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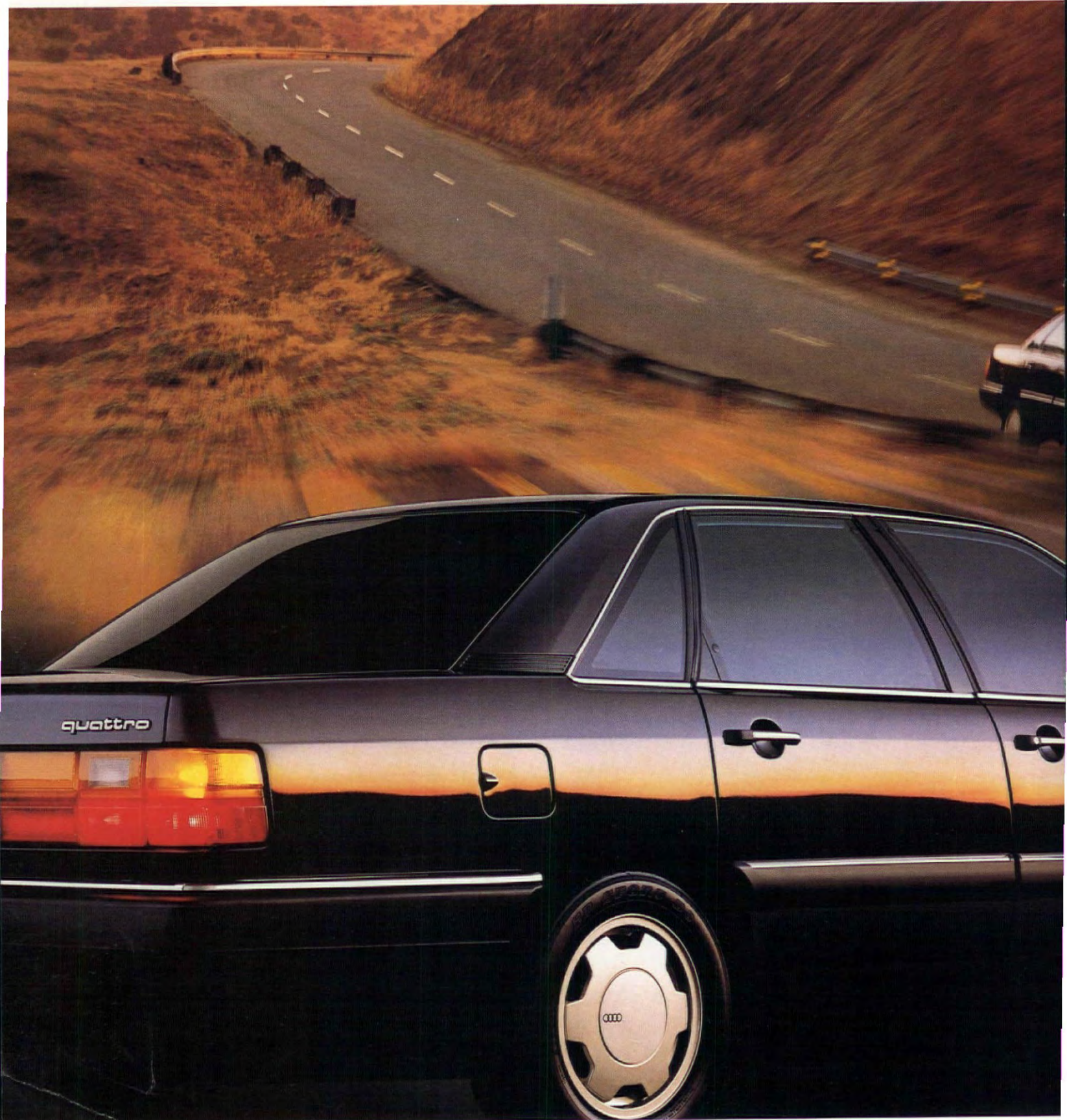
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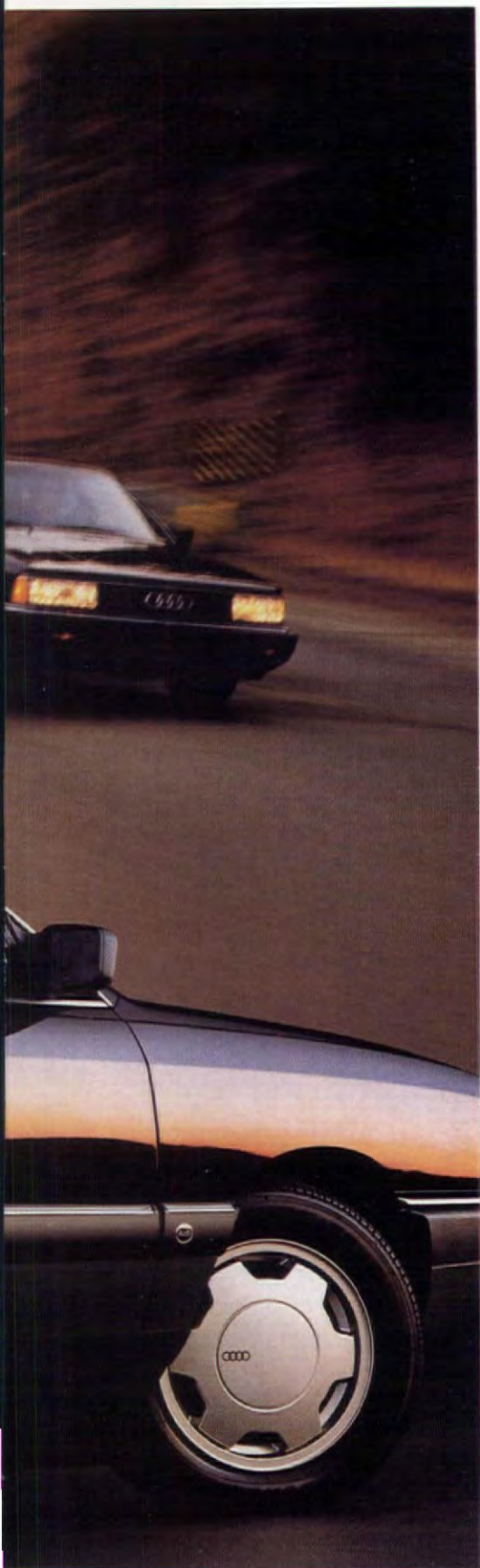


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METROPOLITAN
HOME®JANUARY 1987
VOLUME XIX NUMBER 1

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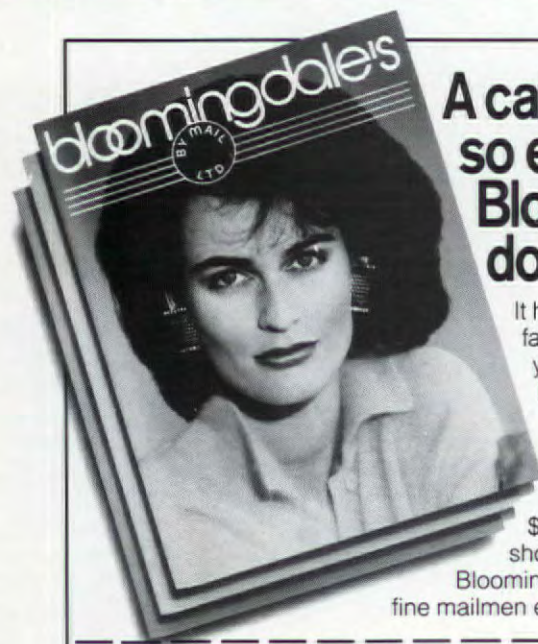
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A close-up photograph of a dark-stained wooden chest. The image focuses on a brass handle with a decorative, symmetrical, cloud-like design mounted on a flat wooden panel. Below the panel is a thick, fluted wooden rail. A large, curved wooden leg is visible, featuring a small metal ferrule at its base. The wood grain is prominent, and the lighting creates highlights on the brass and the wood's surface.

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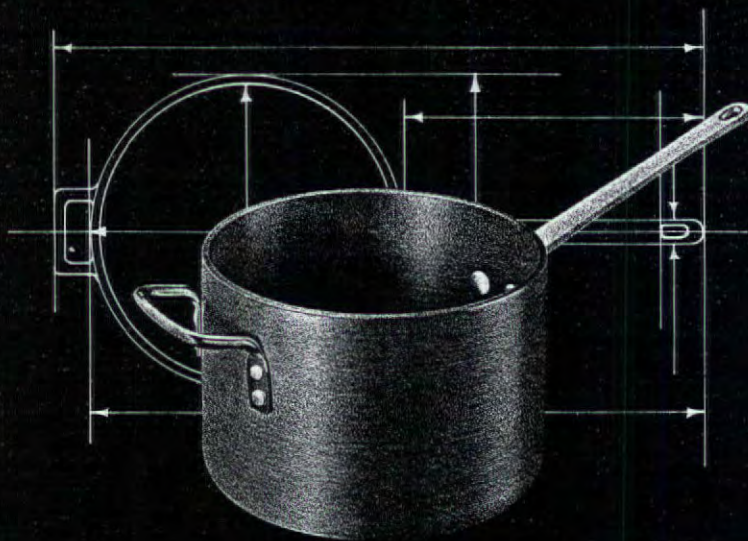
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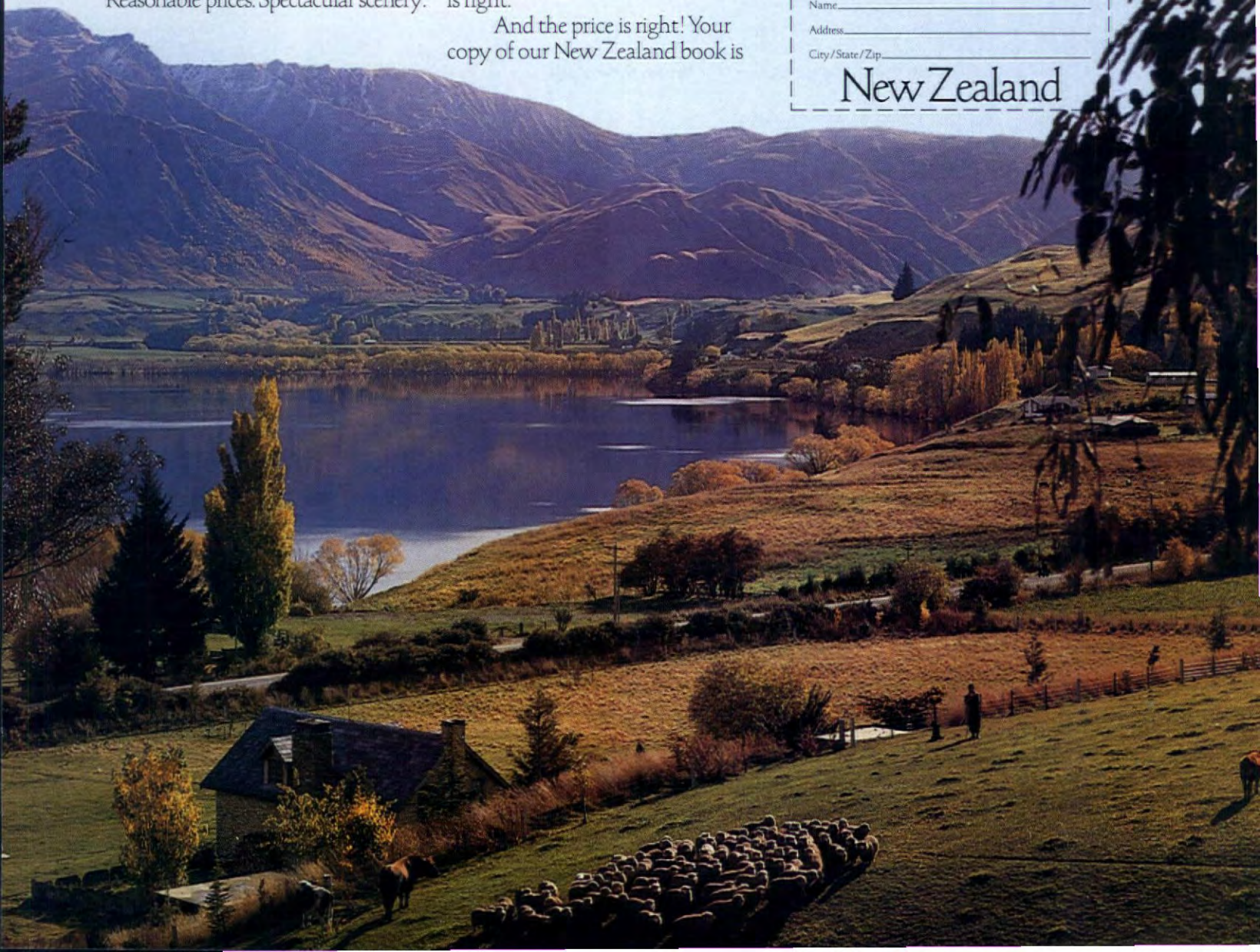
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HOT PROPERTIES

T H E S C R E E N I N G R O O M

Pee-wee's Playhouse

WHAT'S THE HOT TV look of the late Eighties? Not *Dynasty*. Not even *Miami Vice*. It's *Pee-wee's Playhouse*, the first noncartoon entry on Saturday morning kidvid in too long.

Thank CBS for the hippest show since *Rocky and His Friends*—it's been so well received by adults that the network is rumored to be considering placing it in a nighttime slot—and the wildest set since the invention of Day-Glo. The television show's title says it all: The playhouse is as much the star as

Pee-wee Herman, its manic child-man host.

The playhouse is like nothing ever seen on TV. Each wall section sports its own pattern and color scheme — clashing, of course, with adjacent ones. The chairs have faces. The armchair's arms will tickle you. The front door is tufted, candy-apple red vinyl with a (very trendy) port-hole and a sawtooth edge.

Not that any of this is the work of a second-grade class with a new set of crayons. It is the magnum opus of Gary Panter, the

respected cartoonist and friend of Memphis artists/designers Peter Shire and Javier Mariscal. The set's wacky clutter, Panter points out, is what you get when you hand the production designer a list of "about a hundred" things (a talking window, a dancing ant farm, a family of dinosaurs that lives in a mousehole) that must be included. And Panter fulfilled his own desire to do "something that people could watch over and over, always discovering something new."

"It draws from a lot of art movements of the 20th century, such as Dada, Sur-

realism and Pop," says Panter, "all mashed together by a supernerd like Pee-wee." Be there, or be square.

—John Robert Tebbell and Martha Thomas



Pee-wee's own peanut gallery.

Auto Suggestion



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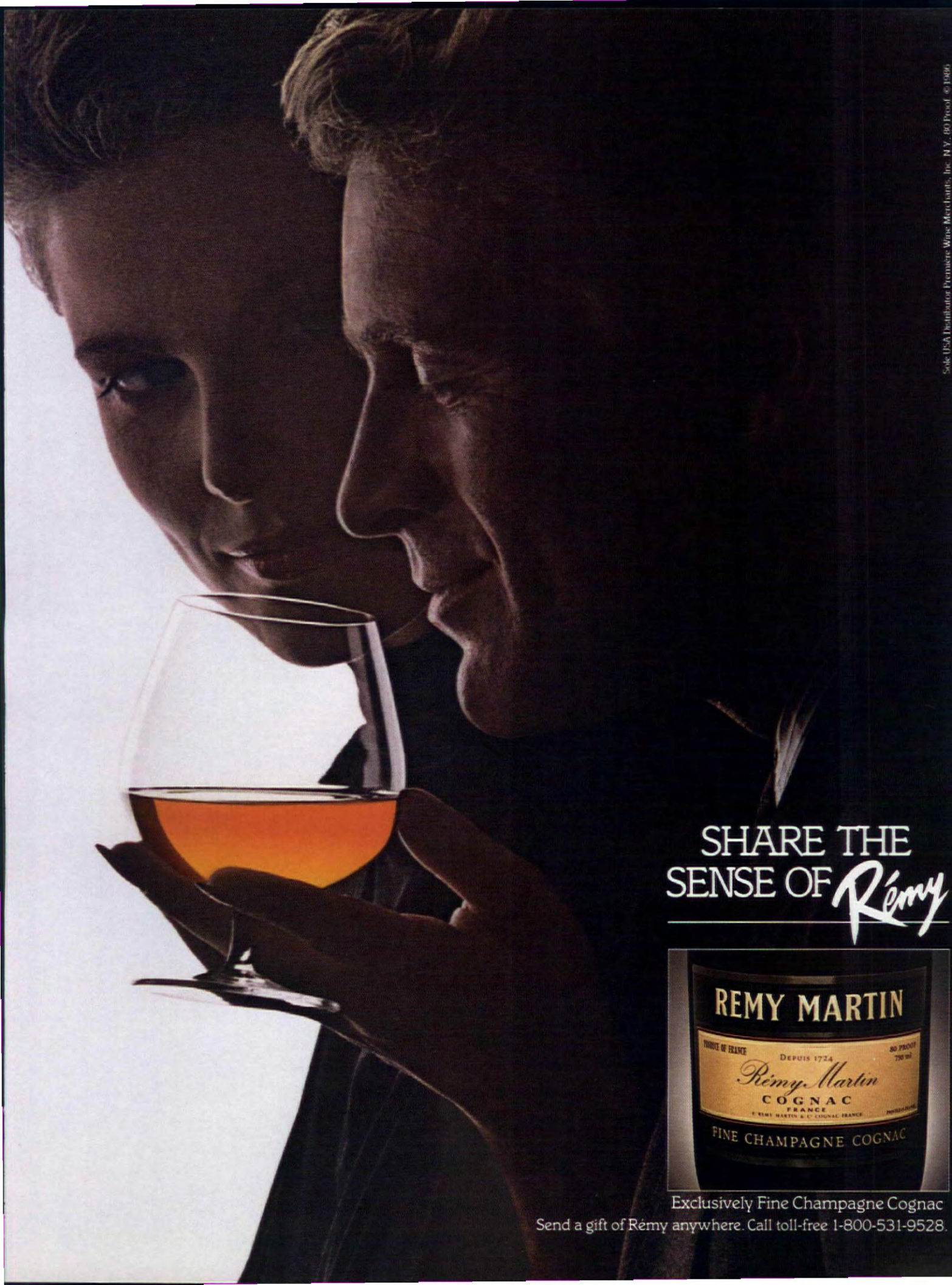
Multiple Listings

HUSTLER publisher Larry Flynt has sold his Italianate Bel Air Mansion, complete with red heart-shaped bathtub. Flynt, who bought the house seven years ago from Sonny and Cher, was asking \$4.5 million... *Falcon Crest* star Lorenzo Lamas sold two houses in the Hollywood Hills and has taken an apartment in Marina Del Rey... Ringo Starr is one of the investors in the Brasserie, a new Atlanta restaurant, in John Portman's Peachtree Center... Richard Gere is shopping for a \$500,000 coop in lower Manhattan to camp out in while his other New York pad is being renovated... The Palm Beach, Florida, villas of Ivan Lendl, Lilly Pulitzer and those from the estate of German munitions heir, Arndt Krupp von Bolen und Halbach have all been put on the block. Pulitzer is asking \$3.8 million; the Krups estate is \$2.6 million. Tennis ace Lendl, who wants \$5.2 million for his Spanish Mediterranean mansion, has never spent one night there... The late Rudy Vallee's 20-acre retreat in the Hollywood Hills is on the market for \$10 million...

FEATS OF CLAY

PARIS, Rome, Chicago, San Francisco and New York have never looked better than in these handsome sculpture puzzles, created by Johnny Dell'Orto and Paolo Costa. The pair, working in pastel-hued gesso, has parceled each city into movable pieces for armchair city planners. The tip of Manhattan (shown) is 8" high, and comes assembled and framed in Italian mica. At Rizzoli Books, \$175.





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THE MET GRILL

From homes to hotels, nightspots to stores, superstar designer Andrée Putman blends the old and the bold for a look that's shaping contemporary tastes

Best known in America for her rule-breaking design of New York's chic Morgans Hotel, state-of-the-art nightclub Palladium and women's store at Barneys New York, Andrée Putman is a one-person design movement. France's high priestess of style and designer of Yves St. Laurent boutiques is famed for her synthesis of classic looks and modern sensibility. Her signature black and white palette, understated interiors and custom furniture elevate minimalism to enduring, richly detailed elegance. Putman disdains the dictums of "good taste," yet her crusades for quality in design are relentless. She champions today's young avant-garde designers, while her firm, Ecart International, reproduces long-neglected 20th century classics by masters such as Eileen Gray and Mariano Fortuny. At our monthly round-table luncheon, Putman reveals her strengths—taking risks, being eclectic and incurably curious.

METROPOLITAN HOME: What's the most important consideration when designing a home?

ANDRÉE PUTMAN: If you do a house for yourself, it must be you in all the details, even if there are a few mistakes—I personally love mistakes, I believe they are like the pepper, the last little shot of lemon juice.

MH: How could a decorator know what "mistakes" will be right for a client?

AP: I don't believe in the word "decorator." When you do something very tight and stylish and rigid for someone, if they are lively, they're going to change it—it will evolve. After two weeks you will not be reachable by phone to tell them that a very weird object they feel like buying is okay. You make portraits when you do places, but you cannot impose your way of looking at the world and at life on other people.

MH: For a long time your work was regarded with suspicion and your taste thought of as highly questionable. What was your response?

AP: I don't believe in "good taste." I believe in

something more baroque and open to eccentricity. To mix the most ordinary things with the most exciting ones is my obsession. From the meeting of those two comes energy. One quality about me, and probably the only one I recognize, is curiosity. I go to the weirdest openings, the most bizarre exhibitions—a young man who decides to break glass into thousands of pieces and do a collection of furniture out of it. So, I got used to being looked at as someone whose ideas and tastes were very doubtful, and that's why I called my company Ecart. "Ecart" means off to the side, marginal. And an anagram of écart is "trace." I love the idea of the mirrored word saying a lot about my work.

MH: Has your philosophy of avoiding orthodoxy ever backfired?

