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getting **white** right: five inspiring homes
high/low: the sitting room—more or less
top **collectibles**: modernism now



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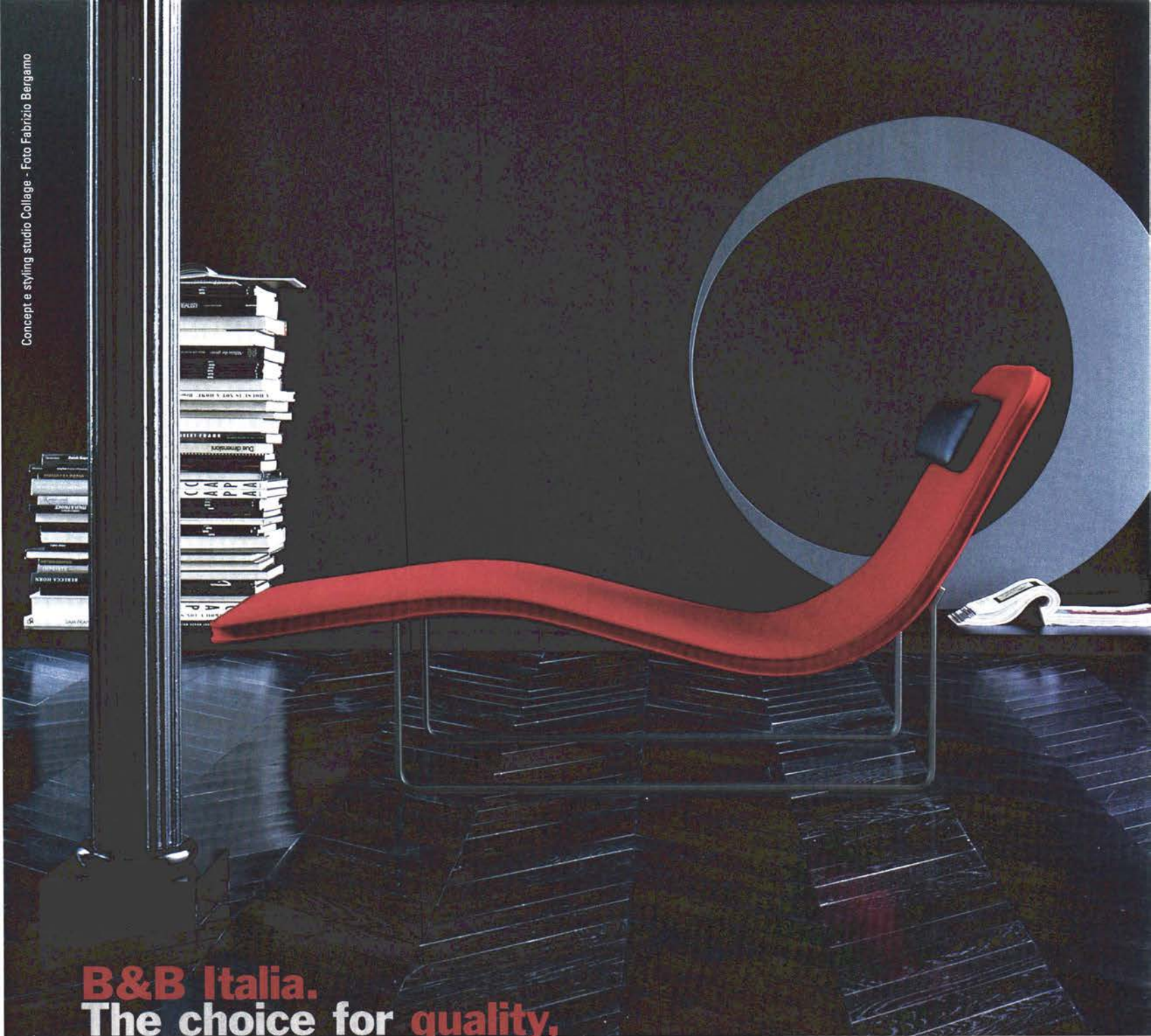
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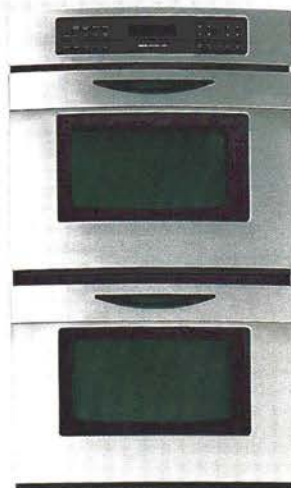
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The new veggie burgers aren't just beef substitutes but a celebration of great taste.
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Everywhere you look, the color of heat and passion is showing up in decidedly cool places.
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So, you want to live in an icon, do you? What if your geodesic home won't budge to meet your evolving needs?
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The duvet is slipping into the past tense, and quilts are back in all their glory.

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★ LOOK FOR THE FIRST ANNUAL METROPOLITAN HOME AND ARCHITECTURE MAGAZINES OPEN COMPETITION FOR NEWLY BUILT HOMES.

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CLOCKWISE FROM LEFT: WILLIAM A. BOYD JR. (2); RICHARD FELBER; HILARY CLARK



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metropolitanhome mar/apr 2002

95 THE WHITE ALBUM

It's not "just white" anymore. Design's favorite "non-color" finds the subtleties in its multiple personalities.

96 DRESS WHITES by Michael Lassell

MET HOME OF THE MONTH

Designer Darryl Carter turned an embassy town house into a pale-on-pale dream home that celebrates his twin passions: antiques and modern art.

106 WHITE NOW by Raul Barreneche

In Williamsburg, Brooklyn, designer Jaime Rojo transformed an old pasta factory into a gallery-like space for a colorful assemblage of art and collectibles.

112 WHITE ON WHITE by Fred A. Bernstein

When Norval and Camilla White built their new home, they collaborated on the architecture, which drew inspiration from whitewashed rural forms of the past.

120 WHITE GOLD by Kathleen Beckett

The New Orleans design firm of Holden & Dupuy gave a tiny shotgun cottage the treatment of a Fabergé egg: subtle colors with imperial gilding.

126 NOT QUITE WHITE by Susan Kleinman

A Manhattan duplex on the tony East Side went "off-white" to create a sophisticated look that's serenely simple and fit for the family who lives here.

GARDEN

130 WHITE BLOOMERS by Katherine Whiteside

The abundant white blossoms of this Seattle garden thrive on a structured plan organized with elements of architecture.

FOOD

134 SAVE OUR SEAFOOD by Regina Schrambling

It's time to give some important endangered species a rest, so smart chefs and consumers are coming up with palate-pleasing alternatives while diminished stock has time to recover.

ON THE COVER:

The dining room of Darryl Carter's superb town house renovation in Washington, D.C. Produced by Doretta Sperduto and Barbara Bohl. Photograph by Jeff McNamara. See page 96.

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THE
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OF LIVING

Shown: Furniture from SOHO Collection Patent: 91796/US D436,460 S and 92105/US D443, 439 S

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Mark Graham Age: 29. Completed 8-day expedition. Cascade Mountains, WA. Climbed Desolation Peak. Canoeed 30 miles. Fought intense cravings for Buffalo wings. Discovered that a minuscule part of him is a morning person. Helped 8 coursemates carry their 12-foot canoes over Ross Dam. Met and befriended his inner mountaineer.



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According to the trade journals, consumer spending on home goods is poised to overtake apparel consumption. Since 1991, furnishings sales have grown 79 percent, 26 percent more than clothing sales (in 2000, that's \$319.1 billion on clothes and \$307.3 billion on home). □ This feels like a lot of conspicuous consumption, but the re-dressing of self and of home are reassuringly familiar, downright normal, comforting activities in these days of uncertainty. The shift from lounge outfits to chaise longues, of course, is explained by aging demographics, but I don't find it surprising. My own top priority has always been home, both the physical place and, more importantly, as a symbol of family (both two- and four-legged). Top purveyors of 7th Avenue couture—Ralph, Calvin, Donna—have been producing home lines for years. □ These pros obviously understand the similarities between buying a jacket and sofa. Both make strong personal statements. A beautifully tailored jacket lasts forever, and so does a well-constructed sofa. Both are versatile: A jacket can be combined with a T-shirt or a slinky dress; a sofa can be pilloved in silk or cotton. Both come in mind-boggling arrays of favorite fabrics. Even the prices may be shockingly similar. □ But the differences are more telling. A jacket is a solo affair and the gratification is instant. Buying a sofa is a slower and much more plural experience. Family consensus is a good idea, since this is an object to be shared—and some upholstery choices take months. You can try a jacket on in the store; you have to haul the sofa home to see if it fits. A failed jacket choice makes an excellent contribution to a worthy charity after a year or two in the closet; an awkward sofa is harder to hide, ignore or transport. □ But the reason I'll choose the sofa over the jacket every time is that the sofa symbolizes comfort, family memories, a coming together. And, yes, there are fads in furniture, but the best pieces age with elegance and grace. The jacket gets older, the sofa gets richer with life. —Donna Warner, Editor in Chief

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Mailbag

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

WINNERS & SINNERS

When I pulled your Jan/Feb '02 "Winners" issue out of my mailbox I was dismayed; it seemed so thin. But page after page produced that *Ahh*-factor your publication elicits—and a sense of connection. I especially enjoyed the piece on the Grand Prize Winners, Anne & Tony Vanderwarker. Over the years, I have come to depend upon the swoon-ability of *Met Home* magazine.

Genie Geer
Dallas, TX

Congratulations to all the winners in the Met Home of the Year contest (Jan/Feb '02). Your selections always make for a most interesting issue, and this year was no exception. Especially so was the Grand Prize-winning entry. I wonder how many of your readers realize that this design was largely the work of Hugh Newell Jacobsen and that the underlying design was featured as the *LIFE* magazine "Dream House" plan for the year 1998? Even though certain aspects of the design appear to be reworked, the entry is

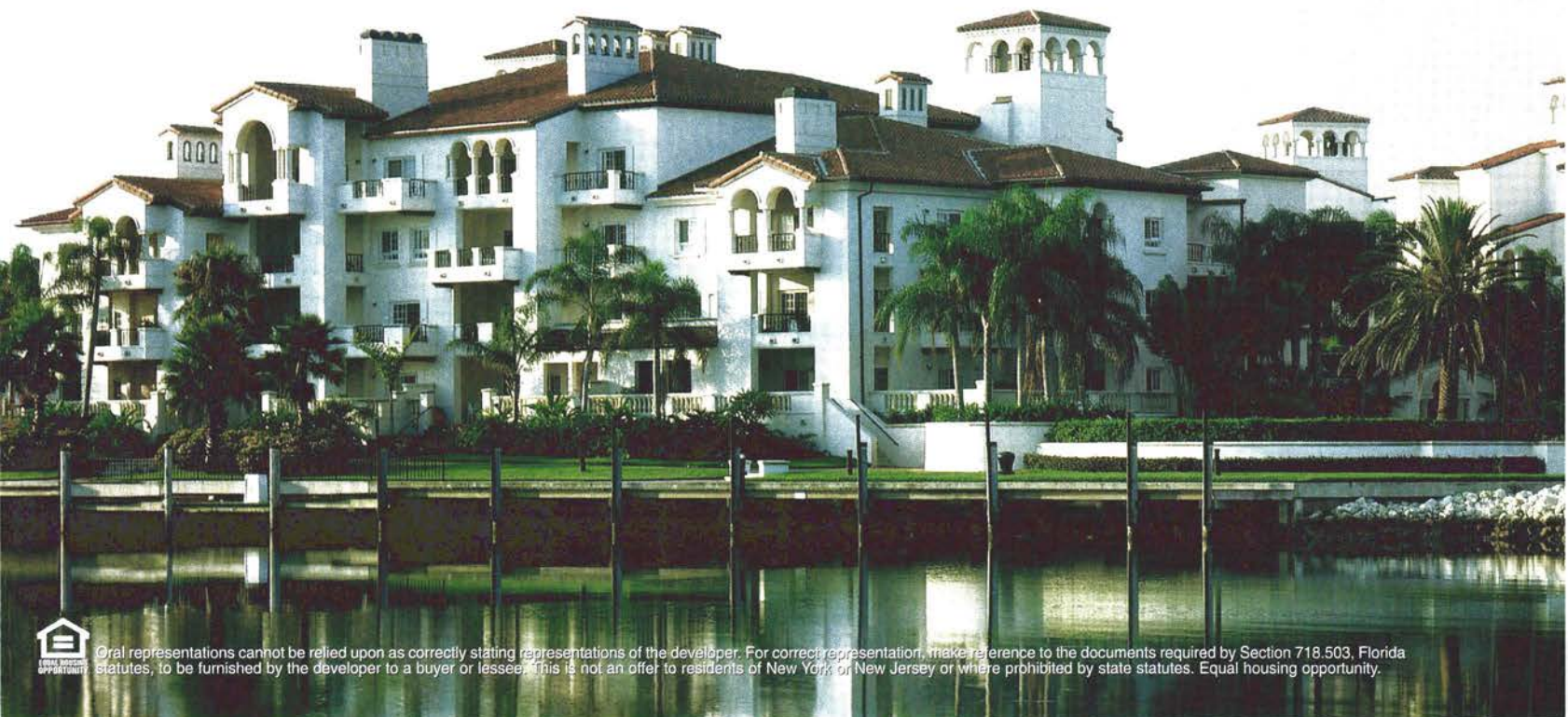
clearly Jacobsen's unacknowledged work. For more information, check his website, www.hughjacobsen.com.

Greg McAllister, DDS, JD
Via e-mail

Thank you for your nice words, Greg. We were clearly negligent in not referring to the origins of the house, but, as you suggest, the architect of record made many changes to Jacobsen's house. In fact, the homeowners are cited as devotees on Jacobsen's website. Our acknowledgment of the

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Vanderwarkers as Grand Prize winners was not, however, only for the architecture of their home, but for the interior design and the quality of their story as well.

BLINDED BY WHITE

First, I am a great fan. I live in a nice suburb and live vicariously through your wonderful magazine. Just a general comment on the "Winners" issue: I looked at the ten winning entries with much anticipation. I always enjoy the range of homes you select.

This year all the spare lines and minimal designs somehow reminded me of *The Dick Van Dyke Show* and the days of black-and-white TV. What happened to color?

Robin Dennis
Flower Mound, TX

We noticed the same thing, Robin. Each year there are marked trends among the entries to our contest, and this year, white was one of them—although there is still a strong press of bright colors coming up from the

grassroots. In fact, since it seemed so important to our readers, we devoted much of this issue to white. However, color is alive and thriving: See our front-of-book pieces "Red Alert" and "High/Low" for a taste, and future issues for more of the rainbow. mh

Let us hear from you! See something in our pages that makes you smile—or growl? Feel free to send us an e-mail at MetLetters@hfmus.com—or snail mail to Mailbag, Metropolitan Home, 1633 Broadway, New York, NY 10019.



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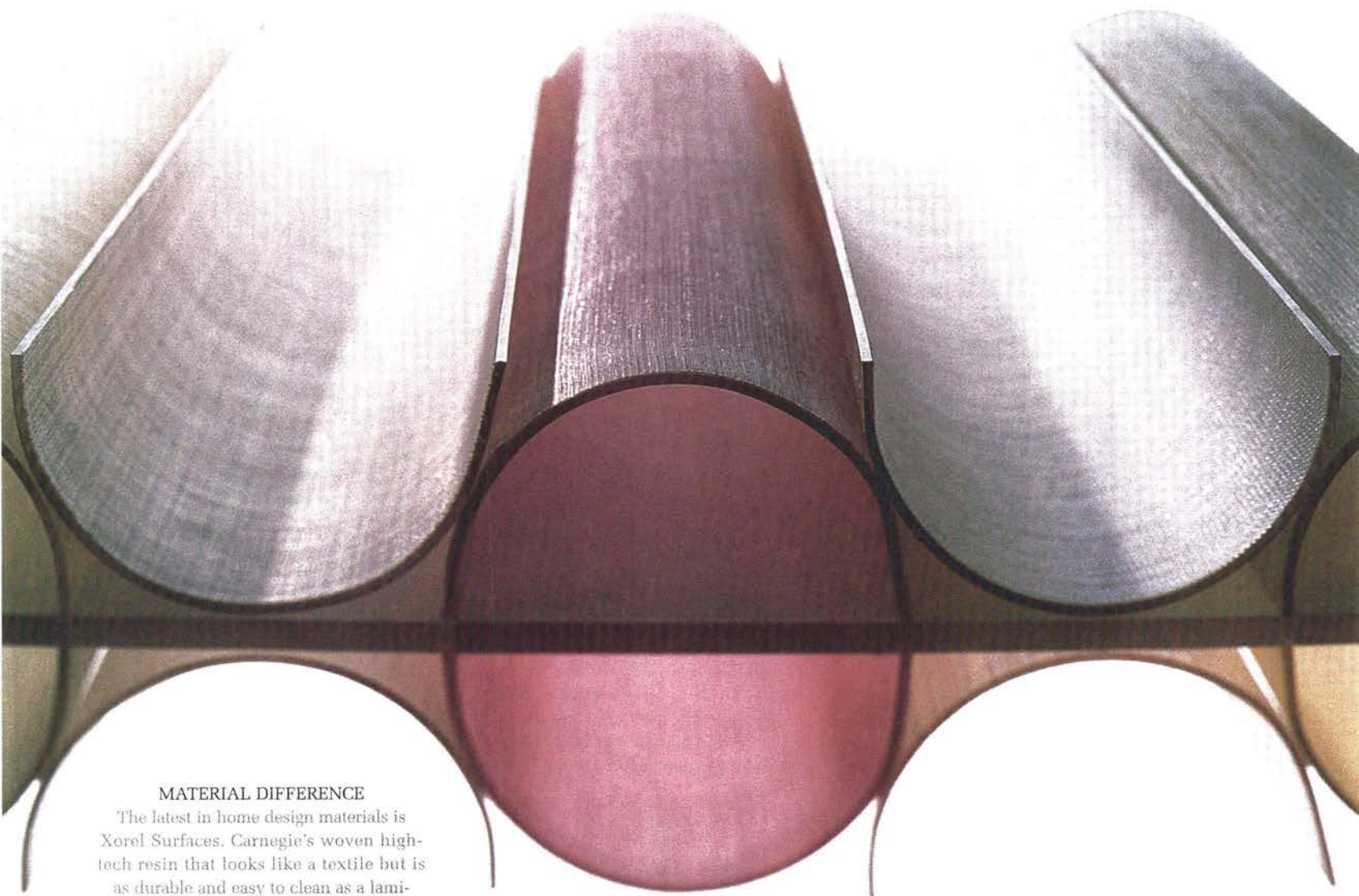
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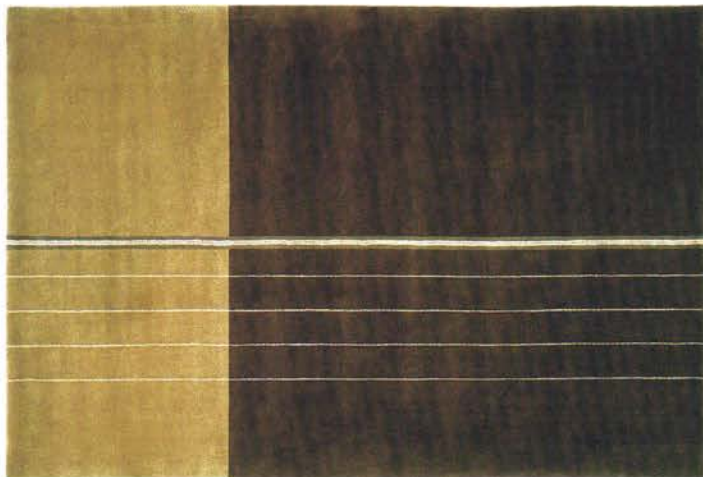


SOL SALVATION ▲

Brown Jordan's Mania—too inventive to be called an umbrella—has been dubbed “shade architecture.” Although monumentally scaled, the 8¹/₂-foot-square sunscreen is easy to open and close—it operates on a pulley with an automatic lock; \$2,100 from 800/743-4252, www.brownjordan.com.

LOOMING PRESENCE ▼

Just when you think that there's nothing new in floor coverings, along comes Calvin Klein to delight us. His carpets—from machine made to handknotted—range from \$700 to \$3,800. Moss Pin Stripe (shown) is handknotted wool and silk; 5¹/₂' x 8', \$3,200, 877/256-7373.



▼ WRITE-AIDE

For those short on space, here's a bright way to get organized. SitCom's Bill Payers desk provides a writing surface that folds away when not in use and a removable tray for sorting papers.

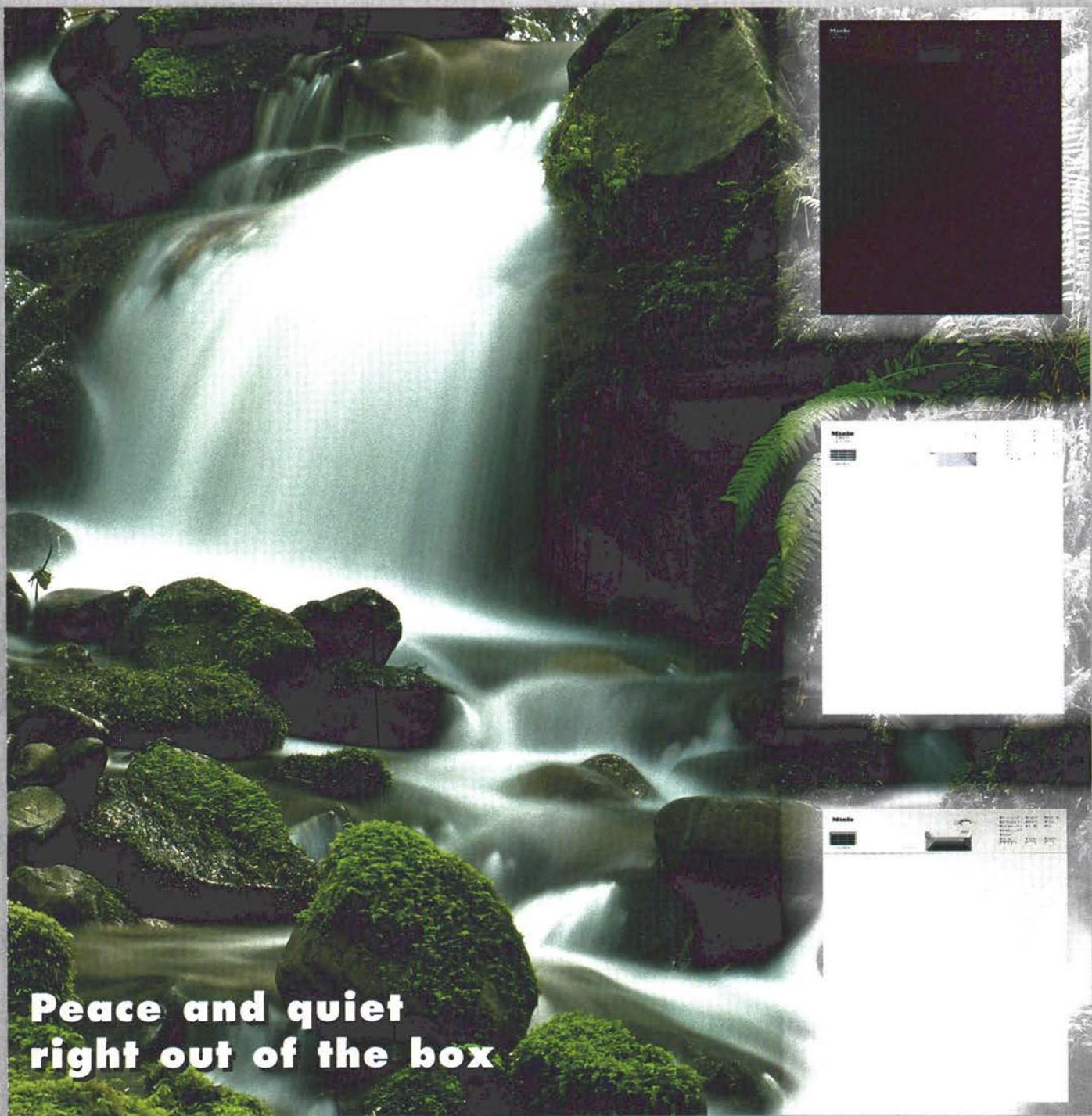
The birchwood unit is \$295 from www.target.com, or call 510/434-1600.



LIQUID ASSET ▼

Ingegerd Råman was inspired by Sweden's Museum of Watercolours in Bohuslän to design A Drop of Water decanter. After all, she explains, water is not only the basis of watercolors—it's the basis of life. Poetically perfect, the piece—her first for Orrefors—is \$90; 800/351-9842.





