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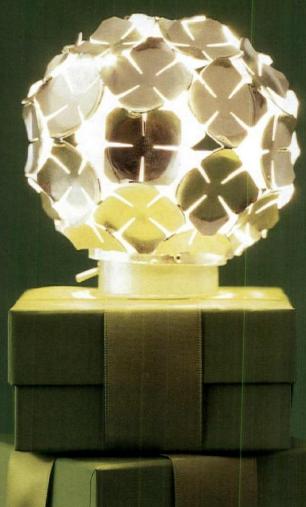
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MetropolitanHome2005 Volume 37, Issue No.9



Illuminating gift ideas, all wrapped up.

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49 Take Note: Holiday Gift Edition

From high-tech trinkets to artist-designed baubles, our editors bring you dozens of ideas for everyone on your list.

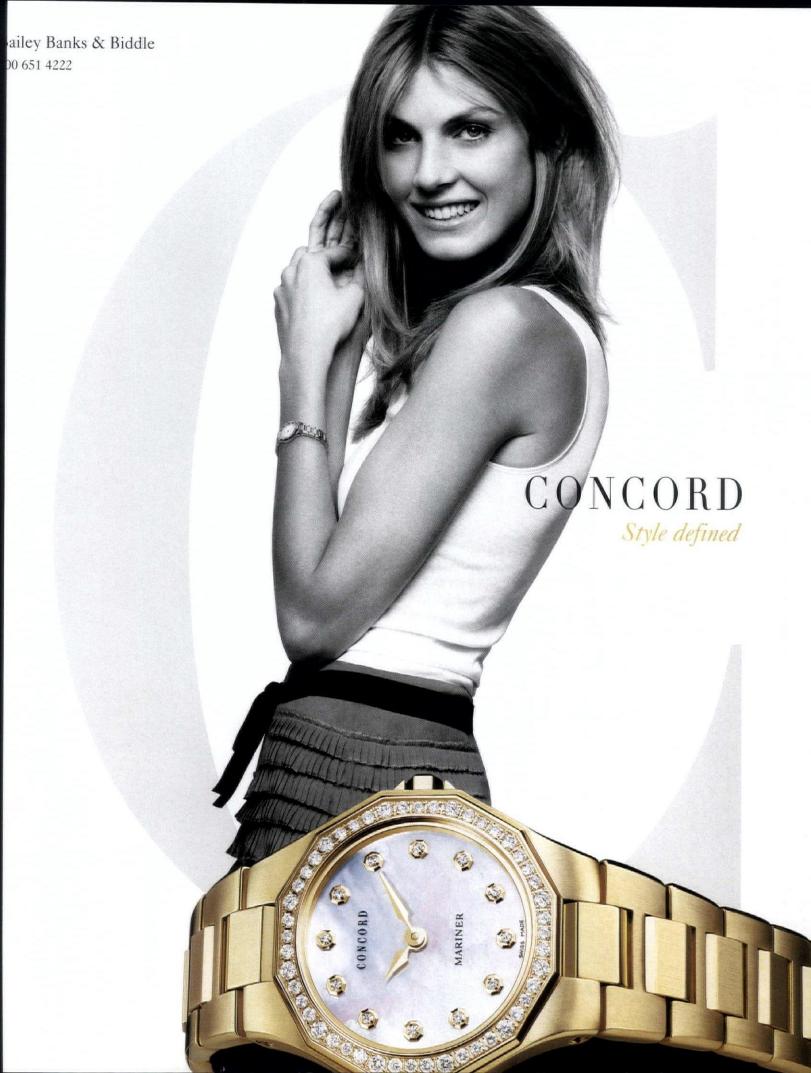
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With a host of designers leaving their handmade marks on new furnishings for the home, the writing's on the wall and the bed, the chair, the vase. . . .

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ON THE COVER

Dalmatian DixieDoodle relaxes in the gravity-defying living room (it's suspended over a ravine) created by her owner, architect Travis Price, p. 126. Photograph by Catherine Tighe. Produced by Elana Frankel and Barbara Bohl. See Resources, last pages.





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MetropolitanHome2005

109 CREATIVE EVE

Seeing the possibilities: An inspirational vantage.

110 SECOND NATURE by Fred A. Bernstein

MET HOME OF THE MONTH

On a narrow plot overlooking Seattle's Puget Sound. architect George Suyama's home is a gracious and graceful ode to living amid natural splendor.

120 AND SERVICE WICKS BY BY Reed Kroloff

When architect John Chrestia, a committed modernist, met this fusty New Orleans townhouse, it was the beginning of an unlikely relationship.

126 BUILDING BRIDGES by Michael Lassell

We guarantee you've never seen a place like architect Travis Price's house—a structural marvel he dangled over a gorge in Washington, D.C.

134 MATERIAL GIRL by Lucie Young

Designer and textile whiz Sue Timney uses her West London villa as a testing ground for the bold, beautiful patterns for which she is famous.

140 EXTRA ORDINARY by Elaine Greene

Putting her professional ideals into practice, architect Deborah Berke created an idyllic weekend home for her family in East Hampton, New York.

146 WEW MASSESS by Susan Morgan

Two married designers uncovered a forgotten piece of Los Angeles architectural history, dusted it off and made it into a home of their own.

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152 Couling William Time Charles by Paula Wolfert

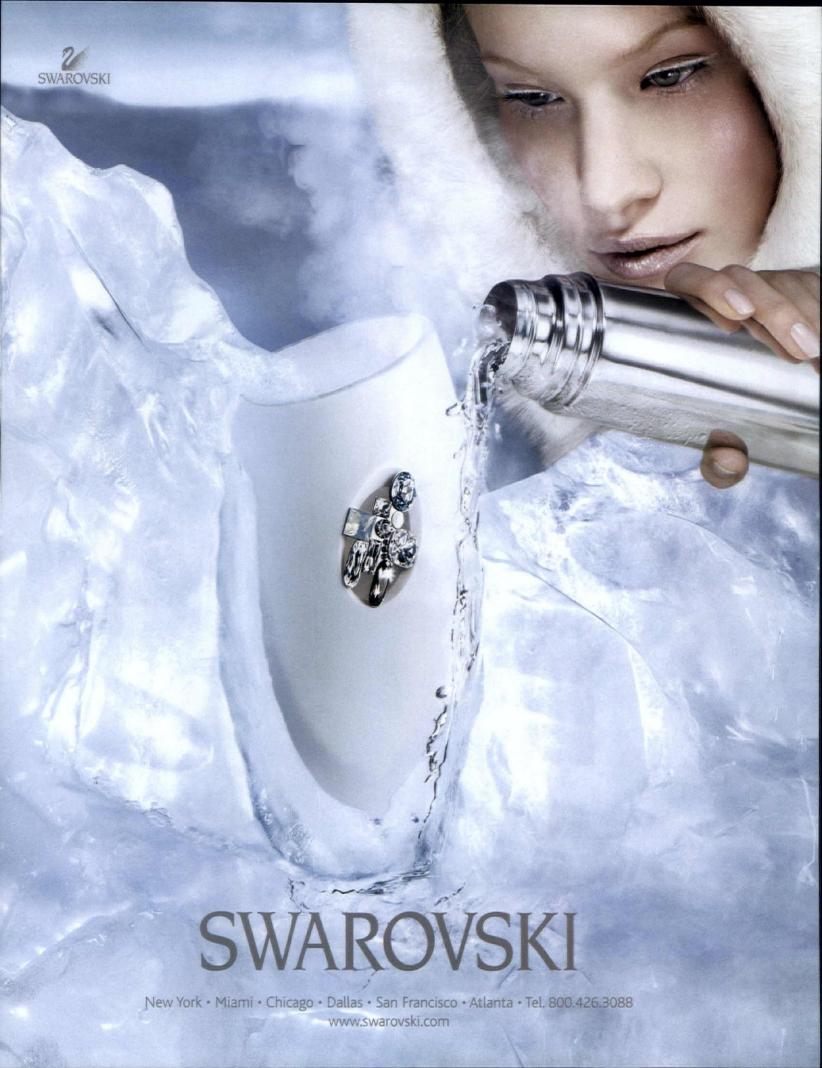
America's doyenne of Mediterranean cooking ventures to Turkey, where healthful whole grains are the foundation of mouthwatering dishes.

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Shades of gray foster serenity in Seattle.

p.110



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METROPOLITAN HOME

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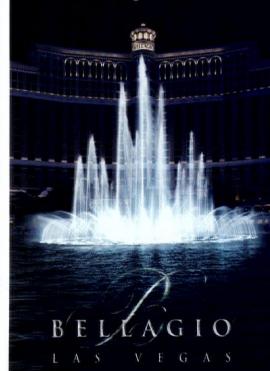
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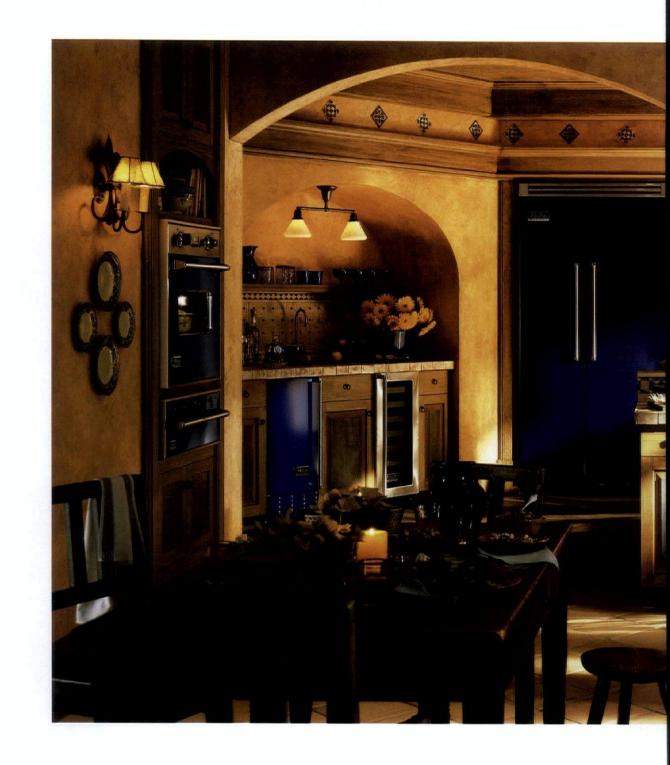
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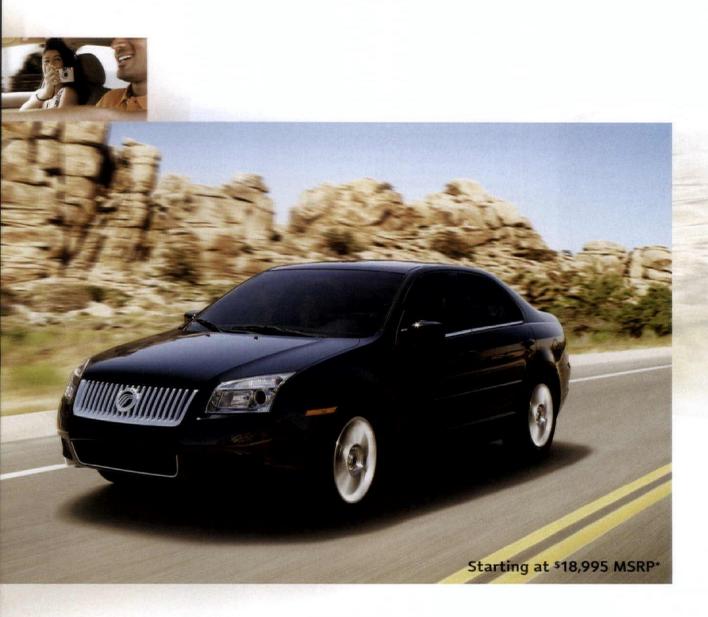
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ENJOYING HIS NEW MERCURY MILAN, Bill cleverly convinced Mary that sightseeing was best done on the fly.



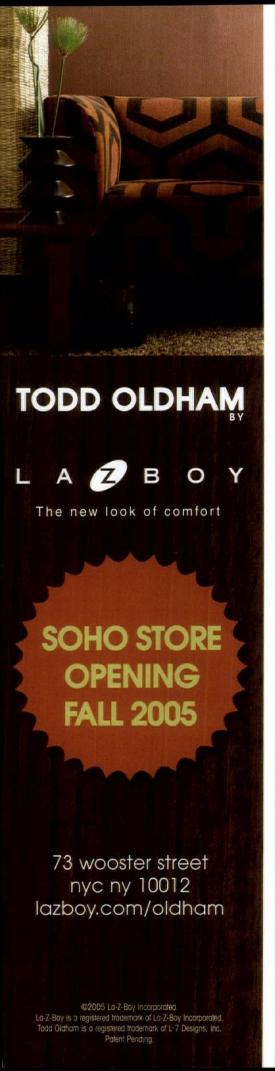


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Mary could see why stopping was not an option for Bill. Two-tone leather seats,** satin-aluminum accents and Bill's favorite—Milan's 2.3L I-4 engine with a five-speed manual.*** Now, if only she could convince Bill to let her drive.

*As shown: 2006 Mercury Milan I-4 Premier with optional features, MSRP 522,105. Tax, title and registration fees extra. **Available leather-trimmed seats. ***Available 3.0L V-6 with six-speed automatic transmission.





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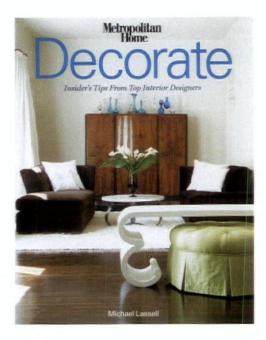
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Fast Forward

How can anyone forecast the future, I ask, when the world at large—and my own personal world—change so precipitously?

riting this letter—in the 95-degree heat of late summer—I wonder just how many things will change before the issue hits newsstands in early fall. The future always seems like a mirage to me, something that will melt away before I ever reach it. I'm especially daunted by the five- and ten-year strategies that are normal for corporate and financial planners. It seems surreal to me to project the staffing requirements of *Met Home* in 2015 when it's hard enough to plan a family get-together for next month. But reading the future is what some people do for a living—and not just fortune-tellers.

At a recent company conference, Rich Gordon, director of the new media program at Northwestern University, talked about the future of magazines. A decade ago, he reminded us by way of context, only a tenth of the people in the United States had cell phones; now 80 percent of the population chats wirelessly (except in New York City, where I'm sure it's 99 percent, with all users walking, talking, blocking sidewalks and plowing through intersections). And he reminded us that we are really only ten years into the Internet age. When I think about how much just these two technologies have changed our lives, it becomes even more difficult to imagine what's coming next.

The good professor painted a picture of a "multiple device world," noting that cell phones have

already evolved into *smart* phones, incorporating video games, cameras, calendars and Internet links to downloadable music sites—and more to come. And I'm still stuck on the actual *phone* function. Rich also forecasts "access to a limitless trove of content," and that the changes of the next ten years will be even more dramatic than those over the last. Future shock on steroids.

Of course, ten years ago, pundits of the electronic world predicted the imminent demise of paper magazines. Thankfully that hasn't happened, in part because it's still easier to carry a magazine around than even the lightest laptop. But who knows? Rich described to us a possible magazine of the future, published on "electronic paper"—a thin, wireless flexible display screen that you can roll under your arm. I hope that electronic-paper magazine signals don't fade in and out like my car's satellite radio. I can just imagine the reader inquiries: "What was that paint color?"

If you're looking for a bit of enjoyment while waiting for the future to arrive—or advice on paint colors—please read our latest *Met Home* book, *Decorate*, from Filipacchi Publishing. Written by Michael Lassell, *Met Home*'s features director, it's filled with tips from our favorite interior designers and illustrated with photos of their most stylish homes. It's a book about how we want to live now—and very possibly ten years from now, too. —*Donna Warner, Editor in chief*

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YOUR LEFT HAND DREAMS OF LOVE. YOUR RIGHT HAND MAKES DREAMS COME TRUE. YOUR LEFT HAND LIVES HAPPILY EVER AFTER. YOUR RIGHT HAND LIVES HAPPILY HERE AND NOW. WOMEN OF THE WORLD, RAISE YOUR RIGHT HAND.









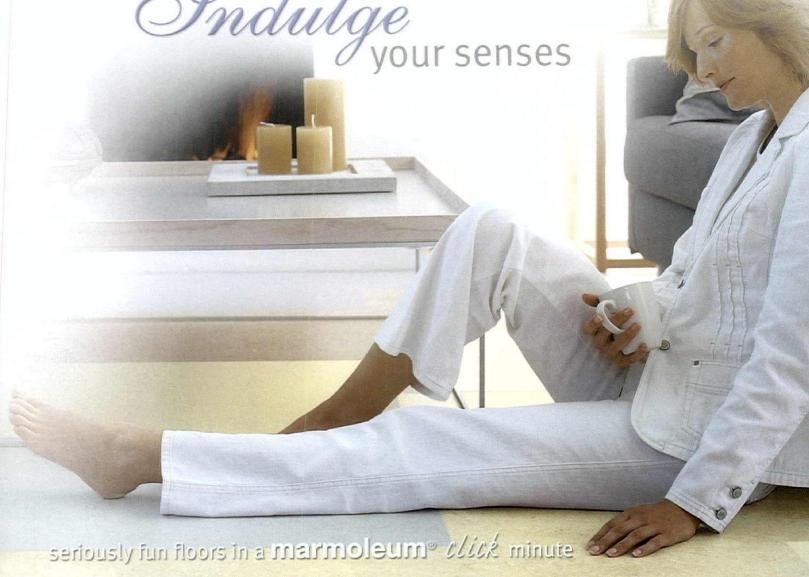
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Mailbag

Metro to Nowhere

When I received the September issue of *Met Home*, I noted in the "Metro" column the silver exhibit at the Renwick Gallery in Washington, D.C. Since I was going to be there, I was excited to put it on my list of places to visit. Imagine my surprise when I got to the Renwick to discover that the exhibit doesn't open until the beginning of September. Now, I realize that the magazine I was reading was the September issue, but I received it in late July! This problem could be easily avoided by putting in the beginning date of the exhibition instead of just the ending date!

Harriet Mayer New York City

We apologize. In the future, all exhibitions listed in "Metro" will be clear about beginning as well as ending dates.

Love Peri Wolfman . . .

The piece on Peri Wolfman in the September issue was such a delight. The Wolfman-Gold & Good Company shop was fabulous in its offering of white pieces and other "forever wares." I spent many a happy hour there. To see the aesthetic apparent in the Wolfman-Gold home as well was a moment to cherish.

New York City

... But Shut Up Your Shelves

I'm a *Met Home* addict and have been for years. But in your September issue you highlighted one of my pet peeves: open storage in the kitchen (pages 88 and 90). Storing items above a stove or adjacent to it is ludicrously impractical. A single teaspoon of olive oil properly heated in a pan creates a fine mist of oil that goes everywhere. I have a 1,200-cfm hood above a six-burner stove, and I found I had to put weather stripping in the cabinet doors adjacent to the hood to keep the wine-glasses from becoming grease-covered.

Noel Labat-Comess Tom Cat Bakery Long Island City, NY

Plan B . . . and C . . . etc.

I just read Joan Hersh's letter to the editor in the September issue and couldn't agree with her more. I love floor plans! It makes understanding the space so much easier. If they take up too much room, perhaps it might be a good time to create a parallel website.

Leah Heck Austin, TX

Let me just emphatically weigh in on the side of including floor plans. I've had a subscription ever since the magazine was called *Apartment Life*, and I really hated it when you stopped putting plans for houses in the last pages. Couldn't you put the floor plans for all of the homes you feature at the end of each issue? Those of us who like plans would willingly go to the extra trouble of matching the plan with the pictures if you need to save space in the article itself. Just a suggestion.

Shirley Luke Reno, NV

House plans would be helpful to understand just what has been done. Why not put them on your website with a referral in the article? Linda Sanders

San Diego, CA

Even the one-room schoolhouse would have benefited from a floor plan. Where was the bathroom, for instance?

Alice Spitzer Via e-mail

Well, it is now official, the issue of floor plans has generated more mail than any single subject in the history of "Mailbag." We are deeply grateful to all of you who took time to offer suggestions on placing the floor plans. At the moment, all we can say is that we have heard you and that we are going to pursue every possibility for including them. —The Editors

If you see something on our pages that makes you smile or growl, please feel free to send us an e-mail at metletters@hfmus.com—or snail mail to Mailbag, Metropolitan Home, 1633 Broadway, New York, NY 10019. Letters will be edited for content and length.

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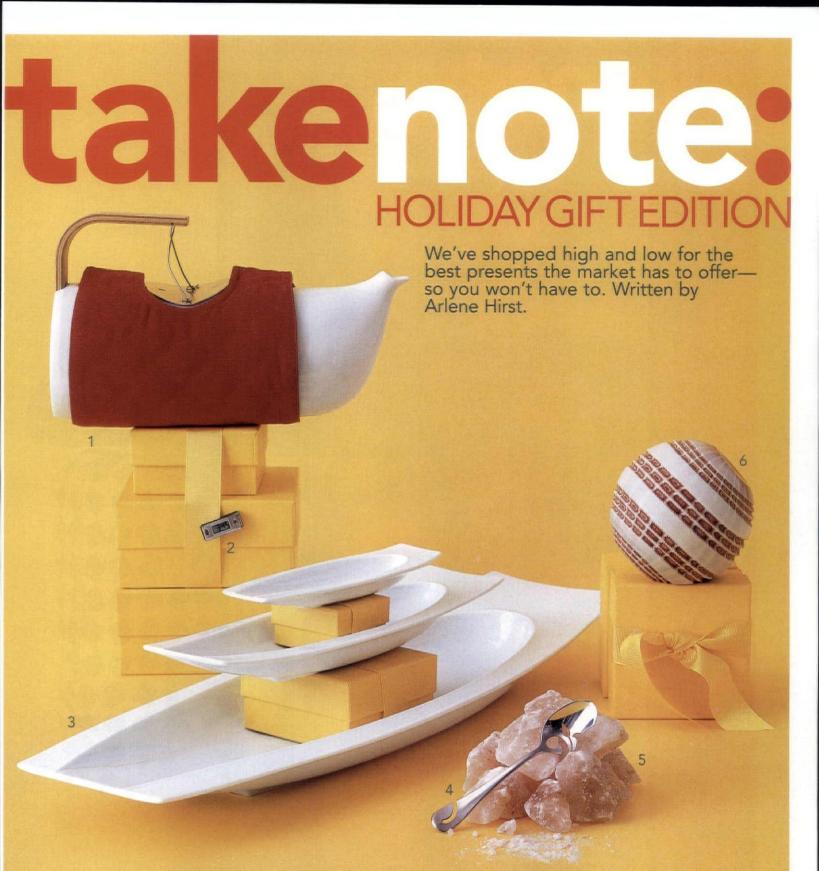
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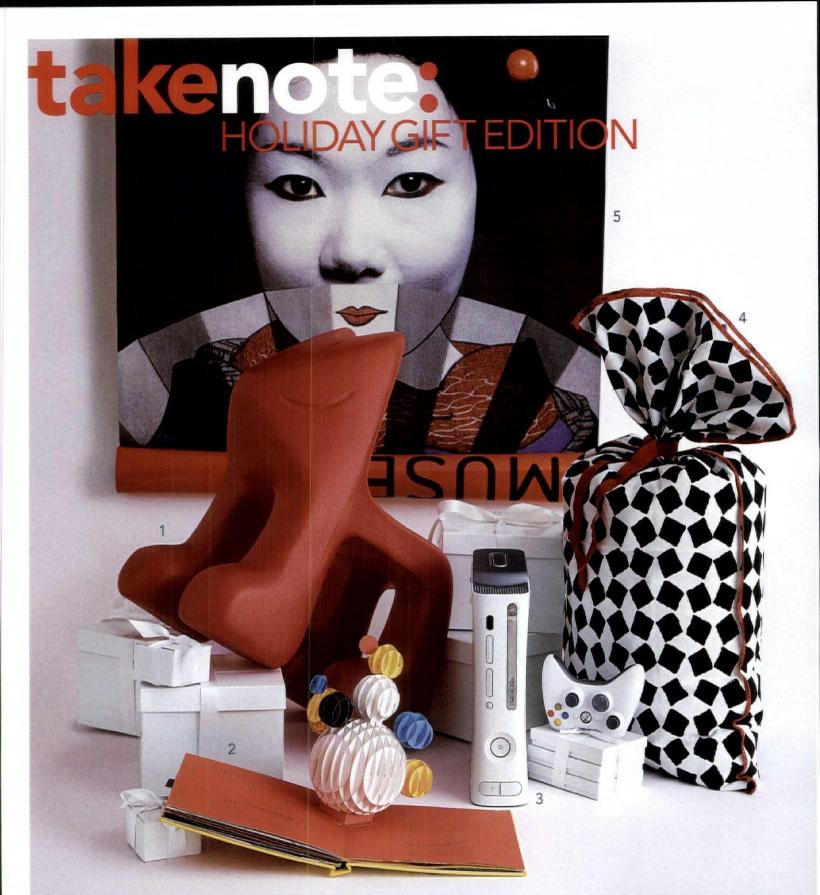




1 Steeping Beauty The inventively shaped Mirza, a five-cup porcelain teapot by French designers Tsé & Tsé Associées, comes with a reversible cozy lined with fuchsia cotton and a removable aluminum strainer; store this tubular-shaped brewer (10" | x 4" w x 6" h) vertically to save space (\$135; illicodesign.com).