AP: When my daughter was five, I was the portrait of a dangerous mother, because I had such strong ideas about everything. And she went to this terrible store and bought the worst watch, the worst necklace, the worst little purse. And she came to me, dropped all of them in my

Continued on page 88



Modern doesn't just mean of the moment—it means being powerful enough to always be there, says Putman. Her thoroughly modern Pucci mannequins can be seen at Barneys New York.

Portrait by
Deborah Feingold

The Dream Machines



JON JENSEN

Walter von Nessen's 1930s tea set and Walter Dorwin Teague's 1937 Bluebird radio (right) brought machine-inspired forms and materials home. *Resources, page 84*

Written by
Michael Walker

A stunning exhibit at the Brooklyn Museum shows how the Machine Age of 1918 to 1941 brought good design to the tools of everyday living



MICHAEL BLEICHFELD

IN AN AGE WHEN TECHNOLOGY threatens to overwhelm, it's difficult to conceive of an America where electricity was an aberration and the automobile was an eccentric's alternative to the horse and buggy. Even harder to grasp is the fact that that was America a scant 75 years ago, in the gathering twilight just before World War I. But during the period between the end of the Great War and America's entry into World War II, an incredible burst of technological advancement occurred that has been unequaled since in terms of its impact on our daily lives. In 1917, for example, electricity had come to only 24 percent of American homes; by 1940, the figure was 90 percent. There were 65,000 mechanical refrigerators in use in 1924; 10 years later, the number had swelled to 7 million. The 500,000 automobiles and trucks registered

in the U.S. in 1910 leapt to 10 million by 1920 and 32 million by 1940. By the time the Japanese Zeros made their first run over Pearl Harbor, America—and much of the rest of the world—had broken completely and forever with its past. It was the dawning of a new age—the Machine Age. And it is this fantastic period and its effect on art, architecture and design that is the crux of “The Machine Age in America, 1918-1941,” a remarkable exhibit running at New York's Brooklyn Museum through February 16, and traveling to Pittsburgh, Los Angeles and Atlanta later this year.

Picking up where the museum left off with its 1979 exhibition, “The American Renaissance, 1876-1917,” the Machine Age show is extraordinary, not only for co-curators Dianne Pilgrim and Richard Guy Wilson's exhaustively researched collection of the era's emblematic architecture, consumer goods, advertising and art, but also for their apt assessment of the incredible sociological impact that the age had on ordinary Americans. For machines—especially during the hopelessness of the Depression—were looked upon as avatars bearing nothing less than a new way of life, a *modern* life, where convenience and comfort would reign and drudgery would, literally, be a thing of the past. Simultaneously, a new occupation, the Industrial Designer, came into existence, and practitioners such as Raymond Loewy, Otto Kuhler, Norman Bel Geddes and Henry Dreyfuss were accorded virtual celebrity status.

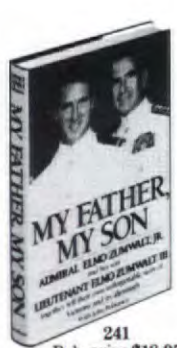
But most striking is the show's depiction of the change the machine wrought in the American home. As Pilgrim and Wilson's accompanying catalog points out, “modernism sneaked into the home by way of the back door—through the garage, the kitchen and the bathroom.” While the outside of the house largely remained rooted in 19th century designs, inside was now home to new streamlined forms and materials, such as stainless steel and plastic, that had been developed and nurtured largely for industrial, but rarely decorative, purposes.

Basing their designs on both machine-inspired functionalism and—in the case of streamlining—a romanticized version of wind-tunnel efficiency, designers brought the best

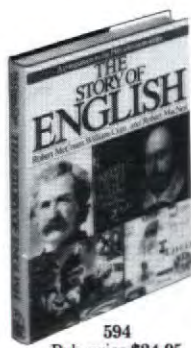
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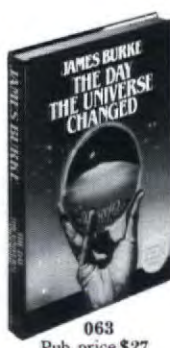
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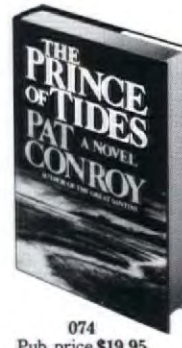
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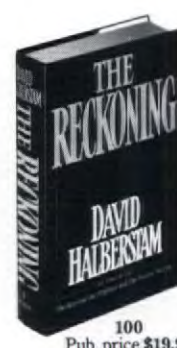
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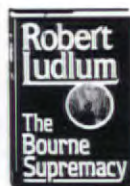
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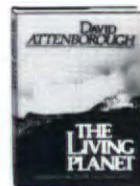
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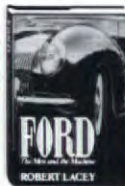
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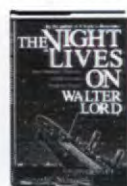
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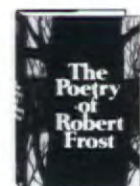
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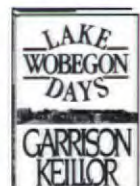
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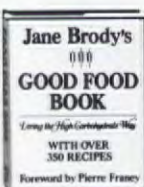
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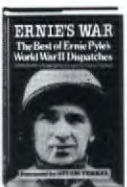
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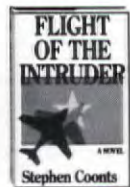
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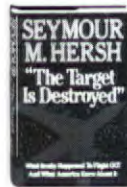
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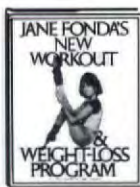
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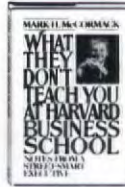
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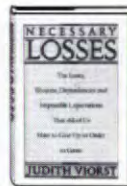
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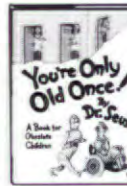
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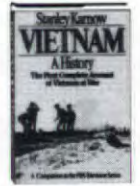
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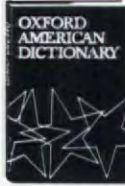
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A PRAISAL

ARTY cosmopolites insist that the place to be in the fall and early winter is a city like New York or Paris or London. But this year, in an emotional cocktail of anticipation, curiosity, pride and downright disbelief, art-loving Angelenos have canceled travel plans. The action is in Los Angeles, which is celebrating an astonishing growth and commitment to art.

Among the first of the major openings was the mid-November debut of The Los Angeles County Museum of Art's Robert O. Anderson Building, designed by the New York firm of Hardy Holzman Pfeiffer Associates. Successfully grafting a big, colorful, Post-Modern temple with a gaping entrance to the front of the original building on Wilshire Boulevard was no mean feat. And as angled walls of peachy limestone, green terra-cotta and glass brick flew up, ev-



County Museum's porcelain-paneled temple.

everyone wondered if it would work. But it blends in miraculously well. There must be some wicked irony in the seduction of this oral cavity sitting atop the bubbling digestive juices of the La Brea Tar Pits.

That the art also looks right is no surprise, since

L.A. ART COMES OF AGE



L.A. oasis: Isozaki's Museum of Contemporary Art.

the curators worked for five years with the architects, tailoring the rooms to the over 300 paintings, sculptures and decorative arts in the museum's permanent collection of European and American 20th century art. Senior curator Maurice Tuchman has assembled an ambitious inaugural exhibit: "The Spiritual in Art: Abstract Painting 1890-1985."

With hardly time to catch one's breath, came the opening of the stunningly restrained Museum of Contemporary Art designed by Tokyo's Arata Isozaki. An advisory council of 16 artists that met Monday nights from 1979 to 1982 was instrumental in recruiting Isozaki, Pontus Hulten as founding director—fresh from Paris' Beaubourg—and then Richard Koshalek as current director. This cast gave the museum a worldly prospect.

After Frank Gehry designed the Temporary Contemporary in 1983, to keep momentum going, people wondered if there was any need for the new building. But it's

beautiful and evocative in its mix of geometric shapes, colors and materials—for example, Indian-red sandstone and glass skylights clad in copper. The humanistic charisma of the exterior (above) creates a true oasis in downtown L.A. The interior rooms are suffused with natural light from the pyramidal skylights. Surprise: The

architecture does not overwhelm the building's opening show, "Individuals: A Selected Survey of Contemporary Art, 1945-1986," curated by Julia Brown Turrell.

Tying all this together was L.A.'s first international contemporary art fair, which brought 100 galleries from 15 countries to the nearby Convention Center. It was a boomtown atmosphere, yet underneath the euphoria and self-congratulation lurked skepticism about just how deep the new lode really goes. As Maurice Tuchman cautiously put it, "This is a culminating period in which L.A. is making an important national contribution; yet, a significant cultural boom happens over a long period." Time will tell.

—Denise Domergue

PHOTOGRAPHS BY TIM STREET-PORTER

H

HOUSEHOLD WORD

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S HOPPING AROUND

LAURA ASHLEY STRIKES BACK



New wave Ashley: The Bloomsbury Collection, with prints that blow dust off the line.

Bells' son Quentin, a famous potter, the Ashley team re-created the original fabrics from the Charleston house

along with some new pottery, lampshades and wallpaper designs in order to turn Charleston house into a Bloomsbury shrine. In exchange, Laura Ashley got the merchandising rights and now has the Bloomsbury Collection, which will comprise roughly 10 percent of the new line. Debuting in Laura Ashley stores in late Janu-

ary, the patterns have free-form flowers in dusty tones on cream; squiggly lines and drabs of brush strokes with the same primitive look of many new wave designs. The scale of the flowers is large, not big and floppy like cabbage roses, but hand-blocked and raw, like Matisse paintings. The new look is daring, kitschy and as stimulating as the old Ashley stuff was when it was fresh to you, me and the state of Texas. When you walk into a new Bloomsbury room set, you get the urge to redecorate—I'm beginning to think all of my French Country is a bit passé. Don't tell Joan, but I'm saving up for a trip to the local Laura Ashley.

—Suzy Kalter

I WAS NOT the first girl on my block to own a Laura Ashley dress. In fact, I lived in San Antonio, Texas, then... in the old days when style came to Paris, London, New York and then San Antonio. No matter. The minute I saw my first flower-infested blouse of cotton, I was hooked.

I remained addicted for at least three years. My pregnancy was devoted to trellises of morning glories; the walls of my home were a cornucopia of dusty colors flocked with flowers gleaned from the \$1 wallpaper bin. I even took needle to nosegay to stitch up a quilt.

Perhaps it was the quilt that made me quit. Suddenly, I'd OD'd on sweet nothings. I felt my stomach churn when I prowled the capitals of the world and found them populated by a parade of green lacquered, pine floored Ashley boutiques. I grew to loathe Laura Ashley. When my friend Joan described a friend's house as "a little too Laura Ashley," I chortled with contempt.

Nothing would get a sophisticate like me to buy Laura Ashley again.

Except Laura Ashley herself. It seems that

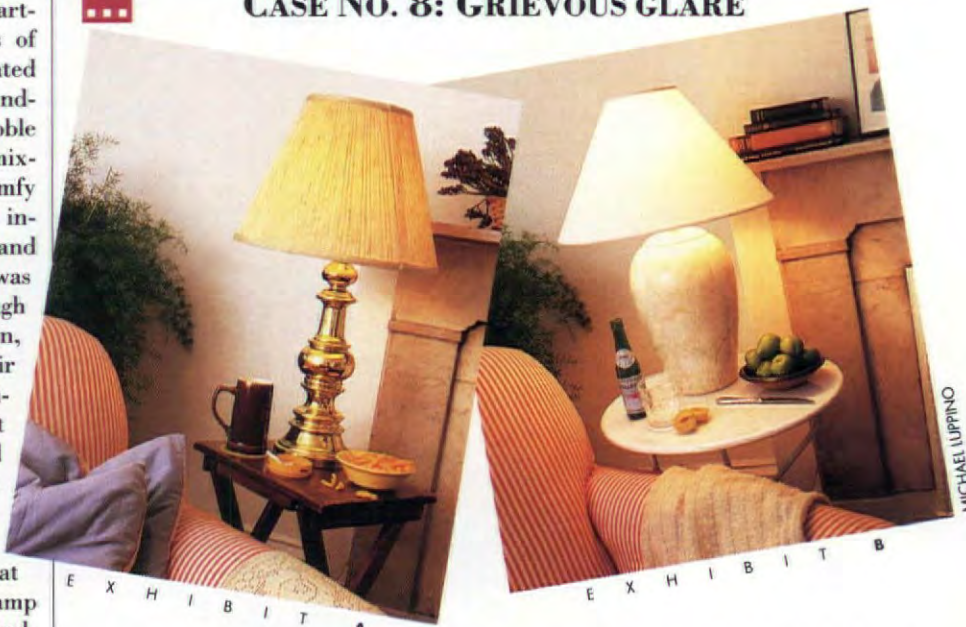
when she died in 1985, she left behind an unfinished dream: a new and different collection based on the restoration of Charleston, a rustic farmhouse outside London, which, starting in 1916, became the focal point of the Bloomsbury movement.

The house was owned by Virginia Woolf's sister Vanessa Bell and her husband Duncan Grant. During the three decades they reigned there, it was the hangout for the artists and intellectuals of the day. It was decorated in a melange of hand-drawn scribble-scrabble on the walls and mismatched prints on comfy old chairs—all of it inspired by the Arts and Crafts Movement. It was a cluttered look, though not at all Victorian, that sprang from their disdain for the then-current rage—art deco. The Arts and Crafts Movement (see page 22) worshipped the unsleek perfection of walls that were painted on, lamp shades that were hand-drawn. These days, the look is appealing to our eyes, too, now that Laura Ashley sells it by the bolt at moderate prices.

Working with Vanessa

DESIGN POLICE

CASE NO. 8: GRIEVOUS GLARE



IN A SURPRISE sweep through Edison City, our Light Brigade charged Neville Grout with three counts of aggravated eyesore (Exhibit A). His lamp's busy brass body and unenlightening yellow pleated shade stand too tall for reading comfort. Exhibit B shows the right idea—the simple white shade hovers close over a shapely faux marble stand, reducing glare to make a softly illuminating right-height light. First offender Grout was let off lightly.

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REMEMBER when adult education courses taught us good, solid basics? Back in the era of no-frills education, night classes were as useful as "Beginning Greek," as helpful as "Learning to Handsmock" and as practical as "Raising

Healthy Houseplants." As a student of continuing-ed catalogs, I've discovered a recent academic tread: trendy. These days you can major in Faddy and Groovy, minor in Nonsensical and Impractical. To hell with career advancement.

My friend Louise, for example, just signed up for a semester of "How to Get a Good Night's Sleep." My secretary is enrolling in a two-session course called "Sexual Secrets of the Orient." My mother-in-law is deciding between "Freeing Your Charisma" and "Know Your Aura." Personally, I'm registering for "Foreign Shopping Techniques." I want to say "I'm just browsing" and "Is that list or net?" in 10 different languages. And I can't wait for the field trips. My "Foreign Shopping Techniques" class is filled, but if I've piqued your curiosity, here's a list of Nouvelle Education courses that might still have space for you.

● "What Shall We Do for Our Vacation?" (Scottsdale Community College in Arizona)

● "Finding It in Filene's Basement: The ultimate shopper's guide"; "Sunday Brunch in the City" and "How to Watch a Thanksgiving Day Football Game: Women only" (The Boston Center for Adult Education)

● "50 Ways to Find a Lover" (Open University, Washington, D.C.)

● "The Shower Singers Workshop" and "How to Begin and Continue a Conversation" (The Learning Annex, Seattle)

● "Tricks with Frozen Bread Dough" (Jefferson County, Colorado, Adult and Continuing Education)

● "How to Read The Wall Street Journal" (The New School, NYC)

● "Nouvelle Chanukah" (92nd St. 'Y, NYC)

—Stephanie Pierson

ceiving company while seated on a chaise was advised to cover her feet: "Decency demands it," wrote one arbiter of propriety in 1818. But my husband doesn't go for rococo. It smacks too much of milady's boudoir.

That brings up a burning question: Do real men sit on chaises? (One replied, "They sit on whatever they want.") But today's chaise is not only wicker adorned with curlicues. It might be heavy metal macho, like Corbu's modern miracle—an arc of leather slung on chrome-plated steel—or a jolt of sculpted red jersey from Milan. But, don't fight over it. A pair is possible. Or three, or four, in a room with the room.

But whatever chaise you do choose, you must pronounce it right. It's "chaise longue" (to rhyme with song). But a simple "shez" will do. It's emphatically not "loungue," although that's the bottom line. Lounging. Stretching. Sprawling. Ahhh . . .

—Cara Greenberg

KEEP YOUR tired beds, your huddled chairs, your common, hackneyed furnishings that yearn to be chic. I want *la belle, la* perfectly swell chaise longue. Open many doors these days, and you'll find one stealing the spotlight, boldly unbalancing boxy rooms, making you look past those chairs and sofas. The chaise longue has a

presence.

Attitude. It's important, yet inviting. At the end of a long day, the chaise beckons: "Kick off the high-tops, put up your feet," it says.

But what kind to choose? In front of my marble fireplace I can see the Classic: plump, tufted, aristocratic, harking back to the chaise's rococo heyday, when a lady re-



JON JENSEN

NAME: Formica

DATE OF BIRTH: 1913

CREATORS: Entrepreneurs Herbert A. Faber and Daniel J. O'Connor, who saw a need in the booming electronics trade for a product that could duplicate the insulating qualities of high-cost and unreliable mica.

ANCESTRY: Trying to replicate mica in the laboratory, Faber and O'Connor pressed sheets of paper in a plastic resin, creating a laminate that could be cut with a handsaw, but would not crack, as mica often did. Hence, the name Formica ("in place of" mica).

ORIGINAL DISPOSITION: Used inside early radios, Formica, like Teflon (which was developed for the space program), metamorphosed into a material with residential applications. The crucial moment came in 1927, when its creators began bonding a layer of lithographically printed paper to the top that imitated wood grain or marble.

SUBSEQUENT DISPOSITION: In the Thirties, Formica was touted as a wonder material, and it became ubiquitous. Everyone from the Bauhaus' Marcel Breuer to American deco designer Donald Deskey used Formica extensively, as did the Library of Congress (shelving, tables) and the luxury liner *Queen Mary* (staterooms).

IMPACT: Today's Formica, upgraded with a slew of new designs, is as likely to show up in the living or family room, and is expanding the boundaries of the kitchen, as well. Memphis designers use laminates extensively to fit the odd corners of their idiosyncratic furniture, and architects find that custom furnishings and storage utilizing Formica can be more dramatic—not to mention inexpensive—than any off-the-rack systems.

ASSESSMENT: Though wear-resistant, Formica takes a backseat to ColorCore, the company's newest surfacing material. The same thickness as Formica, it looks like laminate, but is more rugged and can be sculpted into beveled and rounded corners without Formica's telltale black-lined edge.

—Fred Thomas

Clearly a masterpiece



The tradition that inspired this magnificent work of art began over a century ago. With the establishment of an artistic dynasty whose very name is legend.

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SAN FRANCISCO

HOT CHEFS TO CHIC SHOPS: AN OFF-THE-GUIDEBOOKS TOUR OF EVERYBODY'S FAVORITE TOWN

BY DIANE DORRANS SAEKS

THE SIXTIES were flowery, the Seventies sleepy, but in the upscale Eighties a serious work ethic prevails. Power ties and pearls have replaced love beads, and San Francisco's future belongs to a fresh crop of young chef/owners, artist/entrepreneurs and nouvelle retailers obsessed with work, workouts—and great food. (How else could one town support 4,000 restaurants?) But the big news is cutting-edge design breaking the grip of Nob Hill staidness. From jazzy shops to chic clubs and restaurants, everybody's favorite city is changing its image.

I N S T O R E

SHOPPING AS THEATER

PERFORMING ITS OWN NEAT BALANCING act on the edge of the Pacific Basin, San Francisco speaks the international language of style. But today it's not just the goods that coax customers—it's the arty ambience of the store itself. Here, enjoy the best of both:

Modern Appealing Clothing (M.A.C.) was ahead of its time seven years ago when it opened a store on the upper slopes of the Tenderloin. The name, the untrendy location, the graphics and spiked-hair models were tip-offs that something interesting was happening. Although the world has caught up with M.A.C. (right), the store is still far ahead of the crowd. Now located in a former Chinese laundry, it features clothes by international designers and rich, exotic interiors by local artists who excavated decades of turquoise and cream cracked paint, adding hand-tinted plaster and daubs of gold. It's a mad trompe l'oeil mix of Pompeii and Las Vegas—clothes racks are exposed copper



DRAMATIC vignettes: Ron Mann's studio (top) and Modern Appealing Clothing's counter action (above) with video altar by Rex Ray.



BILL APTON

JEFFERY NEWBURY

plumbing on concrete stands (812 Post St).

"Art is paradox," agrees designer Koichi Hara, owner of **Japonesque**. His serene store celebrates the traditional Japanese love of humble materials, but here the spirit is entirely contemporary: Limited-edition and one-of-a-kind pottery, silver, hand-blown glass and desk-top accessories made in Japan are tactile, eloquent as haiku and as much at home in a slick apartment as a traditional American house

(Crocker Galleria, Third Level, 50 Post St.).

At last, the Potrero Hill studio of designer **Ron Mann** is open to the public, and you can buy the highly individual Sun Country style we've touted in California design. Behold stone thresher lamps, sand-cast bronze plates and a collection of sinuous chairs and found objects (497 Carolina St., by appointment only).

LIMN offers a consistently lively collection of contemporary furniture, lighting and accessories from Driade, Artemide, Ligne Roset, Memphis, Cassina and local artists (457 Pacific Ave.).

Why head for tourist traps like Fisherman's Wharf when there's new **Aerial** at The Cannery? Designed and stocked by Richard Altuna (Home Express), this magical Greco-Southwestern gallery reverberates with video wit and tongue-in-cheek California lifestyle wares: Chinese temple papers, one-of-a-kind jewelry, Native American artifacts (2801 Leavenworth).

