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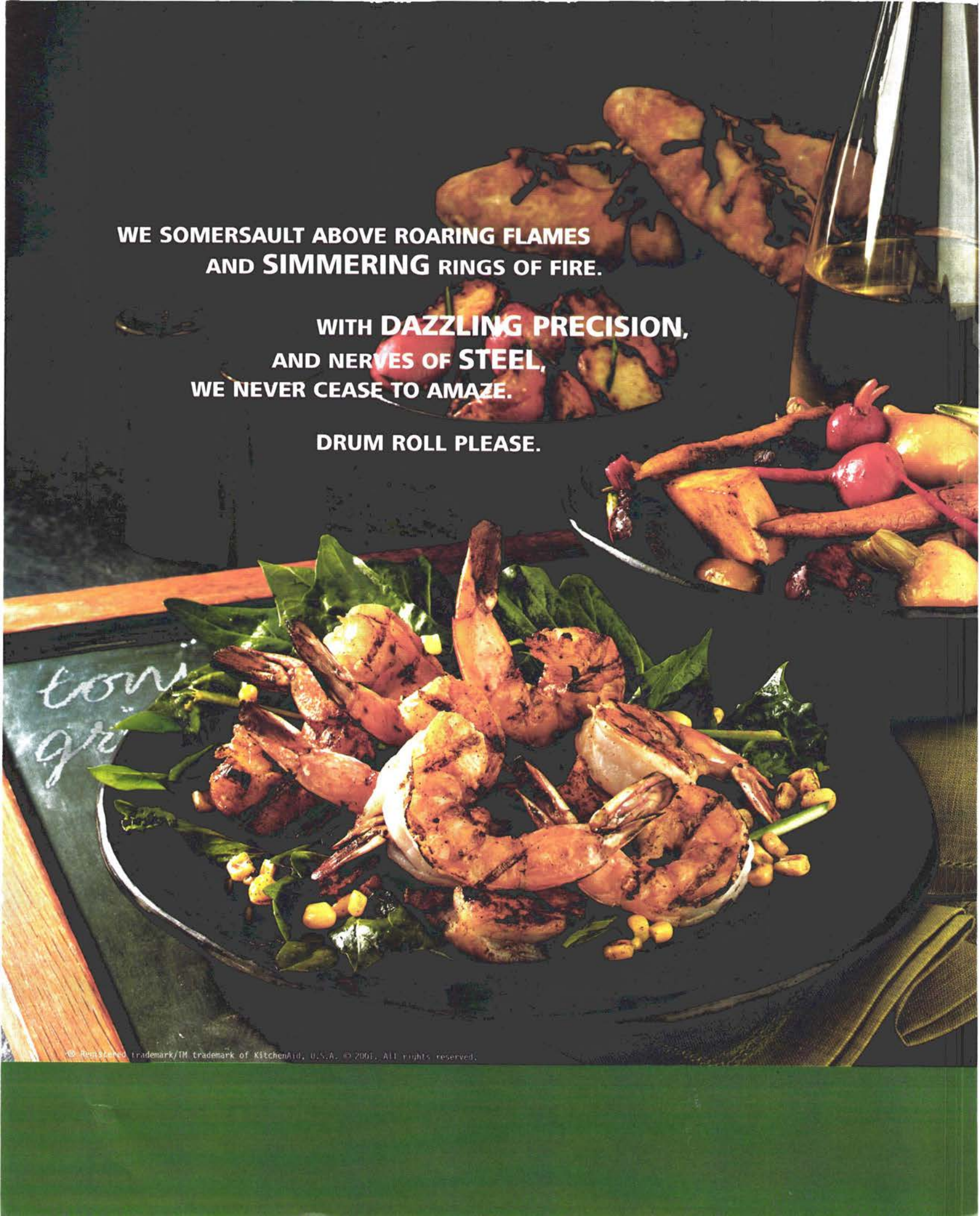
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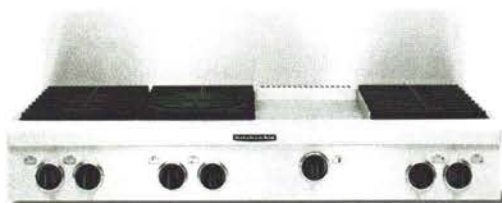
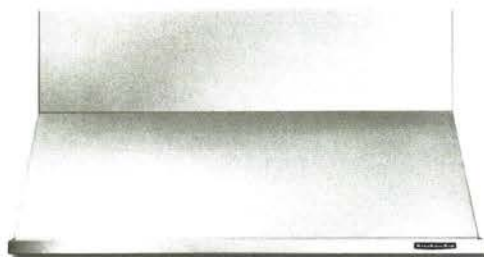




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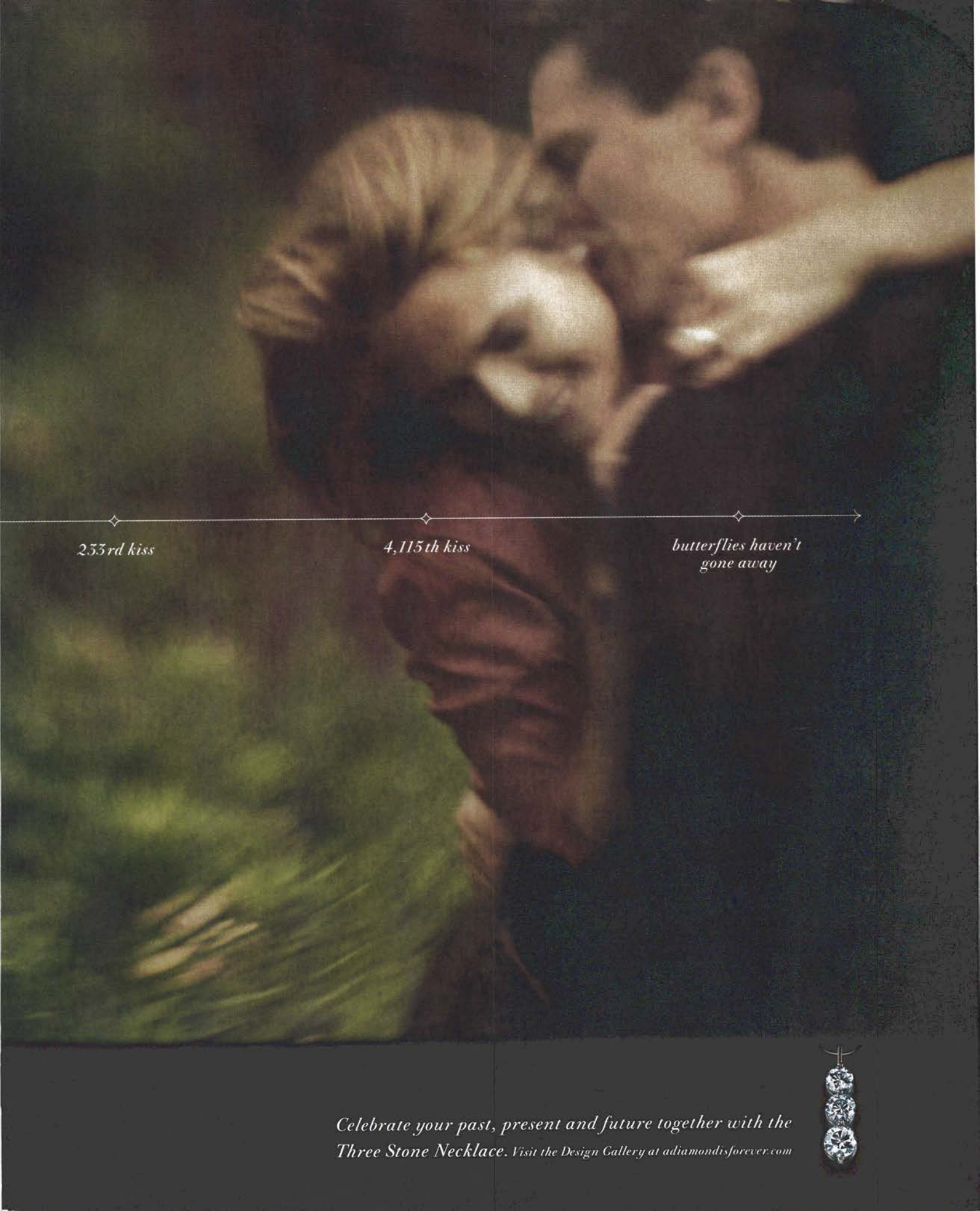
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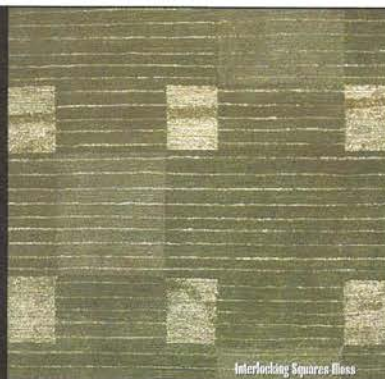
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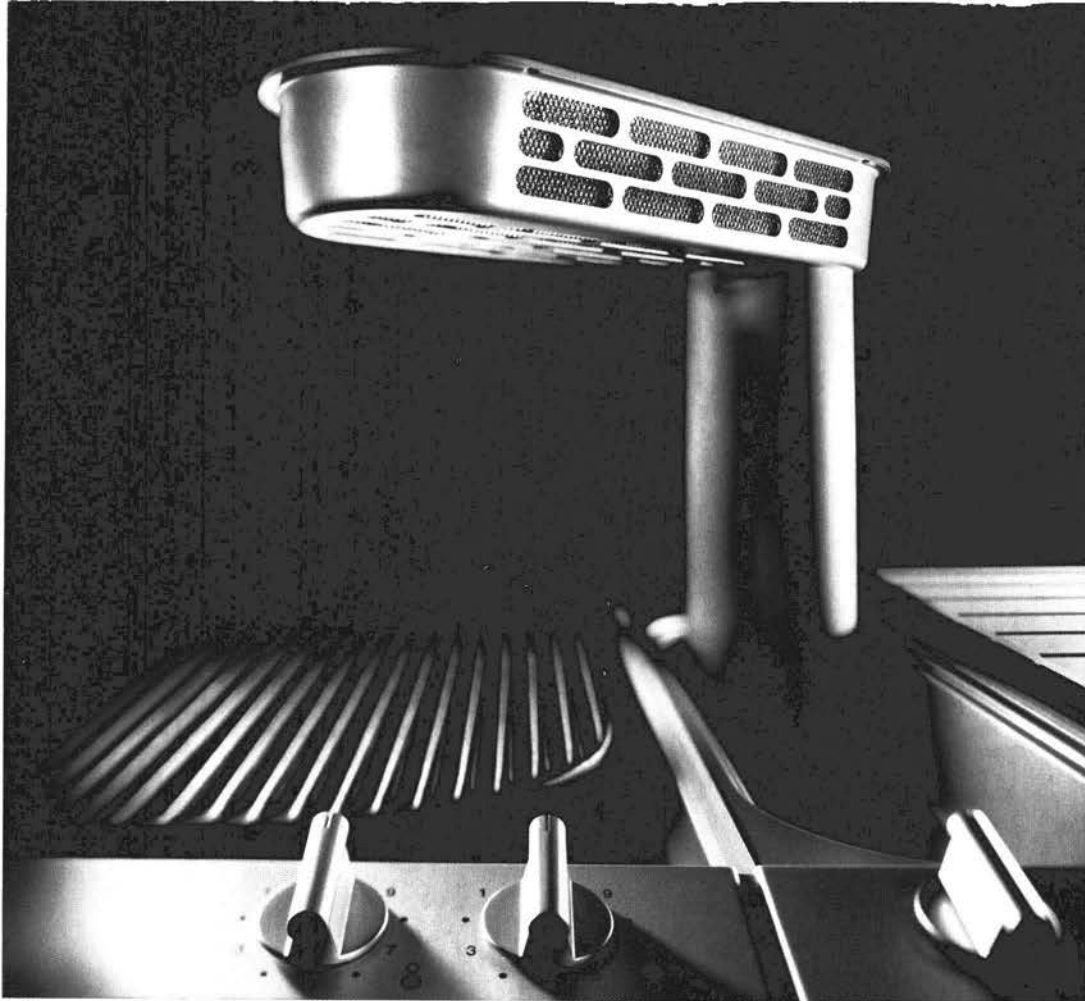
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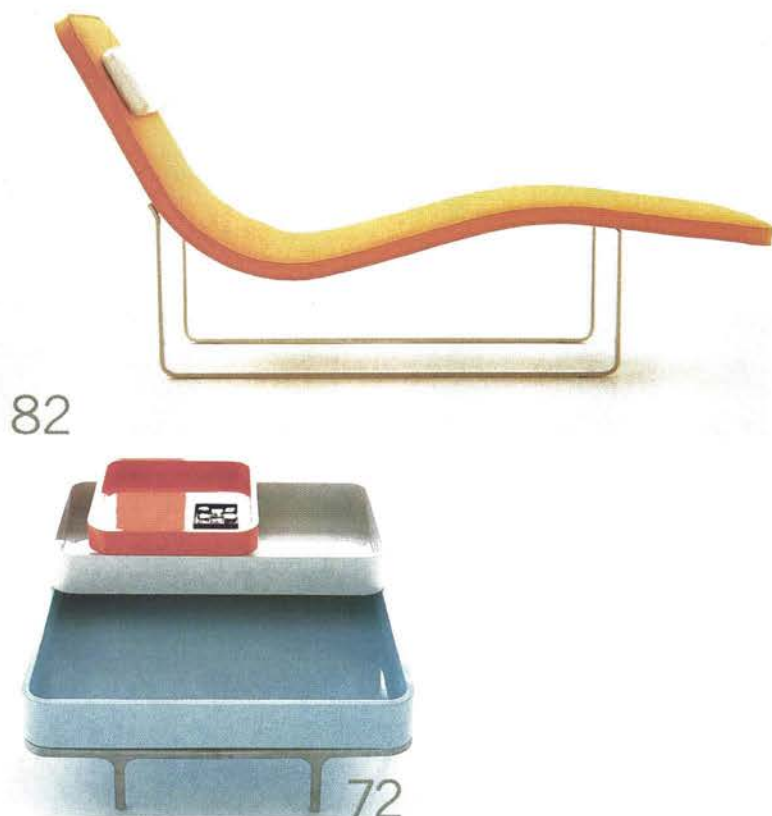
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METROPOLITANHOME sept/oct 2001 volume XXXIII, no. 5

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- 220 **Trend Watch: Waxing Electric** produced by Linda O'Keeffe
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- ON THE COVER**
Kate Ginsberg sits in the living room of the house she shares with her husband, Shane, and their pet pug. The renovation was designed by Nilus de Matran. Photograph by Tim Street-Porter. See page 150.

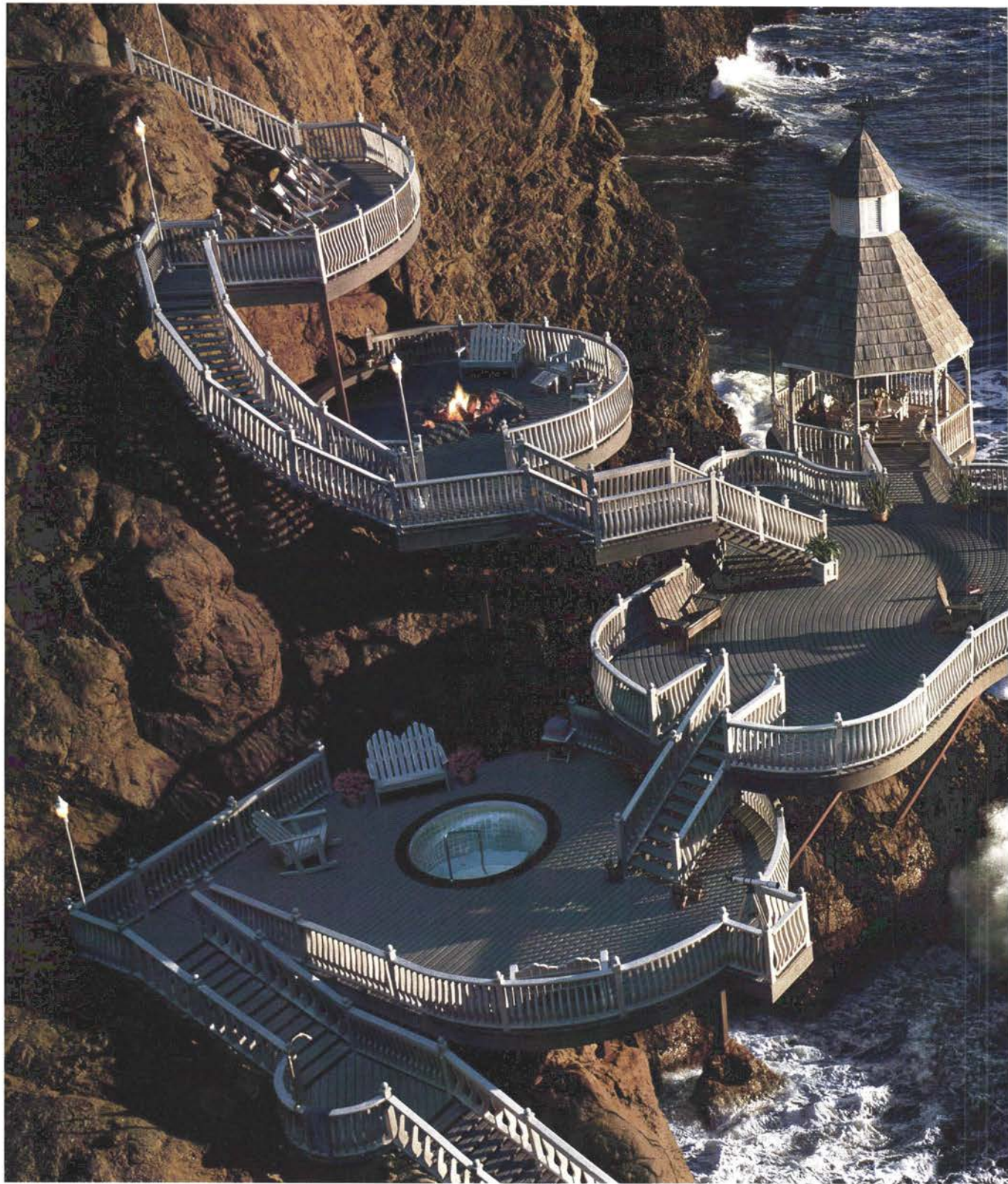


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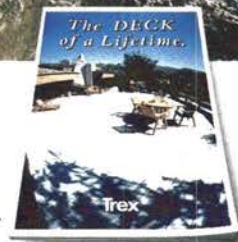


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RENOVATION

- 140 **BAYWATCH** by Fred A. Bernstein
MET HOME OF THE MONTH
 Architect Nilus de Matran transformed a standard-issue San Francisco hill-hugger into a stack of stylish loft spaces for a techno-hip young couple.
- 150 **CLEAN SWEEP** by Michael Lassell
 A much-divided Victorian on a tree-lined Chicago street is now a house united by art-savvy homeowners, a modernist architect and a designer with his fingers on the eco-pulse of the country.
- 158 **THE LOFT ART** by Susan Kleinman
 This 1,100-square-foot space in New York City was turned into a brightly lit loft at only half the recommended budget.
- 162 **HIGH/LOW: THE DINING ROOM**
 produced by Linda O'Keeffe
 "Fusion" has been the word in cooking for many new waves. We apply a similar sampling to the same dining room twice: one with a sky's-the-limit bankroll, another on a more down-to-earth budget.
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 A major furniture manufacturer and his designing partner build a home away from home for themselves in High Point, North Carolina.

GARDEN

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 When landscape designer Louis Raymond undertook the replanting of this 15-acre property in Rhode Island, he set aside a small, secret garden for relaxing and meditation.

FOOD

- 192 **THE REAL ZING** by Dotty Griffith
 At Ciudad in Houston, Tex-Mex is supplanted by the pure roots of south-of-the-border cuisine. The history of the food is long and so is the flavor.

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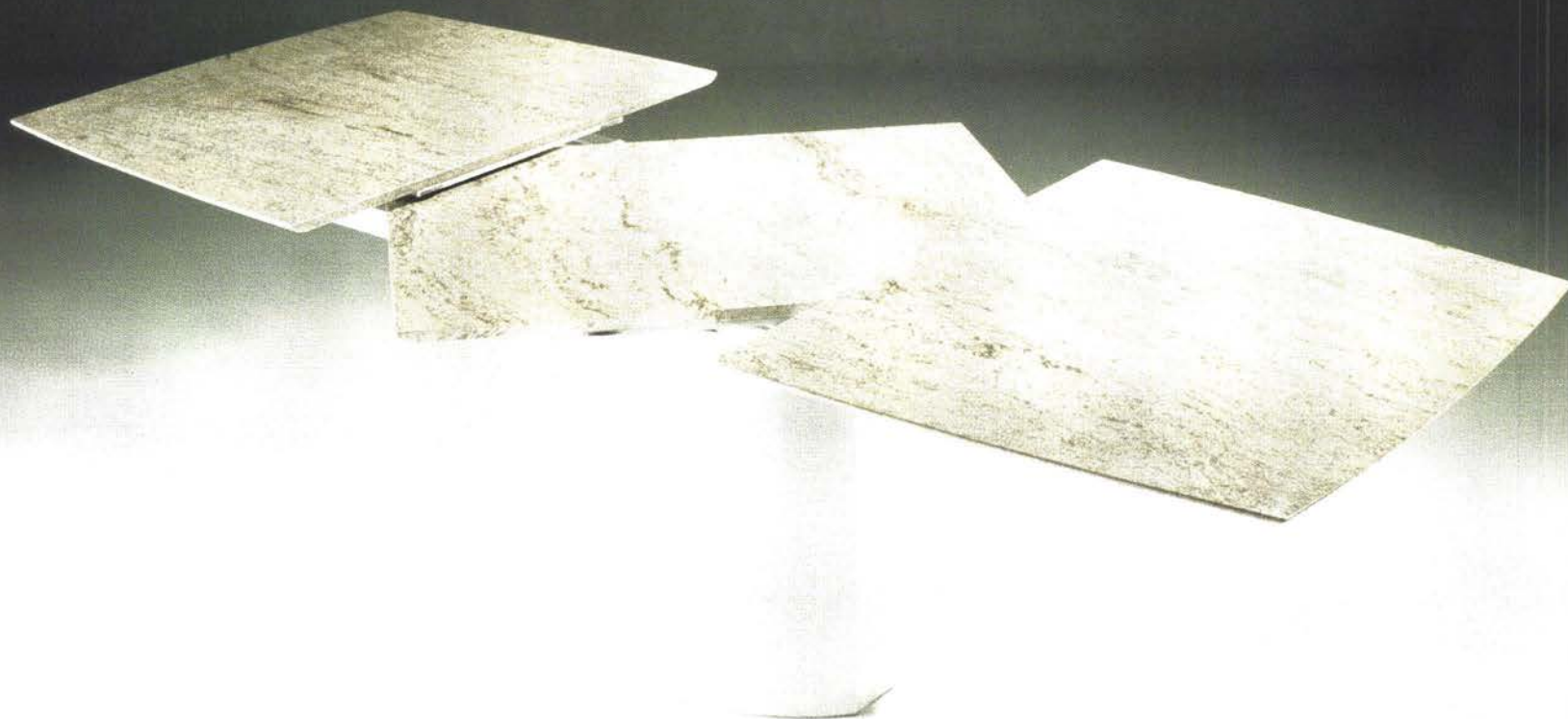


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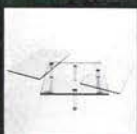


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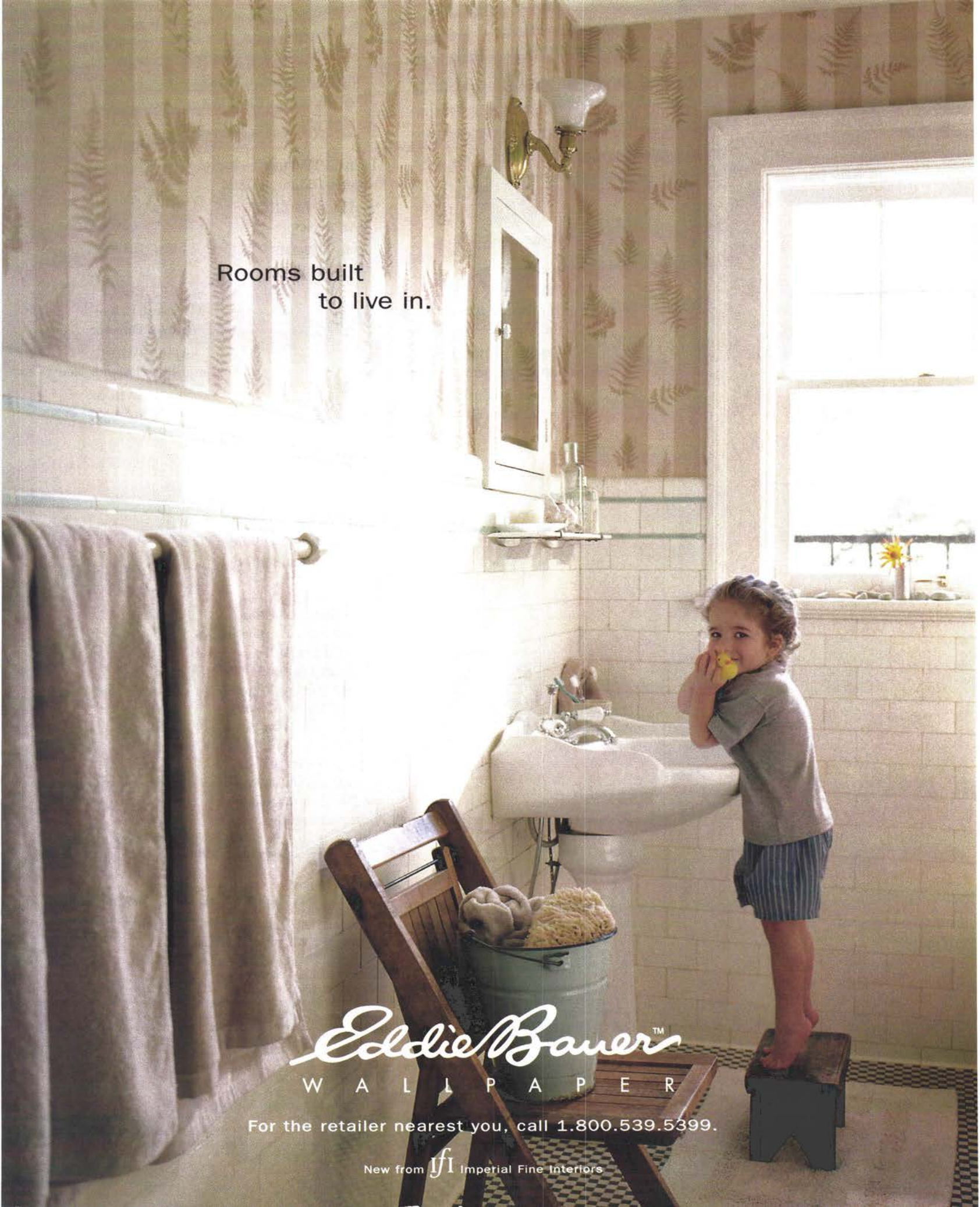


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A photograph of a bathroom with a child. The walls are covered in a light-colored wallpaper with a vertical stripe pattern and small fern motifs. A white pedestal sink is mounted on the wall. Above the sink is a small mirror and a brass light fixture. To the left, a towel rack holds several light-colored towels. A young child, wearing a grey t-shirt and blue and white striped shorts, stands on a small wooden stool, holding a yellow rubber duck to their mouth. A wooden chair with a bucket of laundry sits in the foreground. A window with a white frame is visible on the right side of the image.

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METROPOLITAN HOME

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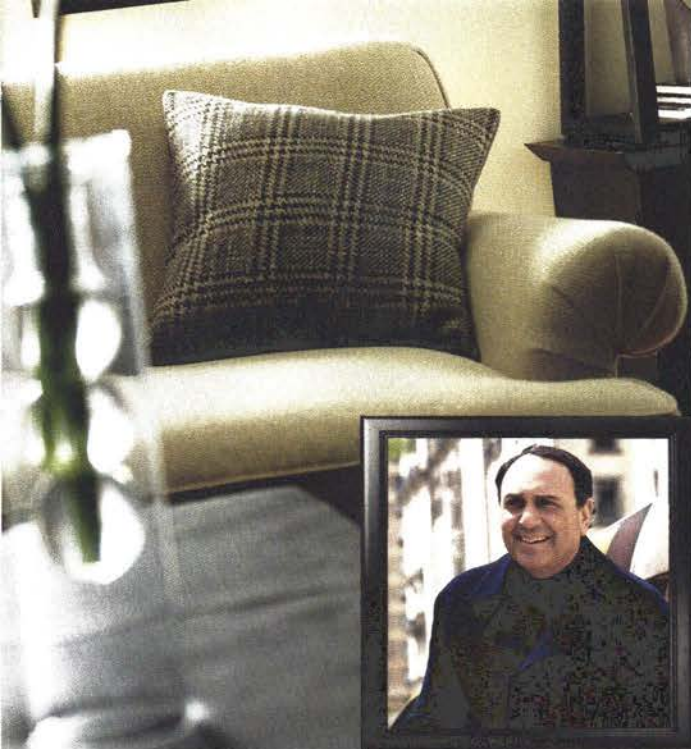
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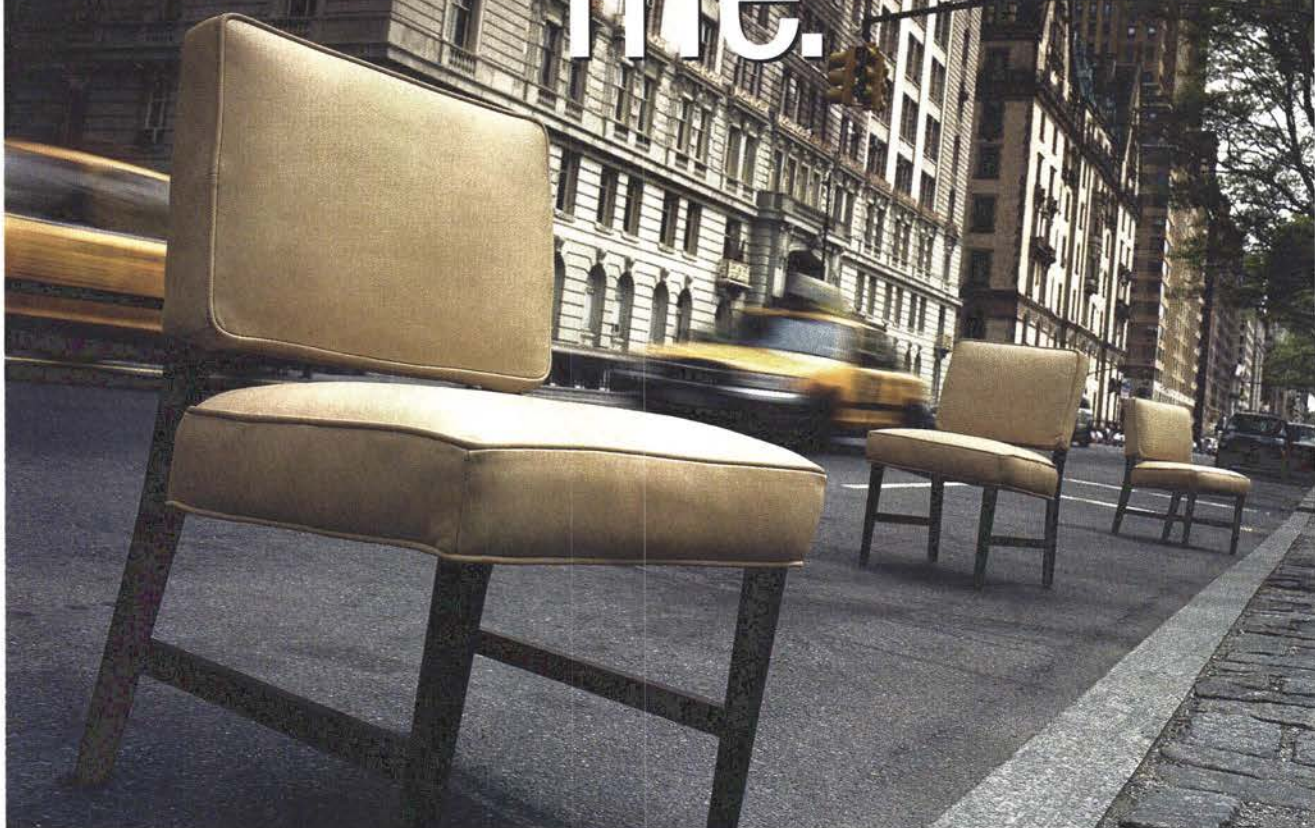
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"I was
in a taxi
in New York. - Joe Ruggiero



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hit
me."



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As I write this, my eyes keep leaving my computer to watch a tiny tugboat push an impossibly huge barge down the Hudson River. That view is far more enticing—and way less blank—than my screen. This is my fourth day in this new office, and I'm afraid the feng shui masters are right: If you sit close to a window, your concentration and authority slip through the 'empty door.' I don't know about my authority, but my attention is definitely on the ropes (it's so much nicer to look out the window than to solve the decorating problems I see when I face the room). As an antidote, it is recommended to "appropriately place mirrors, desk lamps and plants" to minimize escaping *ch'i*. But right now my mirror is leaning against the sofa and the cord of my desk lamp doesn't quite reach the outlet, so I think I'm in serious trouble.

Home renovation is a large-scale version of my little office move; I wish my "in progress" farm reno were as straightforward a problem. The new barn remains unbuilt, but there has been a little progress in the old house: The swirled, ugly plaster ceiling in the living room came down to reveal glorious 18th-century beams—and electrical conduits, erratic edges and other yet-to-be-dealt-with uglies. Happily, one renovation has been painless: Thanks to our hotshot art department (and our band of opinion-rich editors), our pages have taken on a more dynamic and playful look. Check out the new typeface and graphic treatment: We're using more color, adding more pictures *and* more information, without—we hope—sacrificing ease or elegance. We've revitalized our regular columns too: We've had to bid adieu to dear David, but we've asked a host of other experts to answer your questions in "What the Pros Know" (page 78). Good *ch'i* has definitely blessed our pages; I wonder if I could turn the office mirror so it faces the farm and send some good energy up there...or would I just wind up with a tugboat pushing my horses out to pasture?—Donna Warner, Editor in Chief

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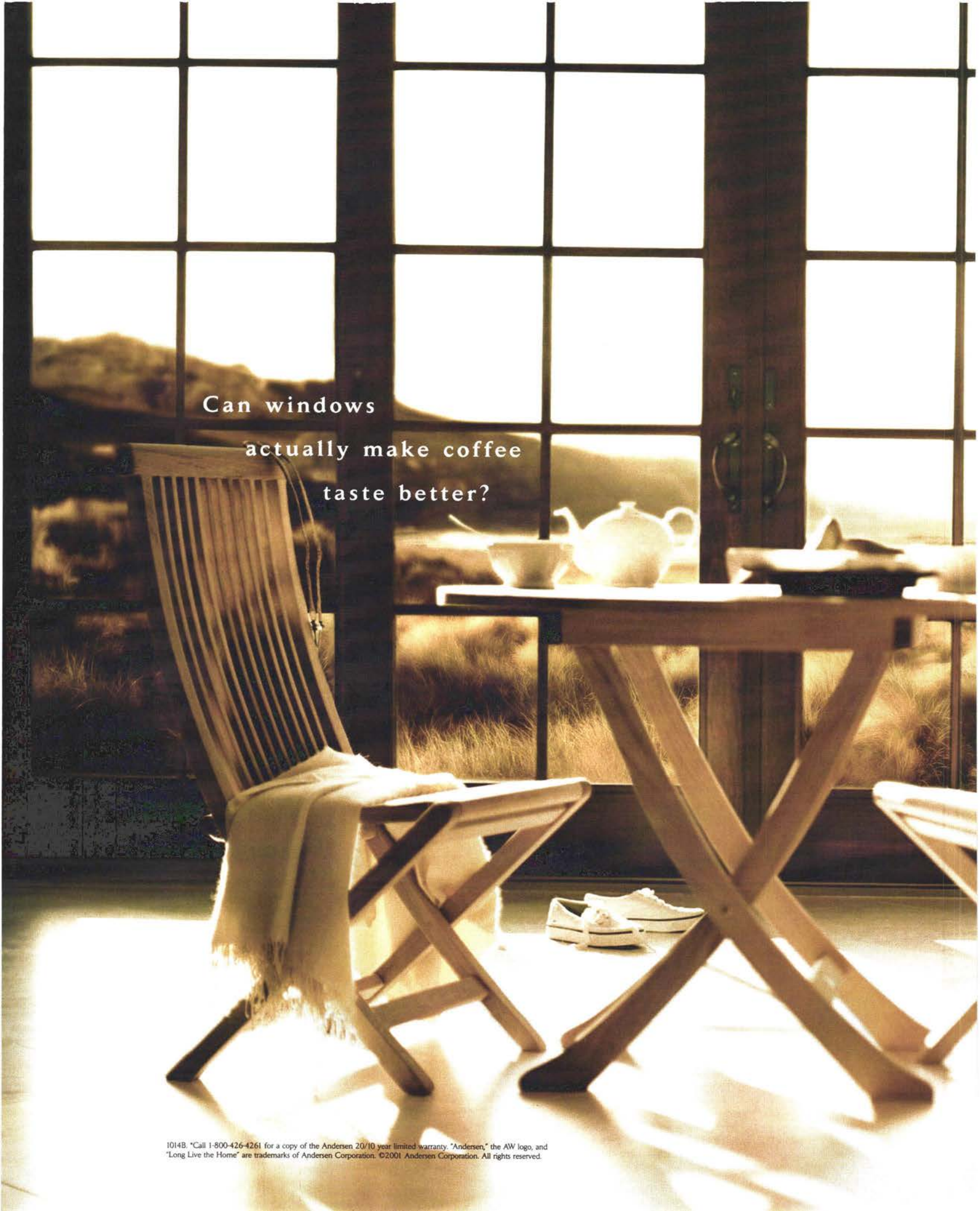
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Mailbag

NOW IS THE TIME FOR ALL OUR READERS
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EXTENDING CREDIT

In your article on Barcelona ("City Report," May/June '01), you credit Antoni Puig as the architect for the Hotel Arts. Puig was the project architect. The building was designed by my father, Bruce Graham, of Skidmore, Owings & Merrill. All the design and structural drawings were produced in Chicago. You might take notice of how he used the same design concept as the John Hancock building in Chicago, showing the massive steel structure on the outside of the building. As the Hotel Arts was one of the last buildings he designed before his retirement, I would much appreciate a correction.

Mara Graham Dworsky
Los Angeles, CA

Our apologies for not crediting Mr. Graham for his great building. But what the article actually said is that Antoni Puig designed three new penthouses atop the building, not that he designed the building itself.

PRONOUN-CIATION

William Paley's suggestion was a good one that Donna Warner ought to have followed for her "Editor's Page," namely letting someone else edit her writing, although clearly not your own proofreaders. She wrote: "On the other hand, there are so many things that others do better than me." Correct English is "better than I (do)," not "me (do)."

Leslie Korda
Via e-mail

Don't blame our copyeditor. She went home weeping the day we overruled her correction of "than me" to "than I." We felt that because Donna's page is meant to

be a friendly chat, we'd go for the common conversational usage rather than grammatical rectitude. In any case, we're thrilled you wrote—and that you read so carefully.

THEY COME IN THREES

I've enjoyed *Met Home* for years and find much inspiration in the pages of your magazine. But in the May/June '01 issue, you surprised and delighted me three times—all before page 139. You printed not one, not two, but three articles that I thoroughly enjoyed: "A Green Thumb's Journal," "Can This Kitchen Be Saved?" and "For the Love of Clutter." All three were well written. The first two taught me something and the third gave me food (no pun intended) for thought. Keep up the good work and please—more articles like these!

Carolyn Dietrich
Boise, ID

To our readers everywhere: Our story in the July/Aug issue called "In the Calm of Their Hands" contained not one, not two, but three spelling errors. The house is on *Vashon* (not *Vachon*) Island; the homeowners rented an earlier home on *Whidbey* (not *Whidby*) Island; and those snow-covered peaks are the *Olympic* (not *Olympia*) mountains. So we fail spelling and geography and deserve nothing but your eternal scorn. But how come so many of you know how to spell Whidbey Island?—*The Editors*

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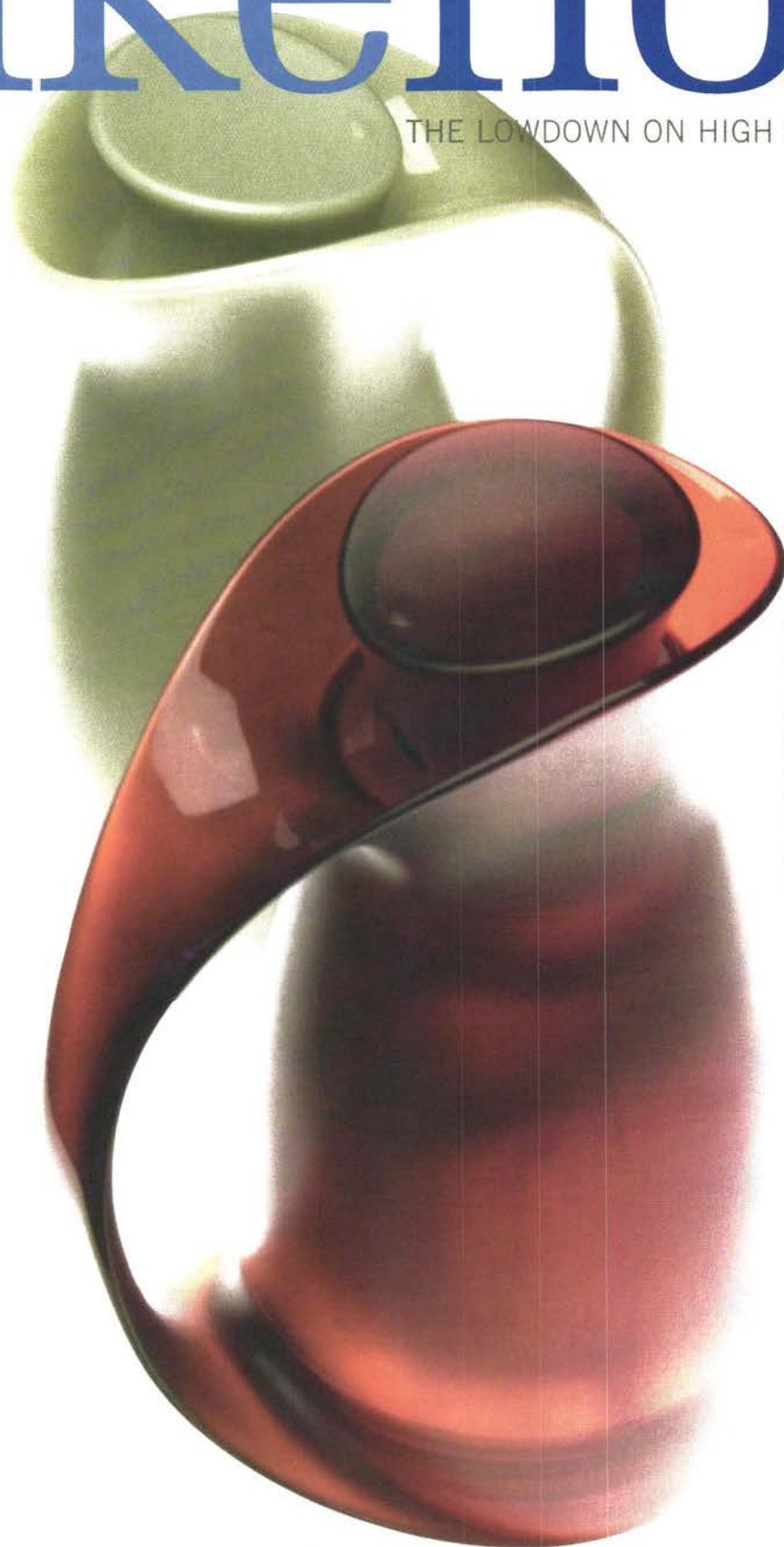
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THE SHAPE OF THINGS TO COME

Product Development Workshop, the team that created the Good Grips gadget company, asked Smart Design's Scott Henderson for a collection of plastic serveware. The carafes (left) are just \$20 each at MoMA's new SoHo store; 800/793-3167, www.momastore.org. (Look for the full line, Wovo, at Bed, Bath and Beyond in November.) >

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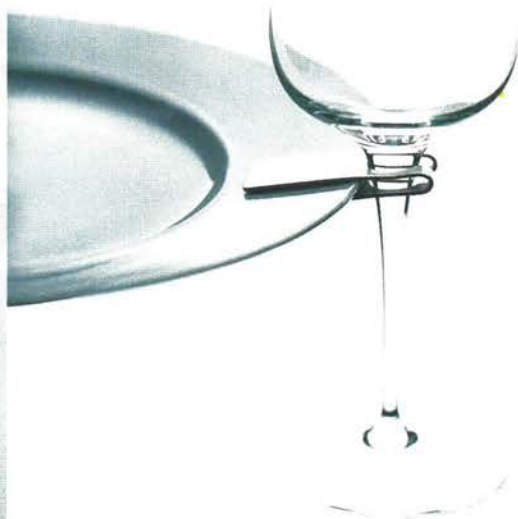
► MASTERS OF VENICE

Designer Ted Muehling and Italian manufacturer Salviati created this Lotus vase—actually four pieces (dish, centerpiece, bowl and vase)—in an edition of 15; the set will be about \$14,000; 212/725-4361.