2 Time Traveler For those days when you hate to wear a watch, just clip on the tiny Tempo Time Tag (1" x ½") to your sleeve, collar or bag, and you'll always know what time it is (\$18 for two; 877/805-1801, vessel.com). 3 Plats du Jour Conventional dinnerware doesn't always work with multicultural menus. Mikaela Dörfel's Tapa porcelain for Fürstenberg artfully solves the problem, supplying seven different pieces for everything from tacos to tagines, a true synthesis of form and function (sizes shown: \$32, \$44, \$98; 866/547-1747, fuerstenberg-porzellan.com). 4 Holesome Entertaining Dutch designer Ed Annink reasoned

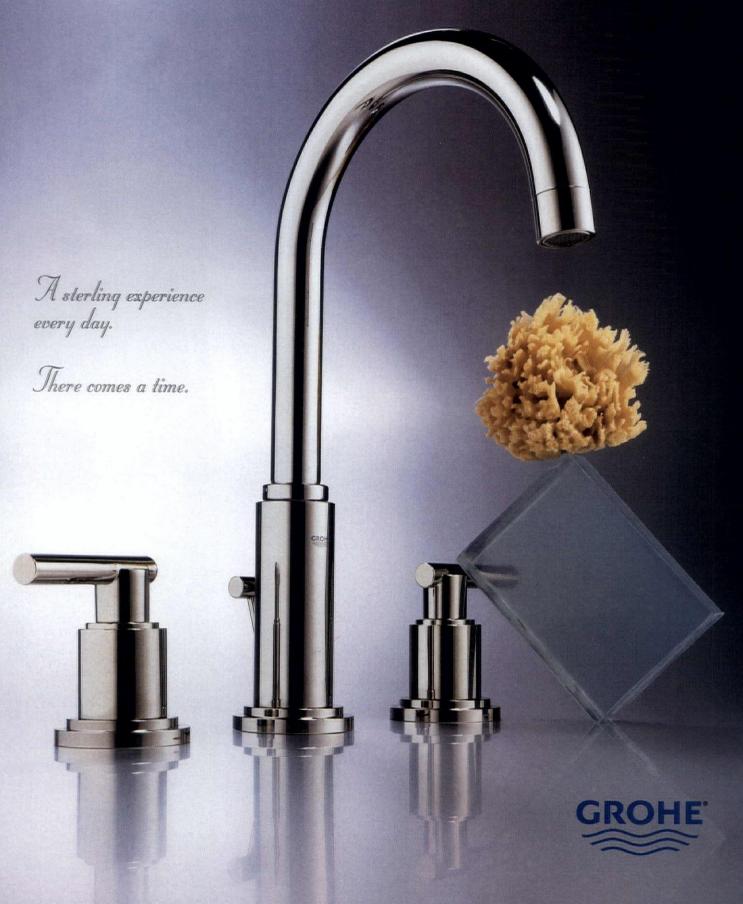
that today no one ever sips from teaspoons; people use them just to stir coffee or tea, so he created this poetic perforated leaf pattern based on an old delft design on silver-plated stainless steel (\$75 for set of six; droogdesign.nl). **5 The New Old Grind** Himalania, unrefined pink fossil salt formed more than 200 million years ago in the Himalayan Mountains, now has a new twist: It's available in rock-size pieces that you can grate over your food (8-ounce package, \$12, including grater; 310/559-0259, himalania.com). **6 Worth Its Weight** Salviati produces the Astri paperweight by French designer Isabelle Poilprez, former student of glassmaking maestro Lino Tagliapietra, utilizing a first-millennium-8.c. technique: Colored glass rods arranged in a pattern are cut, then fused into a mosaic sphere, which is then cut and etched (available in a range of patterns and hues, from \$500; 866/888-6677, mossonline.com). >

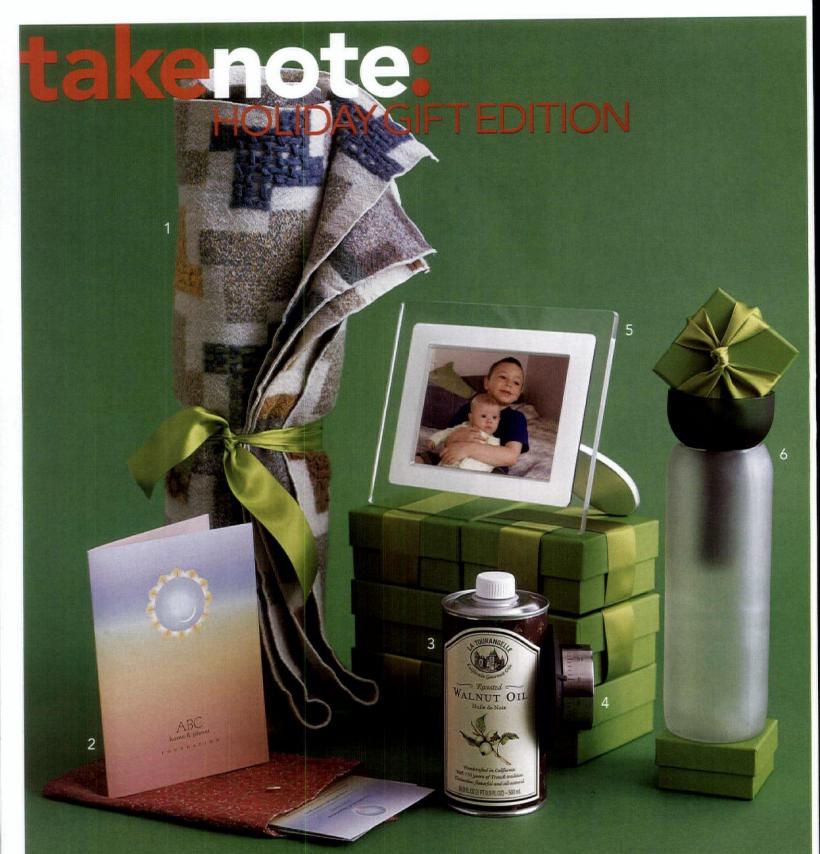


1 Puppy Love The winsome polyethylene stool for kids by Spanish designer Javier Mariscal for Magis is modeled after Julian the Dog, one of his famous cartoon creations and an ancestor of Cobi, the mascot of the '92 Olympics in Barcelona (\$80; 866/755-9079). 2 Modern Pop Is it art, a puzzle or a book? Whatever you decide, the ten masterfully drawn pop-up sculptures in David A. Carter's One Red Dot—each one challenging the reader to find the one red dot on the page—is sure to please children of all ages (\$20; simonsayskids.com). 3 Make the Connection Microsoft's XBox 360 is more than just a souped-up video gaming system; it's a complete media center that can amplify music from your MP3 player, send and receive photos and play videos from the Internet as well as DVDs. Designed by Jonathan Hayes of Microsoft, Astro

Studios and Hers Experimental Design Laboratory, the high-definition, streamlined unit (10"w x 12"l x 3½"h) is completely wireless (visit microsoft.com for price).

4 Give It a Tie Clever Italian designer Paola Navone didn't reinvent the wheel, but she has reconceived the pillow (as part of her collection for Gervasoni). It's made of 100 percent Indian cotton and filled with a mix of Dacron and feathers (\$140; 877/455-6350, imoderni.com). 5 Banner Savings BetterWall rescues those spectacular flags produced in small quantities for major museum exhibitions around the world and sells them online, donating a percentage of the proceeds back to the museum. Above: From the exhibit Geisha: Beyond the Painted Smile at the Asian Art Museum of San Francisco (printed vinyl 72" x 35", edition of 284, \$415; betterwall.com). >





This Purification Wrap This multihued houndstooth throw by Osamu Mita mixes different colored yarns to create a textured, reversible pattern. Soft and warm, the double-woven jacquard blanket in 100 percent wool measures 65 by 38 inches (\$165; 800/447-6662, momastore.org). 2 citta houn the blant Make a real difference with a gift through MISSIONmarket: Fund the business training of a local craftswoman in Burkina Faso, West Africa; give nine months of math and literacy classes to an Afghan girl; provide a homeless mother with an eight-week parenting class. Embroidered silk pouches, fashioned from vintage saris, serve as envelopes for the certificates (from \$40; abchomeandplanet.org). 3 Solving the Children Until recently, top-quality walnut oil was only available as an expensive import. Now La Tourangelle, a 150-year-old French company, has opened an American branch in Woodland, California, that turns homegrown walnuts into a

luxe oil with fresh-roasted taste (about \$9 for 16.9 oz.; 866/688-6457, latourangelle.com). A Study for Time? Perfect for technophobes, Eva Solo's handsome stainless-steel-and-silicone rubber timer is the height of simplicity. The magnetized four-inch-diameter unit attaches to any metal surface (\$33; kitchenandbeyond.com). Moving Pictures The Digital Photo Display from Philips lets you view and store images without a computer. Just plug the camera into the frame's USB port or insert a memory card. It can run as a slide show or display single photos (it holds 80 images). The frame has a cordless rechargeable battery and built-in clock that turns the display on or off (\$250; philips.com).

5. Swood Acts Recycled glass has never looked so sleek, thanks to designers Tord Boontje and Emma Woffenden. Their Vase 1 vessel and funnel have a sexy satin finish (\$36; 323/655-6551, artecnicain.com).



If a kiss is just a kiss, is a bed just a place to sleep?







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1 See the Big Picture Los Angeles, a brilliant book of photographs by Tim Street.

Porter (whose work often appears in this magazine), celebrates the City ence of in an aptly panoramic 16-by-12-inch size. Street-Porter captures the essentiful homes, desert the Pacific metropolis: the palm-lined avenues, hip hotels, beautiful homes desert the Pacific metropolis: the freeways. The book, printed in a limited a signed photoases and, of course, the freeways. The book, printed in a limited a signed photoases and, of course, the freeways. The book, printed in a limited a signed photoases and, of course, the freeways. The Molti-Tasker—made of two pairs of 5,000, has an introduction by Diane 2 Helping Hands This set of two pairs of graphic print (\$195; rizzoliusa.com). 2 Helping Hands This set of two pairs of graphic print (\$195; rizzoliusa.com). 2 Helping Hands This set of two pairs of graphic print (\$195; rizzoliusa.com). 2 Helping Hands This set of two pairs of two pairs of the streeth set of two pairs of two





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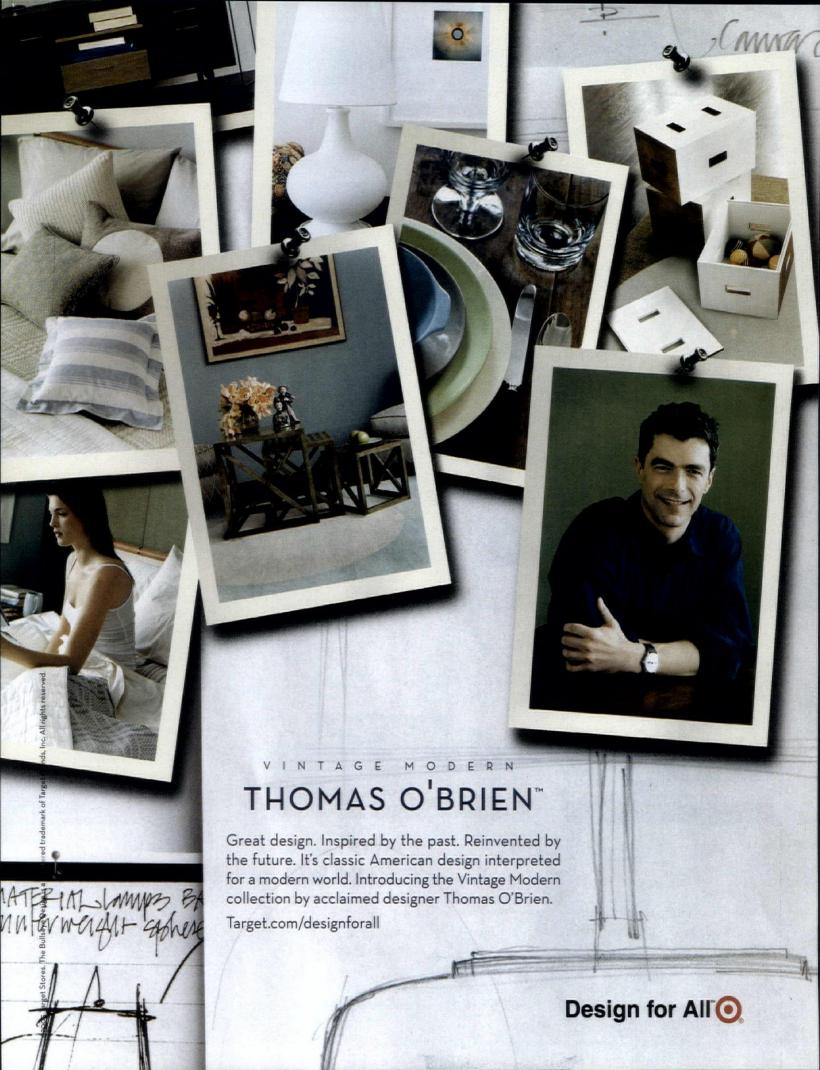


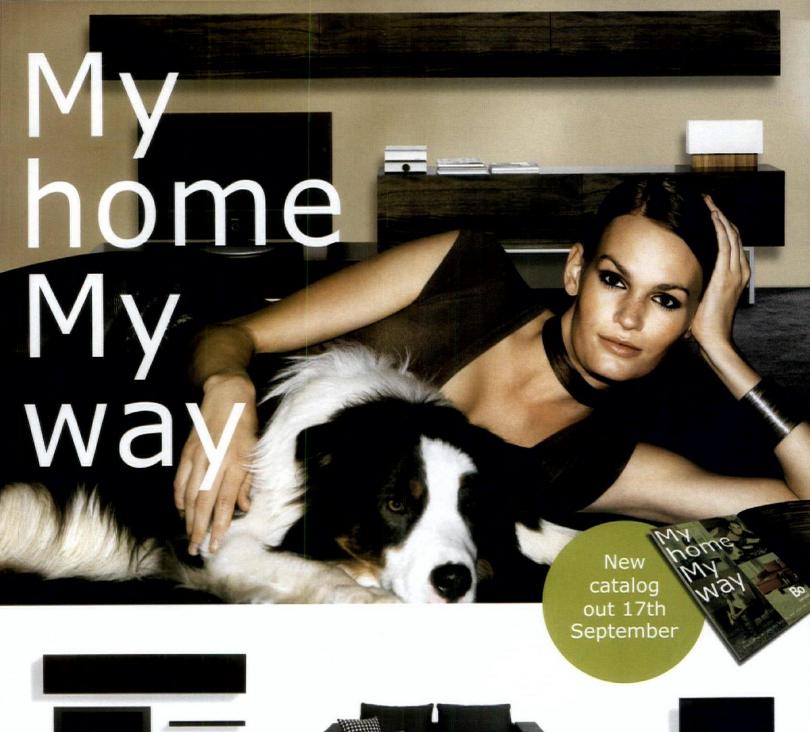
takenote: HOLIDAY GIFT EDITION



1 Out of Africa Nymphenburg, the venerable German porcelain manufacturer, hunted through its archives to discover this majestic rendition of a rhinoceros that was originally designed in 1751. The artists who painstakingly craft it today have made it modern by producing this endangered animal in a simple off-white glaze (14½°1 x 7½°h, \$3,800; 866/888-6677, mossonline.com). 2 Go for the Gold Venturing yet farther into the home, English fashion giant Burberry makes a strong, modern statement with its handsome seven-inch-diameter porcelain bowl adorned with an impressionistic, enlarged version of its iconic plaid pattern—this time executed in gold (\$175; 800/284-8480). 3 Churge B. Places Soldius's portable cell phone charger, weighing just three ounces, is no bigger than a three-by-five-inch card and is only a scant half inch thick. It operates on solar power without the aid of any internal

batteries and charges in direct sun in two to three hours (\$90; 888/786-2474, mysoldius.com). 4 Make Light of It Bright idea for a centerpiece: Orten'zia, the silver-plated halogen battery-operated lamp with a hydrangea-like festive form, designed by Bruno Rainaldi for Terzani, runs five to seven hours without a charge. It stands 4½ inches high (\$390, with charger; 866/837-9264). 8 A GIR That Grows on You Container gardeners will love Oxo's stainless-steel-and-Santoprene tool set, which includes scissors with spring-backed locking handles, a measure-marked trowel, a cultivator with angled tines for ease in loosening soil around pots and window boxes, a multiuse transplanter with teeth for combing out compacted roots and a straight edge for removing root balls, a plastic scoop and a handy caddy, all especially designed for small-scale horticulture (\$40 for six-piece set; 800/545-4411, oxo.com).







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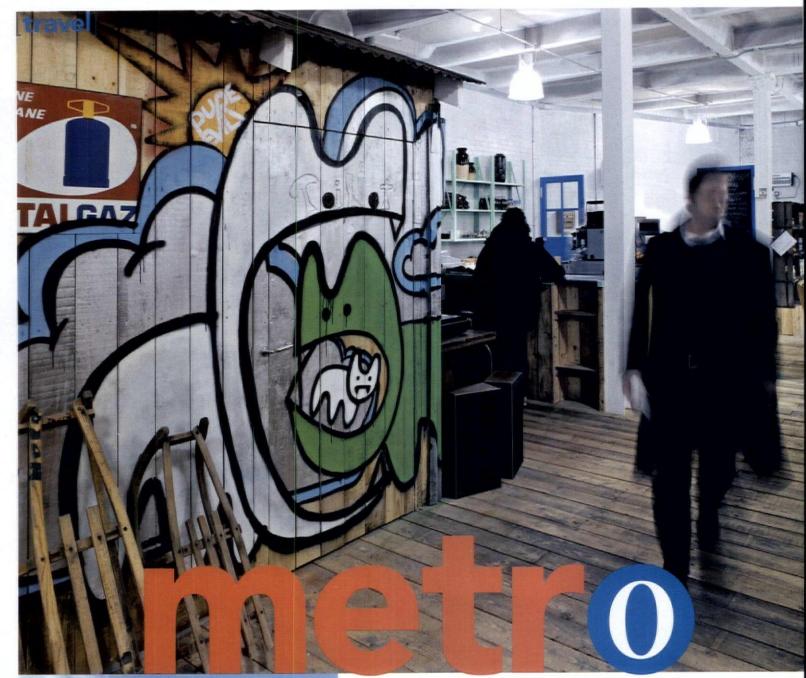


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An insider's guide to the best new places to eat, shop, stay and visit—from the Thames to the Mississippi.

london When Homestead opened in the northeast neighborhood of Clerkenwell this spring, owner Peter Leonard had yet to install a sign over his modern-day general store, a converted industrial space where café fare is served at a zinc bar and everything, from the stacked tins of Heinz baked beans to the vintage Saarinen tables, is on offer. Tuned-in design hounds have discovered Leonard's trove of furniture, ceramics, vinyl records, clothing and art (from Warhol prints to works by London graffiti artist Pure Evil). There's still no sign out front, so look for the chalkboard advertising "coffee, food, furniture. . . ." (148-150 Saint John St.; 44+795/159-0323).

san francisco After five years of construction and lively debate on its bold design, Herzog & de Meuron's de Young Museum opens in Golden Gate Park on October 15. The Swiss architects, with local firm Fong & Chan, created an embossed copper facade that is expected to take on a green patina over time, softening the profile of the torqued, nine-story tower that soars above the park's sequoias. Hatshepsut: From Queen to Pharaoh, the inaugural presentation, highlights the art—dazzling jewelry, statuary from royal court—created during the reign of Egypt's enigmatic female ruler (50 Hagiwara Tea Garden Dr.; 415/750-3600, deyoungmuseum.org). >





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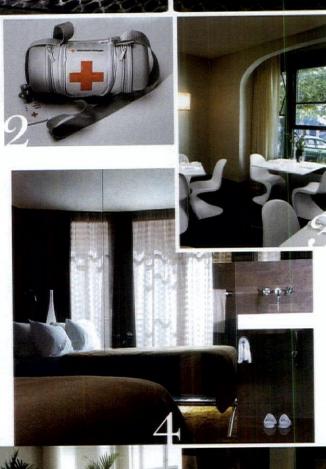




los angeles woodson & rummerfield safe exhibit new york seattle crush hotel sezz paris helsinki klaus k 1924 main kansas city, mo

