a cramped kitchen.

Carter had already cleaned up his three-room apartment, painting, refinishing floors and refronting its two fireplaces. Acquiring the adjoining flat (which had once been part of the same 12-room deluxe residence) added space for a full kitchen (“the nexus of the apartment”), a large den, a second bath and a cheerful sun porch.

But there were some problems. His old rooms had rich architectural moldings; the new space had been the servants’ domain and was far less detailed. Working with contractor Samad Hashemi, Carter added deeply coffered ceilings, thickened the walls to suit the new ceiling depth, created display shelves for collections of antique china and replaced unimaginative

archways with space-expanding French doors. He knocked out his small galley kitchen and created a bigger one inspired by the idea of a butler’s pantry. The former living room of the add-on apartment became his den, the small room beyond it remained, as originally designed, a cozy solarium.

To tie the whole space together, Carter kept the flooring light—from the painted oak planks in the living room to the new kitchen tiles and old brick pavers in the sun porch. Tall antique mirrors create a pleasing “skyline” in rooms with 10-foot ceilings.

Touches of old stone—marble, alabaster, terrazzo—appear as a motif, as do clever mixes; in the hallway (left), a laboratory battery jar serves as an overscaled vase.





In the bedroom (opposite) the architecture provides most of the ornamentation; the spiral-legged table and chair and the pine armoire are Belgian. Floors are layered with sisal, Persians and old African hides. The lamp in the sun porch (below) was made from the original base of the marble table in the den (left).

Carter's seamless blending of the old and new rooms of his 2,500-square-foot apartment clearly reflects his strong opinions: "I don't go for a lot of ornamentation. I have problems with things that are intrusive. I go for form and fluidity in upholstered pieces." The chaise in his den, for example: Its original upholstery is "hideous," says Carter. "No one would buy it but me." Simply covered in a white tailored slip, its arms open to stylish lounging (above).

Carter prefers his antiques to show their wear and refinishes almost nothing, yet practically everything he owns has been altered to taste. He liked the scale of his low, rounded-back sofas enough to keep them, but they were worn and looked dated. "I bought them in

Bloomingtondale's in the '80s," he recalls. "The down for the new pillows cost more than the sofas," he sighs.

What keeps the apartment modern are Carter's restraint (he avoids clutter), the strong rectangles of mirrors that quote the wall moldings, his use of monochromatic cottons and silks for draperies and upholstery, and his penchant for modern art.

He half jokes that his palette—creams and beiges accented by gold and black—is the natural result of his fear of color. But there's more to it than that.

"I love the white," Carter says. "With all these windows, the white creates a seamless feeling. It's as if I don't have any boundaries around me at all. That's why I love this apartment." ■
See Resources, last pages.





AN ARTFUL PRINCETON CHARMER

STILL GENTEEL, THIS CENTURY-OLD COLONIAL SEES THE MODERN LIGHT.



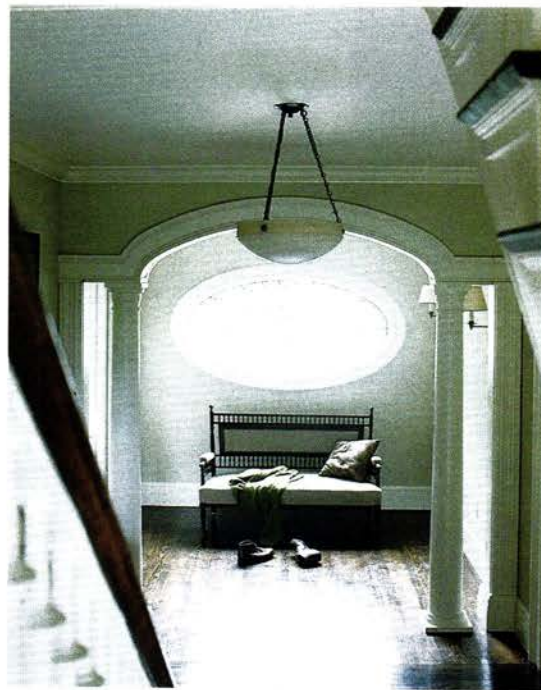
The New Traditional



A great old house is like a slumbering princess. Both need to be kissed carefully awake, using just the right mix of love, resolve and magic.

When Ken Kuchin and Bruce Anderson decided to move from New York City to New Jersey so that Kuchin could manage his family's tour-bus company, they searched for more than a year to find a house to love. They found their regal 1904 specimen (right, top) in Princeton, the idyllic university town full of broad, tree-lined streets and perfect lawns.

The house presented all the charms and challenges of its age: It had patina; it was beautifully proportioned and impeccably crafted; its period details, like wainscoting and leaded glass, were intact. It was, however, divided into many small rooms, some of which were extremely dark: Builders at the turn of the last century still strove to keep the outdoors out.



Like the best of suitors, Kuchin and Anderson (who commutes to work in New York City) vowed to live happily in their house without demanding that it change too much. They didn't want to sacrifice its serene, genteel identity. Still, just after they closed the deal, they found themselves wandering, slightly overwhelmed, among a warren of rooms in which the most recent owners had raised three sons. The house was carpeted in yellow wall-to-wall. Its big front and backyards consisted of a few sturdy trees and whatever grass had survived assaults of various picnics and ball games.

Kuchin and Anderson called on a number of their friends in architecture and the arts to help them restore the house and grounds and, at the same time, to bring their old home unharmed into the modern age.

A recent portrait of the current owners hangs over the living room mantel (opposite). On a landing (left) a new oval window echoes the arch. In the garden (above) a vestibule salvaged from an English church serves as a gazebo.

**Produced by Linda O'Keeffe.
Photographs by William Waldron.
Written by Michael Cunningham.**



With architect Sandy Peabody, Kuchin and Anderson expanded the kitchen, removed a hunkering old fireplace to increase the size of the den (now a media room) and converted a covered porch into a study, now topped by a new master suite on the second floor. They consolidated seven bedrooms into five larger ones and gave each its own bath.

They then went to Kuchin's old friend Arthur Dunnam, of the design firm Jed Johnson & Associates, with relatively simple directives. "We wanted it warm, comfortable and masculine," says Kuchin of the pair's new home. "We wanted it more open."

In designing the rooms, Dunnam took his cues from Kuchin's and Anderson's interest in the Aesthetic Movement, a branch of late-1800s Arts and Crafts style. "Ken and Bruce didn't want a beige house," says Dunnam, "but they wanted it subdued. We tried to evoke



the simplified, unpretentious Arts and Crafts feeling without making the place look like a period piece."

Dunnam painted the interior walls in "subtle, earthy" shades, all of which were stock colors he mixed with white until he achieved the softened, saturated quality favored during Arts and Crafts' heyday. The exterior, which was reshingled, got a coat of deep brown chosen specifically for the color's capacity to age well. "I'm not entirely satisfied with it right now," says Dunnam, "but over the years the color will mellow beautifully. We wanted it to look right in the long run and not to gray out too much."

He also veneered the brick-fireplace surrounds with Craftsman-style glazed tiles and moved a lovely leaded glass window from the dining room to a second-story landing. The dining room got a new window, almost three times the size of the original, that looks out onto a formal garden created by landscape architect Joseph Tyree.

The Gothic-inspired breakfast front in the breakfast room (opposite) is from England's late-19th-century Aesthetic Movement. In a corner of the handsome living room (left and above), a \$30 table from a flea market holds its own among more aristocratic pieces.





A new wing (above) was created from an old porch; it contains a first-floor study (opposite) and a master dressing room and bath. The Edwardian dining table (right) came from England, matching chairs from Scotland. The study is dominated by a Charles Eastlake-style desk.

Kuchin and Anderson are particularly drawn to English Aesthetic furniture, a style that tended to add exotic decorative details. As the house began coming together, they made a buying trip to England with a list of dealers supplied by Dunnam. Much discussion ensued via transatlantic phone and fax. Weeks later, as the crates began arriving, Dunnam helped decide which purchases still looked like treasures in the sensible light of New Jersey.

"Arthur was good at letting us down gently," says Kuchin. "He'd say, 'This will look good in the third-floor attic.'"

Gradually, the house took shape. As with any good house, that shape continues to shift. The men continue to collect English Aesthetic furniture,

which turns up almost exclusively in and around big cities. The pieces have proven to work especially well with their collection of contemporary art. The need to hang many pictures, however, some of them quite large, is a requirement not considered by builders at

the turn of the century. Older houses seldom offer uninterrupted expanses of wall.

The demands of art led owners and designer to several small but difficult decisions. In the dining room, for instance, a Victorian-style niche floated in the wall over the fireplace. It was too shallow to hold much of anything, but it dominated the wall. "We agonized over it," says Dunnam. "We couldn't decide if it was charming or odd. We finally decided on the latter."

The niche was pulled out and covered over with a rectangular panel. A painting hangs there now, and no one has any regrets. Sometimes it's best to remain true to the spirit of an old house without fetishizing each and every one of its particulars. Or as Dunnam puts it, "You decide which aspects are great and which are not. Not everything old is great." **MH**

See Resources, last pages.







THE VIRTUAL VILLA— L.A. STYLE

INTERPRETING AN OLD ITALIAN DREAM ON A HOLLYWOOD HILLSIDE.



Kate and Odom Stamps layered vaulted ceilings, hand-plastered walls and distressed floorboards in their client's California classic. Flea-market finds cohabit with such rare furnishings as a 16th-century Belgian tapestry (left) and an Italian Renaissance credenza (below).

"I've always wanted to live in Tuscany," says Michal Utterback, a director of television commercials whose award-winning work has often taken him to Italy. When he found his ideal hillside villa (situated in a perfect dell and insulated from the surrounding city), the hills were in Hollywood. After living in it for two years, Utterback finally turned to the architecture/design team of Kate Stamps and Odom Stamps to realize his Italian fantasia. They did so—flawlessly—with lustrous hand-finished plaster walls, gracefully arched doorways, beamed and vaulted ceilings, *cinquecento* tapestries and vintage draperies from Scalamandré.

And all this from what had been a neglected standard-issue Spanish Colonial house that Utterback first saw eight years ago. Originally built in 1929 for a now-forgotten silent-film director (a woman), it was an unappealing clutter of dark, tiny rooms. Windows were boarded over, and the decor had deteriorated to a Miss Havisham standard: dusty peaks of wedding-cake plaster walls were encrusted with dirt and coated with spider webs.

**Produced by Linda O'Keeffe.
Photographs by Tim Street-Porter.
Written by Susan Morgan.**





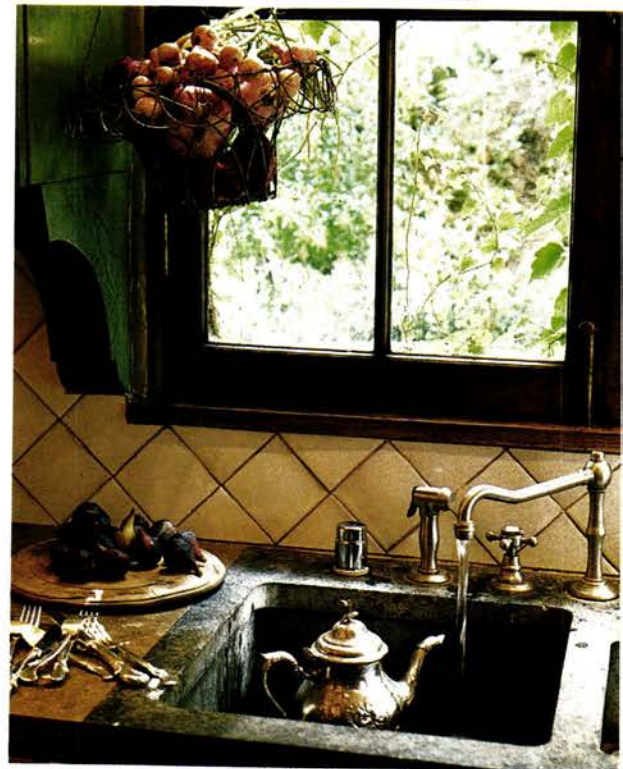


work on sets all the time," says Utterback, "so I'm used to 'walls' that are fake panels held up by two-by-fours." Nonetheless, he wanted to make the house "real," which took some inspired manipulating. While avoiding faux finishes, polyurethane and modern light switches (favoring instead the 1920s button-style), the designers distressed and hand-waxed the new cherry-plank floors to suggest age.

During the 16-month renovation, they raised ceilings, replaced ground-floor interior doors with arches and salvaged old frames for new oversized windows. The floor plan expanded to 3,000 square feet with a new den and guest wing (the minuscule kitchen tripled in size).

In the kitchen a modern Viking range nests in an enormous Tuscan-style hearth, assembled from cast-stone corbels and mantelpiece. The dining-room and kitchen floors are rustic pavers from Mexico, arranged in a pleasing herringbone pattern. Everywhere, the house is filled with lambent light.

In the kitchen (left), Odom Stamps gave a cupboard massive mesquite doors; the countertop (right) is honed limestone. The designers bought salvaged window frames and added a new Moorish arch to the dining room (above).





I know it's not true Italian," Utterback easily admits: An enchanting mix of objects—contemporary Moroccan lanterns, an 18th-century Turkish bathtub, a gilt-wood Biedermeier chandelier—have highly disparate histories and provenances. "I wanted to imagine the house as Old Hollywood, but I didn't want it to be kitsch."

Graceful indoor-outdoor flow is evident in a terrace (left) that takes advantage of the sloping site. An upstairs bathroom (above) features bleached cherry floors. Opening onto the pool (right), Odom Stamps' addition blends seamlessly with the 1929 house.

All of the house's rooms, save an upstairs study, now have terraces, celebrating the Southern California indoor-outdoor lifestyle. A new two-story addition—a den and guest bedroom designed by Odom Stamps—opens onto the original swimming pool. Flourishing vines and cascading succulents conjure the balmy Mediterranean. The guest-room walls are tinted a pale blue gray, the color of the agave plants just outside. "Here, we decided to be creative with plaster," Utterback explains. He sighs, primed to redirect his original dream: "Starting over, I'd be much more adventurous with color." **MH**
See Resources, last pages.