▼ CLIP JOINT

Eat, drink and be merry—and do it single-handedly. Heinze's stainless steel 2clip lets you carry plate and glass in one hand. \$16 for two, from the San Francisco Museum of Modern Art, 415/357-4035, www.sfmoma.org.



► TARGET PRACTICE

This Glow Top table is the latest triumph of affordable design by BluDot for the Target chain. The 16-inch steel cube has a removable acrylic top and a 4-inch-deep bin. It's priced at \$40; 800/800-8800, www.target.com.



TABLE, FABRIC: DAVID PRINCE

◀ DOT COM-BINE

New York interior designer Benjamin Noriega-Ortiz has teamed with Tapestry, a new online company, to create a collection of sumptuous sheers that can be turned into everything from lampshades to tablecloths. Most of the fabrics are double-width; prices from \$60 to \$120/yd. See them at www.tapestry.com and buy through architects and designers. >

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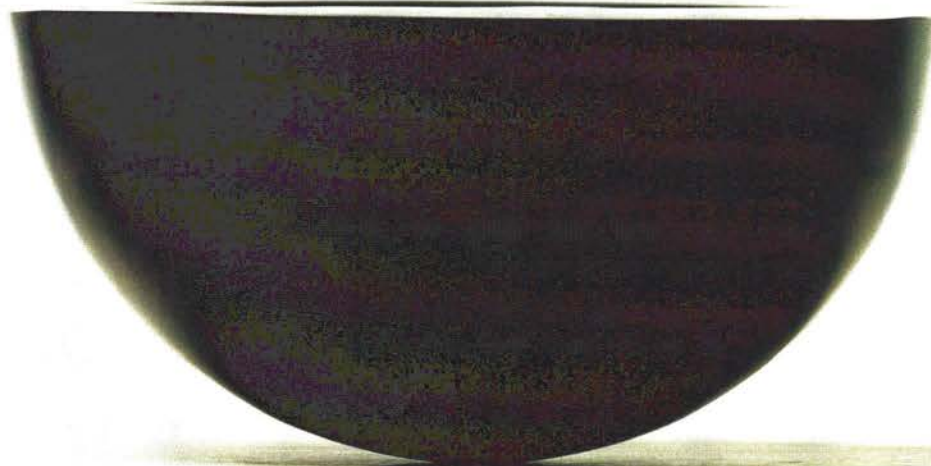
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▼ WELL ROUNDED

The new company When Objects Work has drafted maestro of minimalism John Pawson to design its first collection. The centerpiece is this perfectly spare bronze bowl that can be tipped to sit at any angle: It has a weighted base. It's 14 inches in diameter; \$650 at Moss, 212/226-2190, www.mossoonline.com.



▲ TURNING POINTS

Villeroy & Boch, famous for sophisticated mix-and-match tableware, has opted to join the growing movement to modernism with its Metropolitan china collection. The aptly named New Wave plate shown is \$36; 800/845-5376.

▼ GREAT BALLS OF FIRE

Brazilian designer Jose Bartholomeu created these ceramic light spheres for indoor and outdoor use. They range from 8.3 to 24 inches in diameter; \$95 to \$420 from Worldwide Import/Export, 201/447-3863, worldwide@wwiec.com.



▲ PRACTICALLY PERFECT

Don't let its glamorous lines fool you: Everything in New York interior designer William Sofield's new furniture collection for Baker is designed to be used. The finishes, says Sofield, "are forgiving." The Delamere chaise is \$2,782, the ottoman \$1,457; 800/592-2537. **mh**





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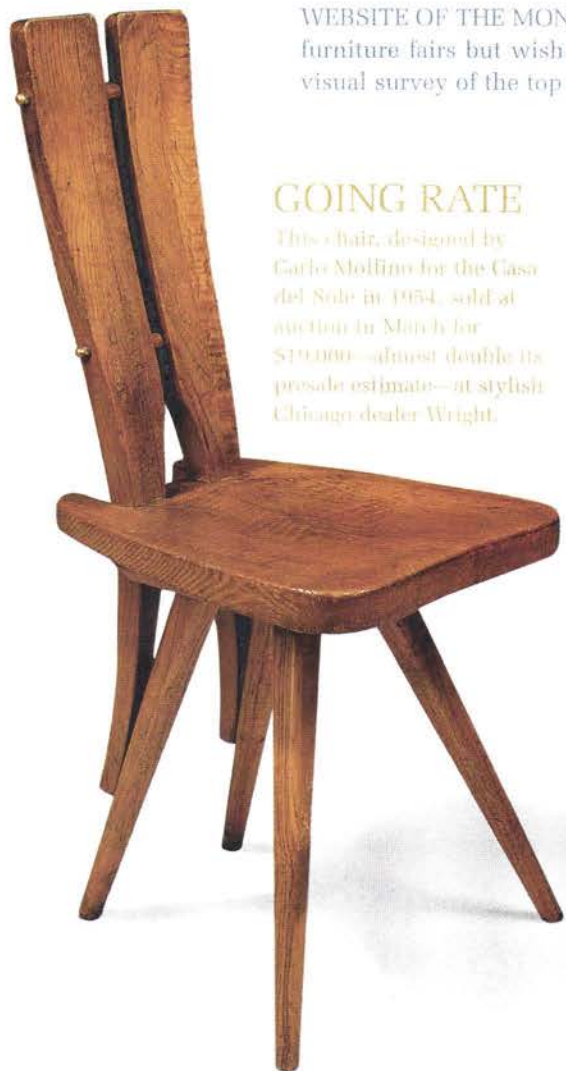
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the Word

WEBSITE OF THE MONTH: If you don't have the time or money to go to the world's great furniture fairs but wish you did, log on to **Designboom.com**, a site that offers an extensive visual survey of the top modern shows: Milan, Cologne and London.



GOING RATE

This chair, designed by Carlo Mollino for the Casa del Sole in 1954, sold at auction in March for \$19,000—almost double its presale estimate—at stylish Chicago dealer Wright.

TRAILER WARS

Feast or famine department: Now there's a choice of Airstream trailers with interiors as cool as the iconic shell. Inside Design's sleek prototype (*MH*, Sept/Oct '00) rolls into showrooms this September (212/678-2413). Meanwhile, San Francisco retailer Limn and Italian manufacturer Ceccotti have launched "interior kits": They gut a standard Airstream and install Roberto Lazzeroni-designed furnishings and Bulthaup kitchens (415/543-5466).

BLIND DATE QUIZ >>>

The Campbell's Soup label, immortalized by Andy Warhol, was wrapped around its first can in:

- a. 1900 b. 1912
- c. 1923 d. 1946

See Resources for the answer.



IT'S A DOG'S LIFE

Approximately 68 million dogs live in United States households.

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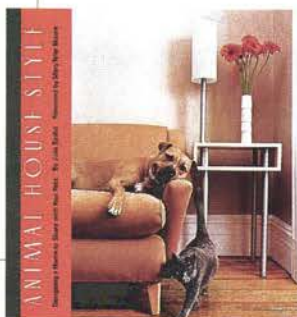
Eight to ten million cats and dogs enter shelters each year.

Four to five million of them are euthanized. So if you're thinking of joining the pet-owning population, do a good deed and head for the nearest animal shelter for your new best friend.

DON'T MISS Metropolitan Home's high/low bathroom at Expo's new store in Paramus, NJ (opening in mid-September); 877/435-3555.

MET TOME

Design is going to the dogs—and the cats and gerbils. For proof, look no farther than **Animal House Style** by Julia Szabo (Little Brown, \$35), which provides stylish solutions for pet-proofing your living quarters, from the bed to the bath.



*Starting your day right has very little
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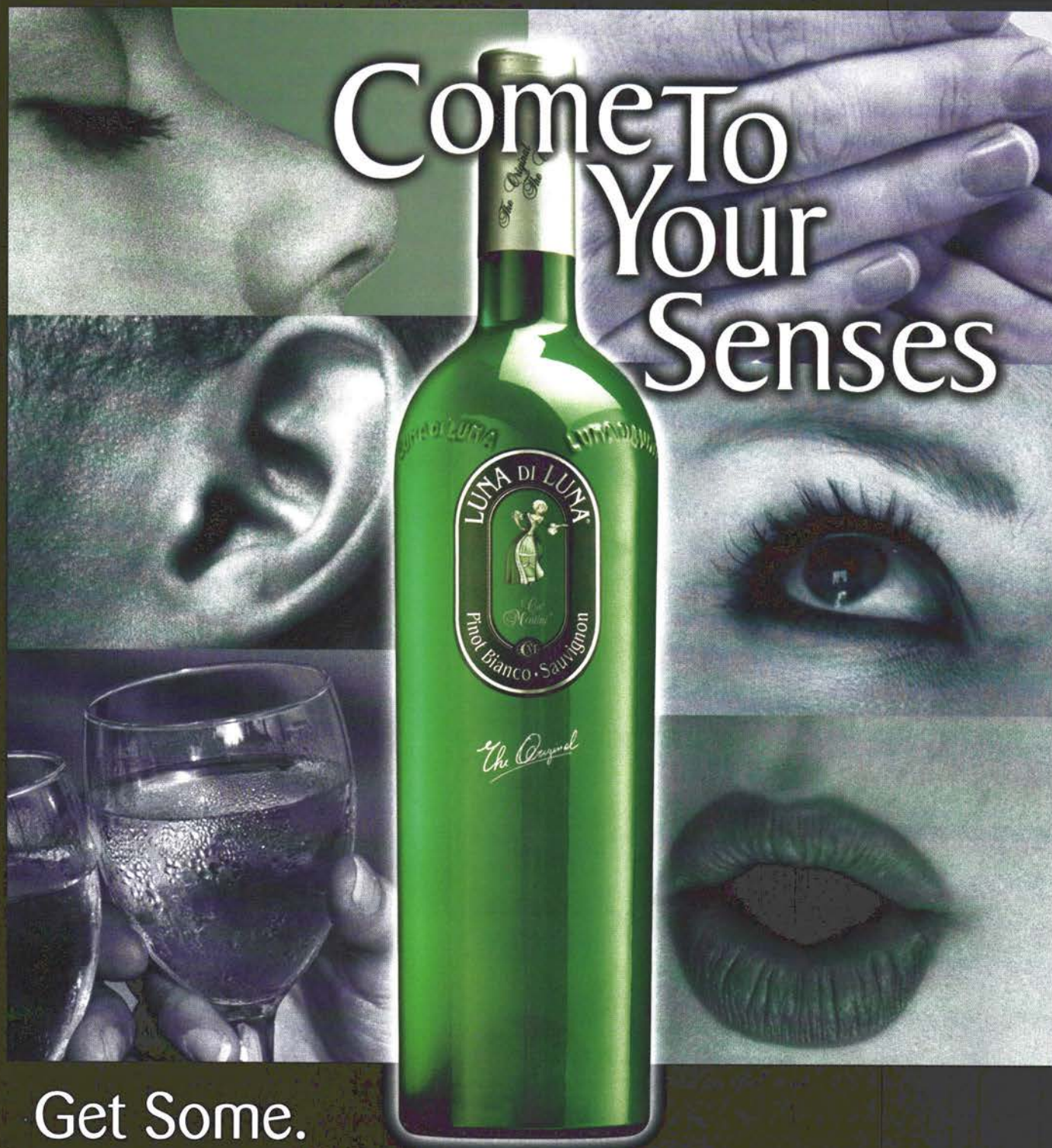
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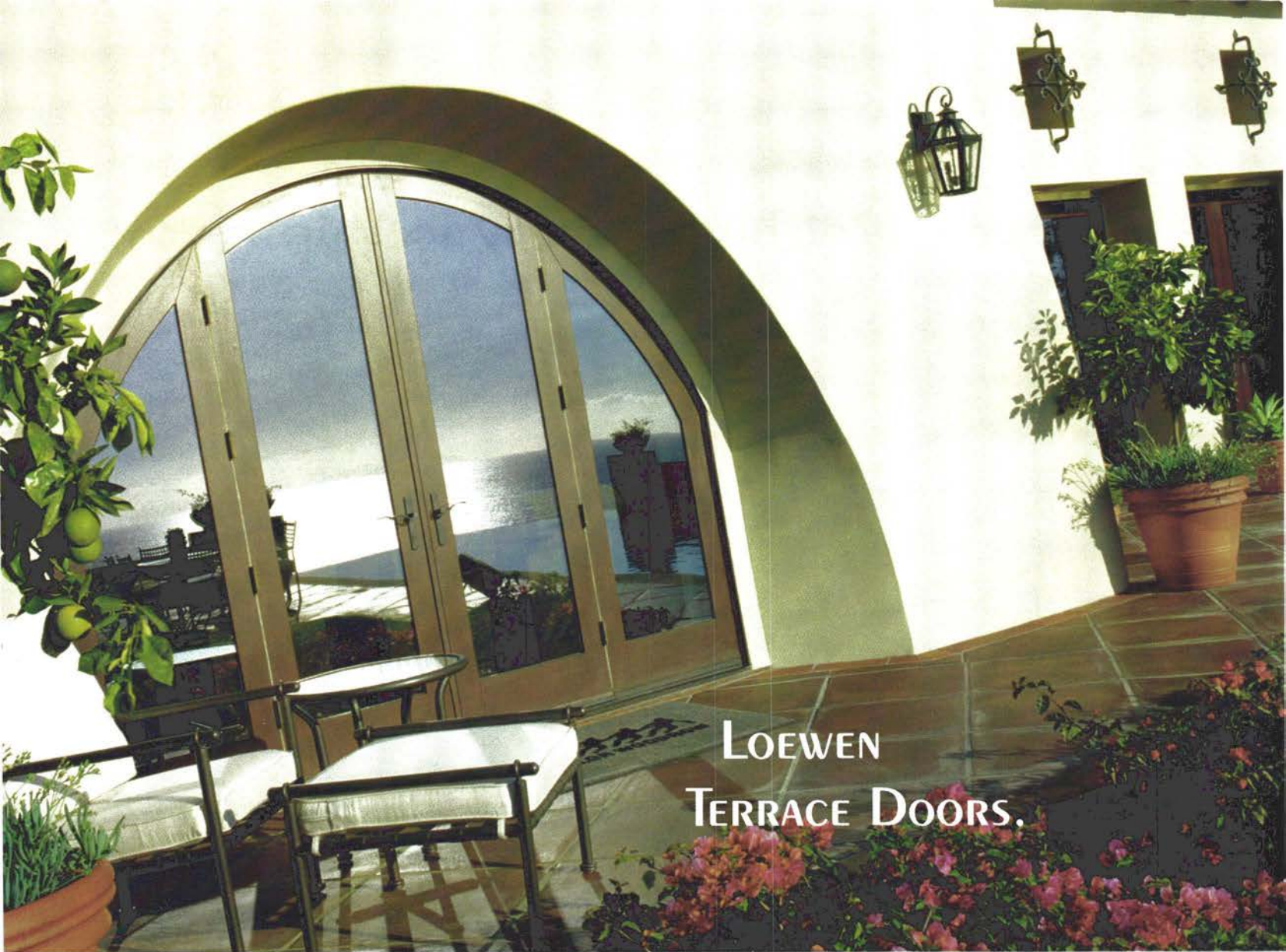
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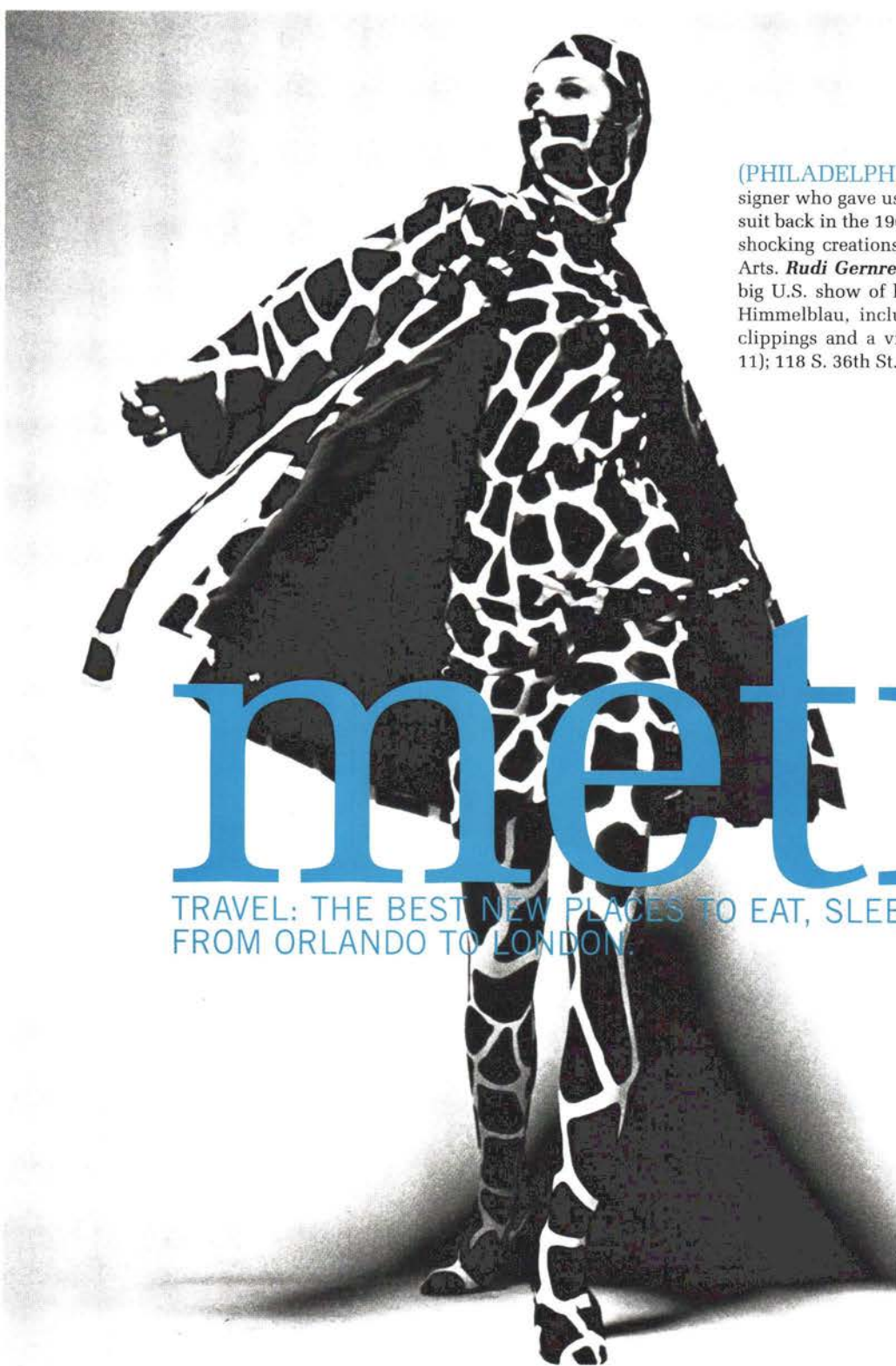
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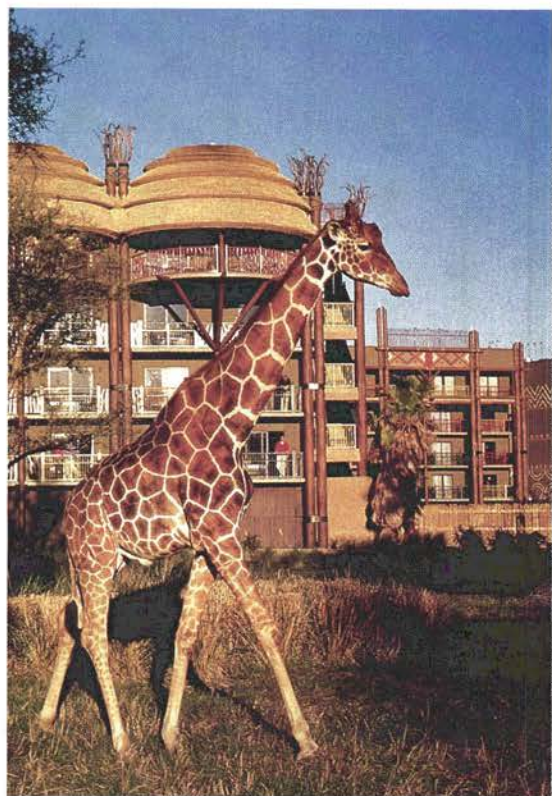


(PHILADELPHIA) The late Rudi Gernreich, the trendsetting designer who gave us the thong, the no-bra bra and the topless bathing suit back in the 1960s and '70s, will have more than 125 of his once-shocking creations on view at the city's Contemporary Institute of Arts. *Rudi Gernreich: Fashion Will Go Out Of Fashion* is the first big U.S. show of his work. The installation, by Wolf Prix of Coop Himmelblau, includes a backdrop of wallpaper made from press clippings and a virtual catwalk (September 15 through November 11); 118 S. 36th St., 215/898-5911 ext. 7108, www.icaphila.org.

metro

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(ORLANDO, FL.) If waking up to eland grazing outside your terrace is appealing, consider **Disney's Animal Kingdom Lodge**, the latest Walt Disney World resort and the most eco-savvy. This family-oriented invocation of Africa—adjacent to the Animal Kingdom park and based on authentic tribal forms by architect Peter Dominic—features 1,293 rooms, African art and surprisingly good “food with Afritude.” The fantasy is layered on quite thin here, because the real stars are the free-roaming zebra, giraffe and gemsbok. Rooms from \$199 (ask for a view of Arusha Rock); 407/WDISNEY (934-7639), www.disneyworld.com. >



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LONDON

metro

(LONDON) For nearly 40 years, the **General Trading Co.** in Sloan Square was the place for stylish traditional furnishings. Now it has not only moved, it's been transformed: Designed by Spencer Fung, the new sophisticated interior is just around the corner but seems a world away. English antiques are now set against bold contemporary designs. The store includes a flower shop run by hip designers McQueens and a restaurant; 2 Symons St., SW3 2TJ, 011+44+020+7730-0411.

CHICAGO



SAN FRANCISCO

(CHICAGO) At **Naha**, chef Carrie Nahabedian, formerly of the Four Seasons in Beverly Hills, serves up a succulent array of well-finished "Meditamerican" comfort dishes, including a tartare of ahi tuna, cured wild salmon and osetra caviar as a starter (\$15) and a wood-grilled sirloin that's a smoky delight (\$33). The decor, by cousin Tom Nahabedian, is a tranquil mix of neutrals that keeps the lively mood both intimate and chic; 500 N. Clark St., 312/321-6242.

(SAN FRANCISCO) At downtown's stylish new eatery **Ozumo**, managing partner Jeremy James (who spent 12 years in Japan) displays his insights into Japanese culture and cuisine. The 6,000-square-foot space, with panoramic bay views, was transformed by Tokyo designers Super Potato Co. to resemble an East-meets-West modern version of a tea garden. The food is contemporary Japanese, with a menu of grilled seasonal vegetables, fish and meat; 161 Steuart St., 415/882-1333.



WASHINGTON, D.C.

(WASHINGTON, D.C.) **Vega**, the aptly named shining star of a shop, is brightening the city's ever-evolving arts district on Seventh Street. Owner Jenny Pedersen has parlayed her substantial design background into a winning blend of great products—from Ingo Maurer lighting to Paola Lenti furniture—within a warm, stimulating space. The 3,500-square-foot environment by NYC designer Stephen Watkins incorporates his strong feng shui aesthetic; 819 Seventh St. N.W., 202/589-0140, www.vegahome.com.

(LOS ANGELES) **What's Shakin': New Architecture in L.A.** is a show that curator Brooke Hodge of Los Angeles's Museum of Contemporary Art believes defines directions for the new century. With eight projects, from Frank Gehry's Disney Concert Hall to a school by Marmol-Radziner (pictured), the exhibit runs from September 16 to January 20 at both the Geffen Contemporary, 250 S. Grand Ave., 213/621-2766, and the museum's gallery at the Pacific Design Center, 8687 Melrose Ave., 213/626-6222.



LOS ANGELES



ATLANTA

(ATLANTA) One of midtown's hottest restaurants, **Spice**, is set in a 19th-century house that has been dramatically renovated by Seiber Design, whose project architect is Mark Davis, a *Met Home* contest winner (Jan/Feb '01). Curved walls and a slanted ceiling provide visual fireworks. The savory regional American cuisine by Mark Alba includes grilled Muscovy duck breast with Vidalia onion risotto; 793 Juniper St., 404/875-4242, www.SPICE-Atlanta.com. mh

Contributors include Barbara Bohl, Stafford Cliff, Laura Hull and Jersey Walz.

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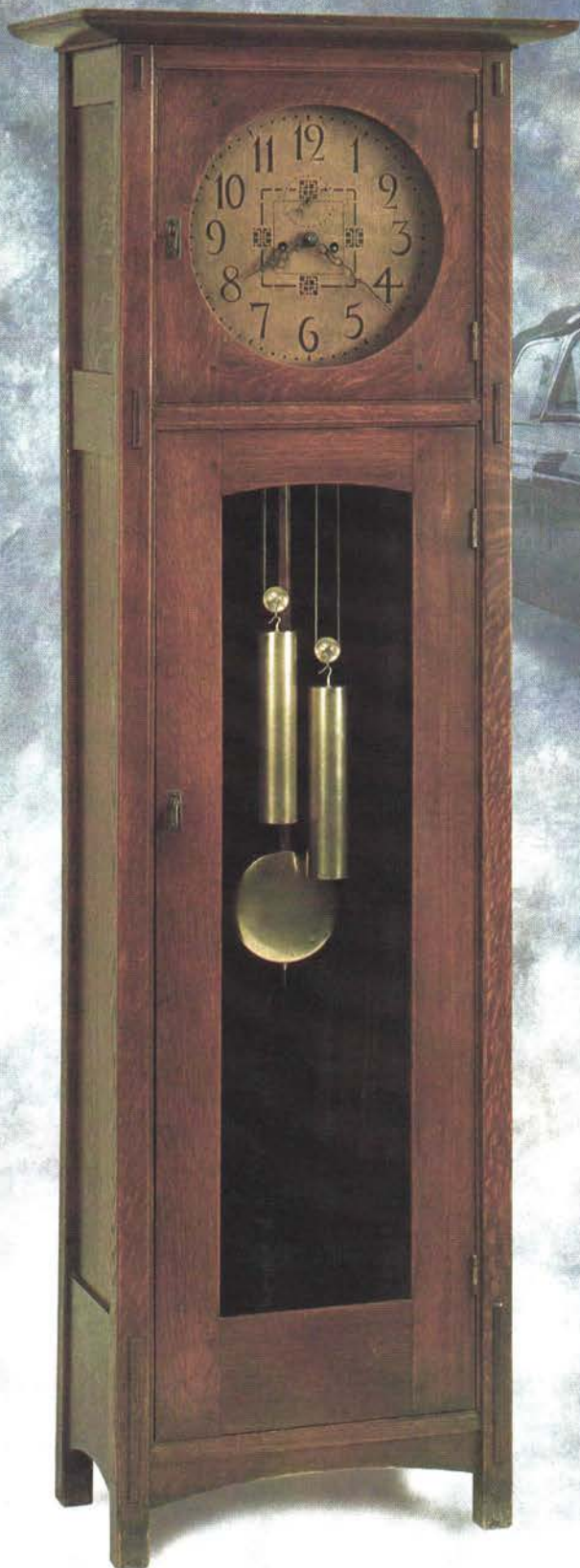
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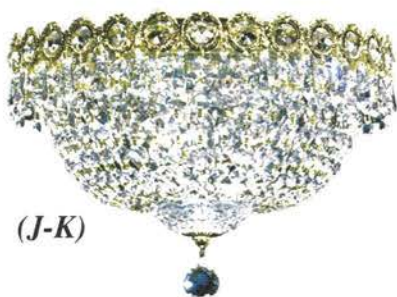
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New York City

THE CITY THAT NEVER SLEEPS IS GEARING UP FOR A BANNER FALL SEASON OF STYLE.
BY LUCIE YOUNG

SHOP & EAT—DOWNTOWN

■ Downtown Manhattan, from TriBeCa to Chelsea, is home to the city's most cutting-edge shops and trendy restaurants. TriBeCa's Franklin Street has become the new design store mecca, and the five-block stretch from **Totem** at 71 to **Mobilier** at 180 marks its boundaries. Recent arrivals include **Intérieurs** at 149, **R** at 82 and **John Kelly** at 77. The most daring newcomer is **Dune**, which showcases such bold American and European talents as Nick Dine, Richard Shemtov and Jens Denecke; 88 Franklin St., 212/925-6171. On Rivington Street on the Lower East Side, a rough-diamond section of town, two gems are worth the detour. **BDDW** presents the sensuous minimalist wood and metalwork of a young design collective; 8 Rivington St., 212/673-5111. **Futura** celebrates the outrageous in Italian design: An antique chandelier made of Campari bottles swings above a '30s buffet; 79 Rivington St., 212/475-0846. Meanwhile in SoHo: At **Dumb Box**, Dakota Jackson's elegant gallery, people can't buy anything but they can learn about design; on one wall, a bank of computer screens displays articles on ecology and social issues as well as the portfolios of top designers; 43 Mercer St., 212/925-4995. And >

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SHOP & EAT [CONTINUED]

further west: Imagine a funkier version of IKEA and you have Australia's **Room Interior Products**, which sells everything from mini washing machines (ideal for Manhattan's tiny apartments) to tents, tablewares, electronics and furniture; 435 Hudson St., 646/638-3333.

■ As for food, the streets around Park Avenue South are home to downtown's most grown-up new restaurants. At **Tamarind** (41-43 E. 22nd St., 212/674-7400), chef Raji Jallepalli-Reiss excels at del-



BDDW

MARY'S FISH CAMP



icately aromatic Indian fusion food. Next door at **Beppe** (45 E. 22nd St., 212/982-8422), Michelin-starred chef Cesare Casella dishes up rustic Tuscan fare in a sunny terra-cotta colored restaurant. A real bargain in SoHo is **Hampton Chutney** (68 Prince St., 212/226-9996), where the house specialties are delicately flavored *dosas* and *attapas*—and everything is under \$10. In NoLiTa (that's North of Little Italy), **Bot** (231 Mott St., 646/613-1312) by Thomas Leiser has a decidedly futuristic look, with its electric-pink and orange Perspex tables. Surprisingly, the cooking is down-to-earth Italian fare such as tuna and flageolet beans. At **Inside** (9 Jones St., 212/229-9999), Anne Rosenzweig and

co-founder Charleen Badman (formerly of the Lobster Club) offer a small seasonal menu and relaxed neighborhood atmosphere. Bar grazing on Welsh rarebit, fried oysters and a soft-shell crab sandwich is encouraged. In the West Village, **Mary's Fish Camp** (64 Charles St., 646/486-2185) doesn't take reservations, but New Yorkers gladly line up for the seafood staples and melt-in-your-mouth lobster pot pie. In TriBeCa, **Le Zinc** (139 Duane St., 212/513-0001) stays open until 4 a.m. and looks like a transplant from Paris's Left Bank. The food is first rate, thanks to owners Karen and David Waltuck of Chanterelle fame. >

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■ It has been a bumper year for Manhattan hotels, with over 30 openings in the past 12 months. Applying downtown style to a midtown location has paid off at **Chambers** (15 W. 56th St., 212/974-5656), a Fendi baguette's throw from Fifth Avenue. The interior by David Rockwell is intended to feel like an eccentric art collector's townhouse. The 77 rooms start at \$425; the hotel's glitzy basement restaurant, Town (212/582-4445), is packed nightly, thanks to the cleverly nuanced cuisine of top chef Geoffrey Zakarian. Tip: It's a great place for breakfast. The 1924 American Radiator Building is among the most magical of Manhattan's early skyscrapers. This year, it reopened as the **Bryant Park Hotel** (40 W. 40th St., 212/869-0100) with an interior by British architect David Chipperfield. Many of the 129 rooms have spectacular views over the park. Rooms start at \$425. For slightly lower prices, try any of the four hip and trendy **W** hotels, where rooms start at \$299. The newest, Times Square **W**, opens in November; 877/946-8357, www.whothehotel.com.

■ The hot shows: **Vital Forms: American Art in the Atomic Age, 1940-1960**, at the Brooklyn Museum of Art, is a celebration of the period's curvaceous organic forms in art, architecture, interiors and fashions, from Alexander Calder sculptures to the TWA terminal at JFK Airport; 200 Eastern Pkwy, Brooklyn, 718/638-5000 (October 12 to January 6, 2002). Glass fans shouldn't miss the Cooper-Hewitt's **Glass of the Avant-Garde**, which features 186 exquisite designs from art nouveau to Bauhaus; 2 E. 91st St., 212/849-8400 (August 21 to February 24, 2002). Britain isn't all *Masterpiece Theatre*, the royal family and people speaking with cut-glass accents. At least that's what the organizers of **UK in NY**, a mammoth jamboree of more than 100 cultural events, want you to think. Among the hottest picks in the festival, which runs from October 14 to 28, is **Great Expectations**, a feast of British design innovation held at Grand Central Station's Vanderbilt Hall. Two huge banqueting tables will be laden with examples of the country's most cutting-edge work. At the Municipal Art Society (457 Madison Ave., 212/935-3960), **Jubilee Line Extension** looks at the 11 elaborate new London Underground stations designed by Britain's foremost architects. For more information, contact 718/397-4533 or www.ukinny.com. mh



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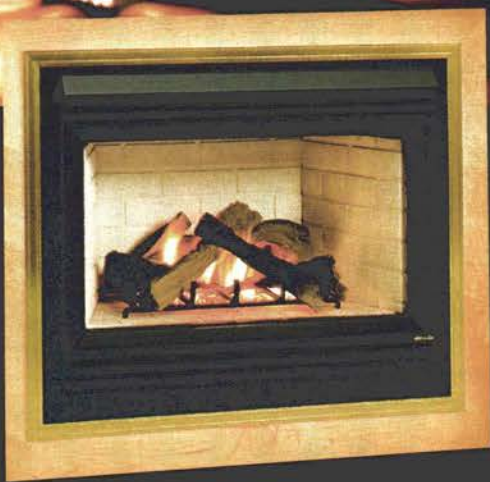


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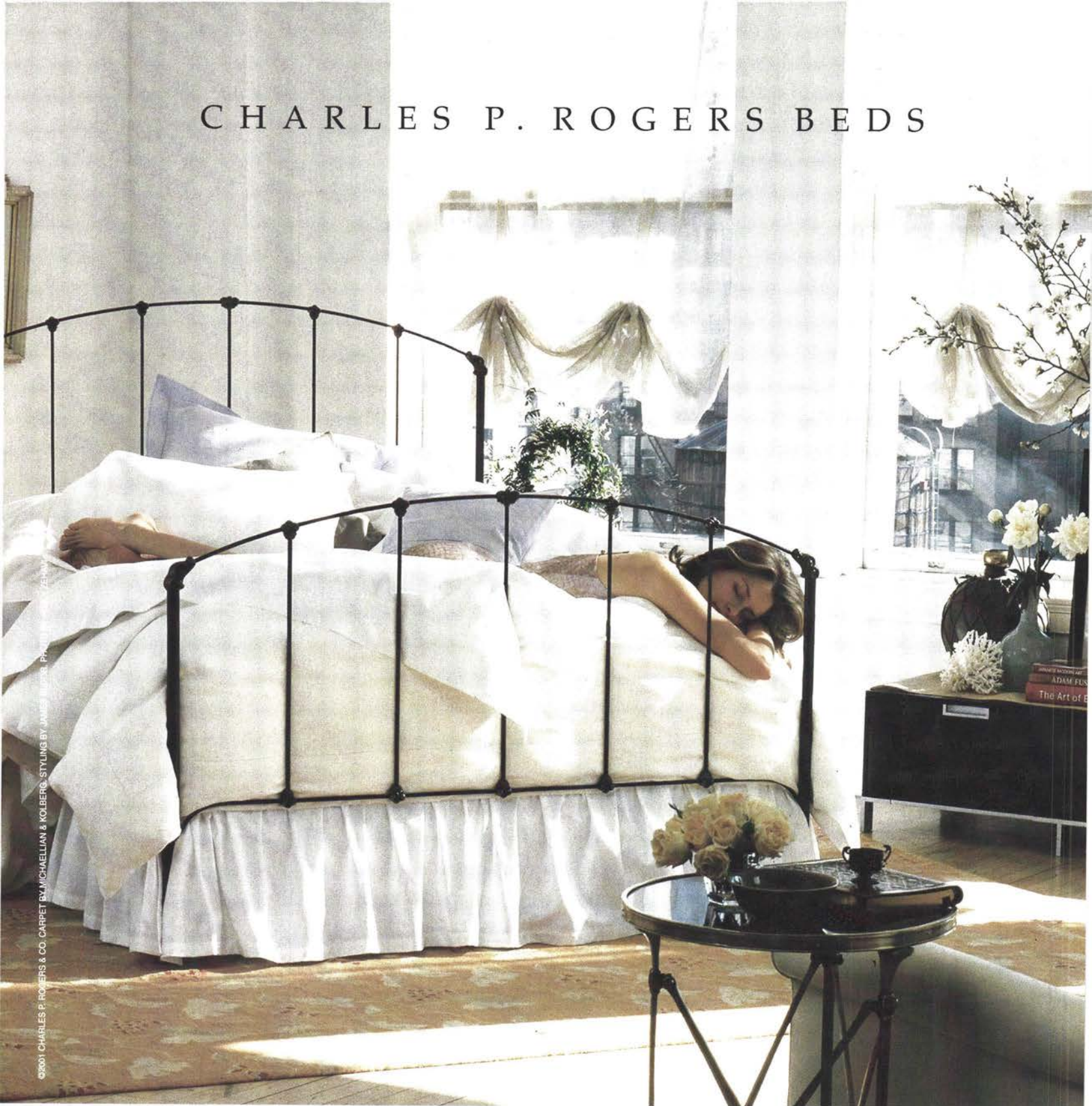
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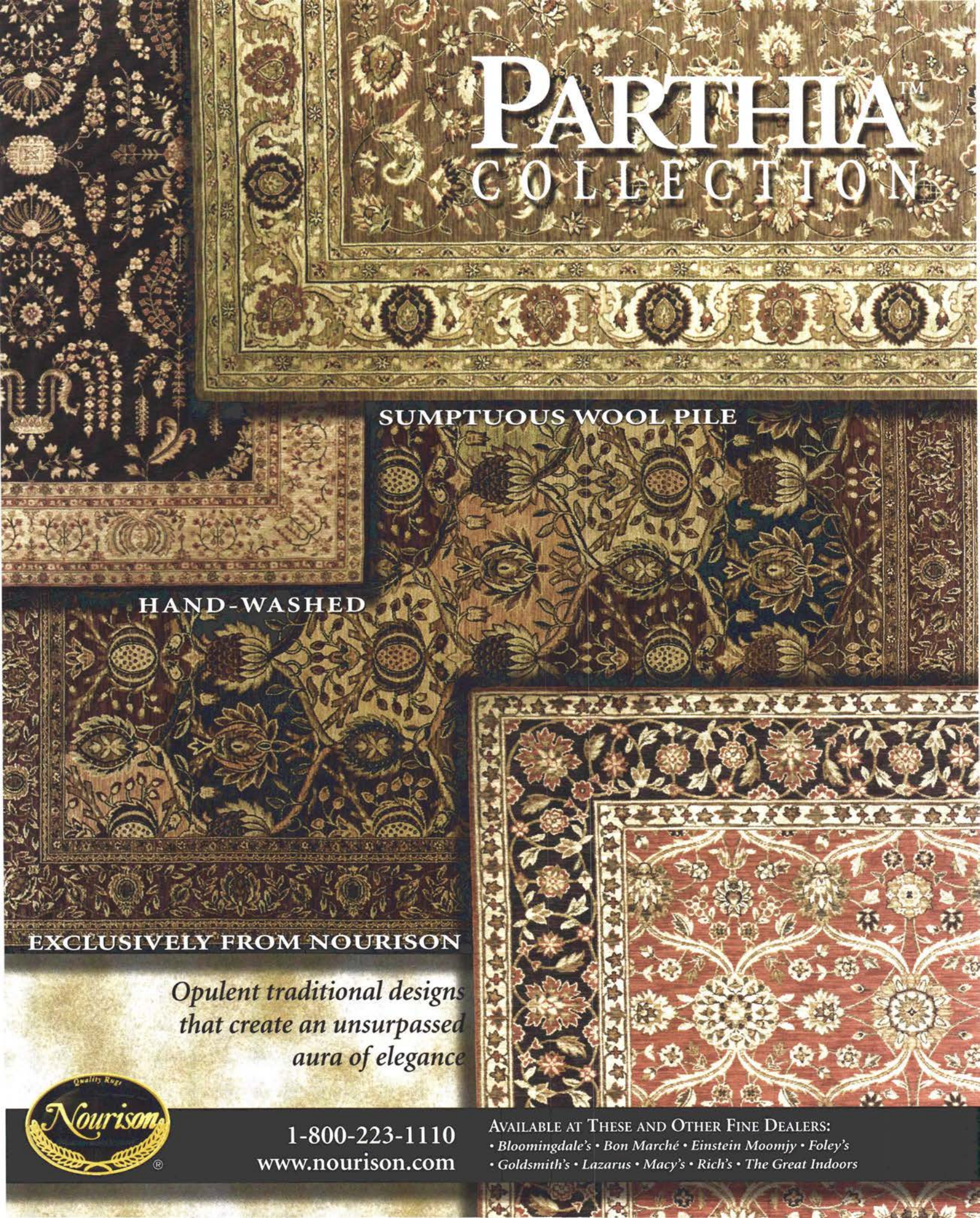
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From left: Creations Métaphores' iridescent silk-blend taffeta Opera; Jim Thompson's 100% Thai silk Night-Time plaid; Ondine, a polyamide sheer from Creations Métaphores; Lee Jofa's sky-colored cotton/viscose Kendall plaid.