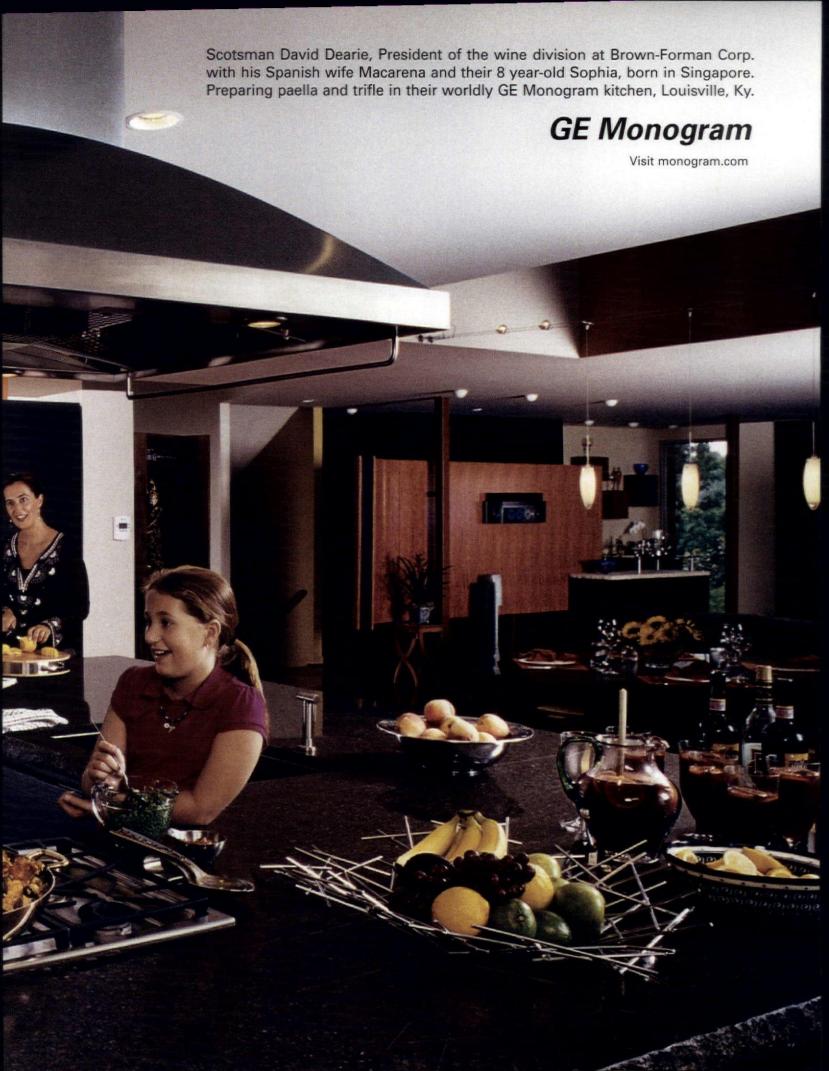
- 1 los angeles Welcome to Woodson & Rummerfield's House of Design, a new furnishings shop and design firm in La Cienega's design district that serves up a tantalizing blend of California moderne and Hollywood glamour. Laid out to resemble a home, the venture pairs two L.A. design veterans—Ron Woodson and Jaime Laurella Rummerfield—whose one-of-a-kind finds and reenvisioned antiques (like Mylarencased crystal chandeliers) line up with a signature suite of mirrors, rugs, light fixtures, sofas, tables and textiles (724 N. La Cienega Blvd.; 310/659-3010).
- 2 new york On view at the Museum of Modern Art from October 16 through January 2, 2006, SAFE: Design Takes on Risk is a highly topical look at the intersection of art and protection. "Safety is a basic human requirement," says curator Paola Antonelli. "I wanted to show designers' sensitivity to this." The show includes 300 products and prototypes, both familiar (a stroller, a first aid kit) and fanciful (Philippe Million's bench made from a metal police barrier). An accompanying catalog (\$30) is available from the museum (11 West 53rd St.; moma.org).
- Seattle We've got a crush on Crush, a new restaurant located in a turn-of-the-19th-century Madison Valley house. Chef Jason Wilson, formerly of Stars in Seattle, and his wife and partner, Nicole, turned a dilapidated property into the hottest table in the city. Red wine—braised beef short ribs are a melt-away favorite, and tender scallops on a bed of Walla Walla risotto celebrate the Northwest onion. White Verner Panton chairs in two rooms seat only 41 diners—an intimate, highly convivial setting. Entrées from \$17 (2319 East Madison St.; 206/302-7874).
- paris In a venerable 1913 limestone building in the 16th arrondissement, the new Hotel Sezz melds Right Bank sophistication with Left Bank hipness. "The idea is to surprise—to supply the wow factor," affirms owner Shahé Kalaidjian. From the flamingo-pink banquettes in the Grande Dame bar to the big beds and comfortable armchairs in the 27 spacious rooms and suites, Christophe Pillet's design creates unconventional Parisian pizzazz. Rooms from \$305 (6, ave. Frémiet; 33+1/56.75.26.26, hotelsezz.com).
- **6** helsinki Finland's literary epic, The Kalevala, is the unlikely inspiration for the new 138-room Klaus K at the heart of Helsinki's design district. Local architecture firm SARC and the Swedish design group Stylt Trampoli AB have infused the hotel and spa with mythological touches: Contemporary yet cozy rooms are divided into four categories based on The Kalevala's dominant themes (desire, mysticism, envy, passion). Drawing its moniker from a mythical furnace in The Kalevala, the Ahjo bar is set to become Helsinki's most literal—and literary—hot spot. Rooms from \$125 (Bulevardi 2-4: 800/337-4685, designhotels.com).
- **6** kansas city, mo With a menu of delicious, honest food that changes weekly, 1924 Main is exactly the sort of restaurant you wish were on every Main Street in America. In the updated art deco dining room in the restored Rieger Hotel (its top-floor loft was the winner of the 2004 Met Home of the Year Contest), chef Rob Dalzell crafts an affordable three-course prix fixe menu (\$15 for lunch, \$30 for dinner). Autumn favorites include forest mushroom chowder and "forever roasted" pork with sweet mustard. A subterranean jazz lounge keeps the joint jumpin' on Friday and Saturday nights (1924 Main St.; 816/472-1924).

Edited by Kate Walsh. Contributors include Laura Hull, Linda Humphrey, Jean Bond Rafferty, Diane Dorrans Saeks and Seth Sherwood.











ARCHITECTURE

Art/Invention/House by Michael Webb (Rizzoli, \$75): This large, luxe look at recently constructed modern homes around the world celebrates excellence in 40 residences designed by such bright lights of architecture as Rick Joy, Anne Fougeron and Shigeru Ban. . . . Architecture: Art by Philip Jodidio (Prestel, \$65): With its emphasis on public buildings, this pictorial look at the intersection of aesthetic disciplines explores the ways in which buildings have come to engage the same issues as art.

Also recommended: **Eero Saarinen** by Jayne Merkel (Phaidon, \$75): A career retrospective of one of the most influential designers and architects of the mid 20th century. . . . **Louis I. Kahn** by Robert McCarter (Phaidon, \$80): A hefty comprehensive overview of the career of an

architectural giant.... Modern Asian Living by Wongvipa Devahastin Na Ayudhya and Sakul Intakul (Tuttle Publishing, \$45): Projects from Japan, Bangkok and Bali that have embraced Western modernism with entirely satisfying results.

INTERIOR DESIGN

Jamie Drake's New American Glamour by Jamie Drake, principal photography by William Waldron (Bulfinch, \$40): Jamie Drake has a rare talent for fusing classic style with an altogether fresh and color-saturated perspective of his own that makes his work seem right at home in the here and now. . . . The Jonathan Adler Book by Jonathan Adler (HarperCollins, \$35): Most people who know Jonathan Adler know him as a ceramist or designer of home products. Soon he'll be known as an author, too, for his altogether serious but

hilarious look at the ins and outs of interior decoration, which he subtitles "My Prescription for Anti-Depressive Living."

Also recommended: Albert Hadley: The Story of America's Preeminent Interior Designer by Adam Lewis (Rizzoli, \$65): A 50-year-career retrospective of the man who cofounded Parish Hadley with the late Sister Parish. . . . Class Act: William Haines, Legendary Hollywood Decorator by Peter Schifando and Jean H. Mathison (Pointed Leaf Press, \$95): The first monograph of the actor turned designer's 40-year decorating career. . . . Jed Johnson: Opulent Restraint by Jay Johnson, et al. (Rizzoli, \$65): An elegant tribute to the late Jed Johnson, former habitué of Andy Warhol's Factory and later a top designer to stars like Mick Jagger and Jerry Hall. . . . Michael Smith: Elements of Style by Michael Smith with Diane Dorrans >

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Saeks (Rizzoli, \$45): An impressive collection of projects by a young L.A. design star whose clients include Steven Spielberg and Michelle Pfeiffer, written with *Met Home*'s San Francisco editor.

PRODUCT DESIGN

American Streamlined Design: The World of Tomorrow by David A. Hanks and Anne Hoy (Flammarion, \$75): Published as the catalog for a touring exhibition, the book focuses on U.S. designers from the 1920s to '50s (including Raymond Loewy, Kem Weber and Norman Bel Geddes). . . . The Furniture of Carlo Mollino by Fulvio Ferrari and Napoleone Ferrari (Phaidon, \$75): During the spring auctions of 2005, a table designed by Carlo Mollino (1905–73) went for nearly \$4 million, incinerating records and flaming interest in the groundbreaking Italian. . . . Inspired Shapes: Contemporary Designs for

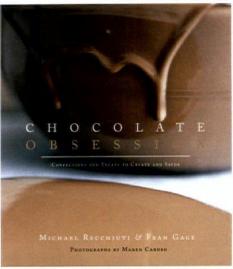
Inspired Shapes: Contemporary Designs for Japan's Ancient Crafts by Ori Koyama (Kodansha, \$38): Modernist Western designers have long incorporated traditional Japanese designs into their work. Now Japanese designers are creating modern decorative objects in the ancient manner.

Also recommended: **Modernism in American Silver: 20th-Century Design** by Jewel

Stern (Yale University, \$75): This definitive new reference accompanies the touring show. . . . **Czech Glass 1945–1980: Design in an Age of Adversity,** edited by Helmut Ricke (Arnoldsche, \$125, with CD): The first comprehensive record—350 objects by 36 artists. . . . **KGID,** edited by Florian Böhm (Phaidon, \$70): The first book on the visionary design work of Konstantin Grcic Industrial Design.

GARDENING

Thoughts on Garden Design: Inspiration, Style, Structure, Color, Planting by Marylyn Abbott (Trafalgar Square, \$35): Students of gardening will know Marylyn Abbott, who has been called a sculptor, a painter, even a theatrical director of gardens. Here she shares both poetic thoughts and practical advice on her own gardens and those of others.





Also recommended: **Botanica** by Howard Schatz (Bulfinch, \$60): For fans of flowers, this collection of Howard Schatz's close-up, color-saturated photographs with their promise of spring is a perfect winter gift. . . . **English Gardens in the Twentieth Century** by Tim Richardson (Trafalgar Square, \$65): Taken from the archives of Britain's *Country Life* magazine, founded in 1897, the gardens here are beautifully photographed (albeit most of them in black and white). . . . **Ultimate Landscape Design** by Alejandro Bahamón (Te Neues, \$40): One of Te Neues's encompassing pictorial overviews, this one focused on the world of public spaces. >



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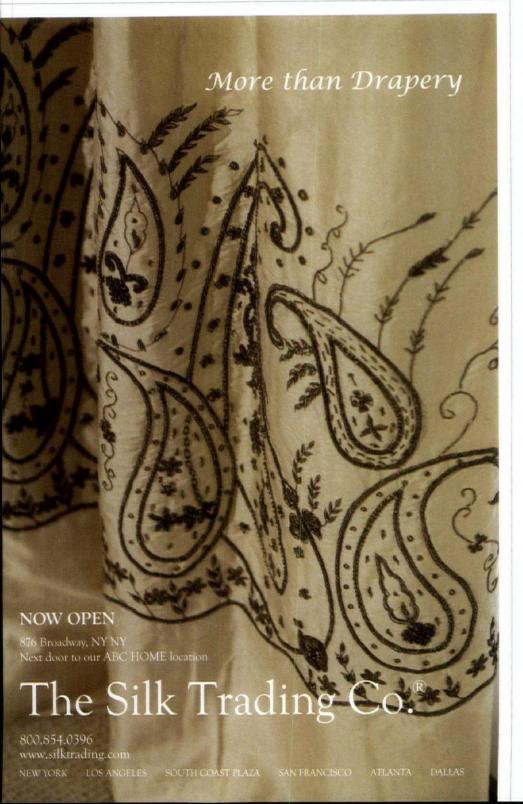
COOKING & FOOD

Sunday Suppers at Lucques: Seasonal Recipes from Market to Table by Suzanne

Goin with Teri Gelber (Alfred A. Knopf, \$35): Sunday suppers at Suzanne Goin's restaurant are an L.A. tradition, thanks to the young chef's mastery of farm-fresh ingredients. Her first book offers up 132 recipes from Lucques arranged into four-course meals. . . . The New Spanish Table by Anya von Bremzen (Workman, \$35): Expert Anya von Bremzen takes you inside the trendsetting revolution in Spanish cuisine; 275 recipes—from the creations of superstar chef Ferran Adrià to simply delicious tapas.

Also recommended: Chocolate Obsession: Confections and Treats to Create and Savor by Michael Recchiuti and Fran Gage (Stewart Tabori & Chang, \$35): Willy Wonka's factory has nothing on their sauces, soufflés, truffles and whoopie pies. . . . Mangoes & Curry Leaves: Culinary Travels Through the Great Subcontinent by Jeffrey Alford and Naomi Duguid (Artisan, \$45): Part travel book, part cookbook, this gorgeous tome from the James Beard Award-winning chefs will drive you to the kitchen with curry on your mind. . . . Scott Conant's New Italian Cooking by Scott Conant with Joanne McAllister Smart (Broadway Books, \$35): 125 recipes, arranged by course for daily meals, from L'Impero, the innovative chef's New York City restaurant.

The Silver Spoon by the editors of Phaidon Press (Phaidon, \$40): Billed as "the most successful Italian cookbook of all time," this 1,168-page collection of authentic Italian recipes from all over the Italian peninsulafirst assembled by Domus magazine-is now available in English for the first time. . . . Susur: A Culinary Life by Susur Lee with Jacob Richler (Ten Speed Press, \$50): A two-volume book by the acclaimed Toronto chef; half biography and half recipes for his signature nouvelle Chinoise cuisine. . . . Vegetable Love by Barbara Kafka with Christopher Styler (Artisan, \$35): 750 recipes, with dishes for every course, from the famed food authority. . . . Simple Soirées: Seasonal Dinner Menus for Sensational Parties by Peggy Knickerbocker, photographs by Christopher Hirsheimer (Stewart Tabori & Chang, \$35): Just in the nick of time, Peggy Knickerbocker's artful menus for great dinner parties you'll love to give. -Michael Lassell

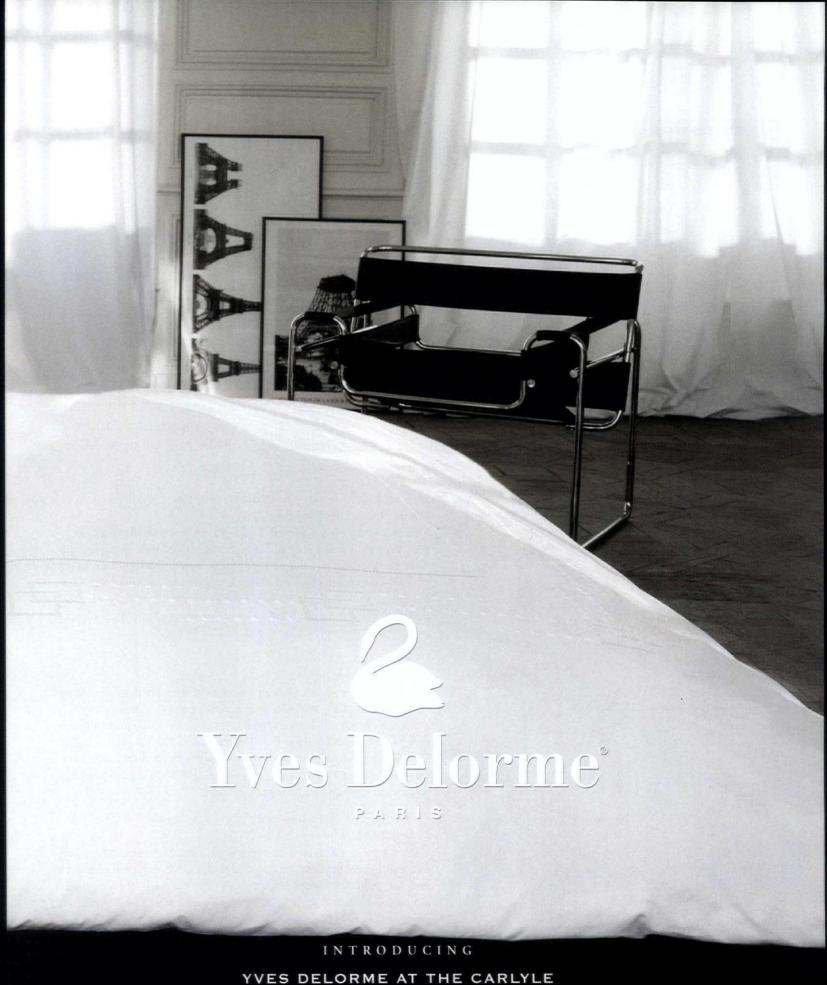




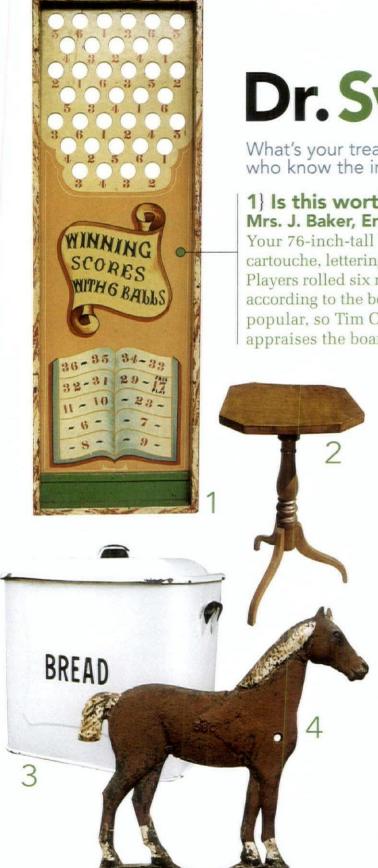
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Dr. Swatch

What's your treasure worth? We take it to the top—to experts who know the inside story on its origin, history and value.

1) Is this worth much? Mrs. J. Baker, Erie, PA

Your 76-inch-tall board is a carnival game, circa 1940; the center cartouche, lettering and enamel paint indicate it's probably British. Players rolled six rubber balls into the holes, and prizes were awarded according to the book at the bottom. Carnival paraphernalia is quite popular, so Tim Chambers of Missouri Plain Folk in Sikeston, MO, appraises the board at \$800 to \$900.

2| Some info on my heirloom, please.

Walter Parkins, Bennington, VT

This is a classic piece of New England furniture: a spider-leg candlestick table with a tiger maple (aka curly maple) top. Your example dates from the first quarter of the 19th century and was a standard form of the period—an easily transported stand for resting candles where light was needed most. It still has its original finish, and the variety of wood makes it quite unusual. Martin Goebel of Art and Antiques Plus in Salem, OR, says your heirloom is worth \$1,200 to \$1,400.

3 How old is this bread box?

Jordan Timmons, Bethesda, MD

It appears to be a vintage piece of porcelain enamel kitchenware (rather than one of the many reproductions manufactured in recent years). The technology to make porcelain enamel was invented in the mid 19th century, but this probably dates from the early 20th. The material is highly durable, so the condition of your bread box is beautiful. Chuck Auerbach, an Akron, OH, dealer, estimates its value at \$100 to \$150 (the large quantity of reproductions has hurt prices).

4) It's 16½ inches tall, cast iron and heavy. What is it? Albert Duesel, Chicago, IL

What you have is a counterbalance weight, circa 1900, from a farmyard windmill. It was made by Dempster in Beatrice, NE, and most examples turn up in the Midwest or Plains states. The short-tail horse model is not rare, but this particular pony is very desirable because the original paint is intact. Lou Picek of Main Street Art and Antiques in West Branch, IA, values it at \$850 to \$950.

Have a question for the doctor? Send it along with a photograph of your collectible to: Dr. Swatch, Metropolitan Home, 1633 Broadway, New York, NY 10019. Due to the volume of mail, we are unable to return photos. No digital printouts, please.

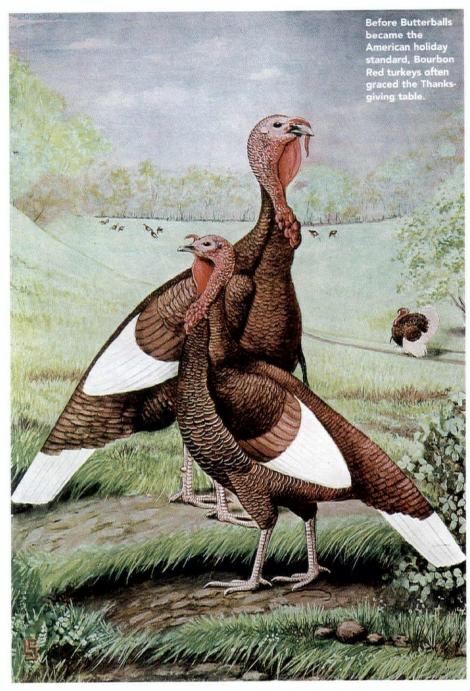


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Heritage Foods USA is on a mission—to market rare-breed turkeys for Thanksgiving and in the process rescue some of America's small farms. By Regina Schrambling

odd Wickstrom has seen the future, and it looks very specific. One day Americans could have as many choices in poultry as they now do in wines. No one will just order turkey for Thanksgiving any more than they now settle for red when they could have zinfandel, pinot noir or Syrah. The new selection will be among breeds: American Bronze or Bourbon Red or Narragansett, each with its own distinct flavor and texture.

Before agriculture turned industrial, and Butterballs became the holiday standard, small farms raised a variety of turkeys. To reclaim that diversity, Wickstrom founded Heritage Foods USA with Patrick Martins, another advocate of Slow Food USA, a branch of the international association devoted to preserving handcrafted traditional foods in the global marketplace. Their goal is to revive and market the breeds that have been long lost to a system that puts a premium on quantity and consistency over flavor. Starting in 2001, with a fourth-generation poultry breeder named Frank Reese Jr. of Good Shepherd Turkey Farm in Kansas, the company has built a



network of farmers determined to grow food right, the old-fashioned way.

The goal is to do for livestock what heirloom tomato growers have done for salads and BLTs: bring back true taste to the American table while saving idiosyncratic foods from extinction. In the process, Heritage Foods also hopes to rescue small farms, which are increasingly being swallowed up by the great land grab in which McMansions are worth more than Macintosh apples grown locally.

A heritage turkey could not be more

unlike the bloated birds hoisted out of so many ovens each November. As Reese points out, commercial turkeys since the 1970s have been bred to be mostly breast and to reach market in weeks rather than months or years. They can't run free and eat the varied diet that creates unique flavor in poultry over a good, long life. Even freerange birds seem insipid compared with the dark, fibrous, meaty taste of a heritage turkey, from stock whose lineage can be traced back to the early 1900s.

Heritage Foods USA, based in Ann >



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Arbor, Michigan, gives farmers the support they need to bring back these rare breeds, inspecting all farms and providing detailed specifications for raising animals humanely.

Traceability is a key concept to this company at a time when one batch of ground beef or ice cream can infect consumers in many states, thanks to homogenized and standardized shipping. Although not necessarily organic, every Heritage Foods turkey comes with a label so that buyers can learn where and how the bird was raised and by whom.