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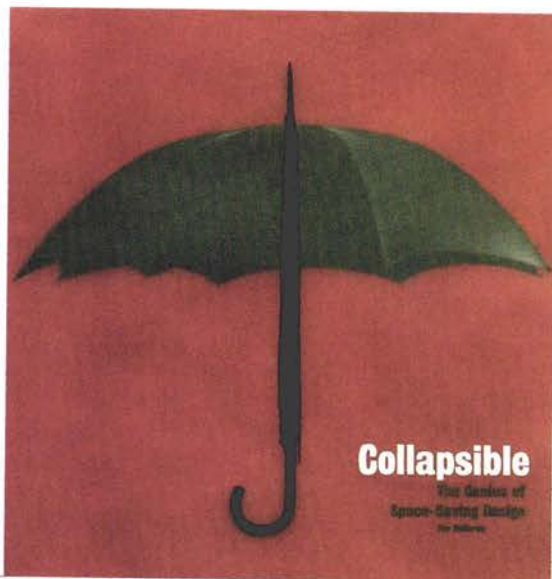
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the Word



WEBSITE OF THE MONTH

Dine on the crème de la crème food of crème de la crème chefs (e.g. Daniel Boulud, Charlie Trotter, Thomas Keller) without leaving home. Thanks to state-of-the-art fast freezing, the haute takeout from www.FiveLeaf.com only needs heating—and you, to supply the plates for everything from soups to desserts; entrées from \$10 to \$30.

MET TOME

Collapsible: The Genius of Space-Saving Design by Per Mollerup (Chronicle, \$24.95) stylishly investigates the world of wares that fold, crease, hinge, roll, slide and nest, from accordions to workbenches. . . . Anne Ventura supplies **1000 Practical Ideas for Home Decoration** (Universe, \$32.50)—a veritable encyclopedia of style.

KISS

BLIND DATE QUIZ >>

Hershey's gave us our first Kiss in:

- a. 1907
- b. 1922
- c. 1935
- d. 1949

For answer: see Resources, last pages.

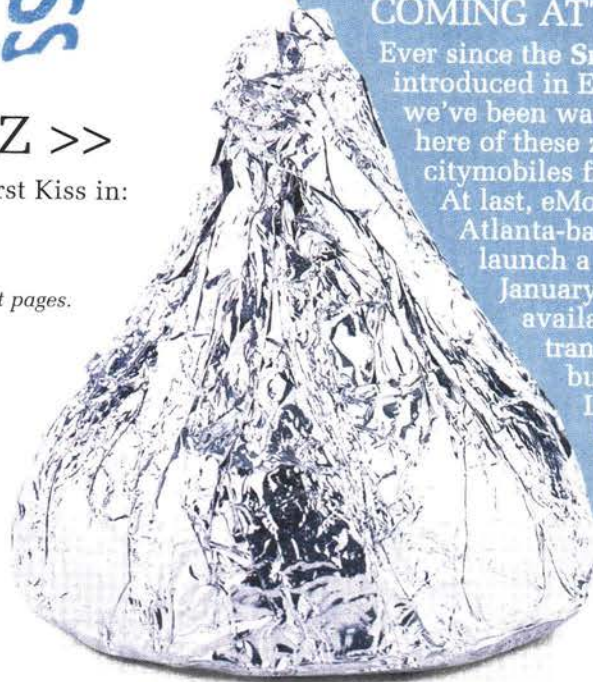
DEPARTMENT OF DEMOCRATIC DESIGN

Custom design is de rigueur in in-the-trade-only furniture showrooms. But now, leading manufacturer Mitchell Gold is selling store-bought sofas to order by the inch; and La-Z-Boy customers can design their own pieces—from frame to fabric—on its website (www.lazboy.com).



COMING ATTRACTIONS

Ever since the Smart Car was introduced in Europe four years ago, we've been waiting for the arrival here of these zero-emission citymobiles from Mercedes-Benz. At last, eMotion Mobility, an Atlanta-based company, will launch a novel program next January with the cars available for rent only at transit stations, office buildings and malls. Look for them in Atlanta first; www.emotionmobility.com.



Carpet featured: Mozambique, Castlerock.

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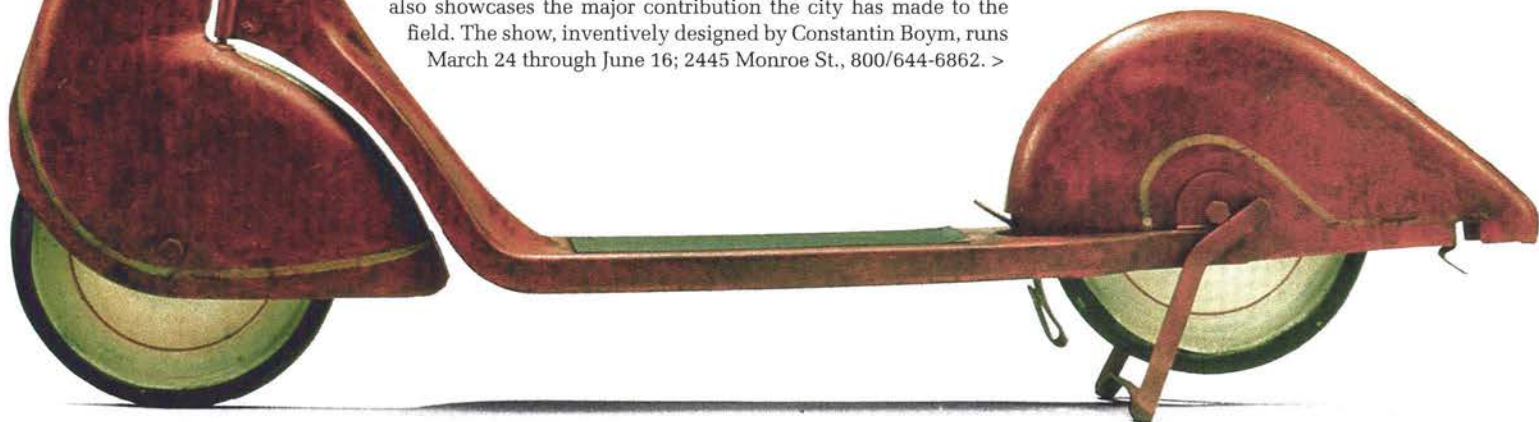
(NEW YORK CITY) Ancient arts and contemporary design happily unite at **Vium**, a new Soho store filled with modern interpretations of Korean crafts by that country's master craftsmen. The spare, minimalist shop—filled with lacquer objects, fabrics, ceramics, metals and stone—is the vision of Soo Eun, president of 212, an award-winning industrial design firm; 59 Greene St., 212/219-8867, www.vium.co.kr. For a comprehensive array of Oriental crafts—as well as a wonderful selection of books, CDs and videotapes—visit **AsiaStore** at the new Asia Society, 725 Park Ave., 212/517-2742; www.asiasociety.org.

metro

TRAVEL: A CONSIDERER'S GUIDE TO THE BEST NEW PLACES TO EAT, SLEEP, SHOP AND SIT—FROM PUERTO RICO TO PITTSBURGH.



(TOLEDO, OHIO) One hundred and eighty icons of industrial design—including the Skippy Racer Scooter (shown), the Corvette, Jeep and the Toledo Honest Weight scale—will be celebrated at the Toledo Art Museum's **The Alliance of Art and Industry: Toledo Designs for a Modern America**. "It's the museum's mission to integrate art into the lives of people so we're presenting the pervasiveness of design in our everyday existence," explains museum director Roger Berkowitz. It also showcases the major contribution the city has made to the field. The show, inventively designed by Constantin Boym, runs March 24 through June 16; 2445 Monroe St., 800/644-6862. >



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PITTSBURGH, PA

metro

(PITTSBURGH, PA) According to curator John Smith, for Andy Warhol, collecting was not a leisurely pursuit but a vital form of artistic practice. So Smith has reunited some 300 objects which had been sold at auction in 1988 to explore the role collecting played in his life and art. **Possession Obsession: Objects from Andy Warhol's Personal Collection** includes everything from Art Deco furniture to Native American art. March 2 through May 19; 117 Sandusky St., 412/237-8300. www.warhol.org.



NEW ORLEANS, LA



ATLANTA, GA

(NEW ORLEANS, LA) The stylish **Cobalt** (shown), in the Central Business District, is James Beard Award-winner Susan Spicer's third restaurant. It features her signature regional American cuisine, prepared by Executive Chef Brack May. (Sample the Grand Central Oyster Pan Roast) 333 St. Charles Ave., 504/565-5595, www.cobaltrestaurant.com. . . . Just blocks away, rising star John Besh works his magic at **Restaurant August**, preparing a menu he calls "very French, with a contemporary cachet." Try the Buster crabs with fennel; 301 Tchoupitoulas St., 504/299-9777.

(ATLANTA, GA) Jerry Moscovitz opened **Domus**, the first contemporary design store in town, in 1972. Since then the city's taste for modern furnishings has grown exponentially, and now the store has, too. Moscovitz and partner Jeff Shelley have expanded to 24,000 square feet. The totally redone space includes

separate B&B Italia and Driade shops as well as furniture and accessories from the *maestri* of high design; 1919 Piedmont Rd., 404/872-1050.



PUERTO RICO

(DORADO, PUERTO RICO) Built in 1958 by Laurence Rockefeller as a private vacation spot for his closest friends, the exclusive Dorado is now owned by Hyatt. And its **Dorado Beach Resort and Country Club** has just completed three new buildings. The "Su Casa Cottages" harken back to the days when Kennedys and Johnsons vacationed here. No taller than the nearest coconut palms, the cottages were designed and named after the original 1928 Spanish-style hacienda restaurant, which is right next door. Doubles from \$300; 787/796-1234, www.hyatt.com.

(LONDON) Gordon Ramsey, London's only Michelin three-star chef, recently took charge of the restaurant at **Claridge's**, one of the city's grandest hotels. Restored to its Art Deco glory by New York-based architect/designer Thierry Despont, the glamorous space shimmers in shades of pink with silver-leaf decorative details. On the "modern-European" menu at the eponymous restaurant are culinary creations like quail with white-bean cappuccino and sea bass wrapped in basil leaves. Three-course dinners, about \$75 per person. Reserve well in advance; 011+44+207/499-0099.

(PALM DESERT, CA) The chic new **Mojave Hotel**, designed by Candra Scott & Anderson, makes the ideal jumping-off place for exploring Palm Springs. With just 24 guest rooms and suites and courtyards shaded with citrus and palm trees, the Mojave feels like a private retreat. The designers have given the hotel a '40s spin, with French Moderne-style furniture, Arts and Crafts pottery, and vintage black-and-white photography. Suites from \$149; 73721 Shadow Mountain Dr., 760/346-6121, www.hotelmojave.com. mh



PALM SPRINGS, CA



LONDON

Edited by Arlene Hirst. Contributors include Ellen Johnson and Diane Dorrans Saeks.

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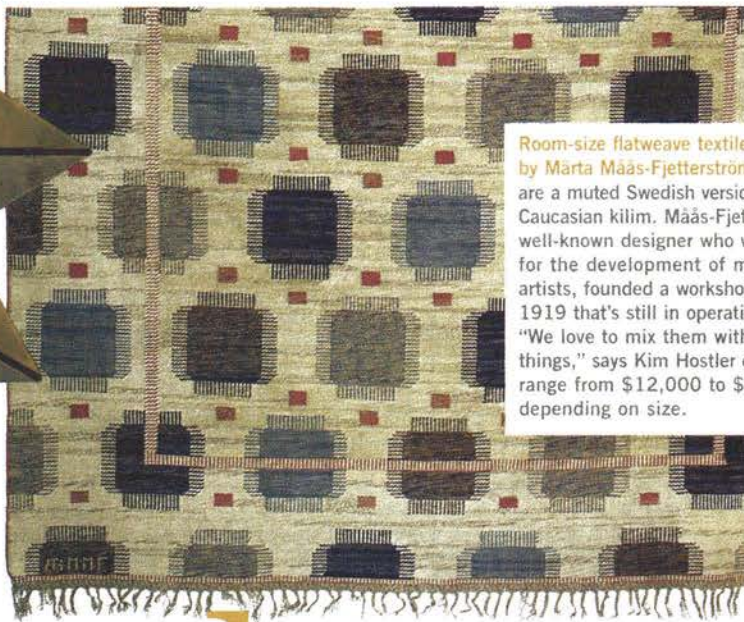


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collecting



There are many George Nelson clocks on the market but the delicate Snowflake is a rarity. A two-foot span of thin brass pieces soldered together, with wood detail and a wind-up motor, it "almost has a homemade '70s look to it," says dealer George Gilpin, though it dates from 1959. It sold quickly at the show for \$4,800. (More widely available clocks go for around \$1,500.)



Room-size flatweave textiles designed by Marta Måås-Fjetterström in the 1930s are a muted Swedish version of the Caucasian kilim. Måås-Fjetterström, a well-known designer who was responsible for the development of many other artists, founded a workshop in Sweden in 1919 that's still in operation today. "We love to mix them with industrial things," says Kim Hostler of Antik. They range from \$12,000 to \$20,000, depending on size.

best in show

NEW YORK'S MODERNISM SHOW SETS COLLECTING TRENDS.

And at last fall's event we found the design equivalent of comfort food—warm woods, mellow color and handcrafting. By Cara Greenberg



The best pedigree in mass-market furniture may belong to work by Pennsylvania designer/craftsman George Nakashima. His asymmetrical drop-leaf mahogany table, produced during his brief mid-'50s association with Widdicomb, sold for \$4,500. "The way the legs are joined with tenons and coins is closely based on his studio pieces," says Sam Kaufman, partner in Converso-Kaufman, seller of the table. >

PHOTOGRAPHS BY WILLIAM A. BOYD JR.

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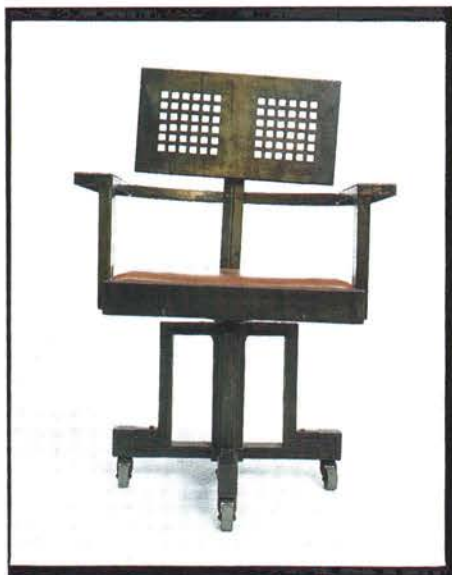
1-800-BY-ROSET

collecting

The items first to disappear from Maison Gerard's booth were Danish stoneware ceramics by Royal Copenhagen's most prolific 20th-century designer, Nils Thorsson. His 1930s Solbjerg and 1950s Marselis series are easy to love, with cream-colored, chocolate-brown or celadon glazes thinly applied over incised designs. "Few people in the U.S. are aware of them," says gallery owner Gerard Widdershoven. Prices range from \$500 to \$4,000.

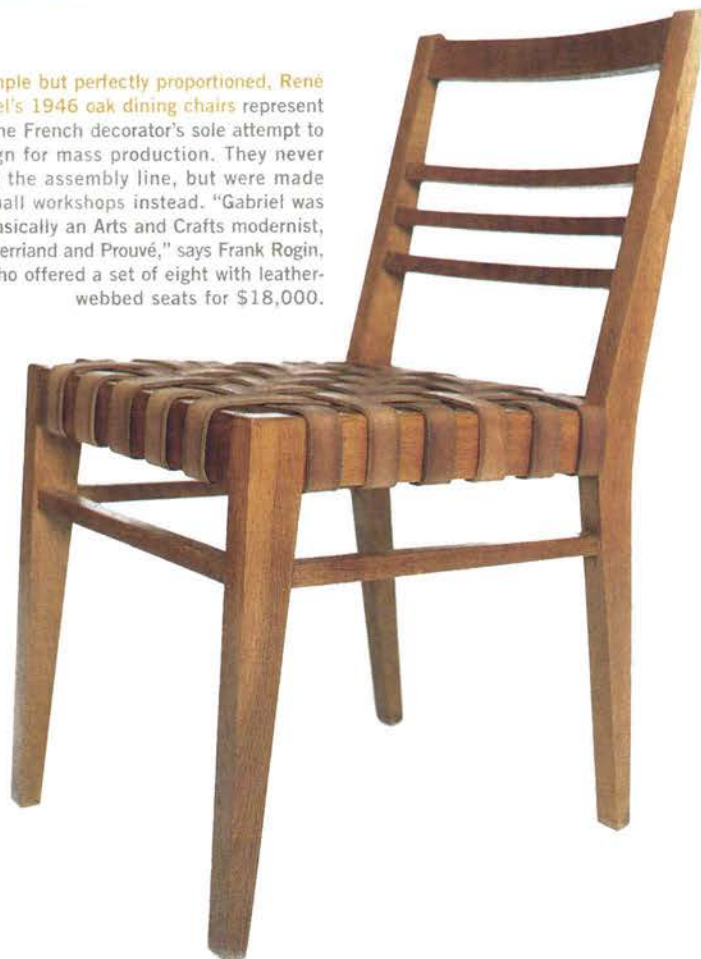


A prizewinner in the Museum of Modern Art's low-cost lighting design contest in 1950, this tripod lamp with saucer-shaped reflector was a space-age preview by Marion Geller for the Heifetz lamp company. A New York firm known for stylish ingenuity, Heifetz lamps are targeted by a coterie of collectors and, as such, are a pretty safe bet in uncertain times. Gansevoort Gallery sold it in minutes for \$8,500.



Frank Lloyd Wright's steel-frame swivel chair, a precursor to many later ones, was designed almost a century ago for the master's 1904 Larkin Building in Buffalo, New York. The then-revolutionary chair echoed the geometry of the now-demolished building "many consider one of Wright's masterpieces," says dealer Geoffrey Diner. Few such chairs remain; hence its \$50,000 tag. >

Simple but perfectly proportioned, René Gabriel's 1946 oak dining chairs represent the French decorator's sole attempt to design for mass production. They never saw the assembly line, but were made in small workshops instead. "Gabriel was basically an Arts and Crafts modernist, like Perriand and Prouvé," says Frank Rogin, who offered a set of eight with leather-webbed seats for \$18,000.



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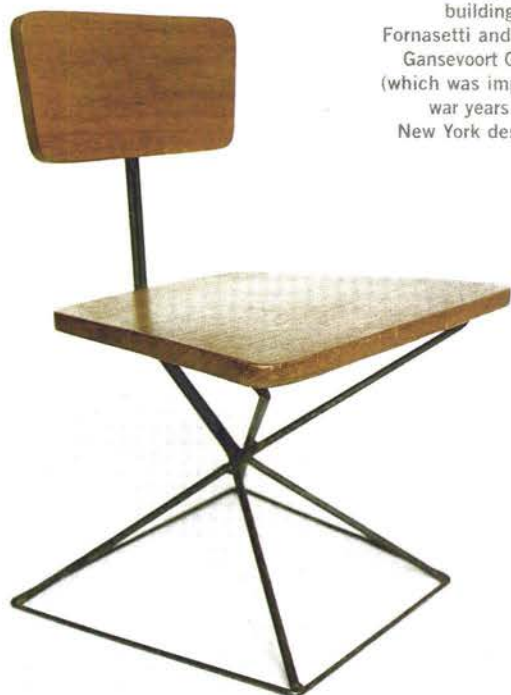


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An artifact of the Sausalito-based group Pacifica, which had local renown in the late 1940s and early 1950s, this handmade mahogany and iron chair was designed by California craftsman Luther Conover and welded by high school shop students. "They number a couple of hundred at most," says Lily Kane of R 20th Century, which has several, priced at \$2,500 apiece, and a dining table to match.

Unheralded Italian artist Salvatore Fiume collaborated with Gio Ponti on interior commissions, wrote poetry and threw pots; his artworks hang in the Vatican Museum. He painted this wood screen with golden figures and domed buildings in the magical mold of Fornasetti and other Italian fantasists. Gansevoort Gallery offered the screen (which was imported in the early post-war years by Altamira, a long-gone New York design shop) for \$22,000.



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- Antik, 104 Franklin Street, New York, NY 10013; 212/343-0471
- Converso-Kaufman, 7965 Beverly Boulevard, Los Angeles, CA 90028; 323/951-9100
- Geoffrey Diner Gallery, 1710 21st Street NW, Washington, D.C. 20009; 202/483-5005
- Gansevoort Gallery, 72 Gansevoort Street, New York, NY 10014; 212/633-0553
- George Gilpin, 100 Baltic Street, Brooklyn, NY 11201; 718/506-8430
- Maison Gerard, 53 East 10th Street, New York, NY 10003; 212/674-7611
- Frank Rogin, Inc., 21 Murray Street, New York, NY 10013; 212/431-0545
- R 20th Century, 82 Franklin Street, New York, NY 10013; 212/343-7979
- The Modernism Show, Sanford L. Smith and Associates; 212/777-3218, www.sanfordsmith.com. For 2002: Nov. 6-10 (tentative).



Noted U.S. designer Milo Baughman's birch desk for the Winchendon company of Massachusetts is in the best tradition of solid American blonde, with a clean Constructivist look. The Whitney Museum of Art selected it for inclusion in the seminal 1985 High Styles exhibition, noting the "tension between the vernacular and the cultivated" and the desk's "skillful graphic composition." R 20th Century offered it for \$14,000. mh



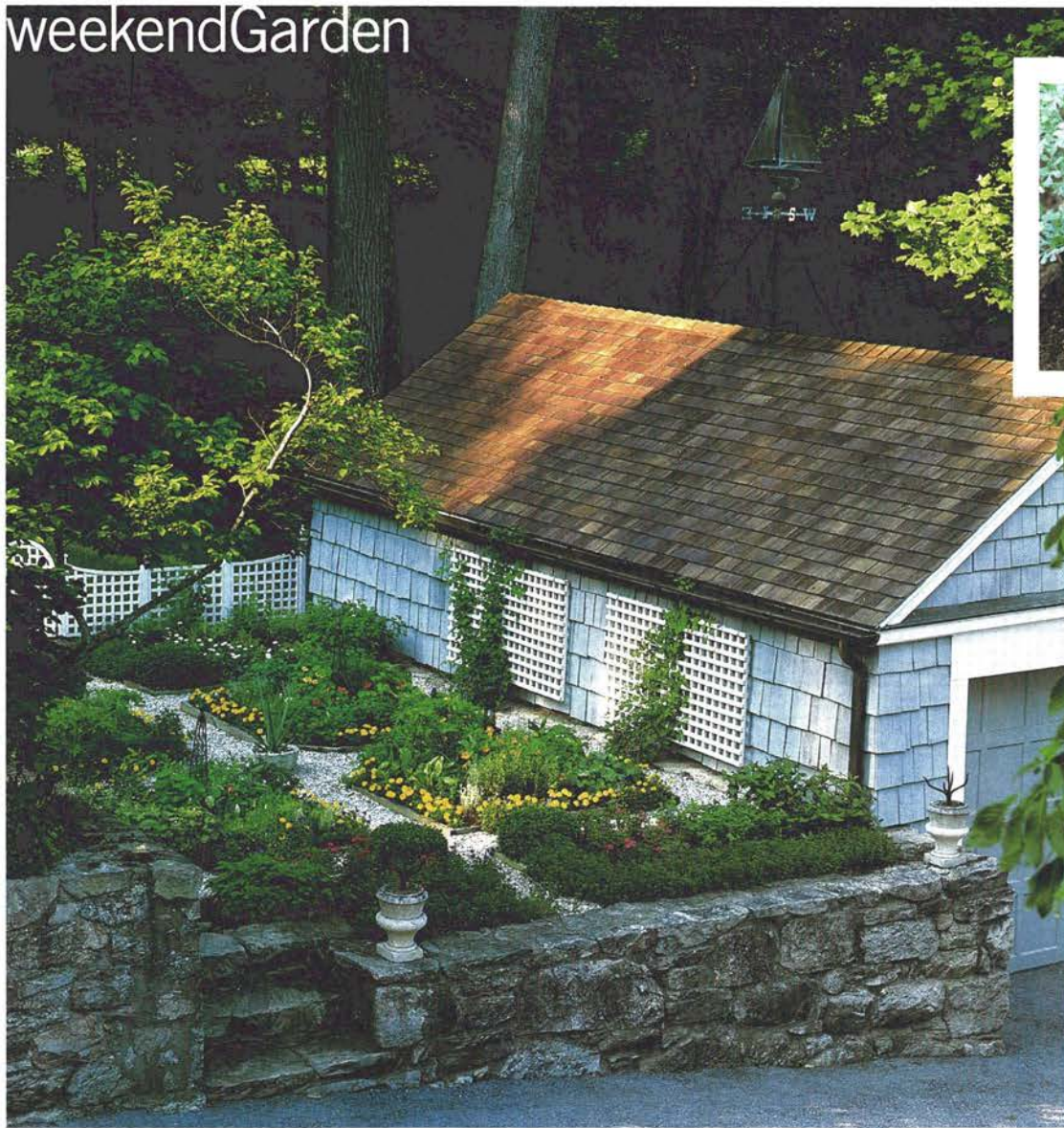
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Healing herbs fill this small, but artfully designed plot; handmade markers (above) give the plant's name and illness it is thought to cure; an aloe vera sits at the garden's center (below).



homeRemedies

THIS SMALL, YET PERFECT GARDEN HIDES A SECRET—ALL ITS SWEET-SMELLING PLANTS HAVE HEALING PROPERTIES. By Jane Garmey

There is one corner of her Connecticut garden Deborah Lipner has always considered her special domain, not designed with husband or children in mind but “a place just for me.” For many years, this small rectangular plot that is barely 20 feet long and 15 feet wide, tucked in between a shingled garage and a stone terrace leading to the back door of her house, served as a vegetable garden. But, five years ago, Lipner developed an interest in herbal medicine and became intrigued by the history and lore of herbal remedies. This became the impetus to transform this somewhat problematic site into a full-fledged herbal healing garden. Her impulse was to make the garden

“something that reflected my philosophy of life—full of color and slightly offbeat.” With the help of Susan Perrin, a landscape designer, she did her research. The result is an engagingly symmetrical patchwork of eight tiny, but carefully planned beds, divided by gravel walkways and thickly tapestried with a profusion of sweet-smelling herbs. The design is quite formal albeit on a miniature scale. The effect is orderly but imaginative.

