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House of Dreams A Renovator's Love Story



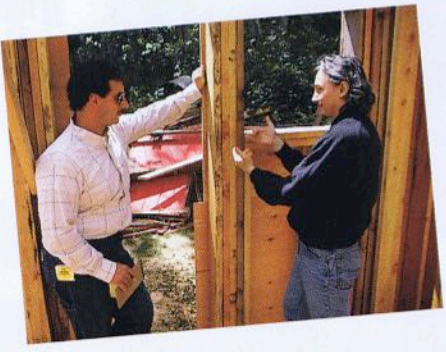
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Earth and sky: The dynamic between pragmatic contractor Karl Avallone and aesthetic architect Michael McDonough (be-

low, from left as they renovated the cottage, above), ranged from sitcom silly to thesis theoretical. But they made it work.



THIS IS A STORY about the remaking of a 1,200-square-foot, 60-year-old “cottage” on Long Island. It’s not just a story about trials and tears, which all renovation sagas are. It’s a tale of the trade-offs between what one wants and what one can afford—without sacrificing personal standards of form, function, spirit or even vision. It’s a case study of the often emotional, sometimes humorous realities of building a dream on a budget. It’s the documentary (much of it recorded in a notebook) of a Manhattan couple who occupied this jerry-built house for 12 years before the inevitable came knocking on their crumbling door.

A Journey of a Thousand Miles Begins With the First Step

“IT WAS A COZY, summer cottage,” she says, obviously filled with deep affection. “It had leaky roofs and doors that wouldn’t close,” he replies, not exactly contradicting, “and you could see the outside through cracks and holes in the walls.” “It needed work,” she concedes, “but without losing the memories of what made it so great in the first place.” “There was a coffee can stuck into the wall as a vent,” he reminds her with a smile.

In fact, the house had been pieced together from a tiny 1930s cottage and a 1950s addition: A shed from elsewhere on the property had been dragged up to the house and, literally,



A Renovators’ Tale

Shack Therapy: What They Did for Love



Tipping the Scale for Light

Oversized Pella windows in a variety of sizes are the key to the architecture, framing views and increasing the sense of space. The tower and roof windows flood the one-story house with light and air; extra-

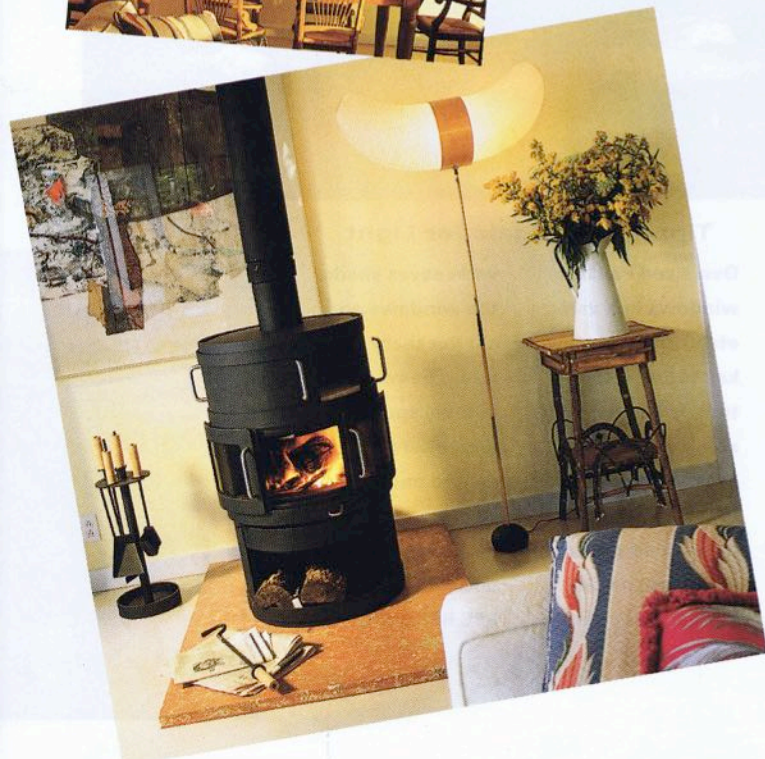
wide eaves shade the windows and shelter them from rain. The courtyard (above) sprang up where cars once parked and pachysandra crawled (left). At right: the dock of the bay. SEE RESOURCES





Up and Out

The space was expanded without changing the footprint. Walls were removed to make an open kitchen/living/dining room; the roof was raised by trusses; the tower soars to 25 feet. The fireplace cookstove by Rais heats the room efficiently. SEE RESOURCES



nailed onto the original structure (obscuring all but a sliver of bathroom window). The one-story building, which was entered through the driveway, was beautifully situated on a slight rise within 75

feet of the water and had a generous weathered deck, but its four miniscule bedrooms held the summer heat like an oven. The kitchen was a narrow galley with leftover appliances. The house had tiny windows; the living room was dark as a cave. Local zoning ordinances mandated the footprint of the house could not be changed.

