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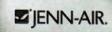
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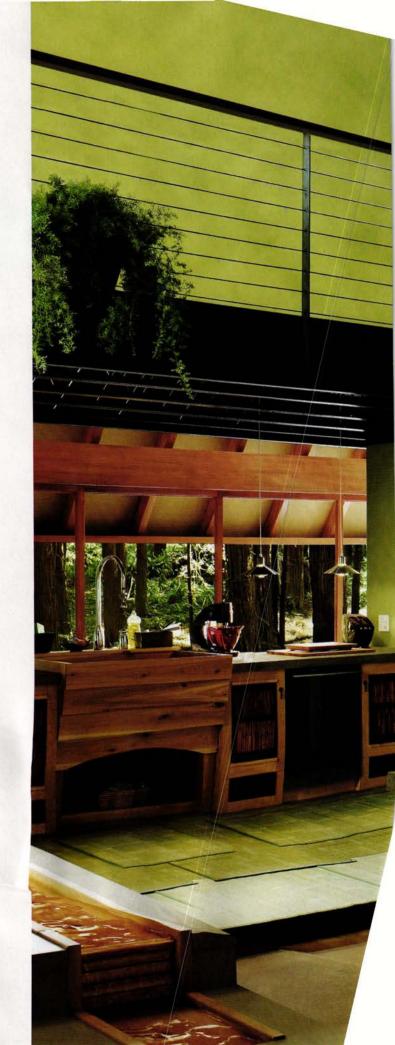


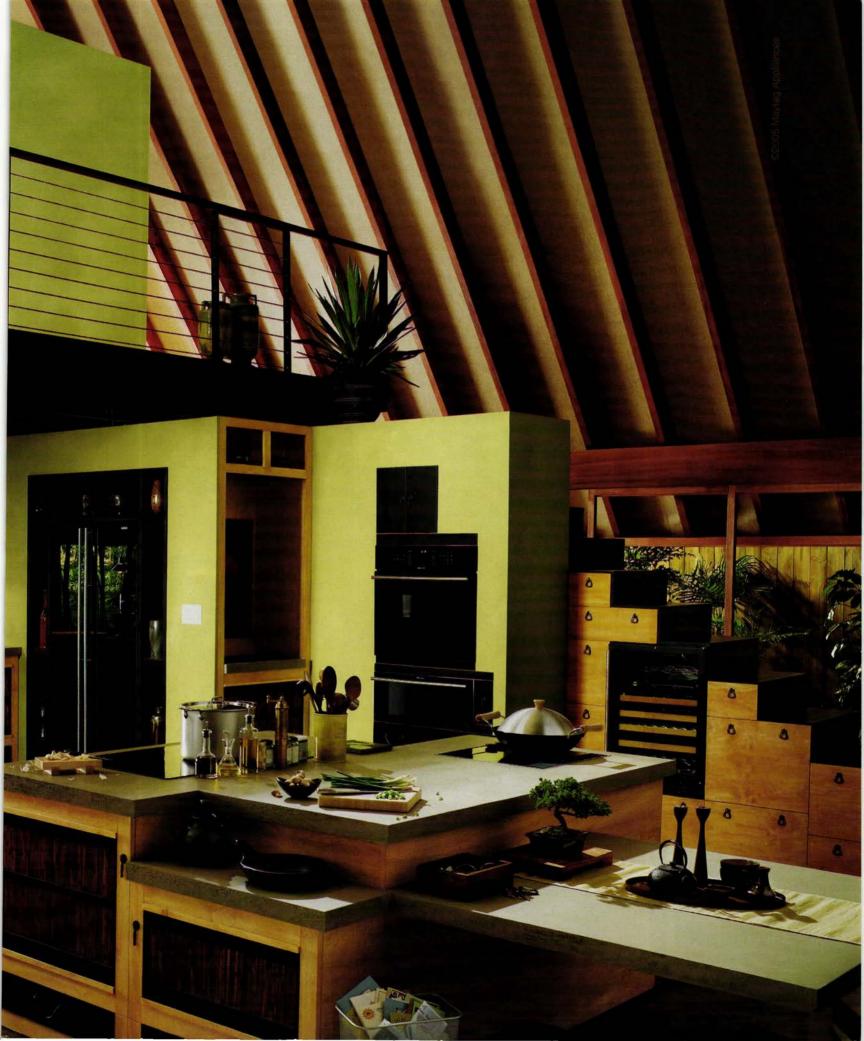


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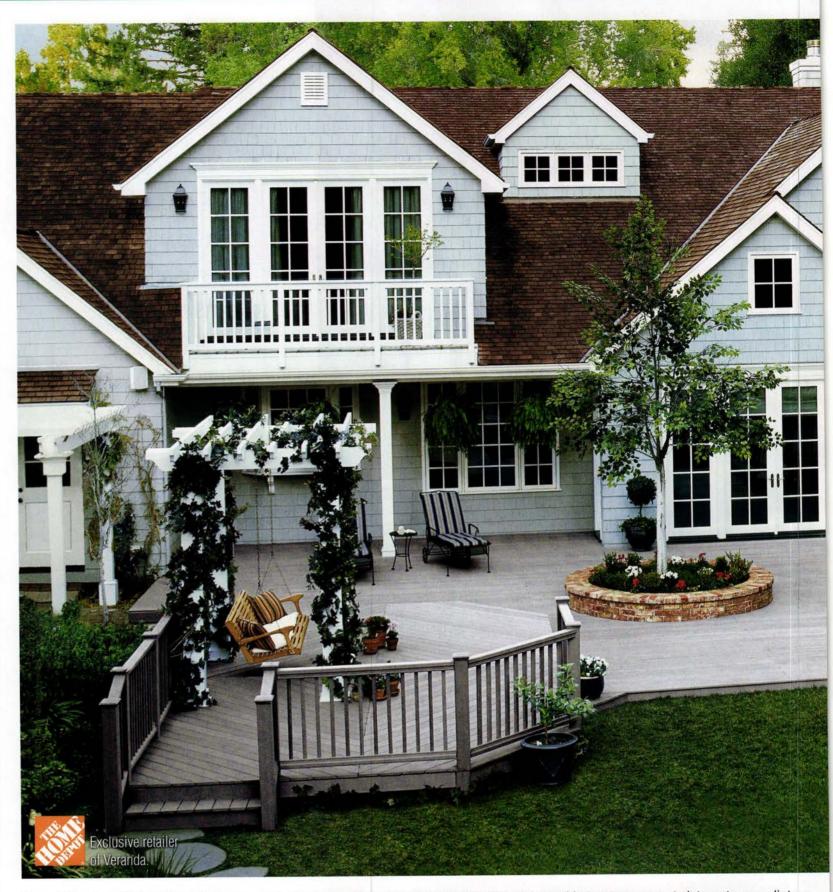
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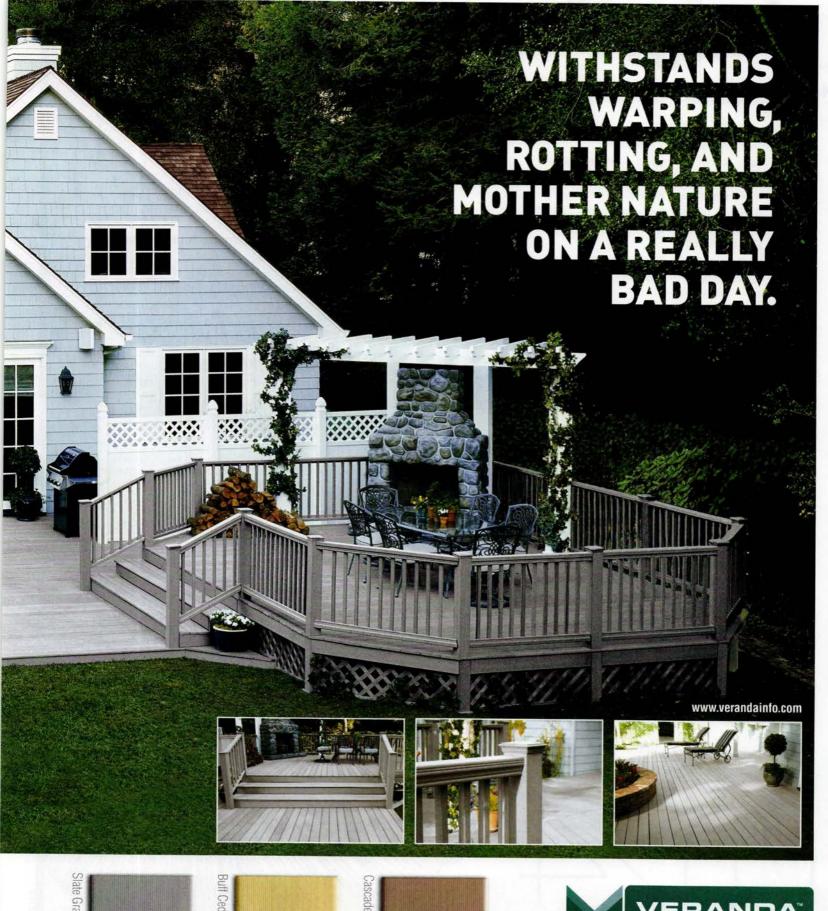
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All is groovy in the cool and calming living room of designer Michael Berman's Palm Springs home, page 94. Photograph by Grey Crawford. See Resources, last pages.







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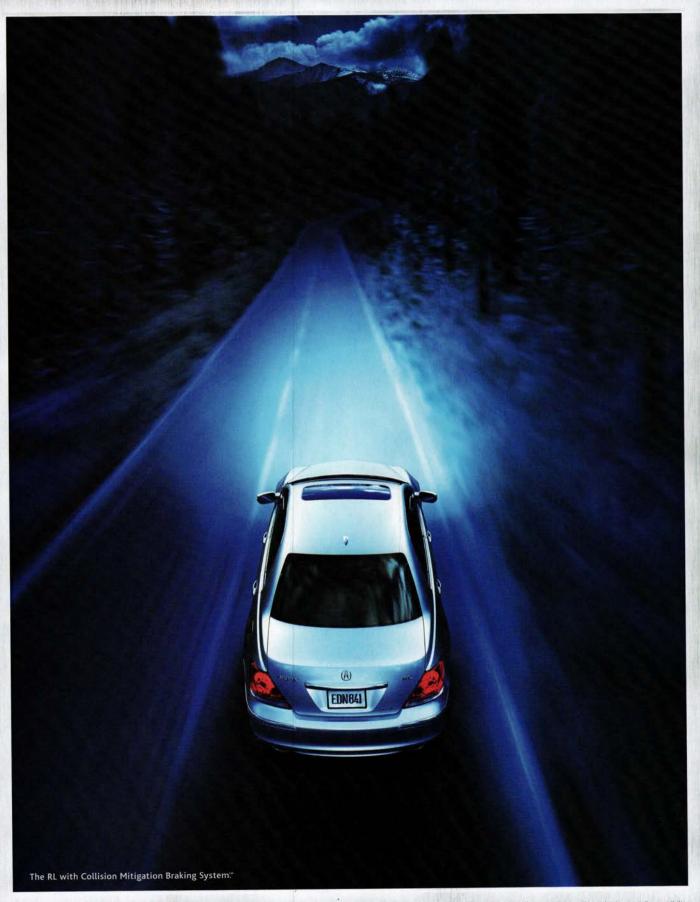




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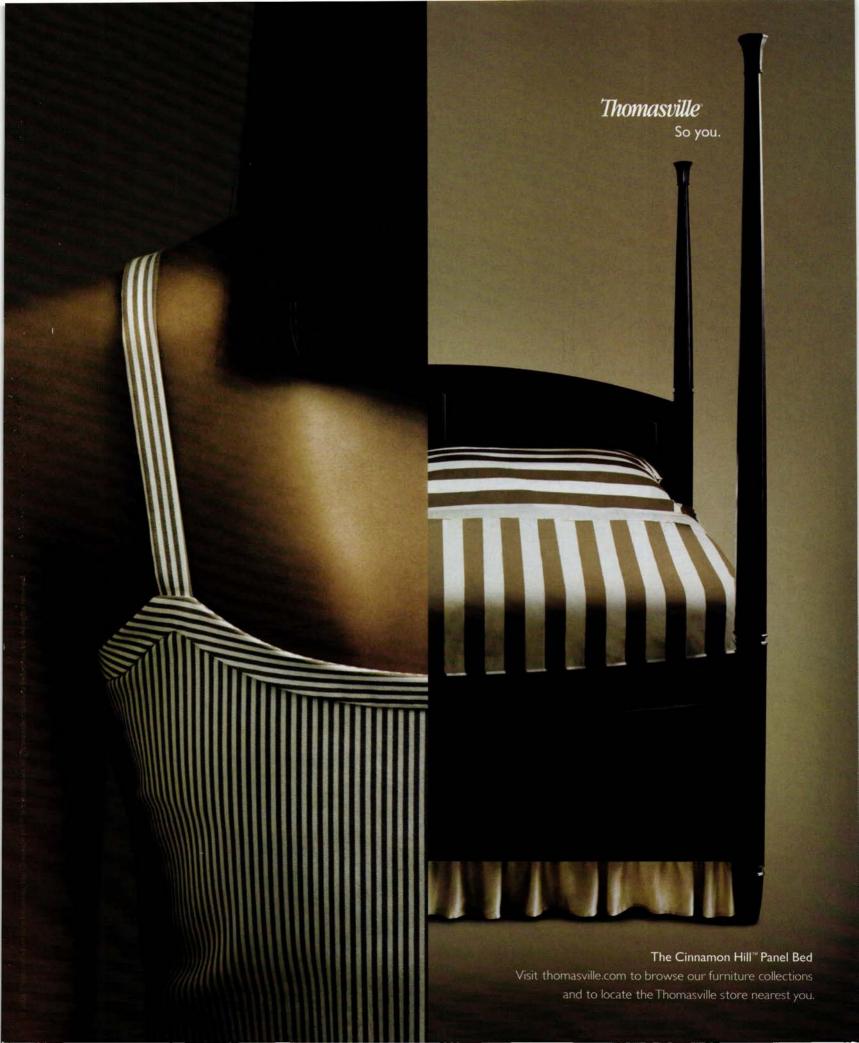
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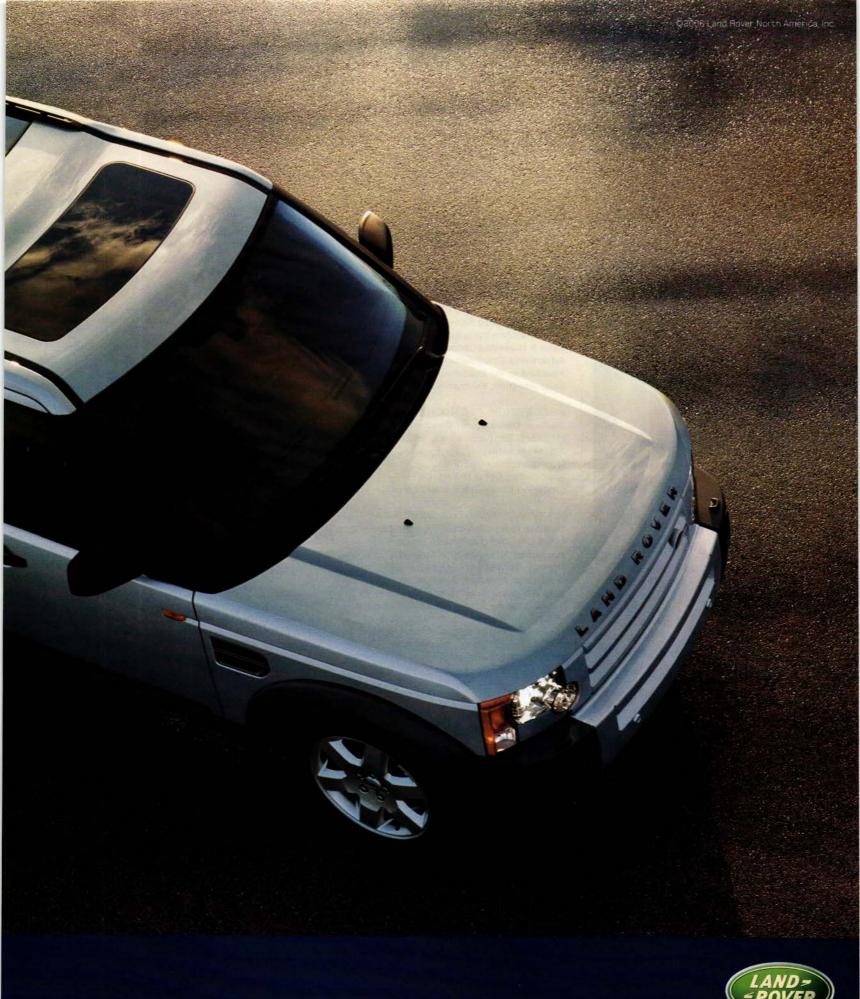




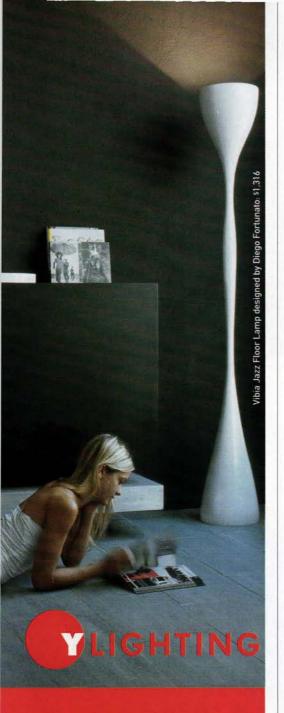


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### [editor'spage]



### **That's Entertainment**

66 Jenn said it was the best birthday she'd ever had, and I know I'll never forget it. Who ever thought I could chop up so many vegetables that fast?

eople often wonder how the editor in chief of a national design magazine entertains her family and friends. Fabulous dinner parties with sparkling crystal and heirloom silver, no doubt. Well, sometimes, but not always. More often life is very much more "real world."

This spring, I went to Los Angeles for Westweek, a series of high-end, to-the-trade events that highlight the best the design world has to offer, and also to celebrate the birthday of my L.A.-based daughter, Jenn. It was Jenn's request that, as a birthday gift, Mom would cook a vegetarian feast for a dozen or more of her closest friends. This sounded like great fun: an outdoor, casual buffet with lots of easy grilling. Little did we imagine that it would be cold in L.A. and raining. The outdoor furniture was too big to bring indoors, and there wasn't enough indoor furniture to seat 12—even for a buffet. Jenn's home office does double duty for casual meals, but it has never seated a dozen. We had about six hours to pull it all off.

We set out in traffic for Target, Crate & Barrel and Ikea, and within three-plus hours, returned with a huge butcher block tabletop, 4 folding chairs, 8 classic white dinner plates, 8 wineglasses, 12 dessert plates (50 cents each), 12 fab dishcloths to use as napkins, 2 elegant platters ("Mom, those are so you!"), votives and more. Stops at Trader Joe's, Vons and Whole Foods completed our rounds. And two

hours later, dinner was indeed served, to everyone's delight. The menu was simple and inspired by California's stellar produce: tomatoes with mozzarella, roasted asparagus with pine nuts, a big salad, two pastas and lots of wonderful cheese. I loved Jenn's friends, she loved her party, her friends loved the food, and the table looked spectacular.

The dessert consisted of perfect individual "fallen" chocolate cakes Fed-Exed from the East Coast by pastry chef Vanessa (daughter No. 2). They came complete with Frangelico crème anglaise, raspberries, hazelnut brittle, fresh mint—and detailed plating instructions. Amazing. (No matter that Jenn hardly has counter space for 4 plates, let alone 12.)

Jenn said it was the best birthday she'd ever had, and I know I'll never forget it. Who ever thought I could chop up so many vegetables that fast?

And my latest formal dinner party? A holiday feast, also perfect: old family silverware and candelabras, heirloom damask linen, a mix of fine china and crystal, all lovingly collected over many years; a beautiful centerpiece thoughtfully sent ahead by Max and Doris (two of our most special guests); capons and oyster stew from John and Kim; Henrietta's trademark cheese and grits—and more of Vanessa's (and husband Brendan's) skilled cookery. The two meals couldn't have been more different, yet the important ingredients were identical: family, friends, laughter, love and, yes, style. Who says you can't have it all? —Donna Warner, Editor in Chief

CD



Inspired by the colors and textures of the natural world, Metropolitan Home's Retail Merchandising Editor, Jo-Anne Pier, addresses the universal appeal of indoor-outdoor living with her trend seminars across the country.

"To seamlessly transport your indoor style outdoors, a beautiful and versatile deck provides the perfect foundation for an outdoor oasis that expresses your individual style."

The threshold that separates our indoor lives from Mother Nature's domain vanishes when we extend our living spaces beyond the walls of our homes. That's never been more true than today as a growing list of options for resilient decking and dazzling outdoor furniture make living alfresco a reality.

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With all of the options out there today - from Veranda decking to beautiful and functional decorations - it's easier than ever before to create a sanctuary in the sun that highlights your own inimitable style.





## Mailbag

### Right on Ranch

As a 49-year-old "closet architect," I eagerly await your magazine every month. There are several old, classic Southern homes around town, but the rest are all 1960s brick ranches. In *Met Home*, I get to journey into the imaginations of the architects and designers you showcase in your pages. Of particular interest in your Design 100 issue (May '06) is No. 96, titled "Post Production." This is an unbelievable yet sophisticated example of what I think a ranch should be—beautiful home. Kudos to the designers.