Lipner's garden is testimony to the fact that, despite the advances of modern medicine, the vast majority of the world's population still depends on the healing power of herbs to cure its ills, and these holistic remedies have >

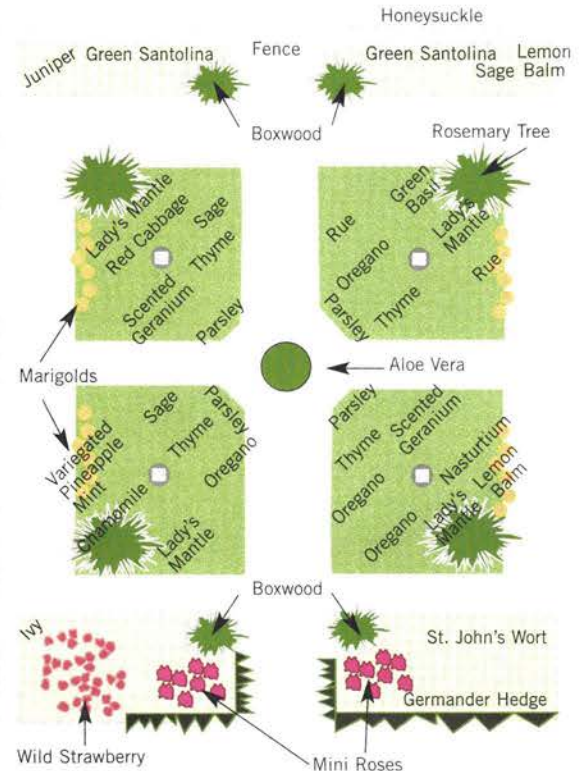
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White gravel pathways intersect the garden beds, while a miniature fence, only 30 inches high, leads to the lawn; Johnny-jump-ups and nasturtiums (below) wind their way up the metal tuteurs in the center of the four main garden beds.



been treasured and passed down through generations. Most of the plants in this garden were selected not so much for shape and color as for their healing properties. Although Lipner herself doesn't often use them as remedies, many of the plants were commonly utilized by our great-grandmothers to make herbal teas, infusions, ointments, lotions, tinctures and inhalants. An aloe vera, whose leaves since ancient times have been used to heal burns, sits in the center of the garden. Close by is lemon balm, wonderfully aromatic and prized in the 18th century for its powers to preserve youth. Sage, an excellent remedy for digestive maladies, meanders through a diagonal planting of gray santolina bushes, while St. John's wort, once hung above doorways to ward off evil spirits and now used to alleviate anxiety, blooms near a clump of



lady's mantle, still prized for its anti-inflammatory powers. Honeysuckle, revered since Roman times as a remedy for feverish colds, curls its way over the diminutive 30-inch-high white fence that borders the far end of the garden.

In spite of Lipner's original impulse to have "a place just for me," it turns out one other member of the family chose to make this diminutive spot her special venue. Sebastian, the family's adored female calico cat (a bit of gender confusion when she arrived as a kitten), also frequented the garden, patrolling the beds at all hours, sniffing the rosemary, taking the occasional nibble of basil and rolling luxuriantly on the gravel path beside the sweet-scented geraniums. Alas, Sebastian died last winter at the ripe old age of 19, but she undoubtedly owed her longevity to those fragrant healing herbs. mh

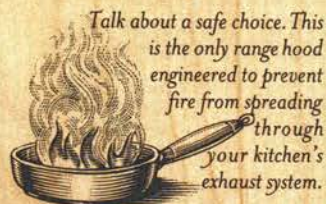
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How do you hang your art when the walls are all bookcases?—*Lesley Hathaway, Napa Valley, CA* I often hang art right over the cases. It's rare that we really need to access the book that might be covered. It works best when you make a composition out of it. You can place several frames in succession, hang frames from small to large, or from top to bottom. Here, I chose artwork that has a quiet graphic of two Japanese minimalist prints. I would keep the frames simple, or try a series of gold leaf frames in a more traditional space.



How can you create a powerful impression in a simple white entry?

—*Christina Canning, Bronxville, NY*

Composition always! Choose a few dynamic pieces that are in scale with each other. This, plus color, can turn an entry into a painting. It's never about how much money you spend. It could be a real Roman bust or a blue beach ball. It's all about making the impact with balance. Never overdo it. Take out everything until you get it right—just like putting together an outfit. Here, we refinished the clients' old table in black-and-white paint, re-covered an old chair in a fresh shade of green, and set a pair of urns next to a simple square painting. The round ball sets it off and completes the feeling of informality, which is what this family and their home are about.



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Commercial carpeting for the home—why not? I have had my local carpet store make area rugs and runners of both residential and contract carpets. Blue Ridge Carpet is my favorite source—they are dedicated to good design. I love the durability and price of Blue Ridge's nylon carpet and the new color palettes provide a great residential feel (approximately \$26/square yard). Call 800/241-5945 for your local representative. **mh**

Send your questions, with photos if necessary, to ADVICE & CONSENT, Metropolitan Home, 1633 Broadway, New York, NY 10019. Or send an e-mail c/o MetLetters@thfimus.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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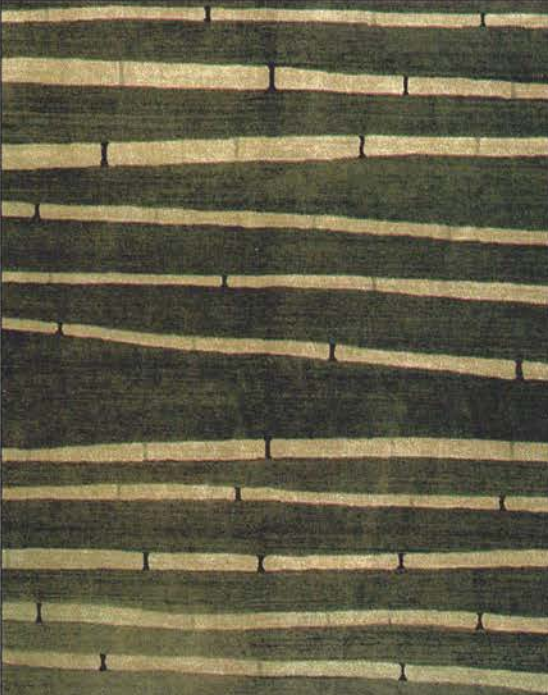
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high low sitting Room

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We designed the room twice, once without a budget, with top-of-the-line designer products. Then we did the whole thing over again, with an eye on our checkbook. (Most of the time, our HIGH and LOW equivalents came from the same designers or manufacturers.) On the next pages, then, our mirror-image rooms offer two means to achieving similar stylish ends. >



high
\$21,539

rug \$2,200 • lounge chair \$5,250 • side chair \$1,050 • coffee table \$3,300 • candelabrum \$1,300

We established the modernity of our room with a geometric envelope: striped carpets and two contrasting shades of wall coverings in bold vertical stripes (details on following page). Carpet *maestra* Liora Manné provided both the rugs. The 6-by-9-foot striped beauty above, from Lamontage's Impressions line, is custom made from a unique handcrafting of translucent felt; the 5-by-8-foot Trans-Ocean Inca Path (opposite) was handtufted in India—and is available in several sizes.

Since we had a sensual retreat in mind, our big item in each room was an oversize lounge chair, and both are from J. Robert Scott. Above is the customizable Barkley, designed by Sally Sirkin Lewis, shown here in premium, butter-soft lambskin glove leather. The “throw”

is fashioned from a Suzanne Tick fabric, Bridgestone, made for MoMA from stainless-steel fiber (\$400/yard). The Mansfield lounge chair (opposite) is another Lewis design, this one for J. Robert Scott's Classics collection and offered in standard styles and sizes in a selection of 100 fabrics (shown in moss-colored Safari leather). Our LOW shawl is made from Knoll Textiles' ingenious Foil Wrap (\$20/yard), which is often used as a wall covering.

The low-slung neoclassical side chairs are both upholstered in silky red. The Tundra chair from Bernhardt (above) is covered in Knoll's carnelian Una (\$69/yard); its counterpart is Sitcom's Edo chair, with a seat pillow in

Produced by Linda O'Keeffe. Photographs by William A. Boyd Jr.
Written by Michael Lassell.

low
\$6,467



rug \$300 • lounge chair \$3,050 • side chair \$439 • coffee table \$925 • candelabrum \$100

Knoll's lacquer-toned Slicker (a Teflon-coated fabric, \$44/yard). The coffee tables are both exceptional pieces of furniture making. At left is the Desiron D3 table in solid European oak; the Rio table from the same company (above) is finished in quartered American walnut veneer. The silver-plated Grand Baroque candelabrum by Wallace Silversmiths (opposite) strikes an unexpectedly ornamental chord, as does the best-buy powder-coated candelabrum from Room Interior Products (above).

Our art, in both rooms, is modern photography, all from Winter Works on Paper in New York City. Above the coffee table in the HIGH room is a limited edition estate print by Karl Blossfeldt (\$1,650); a rotogravure by the same photographer takes its place in the room above: It's from

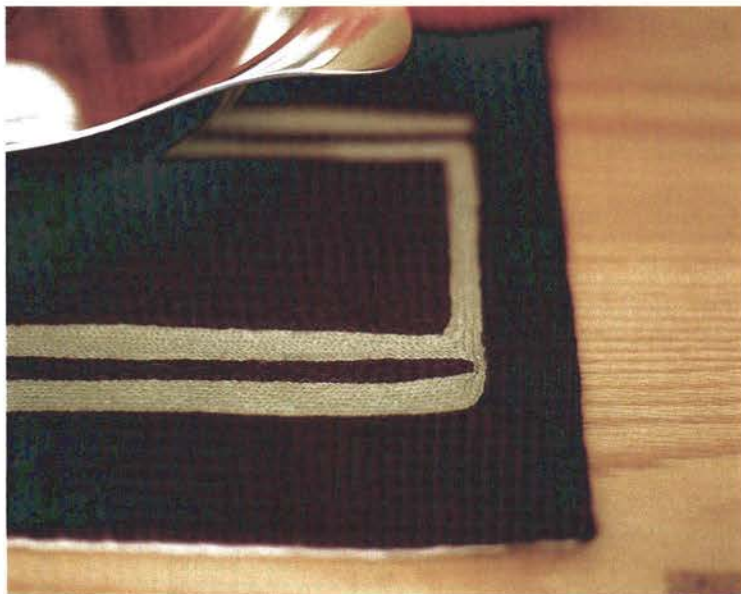
Urformen der Kunst (a 1928 book) and sells for \$275. Similar differences exist in the images hung over the lounge chairs: Opposite is a vintage print by Florence Becker (\$1,250); above, a copy print by Jack Goldsack (\$350). Mr. Winter's advice on buying photography? "If you like it, buy it. Don't worry about the pedigree."

For details, we followed our geometric road both east and west. The vase opposite is Venini's handblown Cinesi jar (\$500 at Georg Jensen). Its partner is Marie Christophe's one-of-a-kind papier-mâché bottle from Tracé Simple Home (\$300). In our LOW room, we show a lacquered silk vase from Wetter's Indochine Collection (\$125 at ABC Carpet & Home) alongside a raku-colored Lucie vase from Babette Holland's Metal pottery collection (\$80). >



For our HIGH walls, we used two papers from Schumacher's Natural Texture's line applied in bold stripes. The darker shade is the Boboai Bamboo weave in red (\$115/roll); the lighter is Meishan Arrow Root in bronze (\$120/roll).

high



The tear-shaped bowl on the coffee table of our HIGH room is a circa 1950 Allan Adler sterling-silver piece in a rare shape for the designer; it retails for around \$3,000. Here, it sits on a chain-stitched burgundy runner from Judy Ross (\$800).



For the LOW room we used papers from Gramercy's Naturals line: Daxian Jute in red (\$60/roll) and Linshan Rush Cloth in butternut (\$45/roll). In both rooms, the textures contrast, too, in a rough/burnished pairing of grass cloth and raw silk.

low



The metal bowl in our LOW room is a later item, produced by Nambé, from design legend Eva Zeisel (\$199). The "runner" it sits on, also by textile innovator Judy Ross, was designed as a shawl, which she calls Procession (\$350). See Resources, last pages. mh



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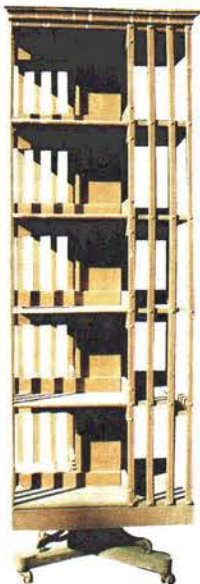
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These were my grandmother's—some history, please.

Richard Orne, Los Angeles, CA

Your pair of spaniels are Staffordshire, a genre of molded pottery from a region in England. The copper luster glaze (the spots) identifies them as circa 1880–90. They appear to be in perfect condition, so Anne and David Middleton of Pot O' Gold Antiques in Allenwood, NJ, estimate that they could fetch anywhere from \$300 for a six-inch-high pair to \$1,000 at 12 inches.



How old is my six-foot bookcase?

M. S., Escanaba, MI

Your revolving bookcase is late Mission style, circa 1920, and is an office piece (you say that it came from a county courthouse). It's a good look, but the finish appears to have been stripped. Dealer John Scott of Double Vision in Venice, CA, feels that in original condition the unit is worth \$1,600 to \$2,000, but if it's in need of refinishing, about \$800 to \$1,000.

There's a bar inside—any info?

Dave Waddell, Los Altos, CA

This piece was made by Radiobar Co. of America in Los Angeles. The top lifts and the doors just below open to reveal a fully equipped mirrored bar. The bottom doors conceal a radio. The inlay and burl wood veneer of this circa 1935–40 design indicate quality cabinetry. Tom Gibbs, a Coplay, PA, specialist in 20th-century design, sets a retail value of \$900 to \$1,200.



It's a print on fabric (22½ inches square); what is it for?

Rob Weinstein, Galveston, TX

It's a great graphic that appears to be a circa 1915 pillow sham—more for a sofa than a bed pillow. It shows lonely lovers connected only by a swirl of wire and two candlestick phones. Such colorful shams were popular then (lots of WWI examples exist), and are collectible now. Greg Berry, a Westminster, VT, expert, appraises the sham at \$90 to \$125.

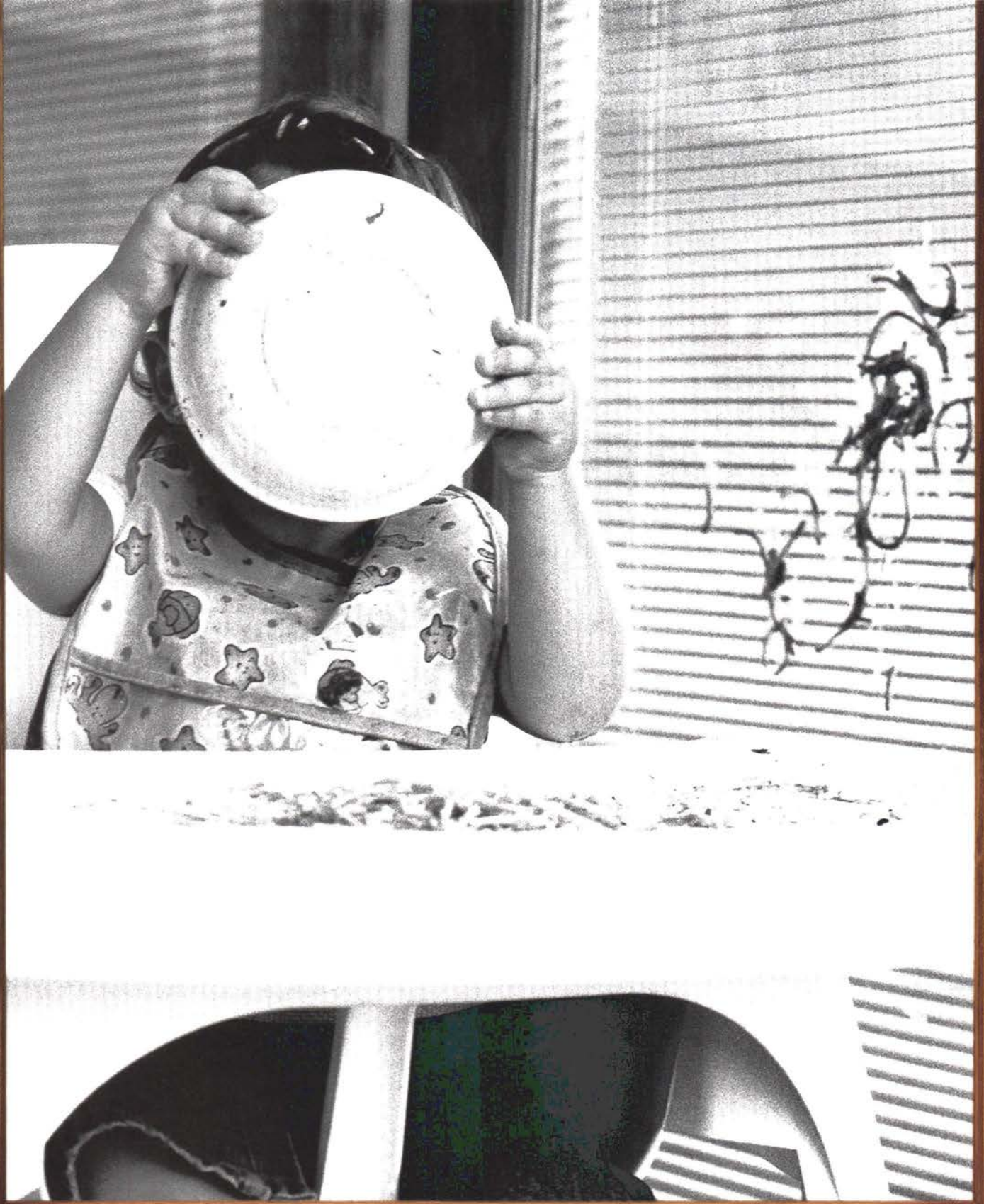
Tell me about these ladies (12 inches tall).

Carol Reese, Brooklyn, NY

They are enameled pot metal, decorative wall hangings. Their stick figure style (reminiscent of illustrator John Held's work), bows, kerchiefs and carpet sweeper lead one to think they're about 70 years old. But you say they're dated 1971. They're replicas, so Jill Revelson, a Troy, OH, dealer, values the three at \$75 to \$85. The value would triple if they were originals.



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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Garden patties

EVEN MEAT LOVERS WILL APPRECIATE THESE HEALTHY, YET SOPHISTICATED VEGGIE BURGERS. By Ken Haedrich

Time was, burger meant only one thing: a thick, juicy beef patty, exquisite of flavor if not exactly fat free or low in cholesterol. But no longer. Today there's a whole new breed of beefless patty in town: healthy burgers that go way beyond the brown rice-and-tofu stereotypes of the old days. Drawing from an eclectic pantry of legumes, vegetables, nuts, grains and seasonings, veggie burgers du jour are less meat substitutes than they are expressions of today's increasingly sophisticated vegetarian cuisine.

Here are a couple of newcomers in the field. The curried cashew and red lentil burger shines with a spoonful of curried mayonnaise or chutney. The Southwestern pumpkin burger can be made into smaller patties and served with lettuce, salsa and grated cheese on a warm wrap. If you're in a rush, both can be formed and cooked without delay, but they'll have a slightly firmer texture if you refrigerate them for an hour beforehand.

Produced by Doretta Sperduto. Food Styling by Roscoe Betsill. Photographs by Zeva Oelbaum.

Curried Cashew and Red Lentil Burgers

- $\frac{3}{4}$ cup raw cashews
- 1 cup diced carrots
- $\frac{1}{2}$ cup red lentils (available in specialty markets or health food stores)
- $2\frac{1}{2}$ cups water
- Salt to taste
- $1\frac{1}{2}$ tbsp. olive or vegetable oil
- 1 cup finely chopped onion
- 2 tsp. curry powder
- 1 clove garlic, minced
- 1 egg yolk
- $\frac{1}{2}$ cup fine, dry breadcrumbs
- $\frac{1}{2}$ tsp. salt
- Pepper to taste
- $\frac{1}{3}$ cup mayonnaise
- $\frac{1}{2}$ tsp. curry powder
- Lemon juice to taste
- 1 tbsp. vegetable oil

1. Spread cashews on a baking sheet and toast in a preheated 350°F oven for 10 minutes. Transfer to a plate; cool thoroughly.
2. Combine carrots, lentils and water in a medium saucepan; salt lightly. Bring to a boil. Reduce heat and cook at a low boil, partially covered, for about 13 minutes, until lentils are falling apart. Drain lentils through a sieve, using the back of a spoon to press out most of the liquid. Spread lentil mixture in a bowl; cool.
3. Heat oil in a skillet. Add onion and sauté over medium heat until translucent (about 7 minutes). Stir in curry powder and garlic and sauté 30 seconds more. Remove from heat; cool.
4. Finely chop cashews in a food processor. Add cooled lentil mixture, yolk and onions. Process, in short bursts, until mixture is smooth but still textured. Transfer to a large bowl. Add breadcrumbs, salt and pepper to taste and blend well.
5. Lightly flour your hands and shape mixture into 5 patties—about $\frac{3}{4}$ -inch thick. Transfer to a wax paper-lined plate. Cover and refrigerate 1 hour or longer.
6. Meanwhile, prepare the curry mayonnaise. Mix mayonnaise and curry powder. Add lemon juice to taste.
7. To cook burgers, heat vegetable oil in a skillet. Add burgers and cook over medium-low heat for $2\frac{1}{2}$ to 3 minutes >



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weekendKitchen

per side, flipping once. Serve with curried mayonnaise or chutney. *Serves 5.*

Southwestern Pumpkin Burgers

- 1½ tbsp. vegetable oil
- 1 cup finely chopped onion
- ½ cup frozen corn kernels, thawed
- ¼ cup finely diced red or green bell pepper
- 1 clove garlic, minced
- 1 tsp. cumin
- 1 tsp. chili powder
- 1 cup diced, firm white sandwich bread, crusts removed
- ½ cup canned pumpkin
- 1 cup cottage cheese
- 1 egg yolk
- Small handful cilantro or fresh parsley leaves
- 1 cup grated Monterey Jack or Pepper Jack cheese
- ½ cup fine, dry breadcrumbs
- Scant ½ tsp. salt, pepper to taste
- 1 tbsp. vegetable oil

1. Heat the vegetable oil in a medium skillet. Add the onion and sauté over medium heat about 7 minutes, until translucent. Stir in the corn, pepper, garlic and spices. Sauté 1 minute more, stirring often. Remove from heat and transfer to a large bowl; cool.
2. Put bread, pumpkin, cottage cheese, yolk and cilantro (or parsley) in bowl of food processor. Process in short bursts, scraping down sides as necessary, until bread is finely chopped. Add to the sautéed mixture along with the cheese, breadcrumbs, salt and pepper. Mix well with hands or wooden spoon.
3. Dust your hands with flour and shape mixture into 5 patties, each about ¾-inch thick. Transfer to a wax paper-lined plate. Cover and refrigerate 1 hour or longer.
4. To cook burgers, heat oil in a medium skillet. Add burgers and cook over medium-low heat for 2½ to 3 minutes on each side, flipping once. Serve immediately in a warm wrap with lettuce, salsa and grated cheese. *Serves 5.* mh

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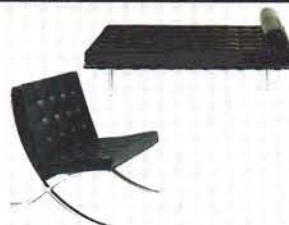
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• If red is your favorite color, "Utmost in your mind is success," says your personal profile from Colorgenics.com. Log on to choose your favorite shades in order of preference and the site will quickly come up with an uncannily accurate personality assessment.

• Fashionable "Red": The Museum at FIT will be showing an exhibition through April 20th in honor of this fiery and passionate color. The show will feature 100 examples of the color, including Joan Crawford's dress from the 1937 film *The Bride Wore Red* and a silk taffeta gown by Rei Kawakubo. For museum information, call 212/217-5800.



Michele Varian's Poppy pillow (\$145) and reversible silk duvet (\$550), seen here with Garnet Hill's Riviera percale cotton sheets (\$30 to \$90).

