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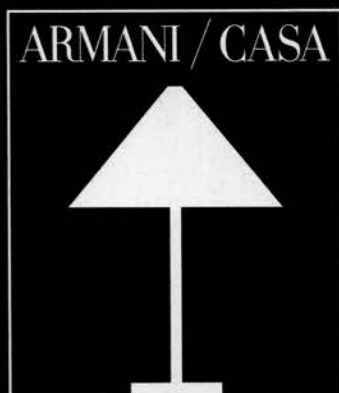


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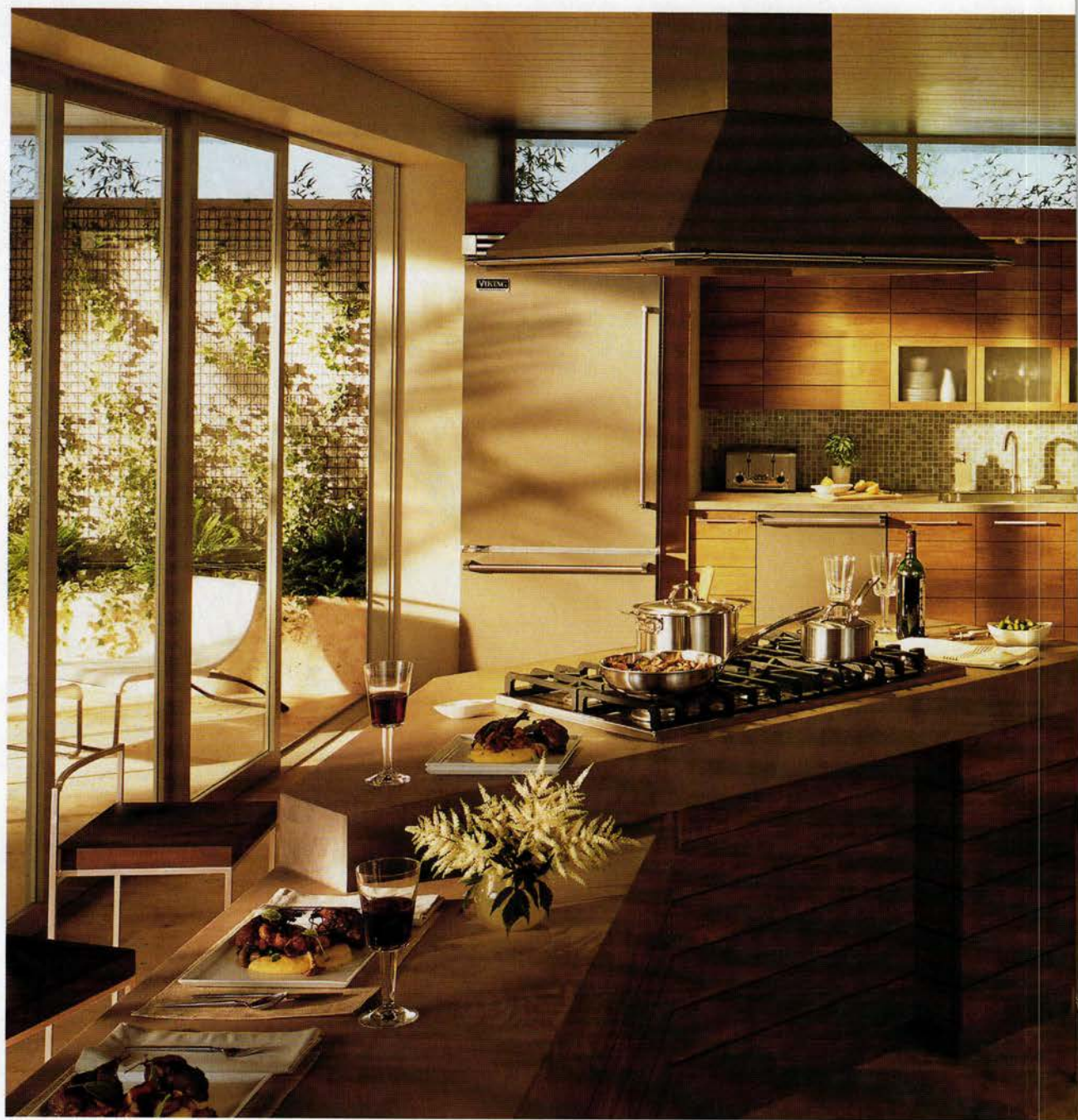
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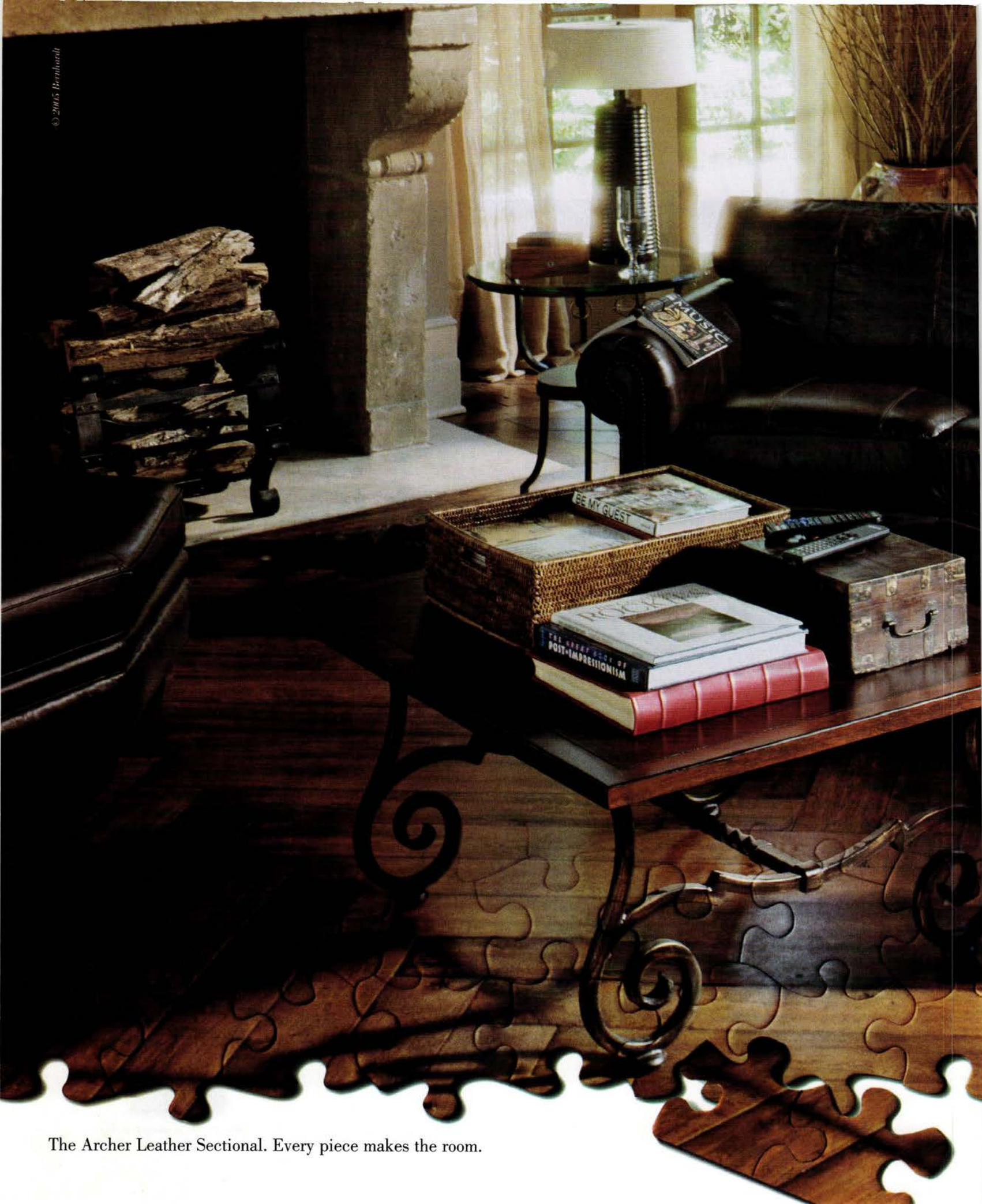


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ON THE COVER

New Orleans designer Jill Dupré works atop the kitchen island she carefully planned down to the last tiny drawer, p. 112. Photograph by Sara Essex. Produced by Linda O'Keeffe and Ellen Johnson. See Resources, last pages.

To see these flat-pack pieces in their 3-D glory, turn to

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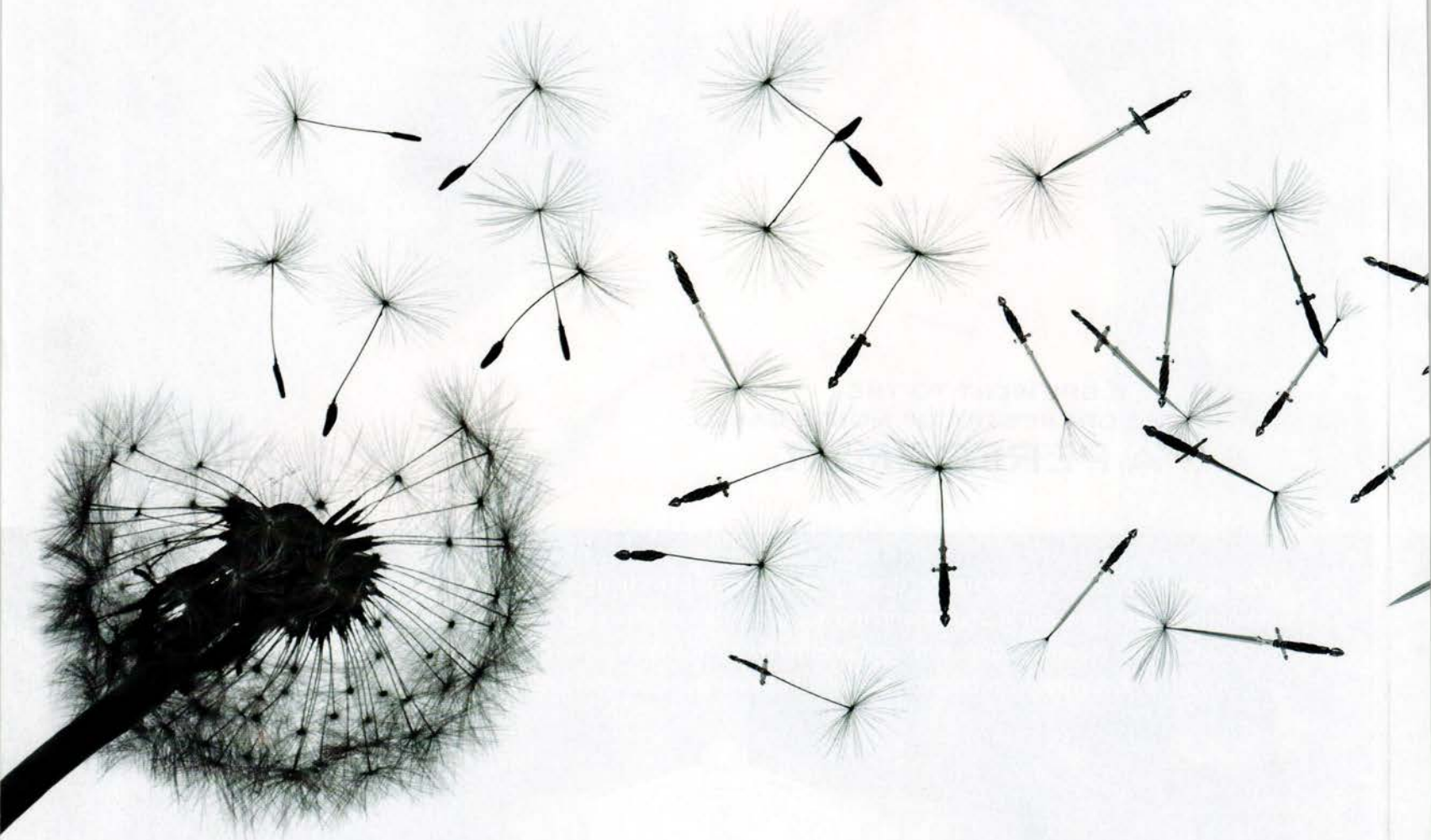


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MetropolitanHome2006



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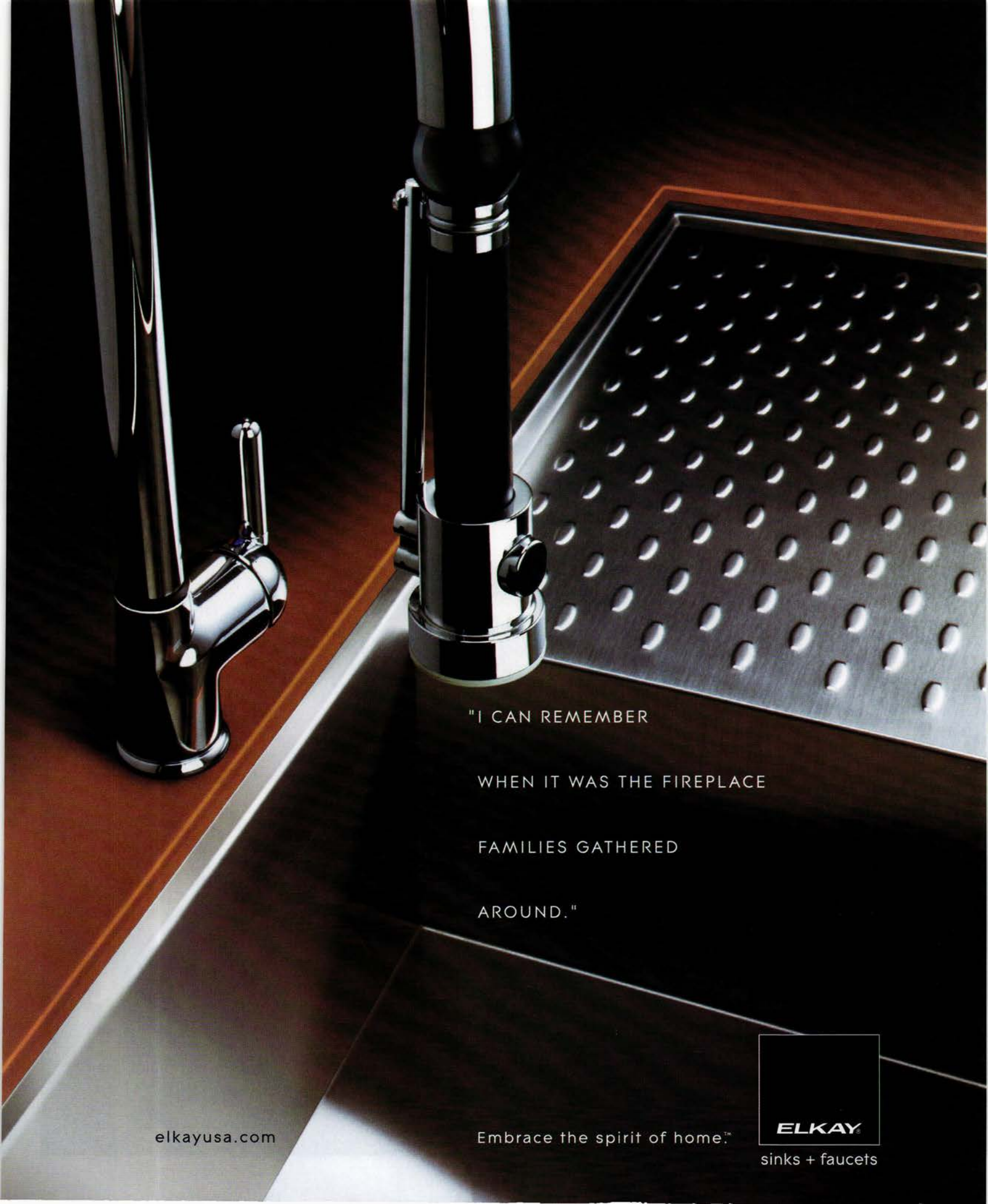
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Kitchen Contents

“My favorite factoid is that ‘nearly half the world’s kitchens have a junk drawer.’”

Ikea recently published the results of a Gallup survey about kitchen use. They conducted telephone and live interviews with 14,000 cooks in 28 countries. Not surprisingly, they found that the happiest families had significantly higher “kitchen satisfaction” (he who eats well should be happy). And “those with an island in their kitchen are twice as likely to be happy with the space than those without.” No surprise either—whether it’s just the joy of extra work and storage space or subliminal dreams of island vacations.

There were a few unexpected responses: Only 24 percent of those surveyed use their kitchens just for food prep; 35 percent use it for “heated discussions” and the same number use it for socializing. After the age of 35, the kitchen is more important than the bedroom for both singles and couples(!)—but only 11 percent use it for “sex and romance.”

My favorite factoid is that “nearly half the world’s kitchens have a ‘junk drawer.’” My friend Vera calls this her “explosion drawer,” because when she opens it all kinds of unexpected things fly out. I loved this image, so I started asking friends and coworkers what they stashed. The responses were both funny and revealing. Who knew a junk drawer was a mini psycho-social profile. Common items? Keys, appliance manuals, Krazy Glue, tape measures, tape of all types, takeout menus, batteries, pens, business cards.

But the more eccentric combos told the real

story: Vera is a fantastic cook, but along with her melon scooper, she has dog clippers and a rubber band collection—a dog lover who’s great at holding things together. Her husband Ron’s drawer includes “manuals for programmable thermostats (never used), nifty spur-of-the-moment cleaning utensils (never used) and birthday candles that don’t blow out.” He takes care of things.

Megan’s collection includes the usual things plus bobby pins, lipstick, a Pez dispenser and “this strange hard plastic black hook that we don’t want to throw away because we are sure it has some indispensable function that we have yet to discover.” Such mystery items loom large in many drawers and live in them for decades.

Lisa is a gardener and a cook so it’s no surprise to find twine and leftover garden gloves, “generally one hand only or old ones in case of loss of good ones, plus a huge envelope stuffed full of recipes—many old ones in my mother’s handwriting.”

Cynthia also has “little parts that I know go to something,” along with pushpins, paper clips and buttons, “plus a repair kit for an inflatable float for the pool. The float died a long time ago, but you never know what this repair kit could be used for!” Cynthia is always prepared.

And in mine? Almost all of the above plus little plastic elves designed for the annual holiday *bûche de Noël* but who keep an eye on the rest of the junk between holidays. —Donna Warner, Editor in Chief

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Mailbag

Small Is Good

The February issue of *Met Home* is a benchmark for shelter magazines. From the Editor's Letter ("Small Things, Bright and Beautiful") to the Advice + Consent feature ("Maximizing Mini-Spaces") to Megan O'Neill's "A Green Piece of Mind" and through the featured homes, many of which are diminutive and all beautiful, the message is clear. We all need to be more environmentally conscientious and responsible when planning, organizing and decorating our homes. This issue can inspire us to toss out the "bigger is better" concept and make ourselves comfortable and peaceful in fewer and "greener" square feet. Thank you for a superb job.

Pam Oman

Barron, WI

And thank you, Pam, for what the editors consider to be a superb letter!

Thanks for the February 2006 issue. It contained my favorite feature, Marriage of Styles, which I'd love to see more often, and my favorite topic: small spaces. At 1,100 square feet, my 1950s ranch is one of the largest in my neighborhood! I'm sure that means I'm not your only reader interested in seeing ideas for decorating small spaces. Also in this issue you highlighted a lamp from Target in Good Buys. I always appreciate when you alert me to items there I might have overlooked otherwise. It's exciting to see *Met Home* sticking out of my mailbox when I get home from work. I have let my other subscriptions lapse. Thanks for a terrific publication.