But the renovation was motivated more by the couple's life-style than by the leaky roof. They had recently married, and the increased stability in their lives made them want to share their home with friends and possibly a family. The getaway had taught them how important balance was, and they had fallen in love with their home as well as with each other.

They contacted architect Michael McDonough, a friend whose work they admired, and invited him out, one mid-February afternoon. It was so cold and damp, they spent only 15 minutes at the site, sending him away with minimal requirements: A bigger bedroom ("We could touch all the walls without getting out of bed," the husband says) and a "grown-up" bathroom, his wife adds. They wanted the summer place upgraded to year-round use, but they didn't want to lose their closeness to nature.

"We weren't trying to make a statement," she summarizes. "We wanted to keep the feeling of the house we had, its memories and eccentricities.

Produced by Donna Warner, David Staskowski and Kimberly Yorio; Written by Michael Lassell; Photos: Langdon Clay





We didn't want a house that had nothing to do with the land, that looked like it had been dropped there by aliens from outer space."

McDonough went off and came back with his first proposal. "The first plan was a perfectly nice house," the couple agree, "but it wasn't magic." They did not, however, know how to say what they didn't like about it.

"I had taken the most economical approach I could find," says the architect, "including a new gable roof and using as much of the existing structure as possible. But part of an architect's job is teaching his clients how to tell him what they want." These clients obviously wanted some heart and soul along with their new rooflines.

The Waiting Game

GETTING BUILDING PERMITS in this town usually takes about six months. These took 14 because the house stands close to the highly protected shore. With time to consider, the clients invited their architect to spend a summer weekend at the house, hoping he would come to understand the romance of the place. He did. "You awake to nature," McDonough says. "From the bed, you can see the dawn over the harbor. At night the reflected sunset casts gold light across the water and fishing boats and wood-frame buildings of the far shore. This is the poetry of the place and we wanted to preserve it." Plan B was hatched that weekend.

McDonough had already decided to expand the views, to make the natural beauty of the place more available to the inside of the house. Then he noticed that "for a couple of minutes each afternoon a few beams of light would hit the living room, and you could see the treetops through a tiny little vent window. It was so compelling that it became the key to the renovation: to bring in light from above the trees that shaded the house. The gable was scrapped for a more



Trade-offs: Cost vs. Design

A clean kitchen look was created by forgoing upper cabinets and treating stock IKEA bases as furniture. These economies freed the clients to

opt for a stylishly oversized plasterer's sink. The cooktop is three pairs of KitchenAid gas burners spaced 3 inches apart. SEE RESOURCES.