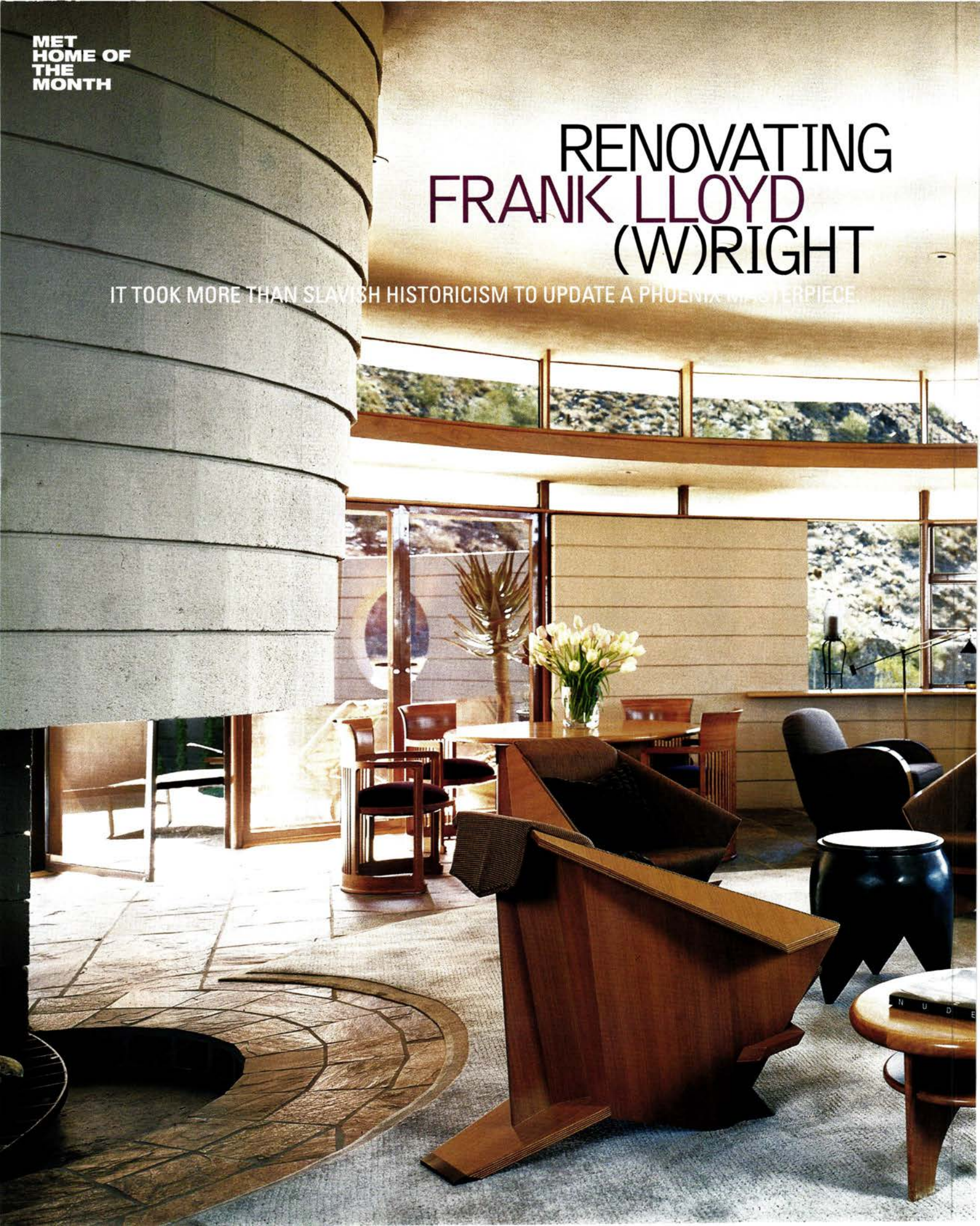




**MET
HOME OF
THE
MONTH**

RENOVATING FRANK LLOYD (W)RIGHT

IT TOOK MORE THAN SLAVISH HISTORICISM TO UPDATE A PHOENIX MASTERPIECE

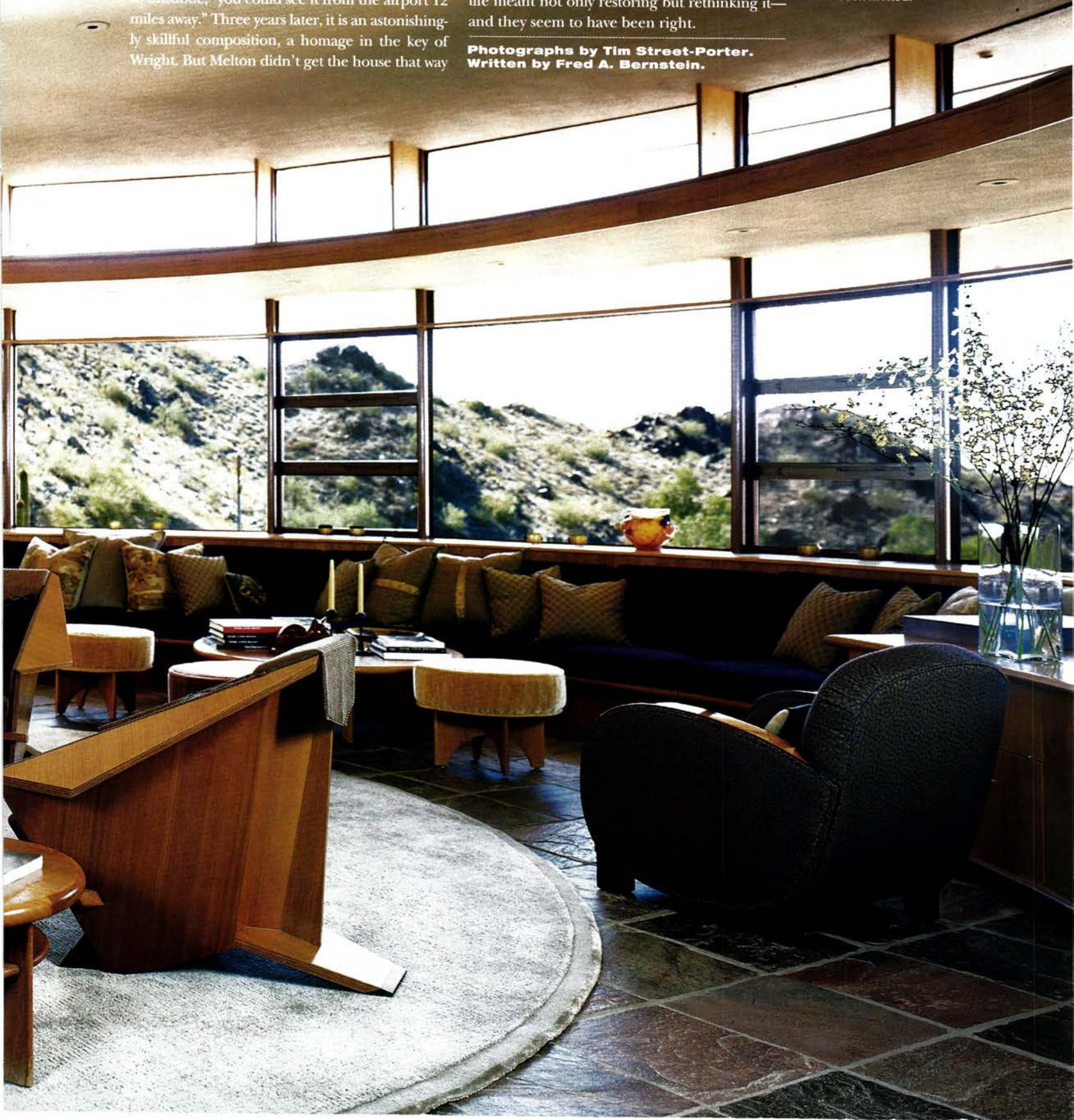


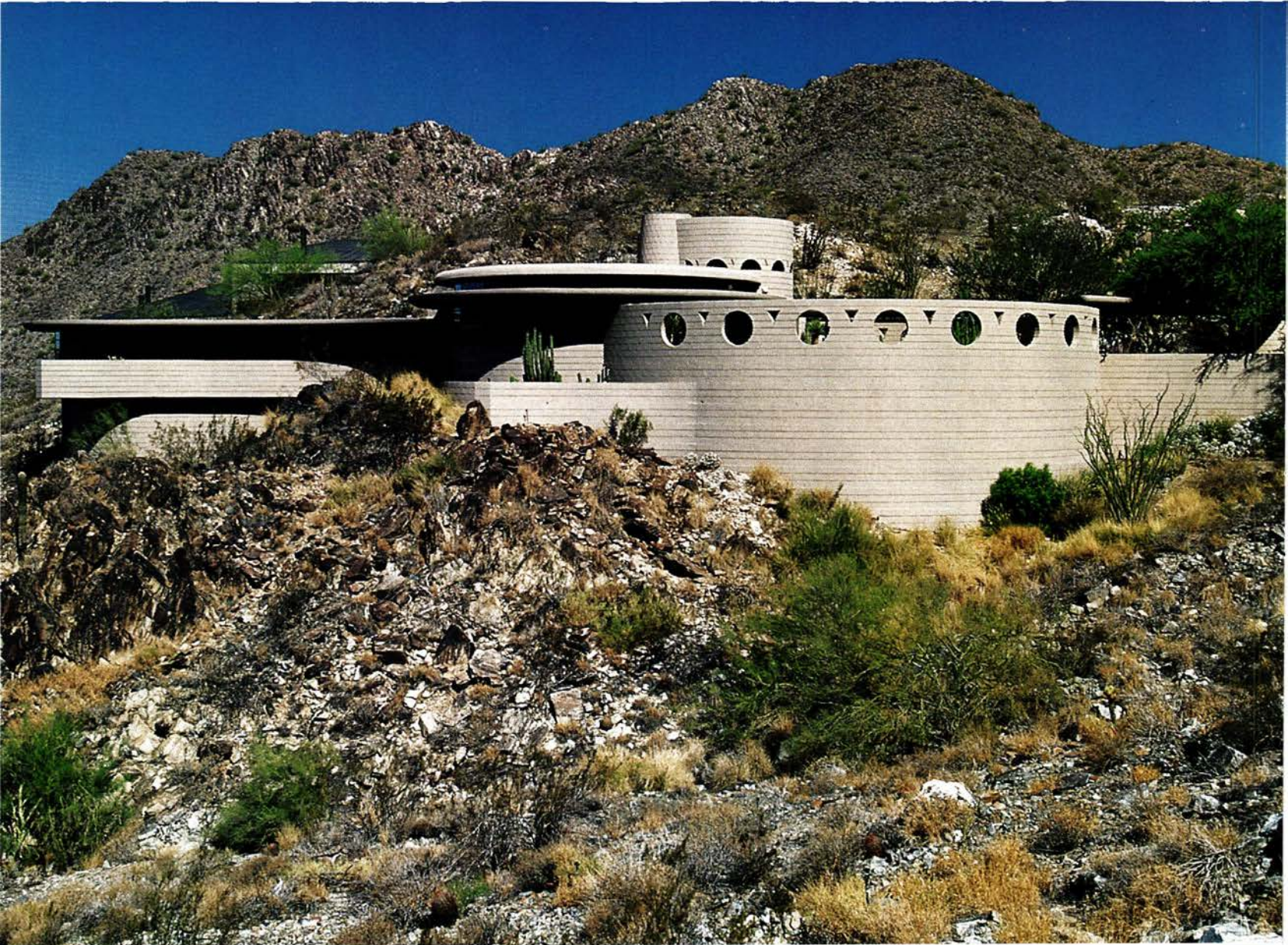
the house was built by architect and Frank Lloyd Wright devotee Melton. The floors were covered in charred pine shag, its woodwork was speckled with "cigarette" burns, its exterior was a shade of orange so unsubtle, "you could see it from the airport 12 miles away." Three years later, it is an astonishingly skillful composition, a homage in the key of Wright. But Melton didn't get the house that way

by asking herself "What would *he* have done?" Instead, she turned to Dallas designer Mil Bodron for a '90s interior inspired by Wright. Bodron and Melton believed that bringing the house back to life meant not only restoring but rethinking it—and they seem to have been right.

**Photographs by Tim Street-Porter.
Written by Fred A. Bernstein.**

The living room is now a conversation to which Wright—and his contemporaries—have been invited.

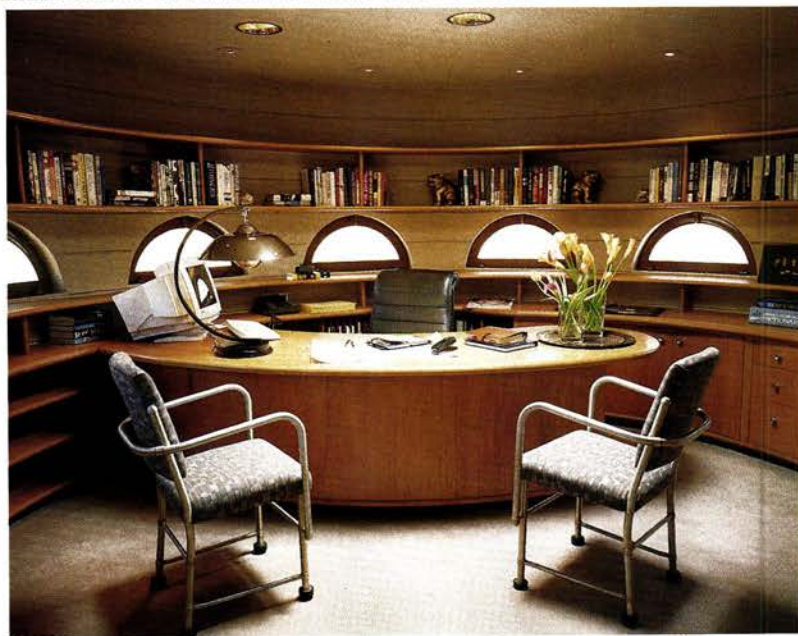


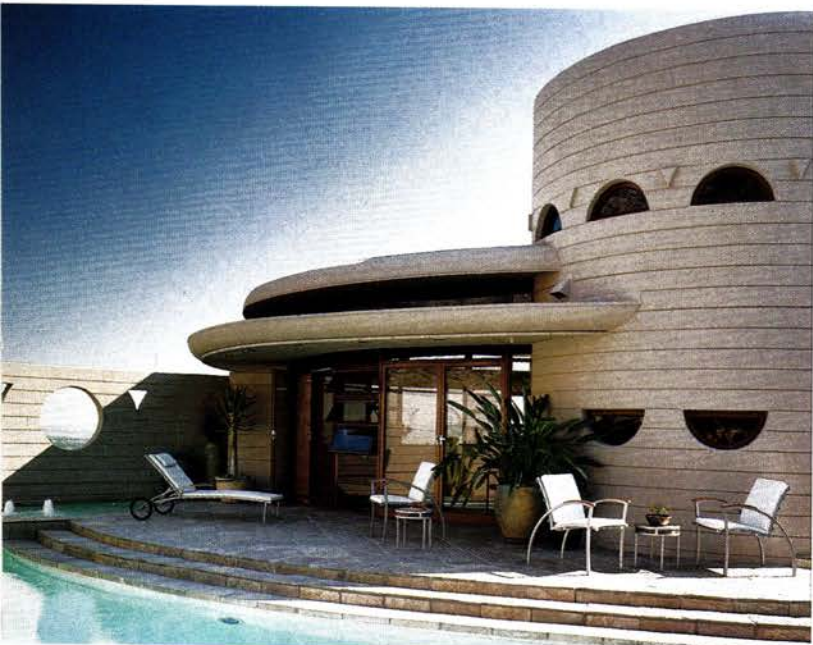


It is easy to understand why Melton was determined to rescue the building. The last house Wright designed before he died in 1959, it is also one of his most artful. One look at the floor plan (see computer-generated version on page 177) demonstrates that the structure's strengths aren't accidental. "On paper you can see how the center of the living room intersects the center of the fireplace, and the fireplace the kitchen, and the kitchen the courtyard," Bodron explains. "It's a carefully thought-out composition—not a bunch of arbitrarily placed circles."