NEIGHBORHOODS

SOMA REVS UP

SOUTH OF MARKET, A MILE-WIDE AREA ringed by piers and freeways, from the Embarcadero to 12th Street, was once the dowdy stepchild of the city's glitzy downtown. Ship chandlers, mechanics' shops and faceless factories made a picturesque collage, but only the brave ventured there after dark. Today, however, pioneering artists and hip entrepreneurs have rehabbed SoMa, making it safe (and interesting) for everyone. Sample tiny **South Park Cafe's** bistro fare, the All-American food at the **Billboard Cafe**, **Hamburger Mary's** Sixties snacks and clientele—and a club scene that has brought S.F. out of the minor party league. Arty rockers fa-

JEFFERY NEWBURY

MODERN-DAY Medici
Don Baker (far left, flanked by Brown and Evans, fourth from left) elevates the **Monadnock Building** to Post-Modern palazzo.



CHANCE UPON THE MONADNOCK BUILDING at Kearny and Market streets, and you may not realize what an odds-defying achievement it is. With a proud, vaulted archway crowned by Renaissance pediments and Tiepolo-inspired murals, guarded by two majestic portal Indians, it's hard to believe the Post-Modern palazzo was once a decrepit 10-story, steel-frame box.

Credit developer Don Baker with an exemplary rescue mission—a \$45-million upgrading of the beaux arts office building, which survived the 1906 quake and fire, and subsequent nondescript rehabs. Baker made the building a large-scale work of art—hiring trompe l'oeil specialists Mark Evans and Charlie Brown to embellish the entire building with murals depicting figures from S.F.'s past, such as John Muir and Isadora Duncan. He also turned an air shaft into a sculpture garden/refuge. When the prestigious John Berggruen and Modernism galleries signed on as tenants, it was clear that Baker's act of wit and wizardry had turned a mediocre building into a magnet. —Steve Winn

SOMA'S Art Motel:
Its guests don't check in—they check out the art.

LOCAL HERO

GOING FOR BAROQUE



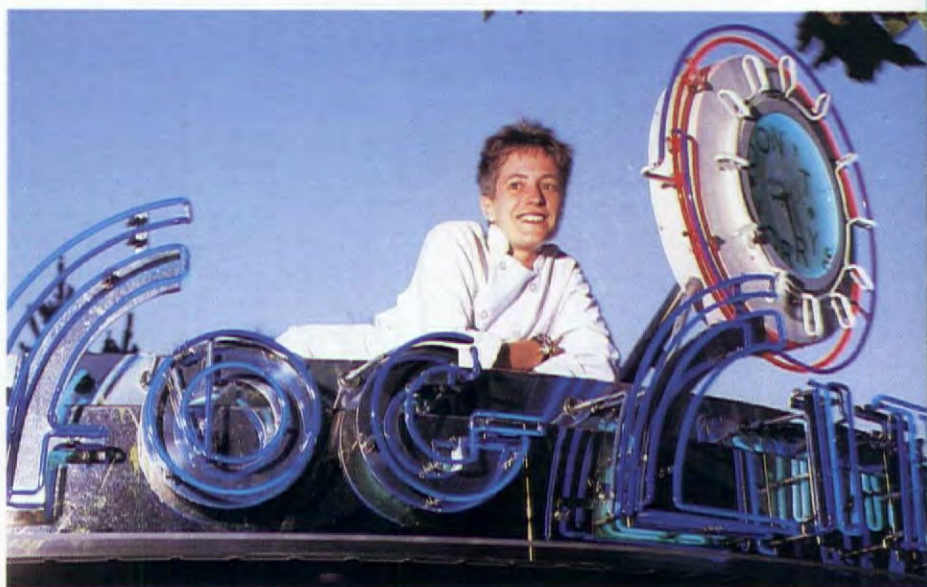
SOMA'S Art Motel:
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COMPLIMENTS TO THE (WOMEN) CHEFS

DOES SAN FRANCISCO GIVE WOMEN chefs a fair shake? Apparently, since so many of them—notably Alice Waters of Chez Panisse, Catherine Pantisios of Zola's, Barbara Tropp of China Moon, Anne Haskell of Hayes Street Grill and Cecilia Chang at The Mandarin—have enjoyed financial and critical success in the town's high-turnover competition. But Joyce Goldstein, 51, Chez Panisse alum and chef/owner of **Square One**—which went into the black after just one year—dislikes the expression “women chefs.” “We shouldn't be singled out,” she insists. “We're no different from men. We work hard and we're good. Women here have been particularly successful because a high percentage of us are also owners. We have a stake in the running of our restaurants.”

Goldstein praises her receptive audience: “San Franciscans are not as trendy about food and restaurants as New Yorkers and Angelenos. Here, classic cuisines like ours have a chance to flourish.” She offers an imaginative array of Mediterranean, Oriental and Latin American favorites; quick pizzas and great desserts can be had next door, at her recently opened **Caffe Quadro** (Pacific and Front streets).

For Cindy Pawlcyn, executive chef and part-owner of the glossy **Fog City Diner** (a solid hit since it opened in June 1985), San Francisco means great produce—and no snow. “I grew up in Minneapolis, then worked in Chicago,” says Pawlcyn, 31, who also owns **Mustards Grill** in the Napa Valley and the **Rio Grill** in Carmel. “After several brutal winters, I fled the Midwest. Here, it's spring year-round and you can get any ingredient you want.” **Fog City** (1300 Battery St.) features diner favorites—sandwiches, splits, malts—but leans to Pawlcyn's whimsical specialties, soon to be new diner classics: crab cakes with cayenne/sherry mayonnaise and stuffed pacilla pepper with salsa.



ARCHITECTURAL digestion: Creative Cindy Pawlcyn stays on top of the vibrant **Fog City Diner**, open for lunch and dinner daily. Her fare, like the restaurant's neon-aluminum-sliding decor, updates Americana.

● **STOP THE PRESS . . . Stars** (150 Redwood Alley), which pulls in \$5 million annually, is now the second-largest grossing restaurant in the area. Two new welcome changes: It lowered lunch prices and introduced fun sandwiches . . . **Caffe Esprit** just opened behind the Esprit outlet (16th and Illinois), offering the same wonderful fresh food hitherto available only to employees . . . Bill Belloli, owner of ritzy **Rosalie's** (still hot on Van Ness), has gone northern Italian with **RAF** (478 Green St.), one of the few places in town to dine alfresco.

JEFFERY NEWBURY

GOING RATES

PRICE HEIGHTS

SAN FRANCISCO IS THE PRICIEST RESIDENTIAL real-estate market in the U.S. Even in the up-and-coming Lower Pacific Heights (along Bush, Pine and Sutter streets), prices start at a swift \$250,000 for a one-family house that needs a lot of TLC. With an hour-plus commute, bargains do exist in Sonoma County and northern Marin. But if your heart's in San Francisco, a fixer-upper on Potrero Hill can be had for \$180,000. To rent, in Pacific Heights, Russian, Nob and Telegraph Hills, it's \$750 for one-bedrooms to \$1,500 for two-bedrooms. Newly opened **Daniel Burnham Court**, on the Van Ness corridor at Post Street, offers condos priced from \$110,000 (studios) to \$310,000 (one-bedrooms). At 333 Bush, up-up-upscale down-towners vie for two-bedrooms from \$375,000.



THERE'S more to Square One than just desserts. Joyce Goldstein's menus celebrate the best international food—with hearty portions.

BILL APTON

MANHATTANIZATION

EVERYONE KNOWS THE ANSWER TO the routine question, "What are San Franciscans eating these days?" It's grilled fish, salads or even heartier fare at hot spots like Fog City Diner, Rosalie's, South Park Cafe, Stars and Tiburon's waterfront hit, Guaymas. But the real question seems to be, "What's eating San Franciscans these days?"

Manhattanization. Even as the town gears up for the 50th birthday of the Golden Gate Bridge in May, citizens groups are complaining that S.F. has lost its soul to downtown development.

Twenty-five years after Jack Kerouac wrote in *Desolation Angels* of "the blue dusk with sparkling lights of San Francisco . . . on all the magic hills around," creeping urban blight has almost eliminated the fabled skyline. Sue Hestor, an attorney for San Franciscans for a Reasonable Growth, one of several activist groups fighting developers, speaks for many when she complains, "You used to be able to see the Bay at the end of the city streets and the hills from even the lower stories. Now you see a wall. San Francisco is becoming like Manhattan, where people have lost their connection to the earth, the sky and the surrounding water."

A recent *San Francisco Examiner* poll found



that two out of three residents would "sharply limit" construction of downtown high rises. So it was no surprise that Proposition M, the first major growth control measure in San Francisco history, won in the November elections. The measure could halt development projects all over town and also talks tough on preserving neighborhoods. But disgruntled city planners intend to fight it.

RULE BOHEMIA

IN MID-WINTER SAN FRANCISCO, VISIT THE warm heart of **North Beach**. Old-world magic lingers at the **Caffe Trieste**, a beat-era hangout whose Italian owners bring out their squeeze-boxes for weekend opera performances (609 Vallejo); **Molinari Deli** (373 Columbus); and **City Lights Bookstore** (261 Columbus), for late-night browsing. Explore by foot—parking's impossible.

A Berkeley Food Adventure



Some of the best food in San Francisco awaits you . . . in Berkeley. So find a car and head on over the Bay Bridge.

● **9:30 a.m.** Start at **Kona Kai Farms**, which, after years of supplying restaurants, is open to the public 365 days a year. Their growing area features pesticide-free lettuces, beets and Paris carrots (Fourth and Hearst).

● **10:00 a.m.** Gourmet grazing continues at San Pablo Avenue and Cedar Street, home of the **Acme Bread Company** bakery. San Francisco is no longer a one-bread town—Acme's hand-finished French loaves often sell out by noon.

● **10:30 a.m.** Head a mile east, up Cedar to Shattuck and sunny **Bridge Creek Restaurant** for John Hudspeth's all-American breakfast of your dreams (we recommend Heavenly Hotcakes and apple-smoked bacon omelettes). Break from food to shop nearby at **Tom Dick and Harry's** and **La De Da** (1529 and 1525 Shattuck, respectively) for hip linen rags.

● **11:30 a.m.** Across the avenue at 1504 Shattuck is a double-whammy—the **Cheese Board Collective** offers an enormous selection of goat cheeses and funky specialties like Provolone cheese and onion loaves. Sit on the bench and sample sushi-bar takeout next door at **Berkeley Fish**.

● **12:30 p.m.** Amble down Vine to the corner of Walnut, where you can savor the best coffees and teas in town at **Peet's** counter.

● **1:00 p.m.** Make haste to **Cocolat** at 1481 Shattuck, round the corner, for Alice Medrich's superb cakes and real French chocolate truffles (she started the craze)—to go. Half a block south, at 1517 Shattuck, you're in Alice Waters land with **Cafe Panisse** atop fabled **Chez Panisse**. Top tables on a fine day: the sunny upstairs café terrace (you can just walk in, but call ahead to save a wait.)

● **3:00 p.m.** Cruise north to the big, white **Monterey Market** on California and Hopkins, where canny shoppers and restaurant chefs prod, squeeze and bag some of California's best (and best-priced) produce and fruit.

● **4:00 p.m.** Head back down Hopkins to San Pablo in time for the afternoon counter action at **Café Fanny's** zinc bar (comforting bowls of café au lait and, if you can, prosciutto pizza and fruit tarts). Celebrate the day wine-tasting and buying at **Kermit Lynch** next door. As you drive home, or hotel-wards, you should have enough glorious food (and drink) for days. But if you're feeling guilty, jog one mile at the **Marina fitness course** in San Francisco, with its fine Bay views and breezes.

PERSONAL STYLE



Friendly as toys, Shire's sunny throne chair (right) and Modular Table of painted steel (left) mix Memphis daring and comfort-loving fun.

With bold geometry, hot-rod hues and eclectic "found" materials, designer Peter Shire reshapes everyday objects into useful art and architecture

THE SETTING WAS HARDLY INDECISIVE, yet Los Angeles artist Peter Shire looked perplexed, taking a phone call in his notorious kitchen. While the loud colors of his sweatshirt clashed and vibrated with the geometry of laminated walls, Shire brooded, "A Scotch company wants me as their Man of Character."

In the adman's vision, there'd be a photo of Shire—unassuming, yet charismatic in his trademark chrome colors and black beard—on page with a smattering of his credits: say, furniture designer, Memphis (Milan) pioneer, sculptor, ceramicist, native Angeleno, L.A. Olympics' disco designer, house renovator, architectural wizard, friendly iconoclast . . .

If he agreed, Shire would have to become
Continued on page 90



Peter Shire (above, with wife Donna and five-year-old Ava) revamped his "dumb bungalow" by assembling a mini-temple porch from greenhouse gables and a bus exhaust pipe. Right, a stark fireplace becomes a pop-baroque altar.



Produced by Rochelle Reed, Barbara Thornburg; Written by Barbara Flanagan; Photographs by Tim Street-Porter

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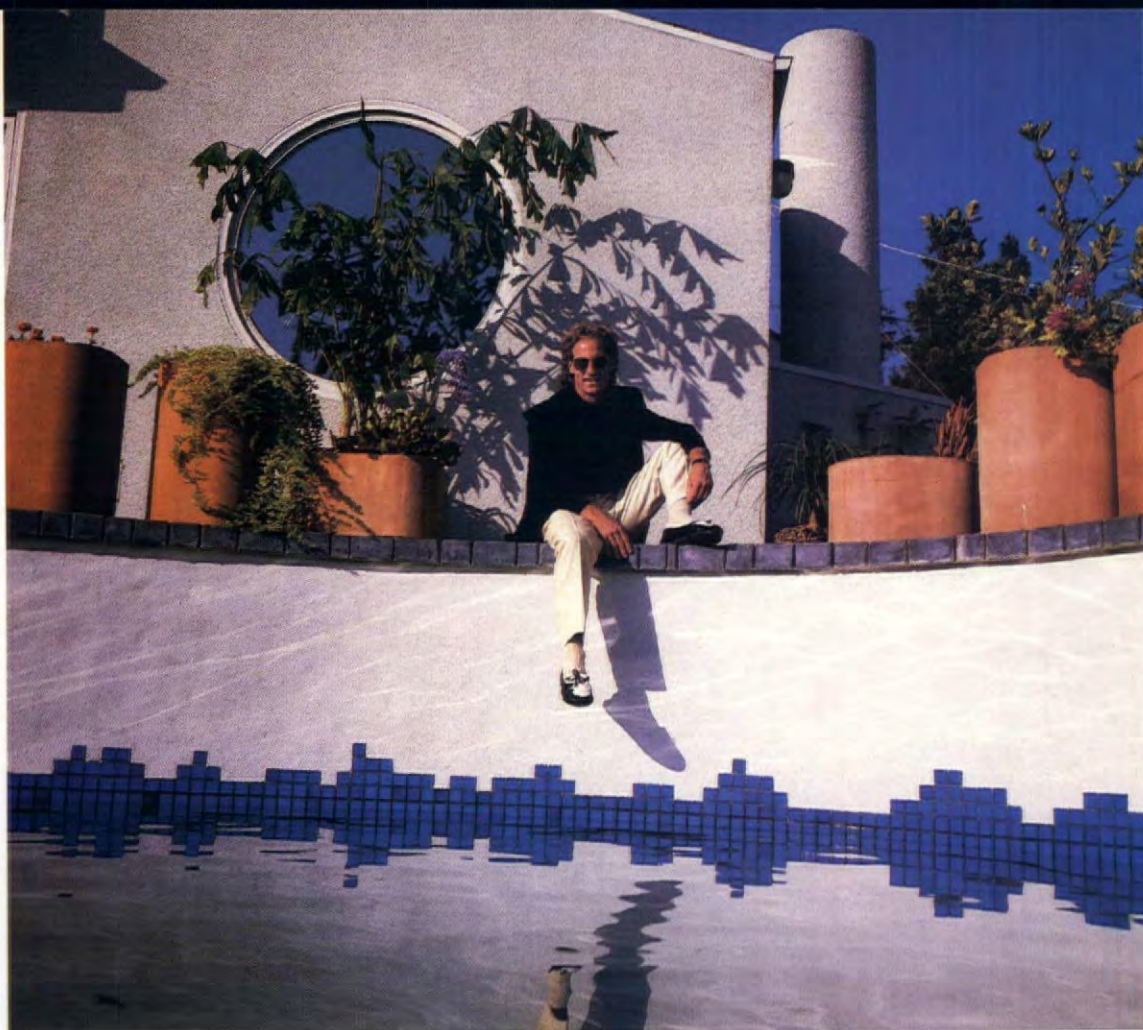
They never had it like this down on the farm. For all its country charm, our newest dining furniture has all kinds of city-slick features. Both table and buffet have hardrock sugar maple tops, 1½" thick. And the gleaming white finish below is extremely tough and durable. The open hutch has natural maple shelves with routed plate rails. If you're looking for country style, come to Storehouse.



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THIS CANYON house ends where the pool begins; the pool stops where the ridge drops off. "I like to give my work a bit of an edge," says L.A.'s Nick Berman (right). Still, he offsets imbalance with reassuring counterpoints: rounded windows, chimney, planters and pool, soothing colors. This design depends on the play of action and counteraction.



• METROPOLITAN HOME OF THE MONTH •

Mastering the Modern Mix

**BALANCED BRINKMANSHIP AND SUBTLE CONTRAST
BRING EDGY INTRIGUE TO HOME COMFORT**

HERE IS ARCHITECTURE OF CHECKS and balances, a fitting place for a lawyer/businessman couple (Nancy and Sheldon Brucker) drawn to the edge of a Brentwood, California, ridge. Pleasing contradictions are designer Nick Berman's trademarks: a humble entry to a dazzling interior; tuxedo-worthy chairs against nonchalant backdrops. Rigor and relaxation can coexist, without canceling each other out. In L.A.

INDUSTRIAL remnant or primitive totem? It's just a very geometric chimney—stucco cylinder on a wedge—taking center stage. Puzzling from the yard, it's even more mysterious when seen from inside. *Resources, page 84*

Produced by Steven Wagner, Rochelle Reed, Barbara Thornburg; Written by Barbara Flanagan; Designer: Nick Berman; Photographs by Tim Street-Porter





NOTE THE mirrored palm floating on granite? Wrong. That's no reflection, but a twin palm, seen through a wall crevice. "Visual tricks make you think," says Berman, "and take nothing for granted."

EXCEPTING Jack Lenor Larsen's Lloyd Loom-style wicker, Nick Berman designed all the furniture and architecture. He used steel bars for both splayed-leg table and granite-topped stools. Like furniture, each window has a separate function: Sliding doors open for parties; a "moon" window focuses the view; skylighting turns granite into a mirror and the chimney into sculpture.

Resources, page 84

SURPRISE A SIMPLE LAYOUT WITH SLEIGHT-OF-HAND DELIGHT

STEADY AS THE LIVING ROOM LOOKS, "Once you sit and look around, you get a sense of vertigo," says Nick Berman. It's not the panoramic view that triggers the wavering, but the canny imbalance of design actions and reactions. Berman, trained as a painter, proves that welcome needn't rely on stability: The coffee table and black chair limbs angle inward, while those of the stool/table and wicker angle out. The same strategy works with color. In black, the chiseled granite hearth and tweed chairs intimidate. In beige, the carpet and woven chairs do the reverse. Counterweighting mean/nice, cool/warm, raw/refined draws one to linger, mesmerizing with visual intrigue.





ENTERING or traversing, you take a sweeping view of this lofty house. A concrete-tiled gallery stretches from front door (left, at foot of the stairs) to French doors (right), past the dining table (beneath the Larry Cohen painting). Settle down for conversation or dinner and immensity disappears; spaces tighten up for comfort; vision narrows. Berman used elements of surprise at three scales—macro to micro. In the gallery, you sense the canyon dropping down with the stepped rooms. In the living room, your attention switches to furniture geometry. And once ensconced in the sofa, you focus on minutia, like the parti-colored diagonals woven into the black wool. *Resources, page 84*







THE ALL-WHITE kitchen (laminated cabinets, appliances, glass light shades) is spiced by salt-and-pepper granite (island top) and flecked black vinyl (floor). Nick Berman designed the tricolor dining table—Japanese ash, ebony, walnut—as well as the bleached oak buffet

doubling as room divider. Naturally finished wicker and bentwood chairs are casual foils for formalities found elsewhere in the house. *Resources, page 84*



INSPIRED by diners and deco, L.A. prefers portholes. Doors swing, restaurant-style, from windowed breakfast bar to dining room. Besides creating vistas, Berman links up miniviews, too.

MIX STARK WITH SOFT TO MAKE ROOM FOR MANY MOODS

LIKE TO DRESS THINGS DOWN," SAYS designer Nick Berman. Though the kitchen is done up in the crisp, black-and-white patterns "of an Armani jacket," the dining room gets slouchy wicker weaves, plus the earthier colors of wood furniture and concrete tiles. The aim for casual elegance suits co-client Sheldon Brucker just fine: "After growing up in a big house with an unused formal dining room, I knew that I wanted to eat in my own." Poised on the open, tiled corridor running the length of the house, the dining suite is hardly isolated there in the middle of heaviest traffic. Raised above the living room, it stays convenient for daily meals, but offers a lofty view for formal dinners. The living room's stepped ceiling soffits, framed by smooth columns, entice the eye with sculptural detail.







GLASS WALLS OF DISCREET LIGHT CREATE SPACIOUS ILLUSIONS

THE BEDROOM IS ALL BED, THE BATHROOM is all bath. Bed and bath loom bigger than usual for reasons other than bravura. Because both take on extra functions, each was broadened with extra dimensions. For example, the bed doubles as an after-hours desk for lawyer Nancy Brucker who stretches out with paperwork in front of the canyon view (while Sheldon Brucker works next door at the denlike sitting room).

What's the strange sensation of lounging in the bath-only room? Volume. The tub is deep, the skylight tall, and the sky view infinite. The oversized tub doubles as a spa and a shower stall—wide enough to make enclosure needless. It all looks luxurious, but acts practical.