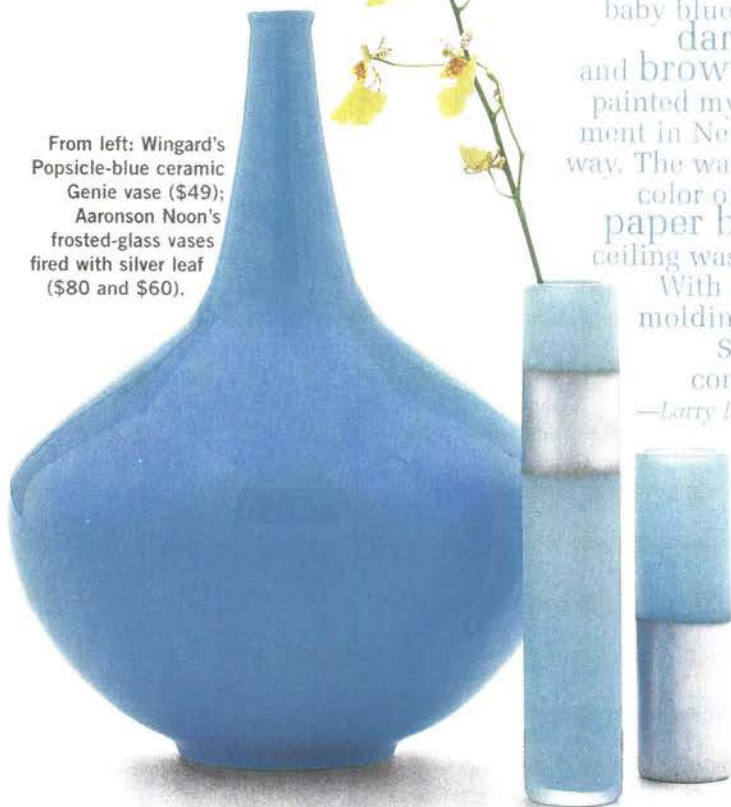
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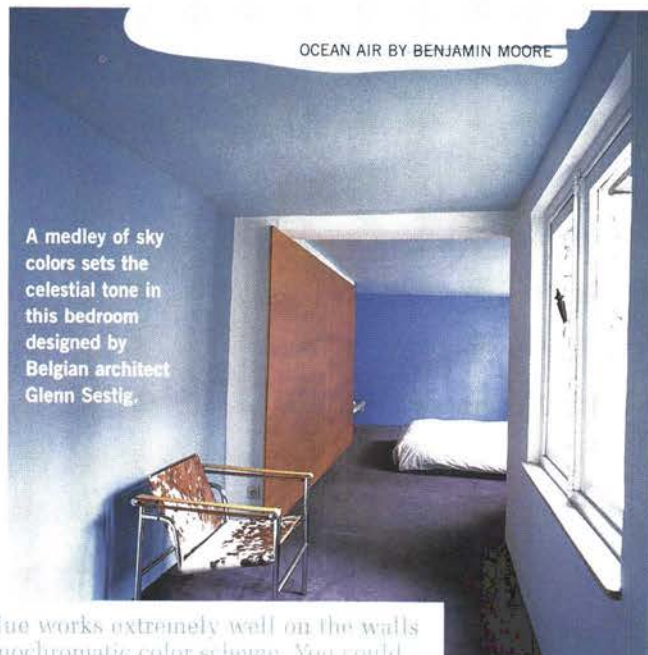
From left: Wingard's Popsicle-blue ceramic Genie vase (\$49); Aaronson Noon's frosted-glass vases fired with silver leaf (\$80 and \$60).



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—Joann Eckstut, designer and author of *Room Redux* (Chronicle Books, \$29.95) >

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His famous baby blues were the inspiration for Frank Sinatra's most fanatic website: www.Blue-Eyes.com. Watch him wink while singing "I've Got the World on a String," and find out exactly what "You're platinum, Pussycat!" means.



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—Barbara Richardson, director of color marketing, Glidden Paints

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My front door opens directly into my living space. How can I define the entrance?

—James McCaffrey, Brooklyn, NY

Consider using a screen to create a separate front hall. A single panel, fixed to the floor and ceiling with brackets, is perfect because you can take it out if you move. You can have the screen made, but shutter panels and shoji screens, available through a company called Pinecrest (www.pinecrestinc.com), work beautifully too. This louver grid from Pinecrest (right) is a signature design at my firm. Translucent or perforated designs are best if you don't want to sacrifice natural light. Finally, make the screen a feature by placing spotlights at the top or bottom.



NESTOR SAYS:

Don't be afraid of neutrals despite the rainbow palette of the moment. Neutrals can be just as powerful as bright colors if executed correctly. The key is to go all the way, using one tone in different materials and textures. In this living room (left), we created a peaceful feeling by applying the same warm tone throughout with Thai silk upholstery, a sea grass rug, a Jean-Michel Frank scraped-oak cabinet and even gold-leafing. As for color, beige makes a versatile backdrop for adding seasonal shades with flowers, textiles or other bright accents.

Send your questions, with photos if necessary, to THE PROS KNOW, Metropolitan Home, 1633 Broadway, New York, NY 10019. Or send an e-mail c/o MetEdit1@aol.com. Selected questions will be answered on our pages. Unfortunately, due to the volume of mail we receive, we are unable to respond personally or to return photos.



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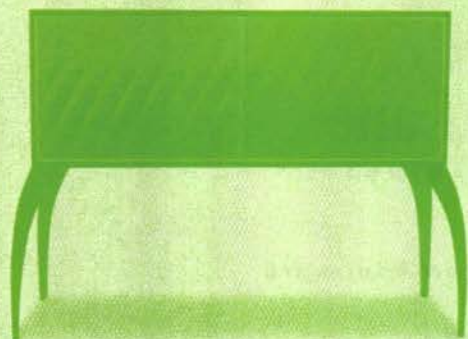
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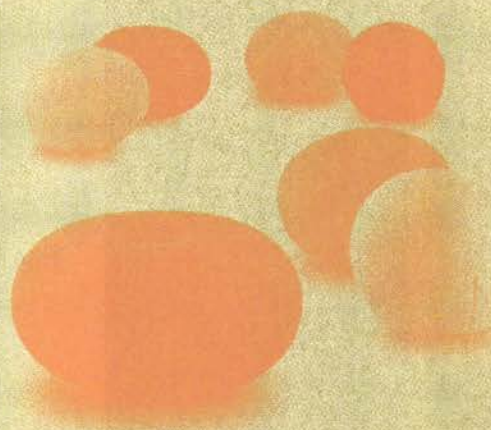
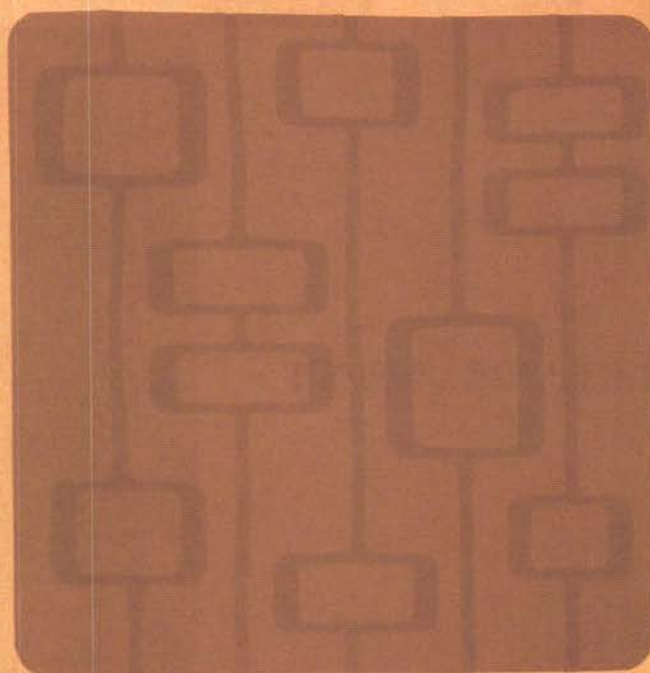
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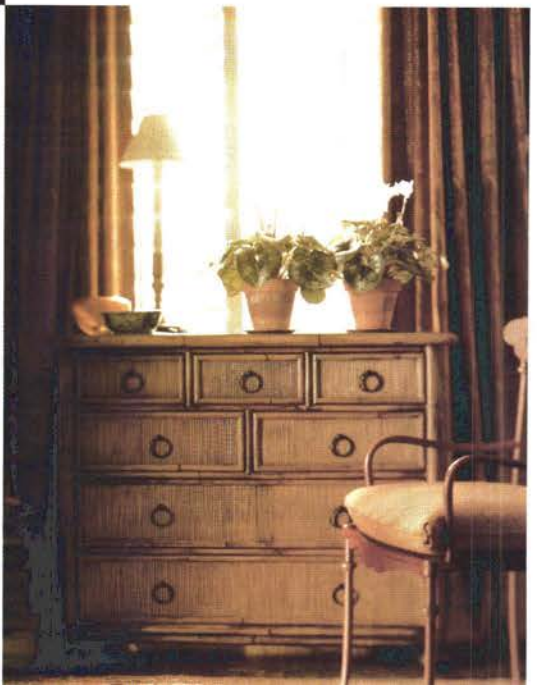
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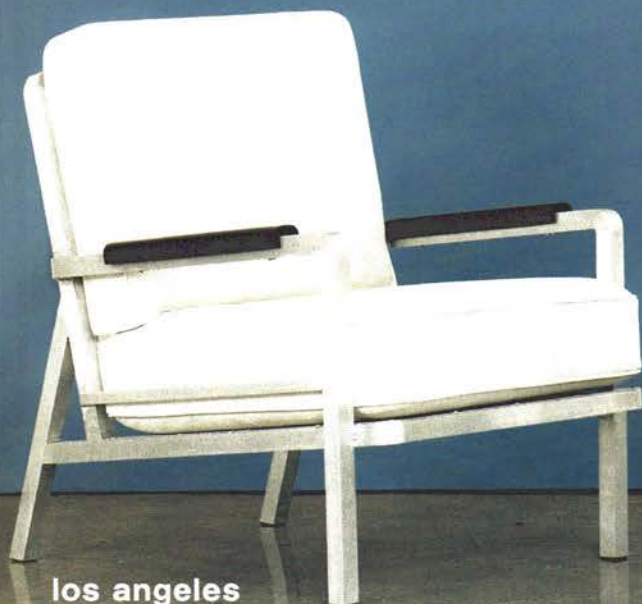
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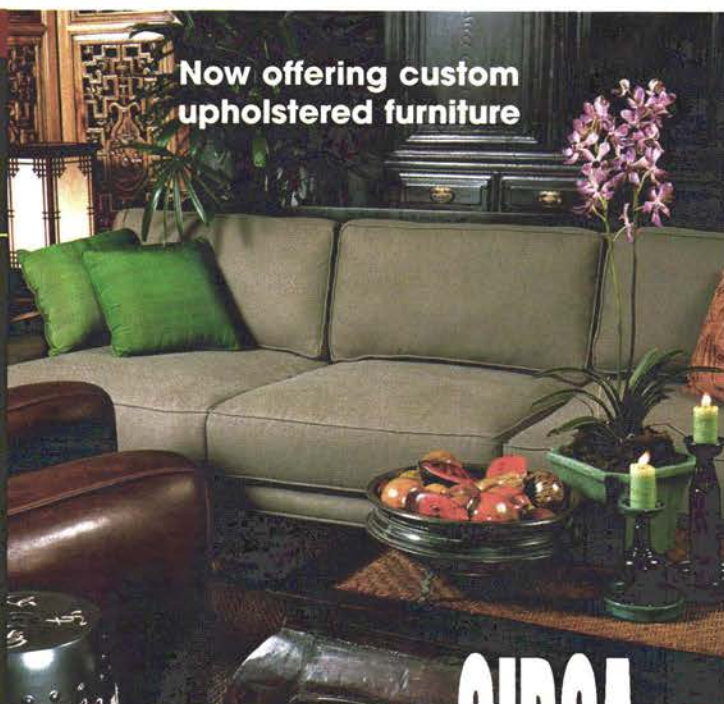
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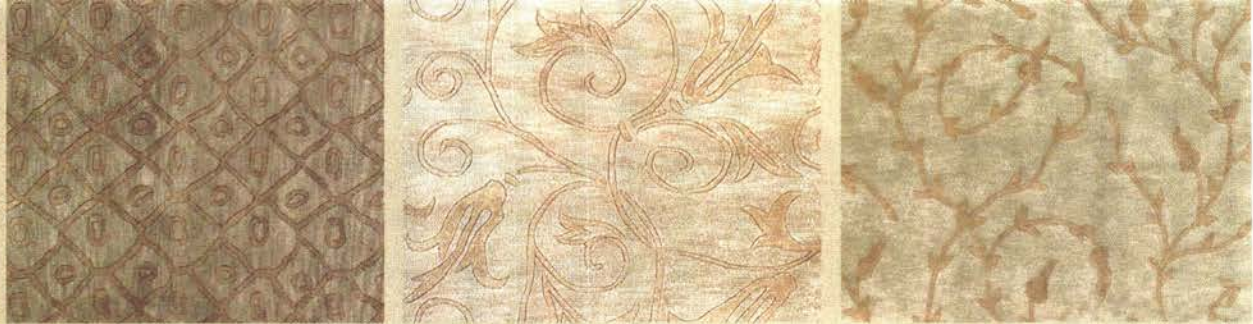
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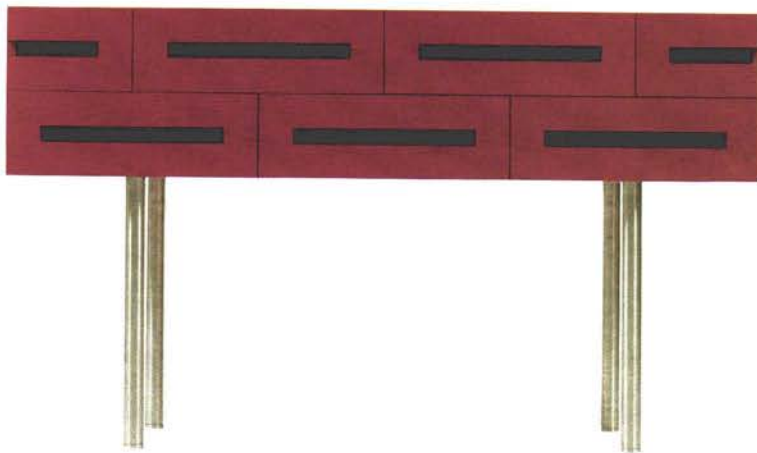


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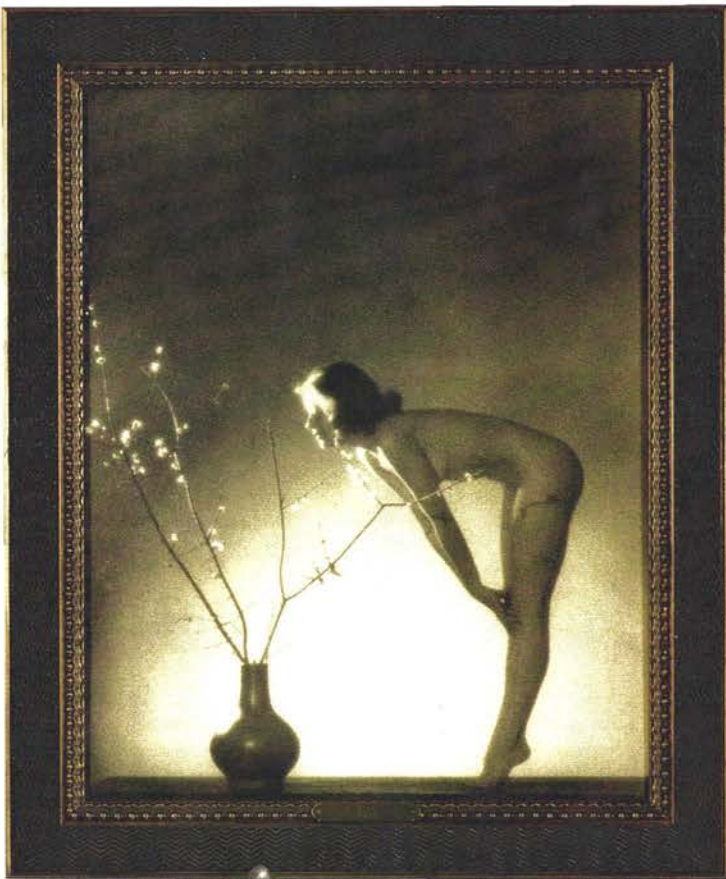
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◀ "Fragrance" by Boris Skvirsky

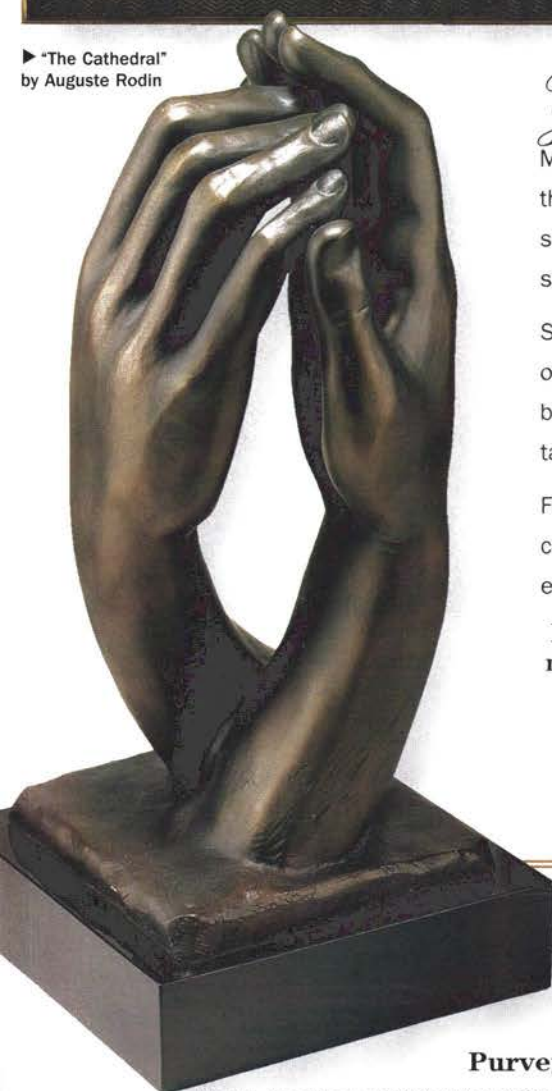
▼ "Jaune, Rouge, Bleu" by Wassily Kandinsky



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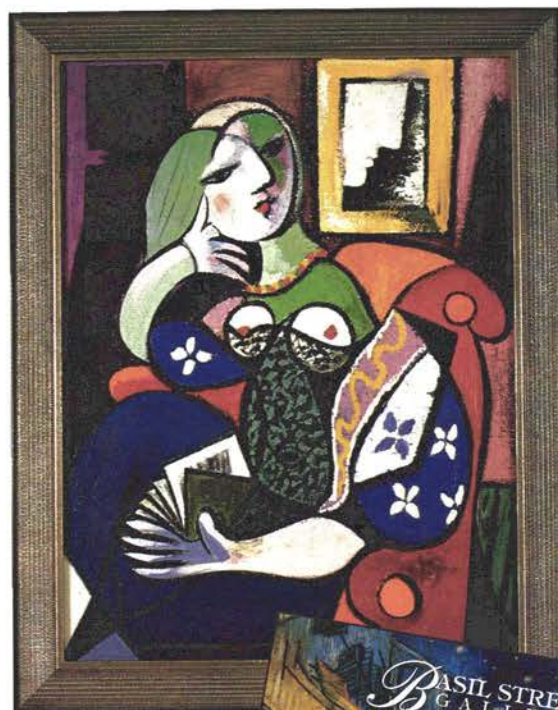
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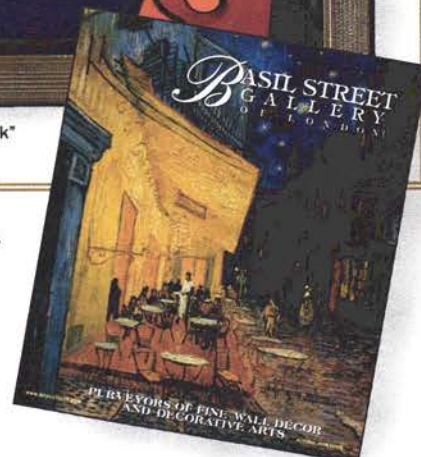


▲ "Woman with a Book" by Pablo Picasso

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marketReport

At left: Milan's famed Galleria. The Chameleon effect: Interlùbke's EO modular cabinet system (right) changes colors with the flick of a remote control, thanks to LED strips channeled into the metal frames of the sheer glass units; \$12,000 as shown.

Milan 2001

THIS FAIR MADE CLEAR THAT THE FUTURE HOLDS A UNITED NATIONS OF DESIGN TALENT. By Arlene Hirst

If there were even the slightest question that Milan is the world capital of design, the 40th-annual Salone del Mobile in April put it to rest. From Brazil to Belgium, there seemed to be no end to the quantity and quality of talent on display, not only at the fair itself and the more than 200 exhibition spaces that dot the city, but at the SaloneSatellite—a pavilion that's a showcase for rising talents. This year, for the first time, the satellite show was juried by the likes of Philippe Starck and Kartell founder Giulio Castelli. The result: a display of exciting work by some 400 designers from 26 countries. Along with the already established and rising young stars on hand, it was clear that design's future is bright. And thanks to the Internet, much of what was once unattainable here can now be purchased online. >

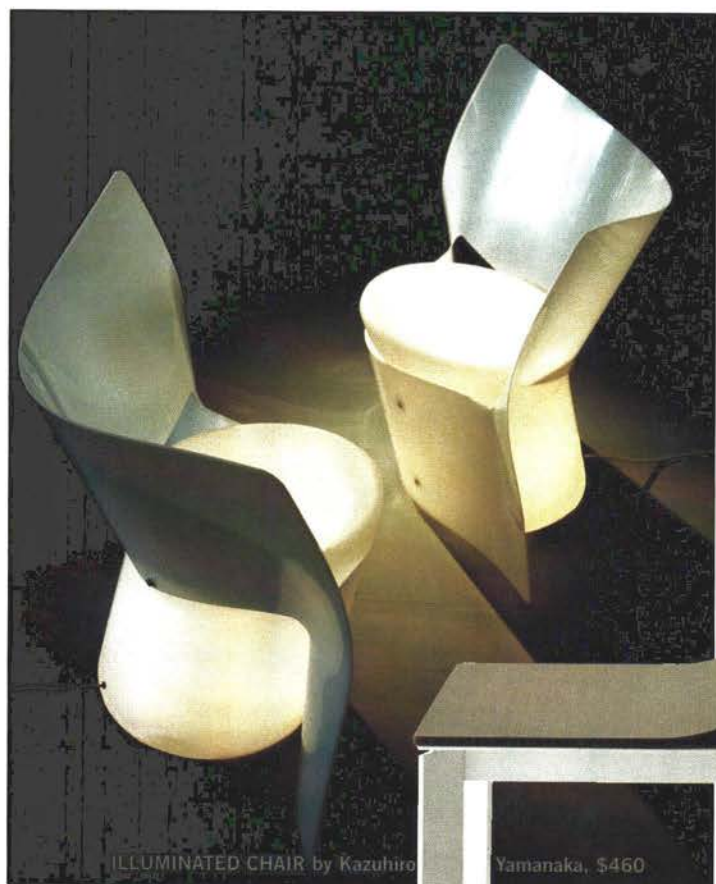


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ILLUMINATED CHAIR by Kazuhiro

Yamanaka, \$460



CABRIOLET by Paolo Ulian for Fontana Arte, \$2,512



LED LIGHTS by Ingo Maurer (limited edition of 50), \$2,930; far right \$2,630



Four Trends

■ **LIGHTED CHAIRS** Designers installed light fixtures in the bases of chairs, stools and sofas. One of the most poetic examples: Kazuhiro Yamanaka's swiveling seat of transparent polypropylene (top left).

■ **MULTI-FUNCTION** While Paolo Ulian's Cabriolet, a table that turns into a chair (above), was a standout, there were hundreds of double-duty pieces: Chairs became beds; tables turned into sideboards.

■ **LED** Light-emitting diodes—those semiconductors that blink at you from your VCR—consume one tenth the electricity of incandescent bulbs and throw off almost no heat. Now the technology has advanced enough to create lighting. Ingo Maurer introduced an entire collection.

■ **NEW MATERIALS** Innovative use of materials continues. For his Jelly Slice tables for Driade, Philippe Starck made use of polyurethane slab tops as well as glass. >



JELLY SLICE TABLES by Philippe Starck for Driade, from \$1,219 to \$1,679

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OUTLINE by Jean Marie Massaud for Cappellini, \$7,289

Longue Live the Chaise!

■ **OUTLINE** Frenchman Jean Marie Massaud's radical supersleek version for Cappellini has a fiberglass frame with a mirror finish. The base is stainless steel—fitting for a piece that looks like sculpture.

■ **SEAVIEW** Roberto Lazzeroni's version in mahogany for Ceccotti aims to create a place indoors that feels garden fresh.

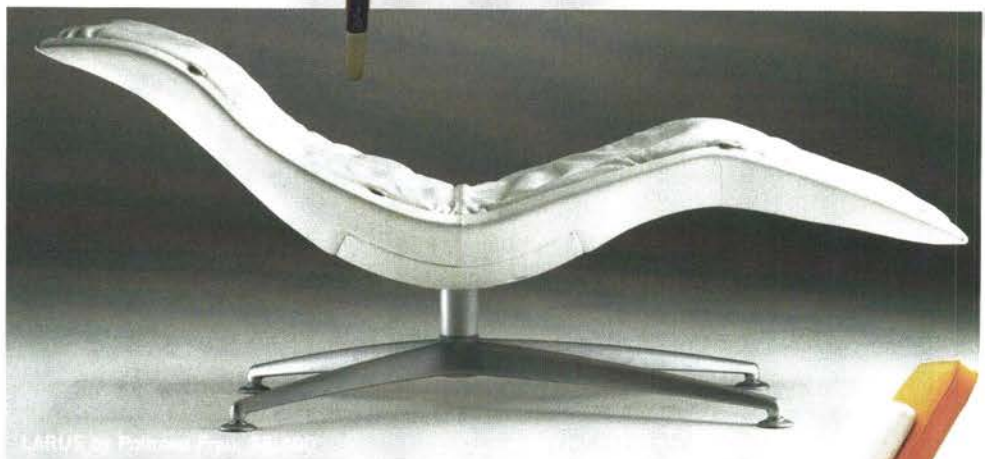
■ **LARUS** Poltrona Frau brought sophisticated technology to the task. Imbedded in the chair's upholstery are small air-filled tubes. A touch of a remote control produces pressure that flows progressively through the tubes to provide a relaxing massage.

■ **LANDSCAPE** American designer Jeffrey Bennett's sleek chaise for B&B Italia doesn't just offer a beautiful silhouette. Its back is magnetized, so that the headrest can be placed anywhere without slipping.

■ **POROROGA** Young Brazilian Flavia Alves Souza, a Milan newcomer, introduced this exercise in couture. Edra, the manufacturer, pleats the double-plastic film entirely by hand. >



SEAVIEW by Roberto Lazzeroni for Ceccotti, \$1,795



LARUS by Poltrona Frau, \$2,995



POROROGA by Flavia Alves Souza for Edra, \$3,730



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REEF by Piero Lissoni for Cassina, \$4,015

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■ REEF Upholstery silhouettes were almost universally low and square. And in Piero Lissoni's extensive new collection for Cassina, every piece is adjustable.

■ WEMBLY For something completely different, young Swedish designer Thomas Bernstrand created what is probably the first upholstered grandstand. Here's seating where there's always room for one more.

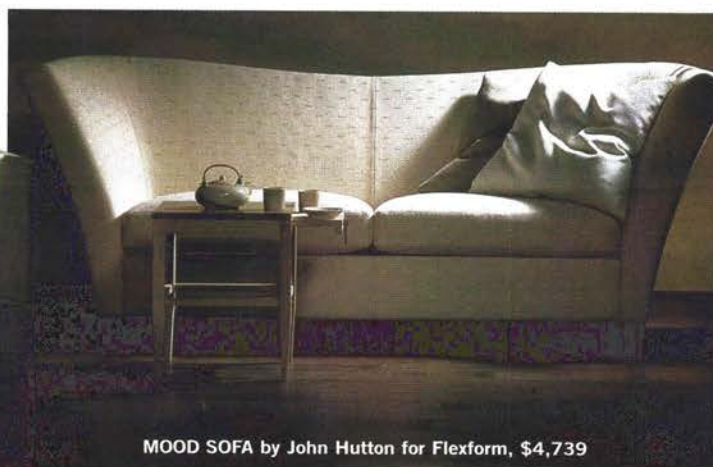
■ MOOD John Hutton, one of America's most highly regarded furniture designers, stepped out of his to-the-trade-only confines to work with Flexform on a retail collection. The resulting 40-piece line has Hutton's signature attention to glamour, detail and comfort.

■ AND CHAIR Minotti continued to work with Rodolfo Dordoni to produce classic and comfortable contemporary forms—also with squared silhouettes.

mh

See Resources, last pages.

WEMBLY SOFA by Thomas Bernstrand, \$3,500



MOOD SOFA by John Hutton for Flexform, \$4,739



AND CHAIR by Rodolfo Dordoni for Minotti, \$3,630

HEAVEN DOES EXIST

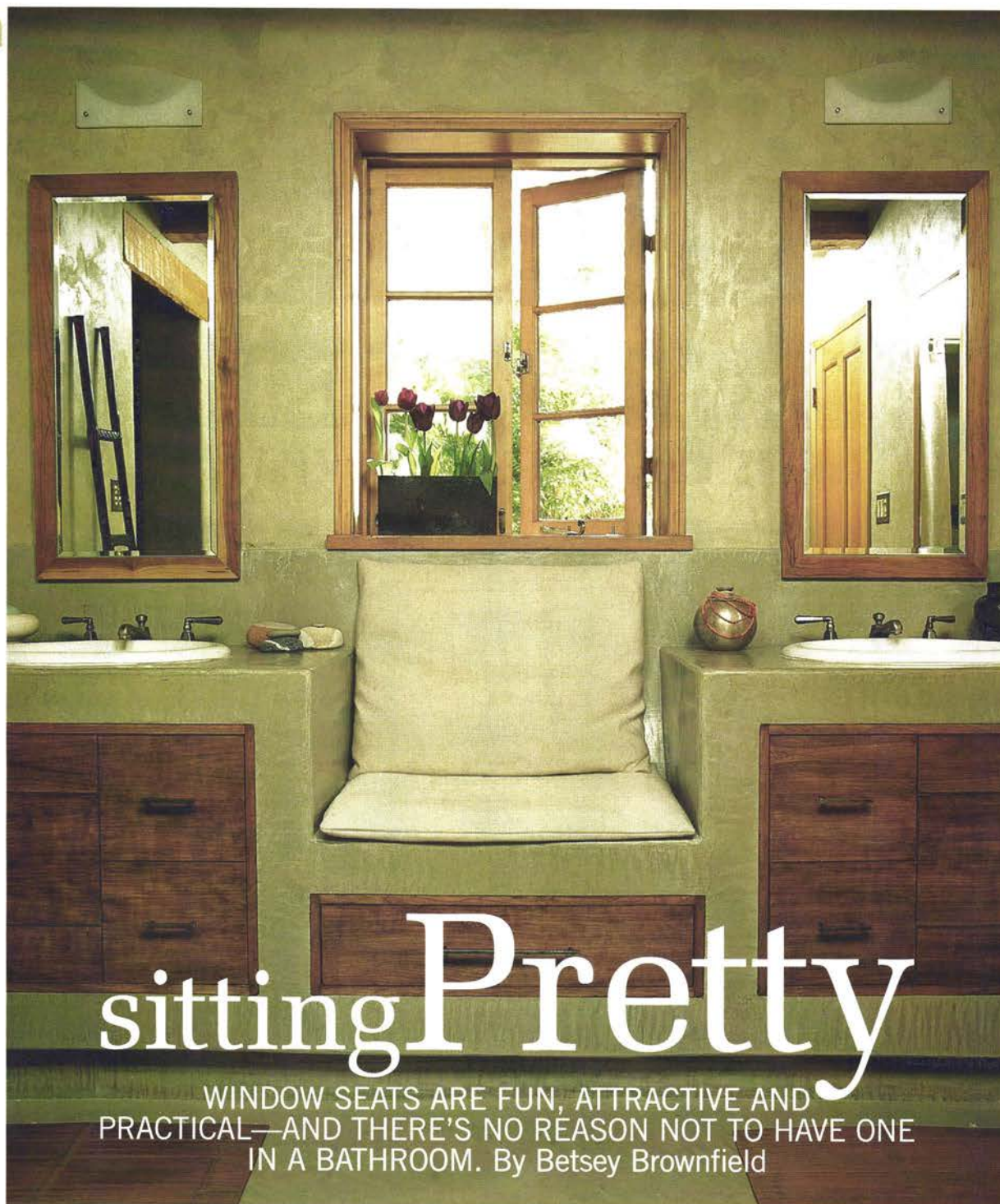
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sitting Pretty

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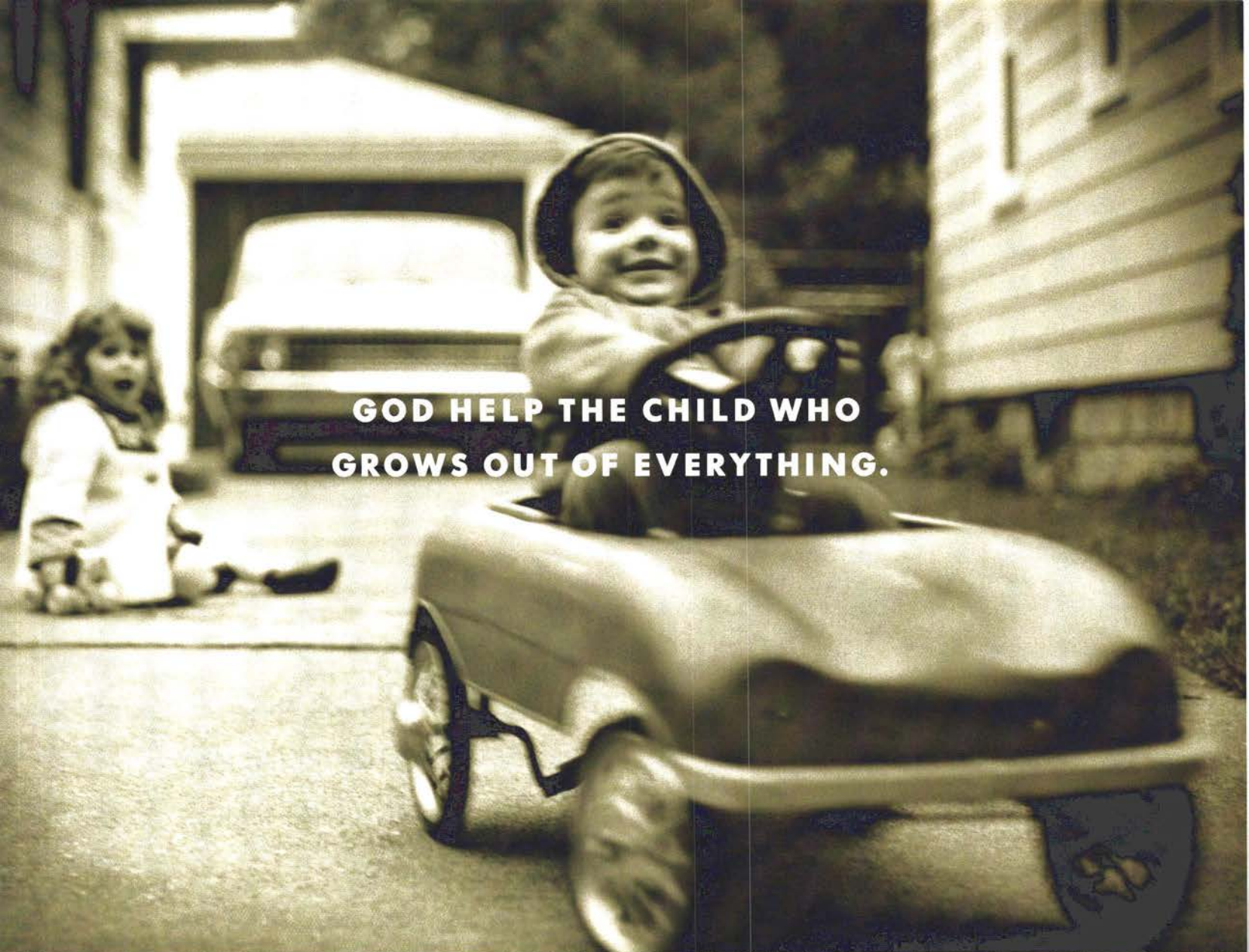
When k.d. lang remodeled her 1940s home in the Hollywood Hills (*MH*, Mar/Apr '01), she asked her designers—the French team of Constance Delorme and Valerie Pasquiou of KenLi Interiors in Los Angeles—to create a comfortable seating area in her master bath.

The collaborative result, which at 30 inches wide and 13 inches high is a bit lower than standard seating (and perfect for pedicures), is notched into a single unit of integrally colored Italian plaster fitted with custom cabinetry.

The same effect can be achieved less expensively by installing a wooden box between standard bathroom cabinets. The beige pillows are made from a waterproof Sunbrella fabric (usually used on beach umbrellas).

Installed facing the tub, the window seat offers “elegance and intimacy,” says Delorme. Lang finds it to be a soothing retreat and says it has made the room easier to share. “It turned the bathroom from a functional space,” she says, “into a place you’d want to hang in.” mh

See Resources, last pages.



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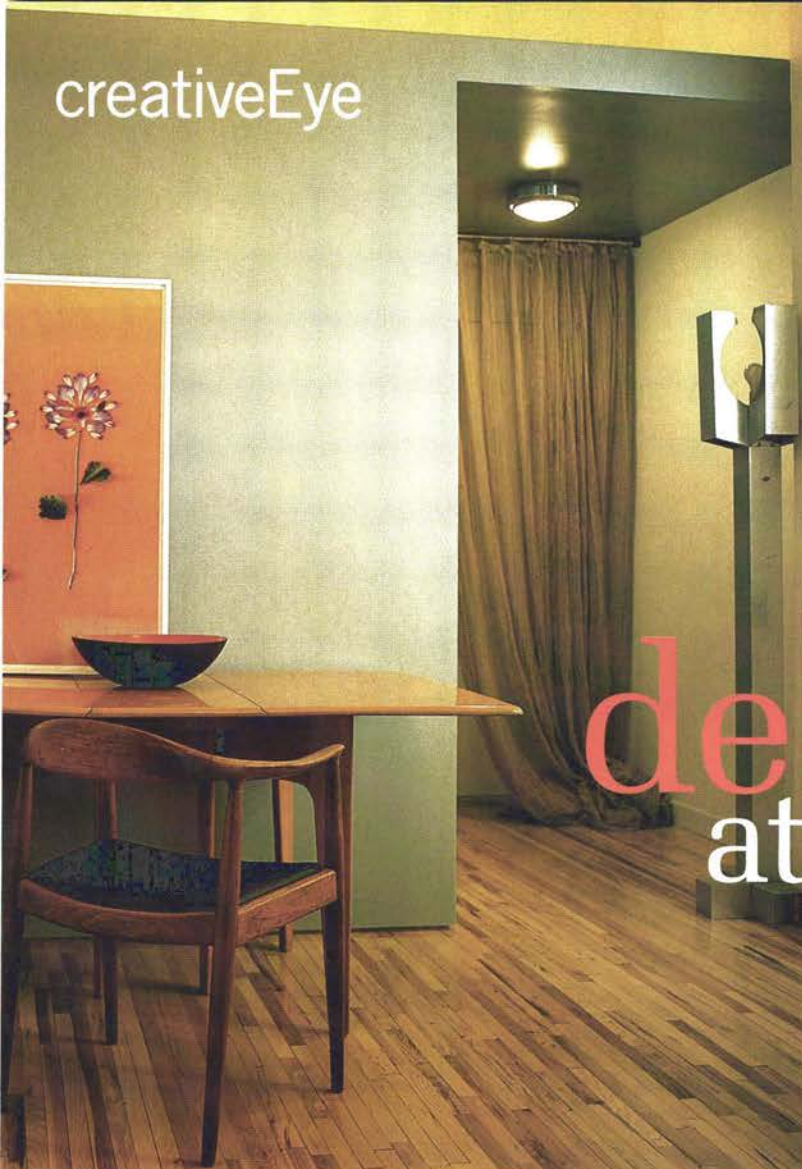
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design at Work

DESIGN MAVEN CHEE PEARLMAN
CREATED AN OFFICE IN HER
SMALL APARTMENT THAT MAKES
SENSE FOR WORK AND PLAY.

By John Hockenberry

The act of organizing a home office often amounts to hoisting the flag of a significant life change. For editor Chee Pearlman that change was her departure from *I.D.*, the design magazine she had been with since the mid-1980s and where she was editor in chief from 1993. Pearlman, whose Rolodex is a comprehensive digest of the brilliant and influential in design and architecture, found that setting up her own office at home was more of a challenge than she had anticipated. "A number of fabulous people came through here with their suggestions," she notes proudly, although her pride seems to be about her gem of a well-lit one-bedroom apartment in a converted light-industrial building near Manhattan's Union Square. "This is a home," she says, "and there are always too many options. It wouldn't take much to ruin things in a 1,000-square-foot living space."