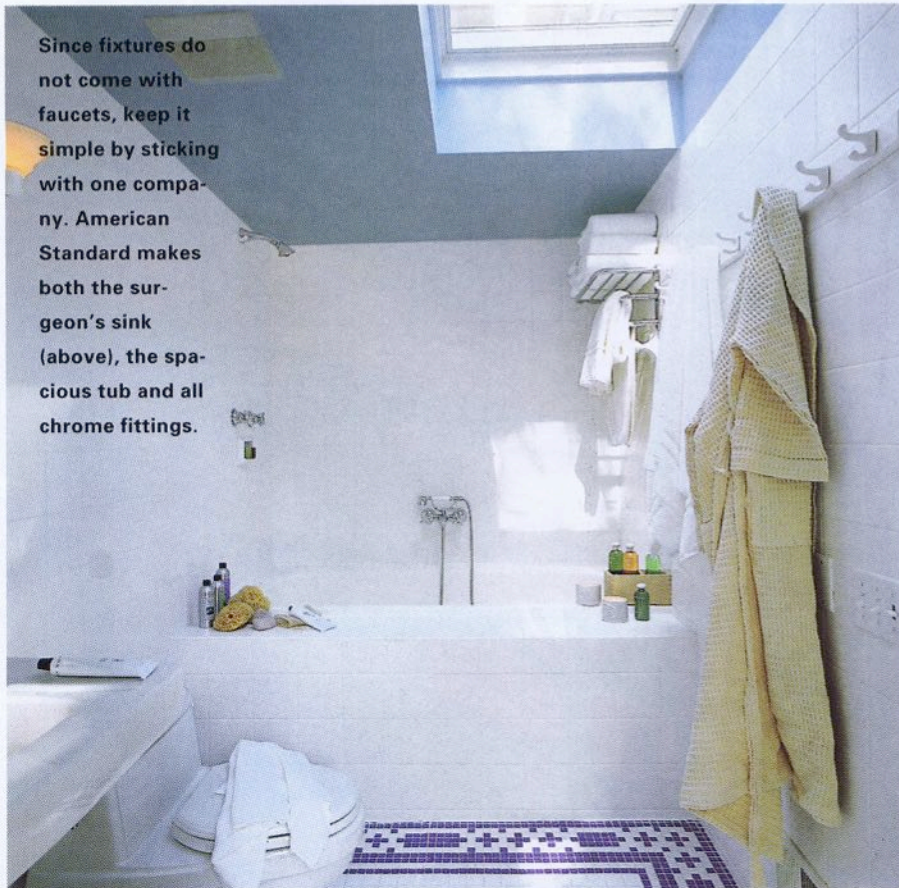


Lay It Out

The standard American Olean border pattern is less expensive than custom designs. For

perfect corners and joins, the designer laid out the tile before cementing to cut the border.

Since fixtures do not come with faucets, keep it simple by sticking with one company. American Standard makes both the surgeon's sink (above), the spacious tub and all chrome fittings.



complex combination of shed roofs with a 25-foot-high “passive solar tower” to collect heat in winter, with operable windows and a fan to cool in summer. The second plan also called for lots of windows, and in different sizes, providing both direct and oblique views of the surrounding trees, the dock, the bay and the sky.

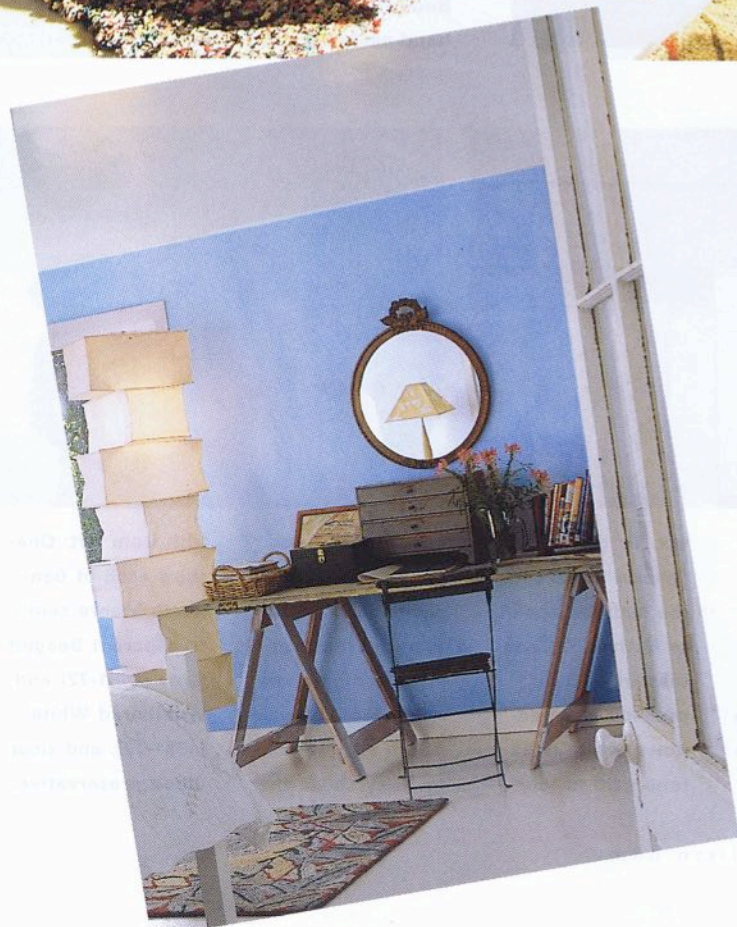
McDonough pulled this idea from houses of the late-19th and early 20th centuries, when windows were expensive and homeowners made do with small windows and combinations of windows in every wall. The architect’s appropriation of this idea provides the big surprise of the house. From every room, some piece of the outdoors is visible. One’s perspective on nature constantly shifts as it is seen—detail by detail—through the variety of window frames.

The Best-Laid Plans

FINALLY GIVEN THE green light by authorities (an addition of 150 square feet of floor space for a front hall and bath causing further delays), contractor Karl Avallone began to tear down damaged sections of the building. “It was bad,” Avallone says of what he calls the “decrepit little red shack.” The roof—“It filtered the water,” he says—was taken off completely when workmen stepped right through it. “The more they tear down of this rotten house,” the client recorded in her notebook, “the more they find they have to tear down.”