"I like to mix hot hues of the same tone, such as an intense red and bright pink, to give an object more dimension—like looking at petals of a flower."—Michele Varian, designer

"Passion is the perfect word for red because people either love it or hate it. It's a good color to use on the walls of transition spaces like hallways, foyers and powder rooms where it's sure to knock people's socks off. It also tends to make people look healthy and happy when the light bounces off it and creates a rosy glow in the whole room."—Mark Woodman, Interior Designer, Color Marketing and Design Manager, Duron Paints



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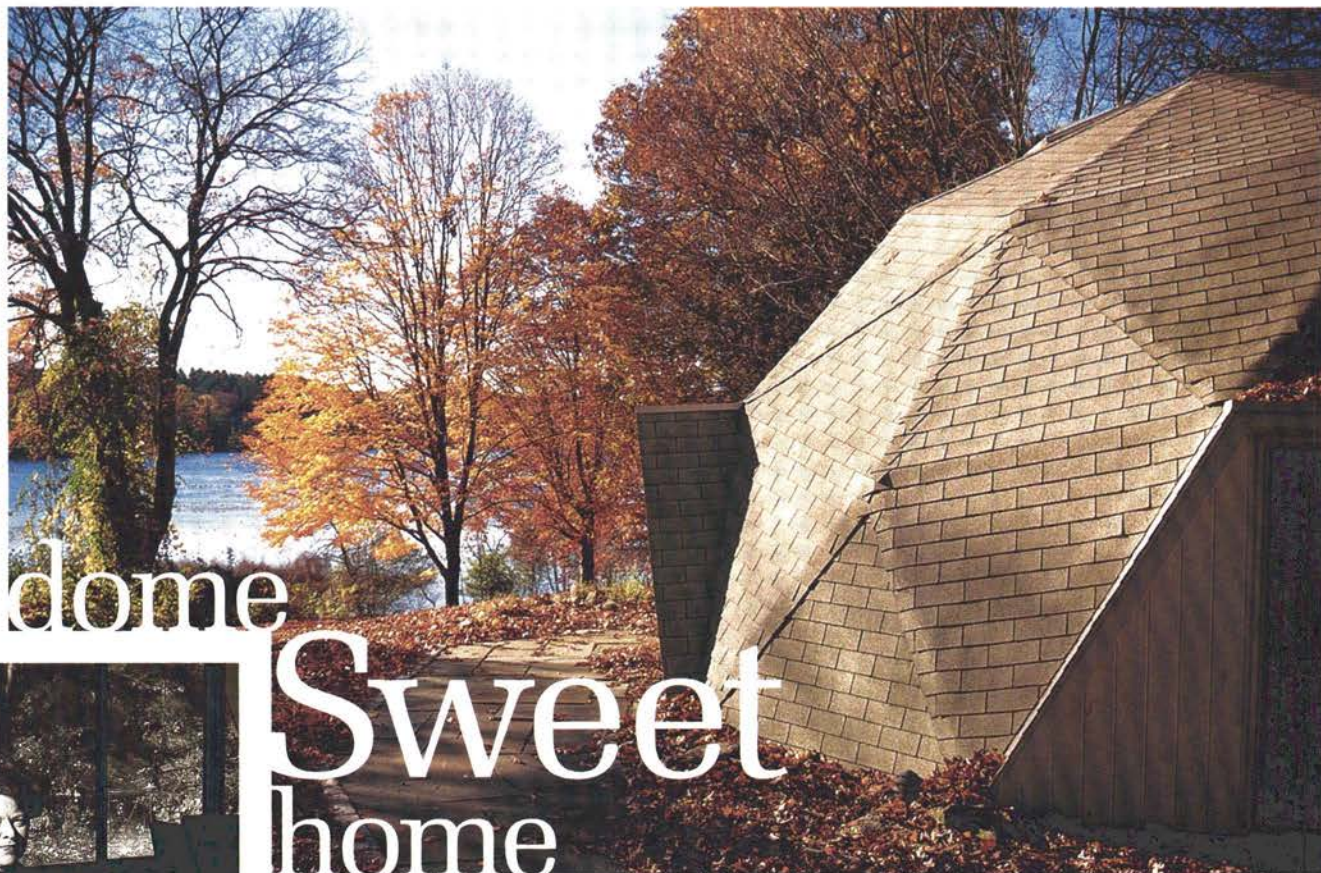
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Writer Barbara Mayer, happily ensconced in the living room of her renovated dome.



JUST WHO IS IN CHARGE WHEN YOU LIVE IN AN ARCHITECTURAL ICON? YOU OR THE HOUSE? THIS WRITER FOUND OUT IT'S A BIT OF BOTH.
By Barbara Mayer

It's tough living in an architectural icon. Mine is a geodesic dome, the creation of R. Buckminster Fuller. Fuller was an eccentric visionary, and the structure he designed for living imposes its own peculiar demands. Forget everything you know about houses when you live in a geodesic dome. The beauty of the space is its spherical form, but concepts like wall and ceiling lose significance in a building whose walls and ceiling are one and the same.

When Fuller invented his dome in the 1940s, he wanted to prove that this circular structure composed of triangles is the strongest, most energy-efficient, most flexible and least expensive enclosure possible. While he didn't persuade many people to give up rectangular living, geodesic domes did take their place as unique structures of the 20th century.

By the late 1960s, when my husband and I were looking to build a house on some land we owned about an hour north of Manhattan, geodesic domes had acquired a reputation as inexpensive modernist housing. A painter we knew filled us in on the details: "They come in kits, cost next to nothing, go up fast and offer wonderful light."

We wanted our prefabricated plywood dome to be a thing of beauty, so we had a landscape planner precisely site our house overlooking a lake and an architect design the interior.

Although it was small—living room, dining area, kitchen, two bedrooms and a bath on the first floor, with a balcony space above—the dome was expansive. Even on gray days, light poured in through sliding glass windows and skylights. At its apex, the ceiling soared to 18 feet.

We moved into our dome in 1970. Our marriage ended ten years later, but not my life in the dome, which has not been without frustrations. The building's roundness, its smallness, its few rooms and their built-in furnishings—things I love—have nevertheless made my house resistant to the modest changes that life requires from time to time. Trying to fit in a larger bed, a new bookcase or even another lamp usually has meant rethinking the arrangement of an entire room. As a result, I became adept at adjusting my needs to those of the house instead of the other way around.

My dome is an homage to a now somewhat obsolete modernist ideal, which is to find or invent the perfect form and then to live with it forever. With our complete concurrence, the architect whom my husband and I hired built in what he could and precisely scaled everything else. In the kitchen, for example, the sleekest and best-designed refrigerator then available fit its enclosure with an inch or so to spare, as if we would never need to replace it or the >

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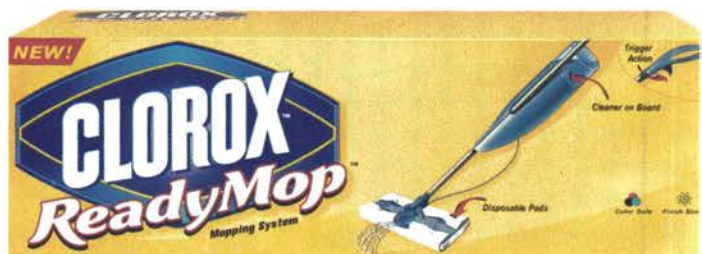
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freshen up the kitchen



A Plan for Spring Now is the perfect time to clean your kitchen. Having a plan and a detailed list before you begin helps you get more done. Make sure you have all the cleaning tools you'll need. Good basics include sponges, household gloves, bucket, clean rags, dusters, broom, whisk broom, mop, scrub brush, vacuum, handheld vacuum, stepladder, and a bucket or bag for carrying cleaning materials with you as you go. You'll want to cover the stove, refrigerator, sink, and backsplash; cupboards, drawers, and countertops; every knob, handle, and switch; and of course, the floor. Surprisingly, the kitchen can have more germs than the bathroom. Germs are most prone to live on sponges and dishcloths, and in and around the kitchen sink and drain. Be sure to disinfect high-traffic areas, too.

You don't have to spend all day scrubbing to keep your kitchen clean, because there are Clorox® brand products that handle tough jobs quickly. With Clorox® Disinfecting Wipes, you don't even need a sponge. Just one wipe to a faucet handle or cupboard door, and you're done. Try Formula 409® All Purpose Cleaner to sanitize and get rid of grease. Or use Clorox® Clean-Up™ Cleaner with Bleach spray on counters, refrigerators, and appliances. In 30 seconds, Clorox Clean-Up® kills 99.9% of household germs.

on the surfaces

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Get Organized Having easy access to what you need enhances your time in the kitchen. The Martha Stewart Everyday® brand has everything you need to get organized, and it's all available at Kmart. As you're clearing out drawers and cupboards, rearrange utensils and dishes so that they're easier to reach. Maximize drawer space with a Martha Stewart Everyday™ Large Cutlery Tray. Fit more into your cupboards with stackable Airtight Canisters or any of the 25 different types of Martha Stewart Everyday™ food containers.



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brighten up the bath



A Clean Start The bath is also a high-traffic area that will benefit from a thorough spring-cleaning. It includes many different surfaces—stainless steel, glazed tile, porcelain—and each one needs attention. Before you clean a surface, remember to always follow label instructions. Don't use a harsh cleanser on fine tile surfaces. Instead, try a product like Soft Scrub® with Bleach, which is tough on mold and mildew stains, but won't harm surfaces. Clean high-touch areas such as faucet and toilet handles with Clorox® Disinfecting Wipes. And to add a fresh pine scent to your bathroom, reach for Pine-Sol®.

cleaning timetable

To maintain a clean kitchen and bath throughout the year, follow the cleaning guide below.

Every Day

Areas like kitchen and bathroom sinks and drains need attention every day if you want to eliminate germs. Sponges, dishcloths, and cutting boards also need daily disinfecting. And don't forget to spot-clean after food spills.

Two to Three Times a Week

Thoroughly clean faucet, toilet, and appliance handles two to three times per week. Do the same with kitchen countertops and the appliances on them.

Once a Week

Attend to bathroom countertops, kitchen and bathroom floors, toilet surface and bowl, and shower/tub and drain once a week.



A Touch of Spring Once your bathroom is sparkling clean, why not add some fresh spring color, too? Choose from a wide selection of Martha Stewart Everyday® shower curtains, bath towels, and bath accessories. A simple change, like a vintage rose pink towel, white shower curtain, or a buttercream ceramic pitcher, can make a big difference in the appearance of your bathroom. Or simply add a plush new bath rug—you'll enjoy it every time you step out of the shower. And because Martha Stewart Everyday® products are color-coordinated, it's easy to change the whole look of your bathroom.



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To enter the Clorox Spring-Cleaning Sweepstakes, visit your local Kmart store and pick up an entry form.

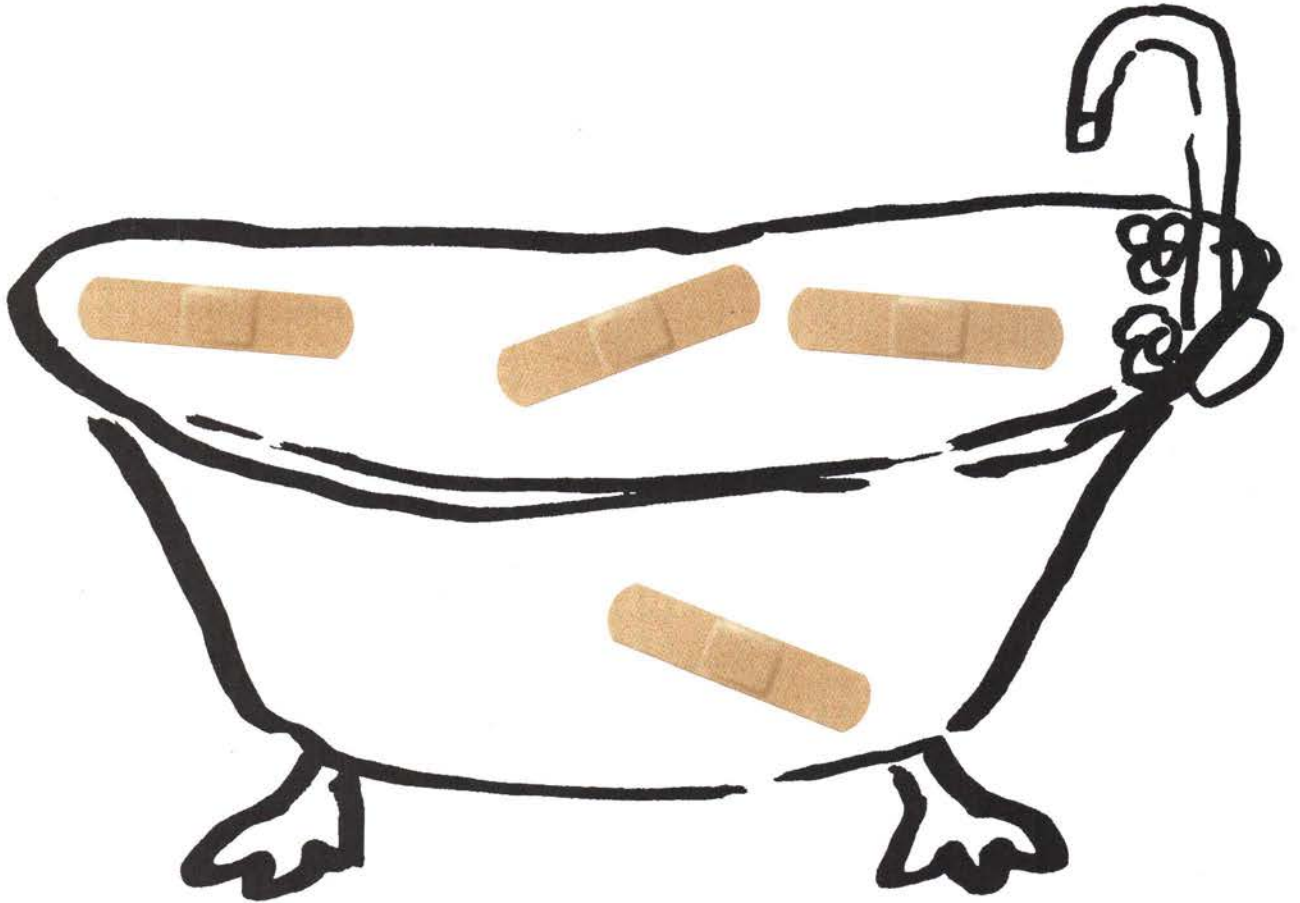
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OFFICIAL RULES - NO PURCHASE NECESSARY TO ENTER OR WIN. A PURCHASE DOES NOT IMPROVE YOUR CHANCES OF WINNING. VOID WHERE PROHIBITED. These rules apply to the Clorox Spring-Cleaning Sweepstakes ("Sweepstakes") being conducted by The Clorox Company, 1221 Broadway, Oakland, CA 94612 ("Sponsor"), and administered by Marden-Kane, Inc., 36 Maple Place, Manhasset, NY 11030 ("Administrator"). This Sweepstakes starts February 15, 2002 and ends May 15, 2002. 1. HOW TO ENTER: **Hand print your complete name and address and day and evening telephone number on a 3"x5" card or complete the official entry blank available at any participating Kmart store and mail to: Clorox Spring-Cleaning Sweepstakes, P.O. Box 4174, Grand Rapids, MN 55730-4174.** Enter as often as you wish, but only one entry per envelope, which must be mailed separately. Entries must be post-marked by May 15, 2002 and received by May 22, 2002. Mechanically reproduced entries, including name and address labels will not be accepted. Entries become the property of the Sponsor and will not be returned. No other form of entry will be accepted. 2. JUDGING: Winners will be selected on or about May 24, 2002 from all eligible entries received in a random drawing to be conducted by Marden-Kane, Inc., an independent judging organization whose decisions are final on matters relating to this Sweepstakes. All prizes will be awarded. Only one prize per person or household. 3. ODDS OF WINNING: **The estimated odds of winning are 1:1,428,571; though the actual odds of winning will be dependent upon the number of actual eligible entries received.** 4. NOTIFICATION: Winners will be notified by certified mail, return receipt requested and may be required to complete and sign an Affidavit of Eligibility and Liability Release and, where legal, a Publicity Release, that must be returned within 14 days after prize notification or prize will be forfeited and awarded to an alternate winner. Entrants who win a prize valued at \$600 or more will also be required to furnish their social security number, which will only be used for the purpose of reporting the winnings to the IRS, as required by law. If the prize or prize notification is unclaimed or returned as undeliverable, the prize will be forfeited and awarded to an alternate winner. Entry constitutes winners' permission to the use of their names, photographs/likeness for advertising and promotional purposes for this and similar promotions without additional compensation, except where prohibited by law. 5. PRIZES: (1) Grand Prize: A \$1,000 Kmart Cash Card. (3) First Prizes: A \$500 Kmart Cash Card. (10) Second Prizes: A \$250 Kmart Cash Card. The Kmart Cash Card may be used in conjunction with the purchase of any merchandise in any participating Kmart store. The Kmart Cash Card, and any remaining balance on the Kmart Cash Card, may not be redeemed for cash. 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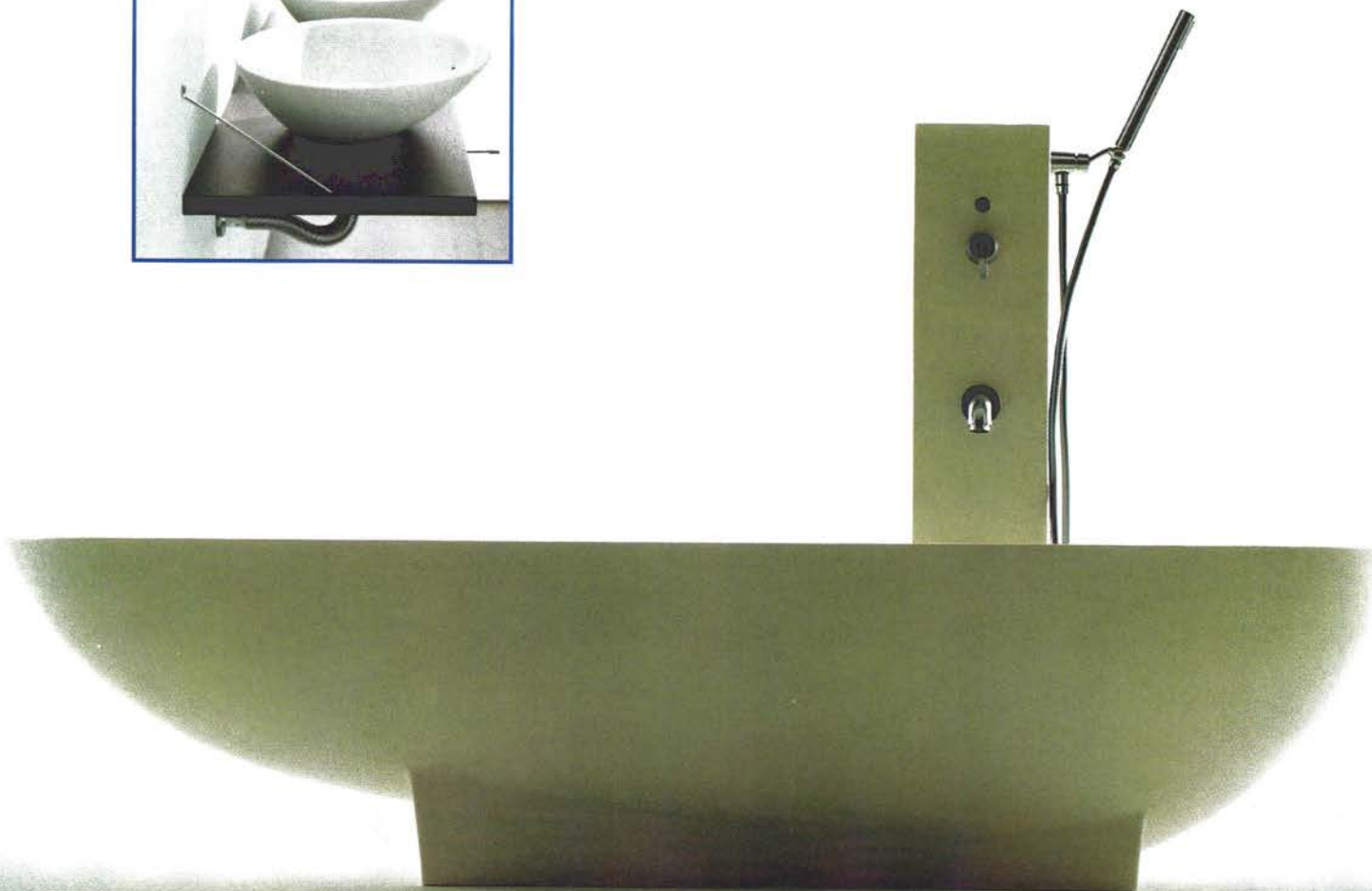


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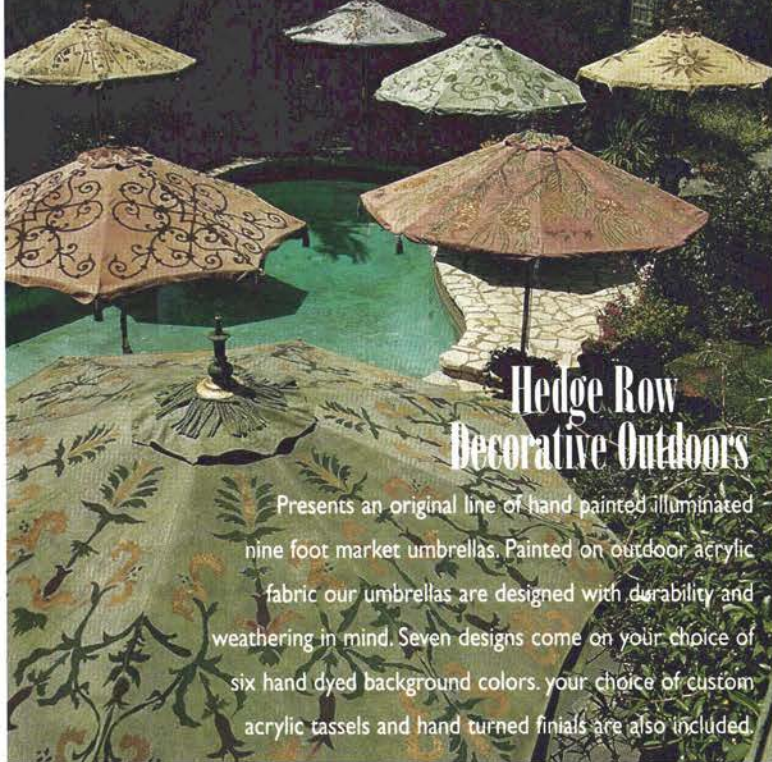
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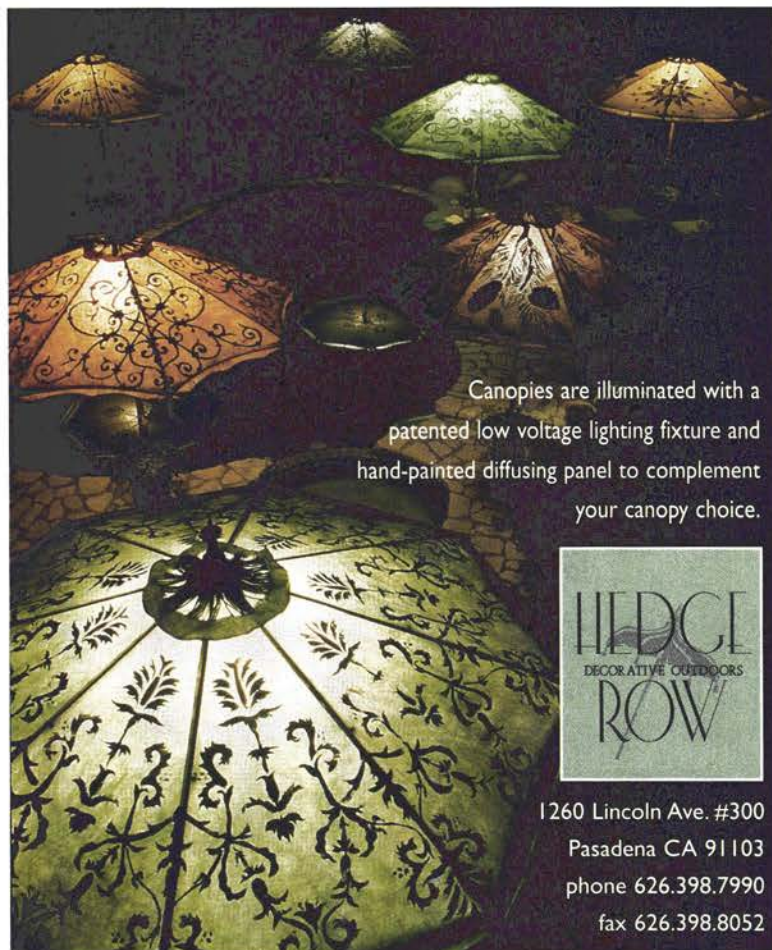


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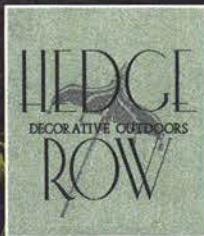