It took Pearlman longer than she expected to nail things down. She discovered immediately that simple decisions

about her workspace could not be separated from the more complicated task of figuring out what her next life move would be. "Imagine the pressure of setting up a home office on your own after you've been in the design world for nearly two decades. Everyone is expecting a bold statement, and I just wanted someone to come in and say things like, 'You need Benjamin Moore 905 white for the walls.'" Architect Emanuela Frattini Magnusson did considerably more than that in executing Pearlman's admittedly cloudy vision. "One of the first things Chee made clear to me was that she didn't want to live in a statement," she says. As she stands smiling

slyly in her trim workspace, Pearlman is the statement here. Only her head, shoulders and distinctive black hair clear the blond wood-trimmed half-walls that surround and fully conceal her desk and chair. The effect of being in her office and not in it at the same time is deliberate. >



Top (left): The living area and (right) the work cubicle. Pearlman herself (left), pictured with niece, Jaz, age 3.

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The office itself turns out to be a classic cubicle set midway between the kitchen and the living area. It's paired with a simple floor-to-ceiling shelf directly across from it that works equally well for the office and living area. Surprisingly, the much-hated open cubicle of the corporate world seems perfect here. In a small space, the mistake would be to sacrifice a room to a home office. "We found that openness floods the office with a feeling of home and keeps it in check," Pearlman says. The wide three-sided desk and liberal storage options underneath are two weapons in the battle against what Magnusson calls "home office overspill." With her architect nowhere in sight, Pearlman chuckles playfully at a couple of misshapen piles of work papers sitting on the top of the half-wall. "Overspill happens to the best of us," she says.



Work's a niche: The low half-wall allows natural light into the work space and establishes a psychological sense of separation between home and office.

Having the office in the center of things rather than off in a corner seems like an odd choice until you are in this apartment for a while. The height of the half-walls serves to completely conceal the office, even to someone just a few steps away. But when she's at her desk, Pearlman finds the same walls mask distractions without the feeling of being sequestered into a makeshift closet. The low walls also allow in light from the single window exposure. The layout gives the workspace an informality that would be clutter in the corner of a bedroom or a room of its own. "Because it's between the kitchen and living room, this is a place I walk by more than I walk into," Pearlman says, possibly confessing a slight ambivalence about the whole idea of working at home.



Much of the investment here is in lighting. This is a classic narrow loft space, tall but with only a single southern exposure. Sun highlights high ceilings and open brick, but in low light and after dark the space abruptly shrinks. "The challenge," Magnusson recalls, "was to open the inner spaces and give them the same highlight and drama as the living room." A vertically layered lighting scheme sets off the kitchen, office and living area into distinct zones, reserving the most dramatic effects for the tiny kitchen, which was opened up by the >

create.

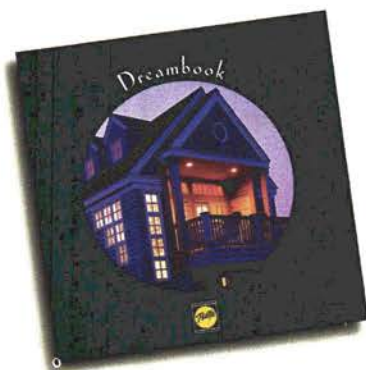


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Photo: Firouz Zabeeli

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removal of a wall. In this strategy, lots of light is available for the office, but the high-intensity desk lamp is contained within the workspace and does not interrupt the overall scheme.

Pearlman's solution to working in may not be revolutionary, but she has struck a livable balance in this home of hers that now has to work to pay its own mortgage. Pearlman clearly likes what has been achieved here and often feels her new office is as productive as the one that had the sign EDITOR IN CHIEF on the door. Still, she has a ways to go. "I don't use the word 'freelancer,'" she says, twisting her face into an expression of mild terror. "That still feels like it means I've dropped off the edge." She needn't worry. With plenty of work right now, a regular design column for the *New York Times* and big plans (such as being a design and editorial consultant to a number of publications and design institutions), Pearlman's future, like her workspace, seems nicely grounded.

mh

NBC News correspondent John Hockenberry is the author of the novel *A River Out of Eden* (Doubleday, \$24.95).



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"WHAT'S MODERN NOW?"

Design House 2001

In March, METROPOLITAN HOME joined forces with the Washington Design Center and nationally recognized design firms to create the "What's Modern Now?" Design House 2001 in Washington D.C. Ten spectacular rooms were created and designed with contemporary style and simplistic elegance. For the following three months the Design House 2001 remained open to be viewed by consumers, designers and architects from all over the country.

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The entry of the "What's Modern Now?" Design House 2001 was accented with classic pieces by Grange.



The Design House 2001 was fully equipped with the newest in technology and entertainment like the Sharp Electronics LCD screen (above), so small it can be tucked under a kitchen cabinet.

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THE KITCHEN (2)

No longer reserved as a place just for cooking, contemporary kitchens are an expression of individual style. Patterned glass, custom colors and metallic inserts as seen in Wood-Mode's cabinetry have been used to create a beautiful juxtaposition of textures and tones. The glass infused flooring and backsplash made with the Bisazza tiles, along with counter-tops mixed with color resin with stone made by Silestone, are an innovative use of familiar materials. Modern technology takes style and

convenience even further through state-of-the-art products from Sharp Electronics and KitchenAid appliances.

THE DEN (3)

First the space needs to be flexible. Second the space needs to be ageless and eclectic, seamlessly combining a variety of pieces, such as Stark Carpet's neutral area rug with personal collections of art. Rather than a "period" room inspired by current trends, this room merges contemporary and traditional styles to create a distinctive retreat.

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FOUR-STAR SLUMBER PARTY

NOMADE EXPRESS BY LIGNE ROSET, \$1,905

This tailored Didier Gomez design leads a double life. It has a chic buttoned-down look as a formal settee (80 by 43 inches) by day and moonlights as a sophisticated rest haven with a quick fold-down at night. The superthick mattress is practical and comfortable, and two lumbar cushions make the switch to pillows. Shown here in navy blue, the covers are all removable for dry cleaning; 800/BY-ROSET, www.ligne-roset-usa.com.



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Please tell me about my bowl.

Roger Parsons, Denver, CO

Your footed soup bowl is French, circa 1880 to 1900. At 6¼ inches in diameter, it's generous in size. Even better than its big-ness are the colors and the bold, fill-up-the-space, handpainted flower motif. It's a fabulous example of a country bowl, so no points off for the minor stains around the rim. Steve Shapiro, a Baltimore, MD, dealer, feels \$75 to \$100 is a fair price.



What is the value of my walking doll (27½ inches tall)?

Robert Mitchel, Dallas, TX

Your doll is marked BABS with a December 17, 1919, patent date. She's of jointed wood construction, with composition head and hands and a unique window screen upper torso. Babs also has spring-assisted legs that when pushed produce a walking motion. She appears to be in perfect condition, so Gail Kessling, a Doylestown, PA, collector/expert, says she's worth \$450 to \$500.



I love my painting. Info please.

Mrs. T. Dorstobe, Portland, OR

Your oil on canvas is quickly recognizable as markswoman Annie Oakley (1860–1926), who won worldwide acclaim traveling with Buffalo Bill Cody's Wild West Show. The early-20th-century painting was copied from a widely published photo, which is a small drawback when assessing its value. Thomas Delach, a Columbus, OH, dealer, says it's worth \$2,500 to \$3,000.



Please appraise my dog.

Willis Watts, Atlanta, GA

As per your letter, the dog is hollow terra cotta, 10½ inches long and was purchased in France. Although he's handpainted and bears no markings, he has the look of a late-19th-century commercial piece, not one-of-a-kind folk art. Given his alert stance, open mouth and curled tail, he's very appealing. Bruce Emond, a Plymouth, MA, dealer, sets a retail value of \$900 to \$1,200.



I inherited the pitcher (13½ inches) and tumblers from my grandmother. Value?

Jimmie Batchelor, Stockbridge, MA

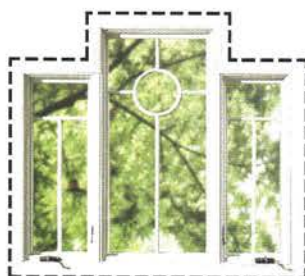
Your blown-glass pitcher set is late-19th-century cranberry glass, with an etched motif in a fancy Sunday entertaining style. It appears to be American in origin (if not, it's Bohemian). Rita Carlton, a dealer from Rockville Centre, NY, appraises the pitcher at \$300 to \$350 and the tumblers at \$60 to \$75 apiece (no chips or cracks).

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

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Meghan Daum (below) takes the long view from the front porch of her "starter home" in Nebraska.

plain and Fantasy

A WRITER TRADES URBAN LIFE FOR A FARM IN THE PLAINS AND GAINS HIGH HOPES FOR THE HOUSE OF HER DREAMS. By Meghan Daum

This house is only the beginning. There will be others, and as much as I love this house—a 100-year-old bungalow on a small farm in southeastern Nebraska—the future houses are what I see when I close my eyes. They are fantasies that consume me, dwellings so real that I can actually spend hours solving minute hypothetical problems: What if the house can't sustain additional phone lines? What if the bed doesn't fit through the door? What if there's a body in the attic?

I imagine a plantation-style house reminiscent of Isak Dinesen's farm in Africa. I imagine a stick-style house with a wraparound verandah or a late Queen Anne with a molded brick chimney and polygonal turrets. It's as if my little bungalow created a monster, turning me from a humble apartment dweller into a person who will not rest until she finds Villa Exactly-What-I-Want. After exhausting all these

other styles, this will be a High Victorian Italianate with bay windows and a cupola that looks out over the vast prairie (of which I will own no less than 20 acres).

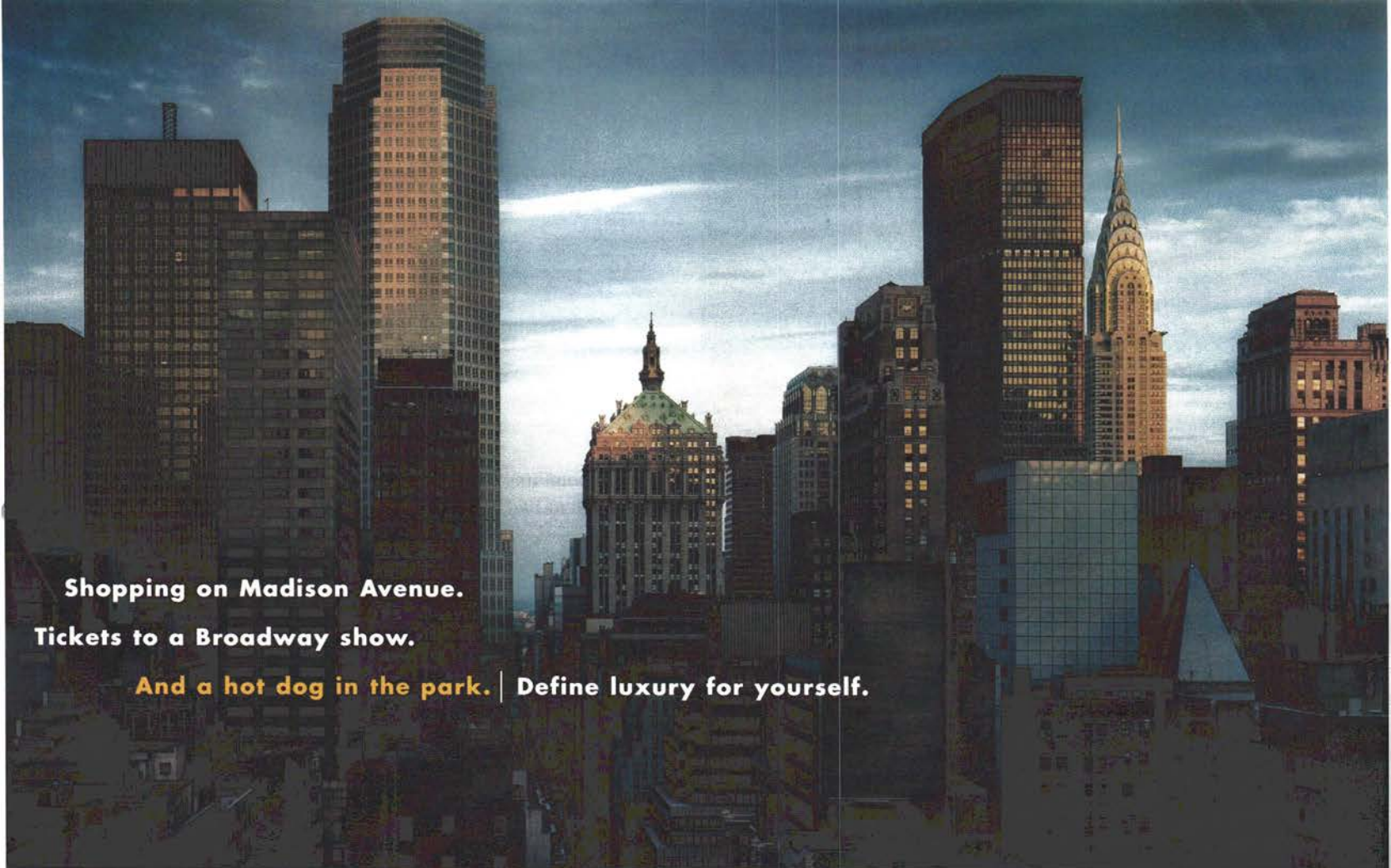
The cupola, with its widow's walk and towering windows on all sides, is where I will write. I will be able to see miles in every direction. I will have nothing in that room but a simple desk and a laptop computer. When I'm working late at night, the desk lamp and the light from the computer screen will make the cupola glow like a low harvest moon over the prairie. Coyotes will howl at it. Biplanes bringing visitors will use it as a beacon. I will wear a crepe de chine robe and velvet mules and drink gin sours from an

old-fashioned glass. Everything I write in this room will win a Pulitzer Prize.

But back to my bungalow. It's one story, about 800 square feet, has two bedrooms, a sagging porch and old telephone cables that won't support >



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more than two phone lines. The oven, which is circa 1967, has broken down in the middle of cooking Thanksgiving turkey. Plywood has been glued over the crumbling plaster walls in the dining room, and some idiot painted over the woodwork.

All things considered, my house is a showplace. Before moving in, I painted the dining room Barrister White and then Cool Sausalito before settling on Riverboat Cruise, a washed-out turquoise that when covering the plywood creates a sort of rococo effect. A long-horned cow's skull (found, not bought) is mounted above the archway in the living room. Long, white cotton sheers hang from the windows. Large sections of stained glass cover the tops of two windows. On the front porch, there's a rocking chair and a porch swing, where you can sit and drink coffee and watch the cows moseying in the pasture across the road.

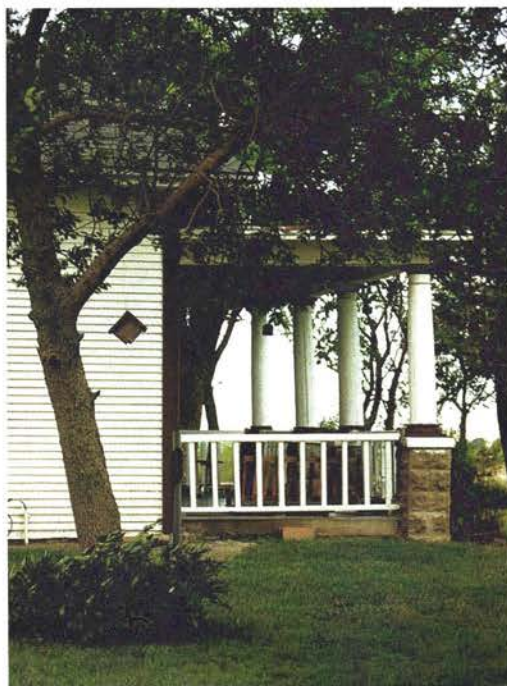
My house is kind of like an average-looking woman in a spectacular designer outfit. It is upstaged by its scenery. With miles of rolling hills to the north, seven acres of horse pasture to the east, five acres of natural grassland to the west and the indescribably huge, frequently Biblical-looking sky that looms above it, the bungalow doesn't have a prayer. In the designer outfit that is this homestead, the house is an undergarment, barely visible beneath the fine fabrics of

nature surrounding it. Which is as it should be. To live on this farm is to live in the sky and the grass as well as in the house itself.

It is also to live in the barn, which is home to the horses, the dog, the cat, the pig and the barn swallows. When it's cold, the barn is where I go three times a day to break the ice that has formed in the water bowls and stock tanks. This activity, which is performed only after putting on four layers of clothing, is exactly the kind of thing that makes you not care about your sagging porch, because you are so glad that you have heat. And being glad for things like heat is exactly what living on a farm is all about.

This house is the first place I've ever lived in with another person (not including the revolving door of actors and graduate students that shared my apartment in New York). I live here with my boyfriend. And the fact that the house is the result of a joint effort, a comingling of tastes and chores and foods in the refrigerator, elevates it from mere house status to being a real home. He is responsible for the cow's skull and the stained glass. He is the one who found the pig at the humane society (she was a stray—a stray pig!). He is the one who goes outside before dawn to feed the animals, which leaves me no right to complain about the midday ice-breaking sessions.

I am responsible for the room that serves as my office, which is the low point of the entire spread. At least three quarters of the entire contents of my New York apartment are crammed into this 10-by-12-foot room. My office is where the ugly things are kept—the computer and the stereo, stacks of bills and used FedEx envelopes, and old sweatshirts for which there is no room in the bedroom closet. My office is where I spend 75 percent of my time, the other 25 being evenly divided between outdoor chores and the preparation of meals. >





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myHouse

We eat at the dining room table in front of the huge picture window that looks out onto miles of prairie grass and cattle pasture. Since my chair faces away from the window, I have a habit during dinner of turning my head around and looking outside, as if the view were a member of the family. I don't want to miss anything it has to say.

That's why I want my cupola. I want to be able to see in every direction, all the time, and not have to wear four layers of clothing while I'm doing it. That's why this house is just step one, the gateway to what is sure to be a lifelong addiction to old farmhouses in need of paint jobs and new support beams for the porch.

Although every drive in the country serves as a secret mission to find my next house—it could be around any curve, huge and dilapidated and crying out for renovation—I'm not in any hurry to leave this one. I never understood what it meant to come home until I experienced the particular joy of driving down my gravel road at night and seeing the gleam of my little house in the distance. No matter where I move, this will always be my first home.

When I'm old and sitting in that cupola, I'll close my eyes and see the sagging porch, the turquoise-painted plywood, the barn swallows dipping in and out of the rafters. No fantasy, no matter how splendidly realized, can take the place of your first love. No Victorian mansion will be like this place, the first place, the house that made me fall in love with houses. **mh**

Meghan Daum is the author of a book of essays, My Misspent Youth (Open City Books, \$14), now available in paperback.

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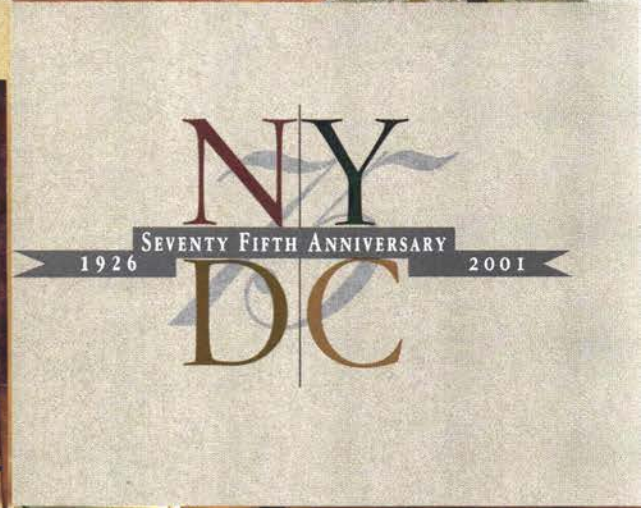
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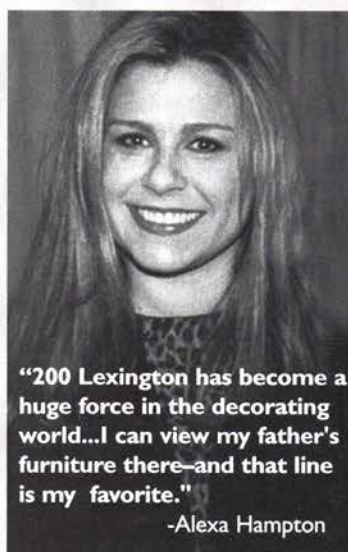


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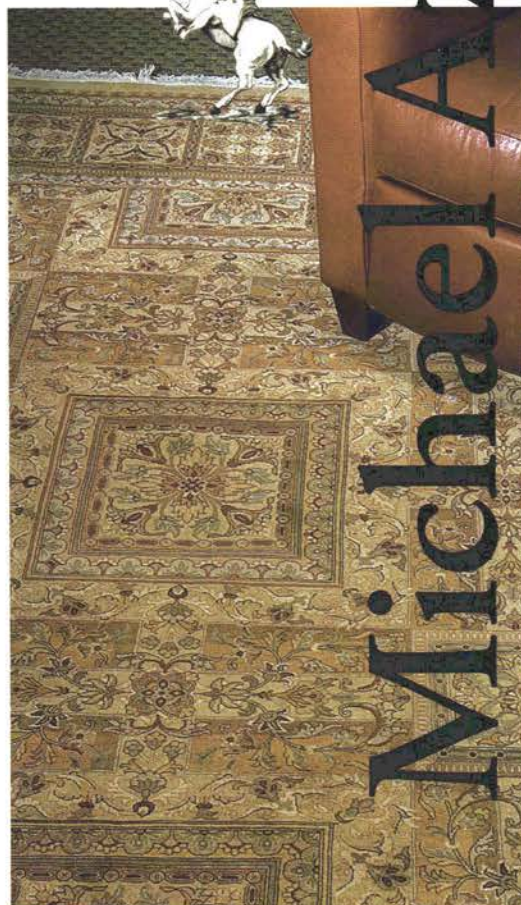
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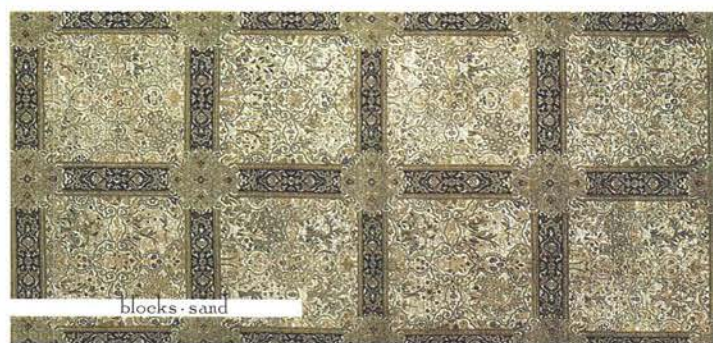
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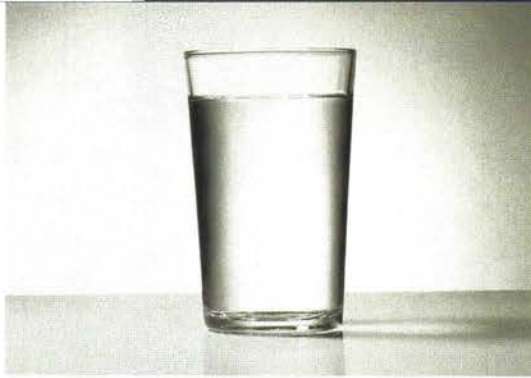
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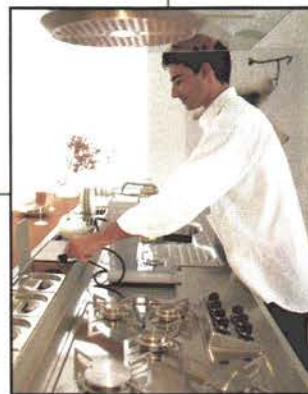
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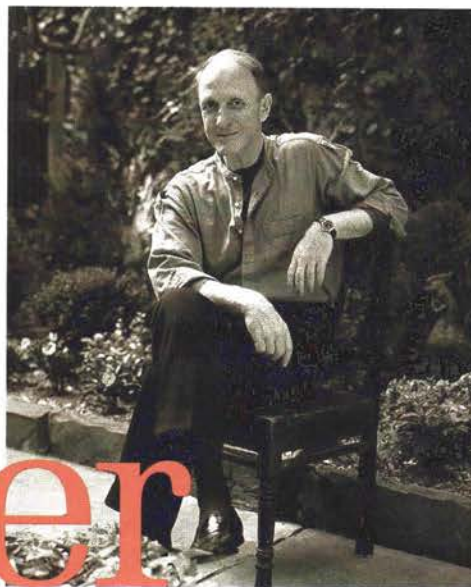
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John Loring, design director of Tiffany & Co., and an intimate dinner setting in the garden of his New York row house.



Dinner at Tiffany's

FOR JOHN LORING, DINNER PARTIES ARE A SNAP, ESPECIALLY WITH THE REPERTOIRE OF SIMPLE YET SOPHISTICATED DISHES HE COOKS UP AT A MOMENT'S NOTICE. By Cara Greenberg

Sitting in John Loring's tranquil bluestone-paved garden, you'd never know you were two blocks from Times Square. Loring, the design director of Tiffany & Co., bought his 1852 brick row house in 1996 and renovated it from the ground up. Today, the tidy courtyard, tucked away from the bustle of Hell's Kitchen, is also the setting for Loring's weekly dinner parties. He prepares for them by trolling the ethnically diverse butcher shops, fishmongers, greengrocers and bakers along Ninth Avenue, which he regards as his local farmer's market.

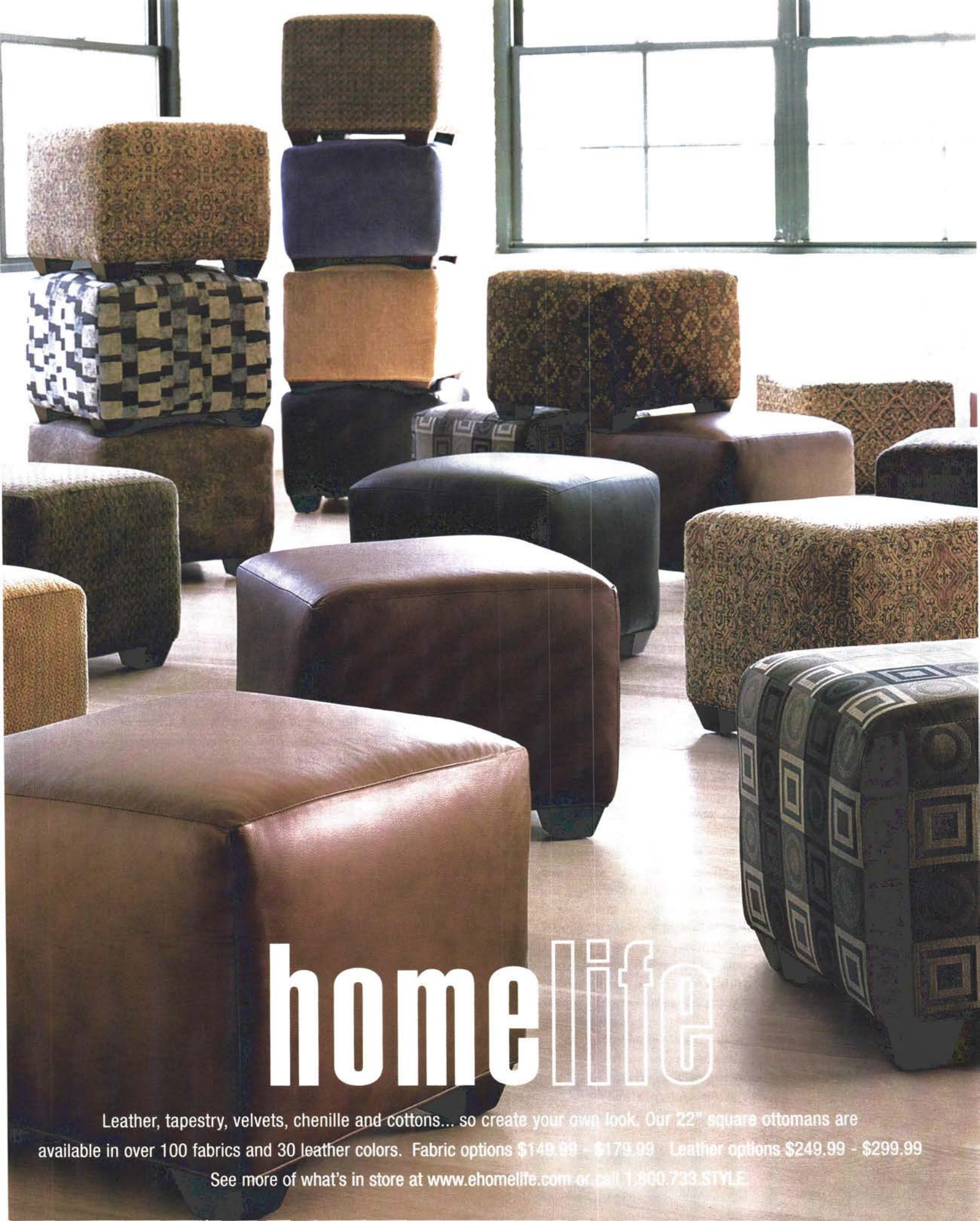
Loring's menus are an inspired mix of ad-libbed home cooking, accomplished in his tiny galley kitchen, and assemblage, which the wealth of nearby markets makes possible. "I know a little Cuban-Chinese man who makes the best flan in New York City," he says. "And why bake, when Amy's across the street makes wonderful breads with olives, rosemary and prosciutto?" His uniquely eclectic culinary style is the result of a peripatetic life spent in some of the world's great food regions: the American Southwest, where he watched the Mexican cooks in the kitchen of his

parents' Arizona ranch; Venice, Italy, and Santorini in the Greek islands, where his mother had homes ("I had to do all the cooking; the housekeeper was hopeless"); and not least, Paris, where he kept an apartment for 33 years.

After graduating from Yale, Loring decamped to Paris, where he learned to cook as a way to meet people. "There wasn't anyone in Paris I didn't ask to dinner, including Françoise Sagan," he recalls. Soon he had gained a reputation for English dishes such as crown roast pork with oyster stuffing, Southern fried chicken and tamale pie, a meat dish with a cornbread crust. "After a while the Parisians were saying, 'If the American boy invites you to dinner—go!'"

Today he cooks somewhat lighter fare and cooks it more quickly. He has to. He recently returned from a business trip that took him from New York to Paris, London, Singapore, Kuala Lumpur, Hong Kong, San Francisco and back to New York. "The day before I left, I had 70 people for dinner," Loring says (though sit-downs for six to 12 are the norm).

Loring typically gets home at 6:00. Guests come at 8:30, which leaves two-and-a-half hours for shopping, cooking, >



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At the table: Fern-patterned dishes (above), made for Tiffany by the Venetian ceramic manufacturer Este, are set off by Tiffany's 1837 stainless flatware; Moroccan chicken with lemon peel and black olives.

setting the table and arranging flowers, all of which he does himself. "I don't spend a lot of time thinking ahead," he says, "I go to the market and see what looks good." He is not averse to trying something new, but "if you hit on something people like," he advises, "repeat it." His repertoire of favorites includes chicken with lemon peel and black olives, an old-fashioned Moroccan dish that "takes about five minutes and cannot go wrong"; corn pudding with Parmesan Romano cheese; fricassee of mixed mushrooms with thyme; Thai shrimp curry; French country-style leg of lamb; and a fish stew with celery, olives, capers and green peppercorns. Desserts are usually store-bought, except for a simple French raspberry cake assembled from frozen raspberries, lady fingers and whipped cream. Loring eschews cookbooks (except the one he wrote with Jackie O) and simply wings it. "I've been doing it for 40 years," he says. "I should know how."

Informal weeknight dinners for friends and houseguests are usually served in the cozy dining room. For even the smallest gatherings, he hires one or two people to help serve. "I don't think it's graceful to keep jumping up all the time." As befits the design director of Tiffany, the cupboards



between Loring's dining room and a sitting room at the front of the house are bursting with dishes and flatware. The most often used dinnerware is a blue-and-white Portuguese-tile pattern (rendered on china by the Venetian ceramic company Este) that Loring designed for Tiffany. More formal occasions call for handpainted porcelain in Tiffany's classic Black Shoulder pattern, which dates from the 1790s. Flatware options include Danish art deco, Elsa Peretti's modern silver for Tiffany and Loring's great-grandmother's Victorian service. Serving dishes range in provenance from Nymphenberg porcelain to cobalt bowls from a Chinese hardware store.

Over the years, Loring has cooked for Lillian Gish, Bette Davis, Lee Penrose Miller (the photographer Man Ray's muse), members of the French royal family and a host of other notables. "I wouldn't have known any of those people," he says, "if I hadn't known how to cook."

See Resources, last pages.

Moroccan Chicken with Lemon Peel and Black Olives

- Two 3½-lb. chickens
- 6 lemons
- 3 cups pitted small black olives
- ½ cup olive oil
- ¼ cup fresh rosemary leaves
- 1 tbsp. fresh thyme leaves
- 1 tbsp. freshly ground black pepper
- 1 tbsp. coarse salt
- 3 lbs. red skin potatoes
- 1 bunch fresh Italian (flat leaf) parsley

1. Preheat oven to 400°F. Using kitchen shears or a heavy sharp knife, cut out and remove the back bones from the chickens. Flatten chickens with the heel of the hand, breaking the breast bones. >

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From left: Raspberry summer cake; a Bristol glass pitcher and decanter catch the light on the dining table; fruit is "edible decoration," Loring says, except for this squash, which is ceramic by Este.



2. Remove zest from lemons and cut into $\frac{1}{2}$ -inch strips. Squeeze the juice from 4 of the lemons. In a large shallow non-aluminum baking pan, combine the lemon juice, olives and olive oil. Put chickens in pan, skin-side down. Set aside 10 minutes.

3. Turn, skin-side up, and sprinkle with rosemary, thyme, pepper and lemon zest. Cook for 20 minutes. Sprinkle with salt and cook 10 minutes more, or until an instant-read thermometer registers 170°F inserted in the breast.

4. While the chicken cooks, scrub the potatoes and cut into quarters if large. Put in a medium saucepan and cover with lightly salted water. Heat to boiling. Reduce heat to low; cover and cook 18 to 20 minutes, or until they are fork-tender. Drain.

5. Serve the chicken with pan juices and potatoes. Garnish with parsley. *Serves 8.*

Carrots with Fennel

- 2 lbs. baby carrots
- Coarse salt
- 4 tbsp. unsalted butter
- $\frac{1}{3}$ cup sugar
- 2 tbsp. fennel seed

1. Combine carrots and enough lightly salted water to cover in a medium saucepan. Heat to boiling. Reduce heat to low; cover and simmer 10 to 12 minutes, or until tender-crisp.

2. Drain carrots and return to pot. Add butter, sugar, fennel seed and salt to taste. Cover and set aside 10 minutes. Stir before serving. *Serves 8.*

Raspberry Summer Cake

- One 7-oz. package Italian lady fingers
- Three 10-oz. packages frozen raspberries
- 2 cups whipping cream
- $\frac{1}{4}$ cup sugar
- 1 tsp. vanilla extract

1. Line a 9-by-5-inch bread pan with plastic wrap. Arrange the lady fingers to cover the bottom of the pan, then line the sides by standing the lady fingers up like a picket fence.

2. Thaw raspberries and pour off most of the juice. Spoon $1\frac{1}{2}$ packages onto the lady fingers, then top with another layer of lady fingers. Repeat. Cover with plastic wrap and top with several heavy cans to weigh down and compress the mixture. Refrigerate at least 8 hours or overnight.

3. Whip cream with sugar and vanilla. Turn cake onto a serving dish. Remove plastic. Slice and serve with whipped cream. *Serves 8.*

mh

John Loring's new book, Magnificent Tiffany Silver (Abrams, \$60), will be available this fall.



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editors'Choice

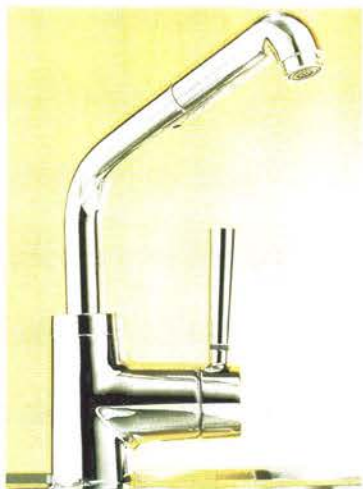
Handmade Cast Glass Sink by Oia
The result of Mies Grybaitis and Marwan Al-Sayed's new way to cast glass, the sheer form is 1" x 20" diameter; \$1,600, direct from Oia.

kitchen+ Bath sourcebook

THE NEWEST INNOVATIVE PRODUCTS FOR THE KITCHEN AND BATH
SPORT FUNCTIONAL DESIGN, CUTTING-EDGE TECHNOLOGY AND HIGH
STYLE. Produced by Doretta Sperduto. Written by Linda C. Lentz.

Kitchen products are at the top of their form. Never has there been such a mix of aesthetic and functional innovation from manufacturers worldwide. One design mood is retro: fixtures, appliances, surfaces and color. But streamlined modern is also strong. Kitchen cabinetry is coming up off the floor on tall legs; it's also moving away from the walls.

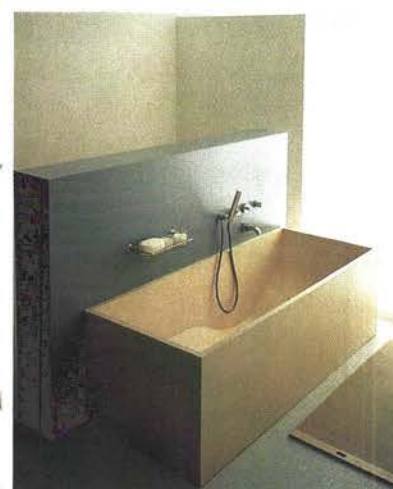
In materials, titanium and anodized aluminum are making an entrance, with stainless steel still strong. Appliances, ever more efficient, are professional style or sleek and integrated. The bath is all about indulgence: spa-like elements and deep Japanese soak tubs, while power showers, stainless steel fixtures and fittings, and ultraefficient toilets keep pace with today's environment-conscious lifestyles.



Konos Kitchen Faucet by KWC
This tall Swiss beauty by Hannes Wettstein has a single control and pullout spray; \$559.



Berloni Cromatica Kitchen at Euro Tech
A study in contrast, these glossy red cabinets are accented with anodized aluminum and frosted glass; \$17,000 to \$19,000 as shown.



Agape Woodline Bathtub at Moss
Multilayered plywood in a waterproof birch finish encases the sensuous chaise-like interior of this tub; \$7,630. >



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Vero Wall-Hung Washbasin by Duravit
Philippe Starck revisits a classic, endowing it with an ample backsplash and square shape; \$665.



Northstar Fridge by Elmira Stove Works
Here, pure 1950s retro style, available in eight vintage shades, meets 21st-century technology; \$2,695 to \$2,895.



Monogram Chef's Washer by GE
A must-have second dishwasher for serious cooks, it's the first designed especially for pots and pans; \$1,049 to \$1,169.



Integrated Warming Oven by Dacor
Keep meals warm for up to four hours in the sleek unit's custom drawers; 24-inch, \$523; 27-inch, \$580.



Pompeii Red Solid Surface by Corian
Tones of brick with copper highlights evoke the ancients in this newest hue; \$75 to \$150/linear ft., installed.



Glamour Mirrored Vanity by Kallista
Barbara Barry carries the luxury of 1940s Hollywood home with the centerpiece of her latest bath collection; \$4,350.



Indoor Gas Grill by Thermador
The 30-inch grill, with its 20,000 BTU burners, brings the flavors of the outdoors into the kitchen; \$1,900.



Enfield Bathtub by American Standard
This Shaker-inspired tub, with its maple-finished wood base, looks more like furniture than bathroom fitting; \$3,700.



Indiana Kitchen by European Living
A real breakthrough: here for the first time, exquisite European cabinetry at reasonable prices; \$13,800 as shown.



XO Twin Wash Basins by Lefroy Brooks
More fittings as furniture: This pair of porcelain sinks rests on a Japanese-inspired Iroko hardwood table; \$7,200.



Cinnabar Finish by WoodMode
This new stain on Colony cabinets with a graphite glaze (from the Brookhaven line) offers a warm variation on the red theme.



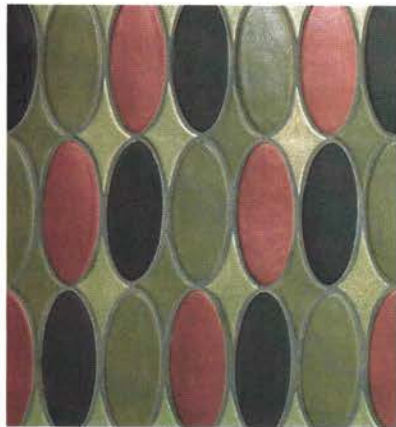
Double Wall Oven by Jenn-Air
Definitely not the typical "box," it boasts curved frameless glass doors as well as dual-speed convection cooking; \$1,949. >



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Farm-Style Stainless Steel Sink by Elkay
A 33-inch-wide undermount version of the classic form, it has a rich satin finish and two 8-inch-deep bowls; \$955.



Five-Burner Cooktop by Fisher & Paykel
The 36-inch GC901 in brushed stainless steel has 14,000 BTU burners, which are recessed, so that spills stay put; \$999.



Rapsel X-Treme Basin from Hastings
Elegant in polished stainless steel, this 29½-inch-wide wall-hung lav has two towel bars below; \$3,995.



Euro-Style Range Hood by Vent-A-Hood
With subtle hand-welded corners, it looks as good as it performs—and works with any cooktop; \$2,000 to \$4,000.



Pro Line Dual Fuel Range by KitchenAid
The 36-inch model has style, an electric convection oven and gas burners that range from 600 to 15,000 BTUs; \$5,399.



Designer Series Fridge by Viking
This 36-inch bottom-mount refrigerator boasts commercial quality in a sleek stylized body; \$4,400 to \$5,100.



Thermostatic Control by Hansa
The Hansalux has more than just hotel style: It regulates water temperature for shower and bath; \$501.



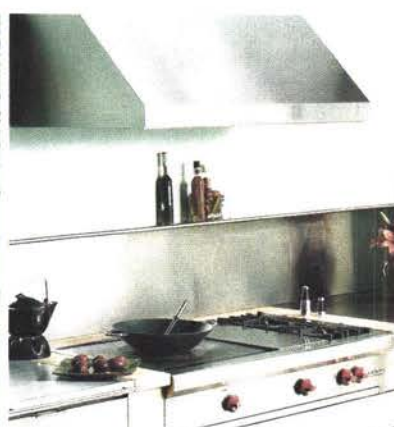
Freehander All-in-One Shower by Grohe
Two adjustable showerheads in one arm convert this sculptural unit from an overhead to a body shower; \$395.