PLUSH OR NOT, these oversized comfort zones—bed and bath—can often outscale rooms, cause claustrophobia. But here, glass block walls expand the spaces without adding square footage: Bathroom walls transmit daylight and outdoor colors; the bedroom wall—a partition/headboard—reflects light. Over the bed, conical ceiling lamps of handblown white glass mete out discreet light. Over the tub, the pyramidal skylight showers down sunshine. *Resources, page 84*

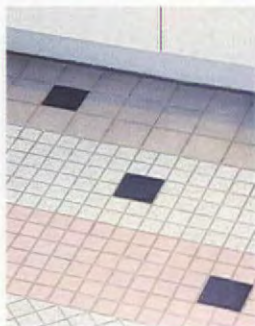




Telephotos



THE FISH scale pattern bordering the pool (above) is Bomanite stamped concrete—the low-maintenance answer to brick. Sections of red clay pipe are stacked into unusual planting towers.



INDOORS AND out, all the materials get gridded—whether glass, concrete, tile or wood. To offset excess precision, all grids are met with curves—in rounded walls, planters, steps, sinks. The bedroom's gently curved glass block partition (right) becomes a monumental headboard.



STEPPING down, from entry to living room (left), eases one into the house. First comes hard concrete tile, then welcoming bleached oak steps and wool carpet. It's not just the surfaces that soften, but the cold-to-warmer colors. The custom tiles, by Coronado Stone, resemble aged leather, but feel like stone.

EASY TO install, ceramic mosaics (American Olean, left) are epoch-old, yet reinvented colors and patterns make them look new. Here, bathroom floor stripes of gray, white and pink are inset with erratic black and yellow squares to keep the grid moving.

BLEACHED oak lattice-work (below) makes the banister seem to float (actually attached every fourth step). Like glass block grids, this is an open, see-through screen. With seamless wood joinery, stairs and rails seem carved from a single block.



ABOVE THE kitchen sink (left), the tile pattern framed by windows works like a geometric painting. Through the glass, cooks get a view of flowers planted on the steep slope.

Resources, page 84

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**SURGEON GENERAL'S WARNING: Smoking
By Pregnant Women May Result in Fetal
Injury, Premature Birth, And Low Birth Weight.**

Fashions: Agnes B.

Double-Take Design: French Style

CHOOSE TRÈS CHER OR TRÈS CHIC — WE'VE COME UP WITH BOTH HIGH AND LOW TICKETS TO THE LOOK OF PROVENCE

BLENDING South of France farmhouse charm and arrondissement-born sophistication, French Style is a look many of us are coming home to. But getting the *feel* of French Style doesn't require a Rothschild-size dowry. To prove it, we've put together nearly identical French Style rooms. The difference: One is outfitted with the real (pedigreed) things. The other gets the same look using great pretenders at petit prices.

Produced and designed by Carol Helms; Written by Michael Walker; Photographs: Thomas Hooper. Total prices include all items pictured in photographs.



T R È S C H E R

\$9,483

- **CHAIR COVERING:** Reminiscent of heavily patterned Marseilles cloth, Pierre Deux's Matelassé cotton has the same luxurious feel (\$330). Ralph Lauren's country fabrics for elegant pil-
- lowcases, towels (\$25 per yard).
- **TABLE:** Woven wicker with color accents, such as this 1870 original (\$1,000), is key to the look.
- **VASE:** The ubiquitous mustard-glazed, terra-cotta jar (\$900).



T R È S C H I C

\$300

- **CHAIR COVERING:** Hard-wearing polyester with the heft of cotton is our substitute (\$62). Stitched blue-and-white dishtowels (\$2) double as pillowcases.
- **TABLE:** Newly woven wicker (\$75) mimics original's hauteur, but not its high price.
- **VASE:** Paint a plain-Jane pot (\$10) a mustardlike color for a super terra-cotta stand-in. *Resources, page 84*

\$77,580



- **ARMOIRE:** If you've room or budget for only one French Style piece, make it an armoire. Go for the biggest, most broad-shouldered you can buy, in dark woods such as cherry or walnut. This 19th century find from French country king Howard Kaplan is the crème de la crème (\$9,200).
- **TABLECLOTH:** The finest linens are from Provence. Above: all-over hand-embroidered pattern (\$700) paired with filet-lace napkins (\$96 per dozen).
- **DINING TABLE:** This authentic, rugged, dusky farmhouse table is straight from 19th century Normandy (\$5,400).
- **WICKER CHAIRS:** Resplendent as the tricolor itself, these new, painstakingly crafted pieces set the French tone with blue and white checks, in shapes redolent of café chairs (left, \$560; chairs around table, \$380 each).
- **TILE:** The floors of French farmhouses are typically covered with terra-cotta tile; Paris bistros favor a checkerboard pattern. French Style pulls from both sources—so we combined the two in our own pattern, using handmade terra-cotta and bone-white tiles from Country Floors (\$1,950).
Resources, page 84





\$7,995



- **ARMOIRE:** Based on a Louis XV original, there's less inlay and marquetry, and a slight diminution of size. But Century Furniture's "Chardeau" collection armoire, in noble cherry, has the right shape (\$2,550).
 - **TABLECLOTH:** Less lacy, but no less lavish in its look (above, \$165), with delicately patterned (and simply inexpensive) cotton tea towels (\$12).
 - **DINING TABLE:** Here's French Style *par avion*. California furniture-maker Tony Cowan hammered together this country farmhouse groaning board for a comparative song (\$875, not including shipping and handling) and shipped it our way. And he'll do the same for you, too.
 - **WICKER CHAIRS:** Minus the pedigree and painted checks, these sit-wits, mail-ordered from New Jersey's Fran's Basket House, maintain the reedy look at a fraction of the cost (left, and behind table, \$90 each; front center, \$75).
 - **TILE:** Same pattern, with the same effect. The difference: American Olean's white mosaic and quarry tiles (\$1,152) are very smart stand-ins for their pricier cousins.
- Resources, page 84*







\$21,465

- **MANTEL:** The gathering place in the South of France home is often a heroically proportioned limestone mantel. This original Louis XV revival-style mantel (\$7,800) is available disassembled, and can be retrofitted onto existing fireplaces.
- **QUIMPERWARE** The merrily colored rococo motifs of Quimper pottery, now highly collectible, were a French revolution in earthenware (four pieces, on the mantel, \$2,160).
- **CHAISE:** French Style demands some large, heavyweight pieces, and rattan helps balance that load. Note the intricate, polychromatic weave on the back and seat of this 19th century chaise (minus leg-rest, \$980).
- **MIRROR:** French Style is a good mixer. An 1860 mirror with brass frame looks hyperelegant, but right at home in a roomful of country cousins (\$3,200).
- **PAINTING:** A classic French pastoral oil, circa 1870, with requisite gilt frame (\$1,800).

T R È S C H È R

\$2,232



- **CHAIR:** Part of a 19th century French garden set, this fine wicker chair from Kentshire Galleries hints at Modernism's later symmetry (\$1,000).
- **CURTAINS:** Fine and feathery lace curtains, custom-made from Lee Jofa's "Ritz," recall French salons (\$384).
- **WICKER BASKET:** Hard to believe this French original (left) was used to haul laundry (\$350).
- **SPREAD:** To some, nothing less than the luxury of woven white-on-white Marseilles cloth will do. Antiques such as this (left), from Barneys New York, are still available (\$400).



\$2,999

- **MANTEL:** We substituted a popular repro for the limestone original and got more intricate carving around the fireplace in the bargain (\$1,100).
- **QUIMPERWARE:** Not the real thing, but these very serviceable ironstone reproductions lend the color and the look without the loot (\$175, total).
- **CHAISE:** Wicker—not necessarily pedigree—is central to the look of French Style, so a new-born chaise with a honey of a color and a very inviting shape sits in successfully for the top-dollar seat (\$175).
- **MIRROR:** Go for baroque: This spanking-new La Barge mirror is no antique, but every bit as grand as the real thing (\$324).
- **PAINTING:** You can pick a painting by the numbers, or try the cheap trick of cropping a poster (\$15 from Poster Originals) and tucking it inside a remarkably realistic, yes, Styrofoam frame available at Niedermaier Display (\$4).



T R È S C H I C

\$561

- **CHAIR:** Recently wrought in wicker, Palacek's "Square Bistro" chair is a not-so-distant cousin of Louis XV bergères; the parrot blue is simply a Côte d'Azur jolt of color (\$196).
- **CURTAINS:** Handmade, ready-made lace for less, based on an old design (\$31 per curtain).
- **WICKER BASKET:** They still make them like they used to (\$125).
- **SPREAD:** Marseilles cloth, it isn't. But it could have fooled us—you get the geometric patterns and soft woven feel, all for a very soothing price from Ad Hoc Housewares (\$125).
Resources, page 84





T R È S C H E R

\$7,513

- **TUREEN:** More proof that French Style is a state of mind, not a department of state: Winterthur's tureen is from Italy, but its heavy feel, white color and high-relief finish is fit for any bouillabaisse (\$250).
- **COMPOTE:** Characteristic blue and white color this antique French serving bowl (\$375).
- **PLATES, SOUP BOWLS:** A tribute from across the channel: Circa 1700 English tableware from Ann-Morris Antiques wouldn't look out of place on a wine-country table (set, \$6,750).
- **LINEN:** Made from China Seas' rich "Tea-Towel Plaid" fabric (\$26 a yard; \$78 total).



T R È S C H I C

\$410

- **TUREEN:** This Chinese import, from Limited Editions, has the weight, color and lines of its pricey role model (\$65).
- **COMPOTE:** You don't have to buy antiques to buy into a French Style spread. This freshly minted French compote is the real thing (\$135).
- **PLATES, SOUP BOWLS:** Timelessly simple, with a whisper of pale blue and yellow pattern, these ceramic pieces are style chameleons at a great price, from Conran's (\$39 total).
- **LINEN:** Made from cotton dishtowels, it's anything but ordinary (\$2 each; \$42 total).
Resources, page 84



Shown smaller than actual size of 4".

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WHERE TRENDS COME FROM

**HISTORY IN THE REMAKING: MARK ZEFF
TEACHES NEW MATERIALS OLD TRICKS**



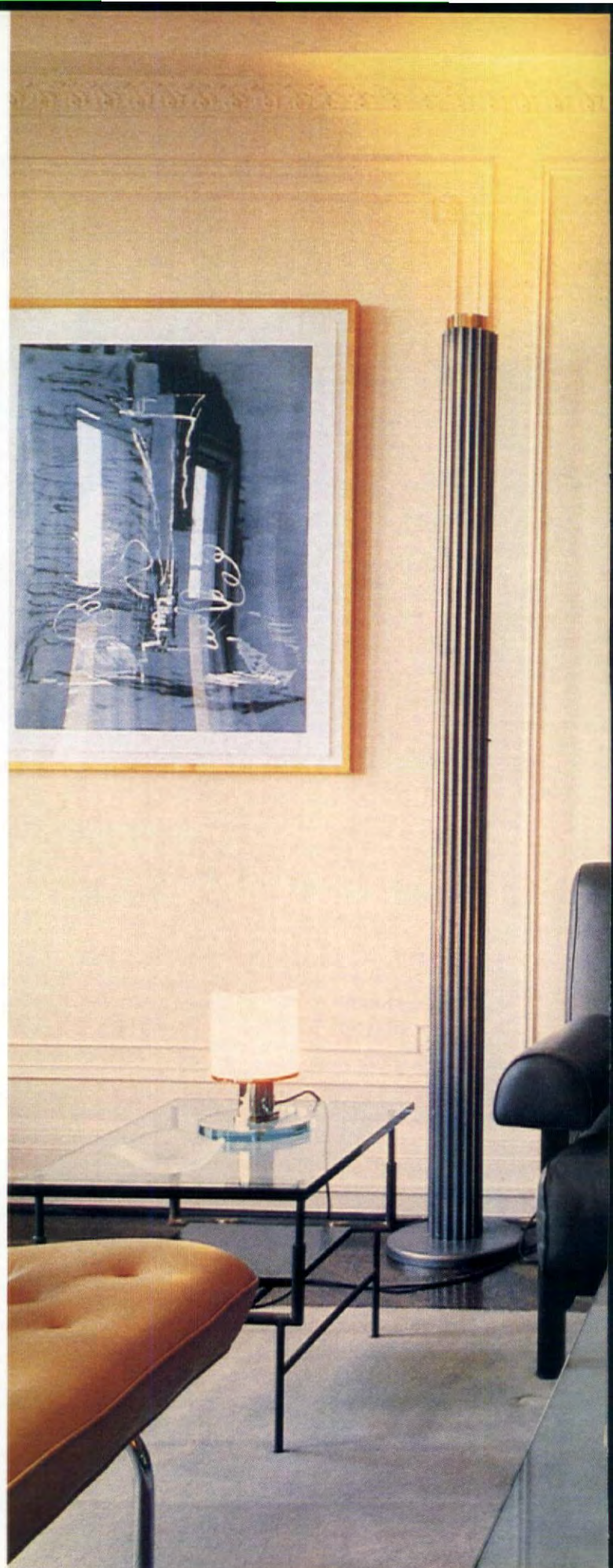
In the living room, Zeff's mix of old and new goes beyond shock value by leavening the room's ornate architecture with his own contemporary pieces: Bauhaus leather and chrome sofas rein in a neo-classic mantel.

Resources, page 84

**"I WANT TO RE-CREATE
OLD-TIME METROPOLITAN
SPLENDOR—BUT WITH A
TWIST THAT SUITS
TODAY'S LIFESTYLES"**

flawless veneers with distressed finishes. Part of this impulse can be traced to 27-year-old New York architect and furniture maker Mark Zeff, whose furnishings and rooms blend sleek machined shapes with crumbling marble, oxidized iron and playful takes on history's greatest hits. Zeff put an Eighties spin on this Manhattan apartment's faded neoclassic grandeur by spicing it with faux relics and witty simulations of genteel decay. The tools of his trade: man-made archeology, from tarnished metals to scarred paint, torn silk and broken stone.

Produced by Maura McEvoy; Written by Ziva Freiman; Photos: Jon Jensen







Instead of baroque frippery, Zeff relies on a panoply of materials to enhance the apartment's inherent opulence: In the living room alone are a granite window ledge, glass tables, leather chairs, aluminum floor lamp.

"LIKE BROKEN RELICS OF FORMER GRANDEUR, THE FRAGMENTS I MAKE LOOK AS IF THEY'VE ALWAYS BEEN THERE"

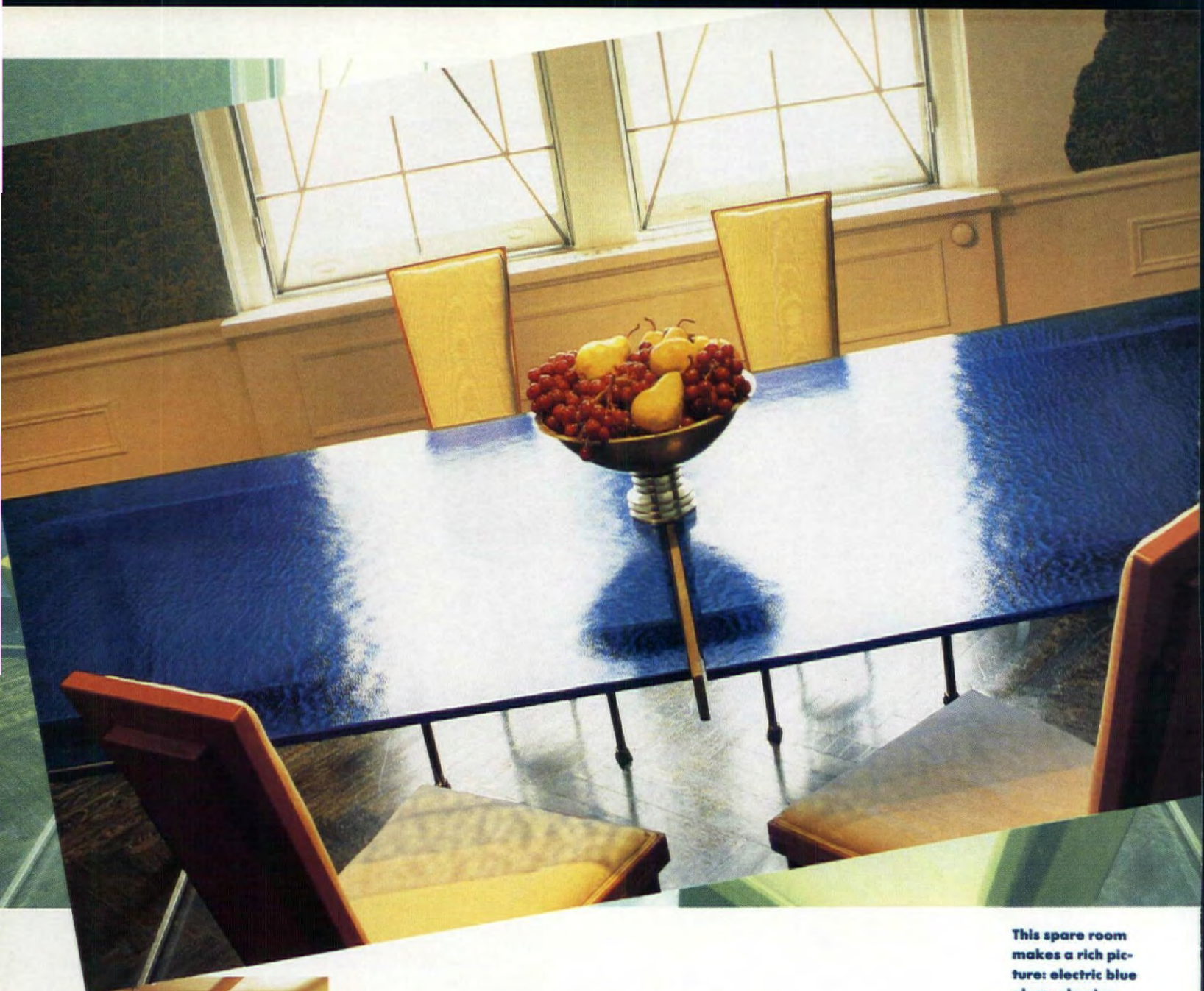
ZEFF INFUSES his furnishings with as much past as present. "There was once a tremendous amount of grandeur in the world, and people let it fall to pieces," he muses. "I like the fragments that remain." Zeff uses those remnants to give instant history to otherwise contemporary pieces, such as the coffee table's shattered marble slab and rusted iron legs (above). And when confronted with the old—the apartment's venerable paneled walls—Zeff has no compunction about laying on the new with a coat of pale acid-pink paint. Even present-tense pieces play off each other: Zeff's leather armchair looks sumptuous next to the lean profiles of tan Bauhaus seats.

"People's collections are wonderful," says Zeff. "They give a room its personal history." In the bedroom (right), the owner's treasures live with new additions: A scuffed, gilt-trimmed table and a folk-art Afghani rug join Zeff's sleek table. Teasing texture is everywhere: The mantel (marbleized with layers of wrapped-on paper) boasts verdigris candlesticks, oxidized flagon and lipstick-red lamp.

Zeff brought contemporary geometry to play on neo-classic architecture by painting a faux-tile checkerboard (below) at the foot of the fireplace. *Resources, page 84*







This spare room makes a rich picture: electric blue glass, glowing moiré cloth, delicately wrought, window grilles. *Resources, page 84*



"I try to make islands of quiet in the city," Zeff says. The pared-down dining room is his version of old-time grace—from its fretted floor to its beamed ceiling.

"MY FURNITURE HAS A RAW FEELING—IT'S NOT PERFECTLY FINISHED. I DON'T LIKE THINGS THAT ARE TOO PERFECT"

AS THIS DINING room amply shows, the splendor of the past can be powerfully recalled in today's shapes and textures. On the walls, traditional techniques and materials return with a surprising twist—rivers of brocaded Fortuny silk (mounted the orthodox way on natural canvas backing) have been torn away to bare the creamy canvas beneath (left). The result: irreverent, purposely decayed walls and history lesson all in one. For heritage-steeped, yet up-to-the-minute glamour, Zeff's moiré-upholstered dining chairs—sidled up to a thoroughly modern table topped with riveting, rippled blue glass—recall Mackintosh, with their high, angular backs.

Even Zeff's floor fretwork embodies his lively takes on history: The Greek key pattern, painted by artist Richard Cava, is deliberately left incomplete—its thin diagonals, blue-green stripes and corner rectangles add contemporary graphics to the friezes of antiquity.



Tablescaping

Turn tables into personal galleries for all things great and small

Start with a great surface, then master the mix

Turn a console into a groaning board to display collections by draping it with textured cloth—here, a Marseilles bedspread makes a great backdrop, unifying diverse objects. Opposites attract attention: Vary fat with skinny, old (green glass jars) with new (plastic tray). Mix materials (pottery with old wood), but keep colors soft.

Avoid the visual cliché of stair-step arrangements

Put low objects in front, tall objects in back, but stagger heights as you go (books make great elevators). Draw attention to minicollections (three pens) by framing them with other beautiful objects, or trays.

Resources, page 84

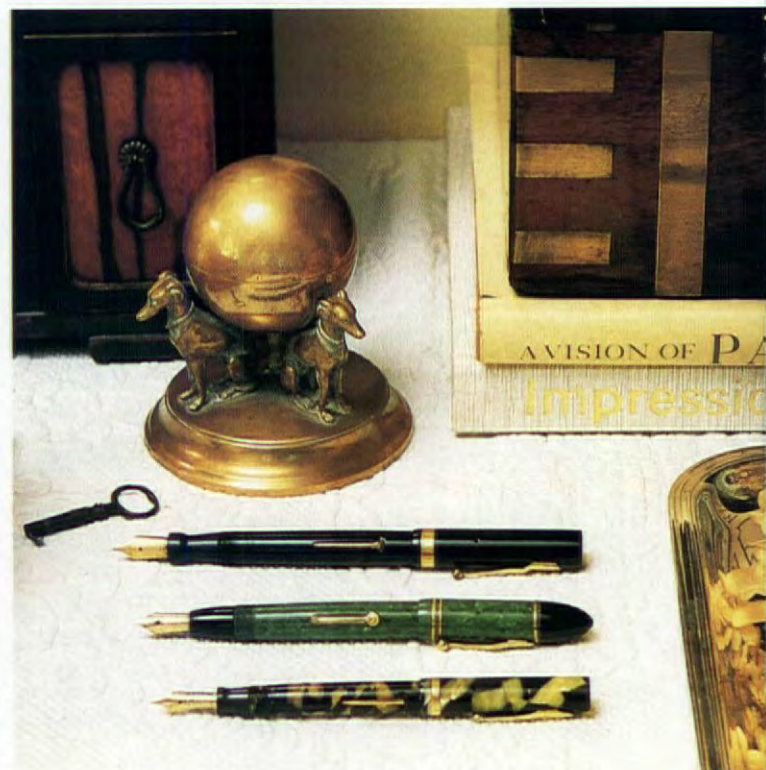


Frame the view

Think of a table and a wall as a "scene" and then give it a frame. Here, gold frames, an overscaled lamp, dried hydrangea direct the eye inward. Hang mirrors with prints, but keep the top line level for order.