Steve Pertree Valley Head, AL

### **Rotten Eggs**

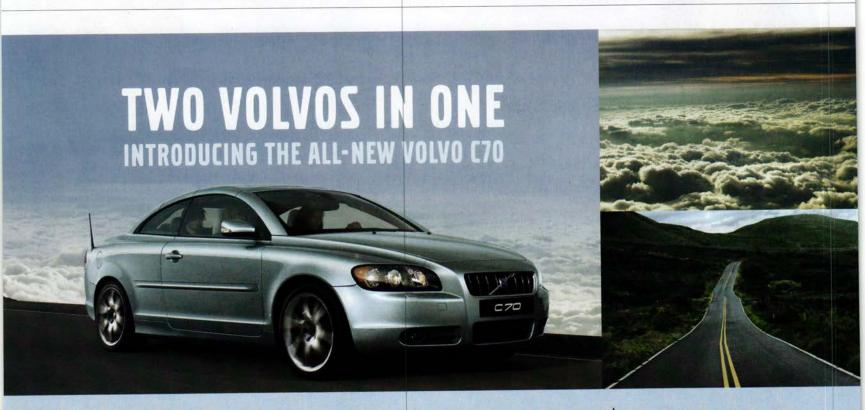
Somehow Metropolitan Home and I, once such good matches, are less and less on a similar wavelength. The epitome of this was your accolade to a freshness-stamped egg (Design 100 No. 26). I do buy free-range, organic eggs, but stamp that egg and I'll find some other egg! The stamp makes the naturally beautiful, well-shaped egg just incredibly tacky and ugly and commercial. Not—not—not good design! What were you thinking of?

Anne Peticolas Austin, TX

We were thinking about your health, Anne. And how great it would be—particularly given the increasing concern over bird flu—if every egg in the market could be traced to the hen that laid it. Design is not just about the looks of a thing, after all, but its purpose as well.

### Universal-Not!

I have been subscribing to *Metropolitan Home* for more years than I care to admit. I like to think that I am absorbing some of that great aesthetic that you show every month. The problem is that decorating magazines ignore the issue of disability. The lack of frequency that you show any universal design or accessibility in homes is pathetic.





You should be telling readers to build to a universal standard. You should be showing houses with luxurious roll-in showers. You should let your readership see disabled people with gorgeous homes. You should be showing products for everyone. Being disabled does not mean one does not like art or good design or beautiful homes. You can probably tell by this point in my letter that I have a personal ax to grind. I am married to a terrific man who has been in a wheelchair for two years. We cannot visit our friends; we cannot go to just any restaurant. Sometimes we have to enter through the kitchen or sit right by the

door. Some movie theaters call their front row accessible seating. On top of that we have to move to a more accessible house. Show access as a normal part of life—and design! It is.

### Sharon Grossman Cleveland Heights, OH

Universal design is not only increasingly "normal," it's more and more often mandated by local building ordinances (even for renovations in an existing dwelling). In fact, Met Home has been a leader in writing about universal design; we recently featured a story about architect Michael Graves, who had to rework his own home when he became confined to a wheelchair

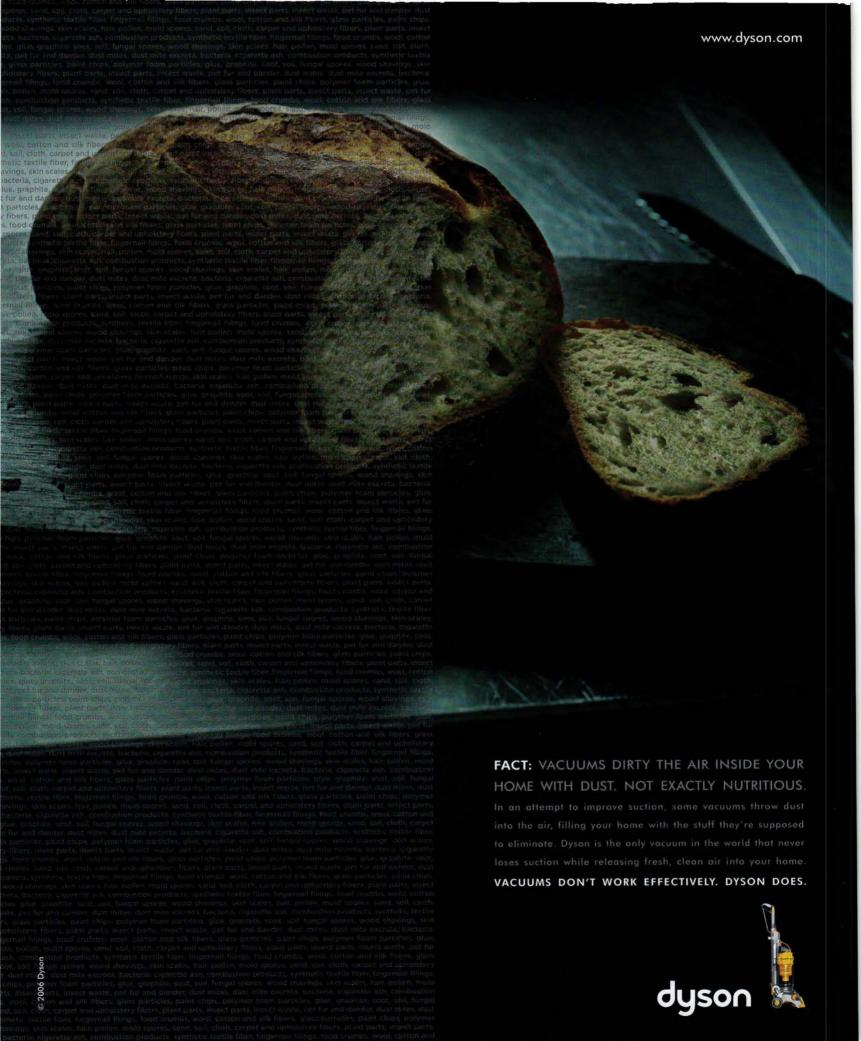
(Nov/Dec '04). We even created a universal design kitchen that was featured at the annual Kitchen/Bath Industry Show (and run in the magazine). But your letter reminded us that we have not been aggressive enough in pursuing projects that feature wide corridors and doorways, flat floors, low sinks and counters and even more innovative solutions. We promise to try harder in the future.

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



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## takendelendet. By Arlene Hirst

### '60s redux

Peter Osborne and Anthony Little founded their famous fabric firm in 1968. Now the company's first wall-paper collection, Vintage, acclaimed as part of the design revolution of the '60s, is being relaunched. The line includes (from left) *Trifid, Chinese Dragon* and *Palmyra* (available through designers; osborneandlittle.com). >



## takenote:

# warming the bench With her Lakeside collection of outdoor furniture, architect Margaret McCurry pays homage to vernacular forms. The Leaves bench, with its steel frame finished

with a polyester powder coat, is reminiscent of a porch swing. Here, ginkgo leaves travel up the back of the 67-inch-long seat

(\$1,450; landscapeforms.com).

### plat du jour

Famed French interior designer Alberto Pinto has such a passion for porcelain that he is producing his own designs in Limoges, France, rather than licensing them to a manufacturer. Renouveau Russe, inspired by Russian constructivism, is hand-painted, then adorned with a bright gold band (dinner plate, \$125; bergdorfgoodman.com).



### taking the floor

Italian architect Rodolfo Dordoni's work for top furniture companies such as Minotti and Molteni emphasizes form, proportion and an elegant functionality. With his latest project for the Rug Company, *Leaf*, a hand-knotted wool-and-silk mix, he shows his softer, lyrical side (6' x 9', \$6,195; therug company.info).

### poetry in motion

Swedish architect Per Fagring's Masurka chair has the flashy aerodynamics and sleek styling of a sports car. Completely handcrafted of Fiberglass, it's coated with resin, then polished and covered with a durable epoxy paint. The chair has an added attraction:

It's stackable (26¼"h x 20"d x 24"w, \$1.250; lampamobler.com). >

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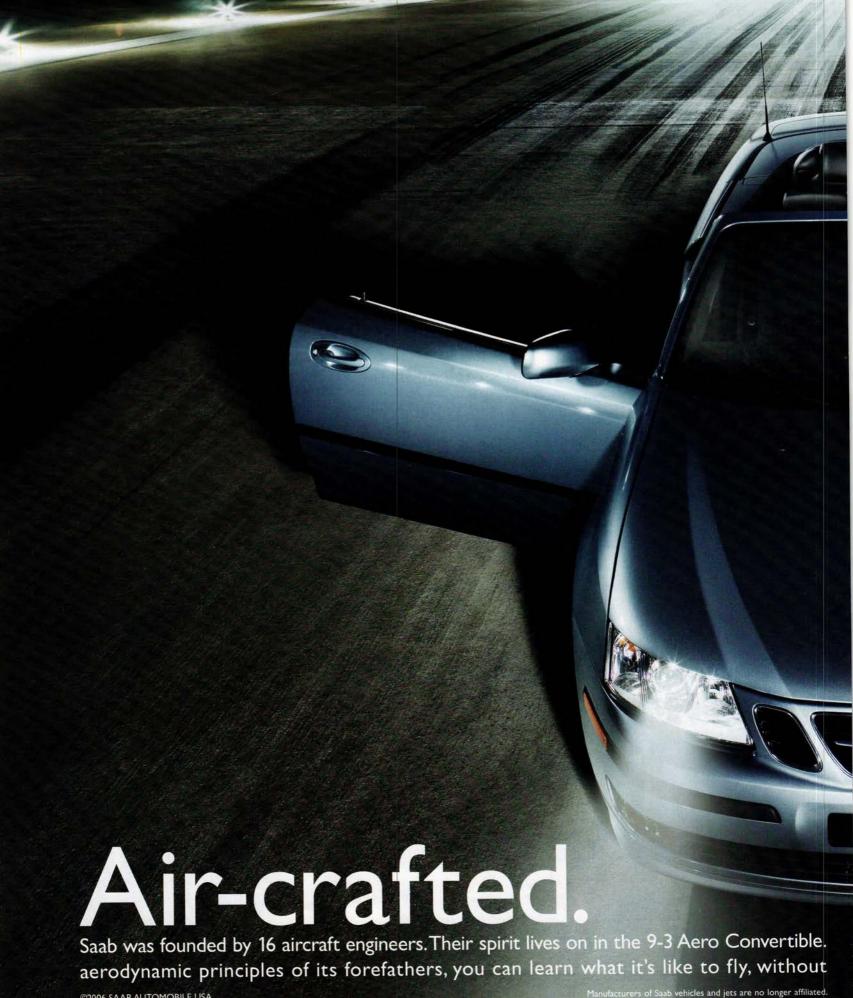




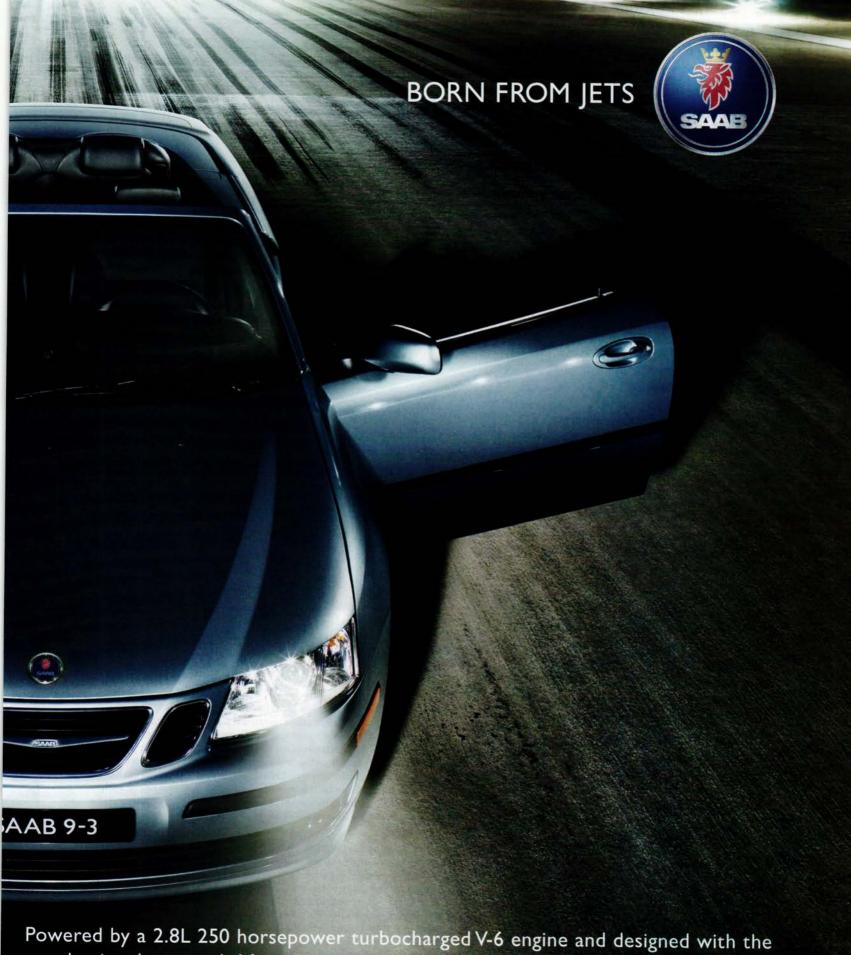
### Lights. Camera. Action. Good things from New York.

So what's cooking in the kitchen?



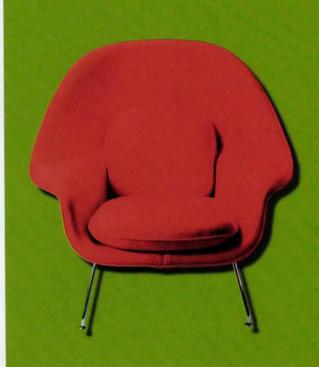


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ever leaving the ground. After all, once you've built jets, you don't build just another car.





# An insiders guide to the best new places to eat, shop, stay and visit—from Houston to the Basque hills.

washington, d.c. Owner-designers Errol Lawrence and Nancy Koide have brought a touch of L.A. style to the capital's restaurant scene with Oya. Pronounced "oh, yeah," the glamorous, high-ceilinged space in Penn Quarter features hanging Capiz shells, walls of statuary marble and a window on the kitchen surrounded by red mosaic tile. Chefs James Stouffer and Jonathan Seningen underscore the dramatic decor with a superior blend of French and Asian flavors. Try the blue marlin tartare with ginger appetizer, followed by slow-cooked veal cheek with cipolline onion. Finish with the banana bread-and-butter pudding, and you'll be saying "oh, yeah" too. Entrées from \$24 (777 9th St. NW; 202/393-1400, oyadc.com).

shelburne, vt This summer and fall, visitors to the Green Mountain State with even a casual interest in design should make the Homey and Hip: Knoll Design at Shelburne Museum exhibit part of their itinerary. On through October 31, the show brings together many of the seminal pieces that Knoll introduced to the American market, including classic 20th-century works by Isamu Noguchi and Harry Bertoia, fabrics designed by Knoll Textiles creative director Dorothy Cosonas and Eero Saarinen's Womb chair (left), the first domestic chair made of Fiberglas to be sold in the U.S. Unlike the hands-off policy of most vintage furniture exhibits, museum-goers here are encouraged to sit in the chairs and touch the tables and fabrics to get a sense of the craftsmanship of each piece—a homey and hip approach indeed (6000 Shelburne Rd.; 802/985-3346, shelburnemuseum.org).



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lancaster, oh russel wright exhibit high fashion home houston chicago james hotel silvera bastille paris elciego, spain hotel marqués de riscal a voce new york



**Diancaster, oh** America's first celebrity designer, Russel Wright, gets a retrospective in his home state with *Russel Wright: Living with Good Design* at the Decorative Arts Center of Ohio this summer. The man responsible for a quarter billion pieces of Steubenville Pottery dinnerware (his *American Modern* water pitcher is above) was also the first to introduce melamine plates, aluminum blinds and even an "unbreakable" china service to midcentury Americans. Running through September 3, the show includes housewares, furniture, appliances and fabrics by this pioneer of democratic design (145 East Main St.; 740/681-1423, decartsohio.org).

②houston High Fashion Home, the long-awaited spin-off of the gargantuan High Fashion Fabrics next door, signals the design revival of midtown. The 120,000-square-foot emporium is located in the long-abandoned Transco Pipeline building after a handsome renovation by the Dallas office of Gensler Architects. There's fabric (more than 10,000 rolls), ready-to-hang silk draperies, Turkish towels, Ted Boerner lamps and sofas by Mitchell Gold + Bob Williams; plus exotic imports and vintage European items (3100 Travis St.; 713/528-3838, highfashionhome.com).

**© chicago** Aiming to fill the niche between boutique and luxury hotels, the 297-room James, just off Michigan Avenue, delivers with spacious, modern rooms, luxe slate-and-marble bathrooms and high-tech amenities—at reasonable prices. Designed by award-winning architect Deborah Berke, it's a prototype for future branches in New York, Los Angeles and Miami. Primehouse, star New York chef David Burke's modern take on the classic American steak place, is the hotel's already-buzzing eatery. Rooms from \$250 (55 E. Ontario St.; 877/526-3755).

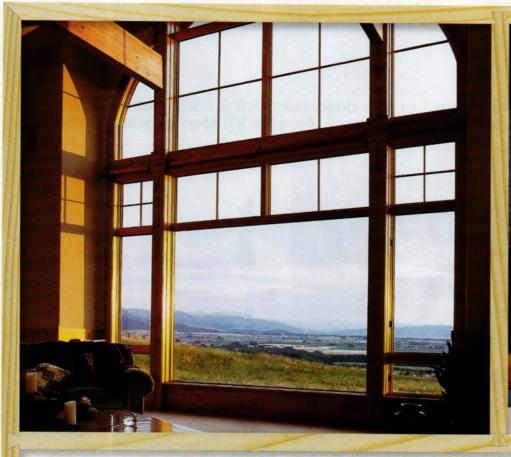
**Oparis** There is a new revolution at the Bastille: avant-garde design. The latest—and largest—of the new design stores is **Silvera Bastille**, a 2,800-square-foot, four-floor trove organized around an atrium with one floor arranged like an apartment. On offer: classics by Eames, Jacobsen and Noguchi right up to Philippe Starck's gilded shotgun lamp; Marcel Wanders's floaty *Zeppelin* lighting; seating by Maarten Baas, Ron Arad and Patrick Norguet; and sofas by Ronan and Erwan Bouroullec, Arik Levy and Patricia Urquiola (41, rue du Faubourg Saint Antoine; 33+1/43.43.06.75, silvera.fr).

**6 elciego, spain** The Basque region is hoping that a "Bilbao effect" part dos will strike when Frank Gehry's second project in Spain, the eye-popping **Hotel Marqués de Riscal,** opens in late summer. Overlooking the small northern town's Rioja vineyards, the 43-suite hotel, with furniture designed by Gehry, will include a cooking school, a "vinotherapy" spa and a restaurant helmed by famed Catalan chef Francis Paniego. Topping it all is one of the architect's instantly recognizable titanium-and-steel confections: The 95,000-square-foot undulating canopy, in pink, silver and gold, is meant to evoke the foil at the top of a wine bottle. Call for room prices (Calle Torrea, 1; 34/94.42.80.000).

**6 new york** While manning the kitchen in chef Daniel Boulud's namesake café, Andrew Carmellini was named the James Beard Foundation's Best New York chef of 2005 (how's that for upstaging the boss?). Now he has his own place: A Voce, a Madison Square Park hot spot where modern Italian dishes are served in a setting that feels like a sexy Milanese hideaway, thanks to leather-topped tables, swiveling Eames chairs and a 100-seat terrace ringed with lemon trees. Carmellini's cooking transforms the familiar into the ethereal: Standouts are the seasonally flavored ravioli and a revelatory chicken cacciatore. Entrées from \$19 (41 Madison Ave.; 212/545-8555, avocerestaurant.com).

**Edited by Kate Walsh.** Contributors include Barbara Bohl, Jean Bond Rafferty, Lisa Skolnik and Helen Thompson.







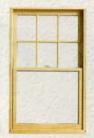
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40 MET HOME JULY/AUG 2006

### **Code Pink**

This summer, forget pinks that are too hot or too dusty! Choose a cool, clear shade that has gone from girly to great. Produced by Katherine E. Nelson. Written by Kate Walsh.



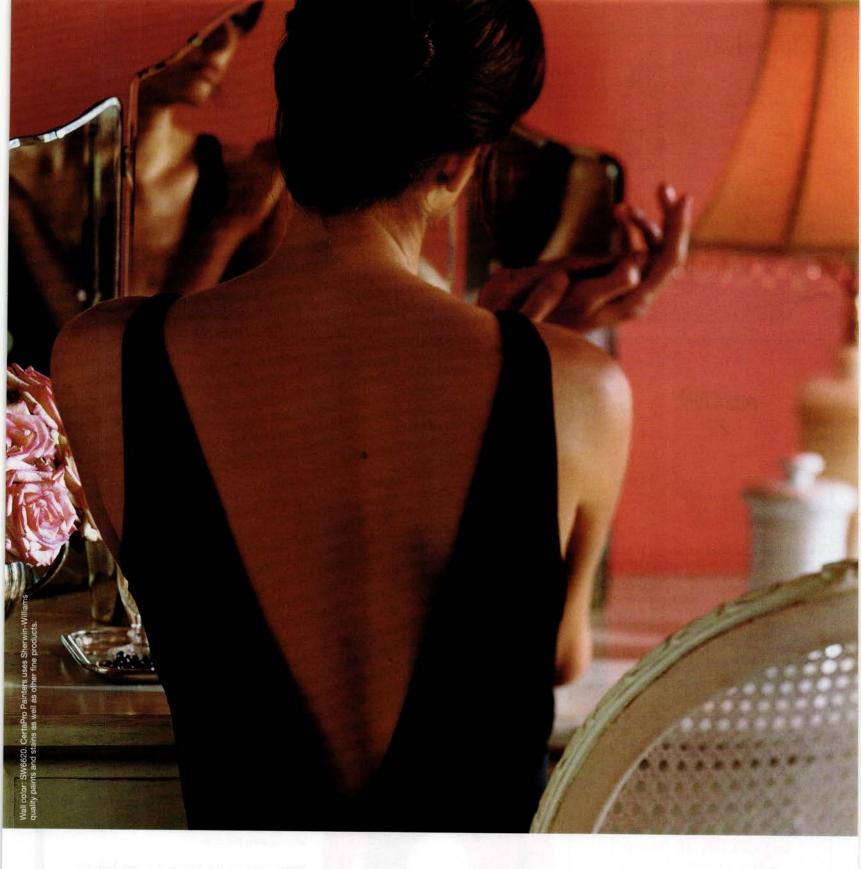
erona Pink

att & Lambert

Clockwise from top: Majestic pink magnolias bloom on a bone china pattern called Grandiflora, by Bodo Sperlein for Thomas Goode through Table Art (\$410/five-piece place setting). Mud Australia's porcelain fish platter would be a fitting way to serve salmon (191/4"I x 7"w; \$100). Crush your pink peppercorns in the handblown glass Newton's Law mortar and pestle by Canadian artist Sally McCubbin (4"w x 5"h; \$130). Cuisinart's spaghetti fork is made of heat-resistant nylon (\$11). The Eucalyptus pillow from Agnes & Hoss features a silk front and a faux-suede back (19" x 19"; \$173). Have some girlish fun in the kitchen with Target's enameland-stainless-steel five-quart colander (\$22). Our pearly background is a polyurethane wall covering from Stark called Delfo (54"w; available through designers).>

Pink can be a truly sophisticated, grown-up color as long as you ground it with a neutral like cream or taupe with some brown in it. Think of how well chocolate and hot pink go together; just lighten those tones.