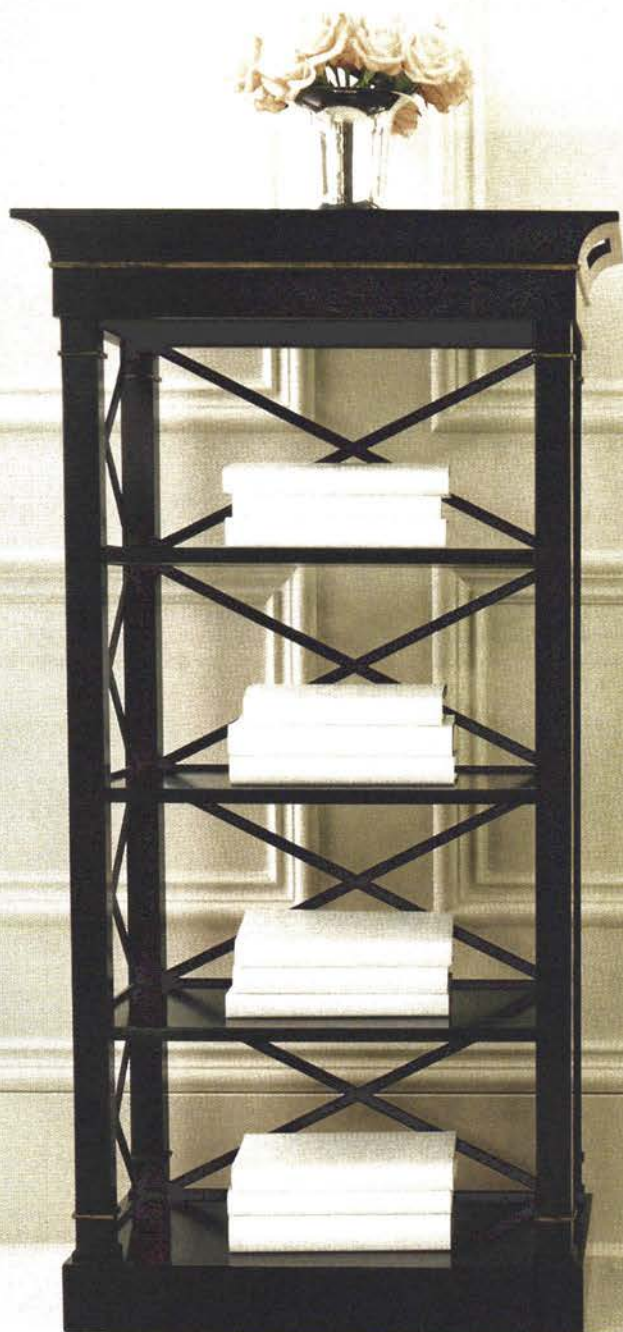
Professional Drop-In Cooktop by DCS
This cooktop is designed to blend into streamlined kitchens, yet still has five 17,500 BTU Dual Flow burners; \$3,663.



Logos Terrazzo Tile by Bisazza
This new generation terrazzo, a mix of glass granules, can be installed almost anywhere; \$25/sq. ft.



Professional-Style Range Hood by Wolf
Both 18-gauge stainless steel island and wall models have infrared heaters to keep food hot; \$1,200 to \$2,500. >

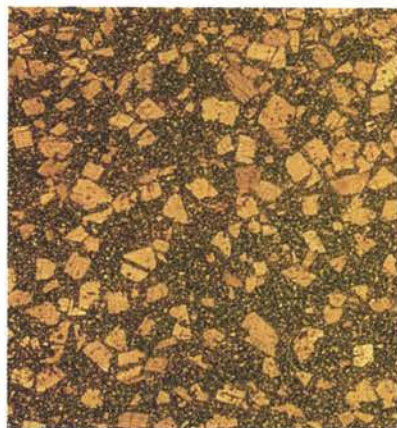


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Pacifica Toilet by Toto

Its slender elliptical shape, clean skirted base and excellent flushing action make this low-flow model hard to beat; \$599.



Kathryn Console Table by Kohler

This handsome table in black fireclay nods to 1920s designs (shown with an optional undermount lav); \$2,909.



+ALU2000 Kitchen by Poggenpohl

Aluminum to the max, inside and out, the cabinetry has an anodized finish that adds a practical silvery matte sheen.

< SIGNS OF INTELLIGENT LIFE >

At a recent Consumer Electronics Show, an annual industry event, Bill Gates envisioned the home of the future with an "intelligent" refrigerator capable of tracking its contents by scanning bar codes. This way, he explained, come time to reorder, the unit could send the market a grocery list via the Internet. Do we really need this?

Closer to reality, several manufacturers—Bosch, GE, Electrolux, Maytag, Whirlpool—are working with high-tech firms such as Microsoft and Sun Microsystems to develop Web-enabled appliances that can be diagnosed, serviced or upgraded online, thus cutting down on service calls (a most excellent idea). However, most industry experts agree we'll have to wait until a common protocol, or language, for these so-called "smart appliances" is agreed upon. Until then, get a taste of the future with a number of cutting-edge products available today or in the near future.

In the kitchen, rapid-cook ovens—microwave, halogen, forced-air, convection and combinations—are all intuitive. Press a button, the process begins and ends when the food's ready. Sharp's new Smart and Easy Touch Screen microwaves even have a cache of recipes built in. Of course, if you want to override the system and cook something differently, you'll have to do the math!

Electronic bathroom faucets, like those in airports and malls, are moving into homes. From the likes of Delta, Dornbracht, Grohe and KWC, these smart taps sense when hands are underneath, signaling the water flow. This saves H₂O, especially with kids. They're also safe, because the temperature is preset. Dornbracht's eMote wall-mount in

matte platinum complements the trendiest powder room.

In the laundry, the front-loading Asko EasyControl, Kenmore HE3L, Maytag Neptune and Whirlpool Duet (shown below) are preprogrammed electronically for optimum results. Internal water heaters guarantee the right water temperature. Water amount is determined by the load—no waste. And the dryers know just when to turn off.

Looking ahead, LG Electronics is introducing a Web-enabled refrigerator, microwave oven and washing machine in 2002. The 26-cubic-foot refrigerator doesn't dial for groceries, but it does sport a 15.1-inch LCD display for Web surfing, e-mail, videophone calls, watching TV and listening to music. It also has a calendar and message center, electronic pen included. The only complaint: For \$10,000, it should look as high-tech as it is!

mh

See Resources, last pages.



Whirlpool Duet, see text.

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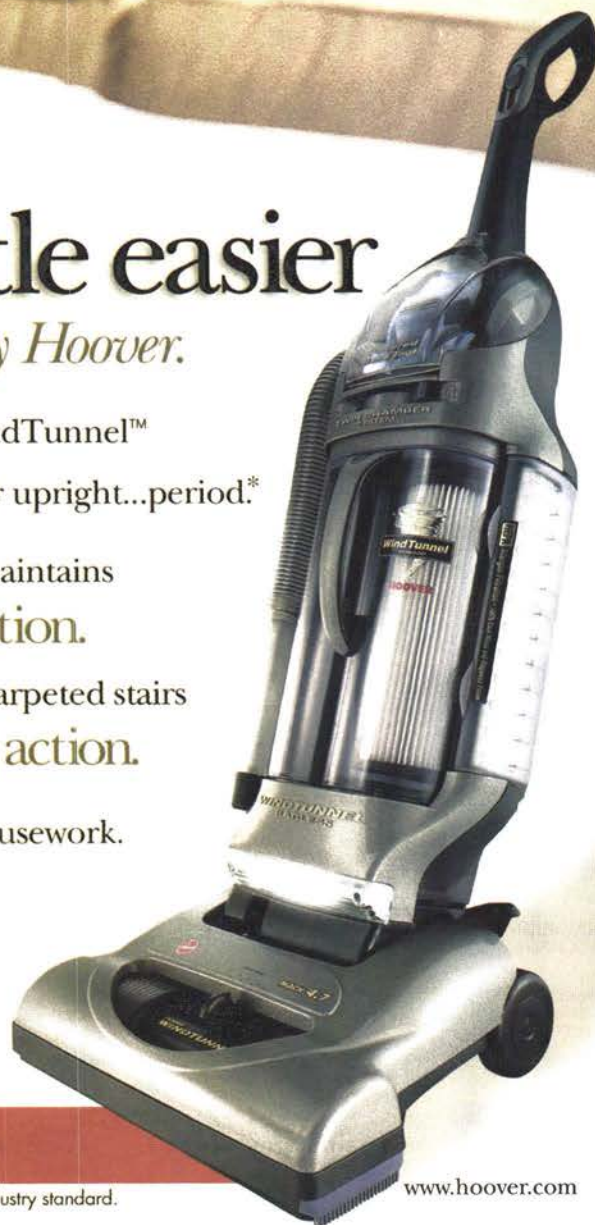
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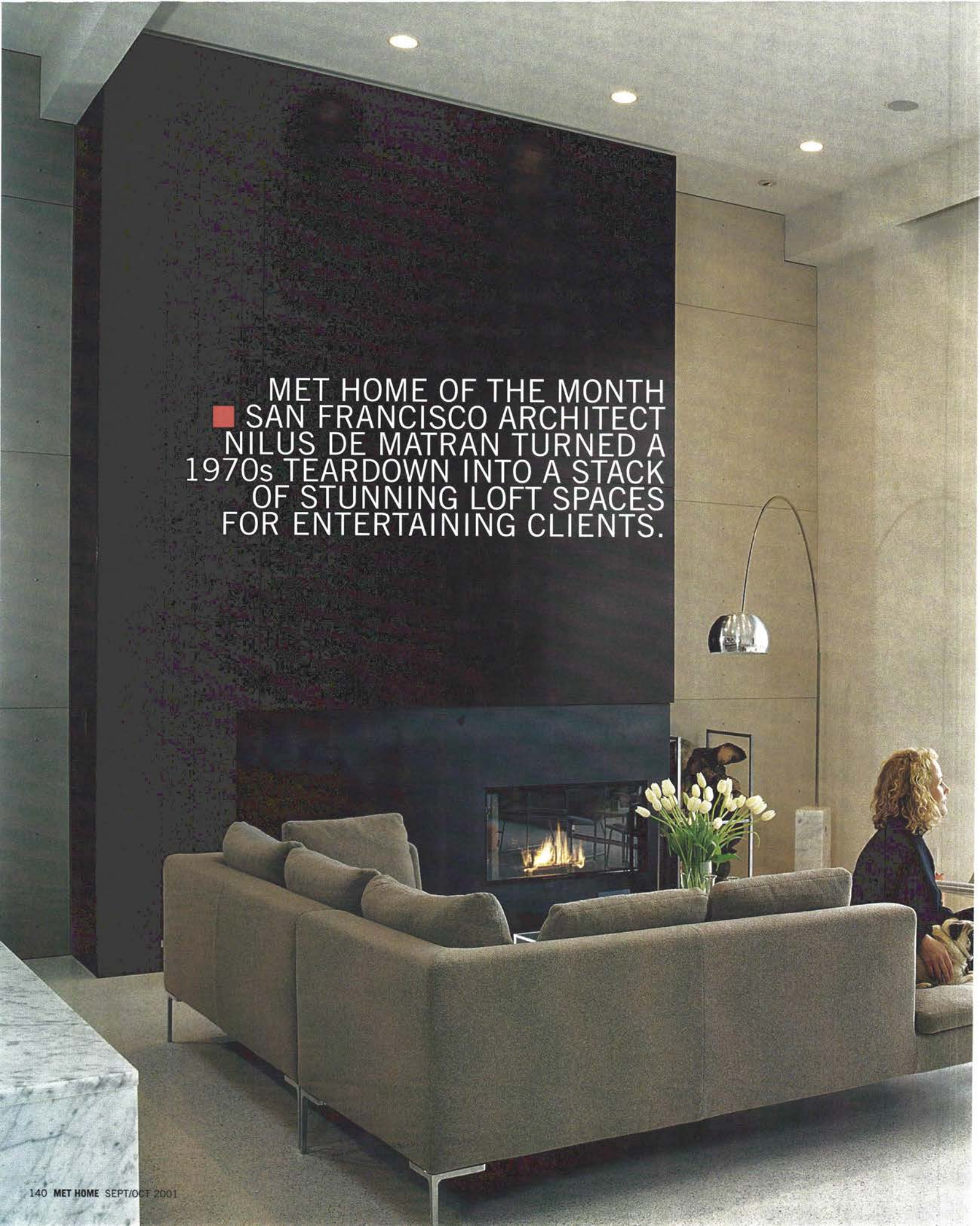
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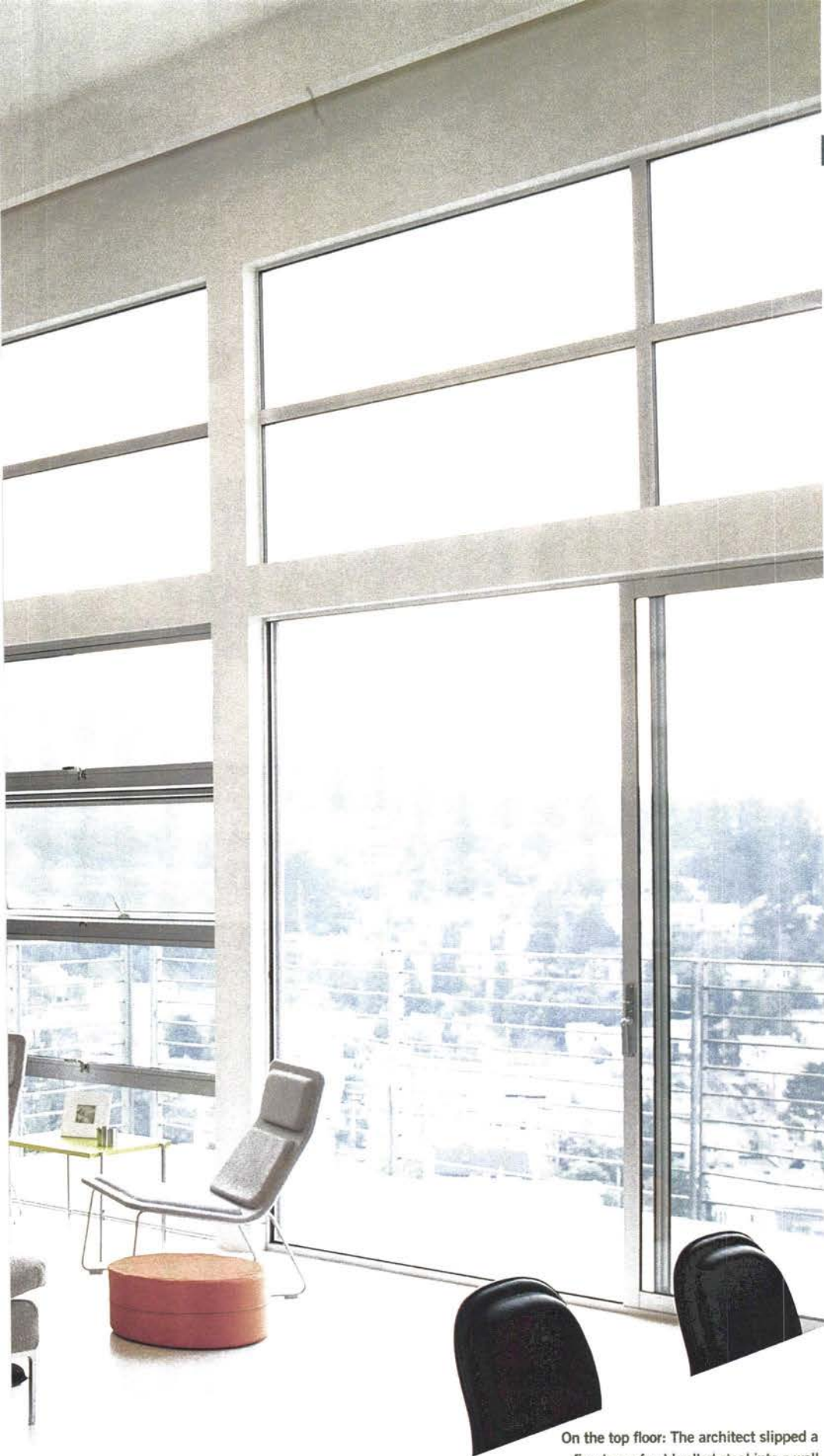
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NILUS DE MATRAN TURNED A
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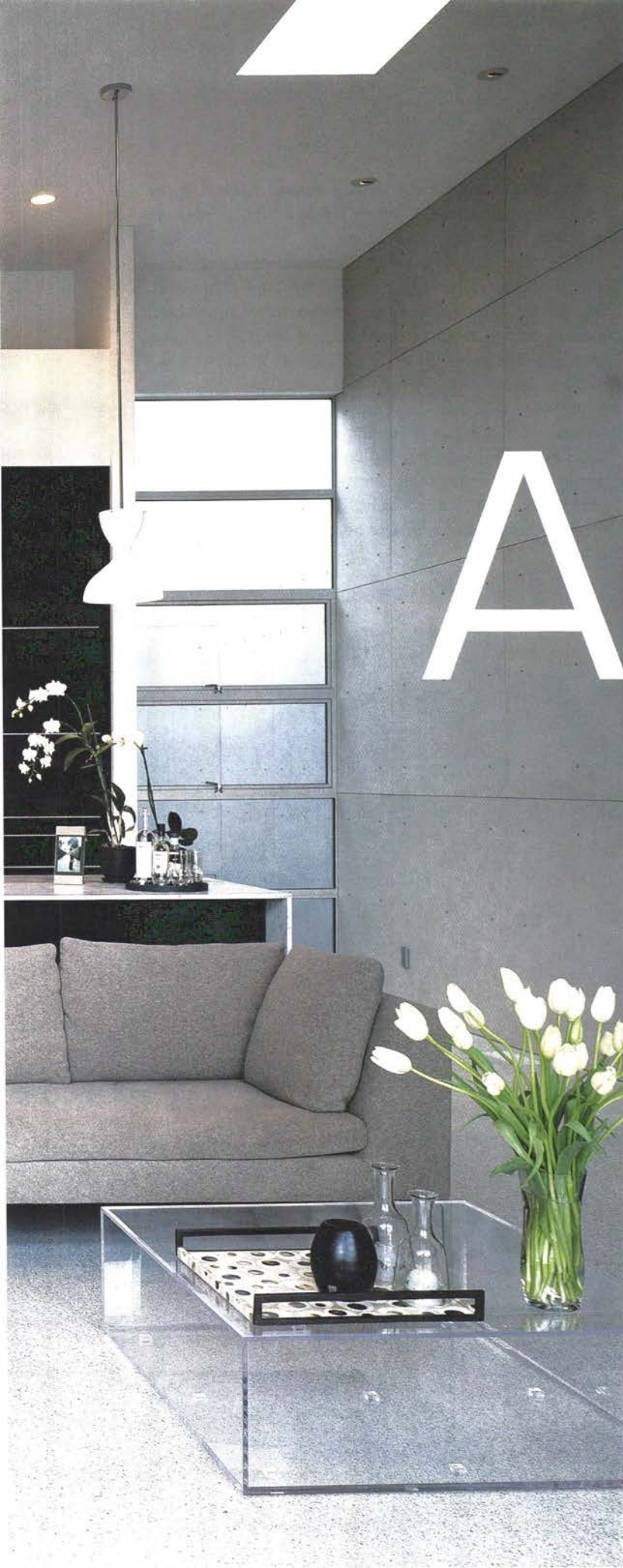


On the top floor: The architect slipped a fireplace of cold-rolled steel into a wall of stained walnut cabinets. Owners Kate (shown) and Shane Ginsberg matched their B&B Italia sofa to their pet pug.

ba ywaatch

Architect Nilus de Matran raised the roof over the living room and added skylights. Curves "keep the room from becoming too austere," says Kate. To the left of the kitchen is the entry; to the right, the light well.





AS ONE OF THE FOUNDERS of Razorfish, the hip Web design company, Shane Ginsberg was used to seeing colleagues sink their newfound fortunes into trophy houses—places, he says, “where you don’t feel you can really kick back and chill.” Shane and his wife, Kate (a Silicon Valley veteran), wanted a house that reflected their love of modern architecture and would lend itself to frequent entertaining. Unfortunately, the house they were starting with was “a dump,” says Shane. “Airless and dark, it was so cheaply built that it shook in the wind.”

But the couple knew what a makeover could accomplish. They had taken a liking to the home architect Nilus de Matran created for his own family (*MH*, Sept/Oct '99) using sheets of concrete siding and large gridded windows to foster a sense of wide-open enclosure. Plus, Shane had already hired de Matran for two Razorfish projects. He trusted the London-trained architect to turn the creaky house into a stylish aerie. Indeed, Shane and Kate, then newlyweds, were counting on it. Says Shane, “The house was meant to be an expression of our love for each other.”

In that case, their love is strong, open and uncomplicated. The 900-square-foot entry level typifies de Matran’s approach. White walls and floors are interrupted only for essentials, such as the 14-foot kitchen island. “I’m not a minimalist,” says the architect, “because minimalists hide things away. I use what’s there, but work to simplify each object in the space.”

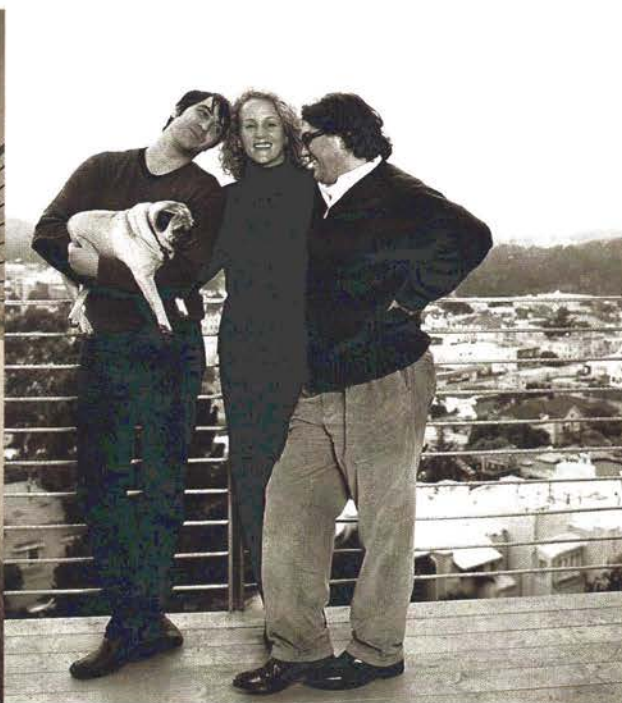
PHOTOGRAPHS BY TIM STREET-PORTER.
WRITTEN BY FRED A. BERNSTEIN.

WHEN THEY BEGAN HOUSE-HUNTING, the Ginsbergs saw plenty of Victorians, including a few they considered renovating. But, Kate says, they preferred not to “betray the intent of a house” to get the openness they wanted. Then they came upon this flimsy, '70s hill-hugger with the potential to become, essentially, a stack of three lofts with panoramic views. There would be obstacles—the entry was on the top floor (a large rectangle interrupted by an ugly light well and a makeshift kitchen), and the roof sloped down until it reached a wide, low wall of windows. The effect, says Kate, was like letter-boxing the view.

Weeks after the couple bought the house, they tore off that sloping roof. “Standing there,” says Kate, “with the views and the wind and the fog, it all made sense.” Then

de Matran installed a single large beam (connecting the load-bearing side walls), which allowed him to level the roof at 15 feet.

The architect had planned to use terrazzo tiles underfoot, but when the company he preferred went out of business, he switched to poured-in-place terrazzo, which hasn't been used in homes much for decades (see box). Says Shane, who was born in South Africa, “I associate it with a particular era, the late '50s and early '60s, when the line between indoors and outdoors was blurred.” And if people think of terrazzo as a flooring for public spaces such as airports, that's fine with him. “Our top floor is like an airport with people coming and going,” he says. “Except this is one airport where people don't mind delays.” Says Kate, “We throw dinner parties here, and no one leaves.”



WHAT THE PROS KNOW ABOUT TERRAZZO

Nilus de Matran opened the back of the house to sunlight by nearly doubling the amount of glass. But he knew that to create a house that felt completely open to the elements, it would help to let light reflect off a seamless white floor. The best solution was to use terrazzo, poured and polished in place. Terrazzo (which consists of bits of stone suspended in an adhesive) has been improved upon since its mod-era heyday. Now it's only 1/4 inch thick, and the adhesive, which was once concrete, is acrylic. That means there's less likelihood of the floor cracking as the house settles. Although it was expensive (\$24/sq. ft.), the floor requires no maintenance and should last for decades. And even though it's white, the floor chosen by de Matran is speckled with chips of black marble, so “it looks good,” says Shane, “and it never shows dirt.”



This page: The painting in the dining room is by Jennifer Morla, who is married to de Matran. Opposite: Three floors down in the studio/office, where motorized shades kill glare on sunny days, Karim Rashid's stacking chairs surround a table by de Matran; the Ginsbergs (with pug) and de Matran (right in photo).







In the bedroom, the white-on-white color scheme "is a palette you can transform, depending on what mood you're in," says Kate, "with a single vase of flowers." The couple jointly chose light blue tile for their bathroom. The area outside the tub is a curtainless shower. When Shane is away, Kate hosts "glamour parties" for her girlfriends in the spa-like setting.

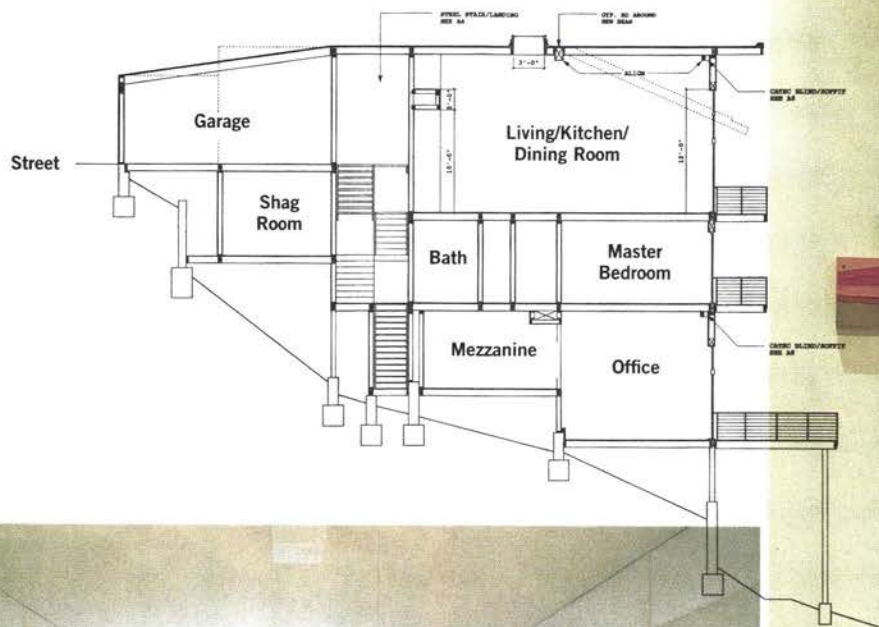


AS NEWLYWEDS REBUILDING a house from top to bottom, the Ginsbergs had reason to be apprehensive. "Renovations can end relationships," says Kate. It was Shane's idea to give himself, his wife and their architect three "silver bullets," that is, three absolute vetoes each. "The idea," Kate explains, "was to force you to decide what you just didn't like a little and what you really couldn't live with. Something you really couldn't live with, you could overrule." As things turned out, not one bullet was fired. Says Shane, "We were able to meld our three visions."

The architecture turned out to be as peaceful as the process. Take the master bedroom: White and ethereal, it's like "sleeping in a cloud," says Kate. Side walls are devoted to closets—one hers, the other his (shown). The sliding doors are made of sandblasted glass.

The couple worked with de Matran on choosing key pieces of furniture even before construction began. "You need to think about your big pieces as part of the architecture," explains Shane. De Matran created computer simulations of the rooms, including mock-ups of tables, chairs and sofas; the couple then searched for pieces that matched the best on-screen configurations. What they couldn't find, the architect designed.

Remembering back to the days when the house existed only in pixels, Shane says: "What most enchanted me about Nilus's vision were the shadows. The house is really just a set of squares, but the shadows are diagonal, with the angles changing throughout the day. They add tremendous dynamism."



DETAILS

1 Tucked under the garage (see section, above) is a small viewless room. (Its only window overlooks the light well.) When he bought the house, Shane Ginsberg recalls, the room had brown shag carpeting, "very Greg Brady's bedroom." The workers dubbed it the "shag room." Shane had architect Nilus de Matran turn it into a soundproof vinyl-padded lair for listening to music (a guest bed hidden under the platform can sleep up to eight people).

2 A longtime lover of terrazzo, de Matran has begun experimenting with terrazzo furniture. This bench, which is hollow (the terrazzo was poured onto a wooden frame), is studded with marbles.

3 The architect rescued the existing light well from aesthetic irrelevance. Eternit, a type of concrete siding screwed into place like plywood, is used in both the light well and the adjacent interiors, creating a unified composition.

4 At 14 feet long, the Carrara-marble-over-stained-walnut kitchen island "allows me to use every pot in the house, which I do anyway," says Kate. "I could perform surgery on it if I had to."

5 From a tiny patio at the bottom of the light well, the Ginsbergs can look straight up to see the sun—or fog.

6 The front of the house gives no clue of what's to come: The house steps down three flights from the street. Zoning ordinances in Ashbury Heights, this hilltop neighborhood in the geographic center of San Francisco, prevented the homeowners from building any higher. The metal gate leads to a small entry courtyard.

7 De Matran designed the interior stairway using metal grates instead of solid surfaces to permit the maximum connection between levels.

mh

See Resources, last pages.



6 5





ARCHITECT JOHN VINCI AND DESIGNER ROY McMAKIN HELPED
TURN THIS ABUSED CHICAGO VICTORIAN INTO A FLUID MODERN
HOME THAT CELEBRATES LIGHT, COLOR AND THE ENVIRONMENT.



clean sweep



From the front of the house, the view takes in the whole first floor—from the living room through the stairway/music room/parlor area, past the library/dining room and into the spacious kitchen. Opposite: A “suite” of mismatched chairs by Roy McMakin.



THE FIRST TIME I SAW this house, I thought, "I could never live here," says homeowner Shirley Weese Young of the Chicago home she now shares with her husband, Donald, one of their four children (Blake, 17), a large brown dog, three cats and the occasional visiting relative or resident artist. "It was just too dark."

The 1880 Victorian on a tree-shaded Lincoln Park street "was something between a three-flat and a boarding house," says architect John Vinci, a longtime friend of the Youngs', who scouted the house for the couple's return from a sojourn in Seattle.

But Shirley is a graphic designer and the daughter of eminent architect Harry Weese, and Donald is an art dealer. They could see through the gloom, the grime and generations of bad paint jobs and "improvements" to the modern living potential of the handsome building. "I wanted every

corner of the house to be used," says Shirley of her early instructions to Vinci, "and I wanted more light."

The trio never considered anything but a gut and rebuild. Vinci had the dark hallways and tiny rooms removed (preserving the doors, which Shirley, a self-described "rabid recycler," wanted to strip, repaint and reuse). Down came the traditional closed-in staircase. Off the back of the house came a two-story wooden add-on, leaving space for a deck in the back garden. Bricked-up windows were reopened and new ones cut beside delicate fireplaces that had long been boarded over. Doorways stretched as wide as those at Versailles; a new glass-brick tower in the back of the house was fitted with a new spiral staircase down to a separate guest apartment and up to rooms for living and working.

PRODUCED BY LINDA O'KEEFFE AND LISA SKOLNIK. PHOTOGRAPHS BY QUENTIN BACON. WRITTEN BY MICHAEL LASSELL.

A photograph of a living room bay window. The window is covered with heavy, dark green velvet drapes that hang from a dark metal rod. The drapes are pulled back, revealing a bright, overexposed view outside. Below the window, a custom-made sofa is positioned. The sofa has a dark green base and is covered with several large, plush cushions in shades of green, blue, and red. A small, dark wooden side table is visible in the lower right corner. The floor is made of light-colored wood. The overall atmosphere is cozy and modern.

In the living room bay: Roy McMakin created a piece of furniture that's part window seat, part daybed and part pasha's sofa; the window is covered in inexpensive cotton sheers with cut velvet drapes. Opposite: The "parlor" area and the entryway with a free-standing McMakin "coat closet." Italian light sconces throughout are from Current in Seattle.

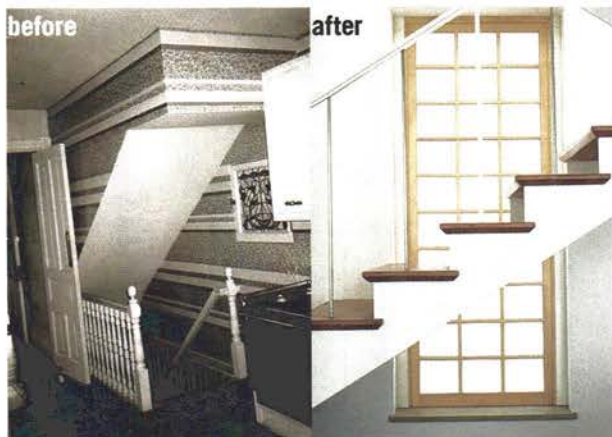


Shirley Weese Young chose four yellows for the closet doors in the master suite. The bed is a McMakin piece that perfectly suits such collected and inherited family pieces as the Alvar Aalto chest beside it. The master bath has an antique feel, with ceramic tile and terrazzo-like floor tiles.

WHEN MOST PEOPLE furnish a room, they think about where things should go—permanently. The Youngs wanted no such thing. They wanted flexibility. Donald rotates the art on the walls frequently, and the house functions alternately as family retreat, entertainment center and business space, so the byword here was, and is, “random.” Says Shirley: “I wanted to be able to move the furniture around. I like a lot of change in my life, but I wanted pieces to sit in, not just to look at.”

Shirley had met artist/designer Roy McMakin in Seattle shortly before the Youngs moved back to Chicago. She knew that his aesthetic, his palette and his green consciousness made him a perfect fit for her family’s new home. McMakin’s solution for the main floor was to create a few large anchoring pieces (the living room sofa and two side chairs), numerous smaller upholstered chairs and ottomans as well as tables (large and small), all of which are meant to be moved around freely. “The Youngs opened the space up,” says McMakin. “But they kept the original envelope, so we still had the odd-shaped spaces of a Victorian house.” And that suggested clusters of furniture rather than one overall arrangement.

The sofas, chairs and tables occupy the home with the same authority as Victorian furniture and the same sensuality—fabrics tend to mohairs, velvets, lush wools—but with none of its fussiness. “I hope that the pieces work on two levels,” says McMakin. “On first blush, they seem to be just minimalist shapes. But after you spend some time, you realize that the differences in each chair—the colors, the fabrics, the shapes—are themselves the decoration.”



WHAT THE PROS KNOW ABOUT STAIRS

Architect John Vinci replaced the original Victorian staircase, a typical closed and narrow wooden staircase that kept folding back on itself, with a new steel one that has beech treads. “I’d always wanted to do an open staircase like that,” says Vinci of the sculptural beauty that provides light to three floors of the house and works almost as another room. It was homeowner Donald Young’s notion to float the stairs off the walls, so the entire structure is anchored to steel columns embedded in the walls. Vinci wanted the staircase to be “more palatial” than normal, so the risers are 6½ and the treads 13½ (the normal formula is, “riser plus tread equals 18 inches”). The new steel structure is strong enough to take almost any material as treads, including stone. Thin steel balusters were left unpolished for lower maintenance.

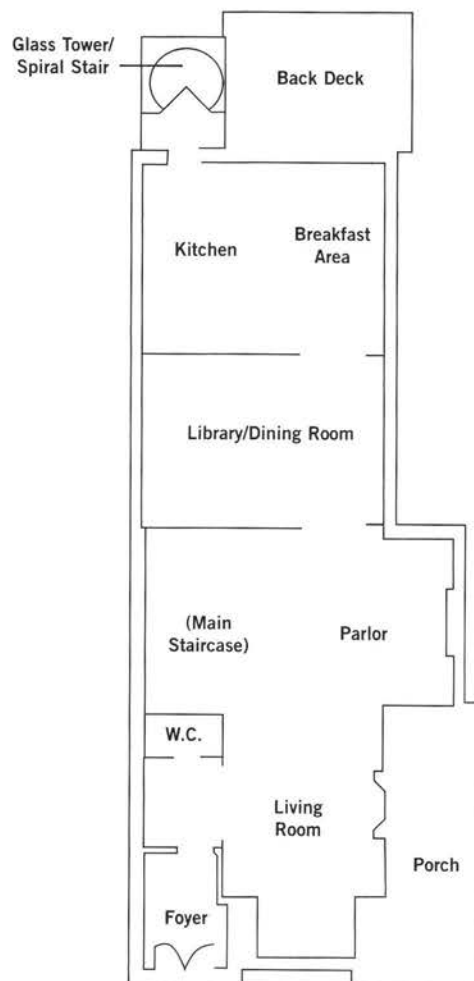
COLOR WAS ANOTHER major issue in designing the furniture. McMakin had Shirley and Donald pick favorite colors on their own from the swatches he keeps in his showroom. He picked a palette that was brighter than usual for him and crossed the Young's aesthetic only once, presenting them with an elegant all-black chair. It was summarily vetoed. It came back gray ("I just had to have some kind of neutral baseline with all those colors," says McMakin) and was accepted by the clients.

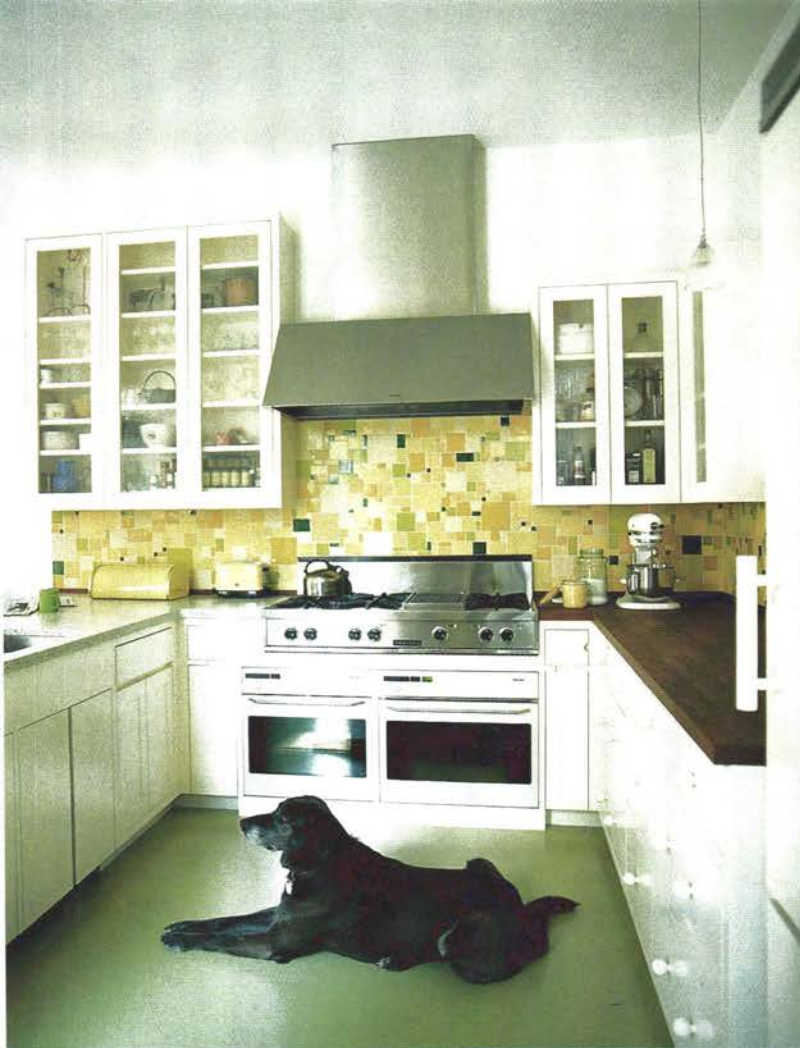
The kitchen was another group project. The Youngs, who both cook, devised the layout. McMakin did the cabinetry and finish work. The tile backsplash was his way of making the kitchen "more exuberant than the space itself." He installed a variety of cabinets (with seeded-glass panels in the doors) and two counters, one of cherry and another of Avonite, a solid surface product that's made entirely of recycled materials and looks like stone. Shirley is refinishing the floors herself with Ardvos, a German sealing oil that promises no fumes, toxins or artificial ingredients.

The outside of the house was also renovated. The red paint that once covered the two kinds of brick was stripped. The chimney was replaced, later architectural embellishments simplified, soft green paint applied to the trim. And Shirley has been painstakingly restoring the gardens.

This once-abused rental building has again become an inviting one-family home, thanks to an artful collaboration. "This house proves what I've always believed," says Roy McMakin, "that there's plenty of room for me to be happy and for the clients to be happy." mh

See Resources, last pages.





(Clockwise from top left) Barlap
Joung in the kitchen. The tile work on
the two backsplashes is by Barlap Joung
in collaboration with the architect.
The spiral staircase is by Barlap Joung.



ANYONE CAN
MAKE MAGIC WITH
ENOUGH MONEY:
THIS HOMEOWNER
OFFERED HER
ARCHITECTS ONLY
HALF ENOUGH TO
TRANSFORM A DARK
APARTMENT INTO
AN OPEN LOFT.



loft art



Shaded by the skyscrapers around Wall Street and graced with only two windows, the loft was oppressively dark. The new open floor plan and light-reflecting surfaces make the space seem larger than its 1,100 square feet.



S

SOMETIMES A TINY BUDGET can be a tremendous blessing. In 1998, when Christine Miele bought an 1,100-square-foot loft in New York's financial district, she warned Brian Messina and Toby O'Rorke (longtime friends of hers as well as architects) that she had only \$40,000 to spend on the renovation—about half of what a project of this size usually requires.

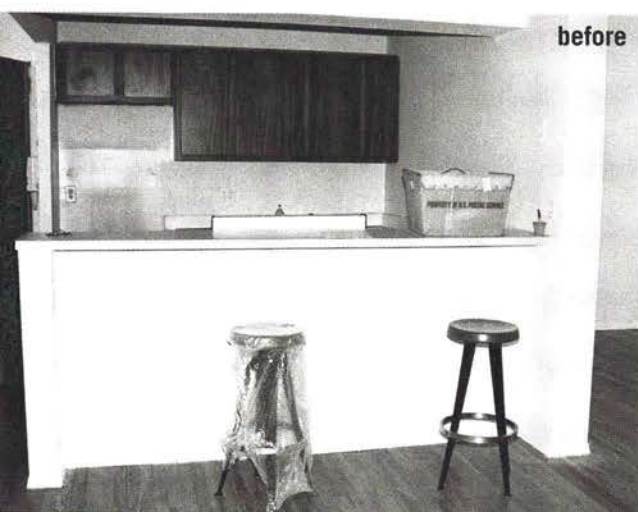
"In a strange way," says Messina, "that actually made our job much easier. When you have lots to spend, every decision goes back and forth a hundred times. But with a budget this small, you really have to focus and keep your eye on what matters."

What mattered most to Miele was opening up the space and letting in some much-needed light. "The apartment had been on the market for over a year before Chris's broker took her to see it," says O'Rorke. "No one else could

see past the dark maze of walls the previous owners had built in." Messina and O'Rorke assured Miele that her goals were attainable.