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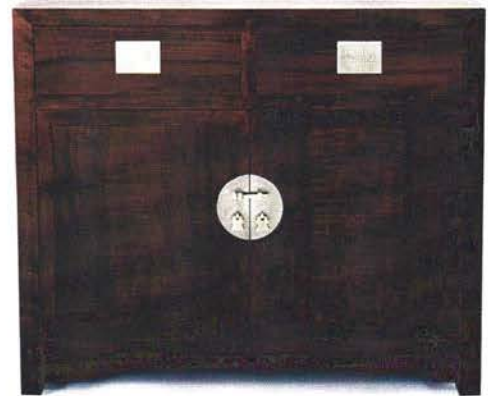
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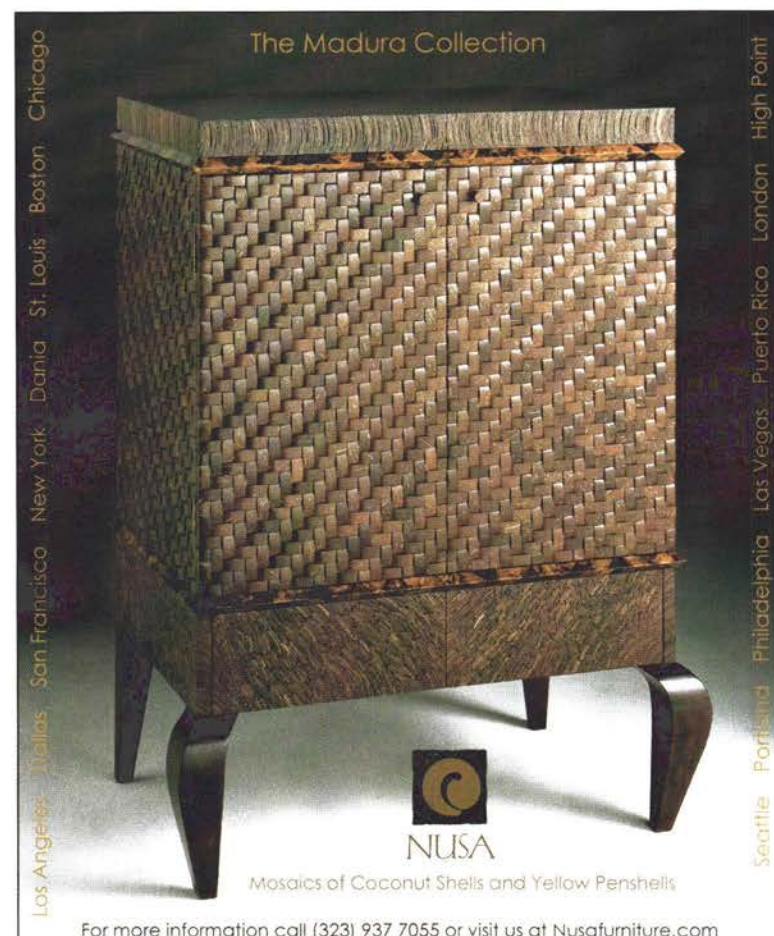
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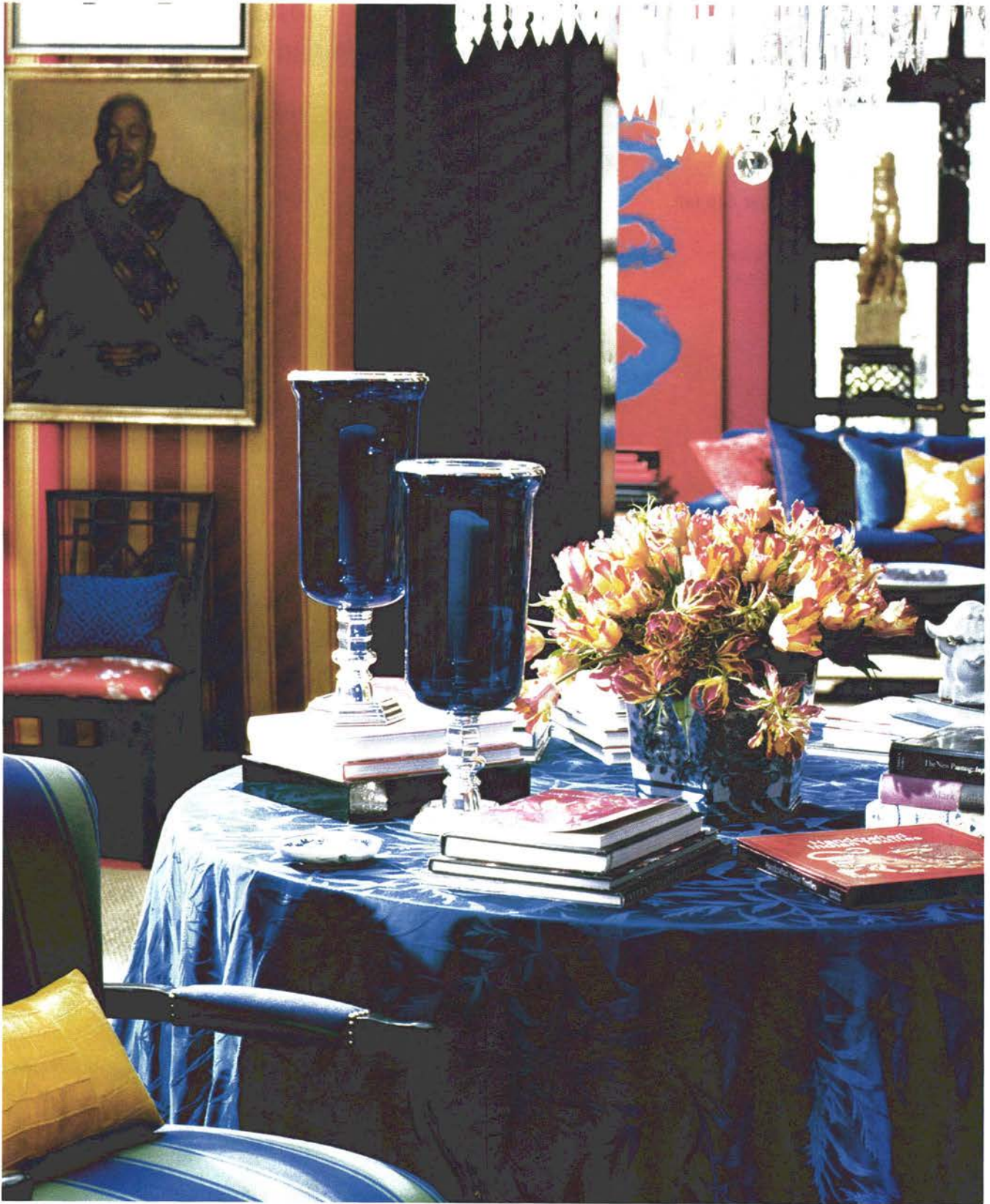
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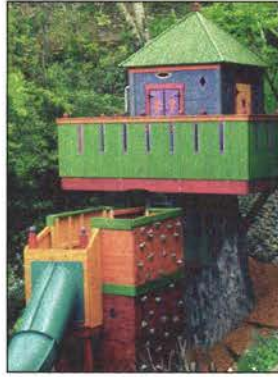
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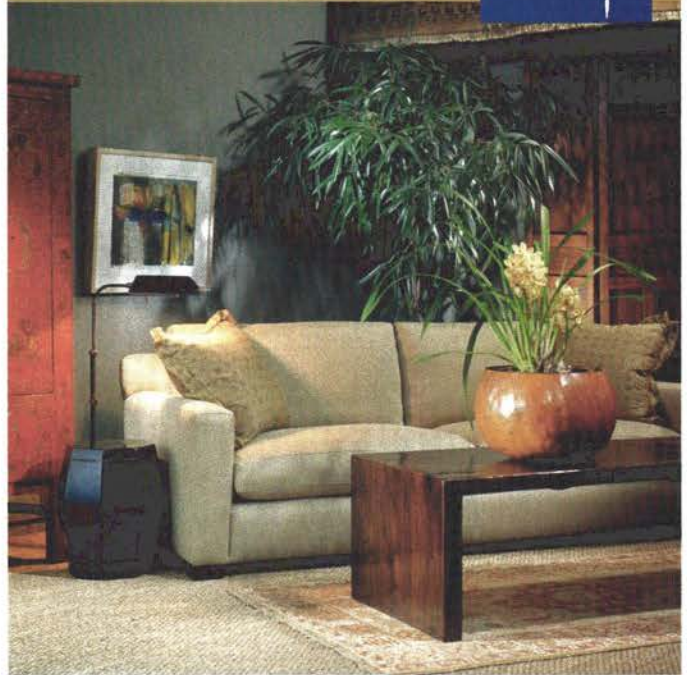
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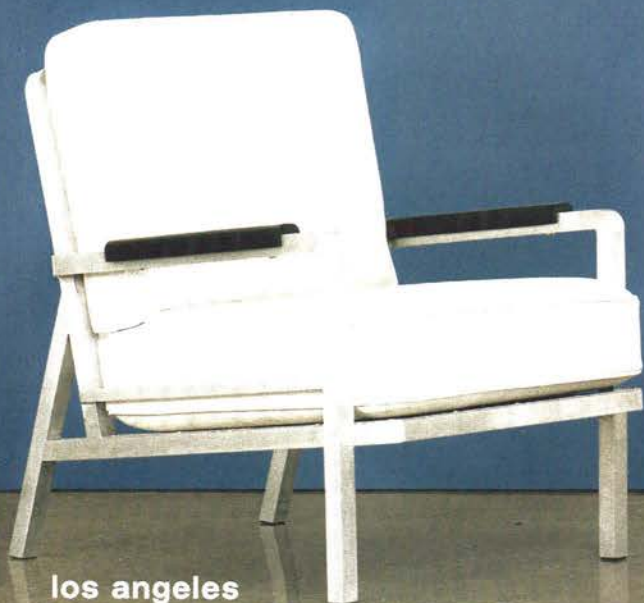
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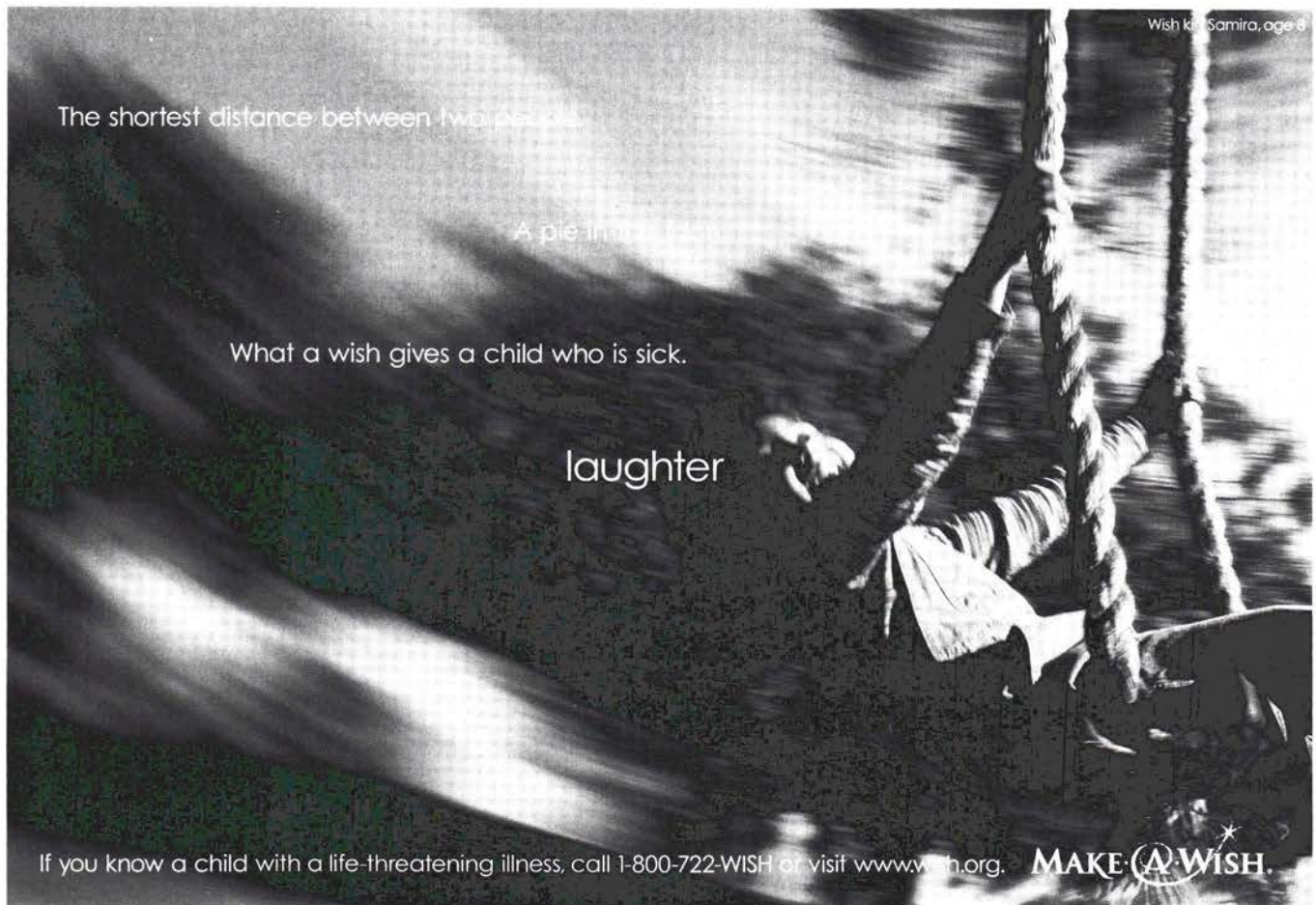
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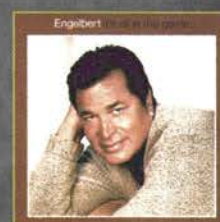
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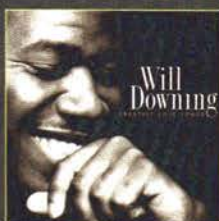
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manufacturer would continue to offer the same model. Similarly, the charcoal-gray carpet, all 200 square yards of it, was glued to the floor and to the wraparound banquettes at the edge of the living room.

I gave no credence to the pleasure of novelty or to the likelihood that my concept of perfection might change. Furthermore, appliances broke, carpet frayed and possessions mounted.

My son grew up and moved away, but overnight guests were still sleeping in his built-in, 33-inch-wide starter bed. Storage space was at a premium: My mixer was stowed in a bedroom closet. My books overflowed their cases, rose in towers from the floor and filled cartons. Though disorder makes me uncomfortable, piles of books and papers confronted me each morning when I came

upstairs to work in my balcony office. It was as if the house needed all the space to itself and my life got in its way.

This led to reveries about all the large and small inadequacies of my dome-icicle. I could think of no way to solve these problems that didn't involve major alterations. Yet, I feared destroying the openness, light, space and geometry that I loved. My house and I had reached an impasse.

Finally, after years of dreaming but not doing, I acquired the courage to step off the side of the cliff that any major building project is. I hired a mover, packed all my possessions, put them in storage and moved out for six weeks so the worn carpet could be ripped up, walls redone and various architectural changes made. My team included Jerome Kerner, a sensitive architect who helped me to see that any house, even a geodesic dome, can be altered to better conform to its occupant's needs. We solved the problem of the books by replacing the balcony's Plexiglas railing with a 30-foot-long wooden bookcase cantilevered out over the living room. New storage compartments and drawers in formerly lost space

By treating the house with less reverence, Mayer wound up with a home that respects both her icon and her own needs.



under the living room banquettes accommodate stereo equipment and a collection of LP records that had been languishing in a closet. New outlets and light fixtures make it possible to read in former pockets of darkness. Paint colors—pale green on the main living room wall, marigold yellow on the entry wall and pale blue in my bedroom—supplement the art-gallery white that previously covered all the walls and ceiling. The kitchen cabinets, originally the only colored surfaces in the house, were repainted in their 1970 scheme of persimmon-red upper cabinet doors, charcoal-gray lowers and bright-yellow interiors.

The alterations are not perfect. For example, my new coat closet intrudes into the former open space of the entry more than I would like, but I am happy because it permits use of the former coat closet as a pantry. I love to open the pantry door and look at my mixer standing ready.

As I type these words in my balcony office, out of the corner of my eye I see my new bookcase filled with the design books I've been amassing for decades. I catch sight of white counters with papers from my various projects arranged in neat stacks. I love them. Yet, to me, the real success of the renovation is that finally after 30 years, I have made peace with my architectural icon by making room for change. mh



Barbara Mayer teaches design history at Pratt Institute in New York. Among her four books is In the Arts and Crafts Style (Chronicle).

trade exchange

ideas, information and inspiration from design industry insiders

Lee Ledbetter, now based in New Orleans, has been featured in a variety of proportion and scale guide literature and design publications.

With his fine sense of contemporary design, and an artist's appreciation of the power of color and texture, Lee makes each new space and structure an expression of his talent and expertise.

After earning a Master of Architecture from Princeton University he trained with the nation's most prestigious architects and designers, including Robert A.M. Stern Architects, and Skidmore, Owings and Merrill. He broke out in his own practice in 1995.

Lee's recent work is often featured in design and architecture publications. It includes designs for residences in Louisiana, Texas, Alabama, Georgia, North Carolina, New York and the

Bahamas. Recent commercial commissions include the New Orleans Museum of Art Sculpture Garden, Loyola University's Visual/Performing Arts Center, retail spaces and hotels. The Institute for Architecture and Urban Studies, the Architectural League, Paine Webber Galleries in New York, the American Institute of Architects in Washington, and the Ballenford Architectural Gallery in Toronto all exhibited his work.

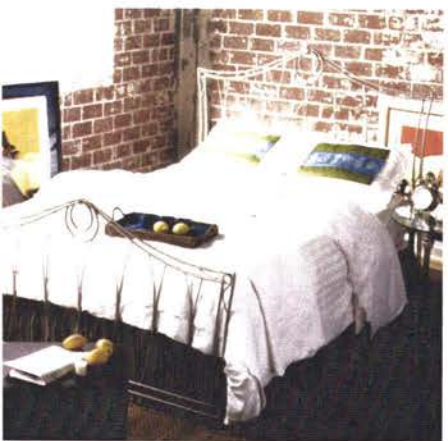
Lee is a presence on the Canadian television production of HGTV and will be featured in five upcoming segments of the U.S. production of HGTV. Lee had fun and garnered a number of new fans as Co-Production Designer for the New Orleans season of MTV's *The Real World*.

Lee gives his tips on making a room a personal haven:

- Proportion is the unchanging key to good design. Beauty is a combination of restraint and scale.
- Fabrics as can be used as part of the architecture of a space.
- Under the right conditions, red is a neutral.
- Recognize the importance of floors. Carpets are greatly underrated, and due for comeback after so much polished wood and monotone floors. What's done on the floor affects the scale of the room.
- Edit it down. Fill your space with only things you love.



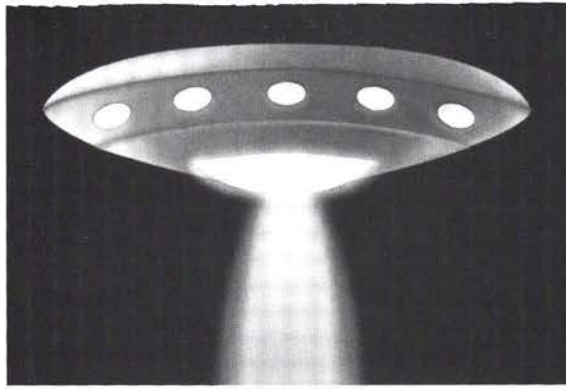
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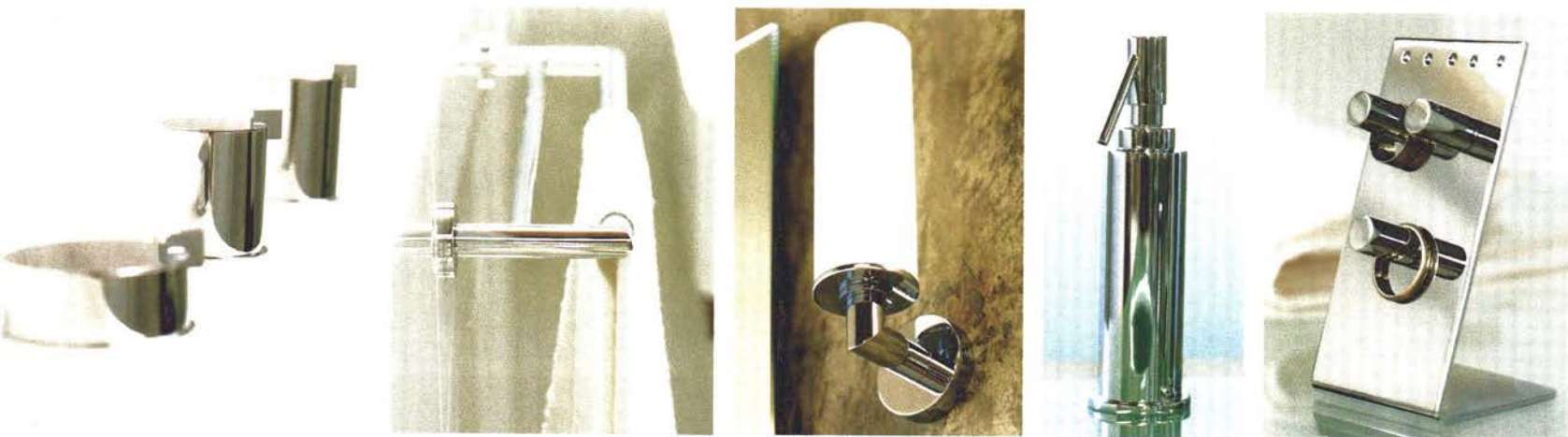
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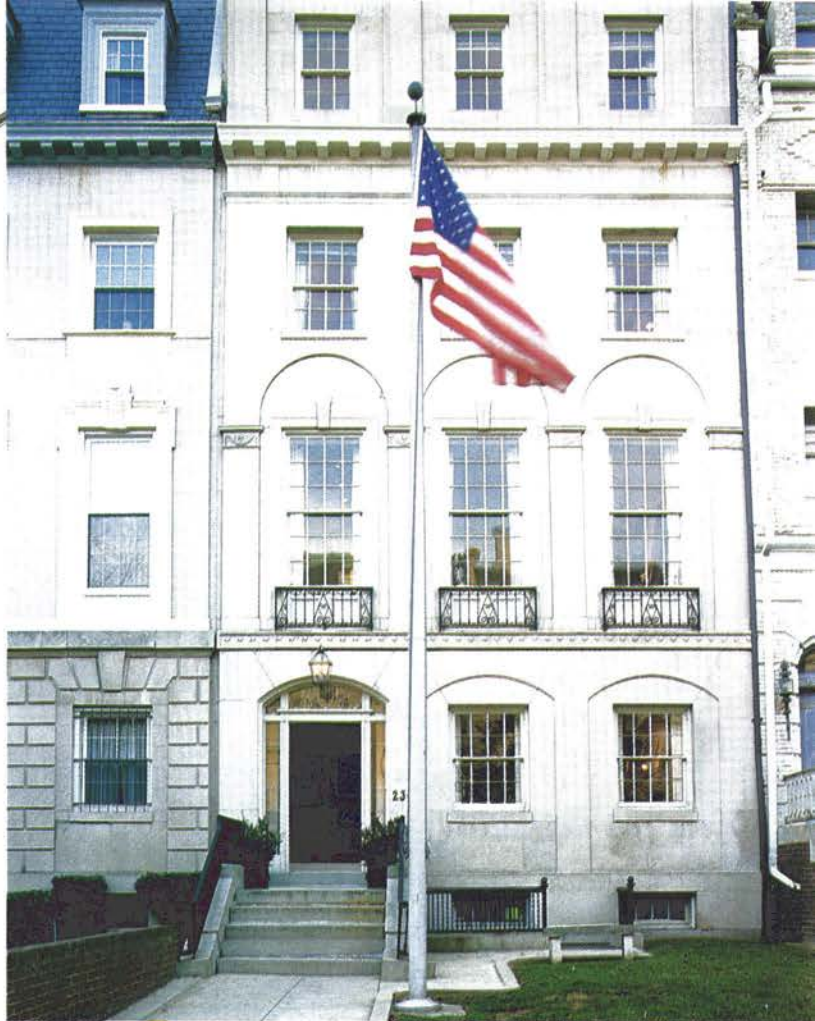
the white album

White. You see it so often you'd think it was mandated by the house gods of the ancients, although Romans lived in dwellings as colorfully painted as many a modern paint chart. The neoclassicists, misreading the ruins of their sun-bleached Mediterranean sources, loved white, but Victorians relegated it to hospital wards. Then along came Le Corbusier, since whom "white" and "modern" have been nearly synonymous. But today's whites, sharing the world of design with bright chromatics, aren't about stripping down. They're not about absence. They aren't shy. On the following pages we look at a selection of strategies for living with white, although, as all the designers agree, not one of the rooms is "true white" at all. Some are positively ivory! All by itself, or hand in hand with color, white is clean and crisp, creamy and dreamy, high-tech or as antique as the summer sun on an Aegean isle. In fact, it's whatever you want it to be.—*The Editors*



After stripping the ab
1910 town house down to
Carter added interior doors, win
transoms, crown moldings, basebo
ceiling coffers. He then created a crea
environment filled with vintage
pieces and furniture of his own design—
including comeback sofas.





dress whites

MET HOME OF THE MONTH
A neoclassical town house is
home to designer Darryl Carter,
a modernist who loves antiques.

Carter relaxes with Otis, his chocolate German pointer. Among the international array of vintage pieces are the 19th-century Schneider grand piano and a red-lacquered Chinese box. Window treatments and carpets kept as simple as possible look as modern as Carter's art collection (this piece by Sheila White).