—Jay Jeffers, designer



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1 Hello Kitty turns 32 years old this year, and the cat who has appeared on everything from pencil cases to sandwich makers is getting her very own cool-mist humidifier (in stores this fall) complete with a built-in nightlight and automatic shutoff (13"h; \$40).

2 The Lady S III golf ball from Precept allows a duffer to stand out on the greens (\$30/dozen).

3 Proving that pink needn't be frilly, this soothing bedroom was created for a bachelor who wanted a room that didn't shout "boys" club." (His hope was to dreate a female-friendly retreat; the plan worked, and he's now half of a happy couple.) Designer Amanda Moore balanced rosy walls with dark woods, including a West Elm dresser, a custom lamp and a bench from Directions covered in Donghia's Meru pattern (a soft outdoor fabric, used here for ease of maintenance). "The rustic weave of the linen window treatments and the solid, heavy woods keep it from feeling too girly," Moore says.

**f** Remember that using this color in a small space is going to intensify it, so you may not want to paint every wall of a small room pink.

> -Peggy Van Allen, color marketing manager, Pratt & Lambert

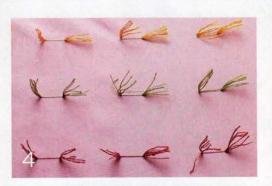


4 Carnaval, a new fabric introduced in July from Zimmer + Rohde, is 100 percent silk taffeta with flirty tassels (55"w; through designers).

5 Brooklyn-based designer Wook Kim creates digitally printed, customizable wallpaper (shown here in Patch) that brings the spirit of William Morris into the 21st century (\$16/square foot, 30square-foot minimum).

6 The soft pink of House Eclectic's painted wood Morrocan Key table makes an enlightened departure from the hot pinks usually associated with "exotic" decor (17"w x 17"d x 191/2"h; \$315).







Fink is often shyly confined to bedrooms. But it doesn't have to be overtly feminine, especially if paired with nondelicate materials like dark metals and roughhewn woods.

> -Merul Lloyd and Joanna Copestick, authors of Color



#### Who Knew?

n a research study, men who were told they would become weaker after viewing the color pink lost strength when tested with grip machines. Women, however, resisted the suggestion that pink would enfeeble them; they became stronger after viewing the color.

The name for the color pink comes from the name of a family of flowers-"pinks," obviously! (The genus is Dianthus.) The petals of the flower have ragged edges, which is how "pinking shears" came about their name.

ot a single national flag includes the color pink, though the flag of the Canadian province of Newfoundland is pink, green and white.

See Resources, last pages.

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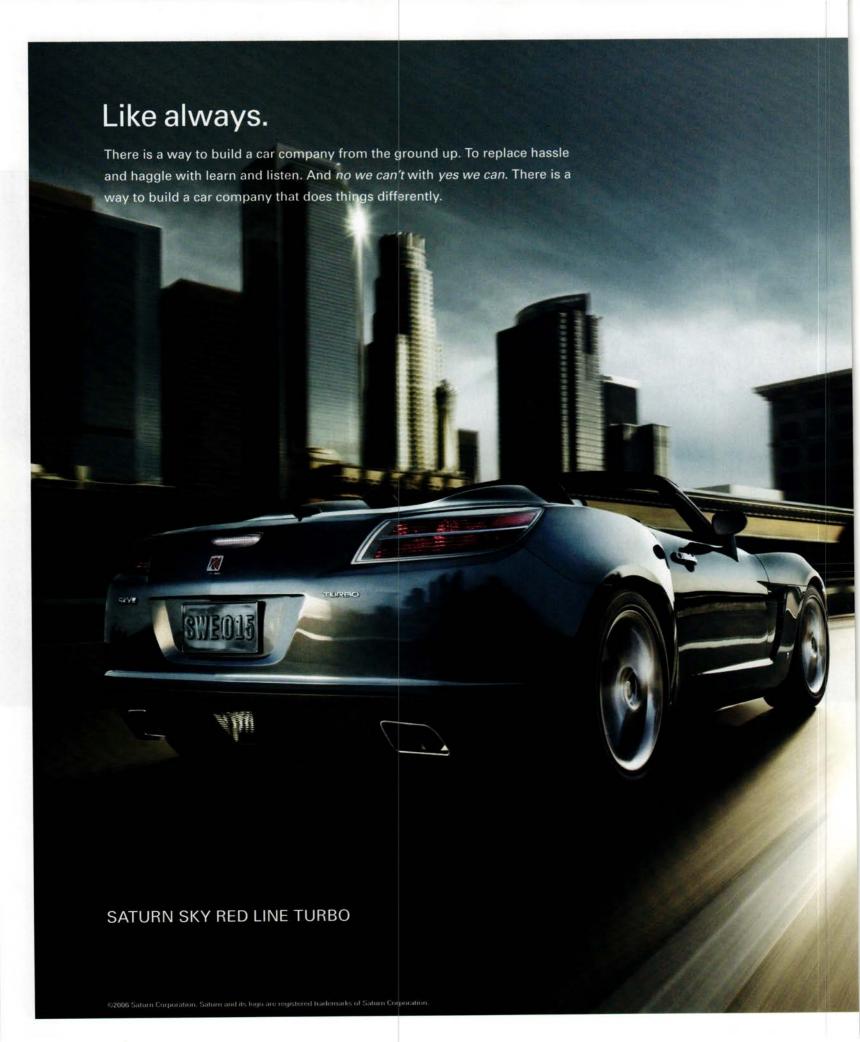


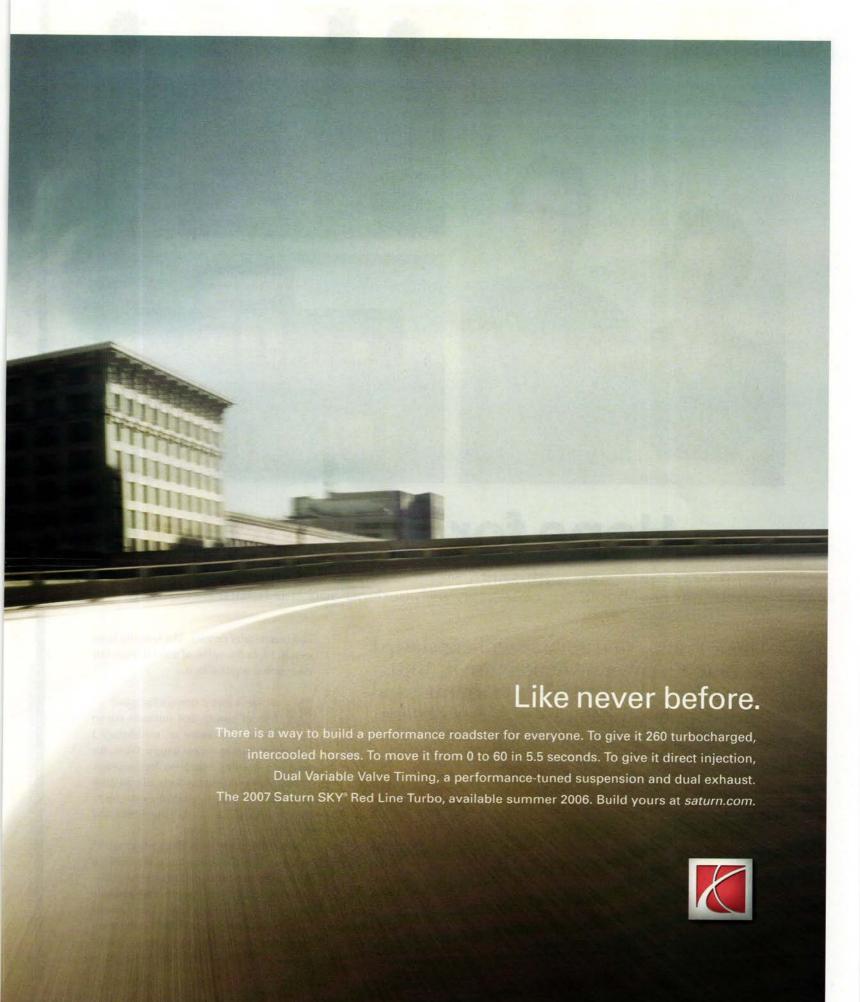


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HOME FURNISHINGS





Architects Julie Eizenberg and her husband and partner, Hank Koning, work on both ends of the economic scale. Right (from top): A rendering for the West Hollywood Community Center; a private residence on 11th Street in Santa Monica.







# **Hope for Housing?**

Raul Barreneche chats with Santa Monica-based architect Julie Eizenberg about her new book, our obsession with parking and the future of housing.

Hank Koning and Julie Eizenberg started Koning Eizenberg Architecture in 1981. Since then, the Australian-born husband-and-wife team has raised L.A.'s design IQ with a mix of projects that show "how mainstream culture and architecture intersect," as Eizenberg puts it. Eizenberg chronicled some of the lessons of the past 25 years in a new book provocatively titled Architecture Isn't Just for Special Occasions (The Monacelli Press).

What was the intention behind the new book?

We were trying to communicate that as a society we value architecture for cer-

emonial places like museums, but many of us live in miserable environments. Our point is that it's worth putting the same effort into everyday buildings like housing and community centers. The wealthy have caught on to the value of good design, but everyone is entitled to it.

What is good design for you?

It's not beauty that interests me so much as a sense of well-being. I like places that make me happy. When we design a housing complex, for instance, we think about what it feels like to park your car and walk through the gate, up to your front door and into your home and say, "It's great to be here."

I like discovery more than a big "wow" moment. It's like being on a trip and on the way to seeing something in the guidebook, you turn the corner and stumble across something even better. Don't get me wrong: I love exuberance. But I don't want to design places just to impress people. I want to design places that feel good to >



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#### [10 questions]

be in. If people happen to be impressed, that's great.

Your husband and partner, Hank Koning, recently joined Santa Monica's City Planning Commission. What are the city's biggest planning challenges?

I'll let him tell you himself.

Hank Koning: "People in Santa Monica have a funny notion: There are not enough parking spaces, but there's too much traffic. People think high-density developments increase traffic. Through our own work, we learned that's not the case. The only way to reduce traffic is by building more housing—but locating it strategically near public transit. There's so much demand for housing in L.A. right now. One of my big concerns is for people in the middle, who have jobs but can't afford to live near where they work."

After 20 years of building almost exclusively in Southern California, you designed the Children's Museum in Pittsburgh. Was it challenging to work in an older, denser city and in a tougher climate?

In L.A., the past doesn't seem as overwhelming as it does in Pittsburgh. A lot of the things about the climate are technical—you figure them out. Pittsburgh is very overcast, so the biggest challenge is to make buildings feel like they have more light, while in California it's about creating shade.

Are green materials and technology important in your work? Do affordable housing projects have the budgets for solar panels and recycled materials?

I don't think there should be heaps of praise for green design because I think it's stuff you should do anyway. Ninety percent of what's considered green is common sense: natural ventilation, shading—things we've always been interested in. Recycled materials and solar panels are the fluffier end of that. People now really understand

green thinking, so it's easier to get clients to consider spending more money up front on things like sunshades to save energy down the road. I think it's absolutely essential that buildings for kids be connected to the environment. It's hard to sit in a classroom and learn about recycling when there are no windows to look out.

Designing public or community projects must involve endless meetings with people who want a say in the design. Has this made you better designers?

The process can take forever. You do learn discipline doing low-budget buildings: If you can't argue for something in the design, it will get eradicated. So you always ask yourself, Do I really need this? That applies to any project. When the community-based process becomes about control—whether by a developer, the community or the architects—it doesn't work. When there's a structured process, then it's a blast. You can get introduced to ideas you never thought about.

Sometimes it's difficult to reconcile neighborhood issues with sustainability. For instance, people want more parking, which inherently contradicts the sustainable idea of getting people to leave their cars and walk or use public transportation.

Which brings up a good point: Being green is about more than what materials you use or how much energy a building consumes.

From a sustainable point of view, urban development is better than developing new land. I think more people want that mix where they can walk out of their apartment and get a cup of coffee, go to a restaurant or take a stroll without always having to get in their cars. I don't think suburbia shouldn't exist—it's just a different model.

the way problem of well-designed affordable housing?

I think architects everywhere are dealing with it. But on the East Coast and in the middle of the country, communities are tougher about what affordable housing should look like. People there seem more interested in historical precedent. In California, there seems to be a little more room to experiment.

What are some of the changes you see in housing? What do you think are the biggest challenges facing architects and planners?

I see people choosing to live in smaller houses and living in places where they can feel part of a community. People are also making a lifestyle choice to live in condos, even though they can be as expensive as single-family houses. I'm a big believer in immigration. Immigrants create economic vitality. Part of the challenge for cities with high immigrant populations is the shortage of housing. Cities have to be more visionary and not look at the problem in isolation: You can't have viable housing without shopping, schools and transportation. Planning departments need to be given credibility and take leadership. They're the only people who can keep all the pieces of the puzzle together.

Do you think Koning Eizenberg's work has helped redefine housing of all types, in L.A. and elsewhere?

I think we have had an impact. We weren't looking to be pioneers; we were looking for opportunities to do good work and introduce design into a type of building people don't usually bother with. We've always designed buildings as if we were going to inhabit them, whether it's a 5,000-square-foot house or a hostel.

I worry that people might think we do affordable projects because we're goody-two-shoes. Being well behaved is boring! For us, it's about making the most of an opportunity, about choosing the sustainable thing to do and about having fun doing it. •



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### Japan's Rising Son

Naoto Fukasawa mixes lyricism and humor with a straightforward minimalism to create his powerful designs. By Arlene Hirst

aoto Fukasawa is poised on the brink of international stardom in the rarefied world of high design. Indeed, to the cognoscenti he already is one. But by the end of this year the name of this soft-spoken maestro of minimalist forms is likely to become a household word—at least in households where cutting-edge style is a topic of conversation.

The industrial designer, born in Japan's Yamanashi region in 1956, came to San Francisco in 1989 and signed on with the prestigious design consultancy Ideo (an agency famous for, among other things, designing the mouse for Apple). Fukasawa left the United States after eight years to open Ideo's office in Tokyo, where he first came to public notice when he created a wall hanging CD player (far right) as a concept project. The simple vet playful unit-it mimics a fan as it spins the exposed compact disc-attracted the attention of Muji, Japan's chain of affordable, generic design stores, which introduced the product into its collection in 2002. (Muji actually credits Fukasawa with the design, unusual for this "no-brand" retailer who works with top-tier designers like Yohji Yamamoto and Enzo Mari but never connects their names with specific products.)

In 2003, Fukasawa decided to launch his own design office. It didn't take long for him to explode onto the world stage with





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plusminuszero (±0), a new company created in collaboration with Japanese toy company Takara and dedicated to creating things "that seem to exist but don't." The company brochure explains that despite the plethora of household products, most of them are boring. "We decided to reset everything back to plus/minus zero and start making the kinds of things people really want," says Fukasawa. The collection of exquisitely minimal small home appliances-televisions, toaster ovens and mini-speakers-immediately became objects of desire, appearing on the pages of virtually every international design magazine as well as countless websites.

nfortunately for those who covet them, these products are still available only in Japan. The good news: His work attracted the attention of a host of top Italian manufacturers who immediately signed him on. His work as a furniture designer first appeared last year at Milan's prestigious Salone del Mobile, but at this year's fair it reached critical mass: B&B Italia, Driade, Danese, Boffi, Artemide and Magis all introduced products designed by Fukasawa. And he was invited by Swarovski to create a chandelier in two sizes for the company's ongoing Crystal Palace collection, one of the sure signs that a designer has achieved stellar status. For this assignment he devised an ethereal confection that resembles blue cotton candy with tiny crystal droplets suspended in a nest of electroluminescent film.

His work has also attracted the attention of Issey Miyake, for whom he designed the Twelve wristwatch, so named because he eliminated all of the markings on the face but gave the body of the timepiece itself 12 sides. Fukasawa, along with graphic designer Taku Satoh, will join Miyake as directors of Miyake's new 21\_21 Design Sight, scheduled to open in a Tadao

Ando-designed building in Tokyo next spring. It will be a space to exhibit and explore the meaning of design in all of its guises from fashion to graphics, from film to furniture and beyond.

Fukasawa is thoroughly enjoying his new place in the sun. When asked whether he'd rather design furniture or objects, he laughs and says, "Both!" His approach remains the same. "They say, 'Naoto, do something spectacular,' but I want to do something normal," he explains. Fukasawa doesn't like the idea of forcibly changing the shapes of things just for the sake of being "creative." He wants his work to illicit a wow not just when it is first seen, but after people have lived and used the product. That's a goal that all designers might be wise to emulate.



From top: Fukasawa's ethereal one-off chandelier for Swarovski employs electroluminescent film (swarovski.com). The System Bathroom I-U, developed with Panasonic in Japan and unfortunately not yet available in the United States, is beautiful in its striking simplicity. His Cloud sofa for B&B Italia. introduced in Milan in April, will be in American stores later this fall (from \$3,525; 212/758-4046). One of his first independent projects, Fukasawa's Infobar mobile phone, with its Chiclet-like dial pad, was designed for KDDI/AU in 2003.

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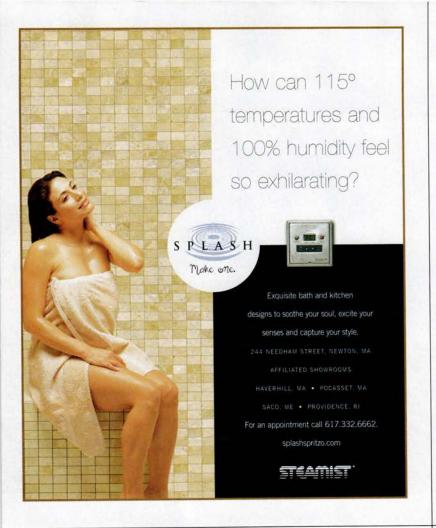
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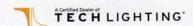