Before the transformation, the front door led visitors straight to the kitchen, with no sense of welcome or drama, so the architects repositioned a wall to create a small entryway from which the rest of the loft opens up invitingly. They used an existing structural column to guide traffic into the apartment; the bathroom and kitchen were left in place. "We knew we'd have to work around them," says Messina. "That suggested a lot of the layout." After knocking out the previous owners' crude sleep lofts and awkward built-ins, the architects created sleeping and dining alcoves on either side of the main living space.

PRODUCED BY DORETTA SPERDUTO. PHOTOGRAPHS BY MICHAEL LUPPINO. WRITTEN BY SUSAN KLEINMAN.



before



after

ONCE THE DEMOLITION WAS completed, the architects bleached and patched the oak floors and painted the walls white. They designed and installed sliding frosted-Plexiglas partitions for the bedroom and guest area to maximize what little light sneaks in through the apartment's two narrow windows.

Miele, who co-owns reGeneration, a vintage furniture store in lower Manhattan, raided her inventory for some old DuraLab cabinets and stainless steel laboratory lights, which were installed in the open kitchen. She covered the island counter and back wall in green glass mosaic tile. When construction was complete, she started hauling home furniture and trying different configurations.

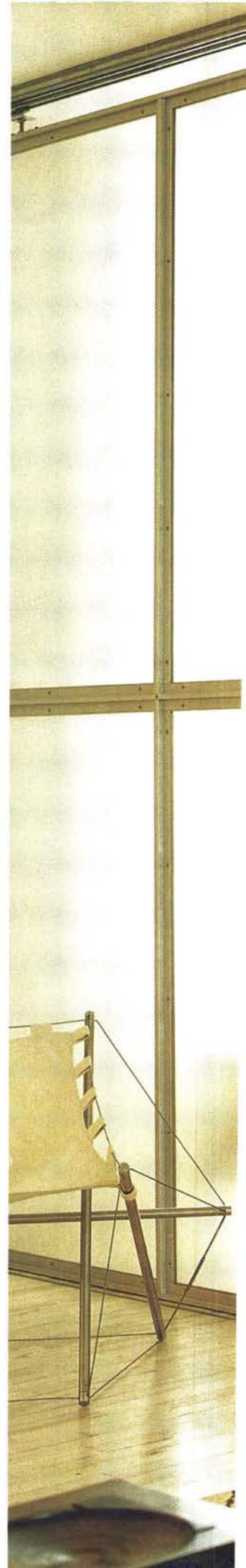
Less than four months after the project was started, Christine Miele's loft looked exactly as she had envisioned it, and she loved the style-on-a-shoestring job Messina and O'Rourke had done for her.

"But," she says, "I found I didn't enjoy living down near Wall Street. It was too crowded, and I wanted more of a sense of neighborhood." So in a move that would have made her financial district neighbors beam with pride, Miele took advantage of last year's hot real estate market and sold the loft for a tidy profit. She'll live in a city rental further uptown and use her well-gotten gains to buy and renovate a country home. Again she'll collaborate with Toby O'Rourke and Brian Messina, and again the budget will be minimal.

"The project in the loft was so successful," she says, "that I think I'm brave enough to go through the whole renovation process again."

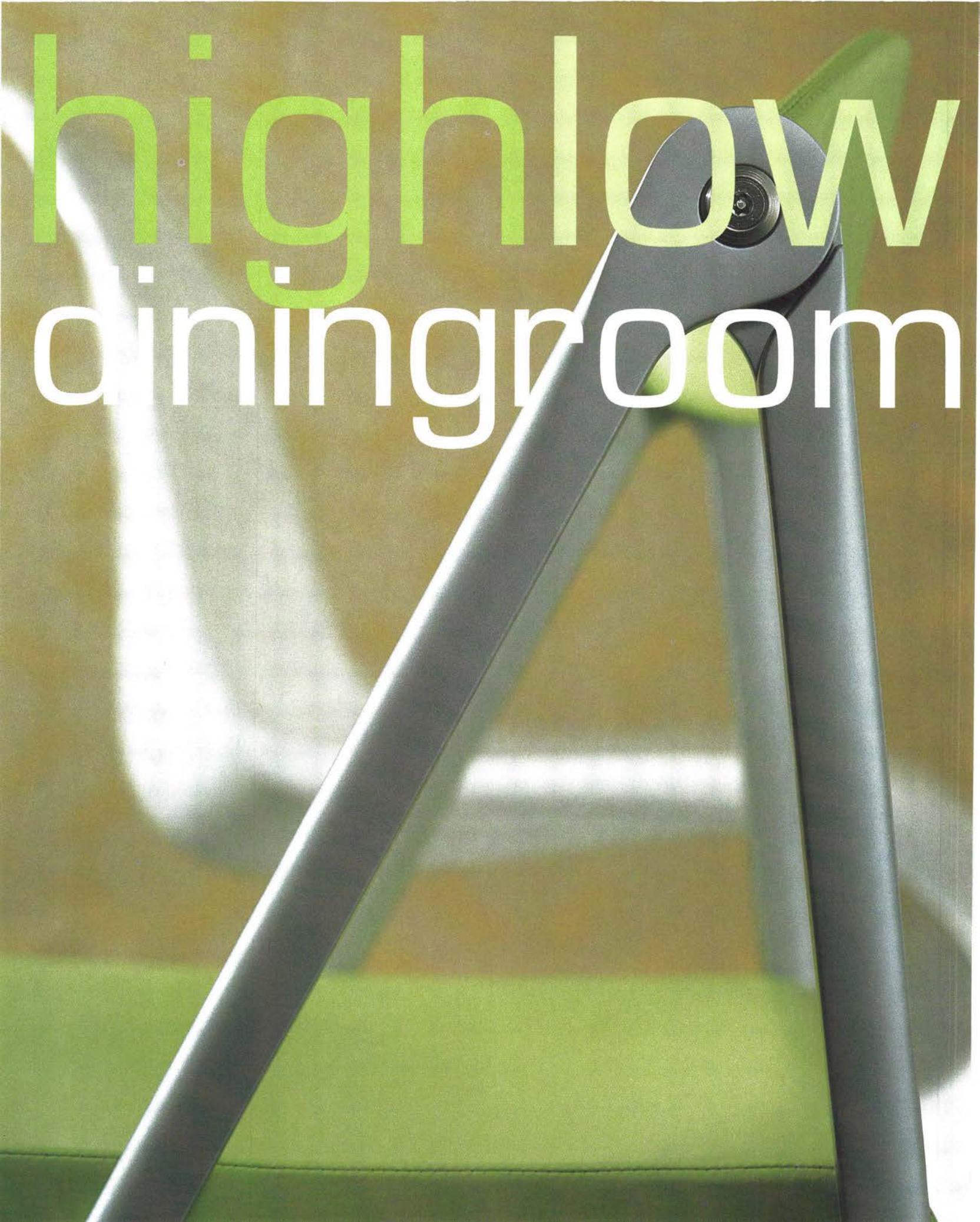
mh

See Resources, last pages.



A wood-and-metal bed beyond the sliding Froglite sliders echoes the left's new clean-lined feet. Opposite page: A white Saarinen dining table and Eames chairs help reflect the apartment's Saarinen sensibility. Vintage lighting and laboratory cabinets from Midco's store give the formerly dreary kitchen a fresh, inviting look; glass inserts then add a jolt of color.





highlow

diningroom

THOSE WHO FOLLOW FOOD TRENDS KNOW THAT “FUSION” HAS BEEN THE BUZZWORD FOR DECADES, BE IT SINO-FRENCH, TEX-MEX OR PAN-AMERICAN CUISINE—OR THE FANCIFUL INNOVATION OF AN IDIOSYNCRATIC CHEF. THE SAME KIND OF GLOBALIZING HAS BEEN GOING ON IN HOME FURNISHINGS, TOO, AS WE SHOW HERE.



OUR DINING ROOM DRAWS ITS STYLE PALETTE FROM EAST AND WEST, FORMAL AND INFORMAL, HAUTE DESIGN AND MASS MARKET TO CREATE A SMORGASBORD OF HAPPILY COEXISTING “DISHERS” THAT TOGETHER MAKE A GREAT ROOM FOR A GREAT MEAL. ■

AS IS OUR HABIT, WE MADE THE ROOM TWICE, ONCE IN A COST-IS-NO-OBJECT,



BEST-POSSIBLE-WORLD SPLURGE, ANOTHER IN A MORE VALUE-FOR-DOLLAR WAY, GOING FOR THE SAME LOOK. OF COURSE, WE HOPE YOU ENJOY THE FURNISHINGS AND TABLEWARE AND THE WAY WE’VE PUT THEM TOGETHER, BUT MOSTLY WE WANT TO CONVEY AN IDEA: TOSS OUT THE RULE BOOK AND ENJOY!

PRODUCED BY LINDA O’KEEFFE. PHOTOGRAPHS BY ANTOINE BOOTZ. WRITTEN BY MICHAEL LASSELL.

\$34,758

high

table \$7,500

plastic panton chair \$995

folding chair \$395

side chair \$1,800

sideboard \$14,175

mirror \$2,250

hanging lamp \$1,100

carpet \$4,100

curtains \$368

wine rack \$575

robotic puppy \$1,500

*For items on sideboards
and tables, see
details (following) or
Resources, last pages.*

EVERY GREAT DINING ROOM BEGINS with a **TABLE**. Above is an 80" x 40" x 29" chestnut Corinthe table, designed by Xavier Dohr, from Mosaic; its counterpart (opposite page) is from Stickley's Metropolitan collection (made from solid cherry and walnut, it measures 76" x 47" x 30" with two 16" leaves). The other major piece in each room is a white **SIDEBOARD**. For our HIGH room, it's the cabinet from Dakota Jackson's Bump Wave collection in undulating white-lacquered bentwood afloat on slender steel legs. For the LOW room: an assemble-it-yourself laminated-particle-board buffet from IKEA. ■ Our chairs include the iconic **PANTON CHAIR** in two versions, both from Vitra. Our gleaming HIGH chair is the molded Classic; the matte-finished Panton (opposite) is produced with a less costly plastics technique. Two **FOLDING CHAIRS** add to the mix: The leather-seated Donald chair from Poltrona Frau (above) was designed by Pierluigi Cerri; the Dolly chair from Kartell (opposite) is by Antonio Citterio and Oliver Löw. Both of our multipurpose

low

table \$3,400

plastic panton chair \$195

folding chair \$182

side chair \$900

sideboard \$350

mirror \$30

hanging lamp \$25

carpet \$1,400

curtains \$276

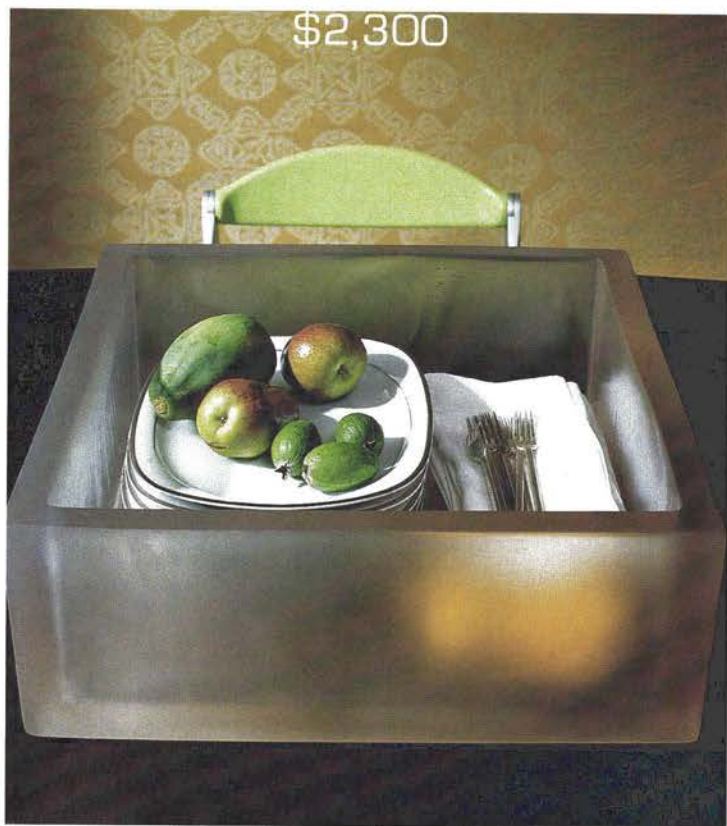
wine rack \$70

robotic puppy \$40

\$6,868

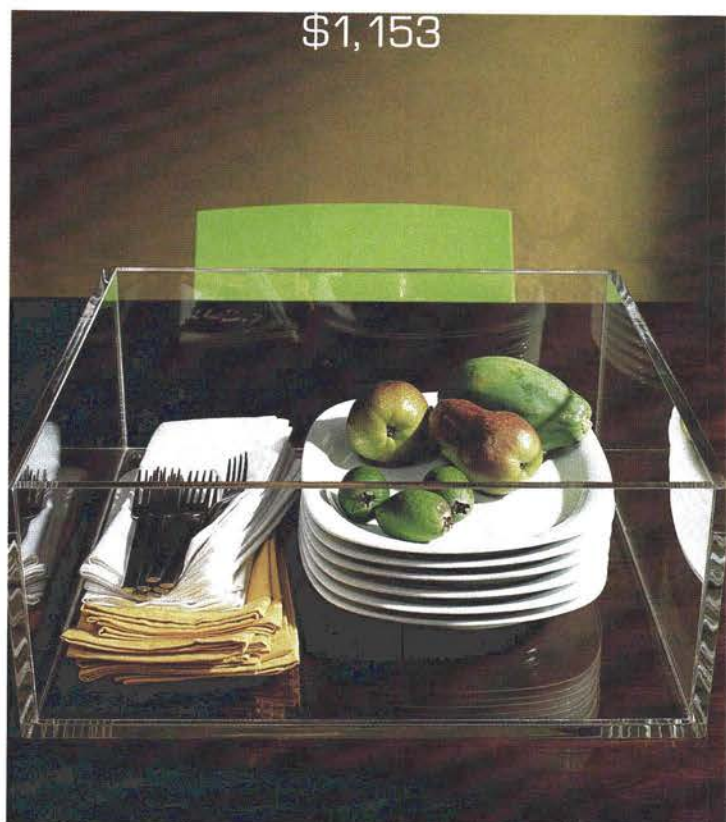


SIDE CHAIRS are by Richard Mishaan: The Grand dining chair by Homer (opposite) is in wenge wood and white leather; its companion (above), made of dark-tinted oak, has a white leather slipcover. ■ Over the **HIGH** sideboard we hung a 30" square oak Reverso **MIRROR**, by Richard Rowland for Ellen Ford, and above the table a vintage Panton **LAMP** from Troy. For the **LOW** room, we chose a Mist mirror by Henry Huang for Umbra (19¼" square) and a plastic Lola lampshade from the Terence Conran Shop. The molded wood **WINE RACK** (opposite) is from Aero; its complement (from MoMA) is made of cardboard tubing. ■ The 6' x 9' Bark **CARPET** from Michaelian and Kohlberg (opposite) was handknotted in Nepal from vegetable-dyed wool at 80 knots/sq. in. The same company supplied the Juno carpet above; made of wool colored with Swiss synthetic dyes, it was produced in China at 16 knots/sq. in. The **CURTAINS** for our **HIGH** window are made from two yards of Lee Jofa's Medici Silk Stripe; the windows above are draped in Jofa's lighter-weight Elbe Silk Stripe. >



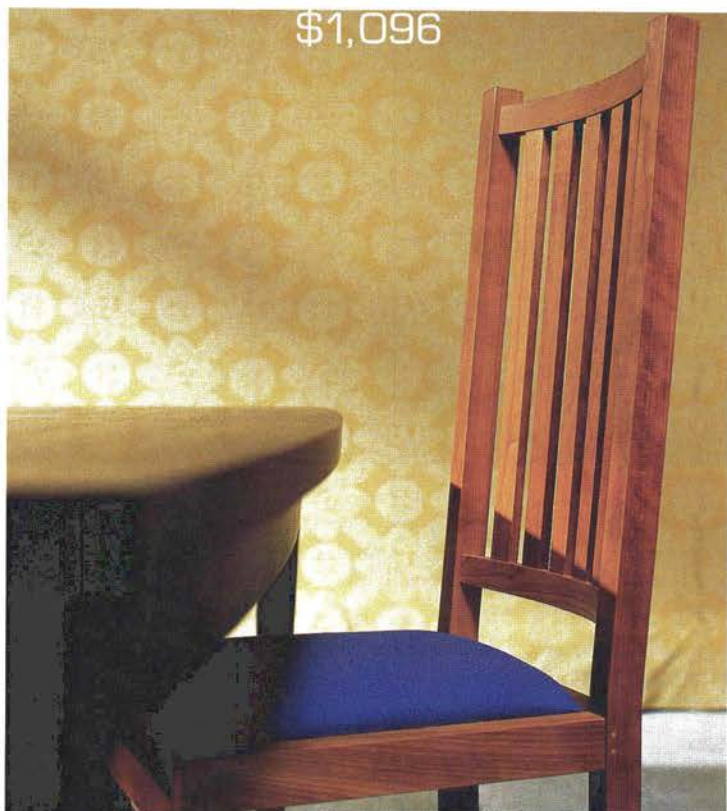
\$2,300

HIGH Set out your tableware in a **TROUGH** by resin guru Martha Sturdy (\$650, in myriad colors). Dine on 13" white porcelain-and-platinum **PLATTERS** in Rosenthal's Suomi pattern (\$150 each) with **Ellipse** silver-plated **FLATWARE** from Calvin Klein (\$110 for a 5-piece setting). Linen **NAPKINS** from Ad Hoc are \$15 each.



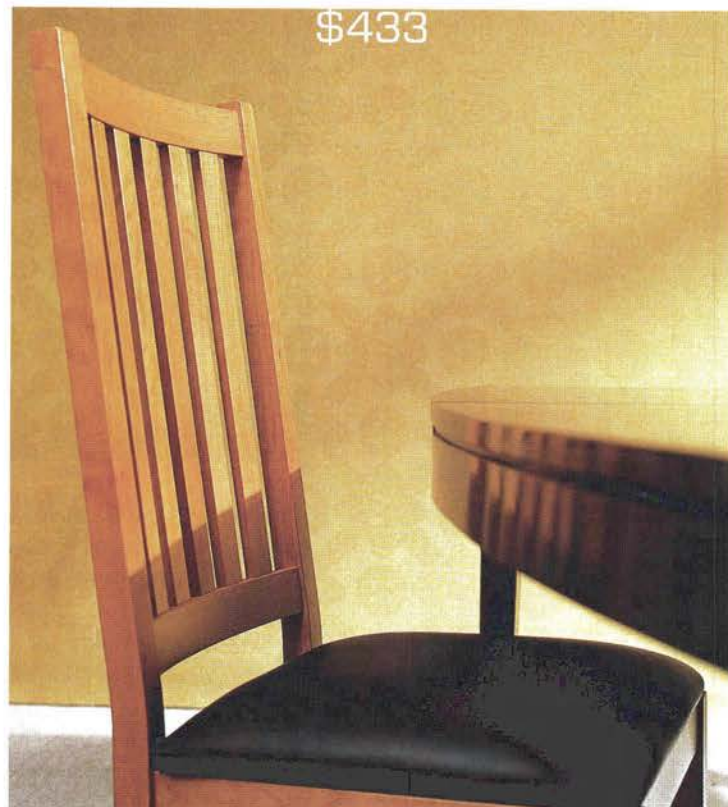
\$1,153

LOW The **DISPLAY BOX** here is custom-made of 1/2"-thick Plexiglas from Plexicraft (\$175). The same 13" Suomi white porcelain **PLATTERS** from Rosenthal—sans platinum trim—are \$110 each. Calvin Klein's Khaki Ovoid stainless **FLATWARE** is priced at \$45 for a 5-piece setting. Ad Hoc cotton-blend **NAPKINS** are \$8 each.



\$1,096

HIGH Another guest at the table is the Reader's **SIDE CHAIR** by Thomas Moser (\$900), which features mortise-and-tenon joints and full-grain leather seats. The **WALLCOVERING** is Omen, an Asian-inspired damask by Donghia, in a colorway called Magic Spell Gold. The 54"-wide cotton/viscose/poly blend is \$98/yd.



\$433

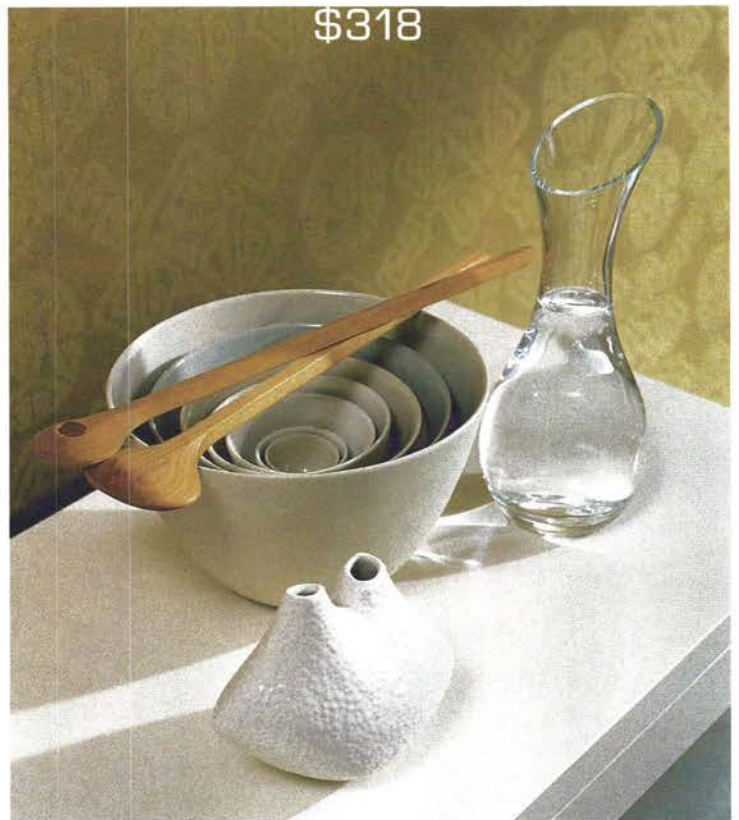
LOW The cherry Mission **SIDE CHAIR** from Crate & Barrel is a cross between the Shaker and Stickley traditions (\$349). Here, Donghia's 54"-wide **WALLCOVERING** is woven from polyolefin, which is eco-friendly and easy to maintain; the pattern, Omen, which coordinates with the company's damask fabric (see **HIGH**), is \$42/yd.

\$685



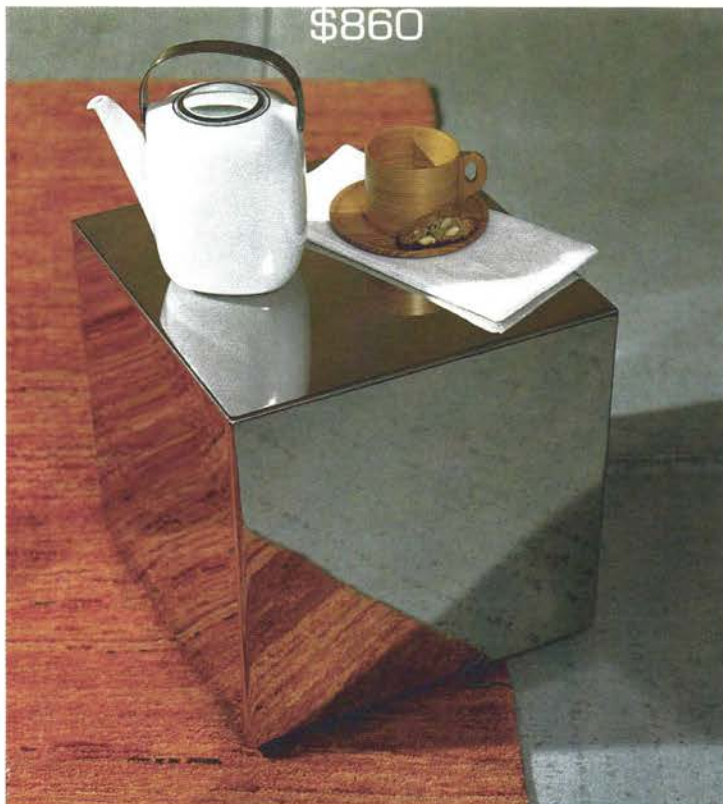
HIGH If you opt for Dakota Jackson's sideboard, you'll want primo accessories. We picked Piet Stockman's GRADUATED BOWLS (\$240 a set) and metal-and-wood SALAD SERVERS by Carina Seth-Andersen for Hackman Tools (\$90). The Brico CARAFE is from Room (\$110), the handcast Aorta VASE by Jonathan Adler (\$245).

\$318



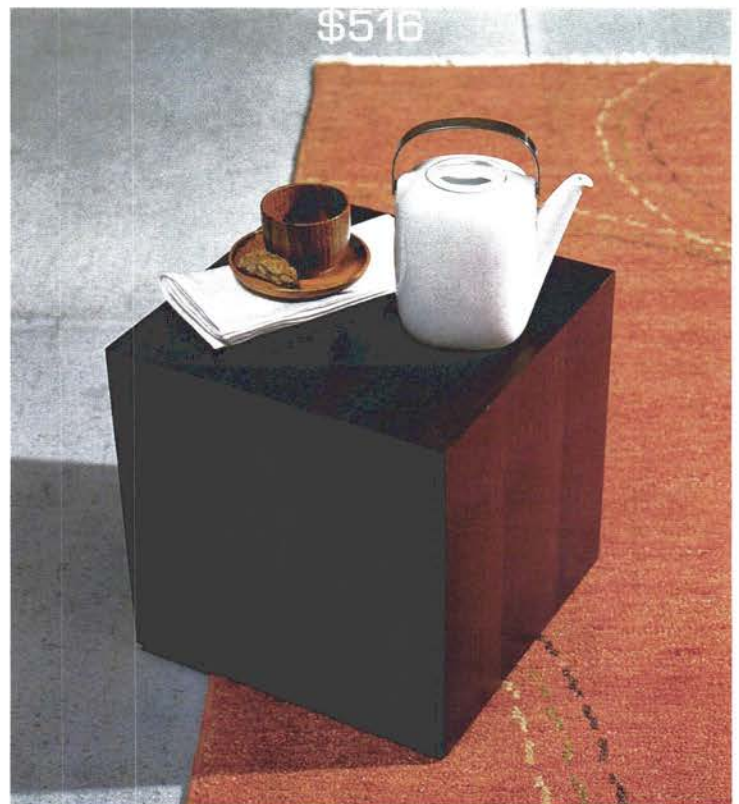
LOW The GRADUATED BOWLS presented on the IKEA sideboard are \$150 the set from Totem. These SALAD SERVERS, also by Seth-Andersen for Hackman Tools, have all-wood handles (\$35). The Jonathan Adler VASE pictured here, the Reptilian Aorta (\$75), is molded; the Veneto CARAFE is blown glass from Fortessa (\$58).

\$860

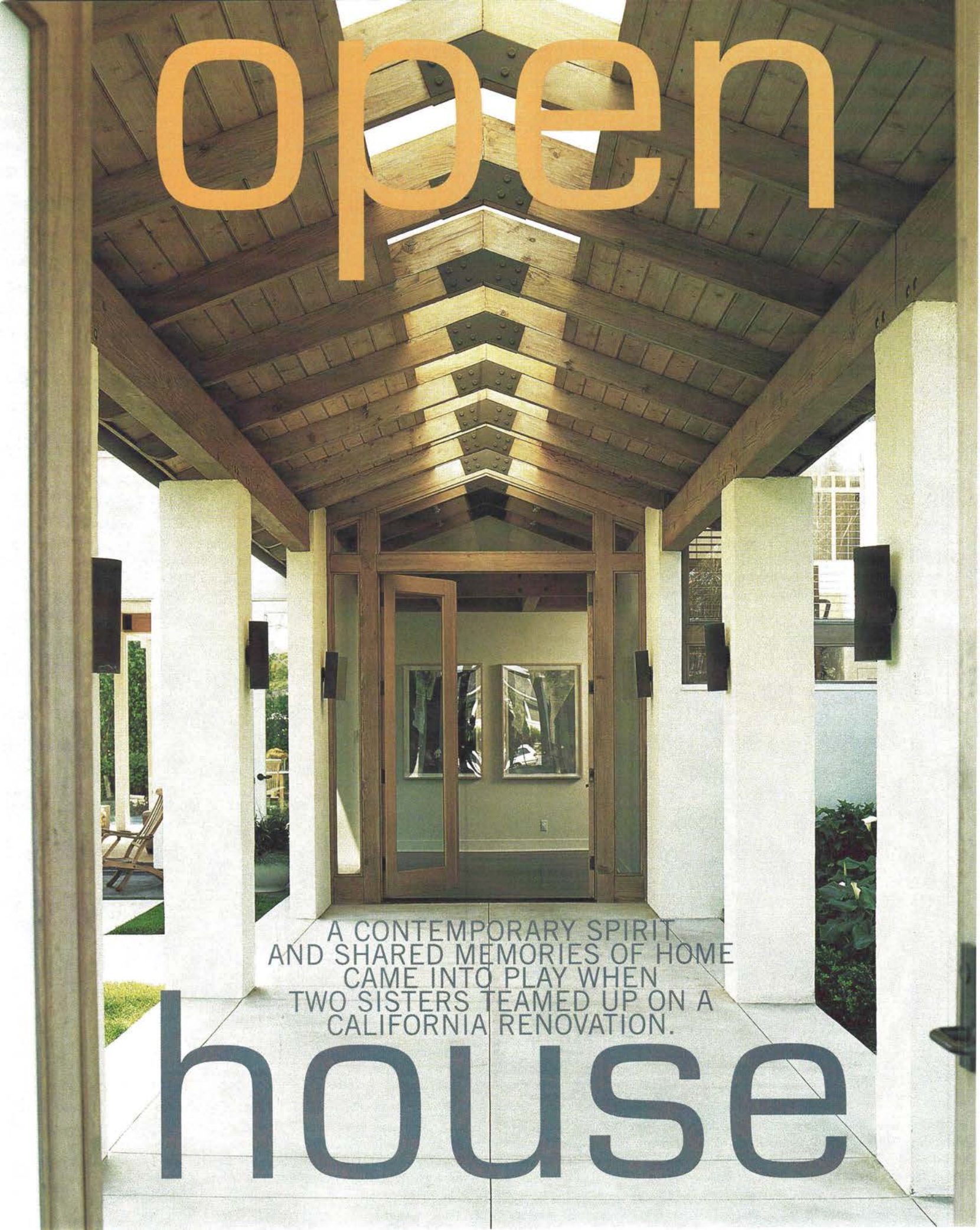


HIGH Our after-dinner coffee is served on a shiny steel CUBE (20") used as a portable table—it's on wheels and retails for \$590 at Property. Rosenthal's white platinum-trimmed porcelain Suomi COFFEE POT is \$195. And for something completely different: The CUP AND SAUCER are made of cedar (\$75 at Aero).

\$516



LOW The wheeled CUBE here (20") is of wenge wood (\$350 at Property). The white porcelain Suomi COFFEE POT from Rosenthal (\$150) forgoes the platinum trim. And drink your post-prandial potable from a CUP AND SAUCER set improvised from a wooden bowl (\$7) and plate (\$9) from Ad Hoc. *mh See Resources, last pages.*



open

A CONTEMPORARY SPIRIT
AND SHARED MEMORIES OF HOME
CAME INTO PLAY WHEN
TWO SISTERS TEAMED UP ON A
CALIFORNIA RENOVATION.

house



In the sunny sitting area (this page):
Laid-back armchairs share an ottoman
and a sea grass rug; an African
stool accents the hearth ledge of the
new concrete fireplace. Opposite:
A skylit covered walkway leads from the
street entrance to the front doors.

B

EFORE BOBBY AND LAUREN

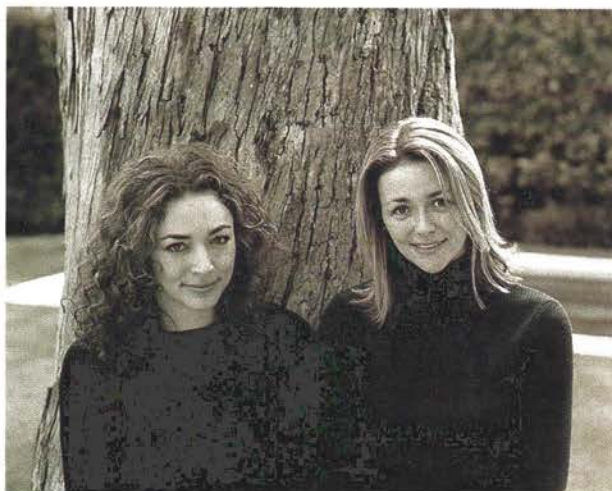
Turner bought their house in the Pacific Palisades of Los Angeles, they consulted their interior designer—Lauren's New York-based sister, Tori Golub. "I sent her photos, and we talked about what we'd do with it," recalls Lauren. Built in 1951, the glassy post-and-beam structure recalled L.A.'s influential Case Study houses. But it had been renovated in the '70s and '80s and "felt dated," says Lauren. "There were too many divisions, indoors and out," adds Bobby. "We decided to make it more streamlined and spacious."

"We played up some elements in the house and simplified what was around them," Golub explains. To make the main living area one free-flowing space, two non-bearing walls were removed. (Taking the ceremonial first swing with a sledgehammer, Bobby hit a structural column, "which hurt me more than the wall," he remembers with a wince.) Oatmeal-colored Berber carpeting was replaced with ebony-stained oak flooring.

"We liked the exposed beams and the way they extend outside," notes Bobby, "but the wood ceiling competed with them and the new floor." They installed drywall between the beams, "which set them off while lightening the ceiling," says Golub. "The beam brackets were repainted a steely black, because we liked the way they expressed how the house was put together."

Replacing the existing stone fireplace, with its copper flashing and flanking mirrored walls, Golub's elegantly austere concrete one has a built-in wood bin and doubles as a display shelf for the Turners' photography collection.

PRODUCED BY LINDA O'KEEFE. PHOTOGRAPHS BY GREY CRAWFORD. WRITTEN BY JEFF BOOK.



The wall between the living and dining rooms was removed to create a free-flowing space unified by new ebony-stained oak flooring. An abstract rug is a colorful foil for a biomorphic Paul Frankl coffee table and the Chris Lehecke daybed. At left: Interior designer Tori Golub (left) and sister/client Lauren Turner.

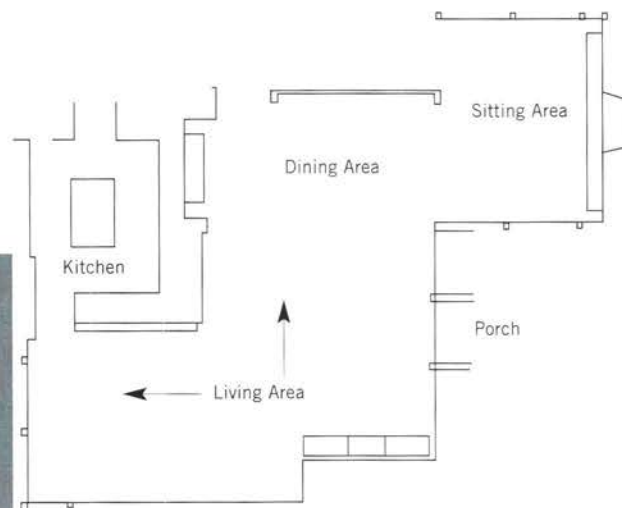




A George Nelson "flying saucer" light hovers above the Turners' daughter, Devon, who stands on a kid-friendly Arne Jacobsen dining chair. Opposite: The former dining room and demolished dividing wall (now the central living area); vintage Dunbar night stands flank the master bedroom's linen-upholstered bed by Tori Golub.

WHAT THE PROS KNOW ABOUT CEILING BEAMS

Multitasking modernist home decorator Lauren Golub is a pro at exposing beams. "Beams exude architectural character," designer Tor Golub says. "Some beams are merely decorative, but most are structural." Her clients are looking for a way to preserve the structure of their homes. "Before you alter a beam, check with an architect or engineer to make sure you're not going to compromise the structural," she warns. Beams are often too stained, damaged, or awkward to leave as is, so they are often painted or stained. Exposed beams may be highlighted or painted. Painted with a dark color, exposed beams have an honest, rustic appeal. Staining is also an effective way to strip them of paint. And when a beam is stained, it may be roughened with tools for a distressed look. Beams are often stained, stained, stained to give them more depth. Or, like these, simply left alone.



THE SISTERS SOON REALIZED that the house was becoming more like the contemporary ranch houses all three had grown up in on the East Coast. "Maybe that's what attracted us to it in the first place," muses Lauren. "The house Tori and I grew up in also had beams and big rooms and modern furniture. But it had an all-white living room that was off-limits to kids—and we didn't want that." Golub's design, for all its urbanity, embraces the Turners' two preschool-age children. "It's a clean, fairly minimal environment, so there's not a lot of stuff to knock over and break," Aunt Tori notes. "They have a lot of room to run around. And the flooring, rugs and fabrics are durable and easy to clean."

Tori and Lauren canvassed L.A. showrooms together, "which was a lot of fun," says Golub. "At first it was a little

frightening to think about finding resources in a city I didn't know, but it worked out very well. I was surprised to discover so many great L.A. sources and fabricators, people I'd like to work with again."

Taking out a wet bar and closing the kitchen pass-through created space in the dining area for an Edward Wormley sideboard—one of several vintage modern pieces (among them a George Nelson "flying saucer" light and a biomorphic Paul Frankl table) that mingle easily with Arne Jacobsen chairs, Alvar Aalto vases and monochromatic ceramics. Reinforcing the spare modernist aesthetic, Golub designed a versatile living-area storage wall containing a bar, books and audio gear. A Christopher Farr rug adds a splash of color, but overall the scheme is "neutral-toned with a mix of textures—leather, linen, chenille," she says.

BOBBY TURNER WAS MAINLY CONCERNED with the overall layout (the fireside reading area was one of his few requirements). At work, he's a hedge-fund manager; at home, he managed the removal of hedges and brick pathways that chopped up the yard. "We wanted to make it an outdoor living room," he explains, "with more privacy and space for the kids to play."

The Turners raised the wall facing the street and planted a ficus hedge behind it like those that enclose the rest of the property. They installed a lawn and a lap pool, resurfaced two patios with slate and added a poolside patio with a vine-bearing arbor. The patios were furnished with a mix of teak furniture and Richard Schultz's classic-modern lounge chairs. "The garden became more modern, like the house," observes Golub.

With the addition of more French doors (and UV-filtering window film to cut interior fading), the house is more open than ever to the outside. "I call it a SoHo loft with the best outdoor terrace you could imagine," says Bobby.

"Tori and I have similar tastes, but she pushed me to be a bit more unconventional in some of the things we chose, which was good," adds Lauren. "And she made us more patient with the inevitable delays." The result is a house that's both a reflection of the homes of their youth and an ideal environment for the way the Turners want to live today. "I loved this project because it allowed me to spend a lot of time with my sister and her family," Golub says. "It wasn't what I'd call a major renovation, but it made a big difference—the benefits were enormous."

mh

See Resources, last pages.



To make the yard (left) more enjoyable, hedges and brick paths were replaced by a lawn, lap pool, poolside patio with classic Richard Schultz chaises and a vine-bearing arbor. The seating area opens on two sides to slate-covered patios furnished with teak furniture (the deck chair was handed down from the sisters' father).





What was once a covered deck is now a pair of bedrooms framed in ribbed glass, overlooking a new lap pool (this page). Inside the freshly renovated bungalow (opposite): A wall of plywood panels divides the living and dining area from the bedrooms.

firedup

A PAIR OF DOTING OWNERS GAVE THEIR MID-CENTURY-MODERN KIT BUNGALOW A NEW LEASE ON FIRE ISLAND LIFE.



WHEN EDWARD LEWIS and Glen Wielgus came across an abandoned Joseph Eichler-style kit house in New York's Fire Island Pines, they discovered a shadowy, dilapidated structure stuffed to the rafters with junk. But the men found it "well thought out and graceful," recalls Lewis, who owns a commercial contracting business. He and Wielgus, proprietor of an ad agency, hired the architecture firm Ashkar and Paul Associates, which had designed the pair's Manhattan apartment, to polish their tarnished gem.

Principal Rodman Paul knew immediately how to steer the renovation. "We weren't going to do Cozy Colonial or Tutu Tudor," he jokes. "The house spoke to what it needed to be—more spacious and open." He and project architect Matthew Bremer gutted the single-story post-and-beam

house. They hauled out furniture left behind by its previous owners, replaced murky linoleum with hardwood flooring and painted the wooden structure a crisp white. They brought in much-needed daylight by replacing solid wall panels with clear and translucent glass.

The architects transformed the whole footprint of the original house into an open living/dining room and kitchen, and they gained enough space for an additional pair of bedrooms and baths by enclosing a covered deck and commandeering an old shed. Because the deck and shed were sheltered beneath an extension of the long gabled roof, the addition is completely seamless.

PRODUCED BY LINDA O'KEEFE. PHOTOGRAPHS BY CATHERINE TIGHE. WRITTEN BY RAUL BARRENECHE.