Susan Maakestad

Memphis, TN

Not Small Enough

The "Small Spaces" section of the February issue was terrific. However, all three of the featured spaces were in the 1,100-to-1,500-square-foot range. What about smaller living spaces, say 700 to 900 square feet?

An article on such smaller spaces would be most welcome.

V. J. Vitucci

Washington, D.C.

"Small," of course, is a relative term. The average home in the United States is about 2,400 square feet, but apartments, obviously, tend to be smaller. We're always on the lookout for style-smart solutions to small spaces, and we'll run them whenever we find them. Did you see the 400-square-foot studio in the Winners issue (March '06)? The upcoming Design 100 issue (May '06) will feature the small Manhattan pied-à-terre of designer Bill Sofield.

Plan Euphoria

You listened, you really, really listened! It was fun to read the articles in the February issue and have the floor plans so accessible. Thank you.

Shirley Luke

Via e-mail

I was beyond ecstasy when I realized you printed floor plans for every one of the homes you profiled in your latest issue. I hope I didn't miss something and this just wasn't done for some particular reason for this issue only, because I would like to continue to be beyond ecstasy with all future issues as well. Seriously, I have been a subscriber for years and the absence of floor plans has been a major (but my only) disappointment with your publication. A gazillion, trillion, megabillion thanks.

John Dempsey

Berkeley, CA

Thank you, John. Welcome to the new age of floor plans (courtesy of art director Keith D'Mello). Prepare for further ecstasy in issues to come.

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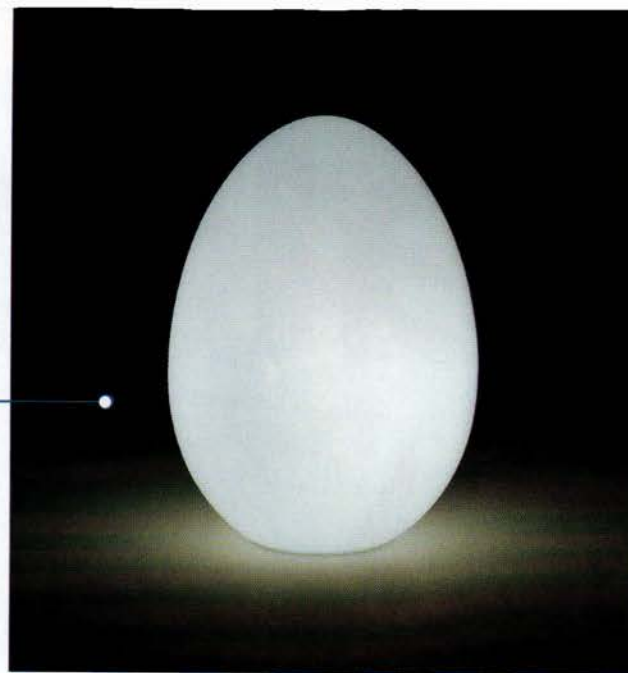
something to crow about

Throw wintery caution to the wind and celebrate spring's imminent arrival by launching the *Kite*. Designed by Patrik Fredrikson—of the English team Fredrikson Stallard—the highflier is sturdily constructed of carbon fiber and ripstop nylon and measures 21½ by 13 inches (\$46; 415/695-7748, citizen-citizen.com). >

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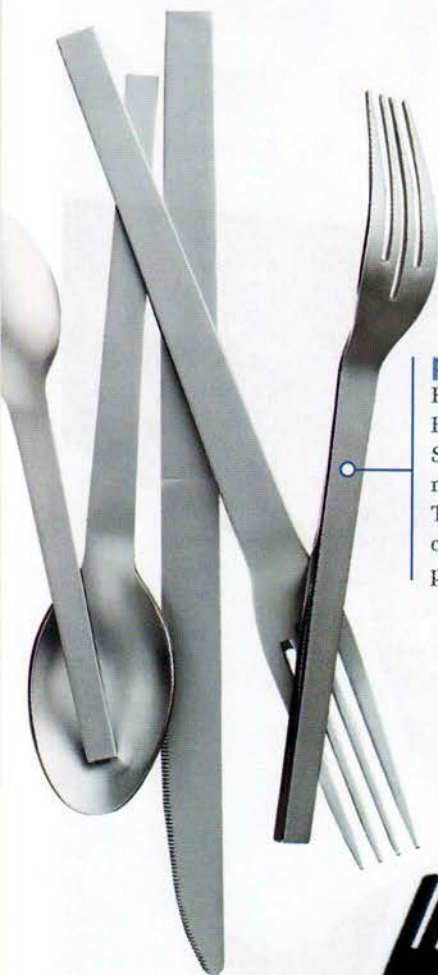
nest egg

L'Uovo, designed by Shigeru Uchida, casts a new light on this archetypal form. The floor lamp is part of an extensive new collection from the Japanese manufacturer Yamagiwa. Made of polyethylene resin, it stands 34.8 inches high by 25.4 inches wide (\$850; 888/879-8611, yamagiwausa.com).



plain truths

HTS, the luxe stainless-steel flatware by Hermès (the initials stand for Hermès Tout Simple), provides proof—if any were needed—that less can indeed be more. The only ornament: a subtle *H* at the base of each piece (about \$300 for a five-piece place setting; 800/441-4488, hermes.com).



the big picture

Kodak's V570 EasyShare digital camera offers dual lenses—one wide angle (23mm), the other 39-117mm for close-ups—allowing you to take both scenic shots and portraits. Just press a button to shift between lenses. A panorama mode can stitch three pictures together to create a 180-degree view (\$399; 800/235-6325, kodak.com).



garden center

With its steel frame and curved aluminum slats, Fermob's *Charivari* bench provides an instant piece of outdoor sculpture. Designed by Juliette Liberman, the eight-foot-long bench has a polyester anti-UV powder coating (\$3,205; 770/888-9606, upcountry.biz). >





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as easy as abc

Abbott Miller, graphic designer and partner in the noted firm Pentagram, created the Grammar collection—a series of three vinyl wall coverings—using bold variations of overlapping letters that walk the line between legibility and abstraction (54"w, \$15 to \$16 per yard; 866/565-5858, knolltextiles.com).

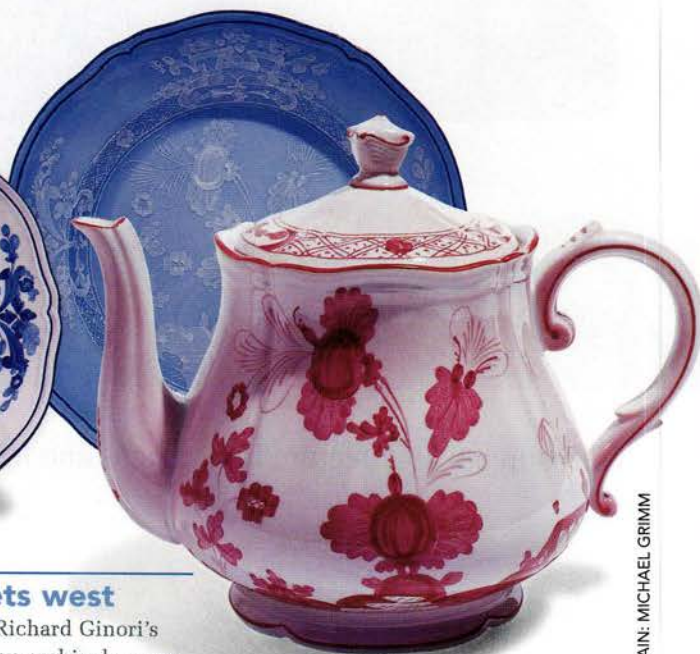
the great divide

The eco-resin panels in the Boomerang screen system from 3form link in undulating waves, thanks to their semipivotal joints. French design team k now took its cue from the hinges in eyeglasses. *Dentelle* (shown) was inspired by antique lace (sold in sets of three, each 15"w x 68"h, \$1,200; 800/726-0126, 3-form.com).



east meets west

Oriente Italiano, Richard Ginori's updated version of an archival porcelain design, casts a carnation in the starring role and employs airbrushing to achieve the luminous background pinks and blues (teapot, \$270; dinner, \$63; salad, \$46; 800/215-1193, richardginori1735.it). ☎



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An insiders guide to the best new places to eat, shop, stay and visit—from Lisbon to Los Angeles.

seattle For years, childhood friends Erik Lindstrom (above left) and Shannon Galusha (right) talked about opening a restaurant in their hometown; this past fall, the partners—Lindstrom is a former ad exec, Galusha a chef who trained under Thomas Keller at the French Laundry—opened **Veil** in the trendy Lower East Queen Anne neighborhood. Galusha's menu is seasonal and simple: Early-spring favorites included Oregon lamb with tomatoes and celery root, and a superlative rendition of fish and chips. Lindstrom, the son of an architect, collaborated on the white-on-white interiors with local firm Arai Jackson Ellison Murakami. Veil's name comes from the raw muslin panels hanging between the tables and white leather booths; its chic interior and excellent food make for a sultry eatery worth uncovering. Entrées from \$23 (555 Aloha St.; 206/216-0600, veilrestaurant.com).

london Looking at first like a traditional Mayfair antiques emporium, Paul Smith's one-off interiors shop—discreetly named **9 Albemarle Street**—is, on closer inspection, as quirky, witty and unexpected as some of his clothes. Two character-filled rooms (the front space is painted a pale pink; the rear room is floored in old parquet) are filled with design classics, eccentric mid-century objets d'art and bizarre paraphernalia for the home that the fashion designer has been buying and squirreling away for years. Finds might range from rolls of 1940s kitsch wallpaper to deco lighting fixtures to architectural fragments to old issues of *Domus* magazine. Some of the furniture is even re-covered in fabric from his womenswear collections (9 Albemarle St., W1; 44+207/493-4565). >

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metro

new york demisch danant gallery
 ettore sottsass exhibit los angeles
 lisbon hotel bairro alto
 amada philadelphia
 miami regent south beach
 kohl children's museum glenview, il



1 new york For those who believe fine furniture should be treated as art, the new **Demisch Danant Gallery** in Chelsea is a wonderland of showstopping pieces. Owners Suzanne Demisch and Stephane Danant have collected a museum-quality trove, concentrating on European designs of the 1960s and '70s. Among the finds are Paul Paulin's original *Elysée* chairs and sofa (left), designed for Georges Pompidou's private apartments. The airy, minimalist interior, created by Jennifer Hanlin of design firm Cooper Hanlin, uses a floor of gridded concrete as a "Miesian montage" to display the treasures (542 West 22nd St.; 212/989-5750, demischdanant.com).

2 los angeles In the spring of his 89th year, Ettore Sottsass—the maverick architect-designer who rejected rigid functionalism in favor of color and wit—finally gets his first American solo exhibit, at the Los Angeles County Museum of Art. Curated by Ronald T. Labaco, **Ettore Sottsass, Designer** (March 12 through June 11) brings together nearly 100 of the maestro's creations from the postwar period, from furniture to tableware to office machines. Included in the show is his *Valentine* typewriter (left), its bright red hue emblematic of the irreverence that made Sottsass a trailblazer (5905 Wilshire Blvd.; 323/857-6000, lacma.org).

3 lisbon Portugal's capital has never been hipper, thanks to hot design, new-look cuisine and a new boutique hotel, the 55-room, five-star **Bairro Alto**, located in the center of the action. Grace Leo-Andrieu (of Paris's Montalembert and Lancaster hotel renown), in collaboration with the local Bastidor team, transformed a sunny 1845 townhouse with contemporary interiors in shades of red, mustard and blue with *azulejos* tiles, wicker custom furniture and marble bathrooms by local artisans. Rooms from \$360 (8 Praça Luis de Camões; 351+21/340-8288, bairroaltohotel.com).

4 philadelphia Walking into **Amada**, chef Jose Garces's new tapas bar in Old City, is like opening a door to Iberia. Garces gets the traditional dishes exactly right: Pamplona-style chorizo, crab-stuffed piquillo peppers and paella Valenciana are superb, as are his more innovative dishes, like flatbreads called *cocas*. Inside the rustic wood interiors (by Jun Aizaki, formerly of the Rockwell Group), barrels of sangria macerate behind the bar and serrano hams hang from the rafters—just like *en España*. Chef's tasting menu, \$45 (217 Chestnut St.; 215/625-2450, amadarestaurant.com).

5 miami Opening this spring, the **Regent South Beach** will straddle both hyper-trendy Collins Avenue and Ocean Drive, and it has all the bells and whistles you'd expect to find at this nexus of cool. Architecture firm Arquitectonica's 21st-century-deco building features a 50-foot glass-bottom swimming pool, below which chef Govind Armstrong will operate a Miami branch of Table 8, his celebrated L.A. restaurant. Eighty suites each have large balconies, some with outdoor hot tubs and wet bars. Rates from \$500 (1458 Ocean Dr.; 800/545-4000, theregentsouthbeach.com).

6 glenview, il With a mission to attract the young and restless, the new **Kohl Children's Museum** delivers with winning exhibits like a kid-size vet's office and a house under construction. Architecture firm Booth Hansen's 47,000-square-foot structure is topped with a shifting galvanized-metal roof. Principal Lawrence Booth likens it to a kaleidoscope, noting "the exhibits provide a changing sequence inside, while the roofline does it outside." All in all, there's eye candy for both the under-eight set and their guardians (2100 Patriot Blvd.; 847/832-6600, kohlchildrensmuseum.org).

Edited by Kate Walsh. Contributors include Stafford Cliff, Linda Humphrey, Jean Bond Rafferty and Lisa Skolnik.

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Color Vision

Choosing hues for your home can be a nerve-racking endeavor. Our spectrum of experts share tips on navigating the process for golden results. By Kate Walsh



Jamie Drake, designer

Be bold and courageous! A drawing room I call “Tangerine Twist” uses fully saturated walls, and accents of cobalt and sky blue give a full-blast intensity to the space. The success of the mix depends on using the tangerine consistently, from the curtains down to the color of the candles and fruit on the table.



Sheri Thompson, director, color marketing, Sherwin-Williams

Even the professionals get overwhelmed making color decisions. **I resisted painting my white dining room for a long time, finally deciding to make a bold change** with a rich, dark brown below the chair rail and a warm yellow above. The first time I saw it, I burst into tears; I thought it was too much. Once I put all the furniture back, I couldn't get over how much more beautiful it was.



Frank Roop, designer

Don't be afraid to mix strong and subtle colors—watery shades like blue and gray look terrific with crisp, bright colors like citrus yellow. **The key is finding the right backdrop, and using wallpaper can give you more flexibility than paint.** In my office, I used a shiny blue-gray wallpaper cut into squares and applied with the grain running randomly. The wall covering is reflective and the art is matte; that contrast of finishes always gives more definition to color.

Laura Guido-Clark, color consultant

Never try to choose color in a short period of time.

Color is one of the few things people think they have to get right the first time, but it should be an experimental process (and that's why those new little sample pots of paint are so ingenious). It's not about avoiding the wrong color, it's about finding the color that does exactly what you want. The more specifically you define how you want to feel in a room, the easier choosing a color will be.

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Cristina Hadzi,
designer

What I tell my clients to help them get over the fear of picking a wall color is this: *Of all the expensive and complicated steps that go into creating a room, the paint job is the easiest one to correct.* Returning a pair of custom drapes is harder! But if you're truly not an adventurous color person, honor that; choose a white or a beige you can live with each time you open your door. Also, for renters: Paint is the easiest way to make a space feel like your own.

Nestor Santa-Cruz, *designer*

People with art collections often think their rooms must be white and pure in order for the art to take center stage, but a home full of important works needn't mimic a gallery. Let a favorite piece of art suggest your color cues, even if that means chocolate-brown walls.

James Martin, *founder & president, The Color People*

Choosing a color from a fan deck of 1,500 is a leap of faith. The bottom line is finding what makes you happy, so be confident in your taste. **If you can put together an outfit, you can match trim to wall color.** Always look at a color in isolation. Use white paper to separate swatches on a card. When you've narrowed the field, paint at least a three- to four-foot square sample area and observe it in different lights.



Benjamin Noriega-Ortiz, *designer*

My favorite room with respect to color is a blue guest room I designed for a Tribeca apartment in New York. The wall color is Benjamin Moore's Blue Lapis, and I matched all the furniture and fabrics to that color. It was an unorthodox (and time-consuming!) way of designing a room, but in the end I love its surreal, cocooning quality. ☛

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Reality Bites

A *Met Home* editor does his own kitchen reno and lives to tell the tale—barely. By Fred A. Bernstein

Nobody needs 40 kitchen cabinets—least of all a New Yorker who orders takeout every night. But when you've been designing a kitchen in your head for 20 years, you're bound to have a few obsessions.

My renovation began, mentally, in 1983. I was living in a small one-bedroom apartment on the Upper East Side of Manhattan. When the apartment above

mine became vacant, I bought it as an investment—for about what a car costs today. And that's when I began dreaming of installing a spiral staircase that would turn the two one-bedrooms (each under 600 square feet) into a spacious duplex.

When my twin sons were born, in 2001, and my upstairs tenant agreed to vacate, I finally got the chance to go from ruminating to renovating.



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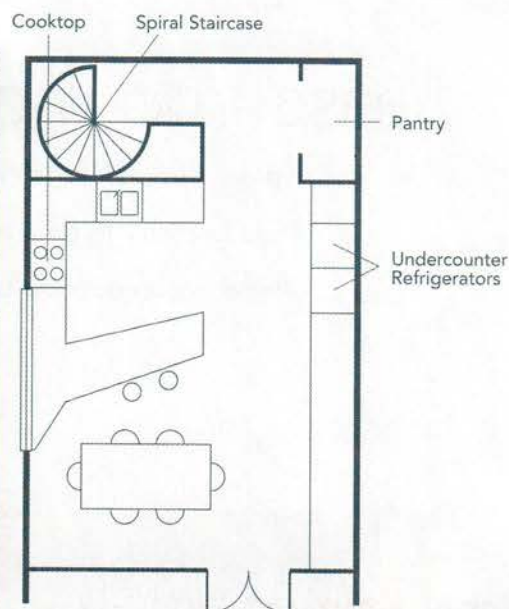
“The manufacturer offered to replace the doors, but by then I wanted the renovation to be over.”

Each apartment had a tiny (five-by-eight-foot) kitchen. The best approach, I decided, would be to tear out the two kitchens, one above the other, and insert a spiral staircase in their place. Then I would create a new kitchen in the upstairs living room. For a New Yorker, a kitchen that big—14 by 17 feet—is practically unheard-of, and I relished the possibilities: long counters for my children's arts and crafts projects and space for everything from china to, well, takeout menus.

But the room, in a 100-year-old building, had its share of problems. The ceiling was a mess of cracked plaster and peeling paint. The window was a very old casement—with a rusty frame and panels that swung out (meaning there was no way to install effective child guards). And of course there were no water and gas connections in a living room. On the plus side were a high ceiling and a beautiful wood floor that I planned to protect during the renovation.

As for design, I considered myself an expert—after all, hadn't I gone to architecture school and even authored a book called *Renovate*?