When the preliminary ripping was done, they were left with the walls swaying in the breeze. The building inspector nixed most of them. “We wound up with one 8-foot-by-10-foot wall,” she groans, “and when the walls came down, a whole section of the foundation collapsed.”

New walls and a new foundation were not in the budget. “But once you set the process in motion,” her husband adds, “you can’t just walk away. I mean, (Continued on page 88)



before

Making More From Less

"We wanted it bigger, but still intimate," the clients said of their bedroom. Although they took over the space of two bed-

rooms, a bath and a hall, they wanted to maintain the "kid looking out a window" feel of the place. "If the painted walls are inter-

esting enough," says the client, "you don't need a lot of furniture." A door, not pictured, leads to the deck. SEE RESOURCES



Keeping It Simple

◀ Two cozy guest rooms, upgraded by windows, are accessible from the hallway addition. The border and ground colors of the Armstrong flooring were reversed from one room to the next (detail below).



Building the Memories In

▲ The top of the kitchen island (above) was custom-made by San Francisco artist Buddy Rhodes of hand-packed, dyed

concrete. It incorporates a piece of the old kitchen's butcher block, which used to teeter on rickety sawhorses.

Telephotos



Just Choose a Color and Paint

▲ "You'd think that painting would be the least of it," say the clients, who used Benjamin Moore

paints, "but if it weren't for Bob Finck at Cliff's Paints in Southampton, this house would still be dry-



wall." At left: Five of the eight cream colors they tried for the living room before deciding on #162 semigloss la-

tex. To get a "chalky" effect for the bedroom, painter Michael O'Shea (pictured) dry-brushed watered-down white latex (one part to four



parts water) over #787 flat blue. If choosing paint is scary, permanent stain is more terrifying. From Finck's dozen sample mixes, they chose the

fifth from left: One-third each of Benjamin Moore semi-transparent Seagull Gray (#081-72) and Weathered White (#081-77), and clear wood preservative.



Suddenly You're Obsessed With Details

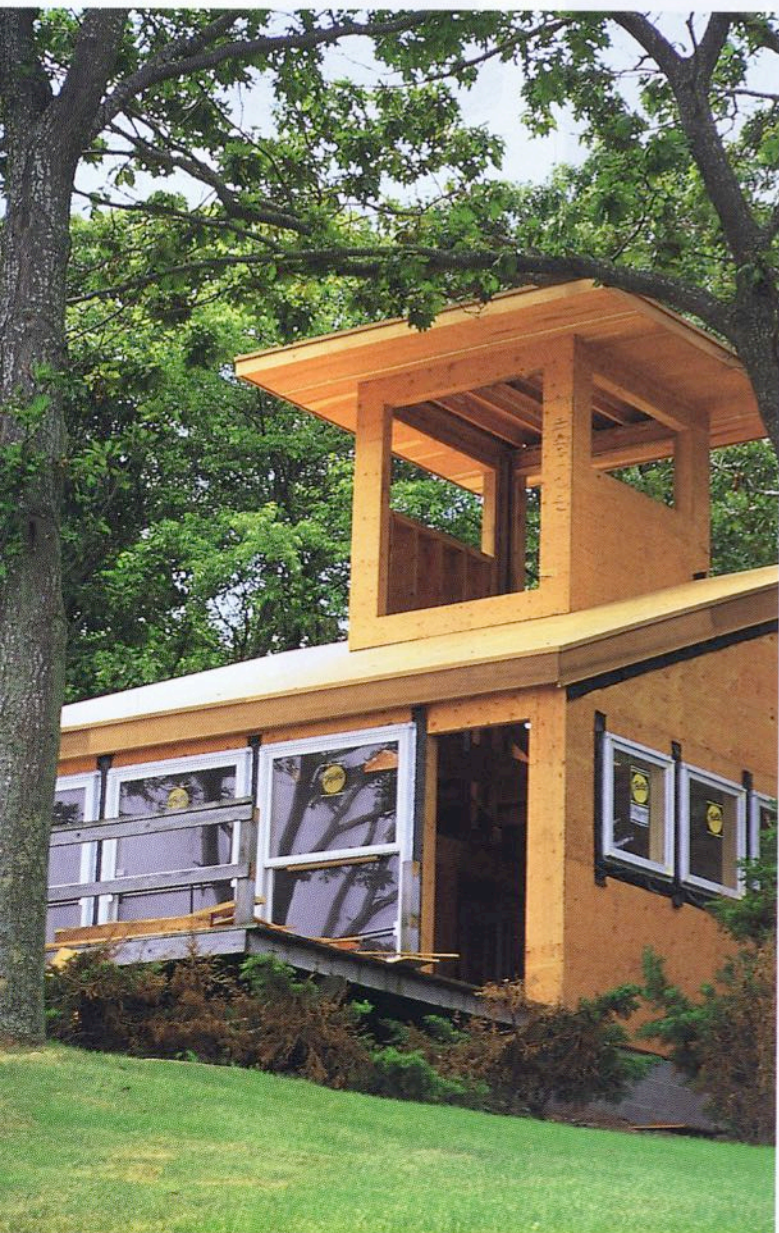
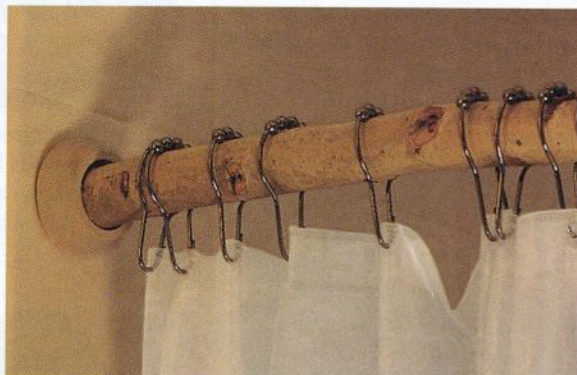
▼ "The drawer pulls become as important as the roof," jokes the client, who hauled driftwood down the beach for bed-