Turkeys are not the only heirloom foods that Heritage Foods is marketing. The company now deals with 100 farms around the country that raise everything from oysters to pork to wild rice and beans. Chefs in various cities, from restaurants like Quince in San Francisco to Gramercy Tavern in New York City, buy much of what the company can sell.

The first year the company sold 700 turkeys; for this Thanksgiving networked farmers are raising 15,000. Not all will be perfect enough to ship, so Heritage Foods is "looking into sausage recipes," Wickstrom says.

As Wickstrom points out, many of the farmers who have signed on with Heritage Foods are older, and many more worry that they could be the last generation to farm land worked by their fathers and grandfathers. "The heritage is riding on their shoulders," he says. "This is a way to salvage it."

Ordering a Heritage Turkey

If you'd like to order a fresh rare-breed turkey for Thanksgiving, orders can be placed by phone at **212/980-6603** or on their website, **heritagefoodsusa.com**. For an American Bronze or Bourbon Red turkey, expect to pay from \$59 to \$139, including shipping.

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Making Light of It

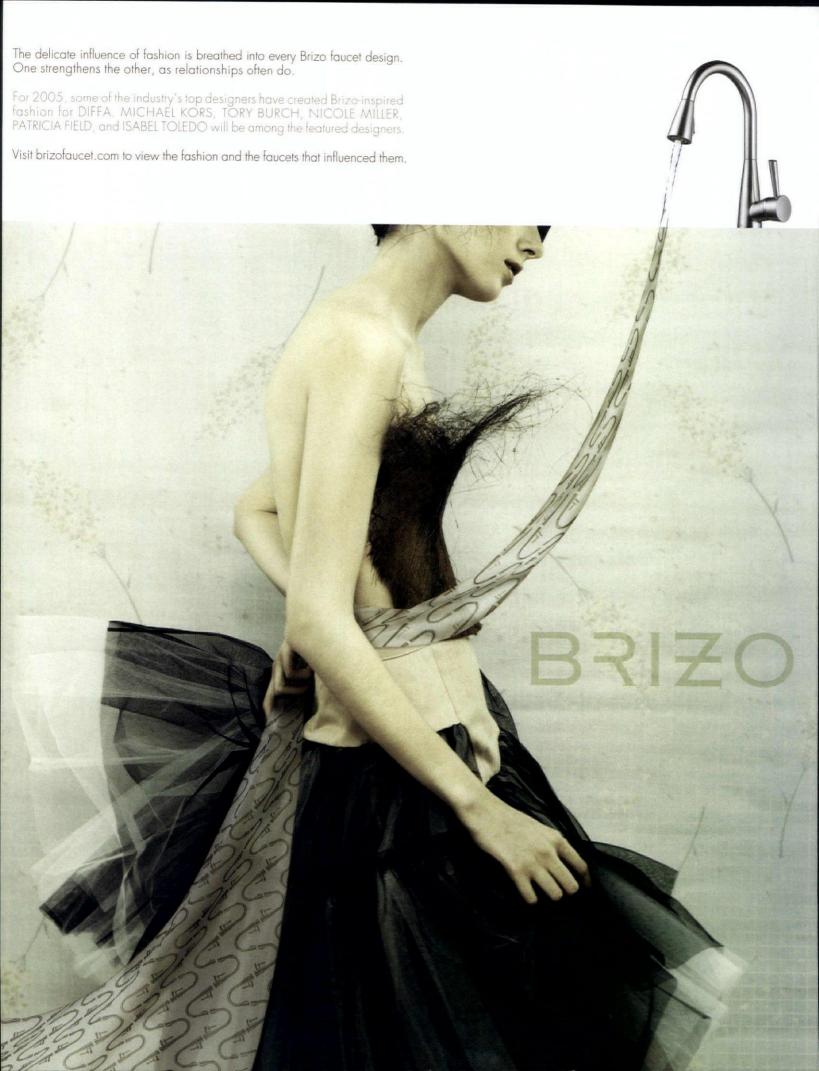
Illuminating tips from the pros, plus our favorite new designs to enlighten the home. By Kate Walsh

Foster & Partners' desk lamp for Fontana Arte has a brass base (finished in aluminum, matte white or gray) and a resin shade. Its name—the 360—is a slight misnomer: The 37-inch shaft and shade each rotate 300 degrees (\$445; conran.com).

66 The most essential rule of good lighting is to layer. A well-used room needs three levels of lighting: ceiling, floor and task lights. Think about what you actually do in a room and about the shape of the work areas you're trying to illuminate, since lighting is as important a factor in comfort as furnishings (something people tend to forget). Halogen bulbs give a clean, warm light and are the most versatile bulbs for home use. Six or seven 20-watt halogen bulbs in an average-size room creates an effect equal to daylight. 9 9 —Iris Kadouri, lighting designer, irisdesignstudio.com (See the next page for one of Kadouri's creations.)

The 98-year-old
Fortuny has always
been more sculpture
than lamp. Studio
Camuffo's Fortuny
Ornaments adds a
printed cotton shade
to the adjustable steel
frame; the lit fabric
creates a luminous
filigree effect
(\$4.200; limn.com).

it's tricky to do well, and it's permanent. Instead, think about relying on many movable lamps and be ruthlessly functional with your choices. That can mean using lights where they with your choices. That can mean using lights where they with your choices. That can mean using lights where they with your choices. That can mean using lights where they with your choices. That can mean using lights where they with your choices. That can mean using lights where they with your choices. They will be lamp in the with soft bulbs), and there's an overscale table lamp in the middle of my dining room table rather than a chandelier. I love the comfort of light; the soft glow of task light is so much nicer to live with than a too-bright overhead fixture.





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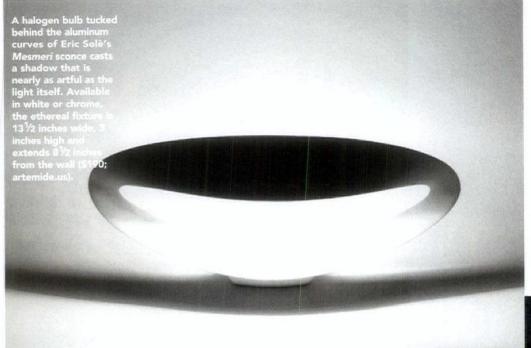
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more[advice+consent]



overlight! I hate to see a ceiling become a sea of halogen bulbs blazing away—it's a nasty mistake. To my mind, you can never go wrong with a classic Noguchi hanging lamp (I prefer them hung low) or with a floor lamp from LucePlan called Costanza (luceplan.com). Both give off a pleasing, warm glow and have beautiful shapes that work well in just about any room, no matter what the style.

6 People make the mistake of thinking that a dim chandelier in a dining room is romantic, but without another light source for visual stimulation, it's just dull and boring. You want a combination of lighting effects, an ambient (overhead) source and a low (tabletop) source, so you have both soft and sparkling light. That's the way to make you and your food look good.

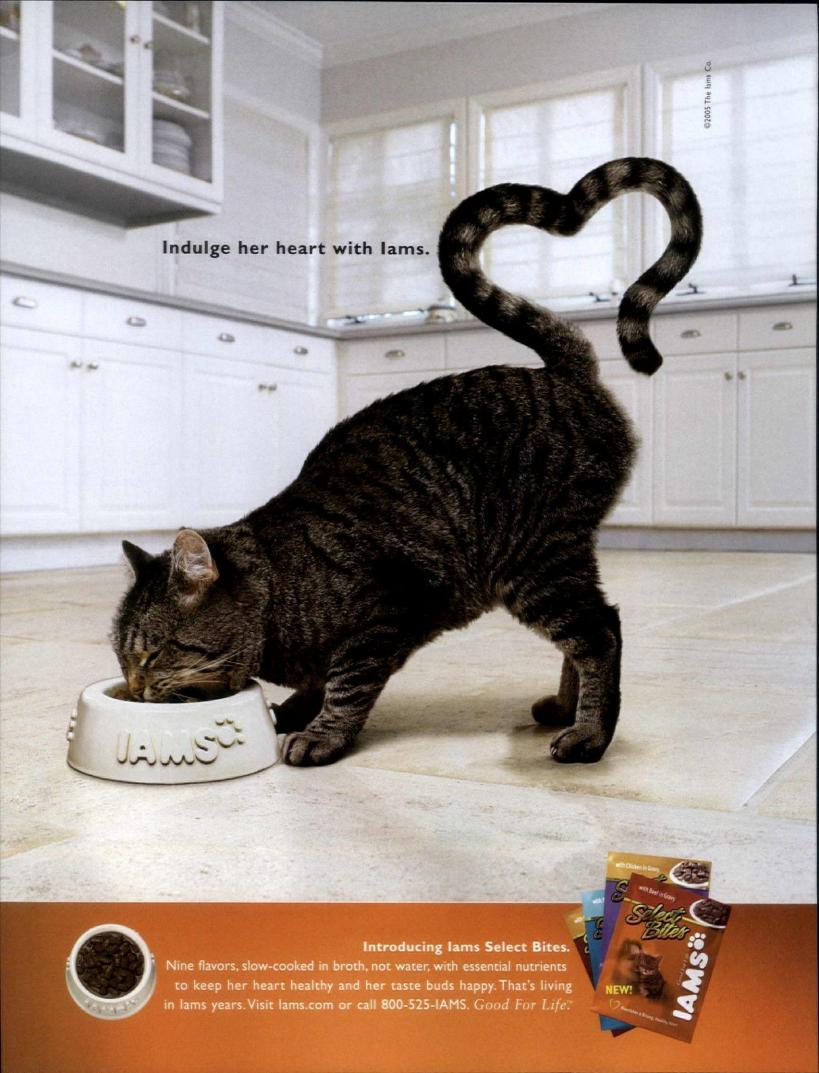
—Bill Johnson, restaurant designer, johnsonstudio.com

6 All lights, but particularly overhead lights, should be on a dimmer. It's the only way you can control the wattage to suit your needs, whether its bright, clear light for working or soft, warm light for a party.

Lighting a home workspace is especially important because light affects mood, energy levels and productivity. In spaces that have limited natural light, use an indirect source to bounce light off a wall or ceiling—this gives a soothing sense of the natural.

—Jennifer Luce, architect, lucestudio.com

The breathtaking Cascade, created b architect Vincent Va **Duysen for Swarovs** commands not only attention, but extra dinary resources. You'll need a sturd ceiling (the 11-by-2 foot crystal-laden chandelier weighs 4 pounds) and deep pockets (cost: \$122,000; swarovsk sparkles.com). A modest facsimile us lengths of LEDs lit from above (like shining a flashlight through a hose) could be constructe without taking out mortgage.





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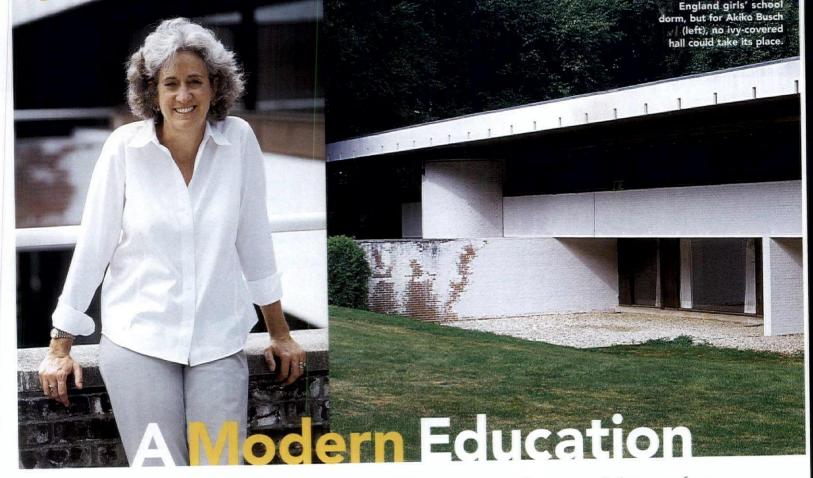
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Away at boarding school in the 1970s, a student discovered the comforts of living in a modernist building. By Akiko Busch

66 Go ahead, the

We tested every-

rooms. If there was

say, try it out.

thing in those

ever a 'machine

that dorm.

for living, it was

building seemed to

grew up in a very old house and live in a very old house today, and for me, the idea of home comes in a package of antique glass, wide chestnut floorboards and iron strap hinges. But when I was fifteen, my parents sent me to a

boarding school in Connecticut, where my senior-year dorm was the only modern building I have ever lived in. We don't usually think of modern design as being especially warm or solicitous, but there was something about this pristine white cube set in the New England woods that introduced me to the comforts of modernism.

The building replaced an old Tudor mansion, a kind of textbook horror house that had long stood in a thicket of pines at the top of the hill. I assume it was finally declared uninhabitable. Rather than imposing itself from a hilltop at the Ethel Walker School in Simsbury,

Connecticut, the new two-story building, called Cluett House, was situated more reasonably at the bottom of the hill, reflecting from the outset the modernist ethos of sensitivity to landscape. Designed as a simple square around a courtyard atrium, it was a different species entirely from the fusty old dowager it replaced.

The exterior alternated glass ribbon windows with whitewashed brick. Bedrooms lined the perimeter, each with an expansive plate glass window that seemed to bring the woods indoors.

The neat grid of rooms and the way the light poured in through

the huge windows were all a new experience for me. In winter, the whiteness of the snow seemed to vibrate off the walls, making the rooms little prisms of light. The built-in walnut furniture and the industrial gray carpeting had a brisk efficiency, and the living room downstairs was furnished with George Nelson benches—though I had no idea then that these would become design classics. A piano and a huge oriental rug were also in the living area, but these were displayed more as antique oddities. The building was constructed in the late '60s, when modernism conveyed a sense of starting over, a sense of

fresh promise and, most of all, a belief in the future. If you are 17 and lucky, a belief in the future is as natural to >

Akiko Busch lives in New York's Hudson Valley and writes about design, architecture and culture. Her most recent book is The Uncommon Life of Common Objects: Essays on Design and the Everyday (Metropolis Books).



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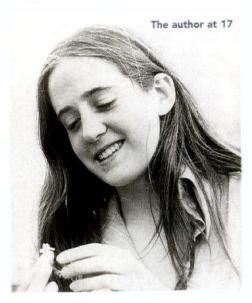
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[myhouse]



life as breathing. Besides, this was the '70s, when the future was going to be redefined altogether. The civil rights movement, equality for women, less inhibited attitudes toward sex-all of these pointed to a new social order. But these were also the years of the Nixon administration, the bombing of Cambodia and the Kent State shootings. It was a chaotic and confusing time, and the entrenched traditions of a New England preparatory school seemed especially unsure about how to cope with its paradoxes. The curriculum encouraged independent thinking, and we read plays by Pirandello and debated existentialism in French. But at the same time, we were required to wear silk dresses for Sunday tea and to observe archaic etiquettes at the dinner table; manipulating cutlery to peel a banana was only one of the far-fetched customs.

But I remember those rooms as an environment of pure order. And those 60 teenage girls were a group who could use a sense of order. None of us knew then or cared that this building was innovative. We had other innovations to concern ourselves with, namely, music, drugs and free love—what-

ever that was. If the clean grid of architecture was a neutral envelope for the excesses and extravagances of the day, it also offered a serene retreat when that was needed. And oddly enough, it had a kind of permissiveness to it, too. Go ahead, the building seemed to say, try it out. We tested everything in those rooms. If there was ever a "machine for living," it was that dorm. Throughout all of it, the building had a clarity and directness that was largely absent in our lives. "It was like living in a high-end aquarium," a high school friend recently said.

I have since spent time in other people's modern houses and have worked in urban glass high-rises. But I never again experienced quite that degree of responsiveness and humanity that a modern building can offer. I live in another old house today, and I like to think that my life has a kind of discipline to it. But from time to time I imagine living in a modern house, and then I think of that dorm building in Connecticut and how it was my house in every sense of the word.

few month ago I tracked down the building's architect, Edwin William de Cossy, in North Branford, Connecticut, and he remembered the building fondly. In those days, he says, "there was no student committee. We worked with a bunch of rich trustees. But we still thought about how the rooms should have views to the outdoors and offer a sense of retreat, where the books would be put and how the sun porches overlooking the interior courtyard would be put to use by the girls." And it occurs to me that this may be about as close as the early modern architects ever came to considering how their ideals and buildings could serve the needs of alternately fearless, nervous, opinioned, curious, clamorous teenage girls. Not long after it was completed, the building won a design award from the American Institute of Architects-which makes sense to me; as an occupant, I can vouch for it being an >

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example of how the modern idiom can allow for, perhaps even encourage, all manner of fluid interpretation.

ometimes, it is the unexpected tenants and their improbable behavior that brings out the best in a building. A couple of years ago my husband and I took a family vacation to Barcelona with our then-fourteen-year-old twins. The highlight of the trip for the boys was the afternoons they spent skate-

boarding at the Museum of Contemporary Art of Barcelona (MACBA). I wondered, does Richard Meier have any clue that the plazas and ramps of his famous building have become a mecca for skaters? Not long ago I had the opportunity to meet the architect, and so I asked him. Meier responded with the same graciousness that his museum offers to skaters. "I know," he told me. "And I love it."

I treasure the photographs of my sons

sliding along a ramp at MACBA for a multitude of reasons—it is an image of them doing what they love, fully engaged in the world around them. But the sense of freedom also makes me think of the tiedyed bedspreads and Peter Max posters and the music of Mick Jagger and Keith Richards filling up those white, white rooms. And I know then that architecture, like life, is often best when it surprises us. And even better when we surprise it.

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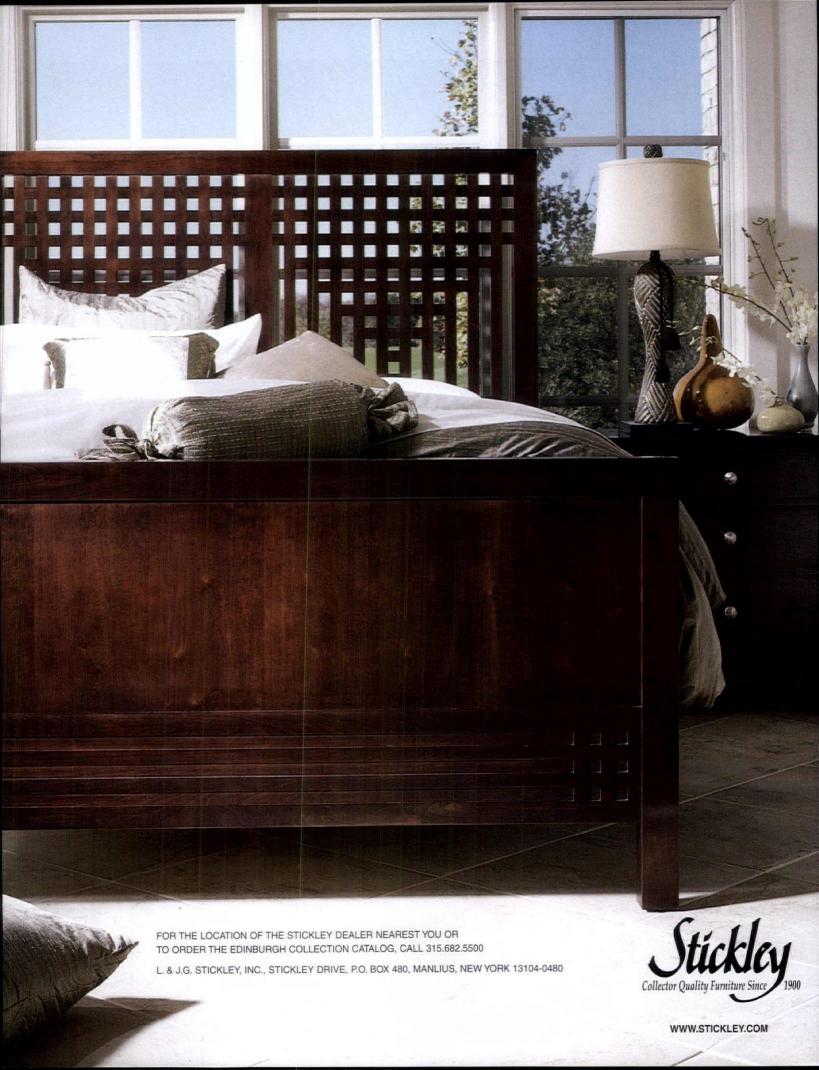
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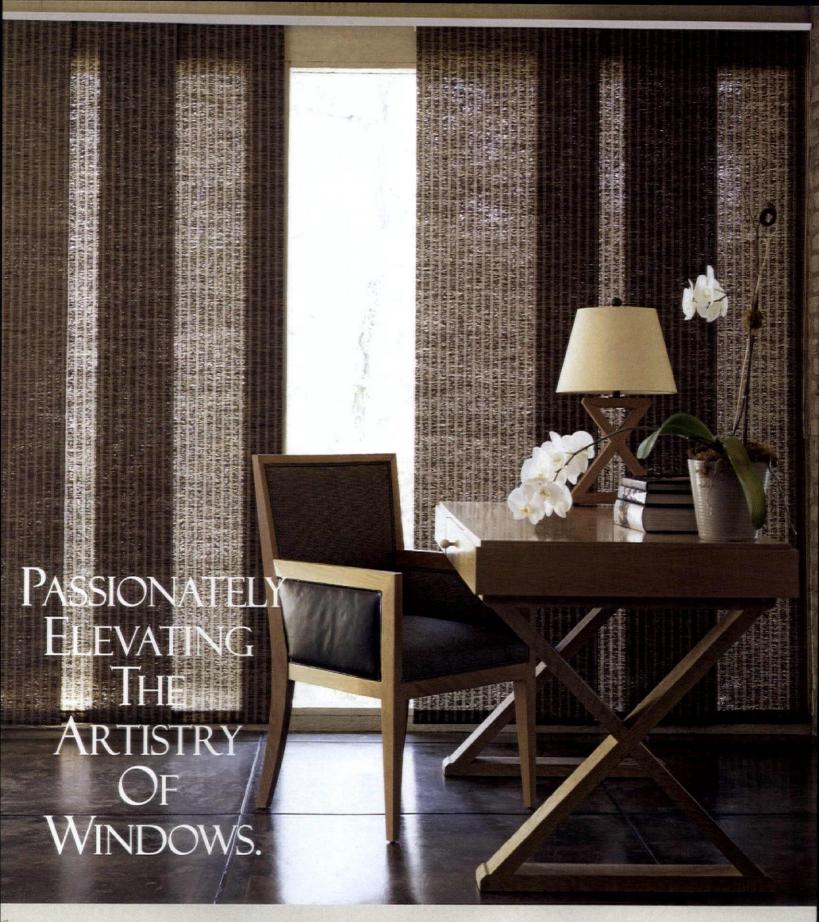