Viewed from outside, Wright's circles are at once historical (echoing Native American kivas) and futuristic (is this the Jetsons' desert hide-away?); the house both mimics the mountains and stands aloof, needing nothing but its own

In Melton's office (right), Wright's desk and cabinets define a cozy perch. Bodron added the swoopy Fortuny lamp and Warren McArthur chairs (their aluminum, he says, "is a foil to the wood and copper").



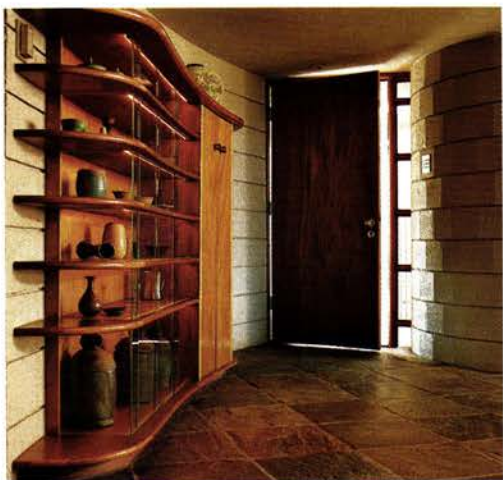


The kitchen (below) is on the ground floor of the cylinder at left. The curved design puts a surprising amount of workspace within reach. Melton recreated Wright's cabinets but replaced the tile countertops with steel.

curls and swirls for satisfaction. One author described the house as a "gentle bird momentarily poised on a rock outcropping." Like Wright's most famous house, Pennsylvania's Fallingwater, Melton's dwelling treads lightly on its site. Amazingly, its supple forms are made entirely of rectangular concrete blocks. In Wright's hands, the blocks form a sculpture that is organic, nurturing and womblike.

Inside, Wright's architectural pyrotechnics aren't some vain geometric exercise, but form in the service of function. The circles, Bodron observes, "create a feeling of safety but at the same time draw the eye from one point to another. There's harmony and energy." What's more, Wright the alchemist spun circles (notoriously difficult to carve into usable rooms) into spaces people *want* to be in.



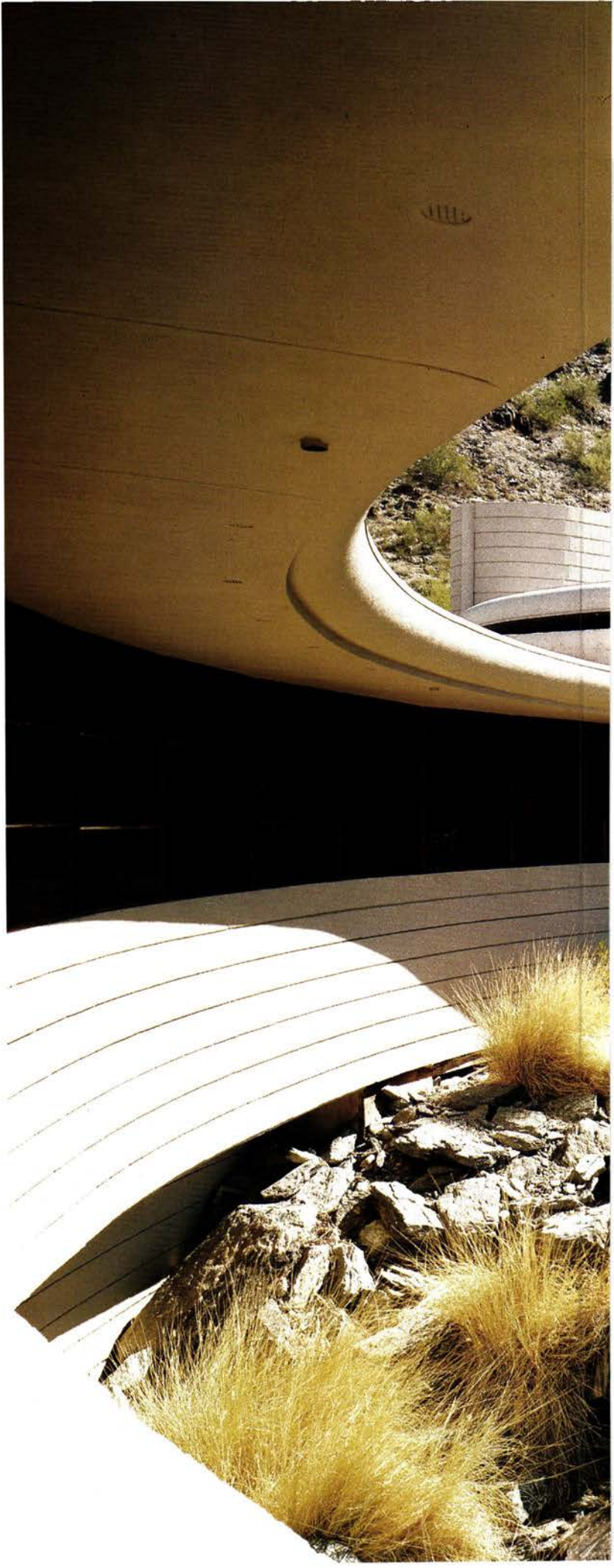


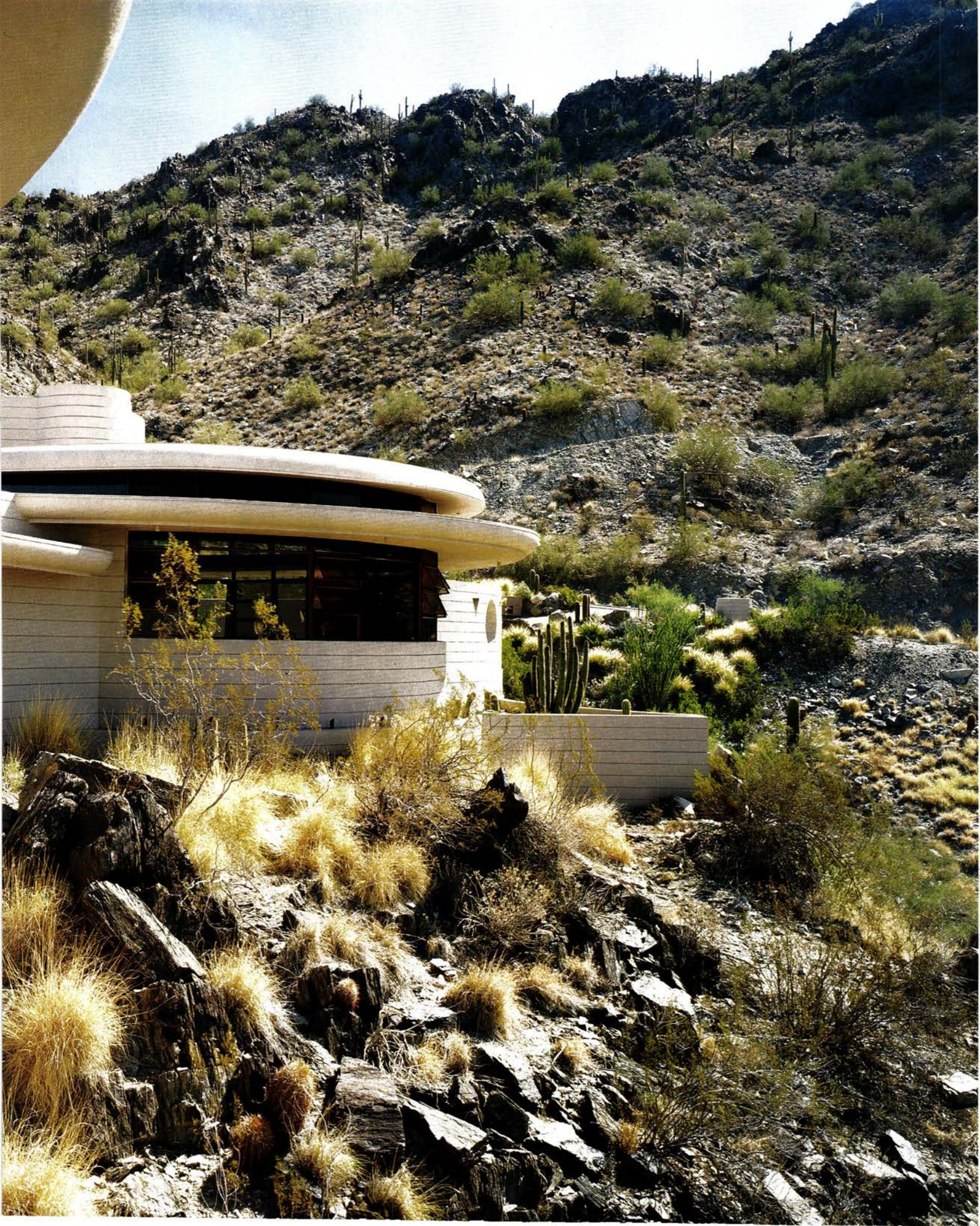
Before moving to Phoenix, Melton raised two daughters in Monroe, Louisiana, where Bodron's father was the girls' pediatrician. She first saw the Wright house in a book decades ago and dreamed that someday she would own it. When she learned that it was on the market—after years of being abused by renters—she took to its rescue like a child saving a stray puppy. But knowing a house should be saved is not the same as knowing how to save it. For one thing,

Wright's furnishings (his usual built-ins, plus a few tables) were meager. If she was going to live in the house, Melton was going to have to find ways to make the rooms a lot more comfortable—without diminishing the impact of Wright's vision.

The natural step was to turn to Taliesin West (Wright's Phoenix studio, still run by his disciples). Melton tried working with the firm, but she found herself drawn to colors (purple) and fabrics that were not part of Wright's vocabulary. Furthermore, she was attracted by furniture designed not by Wright but by his contemporaries and successors. Melton had no intention of creating a shrine; instead, she was looking for a stylish aerie, which is why the renovation is so successful. Had she set out to create a Wright museum, Melton and Bodron—who specializes in wresting livable interiors from architecturally distinguished houses—wouldn't have had to work so hard at burnishing those qualities that make Wright's building an extraordinary place to live.

"I think she likes the house because it's full of colors she looks good in," says designer Bodron, pictured with his redheaded client Melton (flanked by her daughters, Dee Dee and Julie). In the foyer (top), '50s American pottery.

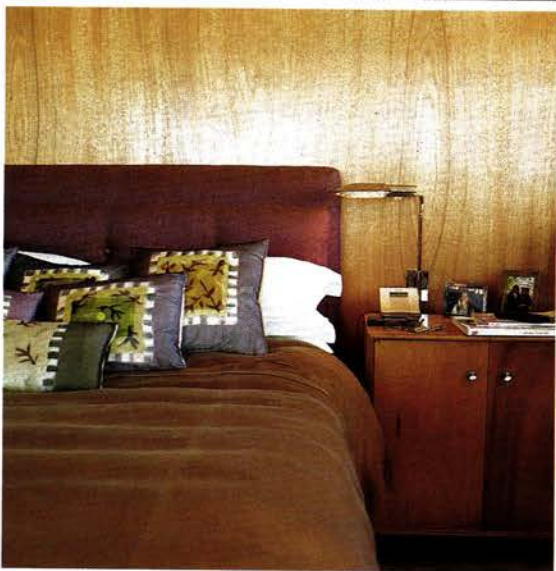
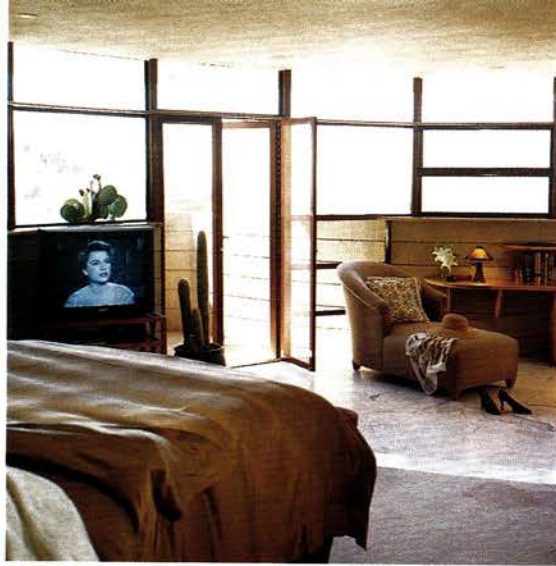






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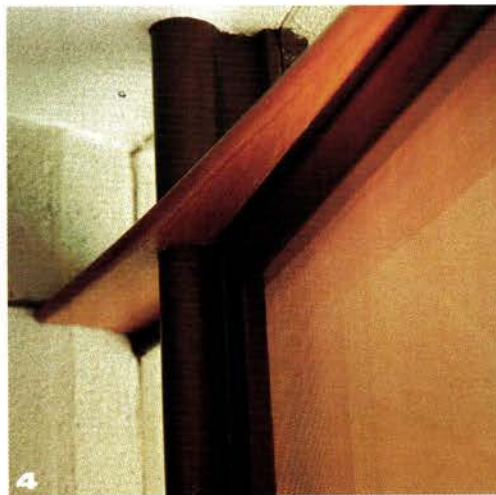
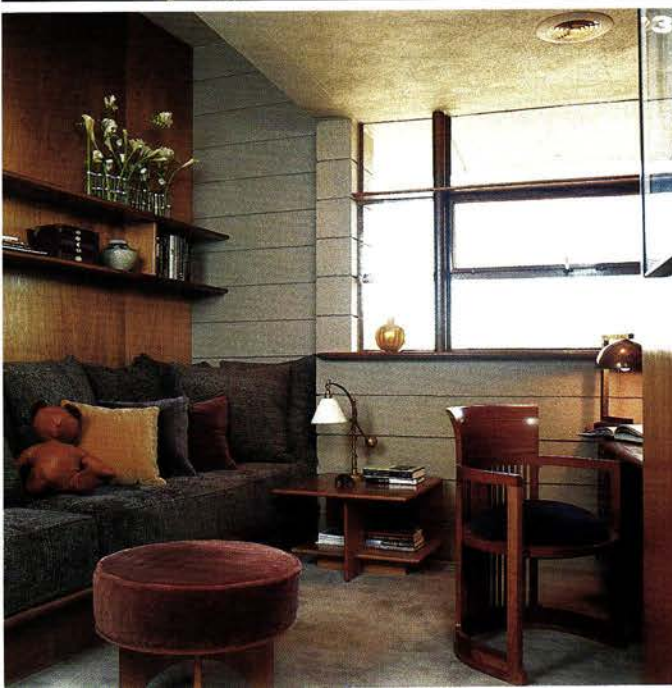
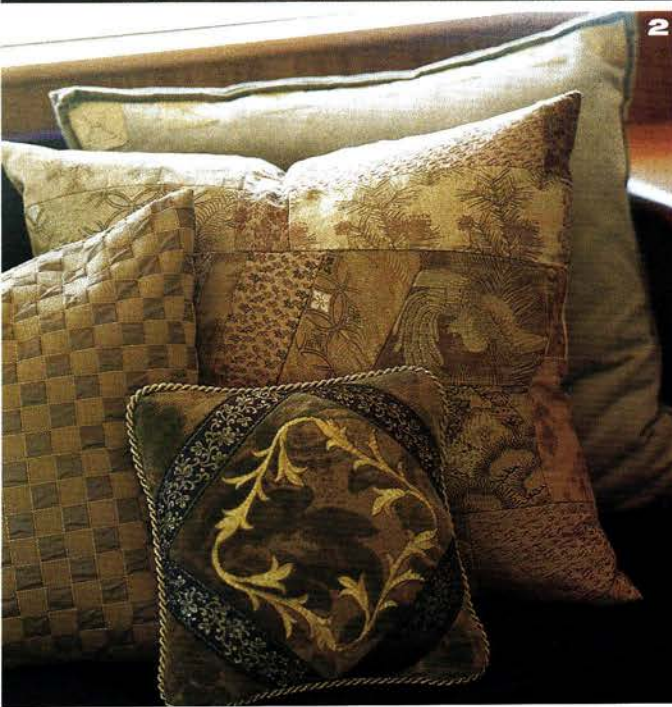


By the time Bodron got involved, Melton had begun bringing the house's surfaces to life. Miles of mahogany had been refinished. The metal trim was being coated with a coppery enamel. Those once-orange walls had been repainted a dusky, rosy desert hue of preternatural softness. And most dramatically, much of the 2,500 square feet of floor, once badly cracked concrete, was being covered in copper-colored slate. (No absentee renovator, Melton was on-site every day, washing each square paver before handing it to the mason.) Together, the new colors and textures were as harmonious as the surrounding mountains and the stirring Arizona sunsets.