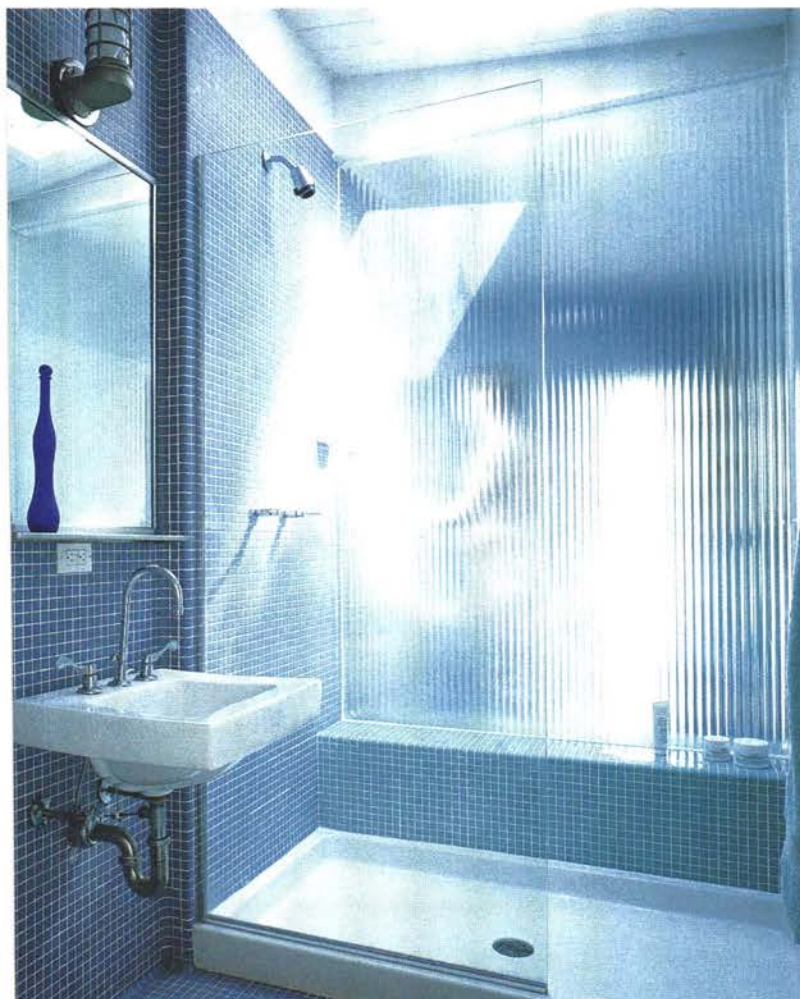
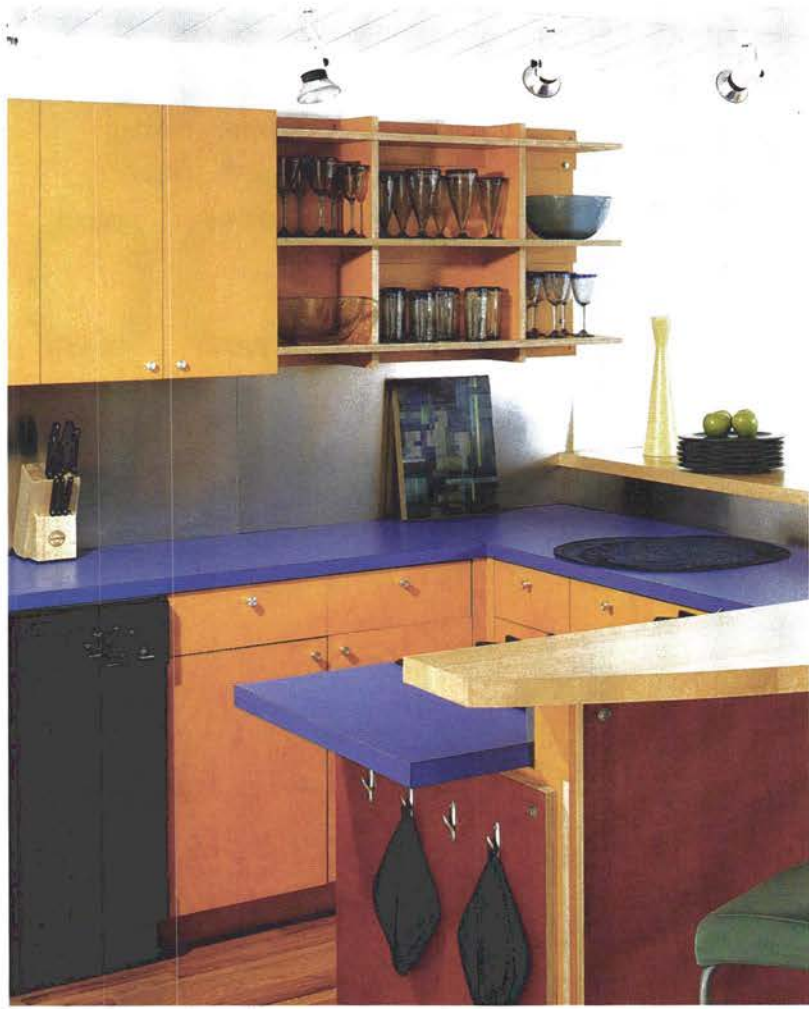


INSIDE, ASHKAR AND PAUL'S renovation keeps alive the spirit of Eichler's bright but affordable modernism. The dominant material is inexpensive colorfully stained plywood, which is used in the kitchen cupboards, shelves and headboards in the bedrooms and in the long wall of the living/dining area. The details are always no-nonsense, because as Paul explains, "tricky detailing gets you nowhere on Fire Island. You need simple details you can trust the contractors with." The plywood wall panels, for instance, are attached to the substructure with ordinary bolts that were left exposed. The owners figured out a clever, impromptu system for displaying Wielgus's own paintings on the living room wall: They wedged aluminum pegs into the reveals between the plywood panels and propped canvases up on the pegs.

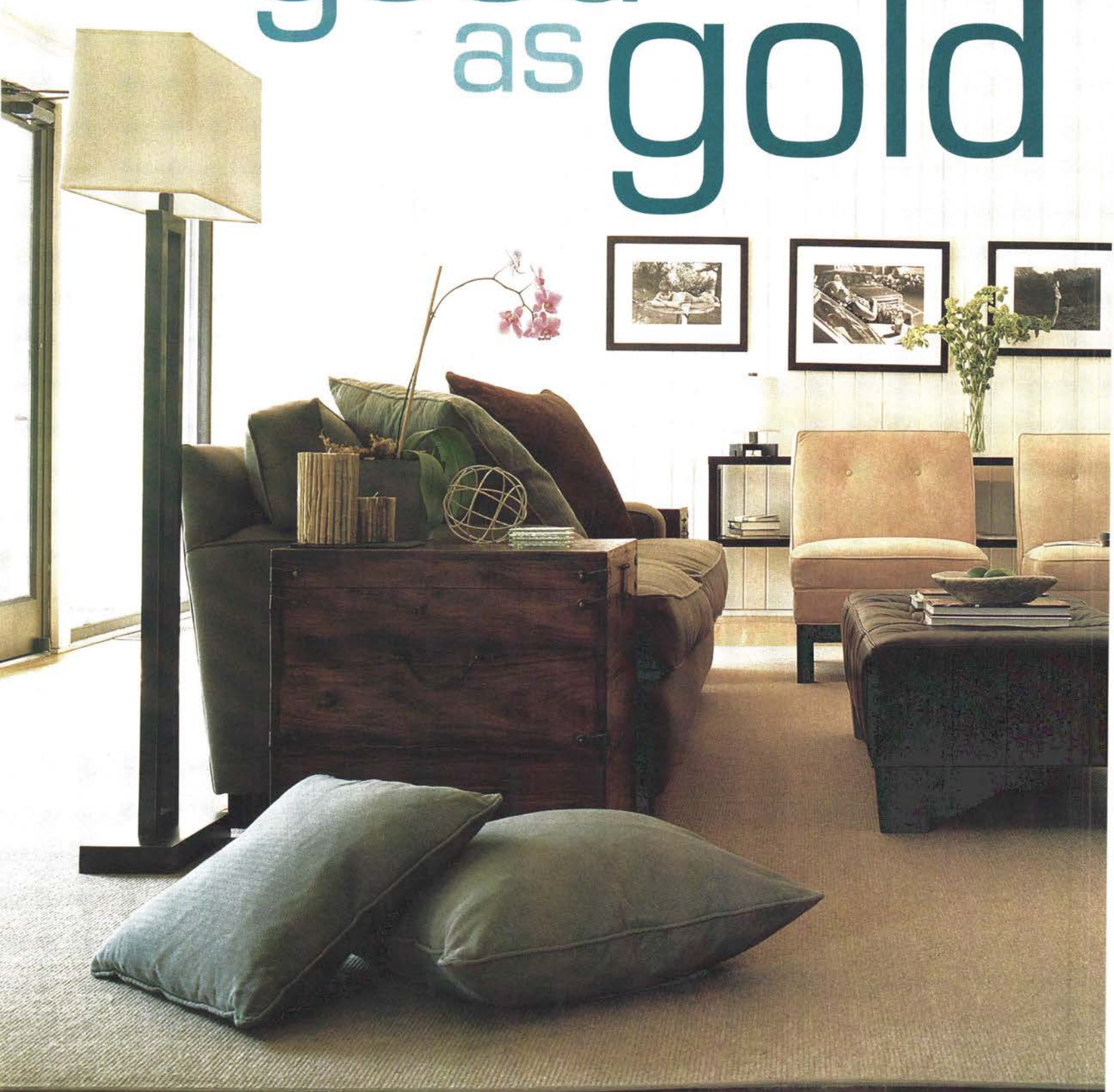
The owners selected all of the furniture, a mostly low-cost mix of IKEA pieces but with some Bertoiias thrown in. "We only spoke once or twice about the furniture," recalls Paul, "but I knew Edward and Glen were clever."

Everything about the house is open. The only doors are pocket doors leading to the bedrooms, which can slide open and disappear into the walls. There are no proper closets, just wall-to-wall grids of storage cubbies. "Who needs a closet at the beach?" asks Paul. Indeed, you just need a comfortable house full of light and free of clutter. *mh*
See Resources, last pages.





as
good
as gold





A TOP FURNITURE
MANUFACTURER AND HIS
DESIGNING PARTNER
TURN THEIR RUN-DOWN
RANCHBURGER INTO
A CHIC, INVITING HOME.

Mitchell Gold and Bob Williams furnished their High Point living room with some of their most contemporary sofas and chairs. "Modern is where it's trending," says Williams. The photographs here, as throughout the house, are of rural Southern scenes.



H

IGH POINT, NORTH CAROLINA, A

small city in the state's Piedmont region, has a population of 85,839. But for ten days every April and October, 75,000 buyers and 2,600 manufacturers descend here for the biggest furniture show in the world, the International Home Furnishings Market. The demand for hotel rooms grossly exceeds the supply, so civic-minded citizens play innkeeper, often renting out entire houses. Forget the luxuries and privacy of hotels. Togetherness reigns.

"I've been coming to this furniture market for over 25 years," says one of its key players, Mitchell Gold, "and I've always stayed in someone else's home with someone else's tchotchkes. I wanted a comfortable place to sleep and be with my own tchotchkes."

Gold and his partner, Bob Williams, founded Mitchell Gold, a multimillion-dollar furniture company whose

stylish sofas and chairs are mainstays at stores such as Crate and Barrel, Pottery Barn and Restoration Hardware. As a major manufacturer, Gold must maintain a major presence in High Point. He also needs to entertain his customers, which, given a dearth of large enough local restaurants, can be difficult. Williams, the company's creative director, spends two to three weeks here before each market to set up the showroom. So it made good business sense for the couple to buy a house.

They hunted for nine months. "The traditional houses had small rooms and no great backyard—with six different neighbors looking at you," Williams explains. When they were shown this 1950s ranch house surrounded by four-and-a-half wooded acres, Williams saw the possibilities.

PRODUCED BY DORETTA SPERDUTO. PHOTOGRAPHS BY JOSHUA MCHUGH. WRITTEN BY ARLENE HIRST.

This page: New pocket doors open the dining room to the living room, which is furnished with Mitchell Gold seating and side tables from Crate and Barrel. Opposite: Mitchell (left) and Bob pumper Lulu with a bubble bath; the entry was inexpensively lightened up with white paint.





Bob Williams designed the glass-topped metal tables for the two dining rooms. The first dining room (this page) has a built-in sideboard devised by Williams. The large, airy kitchen (opposite), with a dining nook at its other end, is filled with top-quality professional appliances.

THE COUPLE'S REQUIREMENTS were very specific. They needed a place that would allow them to entertain large groups of people and could also provide comfortable housing not only for Gold and Williams and their beloved bulldog, Lulu, but for as much of their staff as possible during market weeks. And while it required a major renovation to accomplish this ("We spent more on the makeover than we did on the house," sighs Gold), no exterior walls were torn down. The 3,500-square-foot house's footprint remained the same, but its flow was totally transformed. Williams devised a plan in which rooms traded functions as if in a huge game of musical chairs—the original kitchen became the dining room, what had been the family room became the kitchen and sitting room, and the screened-in back porch became a second dining room.

The biggest structural change involved knocking down one living room wall and replacing it with commercial storefront glass that opens onto a newly installed patio, dramatically brightening that room as well as the dark front entry hall. Williams used the same storefront glass to enclose the screened-in porch.

Williams also removed the old skylights, which had brought much-needed light into the dark and dreary dwelling. "They leaked," he explains. "It was easier to remove them than to replace them." But he was able to achieve greater brightness simply by using white paint on the worn dark brown paneling that covered all the walls. And it's not too plain. "The tongue-in-groove paneling gives it texture and interest," he says.



WHAT THE PROS KNOW ABOUT ENTERTAINING KITCHENS

"You shouldn't have to walk more than two or three steps to reach anything," counsels Sean Robinson, the corporate chef for Mitchell Gold. Along with fabric manager Alice Steagall, Robinson had a big hand in designing this kitchen, where getting out meals for 30 people is the norm. He urges having some sort of garbage disposal at every turn: by the island, sink, refrigerator and stove. He believes that two of the same appliance are better than one: Two refrigerators provide food storage backup while two stoves allow for more than one cook. Double dishwashers keep the party flowing and multiple sinks, strategically placed on the island and by the stove and refrigerator, help save precious steps. Other essentials: An adequate staging area; Robinson insists on lots of counter space and hardworking surfaces (these are Avonite). He also recommends a separate pantry.





THE COUPLE WANTED THE DWELLING to be a showcase for Mitchell Gold furniture, but Gold doesn't make what the trade calls "case goods"—tables, bureaus and bookcases. So Williams had six glass-topped steel dining tables fabricated to his design along with the dining room sideboard and the kitchen cabinetry. He then added pieces from companies such as Copeland, Baronet and Crate and Barrel. When selecting art, the men fell in love with photographs of southeastern rural life; these are used throughout the residence.

The house originally had four bedrooms with two enormous, if ugly, bathrooms. But Gold decreed that every bedroom should have a private bath. Williams's solution was to split the two baths in half, which saved some plumbing costs and also left four decent-size baths. While the rest of the house is white, Williams let loose with color here. "A part of me wants more and more color," he says. (He anticipates using lots of bright hues for the fall collections.) They had ordered imported Italian tile for the front bath (right, above) but discovered that delivery would take months. So they chose simple tiles from a home improvement center and used color to create excitement.

For the master bath (right, below), Williams selected swimming pool tile because "we wanted a soft blue." Here, the mirrors (found at a Loewe's center) are hanging on a nail with double-faced tape. Gold swells with pride when he talks about the transformation Williams has wrought. The house is stylish, comfortable, and it works. But most important, he says with true feeling, "Lulu likes it." **mh**
See Resources, last pages.



"I never had a canopy bed, and I liked how simple this brushed-metal one was," says Williams of the one in the master bedroom (where Lulu resides). The color scheme for one guest room (opposite) came from the woven wood blinds. Williams used inexpensive tiles to powerful effect in the two bathrooms at left.





floral

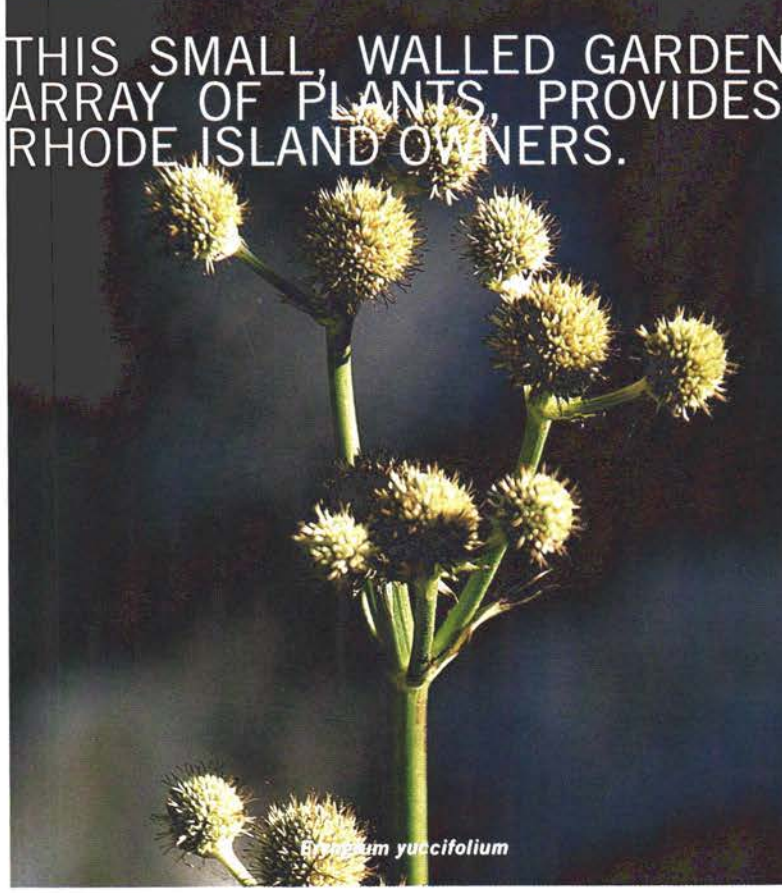
Colchicum 'Waterlily'

A photograph of a garden featuring a round stone table and a wooden bench, surrounded by dense foliage and flowers.

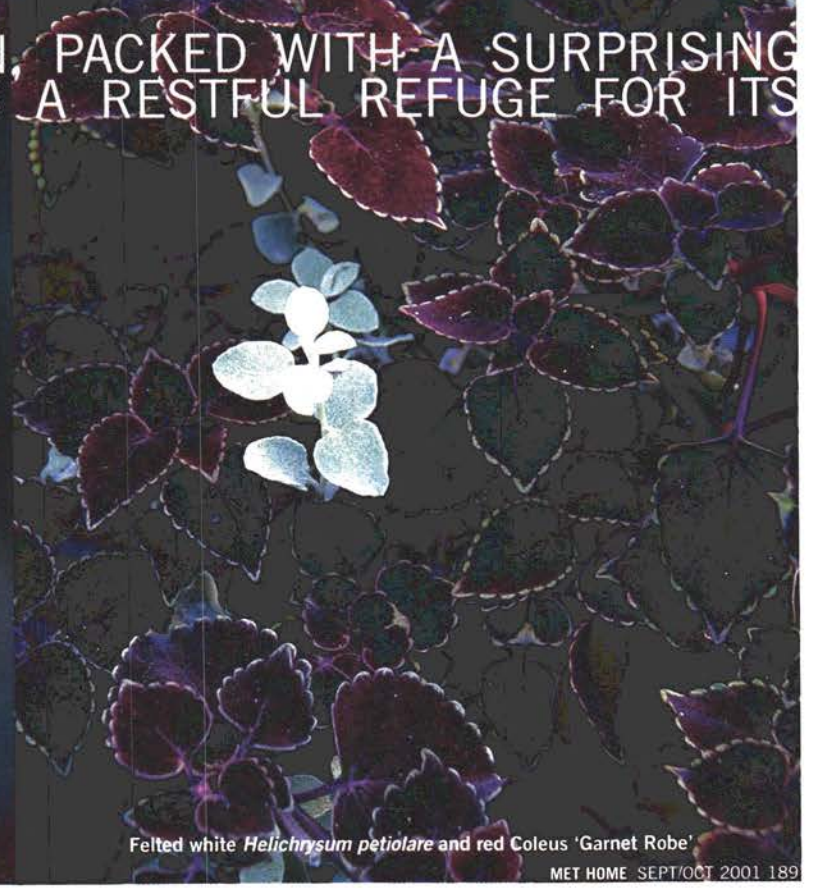
A round stone table ringed with *Heuchera* 'Purple Palace' provides a focal point for a secret garden on the 15-acre grounds of this Rhode Island estate. The gardens were renovated by landscape designer Louis Raymond.

abundance

THIS SMALL, WALLED GARDEN, PACKED WITH A SURPRISING ARRAY OF PLANTS, PROVIDES A RESTFUL REFUGE FOR ITS RHODE ISLAND OWNERS.

A close-up photograph of a plant with spiky, yellowish flower heads on green stems.

Eryngium yuccifolium

A close-up photograph of two plants: one with small white flowers and another with dark red, variegated leaves.

Felted white *Helichrysum petiolare* and red *Coleus* 'Garnet Robe'

P

EOPLE WITH

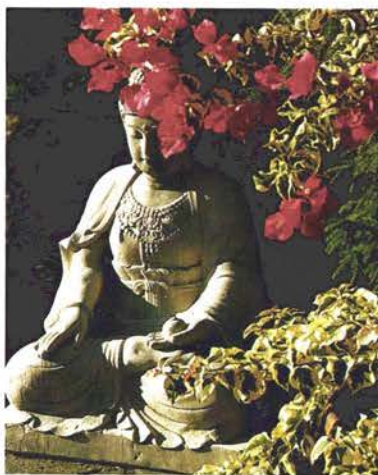
some renovation experience know that the key to retaining sanity during an indoor or outdoor overhaul is to create one small, perfect spot as a retreat. Garden designer Louis Raymond followed this golden rule of restoration while redoing his clients' 15-acre property in Matunuck, Rhode Island. "There was a very small space tucked away around the corner of their house that I couldn't get off my mind," he says.

"It was just outside the sunporch and had walls on three sides," he continues. "The entire space was only 20 feet square and was oddly empty. But it was so evocative and so focused that I knew that there must have been something there at some time." It was this spot where he decided to create a secret walled garden as an intimate hideaway for his clients.

When he first began clearing away the weeds, Raymond discovered that the three points of access to the space created a "big intersection" dilemma. An area that small with perpendicular paths would never be restful. His design solution was to change the problematic crossroads into a more graceful "traffic circle."

Raymond commissioned local stonemason Kevin Baker to create a round stone table for the secret garden. This was set on a circle of pale paving in the center of the square space. To soften the edges, 12 pots bursting with *Heuchera* 'Purple Palace' were set around the base. Now at night the underside of the piece softly glows with small lights. And although only a few steps are needed to walk around the reconstructed garden, the formerly abrupt intersecting paths curve around the center and allow a better view of the planting beds.

Although small, the garden is packed with plants. Trees that usually grow huge—a purple-leaved beech (*Fagus sylvatica* 'Purple Fountain') and an evergreen magnolia (*M. grandiflora* 'Bracken's Brown Beauty')—are pruned



rigorously to keep them in scale with the space. To add more height to the garden, climbing roses are allowed to scamper up pillars onto the roof of the sunporch. One of them, 'Paul's Himalayan Musk Rambler,' creates hundreds of pale pink blossoms that hug the roof like a fragrant, low-

hanging cloud every June.

Clematis (*C. macropetala* 'Jan Lindmark') and boxwood (*Buxus sempervirens* 'Suffruticosa') provide further framework for a surprising number of flowers. Spring begins with snowdrops and summer features such classics as catmint, lilies, foxgloves and balloon flowers. Autumn's Japanese anemones and colchicums glow against the barberry hedge that protects one wall of the hideaway. Although herds of deer roam the hillside next to the garden, Raymond has carefully planned to discourage their foraging (see below). The only plants that receive protection are four standard euonymus that are draped in net during the winter months.

After he finished with this garden, Raymond realized that whether it's being renovated or not, every property should have an outdoor hideaway. Everyone deserves a chance to step away from the hubbub once in a while, and as Raymond says, "there is nothing sweeter than a small, perfect garden."

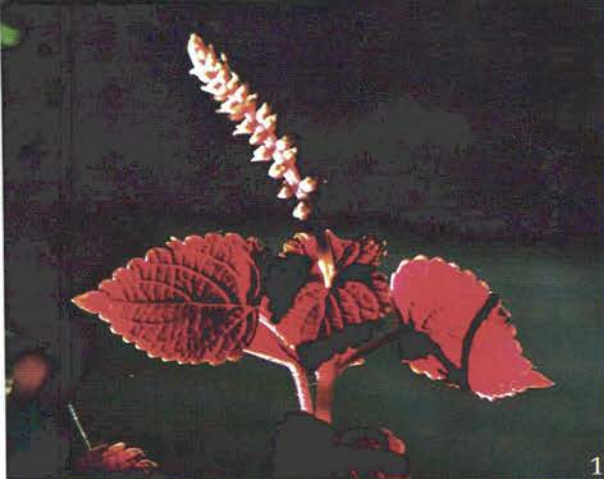
mh

See Resources, last pages.

SELECTING DEER-RESISTANT PLANTS

Garden designer Louis Raymond says: "Face it, deer are almost everywhere these days, so you just have to look at their presence as an opportunity to search for unsung plants. For shrubs, I use American holly, boxwood, leucothoe and pieris and have no problems at all. Flowering plants like verbascums, thick-stemmed hardy geraniums, Japanese anemones, daturas and colchicums are never eaten. My rule is, 'Try it, and if the deer do eat it, don't replant it.'"

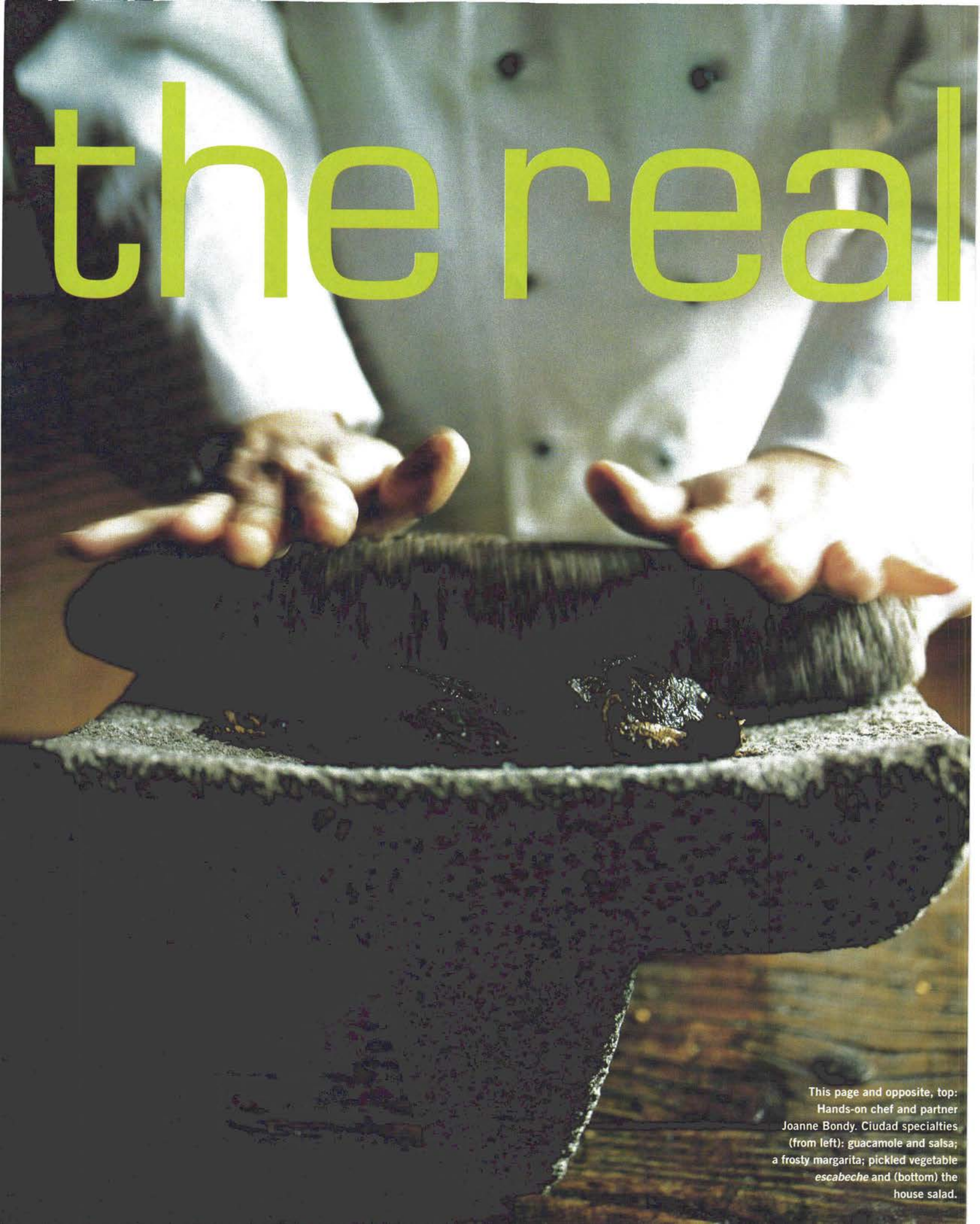
PHOTOGRAPHS BY BRADLEY OLMAN.
WRITTEN BY KATHERINE WHITESIDE.



1 Flower spike of Coleus 'Garnet Robe.' 2 Nearby, a stone cat guards deer-resistant borders filled with red-leaved hibiscus, Russian sage and 'Blue Princess' holly. 3 The garden's curved gate was designed to match a bay window around the corner of the house. 4 Fragrant night-scented *Datura metel* grows near the round table. Opposite: A Vietnamese Buddha is draped with Bougainvillea x 'Raspberry Ice.'



the real



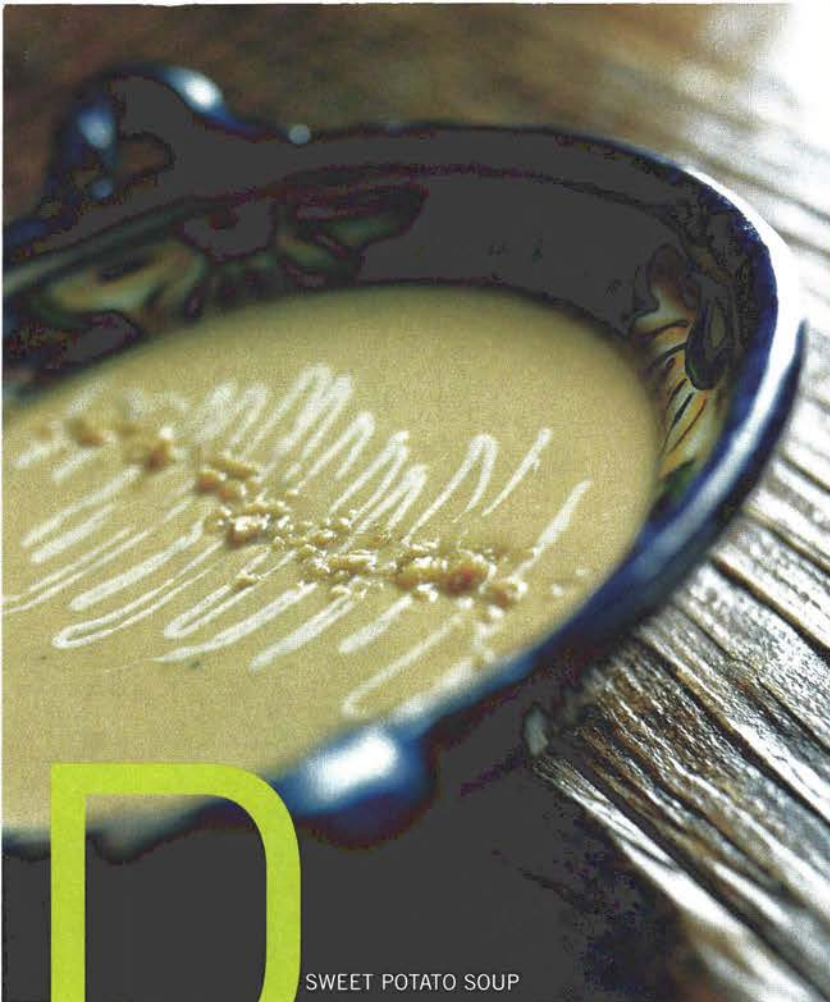
This page and opposite, top:
Hands-on chef and partner
Joanne Bondy. Ciudad specialties
(from left): guacamole and salsa;
a frosty margarita; pickled vegetable
escabeche and (bottom) the
house salad.



zing

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SWEET POTATO SOUP



CARNE IN ADOBO WITH CASCABEL SALSA

DON'T GO LOOKING FOR ANY Tex in the Mex at Ciudad. This Dallas restaurant, specializing in modern Mexican food, is drawing national attention for the riot of flavors that comprise its sophisticated yet earthy cuisine. Ciudad is the vision of owner Monica Greene, who was raised across the border, and she chose chef Joanne Bondy to develop dishes that reflect the women's mutual love for the food and people of Mexico.

In fact, before Ciudad opened, Greene, who was determined to serve authentic food, took her chef on a hands-on learning and tasting trip. Traveling, eating and cooking in Mexico opened Bondy's eyes, her heart and her mind more than she believed possible. "I felt the passion of the people," she says, "the endurance of their cuisine through all that's happened in their history."

During the trip, the curious chef and restaurateur prowled local markets and stuck their heads into home kitchens. They visited taquerias and cantinas as well as restaurants in Mexico City, known colloquially as "Ciudad" (city), for which the Dallas restaurant was named.

Bondy also turned her determination and eye for detail to rigorous academic research, digging through books on Mayan and Aztec food, Mexican cooking and ingredients, and the influence of Spanish and French colonizers.

What emerged at Ciudad was a cuisine that is as exciting and varied as the country from which it comes. Don't

expect any fusion or any gimmicks. No nori tacos. No wasabi-frosted avocados. The dishes are as honest and down-to-earth as the chef who cooks them.

Chilled sweet potato soup, for example, requires the most familiar of ingredients (sweet potatoes, onions, bananas and peanut butter), but the soup is transformed with a splash of dark, raisiny Madeira wine. Simple sea bass is enhanced by salty and pungent manzanilla olives and capers as well as the grassy, peppery flavors of fresh bay leaves. Beef tenderloin is served with a blistered tomato sauce that has a smoky hit of cascabel chilies. And although the house salad features mesclun greens, it also includes *nopales* (cactus petals) and gets its kick from a tart chili-lime-mango vinaigrette.

Desserts are equally intriguing. *Piloncillo* corn cake has a moist texture and light starchy sweetness that comes from a coconut-and-fresh-corn purée. Its richness is intensified by its partnering with caramel-like *cajeta* sauce.

Joanne Bondy is a chef's chef, a hands-on practitioner who lives and breathes her craft. After her initial trip to Mexico, she says, "I knew I had found a cuisine I could cook for the rest of my life." She has definitely made a delicious—and extremely promising—start.

mh

Recipes follow. See Resources, last pages.

PRODUCED BY DORETTA SPERDUTO AND DIANE CARROLL.
PHOTOGRAPHS BY COLLEEN DUFFLEY. WRITTEN BY DOTTY GRIFFITH.



SEA BASS VERACRUZ



PILONCILLO CORN CAKE WITH CAJETA SAUCE
AND RUM RAISIN ICE CREAM

RECIPESciudad

Vegetable Escabeche

- 2½ cups apple cider vinegar
- 2 cups water
- ½ cup sugar
- ½ cup honey
- 1 tbsp. salt
- 1 cup cauliflower florets
- 1 cup carrot spears
- 1 cup fresh jalapeño halves
(no seeds or veins)
- 1 cup small radishes
- 1 cup jicama spears
- ¼ cup ancho chili rings, seeds removed
- 2 sprigs fresh Mexican oregano
- ¼ cup garlic cloves

Bring vinegar, water, sugar, honey and salt to boiling. Put remaining ingredients in a large bowl. Pour boiling marinade over them; cool. Cover and refrigerate up to one week. Serve in small bowls as appetizers or as hors d'oeuvres with cocktails. *Serves 6 to 8.*

Ciudad Salad

- 1 lb. mesclun greens
- ½ cup julienne nopales (cactus petals),
thorns removed
- ½ cup sliced radishes
- ½ cup baby tomatoes
- ½ cup peeled, sliced cucumbers
- Chili-Lime-Mango Vinaigrette
(recipe follows)
- ½ lb. queso fresco, grated (fresh
Mexican cheese)
- Edible flower petals for garnish

Combine greens and the nopales, radishes, tomatoes and cucumbers in a large bowl, and toss with vinaigrette. Garnish with cheese and flower petals. *Serves 6.*

Chili-Lime-Mango Vinaigrette

- ½ mango, peeled
- 2 garlic cloves
- ¼ cup light olive oil
- ½ cup Champagne vinegar
- ½ cup fresh orange juice
- 2 tbsp. fresh lime juice
- 1 tbsp. whole grain mustard
- 2 tsp. freshly ground, seeded and
deveined ancho chilies
- Pinch of salt

Purée the mango in a food processor. With motor running, drop in garlic. Add olive oil, then remaining ingredients. *Makes about 1⅓ cups.*

Chilled Sweet Potato Soup

- 3 cups peeled and quartered sweet potatoes
(about 1 lb.)
- ½ cup sliced white onion
- 1 banana, sliced
- 1 tsp. salt
- 2 cups water
- ¼ cup smooth peanut butter
- ¼ cup whole milk
- 2 tbsp. Madeira wine
- ⅓ cup Mexican crema (or crème fraîche)
- 2 tbsp. chopped salted peanuts

1. Combine sweet potatoes, onion, banana, salt and the water in a large saucepan. Heat to simmer.
2. Cover and cook 15 minutes, or until potatoes are fork-tender. Cool slightly, then purée in a food processor or blender.
3. Whisk in peanut butter, milk and Madeira. Cover and chill.
4. Pour into six 8-ounce cups and garnish with crema and peanuts. *Serves 6.*

Sea Bass Veracruz

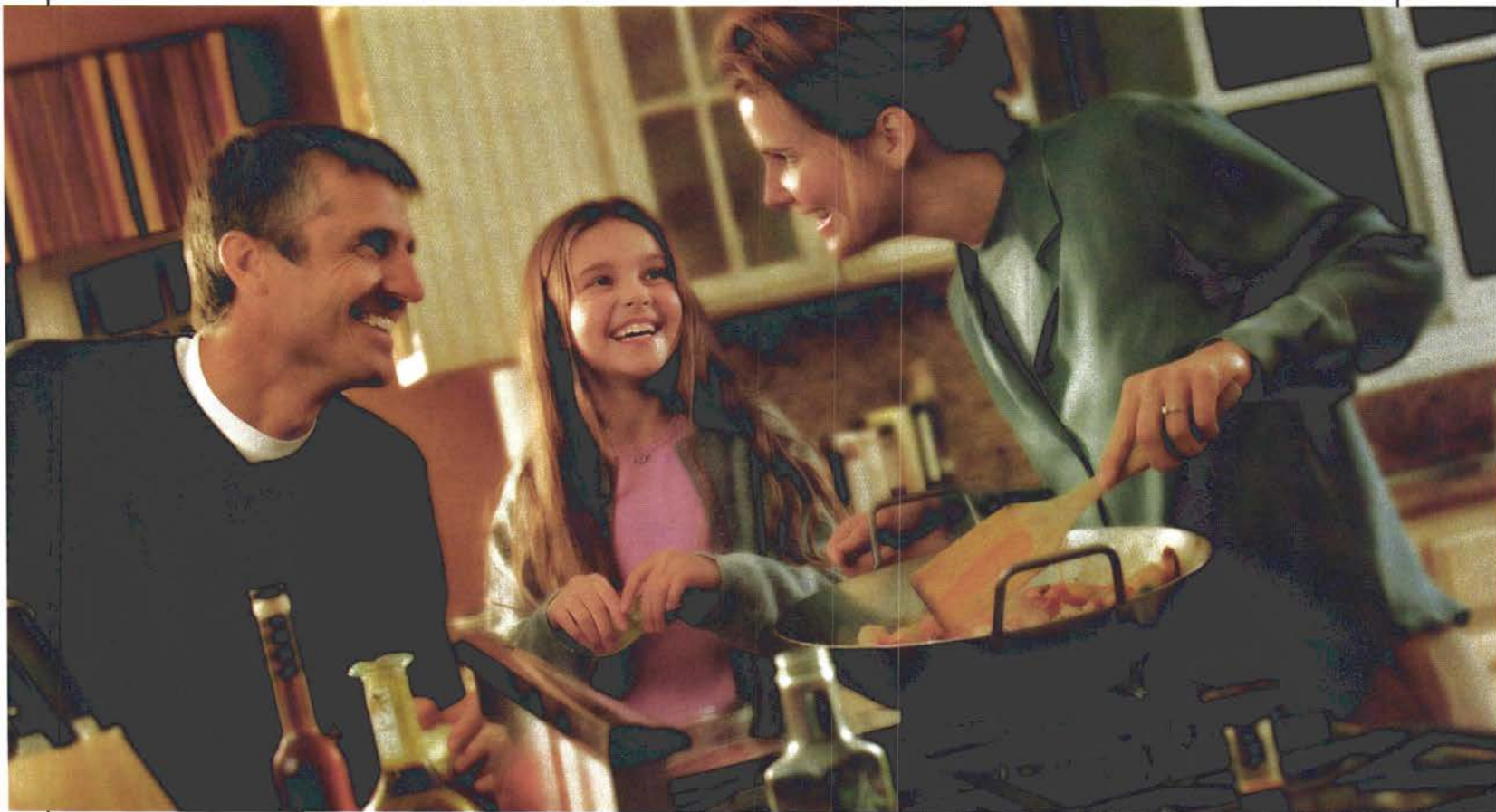
- 2 tbsp. canola oil
- 2 lbs. sea bass
- 1 jalapeño, sliced
- 4 cloves garlic, chopped
- 1 small leek, trimmed, washed and sliced
- ½ cup pimento-stuffed olives
- ¼ cup capers
- 2 fresh bay leaves
- 1 tsp. chopped fresh oregano
- ½ tsp. freshly ground black pepper
- ¼ cup dry white wine
- 1 large plum tomato, julienned

1. Preheat oven to 350°F. Heat canola oil in a large skillet over medium-high heat. When oil shimmers, brown fish skin-side up until golden, about 5 minutes. Remove and put on baking sheet.
2. Top fish with jalapeño slices. Put in the oven and cook for 10 minutes.
3. In oil remaining in skillet, sauté garlic over medium-high heat until golden. Add leek, olives, capers, bay leaves, oregano, pepper and wine, and simmer for 5 minutes. Add tomatoes, and cook 5 minutes more until thickened. Top fish with sauce and serve with rice. *Serves 6.*

Carne in Adobo with Cascabel Salsa

- 2 cups Cascabel Salsa, warm
(recipe follows)
- ¼ cup Carne Adobo Rub (recipe follows)
- 6 filet mignon steaks, about 6 oz. each
- Six 6-in. corn tostados
- ¼ lb. Chihuahua-style or Monterey Jack
cheese, sliced
- 2 cups cooked black beans
(or two 15-oz. cans, drained), warm
- Cilantro for garnish

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RECIPES continued

1. Heat grill to medium high. Prepare Cascabel Salsa and Carne Adobo Rub.
2. Rub steaks with Adobo Rub. Grill over hot coals, 7 minutes per side for medium rare.
3. Heat broiler. Put a filet on top of a corn tostado. Top each filet with a few tablespoons of Cascabel Salsa and a slice of cheese. Broil until cheese is lightly brown.
4. Spoon about $\frac{1}{3}$ cup beans onto each of six dinner plates. Put broiled beef tostado on top. Spoon salsa around the beans on the plate. Garnish with cilantro. *Serves 6.*

Cascabel Salsa

- 2 lbs. plum tomatoes, halved
- 1 cup sliced red onion
- 8 garlic cloves
- 4 cascabel, chipotles or jalepeño chilies
- 1 cup cilantro
- 2 tbsp. salt
- 2 tsp. freshly ground black pepper
- 4 tsp. fresh lime juice

Heat oven to 400°F. Arrange tomatoes cut-side down on a baking sheet with red onion, garlic and chilies. Roast until tomatoes start to blister, about 10 minutes. Cool, then transfer to a food processor or blender, and purée with cilantro, salt, pepper and lime juice. *Makes 3 cups.*

Carne Adobo Rub

- 1 cup canola oil
- 1 cup crushed, seeded and deveined ancho chilies
- 1 tsp. salt
- 1 tsp. dried oregano
- 1 tsp. ground allspice
- 1 tsp. freshly ground black pepper
- 1 cup Cascabel Salsa (recipe above)

Fry chilies and spices in oil in a hot skillet for about 15 seconds. Reduce heat to low, add salsa, and simmer until chilies are softened, about 15 minutes. Cool slightly and purée in a food processor. Refrigerate for up to 3 weeks. *Makes about $1\frac{1}{2}$ cups.*

Piloncillo Corn Cake

- 1 ear sweet corn, raw
- 12 oz. unsalted butter, at room temperature
- $\frac{1}{2}$ cup sugar
- $\frac{1}{4}$ cup sweetened coconut
- 2 eggs
- 1 tsp. vanilla extract
- $\frac{1}{2}$ cup milk
- $1\frac{1}{2}$ cups all-purpose flour
- 2 tsp. baking powder
- $\frac{1}{2}$ tsp. ground cinnamon
- $\frac{1}{2}$ tsp. salt
- Pinch allspice
- Rum raisin ice cream
- Cajeta Sauce, warm (recipe follows)

1. Heat oven to 350°F.
2. Cut kernels from ear of corn, and purée in a food processor. Lightly butter six mini Bundt pans.
3. Cream together butter, sugar and coconut with an electric mixer. Add eggs, vanilla, milk and puréed corn, and beat until fluffy.
4. Combine flour, baking powder, cinnamon, salt and allspice, and fold into batter.
5. Pour into pans. Bake 30 minutes, or until cakes are light brown. Cool on a wire rack, unmold and serve with rum raisin ice cream, drizzled with Cajeta Sauce. *Serves 6.*

Cajeta Sauce

- 2 cups granulated sugar
- 2 cups goat milk (or whole milk)
- 1 tsp. Mexican vanilla extract
- 1 cinnamon stick
- 2 tbsp. dark rum

1. Combine all ingredients except rum in a heavy medium saucepan. Heat to boiling over medium-high heat.
2. Reduce heat to medium low and boil slowly, stirring occasionally, about 30 minutes or until sauce is thick, caramel colored and reduced to about $1\frac{1}{2}$ cups.
3. Stir in the rum and remove from heat. *Makes about $1\frac{1}{2}$ cups.*

mh

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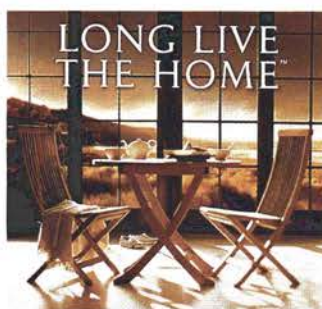
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1-7



Fisher & Paykel

World's first dishwasher in a drawer. Two drawers that work independently of each other. You can quietly match each cycle to the exact load, so there is no compromise. Available in black, white, stainless or fully integrated panels into kitchen/bar. Install one drawer or as many as desired. 800-863-5394. www.usa.fisherpaykel.com. Free.