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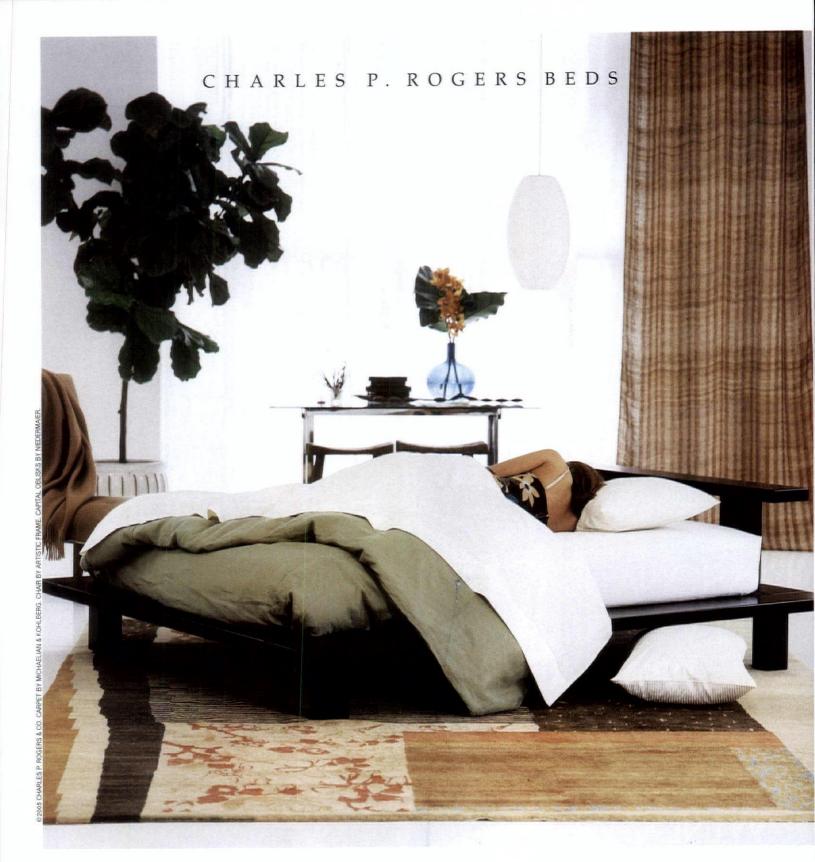




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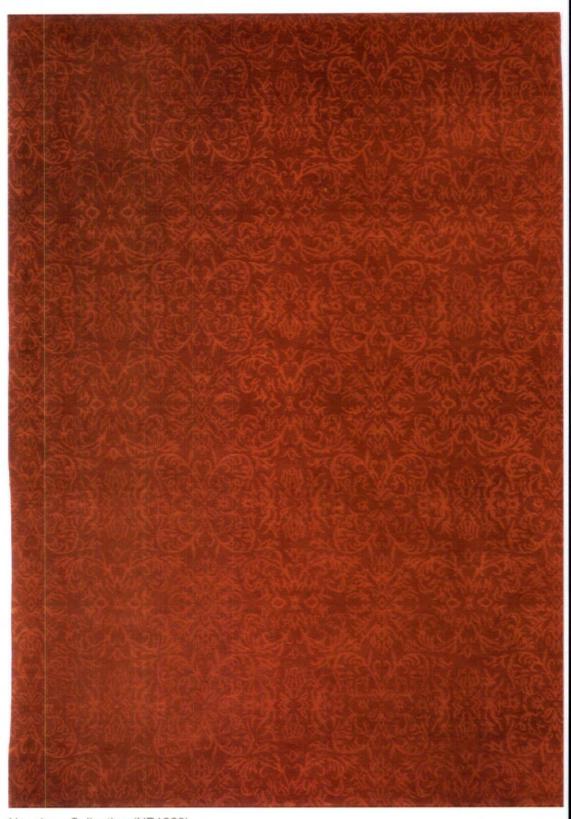
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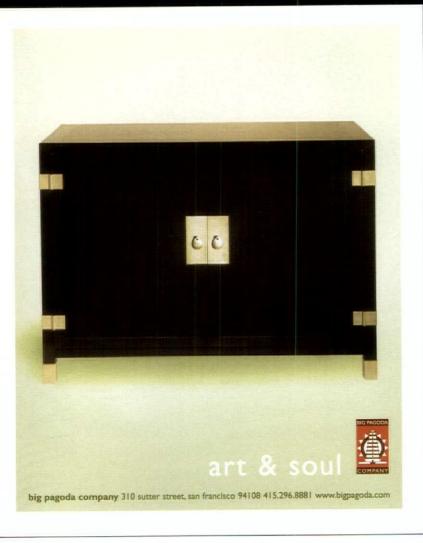
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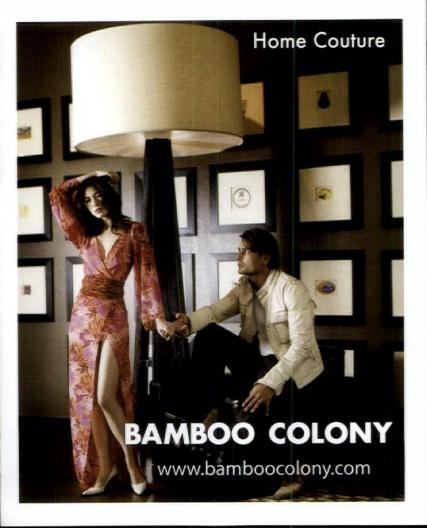
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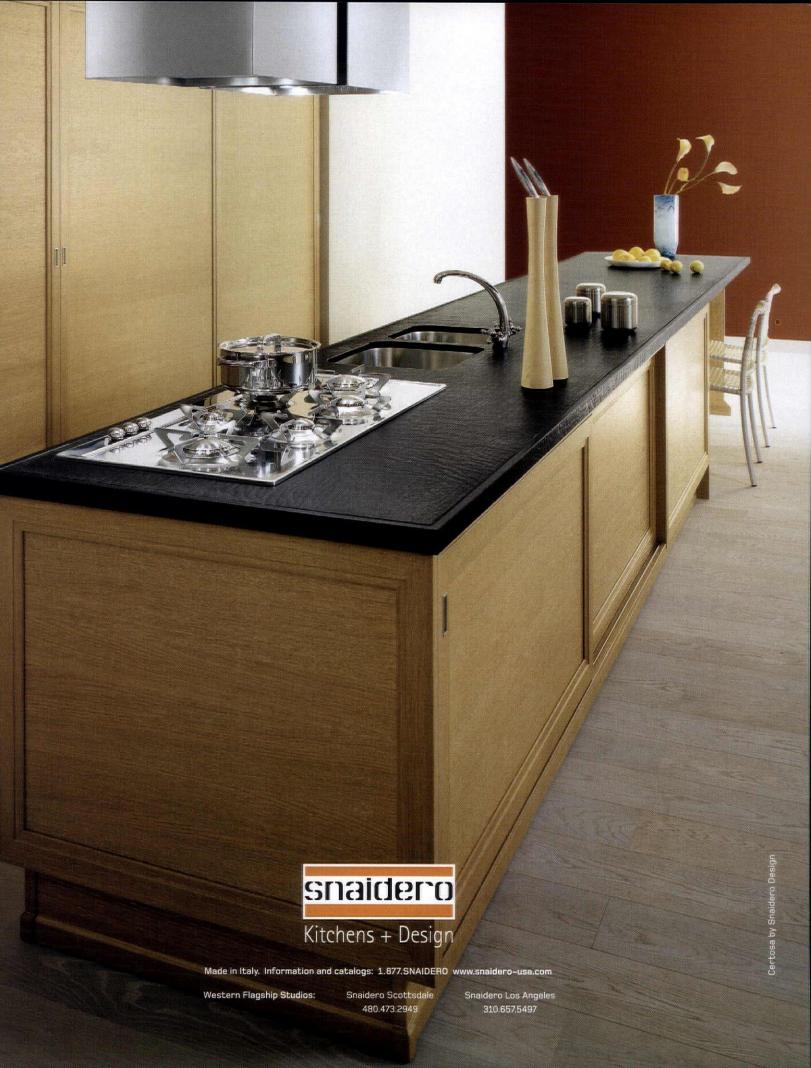
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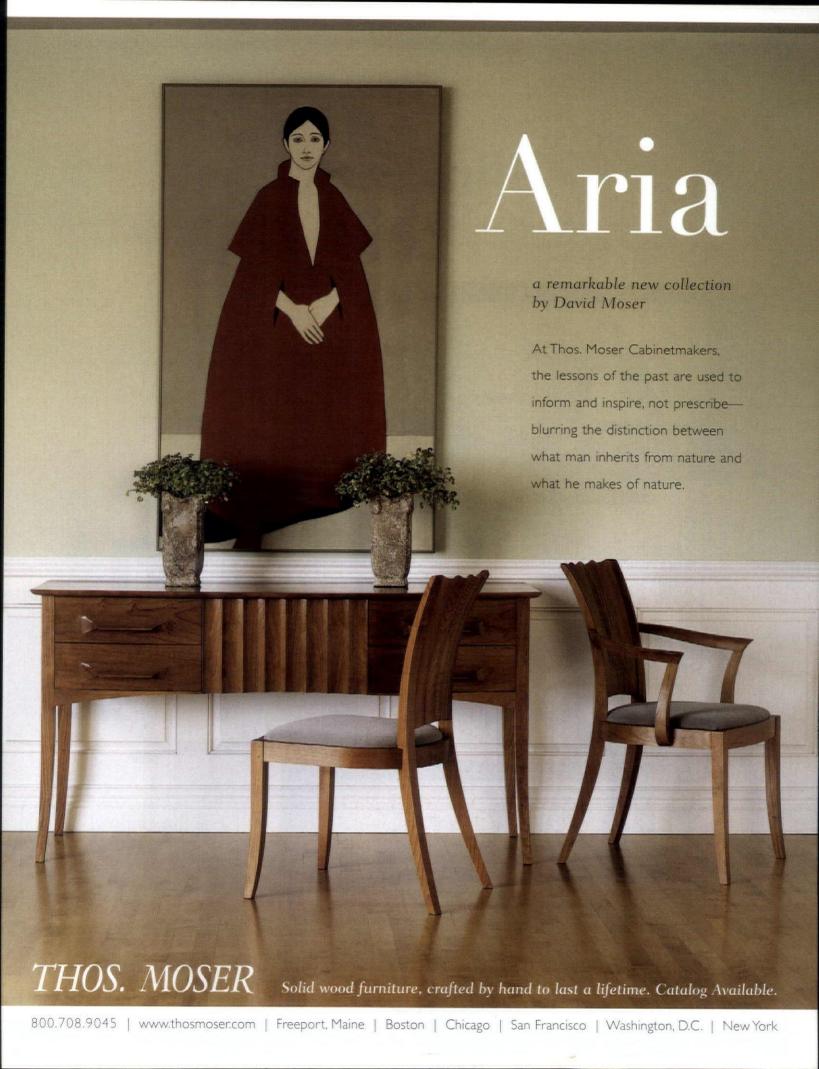


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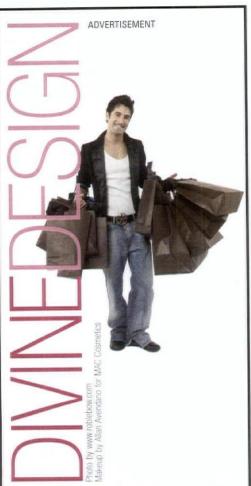


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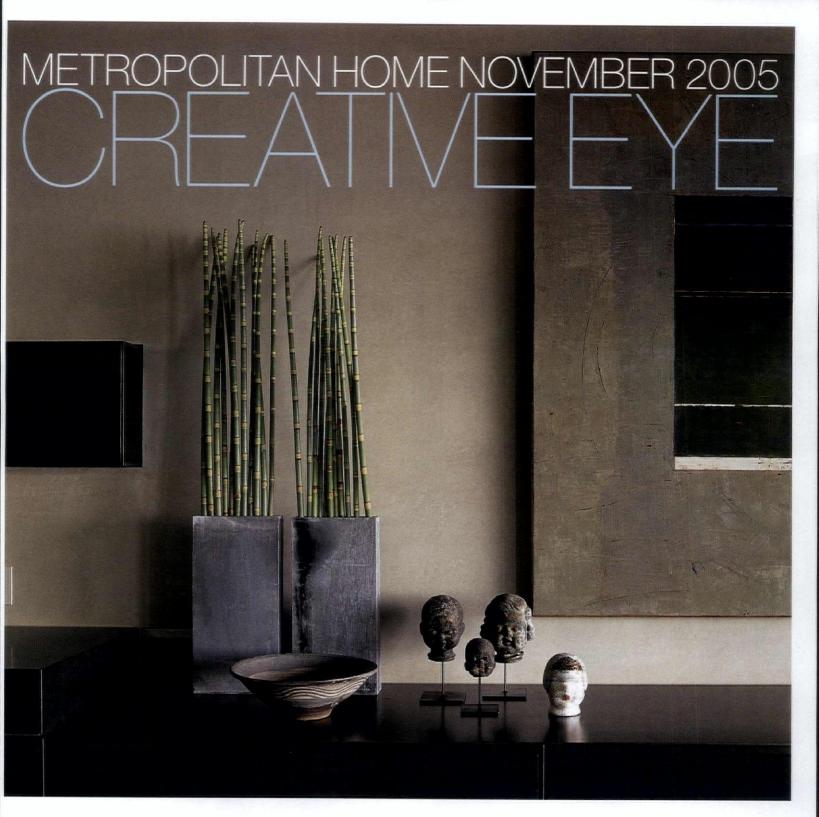
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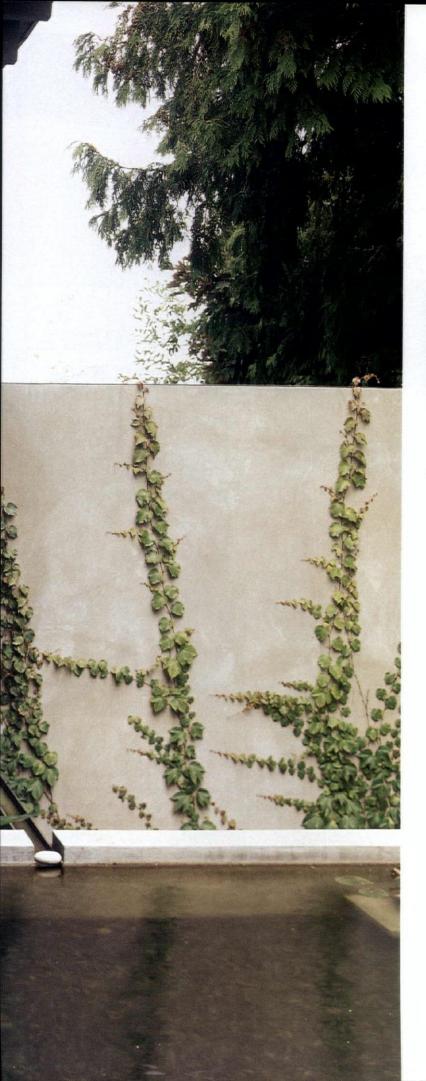
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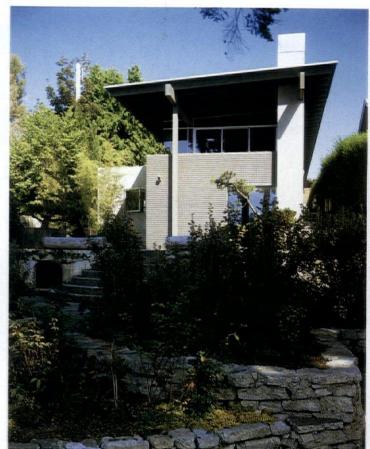




A creative eye sees the world from a unique perspective. Architects and designers, who possess this special sight, tend to leave the same mark on the homes they construct for others as they do on their own workspaces and play zones and on the shelters they build for their families. We've found that architects who have themselves for a client tend to be at the top of their game even though the structures may be modest and driven by pragmatic as well as aesthetic concerns. What an architect chooses to inhabit often gives you the best idea of his or her personal style. The half-dozen homes on the following pages—from a marvel of engineering in Washington, D.C., to a cleverly updated mid-century house in Los Angeles—have this in common: They have all been prepared with great care by someone who lives there. The houses we have selected for this issue represent a sampling of what is going on in the design world at the moment and offer up a multitude of good ideas. These creative individuals all have powerful vision—and their eyes sparkle. —The Editors







SECOND NATURE

MET HOME OF THE MONTH CONTEMPLATIVE ARCHITEC GEORGE SUYAMA BUILT A HOUSE FOR HIMSELF AND HIS WIFE THAT IS AS HOSPITABLE TO THE LANDSCAPE AS IT IS TO THE COUPLE'S GUESTS.





George Suyama has designed more than 100 houses, many of them stirringly simple compositions in which details underscore powerful architectural ideas. Still, he is less celebrated than some of his peers, in part because he's too shy, even, to call the owners of his houses to ask if he can show them. That was one of the reasons George and his wife, Kim, wanted to make their own home a place where prospective clients would see George's architecture at its most alluring. Says Kim pragmatically, "Now we never have to call and ask if we can bring people around."

But George's idea of a showplace isn't a sprawling house with elaborate ornamentation. The couple's new home, on a narrow site that slopes down to Puget Sound, is only 20 feet wide and largely unadorned. Its most intriguing feature is a



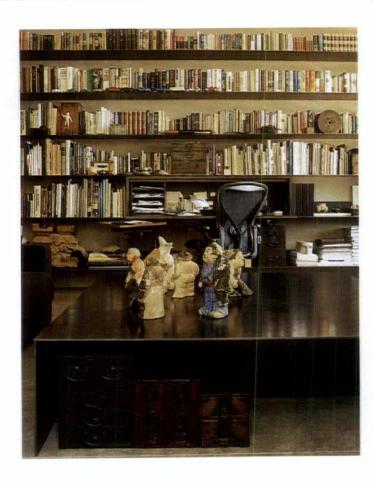
stream that starts out in the entry court and descends the hill, alternately forming pools and rivulets. As a jury that awarded the house an American Institute of Architects honor award eloquently put it, the stream "engages the house along its northern edge, narrowing and then pooling in the way that people moving through the house flow and then gather."

The site required a long, narrow house—a shape that George accommodated with such linear features as a single wall of steel kitchen cabinets and a dining table made from a 26-foot-long slab of recycled 100-year-old fir (left), echoing the large fir trees outside the building. Above the table is a section of an espaliered apple tree from an Oregon orchard, which serves as a kind of focal point—a chandelier without the lighting. If the branches (resembling the tributaries of a river) suggest flow, the adjacent

living room is very much a gathering place. George designed its wool-covered sofa and ottoman and the pipe-arm chairs. The limited palette of browns and grays ties the pieces together.

But George isn't the type to insist on a single aesthetic. On the hill below the house is a funky, pre—World War II fisherman's cottage that reminds him of the days when people weekended in humble dwellings at the beach. George not only preserved the cottage, but arranged windows and doors in the new house to frame views of the old one. Even more surprising, he kept many of the previous owner's meandering paths and rustic terraces—acting more like an archaeologist attempting to understand the site than an architect seeking to redesign it.

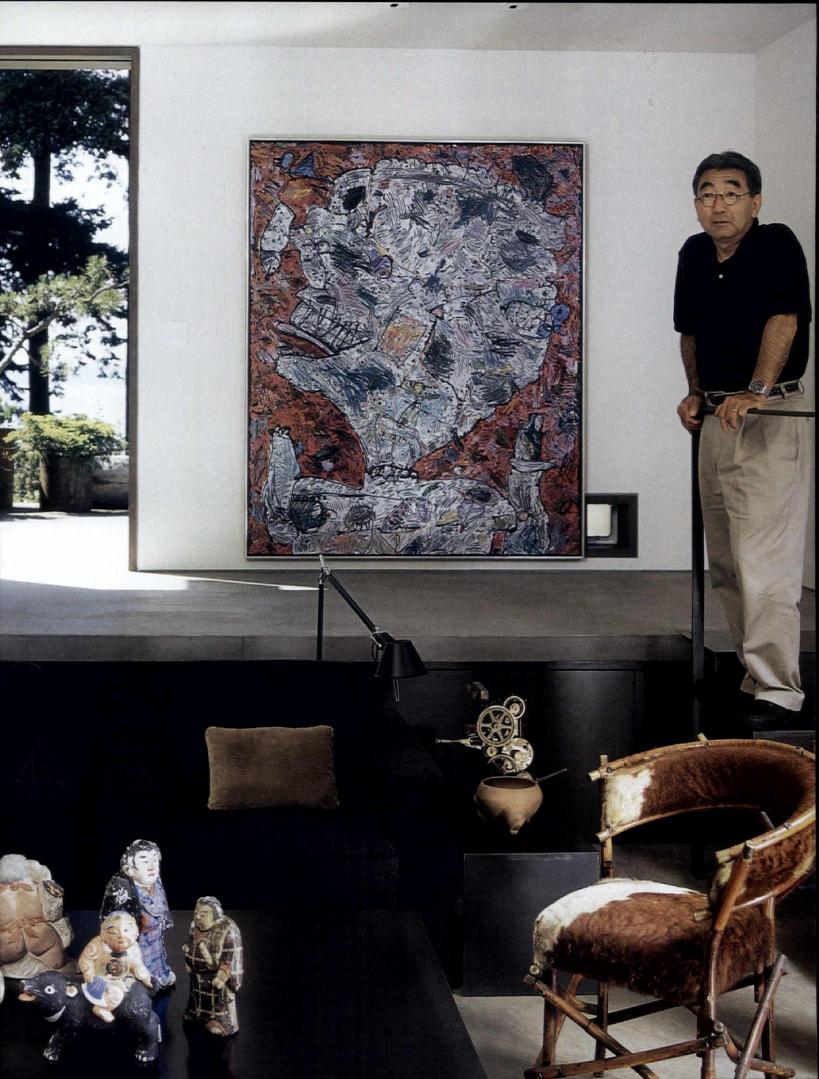
PRODUCED BY LINDA O'KEEFFE AND LINDA HUMPHREY. PHOTOGRAPHS BY GREY CRAWFORD. WRITTEN BY FRED A. BERNSTEIN.



constraints produce great architecture, George (who was born in Seattle and studied at the University of Washington) had many occasions for greatness. The south side of the site abuts another house, so the Suyamas' big windows had to face north—a problem, the architect says, in a part of the country where south light is a saving grace in winter. In part to make up for the absence of direct sunlight, he created a series of glass partitions perpendicular to the building. The result: From the entry court, you can see all the way through the house to Puget Sound. Inside the house, pools and streams, designed by George with landscape architect Bruce Hinckley of Alchemie, keep the memory of water alive. From the time you arrive, says George, "Puget Sound is your destination."

In designing the house, George imposed the kind of "rules" that can complicate the architects' job but simplify the resulting building. Joists two feet apart support the angled roof—and dictate a two-foot module for the built-in furniture, which covers almost the entire south wall of the house. George stuck to right angles for the coffee table and end tables (both of which he designed) as well as the Flexform upholstery. But with a swirling painting, a collection of Japanese folk art dolls and a bamboo chair from a Paris flea market, he threw curves and doodles into the mix. Then, too, the steel he used for the built-ins is far from boring: Its surface "will grow its own patina," says George. The architect embraces the Japanese concept of wabi-sabi—the beauty of things imperfect, impermanent and incomplete. "I always tell clients that they should use steel only if they're willing to live with change. Not everybody is."









the couple's bedroom, they can see the roofline of the tiny (550-square-foot) cottage below. George, Kim and their two cats lived there for four years while George designed the new house and oversaw its construction. Rather than making life difficult, they say, the experience was revealing and liberating. "It taught us how little space we needed," Kim explains. In fact, as the couple became more and more comfortable in the cottage, plans for the new house shrank.