Try to imagine a more cosmopolitan address than “Embassy Row, Washington, D.C.” And, indeed, the stately town houses and mansions that line the avenue are an elegant, if eclectic, collection of revival styles, from Renaissance French to Colonial Dutch and Federalist American. Built in the years before and after World War I as private residences, these days they are the homes of diplomats from India, Ireland and Burkina Faso. But not all the buildings fly foreign flags.

Interior designer Darryl Carter has transformed the former Chancellery of Oman into a four-story neoclassical home so artfully renovated it’s hard to imagine that the building he bought in 1999 had been divested of all its original detail. “It had been turned into offices,” Carter recalls. “The living room fireplace was the only one that hadn’t been plastered over; there was more gray carpet than you’ve ever seen anywhere—and there was a ‘radio-free’ room on the fourth floor, which was like walking into a metal-lined meat freezer.”

The 9,000-square-foot house, rejected on first viewing because “it was just too big,” has something special going for it, however: It backs up onto Rock Creek Park, which means that Carter’s rear view is a wall of nature’s greenery. In fact, this “apartment dweller by predilection” never meant to move from his former home, a renovated apartment in the historic Altamont building (*MH*, Nov/Dec ’97). Having lived first in one, then two conjoined units there, he managed to acquire the two across the hall, giving him all the footprint of the original 12-room luxury flat. “Then I got the proverbial offer I couldn’t refuse, and the price of this place had meanwhile gone down.” So he defied the advice of family and friends and made the plunge.



PRODUCED BY DORETTA SPERDUTO AND BARBARA BOHL.
PHOTOGRAPHS BY JEFF McNAMARA. WRITTEN BY MICHAEL LASSELL.



Carter stayed on-site for most of the renovation process. “I lived here as long as I could,” he remembers. “I mean, there was a time when you could see through the walls to the outside. I was sequestered on the fourth floor, and making my way up three flights of stairs with no electricity was hilarious—plus I was building the prototypes for my furniture line up there, too. And I had some nonpaying four-legged tenants for a while that I hope were raccoons.”

The house, 26 feet at its widest (jogging down to 18 feet at the back), is a full 100 feet deep. From the front parlor of the second floor a corridor runs beside a formal dining room that seats 12, into a huge country-flavored kitchen. It has white-stained oak cabinetry with metal mesh in the doors, honed granite countertops and commercial-quality stainless-steel appliances. It also has its own dining space that contains a metal etagère used to display art and collectibles, an antique table that folds into a bench and white Swedish chairs. It's the only room that's painted a color: Benjamin Moore's Woodlawn Blue.

Carter is mad for light, so he borrows as much as he can from the windows at the ends of the building. Each room has French doors, which is partly for pet control (Otis is a bit of a scamp around strangers until he starts liking and licking them), partly to allow light and one's vision to flow from room to room.





Only the bright yellows of Catherine Lauerma's painting make an obvious color statement, but the house, in fact, is anything but stark. The elongated octagonal table, of Carter's design, stands on delicately tapered legs; a dozen chairs from the Biltmore in New Orleans were stripped, dipped, gessoed in a pale tint and covered in suede. The Victorian chandelier was relieved of its cut-glass hurricanes and most of its prisms ("It's how to get a modern look from an old object," Carter instructs).





The top floor of the house contains guest rooms and Carter's business (which will eventually move to the ground floor, off the foyer). But the third floor is his alone, a masterful master suite that contains a house-wide bedroom, ample sitting/TV room and an extravagant bathroom that recalls a European hotel. Although he installed wood flooring throughout the house, the bathroom has limestone floors, set in a herringbone pattern.

"I thought the masons were going to walk out over that," Carter remembers of the labor-intensive cutting and honing. The D.C. native adapted an old farm table for a twin-sink vanity; barrister bookcases hold towels (the shower is in a room behind the bookcases).

The strategies of Carter's design are evident throughout the house. White walls provide a neutral backdrop, with minimal but elegant window and floor treatments. The dark lines of the furniture and accessories echo pristine architectural detail. Softness is provided by highly textured fabrics on the streamlined but familiar furniture shapes; color comes from the art and the richness of wood and metal artifacts. Everything is neatly tailored, meticulously displayed and drenched in light.

But, it turns out, the house next door is vacant. Does Carter foresee another rescue mission, perhaps joining the houses? "No way," he says. "I have lived in my last renovation. The next place I live in will be new construction."



Carter designed his own bed, wing chair and the chaise in the foreground that has no back but sports two side arms that raise or lower for multipurpose use. There is an ample sitting room and an extravagant bath with two tubs salvaged from the Russian Embassy.

WHAT THE PROS KNOW Art Collector

"I chose white because I collect art," says Carter, "and I don't want the art fighting the wall color, but also because I think that if you have architectural detail, you don't need a lot of color. And I move things around all the time, so the monochromatic palette of off-whites and beiges works well for me, with accent pieces and dark wood providing color. I used Benjamin Moore's creamy Moonlight White in a flat finish on all the walls. For the ceilings, I used their Simply White in flat and the same in satin for the trim, because it's crisp without being chalky. These whites say 'city' to me because they're sophisticated and complex and go so well with the antiques."



DETAILS

1 Limestone laid in a basket-weave pattern pays homage to the original stone of the foyer, which serves as a mini gallery for Carter's art collection. The black doors create a sense of elegance as well as drama. While the serpentine wooden handrail survived, the spindles were replaced in custom-designed metal.

2 A vintage sofa covered in cotton kept purposefully loose, neutral pillows in a darker shade that relates to the wood, a modern study of a Rembrandt painting and an old wooden column with a Corinthian capital of painted zinc harmonize in front of paneling designed by Carter.

3 In the kitchen, an old French ladder and a miniature chair stand beside Penine Hart's two paintings of monumental fruit. Carter painted their gilded frames the same color as their dark background. "I just wanted the two splashes of color to pop out of darkness," he says. French doors allow for maximum light throughout the house.

4 Carter likes to move things around, so he keeps his envelope neutral. "I like the sculptural quality of the space," he says, "and everything's on wheels." He has a fondness for library steps, ladders and manuscript stands. A Parsons table Carter reproduced occupies a corner of the bedroom.

5 Because guests invariably congregate in the kitchen, Carter extended it out to a new cantilevered patio that overlooks Rock Creek Park. The kitchen, its dining area and the patio together make up Carter's favorite entertaining venue. "I call them my great room," he explains.

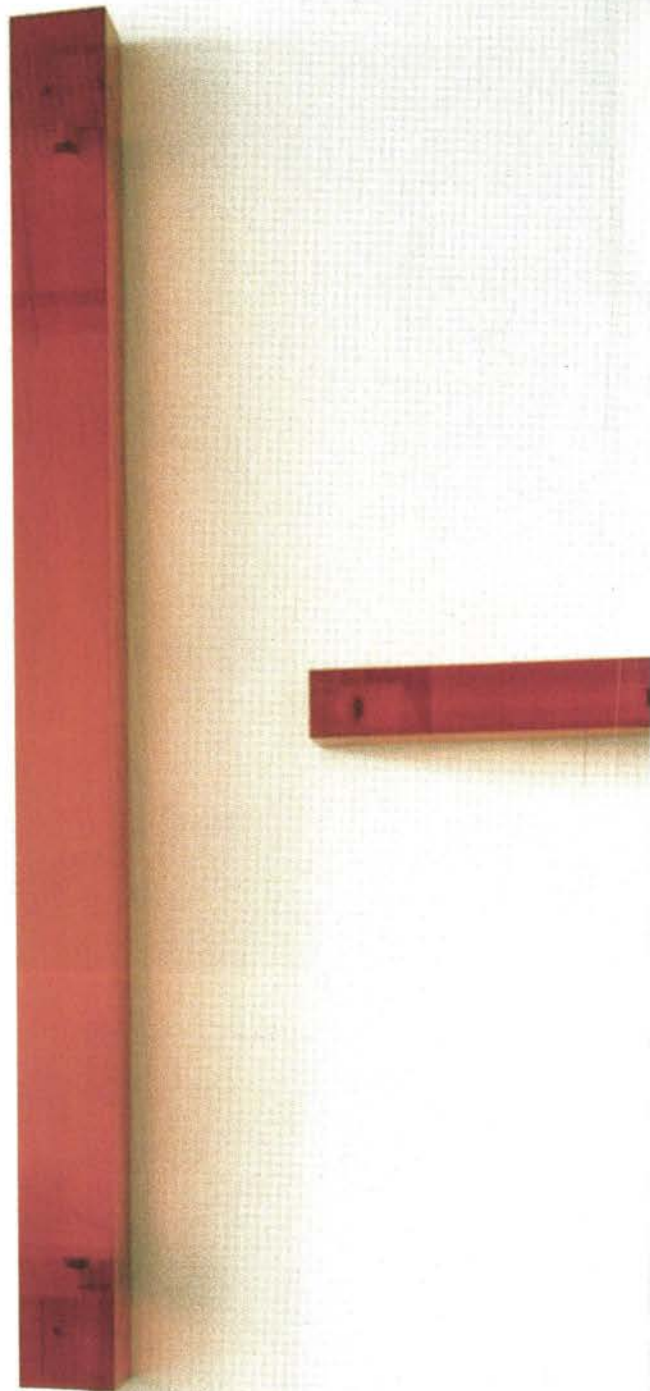
6 Carter bases his furniture designs on old pieces, which he simplifies to modernize them. "They're scaled to work well with antiques," he says, "and you can dress them up in damask or down in linen, depending upon how formal you want to be." Soon to be offered in showrooms, Carter's line is now only available through his own company. **mh**

See Resources, last pages.





Jaime Rojo designed the gridded room divider (this page) to hold decorative objects. He also created a wall-mounted light sculpture. The "guest room" (opposite) is an open seating area with a pull-out sofa and vintage armchairs. The sunflower painting is by Ross Bleckner.



white now

Designer Jaime Rojo colors his whitewashed loft with inspiration from his Mexican childhood and a funky Brooklyn neighborhood.





Rojo describes the extra-large sofa he designed as "Cadillac-sized." The table (opposite) is a vintage diner relic fitted with a new Formica top similar to a Saarinen tabletop; the 1950s metal chairs are reupholstered in faux suede. Rojo and his cat, Billie (opposite, below), enjoy the light in the factory-turned-apartment.

mexican-born designer Jaime Rojo has colorful childhood memories of parties in his native Chihuahua. With a smile he recalls his father's summertime bashes with endless food and drink, lively music and plenty of family, including Rojo's ten brothers and sisters. Now a designer at Jed Johnson & Associates, the blue-chip Manhattan firm, Rojo regularly hosts his own convivial house parties in the loft he shares with partner Steven Harrington, a graphic designer and multimedia computer artist.

Although Williamsburg, Brooklyn, is a far cry from northern Mexico, Rojo rekindled the warmth and festive spirit of his homeland within the bare concrete shell of an old pasta factory. When Rojo first saw the loft, there were

only "four walls and a hole cut into the floor for the bathroom plumbing." Besides the precious vastness of 1,900 square feet of open living space and 16-foot ceilings, there was another big draw: a picture-perfect view of the New York City skyline through an enormous wall of windows. One look at the view and Rojo and Harrington were hooked.

As Rojo began designing the interiors, he thought about creating a comfortable space that was "fun, open and eclectic. I find it difficult to be married to one specific style. So the space is totally mixed up, but with a modernist feel," he explains.

PRODUCED BY LINDA O'KEEFE. PHOTOGRAPHS BY PAUL WHICHELOE. WRITTEN BY RAUL BARRENECHE.



WHAT THE PROS KNOW White As Canvas

White walls do not dictate bland rooms. The "gallery white" or "loft white" walls of Rojo's home are standard fare for converted industrial spaces as a backdrop to eclectic art and collectibles. Rojo used Benjamin Moore's Decorator's White ("as white as it gets," he says). Among the colorful treasures inside the pearly shell are a number of Ross Bleckner canvases and a pair of illuminated red Plexiglas boxes designed by Rojo. White walls not only let the art "breathe," they help illuminate and intensify the color by reflecting natural light. The light also adds its own splashes of color as it falls on vintage glass vases, bowls and jars, creating a stained-glass effect.

As any loft-dweller will tell you, doing away with traditional room divisions can be disastrous for privacy. Rojo created two bona-fide rooms within the loft—a completely enclosed bathroom and a bedroom (below) segregated from the main living area by a partial wall with a pocket door—but left the rest of the space wide open to let light from the window wall flow deep inside. This strategy meant that the guest room Rojo wanted couldn't really be a room; instead, he settled for a small seating area with a pull-out sofa bed adjoining the open kitchen and screened off from the main living space by a bookshelf. An extra perk of this un-private "guest room" is that friends can sip a glass of wine and chat with Rojo comfortably while he prepares dinner.

The loft's furnishings are as diverse as Williamsburg itself, a lively melting pot of Hasidic Jews, longtime Polish and Puerto Rican residents, and fresh-faced but scruffy young artists. In fact, Rojo's building is like a dormitory



for the area's creative talent, filled with painters, sculptors, photographers, poets, filmmakers and the like. "The neighborhood was truly an inspiration," he admits.

Rojo's furniture is a mix of funky vintage pieces—many purchased at shops in Williamsburg like Cosmos and Two Jacks—modern classics, and plush sofas and chairs that his most upscale clients would welcome home. The art that fills the apartment is an equally eclectic mix of vintage-shop treasures, work by up-and-coming neighborhood artists, canvases by well-known painters and objects created by Rojo himself. He and Harrington always seem to be making something—painting a bright Mondrian pattern on a white plaster torso, building colorful plastic shelves for the kitchen, or mounting decorative "installations" for the big dinner parties they like to throw. "The space is a laboratory," says Rojo. "It just inspires you to create." *mh*
See Resources, last pages.



A quiet corner of the bedroom is perfect for reading or enjoying the view of Manhattan from a comfortable club chair. A partition "wall" and pocket door separate the bedroom (opposite, below) from the open living space. The dressers are vintage George Nelson designs; the lamps are 1940s ceramic pieces from Sweden.



whiteon

White on White, partners in





A 30-foot loggia connects the house (at left) to the garage. The absence of eaves gives the building a flat, barnlike mien. To create a serenely simple facade, the Whites used only one color—their namesake—and just two styles of windows.

W

hen big architecture comes to a small town, it's bound to attract attention. This house, atop a hill in the northwest corner of Connecticut, is no exception. Some of the neighbors, bewildered by its flat, pale facade, have asked the owners, Norval and Camilla White, "When are the shutters arriving?" and "What color is it going to be?" Others, entranced by its simplicity, have inquired, "What style is it?"

The answers, respectively, are, "There won't be any shutters," "We've already stained it white," and "Distilled vernacular." That's the phrase coined by the couple to describe their seductively spare structure. "It's a typical New England building, taken down one level of detail," explains Norval, who is the co-author of the classic *AIA Guide to New York City* (and therefore eminently qualified to name the style). Camilla explains that when it came to details such as moldings and overhangs, they didn't eliminate them—something a minimalist might do—but kept them small and simple.

The result is much like the ghost of a New England building, which makes sense, since it was inspired, in part, by a building that was in Camilla's family for most of her life. That was the New Hampshire barn that her grandfather, Walter Dorwin Teague, turned into a summer living room in 1930. Teague, a world-famous industrial designer, shaped Kodak cameras, Scripto pens and the Ford pavilion at the 1939 World's Fair.

"People didn't put living rooms in barns back then," says Camilla. "There was a small brick house; guests

would get their drinks and then walk down to the barn; seeing it was very startling." So when it came time to build their own home, Camilla and Norval wanted a room that evoked Teague's, both in materials and proportions. The room they got is 27 feet high at its peak and framed, majestically, by hemlock timbers rescued from a barn near Albany, New York.



With the living room at its core, the house's plan is remarkably straightforward. At one end of the main level is the kitchen; at the other end, a pair of guest rooms. Upstairs, the master bedroom and the couple's design studio—their nighttime and daytime quarters—face each other across the living room's open upper reaches. Norval has been an architect since the 1950s, with a number of significant Manhattan buildings to his credit. Camilla was working in a bookstore when, not long ago, she decided to take an aptitude test to "see what I should do when I grow up" (her two sons had gone off to college). The testing company

advised her to become an architect, which, she says, "is what I always wanted to do, anyway."

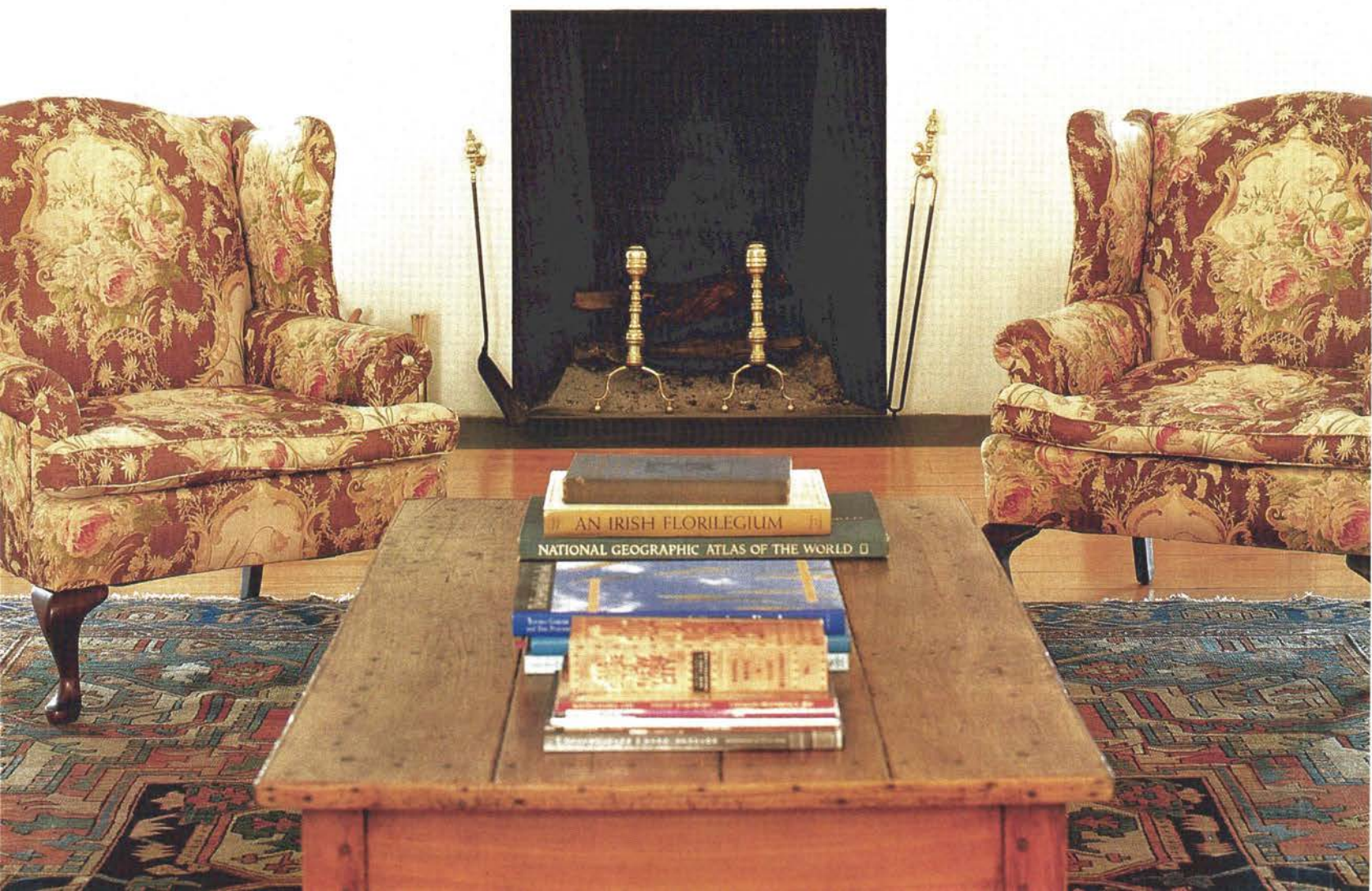
At 47, she entered architecture school, and a couple of years later, she began dating one of her professors (who has three sons of his own). Now they both go by the name White and together design homes throughout New York and New England.

PRODUCED BY DORETTA SPERDUTO. PHOTOGRAPHS BY JEFF McNAMARA. WRITTEN BY FRED A. BERNSTEIN.



Downstairs, custom-made
Windsor chairs surround an antique
dining table. Hardwood floors
and a vaulted ceiling complete the
look.

Much of the furniture, which Camilla inherited from her mother, belonged to her grandfather, the designer Walter Darwin Teague. The living room's central bay was scaled to the Oriental rug from his barn/living room in New Hampshire; he bought the oil portrait while visiting England in the 1920s.





nce they had selected the eight-by-eight-inch columns and eight-by-ten-inch beams that would define their living room, the Whites knew that a lot of additional flourishes would be unnecessary. As Camilla says, "With so much exposed structure, we didn't want the room to seem too busy." The Whites even decided not to have a mantel. But the fireplace, however simple, is a substantial 40 by 42 inches. In fact, the towering room required large accoutrements; the French doors are eight feet tall, not the usual seven.

When it came to designing the kitchen, Camilla, who does the cooking, took charge. One of her goals was logical organization; visitors find things without asking, she

reports, "exactly where they expect them to be." She avoided upper cabinets, in order to keep the room feeling as wide-open as the rest of the house. That left space for the double-hung windows that link the kitchen visually to the rest of the structure. The bottoms of the windows are flush with the countertops.

"I'm conflicted," she says, "between displaying objects I enjoy looking at, and wanting to keep things clutter free." Just how well she resolved that conflict is a sign that the aptitude testers were right when they told her to study architecture. "When your mother says you can do something," Camilla jokes, "you don't believe it, but when it's a national testing company, you do."



For both Norval and Camilla, it was important to create for their home a “courtyard of arrival,” an outdoor room framed by the house, the garage and a spare white wall that encloses the pool (bottom left photo). “That way, when you get out of your car, you’re surrounded by the architecture,” says Camilla.

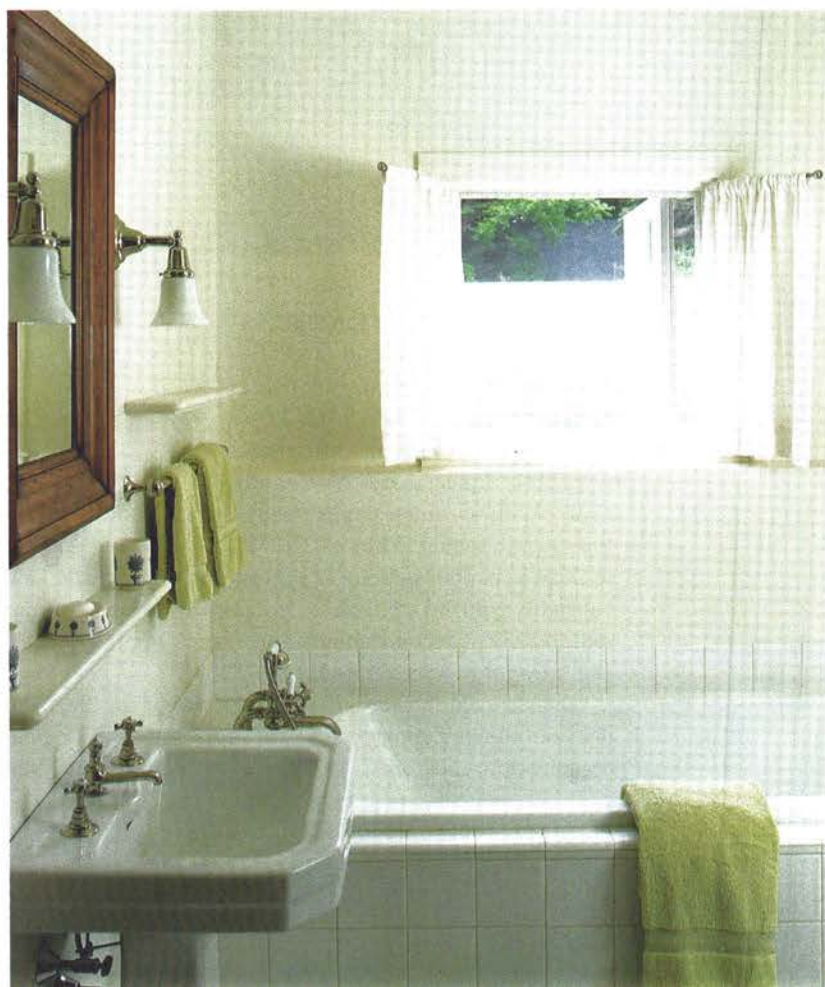
“You’re in our lap,” is how Norval puts it.

The inside of the house is, in its own way, courtyard-like—the living room is a kind of atrium into which the other rooms flow. The hemlock posts and beams, which define that inner courtyard, ensured that the house would have gravitas. So, too, did the black-painted steel connectors, which, Norval says, are larger than they need to be. But he’s not complaining; structure has to be scaled, he explains, not only to how strong it needs to be, but to how strong it needs to look.

With the rough-hewn beams commanding attention, the rest of the details were kept simple. The parapet wall is unadorned—the builders were constantly asking, “Don’t you want a piece of wood to cap it off?” recalls Camilla. The floors are inexpensive 3/4-inch yellow pine over plywood; beneath the boards is a radiant heating system, which allowed the couple to eliminate baseboards and vents. That helps them maintain the clean lines that make the house an example of “distilled vernacular” inside as well as out. *mh*
See Resources, last pages.