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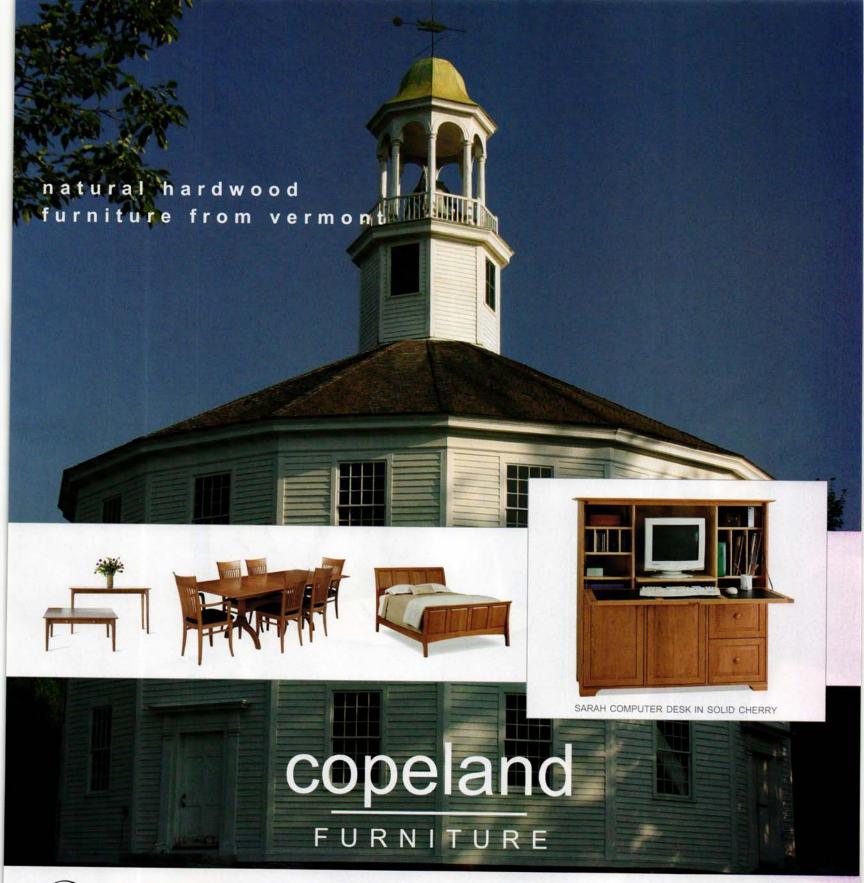
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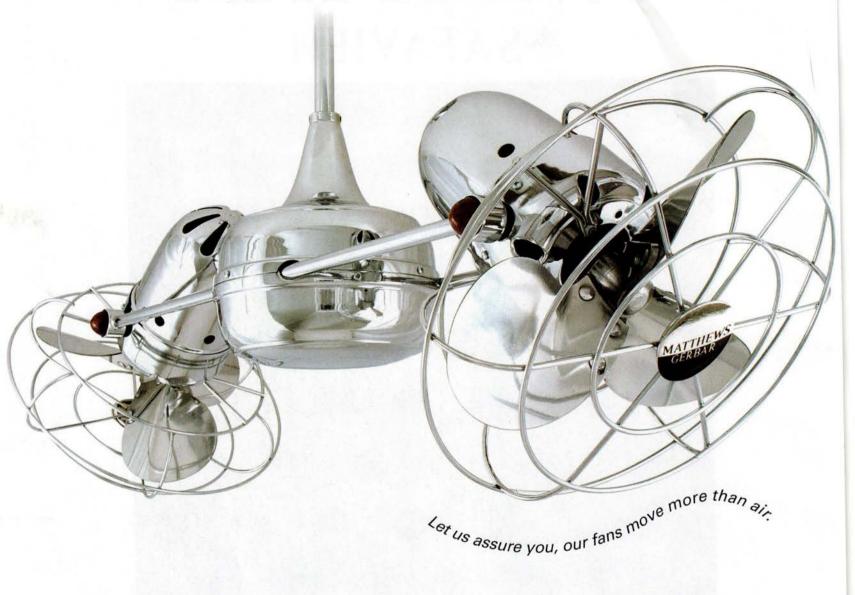
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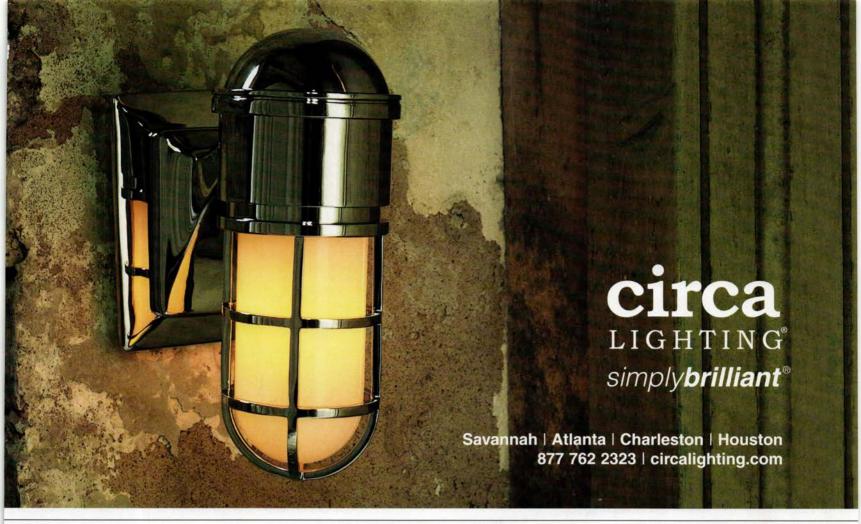
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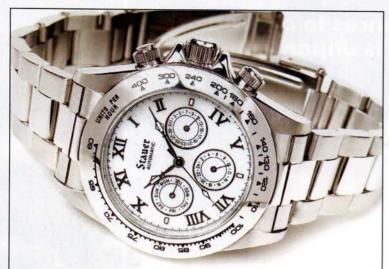
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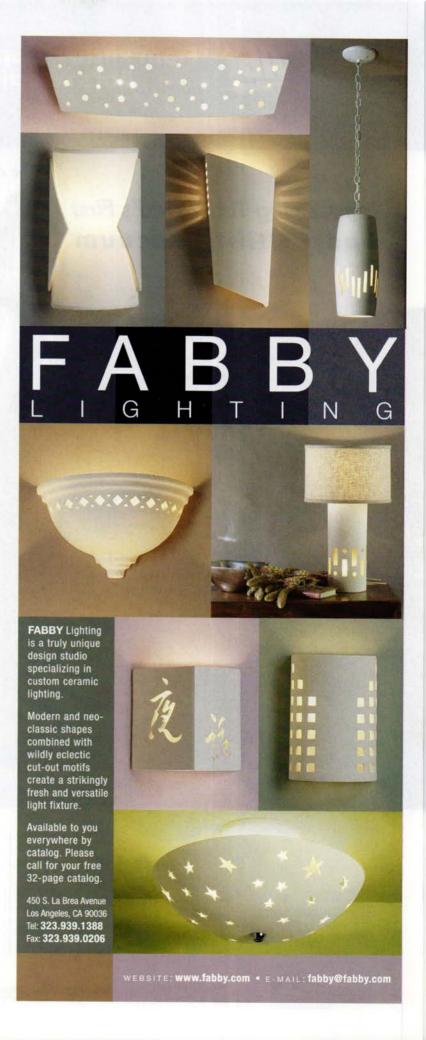
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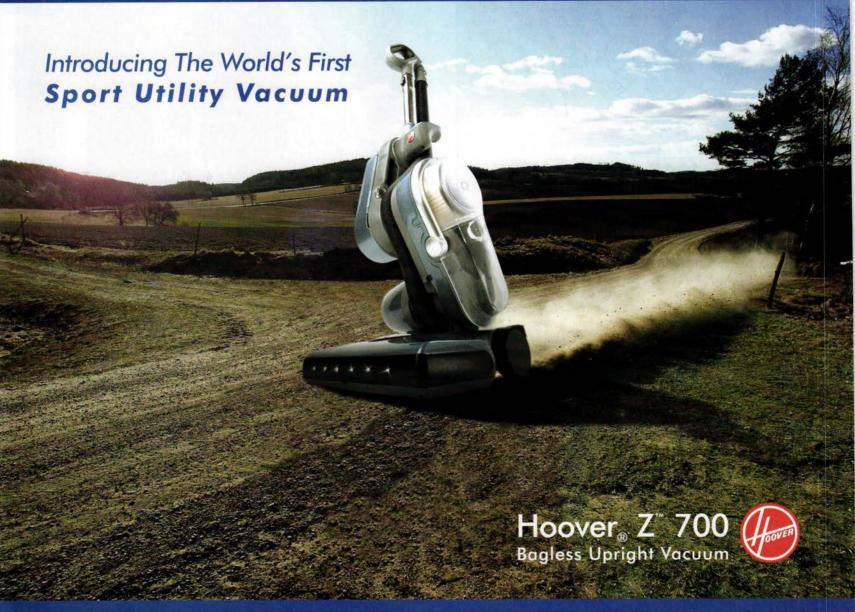
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## **Gettin' Figgy With It**

Sun-ripened figs have a short, sweet season, so take advantage of their arrival in the market with these two luscious desserts. By Victoria Spencer



ow is it possible to improve on something as exquisite as a ripe fig? Extremely perishable, with a relatively short harvest season, these plump little nuggets have a delicate sweetness, crunchy seeds and soft, satiny flesh. Sometimes it's difficult to resist the fig's seductive charms on the way home from the store, but if you get them to the kitchen, here are two recipes that will only enhance their taste.

These honeyed fig kabobs, simple to do especially if you already have the grill warm from dinner, pair the fruit with tart lemon pieces and aromatic bay leaves. The fig's juices are caramelized by the heat, and dipping them in tangy Greek yogurt intensifies their sweetness. For a more elaborate dessert, we turned to chef-owner Dan Barber of New York's Blue Hill restaurant for his Spanish-influenced ode to the fig. In his recipe (simplified here), the fruit is poached in sangria and served in a parfait glass with a dollop of orange whipped cream and a sprinkling of caramelized almonds. See Resources, last pages.

PRODUCED BY KATHERINE E. NELSON. FOOD STYLING BY ROSCOE BETSILL. PHOTOGRAPH BY CHRISTOPHER HIRSHEIMER.

#### Honeyed Fig Kebabs with Bay Leaves and Lemon

4 unwaxed organic lemons
8 firm ripe figs, quartered and chilled
24 small bay leaves
1/2 cup honey
8 oz. (1 cup) Greek yogurt

- 1. Light the grill or preheat the broiler. Soak 8 wooden or bamboo skewers in cold water.
- 2. Squeeze the juice from one lemon and set aside. Cut the other lemons into 8 pieces each. Thread the fig quarters onto the skewers, alternating with the lemon pieces and bay leaves, starting and ending with a fig quarter.
- 3. Melt the honey and lemon juice in a small pan and cook until reduced by about half, about 5 minutes. Arrange the fig kebabs on a broiler pan or cookie sheet and brush lightly with the hot honey mixture.
- 4. Place kebabs on a medium-hot grill (or under the broiler) and cook until the edges of the figs begin to caramelize, about 2 to 3 minutes per side. Turn kebabs only once during cooking.
- 5. Drizzle remaining honey mixture over kebabs and serve at once with the Greek yogurt for dipping. (Do not eat the bay leaves!) Serves 4.

#### Sangria-Soaked Figs with Orange Whipped Cream and Caramelized Almonds

Caramelized Almonds

1/2 cup sliced almonds
3 tablespoons sugar

Sangria Sauce

1 small green apple >



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#### more[weekendkitchen]

1 lemon
1 orange
1-inch piece fresh ginger
1/2 vanilla bean
1 cinnamon stick
1 bottle fruity red wine
2/3 cup sugar
3 sprigs fresh mint
3 sprigs lemon thyme
4 allspice or juniper berries

### 12 to 16 firm ripe figs Orange Whipped Cream

1/2 cup chilled heavy cream
2 tbsp. freshly squeezed orange juice
1 tbsp. fresh orange zest, chopped
2 tbsp. powdered sugar

1. To make the almonds, toss nuts and sugar in a nonstick skillet; cook, stirring frequently, over medium-high heat until sugar is caramelized, about 5 minutes. Spread in a single layer on wax or parchment paper; cool at least one hour. Once cooled, break into small pieces. Store in a tightly covered container at room temperature.

2. To make the sangria sauce, roughly chop fruit and peel ginger. Place all ingredients in large saucepan and bring to a boil. Remove from heat and let cool overnight, then strain.

3. To prepare the figs, rinse and dry them. Pierce each one twice with a fork. In a pan

Pierce each one twice with a fork. In a pan just large enough to hold the figs, bring sangria sauce to a simmer. Stand figs in sangria sauce and poach at a simmer, covered, until very soft, 8 to 12 minutes. Remove figs and let cool. Continue to simmer sauce until it is reduced by half. Pour sauce over figs again and refrigerate.

4. To prepare the orange whipped cream, whip cream until soft peaks form. Fold in orange juice, zest and powdered sugar.

5. To serve, divide figs and sangria sauce between four parfait glasses, top with a dollop of orange whipped cream and sprinkle with caramelized almonds. Serves 4. •

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### "The French dip sandwich was invented in my living room."



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### **Secret Sources: Outdoor Spaces**

Design experts who have hunted far and wide for fabulous outdoor products share their little-known resources. By Kate Walsh

Robert Siegel, architect

My favorite place to look for sculptural outdoor pieces is the Elizabeth Street Gallery (elizabethstreetgallery.com) in New York City. The founder and owner, Allan Reiver, travels all over the world collecting treasures like stone urns, Asian fountains, pavers from a French château that's about to be demolished—the sorts of decorative elements that make a garden beautiful and unique.

#### India Hicks, designer

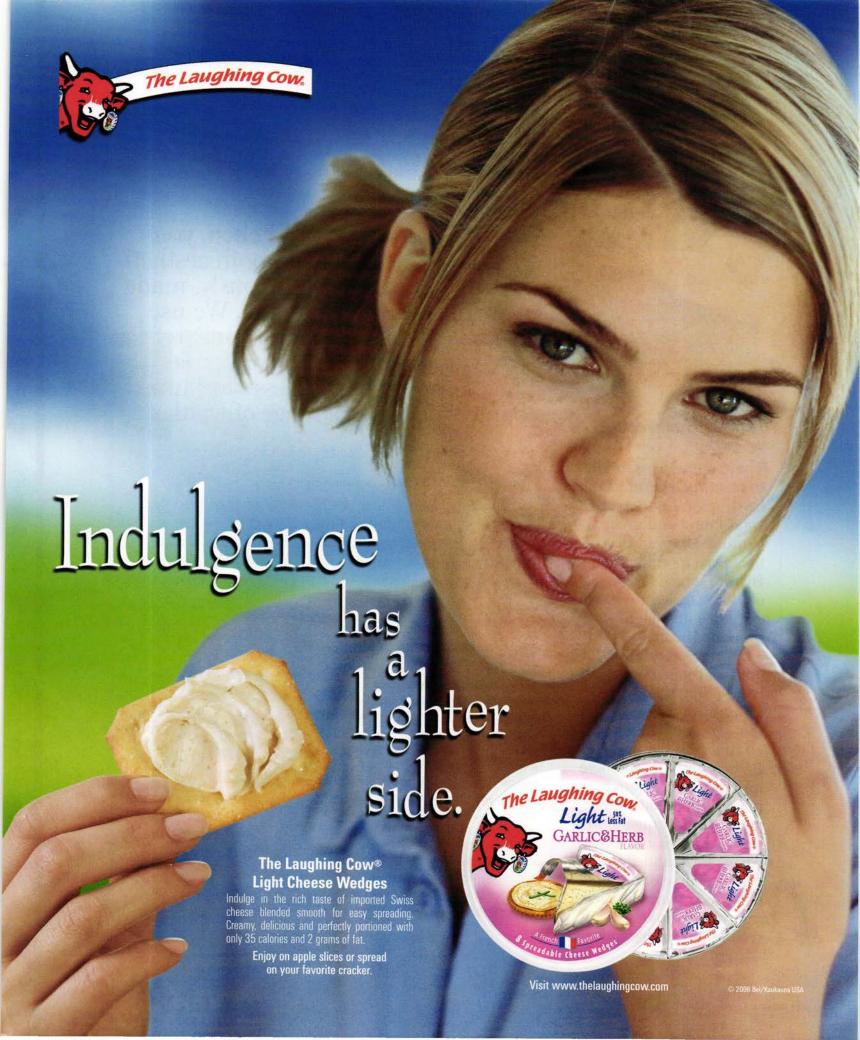
One of the great pleasures of warm weather is outdoor dining. I pay special attention to how the table is decorated; you don't want to make it a formal re-creation of an indoor meal. A few dramatic beach finds can serve as a wonderful centerpiece. Sometimes I scatter bleached sand dollars or mass pastel pink conch shells together on the table as a kind of sculpture. When dining outdoors in the evening, I always use candlelight. I especially love Crabtree & Evelyn's Salt Air candles (crabtree-evelyn.com) for their beachy fragrance and the chic simplicity of the pottery holder.

#### Evan Galen,

architect

If you want the highest-quality outdoor furniture, there are two companies that will never fail: Janus et Cie (janusetcie.com) and DelGreco (delgrecoandcompany .com). They're not exactly secret resources, but the crucial difference between these furniture makers and most others is that their stuff *lasts*. Also, they carry designs that are a magnitude of order more interesting than the ubiquitous teak chaise. For something whimsical, Archie's Island Furniture (archiesisland.com) carries a range of contemporary Adirondack chairs in a rainbow of wild colors.







# Felicia Bushman, designer

There are two essentials to creating a comfortable, inviting outdoor space: good fabric and great lighting. Drapes will give the area a roomlike feel; my favorite source for gorgeous outdoor fabric is Lulu DK (luludk.com). Here's a tip, though: If you choose a light-colored fabric for outdoor drapes, add a dark band along the bottom (faux suede works well) or the edge will look filthy in no time. For lighting, I love Berbere Imports (berbere imports.com), a warehouse in California that stocks antique and unusual furniture from North Africa. An exotic chandelier there costs a couple of hundred dollars, and any electrician can weatherproof it for a couple of hundred more.

Bill Sofield, designer

For an outdoor bar or kitchen, you want appliances that are both aesthetically appealing and, obviously, made to withstand the elements. We use Marvel (lifeluxurymarvel.com) refrigerators and ice makers in our projects. They make sleek, stainless-steel undercounter models in a range of widths.

# Jennifer Litwin, furniture expert

If you want to restore or update outdoor furniture that has straps, mesh or fabric slings, a terrific resource is Chair Care Patio (chaircarepatio.com), a company in Dallas that carries a huge range of materials and replacement parts. They also do custom work at very inexpensive prices.

## Fack Follmer & Todd Rigby, floral designers

There's a phenomenal store in Manhattan's flower district called Planter Resource (planterresource .com) that has—or can get—just about any shape, size, color or material of planter that you can possibly imagine. For many outdoor spaces, the aesthetic of your containers can make or break the whole project; Planter Resource will have what you want. We call them when we need a very specific color for wedding arrangements, and they always come through with what we need. Ask for Paula!







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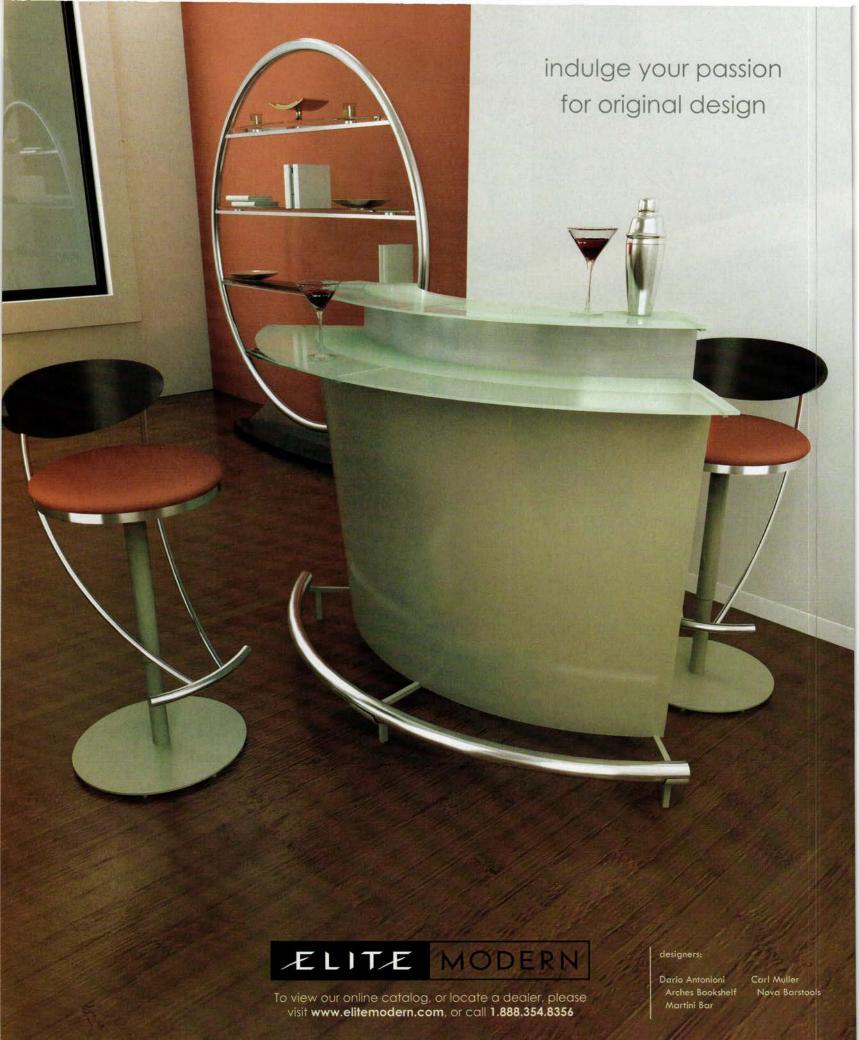


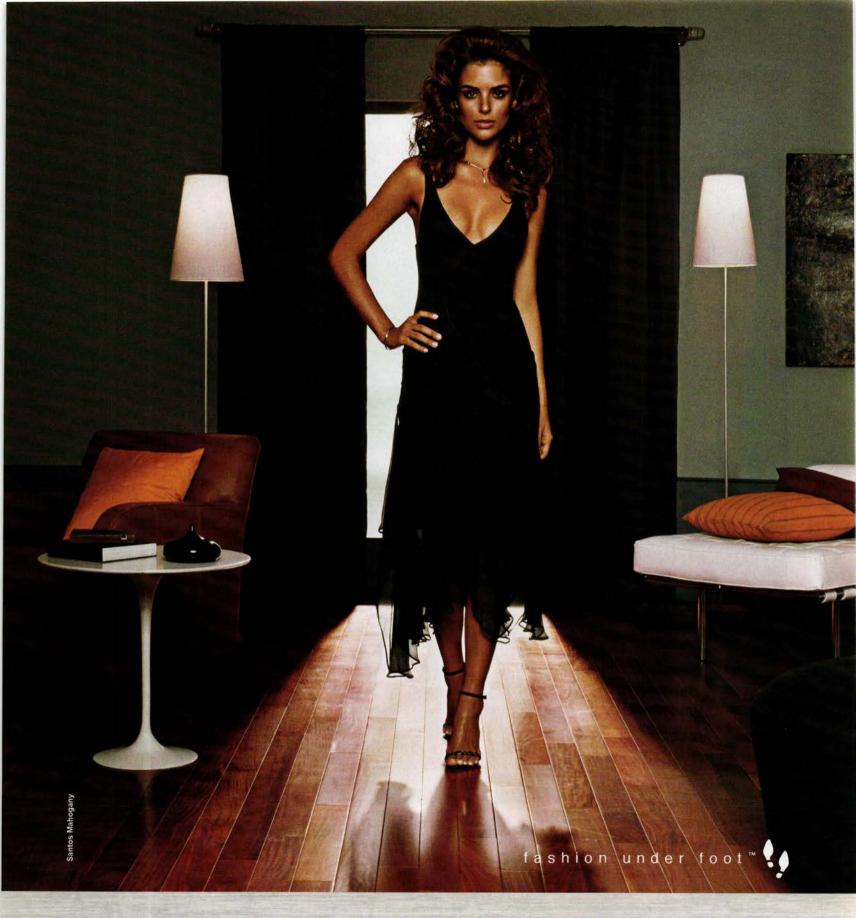
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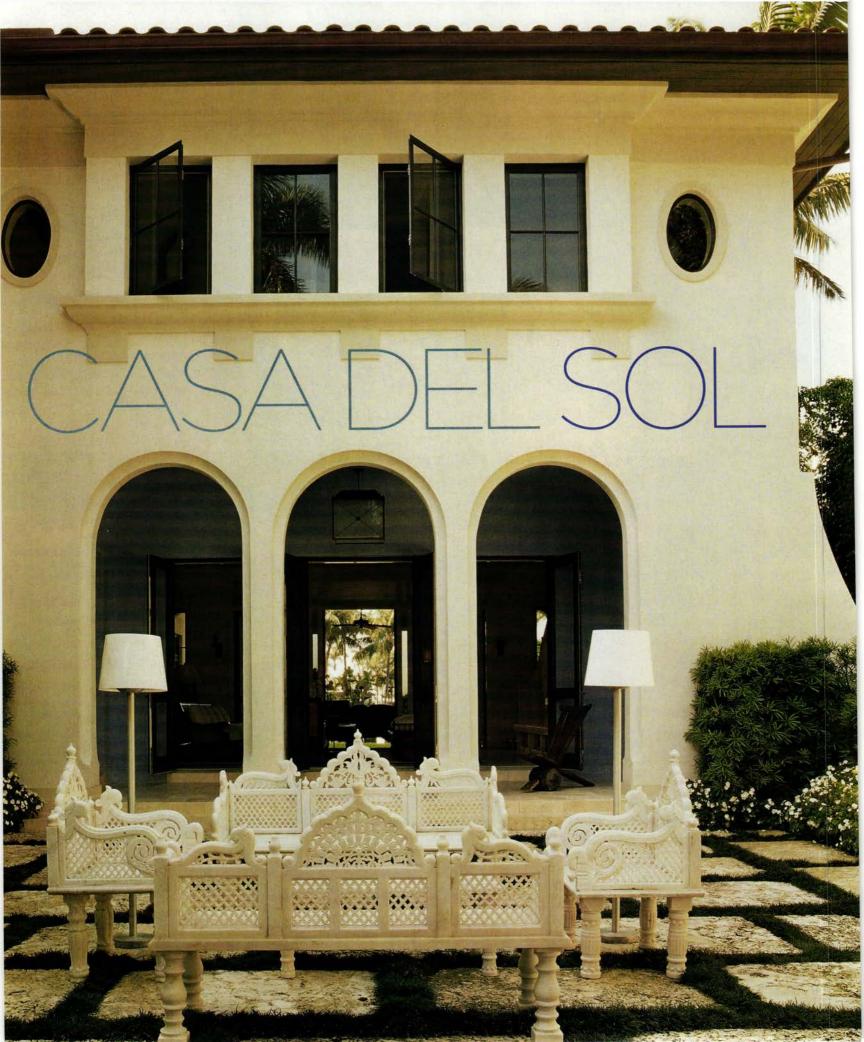


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# METROPOLITAN HOME JULY/AUGUST 2006 INDOOR/OUTDOOR LIVING













vacation home that Richard and Rosalie Alter built is the final, satisfying product of the couple's longstanding relationship with Miami. For years, the Alters, whose main residence is in Maryland, rented every winter and went apartment hunting on the side. For the most part, they avoided Miami Beach. "My husband, the real estate maven," laughs Rosalie, "kept saying, 'The Beach is never coming back.'" That was years ago, of course, before the resuscitation of South Beach turned the whole area into a magnet for trendsetters from around the world.