WHILE A BARREN table is about as moving as a blank canvas, a table propped with prized possessions is a masterpiece of self-expression. Tablescaping is the easily mastered art of assembling life's little pleasures—mementos, heirlooms, closeted keepsakes and tucked-away treasures—in compositions as personal as a portrait. On the following pages we'll show you, lesson by lesson, basic ways with display.

Produced by Donna Warner and David Staskowski; Written by Michael D. Walsh; Photographs by Langdon Clay





Tablescaping

Food for thought: Who says everything on the table has to match? Pair the plain and fancy



Let your craving for collectibles set the place

The big floral centerpiece only looks good when you're standing up. When you're seated, it blocks your view. Instead, put fresh produce on pedestals, intertwined with gold ribbon. Or try tall candles in holders of differing pedigree. Place silhouette-patterned dinner plates on plain buffet plates, framed by mismatched silver for visual intrigue, and stack dessert plates or display on easels.

A corner-turning shelf is a changeable showcase

Turn a running shelf into a gallery that embraces the dining scene. Prop up prints for an eye-level view (here's the place for flowers, too). Tablecloths can be anything flat—over white linen, a paisley shawl adds color and pattern, to the foreground.





How to improve on the book-and-flower formula

Treat your coffee table as you would a blank canvas—compose with color, contour and even contrast for visual interest. Above a jewel-tone oriental rug, we've assembled a range of geometric

shapes—circles, squares, rectangles—against a silver background. Small accessories (like candleholders) won't get lost if you leave them a little elbow room, or contain them on tiny trays. To bind the ensemble, look

for common threads in textures, materials (old tin chocolate molds, new oxidized copper candlesticks; an old cut-glass pitcher, new crystal decanters) and colors (here, golden creams with peach and burgundy). The glitter of cut glass brings light into play. *Resources, page 84*

Tablescaping

Well-displayed, ordinary wares look as good as old

Forget the old formula—plates on one shelf, glasses on another, sets together. Spread the wealth of appealing shapes around. Stack small dishes and prop up large ones to give a display depth and profile. Higher up, use fewer or visually lighter pieces. Paleness is striking, but frame the composition with dramatic tones and shapes. Striking silverware and art pottery flank the middle shelves.



Give any glass-fronted cupboard the stature of a china cabinet

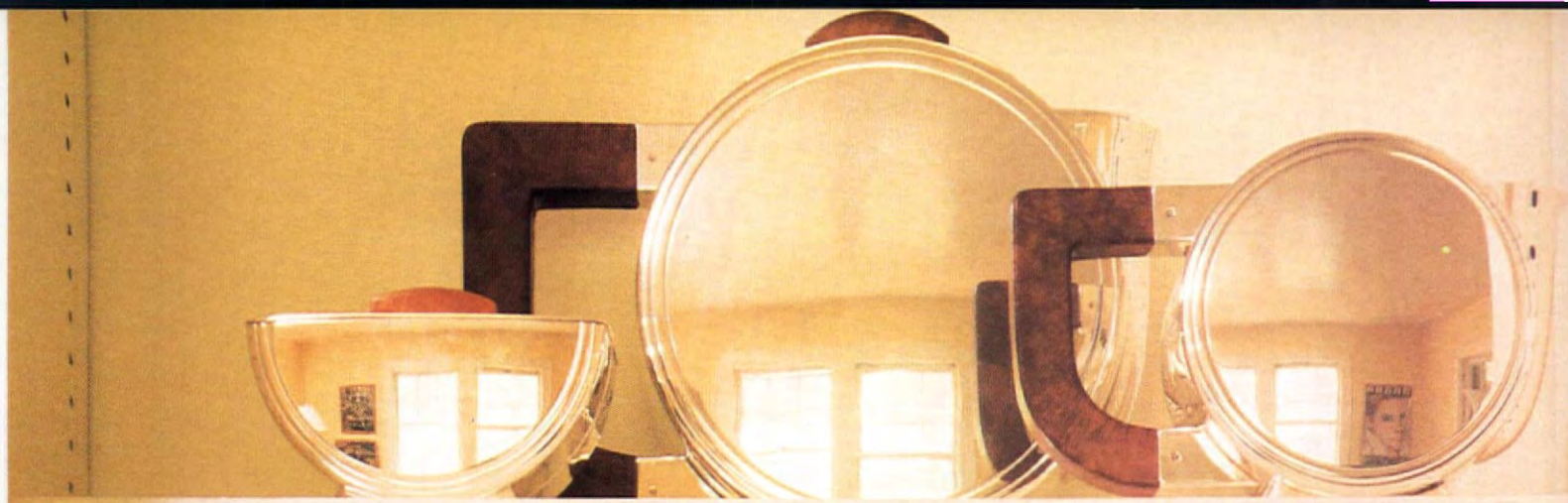


Quality, not quantity, counts: Use pieces with charisma

Even a utilitarian hallway table can be an artistic achievement with a few of the right accessories (no clutter!). In the absence of a wall, we created a backdrop and borders with a collection of small mirrors on easels and a Wedgwood vase with

blooms of related colors. A modern lamp plays off a little tarnished silver dish—for keys and change—and a brass toast stand, used for mail. A vintage lace curtain remnant pulls these disparate elements together.

Resources, page 84



Tablescaping

The bureau of beauty and usefulness

Bedroom bureaux are the tradition-hallowed spots to strut the things you cherish most. Indulge your diverse tastes by mixing styles and materials freely. On an old pine


chest of drawers, a three-panel painted mirror makes a theatrical backdrop for seductive supporting players: crystal perfume bottles, an ivoryine dresser set, halogen lamp, silver mirror, copper plate with pot-pourri, metal-crafted makeup brushes and a hand-glazed art cup paired with a Victorian spoon. Anything can be a dresser scarf—a found square of cloth or Jacquard napkin.



The mantel is the new stage for favored-status objects



Too much balance is a bore—tip the scales

 Banish the mantel formula—Fu china dogs and a painting—along with your impulse to be symmetrical. An instant antidote: Mix art media and their frames (plain, inlay, deco, gilt). Try a gouache and

prints, but don't forget old family photos that add real life to a still life. In place of candles, candlestick lamps with tiny shades provide soft light—and help set boundaries. The arrangement starts with the tallest piece, steps

informally down toward the center, leaving space to let the whole scene breathe. An irregular drape of lace softens the square edges. Here, stiff, formal symmetry gives way to equilibrium—and the result is even more comforting to the eye.

Resources, page 84



Surprising sea-green highlights the intersecting plane of cooking and eating areas (left). The marble-topped counter is utilitarian, yet elegant. Where drainpipes intruded, a drywall box topped with curvy capitals made a stylish disguise. Below: Behind this traditional facade lurks a chic kitchen update.

STAINLESS STEEL AND OLD LACE



BEHIND THIS COMFORTING, TRADITIONAL FACADE LURKS A MODERN COOKING MACHINE AND AN AMAZING WEALTH OF STORAGE SPACE

WE'VE SEEN SO MANY OF THEM, WE'RE almost blinded by the glare: the Eighties "power kitchen," covered in as much tile as a Turkish bath and carrying enough stainless steel to sink a ship. We were ready for a soothing solution, and here it is: a kitchen that's of the moment, sacrificing nothing in convenience or luxury to its Victorian origins and nothing in warmth to the sleek standards of today. "We wanted an all-new kitchen, but not one that would stick out like a sore thumb," says Phyllis Nobel, owner of the rambling 1890s clapboard that aspires to 18th century Georgian. Boston architect Robert J. Stein was mandated to create a hard-working machine for cooking and entertaining, but not to violate the house's old-fashioned essence. With more wood, less metal and soft colors, he created a straightforward, glitz-free workspace and family center that lets the soul of the house shine through.

*Produced by Carol Helms with Donna Paul; Written by Cara Greenberg
Architect: Stein-Williamson Assoc.; Photographs by Michael Luppino*

Here's a stove worth slaving over: The six-burner beauty (right) defines the kitchen as a haven for serious cooks, who are both from New Orleans. "It's like the altar when you walk in," says Phyllis Nobel. Fitting it in meant knocking out a wall.



Off the old block: This thick chopping surface came from the original kitchen. Once on legs, it now presides over closed storage with shallow, easy-to-pull-out trays. *Resources, page 84*





Tall, closed storage hugs a side wall of the kitchen (left), leaving a square opening for congenial communication between cook and diners. The dining area is a rectangular box cutting a corner off the kitchen's lofty square. Skylights paired with incandescent bulbs suffuse the space with a rosy glow.

The one truly nostalgic corner is the butler's pantry (right), with old-fashioned mauve paint and original oval window. The clean-lined maple cabinets, their smooth custom joinery and metal pulls are today's touches.

"I wanted all cabinets closed, but the architect likes them open," says Phyllis Nobel. "Here I gave in, because no one can see it."

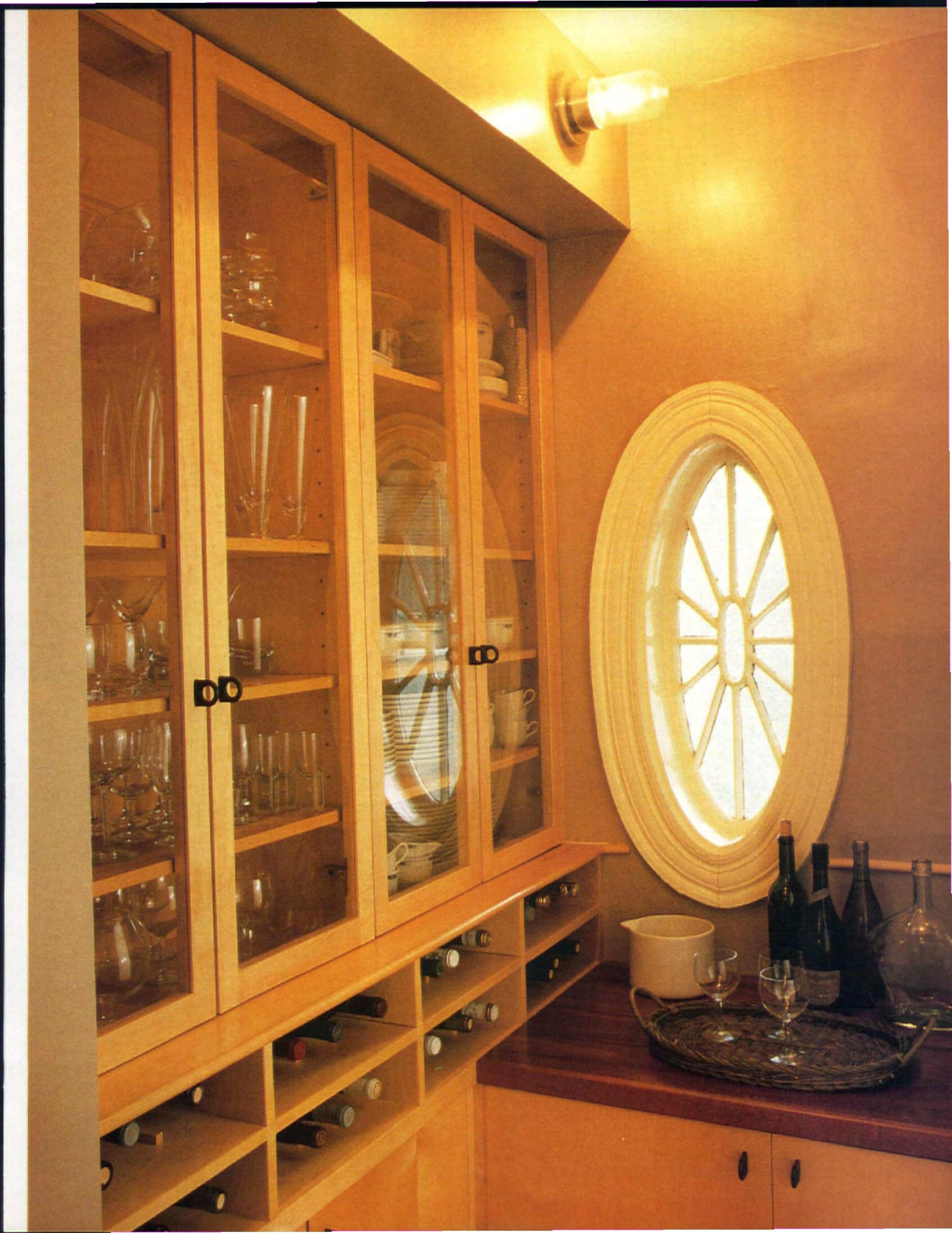
Resources, page 84

RENOVATION TURNED PANTRIES AND ENTRIES INTO ELBOWROOM, BUT OLD-FASHIONED FIXTURES, NEW INVENTIONS KEEP THE CLASSIC MOOD

NO SMALL JOB, THIS, BUT AN ALL-OUT renovation in which bold moves yielded big results. Extensive wall shuffling brought an antiquated five-door kitchen, a former mud room and a defrocked butler's pantry together into two overlapping rectangles—complete in the case of the dining area, minus a corner in the kitchen. The architect removed the old rooms' dropped ceilings for a bonus of seven feet in height and also inserted a skylight, for a dramatic gain of light and air.

Ingenious details abound: Old-fashioned "pickle jar" light fixtures dot the pitched ceiling. A looks-expensive "tile" floor was improvised out of high-density particleboard cut into 2-foot squares, then sanded, highlighted with black grout and urethaned. Maple storage is a mix of closed and open, with prime eye-level spaces reserved for more decorative utensils.





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to taste the fabled pralines of New Orleans. These days, regional delicacies are only a phone call away—thanks to the newly sophisticated mail-order market. Treats from the coast of Maine to the valleys of California can now be rushed directly to your cupboard door—sometimes overnight—each packed with the utmost TLC. We've combed the country to unearth a cornucopia of just-harvested produce, handmade cheeses, old-fashioned preserves, even infallible puff pastry. With this bounty we created unique meals to inspire you—all served up, of course, on stylish mail-order dinnerware.



SALMON SURPRISE

THE PEERLESS flavor of subtly smoked salmon from Maine's Duck-trap River's fish farm merits intriguing contrast: corn cakes of Kenyon's stone-ground cornmeal. Serve with crème fraîche from California cheese maker Sadie Kendall. Recipes page 82; Resources page 84



Produced by Carol Helms; Written by Ziva Freiman; Photos: Bill Helms



PEAR-FECT DUCK SAUTÉ—BY POST

TODAY, YOU can savor the taste of provincial France with fresh stateside ingredients: luscious duck breasts from New Jersey's D'Artagnan Inc., shelled English walnuts from Pennsylvania's Walnut Acres and sautéed Bosc pears from Oregon's Pinnacle Orchards. Garnish with fresh thyme from Michigan's Fox Hill Farm. Wine jelly made from cabernet sauvignon and apple rum walnut conserve add tasty touches to a light but deliciously balanced meal. *Recipes, page 82; Resources, page 84*

A ZESTY CHOWDER SHIPPED INLAND

NOW landlocked gourmets can feast on the very freshest Maine seafood, shipped overnight by Coast to Coast Lobster Co. Live lobsters arrive coddled in seaweed ("to keep them lively") in chilled containers, with bibs, nutcrackers, even recipes from Captain Tom Chace (yes, a real-life salty dog runs the show). Chace also shipped this stew's clams, mussels and haddock fillets.

PUFF PASTRY CHEESE TART ON THE WING

EVEN A top-notch pastry chef needs eight hours to make a batch of elegant puff pastry, but now, impeccable, freshly made pastry sheets from Pamela Krausmann's Notebooks can be shipped right to your freezer door, and will keep for six months. They form a luxurious bed for the savory tart at right, a mosaic of Timber Crest Farms'

rich California sun-dried tomatoes (whole and in a pasta sauce), handmade Chabis goat cheese from Laura Chenel's Chèvre mixed with soft breakfast cheese from Marin French Cheese Co. and Fox Hill Farm's garden-picked sage and purple basil leaves. Discover freshness in a compote of navel oranges, tart dried wild cherries and kiwis.







SPECIAL DELIVERY: THE VALUE OF VEAL

VIRGINIA'S Summerfield Farm prepares rolled loin of milk-fed veal that's boned, stuffed and tied as lovingly as if you'd done it yourself, but without the bother. We wrapped this gourmet's delight (accompanied by delicious glaze de veau) in Lawrence's Smoke House bacon and added French morel mushrooms tossed with The Silver Palate's tricolor pasta. Geranium leaves and thyme make an unusual garnish.

LINKING UP TO FRESH SAUSAGE

HERE'S a rich, bi-coastal supper: duck sausage from California's Aidells, and from New York, a salad of Dean & DeLuca's assorted dried beans, and challah from Balducci's. Thomas Garraway offers white wine raspberry vinegar, whole grain mustard with horseradish.



THE DOOR PRIZE: YOUR JUST DESSERTS

THERE'S A wealth of first-rate ingredients for dessert—whether you order ready-made hazelnut pizelles (top left) from DiCamillo Bakery, Neal's chocolate chunk cookies, or bake the chocolate hazelnut torte (center), lemon-walnut tarts (top) and apple charlotte (bottom) yourself. The charlotte includes Gaston Dupré's Savannah praline pecans and Clearbrook Farms' red raspberry preserves. Or whip up your own ice cream with those genuine New Orleans pralines. **Recipes page 82; Resources page 84**

Today, regional food delights can be had by mail. We've selected terrific mail-order ingredients from all over the country (Resources, page 84) for these 11 recipes—seafood to poultry, pasta to pastry

CORN CAKES WITH SMOKED SALMON

S E R V E S 6 T O 8

- 1 cup cornmeal; 1 tbsp. sugar
- 1 tsp. salt; 2 tsp. baking powder
- ½ tsp. pepper; 2 eggs
- ¾ cup milk; 2 tbsp. butter, melted
- ½ lb. smoked salmon
- 3 ozs. crème fraîche
- Fresh chervil leaves

Combine first five ingredients. Add eggs, milk and melted butter. Drop by the tablespoon on a well-greased, hot griddle. Do not turn until the edges have turned noticeably brown, about 3 to 4 minutes. Turn and cook on the other side. Serve with a slice of smoked salmon, a dollop of crème fraîche and garnish with chervil leaves.

BREAST OF DUCK WITH WALNUTS AND PEARS

S E R V E S 6

- 6 boneless duck breast halves
- 2 tbsp. olive oil
- 1 tsp. freshly ground black pepper
- 2 tbsp. fresh thyme leaves
- 2 tbsp. butter; ½ cup English walnuts
- 3 Bosc or d'anjou pears, cored and thinly sliced; ½ cup wine jelly
- ½ cup apple rum walnut conserve

Prick the skin side of the duck breasts with a knife several times. Rub the olive oil, pepper and thyme on the meat side and let sit at room temperature several hours. Put breasts in a pan, skin side down. Cook over medium heat until fat is rendered from skin, and skin is crispy, about 12 minutes. Turn breasts over; cook 10 minutes more for medium. Set aside and keep warm. Remove fat from the pan and add the butter. Sauté walnuts and pears in the butter for 2 to 3 minutes. Slice breasts on the diagonal and serve immediately with the pears, walnuts, jelly and conserve.

SEAFOOD WITH TOMATOES AND BASIL

S E R V E S 6 T O 8

- 2 tbsp. olive oil
- 6 ripe tomatoes, chopped
- 2 carrots, peeled and chopped
- 4 cloves garlic, peeled and minced
- 2 medium onions, peeled and chopped

- 2 tbsp. freshly ground black pepper
- 1½ cups dry white wine
- 2 cups fish stock; 1 lb. haddock
- 1 2-lb. lobster, cut into sections
- 12 mussels; 12 Maine steamer clams
- ½ cup basil leaves

Heat oil in a large pot, over medium heat. Add tomatoes, carrots, garlic, onion and pepper; sauté for about 10 minutes, stirring occasionally. Add the wine and fish stock. Bring mixture to a boil, remove from heat and strain. Return to pan, add the seafood and basil leaves. Simmer for about 5 minutes, until mussels and clams open (discard any that don't). Lobster can be in or out of the shell. Serve hot.

SAVORY SUN-DRIED TOMATO TARTS

S E R V E S 6 T O 8

- 1½ sheets (one sheet is 8½" x 11", ⅛" thick) puff pastry; 1 egg yolk
- ⅓ cup dried-tomato pasta sauce
- ¼ cup marinated sun-dried tomatoes
- 1 oz. chèvre; 1 oz. breakfast cheese
- Purple basil and sage leaves

Preheat oven to 400°. Allow pastry to defrost. Cut the ½ sheet into ½" strips. Brush ½" along the edges of the sheet that's still whole with the egg yolk. Place the ½" inch strips along the the brushed edges, making a border for the tart. Chill for 30 minutes. Prick the bottom of the tart shell with a fork. Top with the pasta sauce and bake for 15 minutes. Remove from the oven and add sun-dried tomatoes, cheeses and herbs. Bake 5 minutes more. Top with fresh herb leaves and serve immediately.