room closet handles (left). The shower curtain rod is a birch sapling felled by a storm. After an extensive search, the classic

curtain rings reinvented with ball bearings for easy movement were found in the Chambers catalog. The brass door

handle (below) is unlacquered for natural aging. It was imported from Amsterdam by East Hampton's Alan Court, who specializes in architectural details.

"Buy these things early," Court advises. "They're just the kind of creative detail you invariably eliminate at the end of a job because you've run out of money."



Windows—Everywhere

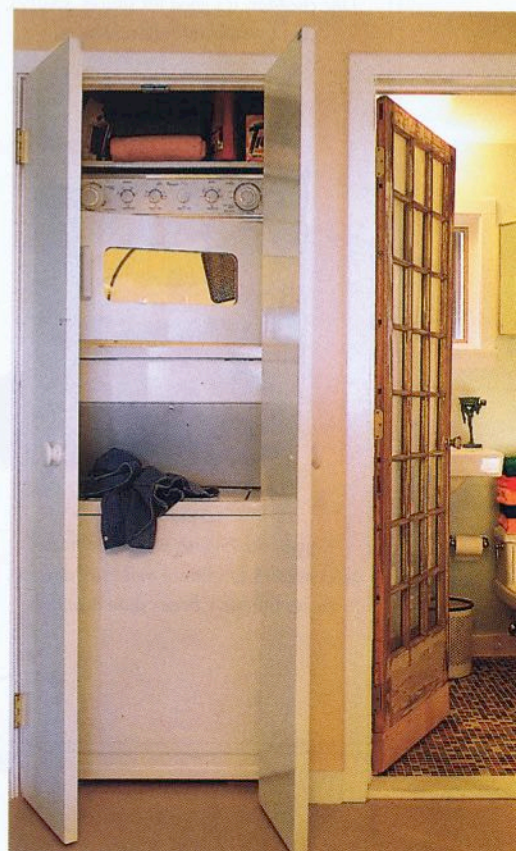
◀ After a long search, the couple decided upon double-hung windows whose classic shape create a feeling of homeiness. At 6½ feet, these nearly floor-to-ceiling models available from Pella also help maximize the view. As the architect states, "Don't ever give up wanting what you want."

SEE RESOURCES

Of Course It Will Fit

▼ Whirlpool's stacking washer/dryer and the guest bath's wall-hung sink and commode by American Standard. The

random ceramic floor tiling from American Olean is custom to your color specs: "Ten percent blue..." etc.



Continued from page 37

Johnny's Selected Seeds for dipping. Twenty-eight days after planting, you will have handfuls of purple, pink, red and white radishes that are as cheerful and round as old-fashioned Christmas ornaments. (These radishes never get that unpleasant, bitter bite.) Add bright-orange **Little Finger Carrots** from De Giorgi Seeds for three inches of sweetness. (Sow root vegetables outdoors in spring-time according to packet instructions.)

The next four items belong in your salad patch for a freshness known only to home-growers (all mail-order through *The Cook's Garden*). Although **arugula** is now readily available from most grocery stores, those who raise it themselves are rewarded with those tiny, two-inch-long, unbeatably tender new arugula leaves. Toss these with **Red Salad Bowl** lettuce (the classic red oak leaf), deeply curled, extra crispy, red-edged **Lollo Rossa**, and tart, deep-green leaves of **Perpetual Spinach** and you'll have salad to rival the trendiest restaurants. (All these seeds may be started indoors, but direct-sowing outdoors, weather permitting, is better.)