WHAT THE PROS KNOW Staining

“White is mysterious—two things called white can look very different,” says Norval White. The interiors of the house are painted in Benjamin Moore’s Brilliant White and Linen White in a one-to-one mix, a formula the couple has used for years to get the look of pure white without the coldness. The exterior is Cabot Solid Color Stain in White (#0611). “It may look white-white,” Camilla explains, because context affects appearance, and the house is surrounded by the rich colors of nature. Why stain? “Stain is absorbed into the surface; paint forms a membrane,” Norval says. “As a result, restaining requires less work than repainting—there’s no layer of paint to peel or sand away.”



A stairway rises to the master bedroom between a pair of low walls. The parallel walls, Norval explains, help create a layer of separation between public and private spaces, minimizing the impact of a "loft" bedroom. The guest tub (opposite, below) is wide enough for two.







An anchored wall and antique cypress columns stand where the old closet once ruled, dividing the shotgun house into front and back. Gough's ivory lacquer chairs add another kind of white. Shutters on the recessed opposite, were painted the electric green of the neighborhood team.



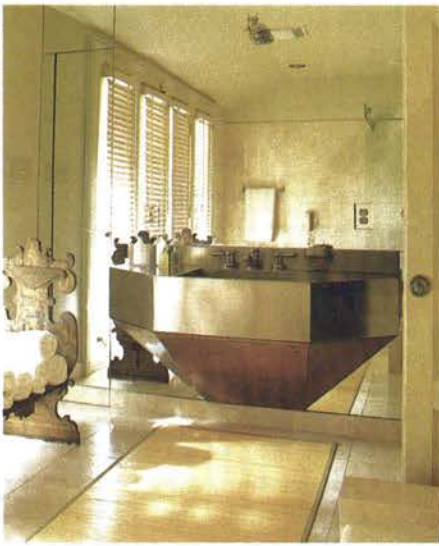
The shotgun's insides were totally gutted, creating a flow of space and air throughout the house. Ten-foot-tall windows stretch along the front of the house, and a wall of louvered French doors now line the back. "I leave the doors and windows open all the time," Laborde says. "I like the heat." He even keeps them open in the winter when the temperature drops.

A monochromatic tone-on-tone palette of whites and taupes aids and abets the serene mood. Walls of creamy white replace the old acid-green mirrored wallpaper that simply had to go. "Gary wanted things sparse. That's why it looks so good," Holden says. "He wanted a simple color scheme." She introduced shades that occur in nature,

which helped bring the outside in. It's a device that could border on the rustic, so to keep the look sophisticated, the neutrals were elevated to another plane with touches of gold and bronze.

In his insistence on simplicity, Laborde didn't want any moldings. In their place is a border of gold in a classic Greek key design, at once masculine and aristocratic. Practical, too—it helps visually lower the 14-foot-tall ceiling height. The windows are covered with linen drapes edged with satin for another play of textures and additional, subtle gleam. To further anchor the white walls, the cottage's old pine floors were stained dark walnut to play against the white and taupe upholstery.





WHAT THE PROS KNOW Upscaling White

Ann Holden painted Benjamin Moore #957 "Raw Silk" Satin Impervo oil-based paint throughout. She likes the purity of white, but, she says, white can also look cold "if you don't start with good bones, like the architecture of this house." To warm up white and add depth, Holden suggests mixing it with highly textured neutrals such as natural linen, bamboo, sisal and even taupe velvet.

(For more helpful advice about choosing whites and off-whites, check out Benjamin Moore's excellent web site; www.benjaminmoore.com/d/whites.html.)



The "garden room" in the back of the house is where Laborde likes to spend most of his time. "I just open the windows and pull up a chair and read." Gilt-edged, leather-bound volumes from his family, "so aged the leather is falling off," are now stored in bookcases that Holden created with simple Sheetrock. And if it gets chilly, he can light the wood-burning fireplace (converted from the original coal-burning one), which now sports a distressed cypress mantle from a salvage shop.

The master bedroom is equally inviting and casually tailored in feel, with a mix of antiques and art culled from local sources: there's an old basket trunk at the foot of the wrought-iron four-poster bed, a photo by Louisiana artist Debbie Fleming Caffery on the wall.

The bachelor also likes to entertain, and the house is made for parties. A wet bar was fitted into an alcove. The kitchen is neatly tucked into an "L" that once accommodated a bedroom, and the entire back of the house opens onto a deck, patio, cabana and pool.

So does the master bathroom with its wall of French doors. Another wall is mirrored, and from it juts a custom-designed stainless-steel and copper sink. Next to that, towels are placed on an antique wooden bench for that mix of old and new, warm and cool that says the Big Easy. **mh**
See Resources, last pages.



In the master bedroom, straight lines and curves play together for visual interest. Opposite, far left: The bathroom vanity is backed by a mirrored wall; bronze-edged drapes (near left) hang beside a vintage Rabsjohn-Gibblings chair. At bottom: the garden room, with stripped-down bookshelves.



not quite white

Amid the chaos of Manhattan, this keep-it-simple duplex offers homey elegance—family style.

This is not white," insists designer Gustavo Martinez, sitting in what appears to the naked eye to be the white dining room of an East Side duplex. "No," agrees architect Amanda Martocchio, "these walls are actually China White."

It may seem like a hair-splitting distinction, but when you're working with white, Martinez says, the slightest variation in tone can change everything. "A pure white would have been glaring," he says, "but the China White, which has just a hint of gray, is very serene."

Which is exactly what his clients wanted. "I want to come home to a sanctuary that's spare, quiet and clean," says the owner. With two daughters under the age of 4, she and her husband needed a child-friendly apartment;

because they entertain often, they required a space that would work for adult get-togethers as well. Collaborating for the first time, Martocchio and Martinez, along with project manager Gary Cruz, created a home that suits their clients perfectly.

Because the apartment had great bones and a well-conceived layout, Martocchio didn't have to change the floor plan significantly. She did create a large opening between the dining and living rooms, then raised and widened doorways. She designed simple moldings and paneled the stairway in white to visually connect the upper and lower floors.

PRODUCED BY DORETTA SPERDUTO. PHOTOGRAPHS BY JOHN HALL.
WRITTEN BY SUSAN KLEINMAN.



To keep the look spare and the contrast high, designer Gustavo Martinez chose walnut blinds. Architect Amanda Martocchio simplified the fireplace surrounds to emphasize their linearity. Tibetan rugs add color to what might otherwise be too austere a palette for a family home.



To achieve exactly the tone he wanted for the wood floors, Martinez ordered the original oak stripped and restained with three coats of a custom blend of walnut and ebony. The effect is rich and dramatic. "The contrast between the dark floors and the white walls," he says, "makes the furniture show up like art."

That furniture is mostly antique, but a lot of it was tweaked in one way or another to create an entirely modern look. Reddish wood tables were stripped and refinished in black. Pedigreed pieces were reupholstered in cream, oatmeal and taupe. Simple designs were made even simpler. "Even the tone-on-tone print on two of the chairs was a stretch for me," says the apartment's owner. "I like old things, but I don't like anything fussy that looks like it belongs in a grandmother's house."

No chance of that here, even in the cozy master bedroom. The contemporary bed and an antique English dresser's dark tones stand out dramatically against the Benjamin Moore paint choices: China White used on the walls and Super White on the ceilings.

There is pure white to be found in the apartment, Martinez points out: Donald Kaufman Collection's DKC #5. It was critical in the windowless halls and in the kitchen, the darkest room. "For brightening a dark space," explains Martocchio, "sometimes nothing but pure, strong white will do." **mh**
See Resources, last pages.





The kitchen lamp (above) was originally green; like the formerly blue-legged table beneath it, it was stripped for a more modern feel. In the dining room (opposite, below), an antique lamp and sea grass matting add texture. The bedroom mantel is one of few light-wood elements in the apartment.

white bloomers

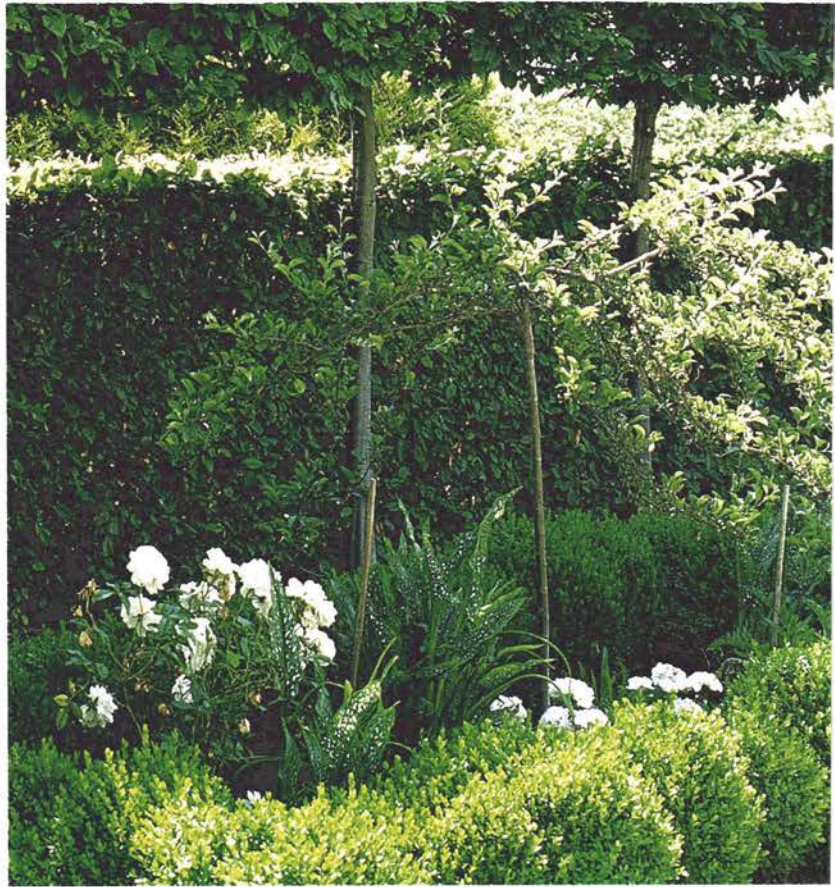
The key to this glorious garden is its great bones—
its crafted design and strong structural elements
show off the flowers at their best.





Mari Juntunen designed this tubular steel structure to support the rough and tough *Rosa mulliganii*, also seen in close-up right. The obelisk in the foreground formerly held up an overhang in the couple's 1915 farmhouse.





In Rod and Mari Juntunen's stunning Skagit Valley property in Washington State, a beautifully designed and well-planted white garden packs more punch than a rococo rainbow. Between a soaring 12-foot-high rose structure (designed in easy-to-assemble tubular steel by Mari) and a 15-foot-tall windowed hornbeam tree hedge that is Rod's work, there is enough structural pizzazz in this white garden to convert a minimalist skeptic into a believer.

"We began with 51 acres of former dairy farm with the intention of raising unusual ornamental trees for my business, Planting Design," explains Rod, a landscape designer. After space-planning the entire property, Rod and Mari went to work on the land adjacent to the house, planting this 66-by-90-foot ornamental garden for themselves just five years ago.

The garden's centerpiece is Mari's dramatic rose arbor; the billowing blooms began with *Rosa mulliganii* babies in four-inch pots, two at the base of each leg. Four seasons later, this lightly scented, single white rose climbs ten feet per year and produces a cumulus cloud of blossom for three to four weeks.


But beyond this spectacular rose event each summer, there are many other plants that the Juntunens have fit into the all-white scheme. 'Iceberg' roses bloom almost all season along with delicate baby's breath (*Gypsophila* 'Bristol Fairy') and spires of larkspur (*Delphinium bel-ladonna* 'Casa Blanca'). White tree mallows (*Lavatera* 'Barnsley'), lupines (*L.* 'Noble Maiden'), and Oriental poppies (*P.* 'Perry's White') tower above smaller plants like

white violets (*V.* 'White Czar'), sweet woodruff (*Galium odorata*), and the delicate alpine poppy (*P. alpinum*). Mari is also famous for her lilies ('Casablanca,' 'Kyoto,' and 'Trumpet Lily Regale') and adds more bulbs to her collection every year.

Rod's windowed hedge is the other dynamic space definer in the white garden. Planted as bare-root saplings (one year before the roses) to provide wind protection, hornbeam—a very tough, disease-resistant tree—lends itself perfectly to the trimming necessary to make a hedge. To achieve his unique windowed look, Rob created the following design: boxy, flat-topped hornbeams were planted two feet apart and trimmed at five feet tall. Then, single-trunked hornbeams, planted six feet apart, were trimmed to create a running rectangular "window" between hedge top and tree bottom. Thus the white garden is enclosed and protected with greenery, but glimpses of the outside world are possible.

Mari orchestrates a year-round show in the garden, beginning with white 'Thalia' daffodils, through summer's 'Casablanca' lilies, to fall's Japanese anemones and seamlessly through pale winter hellebores. Although she clearly loves her plants, she stresses the need for strong structure in any garden. Rod seconds this and adds, "Always do the planning first and get it right, because the plants are really just the frosting on the cake." But, of course, vanilla never looked as good as it does in their garden. mh

PRODUCED BY LINDA HUMPHREY. PHOTOGRAPHS BY MICHAEL JENSEN. WRITTEN BY KATHERINE WHITESIDE.



Silvery-pink lamb's ear (*Stachys 'Helene Von Stein'*) adds a faint blush to the white garden. Opposite page, left: Hornbeam trees (*Carpinus betulus*) are planted and trimmed to create a windowed hedge. Right: Peonies, poppies, and a dwarf crabapple grow within an internal framework of dwarf boxwood.



Sake-Steamed Mahi-Mahi with Ginger-Soy Dipping Sauce

don't look for Chilean sea bass on some of the better menus in America these days. Caviar from the Caspian Sea should be just as hard to order, and so should salmon from anywhere but Alaska. At a time when top chefs know no boundaries in their quest for great ingredients, a few are choosing to pull the net a little tighter on seafood. A small part of the oceans' bounty is disappearing from their repertoires to keep it from disappearing altogether.

The intent of this new "don't cook, don't sell" policy is to give a few species at risk a healthy respite, the kind swordfish got not so long ago when supplies were dangerously low because demand was so high. Just as they did during the boycott of swordfish, more and more cooks—and well-informed consumers—are discovering alternatives with just as much flavor and versatility.

It's why local sea bass is filling in for Chilean sea bass, which is in danger of extinction because of rampant overfishing. It's why wild salmon from Alaska is being promoted over salmon from fish farms in Norway and elsewhere: Aquaculture in open oceans poses a threat to the ecosystem. And it's why the roe of sturgeon from California, or paddlefish in Mississippi, are showing up where caviar from the Caspian or Black Sea once did—the wild kind is on the verge of vanishing because of untrammled demand.

Seafood Choices Alliance is one of several groups promoting the notion of giving threatened species a break, to

let them breed undisturbed for a few years. Americans have already proven willing to forgo fish for a greater cause: When other species were getting caught in tuna nets, no can was opened until it was certified dolphin free.

For those wanting to keep abreast of the situation today, the website at Seafood Choices (www.seafoodchoices.com) features links to others with comparable goals, such as California's Monterey Bay Aquarium (www.monterey-bayaquarium.org) and the National Audubon Society's Living Oceans Program (www.audubon.org).

Each lists varieties of seafood and offers advice on whether to eat or avoid.

Seafood advocates at Audubon, for example, suggest avoiding cod from the Atlantic, which is slowly recovering from overfishing (Pacific cod is more plentiful), and shark, which is overfished. Shrimp, they say, is a special problem: so many other species are also trapped in shrimp nets that varieties like red snapper and grouper are declining. The organization also advises eating clams with caution

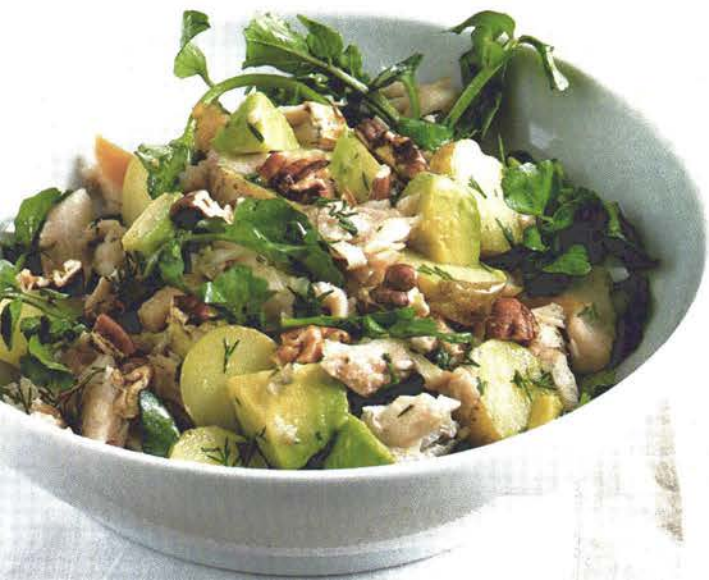
because dredging for them often causes by-kill (other species die in the process) and habitat problems. Farmed mussels and scallops are favored over dredged for the same reason. European, Olympia and Japanese Pacific oysters are all fine to indulge in. With crabs, the issue is mostly supply: Chesapeake Bay blue crabs and snow crabs are in decline, but Dungeness and stone crabs are plentiful.

PRODUCED BY DORETTA SPERDUTO. FOOD STYLING BY ROSCOE BETSILL. PHOTOS BY ELLEN SILVERMAN. WRITTEN BY REGINA SCHRAMBLING.

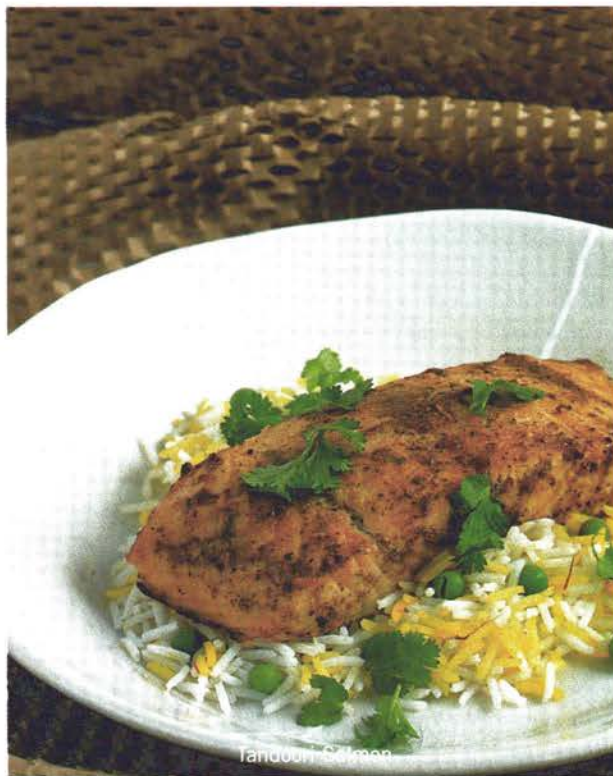


save our seafood

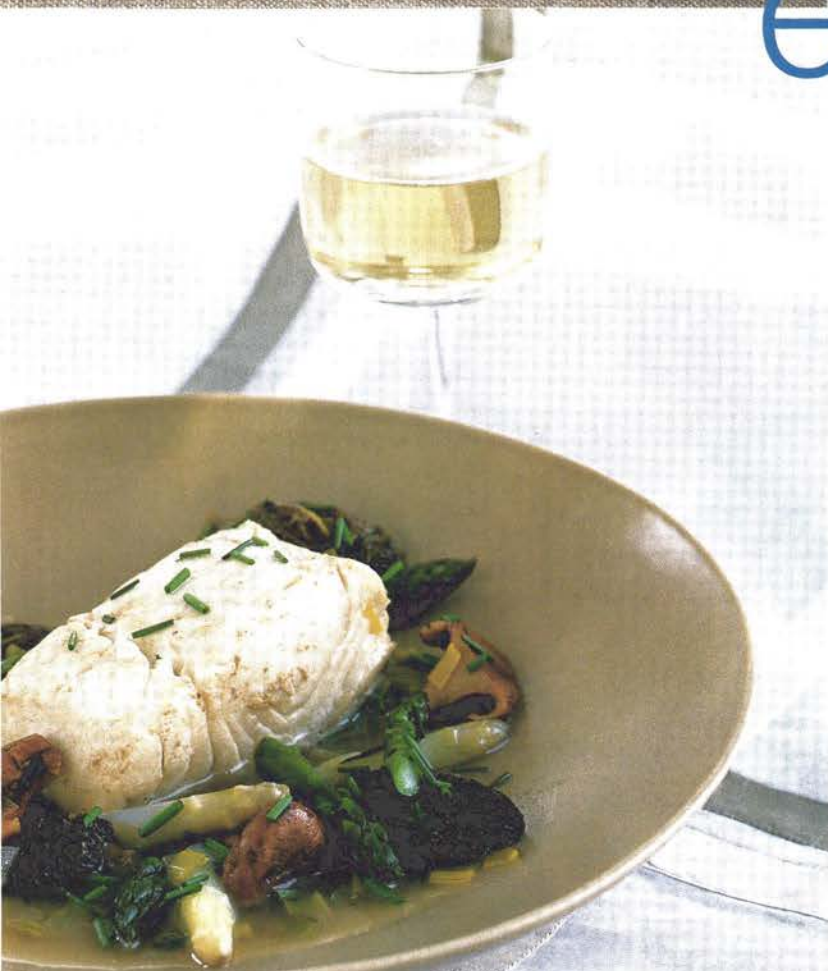
As overfishing and environmental concerns threaten America's seafood supply, savvy cooks are turning to alternative species to allow fragile favorites to make a comeback.



Smoked Trout and Avocado Salad



Tandoori Salmon



Braised Halibut with Asparagus and Mushrooms

Even with the restrictions, there are plenty of other fish in the sea, or at least in seafood markets. Pacific halibut has been protected long enough to be plentiful again (the Atlantic variety is still at risk, however), and its flavor is so clean that it needs only a light broth as a sauce. Farmed catfish and tilapia are as abundant as chicken and pork in supermarkets all over the country.

Cooking with these alternatives is almost more rewarding, at least if you're counting dollars. Farmed caviar costs less than the imported roe and is surprisingly satisfying. Crawfish is more economical than lobster and has a more distinctive flavor in chowder or salad. Wild salmon is leaner than the farmed kind and takes particularly well to a spicy marinade inspired by tandoori cooking in India. Farmed rainbow trout has a richness and intensity of flavor that can rival smoked salmon, in a salad or any other dish. Other fish in good supply these days are so clean-tasting that you need to do very little to them in the kitchen to bring out their best, like simply steaming mahi-mahi over sake.

The arrival of fresh Dover sole by air about 15 years ago, which made frozen fillets a bad memory, was the last revolution in the fish business. The coming era could prove to be the enlightenment. And the bumper sticker's a natural: Save the Salmon. Eat It Wild. mh

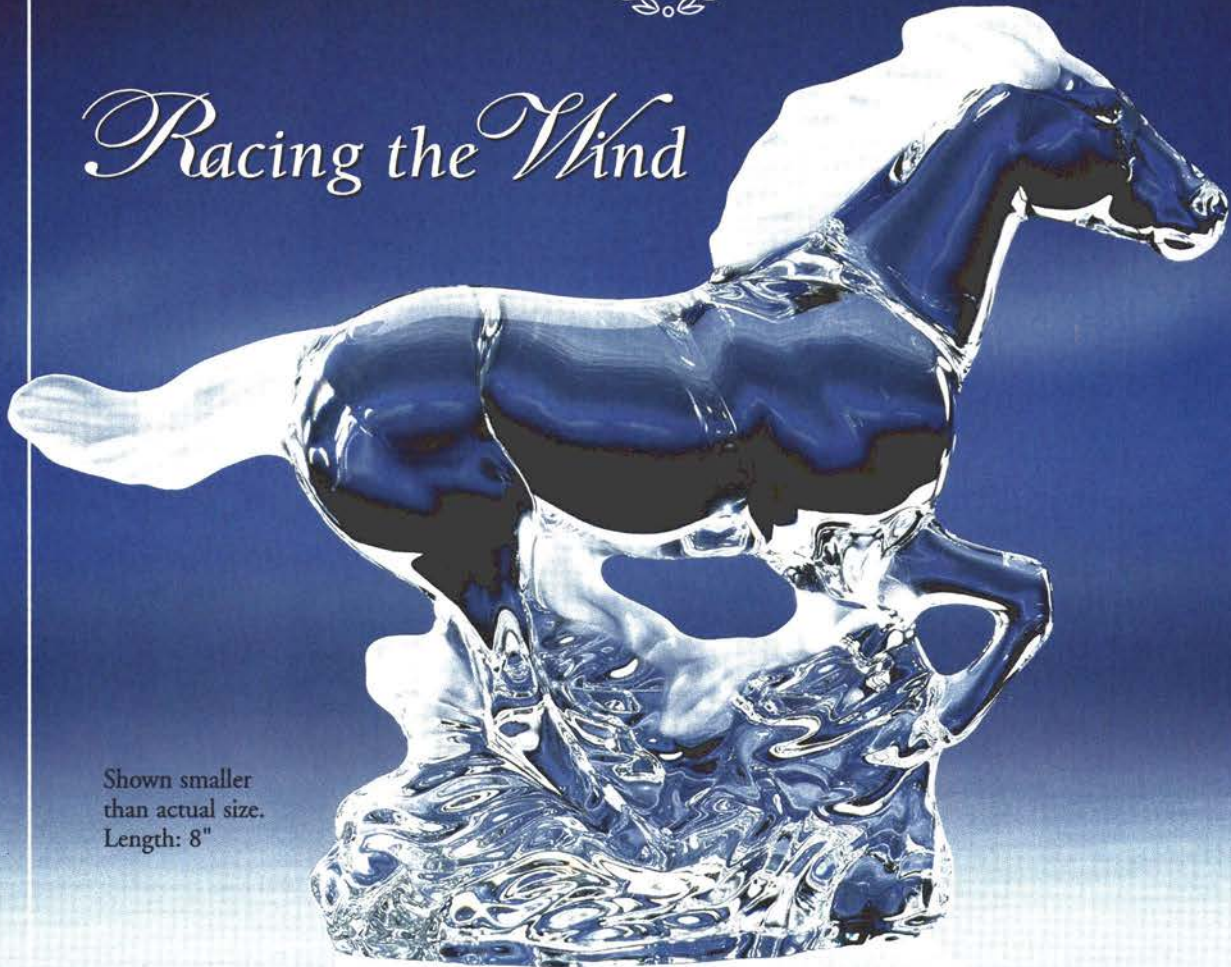
Recipes follow. See Resources, last pages.