DRIED FRUIT COMPOTE

S E R V E S 6 T O 8

- ½ lb. dried sour cherries
- ½ lb. kiwis, peeled and sliced
- 6 whole oranges, peeled
- ¾ cup honey
- ½ cup white wine
- 1 cup water
- 6 dried lavender blossoms
- 2 bourbon vanilla beans

Place fruit in a glass bowl. Heat honey, wine, water, lavender and vanilla over medium heat until honey has dissolved and mixture has thickened. Pour over fruit and let sit for several hours before serving.

LOIN OF VEAL WITH PASTA AND MORELS

S E R V E S 6 T O 8

- 1 loin of veal, boned and tied, about 3½ lbs.; 5 slices bacon
- 2 tbsp. olive oil
- 3 tbsp. chopped thyme leaves, sprigs
- 1 tsp. freshly ground pepper
- 2 cloves garlic, minced
- ½ cup dry white wine; ½ cup water
- ¼ cup dried morel mushrooms
- ½ cup boiling water; 1 lb. pasta
- 2 tbsp. glace de veau; 2 tbsp. butter
- Geranium leaves for garnish

Wrap the loin of veal with the bacon slices and secure with toothpicks. Rub loin with 1 tbsp. of the olive oil, thyme and pepper and garlic. Heat remaining oil in a deep sauté pan over medium heat. Add the veal and sauté all sides until brown, about 3 to 4 minutes per side. Add the wine and water and reduce heat to low; cover and cook for about 25 minutes. Meanwhile soak the morels in ½ cup boiling water. Cook pasta according to package directions. While the pasta is cooking, drain the morels and sauté in the melted butter. Toss with the pasta and garnish with geranium leaves and thyme. Serve immediately with the veal. Meanwhile, remove the veal from the pan and keep warm. Add the glace de veau to the liquid in the pan and stir. The liquid should be thick enough to coat a spoon. If not, reduce it by simmering. Strain the liquid and serve with the sliced veal.

DUCK SAUSAGE WITH DRIED BEAN SALAD

S E R V E S 6

- ¼ cup (dried) each red lentils, French lentils, lima beans, flageolets, yellow split peas
- 3 tbsp. white wine raspberry vinegar
- 1 tbsp. freshly squeezed lemon juice
- ¼ cup olive oil; ¼ cup peanut oil
- Salt and pepper to taste
- 1 bunch fresh chervil leaves
- 2 lbs. duck sausage links
- Spicy whole grain mustard with horseradish (on the side)

Cook each kind of bean separately in boiling water until tender (lentils, 20 to 30 minutes; lima beans and lentils, 30 minutes; split peas, 10 to 15 minutes). Drain and set aside. Combine vinegar and lemon juice, whisk in the oils, salt and pepper. Toss the vinaigrette with the beans and chervil leaves. Sauté duck sausage 5 to 7 minutes, turning constantly. Serve with the salad alongside, accompanied by mustard.

CHOCOLATE HAZELNUT TORTE

S E R V E S 1 0 T O 1 2

6 ozs. semisweet chocolate; 1½ cups hazelnuts, finely ground
2 tbsp. flour; ¾ cup butter, softened
¾ cup sugar; 6 eggs, separated

Grease and flour a 10-inch cake pan. Preheat oven to 350°. Melt chocolate in top of a double boiler set over hot water. Cool to room temperature. Mix hazelnuts and flour. Whisk butter and sugar together, until the mixture is light and fluffy. Add egg yolks, one at a time, beating well after each addition. Stir in melted chocolate and flour mixture. Beat egg whites to soft peaks and fold them into yolk mixture. Pour batter into pan. Bake for about 30 minutes. Let the cake cool, turn out and frost with Ganache.

GANACHE:

1 lb. semisweet chocolate; 1 cup heavy cream

Shave chocolate into a mixing bowl with a knife. Bring the heavy cream to a boil. Pour the boiling cream onto the chocolate and stir until all the pieces have melted and the mixture is smooth.

WALNUT TART SHELLS

M A K E S 2 4

1½ cups flour; 1 tsp. sugar; 1 tsp. salt; ½ cup butter, melted
3 tbsp. cold milk; ½ cup ground walnuts

Mix all ingredients and chill. Press into miniature tart shell molds and chill. Bake at 400° for 10 to 15 minutes until crisp and slightly brown. Serve with lemon curd and fresh mint leaves.

APPLE CHARLOTTE

S E R V E S 6 T O 8

1 loaf challah or brioche, cut into ½-inch slices
6 apples, peeled and chopped (about 6 cups)
½ cup sugar; 1 cup Savannah praline pecans, chopped
½ cup red raspberry preserves; juice and zest of 1 lemon
¼ cup red wine; 1 tsp. pure vanilla extract
1 tsp. ground nutmeg; 1 tsp. ground ginger

Line a well-buttered charlotte mold with the bread slices. Combine remaining ingredients and fill the mold. Cover with remaining slices of bread. Cover with foil and bake for 50 to 60 minutes. Chill and unmold. Serve with Raspberry Sauce.

RASPBERRY SAUCE:

1 cup red raspberry preserves; ¼ cup brandy
Juice of 1 lemon

Combine ingredients; heat thoroughly; spoon over charlotte.

PRALINE ICE CREAM

M A K E S 1 Q U A R T

3 1-oz. pralines; 2 eggs; 2 egg yolks
¾ cup vanilla sugar; 1¼ cups milk
1¼ cups heavy cream; caramel sauce

Chop pralines in a food processor to a medium-fine consistency. Beat eggs and egg yolks with sugar in top of a double boiler until thick. Heat milk to just below the boiling point. Pour it slowly into the egg mixture (still over medium low heat in the double boiler), beating constantly until slightly thickened, about 8 minutes. Cool to room temperature. Whip cream to soft peaks, then fold it into egg mixture. Pour into ice-cream maker; process according to manufacturer's directions. Remove from machine and fold in pralines. Freeze, and serve topped with caramel sauce. ●

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COVER

(See pages 50 and 51) For items on our cover, please see Double-Take Design story resources below.

DREAM MACHINES

(See page 20) **Teaset**—by Walter von Nessen, Courtesy of Depression Modern, 150 Sullivan St., NYC 10012.

MASTERING THE MODERN MIX

(See page 37) **Architectural design**—Nick Berman Design, 141 S. Barrington Ave., Los Angeles, CA 90049.
(See page 38) **Chair, ottoman and table**—Custom designed by Nick Berman, upholstery by Gina B Upholstery, 8714 Santa Monica Blvd., Los Angeles, CA 90069. **Art**—by John Okulick, Asher/Faure Architecture, 612 N. Almont Dr., Los Angeles, CA 90069. **Shelf**—Ventura Marble, 12595 Foothill Rd., Sylmar, CA 91342. (See page 39) **Sofa and chair**—designed by Nick Berman. **Woven chairs**—Jack Lenor Larsen, Pacific Design Center, 8687 Melrose Ave., Space 601, Los Angeles, CA 90069. **Tables**—designed by Nick Berman, made by Design Place, 1306 Fayette St., El Cajon, CA 92020. **Seance**—Designer Resource, 5160 Melrose Ave., Los Angeles, CA 90038. **Carpet**—“Douglas S.” Concepts International, 919 Third Ave., NYC 10022. **Window shades**—Castec, 7531 Coldwater Canyon Ave., North Hollywood, CA 91605 in “Sunscreen” fabric. (See pages 40 and 41) **Sofa, table**—designed by Nick Berman. **Woven chair**—Jack Lenor Larsen. **Art**—by Larry Cohen, Hunsaker/Schlesinger Gallery, 812 N. La Cienega Blvd., Los Angeles, CA 90069. **Hanging lamp**—Atelier International, Pacific Design Center, 8687 Melrose Ave., Space 235, Los Angeles, CA 90069. **Tile**—custom-made by Coronado Stone, 3800 S. Avalon Blvd., Los Angeles, CA 90011. (See page 42, photo, top) **Stove**—Chambers, 600 Grant St., Troy, OH 45347. **Hanging lamps**—(kitchen and bedroom) Harry Gitlin, 121 W. 19th St., NYC 10011. **Cabinets**—by Westech from Mar Vista Lumber, 3860 Grand View Blvd., Los Angeles, CA 90066. **Tile**—“Ceramic Mosaic,” American Olean Tile Co., 1000 Cannon Ave., Lansdale, PA 19446-0271. (Bottom photo) **Doors**—designed by Nick Berman. (See page 43) **Dining table**—designed by Nick Berman, made by California Cabinet Systems, 9710 Owensmouth Ave., Chatsworth, CA 91311. **Woven chairs**—Jack Lenor Larsen. **Vase**—Ali Acero, 1618 Euclid St., Santa Monica, CA 90404. **Hanging lamps**—Atelier International. (See page 44) **Hanging lamps**—Harry Gitlin. **Glass blocks**—Pittsburgh Corning Corp., 800 Presque Isle Dr., Pittsburgh, PA 15239. **Spread**—Under Cover, 1203 Montana Ave., Santa Monica, CA 90403. (See page 45) **Skylight**—Lane-Aire, 2971 Partridge Ave., Los Angeles, CA 90039. **Glass blocks**—Pittsburgh Corning Corp. **Tile**—“Ceramic Mosaic,” by American Olean. **Urn**—Janus et Cie, Pacific Design Center, 8687 Melrose Ave., Space 146, Los Angeles, CA 90069. (See page 46, clockwise from top left) **Tile**—Coronado Stone. **Glass blocks**—Pittsburgh Corning. **Faucet**—Elkay Mfg. Co. 2222 Camden Ct., Oak Brook, IL 60521. **Tile**—“Ceramic Mosaic,” American Olean.

DOUBLE-TAKE DESIGN

(See page 49, photo, left) **White slipcover**—“Matelesse,” #35481, \$330 plus labor, Pierre Deux, 870 Madison Ave., NYC. **Fabric on pillows, dishcloth on table**—\$75 (\$25/yard), Ralph Lauren Fabric-by-the-yard, available nationwide. **Urn**—\$1350, Kentshire Galleries, Ltd., 37 E. 12 St., NYC 10003. **Rattan table**—(from set of table, chairs, \$5000), Kentshire Galleries, Ltd., 37 E. 12 St., NYC 10003. **Vase**—\$900, Eggs and Tricity, 979 Third Ave., NYC 10022. **Picture**—\$5400, Howard Kaplan's French Country Store, 825 Broadway, NYC 10003. **Door handles**—\$42, William Hunrath Co., Inc., 153 E. 57 St., NYC 10022. **Lace curtains**—“Ritz,” \$384 (\$39/yard), Lee Jofa, Inc., 979 Third Ave., NYC 10022. **Wine glass**—\$1.75 (12-piece set, \$21), Williams-Sonoma, Mail Order Dept., Box 7456, San Francisco, CA 94120 (Photo, right) **White slipcover**—“P.D. Cloth,” \$62.40 plus labor, Dazian Fabrics, 423 W. 55 St., NYC 10019. **Urn**—\$9.85, Mid-Atlantic Pottery, Box 246, La Plata, MD 20646. **Wicker table**—\$75 (from 3-piece set), Fran's Basket House, Rt. 10, Succasunna, NJ 07876. **Lace curtains**—“Belle Fleur,” \$62 (\$31 each), Rue de France, 78 Thames St., Dept. MHE187, Newport, RI 02840. **Prints**—\$16, \$15, Poster Originals Ltd., 924 Madison Ave., NYC 10021. **Gold Styrofoam frames**—\$4 each, Niedermair, 435 Hudson St., NYC 10014. **Smaller print with frame**—\$39.95, Spiegel, 1040 W. 35 St., Chicago, IL 60609. **Fabric on pillows, table**—dishcloths, \$10, Trade Associates Group, 1476 Merchandise Mart, Chicago, IL 60654. **Wine glass**—\$1.75 (12-piece set, \$21), Williams-Sonoma, Mail Order Dept. (See pages 50 and 51, photo, left) **Armoire**—\$9200, Howard Kaplan's French Country Store. **Tablecloth**—\$5229, \$700;

matching napkins—#6212, \$96, Edward P. Boutross, Inc., 4 Glover Rd., Milltown, NJ 08850. **Wicker baskets**—\$120 (\$60 each), Ann-Morris Antiques, Inc., 239 E. 60 St., NYC 10022. **Wicker chair**—\$560, Drucker, 65 Wooster St., NYC 10012. **English tableware**—set \$6,750, Ann-Morris Antiques. (Photo, right) **Fabric on pillows, dish towels**—\$75 (\$25/yard), Ralph Lauren Fabric-by-the-yard, available nationwide. **Gold door handles**—\$42, William Hunrath Co., Inc., 153 E. 57 St., NYC 10022. **English tableware**—set \$6,750, Ann-Morris Antiques. **Dish (with fruit)**—\$375, Eggs & Tricity, 979 Third Ave., NYC 10022. **Mantel**—\$7800, fireplace tools—\$850, William H. Jackson Co., 3 E. 47 St., NYC 10017. **Quimperware**—\$2,160, Eggs & Tricity. **Rattan table**—\$1000 (from \$5,000 set), Kentshire Galleries, Ltd. **Paintings**—\$5600, \$8800, \$5800, Howard Kaplan's French Country Store. **Basket (on table)**—\$60, Ann-Morris Antiques. **Blue and white tablecloth, matching napkins**—\$78 (\$26/yard), “Tea-towel Plaid,” China Seas, 21 E. Fourth St., NYC 10003. **Wicker chairs**—armchair, “Bridge,” \$560; sidechairs, “Lutece,” \$380 each, Drucker, 65 Wooster St., NYC 10012. **“Creamware” tureen**—\$250, Winterthur Museum and Gardens, Winterthur, DE 19375. **Rust colored vase**—\$750, Eggs & Tricity. **White slipcover**—\$330 plus labor, “Matelesse,” Pierre Deux. **Rooster design bowls**—\$300 each, Eggs & Tricity. **English pottery slipware bowl (with cloth in it)**—\$975, Ann-Morris Antiques. **Brass mirror**—\$3200, Kentshire Galleries, Ltd. **Armoire**—\$9200, Howard Kaplan's French Country Store. **Lace curtains**—\$384 (\$48/yard) plus labor, “Ritz,” Lee Jofa, Inc., 979 Third Ave., NYC 10022. **Tiles**—white: “Blanco Especial,” \$450 (75¢ each); terra-cotta: “Boutal,” \$1500 (\$2.50 each); around mantel, \$924; Country Floors, Inc., 300 E. 61 St., NYC 10021. **Table**—\$5400, Howard Kaplan's French Country Store. **Large painting (next to mantel)**—\$7200, Eggs & Tricity. **Vase**—\$900, Eggs & Tricity. **Wine glass**—\$1.75 (set of 12, \$21), Williams-Sonoma, Mail Order Dept. **Wicker chaise**—\$980, Beaujard, Inc., 209 E. 76 St., NYC 10021. **Urn**—\$1350 each, Kentshire Galleries, Ltd. (See pages 52 and 53, photo, left) **Armoire**—\$2550 (sugg. retail), “Chardeau,” in cherry, Century Furniture Co., Box 608, Hickory, NC 28603. **Wicker chair**—\$90, “Bolero,” Fran's Basket House, Rt. 10, Succasunna, NJ 07876. **Tablecloth**—\$165, feather towels—\$12, Saint-Remy, 818 Lexington Ave., NYC 10021. **Basket**—\$35.90, oval egg basket, Shaker Workshops, Box 1028, Concord, MA 01742 (Photo, right) **Tiles**—\$1.15; white floor tiles: “white mosaic,” (11¢ each); terra-cotta: “Sunrise,” (87¢ each); American Olean, 1000 Cannon Ave., Lansdale, PA 19446. **Wicker furniture**—white table, chair, “Green Briar,” \$150 (from \$225 3-piece set); chaise, \$175; armchairs, “Bolero,” \$90 each; Fran's Basket House. **Lace curtains**—\$62 (\$31 each), “Belle Fleur,” Rue de France, 78 Thames St., Dept. MHE187, Newport, RI 02840. **Gold door handles**—\$42, William Hunrath Co. **Mantel**—\$1,100, #15701, “French,” Decorator's Supply Co., 3610-12 S. Morgan St., Chicago, IL 60609. **Urn**—\$9.85 each, Mid-Atlantic Pottery, Box 246, La Plata, MD 20646. **Large earthen bowl**—\$180, Limited Editions, 253 E. 72 St., NYC 10021. **Table**—\$875, by Tony & Jackie Cowan, Cottage Tables, 101 Brannan St., San Francisco, CA. **Basket (with bread)**—\$35.90, oval egg basket, #W404, Shaker Workshops, Box 1028, Concord, MA 01742. **White soup tureen**—\$120, Limited Editions. **Bowl and plates (on mantel, leaning against wall)**—plates, \$28 each; bowl, \$12; Barneys New York, 106 Seventh Ave., NYC 10011. **Reproduction quimperware**—\$175 (5-piece set), Barneys New York. **Blue ceramic candlesticks**—\$12.10, Ad Hoc Housewares. **Fabric on table and pillow in chair**—\$50, (dish towels, \$2 each), Trade Associates Group, 1476 Merchandise Mart, Chicago, IL 60654. **Rust-colored ceramic pitcher**—\$25, Cherchez, 862 Lexington Ave., NYC 10021. **Wine glass**—\$1.75 (set of 12, \$21), Williams-Sonoma. **Handpainted tiles (inside fireplace)**—\$124.50 plus labor, Country Floors. **Prints (next to mantel, three on rear wall, one on left wall)**—\$20, \$15, \$16, \$16, \$12, Poster Originals Ltd. 924 Madison Ave., NYC 10021. **Gold Styrofoam picture frames**—\$24, Niedermair, 435 Hudson St., NYC 10014. **Framed prints (smallest on back wall, top print on left wall)**—\$39.95, \$94.95, Spiegel, 1040 W. 35 St., Chicago, IL 60609. **Blue and white dishes**—\$39 (plates, \$5, bowls, \$4.75), Conran's, 160 E. 54 St., NYC 10022. **Platter**—\$23 (5-piece set), Williams-Sonoma. **Compote**—\$135, **Bowl (left side of mantel)**—\$87, Saint-Remy, 818 Lexington Ave., NYC 10021.

(See page 54, photo, top) **Wicker chaise**—\$980, Beaujard, Inc., 209 E. 76 St., NYC 10021. **Child's chair**—\$1800, Ann-Morris Antiques. **Mantel**—\$7,800, fireplace tools—\$850, William H. Jackson Co. **Quimperware**—\$2,160, Eggs & Tricity. **Brass mirror**—\$3,200, Kentshire Galleries, Ltd. **Urn**—\$1,350, Rooster painting (on mantel)—\$4000, Kentshire Galleries. **Rooster bowls**—\$300 each, Eggs & Tricity. **Tiles around mantel**—\$924, Country Floors. (Photo, bottom left) **Laundry basket**—\$350, Howard Kaplan's French Country Store. **White marseilles spread**—\$400, Barneys New York. **White pillow**—\$56, Barneys New York. (Photo, bottom right) **Wicker chair**—table/chair set \$5,000, Kentshire Galleries, Ltd.

Door handles—\$42, William Hunrath Co. **Lace curtains**—\$384 (\$48/yard) plus labor, “Ritz,” Lee Jofa, Inc., 979 Third Ave., NYC 10022.

(See page 55, photo, top) **Blue child's chair**—\$45, Wolfman-Gold & Good Co. **Mantel**—\$1100, #15701, “French,” Decorator's Supply Co. **Wicker chaise**—\$175, Fran's Basket House. **Fireplace tools**—William H. Jackson Co. **Urn**—\$9.85 each, Mid-Atlantic Pottery. **Bowl (left side of mantel)**—\$87, Saint-Remy. **Blue ceramic candlesticks**—\$12, \$10, Ad Hoc Housewares. **Handpainted tiles (inside fireplace)**—\$124.50 plus labor, Country Floors. **Mirror**—\$324, #1877B, La Barge, 200 Lexington Ave., NYC 10016. **Print**—\$15, Poster Originals. **Gold styrofoam picture frame**—\$4, Niedermair. **Bowl and plates (on mantel, leaning against wall)**—plates, \$28 each; bowl, \$12; Barneys New York. **Reproduction quimperware**—\$175 (5-piece set), Barneys New York. (Photo, bottom right) **Wicker basket**—\$125, Wolfman-Gold & Good Co. **White bedspread**—\$115, Ad Hoc Housewares. **Plaid cloth**—\$3.25/yard, Vermont Country Store, Box 3000, Manchester Center, VT 05255-3000. **Pillow fabric**—\$18 (2 dishcloths, \$9), Wolfman-Gold & Good Co. (Photo, bottom left) **Wicker chair**—\$196, “Bistro,” Palace Imports, Box 225, Station A, Richmond, CA 94808. **Lace curtains**—\$62 (\$31 each), “Belle Fleur,” Rue de France, 78 Thames St., Dept. MHE187, Newport, RI 02840. **Gold door handles**—\$42, William Hunrath Co.

(See page 56, photo, top) **“Creamware” tureen**—\$250, Winterthur Museum and Gardens, Winterthur, DE 19375. **Basket (on table)**—\$60, Ann-Morris Antiques. **Blue and white tablecloth, matching napkins**—\$78 (\$26/yard), “Tea-towel Plaid,” China Seas, 21 E. Fourth St., NYC 10003. **English tableware**—set \$6,750, Ann-Morris Antiques. **Dish (with fruit)**—\$375, Eggs & Tricity. (Photo, bottom) **Basket (with bread)**—\$35.90, oval egg basket, #W404, Shaker Workshops, Box 1028, Concord, MA 01742. **White soup tureen**—\$120, Limited Editions. **Fabric on table**—\$40, dish towels (\$2 each), Trade Associates Group. **Glass wine decanter**—\$13.50, Wolfman-Gold & Good Co. **China compote**—\$135, Saint-Remy, 818 Lexington Ave., NYC 10021. **Blue dot china plate**—\$23 (5-piece setting), Williams-Sonoma. **Blue and white dishes**—\$39 (plates, \$5, bowls, \$4.75), Conran's.