Having grown six varieties of **potatoes**, my vote goes to the heirloom fingerling with a name to make any six-year-old spud-nut giggle: Russian Banana. Yellow inside and out, this variety (from Johnny's Selected Seeds) was one of the first grown by settlers in British Columbia. These small wonders are delicious hot—roasted with olive oil—or cold, mixed with parsley and onions. (Order seed potatoes by February 15. They will be shipped in early spring after danger of freezing, and just in time for planting.)

Connoisseur's Cutting Garden CLASSICS OF THE country cutting garden include eight old-fashioned annuals that are not-to-be-missed. You can grow the seeds in designated beds, but don't forget to add some to perennial gardens with gaps to fill. Deep blue **cornflowers** and sunny-yellow and orange **calendulas** are favorites available from a special collection of plants that Thomas Jefferson grew at Monticello. (If you haven't discovered the wonders of mail-ordered seeds from the Thomas Jefferson Center

for Historic Plants at Monticello, you're really missing out.) Six other annuals are from Shepherd's: tall, ancient, spidery-blooming **Cleomes** in white, pink, rose and violet; pastel **Shirley Poppies** with crimped, silken petals; the ink-washed colors of **larkspur**; the outrageously cheerful **Inca Jewels ornamental sunflowers**; satiny, cup-shaped **Agrostemma** (or Rose of Heaven); and finally, deep rose **'Gloria' cosmos**. (Order now and follow planting instructions for your zone.)

You should also try at least one type of spring-planted bulb. A fabulous one that will produce cutting flowers in late summer is **Lilium speciosum Rubrum**. Ordered now from White Flower Farm, these lilies grow about five feet tall and produce large, multiple blooms of deep-pink and white scented flowers. They're simple to grow and produce impressive arrangements.

The final must is the very inexpensive, but perfectly delightful **'Ballerina' rose**. Bred in 1937, Ballerina produces large clusters of small single flowers. The centers are white and deepen to clear pink at the edges of the petals. They bloom intermittently all summer, with a single spray producing enough flowers to fill a small vase. Ordered from the marvelous *Wayside Gardens Complete Rose Catalog*, Ballerina is a sweet little crowd pleaser. (It's not too late to order now. Plant in spring according to Wayside recommendations for your zone.)

Pick of the best mail-order garden catalogs: For seeds, bulbs and roses, these catalogs are clear, truthful, instructive and inspiring: The Cook's Garden, 802/824-3400; DeGiorgi Seeds, 402/731-3901; Johnny's Selected Seeds, 207/437-4301; Shepherd's Garden Seeds, 408/335-6910; The Thomas Jefferson Center for Historic Plants at Monticello, 804/ 979-5283; Wayside Gardens Complete Rose Catalog, 800/845-1124; White Flower Farm, 203/496-9600. However, it would be impossible to contemplate gardening without Montrose Nursery (fabulous perennials and shrubs), 919/732-7787 and Smith & Hawken (tools, plants and furniture), 415/383-2000.

Katherine Whiteside is the author of *Antique Flowers, Classic Bulbs* and a forthcoming book on shrubs and vines for Villard Books.

Continued from page 81

what are you going to say when all you've got left of your house is one wall and a hole in the ground?"

"The architect always tells the clients it's going to cost more than they originally budget," says a friend who helped with the interior design, "and the clients invariably think they can do it for less, no matter what anyone says. But they can't. Something surprising always crops up."

The Dream Team

ACCORDING TO ALL the players, meetings among them ranged from side-splitting sitcom to splitting-headache flights of theoretical fancy. At times they were reduced to gales of uncontrolled laughter. There were running gags and constant banter. "Michael is concerned about the way the tower meets the living room ceiling and what he calls the 'expressionistic' trusses," the client wrote on August 8. "The tower should look like it's slipping into the living room," Michael says. Karl, who has spent half a day getting each of those giant trusses in place, is rolling his eyes. Here is the gulf: Michael going aesthete, Karl digging in good Italian craftsman heels—both in awe of the other's position."

But maintaining a sense of humor, as well as mutual respect, was vital, particularly in the stressful moments. The estimated three-month renovation took eight. Every weekend for 32 weeks, the clients met with their builder, who patiently reviewed his progress and discussed the thousands of little decisions that go into making a house. "So much about life is doing just enough to get by," the clients say, "but Karl cares about doing things right." And that sense of excellence is inherent. "You can feel good building even when you can't see it," says McDonough. When the drywallers arrived, they called the framing awesome. The flawless walls they were able to put up made the painters' job much easier. Time spent up front paid off down the line.