1-8



Gaggenau

The Gaggenau VK230 Steamer is part of the Vario System, a modular surface cooking concept to be customized with virtually unlimited configurations of gas, electric and steam cooking elements. A full range of options for the built-in cooktop includes: a glass ceran cooktop, an electric barbecue grill, a deep fryer, a steamer, a gas wok, a two burner gas, and downdraft ventilators. For more information call 800-828-9165. Or visit us online at www.gaggenau.com/us. Free.

1-9



Ginger/GUSA, Inc.

GINGER offers the finest in sconce lighting, cabinet hardware and bathroom accessories in styles ranging from classic to art deco to modern. Forged in solid brass, these products are hand finished for fine detailing and exceptional luster. Most importantly, GINGER products are intelligently engineered for practicality, durability and beauty. Offered in a broad range of finishes. Kubic vanity soap/lotion dispensers shown. \$1.00.

2-0



Grange

Experience timeless quality...the art of craftsmen faithful to traditional 19th Century skills. Fine French home furnishings for the bedroom, dining room and living room, including upholstery and occasional pieces, all accented with our complete line of licensed accessories. Home furnishings suited for today's style of living. \$10.00.

2-1



Hansa American

For nearly a century, HANSA has been producing a wide array of faucets, accessories and bath and shower systems using fine German craftsmanship, creating bath settings that are truly Full of Life. Free.

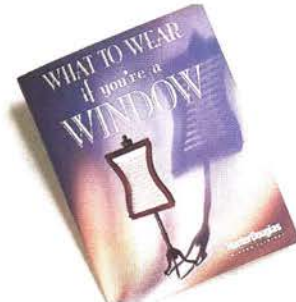
2-2



The Hoover Company

New from Hoover! It's the Self Propelled WindTunnel Bagless—America's best-cleaning upright. Comes with WindTunnel technology (for excellent cleaning ability), a long-life HEPA filter, and red and green lights that tell you when your carpet is clean. Plus, because it's self-propelled, it seems to glide under its own power. Free.

2-3



Hunter Douglas

If it has anything to do with dressing windows, we've got it covered. Send for our free 24-page booklet with all the information you need for choosing the perfect window fashions for your home. Free.

2-4

HOME DESIGN RESOURCE



Imperial Home Decor Group

No matter what your style, Imperial Home Decor Group offers a wall-covering of your preference. Wallcoverings will help transform your home into a unique environment in which you can take great pride and satisfaction. Learn the steps on how to integrate wallcoverings as part of your home decor. Visit our website at www.ihdg.com or call 800-539-5399 for a retailer nearest you. Free.

2-5



Jenn-Air

Jenn-Air appliances combine a sleek appearance with high-performance features. For more than 30 years, Jenn-Air has solidified its reputation as a pioneer in cooking technology and high-end appliance design. With innovative cooking enhancements, superior cleanability and trend-setting looks, it's clear why Jenn-Air is the preferred choice in built-in kitchen appliances. Free.

2-6



Karastan

Karastan offers timeless styling, pattern and color all woven together to provide enduring floor fashions for the home. The Karastan you are considering today will be a part of your life for years to come—and with Karastan you know it will be a beautiful part. Our brochure illustrates the beauty of Karastan with color photography, shopping tips and consumer advice on using carpets and rugs. Please specify rugs or broadloom. \$3.00.

2-7



KitchenAid

KitchenAid offers a complete line of beautifully designed, professional quality major and countertop appliances. For more information, plus recipes and entertaining tips, visit www.KitchenAid.com, or call 800-422-1230. Free.

2-8



Ligne Roset

YANG designed by Francois Baucher is a perfect balance of comfort and style. Extremely comfortable and an ingenious design, the Yang is a single element which can be used alone or combined to create a unique sectional seating arrangement. Call 800-BY-ROSET or visit www.ligne-roset-usa.com for your nearest distributor or to order our current catalogue.

2-9



Loewen Windows

Loewen Windows makes fine wood windows and doors from tight-grained, precisely milled West Coast Douglas Fir. Loewen Windows offers high thermal performance glazing systems, tough extruded aluminum exterior cladding, and a wide selection of options. Call 800-245-2295 for our FREE 44-page Product and Ideas Brochure and Sizing Handbook. Free.

3-0



Michael Aziz Oriental Rugs Inc.

Artistry, Elegance and Tradition. Michael Aziz Oriental Rugs is the leader for design and color innovation in handcrafted carpets. Made from New Zealand Wool with designs ranging from traditional to contemporary. Visit www.michaelazizrugs.com to learn more. Free.

3-1



McGuire Furniture Company

To connoisseurs of fine furniture, the name McGuire is synonymous with style and elegance. McGuire has built a reputation for design and quality that is as gracious and lasting as the furniture it makes. Featuring premier rattan designs, solid teak, bamboo tables, aluminum, laced rawhide, lighting and more. 108-page full-color Portfolio: \$15.00.

3-2

HOME DESIGN RESOURCE



Miele

With a century-long commitment to quality and innovation, Miele has revolutionized fabric care with the unique Handwash Program and 20% greater capacity of the intelligent and gentle W1926 washing machine. You can wash a wider variety of fabrics than ever before with unmatched cleaning results. Miele... "Forever Better." Free.

3-3



Minotti

For over 50 years, Minotti's elegant pieces have exhibited a sophisticated finish and yet extend a warm welcome. Minotti strives to acquire new experience, refine its taste, search for new forms and technical solutions, and experiment with new materials. Free.

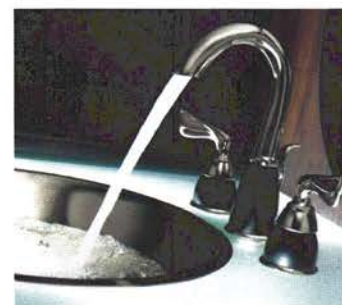
3-4



The Mitchell Gold Company

Why does Lulu love Mitchell Gold? Click onto our Web site www.mitchellgold.com to find out, or call us at 800-789-5401 for a listing of retailers near you carrying The Mitchell Gold Style. You'll see why we have a constant passion to make The Best furniture. Free.

3-5



Moen

Moen offers information on its complete line of kitchen, bar and bathroom faucets, shower products and bathroom accessories. For more information call 800-BUY-MOEN to request a free planning catalog or visit our Web site at www.moen.com. Free.

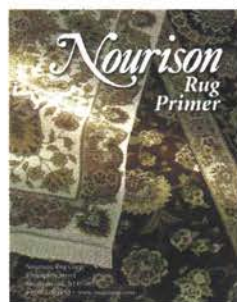
3-6



Noonoo Rugs

The Summa Silk® Collection of handknotted carpets from Nepal truly represents the summit of Nepalese weaving artistry. Woven with the finest Tibetan woolen yarn and accents of pure silk, carpets in the Summa Silk® Collection are available in stock sizes of 6' x 9' to 10' x 14'. Orders for custom sizes/designs/colors are invited. Free.

3-7



Nourison

Nourison—the world's leading manufacturer of quality area rugs is pleased to offer the Nourison Rug Primer. This handy book gives consumers in-depth information about the history, construction, styles and care of area rugs. A valuable educational tool for any consumer looking to buy an area rug. \$2.00.

3-8



NYDC

The NYDC (New York Design Center) is New York's premier resource for the design community. With 100 showrooms, the center offers an unparalleled mix of international styles from Sweden, Italy, England, France, Spain, United States, etc. From furnishings and flooring to wall-coverings, fabrics and accessories, the NYDC is THE place for all design needs. \$18.00.

3-9



Owens Corning

Sit back and enjoy the luxury of your own private screening with a state-of-the-art home theater system. The Owens Corning Visionaire FX™ Personal Entertainment Center is a fully integrated, complete theater package, including electronics. What's more, the system is professionally installed by Owens Corning. Visit www.owenscorning.com or call 800-GET PINK. Free.

4-0

HOME DESIGN RESOURCE



Pella

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4-1



Roche-Bobois

ROCHE-BOBOIS- An exclusive collection of innovative and elegant European home furnishings, now presented in two distinct catalogs; one featuring our Contemporary collection, the second our new Les Voyages collection. Exciting new concepts in leather and fabric seating, wall units, occasional tables, bedroom and dining room furniture, area rugs and accessories. For the Roche-Bobois store nearest you, call 800-972-8375. \$15.00.

4-2



Rowe Furniture

Rowe Furniture manufacturers stylish yet affordable upholstered furniture. Find your style in our unique collections. Choose from over 600 fabrics. Custom orders will be ready for delivery in 30 days or less and quality is assured with our Lifetime limited Warranty. To preview our line and find an authorized Rowe Dealer visit us on-line at www.rowefurniture.com.

4-3



SieMatic

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4-4



Stark Carpet

Stark Carpet's catalog contains many of the company's designs and colorways, including fabric and furniture, and is available to designers and architects: \$10. Also available: An American Approach to Antique Carpets—a four-volume set in hard cover of Stark's extensive antique collection is \$150, and one volume is \$50.00.

4-5



Stearns & Foster

Since 1840, Stearns & Foster has earned a reputation for producing the finest quality products. Combining the finest materials and a tradition of hand-crafted excellence, Stearns & Foster's exceptional quality assures customers of the utmost in comfort and satisfaction. For more information, visit www.stearnsandfoster.com or call 877-SAF-1846. You deserve a Stearns & Foster mattress. Free.

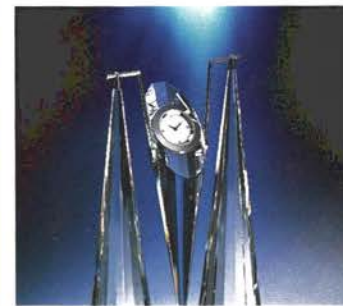
4-6



Stickley Furniture

Stickley's Metropolitan Collection combines function and flair for today's relaxed lifestyles. The warm, natural beauty of solid cherry is blended beautifully with the enduring strength and charm of solid walnut. Simply sophisticated and modern, the collection consists of bedroom, dining room and occasional pieces. Available in both light and dark hand-rubbed finishes. \$5.00.

4-7



Swarovski

Three striking cone-shaped crystals are the main elements of the "Allegra" clock from Swarovski Selection, designed by Steven Weinberg. "Allegra" features a Seiko precision clock movement and imitation Mother of Pearl on the face of the clock adding a shimmering iridescence to its jewel-like quality. For information on the Swarovski crystal collection, call 800-648-8210. Free.

4-8

HOME DESIGN RESOURCE



Trex

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4/9



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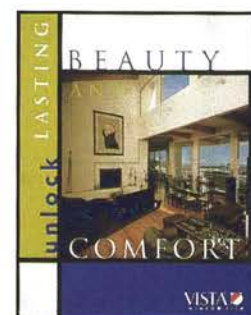
5/0



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5/1



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5/2



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5/3



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5/4



Yves Delorme

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5/5



Basil Street

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5/6

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CORRECTIONS

SM Lighting Design, 212/647-9821, designed all lighting in "A+ is for Aardvark," May/June 2001.

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BLIND DATE QUIZ

Page 48 Answer—a. 1900.

COLORWAYS: BABY BLUES

Page 72 Fabrics—"Opera" and "Ondine," by Créations Metaphores, 800/DONGHIA; "Night-time Plaid," by Jim Thompson, 212/758-5357; "Kendall Plaid," by Lee Jofa, 212/688-0444; **Paints**—"Tranquil," by Glidden, 800/241-2903, "Meltwater," by Duron, 800/72-DURON, "Ocean Air," by Benjamin Moore, 800/972-4685; **Genie vase**—by Wingard, 415/345-3999, www.wingardhome.com; **Carole, Minnie vases**—by Aaronson Noon, 011+44+207+610-3344 **Page 74 Bicycle**—from Moss, 866/888-MOSS; **Leather envelope**—by Wingard, 415/345-3999, www.wingardhome.com; **Sunglasses**—from Lunettes et Chocolates, 212/925-8800; **Bath crystals**—by Chemistryset, 866/CHEM-SET, and **table**—by Oom, both at the Apartment, 212/219-3661.

WHAT THE PROS KNOW: ADVICE AND CONSENT

Page 78 Design—Nestor Santa-Cruz, IIDA, Skidmore, Owings & Merrill LLP, 2001 K St., N.W., Ste. 200, Washington, D.C. 20006; 202/367-2600 **(Photo, left) Rug**—by Stark Carpets, 212/752-9000; **Chair**—by Baker, 616/361-7321; **Cabinet, coffee table**—by Pucci International, 212/633-0452; **Chair, drapery fabric**—by Henry Calvin Fabrics, 212/935-3713; **Lamp**—by Nancy Corzine, 310/652-4859; **Side table, sofa**—by Donghia, 800/DONGHIA; **Sofa fabric**—by Gretchen Bellinger, 518/235-2828 **(Photo, right) Screen**—by Skidmore, Owings & Merrill, from Pinecrest Inc., 612/871-7071; **Lamp**—by Cedric Hartman, 402/344-4474; **Chaise**—by Knoll, 212/343-4000; **Table, accessories, mirror**—by Baker, 616/361-7321; **Shelf**—by IKEA, 800/434-IKEA; **Rug**—by Stark Carpets, 212/752-9000; **Paint**—by Benjamin Moore, 800/672-4686; **Lighting**—by Lightolier, 800/215-1068.

MILAN 2001

Page 82 EO—by Interlùbke, at m2l, 212/832-8222 **Page 84 Illuminated chair**—by Kazuhiro

Yamanaka, 011+44+208+452-3018, kaz@ma.kew.net; **Cabriolet table**—by Fontana Arte US, 310/247-9933; **LED lights**—by Ingo Maurer, 212/965-8817; **Jelly tables**—by Triade, at Domus, 404/872-1050 **Page 86 Outline chaise**—from Cappellini/ModernAge, 212/966-0669; **Seaview chaise**—from Limn, 415/543-5466; **Larus chaise**—from Poltrona Frau, 212/777-7592; **Landscape chaise**—by B&B Italia, 800/872-1697; **Pororoga chaise**—from Edra, www.edra.com; **Pleated chair**—from Moss, 866/888-MOSS **Page 88 Reef sofa**—by Cassina, 212/245-2121; **Wemby sofa**—from MoMA, 800/447-MOMA; **Mood sofa**—by Flexform, at Repertoire, 212/219-8837; **And chair**—by Minotti, at See, 212/228-3600.

BIG IDEA: SITTING PRETTY

Page 90 Design—custom, by Constance Delorme and Valerie Pasquiou, KenLi Interior Design, 310/314-7584.

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Page 130 Sink—from Oia, 602/912-9350; **Konos faucet**—by KWC Faucets Inc., 678/334-2121, www.kwcfaucets.com; **Chromatica cabinets**—by Berloni, from Euro Tech Imports, 866/BERLONI, www.eurotechimports.com; **Woodline tub**—by Agape Srl, at Moss, 866/888-MOSS, www.agapedesign.it or www.mossonline.com **Page 132 (Row 1) Vero sink**—by Duravit USA Inc., 888/DURAVIT; **Retro refrigerator**—by Elmira Stove Works, 800/295-8498, www.elmirastoveworks.com; **Washing machine**—"Monogram," by GE,

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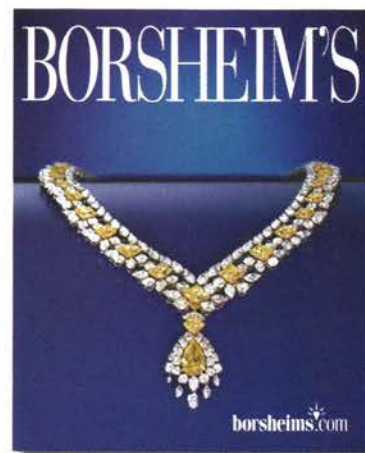
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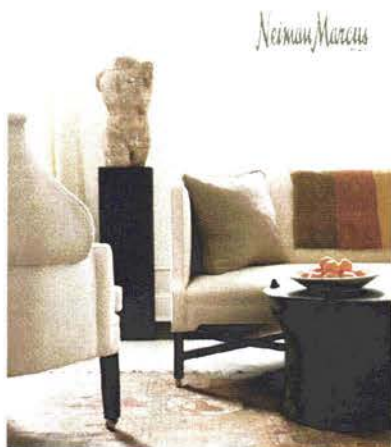
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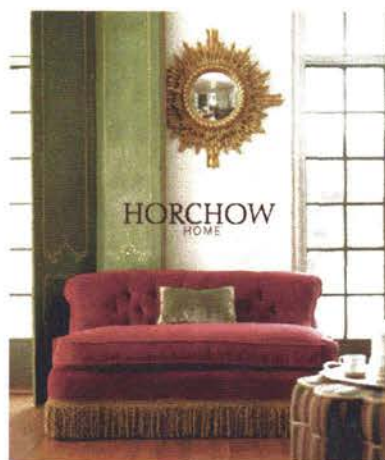
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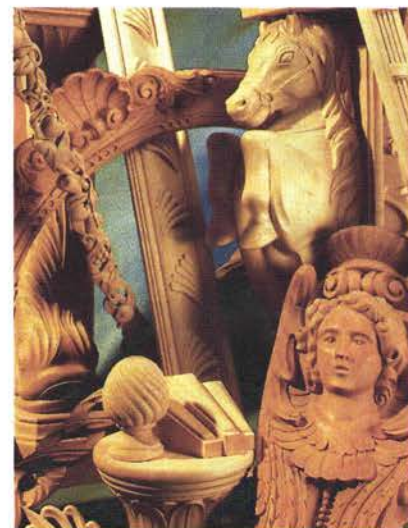
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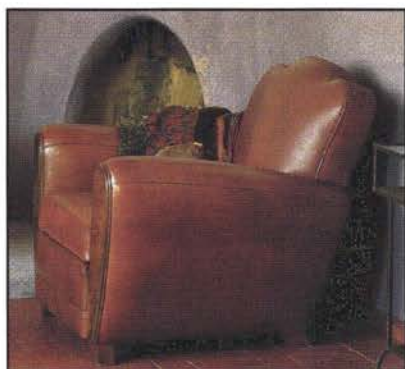


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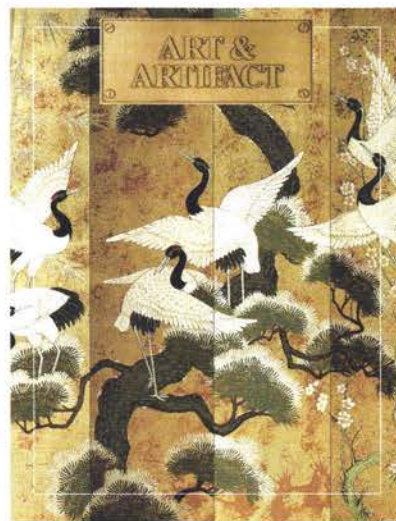
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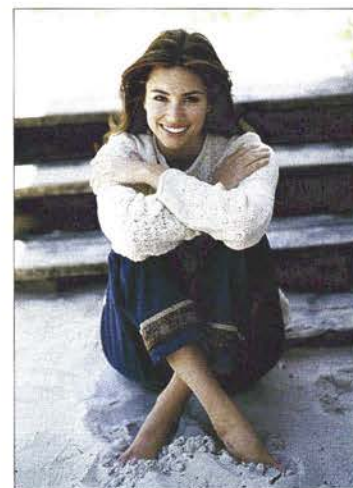
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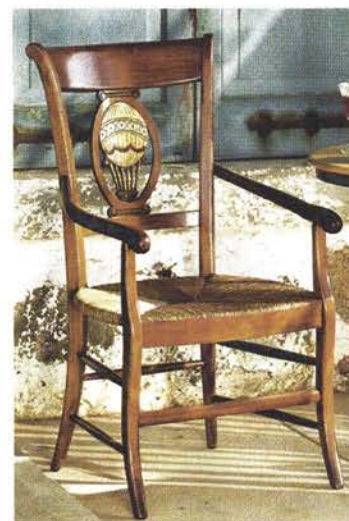


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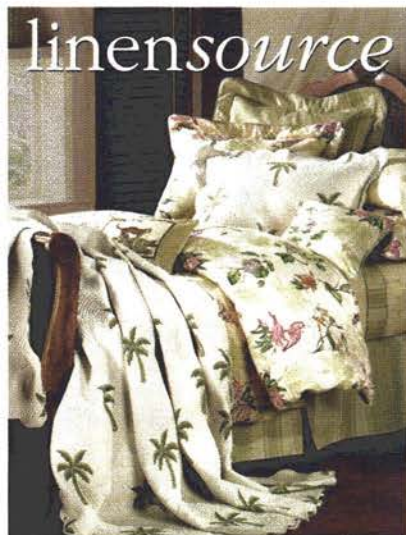
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Design—Nilus de Matran, Christopher Leitch and Dave Bailey, Nilus Designs, 757A Pennsylvania Ave., San Francisco, CA 94107; 415/826-3434; **Contractor**—John Hakewell Construction Co., 415/626-9217; **Engineer**—Double-D Engineering, 415/551-5150 **Pages 140–141** **Sofa**—“Charles,” by B&B Italia, 800/872-1697; **Lounge chairs**—by Jasper Morrison, from Cappellini, 212/966-0669; **Stool**—“Pebble,” by Troy, 212/941-4777; **Floor lamp**—“Arco,” by Flos, from Design Within Reach, 800/944-2233, www.dwr.com; **Fireplace surround, media cabinets**—by George Slack Cabinetmakers, 415/285-0772; **Fireplace steel face**—by Reification, 415/553-4183; **Windows**—by Blomberg, 916/428-8060; **Flooring**—by Associated Terrazzo, 415/641-1995, www.associatedterrazzo.com **Page 142–143** **Sofa**—“Charles,” by B&B Italia, 800/872-1697; **Coffee table**—by Nilus Designs, by Paragon Frames, 415/552-7600; **Pendant lamps**—“Karim Rashid’s Soft Series,” by George Kovacs Lighting, from City Lights, 415/863-2020; **Refrigerator**—by GE, from Bob’s Supply, 415/626-6246; **Sinks**—by Just, from R.V. & Assoc., 707/745-3655; **Pot filler faucet**—by Chicago Faucets, 847/803-5000; **Countertops**—“Carrara Marble,” from Lou Marble & Tile, 415/206-1819; **Cabinets**—by George Slack Cabinetmakers, 415/285-0772; **Stove, oven, range hood**—by GE, from Bob’s Supply, 415/626-6246 **Page 144** **Studio table**—by Nilus Designs, with Makerstudio, 510/337-9143; **Chairs**—“Oh,” from Totem Design, 212/925-5506; **Motorized shades**—by Castec, from Sophia Custom Drapery Workroom, 415/285-2344 **Page 145** **Dining table**—custom, by Elizabeth Paige-Smith, 310/823-0921; **Chairs**—by Jasper Morrison, from Cappellini, 212/966-0669; **Painting**—by Jennifer Morla, from Kay Kimpton Contemporary Art, 415/285-2023 **Pages 146–147** **Bed**—by DecorAides, with Sophia Custom Drapery Workroom, 415/285-2344; **Bedside lamps**—from M.A.C., 415/837-0615; **Shag rug**—“Cachemire,” from J.L. Benson Co., 800/733-0547; **Curtains**—by Castec, from Sophia Custom Drapery Workroom, 415/285-2344; **Closets, storage**—by George Slack Cabinetmakers, 415/285-0772; **Bath tile**—by Bisazza, from Ceramic Tile Design, 415/454-0698; **Bath vanity, cabinet**—by George Slack Cabinetmakers, 415/285-0772; **Bath vanity top**—from Lou Marble & Tile, 415/206-1819; **Vanity faucet**—by Kroin, 617/492-4000; **Bathroom lighting**—“Qua,” by Foscarini, from City Lights, 415/863-2020 **Page 148** (Photo, left) **Wallcovering, platform**—by DecorAides,

with Sophia Custom Drapery Workroom, 415/285-2344; **Floor covering**—by Lonseal, from Ogden Contract Interiors, 415/824-9975; **Chair**—vintage, homeowners’; **Lamp**—“Jacklight,” by Eurolounge, from Totem, 212/925-5506 (Photo, right) **Bench**—by Nilus Designs, 415/826-3434; **Art**—by Jeff Morris, from Ampersand International Arts, 415/285-0170 **Page 149** **Lightwell concrete siding**—by Eternit Inc., 800/233-3155; **Hardieboard**—from James Hardie Building Products Inc., www.hardiehome.com.

CLEAN SWEEP

Architect—John Vinci, Vinci/Hamp Architects Inc., 312/733-7744; **Contractor**—Blockmore Construction, 708/535-1000 **Page 150** **Chairs**—by Roy McMakin, made by Big Leaf Manufacturing Co., from Domestic Furniture, 206/323-0198; **Art**—“All My Clothes,” by Charles Ray, homeowners’ **Page 151** **Sofa, coffee table, side tables**—by Roy McMakin, from Domestic Furniture, 206/323-0198; **Rug**—homeowners’; **Art**—“Diptico Cobre(IV),” by Cristina Iglesias, homeowners’; **Floor lamp**—from Egbert’s, 206/728-5682 **Page 152** (Photo, left) **Tea table, chairs, ottoman**—by Roy McMakin, from Domestic Furniture, 206/323-0198; **Art**—“Seated Figure,” by Bruce Nauman, homeowners’ (Photo, right) **Coat closet**—by Roy McMakin, from Domestic Furniture, 206/323-0198 **Page 153** **Cushions, daybed, table**—by Roy McMakin, from Domestic Furniture, 206/323-0198; **Draperies**—by Designs by Maida, 773/836-1300; **Sconces**—“Siba,” by Barovier and Toso, from Current, 206/622-2433 **Page 154** **Chest**—vintage, homeowners’; **Bed, ottoman**—by Roy McMakin, from Domestic Furniture, 206/323-0198; **Ceiling fan**—by Fanimation, from Max’d Interiors and Lighting, 312/787-6293 **Page 155** (Photo, upper right) **Bed**—by Roy McMakin, from Domestic Furniture, 206/323-0198; **Bedside table**—from Modernica, 312/222-1808; **Lamp**—“Itaca,” by Artemide, from Highlights, 206/383-9667 (Photo, lower right) **Floor tile**—from the Fine Line Showroom Inc., 312/670-0300; **Sinks**—“Medici,” Sink faucets—“Dreamscape,” and Tub faucets—“Madison,” all by Dornbracht, from Community Home Supply Co., 773/202-3600; **Tub**—“Epoque,” by Porcher, from Community Home Supply Co., 773/202-3600 **Page 157** (Photo, upper left) **Wall tile**—custom, from Heath Ceramics, 415/332-3732; **Cabinets**—by Roy McMakin, from Domestic Architecture, 206/323-0198; **Cooktop**—“Garland,” Stoves—by Miele, and vent hood—Faber Pro Magnum, all from Plass Appliances and Furniture Inc., 773/868-0100; **Duct cover**—custom, by Novak and Co. Inc., 773/486-4588; **Sinks**—by Elkay, and faucets—“Lady Luxe,” by Grohe, all from Community Home Supply Co., 773/202-3600 (Photo, lower right) **Table**—custom, by Mark Bennett,

206/781-9147; **Chair**—by Rohe, from Current, 206/622-2433; **Spiral staircase**—custom, by Antares Iron Workshop Inc., 708/458-7760; **Art, left**—“Welsh Oaks #6,” by Rodney Graham, homeowners’; **Art, right**—“The Shoreliner, Guilford, CT,” by James Welling, homeowners’ (Photo, lower left) **Table**—by Roy McMakin, from Domestic Furniture, 206/323-0198; **Chair**—by Thonet, homeowners’; **Pendant lamp**—by FLOS, from Current, 206/622-2433; **Salad bowl**—from Egbert’s, 206/728-5682; **Art**—“Seascape F,” by James Welling, homeowners’.

LOFT ART

Architect—Brian Messana, Messana O’Rourke Architects, 118 West 22nd St., New York, NY 10011; 212/807-1960 **Page 158** **Armless chair**—by Techno, and **Bench**—vintage, both from reGeneration Furniture, 212/741-2102; **Art, top left**—by Michael McLaughlin, and **art, top right**—by Victoria Goldman, both from Robin Rice Gallery, 212/366-6660; **Art, middle**—by Steven Rose, homeowners’; **Art, bottom right, left**—by Barbara Hitz, homeowners’ **Page 159** **Sofas, coffee table, rug, armchair, ottoman, floor lamp, buffet cabinet**—all from reGeneration Furniture, 212/741-2102; **Sofa pillows**—by Jonathan Adler, 212/941/8950 **Page 160** (Photo, upper right) **Dining table, chairs, pendant lamp, buffet cabinet, vintage art, mirror**—from reGeneration Furniture, 212/741-2102 (Photo, lower left) **Bar stools**—vintage, homeowners’; **Tile**—by Bisazza, 212/255-4450; **Sink faucet**—by American Standard, 800/524-9797; **Cabinets, counters**—by Vintage Duralab, from reGeneration Furniture, 212/741-2102 **Page 161** **Bed, bedside tables, lamps, chairs**—from reGeneration Furniture, 212/741-2102; **Pillows**—by Jonathan Adler, 212/941-8950; **Screen doors**—design by Messana O’Rourke Architects, from Encore Retail Systems Inc., 718/636-9239.

HIGH-LOW: DINING ROOM

Page 162 **Chair, foreground**—“Donald,” by Poltrona Frau, 212/777-7592; **Chair, background**—“Panton,” by Vitra, 800/33-VITRA **Page 163** (Photo, left) **Wood chair**—“Grand Dining Chair,” at Homer, 212/744-7705; **Folding chair**—“Donald,” by Poltrona Frau, 212/777-7592 (Photo, right) **Wood chair**—from Homer; 212/744-7705; **Folding chair**—“Dolly,” from Kartell, 212/966-6665 **Page 164** **Dining table**—“Corinthe,” from Mosaic, 646/613-8570; **Wallcovering**—“Omen Damask,” by Donghia, 800/DONGHIA; **White chair**—“Panton,” by Vitra, 800/33-VITRA; **Green chair**—“Donald,” by Poltrona Frau, 212/777-7592; **Wood chair**—“Grand Dining Chair,” from Homer, 212/744-7705; **Place mat, cup, saucer, wine rack**—from Aero, 212/966-1500; **Napkin, chopsticks, salad server, thermos**—from Ad Hoc, 212/982-7703; **Spoon**—from Takashimaya, 212/753-2038; **Rug**—by

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Michaelian & Kohlberg, 212/431-9009; **Sideboard**—"Bumpwave," by Dakota Jackson, 212/838-9444; **Candleholder**—by Rosenthal, 212/696-1846; **Vase**—by Jonathan Adler, 212/941-8950; **Bowls**—by Ameico, 888/3508765; **Curtain fabric**—by Lee Jofa, 212/688-0444; **Lamp**—vintage, from Troy, 212/941-4777; **Dog**—"Aibo," by Sony, 800/222-SONY; **DVD player**—by Panasonic, 201/348-7000; **Carafe**—"Brico," from Room, 888/420-ROOM; **Mirror**—"Reverso," by Ellen Ford, 212/759-4420 **Page 165 Dining table**—"Boat," from E.J. Audi, 212/337-0700; **Wallcovering**—"Omen," by Donghia, 800/DONGHIA; **White chair**—"Panton," by Vitra, 800/33-VITRA; **Green chair**—"Dolly," from Kartell, 212/966-6665; **Wood chair**—from Homer, 212/744-7705; **Place mat, cup, saucer, napkin, chopsticks, salad server, thermos**—from Ad Hoc, 212/982-7703; **Wine rack**—"Weekly Wine Rack," from MoMA, 800/447-MOMA; **Rug**—by Michaelian & Kohlberg, 212/431-9009; **Sideboard**—"Bonde," from IKEA, 800/434-IKEA; **Candle**—"Go Sybilla," and **lamp**—"Lola," both from Conran's, 212/755-9079; **Vase**—by Jonathan Adler, 212/941-8950; **Bowls**—from Totem, 212/925-5506; **Curtain fabric**—by Lee Jofa, 212/688-0444; **Dog**—"Tekno Puppy," by Manley Toys, www.manleytoyquest.com; **Carafe**—by Fortessa, 800/296-7508; **Mirror**—"Mist," by Umbra, 800/987-5122 **Page 166 (Photo, upper left) Plates**—"Suomi," by Rosenthal, 212/696-1846; **Trough**—by Martha Sturdy, 604/872-5205; **Flatware**—"Elipse," by Calvin Klein, 800/294-7978; **Napkins**—from Ad Hoc, 212/982-7703 **(Photo, upper right) Plates**—"Suomi," by Rosenthal, 212/696-1846; **Trough**—by Plexicraft, 212/924-3244; **Flatware**—"Khaki Ovoid," by Calvin Klein, 800/294-7978; **Napkins**—from Ad Hoc, 212/982-7703 **(Photo, lower left) Table**—"Conrinthe," from Mosaic, 646/613-8570; **Chair**—"Reader's Side Chair," by Thomas Moser, 800/862-1973 **(Photo, lower right) Table**—"Boat," from E.J. Audi, 212/337-0700; **Chair**—"Mission Side Chair, from Crate & Barrel, 800/323-5461 **Page 167 (Photo, upper left) Sideboard**—"Bumpwave," by Dakota Jackson, 212/838-9444; **Carafe**—"Brico," from Room, 888/420-ROOM; **Vase**—by Jonathan Adler, 212/941-8950; **Bowls**—from Totem, 212/925-5506; **Salad server**—from Ad Hoc, 212/982-7703 **(Photo, upper right) Sideboard**—"Bonde," from IKEA, 800/434-IKEA; **Carafe**—by Fortessa, 800/296-7508; **Vase**—by Jonathan Adler, 212/941-8950; **Bowls**—from Totem, 212/925-5506; **Salad server**—from Ad Hoc, 212/982-7703 **(Photo, lower left) Coffee pot**—"Suomi," by Rosenthal, 212/696-1846; **Cube**—from Property, 917/237-0123; **Rug**—by Michaelian & Kohlberg, 212/431-9009; **Napkin**—from Ad Hoc, 212/982-7703; **Cup, saucer**—from Aero, 212/966-1500 **(Photo, lower right) Coffee pot**—"Suomi," by Rosenthal, 212/696-1846; **Cube**—from Property, 917/237-0123; **Rug**—by Michaelian & Kohlberg, 212/431-9009; **Napkin, cup, saucer**—from Ad Hoc, 212/982-7703.

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Interior design—Tori Golub, Tori Golub Interior Design, 26 East 63rd St., New York, NY 10021; 212/583-9570; **Renovation consultants**—Hanes-Wohl Designs, 310/289-9559; **Art consultants**—Winston-Wachter Fine Arts, 212/327-2526 **Page 169 Rug**—sea grass, by Stark Carpet, 212/752-9000; **Club chairs, ottomans**—antiques, >

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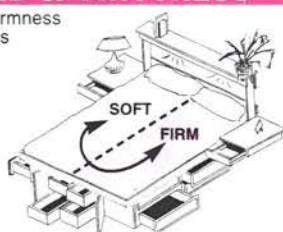
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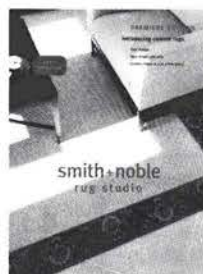


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FIRED UP

Design—by Ashkar & Paul Assoc., 118 Chambers St., 4th Flr, New York, NY 10007; 212-587-1900; **General Contractor**—William Katen Custom Builder, 631/597-9091 **Page 176 Chaise**—homeowners' **Page 177 Sofas, rug, coffee table, bar stool, dining chairs**—from IKEA, 800/434-IKEA; **Low stools**—custom, homeowners'; **Art**—by Glen Wiegus, 212/620-0519; **Flooring**—by Bruce Hardwood Floors, 800/722-4647; **Wallcovering**—from Finland Color Plywood, 973/736-8643; **Dining table**—Jordache Woodworking, top, 718/349-3373 **Page 178 (Photo, lower right) Sofas, rug, coffee table**—from IKEA, 800/434-IKEA; **Low stools**—custom, homeowners'; **Art**—by Glen Wiegus, 212/620-0519; **Lighting**—by Lightolier, from LightForms, 212/255-2272 **Page 179 (Photo, upper left) Dining table**—custom, top by Jordache Woodworking Corp., 718/349-3373; **Art**—by Ferron Ball, homeowners' (Photo, upper right) **Cabinets, countertops**—custom, by Jordache Woodworking Corp., 718/349-3373; **Art**—by Glen Wiegus, 212/620-0519; **Appliances**—by GE,

800/626-2000 (Photo, lower right) **Bed, closets**—custom, by Jordache Woodworking Corp., 718/349-3373; **Bedding**—homeowners'; **Bedside tables**—from IKEA, 800/434-IKEA; **Art**—by Glen Wiegus, 212/620-0519; **Lamp**—from C.J. Lighting Co., 516/349-8220 (Photo, lower left) **Tile**—from Dal-Tile, 718/788-6096; **Sink, faucet, shower fixtures**—by American Standard, 800/524-9797; **Mirror, soap dish**—by Bradley Washroom Equipment, from P&S Industries, 516/935-1149; **Lighting**—by LightForms, 212/255-2272.

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Landscape design—John Byrd Garden Design, 704/377-0056; **Light fixtures**—all from Robert Abbey Inc., 828/322-3480; **Furniture**—all furniture by Mitchell Gold, 800/789-5401, unless otherwise noted **Pages 180-181 Console, side tables**—from Crate & Barrel, 800/323-5461 **Rug**—from Storehouse, 404/233-4111 **Page 182 Steel/glass table, rug**—from Storehouse, 404/233-4111 **Page 183 Side table**—from Crate & Barrel, 800/323-5461 **Page 184 Dining table**—custom, homeowners'; **Rug**—from Storehouse, 404/233-4111 **Page 185 Counter, cabinets**—by Grayfield Cabinet Co., 828/459-1144; **Island countertop**—by Avonite, 505/864-3800; **Black countertops**—by Corian, 800/4-CORIAN; **Range**—by Wolf Appliance Co., 608/271-2233; **Dishwasher**—by Asko, 972/644-8595; **Refrigerator**—by Sub-Zero, 800/222-7820; **Island lighting**—from Smith & Hawken, 800/776-3336; **Bar stools**—from Storehouse, 404/233-4111 **Page 187 Bed, desk**—by Baronet, 418/387-5431; **Bedding**—custom, homeowners'.

THE REAL ZING

Pages 192-196 Ciudad Restaurant—1 Turtle Creek Village, 3888 Oak Lawn Ave., Dallas, TX; 214/219-3141.

TRENDWATCH: ELECTRIC WAX

Page 220 Concavia lamp—from Nambé, 505/988-5528, www.nambe.com; **STAR•LED lamp**—by Luceplan USA Inc., 212/989-6265, www.luceplan.com; **Tosca, Act II lamp**—from Boyd Lighting Co., 415/778-4300, www.boydlighting.com; **Kent candle lamp**—from Currey & Co., 404/885-1444; **B.L.O. lamp**—by FLOS, USA, 631/549-2745, www.flos.net. mh

METROPOLITAN HOME (ISSN 0273-2858), (Canadian Business 130479439RT), (Sales Agreement 929479) is published bimonthly by Hachette Filipacchi Magazines, Inc., 1633 Broadway, New York, NY 10019. Periodicals postage paid at New York, NY 10001 and at additional mailing offices. Authorized periodicals postage by the Post Office Department, Ottawa, Canada, and for payment in cash. POSTMASTER: Send address changes to Metropolitan Home, P.O. Box 54537, Boulder, CO 80322-4537; (850) 682-7654; Fax (850) 683-4094.

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MODERN TECHNOLOGY PAYS HANDSOME
HOMAGE TO THE HUMBLE TAPER.

THIS LOOK AT HOT-WIRED TAKES ON YE OLDE CANDLE was inspired by Marcel Wanders's B.L.O. lamp for Flos (at right); it's a bulb that glows against a built-in reflector, and you actually turn it on and off by blowing on it; \$175, available in January 2002. Other bright lights are (from left): Naim's sleek and silvery Concavia lamp, by Karim Rashid (\$599), which resembles an elegant candle pillar; Luceplan's portable, battery-powered STAR•LED table lamp (\$170), which starts to twinkle with a twist of its diamond-shaped top; Orlando Diaz-Azcuy's Tosca Act II matte-finished steel tower for Boyd Lighting (\$750), an imposing diva of a table lamp; and Joe Ruggerio's Kent candle lamp with beaded shade (about \$175 from Currey & Co.), a tongue-in-cheek reminder of jumping Jack's nimble leap. mh

—Produced by Linda O'Keeffe. Written by Tara McLellan. See Resources.