Crawfish and Andouille Sausage Chowder

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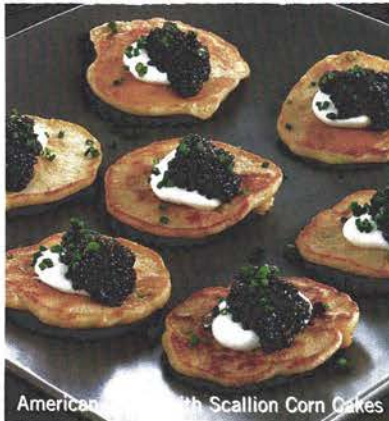
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RECIPES seafood

American Caviar with Scallion Corn Cakes

- 1/4 cup flour
- 1/4 cup yellow cornmeal
- 1/4 tsp. baking powder
- 1/4 cup cooked corn kernels
- 1 whole scallion, trimmed and chopped
- 1 tsp. sugar
- 1/2 tsp. salt
- 1/8 tsp. cayenne, or to taste
- 2 tbsp. melted butter, plus extra for frying
- 1/2 cup milk
- 2 eggs
- About 1/2 cup sour cream
- 2 oz. American farmed caviar (Sterling)*

1. To make cakes, combine flour, cornmeal, baking powder, corn, scallion, sugar, salt and cayenne in bowl, tossing until well mixed. In a large measuring cup or separate bowl, whisk together butter, milk and eggs. Whisk into dry ingredients to blend well.
2. Heat about 1 teaspoon of butter in

nonstick skillet over medium-high heat. Using teaspoon, spoon batter into pan, spreading to make cake. Cook until set, then flip over and cook until just browned. Put onto paper towels and keep warm. Wipe out pan with paper towel before frying more cakes.

3. To serve, put a small amount of sour cream onto each cake and top with a generous spoonful of caviar. Serve immediately. Eat flat or folded over like a taco. *Serves 4.*

*For additional information and ordering, www.sterlingcaviar.com.

Crawfish and Andouille Sausage Chowder

- 1 andouille sausage, about 4 oz., in 1/2-inch dice
- 1 tbsp. butter
- 1 onion, finely diced
- 1 red pepper, seeded and finely diced
- 2 stalks celery, trimmed and finely diced

- 1 tbsp. fresh thyme, or 1 tsp. dried
- Coarse sea salt to taste
- 4 cups whole milk
- 1 cup corn kernels
- 3 medium Red Bliss potatoes, cut into 1/2-inch dice
- 1 lb. peeled, cooked crawfish, cut in half if large (or substitute smoked trout or dry-smoked salmon)
- 1 cup heavy cream
- Freshly ground black pepper to taste
- Chopped cilantro or parsley for garnish

1. Combine andouille sausage, butter, onion, pepper, celery and thyme in heavy soup pot over medium heat. Season well with salt. Cook, stirring frequently, until vegetables are wilted but not browned, about 10 to 15 minutes.
2. Add milk, corn, potatoes and crawfish and simmer until potatoes are tender, about 35 to 40 minutes. Stir in cream and heat slowly; do not allow to boil. Season with pepper to taste. Serve in mugs or bowls with chopped cilantro or parsley for garnish. *Serves 6.*

THEY DESERVE A BREAK TODAY

Keep these seafood species in mind the next time you go shopping—they are the most endangered right now.

Caviar, the wild kind from Russia and Iran, is on the verge of extinction. Roe from farmed sturgeon are fine. **Chilean sea bass** (aka Patagonian tooth fish) is seriously overfished. Regular sea bass can replace it in most recipes. **Orange roughy** is a prehistoric fish now sold frozen and cheaply that is so overfished it may disappear. Farmed catfish is recommended in its place. **Red snapper** is on the brink of disappearing as a species, but there is no smart substitute. **Monkfish** is also overfished, and so is **lobster**, which you might think of as the rich man's monkfish (it's usually the other way around). **Swordfish** is slowly coming back, but halibut from the Pacific is preferred over Atlantic until that species replenishes itself after a respite. Most **Atlantic salmon** is endangered, and farmed is not recommended because of the risk it poses to the environment. The wild kind, from Alaska, is the best bet.

Smoked Trout and Avocado Salad

- 12 very small Yukon Gold, fingerling or Russian banana potatoes, scrubbed
- 2 bay leaves
- Salt
- 1/4 cup pecans
- 2 tbsp. fresh lemon juice
- 1 shallot, peeled and minced
- 1 tsp. Dijon mustard
- 2 tbsp. hazelnut oil
- 1–2 tbsp. peanut oil
- 1 tbsp. chopped fresh dill
- Coarsely ground black pepper to taste

- 2 bunches watercress, washed and dried, tough stems removed
- 2 fillets smoked trout, about ¾ lb. total, skinned and boned
- 1 small ripe Hass avocado

1. Put potatoes and bay leaf in saucepan and add water to cover by 2 to 3 inches. Add salt and bring to a boil. Cook until easily pierced with fork. Let stand until cool enough to handle before slicing into thin rounds.
2. While potatoes cook, toast pecans in 300°F oven for 10 minutes. Cool, then coarsely chop and set aside.
3. Whisk together lemon juice, shallot, mustard and ½ teaspoon salt in small bowl. Whisk in oils. Add dill and season to taste with pepper.
4. Arrange watercress in salad bowl. Top with potato slices, then flake trout on top. Peel and pit avocado and cut into dice or slices. Toss with dressing to coat. Sprinkle with toasted pecans and serve. *Serves 4.*

Tandoori Salmon

- 4 salmon fillets, preferably wild Alaskan, about 6 oz. each
 - 1 tsp. cayenne
 - Salt and freshly ground black pepper
 - 1 tsp. coriander seeds
 - 1 tsp. cumin seeds
 - 1 tsp. mustard seeds, black or yellow or a combination
 - ½ cup plain yogurt
 - 1 tbsp. chopped fresh ginger
 - 1 clove garlic, chopped
 - 1 jalapeño, seeded and chopped
 - Coarsely chopped cilantro for garnish
1. Put salmon fillets in shallow dish just large enough to fit all in a single layer.

- Combine cayenne with 1 teaspoon salt and ½ teaspoon pepper. Sprinkle evenly over fish. Let stand 30 minutes.
2. Meanwhile, combine coriander, cumin and mustard seeds in small skillet over medium-high heat. Toast, shaking pan often, until seeds pop and start to color but not darken. Transfer to blender. Add yogurt, ginger, garlic and jalapeño, and grind until smooth. Spread over fish. Cover and refrigerate 4 hours.
 3. Heat oven to 450°F. Line baking sheet with heavy foil. Brush most of marinade off salmon, leaving a thickish glaze. Transfer to rack set on foil-lined baking sheet. Roast until cooked to your taste, about 10 to 12 minutes. The top should be almost crusty; if not, put the fish under the broiler quickly. Serve hot or warm, with cilantro as garnish. *Serves 4.*

Sake-Steamed Mahi-Mahi with Ginger-Soy Dipping Sauce

- 2 tbsp. minced ginger
 - 2 tbsp. rice wine vinegar
 - 3 tbsp. soy sauce
 - ½ tsp. sugar, or to taste
 - 2 cups sake
 - 4 fillets mahi-mahi (or substitute wild striped bass), about 6 oz. each
 - Salt and freshly ground black pepper
 - 2 serrano chilies, seeded and cut into fine julienne strips about 1-inch long
 - 4 scallions, green part only, cut into fine julienne strips about 1-inch long
1. Combine ginger, vinegar, soy sauce and sugar in small bowl and mix well. Set aside (this can be made up to 1 hour ahead).
 2. Put sake in large pot fitted with

- steamer basket. Cover and bring to a simmer. Season mahi-mahi well with salt and pepper. Put into steamer and carefully put chili and scallion strips on top. Cover pot and steam 7 to 8 minutes, until fish is easily pierced with a sharp knife.
3. While fish cooks, divide ginger mixture among 4 small bowls. Carefully transfer cooked mahi-mahi to serving plates, rearranging chili and scallion strips on top if necessary. Serve with sauce for dipping or spooning. *Serves 4.*

Braised Halibut with Asparagus and Morels

- 1 cup fish stock or clam juice
 - 1 cup vermouth
 - ⅓ cup finely chopped leek (white part only)
 - 2 oz. fresh chanterelles or morels, cleaned and trimmed
 - 4 6-oz. halibut fillets, about 1-inch thick
 - Salt and freshly ground white pepper
 - Tips of 1 bunch thin asparagus spears
 - 3 tbsp. butter
 - Chopped chives for garnish.
1. Combine stock, vermouth, leek and mushrooms in large, shallow saucepan. Simmer over medium heat for 15 minutes. Season halibut well with salt and pepper and carefully lay into pan. Arrange asparagus tips around fish.
 2. Cover pan partially and cook until halibut flakes easily, about 5 to 7 minutes. Using slotted spoon, transfer to warm, shallow serving bowls. Raise heat under pan, stir butter into liquid and heat, stirring, until butter melts. Ladle liquid and vegetables around fish. Sprinkle with chives and serve hot. *Serves 4.* mh

RESOURCES Mar/Apr 2002

CORRECTIONS

The phone number for the D'urso table by Knoll on p. 84 (Jan/Feb '02) was misprinted. To contact Knoll call 800/445-5045 for a showroom in your city, or access the website www.knoll.com.

The contact information for the Casa Midy Aluminum Stone Pulls on page 42 was omitted from our last resources; email casamidy@unisono.net.mx for your nearest retailer.

ED PAGE

Page 26 Clothes—Nicole Farhi, 212/223-8811; **Hair, makeup**—Eva Scrivo, 212/677-7315; **Chair**—Kartell, 212/966-6665.

BLIND DATE QUIZ

Page 36 Answer—a. 1907.

MASTER STROKES

Page 64 Design—Barbara Barry Inc., www.barbarabarry.com.

SITTING ROOM

Page 69-72 (Photo, high) Lounge chair—"Barkley" for J. Robert Scott, 310/659-4910; **Side chair**—"Tundra" for Bernhardt, 877/205-5793; **Fabric on side chair**—"Una" from Knoll Textiles, 800/343-5665; **Coffee table**—"D3" for Desiron, 212/979-5777; **Rug**—"Inca" for Trans-Ocean Inc., 800/733-6784; **Wallpaper**—"Bobai Bamboo" for F. Schumacher & Co., 800/332-3384; "Meishan Arrow Root" for F. Schumacher & Co., 800/332-3384; **Throw**—Suzanne Tick, Knoll Textiles, 800/343-5665; **Candelabrum**—Room Interior Products, 212/847-8488; **Vase**—"Cinesi" from Georg Jensen, 212/759-6457; **Bottle**—"Lucie" from Babette Holland for Mxyplyzyk, 212/989-4300; **Bowl**—Allan Adler for Alan Rosenberg Works of Art, 212-929-1115; **Runner**—from Judy Ross, 212/842-1705; **Photographs**—from Winter Works on Paper Inc., 212/352-9013; **(Photo, low) Lounge Chair**—"Mansfield" for J. Robert Scott, 310/659-4910; **Side chair**—"Edo" for Sitcom, 510/434-1600, www.sitcom-furniture.com; **Fabric on side chair**—"Slicker" for Knoll Textiles, 800/343-5665; **Coffee table**—"Rio" for Desiron, 212/979-5777; **Rug**—"Impressions" for

Lamontage, 212/989-2732; **Wallpaper**—"Daxian Jute" for Gramercy, 800/332-3384; "Linshan Rush Cloth" for Gramercy, 800/332-3384; **Throw**—from Knoll Textiles, 800/343-5665; **Candelabrum**—by Wallace Silversmiths, 617/568-1305, www.wallacesilver.com; **Vase**—"Indochine Collection" Wetter, 203/622-9094, www.collection-indochine.com; **Bottle**—Marie Christophe for Tracé Simple, 212/727-8735; www.tracesimple.com; **Bowl**—Eva Zeisel for Nambé, 505/471-2912; **Runner**—from Judy Ross, 212-842-1705; **Photographs**—from Winter Works on Paper Inc., 212-352-9013.

GARDEN PATTIES

Page 76 Plate—by Driade at Linea, 310/273-5425; **Stainless steel flatware**—by Christofle, 877/PAVILLON.

COLORWAYS: RED ALERT

Page 80 Votive—from MoMA Design Store, 800/793-3167; www.momastore.org; **Radio, champagne flute**—from the Terence Conran Shop, 866/755-9079; **Revolving cabinet**—from Cappellini ModernAge, 212/966-0669; **Paints**—from Duron Paints, 800/723-8766, www.duron.com; Crayola Paints by Benjamin Moore, 800/826-2623; Glidden Paints, 800/454-3336; **Pillow, duvet**—Michele Varian, 212/343-0033; www.michelevarian.com; **Sheets**—from Garnet Hill, 800/622-6216; www.garnethill.com; **Vacuum**—from Miele, 800/843-7231; **Vitra Uten.Silo organizer**—from Design Within Reach, 800/944-2233; www.dwr.com; **Fabrics**—striped from Old World Weavers, 212/355-7186; solid from Pollack, 212/627-7766; leather from Spinneybeck, 800/482-7777.

DOMESTIC HOME

Page 84 Architecture—Jerome Kerner, 914/763-6911; **Woodwork**—Peter S. Clark, 914/673-9751; **Walls**—Romar Painting, 914/667-3904; **Page 88 Chair and ottoman**—Ekornes Inc., 888/329-2632; **Side table**—IKEA, 800/434-IKEA, www.ikea.com.

DRESS WHITES

Design—Darryl Carter, Darryl Carter Home Furnishings & Accessories, 866/234-5926; **Page 96 Camel back sofas, coffee table**—all by Darryl Carter Home

Furnishings & Accessories, 866/234-5926, www.darrylcarter.com; **Mirror**—by Gore Dean, 202/625-1776; **Page 97 Lamp**—by Gore Dean, 202/625-1776 **Page 98 Chinese bench**—by Gore Dean, 202/625-1776 **Page 100 Kitchen sinks**—by Waterworks, 800/998-BATH; **Sink hardware**—by Newport Brass, 714/436-0805; **Range, hood, dishwasher**—all by Viking for the Zamoiski Co., 410/576-7636; **Cabinets**—by Advanced Kitchen, 202/333-2363; **Solarium chairs**—From Tompkins & Robandt, 312/645-9995; **Farm table**—by Cielo Warehouse, 703/684-6722; **Page 101 Dining room table**—Darryl Carter Home Furnishings & Accessories, 866/234-5926; **Chairs and chandelier**—homeowner's private collection; **Shades**—Gaylord's Lamps & Shades, 301/986-9680; **Page 102 Bed**—Darryl Carter Home Furnishings & Accessories, 866/234-5926; **Wing Chair, library stair, tilt top table, chaise**—Darryl Carter Home Furnishings & Accessories, 866/234-5926; **Bowl**—from Gallery Africa, 202/745-7272; **Page 103 Bathtubs**—from The Brass Knob, 202/332-3370, **Cabinets**—homeowner's private collection; **Sofas**—Darryl Carter Home Furnishings & Accessories, 866/234-5926; **Ottomans**—Coach for Baker, 616/361-7321; **Shield**—by Gallery Africa, 202/745-7272; **Page 105 (Photo, upper right) Parsons Table**—from Darryl Carter Home Furnishings & Accessories, 866/234-5926; **Large bowl**—Artmosphere, 561/835-4550 **(Photo, lower right) Sconces**—from The Brass Knob, 202/332-3370.

WHITE NOW

Design—Jaime Rojo, Jed Johnson and Associates, Inc., 212/489-7840; **Page 107 Sofa, coffee tables**—Jaime Rojo, Jed Johnson and Associates, Inc., 212/489-7840; **Chairs**—from Las Venus, 212/982-0208; **Table left on sofa**—from Troy, 212/941-4777; **Table right of sofa**—from Cosmos, 718/302-4662; **Page 108 Sofa**—Jaime Rojo, Jed Johnson and Associates, Inc., 212/489-7840; **Chairs**—from the End of History, 212/647-7598; **Round side table**—Eames table for Herman Miller from Two >

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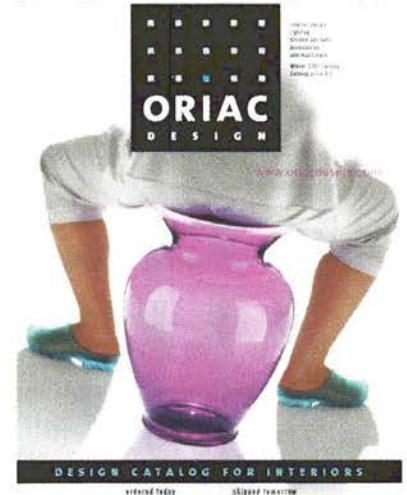
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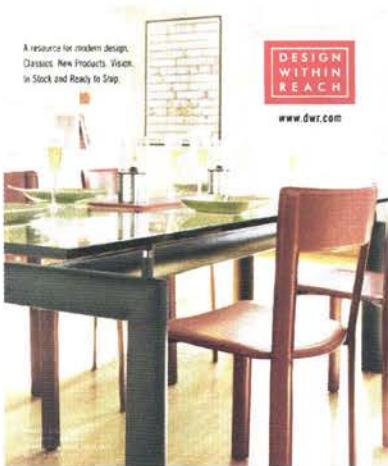
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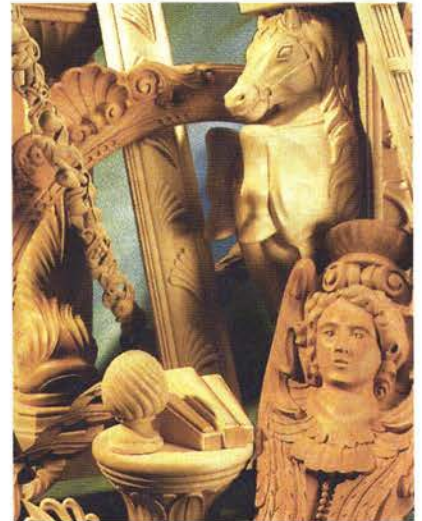
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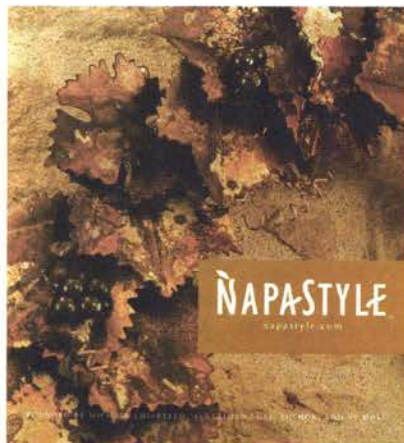
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WHITE ON WHITE

Architecture/Design—by Norval and Camilla White, Norval White and Associates, 860/435-4623; **Contractor**—Richard E. McCue, 860/435-9710; **Page 113 Dining table**—by I. Joseph Stannard Antiques, 860/542-5212; **Dining chairs**—by Carriage Trade, 413/528-9088; **Bookshelves**—Richard E. McCue, 860/435-9710; **Bed, armoire, nightstands**—homeowner's private collection; **Page 114 (Photo, left) Coffee table**—by I. Joseph Stannard Antiques, 860/542-5212; **Chairs, rug**—homeowner's private collection; **Page 115 (Photo, upper left) Chest, chairs**—homeowner's private collection; **(Photo, lower right) Bathtub, faucets**—Waterworks, 800/998-BATH; **Flowers throughout house**—Thornhill Flower & Garden Shop, 860/435-2348.

WHITE GOLD

Design—by Ann Holden, Holden & Dupuy, 504/568-1101; **Page 120-121 Mirror**—homeowner's private collection; **White resin lamp**—from Interior Designs 2 Inc., 504/895-5110; **Antique Chinese red desks**—Latitudes Showroom and Gallery, 504/895-9880; **Lucite slipper chairs**—from GB Designs, 504/899-0212; **Painted Italian Secretary**—from Mac Maison Ltd.,

504/891-2863; **Slipcovered arm chair**—from GB Designs, 504/899-0212; **Page 122 Glass top table**—homeowner's private collection; **Stacking chairs**—“Alonzo” from Donghia, 212/935-3713; **Wooden trough on table**—Latitudes Showroom and Gallery, 504/895-9880; **Page 124 (Photo, upper left) Antique bench**—from Mac Maison Ltd., 504/891-2863; **Bamboo floor mat**—Interior Designs 2, 504/895-5110; **(Photo, lower left) Cypress mantle**—from the Bank-Architectural Antiques, 504/523-2702; **Chairs, coffee table**—homeowner's private collection; **Page 125 Bedside table**—GB Designs, 504/899-0212; **Wooden bedside table lamp**—Interior Designs 2, 504/895-5110; **Wicker trunk at foot of bed**—GB Designs, 504/899-0212; **Linens**—“Peacock Alley” from Intimate Home, 504/269-8020; **Cashmere throw**—from Banana Republic, 888/BRSTYLE.

NOT QUITE WHITE

Design—Amanda Martocchio Architects, 212/206-3989; **Interior Design**—Gustavo Martinez Design and Decoration, 212/678-6867; **General Contractor**—Silverling Interiors Inc., 212/496-7800; **Cabinetry**—Garrison Woodworking Inc., 914/726-3525; **Page 126-127 Chairs**—from George Smith, 212/226-4747; **Chair fabric**—from Hinson, 212/688-5538; **Leather slipper chair**—from Blanc Antiques, 212/593-0117; **Rug**—from Odegard, 212/545-0069; **Brass floor lamp**—from Historical Materialism, 212/431-3424; **Bronze bench**—Reymer-Jordan Antiques, 212/674-4470; **Coffee table**—from Aero, 212/966-4700; **Urns**—from Treillage Ltd., 212/535-2288; **Page 128 Table lamp**—from Mecox Gardens, 212/249-5301; **Photograph**—by John M. Hall, 212/757-0369; **Leather armchairs**—from Ann-Morris Antiques, 212/755-3308; **Rug**—from Odegard, 212/545-0069; **Lamp**—from Jonathan Adler, 212/941-8950; **Round wood table**—from Maison Gerard Ltd., 212/674-7611; **Drawing**—by Jill Moser, 212/414-4632; **Page 129 Bed**—Barton Sharpe, 212/925-9562; **Leather slipper chair**—Blanc Antiques, 212/593-0117; **Iron stool**—Historical Materialism, 212/431-3424;

Seagress rug—Patterson Flynn Martin, 212/688-7700; **Photograph**—John M. Hall, 212/757-0369.

WHITE BLOOMERS

Page 130 Landscaping—Rod Juntunen, Planting Design, 425/672-1777.

SAVE OUR SEAFOOD

Page 134-140 Caviar with scallion corn cakes—Square stoneware plate from Armani Casa, www.giorgioarmani.com; **Crawfish and Andouille chowder**—Limoges Porcelain Bowl and silver spoon from Armani Casa, www.giorgioarmani.com; **Smoked trout and avocado salad**—Limoges Porcelain Bowl from Armani Casa, www.giorgioarmani.com; **Tandoori Salmon**—Porcelain “Warm Cream Plate” from Eziba, 888/404-5108, www.eziba.com; **Mahi Mahi with ginger dipping sauce**—Porcelain “Mingei plate” from Eziba, 888/404-5108, www.eziba.com; **Braised halibut with asparagus and morsels**—Shallow stoneware bowl and organza tablecloth 355-7186.

QUILT COMPLEX

PAGE 150 (From top to bottom) Ilene Antelman for Fig, 212/414-9477; **Titri** for ABC Carpet & Home, 212/473-3000; from the Joseph Abboud Apparel Company, 800/999-0600; **Alexander Julian** for Dan River, 800/782-9568; **Mark Snider** for the Metropolitan Design Group available at Bergdorf Goodman, 212/753-7300; from the Donna Karan Collection, 212/861-1001. mh

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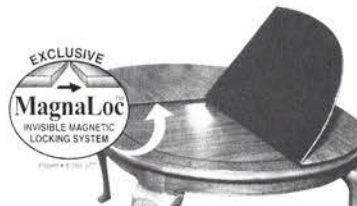
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