There were times when the ideas I'd been carrying around worked beautifully. My biggest success was the way I camouflaged the ugly ceiling, while making the room feel bright and airy in the process. First, I had my contractor install a series of cheap fluorescent fixtures in the ceiling. Then I asked him to build a frame of wood slats rising toward the center of the room. Next, I bought eight sheets of milky-white polycarbonate, for \$12 each at an art-supply store, and lugged them home on



the roof of a taxi. I cut them to size with a utility knife and slipped them into the overhead frames. Presto: The sheets diffused the light perfectly, making the room look like a kind of greenhouse. But the polycarbonate was too pliable to stay put; one sheet wafted down one day in the middle of lunch. So I ordered a supply of Duo, a polycarbonate double-walled plastic panel beloved by architects, from 3Form. Far more expensive than the first material (about \$200 a sheet), the Duo proved stiff enough to stay in place. But despite its greenish tint it was a bit too transparent, leaving the fluorescent fixtures (and my contractor's unkempt wiring) exposed. A 3Form rep suggested applying a translucent film to the plastic, but that sounded complicated. I decided to live with the imperfection.

Above left: A pair of tiny kitchens, one above the other, gave way to a spiral staircase and a blackboard wall; a beam removed from the ceiling became a counter on which a resin vase from Martha Sturdy was repurposed as a bar sink. **Top left:** Architectural drawings rest on a countertop. **Above right:** Light from a new casement window bounces off an acrylic ceiling and an improvised plastic range hood.

There were other victories over the high costs of renovating. While my contractor was knocking a hole in the wall to install a cheap exhaust fan over the oven, I began bending pieces of polycarbonate (left over from the ceiling project) around the fan. When I found the right configuration, my contractor attached the sheet of plastic to the wall. I had a range hood—light transmitting, low tech and easy to clean. The fan cost \$30, and the “hood” next to nothing.



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Not everything in the kitchen was so affordable. I needed a new window that would open only on top, so my sons wouldn't fall out. I sketched what I wanted and sent it to A&S Window Associates, in Queens. The \$2,400 price surprised me, especially when I found out that it didn't include glass. But the window was beautiful and became a focal point of the room.

Which is lucky, because a focal point draws the eye away from mistakes. And I made plenty of them.

The big room needed a big air conditioner, and I didn't want to block any part of my new window. So I had my contractor create an opening for a through-the-wall unit. The AC was so close to the dining table that we couldn't keep it on while we were eating. Another mistake was reusing two undercounter refrigerators. Aesthetically, the plan was a success: Without a full-size refrigerator, I was able to create

an uninterrupted counter 17 feet long. But the 36-inch-high refrigerators proved impractical (too much bending for everyone except my sons, who treated them as walk-in boxes—not a good idea). And the old units weren't self-defrosting. During a power failure their ice-clogged freezers melted, and water ruined part of the floor I had been determined to save.


A third mistake was using two different countertop materials. With more than 30 feet of counter, I was afraid that any one material would overwhelm the room. So I alternated stainless steel and granite. It looked like I couldn't make up my mind (which wasn't far from the truth). Finally, I bought a supply of glass tile from Interstyle for my backsplash, but I neglected to choose an installer who was familiar with the product. The tile man I picked used too much grout. That prevented light from getting deep into the tiles to create the

luminous surface I'd hoped for.

And then there were those cabinets. Working with a kitchen designer, I had developed a plan that included more than 20 upper and 20 lower units. So what if they cost almost as much as I'd paid for the apartment? I had the thrill of seeing my plan realized. Then the weather changed, and the rows of doors began to warp, making my crisply geometric composition look a lot less crisp. The manufacturer offered to replace them, but by then I wanted the renovation to be over—and who knew if the new doors would be any better? Once again, I decided to live with flaws.

Here's the good news: My sons, who came into the world around the time I began the renovation, aren't burdened by the images that had been in my head since the 1980s. To them, the new kitchen is perfect just the way it is. ●

See Resources, last pages.



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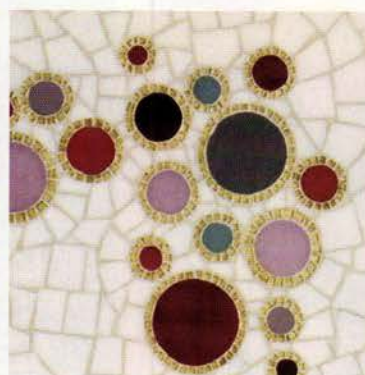


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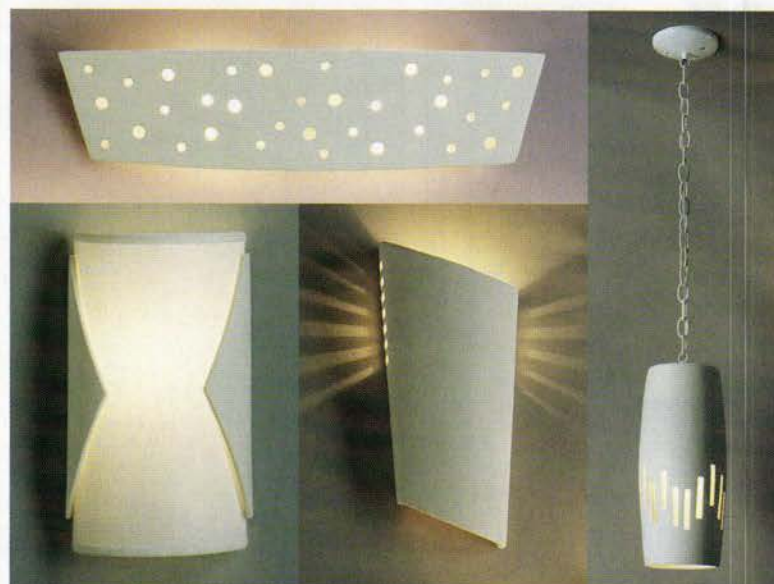


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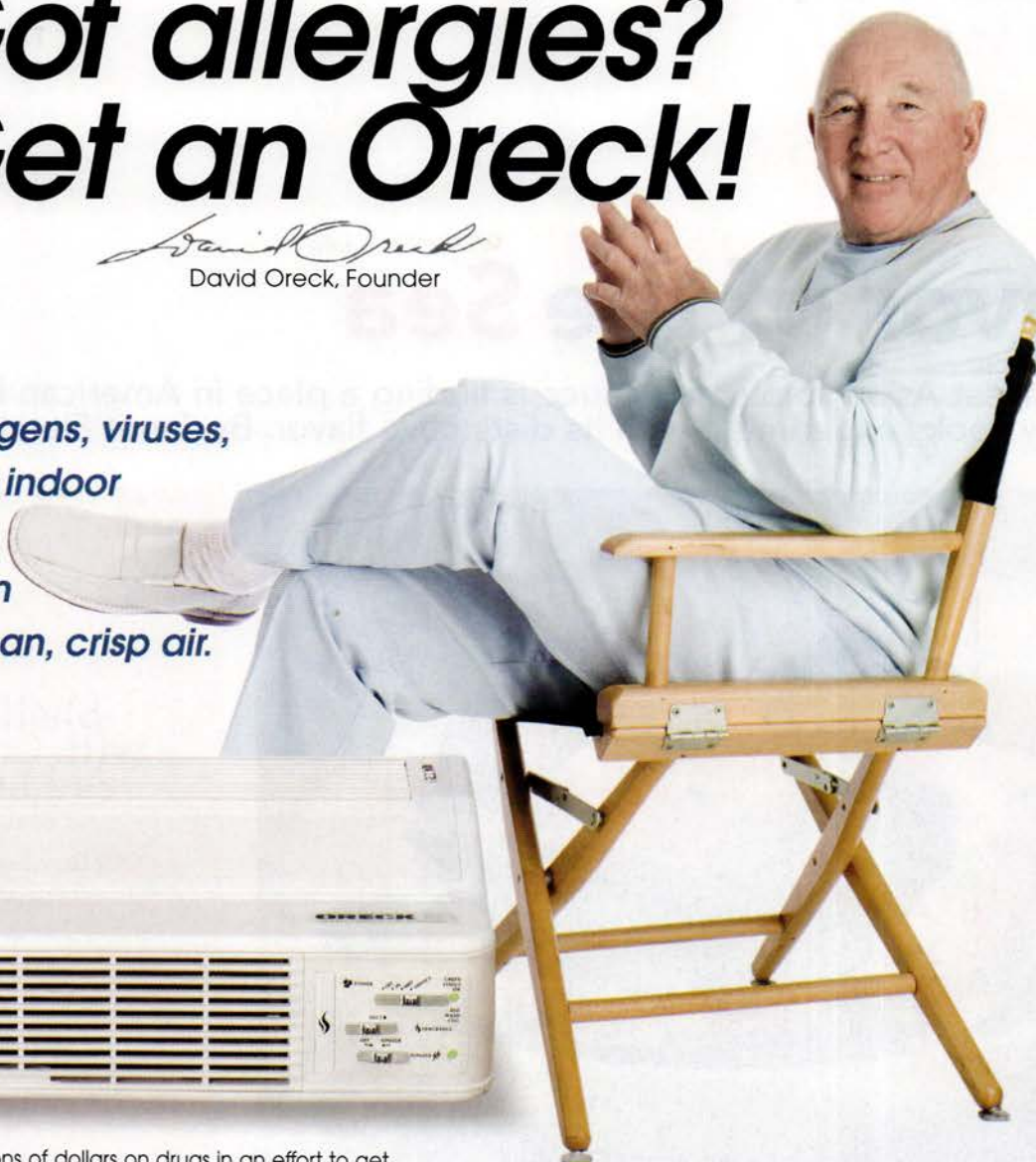
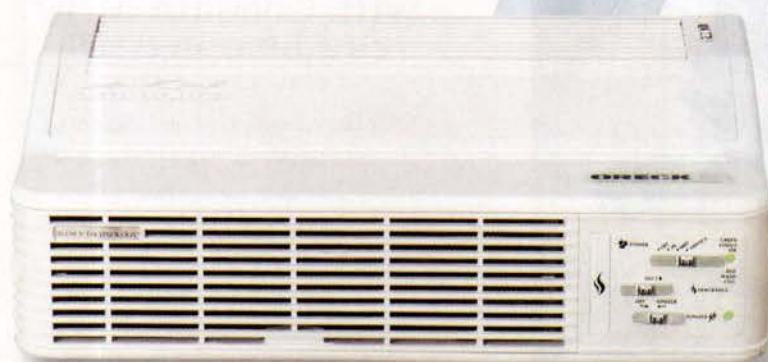
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Flavor of the Sea

A Southeast Asian staple, fish sauce is finding a place in American kitchens, as savvy cooks experiment with its distinctive flavor. By Janet Fletcher



Shellfish Stew with Coconut Milk and Lemongrass

- 1/2 cup coarsely chopped shallots
- 1/4 cup coarsely chopped lemongrass
- 8 cloves garlic, sliced
- 1-inch chunk fresh ginger, peeled and sliced
- 1 to 2 serrano chilies, including seeds
- 1/4 cup peanut oil
- 1 can (14 oz.) unsweetened coconut milk, shaken well
- 1 cup water
- 1/2 cup coarsely chopped cilantro
- 2 tbsp. fish sauce
- 1 lb. each clams and mussels
- 12 large shrimp, peeled and deveined
- 2 dozen Asian (also called Thai) basil leaves*

Fish sauce, the pungent condiment made with anchovies, salt and patience (it needs to age for nine months to a year), rules in Thai and Vietnamese kitchens, figuring in virtually every dish but dessert.

Like Chinese soy sauce, this piquant seasoning has settled into Western pantries, too, and many cooks say it's the ingredient they reach for when a sauce or salad lacks depth. High in umami—the so-called fifth, or savory, taste—fish sauce heightens sensation, often without making its own presence known. A splash or two can stand in for anchovies when you don't want to open a whole tin—in Caesar salad dressing, in a steak marinade, on sliced tomatoes or braised greens. No time to make fish stock for a shellfish stew? Fish sauce will fill in the flavor gaps. When shopping, seek out the higher-priced brands from Thailand; the liquid should be clear and the color of brewed tea.

See Resources, last pages.

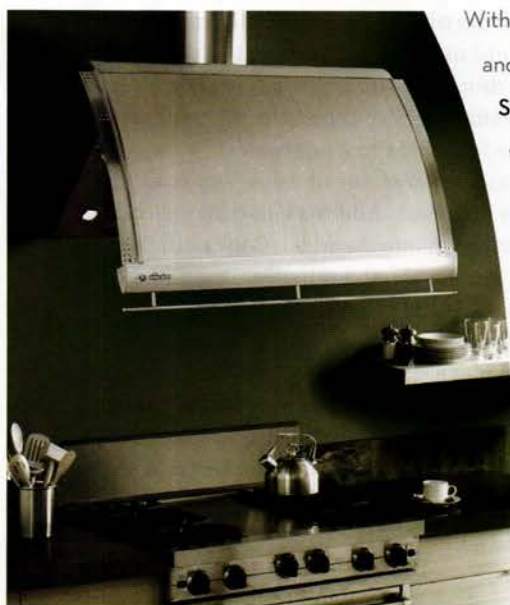
Produced by Elana Frankel. Food Styling by Roscoe Betsill. Photograph by Charles Schiller.

1. Put the shallots, lemongrass, garlic, ginger and chilies in a food processor and process until very finely chopped.

2. Heat the peanut oil in a large pot over moderate heat. Add the chopped aromatics and cook until softened and fragrant, about 3 minutes. Add the coconut milk, water, cilantro and fish sauce and bring to a simmer. Add the clams and cover; cook until the clams just begin to open, 2 to 3 minutes, then add the mussels and shrimp and stir.

3. Cover and simmer until all the shellfish open and the shrimp change color, about 2 >

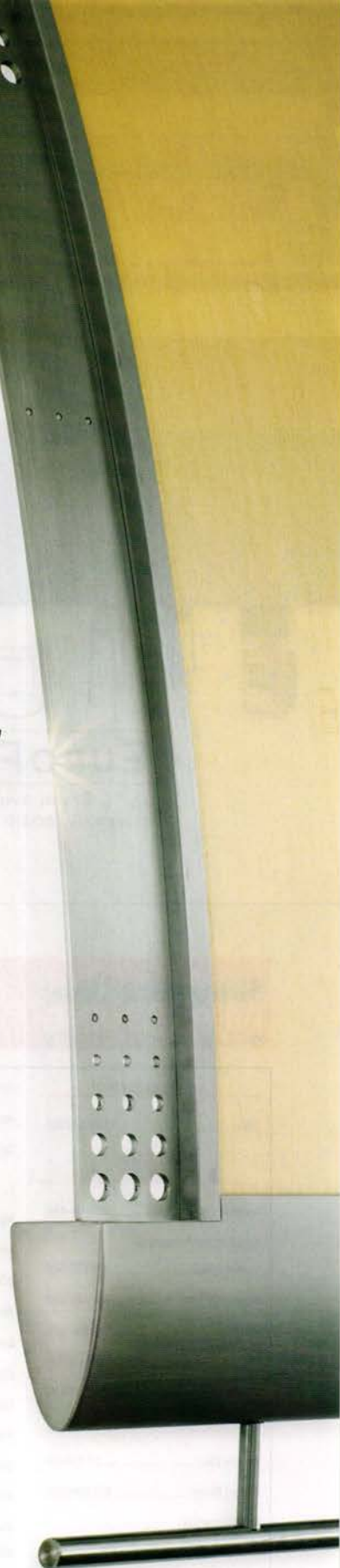
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minutes longer. Remove from the heat and stir in the basil. Divide among four warm bowls. *Serves 4.*

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Braised Chard with Pine Nuts and Currants

2 tbsp. currants

2 bunches Swiss chard, about 1 lb. each

¼ cup extra-virgin olive oil

Sea salt

3 large cloves garlic, minced

¼ cup toasted pine nuts

2 to 3 tsp. fish sauce

1. Cover the currants with warm water and let stand 30 minutes to soften. Drain.
2. Separate chard ribs from stems. Cut the ribs into ¾-inch pieces. Heat the olive oil in a large skillet over moderately low heat. Add the ribs, season lightly with salt, stir to coat with oil and cover. Cook, stirring occasionally, until the ribs are tender, 10 to 20 minutes; you should not need additional liquid, but add a few drops of water if ribs become dry. Uncover and stir in garlic. Cook, stirring, until the garlic is fragrant, 1 to 2 minutes.
3. Bring a large pot of salted water to a boil over high heat. Add the chard leaves, stirring them down into the water. Cook until they are just tender, about 3 minutes. Drain in a sieve and cool under running water.
4. When cool enough to handle, squeeze leaves to remove excess moisture. Chop coarsely. Add to the ribs and stir to mix. Add the pine nuts, currants and fish sauce to taste. Season with additional salt and serve. *Serves 6.* ☐



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Wolfman installed a cast-iron tub from Kohler, replacing its standard base with blocky wooden supports.

Whitewash

Design maven Peri Wolfman turns an outdated bathroom in her recently renovated home into a sanctuary of cool. By Raul Barreneche

Some people see the world through rose-colored glasses. Not Peri Wolfman. "I hate pink. It's too girly, at least for me," says the multifaceted designer, editor and tastemaker. So it was particularly difficult to stomach the bathroom she and her husband and design co-conspirator, photographer Charles Gold, inherited with the weekend house they bought in the

woods of Watermill, one of the villages comprising the Hamptons on Long Island, New York. (The couple's renovated kitchen appears in *Met Home's* September 2005 issue.) The house, built in the 1980s, was "nothing special," says Wolfman. But she and Gold loved the layout: a long structure with tall ceilings above the single-story living spaces in the middle and >

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two-story wings at the ends containing master suites—one for guests, the other for the owners—on the second floor.

The bath in Wolfman and Gold's wing was a roseate disaster. The two sinks, toilet, shower and a huge Jacuzzi were all deep pink. "It was grotesque. It even smelled pink," jokes Wolfman. "I like things simple," she says. And she likes them white.

Wolfman redid the bath in the same understated palette she used throughout the house: dark slate floors, white walls and simple decorative objects (like the antique tin basin for washing hair seen in the mirror above) set off by natural light. She gutted the bathroom but kept the same overall layout. She replaced the narrow, enclosed shower with an open stall lined

with 12-inch-square slate tiles on the walls—she used the same-size tiles for the bathroom floor—and smaller 6-inch slate squares on the floor of the shower. "I wanted a big, open shower, even though I'm a tub person," says Wolfman. "The shower is more for Charley."

Wolfman replaced the oversize whirlpool with a cast-iron tub from Kohler's Iron Works Tellieur line. She had her contractor remove its standard wood base, then mount the tub on blocks of wood painted white. Slightly curved notches in the blocks receive the bottom of the tub.

Wolfman looked to Pottery Barn for the recessed medicine cabinets (appropriately, from the Hampton collection) and sconces (which she prefers with the lights pointing up, not down) and to Restoration



Above: A slate-covered partition, capped with a single slate lintel, separates the tub from the open stall shower. Left: Wolfman designed the clean-lined wooden table for a pair of drop-in double sinks set into a slate countertop. The recessed medicine chests and sconces (inverted on purpose) are from Pottery Barn.

Hardware for a glass-fronted storage cabinet. "I hate having things custom made—I don't have the patience," she admits. "The quality of the cabinets from Pottery Barn and Restoration Hardware is as good as more expensive brands," avows Wolfman, former vice president of product development at Williams-Sonoma, which also owns Pottery Barn.

The faucets and undercounter sinks, set into 1¼-inch honed-slate tops, are from Kohler. The slate countertop sits on a simple, hefty painted wood base built by contractor John Falkowski. Above the counter, Wolfman installed strips of wood moldings to create a long, narrow shelf beneath the pair of recessed medicine cabinets. Underneath, she stores fresh towels in wicker baskets. "I like open shelves and baskets," says Wolfman, who helped pioneer this look while she ran the influential Wolfman-Gold & Good Company, a store in New York's SoHo, in the 1980s and '90s.