Bodron worked to leaven Wright's vision with furnishings that "accommodate the human spirit and the human scale." For balance, he added aluminum chairs to a room with lots of copper, a handcrafted bronze drum to a furniture grouping with too many hard edges, a pale cut-pile rug to a hallway swathed in wood.

That not all of the pieces were Wright's was, to Bodron, a bonus: Alongside other 20th-century greats, Wright's genius would come into focus. Well aware of Melton's love of rich colors and things that sparkle, Bodron helped her select lush fabrics, like the purple velvet on the living-room banquette. When it was all in place, the building seemed to glow from within. Says Melton, "I've made it a livable house, and I don't care who criticizes me."

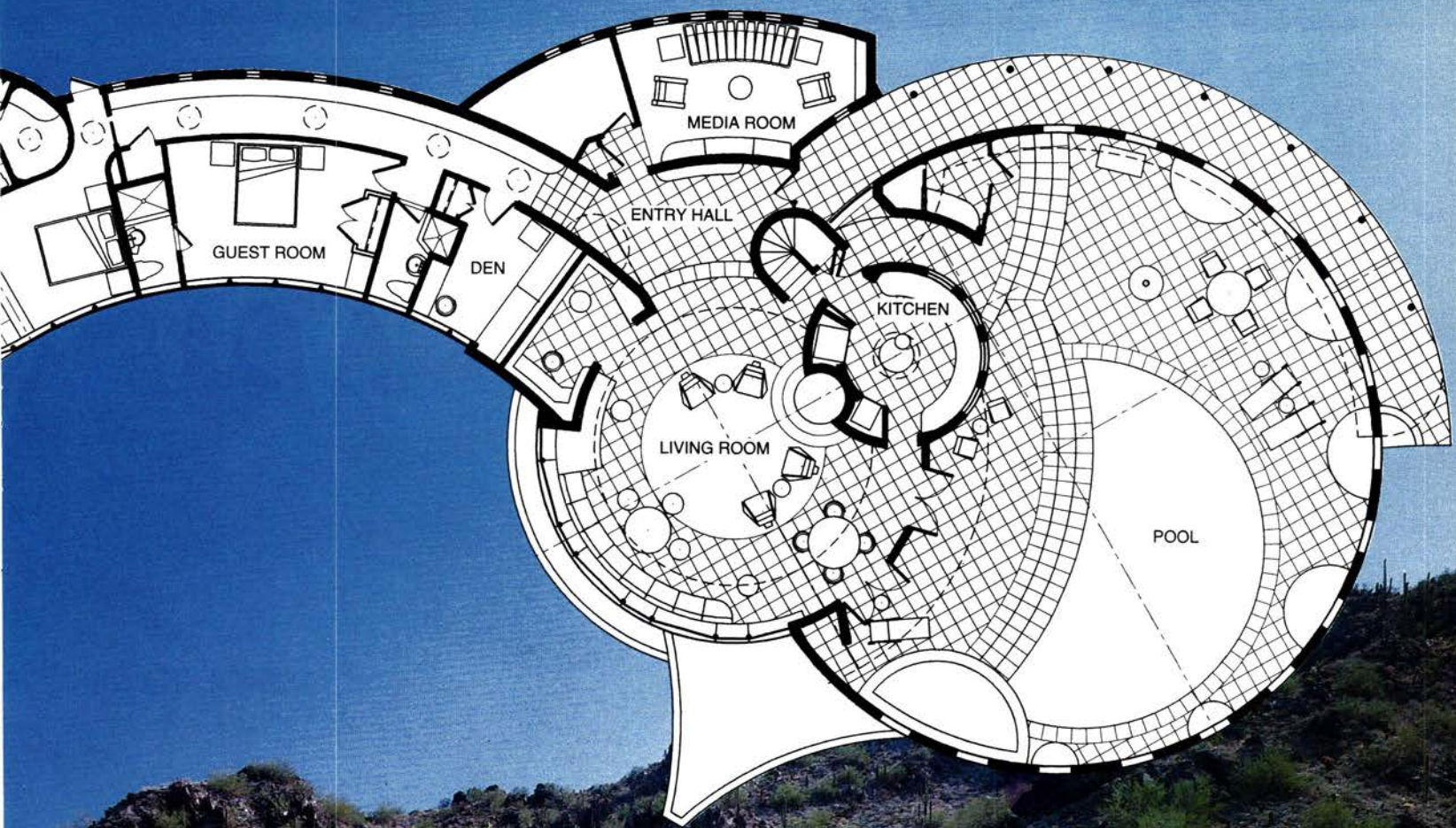
But does she care who praises her? Her selfishness—if that's what it is—has produced a grand gift to anyone who doesn't think that Frank Lloyd Wright's greatness should be a closed book. The fire-haired lady is the keeper of the flame.



Details **1** Wright's oversized hearth—a stunning use of concrete blocks—sets the concentric circle theme that ripples through the building. It is flanked by a set of Wright's Taliesin chairs (cherry wood “folded” like origami), plus an anthropomorphic '50s tool set and a '40s Fontana Arte torchère from a Paris apartment. Bodron had the carpets custom-woven to “avoid funky seams.” **2** “Wright didn't have fluffy pillows,” says Bodron, who helped Melton correct that oversight. Their sophisticated collection includes many covered in fragments of antique obis (Japanese kimono sashes). **3** Using materials rich in color and texture, Bodron turned a tiny bedroom into a stateroom that envelops rather than crowds. The stool and small table were designed by Wright for the house; the “barrel chair” is an earlier Wright design, available from Cassina. **4** The four elements of Wright's building—wood, metal, glass and concrete block—meet in Mondrianesque juxtapositions. Melton spent months finding the right color for the metal. After considering and rejecting a pinkish hue, she settled on an automotive spray paint made for a '63 Chevy. With sure-handed subtlety, Melton enriched both the interiors and exteriors by covering the windows in custom-made copper screens. **5** When Melton bought the house, she says, “It was crying to be opened up.” Where a lawn had been, Melton installed a pool based on Wright's design; handmade mother-of-pearl tiles sparkle underwater. For paving, Melton used more of the living room's slate, forging a strong connection between indoors and out. Bodron furnished the patio like a second living room. Half-moon cutouts in the paving contain plants that bring the desert into the architectural composition. The peekaboo wall hides a circular carport. **MH**
See Resources, last pages.

5







A CONVERTED VICTORIA



CHANGING THAMES

TANNERY BECOMES A MODERN LONDON LOFT.



Until recently, the district of Bermondsey, in London, was decidedly Dickensian. Its alleys were dark and narrow, fronting Thames River docks and old warehouses. In Victorian times it was the province of pickpockets, bearbaiters and jailkeepers. The long-neglected area did not begin its slow gentrification until the 1980s.

Nowadays, a latter-day Dickens lives in the neighborhood: Polly (Charles's great-great-granddaughter), who moved to this converted leather tannery three years ago with her husband, Mark Gilbey (of the gin Gilbeys). The couple had no intention of moving when they visited a friend nearby, but they could see into the windows of the place they now call home and were intrigued. The loft they have created is so clean and contemporary it seems to float above its aging landscape on a cloud of maple, glass and galvanized steel.

Both husband and wife were perfectly pedigreed to create a living space where light and air are major design elements: Gilbey is a furniture designer who has worked for Crate & Barrel,

White walls and maple floors brighten this industrial space. Mark Gilbey designed the sleek maple table (left); Polly Dickens paired it with galvanized French garden chairs. In the living area (above) two Raj-period chairs from India join a pair of contemporary sofas.

Habitat and Anthropologie; Dickens is a retailer who was until recently managing director of the Source (Sears' Habitat-inspired home store).

Originally built in 1864 and converted into a live/work space in the 1970s, the tannery was still in need of rescue. Gilbey and Dickens knocked down walls, sanded and refinished the floors, pulled out decades' worth of old

wiring, replumbed and painted the entire place in a crisp matte-finished white.

**Produced by Samantha Todhunter.
Photographs by Antoine Bootz.
Written by Brad Kessler.**



We wanted to keep the big feeling of the space," Dickens says, "and we wanted to keep it as uncluttered as possible." Breaking up the loft with furniture rather than walls, they divided its 2,300 square feet into unequal parts: About two-thirds is the kitchen/dining/living space; the rest contains a spacious sleeping area with three bedrooms and two baths.

Just about every object and piece of furniture in the loft was either designed by Gilbey or acquired by Dickens on one of her numerous buying trips. Gilbey custom-made the 15-foot-long maple dining table as a birthday gift for his wife. He designed several small beech wood and glass tables (above) and an exposed corner cabinet (opposite, far right). Every surface displays glassware or ceramics: Dickens has an extensive collection of 19th-century pub glasses and milk jugs. "They are a very personal and diverse mix," she says. "I have Victorian serving platters and contemporary Danish vessels, and they all seem to hang together."





Dickens and Gilbey clad their refrigerator and stove (above) in stainless steel. "It's extremely handy having a furniture designer as a husband," Dickens says. "He designed the entire kitchen without even consulting me, and it turned out perfect." She grows herbs and nectarine trees on the balcony/ fire escape (opposite).



We didn't want to spend the money on an industrial cooker," Gilbey says, so they bought two residential stoves, a wok burner and a charcoal grill (left, middle), encasing the cooktop in stainless steel (which Gilbey also used to cover their standard-issue refrigerator). He stripped down some IKEA cabinets and customized the bare bones for storage, then built a mobile prep island out of maple, with sand-blasted-glass doors and cast-aluminum handles (left, below). The Formica-topped island provides both storage and a big work surface, where Dickens, who loves to cook and entertain, can prepare 14 plates all at the same time.





If Gilbey was in charge of designing the bulk of the furniture, it was Dickens who saw to the smaller objects. Glasses and goblets, pottery and chairs are from around the world but do not have an identifiably ethnic feel. Old and new are united by their sculptural minimalism.

What keeps the loft even fresher than air is the couple's wit—or at least playfulness. They put plastic wheels on their bathtub (left) to imply that it can roll around the loft (it's actually stationary). A wood-and-paper folding screen, which separates the bathroom from the master bedroom, further lends a lightweight feel. The divider in the master bedroom does in fact slide; it's decorated not with contemporary art but with a portrait of Gilbey's great-aunt in an antique oval frame.

There is a practical aspect to all the movability: Gilbey works at home, both host business functions here, and they've even rented the place out for photo shoots. "Besides," says Dickens wryly, "moving furniture around is one of my favorite things."

While the furnishings may move, their resting places are far from arbitrary. Dickens is very conscious of her placement of objects, putting glass vessels on glass surfaces, for example, for reflective value, and choosing shapes that work with their surroundings or mirror nearby paintings.

Dickens and Gilbey live informally with a dwarf lop-eared rabbit named Oscar and a cockatiel named Buddy, who have the run of the place. Oscar occasionally nibbles on the small garden of herbs that grows on the balcony. Though the view is of railroad tracks, up in this Victorian loft, the age of enlightenment has dawned.

The blue glass-mosaic tiled bathroom is separated from the master bedroom by a screen. Nonfunctioning plastic wheels give even the bathtub a look of weightlessness. An old family portrait adorns a movable divider in the master bedroom (left, top).

MI

See Resources, last pages.





A FAMILY WORK IN PROGRESS

IN SANTA MONICA, ARCHITECT THOM MAYNE MAKES HEAD ROOM FOR HIS GROWING FAMILY.