TRENDS

(See pages 58 to 63) **Furniture, lighting**—Global Furniture, 525 Broadway, NYC 10010. **Coffeetable, sidetable, standing lamp, sidetable lamp, dining table, chairs**—designed by MZD, through Global. **Carpet**—Carpet Loft, 903 Broadway, NYC 10010. **Wall, fireplace and hearth treatments, floor painting**—Richard Cava, through MZD. **Candlesticks, goblet, fruit bowl**—Hot House, 345 W. Broadway, NYC 10013. **Television**—Sony Corporation of America, Sony Dr., Park Ridge, NJ 07656.

TABLESCAPING

(See page 64, photo, top) **Painting**—Ursus Prints, 39 E. 79 St., NYC. **Mirror (left, top)**—Civilization, 78 Second Ave., NYC 10003. **Mirror (oval)**—Limited Editions, 253 E. 72 St., NYC 10021. **Mirror (right)**—Laura Fisher Antique Quilts and Americana, 1050 Second Ave., NYC 10022. **Lamp**—Donghia, 485 Broadway, NYC 10013. **Glass dish**—Simon Pearce, 335 Bleeker St., NYC 10014. **Miniature chair**—Clodagh, Ross, Williams, 122 St. Marks Pl., NYC 10009. **Set of brown stoneware bowls**—by Judy and Hiroshi Nakayana through Winston and Co., 95 Seventh Ave., Brooklyn, NY 11215. **Green stemmed glasses**—Bardith, 901 Madison Ave., NYC 10021. **Green glass bottles**—Eggs & Tricity, 979 Third Ave., NYC 10022. **Green glass tray, silver toasting cup**—Clodagh, Ross, Williams. **Silver salt cellars**—Vito Giallo, 966 Madison Ave., NYC 10021. **Antique wooden clock**—Ann-Morris Antiques. **Cribbage board**—Vito Giallo, 966 Madison Ave., NYC 10021. **Miniature wooden dresser (Japanese box)**—Karl Mann Associates, 232 E. 59 St., NYC 10022. **Brass inkwell**—Limited Editions. **Fountain pens**—Vito Giallo. **Wooden chest/lap desk, small glass inkwell**—Nancy Brous Antiques, 979 Third Ave., NYC 10022. **Large inkwells**—Vito Giallo. **Silver tray**—Christoffe, 373 Park Ave. S., NYC 10016. **Vase**—by Judy and Hiroshi Nakayana, Winston and Co. **White Marseilles spread**—Laura Fisher Antique Quilts and Americana, 1050 Second Ave., NYC 10022. (Photo, bottom) **Brass inkwell**—Limited Editions. **Fountain pens**—Vito Giallo. **Silver tray**—Christoffe.

(See page 65) **Green stemmed glasses**—Bardith, 901 Madison Ave., NYC 10021. **Green glass bottles**—Eggs & Tricity. **Green glass tray, silver toasting cup**—Clodagh, Ross, Williams. **Silver salt cellars**—Vito Giallo. **Painting**—Ursus Prints. **Set of brown stoneware bowls**—by Judy and Hiroshi Nakayana, Winston and Co.

(See page 66, photo, bottom) **Beeswax candles, earthenware buffet plates**—Zona, 97 Greene St., NYC 10012. **Brass candlestick**—Nancy Brous Antiques, 979 Third Ave., NYC 10022. **Traditional cut glass candlesticks**—Bardith, 901 Madison Ave., NYC 10021. **Paisley cloth**—Laura Fisher Antique Quilts and Americana. **Majolica compote**—Vito

Continued on page 86

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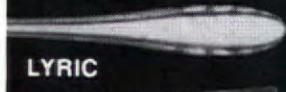
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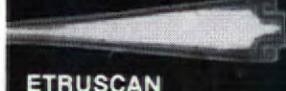
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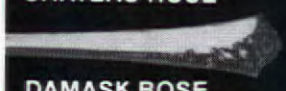
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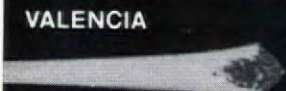
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RESOURCES

Continued from page 84

Giallo, 966 Madison Ave., NYC 10021. **Black/green marble compote**—David Barrett, 979 Third Ave., NYC 10022. **Glass dinner plates**—Kosta Boda, 4 Sperry Rd., Fairfield, NJ 07006. **Rust-colored dinner plates, Wedgwood plates, silverware (at heads of plates)**—Bardith. **Silverware (on sides of plates)**—Oneida Ltd., Oneida, NY 13421. **Napkin**—Zona. **Wine glasses**—Sasaki, 41 Madison Ave., NYC 10010. **Glass pepper containers**—Vito Giallo. **Contemporary glass candlesticks**—Toscani Imports Ltd., 386 Park Ave., S., NYC 10016. (Photo, bottom) **Beeswax candles, wooden salt container, earthenware buffet plates**—Zona. **Brass candlestick**—Nancy Brous Antiques, 979 Third Ave., NYC 10022. **Traditional cut glass candlesticks, drabware pitcher**—Bardith. **Contemporary glass candlesticks, glass cake stand**—Toscani Imports Ltd. **Paisley cloth**—Laura Fisher Antique Quilts and Americana. **Majolica dish, majolica compote**—Vito Giallo. **Black/green marble compote**—David Barrett, 979 Third Ave., NYC 10022. **Glass dinner plates**—Kosta Boda. **Small oval rust-colored plate, rust-colored dinner plates, Wedgwood plates, zodiac plate on stand, silverware (on plate)**—Bardith. **Silverware**—Oneida Ltd. **Napkin**—Zona. **Wine glasses**—Sasaki. **Glass pepper containers**—Vito Giallo. **Antique silver teapot**—Ann-Morris Antiques. **Chair, blue and white soup tureen, grape prints**—Nancy Brous Antiques. **Blue selfier bottles**—Eggs & Tricity. **Glass compote (with oranges)**—Simon Pearce, 385 Bleeker St., NYC 10014. **Paintings (room interiors)**—Ursus Prints, 37 E. 79 St., NYC 10021. **White ceramic compotes**—Limited Editions.

(See page 67) **Coffeetable**—Karl Mann Associates. **Copper candlesticks**—Clodagh, Ross, Williams. **Glass ashtray, martini glasses, glass decanter (with water in it)**—Kosta Boda. **Glass serving dish**—Robin Mix, Tunbridge, VT 05077. **Cut glass flower vase**—Bardith. **Captain's decanter glass**—Oneida Ltd. **Silver tray**—Christofle. **Metal candy molds**—Laura Fisher Antique Quilts and Americana.

(See page 68, photo, top) **Frosted pilsner glasses, matte yellow and pink china**—Sasaki. **Glass pitcher**—Oneida Ltd. (Photo, bottom left) **Lace doily (curtain)**—Ad Hoc Housewares. **Round wooden mirror, wire letter holder**—Nancy Brous Antiques. **Rectangular mirror**—Civilization, 78 Second Ave., NYC 10003. **Table lamp**—Light/Inc., 979 Third Ave., NYC 10022. (Photo, bottom right) **Glass flower vase**—Simon Pearce. **Orange leather bowl**—by Lisa Hunter through Winston and Co. **Silver tea set**—Christofle. **Frosted pilsner glasses, matte yellow and pink china**—Sasaki. **Glass pitcher**—Oneida Ltd. **Gold and silver chargers**—Arita, Box 6516, Anaheim, CA 92806. **Miniature faux marble table**—Limited Editions. **Small round vase, bowl**—Kosta Boda. **Speckled vase, etched cobalt perfume bottle**—Civilization. **Celadon ceramic vase**—Karl Mann Associates. **Blue footed glasses**—Bernardaud, 41 Madison Ave., NYC 10010. **Watercolor**—Ursus. **Deco brass candlesticks**—Limited Editions. **Blue/gold glass vase**—Robin Mix, Tunbridge, VT 05077.

(See page 69) **Silver tea set**—Christofle. **Speckled vase**—Civilization, 78 Second Ave., NYC 10003. **Small round vase, bowl**—"Volcano," Kosta Boda. **Gold charger**—Arita, Box 6516, Anaheim, CA 92806.

(See pages 70 and 71, photo, left top) **Three-sectioned mirror**—Limited Editions. **Black table lamp**—Light/Inc., 979 Third Ave., NYC 10022. **Cloth**—Ad Hoc Housewares. **Glass vase**—Ann-Morris Antiques. **Pewter bottle, metal dishes**—Zona. (Photo, bottom left) **Three-sectioned mirror**—Limited Editions. **Cloth**—Ad Hoc Housewares. **Glass vase**—Ann-Morris Antiques. **Make-up brushes**—Zona. **Ivory clock, ivory vanity accessories**—Limited Editions. (Photo, right) **Picture frames**—Exposures, Dept. MH, 1690 Oak St., Lakewood, NJ 08701. **Gouache, painting on glass**—Ursus Prints. **Glass decanter, matching glasses**—Ann-Morris Antiques. **Lamps**—Limited Editions. **Blue/grey striped vases**—Clodagh, Ross, Williams.

STEEL AND OLD LACE

(See page 72, photo, top) **Architects**—Robert J. Stein, Project Architect, Elizabeth Roosa, Stein-Williamson Associates, 29 Commonwealth Ave., Boston, MA 02116. **Chairs**—by Alvar Aalto, Places, 351 Congress St., Boston, MA 02210. **Green glass jug, white platter, ceramic pitcher, white bowl, oval market basket, yellow dishes**—Crate and Barrel, Copley Place, Number 5, 100 Huntington Ave., Boston, MA 02116. **Napkin**—Williams-Sonoma, Copley Place, 100 Huntington Ave., Boston, MA 02116 (Photo, bottom) **White bowls**—Crate and Barrel. **Wooden bowls, oil and vinegar**—Williams-Sonoma.

(See page 73) **Stove, oven**—U.S. Range, New England Stove Fixture Co., 455 Beacham St., Chelsea, MA 02150. **Green glass jug, wine glass, copper pots, stock pot**—Crate & Barrel. **Blender, ceramic crocks, oil and vinegar, baking pans**—Williams-Sonoma.

(See page 74, photo, top) **Oval market basket, ceramic pitcher, white bowl**—Crate and Barrel. (Photo, bottom) **Baking pans**—Williams-Sonoma. **Ceramic bowl, pitcher,**

whisk—Crate and Barrel.

(See page 75) **Lights**—RAB manufacturer, #VC100, Wolfers Lighting, 103 N. Beacon St., Allston, MA 02134. **Door pulls (on cabinets)**—Forms and Surfaces, Placewares, 351 Congress St., Boston, MA 02210. **Green glass bottles**—Crate & Barrel.

MAIL ORDER GOURMET

Prices below are subject to change, and do NOT include shipping charges unless otherwise noted. Perishable products that must be mailed overnight may have a substantial shipping charge. Check with the companies or send for their catalog before ordering.

(See page 77, photo, left) **Smoked salmon**—2-2½ lbs. each, \$59.50 includes shipping; Ducktrap River Fish Farm, Inc., RFD 2, Box 378, Lincolnville, ME 04849; 207/763-3960; MC, Visa. **White cornmeal**—1 lb., \$1.79; 3 lbs., \$4.17; Kenyon's Cornmeal, Usquepaugh, RI 02892; 401/783-4054; MC, Visa. **Crème fraîche**—9-oz. tub, \$1.50; ½ gallon, \$9.20 Kendall Cheese Co., Box 686, Atascadero, CA 93423 805/466-7252. **Chervil leaves**—#0460P, \$2/bunch; Fox Hill Farm, 44 W. Michigan Ave., Box 9, Parma, MI 49269-0009; 517/531-3179; MC, Visa. **Gold ceramic pitcher**—\$75; **Blue napkin**—\$5, Wolfman-Gold & Good Co., 484 Broome St., NYC 10013. **Pink plate**—\$4, Ad Hoc Housewares, 842 Lexington Ave., NYC 10021. **Marble slab**—\$46; **Glass compote**—#60-134627, \$15; Williams-Sonoma, Box 7456, San Francisco, CA 94120. **Knife**—from bread board set #8965C, \$48; Howard Kaplan's French Country Store, 35 E. 10 St., NYC 10022. **Table covering**—California Drop Cloth, Inc., 231 E. 58 St., NYC 10022.

(See page 78, photo, left) **Duck breast**—\$15/lb (2 pieces/lb.); D'Artagnan, Inc., 399 St. Paul Ave., Jersey City, NJ 07306; 1-800-DARTAGN or 201/792-0748; AE, MC, Visa. **Bosc or d'anjou pears**—box of 12, #8, \$17.75 (includes shipping); Pinnacle Orchards, Box 1068, Medford, OR 97501-0077; 1-800/547-0227 (in Oregon, 1-800/468-6816); AE, MC, Visa. **English walnuts**—1 lb., \$3.90 (shipping included); Walnut Acres, Penns Creek, PA 17862; 717/837-0601; MC, Visa. **California Cold Pressed Extra Virgin Olive Oil**—#90171, 12.7 oz., \$9.95; Thomas Garraway, Ltd., U.S. Customer Service Center, Madison, WI 53779-0400; 1-800-356-7070; AE, MC, Visa. **English thyme**—#2160P, \$2/bunch; Fox Hill Farm, 44 W. Michigan Ave., Box 9, Parma, MI 49269-0009; 517/531-3179. **Wine jelly**—\$3/2.5 oz., \$6.50/7 oz.; Napa Valley Connection, Box 509, St. Helena, CA 94574 707-963-1111. **Blue placemat**—\$6.50, D.F. Sanders, 286 W. Broadway, NYC 10012. **Blue dinner plate**—\$15.50; **Red-handled utensils**—"Bistroware," set \$59, Barneys New York, 106 Seventh Ave., NYC 10010; 212/929-9000 AE, MC, Visa. **Blue tumbler**—\$5.95, Ad Hoc Housewares, 842 Lexington Ave., NYC 10021. **Spiral dish**—8-pc. set, \$17.90, The Horchow Collection, Box 620048, Dallas, TX 75262-0048; 1-800-527-0303; AE, MC, Visa. **Table covering**—California Drop Cloth, (Photo, right) **Lobster**—#C-040, two 2-lb. live lobsters \$58.95 (shipping free for lobsters only). **Haddock filets**—#E-29, \$5.95/lb. **Cultured mussels (in shell)**—#W-03, \$1.95/lb. **Steamer clams (in shell)**—#W-04, \$2.45/lb.; Coast to Coast Lobster Co., Box 999, 915 Main Rd., Westport, MA 02790; 1-800-843-8009; MC, Visa, C.O.D. **Chowder and Oyster Crackers**—case (12 boxes) \$19 (includes shipping), The Original Trenton Cracker Co., Box 186, Lambertville, NJ 08530; 609/397-0380. **California Cold Pressed Extra Virgin Olive Oil**—#90171, 12.7 oz., \$9.95; Thomas Garraway, Ltd. **Garlic**—#G-104, medium garlic braid, \$13.95; Crinklaw Farms, Box 706, King City, CA 93930; 1-800/8-GARLIC; MC, Visa. **Festival sweet basil**—#0250P, \$2/bunch; Fox Hill Farm. **Pillivuyt fish design dinnerware**—\$31, Barneys New York. **Blue napkin**—\$9; **blue glass**—\$8.50; **Red utensils**—set \$39.50; Barneys New York, 106 Seventh Ave., NYC 10011. **Blue tray (with lobster)**—\$35, Ad Hoc Housewares, 842 Lexington Ave., NYC 10021. **Blue placemat**—\$6.50, D.F. Sanders, 286 W. Broadway, NYC 10012. **Table covering**—California Drop Cloth.

(See page 79) **Puff pastry**—10-lbs. of separate sheets, \$40 (plus \$17 express shipping); Pamela Krausmann's Notebooks, 496 LaGuardia Pl., Dept. 183, NYC 10012; 212/473-8002; MC, Visa; (catalog costs \$3 and can be applied to the first order). **Navel oranges**—box of 12, #18, \$20.50 (includes shipping); Pinnacle Orchards, Box 1068, Medford, OR 97501-0077; 1-800-547-0227 (in Oregon, 800/468-6816). **Kiwis**—#73, 2 lbs., \$13.95; Susan Green's California Cuisine, Quinn and Senter Rd., Box 5038, San Jose, CA 95150. **Dried-tomato pasta sauce**—\$4.80/jar (shipping included); **Marinated sundried tomatoes**—7-oz., \$7.95; Timber Crest Farms, 4791 Dry Creek Rd., Healdsburg, CA 95448-9990; 707/433-8251; AE, MC, Visa. **"Chabis" goat cheese**—5-oz., \$4.50 (\$20 minimum); Laura Chenel's Chèvre, 1550 Ridley Ave., Santa Rosa, CA 95401; 707/575-8888. **Breakfast cheese**—6 pkgs., \$10.85 including shipping; Marin French Cheese Co., 7500 Red Hill Rd., Box 99, Petaluma, CA 94953; 707/762-6001. **Dark opal basil**—#0180P, \$2/bunch, **Sage**—#1740P, \$2/bunch; Fox Hill Farm. **Dried tart cherries**—#1080, 1 lb., \$8, American Spoon Foods, Inc., 411 E. Lake St., Petoskey, MI 49770; 1-800-222-5886. **Honey**—1 lb., \$1.49; Old World Honey, Box 71, Arlee, MT 59821; 406/726-3480.

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Dried lavender blossoms—#H-800, mixed herb wreath, \$17; Crinklaw Farms, Box 706, King City, CA 93930; 1-800-8-GARLIC. **Bourbon vanilla beans**—#50-76570, \$8, Williams-Sonoma. **Cutting board**—\$35; **pastry brush**—\$6.50; D.F. Sanders, 286 W. Broadway, NYC 10012. **Blue dish**—\$18; **Holmgard wine glass**—\$24; Barneys New York, 106 Seventh Ave., NYC 10011. **Blue and white ceramic pitcher**—\$20, #136671, Williams-Sonoma. **Napkin**—\$5, Barneys New York. **Table covering**—California Drop Cloth. (See page 80) **Boneless loin of veal**—\$27.50/lb.; **Glacé de veau**—8 oz. \$5.50, Summerfield Farm, SR4 Box 195A, Brightwood, VA 22715; 703/948-3100. **Pasta**—\$2.69/box; The Silver Palate, 274 Columbus Ave., NYC 10023; 212/799-6340. \$10 minimum. **Garlic**—#G-904, head of garlic, 55¢; #G-104, garlic braid, \$8.90; Crinklaw Farms. **English thyme**—#2160P, \$2/bunch; **Rose geranium**—#3190P, \$2/bunch; Fox Hill Farm. **Corn cob smoked bacon**—2 lbs. sliced, \$13.95-\$15.95 (shipping charge depends on address); Lawrence's Smoke House, Rte. 30, RR 1, Box 28, Newfane, VT 05345; 802/365-7751; MC, Visa. **California Cold Pressed Extra Virgin Olive Oil**—#90171, 12.7 oz., \$9.95; **Dried french morel mushrooms**—#90229, .25 oz., \$7.10; Thomas Garraway, Ltd. **Blue and white ceramic baking dish**—\$18, #136754, Williams-Sonoma. **Blue glass pitcher**—\$6.95, Ad Hoc Housewares. **Blue dinner plate**—\$15.50; **pink dinner plate**—\$13.50; **napkin**—\$9; Barneys New York. **Utensils**—"Bistro," \$48/place setting; Wolfman-Gold & Good. **Blue placemat**—\$6.50; D.F. Sanders. (See page 81, photo, bottom left) **Duck sausage**—5 lbs., \$33.75 (shipping \$10); Aidells Sausage Co., 618 Coventry Rd. Kensington, CA 94707; 415/420-1737; MC, Visa. **Assorted beans: green lentils**—#0807, 1 lb., \$3.80; **flageolet**—#0809, 1 lb. \$6.75; **yellow split peas**—#0813, 1 lb., \$2; **baby lima beans**—#0817, 1 lb., \$2.20; Dean & DeLuca, Mail Order Dept., 110 Greene St., NYC 10012; 1-800-221-7714; AE, MC, Visa. **Bread**—from "Crusty Bread Basket," \$20; Balducci's, Mail Order Dept., Dept MH-1, 344 E. 11 St., NYC 10003-7426; 1-800-822-1444 (NY: 1-800-247-2450); catalog \$3 (applicable to first order). **California Cold Pressed Extra Virgin Olive Oil**—#90171, 12.7 oz., \$9.95; **Spicy whole grain mustard with horseradish**—#90068, 8 oz., \$3.75; Thomas Garraway, Ltd. **Peanut oil**—24 oz., \$5; Market Square Food Co., Inc., 1642 Richfield Ave., Highland Park, IL 60035; 1-800-232-2299. **Chervil leaves**—#0460P, \$2/bunch; Fox Hill Farm. **California white wine vinegar**—#90193, 12.7 oz., \$5.75; **California Cold Pressed Extra Virgin Olive Oil**—#90171, 12.7 oz., \$9.95; Thomas Garraway, Ltd. **Yellow dinner plate**—\$17.50, Ad Hoc Housewares. **Square pink bowl**—\$14; Zona. **Pink charger**—\$45, Wolfman-Gold & Good Co. **Blue placemat**—\$6.50; D.F. Sanders. **Blue napkin**—\$9, Barneys New York. **Opinel folding knife**—#3720, \$5.50, Museum of Modern Art, Mail Order Dept., 11 W. 53 St., NYC 10019-5401. (Photo, right) **Hazelnut pizelles**—#9G260, 4-oz. box, \$3.90 (includes shipping); DiCamillo Bakery, 811 Linwood Ave., Niagara Falls, NY 14305; 716/282-2341. **Chocolate chip cookies**—1½-lb. box, \$10.95; 1½-lb. tin, \$13.95; Neal's Cookies, Cookie Cutter, Inc., 423 SW Freeway, Houston, TX 77002; 713/520-6602. **Nelson's lemon curd**—16 oz., \$4.95 (includes shipping); The Silo, Inc., Upland Rd., RR 3, New Milford, CT 06776-2199; 203/355-0300. **Hazelnuts**—1-lb., unshelled, \$3; Economy Candy Market, 108 Rivington St., NYC 10002; 212/254-1531. **Guittard semisweet chocolate**—10-lb. brick, \$36; Madame Chocolate, 1940-C Lehigh Ave., Glenview, IL 60025; 312/729-3330. **Pralines**—14 oz. box, \$10.95 (with shipping); Creole Delicacies Co., Inc., 533 St. Ann St., New Orleans, LA 70116; 1-800-2-CREOLE; AE, MC, Visa. **Vanilla sugar with bean**—#590, 8.8 oz., \$4.75; Select Origins, Inc., The Cooking Experience, Box N, Southampton, NY 11968; 1-800-822-2092. **Cream caramel liquid satin dessert sauce**—two 10-oz. jars, \$12.95 Pamela Krausmann's Notebooks, 496 LaGuardia Pl., Dept. 183, NYC 10012; 212/473-8002; credit cards only; catalog \$3 (applicable to first order). **English walnuts**—1 lb., \$3.90, Walnut Acres, Penns Creek, PA 17862; 717/837-0601. **Mint leaves**—#1210P, \$2/bunch; Fox Hill Farm. **Paula Red apples**—box of 15, \$12-\$15 (shipping charge depends on address); Harwood Hill Orchard, Historic Rt. 7A, Bennington, VT 05201; 802/442-9524. **Praline pecans**—\$10.20/lb.; Gaston Dupré, Inc., 6201 Johns Rd., Tampa, FL 33614 813/885-9445. **Red raspberry preserves**—3 13-oz. jars, \$16.50 (includes shipping); Clearbrook Farms, 5514 Fair Lane, Fairfax, OH 45227; 513/271-2053. **Pure vanilla extract**—#561, 4 oz., \$5.25; Select Origins, Inc., The Cooking Experience, Box N, Southampton, NY 11968; 1-800-822-2092. **Square green bowls**—\$14 each; Zona. **Gold and pewter ceramic mugs**—\$22.50; Wolfman-Gold & Good Co. **Black-handled knife**—place setting, \$77; Barneys New York. **Blue metal kanzan holders (flower frogs)**—\$20, \$30; Zona. **Frosted bowl**—"Satiny," set of four, \$70; Museum of Modern Art, Mail Order Dept., 11 W. 53 St., NYC 10019-5401. **Large pink charger (back of picture)**—\$45, Wolfman-Gold & Good Co. **Pink plates (with charlotte and tort)**—\$16, \$20; Zona. **Napkin**—\$5, Barneys New York.