Wolfman says her tastes have evolved over the last 25 years, but she hasn't strayed too far from her original aesthetic. "I'm very consistent. I like things to be fresh but familiar." Her bathroom speaks the same language as the rest of her house—the same simple, sophisticated style Wolfman has been preaching for more than two decades. ♦

See Resources, last pages.





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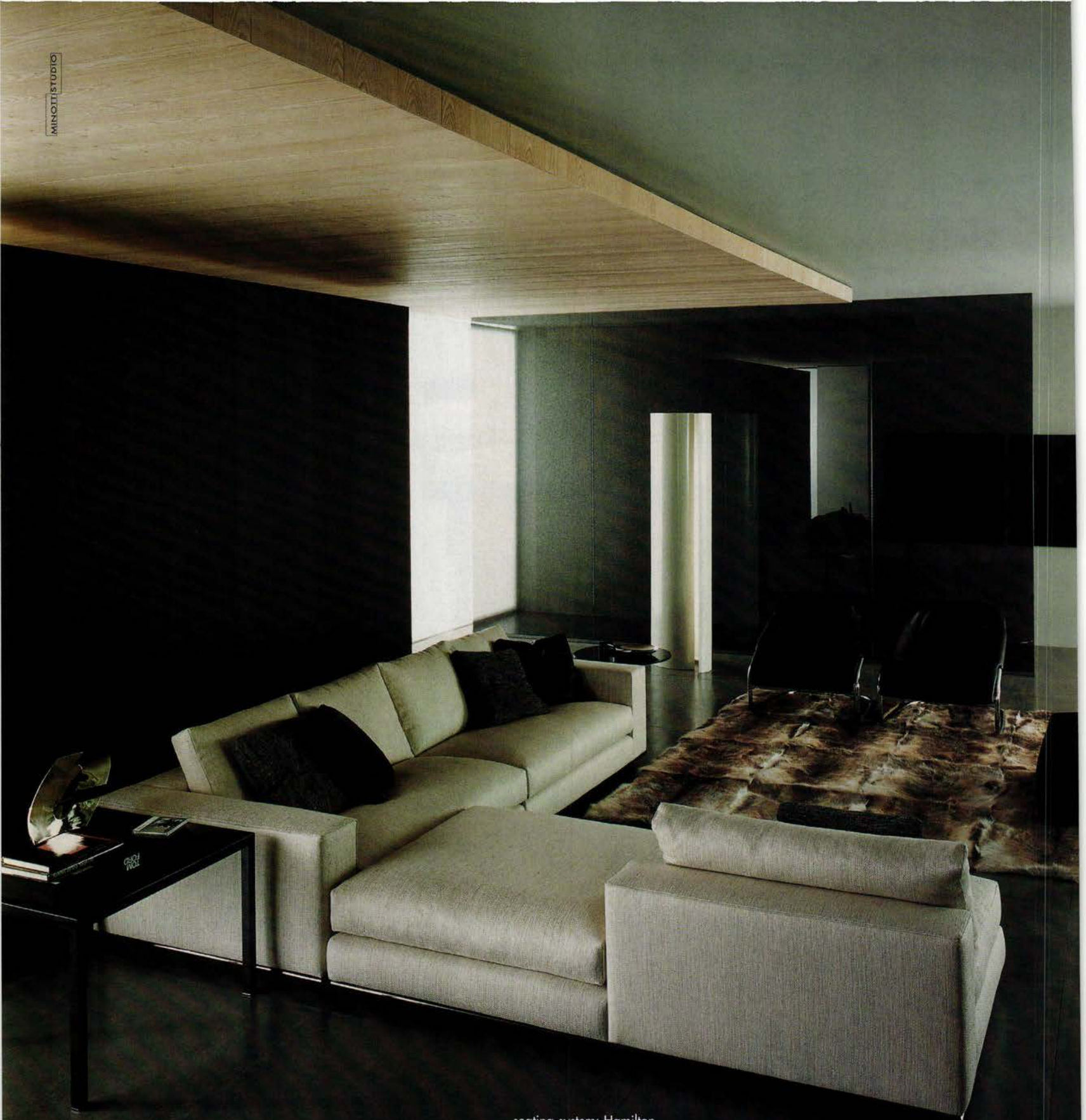


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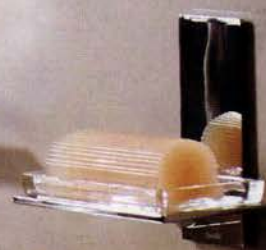


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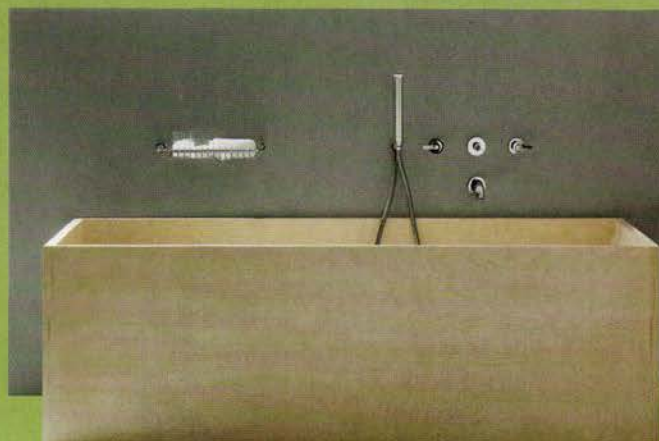
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kitchen + bath sourcebook

Hot colors, cool technology and innovative materials stood out among this season's best and brightest kitchen and bath products.
By Katherine E. Nelson

2



1



3



1. The Guapo bathroom collection from Armani/Casa, crafted of oak with a wenge finish, consists of modular stand-alone units, including a *washbasin*, *drawer*, *towel storage* and *vanity* that work in various configurations. The graceful geometric design offers modern luxuries, including a Corian sink and back-lit vanity mirror (\$19,100 as shown; 212/334-1271, armanicasa.com).
2. The pure lines and natural look of Woodline, the marine-plywood-and-oak-veneer *bath tub* (66⁷/₈"l x 27¹/₂"w x 21⁵/₈"h) designed by

Giampaolo Benedini for Agape, promises total bliss. The simple curve of its bentwood interior seat echoes the tub's elemental shape (\$11,970; 800/432-2713, domusinternational.com).
3. Leucos designers Renato Toso and Noti Massari opted for a clean, industrial look with their Vittoria p2/c *wall sconce*, which includes a clear glass diffuser and polished-chrome back plate. The lamp's oval shape and 150-watt halogen bulb guarantee you will be enveloped in soft, white light (\$500; 888/888-4449, ylighting.com). >

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4. A perfect bathroom accent, this **shelf** from Dornbracht's Lulu collection (shown in white with a platinum matte finish) can be paired with the soap dish (\$117) and large (\$151) and small (\$134) tumblers that sit atop it, adding a splash of tropical color (shelf shown, 18½"l, \$624; 800/774-1181, dornbracht.com).

5. Three-hundred hand-applied Swarovski crystals adorn the limited-edition ceramic **bottle** of Chinatown by Bond No. 9, a perfumery whose fragrances are inspired by the neighborhoods of New York City. The sensual feminine scent is a mélange of peach, peony, gardenia and patchouli (\$380 for 3.4 ounces; 877/273-3369).

6. LED lighting illuminates the jet of water in KWC's groundbreaking Canyon **faucet**. The color changes from blue to red depending on the water temperature. Mercedes-Benz designer Bruno Sacco fashioned this product and won Germany's prestigious Red Dot Award for his efforts (\$1,990; 888/592-3287, kwcamerica.com).

7. The newest addition to Toto's growing line of earth-friendly products, the Aquia dual-flush high-efficiency **toilet** promises to use 20 percent less water than a typical low-flow toilet by allowing users to regulate the water power each time they flush—1⅓ gallons for heavy waste or ⅔ gallon for liquid waste. Toto estimates a family of four might save up to 7,000 gallons of water each year (\$395 as shown; 800/350-8686, totousa.com).

8. The good looks of Kmart Essential Home's Bond Street **wall cabinet** (17¾" h x 23⅞" w x 6⅝" d) can be attributed to its clean, maple-veneer construction and frosted-glass doors. It comes unassembled—so have your hammer ready (\$70; 800/866-0086, kmart.com).

9. Waterworks adds a dash of eye-catching color to the bath with the striped, Bauhaus-inspired Echo **towel** line, made of 100 percent Turkish cotton (shown are the wash cloth, \$14, the hand towel, \$28, and the bath towel, \$54; 800/899-6757, waterworks.com). >



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13



14



15



16

10. San Francisco-based Derek Chen of Urbana Design puts a shine on this deceptively simple molded poplar-and-macassar-ebony **tray** by layering on a glassy red-on-blue-striped resin surface (\$165; 212/966-8991, clio-home.com).

11. Rodolfo Dordoni introduces a bold new look to cookware with Spot, a professional-grade stainless-steel collection he designed for Sambonet. The line includes this 8¾-inch-high **stockpot**, whose oversized handles, specially welded to resist heat, allow it to be easily grabbed with a bulky oven mitt or hot pad (\$245; 800/887-4863, sambonet.com).

12. The flat-woven, 100-percent cotton **towel** from Kmart Essential Home's Pro Chef kitchen linen collection turns up the heat with its appealingly graphic thermometer design (\$3; 800/866-0086, kmart.com).

13. The new AvantGarde collection from Siemens features a number of sleek European-styled appliances, including this frameless built-in **double wall oven**, which is self-cleaning and features a state-of-the-

art convection unit (\$3,000; 888/474-3636, siemens-home.com).

14. The Shaws Original 1½-bowl fireclay (a high-fired ceramic) apron **sink** (RC4019) from Rohl is nonstaining, rust-free and handmade by artisans who stamp every piece with their initials. Fired at 2,264°F—twice the firing temperature of cast iron—the sink is designed to withstand heavy use (\$2,010 as shown; rohlhome.com).

15. La Cornue, famous for its custom **ranges**, has just introduced its first production series called CornuFé. With two electric ovens, a gas cooktop with five professional burners and a storage drawer, this off-the-shelf appliance doesn't scrimp on luxury (shown in stainless-steel finish, \$8,000; 800/892-4040, lacornueUSA.com).

16. The ultimate in sensuality, these luscious leather **Omnia cabinets** designed by Studio Kairos for Bontempi Casa will add an appealingly masculine note to any kitchen (shown in brown hide leather with titanium frames, about \$45,000; 888/271-9011, bontempiusa.com). >

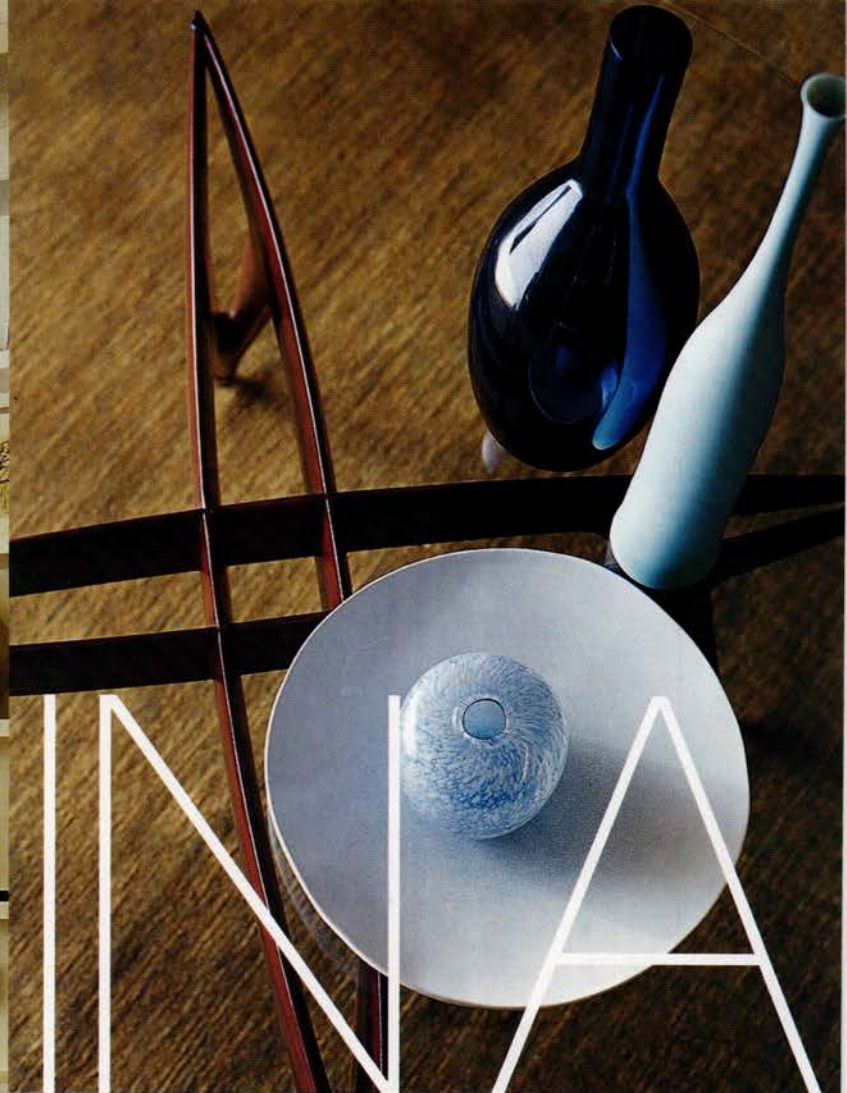


METROPOLITAN HOME APRIL 2006 KITCHENS+BATHS

Looking back over the last few decades, we think it seems safe to say that the single greatest change that Americans have made in the way we use our homes has been a return to the kitchen as a family gathering place and entertaining center. (Certainly Amely Wurmbrand, pictured above with her son, Brandon, has made the transition to the new multitasking room.) Over and over again, we hear that "the kitchen is the heart of the house." A similar evolution is under way in the bathroom, where the standard matched sink-tub-toilet set has been judged inadequate to fill the need we have come to feel for the regenerative, healing power of pampered relaxation. For this, our annual Kitchen + Bath issue, the editors have looked at both the aesthetic and practical aspects of the rooms most Americans would change if they could, to offer up solutions large and small, from helpful accessories (on the previous pages) to glamorous modern looks for total makeovers. Each of the homes that follow has a kitchen and bathroom worth envying—or emulating. And we've added two bonus kitchens that we look at in detail. We hope they trigger all kinds of ideas for leisurely meals and even more leisurely baths! —*The Editors*



"I start a project by looking for pieces I can use as focal points," says interior designer Eve Robinson. A circa-1950 coffee table by Gio Ponti became a focal point for Susan and Geoffrey Harris's Manhattan living room. A settee designed by Christian Liaigre and a pair of vintage mahogany-armed Edward Wormley club chairs surround the table (seen from above, top right).



NY STATE OF MIND

MET HOME OF THE MONTH
BECAUSE HOTELS DON'T
TAKE DOGS, THIS
SOPHISTICATED FAMILY
OF SIX SET UP A MANHATTAN
APARTMENT FOR FREQUENT
EXTENDED VISITS
TO THE BIG CITY—WITH
THEIR BLACK LAB.

Robinson (opposite) keeps symmetry imperfect: A pair of end tables (one round, one square) balance each other visually, as do the "mismatched" lamps with rectangular shades. The eclectic seating group includes a pair of neoclassical Italian chairs and a French art deco club chair on a *Tundra* rug from Odegard. The painting is by Damien Hirst.





Susan

and Geoffrey Harris and their four children spend a lot of time at a house in the suburbs. But for their frequent visits to New York City, hotels wouldn't do—for one simple reason: "We have a dog," says Susan. And that meant finding an apartment big enough for the family (including Shadow, their black Labrador), and a designer who could make the place friendly and elegant enough for entertaining.

The designer they chose, Eve Robinson, worked for Ralph Lauren before switching from fashion to interiors in the late 1980s. Well aware that styles change, she was determined to create an interior that would look as good in ten years as it does today. That means avoiding the trap of buying too much of any one thing.

So as much as she loves French designer Christian Liaigre, Robinson limited herself to just two of his pieces, a coffee table in the living room and a brown-upholstered settee. Around the Liaigre table are examples of French deco (circa 1930), Italian neoclassical (circa 1850) and American mid-century modern. But making the room timeless didn't mean making it bland. The Italian neoclassical chairs are upholstered in two colors—brown for the seats and light blue for the backs. The idea, says Robinson, is to make you take a second look at otherwise-familiar pieces. Walls are covered in Stucco Veneziano (pronounced stoo-co) plaster onto which a layer of wax has been troweled, producing an almost sinfully smooth finish. "The walls have so much depth," Robinson says, "that you don't need lots of art."

PRODUCED BY LINDA O'KEEFE. PHOTOGRAPHS BY JEFF McNAMARA.
WRITTEN BY FRED A. BERNSTEIN.



When

the Harrises bought the apartment, its prewar layout made every room a cul-de-sac. The dining room was particularly isolated, Susan Harris recalls. Robinson's first task was reworking the layout, so that the front door leads to a small foyer that leads to the dining room, which in turn leads to the kitchen through a swinging porthole door that pays homage to the apartment's prewar vintage, as well as to the living room and bedrooms. Thus the dining table becomes a roundabout.

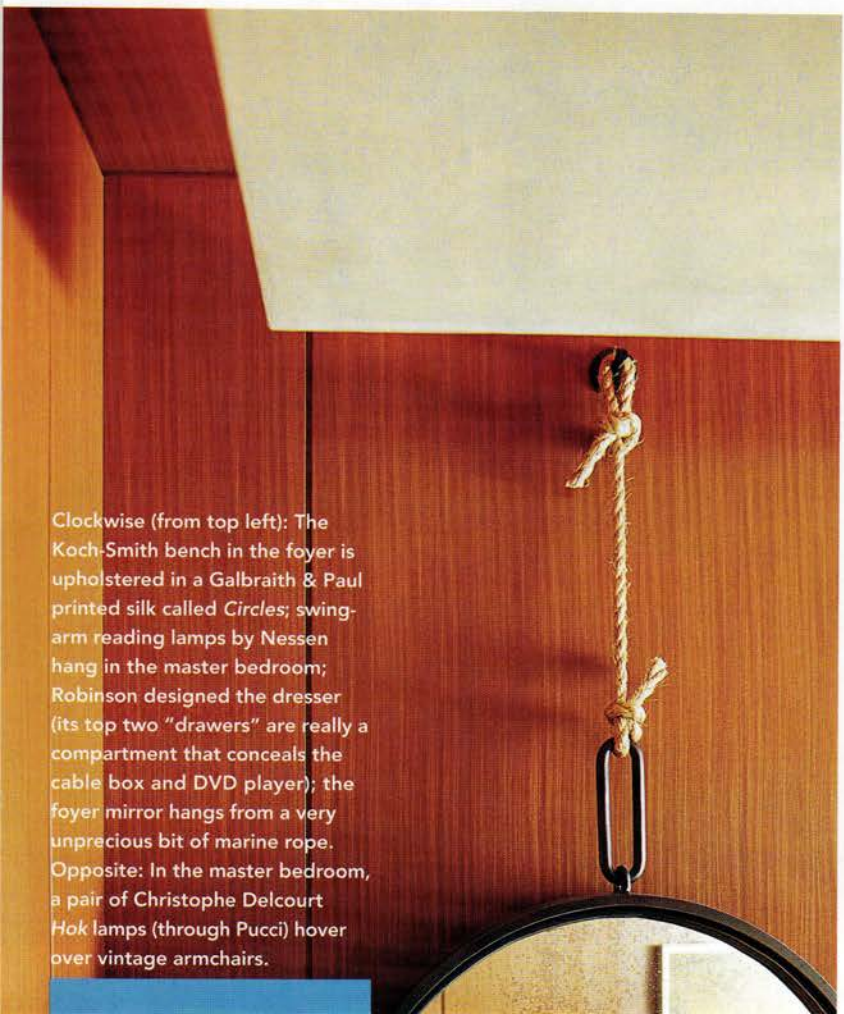
With the dining room now the hub of the apartment, Robinson wanted to make it light and open. A mirrored French-deco credenza creates the illusion of extra space. (Who said a mirror has to hang on the wall to do that?) As in the living room, Robinson mixed old and new: The 19th-century Italian settee, upholstered in gray and pink silks, sits below an iconic

Nan Goldin photograph that couldn't be more contemporary.