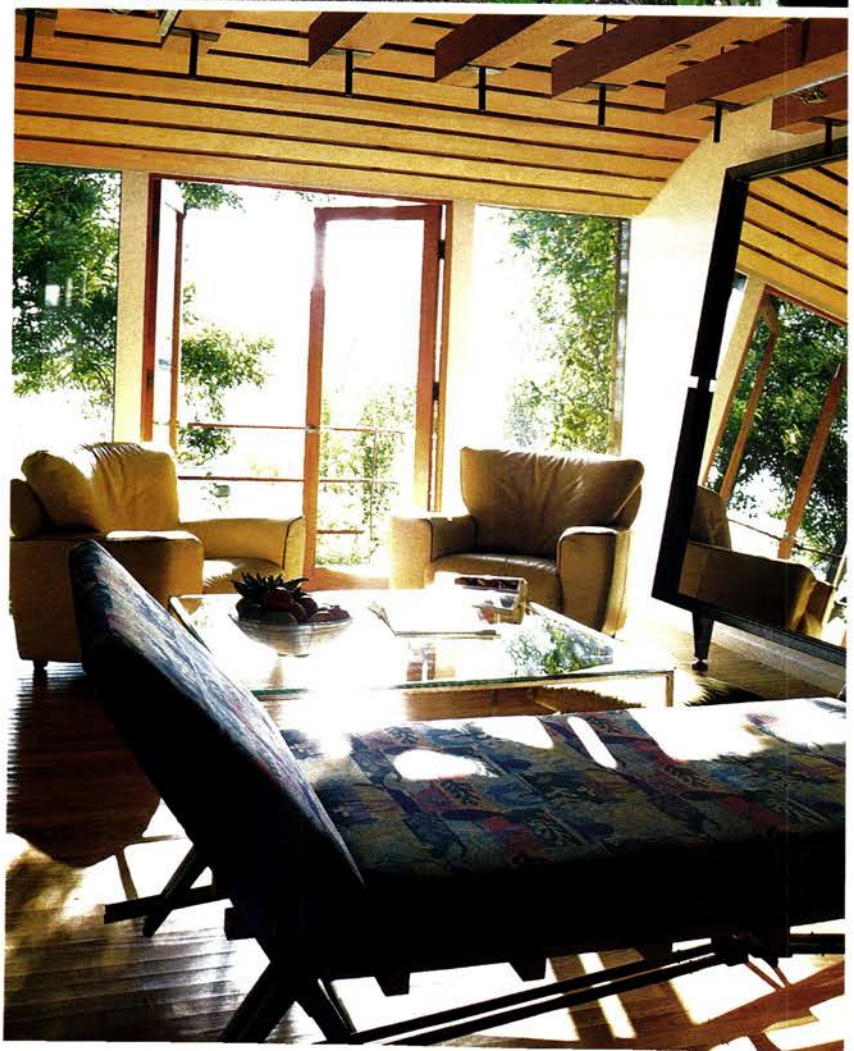
Santa Monica architect Thom Mayne is a big guy with big ideas and a family that's growing by the day. Mayne, an internationally acclaimed architect who made his sterling reputation with Morphosis, the cutting-edge design firm founded in the '70s, is 6-foot-5. His wife, Blythe, is 5-foot-9—and the family doctor thinks their sons, Sam, 14, and Cooper, 10, are headed toward seven feet. This towering foursome inhabits what started out as a typical Southern California cottage in the Ocean Park area of Santa Monica. In the 12 years they've lived there, they've made rooms for both an expanding family and broadening notions of design.

When they bought the 1,800-square-foot house in 1985, it was a run-down "hippie haven." With the aid of a single jack-of-all-trades (who helped with everything from carpentry to plumbing), the Maynes carved a personal space out of their two-level house, which sits on a slope significant enough that the main floor is at ground level in the front of the house and "upstairs" in the back.

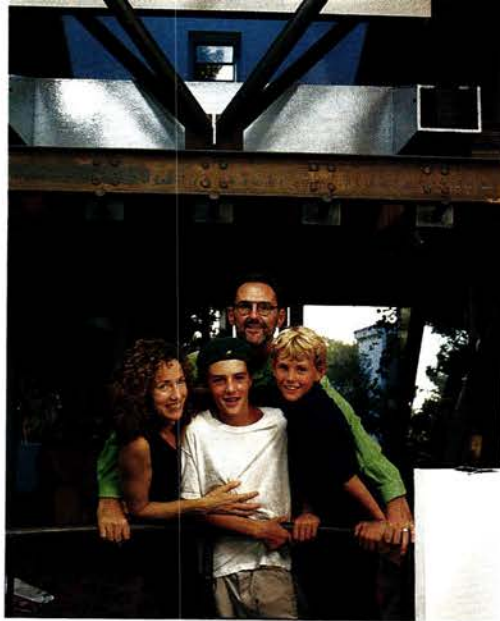
The upper story contains the living room and bedrooms; the lower comprises the kitchen/dining area and the bath. An oculus (a round opening) cuts through the main floor, admitting light from a square skylight into the lower story (paved in highly pigmented concrete tiles the family made and polished themselves). At the bottom of this "silo," the Maynes installed a subterranean shower inside a square of glass blocks. The resulting house, says Thom, "is a family project we all worked on together."

To transform a bungalow into a loft, Thom Mayne replaced the exterior clapboard with composite cement boards (above) and covered a dirt basement floor with polished concrete (opposite). His own designs, such as the sofa (right) mix with eclectic furnishings.

Produced by Linda O'Keeffe.
Photographs by Grey Crawford.
Written by Aaron Betsky.







The industrial-strength house the Maynes built is one of discreet pieces, each made up of many machine-age components, each slightly overscaled or grandiose. Take the stairs that lead from the street level to the downstairs dining/kitchen area (opposite). What starts as a flight of metal treads with a steel handrail turns into a freestanding block of concrete steps, throwing you slightly off balance when you first wend your way downstairs. In the bathroom (right, an enclosed continuation of the glass block shower) the sink console is perforated sheet metal, and water pours into the shallow basin from an overhead tube—operated not with faucets but with foot pedals.

"I used this as a place to experiment," Mayne explains. "I salvaged pieces from other houses I was working on or tried out stuff that I then refined for other projects."

The shower as a room centerpiece is one of the less orthodox inventions in the house. Sunk into the ground, it inhabits the middle of the lower level. "In the place where we had lived previously, the owner had put in a skylight, dug out the ground, planted a grove of banana trees and placed a shower in the middle," says Thom. "We loved that, so we made a version here."

The concept of shower as an organizing element is a motif that shows up in some of Mayne's other world-renowned projects (such as the 1983 Lawrence House and the 1985 Bergren House in nearby California communities). "It's the place where we all gather because it's next to the kitchen," says Blythe. "While one person is in there, the other is making breakfast." She admits she misses a bit of privacy, "living with three men all the time."

The staircase (opposite) only looks like it moves. The shower is encased in glass brick (right, top); inside (right, bottom), mirrors swivel for shaving. At top, the Maynes pose outside their metal- and concrete-clad cottage: Thom and Blythe with Sam, 14 and Cooper, 10.





The upstairs spaces do resemble the normal rooms of a standard house (although they are clustered around an atrium). Thom and Blythe don't have a formal master bedroom, just a metal sleigh bed that opens directly onto a small wood deck they screened with a dense hedge. "It's just the place we sleep," she says. The two boys each have their own rooms, filled with all the requisite California-boy paraphernalia.

The central well holds the house together. It cuts through sections of floor and wall, arcing its way to perfection underneath a square skylight (opposite), bringing all the spaces together and unifying the bits of steel flying around the other rooms. This is where you can see Thom Mayne's ideas at work, "inscribing geometry" on the landscape, setting up a repetitive system of structures.

What allowed the Maynes to finish their communal homework was the 1995 film *Heat*, starring Al Pacino, which was partly shot in the house. In the film, Pacino's unhappy police detective decries its "dead-tech, postmodernistic" forms, but

The skylight floods the staircase with light (opposite). The bed in the master bedroom (left, top) mimics the steel staircase curves (right, top). Metal rungs set in the wall (left) ascend to an "attic" hidden above a tray of slats seemingly suspended over the living room.

the magic of movie money allowed the Maynes to finish the house. Before shooting, the production company painted walls and polished floors, leaving a spruced-up house behind when they departed.

Now that their home is finally finished, the Maynes have decided that they're ready to move. "I want to live in a warehouse again," says Thom. "Blythe wants her own studio, and Sam wants a pool. I want a place where we can take apart a car engine to explain internal combustion to my sons. This place just isn't big enough." For somebody with such talents and ambitions, few places would be. ■

See Resources, last pages.





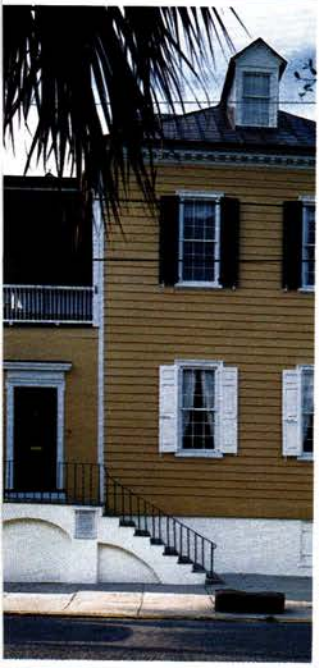
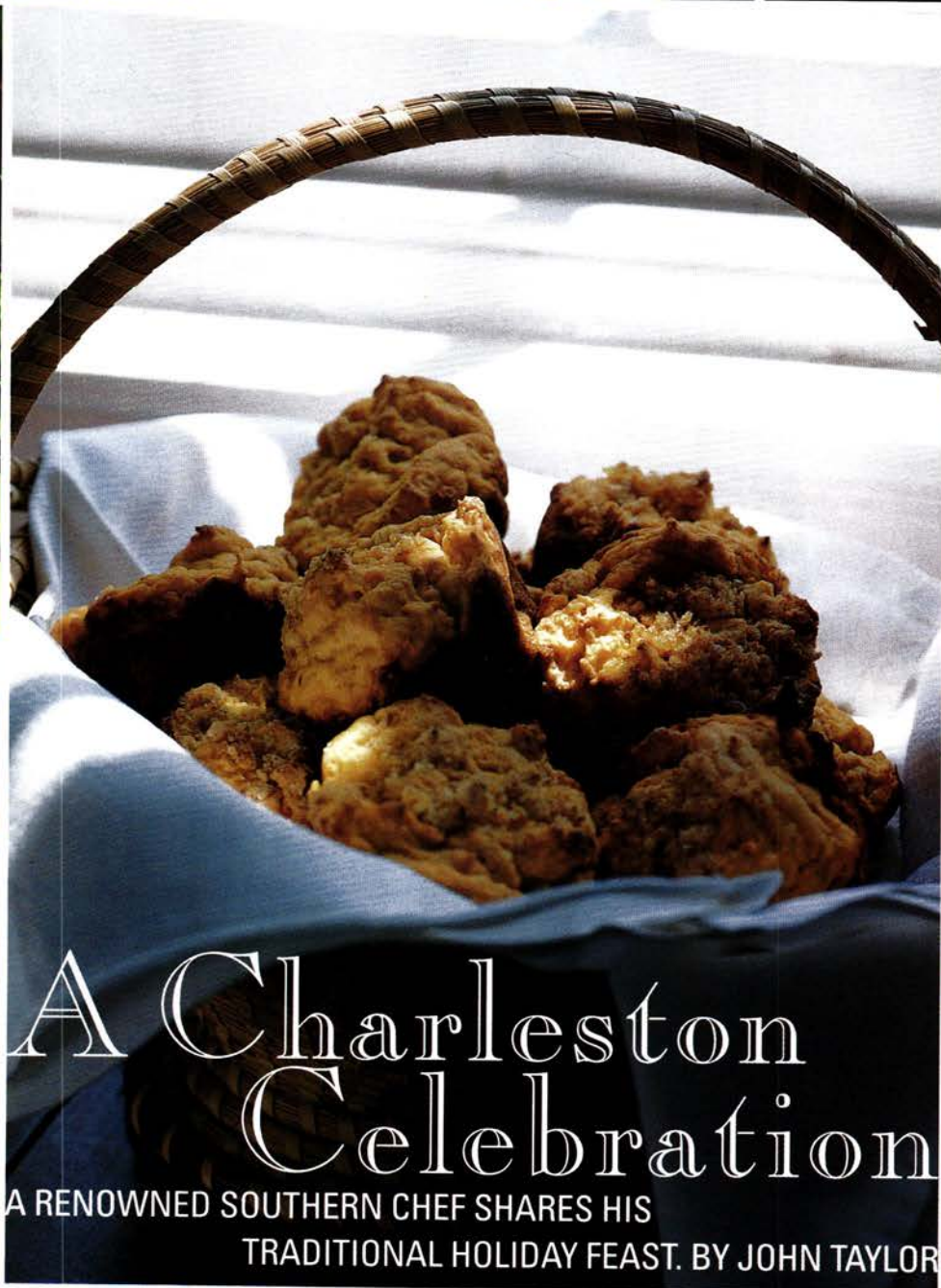
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A Charleston Celebration

A RENOWNED SOUTHERN CHEF SHARES HIS TRADITIONAL HOLIDAY FEAST. BY JOHN TAYLOR

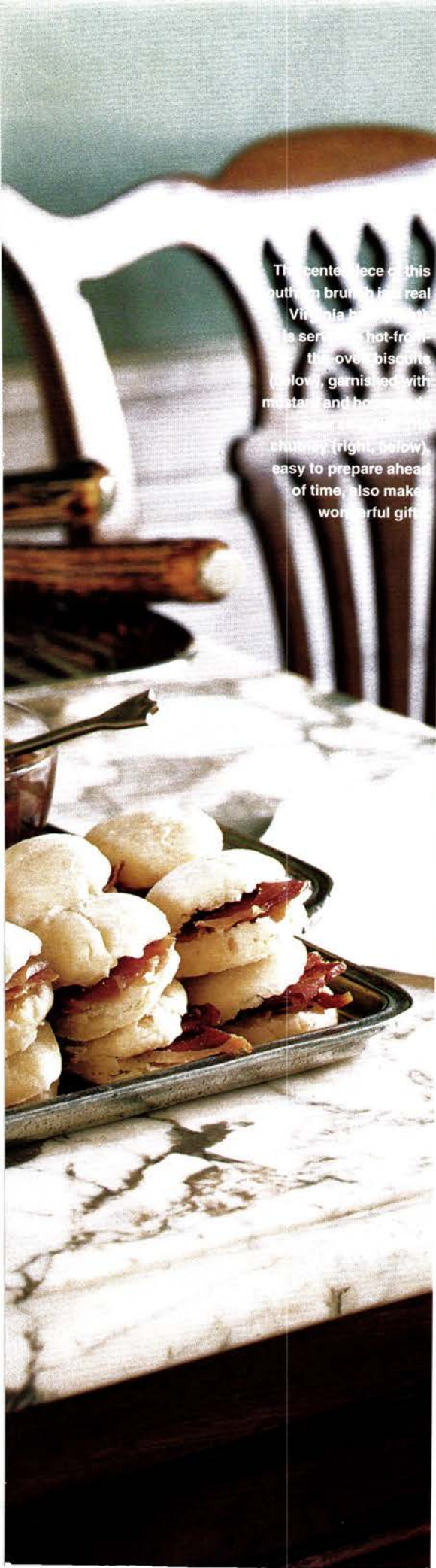


Clockwise from top: Charleston moments. Bottom middle: Holiday revelers (from left) author John Taylor, his sister, Susan Highfield, and their son, Duke, and their friend, Bessie Hanahan. Center photo: Sweet potato muffins.



Menu

- Oysters and Champagne
- Ham Biscuits with Pear Chutney and Mustard
- Creole Pulled Duck
- Creamy Grits
- Collards Braised with Olive Oil
- Sweet Potato Muffins
- Ambrosia with Sugar Cookies and Lemon Squares



The center piece of this southern brunch is real Virginia ham. The biscuits serve up hot-from-the-oven biscuits (below), garnished with mustard and honey. Pear chutney (right, below) is easy to prepare ahead of time, also makes a wonderful gift.