Often, aesthetic concerns had to give way to the pragmatic. "When they saw the framing of the raised bedroom roof," recalls Avallone, "they all wanted to leave the rafters exposed. I had to tell them, 'No way.' (Continued on page 90)

Shack Therapy

Continued from page 88

They were all 'But, but, but...' And I was all, 'You have to insulate. That's code.' And they all wanted to raise the sink in the new kitchen for 'The look.' I had to tell them they had it up so high it was blocking the windows."

"It was very important not to over-renovate, not to overdesign, or over-anything," the householders say. "We wanted to be smart about it, to be 'Nineties' about it. Michael kept saying, 'Take it down a notch, turn down the volume.' I mean, with a 25-foot tower hanging above your living room, if everything is equally exciting, then nothing's exciting at all."

Money vs. Beauty

STYLE CONSTANTLY needs to be weighed against cost. Sometimes economy wins, sometimes art. Often, budgetary constraints inspire creative solutions.

"Of course we wanted wood floors," says the husband, "but they're just too expensive." They saved money by using

a new color-saturated sheet-vinyl flooring from Armstrong throughout the house, changing colors from room to room, and playing with subtle variations. "It turns out to be the perfect vacation-house floor," says the designer. "It's low maintenance and beachy."

The clients kept their perfectly adequate oven and refrigerator, but replaced the dishwasher and stovetop. "Not all the appliances have to match," says the designer, "and you don't need to buy everything new all at once. You can do it in stages, as long as you plan ahead." Space was planned into the kitchen for a larger refrigerator if the clients ever decide they need one. And instead of the costly commercial cooktop they had hoped for, the clients found a solution in three pairs of gas burners from KitchenAid. "It was more than a bargain," enthuse the clients, who insisted the burners be spaced farther apart than architect, designer or contractor wanted, to accommodate large stock pots or

paella pans. "It cooks brilliantly. Better than a restaurant stove," they say.

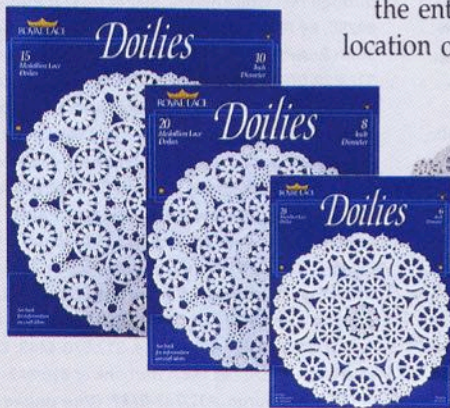
Occasionally, of course, decisions were made for looks—for material and craft—rather than economy. The top of the work island that separates the living and kitchen areas, a focal point of week-ends for the couple and their friends, was custom-made to fit between the columns that support the ceiling trusses (right), which were left unfinished not for any savings, but for the look.

"We never wanted it to look 'perfect,'" the clients say. "For everything smooth, there had to be something rough—those rough beams against the crisp angles of the semigloss ceiling." The old sofa, which used to be draped with a canvas drop cloth, is now covered in washed damask with fringe, and sits on a kilim rug on a vinyl floor.

"You can't always get what you want," the client says with a twinkle in her eye, "but if you try, you can certainly get just what you need."

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Resources

Shelves—Targa shelves by IKEA, call IKEA Burbank at 818/842-4532 or IKEA Pittsburgh, 412/747-0747 (**See page 71**) (**Photo, top right**) **Towels**—Fieldcrest Cannon; **Tub fixtures**—Chicago hospital faucets through Snyder Diamond Discount Plumbing and Appliances, 310/870-6667; **Tiles**—Country Floors, 212/627-8300