Not everything in the room is precious. Robinson made the walls of inexpensive medium-density fiberboard (MDF). The MDF was cut into rectangular panels, their edges cut with a router. Where they meet, they form U-shaped depressions, giving the walls depth (very different from the kind of depth suggested by the Stucco Veneziano in the living room, but no less compelling). The ceiling is wallpapered in a pattern of squares that suggests silver leaf (recessed light fixtures are squares, extending the geometric theme). New floors, of walnut in a herringbone pattern, are softened by another cushy Odegard carpet. Its color gradation—a version of abrax, the unexpected variations that occur when yarn is dyed—means it can handle Beaujolais spills and dog hairs.

An antique dining table is surrounded by contemporary chairs from Mattaliano wryly named *Flea Market #1* (through Holly Hunt); grand yet clean-lined, they seem neither old nor new. The unique Murano glass chandelier dates from the 1940s; the sofa is a 19th-century Italian antique. The photograph is a Nan Goldin self-portrait. Opposite: a mirrored cabinet from France adds further luster to the richly decorated room.





Clockwise (from top left): The Koch-Smith bench in the foyer is upholstered in a Galbraith & Paul printed silk called *Circles*; swing-arm reading lamps by Nessen hang in the master bedroom; Robinson designed the dresser (its top two "drawers" are really a compartment that conceals the cable box and DVD player); the foyer mirror hangs from a very unprecious bit of marine rope. Opposite: In the master bedroom, a pair of Christophe Delcourt *Hok* lamps (through Pucci) hover over vintage armchairs.



With

not a lot of space to work with (the apartment is about 1,700 square feet), Robinson decided to make every room worth spending time in. The foyer, once a mere pass-through, is now a jewel box. Walls are paneled in a richly colored wood called afromosia. A dropped ceiling, pulled away from the four walls, gives the windowless room the impression of extra height—and light. The terrazzo floor is studded with chunks of Calcutta gold marble, creating the illusion of depth. A wrought-iron mirror frame (“in the style of Royère”), adds an informal touch: Robinson bought the rope it hangs on at a nautical-supply store.

The master bedroom, overlooking a busy Manhattan intersection, felt too exposed before designer Robinson installed layers of swathing. She covered the windows first in translucent solar shades, then in flat Roman shades and finally in floor-to-ceiling

drapes (the design equivalent of wearing a layered outfit on a chilly day). Even the walls are upholstered. Robinson covered them in beige-cotton panels with visible stitching, a kind of fashion-y detail that recalls her days at Ralph Lauren. (She switched careers after her mother suggested she take an interior design course at New York’s Parsons School of Design.)

Robinson found a pair of old club chairs, designed the round ottoman and had them all upholstered in the same muted-check fabric. The mix of old and new is accompanied by geographic diversity: The carpet was made in Canada by Hokanson, the floor lamps are by French designer Christophe Delcourt, and the bed is covered in an antique Indian quilt. Robinson herself designed the side tables (see details, opposite) of wenge wood, nickel and glass.



When

the couple bought the apartment, Susan remembers, the kitchen was hardly a prewar classic. "Whoever owned it in the '80s installed the cheapest white melamine cabinets you could find," she says. And the room, though larger than a galley, was too small for a dining table (or even an island). Robinson's solution was a peninsula, suitable for both cooking and eating. Melamine gave way to precision cabinetry from Boffi, which allowed Robinson to squeeze a lot of technology into a compact space. The "cabinet" to the right of the oven is the refrigerator; the one to the right of that (with a lock) is the wine cooler. Even the coffeemaker is built in. But Robinson made sure to give the hard surfaces gentle accompaniments. Countertops are Pietra Cardoza, a type of stone that looks and feels soft. And the cabinets may be glossy—they come coated in polyester—but they reflect the walnut floor, "borrowing" the wood's natural texture. Backsplashes are a mosaic of tiny glass tiles, their greenish tones recalling other rooms in the apartment, Robinson says.

Green glass tiles (by Waterworks) appear in both the kitchen and the master bathroom, where the mix of large squares and rectangles keeps the grid from seeming rigid. Robinson could have hidden the shower hardware, but she chose to leave it exposed, to evoke a kind of retro glamour. To cover a wood-framed window that shouldn't get waterlogged, she created an inner window of frosted glass in a polished-nickel frame. None of the surfaces are precious. Says Susan, "We wanted an apartment that was easy to maintain." 🍷

See Resources, last pages



Robinson designed the master bathroom's walnut vanity with a marble top and simple nickel pulls. The glass tiles on the walls give way to a floor of mini-brick mosaic. Opposite: In the kitchen, recessing appliances—including the oven and refrigerator—in a cabinet wall hides their bulk. The dining "peninsula" has the simple lines of a Parson's table.

For their living room, Bradley and Linda Nicholson reupholstered their vintage George Nelson couches in white vinyl. The painting is by San Francisco artist Amy Ellingson. Opposite: The couple (with Reggie and Annie) enjoy the guest room's wall sculpture, designed by local artisans Burgess Zbryk and Rie Egawa of EZ Design. Linda is sitting on a vintage Arne Jacobsen Swan chair.



MID-COUNTRY MODERN



IN **KANSAS CITY** A DEVELOPER AND ART AFICIONADO CREATED A SPACIOUS APARTMENT THAT DOUBLES AS A HOME GALLERY.



Just

five years ago, the Crossroads district of Kansas City, Missouri, was downtrodden. Today it's abuzz, thanks in large part to developer Bradley Nicholson. In the past 18 years, his Nicholson Group has turned several of the city's old industrial spaces into high-end condominiums, offices and restaurants. And recently, the group donated an entire building to an organization that offers free studio space to local artists.

Given Nicholson's creative approach to development and his enthusiasm for art, it's no wonder that the home he designed for himself and his wife, Linda, a former creative director at Hallmark Cards, is part condo, part gallery—and entirely original.

"I wanted a unique but simple space that would have a modernistic gallery feel to it," Bradley says, "so that I could display the contemporary art I've been collecting for many years."

Because that collection comprises some 60 pieces in the condo alone, Nicholson knew he'd need plenty of space. So in 2001, when he converted a 1960s rental apartment building into condominiums, he staked his claim on four units and combined them into one sprawling 5,000-square-foot living space.

But while the home is grand in scale, it is simple and streamlined in design. "We used as few different materials as possible," he says, "so that the focus would really be on the art." The walls and many of the furnishings are white. The floors are pale maple and neutral terrazzo. And the storage space, though beautiful, was carefully designed to recede into the background and let the art take center stage.

PRODUCED BY ELANA FRANKEL. PHOTOGRAPHS BY JEFF McNAMARA. WRITTEN BY SUSAN KLEINMAN.



Next to a reproduction Nelson bench in the "small gallery," the Nicholsons' Norwich terriers admire a contemporary painting by Karen McClanahan. A screen created by Burgess Zbryk and Rie Egawa separates the gallery from the entryway (detail upper left), where the artisans also built the green-upholstered benches.



The Nicholsons' early-production Arne Jacobsen Swan chairs are rare because, unlike most, they are adjustable (the new, paw-tolerant upholstery is Ultrasuede). Opposite: A sleek Bulthaup kitchen and stainless-steel appliances allow the art to shine in the kitchen as well: The painting, "The Pale Cook," is by German artist Henning K rschner.



Nicholson

was responsible for every detail of the apartment's layout and decor. "I'm not formally trained as an architect," he says, "but I have always had an eye."

His eye for architecture clearly served the couple well as they created this apartment. But perhaps even more valuable were Bradley's connections in the local construction industry. "There's no denying that having longstanding relationships with the contractors who did this work was helpful in getting it done exactly as I wanted," he acknowledges. "When you want something to be of the highest quality, it takes extra effort—and extra time."

In all, the project took almost a year. But when it was finished, it looked and functioned exactly as Bradley and Linda wanted it to. In addition to serving as an ever-evolving gallery,

the Nicholsons' home accommodates one of their other great passions: cooking together. A veteran of several professional kitchens, Bradley allocated about 400 square feet—and a considerable portion of the budget—to the cooking space. Wraparound aluminum-finished Bulthaup cabinets and a 20-foot-long stainless-steel island provide plenty of space for storing and using pots, pans and gadgets. That island contains two sinks, one with a built-in drain board that coordinates with the stainless-steel countertops. Like the monochromatic color scheme, a roll-down appliance garage keeps visual clutter to a minimum—just one more of the many ways Bradley ensured that even as he and Linda prepare dinner, attention is drawn to the art and to the fabulous view of Kansas City's lively Country Club Plaza.



What the Pros Know Most of the floors in the Nicholsons' apartment are covered in engineered wood, in this case, a thin layer of maple adhered to less choice lumber. It's easier to install than traditional hardwood—and safer, too. "In most multistory buildings," Bradley explains, "the subfloor is cement. So before you can put down hardwood, you have to put down plywood. This can make the apartment floor half an inch higher than the hallway floor, and people can trip." Because he loves the look of the maple, Bradley ignored warnings against using any type of wood floor in a kitchen. "If it sits under water, it could be ruined," he acknowledges. "But we don't splash a lot when we cook."





Although

the adjacent dining area is relatively small compared with the kitchen, it's still a standout, thanks to the punchy citrus hue of its eight chairs. "I found these in the lunchroom when we converted the old Hudson Oil Building to a medical center," says Bradley. "I've used a few here and there over the years, but this is the first time I had a chance to group them together."

Right next to those chairs and a dining table Bradley designed just for the space in collaboration with EZ Design is a three-tiered bar he created of birch plywood on a Plexiglas-sheathed column that hides the building's plumbing risers. Bradley and the construction crew got to know those pipes quite intimately as they designed and built this apartment's three and a half bathrooms, all as striking as they are streamlined.

"The fixtures we chose look almost like sculptures," says Linda. And they do much more than just look good. In the master bath, a Kohler *Sok* tub is filled by a ceiling-mounted filler that eliminates air, so that the water doesn't splash as it fills the tub. The shower is also splashproof because it is well-enclosed by a glass door.

Sandblasted glass doors in the master bedroom conceal plenty of closet space. As a result, the room is spare and serene, its cool, neutral palette enlivened with a tangerine Piero Lissoni *Form* chair and custom orange bedding.

As much as the Nicholsons love this bedroom, they are happy to climb out from under the covers every morning. "Walking around and experiencing all this art," Bradley says, "makes me really happy to wake up." ☛

See Resources, last pages.

Sliding steel-and-glass doors conceal vast and well-organized closets (top left) in the master bedroom; though clad in the simplest white ceramic tiles, the master bath's tub (top right) and shower (below) are luxuriously oversize (the transparent chair is by Philippe Starck). Opposite: At night, the three-tiered bar in the dining room appears to float on its white Plexiglas support; the sculpture, by Lester Goldman (foreground), is made primarily of painted gourds.







NASHVILLE

NEAT

INSPIRED BY MID-CENTURY-MODERN CLASSICS, ARCHITECT PRICE HARRISON WARMS UP A NASHVILLE HOME WITH RICH, NATURAL MATERIALS.



Ash floors, a limestone fireplace and mahogany-framed windows give warmth to the loftlike living area; the sofa, armchairs and coffee table are all from Minotti. Right (from top): Homeowner Joe Rowland (left) and architect Price Harrison; the living room opens onto a pool deck; an outdoor dining area is screened in by a wall of Tennessee limestone (behind the wall, a staircase leads to the second-floor master suite).



In a corner of the dining area, long, thin windows in a pinwheel pattern frame slivers of the landscape. Homeowner Joe Rowland bought the Christian Liaigre dining table and mismatched chairs at Holly Hunt's Chicago showroom. In the living room, another Liaigre piece, a long bench, sits beneath a painting by Nashville artist Kit Reuther.





When

Joe Rowland spied a modest brick house from the '60s for sale while jogging through Whitland/West End, a leafy and much-coveted Nashville neighborhood, he went right home, called the owner and made an offer.

Rowland hired architect Price Harrison, a Tennessee native who had recently returned to Nashville after working in New York for more than a decade, to build a new house. "‘Less is more’ is my philosophy," says Rowland, a financial advisor and fan of modern design. He knew that Harrison, who worked for modernist masters Paul Rudolph and Richard Meier, would deliver the warm take on contemporary architecture he envisioned. "I didn't want it to be stark and cold," says Rowland. "I like organic, natural materials," Harrison says. "Plus, to do a clinical, white-on-white house would be alien to this neighborhood."

Rowland and Harrison razed the old house and started from scratch to create two homes on the parcel. Rowland's two-story home is attached to a single-story house—where Harrison now lives, a sure sign that the client-architect relationship was a friendly one.

The ground floor of Rowland's 2,700-square-foot house contains a kitchen, guest bedroom and bath, and a 20-by-40-foot living/dining room; upstairs is Rowland's master suite. Stone and stucco walls, dark bronze fascias and huge expanses of windows and doors give the exterior a welcoming appearance. "Every room opens to the outside, which is not typical of Nashville houses," says Harrison.

**PRODUCED BY LINDA O'KEEFFE. PHOTOGRAPHS BY CATHY TIGHE.
WRITTEN BY RAUL BARRENECHE.**



What the Pros Know Homeowner Joe Rowland wanted more built-ins and less furniture. But architect Price Harrison was concerned about getting custom cabinets with a furniture-grade finish. So he hired trusted cabinetmakers DW Woods, Ltd., with whom he'd worked before, to do the job, even though they're in Brooklyn, New York. Everything was shipped to Nashville and installed by trim carpenters there. Harrison made careful drawings of the house once the drywall was installed, so there would be no discrepancies between the plans and the built walls. DW Woods finished the mahogany cabinet fronts with a satin varnish; the fronts in the bathroom look like they are finished in traditional lacquer but have been sprayed with a tougher conversion varnish.



Inside

mahogany-framed windows provide a pleasing visual contrast to the simple, whitewashed walls, many of them ten feet high. Tawny ash floors warm the living areas, kitchen and bedrooms, as does French limestone in the bathrooms and surrounding the fireplace. "Joe wanted to be very involved in selecting the materials," says Harrison. "He's very detail-oriented."

Instead of filling up rooms with furniture, Harrison designed custom cabinets and built-in shelves and storage units throughout the house. Mahogany cupboards that give the kitchen a cozy feeling are echoed in the master suite, where wall-to-wall bookshelves create a headboard to the custom bed.

Rowland's friend David White, an interior designer and partner at the Nashville design firm Erwin & White, helped Rowland pick out the furnishings, clean-lined pieces from B&B Italia, Minotti and Christian Liaigre's designs for Holly Hunt. Harrison had no objections to Rowland and White's choices: They are crisp, modern, dark and sympathetic to the architecture.

Though it sits comfortably in its wooded setting, Rowland's house stands out from its neighbors. "People raise their eyebrows, because it's different than every other house in the neighborhood," says Rowland. "But as contemporary as this house is, it's awfully warm and inviting." Rowland loves to invite a dozen or so friends and clients for dinner, especially in warm weather when they can dine outside. He's also coordinated open houses with Harrison and his wife, Stacy, next door.

Rowland still considers his home a work in process. "It will take years to get the soul of the house to where I want it to be," he says. "Now I'll focus on putting on the finishing touches." ❁

See Resources, last pages.



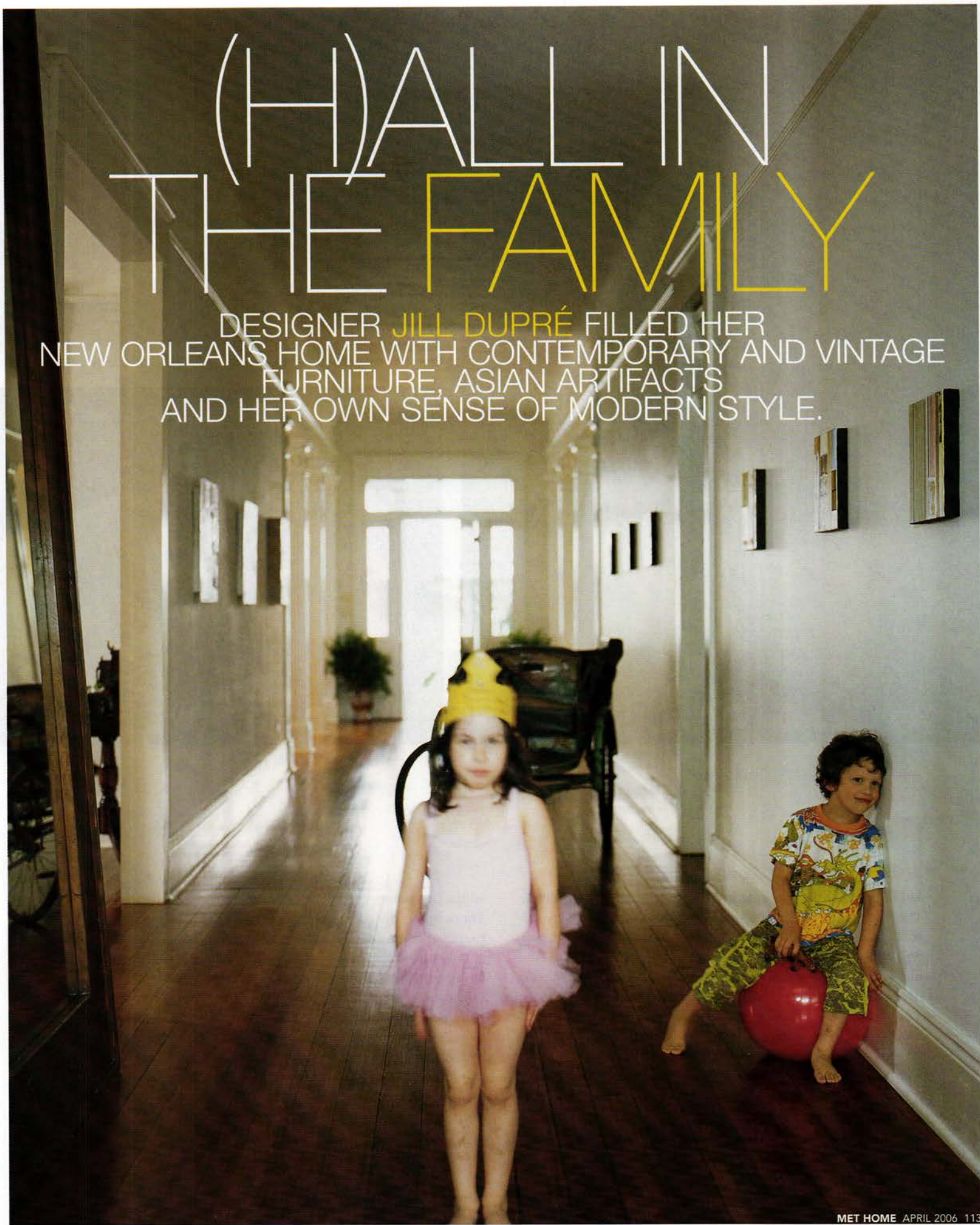
In the master bathroom, where steps help access the tub, French limestone floors and countertops mix with custom cabinets designed by architect Price Harrison. Tiny drawer pulls, expanses of mirror and a sleek stainless-steel ceiling fan add to the modernism, as do the proportions of the windows and shelving spaces. Opposite (from top): The kitchen, with its Bertoia bar stools, uses many of the same materials as the master bath; the bedroom is as well-fitted as a yacht cabin.