I'm Southern to the bone. I've never cared for cold weather, and despite my nickname (Hoppin' John), I like the slow, easy pace of life here in Charleston, South Carolina, the birthplace of the South. I've made a life here writing cookbooks and founding a culinary bookstore and cooking school. Although I love Charleston's subtropical climate, the approach of winter does bring some of my favorite foods—oysters, citrus fruit, greens and country ham. Both of my sisters live here in the lowcountry, and my

brother is just a couple of hours up the road. We get together often during the holiday season, and you can bet that when we do, we'll roast some oysters and carve a ham or two. Here, we're feasting at our friend Bessie Hanahan's house.

On a typical day we begin early, with homemade pastries and strong coffee. Then we move outdoors to eat oysters and drink champagne (in Charleston, we're probably still in shirtsleeves right up to the New Year). It's every man, woman and child for himself—even the youngsters learn quickly to open the briny bivalves. We eat most of the oysters raw, but we roast a few over an open fire, just barely, so that their hinges are loosened and they're plumped with their own steamy juices.

Then it's back inside for a hearty brunch. Always, there are ham biscuits. Doubly leavened with both yeast and baking powder, these miniature rolls are stuffed with salty country ham and garnished with a little mustard and pear chutney. The ham is the real thing, from Virginia, slowly cured with salt and smoke and aged for a full ten months. It's a chore to prepare one for the table (although they are available precooked), but it's such festive food that I can't imagine a holiday feast without one.

Photographs by Kelly Bugden.



After the ham biscuits, plates are heaped with a creole-style pulled duck, creamy grits and collard greens. Dessert (left) is ambrosia, a fruit salad, served with lemon squares and sugar cookies. Hot pepper vinegar (below) is made from homegrown cayenne and jalapeño peppers.

In addition to the ham, there's a bird or two—a whole, deep fried turkey, pan-fried quail with gravy or, like this year, some pulled duck, typical creole fare that reflects the mixed heritage of southern cooks. I cook the duck the day before, then make a delicious roux with the fat. The rich sauce simmers while we're outdoors eating our oysters.

The duck is served with real, creamy southern grits, not those bland degerminated ones from the grocery store that have been ground to smithereens. (It's no wonder people don't like them!)

No southern meal is complete without vegetables, and in the winter that means sweet potatoes and collard greens. This year it's sweet potato muffins. My favorite sweet potatoes are an old variety called porto rico: Small and very pointed at both ends, they have a rust-colored jacket and deep orange flesh. I bake them rather than boil them to concentrate their flavor.

I used to stink up the house simmering huge pots of collard greens; now I serve them wilted in olive oil and then braised in their own juices. It takes a strong arm to stir all those greens, but once you've had them this way, you'll be hooked (although you'll still want to pass the hot pepper vinegar).



Hot pepper vinegar, chutney, relish, pickles and spiced fruits are just a few of the condiments in the southern pantry that make great gifts. This year I'll make real old-fashioned lemon squares and sugar cookies, pack them in tins and take them over to friends' houses on Christmas evening, long after the midday feast: a little something sweet to end the day the way it began—with a glass of chilled champagne. **MH** See Resources, last pages. Recipes follow.

John Taylor's most recent book is Hoppin' John's Charleston, Beaufort & Savannah (Clarkson Potter, \$37.50).







KELLY BUGGREN

Hoppin' John's recipes

Country Ham

The ham featured in this story is Wigwam ham, produced in limited quantities by Wallace Edwards of Surry, Virginia. These are real Virginia hams, cured with salt, slow-smoked and aged for a full ten to 12 months. They have a long shank and average about 17 pounds in size. A 17-pound ham, even as the main course, should feed 40. The same ham can fill 200 biscuits.

You can buy them from **Hoppin' John's**, (30 Pinckney St., Charleston, South Carolina 29401; telephone, 800/828-4412). Hams cost \$3.99 a pound (precooked are \$6.99), plus shipping (prices are subject to change). Order your ham by Halloween for Thanksgiving and by Thanksgiving for Christmas.

Tasty gifts (above): freshly baked sugar cookies and old-fashioned lemon squares.

To cook, soak ham in a large pot for two days, changing the water every 12 hours. Then cook, covered, in barely simmering water for 15 to 20 minutes per pound or until the meat becomes tender. Remove from the water, trim off skin and most of the fat, and serve.

Ham Biscuits

- ½ lb. flour (about 2 cups all-purpose), plus flour for dusting
- ½ tsp. salt
- 1 tsp. baking powder
- 1½ oz. (about ¼ cup) chilled lard
- 1 tsp. active dry yeast
- ⅝ cup buttermilk at room temperature
- 24 two-inch pieces of cooked country-ham slices

1. Sift the flour, salt and baking powder into a warmed mixing bowl. Cut the lard into the mixture with a pastry blender or two knives until it is evenly distributed.
2. In a separate bowl stir the yeast into the buttermilk until thoroughly dissolved, then pour the liquid into the flour mix-

ture, stirring well until blended.

3. Dust a work surface with flour and turn the dough out onto it. Work the dough lightly with floured fingertips until it is smooth and evenly textured. Roll out until about ½-inch thick, then cut into small 1- to 2-inch biscuits with a clean, floured metal biscuit cutter.

4. Place the biscuits on an ungreased baking pan, cover with a towel and allow to rise by about a fourth, about 20 minutes.

5. Preheat the oven to 400 degrees, then bake the biscuits for about 10 minutes. Remove the biscuits from the oven and pry them in half with a fork. Stuff a piece of ham into the split biscuits, then return the biscuits to the oven to finish cooking, about 5 minutes more or until the tops are lightly browned. Serve warm with mustard and pear chutney.

Pear Chutney

- 1 lb. hard, underripe pears, peeled, seeded and chopped
- 1 lightly packed cup light or dark brown sugar
- 1 cup apple-cider vinegar
- 1 tsp. mustard seeds
- ½ tsp. cayenne pepper
- ¼ cup crystallized ginger, chopped
- ½ tsp. ground cinnamon
- ½ tsp. freshly ground white pepper

BUYING BOOKS FOR COOKS The bookstore, **Hoppin' John's** (below), which belongs to our author John Taylor, is just one of a handful of stores devoted exclusively to the culinary arts. Others include: **Books for Cooks**, 301 S. Light St., Baltimore, MD 21202; 410/547-9066; **Cookbook Cottage**, 1279 Bardstown Rd., Louisville, KY 40204; 502/458-5227; **The Cook's Library**, 8373 West Third St., Los Angeles, CA 90048; 213/655-3141; **Kitchen Arts & Letters**, 1435 Lexington Ave., New York, NY 10128; 212/876-5550; And **Books for Cooks**, 4 Blenheim Crescent, London, W11 1NN England; 011-441/71-221-1992.



JOHN TAYLOR

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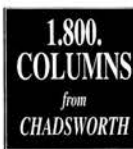
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MY HOUSE

Page 54-56 Furniture—by Daniel Mack, Rustic Furnishings, 914/986-7293, or DanielMack.com.

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Page 66 Cake stand—by Simon Pearce, 800/774-5277; **Tablecloth**—by Maison de Lee Young Hee, at Bergdorf Goodman, 800/218-4918.

RAISE YOUR GLASSES

Page 114 Left to right: Martini—“Dot,” by Conrad & Co., \$12, at Apartment 48, 48 W. 17th St., NYC 10011; 212/807-1391; **Tumbler**—“Deco,” \$100, at the Metropolitan Museum of Art, 800/662-3397; **Cordial**—“Marius,” \$13.50, for litala, at Hackman Tabletop, 800/448-8252; **Goblet**—“Iriana,” \$32, by Christofle, at Barneys New York, 212/826-8900; **Cordial**—“Kikatsu,” \$100, at Aero Ltd., 132 Spring St., NYC 10012; 212/966-1500 **Page 116 Wine**—“Bourguel,” \$145, by Lalique, 800/993-2580; **Tumbler**—“Tam Tam,” \$145, by Hermès, 800/441-4488; **Highball**—“Sriadi,” \$25, from Sasaki, 212/686-5080; **Champagne**—“Nancy Champagne Flute,” \$105, by Baccarat, 800/363-4700; **Shot**—“Westhamp-ton,” \$35, by Waterford, 800/523-0009.

Shari's Adult Egnog James' Beach Venice, CA

- 12 egg yolks
- 1 lb. confectioners' sugar
- 2 cups dark rum
- 3 cups white rum
- 2 qt. heavy whipping cream
- 1 cup peach brandy
- 10 egg whites
- 1 nutmeg, grated

1. In an electric mixer, beat egg yolks until pale yellow. Add confectioners' sugar and mix. Slowly add dark rum and allow mixture to stand 1 hour.
2. Mix white rum, peach brandy and cream until slightly thick. Combine with egg-yolk mixture.
3. Beat egg whites until stiffpeaks form. Fold into cooled eggnog. Sprinkle with nutmeg. Chill until ready to serve. *Serves 12.*

Holiday Red Osteria del Circo NYC

- 1 blood orange
(regular orange can be substituted), sliced
- 1½ oz. Stolli orange vodka
- 3 to 4 oz. fresh orange juice
- 2 splashes Campari
- 1 splash grenadine

Muddle chunks of orange with vodka. Add ice, orange juice, Campari and grenadine. Shake well. Garnish with an orange slice.

Holiday Coffee Pacific Time Miami Beach, FL

- ½ teaspoon extra-fine granulated sugar
- ¼ teaspoon ground cinnamon
- 6 oz. strong coffee
- 1 piece fresh orange peel
- 1 oz. B&B
- ¾ oz. Kalhua
- ¾ oz. Cointreau
- 1 oz. very lightly whipped cream
- 1 dash ground cloves
- 1 cinnamon stick

1. Mix the sugar and ground cinnamon on a small plate. Rim a 10 oz. wine glass with the orange peel to moisten it a bit. Dip the glass in sugar and cinnamon mixture to coat rim.
2. Add the hot coffee to the glass. Add the three liqueurs. Float the lightly whipped cream over the top. Dust with ground cloves and add cinnamon stick.

THE HOLIDAY PANTRY

Page 118 Glass plate—from Crate & Barrel, 800/323-5461.

SEASONS GREENINGS

Pages 126-128 Carrie Glenn, Bouquetière, 2218 Los Angeles Ave., Berkeley, CA 94707; 510/525-6326; **Flowers & Flowers**, 925 Lincoln Rd., Miami Beach, FL 33139; 305/534-1633; **VSF**, 204 W. 10th St., NYC 10014; 212/206-7236; **A New Leaf**, 1645 N. Wells, Chicago, IL 60614; 312/642-1576; **Cowgirls & Flowers**, 508 Walsh St., Austin, TX 78703; 512/478-4626.

HIGH/LOW: ROOM FOR READING

Page 140 Pedestal table—\$12,000, at Niall Smith Antiques, 344 Bleecker St., NYC 10014; 212/255-0660; **Lamp**—“Pierpont,” \$3200, at Alan Moss, 436 Lafayette St., NYC 10003; 212/473-1310; **Tray**—\$425; **Bowl**—\$675 for a set of 3 components, both at Aero Ltd., 132 Spring St., NYC 10012; 212/966-1500; **Rug**—“Hackney Empire,” by Marcel Zelmanovitch, \$5,200, at Entree Libre, 110 Wooster St., NYC 10012; 212/431-5279; **Curtain fabric**—“Petit Rayure Satin,” \$135 per yard, at Clarence House, 211 E. 58th St., NYC 10022; 212/752-2890; **Chaise**—“Nomad,” by Didier Gomez, \$2,600, at Ligne >



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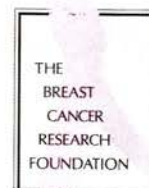
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Roset, 800-BY-ROSET; **Metal end table**—\$2,300, by Aero Ltd., 212/966-1500; **Bust**—\$4,950, at Niall Smith Antiques, 212/255-0660; **Wallpaper**—“Ajiro Basketweave,” \$45 per yard, by Maya Romanoff, 312/465-6909; **Photography**—Top: “Palm Tree,” \$500, by Deborah Frankel; Bottom: “Central Park,” \$850, by Barbara Perrino, through Kathy Kennedy, Photo Works, 212/807-7990; **Framing**—Top: \$315; Bottom: \$450, by John Esty Fine Custom Framing, 636 Hudson St., NYC 10014; 212/691-3753; **Coffee tables**—“Tre Moschettieri,” \$2,835 for a set of 3, at the Pace Collection, 321 E. 62nd St., NYC 10021; 212/838-0331; **Bowl on table**—by Kathy Erteman, \$160, at Barneys New York, 212/826-8900; **Throw pillow fabric**—“Petit Rayure Satin,” \$135 per yard, at Clarence House, 212/752-2890; **Bookcase**—“Barrister’s Cabinet,” by Art Metal, \$3,800, at Wyeth, 151 Franklin St., NYC 10013; 212/925-5278; **Clock**—\$325; **Pottery collection**—Earthenware, \$675 for a set of 3 small components, \$825 for two large, both at Aero Ltd., 212/966-1500; **Chair**—“X-Back,” by Mariette Himes Gomez, \$1,650, at Hinson & Co., 212/688-7754; **Floor lamp**—“Chrysoula,” \$1,200, by Andrew Gary, 201/484-2500 **Page 141** **Pedestal table**—\$949, by Ethan Allen, 800/228-9229; **Lamp**—“4 Ball,” by Katie Ridder, 1239 Broadway, NYC 10001; 212/779-9765; **Tray**—\$95, at Ad Hoc Softwares, 410 West Broadway, NYC 10012; 212/925-2652; **Bowl**—“Pasta Bowl,” \$14, at Crate & Barrel, 800/323-5461; **Rug**—“Giant Plaid,” by Alexander Julian, \$560, for Couristan Carpets, 800/223-6186; **Cur-tain fabric**—“Bedford Stripe,” \$30 per yard, by

Waverly, 800/423-5881; **Chaise**—\$899, from the Spiegel Catalog, 800/345-4500; **Metal end table**—\$110, at Ad Hoc Softwares, 212/925-2652; **Bust**—“Caesar,” \$48, at Pandora’s Box, 153 Prince St., NYC 10012; 212/505-7615; **Wallpaper**—“Vintage Woodgrain,” by Raymond Waites, \$23 per roll, for Village, 800/552-9255; **Frames**—\$15, \$18, from A.I. Friedman, 44 W. 18th St., NYC 10011; 212/243-9000; **Coffee tables**—\$239 for a set of 3, by Plexi-Craft, 514 W. 24th St., NYC 10011; 212/924-3244; **Bowl on table**—“Spiro Compote,” by Lucette Cortesi, \$100, at Sasaki, 212/686-5080; **Throw pillow fabric**—\$36 per yard, at B & J Fabrics, 263 W. 40th St., NYC 10018; 212/354-8150; **Bookcase**—\$1,700, by Art Metal, at Cite Design, 100 Wooster St., NYC 10012; 212/431-7272; **Clock**—“Bodoni,” \$95, by M & Co., 225 Lafayette St., NYC 10012; 212/343-2408; **Pottery collection**—“Tall Vase,” \$39; “Wine Cooler,” \$39; “Large Pitcher,” \$30, by Laurie Gates, 800/680-4973; at Ad Hoc Softwares, 212/925-2652; **Chair**—“Campaign,” by Robert Lighton, \$830, for British Khaki, 62 Greene St., NYC 10012; 212/343-2299; **Floor lamp**—by Robert Abbey, \$219, from the Spiegel Catalog, 800/345-4500. **For all other photos, see above information from pages 140-141.**

CAPITAL GAINS

Pages 149-155 **Interior design**—Darryl W. Carter, 1901 Wyoming Ave. N.W., #61-63, Washington, DC 20009; 202/234-5926; **Construction**—Samad Hashemi, Reno Construction & Remodeling Consultants, 10615 Wheatley St., Kensington, MD 20895; 301/949-7396; **All**

antiques, lighting—at Chey Chase Antiques, 5215 Wisconsin Ave. N.W., Washington, DC 20015; 202/364-4600; **All decorative objects**—Lori James, at Cielo Antiques, 102 N. Fayette St., Alexandria, VA 22314; 703/684-6712; **All upholstery, slipcovers, window treatments**—Bradford Bonney, Guy’s Upholstery, 2202 Llewellyn Ave., Norfolk, VA 23517; 757/622-7232; **All art**—at Penine Hart, 457 Broome St., NYC 10013; 212/226-2761; **Sisal rugs**—from ABC Carpet & Home, 888 Broadway, NYC 10003; 212/473-3000 **Page 153 (Photo, top)** **Cabinets**—St. Clair Cabinets, 6239 Shields Ave., Alexandria, VA 22303; 703/765-0020.