The finished building is spatially rich, not rich in spaces. There are just three main rooms—the living/dining room on the main level; the master bedroom, down half a flight of stairs; and the media room/library at the bottom of the flight. In the master bathroom (this page), a deep soaking tub is set into the concrete

floor alongside a sliding glass panel; on the other side of the panel is a decorative pool. Water in the tub and pool rise to the same level. That produces not just a connection but a glorious confusion between indoors and out.

"Architecture should change the way you think about your life," George says. "In this case, the house helps us realize we can live not only with less square footage but with fewer things." True, the house contains luxurious materials, but textures and tonal differences, unlike possessions, don't take up space. And with less "stuff" around, George says, it's easy to contemplate nature.

"What's outside the house," he says, "informs our lives in a deeper way than anything we could purchase."



Details

1 From the street, the house looks no more substantial than a carport or picnic shelter. A pivoting door opens onto a sitting area (complete with fireplace and heated floor)—the first of a series of outdoor rooms that feel like they're indoors, and vice versa. The couple made sure the space could be enclosed if they ever need a ground-floor bedroom.

2 Inside the front courtyard, water flows from a raised pool into a lower pool from which it begins its journey through the house. George sees the watercourse as a ribbon tying the building to its raison d'être, Puget Sound.

3 Midway on its journey through the house, the water drops into a pool adjacent to the master bathroom. With pivot doors in the suite open, the couple can see the rivulet from their bed.

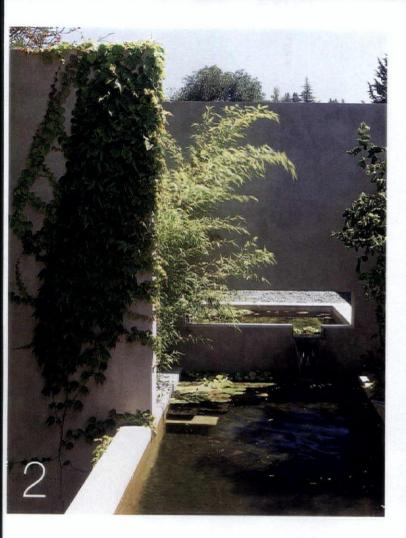
4 The fireplace on the back porch was built with a door of hot-rolled steel, an elegant response to the building code requirement that every fireplace have an airtight enclosure. George also designed the steel fireplace tools.

5 After the house was finished, the Suyamas decided the kitchen needed a range hood. George had a fan built into the wall above and behind the stove, then installed steel panels that lift up like garage doors. "It was our first renovation," the architect observes.

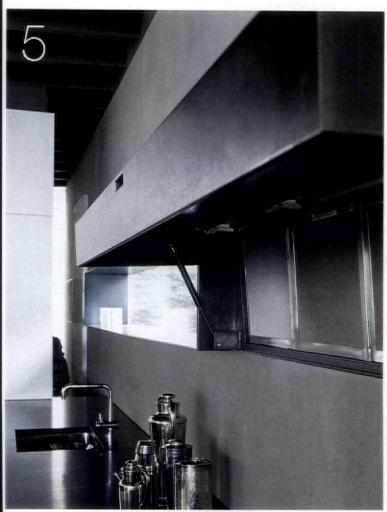
6 In the concrete sink in the couple's bathroom, the soap "dish" is a local stone. George's goal was to make nature ever present. "The house," he says modestly, "is as much about landscape as it is about architecture."

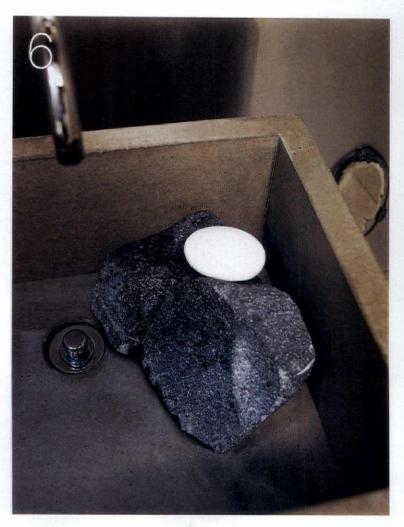
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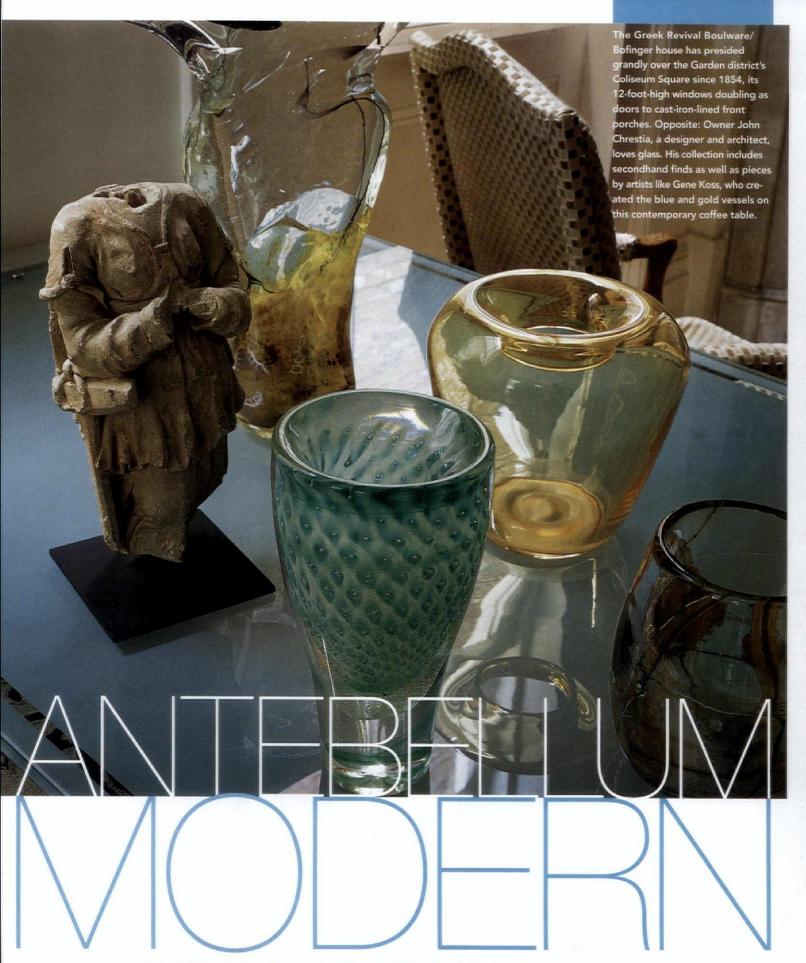












ARCHITECT JOHN CHRESTIA'S TASTE FOR THE CONTEMPORARY EASED A HISTORIC NEW ORLEANS TOWNHOUSE INTO THE PRESENT.

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MET HOME NOVEMBER 2005 121





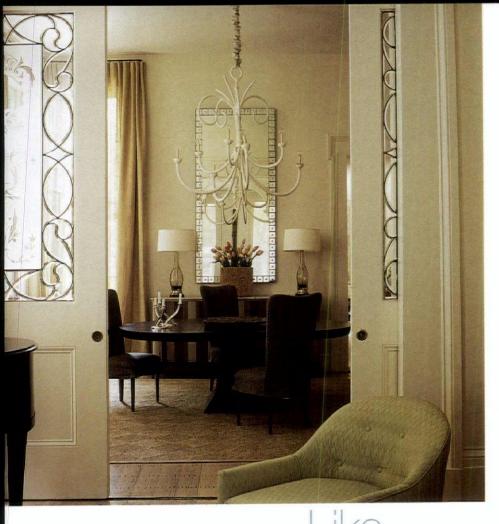
John Chrestia, the principal of Chrestia Staub Pierce Interiors & Architecture, first heard about the Boulware/Bofinger house on Camp Place, he really wasn't interested. After years of living in a historic Garden district home, Chrestia was ready for modernism. "I had my heart set on building a new house," he explains, "and I had bought a great piece of land out near the lake."

At a friend's urging, however, Chrestia toured the 1854 town-house. He was not impressed. "It had been given the full New Orleans treatment," Chrestia recalls with a sigh, "lace curtains and heavy furniture." But he went back for a second visit one sunny afternoon, and "in the daylight, I fell in love. So I bought it, moved onto the third floor and went to work."

Happily, many of the more beautiful features of the house were still intact—including some spectacular plasterwork and the

elegant formality of the 14-foot-high public spaces. On the ground level, Chrestia opened the entry hall to the front parlors to unite it with the living room and carved a butler's pantry/bar and powder room out of the oversize dining room. He stripped and bleached the heart pine floors, which now glow softly underfoot. A creamy wash of paint pulls the spaces together as a clean, contemporary canvas for Chrestia's eclectic furniture collection. Many of the pieces are French antiques, but with updated fabrics and finishes. Dotted among them are playful pieces from art decomasters, as well as secondhand-store finds like the dining room buffet (next page), which was custom painted by New Orleans artisans Mary Pruit and Jimmy Littleton.

PRODUCED BY LINDA O'KEEFFE AND ELLEN JOHNSON. PHOTOGRAPHS BY KERRI McCAFFERTY. WRITTEN BY REED KROLOFF.





many older New Orleans properties, Chrestia's included former slaves' quarters attached to the rear. He converted the first floor of that building into a new kitchen/sitting room and the top two floors into a guest apartment. These rooms, as well as the dining room, open onto a romantic New Orleans—style garden slipped between Chrestia's Greek Revival house and the three-story brick wall of his next-door neighbor's home. The third floor of the townhouse itself has two more bedrooms, a sitting room and another bath, currently the domain of Chrestia's son.

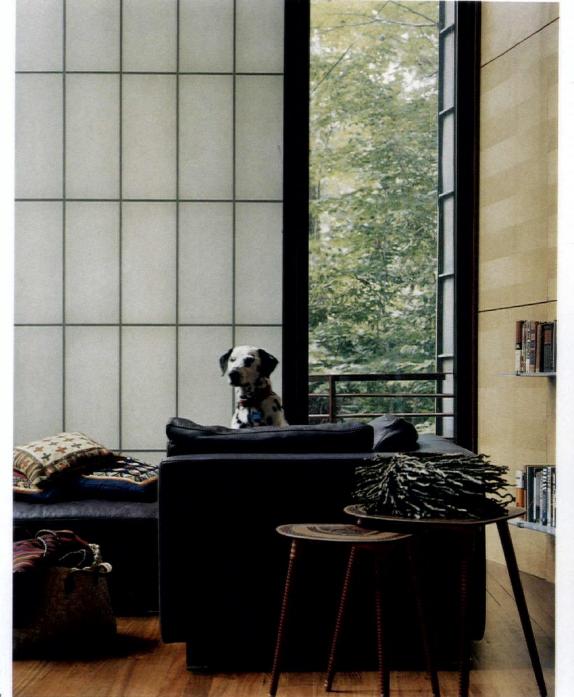
But the entire second floor is the architect's personal retreat, an elegant master bedroom with a working fireplace and an en suite marble-clad bathroom. "I just love it up here," Chrestia says, and no wonder. The modestly scaled bedroom furniture by mid-century master Paul McCobb and others emphasizes the room's soaring ceilings. And three floor-to-ceiling, double-hung windows open to a balcony that stretches the width of the house, overlooking Coliseum Square.

Among the many delights of New Orleans architecture is the way it surprises: Step through that unassuming French Quarter gate and suddenly you're in a magical walled garden. Walk through John Chrestia's door and you'll find the modern home he wanted to build before he succumbed for the second time to the city's magnetic history. It's living comfortably within the plasterwork embellishments of the Victorian Boulware/Bofinger house. "I wanted to respect the architecture and the history," he emphasizes, "and deploy my collections to enhance them." He's done that, and more. "P

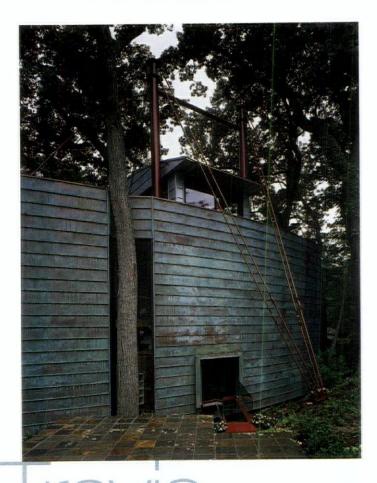
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and Rebecca Price, architect and linguist, respectively, live in a tree house—a uniquely engineered, four-story modernist tree house on a conservative District of Columbia street that favors brick revival styles and where every homeowner has a title (the ambassador of this or the undersecretary of that). And though it appears to be suspended from the branches of the 100-foot-high oak trees that inhabit the neighborhood, the Price residence has been carefully sited to avoid the trees; it doesn't even touch the ground.

"The idea was to have as little impact on the land as possible," says Travis, who was already building the house when he met his future wife. "The first time I saw it," remembers the Australian-born Rebecca, "was the day I arrived in Washington. I was still jet-lagged. It was just the steel structure with a huge ladder going up the back, all of it covered in snow. It certainly didn't look anything like I'd imagined."

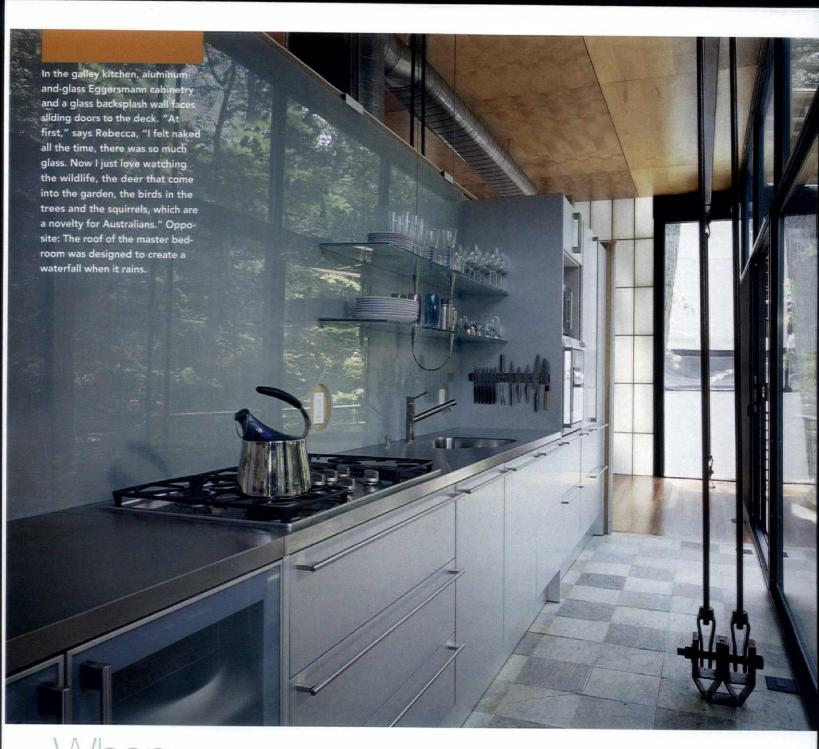
Which is perhaps because it is unique. Travis, a forward-looking architect whose work and life are informed by the nature-based philosophies of Asia, hung his house over the gorge; the drop from roof to the rivulet below is 80 feet. The house is held up by two massive steel pillars that sit on concrete foundations and are tied to the ground with steel rods sunk into the bedrock. These two contact points—with the exception of a small bridge that leads to the front door (a slab of glass in a red steel frame)—mark the only contact between the structure and the earth.

PRODUCED BY ELANA FRANKEL AND BARBARA BOHL. PHOTOGRAPHS BY CATHERINE TIGHE. WRITTEN BY MICHAEL LASSELL.









the engineering of the 3,300-square-foot house was nearly complete and the weight of the entire building calculated, the architect-homeowner added two 5,000-pound weights that dangle like oil drums from the underside of the back deck. These "earrings," as Travis calls them, help stabilize the house, which, he says, is remarkably solid. "I've been here in wind and rainstorms, and even the last hurricane," he says, "and the house is as steady as any I've ever been in."

Clad in copper that has been process-oxidized to a green patina (with a chemical that's ecologically inert—"safer than Windex," says Travis), the house disappears into the trees when the venerable oaks are in leaf, but it's significantly more evident in the late autumn and winter, and the Prices' neighbors were skeptical as the house was taking shape.

But Travis just went about his business. When it came to actually constructing the house, the contractor brought bad news: A huge tree was intersecting the arc of the facade. Travis never thought about felling the tree. Instead, he sliced a notch out of the house, then filled in the hole with glass, inviting the oak in.

Travis talks of moving through the house from front to back as a Zen progression from darkness into light. He arranged the views, in classic Japanese style, to borrow space from adjacent rooms and the out of doors. Inside the home, nature is celebrated in the materials as well as the cosseting presence of Rock Creek Park. Floors are multicolored slate or sustainable Brazilian cherry, Travis specified the thinnest possible maple veneer to use the smallest quantity of wood, and Kalwall, a fiberglass product, is, he says, "essentially sand."



house consists of four levels. There's a media room closest to the ground (eight feet above it, actually); the entry floor contains the living room, kitchen and dining area; the next flight up is a series of bedrooms, bathrooms and work spaces; and at top, in a modernist cupola with windows on four sides, is a master bedroom that holds a bed (in contemporary Indonesian covers) and an Ingo Maurer Samurai lamp. It's Rebecca's favorite room. "I just love the idea that you go to bed there at night and wake up there in the morning, and there's nothing else up there," she says, "although I am growing vegetables on the roof at the moment so I have to go up after breakfast to water them."

Travis, a practical theorist, has built dozens of private homes, office buildings, libraries, synagogues and a host of other projects in his 30-year career. He has been a pioneer in the world of green building and is credited with coining the phrase "passive solar." He puts what he preaches into practice not only in his work, but with annual "design-build expeditions," taking students to remote corners of the planet to make "mythic modern buildings" for the local population. The many artifacts from around the globe that decorate the Price home were brought back from these myriad travels—including the crocodile skull on the living room coffee table: Travis ate the meat on an expedition to the Peruvian Amazon.

So integrated are the house and site that Travis is winning converts to his eco-contemporary take on building. His Tudorrevival neighbors have already told him that, when the time comes, they want him to build their country house.

See Resources, last pages.











DESIGNER SUE TIMNEY
WEDS CHILDHOOD
MEMORIES OF AFRICA
WITH CONTEMPORARY
GRAPHICS IN HER
VICTORIAN LONDON
HOME.



Right: The upstairs landing is done in shades of cream, ivory and soft brown, complementing the five bedrooms that lead off it (the chairs are by Fornasetti). Below: Timney's late bull terrier, Nell, scurries along the landing. Left: The master bedroom is a symphony in grays. The bed is a Japanoise design from the '80s in black lacquer; the curtain fabric is from the Aesthetic collection, part of the Timney Fowler line.



is more," says British interior and textile designer Sue Timney. "I like to cover every surface with some kind of decoration." Which is pretty much exactly what she did in her West London Victorian villa. "Stripes are an obsession," she says, as if you couldn't tell. "I find it a nice, neutral form of pattern making." In fact, stripes are thought to be the first controlled pattern invented by humans; they date back to the Neolithic period (3,000 years B.C.). Timney explores historical references to uncover new ways to present image and pattern. In a modern interior, she says, stripes create energy—and they help manipulate spaces by seeming to raise the ceiling or to lengthen a wall.

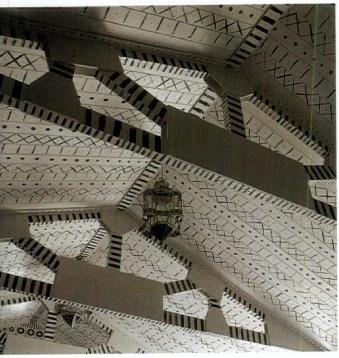
The upstairs landing in Timney's house is stretched in every direction with stripes in shades of gray that run horizontally and vertically along the walls. Timney added a checkerboard rug of

her own design, in charcoal, cream and soft brown tones. The subdued color palette keeps the visual effects from being overwhelming, she explains. "Done badly this kind of thing can be ghastly. It's like writing a letter," she says, optimistically. "You know instinctively when you have said too much."

Many of Timney's interior design clients are strong, creative individuals. Actress Miranda Richardson is one ("she loves blues and greens") as is photographer Mary McCartney (daughter of Sir Paul). "Creative people tend to be very colororiented and can be very challenging," says Timney, "but I love that. One of my criteria with interiors projects is that I mustn't feel bored or that I am repeating myself."

PHOTOGRAPHS BY ANDREAS VON EINSIEDEL. WRITTEN BY LUCIE YOUNG.







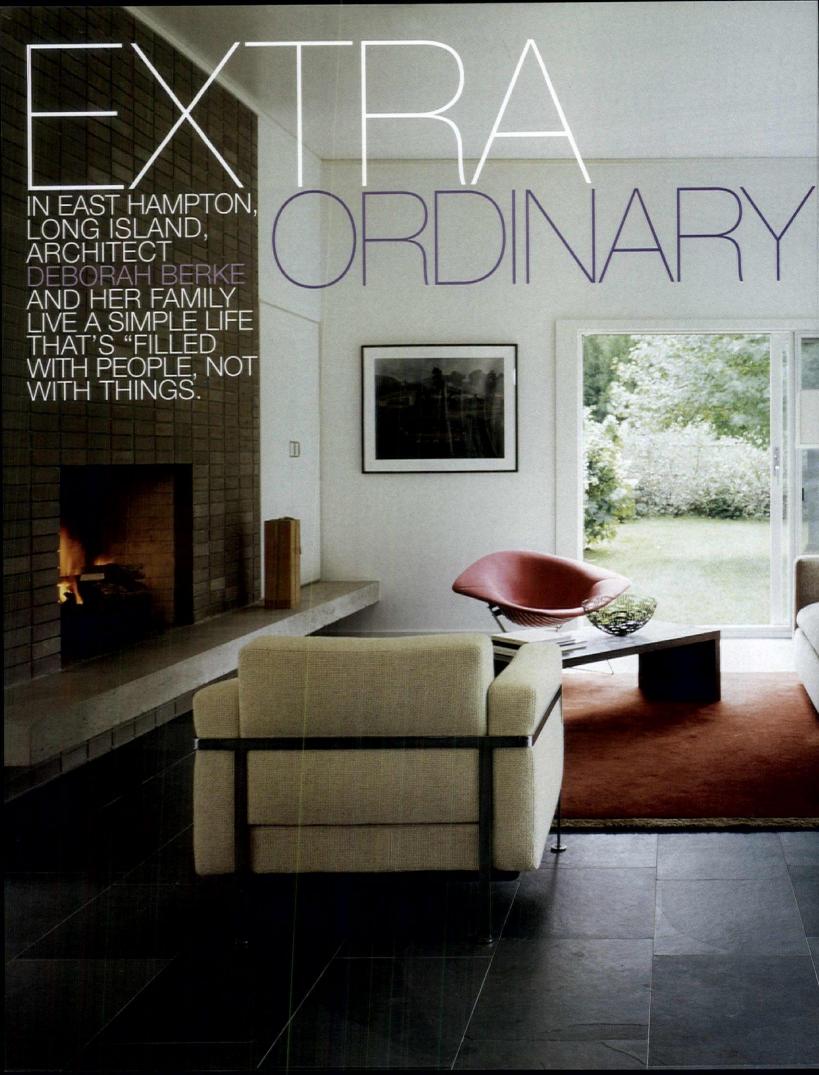
and white comes naturally to Timney. When she launched her first London design company in the 1980s with Grahame Fowler, her partner until 2003, the pair were known for graphic black-and-white prints and neoclassical-inspired designs (see the wall at right). But with her new company, Sue Timney Ltd., she says, "color has come to be very important to me." She now sees black and white as a perfect backdrop for color. "The color gives black and white a soul immediately," she says.