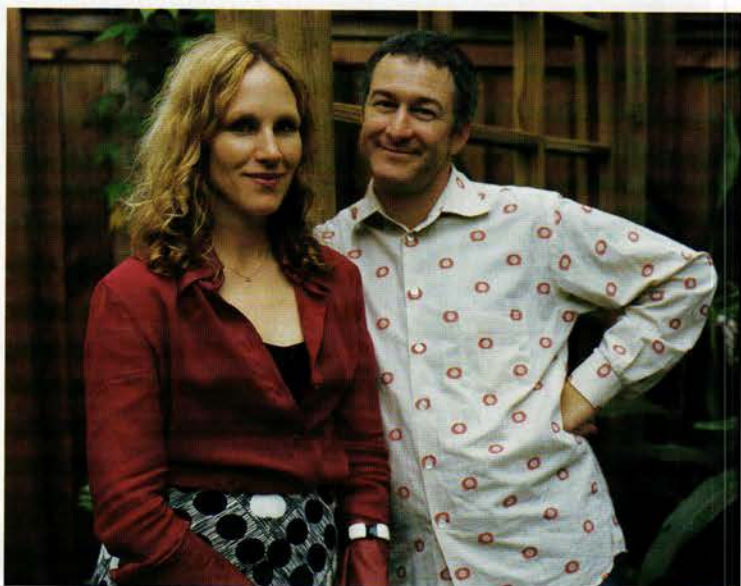
In the living room, a vintage Paul McCobb table sits on a rug from the Conran Shop in New York City. The sofa and chandelier are new; the daybed and armchair are mid-century collectibles (the gilt-framed photograph of Magazine Street is by New Orleans photographer Katherine Slingluff). Opposite: Mathilda and Mose play in the central hallway.



(H)ALL IN THE FAMILY

DESIGNER JILL DUPRÉ FILLED HER
NEW ORLEANS HOME WITH CONTEMPORARY AND VINTAGE
FURNITURE, ASIAN ARTIFACTS
AND HER OWN SENSE OF MODERN STYLE.





The

red bounce-on balls belong to Mose, age 6, and Mathilda, 7. The three-wheel pedicab is an artifact their dad, Josh Mayer, schlepped home from Thailand after a four-year stint as a copywriter for a multinational advertising firm. The walls showcase the work of interior designer and graphic artist Jill Dupré, resident wife and mother. And the tall, leaning mirror is made from a stud that came out of a wall in their previous renovation. That's a lot going on in a hallway. But this is no ordinary foyer. The 10-by-70-foot center hall, the spine of the home's floor plan, plays the roles of speedway, football field and art gallery.

On its way to becoming a 4,900-square-foot, three-bedroom home, the century-old building in the Bayou St. John neighborhood (within earshot of the Mississippi River) had lived through many incarnations. One was as a side-by-side double,

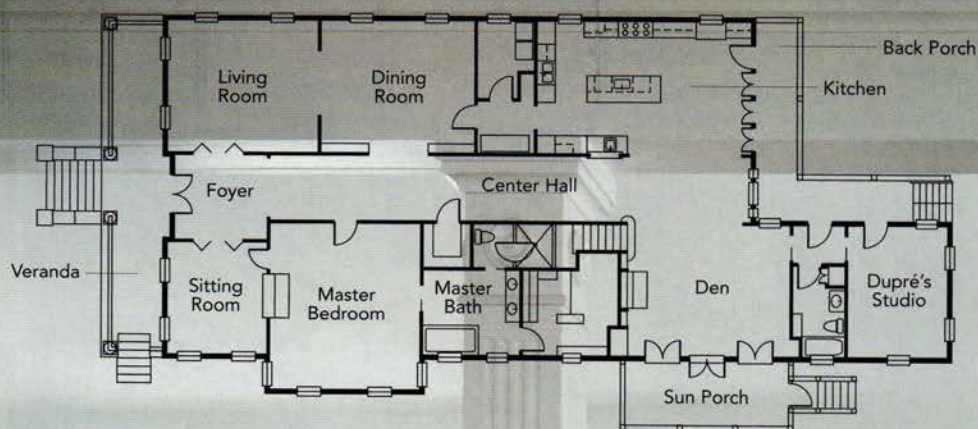
where two sisters lived. Later it was chopped into a fourplex. That's when the previous owner excavated the labyrinth of rooms to expose the home's original grand dimensions.

When Dupré and Mayer bought the house it was an empty but beautifully renovated classic, restored by architect Rick Fifield, who refinished original pine floors, curated the repair of architectural detail and painted the whole thing in a fresh coat of white. It was exactly the blank canvas Dupré had been looking for. "It had vast walls and lots of light," she says, "the two fundamental things I needed to work with." And despite the renovation, the house retained the marks of use and patina of age that Dupré finds so appealing.

PRODUCED BY LINDA O'KEEFFE AND ELLEN JOHNSON. PHOTOGRAPHS BY SARA ESSEX. WRITTEN BY SHARON DONOVAN.



Jill Dupré designed the chandelier above her mother's neoclassical dining table and Eero Saarinen Tulip chairs as well as the draperies, which consist of three strips of fabric in each panel: one silk, one linen and one a cotton Marimekko print. Opposite: (clockwise from left): Walls throughout the house are painted in more than one color; the home, in a photograph taken before Hurricane Katrina, survived the storm; Dupré and husband Josh Mayer, an ad agency creative director.



Like the living room and dining room, the kitchen is off the central hallway—it's just that the hall has no walls here, only square fluted columns (the kitchen faces the den). Dupré's passion is in the details: A thin ribbon of stainless steel sets off the island top from its base; two kinds of subway tiles serve as a backsplash, both a standard ceramic resin and stainless minis (above the stove).



Dupré

who admits to being both a perfectionist and a realist, created the eclectic look of the house with pieces—both old and new—from far-flung sources. She likes to turn the expected on its ear. “I don’t like to see things in conventional ways,” she says. “It adds visual interest to juxtapose the tiny with the oversize.”

Dupré had to have a kitchen, of course, but it didn’t have to look like one. Her solution involved creating a space that could combine the function of a science lab with the warmth of an art gallery. The room’s storage looks as unlike stock cabinetry as she could manage. The vent hood is painted in black chalkboard paint. A custom-designed 4-by-12-foot mahogany island anchors the room. Elevated on stainless-steel peg legs, the multitasking unit serves as a centerpiece for family-oriented activities. The kitchen has become her favorite room.

What the Pros Know Dupré likens the design of the kitchen storage to a woman’s ideal purse, one with a variety of pockets to organize contents. So the oversize island’s two rows of three 12- to 16-inch deep drawers line the 12-foot-long sides. Inside many of the drawers nest shallower drawers for items ranging from linens to art supplies. Vertical storage space for the recycle bin, trash can and serving trays is built in along the island’s four-foot sides. Hanging aluminum-frame cabinets with frosted glass over the sink and stove enhance the room’s horizontality. Dupré added her own touch by switching the hinges to enable the glass-paneled doors to open at the bottom. To emphasize the length of the cabinets, she installed linear rods rather than brass knobs.

Details

1 Jill Dupré created her unique mix with pieces found in antique stores, flea markets, contemporary furniture showrooms and her mother's and grandmother's attics. The sofa is from Mitchell Gold, the coffee table from West Elm (painting by Joe Kight).

2 The master bathroom has a custom-made mahogany-veneer vanity with twin sinks from Kohler and mirror-mounted sconces by local artisan Paul Gruer.

3 Set in the middle of the master bathroom, a deep "bubbling tub" from Ultra Bath (BainUltra) strikes a retro chord while being absolutely modern. It's lit by a vintage floor lamp that Dupré picked up for \$50 at a flea market.

4 The master bedroom features a bed made from old cypress doors. The aftermath of Hurricane Katrina has redoubled Dupré's commitment to reclamation and reuse. The painting is by New Orleans artist Tricia Vitano.

5 In a guest bathroom, Dupré—trained as a graphic artist—painted chocolate-colored "tiles" on the sink wall that mimic the smaller Daltile glass-mosaic tiles in the tub surround.

6 A unique unifying element in this house is the application of paint applied to the walls of several rooms—the same neutral colors but in different configurations. The effect is collagelike, which relates it to Dupré's art as well as her pillow designs (see photo number four particularly). The pillows tend to be multi-dimensional with each side featuring layers of different fabrics, frequently augmented with hand-painted designs and accessorized with small pins she also makes. 🍷

See Resources, last pages.





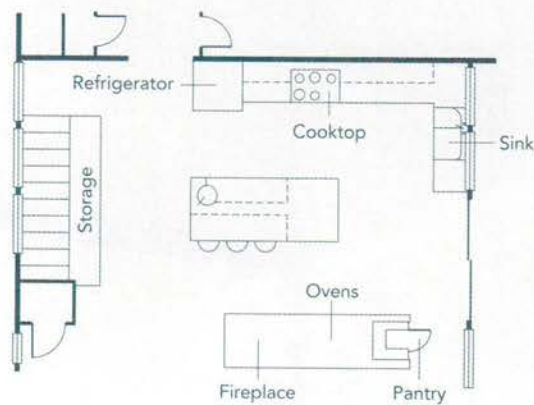
"I wanted people to wonder if the room was original," says Amely Wurmbrand of the kitchen she created in her family's mid-century-modern home (on the former hunting grounds of aviation pioneer William Boeing). While young Brandon enjoys the breakfast counter, adults are likely to appreciate stunning views, the sophisticated interplay of materials and custom storage that includes walnut lower cabinets and stainless-steel uppers inset with back-painted glass.





MATTERS OF THE HEARTH

A SEATTLE-AREA DESIGNER
MADE HER **NEW KITCHEN**
HOMIER BY MOVING IT INTO
A FORMER LIVING ROOM.



Amely

Wurmbrand doesn't follow recipes—whether she's cooking for husband Craig Rosenberg and their 2½-year-old son, Brandon, or remodeling the kitchen in their early-'60s flat-roof modern house. The Seattle interior designer wanted to honor the home's mid-century styling but in a manner that defied easy dating.

She moved her kitchen from the front entry to a former living room defined by a massive masonry fireplace wall. By trimming four feet from one end of it, Wurmbrand created passageways on both sides, assuring a circular traffic flow.

After considering dozens of layouts, she and Rosenberg mapped out their final choices in tape and pantomimed preparing a meal—a ploy that proved particularly appealing to Rosenberg, a software engineer with a background in ergonomics. In the end, they opted for an L-shaped food-prep area that borders a two-tiered island—ideal for collaborative cooks.

"Honoring the architecture was very important to me," Wurmbrand says, "but I also like a lot of warmth." To achieve both, she outfitted the kitchen with flush walnut undercounter cabinets capped with creamy honed marble. Sandblasting revealed the natural sandstone lurking beneath the painted fireplace wall but also exposed its unfortunate pink patina. "I think a lot of designers would have chosen to keep it painted," admits Wurmbrand, who downplayed the rosiness by emphasizing other hues in the stone. To echo the dappled character of the natural stone, she added a ceramic mosaic tile backsplash that recalls the refined paintings of Gustav Klimt.

Wurmbrand now fantasizes about cooking over an open fire in the fireplace. "One day I will spit-roast a chicken!" she vows with a laugh. When she does, she'll probably ignore the recipe and give the dish her own personal spin. ❧

See Resources, last pages.

**PRODUCED BY LINDA O'KEEFFE AND LINDA HUMPHREY.
PHOTOGRAPHS BY LAURIE BLACK. WRITTEN BY FRED ALBERT.**

By removing a section of the original stone wall, Amely Wurmbrand created space for a new pantry; she inserted a pair of Dacor wall ovens next to the extant fireplace (the area was originally designed as a living room). Fresh hardwood floors echo the original fir ceiling. Opposite (from top): A Grohe faucet serves the sink in the prep island; custom cabinetry is fitted with hardware from Häfele.



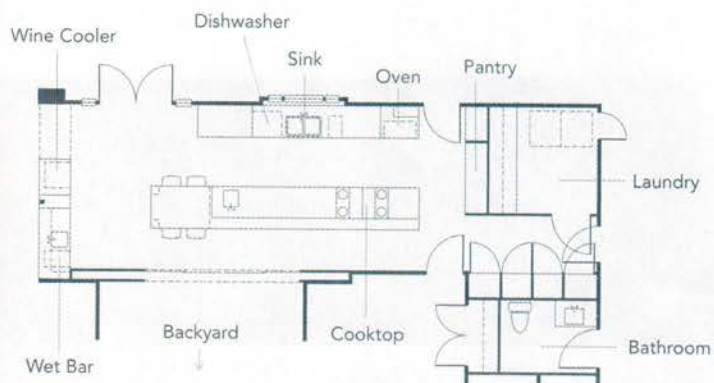
A 21-foot-long two-level island is the hard-working spine of Jack Spound's renovated kitchen. The countertop is CaesarStone, a quartz-based "manufactured stone"; the custom millwork (designed by architect Joey Shimoda) is stained Douglas fir. Panels above the refrigerator and sink hide ceiling-level storage. (Stools are by Philippe Starck.)





SURLATABLE

ARCHITECT JOEY SHIMODA CREATED THE ULTIMATE BACHELOR KITCHEN FOR A REAL ESTATE EXECUTIVE'S VINTAGE BEL AIR HOME.




Real

estate investor Jack Spound knows the value of location enough to have snagged himself a classic '50s ranch in Bel Air, an exclusive Los Angeles neighborhood long favored by film-industry royals. But the kitchen had been designed in the days when the owner of a house like this never entered the room. Or rooms, in this case, three small spaces that felt claustrophobic to Spound. Further, the appliances were all original. "My friends would joke that I had five televisions but my oven was from 1952," says Spound, who cooks and entertains often.

Spound turned to emerging L.A. design star Joey Shimoda (who worked for such luminaries as Frank Gehry and Thom Mayne before striking out on his own). The space was gutted, rewired and opened to the sky above and the pool in the backyard. For a palette, the Alabama-born architect chose natural materials in refined applications. He selected wood (stained Douglas fir) to echo redwood paneling elsewhere in the house. "We were trying to invent a language to match the vocabulary of the whole home," he says.

Shimoda covered the 21-foot-long central island with CaesarStone, a quartz conglomerate that is priced like granite but is more durable and uniform. The scale of the island is practical as well as visually arresting: Spound is a large man. "This whole project was a lesson for me in scale," says Shimoda, who, at five-foot-seven, is much smaller.

Spound was particularly exacting about light: He wanted a lot of it. Shimoda installed strip lights from Se'lux between the skylight and the recessed ceiling cans. "You could perform surgery in there at night," Shimoda says.

"I think it's very successful," says Spound, who calls the finished room a kitchen den. "It's the new center of the house."  See Resources, last pages.

PRODUCED BY LAURA HULL. PHOTOGRAPHS BY ROGER DAVIES.
WRITTEN BY MICHAEL LASSELL.

The dark wooden walls make the bright island gleam by comparison. The stone floor tiles (Gray Luxor, a Chinese limestone, from Ann Sacks) are unusually narrow, which heightens the sense of craft applied to nature. Opposite (from top): A wall-mounted television dominates the bar area (which is lined in glass-laminated rice paper); the Woodmere faucet is from Moen, drawer pulls from Doug Mockett.





A gloriously blooming cherry tree (*Prunus serrulata* 'Mt. Fuji') is reflected in the man-made pond that graces this Washington State garden.



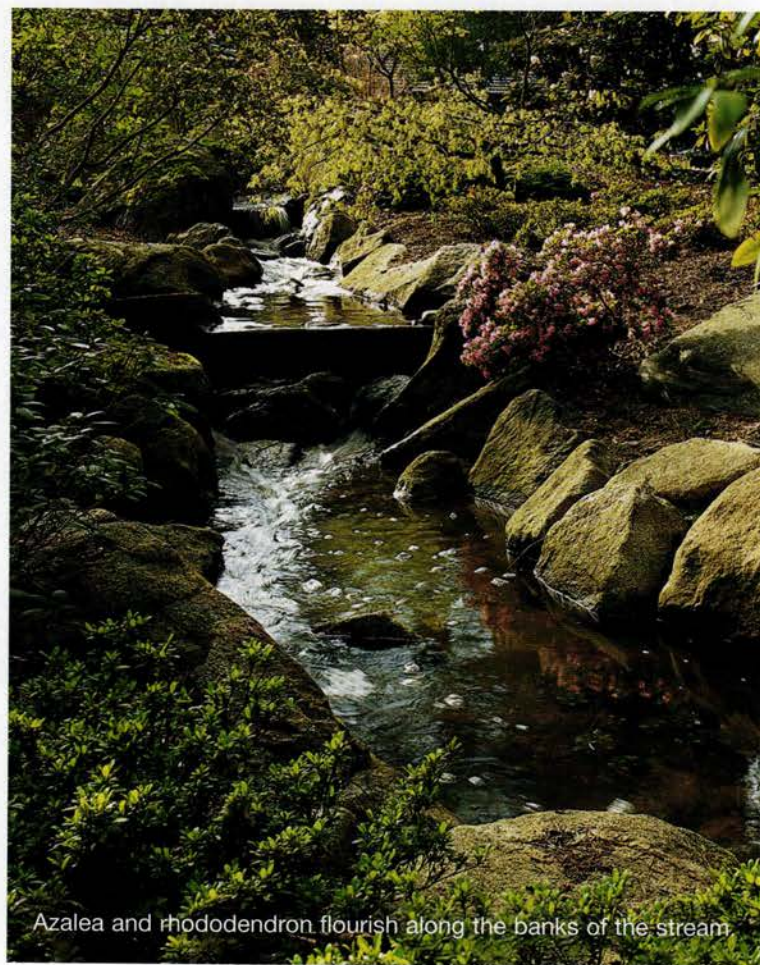
EAST MEETS NORTHWEST

FLOWING WATER, CRAGGY ROCKS AND DELICATE SPRING BLOOMS EVOKE ECHOES OF JAPAN IN THIS **PUGET SOUND** GARDEN.





'Mt. Fuji' cherry blossoms



Azalea and rhododendron flourish along the banks of the stream

Like

coastal Japan, western Washington has its evergreen woods and rocky bluffs where nature provides the drama and wise gardeners step lightly. The two worlds share a similar foggy climate, and the same plants thrive—azaleas and rhododendrons, flowering fruit trees, fragrant fir and cedar. These similarities delight Norm Bodine, an executive who traveled widely in Japan before retiring to Whidbey Island off Seattle. Even before he and his artist wife, Danielle, built their house overlooking Puget Sound, he began recasting their 4½ wooded acres, rearranging granite boulders, preserving stands of tall conifers and giving old rhododendrons new life.