Serendipitously, the Alters came across this site, a former tennis court with panoramic views of Biscayne Bay. A chance meeting years ago with interior designer Nikki Baron, followed by a series of coincidences, led to architect Jorge L. Hernandez. Almost inevitably, the Alters hired Baron and her partner, Wendy St. Laurent, to complete the design team.

The house itself is an idyll in white stucco, swept by bay breezes and washed by the near-tropical sun. "The architecture is really about atmosphere and light," Hernandez says. "I wanted it to seem like time had been turned off. Is it old? Is it new?"

The house conjures images of the Aegean or Mediterranean or even the Caribbean, but it is also firmly planted in Miami Beach, a place where storybook styles of architecture have long thrived. Though there are no specific architectural references, the house summons an array of images. "I wanted to feel like I lived somewhere exotic," says Rosalie.

PRODUCED BY LINDA O'KEEFFE AND NISI BERRYMAN. PHOTOGRAPHS BY CARLOS DOMENECH. WRITTEN BY BETH DUNLOP.



house not only speaks to the past and the present, it also offers a balance of privacy and intimacy on the one hand, and spaciousness on the other. Where there might be windows, there are doors. Where there might be walls, there are terraces. With all the living room doors open, the Alters can entertain, as they did not long ago, the entire Jerusalem symphony orchestra.

"This is the way people should live in Florida and generally do not," says Baron.

The house is none too specific about its architectural ancestry, content to look somehow exotic. Though it does have arches and loggias, it is not precisely Mediterranean. Hernandez, long a classicist, has recently been exploring a more stripped-down idiom, which he terms "a purposeful sense of abstraction." He eliminated crown moldings, for example, to keep the look clean

and modern, but there are neoclassical touches, too, as in the framing of the living room window (above).

The house also strikes an equilibrium between the formal and the more casual, giving the impression, perhaps, of a European embassy in some place decidedly more tropical. It has its grand moments (like the formal dining area's table for 16), but, says St. Laurent, "it's still a beach house and cozy." That was important to the Alters, who sometimes play host to their entire blended family—two married daughters, one teenage son and five grandchildren. When Rosalie's father or Richard's mother visits, there are four generations in the house at once, congregating in the living room or gathered in the kitchen or outdoors around the pool. "In this house," Rosalie says, "there is not one place where you can't put your feet up."



What the Pros Know Much of this house is white (Benjamin Moore's Dove White), but the entry portico is the same company's Summer Blue—an invocation of the sky. The loggia was treated to Benjamin Moore's serene Kittery Point Green. The interior designers used the same color in the master bathroom, helping to create an overall cohesiveness, but they softened the tone with white in a one-to-one ratio. They employed the same 50-50 mix in the dining room (above) to give the already tall space an even greater sense of drama, using two shades of Benjamin Moore's Butter Pecan. Painting the ceiling in the lighter tone "lifts the volume of the space and gives you a sense of verticality," says Wendy St. Laurent. "It's a great trick."



Ground Floor





form of the house is what Hernandez calls a classic side yard: On the main, public floor two large open-plan rooms meet to form an "L." One space is for living and dining (including the pale-green loggia); the other is a kitchen, library, media room and family room all wrapped up in one. Here, the elegant custom-made cabinetry is paired with antiques and modern furniture, and the shelves hold both dishes and books. Upstairs are the master suite, two family bedrooms, a small "retreat" for Richard and additional guest quarters.

"The kitchen is basically where we live," Rosalie says, which is why the table can be made to fit a dozen when the family is in residence en masse. When they are on their own, however, Rosalie and Richard Alter often take their meals outdoors, on the covered terrace adjacent to the kitchen, gazing out across the bay at the Miami skyline as they eat.

The designers, who knew their job would include adding new furniture to the Alters' collection of treasures from around the world, had to create a marriage of ethnic, vintage and new pieces that would somehow cohere. So they did most of their shopping in Miami showrooms noted for imported furnishings from global sources. Their color palette was inspired by an Afghan robe the Alters bought in Israel: dark brown wood on the furniture and trim and Chinese red in accent pieces. "It would have been very easy to get way too serious," says Baron. "Instead," says St. Laurent, "we took the expected and made it unexpected."

"It's a very eclectic house," says Baron. Her partner adds, "Wonderfully so."

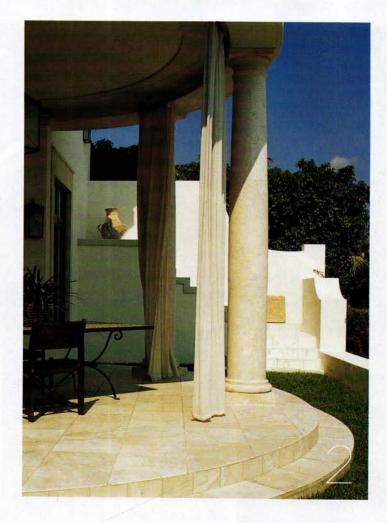


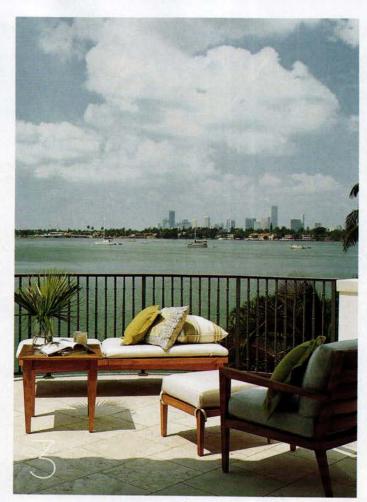
# DETAILS

- 1 In the master bedroom, the wall above the mahogany sleigh bed and side tables (by Barbara Barry for Baker) is occupied by a complex work by Gabriel Delponte—168 small resin cubes that hold images provided by the Alter family. Oversize bed pillows were made from a celery-colored silk taffeta and a tropical print. Bedside lamps are from Baker.
- **2** Modernized Ionic columns define the terrace just outside the kitchen/family room. The columns are made of intricately textured Mexican shell stone. Floor-to-ceiling draperies that ripple in the breeze are practical (they're made from all-weather Perennials outdoor fabric) and romantic.
- **3** The circular deck, outside the master bedroom, sits atop the columned terrace, affording expansive views of Biscayne Bay. Since teak is naturally resistant to water, the designers chose

furniture of that wood from Brown Jordan's Mesa line; the cushions are covered in weatherproof Sunbrella fabric.

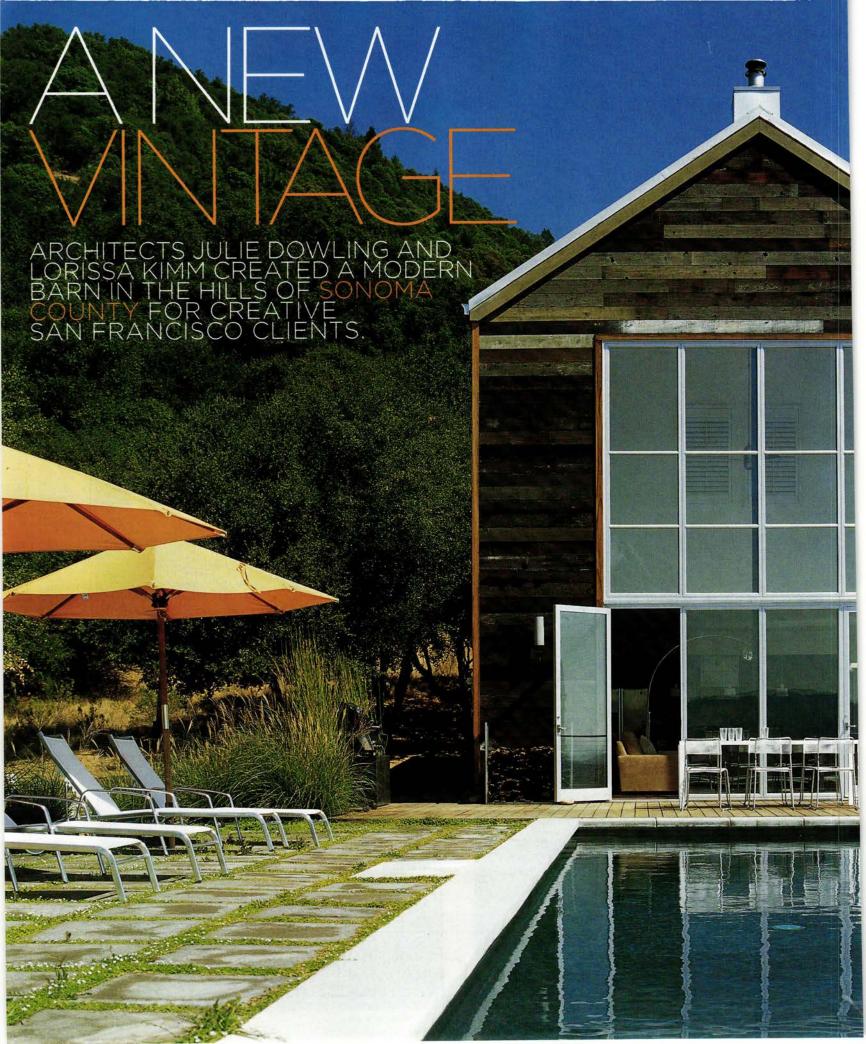
- 4 Rosalie Alter's dressing area includes customized built-ins and accessories that neatly summarize the design aesthetic of the house: a refined bell-shaped mirror (custom, from Baker) and an African tribal stool from the Jalan-Jalan showroom in Miami's Design District. *Greco* sconces in a matte nickel finish are from Holly Hunt.
- **5** In a departure from the more restrained style of most of the house, the master bathroom features a custom-made Murano-glass chandelier for a pure shot of glamour. "In those old Caribbean great houses," says Rosalie, "you see these crazy moments, like the chandelier, that are there just for the romance of it." **4** See Resources, last pages.

















County, California, is not only redolent of rustic relaxation and romance, it's a short drive north from San Francisco. So when real estate developer Scott Kalmbach, and his wife, Tjasa, an artist, went looking for a place to build a weekend getaway, they could hardly have done better than the rugged two-acre site among the vineyards near the picturesque downtown of Healdsburg. To build their country escape, they asked San Francisco architects Dowling Kimm Studios to create an uncomplicated weekend house that tied easily into the landscape.

"Our clients are immersed in contemporary culture," says architect Julie Dowling, "yet feel nostalgic for historic country houses on the East Coast, where they grew up." The Kalmbachs requested a low-maintenance place where they could escape year-round with their young children. The catch: They wanted an arcadian house with urban-loft sophistication.

The focus of the project was to keep the architecture pure: "We all agreed that it would be modern," says Dowling, "but this place was intended to be an informal getaway, not a major design statement. Any nod to country styles would be authentic and uncomplicated, never merely decorative."

Dowling and her business partner, architect Lorissa Kimm (they met while both worked for Michael Graves), came up with a rough-clad, barn-inspired, 2,500-square-foot, three-bedroom building with a pitched standing-seam roof (the simplest and most symmetrical possible expression of country practicality), played against pared-down, contemporary interiors.

PRODUCED BY DIANE DORRANS SAEKS. PHOTOGRAPHS BY GREY CRAWFORD. WRITTEN BY DIANE DORRANS SAEKS.



What the Pros Know To clad the house, the owners and architects chose salvaged ten-inch-wide planks of old-growth redwood. This had many advantages: Recycling is environmentally responsible, which is important to the Kalmbachs; the weathered wood would help create an instant rapport between the house and its environment; and the previously used lumber costs less than its newer equivalent. Overall costs of installing the wood for year-round use, however, added to the bottom line. The rough planks, which the architects chose not to refinish, were installed over heavy-duty felt waterproofing to protect the plywood sheathing. "In effect," says Julie Dowling, "the house has a double exterior, but it was worth spending more to create this one-of-a-kind redwood exterior."





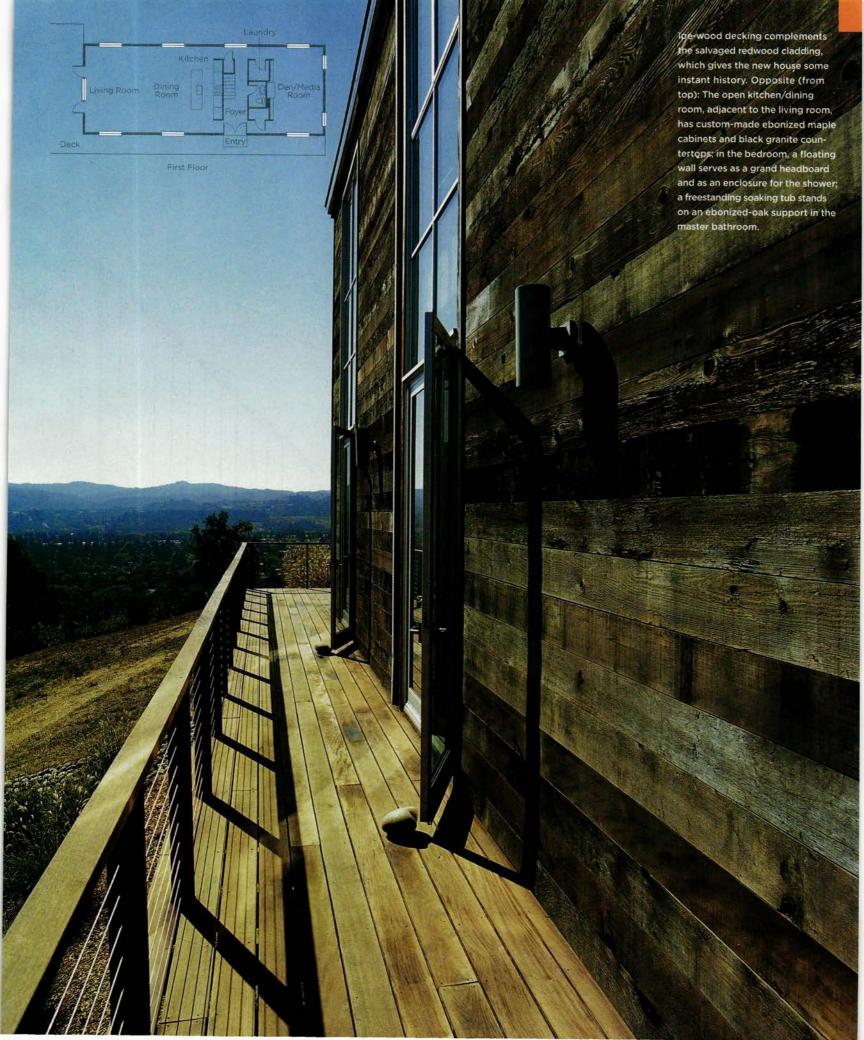
the house was difficult to site on the wooded and steeply inclined property, there was a large enough flat area about midway down the hill to accommodate the modest footprint of the building. The floor plan of the main level includes a double-height living room with doors opening directly to a sheltered outdoor dining area and the pool. Inside, an open dining room and kitchen keep the house relaxed and airy. The second floor is given over entirely to three bedrooms and two baths.

The salient modernist feature of the home is the eight 20-foot-tall aluminum-framed windows that Kimm and Dowling planned to capture sunlight as well as the expansive views over the Russian River Valley. "Custom windows are expensive," says Dowling, "but if they're all the same size and configuration, the final price is more palatable." Low-emission glass treated with a subtle protective film to temper the bright afternoon light kept the project within energy-saving code requirements. For hot summer afternoons, a combination of ceiling fans and cross-ventilation keeps the interior cool; the house is equipped with air-conditioning, but, say the Kalmbachs, they rarely use it.

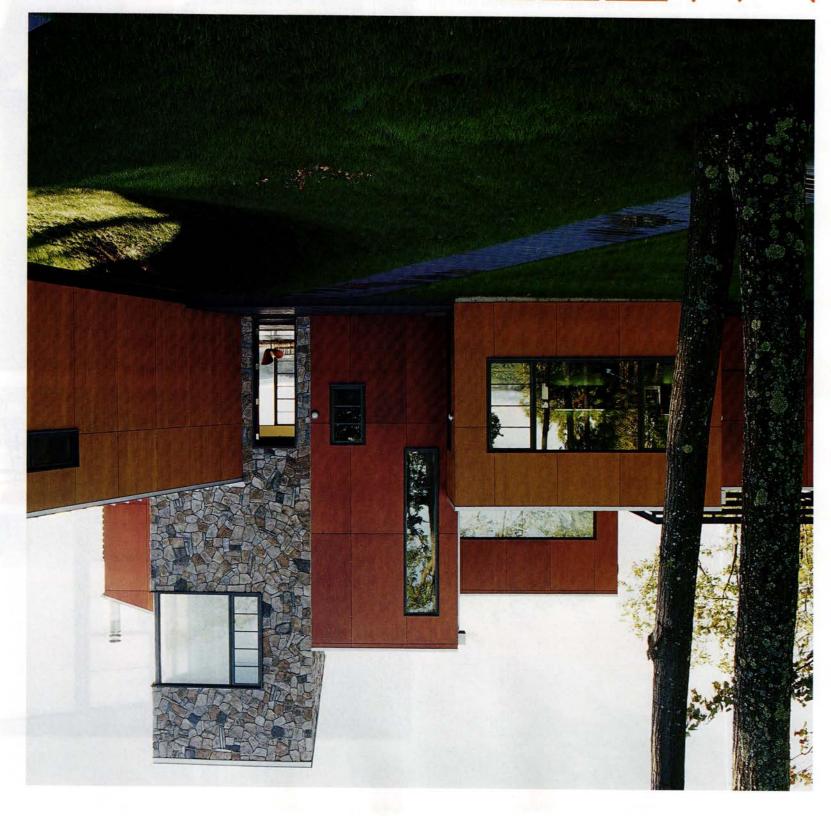
The architects worked to a strictly modern aesthetic for the interior finishes, with high-grade smooth drywall surfaces and poplar baseboards, all painted crisp white. The effect is calming. Floors are rustic-grade American pine.

"It's a lighthearted house," says Dowling, "very escapist. Dining beside the pool at twilight, you see the whole valley spread out before you, lights twinkling." 

See Resources, last pages.







THIS SURPRISING WEEKEND HOUSE IN UPSTATE NEW YORK WERE A CLUSTER OF INDIVIDUAL BUILDINGS.







an architect can be a scary process, says Emanuela Frattini Magnusson, an Italian-born architect whose practice is in New York City: "People have heard all kinds of stories—about projects that take too long and cost too much, and about architects who favor their own vision over the client's."

But for one young New York couple, hiring an architect was about as easy as ordering takeout. They saw a house by Magnusson in a magazine, met with her in her office and, within days, phoned to ask her to design their weekend house on a dramatic hilltop site some 100 miles north of Manhattan. "We wanted modern, but a kind of modern that would fit with the surroundings," says the wife, adding, "We wanted it to be as much in nature as a large building can be."

Magnusson broke the 6,500-square-foot home into what appears to be a cluster of smaller structures: a kind of Mediterranean hill town rising toward a central tower, the stone-covered entry pavilion. Most dramatically, she moved the guest rooms far from the main living areas—one is above the garage—and connected the two buildings with a "covered bridge" (above). However, Magnusson made sure that rooms flow into each other, creating continuous spaces that belie the fragmented exterior. The living room and dining room stretch toward separate valley vistas, but they share a single interior focal point: a fireplace large and colorful enough to anchor the two spaces and provide warmth to both.

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









in Milan (where her father was a well-known modernist architect), Magnusson set up shop in New York in the 1990s. While waiting for customers to appear, she became her own client, designing products—glassware and (with the late Tibor Kalman) a wildly popular cloud-patterned umbrella.

Her pieces were particular sellers at the Museum of Modern Art's design store. Soon she was creating leather rugs for Spinneybeck, furniture for Knoll and fabrics for HBF. In one line of fabrics, old patterns—like the roses she remembers from her grandmother's good china—appear in fragments, as if glimpsed through a screen. "I consider myself a modernist, but you have to allow bits of your past to resurface," Magnusson says.