Timney's longstanding love affair with monochromatic schemes finds expression in the studio she designed for the bottom of her garden. Every surface is covered with dots, dashes, crosses and circles. Although Timney left Africa when she was just under five, the arid landscape, vibrant hues and tribal patterns of that continent have affected everything she has done since.

For Timney, a hand-painted mark that changes constantly as it repeats creates a relaxed, lyrical feel. But most clients aren't brave enough for this kind of decorative excess. Timney started every row of pattern in the studio and got an assistant to complete it. The background is off-white in an eggshell finish; the markings, done in a "dead flat" black oil paint, took two weeks.

Much of the furniture in the studio, like the house, has a gutsy, primitive feel. Timney loves the arts and crafts period and the aesthetic movement. "I like the power of the furniture from the early 20th century. It has strength and commitment," she says. "The pieces are quite strong, which you need in a space like this. I am not really the soft-chintz type," she says with a chuckle. "See Resources, last pages.













MET HOME NOVEMBER 2005 14





front door to the East Hampton, New York, house that its architect, Deborah Berke, shares with her surgeon husband, Peter McCann, and their 12-year-old daughter, lies within an entrance courtyard formed on two sides by walls of cedar planks. "When we arrive from the city," says Berke, "we slide open the outside wooden door and the neighbors know we're at home."

This courtyard—where a crape myrtle thrives well north of its preferred latitude—along with thoughtful, luxuriant landscaping on the couple's acre and a half, adds romance to the comfortable but austere house. The effect of this seeming contradiction could be viewed as a three-dimensional expression of Berke's design philosophy—one with which her husband concurs. Not only is Berke the principal in a firm that produces residential, commercial and institutional architecture, she is also a Yale professor,

an editor and author. Architecture of the Everyday (Princeton Architectural Press, 1997) is a collection of essays she coedited on the power of the ordinary. Berke's own Everyday essay commends an "architecture [that] sees the potential for inventiveness within the ordinary." Her own style limits decoration to surface materials and the play of light: There is little ornamentation.

The life lived in this 3,000-square-foot, four-bedroom house is a gregarious one. "We can sleep eight comfortably," Berke says, "12 in a pinch." Further proof: If you stand at the intersection of the living room and kitchen, you can see four dining tables at once, including small ones in the kitchen and on the back terrace.

PRODUCED BY LINDA O'KEEFFE. PHOTOGRAPHS BY CATHERINE TIGHE. WRITTEN BY ELAINE GREENE.



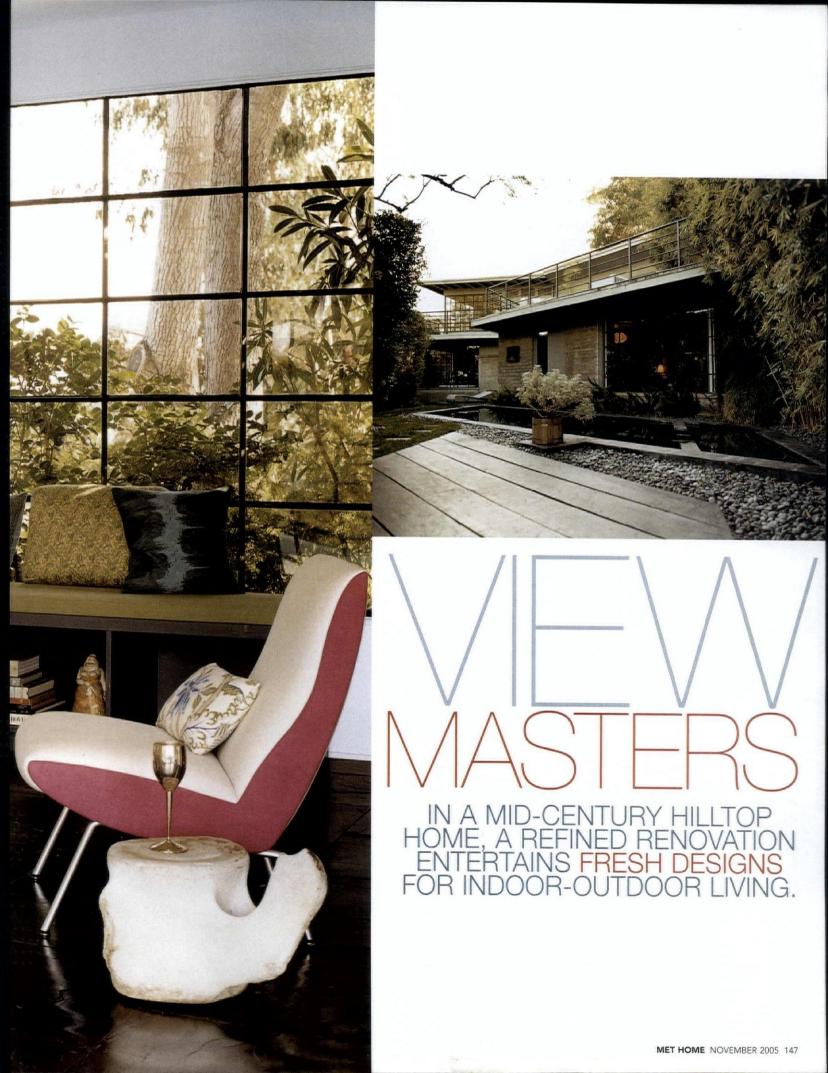


sense of expansive space and privacy on this property is one of Berke's major achievements, executed with the help of her landscape architect, Margie Ruddick (also an essayist in Berke's book). There had been a 1950s cottage on the land when the couple bought it. It stood spang in the center of the site with a big doughnut of a yard around it that held no secrets, although there were numerous fine specimen trees that the current owners treasure. After using the original house for a few years, Berke and McCann demolished it and pushed the new one to the side of the lot, establishing a big lawn that they use for croquet, volleyball, badminton and touch football, depending on the season and the crowd. Their daughter has a dozen cousins; she and her parents have dozens more local friends and weekend visitors, so "crowd" is a key word.

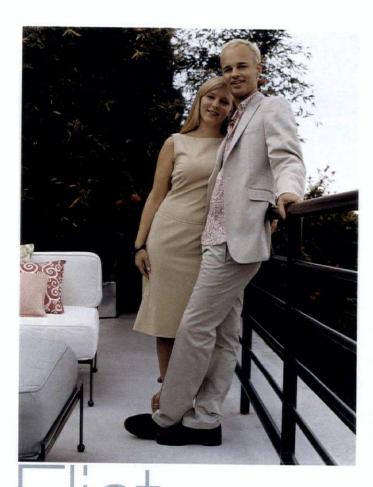
"I like a garden with places to go," Berke says, and a major destination is their remarkable hybrid swimming pool—a standard-size play pool for kids and nonserious adults on one side flowing into a 25-yard lap pool for McCann, who was a competitive swimmer in college. You cannot see the pool from the house or from the lawn; you have to follow a pleasant curving path through shrubs and overarching trees to come upon the gleam of water tinted a tempting shade by marble dust mixed in the masonry. But the pool is not their only swimming option: McCann and Berke are among the ocean fanatics who celebrate every New Year's Day by plunging into the surf with a gang of like-minded stalwarts. \$\mathbf{O}\$ See Resources, last pages.











and Alexandra Angle were enchanted with a street: a narrow road atop a ridge that offered panoramic views of wild chaparral, the Los Angeles skyline and the surrounding mountains. So when they spotted this compact two-story modernist box hunkered into the hilltop, real estate kismet struck. Built in 1948 by architect N. Austin Ayers, the house was begging for renovation.

"When we first purchased the house, people walked in and felt uncomfortable because the architecture was just so angular," Alexandra explains without so much as a smidgen of self-consciousness. "The space had so many acute angles," she continues, "we knew we had to break it up, soften it and introduce more organic forms." For Alexandra, a partner with her husband in Aqua Vitae Design, the remedies to such harsh geometry were subtle and complex. "But what I don't mean by that is using a lot of circles," she demurs with amusement.

At the top of the couple's renovation agenda was eliminating the wall-to-wall carpet that crept through every room of the house, including the kitchen. The floors were replaced with polished concrete, lustrous bamboo planking and highly textured black slate tiles. In the living room, a dropped 1960s acoustic-tile ceiling was swiftly removed. "We wanted to keep the design spare and simple," remarks Eliot, "so as to lead the eye naturally outside." The open-plan top floor now flows freely from dining area to living room and out to a deck overlooking the wild land-scape of Griffith Park. "When you slide open the glass doors," says Eliot, "the top floor becomes essentially one big room."

PRODUCED BY LINDA O'KEEFFE. PHOTOGRAPHS BY DEBORAH JAFFE. WRITTEN BY SUSAN MORGAN.





through microfilm records at the public library, the Angles looked for information about their house and its architect. "We located his daughter," recalls Eliot, "and we invited her over for tea." They learned that Ayers worked primarily on large commercial projects and that many of the building materials and elements used in his own house had been scavenged from those jobs, which explains why the windows are so enormous, the Angles reason. They also discovered that the master bedroom—a particularly large room that opens out to the small rock garden (now featuring a trapezoidal slate swimming pool)—had originally been two small bedrooms for the Ayers children.

The Angles' downstairs master suite, nestled into a verdant but essentially viewless corner of the house, is divided into three sections: a raised platform sleeping area, a sitting room and a luxurious two-person soaking tub. A curvaceously backed chaise longue was rescued from Alexandra's New England family; reupholstered in a calming blue and white, it sits companionably bath-side with a collection of chinoiserie porcelain. A finely tuned counterpoint of aesthetics prevails: The heat of a fuchsia-tinted wall contrasts with the cool concrete floor, the minimalist atmosphere is tweaked by a pair of Jonathan-Adlerdoes-Hollywood-Regency lamps, and the overall design approach provides a serene backdrop for the contemporary Tokyo pop of a Takashi Murakami print that hangs over the bed.

"The house is small," Alexandra admits. "But it's perfect for two people and perfect for entertaining. So we decided to keep it all as simple and as lush as possible."

See Resources, last pages.



Chard stuffed with toasted corn and hazelnuts

ACCLAIMED COOKBOOK AUTHOR PAULA WOLFERT UNCOVERS TURKISH RECIPES THAT ADD INTENSE FLAVORS TO WHOLE-SOME, HEALTHY GRAINS. are often instructed to eat more whole grains (recent govern-

are often instructed to eat more whole grains (recent government guidelines say at least three servings a day). We're told their consumption will provide us with needed fiber, micronutrients and antioxidants; help us lose weight; and will reduce the risk for heart disease, diabetes and some kinds of cancer. But many of us have resisted adding whole grains to our diets, mainly because they often taste bland. Having traveled extensively throughout the Mediterranean for my cookbooks, however, I knew just the place—and just the person—to go to for bold and earthy whole-grain recipes.

Musa Dagdeviren, a tall, talkative, playful Turkish chef, is

someone who does more miraculous things with whole grains than anyone else I know. His restaurant, Ciya, on the Asian side of Istanbul, is a national treasure house of Turkish regional food.

It's not surprising that there are so many terrific Turkish specialties that incorporate grains. Turkey was the home of man's earliest farming settlements, and grains have long been matched with such ingredients as pomegranate molasses, red pepper and sun-dried tomato pastes, sumac berries, pistachios, hazelnuts, almonds and myriad spices.

Musa's hot yogurt soup, for example, is a simple eastern Turkish peasant dish. Made with cracked wheat, a rich, meaty stock and cooked chickpeas, the soup is thickened with yogurt, and then a swirl of mint-spiced butter is added at the end. Vegetable lovers will appreciate his eggplant gratin, made with grano (polished durum wheat) and flavored with pomegranate molasses and aromatic mint. Here the grain functions as a moist textural background for the satiny eggplant.

Although you may use bulgur (steamed and dried wheat) in tabbouleh in summer, the chef makes an intriguing autumn kisir—a fine-grain bulgur salad seasoned with ground cumin,

garlic and red pepper paste and topped with apple slices, pomegranate seeds and fresh mint. Put the kisir in romaine lettuce leaves, squeeze on some lemon juice, roll them up and eat to your heart's content.

Fine-grain bulgur requires only soaking, but coarse-grain bulgur must be cooked. Musa puts it in a subtle, mild casserole from along the Marmara Sea. The grain is combined with spinach, garlic, red pepper, pistachios and lemon, then finished with a handful of fresh mint and dollops of yogurt—it makes a great accompaniment to lamb kebabs.

Green wheat, called freekah in the Middle East, has recently

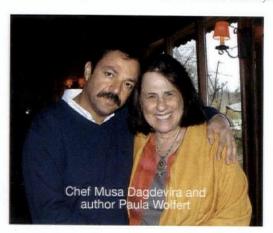
become chic. In early spring, farmers gather piles of the immature wheat from the fields, set them on fire and then thresh the charred sheaves. The resulting grain has a unique earthysmoky flavor and is especially rich in protein and mineral content. Musa uses it in green wheat pilaf, laden with pine nuts and peas and topped with slices of broiled yogurt-marinated chicken breast.

Finally, here's a recipe I learned from a home cook in Trabzon, a town on the Black Sea. She taught me to combine

dried sweet corn with toasted hazelnuts and slow-cooked onions. The result is a lush, melting filling for rolled leaves of Swiss chard.

These six dishes are but a fraction of literally hundreds of healthy Mediterranean recipes that employ whole grains. And I've only scratched the surface of available products. I urge you to look for recipes that use emmer, millet, whole oat, whole rye, spelt and sorghum. And remember: Whole-grain dishes are not only good for you, they can, as Musa showed me, be delicious! **

Recipes follow. See Resources, last pages.



PRODUCED BY LINDA O'KEEFFE. FOOD STYLING BY ROSCOE BETSILL. PHOTOGRAPHS BY ANN STRATTON. PORTRAIT BY AYFER T. UNSAL. WRITTEN BY PAULA WOLFERT.





Whole-Grain recipes

Cracked Wheat and Yogurt Soup with Mint Swirls

20 oz. plain low-fat yogurt

3/4 cup cracked wheat (not bulgur)

Salt

1 onion, finely chopped, about ½ cup

4 tbsp. butter

3 to 4 oz. finely ground lamb or beef
6 cups rich meat or poultry stock
2 tbsp. dried Egyptian mint

½ tsp. ground black pepper

1½ tsp. Aleppo red pepper flakes
1 egg yolk

1 tbsp. flour, preferably whole-wheat

1 cup cooked chickpeas, drained (optional)

1 tsp. lemon juice

- 1. One day in advance, drain the yogurt; it should yield $1\frac{1}{2}$ cups. Discard the liquid or use it to cook vegetables.
- 2. The following day, rinse the wheat, drain and soak in a bowl with lightly salted water for 10 minutes, then drain. Meanwhile, in a medium saucepan, soften the onion in half the butter until it is transparent, about 5 minutes. Add the ground beef or lamb, stock and drained wheat, cover and cook over low heat until the wheat is tender, about 1 hour. (The soup can be made one to two days in advance up to this point.)
- 3. About 15 minutes before serving, reheat the soup to simmering. Press the dried mint, black pepper and red pepper flakes through a fine sieve and put in a small skillet with the remaining butter. Set aside.
- 4. In a second saucepan, whisk the yogurt with the egg yolk, flour and ¼ cup water until completely smooth. Set the saucepan over low heat and gradually transfer half the simmering soup by cupfuls to the yogurt in order to raise its temperature. Return everything to the first saucepan, stirring. Add the chickpeas, if using, and heat to boiling. Correct the seasoning with salt and pepper; if not tart enough, add a little lemon juice. Remove from the heat.
- 5. Heat the reserved mint and pepper with

the butter to sizzling. Gradually pour into the soup, stirring to create swirls with a wooden spoon. Cover and let stand 5 minutes before serving. Makes about 2 quarts. Serves 6.

Autumn Kisir

1 cup fine-grain bulgur 1/2 cup chopped shallots 1/4 cup olive oil 1 cup coarsely chopped walnuts, about 3 oz. 1/2 tsp. chopped garlic 1 tbsp. Turkish red pepper paste 1 tbsp. tomato paste 1 cup cooked chickpeas, drained 1/2 tsp. ground cumin 1 tablespoon pomegranate molasses 13/4 tsp, fine salt 1/2 tsp. ground black pepper 1 tsp. Aleppo red pepper flakes 1/2 cup chopped flat-leaf parsley 1/4 cup snipped fresh mint Lemon wedges 1 cup pomegranate seeds or fresh cherry tomatoes, halved 1 apple, peeled and finely sliced 24 romaine lettuce leaves

1. Place the bulgur in a wide serving bowl. Bring $^{3}/_{4}$ cup water to a boil and gradually add to the bowl, stirring, until it is absorbed. Set aside for 10 to 15 minutes. Put the bulgur into a strainer; shake to press out excess moisture. Return the bulgur to the bowl.

*** Ingredients Finder

The grains, spices and flavorings here can be found at Middle Eastern markets or online.

Kalustyans.com stocks the following:

Baby green wheat, coarse-grain bulgur, dried Egyptian mint, fine-grain bulgur, pomegranate molasses, Turkish red pepper paste

Sunnylandmills.com has grano and coarse- and fine-grain bulgur

Copefoods.com stocks toasted

Penzeys.com is a source for Aleppo red pepper flakes

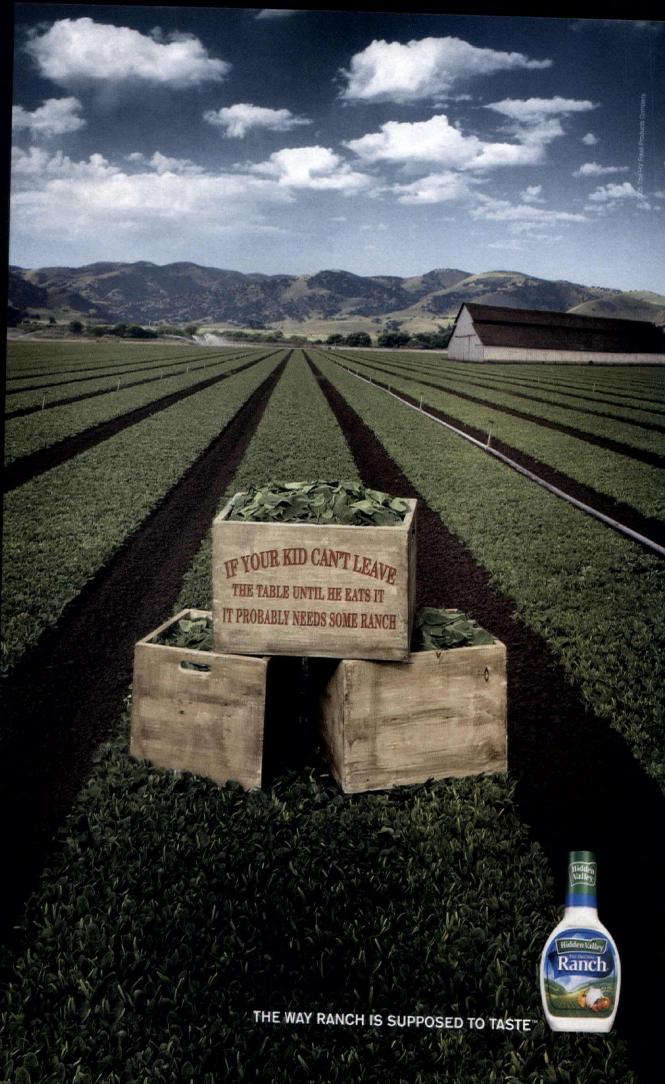
Bobsredmill.com sells cracked wheat.

- 2. Meanwhile, put the chopped shallots without oil in a medium casserole and set over low heat to cook, covered, for 5 minutes. Add the oil and walnuts, raise the heat to medium and cook, stirring, until the walnuts are sizzling, 1 to 2 minutes. Stir in the garlic, pepper and tomato pastes, chickpeas, cumin, pomegranate molasses, salt and pepper and cook a few minutes longer over reduced heat. Remove the casserole from the heat.
- 3. Use a large fork to fluff up the bulgur; gradually fold in the contents of the casserole. Add the red pepper flakes and parsley and stir to combine. Arrange on a serving platter; scatter the mint, lemon wedges, pomegranate seeds or cherry tomatoes and apple slices on top. Serve with the romaine lettuce leaves (they can be filled and rolled) at room temperature. Serves 6 to 8.

Green Wheat Pilaf with Pine Nuts, Peas and Yogurt-Marinated Chicken Breast

3 boneless chicken breasts (1/4 lb. each) 3/4 cup plain vogurt 1 tsp. crushed garlic 1 tsp. tomato paste Salt and pepper 1 cup baby green wheat 4 tbsp. unsalted butter 1/2 cup chopped onion 1/2 lb. lean ground lamb or beef 1/4 cup coarse-grain bulgur 1 tsp. Turkish red pepper paste 11/2 cups stock or water 1 cup frozen small peas, defrosted 1/2 cup pine nuts Sprinkling of Aleppo red pepper flakes 2 tbsp. chopped fresh parsley 2 tbsp. chopped fresh mint

- Soak the chicken breasts in a mixture of yogurt, garlic, tomato paste and salt and pepper for at least 1 hour.
- 2. Clean the wheat: Put in a sieve and shake over the sink to remove some of the grit and sand. Rub the cracked wheat kernels between your fingertips and palms vigorously to feel for tiny stones or other foreign matter. Wash the wheat in several changes of water until water runs clear and kernels feel free of all grit. Drain.







Hungry for clogs.

Photo by Michael Mazzeo

This bracelet was a gift Amber Apodoca received from the center where she helped teens with drug and alcohol problems. She was wearing it when an underage drunk driver took her life.

Friends Don't Let Friends Drive Drunk.







more[recipes]

- 3. Heat half the butter in a 3-quart casserole, add the onion and meat; cook until they lose color. Then add the remaining butter, green wheat and bulgur. Stir to mix, then add the red pepper paste, salt and pepper to taste and stock or water. Cover and cook 25 minutes.
- 4. Meanwhile, broil or sauté the chicken breasts until just tender. Allow to rest for 5 minutes, then thickly slice crosswise, cover with foil and set aside.
- 5. Add the peas to the casserole and cook 5 minutes longer. Serve the fluffed-up wheat with the chicken slices arranged on top. Sprinkle with pine nuts, red pepper flakes, parsley and mint. Serves 6.