In one corner of the property, Bodine decided to create a Japanese-style pond garden. Having tended more traditional gardens in the past, he sought help with his new venture from landscape designer Masayuki Mizuno, former director of Portland's Japanese Garden. Bodine, who trained as an engineer, designed the hydraulics and electrical system for an 80-foot-long recirculating stream and adjoining pond, which has its own small island. At the water's edge, Mizuno directed the placement of rocks (dug years ago from a neighbor's pasture), striving for what he calls "an asymmetrical flow derived from nature, random but beautiful." The two men sited the pond beneath a

specimen 'Mt Fuji' cherry that existed on the site, against a backdrop of native Douglas and grand firs, vine maples and cedars.

They waited about a year until the house was finished before they planted the banks, using azaleas and rhododendrons gathered from around the site and arranging them according to Japanese design principles. "The shape of the rocks partly told us where and what to plant," says Mizuno. "The relationship between plants and rocks is very important." Light conditions were crucial too, adds Bodine: Small-leaved varieties went in sunny spots; those with large leaves went in the shade. Since many were fully mature when planted, they gave the half-acre garden an instant look of age.

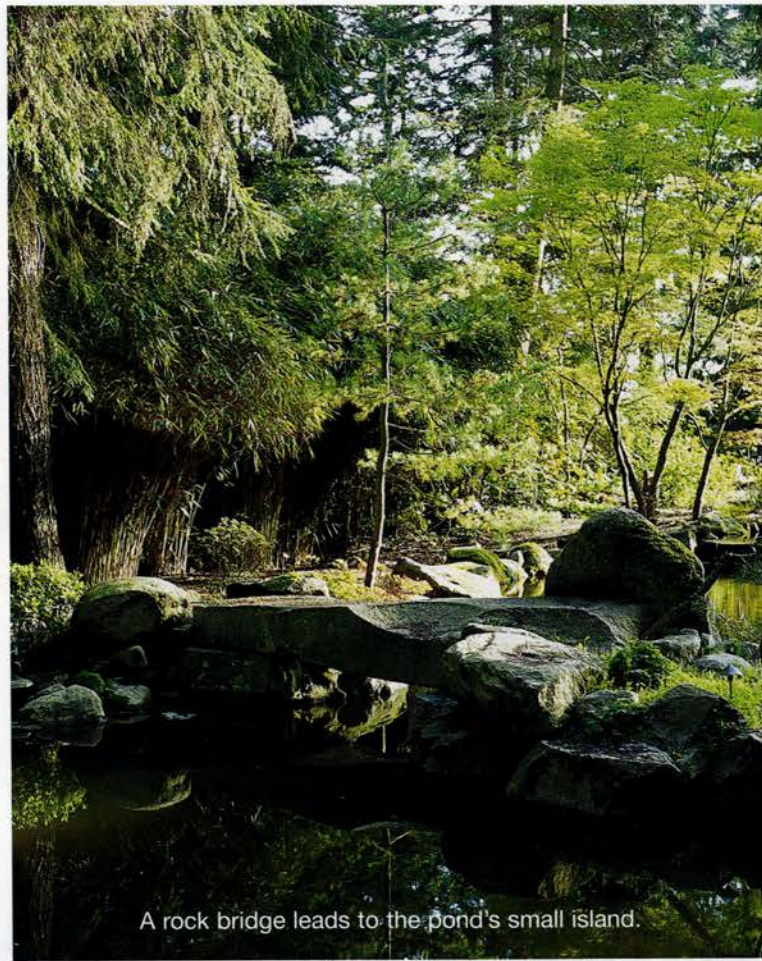
When spring arrives, the cherry casts its snowy reflection on the pond, and the azaleas and rhododendrons erupt in mounds of red, white and blush-pink. Pruning, a task that Bodine and Mizuno take on together, is a year-round endeavor. "The space around a plant lets you appreciate its shape," explains Mizuno. To Bodine, the landscape's sculptural shapes are striking in all seasons, even in winter under a blanket of white. ☘

See Resources, last pages.

**PRODUCED BY LINDA HUMPHREY. PHOTOGRAPHS BY MIKE JENSEN.
WRITTEN BY SUSAN HEEGER.**



Flowering azalea (*Rhododendron* 'Satsuki Chinzon')



A rock bridge leads to the pond's small island.



Native moss covers the rocks that edge the pond.



A patch of perennial woodland crocosmia



Pumpkin-sage lasagna

PASTA!

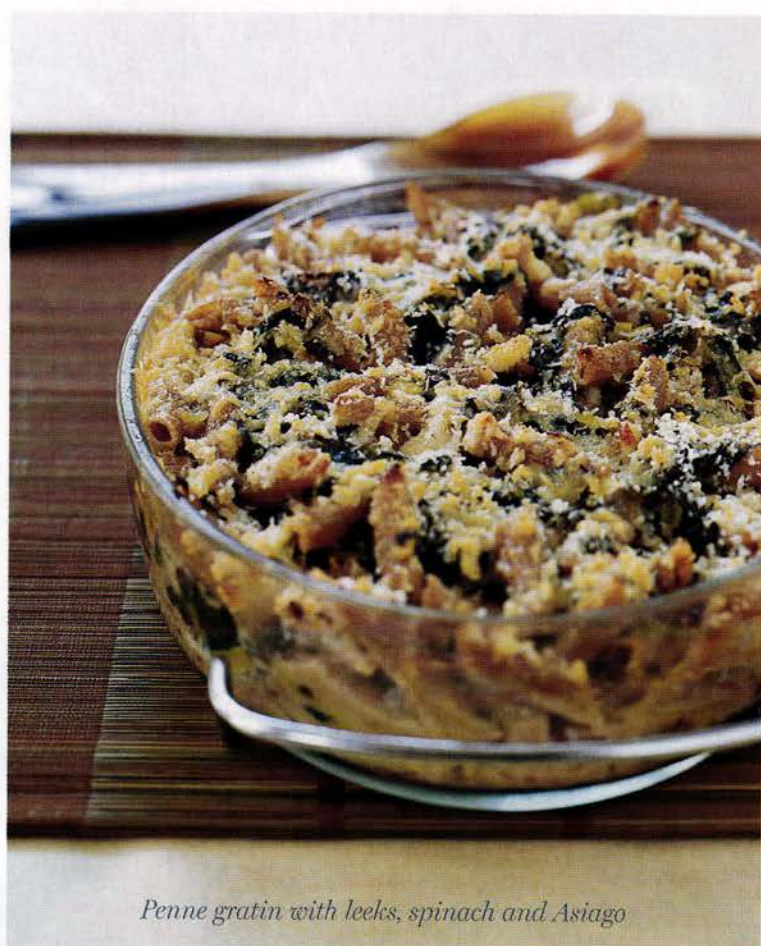
WITH CARBOPHOBIA ON THE WANE, THE ITALIAN MAINSTAY HAS NEVER LOOKED BETTER FOR YOU.



Bucatini with tuna-walnut sauce



Ravioli with piquillo-pine nut dip



Penne gratin with leeks, spinach and Asiago

One

summer I lost 15 pounds in two weeks eating pasta twice a day. Admittedly, I was laid up in an Italian hospital with a broken femur at the time, but it still gave me a whole new appreciation for a food that has taken a beating over the last few decades of nutritional flip-flops in this country. Once scorned as the most fattening of all starches, pasta lately looks like the greatest idea since garlic bread, especially because it's increasingly made from whole grains, the newest buzzword in life-extending ingredients. And as food guaranteed to make you feel better, pasta has always been as comforting as ten mothers. Even made with traditional semolina, it's a versatile building block for exceptionally satisfying dishes that fill you up, not out.

Pasta can be in every part of a meal, from salad to dessert—*orzo* actually makes a better pudding than rice, especially with pistachios and dried cherries filling in for everyday raisins. And if you're craving a hearty soup, try a Sicilian treatment, with *pappardelle* broken into bite-size lengths and simmered in a tomato-based broth with cauliflower and aromatics. With every spoonful, the ruffled edges of the pasta capture the vegetables in all their juicy flavor. You can even serve ravioli or tortellini as *hors d'oeuvres*: Just boil a good store-bought variety

and offer them with an intensely flavorful purée of roasted piquillo peppers and pine nuts for dipping.

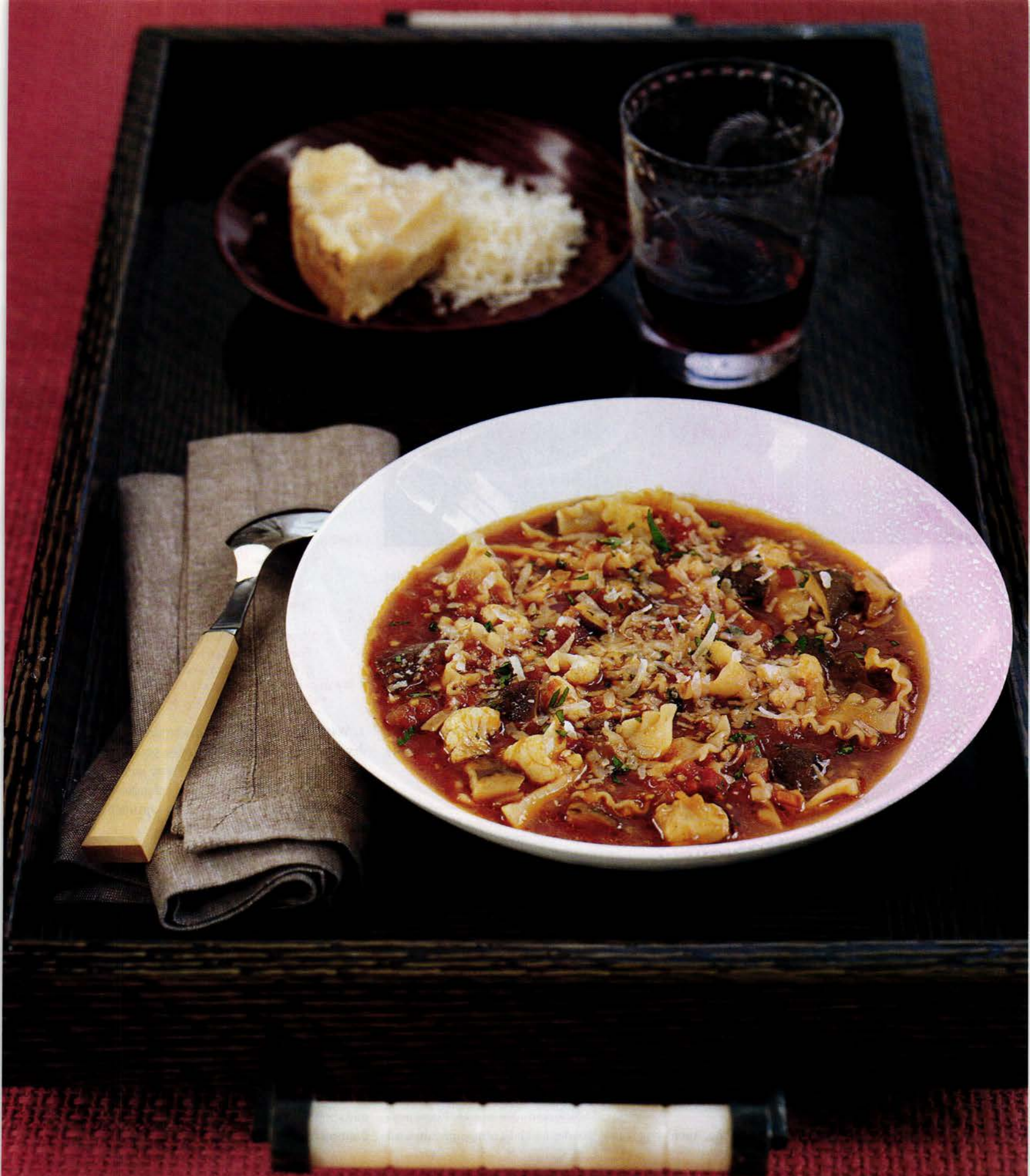
As a main course, pasta is so easy to cook it makes ordering a pizza look complicated. Penne tossed with spinach, leeks and Asiago and then baked could not be simpler in a crunchy, crusty gratin—consider it macaroni and cheese for grown-ups. And even lasagna can be broken down to its essence by using pumpkin instead of sausage as a filling and layering the fresh pasta sheets with a creamy sauce perfumed with sage.

Best of all, in cold weather, pasta is the ultimate pantry food. On rainy nights when you just want to stay inside, you can put together a sauce for sturdy noodles with canned tuna, olives and walnuts, all whizzed together in a blender, no simmering required.

To get the most out of pasta, though, remember to always serve it the way the Italians do: with a salad, with bread, with fruit, even with protein. All you'll gain is satisfaction. ☪

Recipes follow. See Resources, last pages.

PRODUCED BY KATHERINE E. NELSON AND FLANNERY HOARD.
PHOTOGRAPHS BY ELLEN SILVERMAN. FOOD STYLING BY ROSCOE
BETSILL. RECIPES AND TEXT BY REGINA SCHRAMBLING.



Sicilian-style cauliflower-and-pappardelle soup



Orzo pudding with pistachios and sun-dried cherries

Pasta recipes

Sicilian-Style Cauliflower-and-Pappardelle Soup

- 3 tbsp. extra-virgin olive oil
- 1 large onion, finely diced
- 3 cloves garlic, minced
- 1 medium red bell pepper, cored, seeded and diced
- Coarse sea salt
- ½ lb. shiitake mushrooms, stemmed and diced
- 1 29-oz. can plum tomatoes in purée
- 6 anchovies, drained and chopped
- ½ cup chopped parsley
- 1 small head cauliflower, trimmed and cut into very small florets
- ½ tsp. hot red pepper flakes
- 7 to 8 cups chicken stock
- Freshly ground black pepper
- 4 oz. dried ruffle-edge pappardelle or mafalda
- Freshly grated pecorino Romano

1. Heat oil in a heavy soup pot. Add onion, garlic and bell pepper, sprinkle liberally with salt and sauté until softened, about 5 minutes. Add shiitakes and continue cooking until soft, about 10 minutes.
2. Drain tomatoes and roughly chop, then

add to pot with their purée. Stir in anchovies and parsley and simmer 5 minutes. Add stock and bring to a boil. Add cauliflower and pepper flakes and cook, stirring often, until cauliflower is soft. Add more stock if soup is too thick.

3. Break pasta into 4-inch lengths and add to pot. Simmer, stirring often, until soft.

4. Season with pepper to taste and add more salt if needed. Serve garnished with freshly grated cheese. *Serves 6 to 8.*

Ravioli with Piquillo–Pine Nut Dip

- ½ cup pine nuts
- 1 7.6-oz. jar roasted piquillo peppers, drained
- ¼ cup extra-virgin olive oil
- Pinch cayenne
- 1 clove garlic, minced
- 1 tbsp. sherry vinegar, or to taste
- Sea salt
- 12 oz. small spinach, mushroom or cheese ravioli (or tortellini)

1. Heat oven to 300°F. Spread pine nuts in a small baking dish and toast until faintly golden, 10 minutes. Cool.

2. Remove seeds from piquillo peppers and scrape off blackened char marks. Place peppers in a blender and add pine nuts, olive oil

and cayenne. Purée until smooth.

3. Transfer to a small bowl and add garlic, sherry vinegar and salt to taste.

4. Boil ravioli in boiling salted water until al dente. Drain thoroughly, then spread out onto a baking sheet lined with paper towels. Let stand until dry.

5. Serve ravioli warm or at room temperature with cocktail forks or toothpicks for dipping. *Serves 8 to 10.*

Penne Gratin with Leeks, Spinach and Asiago

- 3 10-oz. bags fresh spinach, stems removed
- Coarse sea salt
- 1 lb. whole-wheat penne rigate
- 4 tbsp. unsalted butter
- 4 leeks, white part only, cleaned well and thinly sliced
- 1 cup chicken stock
- 1 cup light cream
- ½ tsp. freshly grated nutmeg
- ¼ tsp. cayenne
- 1½ cups grated Asiago cheese
- Freshly ground black pepper
- ½ cup grated Fontina cheese
- ½ cup panko or other fine dry bread crumbs
- 1 tsp. freshly ground white pepper

1. Wash spinach well and drain but do not dry. Place half the leaves in a large pot, cover and bring to a boil. Turn off heat and let stand until soft. Transfer to a colander to drain. Repeat with remaining spinach. Squeeze completely dry.

2. Bring a large pot of water with 1 tablespoon salt to a rolling boil. Add penne and cook until not quite al dente. Drain well and toss with 2 tablespoons butter in large bowl. Set aside.

3. Heat oven to 425°F. Butter a 9-by-13-inch baking dish.

4. Melt remaining butter in a large sauté pan. Add leeks and season with salt. Sauté until soft, about 10 minutes. Finely chop spinach and stir into leeks. Add stock, cream, nutmeg and cayenne, mixing well. Remove from heat and stir in Asiago. Season with black pepper to taste and additional salt if needed.

5. Add leek mixture to penne, mix thoroughly and spoon into buttered baking dish. Combine Fontina cheese and panko and sprinkle over

more[recipes]

top. Cover and bake 10 minutes, then uncover and cook until pasta is cooked and top is golden, 10 minutes longer. *Serves 6 to 8.*

Pumpkin-Sage Lasagna

- 1 3-lb. fresh pumpkin (or winter squash)
- Salt and freshly ground white pepper
- 4 tbsp. butter
- 4 tbsp. flour
- 3 cups whole milk
- 1 small bunch fresh sage, leaves only, coarsely chopped
- 2 cloves garlic, minced
- 1 cup freshly grated Parmigiano-Reggiano
- 12 sheets fresh lasagna, 5 by 7 inches
- 1/2 cup pumpkin seeds
- 1 cup grated mozzarella

1. Heat oven to 350°F. Cut pumpkin in half and scrape out seeds. Lay cut-side down on baking sheet. Roast until completely soft. Turn cut-side up and let stand until cool. Mash until smooth. Season with salt and pepper to taste. Set aside.

2. In a medium saucepan, melt butter over medium heat. Whisk in flour until smooth, then cook until bubbly. Gradually whisk in milk. Cook, whisking, until thickened to sauce consistency. Stir in sage, garlic and Parmigiano. Season with salt and plenty of pepper to taste. Set aside.

3. Lightly coat bottom of a 9-by-13-inch baking dish with a spoonful of sauce. Arrange four noodles over bottom, overlapping slightly. Spread half the pumpkin evenly over, then sprinkle with half the pumpkin seeds. Dollop a third of the sauce over, spreading evenly. Repeat with remaining noodles, pumpkin, seeds and sauce. Smooth top and cover with mozzarella.

4. Cover pan tightly with foil and bake 20 minutes. Uncover and bake until pasta is tender and sauce is bubbly, 10 to 15 minutes longer. Serve hot. *Serves 6 to 8.*

Bucatini with Tuna-Walnut Sauce

- 1 7-oz. can Italian tuna in oil, drained
- 1/2 cup walnuts
- 1/2 cup coarsely chopped parsley
- 1/2 cup pitted oil-cured black olives

- 1/2 tsp. hot red pepper flakes
- 1 cup extra-virgin olive oil
- 4 cloves garlic, minced
- 1/4 cup chopped fresh basil
- 2 tbsp. drained capers
- Juice and zest of 1 large lemon
- 2 tbsp. brandy
- Salt and freshly ground black pepper
- 1 lb. bucatini

1. Combine tuna, walnuts, parsley, olives and hot pepper flakes in blender or food processor. Process until chunky, then add olive oil and process until blended but not smooth.

2. Transfer to bowl and stir in garlic, basil, capers, lemon juice and zest and brandy. Season with salt and pepper to taste.