AN ARTFUL PRINCETON CHARMER

Interior design—Arthur Dunnam, Jed Johnson Assoc., 211 W. 61st St., NYC 10023; 212/489-7840; **Architecture**—Sandy Peabody, Schulz & Peabody Architects, 516/283-7231; **Contractor**—Art Smith Builders, 609/799-9112; **Land-scape architecture**—Joseph Tyrie, 516/283-5434; **Paint color**—Custom mixed by Jed Johnson Assoc., 212/489-7840 **Pages 156-157 (Photo, left)** **Armchairs**—Custom by Jed Johnson Assoc., 212/489-7840; **Chair fabric**—through Payne Fabrics, 212/752-1960; **Side chair fabric**—at Glant Fabrics, 212/754-5880; **Swing arm floor lamps, tiles surrounding fireplace**—Custom by Jed Johnson Assoc., 212/489-7840; **Curtain fabric**—at Brunschwig & Fils, 212/838-7878; **Carpet**—Wool sisal with custom stencil designed by Arthur Dunnam, Jed Johnson Assoc., 212/489-7840; **Painting above mantel**—by Nichols Kahn and Richard Selsneck **Page 159 (Photo, top right)** **Painting**—by McDermott and McGough; **Window treatment fabric**—at Brunschwig & Fils, 212/838-7878; **Carpet**—Wool sisal with custom stencil designed by Arthur Dunnam, Jed Johnson Assoc., 212/489-7840 **(Photo, bottom right)** **Sofa**—Custom by Jed Johnson Assoc., 212/489-7840; **Sofa fabric**—at Henry Calvin Fabrics, 541/732-1996; **Portrait**—by Aaron Fink; **Carpet**—Wool sisal with custom stencil designed by Arthur Dunnam, Jed Johnson Assoc., 212/489-7840 **Pages 160-161 (Photo, top left)** **Exterior lamps**—from Arroyo Craftsman, 818/960-9411 **(Photo, bottom left)** **Walls**—Custom stencil designed by Arthur Dunnam, Jed Johnson Assoc., 212/489-7840; **Window treatment fabric**—at Brunschwig & Fils, 212/838-7878; **Trim**—at Decorators Walk, 212/319-7100; **Rug**—at Pottery Barn, 800/922-5507 **(Photo, right)** **Armchair, ottoman**—Custom by Jed Johnson Assoc., 212/489-7840; **Armchair, ottoman fabric**—at Edelman Leather, 212/751-3339; **Window treatment fabric**—at Payne Fabrics, 212/752-1960.

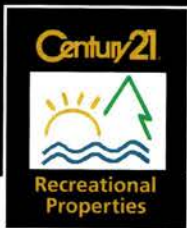
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Architecture—by Odom Stamps, Stamps & Stamps, 318 Fairview Ave., South Pasadena, CA 91030; 818/441-5600; **Interior design**—by Kate Stamps, Stamps & Stamps, 818/441-5600; **Windows, doors, flooring**—designed by Odom Stamps, Stamps & Stamps; **Wood floor** >

Changing
Thames,
page 178.



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resources

fabrication—by Murphy's Touch, 310/268-8285 **Pages 162-163 (Photo, left) Upholstered armchairs, statues on table, bust on coffee table, pitcher with flowers**—from Stamps & Stamps; **Mantel**—from Stone Works, 8627 Melrose Ave., L.A., CA 90069; 310/659-8614; **Chandelier**—from Phyllis Lapham Ltd., 408/620-0700; **Coffee table**—from Licorne Antiques, 8432 Melrose Pl., L.A., CA 90069; 213/852-4765; **French armchairs**—from Butterfield & Butterfield Auction House, 7601 Sunset Blvd., L.A., CA 90046; 213/850-7500; **End table**—from Abraham Larry, 810 N. La Cienega Blvd., L.A., CA 90069; 310/652-4834; **Table behind door**—from Paul Ferrante Antiques, 8464 Melrose Pl., L.A., CA 90069; 213/653-4142; **Curtain fabric**—Antique, from Christianne Carty, 814 N. La Cienega, L.A., CA 90069; 310/657-2630 **(Photo, right) Cabinet**—from Butterfield & Butterfield Auction House, 213/850-7500; **Chair**—from R. M. Barokh, 8481 Melrose Pl., L.A., CA 90069; 213/655-2771; **Boat**—from Y & B Bolour, 321 S. Robertson Blvd., L.A., CA 90048; 310/274-6719 **Pages 164-165 (Photo, left) Kitchen design, cabinets, mantel**—Custom by Odom Stamps, through Stamps & Stamps; **Pots on mantel**—Owners' collections and Stamps & Stamps; **Range**—by Viking, 601/455-1200; **Side chair**—from A. N. Aball, 2613 Yates Ave., Commerce, CA 90040; 213/734-4151; **Chandelier**—from Paul Ferrante Antiques, 213/653-4142; **Countertops**—by Walker Zanger, 8750 Melrose Ave., L.A., CA 90069; 310/659-1234; **Cabinet fabric**—"Osterley," by Colefax & Fowler, at Cowtan & Towt, 212/753-4488 **(Photo, top right) Curtain fabric**—at Oriental Silks, 8377 Beverly Blvd., L.A., CA 90048; 213/651-2323; **Chairs**—from Margy Radebaugh Antiques, 818/796-2646; **Tablecloth**—Antique, at Stamps & Stamps, 818/441-5600; **Brass platter, blue and white vase**—from Christianne Carty, 310/657-2630; **Shells with fish**—Palissyware, from Evans & Gerst, 806 N. La Cienega Blvd., L.A., CA 90069; 310/657-0112; **Lobster painting**—from the Los Angeles Fine Art Gallery, 736 N. La Cienega Blvd., L.A., CA 90069; 310/855-2599; **Cabinet**—from Licorne Antiques, 213/852-4765 **(Photo, bottom right) Tiles**—Milo Marble & Tile Co., 1767 N. Highland Ave., L.A., CA 90028; 213/463-3601; **Sink**—from the Vermont Soapstone Co., 248 Stoughton Pond Rd., Weathersfield, VT 05151; 802/263-5404; **Faucets**—from Waterworks, 237 E. 58th St., NYC 10022; 212/371-9266 **Pages 166-167 (Photo, top left) Tub**—by Sunrise Specialties, at George's Plumbing, 690 S. Fair Oaks Ave., Pasadena, CA 91105; 626/792-5547; **Towel rack**—from Jeffries Ltd., 852 Production Pl., Newport Beach, CA 92663; 714/642-4154 **(Photo, bottom left) Moroccan lantern**—from A. N. Aball, 213/734-4151; **Urn**—Stamps & Stamps. All other items are from the owners' collection.

RENOVATION WRIGHT

Architecture, interior design—Mil Bodron

Design, 2801 Lemmon Ave., Ste. 201, Dallas, TX 75204; 214/871-7588; **Contractor**—Ron Steege, Tim Larson, La Casa Builders, 602/941-4319; **Landscape architecture**—Jeff Berghoff, Marcus Bollinger, Berghoff Design Group, 602/839-3466; **Exterior lighting**—Roger J. Smith, IES, Lighting Dynamics, 602/230-0795; **All custom upholstery**—by Jim Couch, Custom Fabrics, 214/871-7384 **Pages 168-169** **Lounge chairs**—“Talisin;” **Dining chairs**—“Barrel,” both by Frank Lloyd Wright, at Cassina, 516/423-4560; **Armchairs**—at Fred Silverman, 212/925-9470; **Upholstery**—at Joseph Noble, 214/741-8100; **Banquet fabric**—“Paramont,” by Gretchen Bellingar, 518/235-2828; **Stools**—by Frank Lloyd Wright; **Upholstery**—“King’s Ransom,” from Rodolph, 707/935-0316; **Bronze table**—by Gene Summers, at Holly Hunt, 312/644-1782 **Page 170 (Photo, bottom)** **Chairs**—by Warren McArthur, at Lin/Weinberg Gallery, 84 Wooster St., NYC 10012; 212/219-3022; **Chair fabric**—“Monument in Fertile County,” from Knoll, 800/343-5665; **Desk lamp**—by Mariano Fortuny, at Pucci, 212/633-0452 **Page 171 (Photo, top)** **Chaise, chairs, tables**—by Helzer, at David Sutherland, 1707 Oak Lawn, Dallas, TX 75207; 214/742-6501 **(Photo, bottom)** **Barstools**—“Saturn Stool,” by Dakota Jackson, 212/838-9444; at David Sutherland, 214/742-6501 **Page 172 (Photo, top left)** **Ceramics**—1950’s Swedish, through Lin/Weinberg Gallery, 212/219-3022 **Page 175 (Photo, top left)** **Bed**—by Berman/Rosetti, at David Sutherland, 214/742-6501; **Bed upholstery**—“Firenze,” by Rodolph, 707/935-0316; **Linens, pillows**—at Takashimaya, 693 Fifth Ave., NYC 10022; 212/350-0100; **Duvet**—by Ann Gish, at Felissimo, 10 W. 56th St., NYC 10019; 800/565-6785; **Lamp**—by Cedric Hartman, 402/344-4474 **(Photo, left center)** **Television cart**—by Ventry, at David Sutherland, 214/742-6501; **Chaise**—“Plato,” by Donghia, 800/DONGHIA; **Upholstery**—“Silk Tapis,” by J. Robert Scott, 212/755-4910; **Duvet**—by Ann Gish, at Felissimo, 800/565-6785 **(Photo, bottom left)** **Tile**—Copper pressed, from Bisazza, through La Casa Builders, 602/941-4319; **(Photo, top right)** **Chair**—by James Mont, through Lin/Weinberg Gallery, 212/219-3022 **Page 176 (Photo, top left)** **Lamp**—by Fontana Arte, at Fred Silverman, 212/925-9470; **Fireplace tools**—at Lin/Weinberg Gallery, 212/219-3022 **(Photo, left center)** **Pillows**—“Hollyhock,” by Frank Lloyd Wright; Maru Obi, all at David Sutherland, 214/742-6501 **(Photo, bottom left)** **Banquet fabric**—from Dintiman Design Assoc., at David Sutherland, 214/742-6501; **Stools**—by Frank Lloyd Wright; **Stool, pillow fabric**—“King’s Ransom,” from Rodolph, 707/935-0316; **Chairs**—“Barrel,” both by Frank Lloyd Wright, at Cassina, 516/423-4560; **Lamp**—from William Lipton, 212/751-8131 **Page 177** **Chaise, chairs, tables**—by Helzer, at David

Sutherland, 214/742-6501.

MODERN THAMES: ALOFT IN LONDON

Pages 178-179 (Photo, left) **Chairs**—“Tolix,” galvanized, at the Conran Shop, 77-79 Fulham Rd., London SW3, England, 011.441.71.589.7401; **Table**—design by Mark Gibley; **Painting**—by Bobbie Lloyd; **White bowl**—by Anna Silverton **(Photo, top right)** **Sofa**—at the Conran Shop; **Floor lamps**—Best & Lloyd, at the Conran Shop **Page 180 (Photo, top left)** **Table, blue vase, green vase**—at the Conran Shop; **White vase on far left**—by Anna Silverton; **White vase in center**—by Anthony Stern; **Paintings**—by Bobbie Lloyd **(Photo, left center)** **Metallic vase, bowl**—at the Conran Shop; **Ceramic mixing bowl**—by Rimmington Vian **(Photo, right center)** **Ottoman**—“Iris,” from Habitat, 196 Tottenham Court Rd., London W1P 9LD, England; 011.441.71.255.2545 **(Photo, bottom right)** **Chairs**—“Tolix,” galvanized, at the Conran Shop; **Table**—design by Mark Gibley; **Painting**—by Bobbie Lloyd; **White bowl**—by Anna Silverton **Page 181 (Photo, top)** **Terra cotta vase**—at the Conran Shop **(Photo, center)** **Kitchen design**—by Mark Gibley; **Clock, pots, pans**—at the Conran Shop; **Countertops**—by Formica, 800/367-6422 **(Photo, bottom left)** **Island, cabinets**—design by Mark Gibley; **Drawing**—by Bobbie Lloyd **(Photo, bottom right)** **Stool**—“Iris,” from Habitat, 011.441.71.255.2545; **Bedside lamp**—by Santa Cole; **Bed**—both at the Conran Shop **(Photo, bottom)** **Tiles**—similar at Ann Sacks Tile, 800/278-TILE; **Bathtub**—from Aston Matthews, 15 Essex Rd., Islington, London N1, England; 011.441.71.226.7220; **Wheels**—design by Mark Gibley; **Faucets**—“Bola,” from Aston Matthews, 011.441.71.226.7220 **Page 183** **Tiles**—similar available through Ann Sacks Tile, 800/278-TILE; **Sink**—from Aston Matthews, 011.441.71.226.7220; **Screen**—at the Conran Shop.