Swiss Chard Stuffed with Toasted Corn and Hazelnuts

34 cup (4 oz.) toasted corn kernels
Salt and pepper
Sugar
3 tbsp. unsalted butter
1 cup chopped onion
22 lb. pastrami, cut into pieces
2 tbsp. homemade or store-bought tomato
sauce
22 tsp. Aleppo red pepper flakes
2 oz. soft cheese such as crescenza, mozzarella,
teleme or cream cheese
1/2 oz. toasted hazelnuts
2 oz. mixed parsley and fresh mint (one
handful mixed leaves)
2 bunches Swiss chard (12 large leaves,
blanched for 1 minute, drained and deribbed
lengthwise)

- 1. Rinse the corn kernels, then place in a microwave-proof bowl and cover with 1½ cups water. Add a pinch each of salt, pepper and sugar. Cover and cook on full power for 15 minutes, or simmer, covered, over moderate heat until soft, 30 minutes.
- 2. Meanwhile, heat the butter in a medium skillet set over moderate heat and sauté the onion along with the pastrami, tomato sauce and red pepper flakes for 5 minutes, stirring often. Remove from the heat.
- 3. Pulse the drained corn, the contents of the skillet, the cheese, half the hazelnuts and the mint and parsley in a food processor until gritty textured and well combined. Season highly with salt, pepper and more red pepper

flakes to taste. Makes about 23/4 cups.

4. Divide the stuffing and fill the leaves. Put about 1 tablespoon of filling on each leaf near the end. Roll up and squeeze gently to enclose. Line the bottom of a 3-quart casserole with the chard stalks. Set the stuffed leaves close together, seam-side down. Sprinkle with a little salt. Cover with a flat plate, pressing down slightly, add 1 cup boiling water and a lid and cook over low heat for 40 minutes. Remove from the heat and let rest 20 minutes before uncovering and removing from the casserole. Turn out onto a rimmed plate. Scatter more hazelnuts on top and serve warm. Serves 6.

Coarse-Grain Bulgur with Spinach Stems and Leaves

1 lb. fresh large-leaf spinach with pinkish stems in clumps
Coarse salt
3 large shallots, minced finely
3 large garlic cloves, minced finely
1½ cups coarse-grain bulgur
½ cup olive oil
2 tbsp. Turkish red pepper paste
2 tbsp. sun-dried tomato paste
Black pepper
Aleppo red pepper flakes
½ tsp. ground cumin
½ cup pistachios
2 cups plain yogurt, drained
1 handful fresh mint leaves

1. Cut away the leaves of the spinach; wash them thoroughly, drain in a colander, sprinkle with salt and let sit. Meanwhile, discard damaged outer stems from each spinach clump and trim away the roots. Cut each stem clump into small pieces and soak in several changes of water until clean. Toss with the salted spinach leaves, add another tablespoon salt and leave for about 30 minutes.

Lemon wedges

2. Rinse the greens under running water and, working in small batches, squeeze to extract as much moisture as possible. Chop fine. Mix the greens with half of the shallots and garlic. 3. Place the bulgur in a 3-quart casserole; add the greens and mix well. In a small skillet, sauté the remaining shallots and garlic in the olive oil for a few minutes to soften. Add the pepper and tomato pastes and cook for 1 to 2

minutes. Add to the bulgur. Season to taste with salt, black pepper and red pepper flakes; add cumin. Continue to mix the contents of the casserole until very well blended. Gradually work in 1½ cups water. Cook over high heat, stirring, for 1 to 2 minutes. Lay a sheet of paper toweling over the mixture, cover the pan and reduce to medium-low heat to steam for 45 minutes. Serve hot or cold with yogurt and a sprinkling of pistachios, red pepper flakes and mint leaves. Serve with lemon wedges. Serves 6.

Grano and Eggplant Gratin with Pomegranate Molasses and Mint

2 long eggplants (about ½ lb. each)
Coarse salt
½ cup grano
½ cup minced onion or shallot
1 tbsp. crushed garlic
1 Italian or Anaheim pepper, cored, seeded and minced to make about 3 tbsp.
¾ cup canned tomato purée
2 tsp. Turkish red pepper paste
½ tsp. Aleppo red pepper flakes
Handful of fresh mint leaves
Freshly ground black pepper
3 tbsp. olive oil
3 tbsp. pomegranate molasses

- 1. Peel the eggplant. Halve lengthwise, then cut each half into three long, thin strips. Soak in salted water for 1 hour. Meanwhile cook the grano in 3 cups water over medium heat for 1 hour.
- 2. Preheat the oven to 325°F.
- 3. In a bowl, combine the onion or shallot, garlic, pepper, tomato purée, red pepper paste, red pepper flakes, half the mint leaves, salt and plenty of black pepper to taste.
- 4. Drain the eggplant and grano. Grease a stoneware pie plate with a little oil. Arrange half the eggplant on the plate and top with half the grano. Layer half the tomato-onion mixture on top. Repeat, ending with the onion-tomato mixture, then brush with oil and pomegranate molasses. Bake for 1 hour, covered, then uncover and bake 30 minutes longer. Turn off the oven and let rest for 20 more minutes before removing. Serve warm or cold with a scattering of the remaining fresh mint. Serves 6.



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A Word About Resources

The information on the Resources pages is correct and current to the best of our ability, but things change fast in the design world. If you have trouble with a phone number or website, contact fhoard@hfmus.com. Not everything in the homes we photograph, however, is available for sale. If you are interested in a product that is not included here, it is likely that the piece is antique, one-of-a-kind or out of production, and therefore not easily available.

CORRECTIONS

In our July/August issue, artist Carol Henry was not credited for her art work in the article "Some Like It Hot" on page 104. Her work can be found at carolhenry.com, 818/991-0009. On page 58 of the September issue, the phone number for Felice Rossi products was misprinted. Felice Rossi products can be found at the Miami-based store Arango, 305/661-4229. On page 122 of the September issue, food stylist Roscoe Betsill was not credited for his work on the "Moor for Now" story.

On page 135 of the September issue, the

resource for the bed linens was mistakenly credited. The bedding can be found at Dwell Home Furnishings, dwellshop.com.

COVER

Nesting tables: Guatamalan family heirlooms; Pillows: From Tibet and Nepal; Sofa: Roche Bobois, 202/686-5667; Wall paneling: Maple plywood from Home Depot, homedepot.com.

SECOND NATURE

Architecture: George Suyama, Suyama Peterson Deguchi Architects, 2324 Second Ave., Seattle, WA 98121, 206/256-0209, info@suyama petersondeguchi.com; Landscape architecture: Bruce Hinckley, Alchemie, 206/521-0358; Page 112 (Photo, upper) Table: George Suyama design, fabricated by Tod VonMertens, VonMertens Metalworks, at 3x10, 2326 2nd Ave., Metalworks Seattle, WA 98121, 206/779-5235; Chairs: Cassina Cab Chairs from Current, 629 Western Ave., Seattle, WA 98118, 206/622-2433; Branch: Thomas Batty Design for Diverse Floral, 3407 Liberty St., Portland, OR 97211, 503/249-7421; Cabinetry: Bellan Construction, 5319 First Ave., Seattle, WA 98108, 206/329-3121; Floor: Pat Stapleton for Stapleton Concrete Construction, 13547 SE 27th, Bellevue, WA 98005, 425/641-1172; Paint: Portland cement veneer plaster from Daniliucci's Decorative Finishes, 11605 NE 30th, Bellevue, WA 98005, 206/818-2969; Oven, microwave: Gaggenau, 800/828-9165, gaggenau.com; (Photo, bottom left) Painting: Joseph Goldberg at Greg Kucera Gallery, 212 Third Ave. South, Seattle, WA 98104; Countertops: Quarry SE African black granite, 4611 Union Bay Place NE, Seattle, WA 98105, 206/525-5720, installed by Grandy Marble and Tile, 5809 NE Minder, Poulsbo, WA 98370, 360/297-8330; Cooktop: Gaggenau, 800/828-9165, gaggenau.com; Pages 113 Glass door: Fleetwood, 800/736-7363; Chairs, stools: Custom by Gulassa & Company, 6 Dravus St., Seattle, WA 98109, 206/283-1810, gulassaco.com; Ottoman, sofa: George Suyama design at Terris Draheim, 5701 6th Ave., Seattle, WA 98121, 206/763-4100; Floor lamps: Artemide Tolomeo, 206/903-1511, artemide.com; Cubes, tray: George Suyama

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design fabricated by Tod VonMertens. VonMertens, 206/256-0809; Rug: Way Out West Furnishings, 1116 First St., Snohomish, WA 98290, 360/563-6565; Page 114 (Photo, upper left) Shelves, table: George Suyama design fabricated by Tod VonMertens, VonMerens Metalworks, 206/779-5235; Desk: George Suyama design fabricated by John Wells Studio, 3410 Woodland Park Ave. N., Seattle, WA 98103, 206/632-2643; Chair: Aeron chair from Design Within Reach, dwr.com; Page 115 Chairs: Flexform from Inform Interiors. 1220 Western Ave., Seattle, WA 98101. 206/622-1608; Cowhide chair: Antique from 3x10, 2326 2nd Ave., Seattle, WA 98121. 206/256-0809; Lamps: Artemide Tolomeo, 206/903-1511, artemide.com; Side tables: George Suyama design fabricated by VonMertens Metalworks, 206/779-5235; Painting: Alden Mason at Greg Kucera Gallery, 206/624-4031; Fireplace: Majestic Fireplaces, 800/525-1898, majesticfireplaces.com with custom trim by Tod VonMertens, VonMertens Metalworks, 206/256-0809; Page 116 Bed: George Suyama design fabricated by Tod VonMertens, VonMertens Metalworks, 206/256-0809; Lamps: Artemide Tolomeo, 206/903-1511. artemide.com; Ship: Antique with custom steel frame by Tod VonMertens, VonMertens Metalworks, 206/256-0809; Page 118 (Photo, bottom right) Fireplace: Majestic Fireplaces, 800/525-1898, majesticfireplaces.com with custom trim by Tod VonMertens, VonMertens Metalworks, 206/256-0809; Page 119 (Photo, top right) Cabinetry: Steve Elliot, Elliot Paint Company, 11036 1st Ave. South, Seattle, WA 98168, 206/241-6267. (Photo, lower right) Sink: Vern Glouver Company, 5621 Daffodil Ln., West Vancouver, BC V7W3C1, 604/921-6113; Faucet: Vola from Seattle Interiors, 7509 35th Ave. NE, Seattle, WA 98105. 206/523-2900; (Photo, bottom left) Venthood, storage: Custom by Tod VonMertens, VonMertens Metalworks,

206/779-5235; Faucet: Vola from Seattle

Interiors, 206/523-2900.

ANTEBELLUM MODERN

Architecture and Design: John Chrestia. Chrestia Staub Pierce, 7219 Perrier St., New Orleans, LA 70118, 504/866-6677, jchrestia@cspdesign.com; Page 122 Sofa: John Chrestia design fabricated by Shane Porter, 5500 Prytania St. #337, New Orleans, LA 70115, 504/822-3551; Coffee table: Vintage from Jon Vaccari, 4858 Magazine St., New Orleans, LA 70115, 504/889-7632; Wood art: Bistineau King by Clyde Connell from Arthur Roger Gallery, 432 Julia St., New Orleans, LA 70130, 504/522-1999; Floor lamp: Donghia, 212/925-2777, donghia.com; Armless chair: Glen's Furniture, 1019 Twin Bridges Rd.. Alexandria, LA 71303, 318/473-9287; Glass and silver table: Custom by John Chrestia, 504/866-6677, jchrestia@cspdesign.com: Granite and chrome table: John Boone, johnbooneinc.com; Page 123 Banquette: John Gregory Antiques, 1201 Slocum St., Dallas, TX 75207, 214/741-9858; Rug: Antique Tulu rug from NOLA Rugs, 3944 Magazine St., New Orleans, LA 70115, 504/891-3304; Side table: John Dickinson; Painting: Polka-Dot Passage by Jim Richard from Arthur Roger Gallery, 504/522-1999; Vertical paintings: Ladder #4. Ladder #5, Ladder #6 by Richard Bergeron from Heriard-Cimino Gallery, 440 Julia St., New Orleans, LA 70130, 504/525-7300; Bench: Custom by the late Chris Maier; Page 124 (Photo, upper left) Chandelier: Custom by Gerry Bremmerman Designs, 3956 Magazine St., New Orleans, LA 70115; Sideboard: Antique hand-stripped by Mary Pruit and Jimmy Littleton, 4510 Eden St., New Orleans, LA 70125, 504/822-7250; Cork vase: Tozai Home from Mignon Faget, 4300 Magazine St., New Orleans, LA 70125, 504/891-7545; Mirror: Interior Designs II, 3814 Magazine St., New Orleans, LA 70115, 504/895-5110; Candelabra: John Chrestia design, 504/866-6677, jchrestia@cspdesign.com; Page 125 Sofa slipcover, window treatments: Custom by John

Chrestia design fabricated by Janet



more [resources]

Anderson, 504/866-6677, jchrestia@cspdesign.com; Floor lamp: Vintage from Uptowner Antiques, 1305 Dublin, New Orleans, LA 70118, 504/891-7751; Chest: Paul McCobb from Cool Stuff Antiques, 2855 Magazine St., New Orleans, LA 70115, 504/897-9466; Lamp: Vintage from Cool Stuff Antiques, 504/897-9466; Photo: Cane Fields by Debbi Caffrey from Arthur Roger Gallery, 504/522-1999; Painting: Pat Triuigno; Candelabra: Vintage from Jon Vaccari, 4858 Magazine St., New Orleans, LA 70115,

BUILDING BRIDGES

504/899-7632.

Architecture and design: Travis Price Architects, Travis L. Price III, AIA, principal, Diego Balagna, project manager architect, 1111 34th St. NW, Washington, DC 20007, 202/965-7000, travis@travisprice architects.com, travispricearchitects.com; Structural engineer: Rogan Stearns, Stearns Engineering, 208 N. Adams St., Rockville, MD 20850, 301/294-9414, stearnsengineering.net; Pages 128, 129 Sofa: Roche Bobois, 202/686-5667; Coffee table: Custom by Travis Price, 202/965-7000; Chair: Le Corbusier from MoMA Design Store, 11 W. 53rd St., New York, NY 10019, momastore.org; Portrait: Antoine Schneck, 3 Avenue de l'Observatoire, 75006 Paris, France, antoine@schneck.fr; Shelves: The Container Store. containerstore.com; Fireplace: Heatilator Inc., heatilator.com; Wall paneling: Maple plywood from Home Depot, homedepot.com; Translucent walls: Kalwall, kalwall.com; Page 130 Bed: Design Within Reach, dwr.com; Bedding: Muleh, 1831 14th St. NW, Washington, DC 20009, 202/667-3440, muleh.com; Lamp: Samurai by Ingo Maurer, ingo-maurer.com; Page 131 Cooktop: Miele. 800/843-7231, miele.com; Shelves: Jakob, 866/525-6226, jakobstainlesssteel.com; Countertop, cabinetry: Eggersmann Kitchens, 202/333-3922, eggersmann.com; Faucet: Kohler, kohler.com; Backsplash: Marquez

Slate from Home Depot, 866/875-5488, homedepot.com; **Teapot:** Bodum, bodum.com; **Page 132 (Photo, upper left) Staircase:** Duvinage, 800/541-2645, duvinage.com; **Translucent walls:** Polygal, 608/757-1313; (**Photo, lower left) Tile:** DAL Tile, daltile.com; **Sink, faucet:** Kohler, kohler.com; **Mirror:** Ikea, ikea.com.

MATERIAL GIRL

Interior design: Sue Timney, 331 Portobello Road, London, England W10 5SA, 44+208/969-5000, st@suetimney.com; Pages 134, 135 Chest: Aesthetic Cabinet 1910 from Sue Timney, 44+208/969-5000; Pottery, lamps: Vintage from Sue Timney Shop, 44+208/969-5000; Table: Sue Timney, 44+208/969-5000; Black vase: The Conran Shop, conran.com; Sofa: Kingcome Sofas, 44+207/244-7747; Throw: Vintage from Sue Timney Shop, 44+208/969-5000; Pillow: Sue Timney Shop, 44+208/969-5000; Page 135 (Photo, upper right) Pillows: Sue Timney Shop, 44+208/969-5000; Page 136 Drapes: Timney Fowler, 44+208/969-5000; Page 137 (Photo, upper right) Chairs: Fornasetti from Sue Timney Shop, 44+208/969-5000; Mirror: Paul Reeves, 44+207/937-1594; Wallpaper: Timney Fowler Stripes Collection, 44+208/969-5000 (Photo, left) Drapes: Sue Timney Interior Design Service Colligate Collection, 44+208/969-5000; Page 138 (Photo, bottom left) Pedestal: Antique from Sue Timney Shop, 44+208/969-5000.

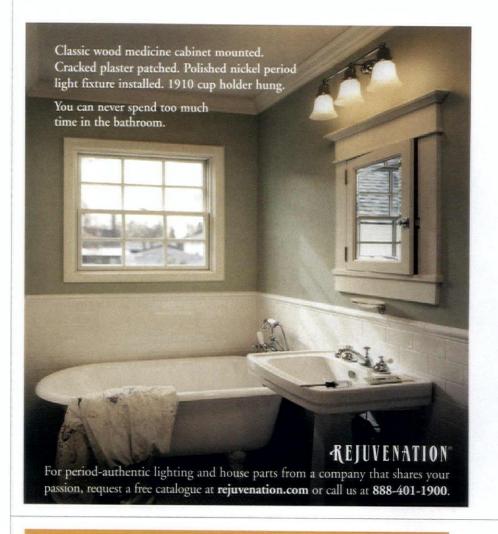
EXTRA ORDINARY

Design: Deborah Berke & Partners LLP, Caroline Wharton, Project designer, 220 5th Ave., New York, NY 10001, 212/229-9211, dba@dberke.com; Architecture: Deborah Berke & Partners LLP, Marc Leff, Project Architect, 212/229-9211; Landscape architect: Margie Ruddick, 215/732-5215, margieruddick.com; General contractor: Wright & Co., 631/537-2555; Pages 140, 141 Sofa, coffee table: Deborah Berke Architect Furniture, 212/229-9211; Sofa fabric: Rogers & Goffigon, 979 Third Ave., Suite 1718, New York, NY 10022,

Glasseries, 301/617-9471; Flooring: Quartz

212/888-3242; Rug: Elizabeth Eakins, 5 Taft St., South Norwalk, CT 06854, 203/831-9347. elizabetheakinscotton.com; Bowl: John Bisbee at Plane Space, 102 Charles St., New York, NY 10014, 917/606-1268, plane-space.com; Photo: Gregory Crewdson at Luhring Augustine Gallery, 531 W. 24th St., New York, NY 10011, 212/206-9100, luhringaugustine.com; Pillow: Vintage Marimekko, marimekko.fi; Page 142 Vintage Knoll, knoll.com; Page 144 (Photo, bottom left) Headboard fabric: Rogers & Goffigon, 212/888-3242; Table: Deborah Berke Architect Furniture, 212/229-9211; Lamp: Rico, 384 Atlantic Ave., Brooklyn, NY 11217, 718/797-2077, shoprico.com; Rug: Elizabeth Eakins, elizabetheakinscotton.com; Page 145 Chair: Deborah Berke Architect Furniture, 212/229-9211.

VIEW MASTERS Design: Alexandra and Eliot Angle, Aqua Vitae Design, 3278 Wilshire Blvd., Suite 502, Los Angeles, CA 90010, 213/252-8500, info@aqua vitaedesign.com; Pages 146, 147 Sofa: Loja Designs, 310/450-6940, lojadesigns.com; Sofa fabric: Manuel Canovas Iko in Origan from Cowtan & Tout, 310/659-1423; Coffee table: Vintage through Aqua Vitae Design, 213/252-8500; Chair: Loja Designs, lojadesigns.com; Silver glasses: Geary's, 310/273-4741, gearys.com; Bronze bust: Julian Fischer: Window bench: Custom by Aqua Vitae Design. 213/252-8500; Cushion fabric: Manuel Canovas Mascara III in Spruce from Cowtan & Tout, 310/659-1423; Pillows: Fedora Design, 212/535-5300, fedoradesign.com; Paint: Benjamin Moore Eggshell, benjaminmoore.com; Photo: T. Brittain Stone; Light fixture: Prandina Zero S7 in Amber from Lampa-Mobler, 323/852-1542; Page 148 Light fixtures: Prandina Zero S11 in Amber from Lampa-Mobler, 323/852-1542; Table: Antique English oak through Aqua Vitae Design, 213/252-8500; Benches: Agua Vitae Design. 213/252-8500; Page 149 (Photo, upper right) Sconce: Spazzia Pistillo from Jonathan Adler, 323/658-8390, jonathanadler.com; (Photo, lower right) Chairs, ottoman: Natalia outdoor furnishings from Casa Midy, casamidy.com; Swirl



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pillows: Pindler & Pindler fabrics, pindler.com; Polka-dot pillows: Duralee fabric 13730-17, duralee.com; Page 150 Chaise fabric: Manuel Canovas Song in Bleu from Cowtan & Tout, 310/659-1423; Ceramic pottery, tables: GF Macgregor, 207/596-6300; Flowerpot: Simon Pierce ice bucket from GF Macgregor, 207/596-6300; Art: Alexander Pertzoff; Tub: Kohler Vintage from Ardy Bath, 310/659-8800, kohler.com; Page 151 Bed: Aqua Vitae Design, 213/252-8500, aquavitaedesign.com; Bedding: Signoria Amalfi from GF MacGregor, 207/596-6300; Quilt: Hable Construction Pebbles, 212/343-8555, hableconstruction.com; Red pillows: Fedora Design, 212/535-5300, fedora design.com; Lamps: Jonathan Adler Nelson

Mirror in platinum, jonathanadler.com; Side tables: Robsjohn-Gibbings for Widdicomb, available through Aqua Vitae Design, 213/252-8500; Art: Takashi Muramaki Jellyfish Eyes Oval from Marianne Boesky Gallery, 212/680-9889; Paint: Portola Lolita #006, 818/623-9053, portolapaints.com.

GOING WITH THE GRAIN

Page 152 Restaurant: Çiya Kebap
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info@ciya.com.tr, ciya.com.tr; Bowl: Dyp,
Essence Collection by Royal Copenhagen,
royalcopenhagen.com; Page 153 (Photo,
upper left) Plate: Plaza Line, Heath
Ceramics, 415/332-3732, heathceramics.com;
(Photo, bottom left) Bowl: Mariposa,
800/788-1304, mariposa-gift.com; (Photo,

bottom right) Bowl: Pebble dipping bowl in safari, Mud Australia at Space Downtown, 212/352-1083, spacedowntown.com; Platter: Tray in duck egg, Mud Australia at Space Downtown, 212/352-1083, spacedowntown.com.

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5. FREE	13. FREE	21. \$25.00	29. FREE	37. FREE	45. FREE	53. FREE	61. FREE		
4. FREE	12. FREE	20. \$35.00	28. FREE	36. \$10.00	44. FREE	52. FREE	60. FREE		1200. Electronics
3. FREE	11. FREE	19. FREE	27. FREE	35. FREE	43. \$10.00	51. FREE	59. FREE		1100. Decorative Home
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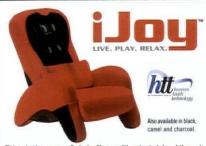
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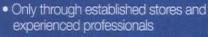
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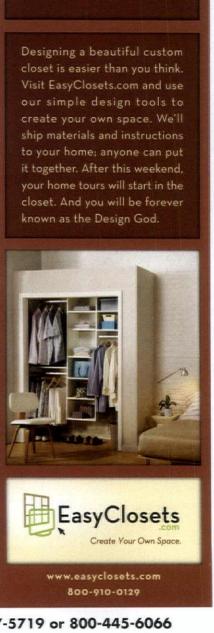
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