3. Bring a large pot of water with 1 tablespoon salt to a rolling boil. Cook pasta until al dente. Drain well. Add sauce and mix well. Serve hot or cold. *Serves 4 to 6.*

Orzo Pudding with Pistachios and Sun-dried Cherries

- 1/2 cup sun-dried cherries
- 1/3 cup good bourbon
- 1 cup orzo
- 1 tsp. kosher salt
- 2 tbsp. unsalted butter
- 1 cup heavy cream
- 1 cup light cream
- 2/3 cup sugar
- 3 large egg yolks
- 1/2 cup shelled, unsalted pistachios
- Crème fraîche (optional)

1. Combine cherries and bourbon in a small bowl and let stand at least 1 hour.

2. Cook orzo in boiling water with salt until al dente. Drain well. Toss with butter and place in a clean heavy saucepan. Add heavy and light cream and sugar and mix well. Cook over medium heat, stirring often, until liquid starts to thicken, 10 to 12 minutes.

3. Beat egg yolks in a small bowl. Ladle in about 1/2 cup hot liquid from the orzo mixture and whisk quickly to blend completely. Scrape mixture back into pot and cook, stirring constantly with a rubber spatula, until pudding thickens. Strain cherries and stir into pudding. Add pistachios and mix well. Serve warm, garnished with crème fraîche if desired. *Serves 6.*



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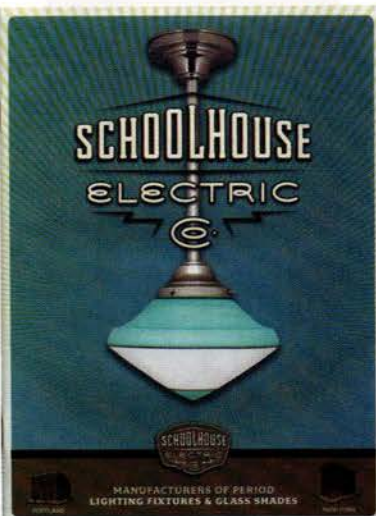
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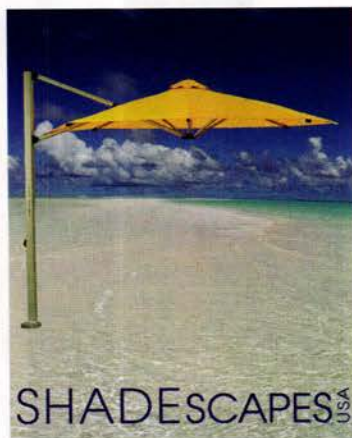


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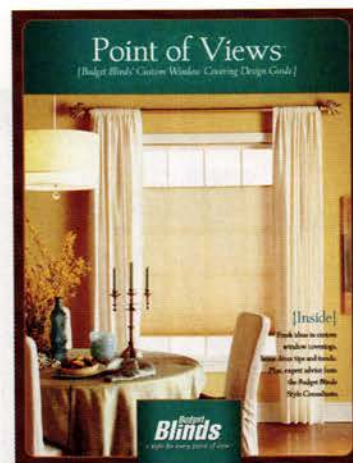


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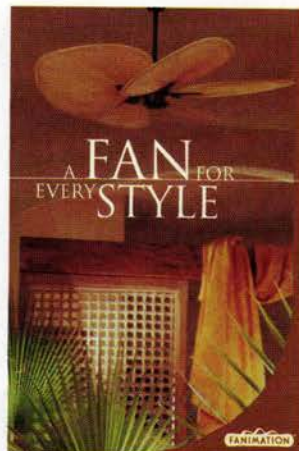
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donghia.com; **Page 96 (Photo, top) Stools:** Profiles, profilesny.com; **Cabinetry:** Boffi, 212/431-8282; **Light:** Fontana Arte *Lampara* hanging lamps, The Lighting Center, 212/888-8388; **Page 97 Shower fixtures:** Etoile from Waterworks, waterworks.com; **Faucet, sink, mirror, tile:** Waterworks, waterworks.com; **Doorknob:** E.R. Butler, 212/925-3565.

MID-COUNTRY MODERN

Architecture and Design: Brad Nicholson, Nicholson Group, 1629 Walnut Street, Kansas City, MO 64108, 816/472-7272; **Page 98 Sofas:** Vintage George Nelson *Modeler* in Illusion Vinyl by Rowzee Upholstery, 816/842-6541, row-zee.com; **Painting:** "Till from Itself It Fell" by Amy Ellingson from Fassbender Fine Arts, 312/666-4302; **(photo, right) Wall sculpture:** Burgess Zbryk and Rie Egawa of EZ Design, 816/472-6342; **Pages 100, 101 (photo, left) Banquettes:** Burgess Zbryk and Rie Egawa of EZ Design, 816/472-6342; **Banquette upholstery:** Maharam *Messenger 020* in Lime, maharam.com; **Table:** Custom by Brad Nicholson; **(photo, right) Room divider:** Burgess Zbryk and Rie Egawa of EZ Design, 816/472-6342; **Bench:** George Nelson for Herman Miller from Design Within Reach, dwr.com; **Painting:** "Cant" by Karen McClanahan from Bemis Center, 402/341-7130; **Page 102 White chairs:** Vintage Arne Jacobsen *Swan* from Retro Inferno, 816/842-4004; **Chair upholstery:** American Silk *Ultrasuede* from KC Upholstery, 816/753-4003; **Sculptures:** Lester Goldman, lestergoldman.com; **Page 103 Hood, cabinets, countertops:** Bulthaup, bulthaup.com; **Painting:** *The Pale Cook* by Henning Kurschner from Fassbender Fine Arts, 312/666-4302; **Pages 104, 105 (photo, upper left) Chair:** *Form* by Piero Lissoni for Kartell from Unica, unicahome.com; **(photo, upper right) Tub:** Kohler *SoK* tub, kohler.com; **Chair:** *Eros* by Philippe Starck for Kartell from Design Within Reach, dwr.com; **(photo, bottom right) Fixtures:** Hansgrohe, hansgrohe.com; **Green glass:** Byers Glass, 913/441-8717.

NASHVILLE NEAT

Architecture: Price Harrison Architect, 3707

Brighton Road, Nashville, TN 37205, 615/292-8655, priceharrisonarchitect.com; **Design:** David White, Erwin & White, 5825 Old Harding Road, Nashville, TN 37205, 615/356-8090; **Pages 106, 107 Sofa, chairs, coffee table:** Minotti, minotti.com; **Side table:** Maxalto *Simplice* Collection from B&B Italia, beitalia.it; **Lamp:** Bank from Domus Design Collection, 212/685-0800; **Rug:** Custom from Hokanson, hokansoncarpet.com; **(photo, bottom right) Table, chairs:** Richard Schultz Design, 215/679-2222, richardschultz.com; **Page 108 Table, chairs:** Christian Liaigre from Holly Hunt, hollyhunt.com; **Page 109 Bench:** Christian Liaigre from Holly Hunt, hollyhunt.com; **Page 110 (Photo, upper left) Cabinetry:** Custom by DW Woods, 718/349-9861; **Oven, cooktop:** Bosch, boschappliances.com; **Microwave:** Thermador, thermador.com; **Faucet:** Dornbracht, dornbracht.com; **Stools:** Bertoia from KnollStudio, knoll.com; **(Photo, bottom left) Bed, shelves:** Custom by DW Woods, 718/349-9861; **Rug:** Custom by Carousel Carpet Mills, 866/227-6873; **Page 111 Cabinetry:** Custom by DW Woods, 718/349-9861; **Fan:** Modern Fan Co., modernfan.com; **Fixtures:** Dornbracht, dornbracht.com; **Sconce:** Ginger, gingerco.com.

(H)ALL IN THE FAMILY

Architecture: Rick Fifield Architect, 600 St. Roch Avenue, New Orleans, LA 70117, 504/949-3309; **Page 112 Sofa:** Ray Langley, 504/522-2284; **Rug:** Conran Shop, 212/755-9079; **Artwork:** Karen Slingluff, slingluffphoto.com; **Pillows:** Jill Dupré, jdesignsalon.com; **Candlesticks:** Villa Vici, villavici.com; **Page 114 Paintings:** Jill Dupré, jdesignsalon.com; **Page 115 Chandelier:** Jill Dupré with Hernan Caro, jdesignsalon.com; **Armchairs:** Villa Vici, 540/899-2931; **Pages 116, 117 Island:** Custom by Sal Judice Woodworkers, 985/645-0300; **(photo, upper right) Cabinetry:** *Ultracraft* from Cabinets by Design, 504/899-2300; **Page 118 (photo, upper right) Sofa:** Mitchell Gold + Bob Williams *LA Collection*, mitchellgold.com; **Coffee table:** West Elm, westelm.com; **Pillows:** Jill Dupré, jdesignsalon.com; **Painting:** Joe Kight,

504/488-3548; **(Photo, lower right) Bed:** Wilkerson Row, 504/899-3311; **Lamp:** Villa Vici, villavici.com; **Painting:** Tricia Vitano, 504/891-4882; **Pillows:** Jill Dupré, jdesignsalon.com; **Page 119 (photo, upper left) Vanity:** Custom by Sal Judice, 985/645-0300; **Sinks, fixtures:** Kohler, kohler.com; **Sconces:** Paul Gruer for Villa Vici, villavici.com; **(photo, upper right) Tub:** BainUltra, bainultra.com; **(photo, lower left) Tile:** Terry Vine, tvine.com.

MATTERS OF THE HEARTH

Design: Amely Wurmbrand, Amely Wurmbrand Designs, 1574 NW 190th Street, Shoreline, WA 98177, 206/542-0447, amely.net; **Pages 120, 121 Cabinetry:** Custom design built by Park Avenue Construction, 206/783-3693; **Cabinet metal-work:** Ballard Sheet Metal Works Inc., 206/784-0545; **Etched glass:** Bendheim, bendheim.com; **Countertops:** *Crema Marfil* by Washington Marble Works, 253/891-1823, washingtonmarbleworks.com; **Faucets:** Grohe, groheamerica.com; **Cooktop:** Wolf, subzero.com/wolf; **Hood:** Best from Albert Lee Appliance Co., 206/282-2110; **Drawer pulls:** Becker Beschlaege, beckerbeschlaege.de; **Light fixtures:** *Flex 12* from Juno at Lighting Supply, lightingsupply.net; **Lighting design:** Lighting Design, Inc., lightingdesigns.com; **(photo, upper right) Refrigerator:** GE Profile, ge.com; **Page 122 (photo, bottom left) Hardware:** Häfele, hafaleamericas.com; **Page 123 Masonry:** Steve Siebert, Gardenstone Masonry, 206/722-2421; **Ovens:** Dacor, dacor.com.

SUR LA TABLE

Architecture: Joey Shimoda, Shimoda Design Group, 837 Traction Avenue, Suite 101, Los Angeles, CA 90013, 213/596-1771, shimodadesign.com; **Pages 124, 125 Flooring:** Ann Sacks Luxor Gray limestone, annsacks.com; **Paneling, cabinetry:** Joey Shimoda, 213/596-1771; **Countertops:** CaesarStone *Baja*, 818/394-6000, caesarstoneus.com; **Faucets:** *Woodmere* from Moen, moen.com; **Stools:** *Hudson* by Philippe Starck from Emeco, 717/637-5951, emeco.net; **Page 126 (photo, upper left) Laminated glass:** *Green Fiber #1019* from

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- 1400. Send me all FREE information from the Kitchen & Bath category.**

- 39. Aino USA.** By combining a wide selection of styles, functions and features, ALNO has integrated fashion, function and technology to create unique kitchen environments that are designed to reflect the lifestyle and personality of the homeowner. **FREE.**

- 40. Bontempi Cucine.** Bontempi Cucine is pleased to present Omnia by Studio Kairos - an innovative system of high-tech aluminum doorframes available in two finishes, aluminum and titanium which may be combined with newly introduced door panel materials using hide and linoleum along with laminates, lacquers and chrome to produce the stunning contemporary styling for which Bontempi is known in the kitchen furniture market place. **FREE.**

- 41. Brizo.** Introducing the new premium faucet brand, Brizo, featuring kitchen, lavatory, tub, and shower collections in a variety of finishes. **FREE.**

- 42. bulthaup.** bulthaup products incorporate material integrity, minimalism and perfect craftsmanship in every detail. bulthaup is proud to introduce a new generation of product, bulthaup b3, that advances kitchen design with ergonomics, quality and sensual design. **FREE.**

- 43. Downsview Kitchens®.** Design innovation and commitment to quality make Downsview the premier choice in kitchen cabinetry. Send for our 96-page color brochure or pick up a copy at your nearest Downsview designer showroom. For information, 905-677-9354. \$20.00.

- 44. Elkay.** Stainless steel undermount and self-rimming drop-in sinks, plus single-lever and two-handle faucets. \$100.

- 45. Jenn-Air.** When it comes to gourmet cooking, Jenn-Air offers the most power and flexibility available in a built-in cooktop. With new, ultra-powerful gas and electric cooking elements, it's clear that Jenn-Air appliances are made for the Love of Cooking. Visit jennair.com for more information. **FREE.**

- 46. KraftMaid.** To learn more about KraftMaid Cabinetry today or to order your FREE Cabinetry Idea Book, please call 1-800-646-1986 or visit www.kraftmaid.com. **FREE.**

- 47. Scavolini.** Glam by Scavolini: hints of minimalist style for a kitchen in sophisticated mood. Scavolini presents Glam: a kitchen - in many finishes, colours and compositions - that gives expression to the latest trends, with an innovative design. With Glam, the kitchen is no longer merely a service area but becomes the focal point of the home's furnishing. **FREE.**

- 48. Sub-Zero Freezer.** Sub-Zero, the leader in built-in refrigeration, provides innovative refrigeration design solutions. To make your kitchen what you've always wanted it to be, please request a free brochure. **FREE.**

- 49. THG USA.** The THG collections comprise over 250,000 kitchen and bath products, found in unique architectural residences, hotels, resorts, luxury yachts and royal palaces worldwide. Customers may visit one of 90 authorized THG design showrooms across the country to choose from a selection of over 150 designs and 35 finishes. For more information visit us at www.thgusa.com or call (954) 425-8225. **FREE.**

- 50. Viking Range.** If cooking is everything, the complete Viking kitchen offers everything you need - professional performance and impeccable design. 1-888-845-4641; vikingrange.com. **FREE.**

- 51. Vitraform.** Laminated glass lavatory basins, integrated counters and basins in twelve colors with optional hand cut engraved designs. Special drain hardware and mounting systems including wood vanities. **FREE.**

- 52. Wood-Mode Inc.** Full-Color pamphlet shows a sampling of designs from traditional to contemporary, and describes the exclusive finishing process that enhances the beauty and durability of Wood-Mode cabinetry. It also includes an offer for a free designer literature collection (\$20 value). 1-877-635-7500 or www.woodmode.com. **FREE.**

- 53. Zephyr Ventilation.** Zephyr Ventilation invites homeowners to open their worlds to new possibilities in hood design. From the first signature hood line, Cheng Design by Zephyr, to the daring new Elica Collection, Zephyr continues to push the boundaries. **FREE.**

LIGHTING

- 1500. Send me all FREE information from the Lighting category.**

- 54. Lutron.** Experience the beauty of light-bright, dim, somewhere in between-throughout your home. Enhance comfort, create ambience, and make your home your haven. (877)258-8766, ext 664. **FREE.**

- 55. Urban Archaeology.** Urban Archaeology offers a wide selection of historically accurate lighting, luxury washstands, and unique bath accessories, as well as handcrafted tile and stone. www.urbanarchaeology.com. **FREE.**

- 56. YLighting.** Contemporary and Modern Lighting Fixtures and Chandeliers. Free Shipping and Outstanding Customer Service. Call 866-428-9289 for more info. **FREE.**

MISCELLANEOUS

- A Diamond is Forever.** To learn more about the 3-stone anniversary ring and for the ultimate in diamond information and designs, visit www.adiamondisforever.com.

- Banana Republic.** Banana Republic has the cashmere, accessories and sweaters that top everyone's winter wish list plus the Banana Republic Gift Card. Visit BananaRepublic.com or call 888.BRSTYLE.

OUTDOOR LIVING

- 57. Shadescapes.** A marvel of durability and precision engineering, only ShadeMaker umbrellas marry contemporary design, yacht-grade materials and over 200 designer colors. ShadeScapes USA is the exclusive US, Canadian and Caribbean importer of the ShadeMakers brand. **FREE.**

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EAST MEETS NORTHWEST

Landscape Design: Masayuki Mizuno, Masa & Associates, 5301 SW Prosperity Park Road, Tualatin, OR 97062, 503-638-3301.

PASTA!

Page 132 Dish: Cargo baking dish in sage, Calvin Klein, 212/292-9000, calvinklein.com; **Runner:** Woven reed runner in cayenne, Calvin Klein, 212/292-9000, calvinklein.com; **Tablecloth:** Robert Allen, 800/333-3777, robertallendesign.com; **Page 133 Charger, napkin:** Calvin Klein, 212/292-9000; **Plate:** Niderville from DeVine Corporation, 212/545-1325; **Flatware:** Ralph Lauren, 212/434-8000; **Glass:** Takashimaya, 212/350-0100, ny-takashimaya.com; **Tablecloth:** Kravet, 212/421-6363, kravet.com; **Page 134 (photo, left) Plate:** Calvin Klein, 212/292-9000, calvinklein.com; **Silver dish:** Takashimaya, 212/350-0100, ny-takashimaya.com; **Napkins:** Magnolias Linens, 212/472-7708; **Tablecloth:** J. Robert Scott, 212/755-4910, jrobertscott.com; **(photo, right) Dish:** Simax oval baking dish from The Gourmet Kitchen, 800/355-7745, gourmet.org; **Place mat:** Calvin Klein, 212/292-9000, calvinklein.com; **Tablecloth:** Robert Allen, 800/333-3777, robertallendesign.com; **Serving spoon:** Takashimaya, 212/350-0100, ny-takashimaya.com; **Page 135 Tray:** Bill Sofield for Baker, 800/592-2537, kohlerinteriors.com; **Bowl:** Jasper Conran for Waterford Wedgwood, wedgwoodusa.com; **Spoon, bread plate:** Takashimaya, 212/350-0100, ny-takashimaya.com; **Napkin:** Calvin Klein, 212/292-9000, calvinklein.com; **Glass:** Bergdorf Goodman, bergdorfgoodman.com; **Tablecloth:** Robert Allen, 800/333-3777, robertallendesign.com.

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Once merely cheap and cheerful, ready-to-assemble ("flat-pack") furnishings are going haute. From top: When slotted together, Ola Wihlborg's powder-coated steel **Jularp candelabra** for Ikea's P.S. collection claims a starring role (11"h, \$10, in stores only; 800/434-4532). The minimal eco-friendly plywood frame of Christian Frey's **S21 dining chair** can be disassembled for easy transport and storage (17"w x 35"h x 18½"d, \$300; chmoebel.com). Monica Förster stretches creativity's limits with her adjustable aluminum **Net bowl** (11½" and 8" diameters, from \$80; bernerstockholm.se). No hardware is needed to assemble the Design Can's stackable **Parcel table**, a Baltic-birch frame with an acrylic top (21½"w x 21½"d x 17½"h, \$160; mattermatters.com). Position the laser-cut powder-coated steel shades of the **Bendant lamp** to cast light in patterns of your design (30"l x 33"w, cord length, 180", \$165; mioculture.com). To see these items ship-shaped, check out page 12. —Produced by Katherine E. Nelson. Written by Megan O'Neill.

Flat Feat

Designers are thinking inside the box to bring high design home.