A FAMILY WORK IN PROGRESS

Architecture, interior design—Thom Mayne, with Kim Groves, Morphosis, 2041 Colorado Ave., Santa Monica, CA 90404; 310/453-2247; **All fabrication, metalwork**—Tom Ferrage & Co., 310/842-9885; **Contractor, custom detailing**—Mauricio Gomez, 310/559-3124; **Casework**—Charles Baldonado, 310/399-8559 **Page 184** **Floor pavers**—Designed and fabricated by Morphosis; **Dining table, stool**—Designed by Thom Mayne, Morphosis; Fabricated by Tom Ferrage & Co.; **Dining chairs**—Crate & Barrel, 800/323-5461 **Page 185 (Photo, bottom)** **Chaise, coffee table**—Designed by Thom Mayne, Morphosis; Fabricated by Tom Ferrage & Co.; **Leather armchairs**—Rapport Int’l Home Furnishings, 435 N. La Brea Ave., L.A., CA 90036; 213/930-1500 **Page 186** **Bench**—Not So Far East Trading Co., 160 S. La Brea Ave., L.A., CA 90036; 213/933-8900 **Page 187 (Photo, top right)** **Dining table**— (Continued on page 214)

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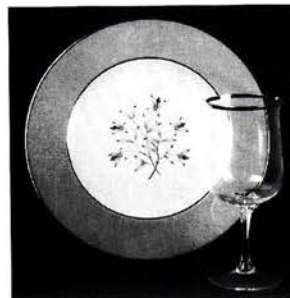
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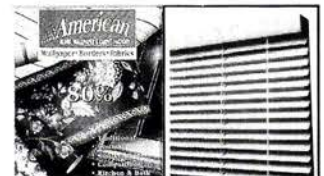
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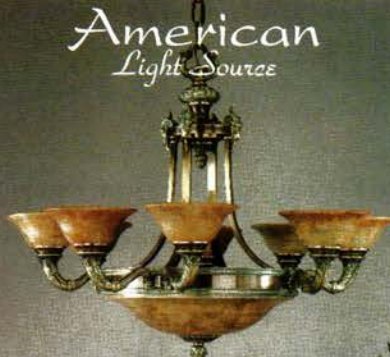
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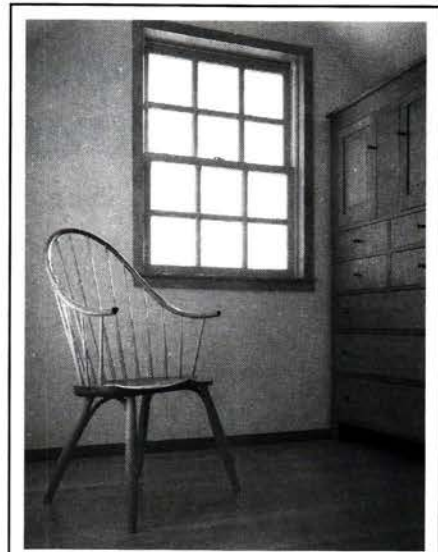
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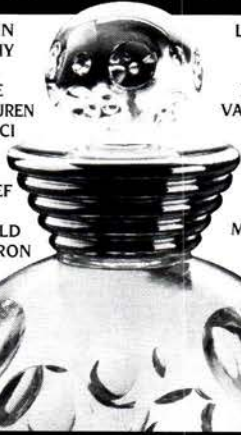
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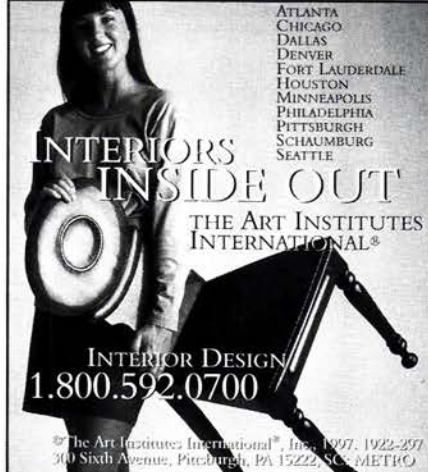
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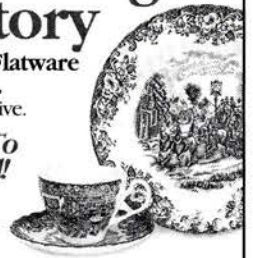
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(Continued from page 209) Designed by Thom Mayne, Morphosis; Fabricated by Tom Ferrage & Co.; Dining chairs—Crate & Barrel, 800/323-5461 (Photo, bottom) Fixtures—from Chicago Faucets, 2100 S. Clearwater, Des Plaines, IL 60018; 847/803-5000 Page 188 (Photo, top left) Bed, bedside table—Designed by Thom Mayne, Morphosis; Fabricated by Tom Ferrage & Co.; Lamps—through Artemide, 516/694-9292.

A CHARLESTON CELEBRATION

Page 191 (Photo, center) Basket—"Old Charleston Sweetgrass Basket," newly made, at Hoppin' John's, 30 Pickney St., Charleston, SC 29401; 803/577-6404 Pages 192-193 (Photo, left) Mustard, chutney bowls—Italian, crystal with pewter trim; Pewter tray—from Match, at Blink, 62B Queen St., Charleston, SC 29401; 803/577-5688 Pages 194-195 Bowl—Italian, crystal with pewter trim, from Match, at Blink, 803/577-5688; Silver pedestal—antique, by Georg Jensen, at Royal Copenhagen, 800/546-5253 (Photo, right) Colored plates, collard bowls—by Vietri, 800/277-5933, at Charleston Gardens, 61 Queen St., Charleston, SC 29401; 803/723-0252. All other items are from the owners' collection.

GOOD CHARACTER

Page 216 Clockwise from top left: Plates—"Supa," \$65, salad; \$75, dinner, by Fabienne Jonvin, at Bergdorf Goodman, 800/218-4918; Bolster—\$255, at ABC Carpet & Home, 888 Broadway, NYC 10003; 212/473-3000; Wallpaper—"Thasa," to the trade, at Kirk Brummel, 212/477-8590; Bowls—Burmese lacquerware, \$80; Calligraphy brushes—\$45, both at Jamson Whyte, 47 Wooster St., NYC 10013; 212/965-9405; Cabinet—\$2395, at ABC Carpet & Home, 212/473-3000; Throw—Silk, by Richard Fisher, \$562, at Barneys New York, 212/826-8900 Lantern—\$125, at Felissimo, 10 W. 56th St., NYC 10019; 800/565-6785; Pot—\$22, at Karen Vaughn, 1151 Aquidneck Ave., Middletown, RI 02842; 401/848-2121; Tray—"African Presentation," by Donna Karan New York Home, at Neiman Marcus, 800/365-7989; Box—\$55, at Aero Ltd., 132 Spring St., NYC 10012; 212-966-1500.

CORRECTION

In the September/October 1997 issue, pages 151-156, the furnishings and interiors consultant was Sandy Grota of SG Interiors, 201/822-8244. The tapestry is by Mariette Vermette-Rousseau. MH

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More than 50 rugs represent some of the most admired works of art from museums around the world. Van Gogh, Klee, Monet, Renoir and other famous Masters, all faithfully reproduced true to the original work of art. 800-677-RUGS. Free

33. Hancock Custom Carpet
Experience, first hand, the rewarding art of custom carpeting. Unique artistic creations tailored to accurately express your individual style. You won't find higher quality. Free.

34. Pergo Laminate Floor
To learn more about PERGO, the revolutionary laminate floor from Sweden, call 800-33-PERGO and receive a catalog packed with information. Free.

35. Wools of New Zealand
Decorwool brand carpets combine the latest tones, patterns, and textures with the classic beauty, comfort, and practicality of New Zealand wool. Transform your home from the floor up with colorful Decorwool carpets. 30-page brochure. Call 800-367-0462. Free.

36. Woven Legends
Woven Legends/Black Mountain Looms™ carpets are woven in small rural ateliers and suggest the range of colors available when natural dyes and handspun wool are used creatively. Free.

KITCHEN & BATH

37. Autodesk
Kitchen visual decorating and remodeling software from Autodesk. Picture This Home!—the best place to start your remodeling. Call 800-215-9742

38. Asko Dishwashers and Washers & Dryers
Asko washers and dryers save 15,000 gallons of water annually, yet produce cleaner clothes. Call 800-367-2444. Free.

39. Best by Broan
Range hoods are manufactured in Italy and

handrolled from stainless steel. Features include formed glass visors and shelves, designer colors, electronic controls and halogen lighting. Free.

40. Canac Kitchens
Amazing new kitchen ideas...terrific tips...expert advice...and more. Canac's full colour "Kitchen Planners" is the ultimate guide for creating the kitchen you've always wanted! \$5.00.

41. Circulon
The original gourmet nonstick cookware. Enjoy years of carefree, nonstick cooking with our exclusive patented circular design combined with DuPont's best nonstick, Autograph®. Call 1-800-388-3872 for free literature or visit our web site at <http://www.meyer.com>

42. IKEA Kitchen Brochure Description
Learn how to create a modern, functional kitchen without blowing your budget. Includes detailed information on IKEA's complete line of quality cabinets, fixtures and lighting. IKEA toll free number to request Kitchens brochure 1-888-225-IKEA.

43. KitchenAid® Portables
Complete line of intelligently designed appliances like the classic stand mixer. For the nearest KitchenAid® retailer call 800-541-6390. Free.

44. Kohler Bath & Kitchen Ideas
A complete set of full-color products catalogs covering baths and whirlpools, showers, lavatories, toilets and bidets, kitchen and entertainment sinks, faucets and accessories. Call 800-4-KOHLER Ext. LUY or www.kohlerco.com. \$8.00.

45. Oneida Silversmiths
Oneida offers brochures with complete selections of sterling, stainless, stainless with selective gold-electroplate, silverplated, gold electroplated flatware; also stemware and cutlery. Call 800-877-6667 (www.oneida.com) Free.

46. Siematic
The Siematic Kitchen Book contains 152 large-format pages filled with exciting design ideas. Lush photography features Siematic's internationally known line of cabinets and accessories. Price includes a free copy of our American Kitchen Series brochure. \$19.95.

47. Sub-Zero
Built-in refrigerators and freezers designed to blend into any decor. Color brochure on the Classic 500 Series or new Integrated 700 Series available. Call 800-444-7820. Free.

48. Thermador
Learn why Thermador has become the brand of choice for so many discriminating cooking enthusiasts. Our color brochures offer you a wide range of options to meet your specific kitchen requirements. Call 800-656-9226 ext.211, or visit us at <http://www.thermador.com>. Free.

AUTOMOTIVE

49. Audi of America
Think serious sports sedan. With a fanny pack. The Audi A4 Avant. For more information visit us at www.audiusa.com

50. Infiniti
Discover what luxury, prestige and sophistication is about. Visit your local Infiniti showroom

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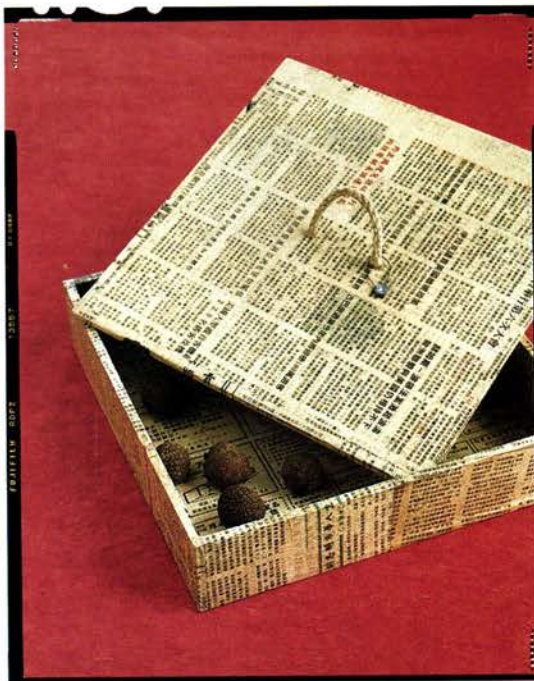
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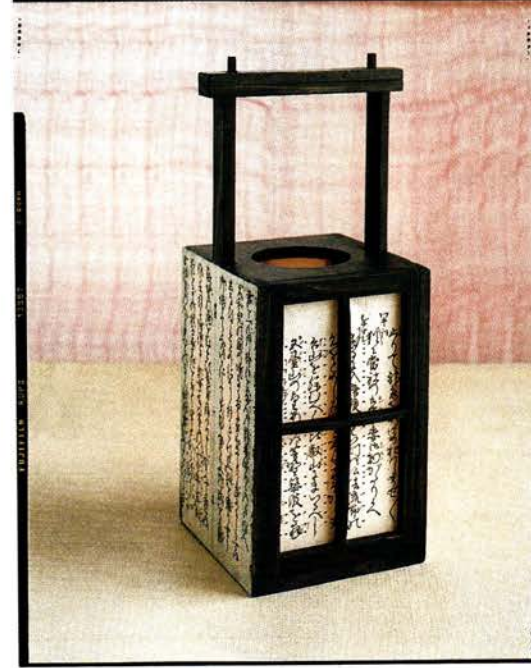
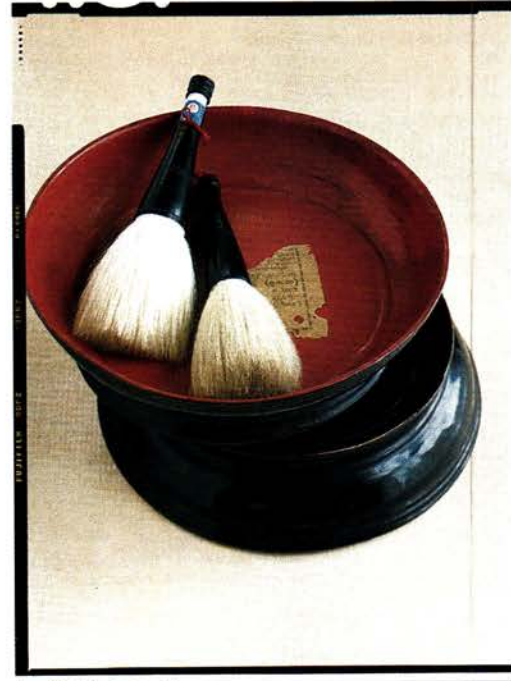
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TREND WATCH
Good Character

The Eastern art of calligraphy is resurfacing all over the West. Clockwise from top left: Fabienne Jovin's subtle porcelain plates, Bergdorf Goodman (\$65 & \$75, 800/218-4918); tasseled Dupioni silk bolster, ABC Carpet & Home (\$255, 212/473-3000); Kirk Brummel's graphic wallpaper (\$57 a roll, 212/477-8590); a Burmese lacquerware bowl (\$80) holds Jamson Whyte's traditional goat-hair brushes (\$30-\$45, 212/965-9405); wood cabinet, circa 1860 (\$2,395 at ABC, 212/473-3000) with Richard Fisher's silk throw, Barneys New York (\$562, 212/826-8900); Felissimo's 7-inch-high Japanese table lantern (\$125, 800/565-6785); Donna Karan Home's wood tray (\$485, Neiman Marcus, 800/365-7989), shown with galvanized metal pot wrapped in Chinese newspaper (from Karen Vaughn, \$22, 401/848-2121); also wrapped in paper is Aero Limited's 12½-inch-square wooden box (\$55, 212/966-1500).—Sara Ruffin. See Resources, last pages.



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