In her architecture, as in her fabric, tradition is seen from a modernist vantage point. The exterior of the house is starkly geometric, but it uses wood that suggests barn siding, local flagstone and a galvanized standing-seam roof like that of local farmsteads. Inside, the rooms avoid moldings or other details that would complicate their simple, rectangular forms. But Magnusson filled them with reminders of homes past: cozy window seats—covered in fabrics she designed herself—chairs with traditional caning, a table with the oddball dimensions of a family heirloom.

On one recent Saturday, the owners were in the kitchen, cooking and chatting with some of their guests, while others napped in distant bedrooms. Says the wife, "It's a house that works well when you want space for yourself and works well when you want to be together."

is about being there in nature—and having all that space. It isn't about adding ornament or acquiring status symbols," Magnusson says. Her clients could have had a faux-colonial or faux-Georgian McMansion, but they wanted something simpler. "What really made our relationship work," she says, "is that we have the same ideas about what constitutes luxury."

But without obvious ornament a house rises or falls on its architecture: such qualities as formal consistency and adherence to organizing ideas. Magnusson achieved consistency by covering the house in four-by-eight-foot treated-wood panels of Parklex (an eco-sensitive wood, paper and resin product).

Within that limited vocabulary, Magnusson worked to achieve variety, using three colors of siding and windows in a range of shapes and sizes. From inside, some of the windows are large enough to frame entire mountains; others are small enough to focus the eye on a single tree limb.

Big or small, casements with narrow metal frames allow more view than other windows the same size, Magnusson notes. And when casements open, they look almost like doors, inviting the outside in. From the master bathroom, the trees seem close enough to touch.

The master bedroom too is in tune with nature. Magnusson rigged up a backboard by draping fabric over a birch log (from the property) and kept most of the bamboo flooring exposed. In these surroundings, Marcel Wanders's *Knotted* chairs—which in other settings epitomize urban sophistication—seem almost rustic, as if woven from blades of grass. **4**See Resources, last pages.



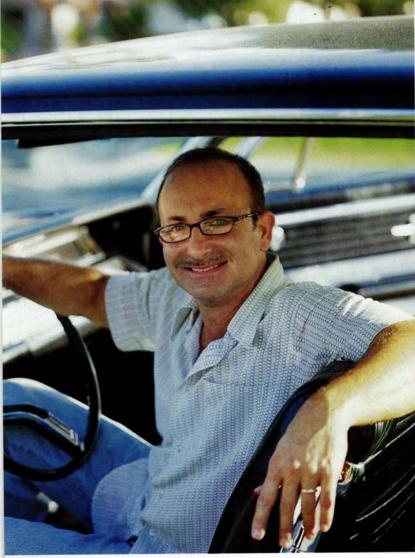
What the Pros Know Magnusson wanted the master bathroom to feel informal, with a wood-slat floor in the shower (shades of summer camp) set flush into rough stone that looks like it came from the surrounding mountains. She knew that a frameless glass partition would enclose the shower without blocking those rich materials. To build the enclosure, project architect Ira Frazin screwed an aluminum channel into the subfloor. Next he installed the stone right up to the channel on one side and poured the concrete shower pan on the other, so that the aluminum practically disappeared. Then the glass was set into the channel with silicone caulking. Contractor Dale Cross built the teak shower base, a unit that lifts out of the "pan" for easy cleaning.

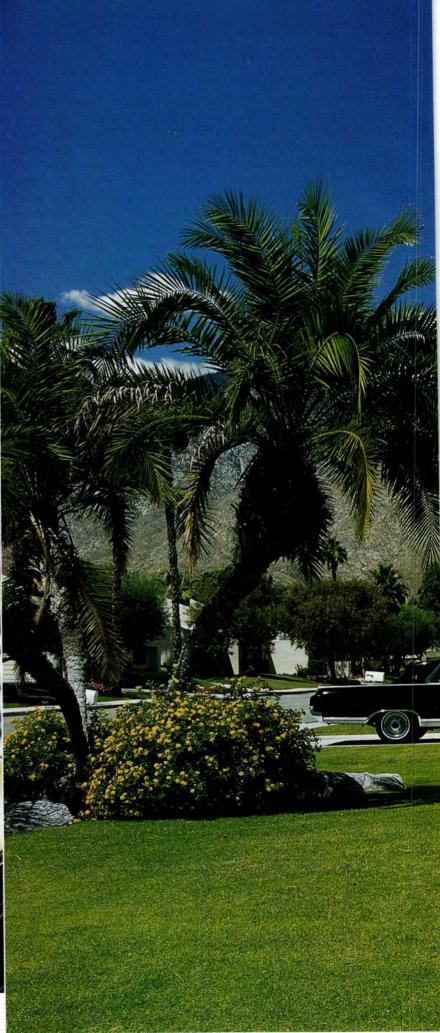


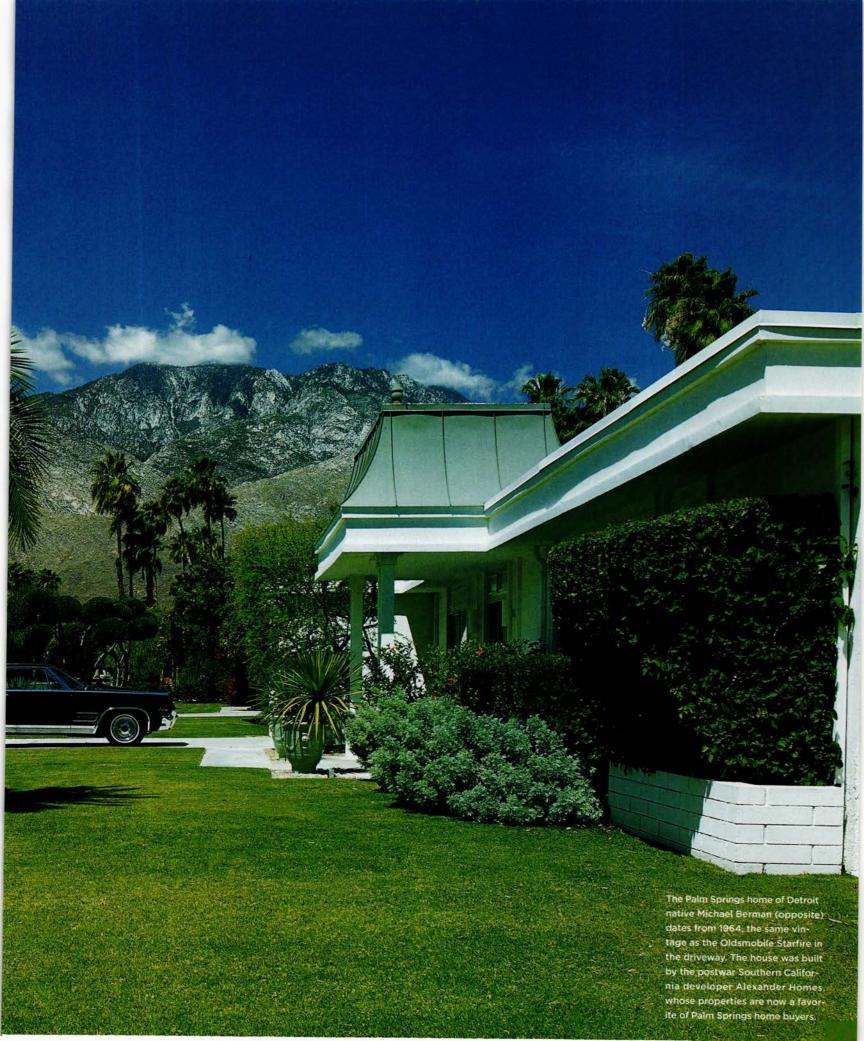


# SULLIN

DESIGNER MICHAEL BERMAN INDULGES HIS LOVE OF "MARTINI COOL" MIDCENTURY STYLE IN HIS PALM SPRINGS WEEKEND HOME.

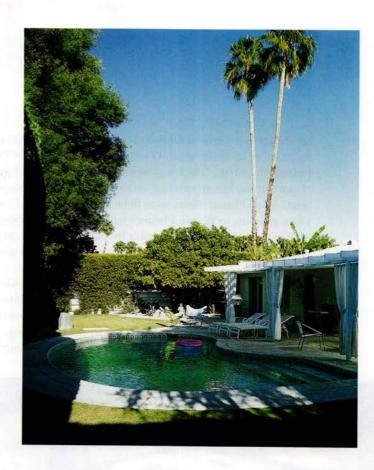












weekend escape in Palm Springs, a 1960s tract house surrounded by the whimsical modern architecture of the desert resort town's Rat Pack heyday, seems tailor-made for designer Michael Berman, who loves flea market kitsch and the easygoing architecture of postwar Southern California. Yet he bought it on a whim. A friend had recently purchased the house and begun renovating it, modernizing the kitchen and bringing the original wiring and plumbing up to date. "I had absolutely no intention of buying a house in Palm Springs," recalls Berman, "but when he said he was going to put the place on the market the next week, I said 'I'll take it' in five seconds flat."

For the Michigan-born, Los Angeles—based Berman, owning a largely unaltered vintage house was a kind of homecoming. "I'm a product of the 1960s. This is the architecture I remember from my childhood. There's a sense of familiarity—like comfort food," says Berman, who shares the home with his longtime partner, Lee Weinstein.

Despite a fresh paint job by the previous owner, Berman decided to repaint the entire house inside and out and to reland-scape the property, too. For extra shade from the desert sun, he added a solid roof to a poolside deck on the back side of the house but otherwise left the structure as it was. Inside, he kept the original "cottage-cheese" stucco ceilings and left the industrial-strength linoleum floor tiles alone: "They have the same look as terrazzo but cost a fraction of the price," says Berman. He keeps the linoleum polished, which adds a terrazzo-like reflective sheen.

PRODUCED BY LINDA O'KEEFFE. PHOTOGRAPHS BY GREY CRAWFORD. WRITTEN BY RAUL BARRENECHE.

and Weinstein's house is furnished almost entirely with vintage finds, a mix of American and European designs from the 1940s through the 1970s. "I'm a scavenger by nature," says Berman. "Palm Springs has an amazing abundance of flea markets and estate sales. Platner chairs seem to be growing on trees," he jokes, referring to Warren Platner's iconic wire-framed designs for Knoll. And indeed the couple's living room boasts a pair of vintage Platner armchairs, with their original leaf-green wool fabric in perfect condition.

On one of his scavenging trips, Berman found a 12-foot-long sectional sofa in coral-colored Naugahyde, which he reupholstered in white bouclé. For parties, Berman and Weinstein can pull apart the sections and spread them for flexible seating. The accessories are almost all "previously owned" treasures.

Berman stuck to a saturated retro palette of greens, browns, whites and blues that play off the light-colored surfaces. "These modern houses work really well with bright colors against white walls," says the designer—with one notable exception: Berman painted one guest bedroom a deep chocolate color (see What the Pros Know, opposite). "I think crisp, white linens and shiny objects look great against brown walls," he says. Case in point: The wooden bed frame (found at a local flea market, of course) that he refinished in white lacquer.

Berman and Weinstein's home is a calming escape from their busy lives in Los Angeles. Palm Springs itself has a lot to do with soothing their souls. As Berman says, "As soon as I get here, I feel like a kid again." 

See Resources, last pages.





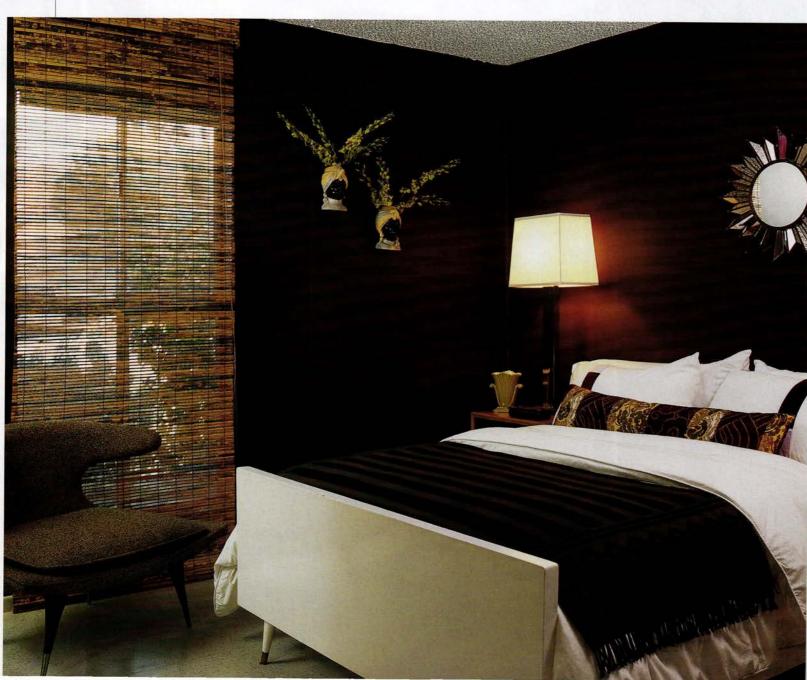




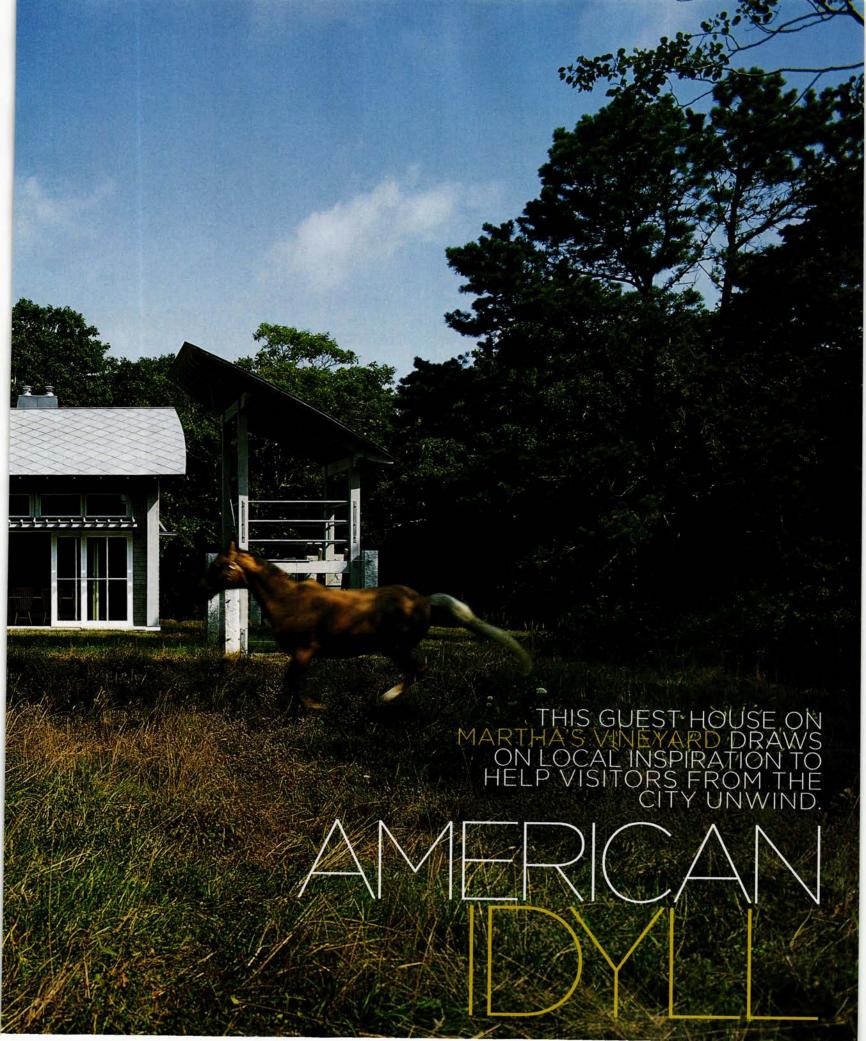
One guest bedroom includes a French starburst mirror from the 1950s and a 1960s Italian armchair. Opposite (clockwise from top left): Coffee tables from Berman's own furniture line; the view from the kitchen to the dining room; a Danish modern rosewood credenza inside the front door; the den—modern, with history.

What the Pros Know "I love rooms painted in rich, velvety browns, especially intimate spaces like hallways and bedrooms," says designer Michael Berman. "They make people look like characters in an oil painting." And, he says, the darker, the better. "I stick to shades that have a slight eggplant tint. I avoid brown tones with too much red, because it makes objects in the room look yellowish." Berman swears by Ralph Lauren paints, especially Desert Boot and Manchester Brown, which he used on the plaster walls of a guest bedroom (below). The designer recommends a good primer followed by at least three coats for any dark color, including reds and blues, and lots of crisp white for accessories.

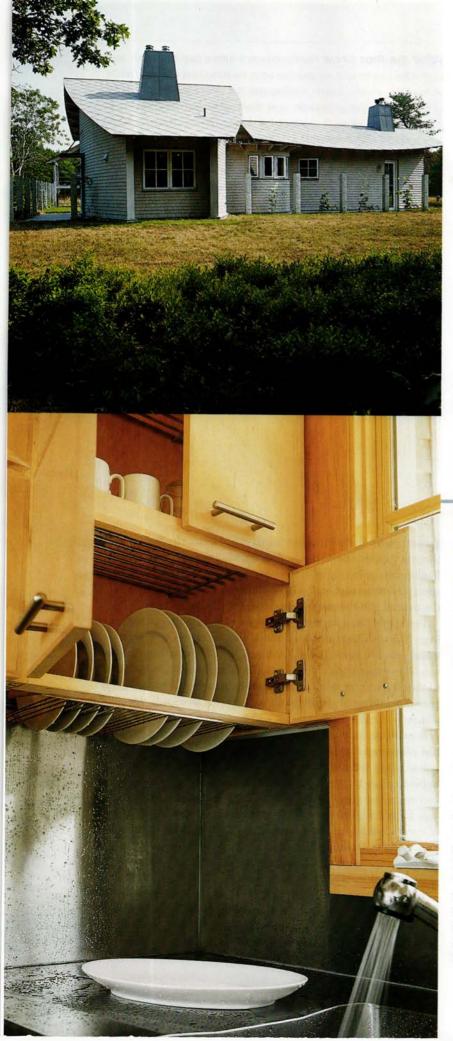










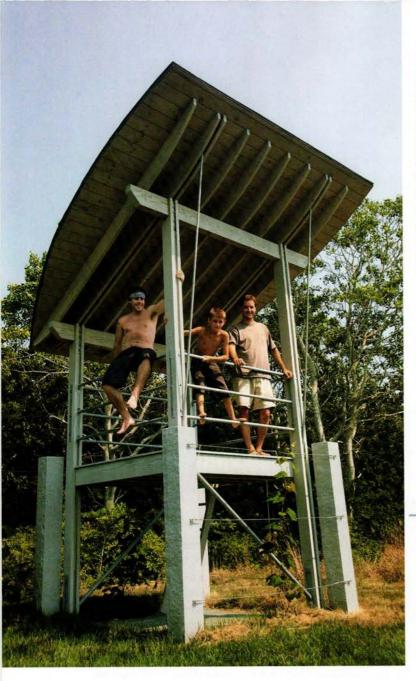


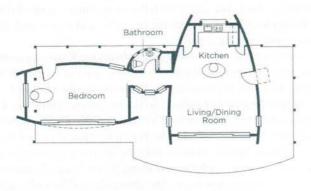
family that lives on this unspoiled spread on the famed Massachusetts coastal island of Martha's Vineyard has been carrying on a love affair with the place for nearly half a century. Their affection and respect for the terrain are so great, in fact, that in 1970 they purchased a 10-acre parcel in the south-shore community of Chilmark.

In 1980, the owners built a house for themselves and their children, and in 2004—with a third generation of Vineyarders on the premises—they commissioned these guest quarters, called Arbor House, which is exactly the 800 square feet allowed by code. There are just three rooms: one for living (and dining), one for sleeping (and lounging) and a small one for bathing. And although it's idyllic in summer, when children and horses roam the range, the house is used year-round, hence the wood-burning stoves.

Architects Keith Moskow and Robert Linn drew inspiration for their design from the island's topography as well as its history. In 1602, explorer Bartholomew Gosnold wrote of "incredible stores of vines." So the architects created an 1,400-square-foot courtyard defined by granite posts; cables stretched between them are designed for the cultivation of Concord grape vines. Four apricot trees outside the bedroom doors offer a screen of privacy, while glass doors in the living/dining room open to the meadow view. The interlocking diagonal copper roof tiles were inspired by fish scales.

PRODUCED BY ELANA FRANKEL. PHOTOGRAPHS BY ERIC ROTH. WRITTEN BY KIRA GOULD.





What the Pros Know Northeastern winters can be harsh and summers can be hot, so passive solar heating and cooling, while admirable, might seem inadequate to providing year-round comfort, but the architects and their engineer believed that passive solutions were perfect for Arbor House. The structure is oriented on an east-west axis for optimum southern exposure (for heat in winter) and has a ratio of one square foot of window to seven square feet of thermal mass (any mass that absorbs and holds heat). Deep overhangs and shading on the southern and western facades help with summer cooling. In fact, the house surpasses the requirements for the EPA Energy Star rating, meaning that it is at least 30 percent more efficient than the national Model Energy Code.