Detail from 6-panel leaded stained-glass window by John La Farge; Museum of Fine Arts, Boston. Gift of James and Jean Baer O'Gorman.

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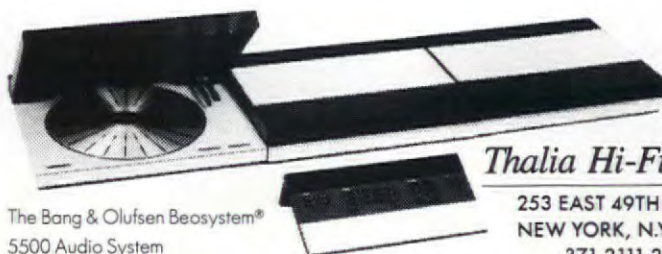


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Continued from page 19

lap and said, "See how disgustingly ugly it all is?" And that was the lesson of my life. Her insecurity made her tell me how ugly it all was, although she found the objects fascinating. And it became my first victory with her, because I said I loved them and could I borrow them. It's a symbolic story, but it has to do with that incredible fear people have about what they like.

MH: People's insecurities drive them to look for some stamp of approval.

AP: That's what I dislike so much about Ralph Lauren. I'm shocked by that poisonous merchandising talent: selling you lies that your grandfather was taking care of horses and a castle; selling you picture frames that make you think you were there. It's not about the objects, it's all about fantasies. He's telling you, "You're so fragile and untalented, you need me."

MH: Why do you think the marketing of a mythology of tradition works?

AP: The intelligence and energy and

money has not been given to people who believe in today, but to people who believe in the 19th century.

MH: How can people express their own tastes without falling prey to marketing or feeling like potential dupes for this year's "in" look?

AP: There are recipes that could be used. The key is to be eclectic, to have the strength and authority to decide that this goes with this—just because it seems right. It can be a common color or a cousin shape. In France, there are constantly reproductions of a 19th century salon. A nightmare! It can become amazing with a Cy Twombly painting, but if you buy a painting of a fake grandfather just because it fits the room, it's really depressing.

MH: Could your palette of black, white and gray be read as a formula?

AP: I don't believe in formulas, but I probably have mine without even knowing it. Just today someone teased me about black and white and I said, "No, it's black and ivory, now." I love

the idea of smooth, low-key, subtle envelopes for life. I love life, and I love people, and life is color. I want color to have its role through human beings. But I am using some colors: a dead turquoise, verdigris and a pale coral. You know how expensive smoked salmon is very pale, and cheap salmon is very red? I'm using the expensive one.

MH: You designed stores for Yves St. Laurent and brought many young designers to the public's attention. Do you still refer to fashion for ideas?

AP: Fashion is out. I think it's boring to death. When I was a little girl, in September I would watch my aunts buy the worst fashion magazines—cheap magazines, very stupid ones—trembling because they didn't know at what distance from the floor their hemlines should be. And although I was only 10, I could not believe that people would be told how to look.

MH: Throughout your career, you've sought out and cultivated young design talents, such as Gae Aulenti and Issey

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Miyake. Is there anyone you're working with right now that we should watch?

AP: A very exciting young designer named Sylvaian DuBuisson just did a lamp for us called "Much Ado About Nothing." It is an almost magical object—a very surreal sculpture. The cord is a very thin gold chain, and in the ebony base is a secret compartment. Unfortunately, it doesn't give off very good light. But we're making another one that will work better.

MH: Most of your design work in the U.S. so far has been offices, retail stores and other public spaces. Will you do more homes, as you have in France?

AP: I'm less and less interested in doing residential work. I've found that if you work for a couple, either they divorce or they fire you. I like working on public spaces more. In France, I worked on a Bordeaux museum for contemporary art that had been a warehouse from the 18th century containing tea and spices from the Orient. You can still smell the ginger from time

Eileen Gray's sleek and slouchy 1927 Transat armchair is one of the deco-era furniture masterpieces Putman has rescued from obscurity.



to time. In Europe and the U.S., I'm doing offices and stores for Ebel [a new Swiss watch company]. They will try to adopt the slogan "The Architects of Time"—about which I have no comment. It is exciting for us—it's the first time we have worked with someone from a blank page, creating an image.

MH: Can we expect a line of Andrée Putman furniture soon?

AP: Yes. I realized that with all the furniture we've custom-designed, we

have a real collection: things I designed for apartments, Morgans, plus my favorite piece, a three-legged table. When I designed it, the man who made it said "It will never stand up!" I asked why, and he said, "It's never been made before." And I said "Good. That's a good sign."

MH: The women's store at Barneys New York

features your stylized Pucci mannequins in terra-cotta, ivory and rusted metal finishes. Will you do more?

AP: We've decided that this mannequin should have a husband in June 1987 and a child in 1988.

MH: Your career has consisted of taking one risk after another. Where is the risk in design today?

AP: The minute I know, I'll take it.

—Edited by Larry Peterson

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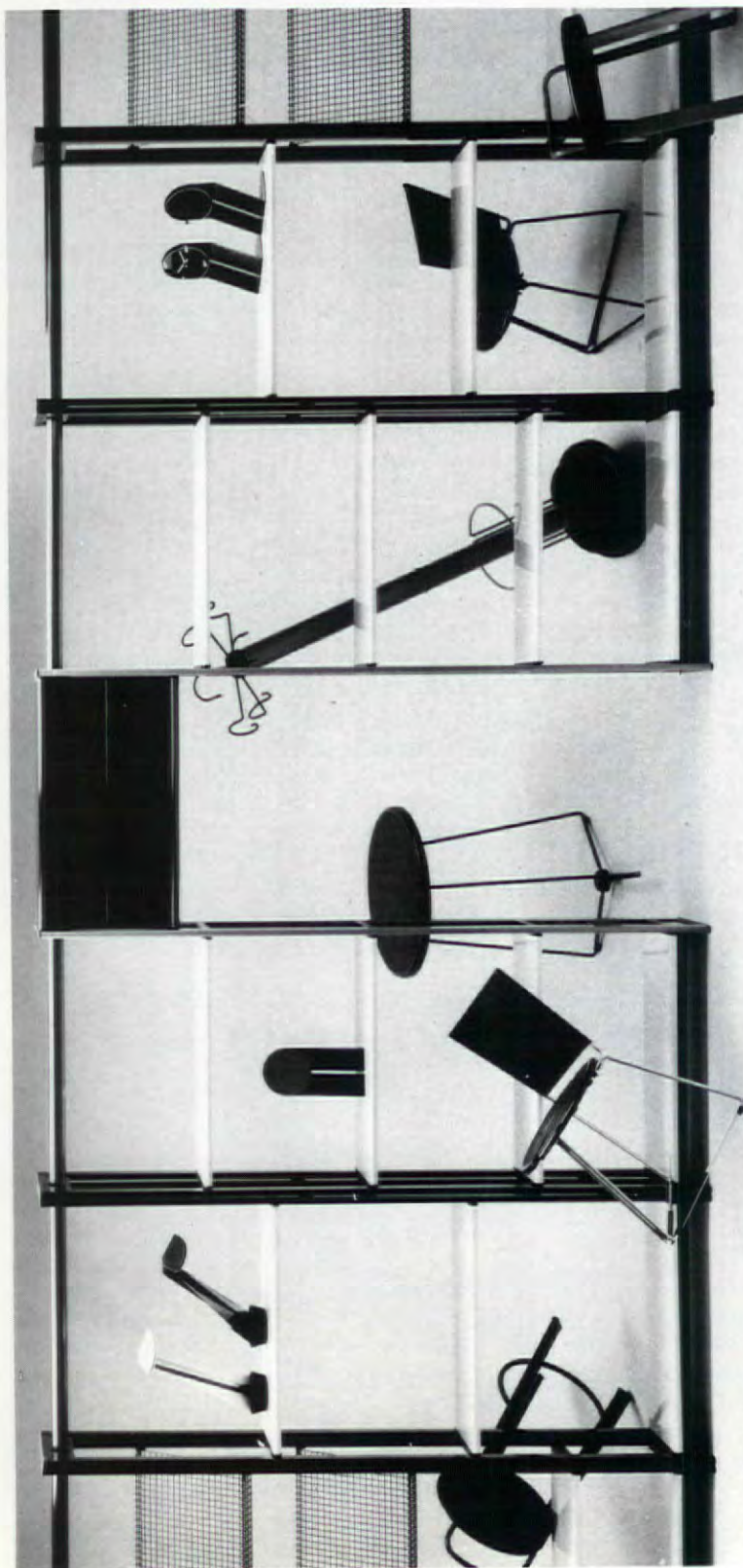
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PERSONAL STYLE

Continued from page 32

a public spokesman—awkward for any risk-taking artist. So how did Shire become a lifestylistic folk hero?

Ever since his early clay-throwing days as a college potter, Shire has reshaped his surrounds with infectious abandon. With jagged patterns, unmatched materials and wild hues inspired by hot rods, he can set anything off-balance—including anyone's conviction that true art isn't affordable or usable. Mostly, Shire's is—eccentricly functional, that is. Famous first for outrageous teapots, this artist proved the high-brow potential of the humble ceramic craft. Then, designing for Memphis, Shire helped bring art furniture to the fore with nipped-waist tables of glass and chrome, and plastic laminate armchairs-cum-thrones. While continuing to create for Milan, Shire now transmutes found, everyday objects to art and architecture. Shire rescued an exhaust pipe of a bus to make a serpentine porch column and salvaged portholes for pantry doors.

Outside galleries, Shire's work shows up in the strangest places: a quirky storefront in an L.A. mall, and lately, suburban home interiors, once the work of staid designers.

Proof of derring-do is his own house, perched on a hillside near Dodger Stadium. "It was a wreck," he explains. After major repairs, Shire revived it with wildly applied paint, plastics and tile. The exterior sprouted electric-colored stick pavilions; a blue front porch; an aqua rear deck. Inside, Shire clad the kitchen with harlequin-patterned laminates. "Our neighbor always wanted to paint his car pink," Shire says. "Our house finally gave him the courage."

Shire spends his own courageous days very simply. He and his wife Donna, a graphic designer, work together quietly in a storefront studio in sleepy Echo Park. "It's like a mom and pop grocery," Shire says. The adman would never approve. ●

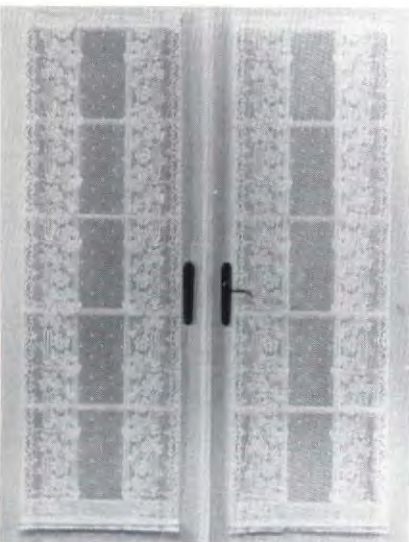
Shire's work is in L.A.'s Saxon Lee; Hand & Spirit in Scottsdale, AZ; and Seattle's Traver Sutton Gallery.

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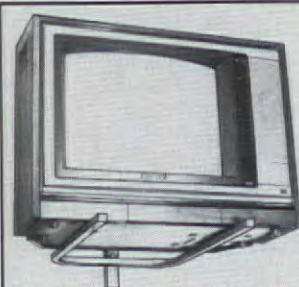
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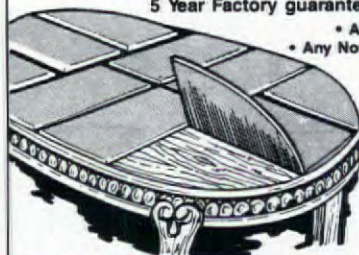
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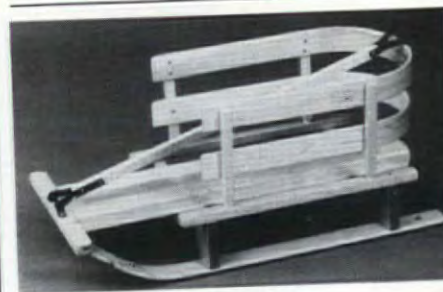


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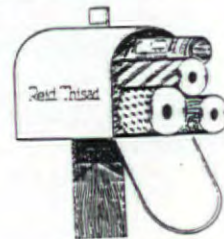
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Continued from page 20

of avant-garde industrial design to appliances, housewares and furnishings, and the exhibit offers up a veritable hit parade of their endeavors. Walter von Nessen's chrome tea set for the Chase Brass & Copper Company, for example, seems as seamless as ball bearings with its "efficient" exterior stripped of extraneous ornament. Raymond Loewy's 1938 Sears Cold-spot Refrigerator, with its contrasting "speed



Entrance to Raymond Hood's McGraw-Hill Building (1930). During the Machine Age, American designers looked to domestic triumphs—not Europe—for inspiration.

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During the Depression, machines were avatars bearing a shining new way of life

lines" and gently sculpted door and handle, is a relative of the streamlined locomotives he designed for the Pennsylvania Railroad's *Broadway Limited*. But these creations weren't limited to an elite corps of celebrity designers. Machine Age design was so pervasive that some of the exhibit's most stunning pieces can be attributed only to the anonymous design departments of various mass-manufacturers.

Furnishings, too, fell under the spell of the Machine Age ethos. While European Bauhaus designers of the era, such as Mies van der Rohe, espoused machine-made forms, their furniture was in fact painstakingly handcrafted and within reach of only the wealthy. But because of mass-manufacturing techniques perfected during World War I and a huge consumer market, American furnishings reflected the machine in design and construction. And while some inspiration for American furnishings came from Europe—especially 1925's watershed Paris Exhibition Internationale des Arts Decoratifs et Industriels Modernes—American designers looked more to the indigenous triumphs of New York's McGraw-Hill, Chrysler and Empire State buildings, the Golden Gate and George Washington bridges, and the streamlined air-

planes and passenger trains streaking through their lives. Paul Frankl's 1927 redwood and black lacquer desk and bookcase, for example, is an obvious approximation of skyscraper setbacks and massing. A Norman Bel Geddes vanity features chrome setbacks around its mirror, airplane contours and a glossy finish straight off the flanks of the Chrysler Airflow.

It was through such pieces—and the output of American artists such as Georgia O'Keeffe, Joseph Stella, Hugh Ferriss, Thomas Hart Benton and architects Frank Lloyd Wright, Raymond Hood, Walter Dorwin Teague, William Van Alen, all on display at the exhibit—that America escaped its colonial complex of looking to Europe for aesthetic guidance.

Though the show celebrates these accomplishments, its most compelling section may be "The Menace of the Machine," in which the dark side of the Machine Age's giddy optimism is unmasked. For the ubiquity of machine-inspired designs could only have come at a price. Some of the sleekest designs, for example, owed their existence to manufacturing techniques perfected for the massive output of weaponry in World War I. And the streamlining of everyday objects such as radios, refrigerators and toasters—using inexpensive plastics and metals—was initiated largely in the hope of rekindling consumer spending during the darkest days of the Depression. Worst of all, while crowds gaped at the wild-blue-yonder visions of General Motors' Futurama pavilion at the 1939 World's Fair, covert work was already underway for the era's true triumph of the machine and technology. It is the supreme irony that an age so unquestioning in its acceptance of the machine should end its innocence not with a whimper, but with the bang of the atomic bomb.

And that notion is perfectly summed up in the exhibit's radio room, where a radio announcer's chilling account of the 1937 crash of the *Hindenburg* can be heard over loudspeakers. "And what a fantastic sight it is!" gushes WLS-Chicago's Herbert Morrison to his Midwest radio audience as the dirigible noses up to its mooring mast in Lakehurst, New Jersey, for the comings and goings of the *Hindenburg*, an airborne oceanliner whose sheer size epitomized the Machine Age fantasies of the 1930s, were accorded the same importance later given the launching of rockets. Suddenly Morrison's voice breaks as the *Hindenburg* explodes, as he tries in vain to describe the horror unfolding before him, the glorious machine turning on its creator and devouring him in seconds. "Oh!" he finally sobs, "the humanity...!"

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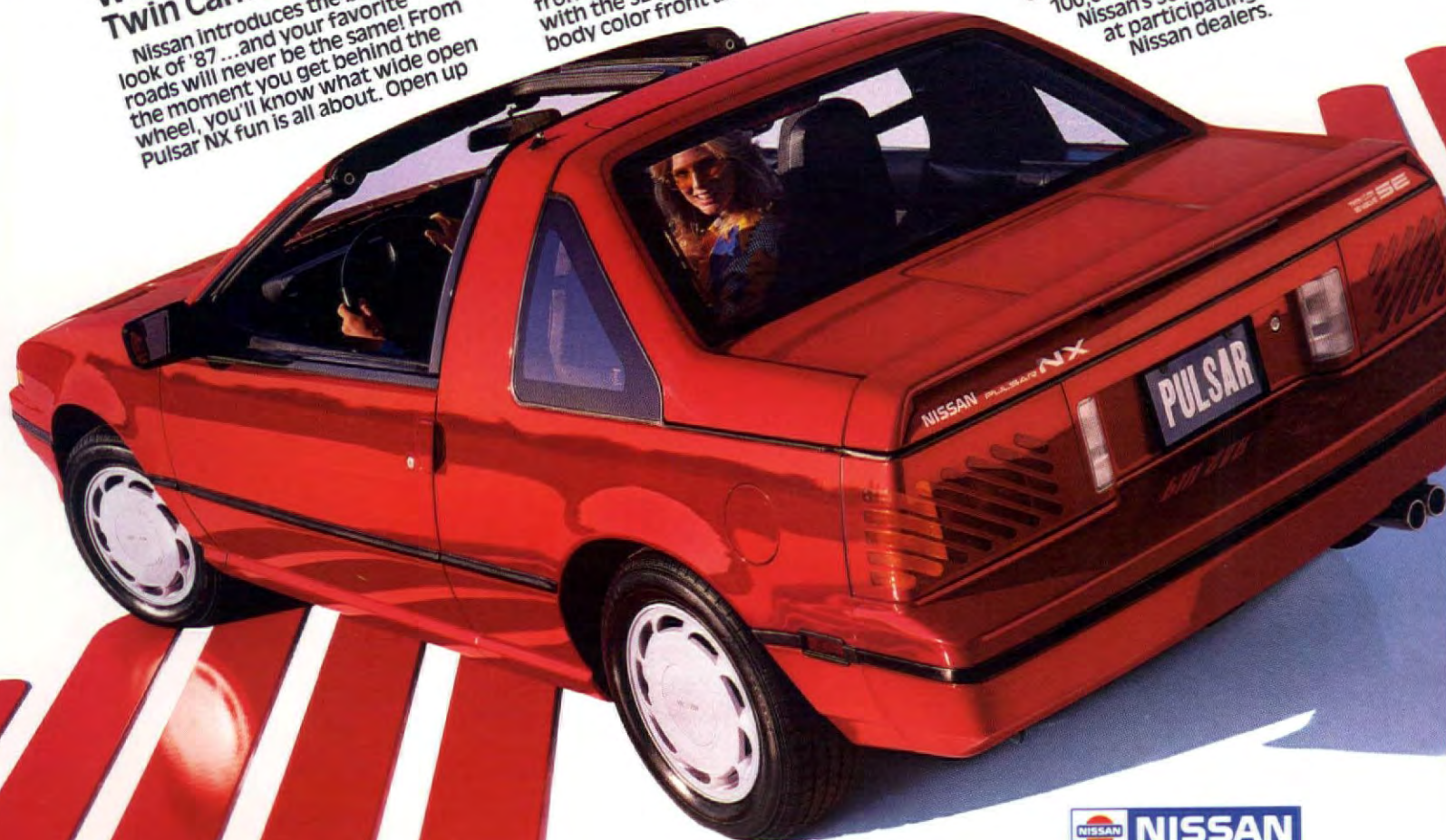
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