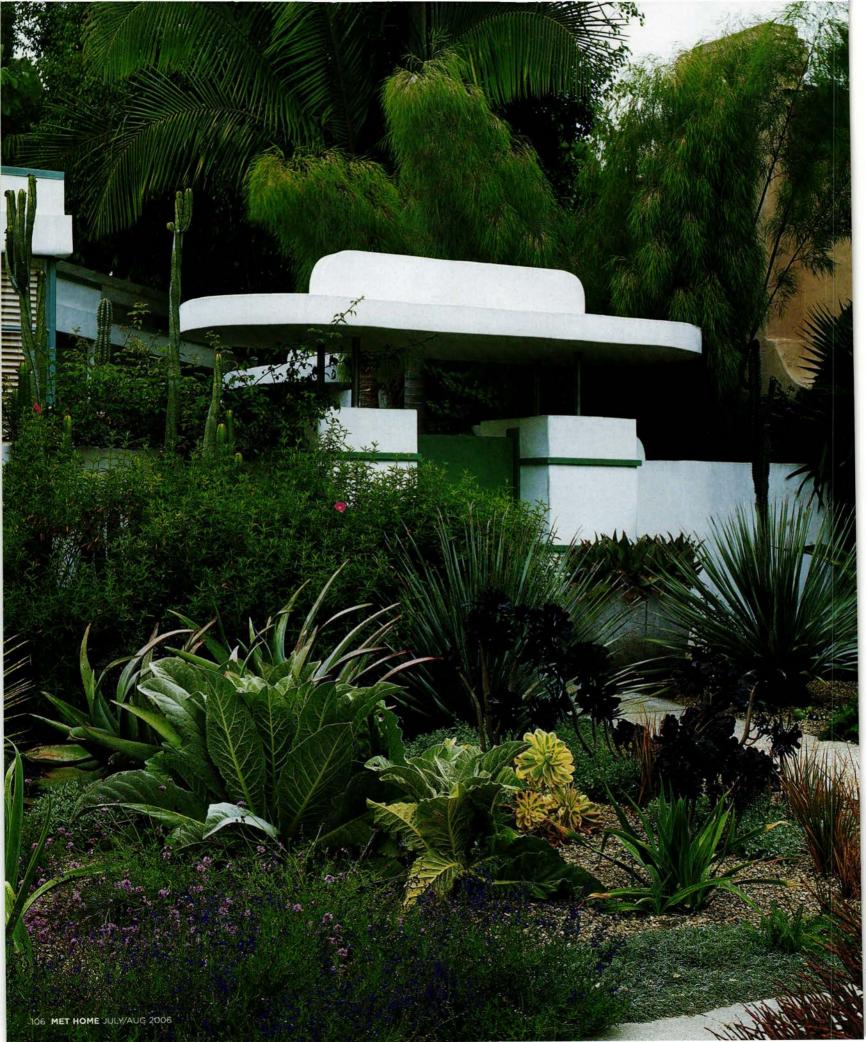
granite posts that define the courtyard march rhythmically through the inside of the house, framing the kitchen and flanking the wood stove in the bedroom. The visible structural geometry of the roof and walls creates another dialog between the natural and the man-made, between indoors and out.

The spare, clean aesthetic is reinforced by the simple furnishings. The architects designed the dining furniture and beds, which include fabric privacy scrims when the bunk beds are in use. The cottage's materials—from the Vermont green slate floor to the clean-lined metal and soapstone stoves—all enhance the prevailing mood of simple pleasures enjoyed alongside the elegance of nature.

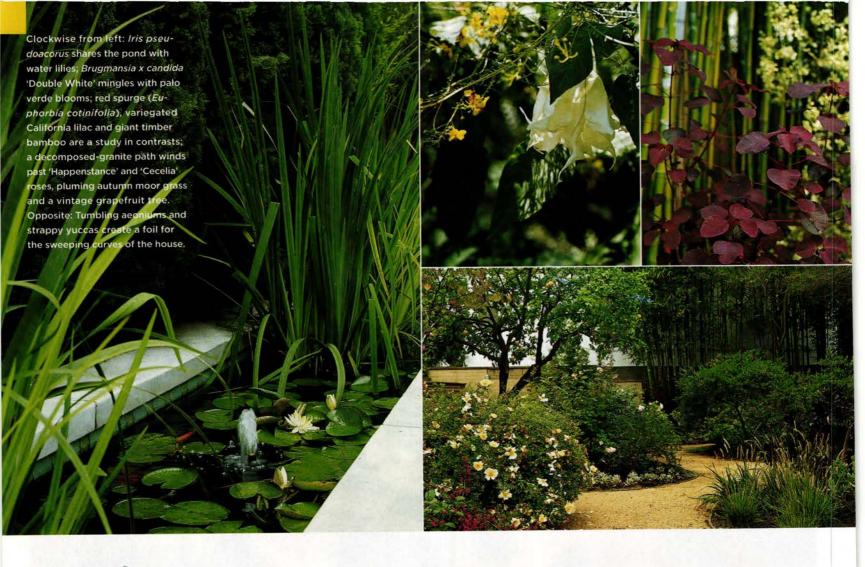
In addition to its aesthetic pleasures, the house has a yacht-like efficiency about it, and although Moskow says that the house is not intentionally marinelike, he did work as a boat builder before he studied architecture. As for the curves, both architects like them: "They invite a different human response," says Linn. Moskow thinks that "some architects are a bit scared of curves, perhaps because they don't fully understand how they connect. Building boats before architecture school gave me a good understanding of how curves interlock. And we had a fantastic builder who made it all work."

The owners say the house exceeds their original vision. According to the husband, "the serenity embraces the visitors. The house perfectly relates and integrates with the surrounding landscape," he says, "and gives guests a sense of peace." • See Resources, last pages.





Green-and-cream-striped Aeonium 'Sunburst' offers a variation on the theme of leaves that resemble flowers. Opposite: Against a backdrop of existing palm trees and a new Mexican weeping bamboo, Michael Taylor's front garden mixes the static forms of succulents (spiky yuccas and aloes, rosette-shaped aeoniums) with rustling masses of pink rockrose, cabbagelike verbascum and pink and blue sages (Salvia 'Takao' and S. coahuilensis). RAVAGANT DESERT GARDEN WAS DESIGNED TO MENT THE CURVES OF A HOLLYWOOD HIDEAWAY.



so much in Hollywood, Michael Taylor's desert garden presents a stylized, romantic version of the truth, softer than the real thing, more richly colored, seductive rather than harsh. Its medley of succulents and sages, roses and palm trees befits a house that comes with its own screen-world story. Designed by William Kesling in 1936, in the streamline-moderne style inspired by the era's trains, cars and ocean liners, it was a pied-à-terre for character actor Wallace Beery, a sort of glorified studio trailer where he stayed while making movies. In 1999, Taylor, a TV writer-producer and an ex-New Yorker, bought the place as much for its old-Hollywood pedigree as for its towering palms and classic L.A. looks. "I love the fact that Beery threw parties and probably stashed his mistresses here," he exults, "and here it is still, one of the city's pockets of history."

To do his vision of it justice—and to get more use from his 50-by-100-foot lot—Taylor hired Venice Beach landscape designers Barry Campion and Nicholas Walker to punch up the neglected yard, a ratty grass carpet in front and a jungle of ailing trees and shrubs behind. Taylor's request: "Tie the landscape to the lines and forms of the architecture."

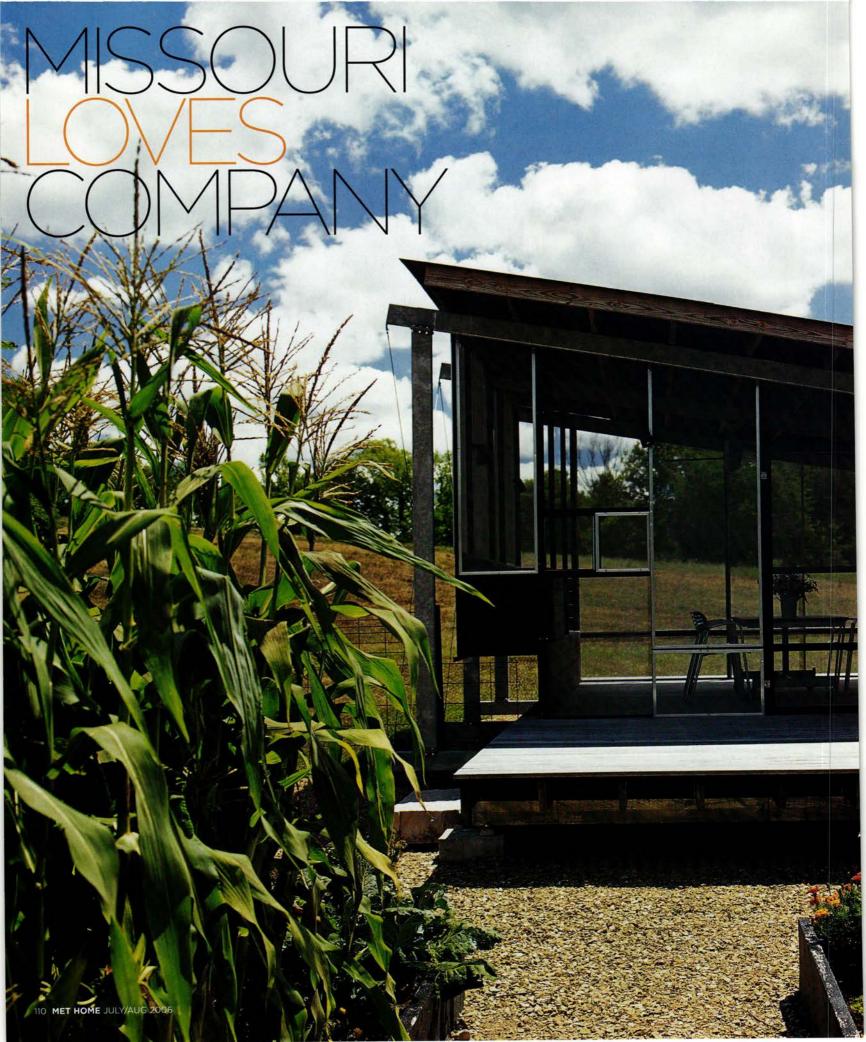
The designers began by editing the existing jungle, keeping one ruby grapefruit, an old avocado and two palo verde trees and relocating specimen succulents to the sunnier beds in front. To heighten the drama, Campion and Walker added more succulents with contrasting shapes—flowerlike aeoniums, strap-leaf yuccas—and framed these static sculptures with drifts of rockrose, verbascum and sage.

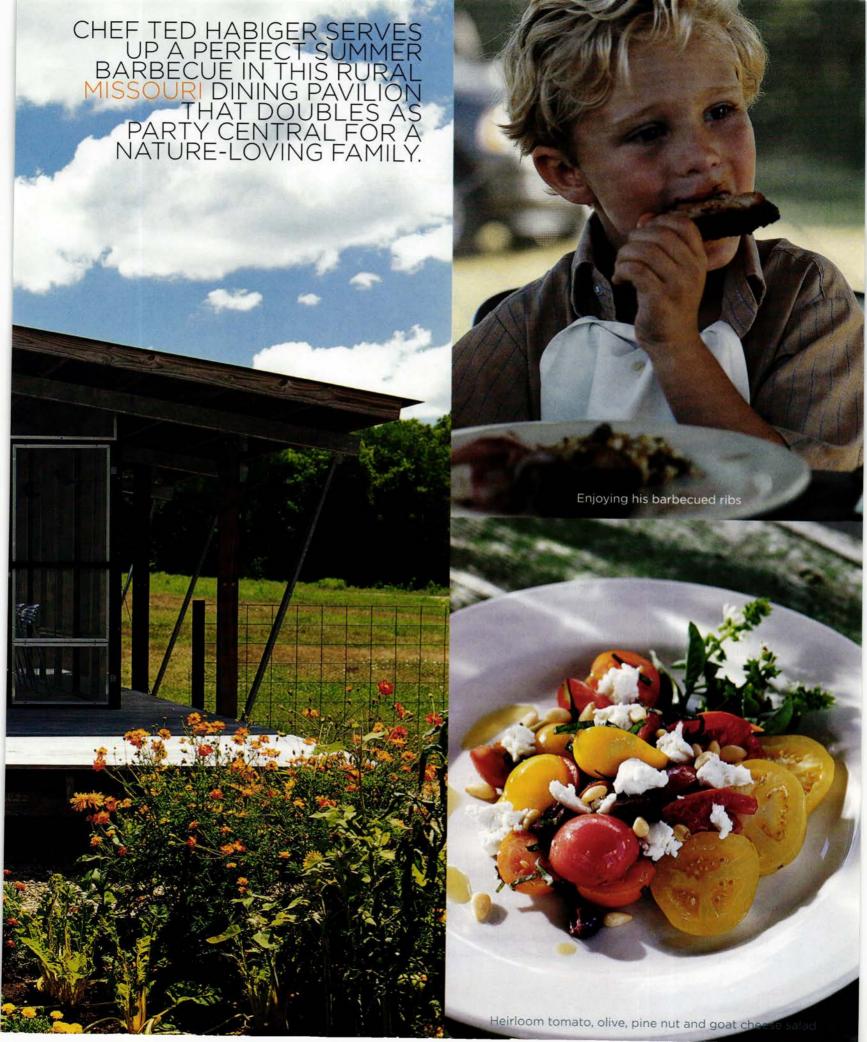
Behind the house, where its glass walls overlook the outdoors, they poured an angled concrete aggregate patio and edged it with a koi pond and bubbling fountain. Next, to give Taylor shady places to wander through, they created woodland walks with paths of decomposed granite that circle beds of California lilac, roses and ornamental grasses. Another fountain, which jets up through a chiseled boulder, provides what Walker calls "a hidden destination," while a stand of giant timber bamboo screens the little refuge from a neighboring apartment house.

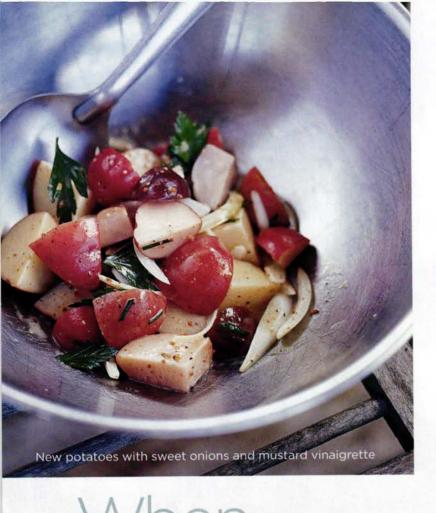
Of course, like any movie, a garden has its evolving plot. When the avocado tree—a lone survivor from an orchard older than Beery's house—sickened and died, the woodland was suddenly bathed in sun. For Taylor, the tragedy created opportunity. The added light allowed him to introduce desert succulents to his California woods, a bit of inspired casting that completes the made-in-Hollywood picture. **4**See Resources, last pages.

PRODUCED BY LAURA HULL. PHOTOGRAPHS BY EDMUND BARR. WRITTEN BY SUSAN HEEGER.









Linda and Steve Taylor sit on the deck of the dining pavilion that faces their garden on a summer night, they let the tree frogs, a farmer's distant combine and the gurgling of the creek provide the background music. Six years ago, the Taylors moved full-time to a farm near Edgerton, Missouri, 45 minutes and a world away from their previous home in Kansas City. "We wanted to be closer to nature and have more contact with the seasons," Linda explains.

Soon after, they decided to build a dining pavilion facing Linda's extraordinary garden. "The plants that audition for the beds closest to the pavilion have to have great résumés," Steve jokes. The Taylors wanted to replicate the screened-in porch they had enjoyed in their city house while complementing the local architecture and land. Kansas City architectural designer Douglas Stockman, principal of El Dorado Architects, and his colleague Doug Hurt designed a 16-by-11-foot screened-in eating area and outdoor deck. They used ipe wood, which turns silvery gray as it ages, and corrugated copper roofing to echo the metal roofs that dot the rural Missouri landscape. They raised the structure slightly off the ground to, as Stockman says, "offer views of the creek, the orchards, the old red barn and the garden itself."

The Taylors often host parties at the pavilion, and they called on Ted Habiger, chef and co-owner of Room 39 in Kansas City, to prepare the food for this one. Habiger describes the meal as "a big picnic" inspired by the produce he discovered in the garden and supplemented by some "supporting players."

The picnic begins with lightly grilled skewers of ambrosia melon wrapped in prosciutto and then drizzled with a balsamicport reduction for a barbecue spin on the usual melon and prosciutto. The potato salad, made from new potatoes and sweet onions, is dressed with a tangy mustard vinaigrette that uses both Dijon and Pommery mustards. An heirloom tomato, gaeta olive and pine nut salad features fresh Missouri goat cheese from La Ferme du Bonheur in nearby Higginsville. Habiger grilled corn on the cob as well as jalapeño, green bell and banana peppers for the hot and sweet succotash.

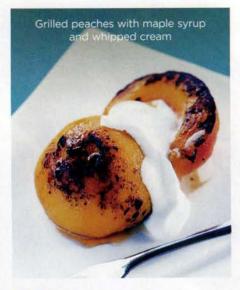
The main attraction is the ribs. "Barbecue is one of the things that makes Kansas City great," Habiger says. His ribs, smoked for 3½ hours over cherrywood chips, feature a homemade BBQ sauce made from tomatoes charred over the fire. The result is barbecue that does Kansas City proud—smoky, sweet and spicy. For dessert, succulent peaches are grilled and then topped with whipped cream drizzled with maple syrup.

Habiger says, "Everything from the tomatoes in the barbecue sauce to the peppers and corn and onions, grew right there." But, he adds, anyone can duplicate this dinner, just cook with the freshest possible ingredients.

The Taylors use the dining pavilion from April through October, watching as the colors of the garden bloom and then wane. Is this the country life they had hoped for? "We often sit there with a glass of wine and the setting sun," Linda says, "and think, Here we are, living our dream." \*\mathbb{\text{Precipes follow. See Resources, last pages.}

PRODUCED BY ELANA FRANKEL. PHOTOGRAPHS BY JEFF McNAMARA. WRITTEN BY ANN HOOD.





# Ted Habiger's Pecipes

Heirloom Tomato, Olive, Pine Nut and Goat Cheese Salad

3 pints small heirloom tomatoes (several varieties, if possible), stemmed

1/2 cup gaeta olives, pitted and cut in half
1/3 cup pine nuts, lightly toasted

18 leaves fresh basil, julienned, plus whole
leaves for garnish
3 tbsp. red wine vinegar

1/3 cup extra-virgin olive oil, plus extra for
drizzling
1/4 teaspoon salt
1/4 teaspoon pepper
6 oz. fresh goat cheese

- Cut tomatoes, quartering large ones and halving smaller ones.
- 2. In a mixing bowl, combine the tomatoes, olives, pine nuts and basil and mix lightly. Add the vinegar, olive oil, salt and pepper; toss gently. Divide between four salad plates and top with crumbled goat cheese. Garnish with whole basil leaves and drizzle with olive oil. Serves 6.

# Ambrosia Melon and Prosciutto Skewers

1 cup port
1 cup balsamic vinegar
36 squares (1 inch) melon (preferably ambrosia or other heirloom melon)
12 thin slices prosciutto, each cut lengthwise on an angle into 3 strips

 Soak twelve 6-inch wooden skewers in water for about 1 hour.

- 2. Light a charcoal grill and let it burn until the charcoal is completely covered with gray ash.
- 3. Meanwhile, pour the port and vinegar into a small stainless-steel saucepan and simmer over medium heat until reduced to about ½ cup, about 30 minutes. Set aside to cool.
- 4. Wrap each piece of melon in a strip of prosciutto, then place three pieces of melon on each skewer. Working in batches, put skewers on the grill and cook 10 to 15 seconds each side, until prosciutto is marked and melts slightly. Serve stacked on a plate and drizzled with the balsamic-port reduction.

# Rubbed and Smoked Ribs with Charred-Tomato Barbecue Sauce

# Charred-Tomato Barbecue Sauce

3 large red tomatoes, stemmed
Vegetable oil
8 slices cooked bacon
5 garlic cloves
1/2 onion, quartered
1 cup ketchup
1/2 cup white wine vinegar
1/2 cup cider vinegar
1/4 cup Worcestershire sauce
2 tbsp. yellow mustard
1/4 tsp. cayenne
1 tsp. cumin, toasted and ground

# Rub

3 tbsp. paprika
3 tbsp. smoked paprika\*

1/2 cup brown sugar
1 tbsp. chili powder
2 tbsp. salt
1 tsp. cayenne
1 tsp. mustard powder
1 tsp. garlic powder
1 tbsp. fennel seed, toasted and ground
1 tbsp. cumin seed, toasted and ground

3 racks baby back ribs, 2 to 21/2 lb. each

- 1. Build a very small hardwood charcoal fire at the side of a covered charcoal grill; let the fire burn down until covered with gray ash. Meanwhile, soak a few handfuls of cherrywood chips in water.
- 2. Make the sauce: Cut the tomatoes in half and rub both sides with oil. Grill, turning occasionally, until well charred, about 15 minutes. Combine with bacon, garlic and onion in a food processor and purée to a fine

- paste. Combine the remaining ingredients in a saucepan and bring to a boil. Add the paste, reduce the heat and simmer 15 minutes.
- 3. Meanwhile, make the rub: Stir together all of the ingredients and rub over the ribs.
- 4. Add some of the soaked wood chips to the fire and add the cooking grate. Put the ribs on the half of the grill without fire underneath, overlapping them as necessary to fit. Put the cover on the grill and cook ribs very slowly, turning a few times for even cooking, until the meat is very tender, 3 to 4 hours, depending on temperature. Feed fire with a handful of charcoal every 20 to 30 minutes. (Don't overdo it-you want to keep the fire very small.) If the fire gets too hot, add soaked chips to lower heat.
- 5. Fifteen minutes before the ribs are cooked, baste with a little sauce. Serve ribs with the sauce. Serves 6.
- \*Chef Habiger uses hickory-smoked paprika from the Herb Company (816/472-1427).

# New Potatoes with Sweet Onions and Mustard Vinaigrette

3 lbs. small new potatoes, cleaned and quartered
3 cups (1 bottle) dry white wine such as Sauvignon Blanc
1 head garlic, cut in half
1 bouquet garni of thyme, rosemary, oregano, sage and bay leaf, tied into a bundle with a leek green
3 tbsp. salt

# Vinaigrette

2 tbsp. champagne vinegar 4 tsp. Dijon mustard 4 tsp. Pommery (whole-grain) mustard 1/4 tsp. salt 1/e tsp. pepper 1/2 cup grapeseed oil

1 cup loosely packed sliced sweet onion 3 tbsp. thinly sliced garlic chives or chives Cracked black pepper

1. In a large pot, combine potatoes, wine, garlic, bouquet garni and salt and bring to a boil over medium heat. Reduce heat to simmer and cook uncovered until potatoes are fully cooked but retain their shape, about 20 minutes. Remove from heat; let cool completely in cooking liquid.

# more[recipes]



- 2. Make the vinaigrette: In a medium mixing bowl, whisk together the vinegar, mustards, salt and pepper. Slowly drizzle in the grapeseed oil, whisking continually to emulsify.
- 3. When cool, drain potatoes and pat dry with paper towels. Toss potatoes with vinaigrette, sliced onion and garlic chives in a bowl. Season with pepper. Serves 6.

# Grilled Sweet Corn and Roasted Pepper Succotash

# Beans

√2 cup dried cranberry or cannellini beans 2 sprigs thyme 1 bay leaf 1 tsp. salt

6 ears corn, husks removed
1 each jalapeño, green bell and banana
peppers
2 tbsp. extra-virgin olive oil, plus extra for
grilling vegetables
Salt and fresh cracked pepper
1 tomato, diced
1/2 sweet onion, diced
1 tbsp. fresh thyme
1 tbsp. chopped parsley
1 tbsp. lemon juice, fresh squeezed

1. Make the beans: Pick through beans and discard rocks and broken beans. Soak beans

in water to cover overnight in the refrigerator; drain. Combine soaked beans, 4 cups water, thyme and bay leaf in a small saucepan. Bring to a boil, reduce heat and simmer uncovered until beans are tender, 45 minutes to 1 hour. Add salt 10 minutes before end of cooking. Let cool in cooking liquid. Measure 1 cup; refrigerate remaining beans in cooking liquid for up to two days.

- Light a charcoal grill and let it burn until the charcoal is covered with gray ash.
- 3. Rub corn and peppers with olive oil, season with salt and pepper and place on grill. Grill corn, turning often, until the ears are golden brown, about 5 minutes. Grill peppers, turning, until the skin is blackened, about 5 minutes. Remove vegetables from the grill. Set corn aside to cool, then, standing corn on end in a large bowl, cut kernels off the cobs with a sharp knife. Put the peppers in a bowl, cover with plastic wrap and let stand 10 minutes. Then halve peppers through the stem ends and cut off stems; scrape out seeds. Peel and scrape off skin. Cut peppers into dice.
- 4. In a mixing bowl, combine the chopped corn and peppers, tomato, onion, 1 cup cooked beans, thyme, parsley and lemon juice. Season with ¼ teaspoon salt and ¼ teaspoon fresh cracked pepper. Add the olive oil, toss and serve. Serves 6.

# Grilled Peaches with Maple Syrup and Whipped Cream

6 very ripe peaches, halved and pitted 2 tsp. vegetable oil 1 cup whipping cream Grade-A amber maple syrup

- Light a charcoal grill and let it burn until the charcoal is covered with gray ash.
- 2. When grill is hot, rub the peaches all over with the oil. Place peaches skin-side down on the grill. Grill, turning occasionally, until skins begin to separate from peaches, 6 to 8 minutes. Remove from grill and peel.
- 3. Meanwhile, whisk the cream in a medium mixing bowl until soft peaks form.
- 4. On each of six small plates, place two grilled peach halves. Spoon over whipped cream and drizzle with maple syrup. Serves 6.

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# July/August 2006 resources

# A Word About Resources

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

#### CORRECTIONS

In our May 2006 issue, a photo on page 82 of one of the Tufenkian Heritage Hotels was incorrectly identified as the Avan Villa Yerevan. It is in fact the Avan Dzoraget.

On page 92, the website given for Bo Concept was incorrect. It is boconcept.com On page 182, both rugs in "Miami Spice" were incorrectly attributed. The rugs are available from NiBa Home, nibahome.com.

Stool: J.F. Chen, 323/655-6310; Coffee tables: De Carlo in Mink by Michael Berman Limited, michaelbermanlimited.com; Green chair: Vintage Platner, Knoll Studio, knoll.com; Sofa upholstery: Classic Cloth through Kneedler Fauchere, Pacific Design Center, 310/855-1313; Painting: Lari Pittman.

## THAT'S ENTERTAINMENT

Page 24 Hair, makeup: Eva Scrivo, 212/677-7315: Sweater: Eileen Fisher, eileenfisher.com. CODE PINK

Page 40 Wall covering: Stark, starkcarpet. com; Plates: Table Art, tartonline.com; Pillow: Agnes & Hoss, agnesandhoss.com; Platter: Mud at Tabula Tua, tabulatua.com; Colander: Target, target.com; Spaghetti fork: Cuisinart, cuisinart.com; Mortar and pestle: Newton's Law by Sally McCubbin, sallymccubbin. com; Paint: Ralph Lauren: rlhome.polo.com and Pratt & Lambert: pratt and lambert.com; Page 42 Humidifier: Target, target.com; Fabric: Zimmer + Rhode, zimmer-rohde.com; Wallpaper: Matter, mattermatters.com; Stool: House Eclectic, houseeclectic.com; Golf ball: Precept, preceptgolf.com.

# **GETTIN' FIGGY WITH IT**

Page 54 Plate: Evergreen at Pottery Barn, potterybarn.com; Bowl: Global Table, globaltable.com.

## CASA DEL SOL

Architecture: Jorge Hernandez Architect, 337 Palermo Avenue, Coral Gables, FL 33134, 305/774-0022; Contractor: Oscar Hidalgo, 305/569-0060; Landscape design: Philcorp., 305/979-8926; Page 70 Lamps: Custom by Jorge Hernandez, fabricated by Jalan-Jalan, jalanmiami.com; Page 71 Paint: Summer Blue Benjamin Moore, benjaminmoore.com; Pages 72, 73 Chairs: Oscar de la Renta for Century from Design Center of the Americas, design centeroftheamericas.com; Sofa: Old Java Teak Bench, World Resources, worldresources.com; Cushion upholstery: Oyster from Perennials, perennialsfabrics.com; Pillow fabric: Cool Pool, Perennials: Coffee table, end tables, bowl, hurricane: Jalan-Jalan; Sconces: Custom by Jorge Hernandez, fabricated by Jalan-Jalan; Fan: Hunter, hunterfan.com; Curtains: Shade 250-28 in Blanca from Perennials; Page 74 Sofa, lounge chairs: Lord Clive from British Khaki, 305/576-7300: Upholstery: Pierre Frey Fiesta #2275 from Donghia; Coffee table, wine table: Lewis Mittman from the Bill Nessen Showroom at Design Center of the Americas; Bowl: Haveli, haveli,net; Sconces: Cellar Sconces by Kevin Reilly from Holly Hunt, hollyhunt.com; Carpet: Madagascar Tama from Judy's Loft, 305/573-5839; Blue and white china: Long-Life Bowls by Jalan-Jalan; Paint: HC 119 Kittery Point Green, Benjamin Moore; Page 75 Table: Bungalow, British Khaki; Wing chairs: Bauer, bauer international.com; Side chairs: Holly Hunt; Seat upholstery: Pierre Frey Fiesta #2275 in Ecru from Donghia; Chandelier: Ilana Goor, ilanagoor.com; Sconces, lamps: Holly Hunt; Lanterns: Floral Emporium, 561/659-9888; Paint: Butter Pecan from Benjamin Moore; Jars, compasses: Jalan-Jalan; Pages 76, 77 Table: Custom Christian Liaigre Courier table from Holly Hunt; Chairs: Anziano by Donghia; Cabinet: Antique from PierceMartin,

954/927-9200; Refrigerator: Sub-Zero 631-S. subzero.com; Hood: Thermador, thermador. com: Pendant lights: Steeg from Holly Hunt; Dishes: Takashimaya, 212/350-0100; Page 78 Bed, side tables: Barbara Barry for Baker, kohlerinteriors.com; Lamps: Restoration Hardware, restorationhardware.com; Bedding: Casa Chameleon, 305/534-0104; Pillow fabric: Bellagio in Iceberg from Stroheim & Romann, stroheim.com: Pillow fabric: Nessen Tropical Print, Bill Nessen Showroom; Artwork: Gabriel Delponte, 305/305-9025; Page 79 (photo, upper left) Chair: McGuire, kohler interiors.com; Table: Moroccan Interiors, 305/576-8876; (photo, upper right) Furniture: Mesa Teak from Brown Jordan; Fabric: Sunbrella, sunbrella.com; (photo, bottom left) Wall mirror: Baker, kohler interiors.com; Magnifying mirror: Farrey's, 305/947-5461; Cabinetry: Hector & Hector, 305/629-8864; Stool: Jalan-Jalan; Sconces: Holly Hunt; (photo, bottom right) Tub, faucet: Waterworks, waterworks.com.

## A NEW VINTAGE

Architecture and design: Julie Dowling and Lorissa Kimm, Dowling Kimm Studios, 1 Arkansas St., San Francisco, CA 94107, 415/519-1357: Contractor: Paul White Construction, 707/545-7012; Landscape Design: Sean Philips, 707/874-2586; Page 80 Windows: Custom from Bonelli Windows, 650/873-3222. bonelli.com; Siding: Reclaimed barnwood from Black's Farmwood, blacksfarmwood.com: Pages 82, 83 Sofa, chairs, chaise: Custom by Dowling Kimm Studios and Scott Kalmbach; Solid pillows: Bee Market, 415/292-2910, beemarket.com; Patterned pillows: Maharam at ATYS, 415/441-9220, atysdesign.com; Page 84 (photo, upper right) Cabinetry: Custom by Ken Rose, 415/669-7760; Countertops: Sterner Marble & Granite, Inc., 510/215-1866; Table: Custom by Zwanette Design, zwanettedesign. com; Chairs: West Elm, westelm.com; (photo, center) Bedside tables, bench: Gus Design Group, Inc., gusmodern.com; Bedding: Frette, 415/981-9504, frette.com; Lamps: Wingard, 415/345-1999, wingardhome.com; (photo,

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bottom) Tub: Clawfoot Tub Supply, claw footsupply.com; Sink: Duravit, duravit.com; Faucets: Hudson Reed, hudsonreed.com.

MATERIAL EYES

Architecture and design: Emanuela Frattini Magnusson with Ira Frazin, Project Manager, EFM Design & Architecture, 588 Broadway #702, New York, NY 10012, 212/925-4500, efmdesign.com; Contractor: Dale Cross, Cross & Sons. 518/758-4850; Page 86 Rug: Spinneybeck, spinneybeck.com; Pendant lights: Flos, flos.com; Lamp: Pallucco, pallucco.com; Table: Christian Astuguevieille through Holly Hunt, holly hunt.com; Page 87 Windows: Hope's Windows, hopes windows.com; Paneling: Parklex 1000, Finland Color Plywood Corporation, fcpcusa. com; Page 88 (photo, upper left) Chaise: Vitra, vitra.com; Vases: Edols/Elliott from De Vera, devera objects.com; Bowl: Salviati, salviati.com; (photo, bottom left) Sofa: Vico Magistretti from M at Mercer, 212/966-2830; Lamp: Gilda at Format, formatnyc.com; Chair: Fritz Hansen, fritzhansen.com; Rug: Jody Harrow for Groundplans, 212/888-9366;

Curtains: Maharam, maharam.com; Page 89 Table: Maurizio Peregalli for Zeus, zeusnoto. com; Dining chairs: Montina, montina.it; Rug: Spinneybeck; Pendant lights: Aquatinta, Ameico, ameico.com; Chairs: Fritz Hansen; Rug: Check from Spinneybeck; Nesting tables: Vintage Marema by Gianfranco Frattini for Cassina; Pages 90, 91 Chairs: Vico Magistretti for De Padova through M at Mercer; Pendant lights: DDR 52 by Droog Design, Moss, mossonline.com; Tote: Spinneybeck; Cabinetry: Custom by Mike Feagan, 905/894-0191; Cabinet hardware: Valli + Valli, vallievalli. com: Window seat upholstery: Barcode Thick from HBF, hbf.com; Mounted lamps: Artemide, artemide.com; Page 92 Headboard, side tables: Custom by EFM Design, efmdesign.com; Rugs: Spinneybeck; Chairs: Marcel Wanders from Cappellini, 212/966-0669; Lamps: Philippe Starck for Flos; Window seat upholstery: Hint Piaf, HBF; Toile fabric: Sarajo, sarajo.com; Page 93 Tub: Duravit, duravit.com; Stool: MoMA Design Store, momastore.org; Sink: Ceramica Flaminia, AF New York, afnewyork.com; Sconces: Ameico: Faucets: LeFroy Brooks,

lefroybrooks.co.uk; **Shelves:** EMCO through Matrix, 800/329-4209.

#### SUN KITSCHED

Design: Michael Berman Limited, 7215
West Beverly Blvd., Los Angeles, CA 90036, 323/933-0200, michaelbermanlimited.com;
Page 96 Stool: J.F. Chen, 323/655-6310;
Coffee tables: De Carlo in Mink by Michael
Berman Limited; Green chairs: Vintage
Platner, Knoll Studio, knoll.com; Sofa
upholstery: Classic Cloth through Kneedler
Fauchere, Pacific Design Center, 310/855-1313;
Painting: Lari Pittman from Regen Projects, 310/276-5424; Page 99 Bedding: Anichini, anichini.com; Paint: Desert Boot #TH35 by
Ralph Lauren, rlhome.polo.com; Blinds: Jeff
Cook & Associates, 818/517-7474.

#### AMERICAN IDYLL

Architecture: Keith Moskow and Robert Linn, Moskow Architects, 88 Broad St., Boston, MA 02110, 617/292-2000, km@MoskowArchitects. com; Page 102 Table, chairs: Custom by Moskow Architects fabricated by Dana Robes, danarobes.com; Dishes: Crate & Barrel, crate andbarrel.com; Fireplace: RAIS, rais.co.uk; Page 105 Bed: Custom by Moskow Architects fabricated by Dana Robes; Fireplace: RAIS.

## CALIFORNIA NATIVES

Page 106 Landscape design: Campion Walker Garden Design, 1044 Palms Blvd., Venice, CA 90291, 310/392-3535, campion walker.com; Succulent source: Rogers Weld, Fernwood Plants, Topanga, CA 310/455-1176.

# MISSOURI LOVES COMPANY

Page 110 Architecture: Dan Maginn, El Dorado Inc., 1907 Wyandotte Trafficway, Kansas City, MO 64108, 816/474-3838, eldoradoarchi tects.com; Restaurant: Room 39, chefs Ted Habiger and Andrew Sloan, 1719 W 39th St., Kansas City, MO 64111, 816/753-3939.

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# What he's | | \ Colon | | \ trying to SOI | | \

When it comes to plumbing, actions speak louder than words. This guide can help you learn to read your plumber like a book.

# What he does

your flowerbed.

Walks through

Shows up an hour late and doesn't call.

Gives you a final bill that looks nothing like his estimate.

Leaves a mess behind.

# What it means

He doesn't respect your home. If he did, he'd use the walkway. It's only a matter of time before he starts using your fancy guest towels to clean his tools.

He doesn't care about your schedule, A good plumber will call if he's going to be late. Don't be surprised if he also takes multiple breaks due to "wrench wrist," or some equally fictitious ailment

He's irresponsible. Who knows what other oversights he's made? There's a good chance your pipes are now held together with kite string and bubblegum.

He doesn't appreciate the work you put into keeping your home clean. You could be angry and attempt to get even, or you could just feel sorry for the woman that has to put up with him at home. We suggest the latter.



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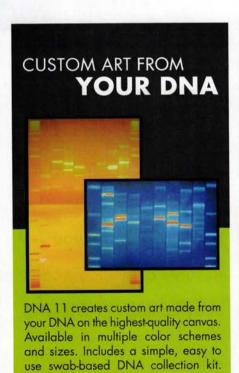
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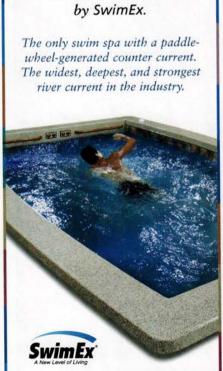
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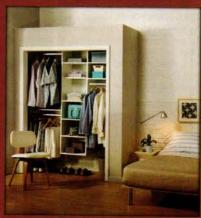
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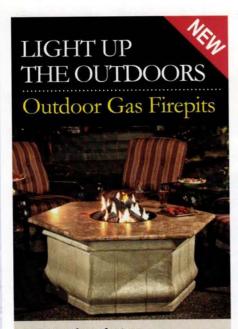




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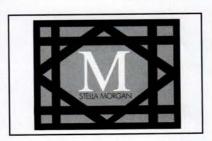


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# Erase Wrinkles Without Botox®\*!

Breakthrough anti-aging cream combines three scientifically advanced wrinkle-reducing ingredients to rival the results of Botox®\*.

▼ n recent years Botox®\* has been promoted as the leader of antiwrinkle treatments. Although it can be successful, it is very expensive, painful, must be administered by a physician, and, in many cases, two to three treatments are needed for the desired corrections. After years of research and testing, a new safe, more affordable product offering comparable results is now available.

# Most Advanced Anti-Aging **Product Available**

Hydroxatone™ is a true, clinically proven Botox®\* alternative. It is a superior facial cream that can reduce deep wrinkles, and it's completely non-toxic, safe and has no side effects. How can it rival Botox \*? Hydroxatone™ contains three of the most effective substances known that are needed for real results. Most products use one or two of these important ingredients, but the makers of Hydroxatone™ are the first to combine all three, resulting in the most advanced skin care and wrinkle reducer on the market.

Why Choose Hydroxatone™			
PRODUCT	Hydroxatone <sup>™</sup>	Olay® Regenerist®	Strivectin
Argireline® Acetyl Hexapeptide 3	YES	NO	NO
Matrixyl™ 3000°	YES	NO	NO
Hyaluronic Acid	YES	NO	NO

# THREE Proven Wrinkle-**Reducing Ingredients**

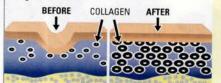
Hydroxatone™ is unlike any other skin cream you've ever tried because it

# . 68% reduction of deep wrinkles in just six months

· Diminished age spots & increased suppleness

**HOW HYDROXATONE™ WORKS** 

- · Enhanced production of healthy, radiant new skin
- · Tightened and toned skin



Matrixyl™ 3000\* - is clinically proven to promote collagen production in the skin.

Argireline® - is a combination of amino acids formulated to relax facial wrinkles, reduce the degree of existing wrinkles and stop their future

Hyaluronic Acid - is virtually unmatched in hydrating the skin, resulting in increased smoothness, softening, elasticity and decreased

MATRIXYL™ 3000° + ARGIRELINE® + HYALURONIC ACID



# **What Our Customers Have To Say About** Hydroxatone™...

"Within two weeks of using Hydroxatone™. I was getting compliments on my skin from friends and co-workers. My skin not only feels great, but it looks great too! You've made me a Hydroxatone™ believer!"

- Robin B., Los Angeles

relies on THREE proven ingredients for REAL results. Matrixyl™ 3000\* is clinically proven to promote collagen production in the skin. Collagen is the most powerful substance known to help keep skin stay young, soft and vibrant. Argireline® is a combination of amino acids formulated to relax facial wrinkles, reduce the degree of existing wrinkles and stop their future development. And Hyaluronic Acid is virtually unmatched in hydrating the skin, resulting in increased smoothness, softening, elasticity and decreased facial wrinkles. But Hydroxatone™ doesn't stop there! It also includes other natural antioxidants, botanicals, vitamins, and peptides and a gentle but powerful exfoliant...all to nourish your skin while fading wrinkles.

# Up To 68% Reduction Of Deep Wrinkles

Unless you've actually tried Hydroxatone™, it's hard to imagine it can work the miracles users claim it does. But women and men of all ages are using Hydroxatone™ and seeing real and noticeable results every day. The cumulative results that are seen within two weeks will continue with daily use. Over six months this will increase to as much as 68% reduction in deep wrinkles.

# There Is No Comparison

Forget Botox®\* or any other radical and dangerous treatments. Throw out other creams that simply don't work. Hydroxatone™ is a proven anti-wrinkle cream that is completely safe and clinically proven. Within two weeks Hydroxatone™ users will start to see results. With continued use, their skin will become softer, smoother, more radiant, and youngerlooking...and that's GUARANTEED.



"I talk to so many women who would do almost anything to look younger. That is why I recommend Hydroxatone™ to so many of my patients."

-Dr. Michael Fiorillo is a world renowned board certified plastic and reconstructive surgeon and codeveloper of Hydroxatone"

# **Having A Hard Time** Finding Hydroxatone™?

For years consumers have only had expensive and ineffective alternatives to achieve younger looking skin. You may have seen other inferior antiwrinkle products costing hundreds of dollars at some high priced salons. Unlike those pricey and unproven alternatives, the manufacturer of Hydroxatone™ is so confident in their

anti-aging technology that they are offering a 60-day risk free trial offer...because seeing is believing!



To get your supply of Hydroxatone™ risk free, for just a small s&h fee call 800-679-7572. Our operators are available to let you try one of the greatest breakthroughs in wrinkle fighting technology without spending hundreds of dollars.

Call 800-679-7572 to get your Hydroxatone™ 60-Day Risk Free Trial Offer Today!

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# A New Leaf

Long famed as a memory enhancer, ginkgo is now making home decor memorable, too!

The fan-shaped leaves of the venerable maidenhair, or ginkgo, tree are abloom throughout the house.

1. The handmade enamel-over-copper Ginkgo Leaf plate by James Leritz has a 24-karat gold-plated rim and stem (8"w x 71/2"d, \$212; kilnenamel.com). It sits on a block-printed, washable, 100 percent linen Ginkgo runner from Dermond Peterson (from \$98; e337.com).

2. Suzanne Öhlén's porcelain Spira design for Rörstrand (bowl, \$20; plate, \$28.50; berin-design.com) is framed by Allegra Hicks's shimmering Fans wallpaper (201/2"w, through designers; starkcarpet.com).

3. West Elm's glazed stoneware Ginkgo plates bring a touch of nature to the table (6"l x 4"d x 1"h, \$16/set of three; westelm .com). They animate the cotton-viscose Ginkgo fabric from Osborne & Little (55"w, through designers; osborneandlittle.com).

4. Page Ikeda's Ginkgo-Wonderful pillow is made from laminated layers of dye-cut Microsuede (20"w x 14"h, \$96; modernbasics.com). The backdrop is provided by Twenty2's Montague Terrace wallpaper, which is hand-screened on matte gold mylar (27"w, \$195/roll; twenty2.net). —Produced by Katherine E. Nelson. Written by Megan O'Neill.