Shack Therapy

Architect—Michael McDonough, 212/431-3723; **Builder and general contractor**—Karl Avallone Builders, Ltd., 516/324-2881; **Masonry contractor**—RJ Mason, 516/668-1162; **Painting**—Michael O'Shea, 516/324-2016; **Plumbing contractor**—M.J. Radziewicz Plumbing and Heating, 516/725-0015; **Roofing contractor**—Southampton Roofing & Copperworks, Inc., 516/325-8810; **Heating contractor**—Gary L. Grant, Inc., 516/324-0679; **Drywall contractor**—Italiano Brothers Drywall, Inc., 516/589-0833; **Vinyl flooring contractor**—Mattice Custom Floors, 203/371-4091; **Building materials**—Riverhead Building Supply Corp., 516/324-0300; **Audio/video consultants**—Integrated Media Design Inc., 212/633-0099; **Windows and doors**—Pella Corporation, 515/628-1000; **Paint**—Benjamin Moore, for colors, see text; (**See pages 72 and 73**) **Cedar shingles**—Riverhead Building Supply Corp., 516/324-0300; **Landscaping, pots, stonework (on terrace)**—Marder's, 516/537-3700; **Light over side door and main door**—G.L. Lites On Ltd., 212/534-6363; **Green chairs**—ABC Carpet & Home, 212/473-3000; (**Small photo, bottom right**) **Antique sailboat**—English Country Antiques, 516/537-0606; (**Photo, top left**) **Flooring**—#68670 Flax by Armstrong World Industries, 800/233-3823; **Island top**—Buddy Rhodes Studio, 415/641-8070; **Stools**—#7512-79 Country Barstools, Palecek, 510/236-7730; **Blue bowl**—Pottery Barn, 800/922-5507; **Tin-top dining table**—#1587, Sarreid Ltd., 919/291-1414; **Candlestick**—English Country Antiques, 516/537-0606; **Napolean armchair**—Pottery Barn, 800/922-5507; **Hanging lamp, left**—Lightsculpture by Noguchi, call Akari-Gemini at 805/966-9557 or the Noguchi Museum at 718/721-1932; **Wicker chairs**—Palecek, 800/274-7730; **Pillows**—Manderley, 415/457-4606; **Table between chairs**—French twist pedestal, Palecek, 800/274-7730; **Antique sailboat and pots on table**—English Country Antiques, 516/537-0606; **Wire tray**—Mondo at Portico, 212/941-7800; **Fireplace tools**—Rais & Wittus, Inc., 914/764-5679 or fax 212/764-0029; (**Photo, second from top**) **Fan**—Orion fan #25826 by Hunter Fan Co., 901/745-9222; (**Photo, third from top**) **All items**—see photo, top left; (**Photo, bottom**) **Flooring**—#68670 Flax by Armstrong World Industries, 800/233-3823; **Stove, fireplace tools**—Rais Wittus, 914/764-5679 or 212/764-0029; **Slab under stove**—Buddy Rhodes Studio, 415/641-8070; **Horn stand**—Lightsculpture by Noguchi, call Akari-Gemini at 805/966-9557 or the Noguchi Museum at 718/721-1932; **Willow side table**—Garden Source Furnishings, 404/351-6446; **Art**—by Karl Mann, 212/645-9190; **Pillows**—Manderley, 415/457-4606; (**See page 75**) **Rug, bookcase**—ABC Carpet & Home, 212/473-3000; **Sound system**—BOSE Acoustimass 7 Home Theater Speaker System, 800/444-BOSE; **Side table**—#7523-79F French Country Tea table by

Palecek, 800/274-7730; **Fringe on sofa**—Conso Products Co., 803/427-9004; **Pillows**—Manderley, 415/457-4606; **Lights, in kitchen**—G.L. Lites On Ltd., 212/534-6363; **Cabinets**—IKEA Faktum System with Kvadrat White finish, midwest or east coast, call 412/747-0747, west coast, 818/842-4532; **Glass pulls on cabinets**—Alan Court, 516/324-7497; **Sink**—#K-12787 Gilford sink, Kohler Co., 800/4-KOHLER; **Faucet**—custom through Chicago Faucet, 708/694-4400; **White tile**—6" x 6" Designer White matte glazed wall tile by American Olean Tile Co., 1000 Cannon Ave., Dept. MH, Lansdale, PA 19446; **Island countertop**—Buddy Rhodes Studio, 415/641-8070; **Topiary, empty pot, birdhouse**—English Country Antiques, 516/537-0606; **Candle holders**—Pottery Barn, 800/922-5507; **Candles**—Perin-Mowen, 212/219-3937; (**See page 76**) **Tile on walls and countertop**—see above; **Cooktops, dishwasher**—cooktops #KGCT025Y, dishwasher KUDI220T white, KitchenAid, 800/422-1230; **Cabinets**—IKEA (see above); **Glass pulls on cabinets**—Alan Court, 516/324-7497; **Knife, fork, spoon pulls**—by Michael Aram, through Lewis Dolin, 914/232-7465; **Pears**—Ironies, 510/763-7347; **Dishcloth**—Company A International, 212/481-7349; (**See photo, bottom left**) **Sink**—#K-12787 Gilford sink through Kohler Company; 800/4-KOHLER; **Faucet**—custom through Chicago Faucet, 708/694-4400; **Dishwasher, cabinet, cabinet hardware**—see page 76; (**Photo, bottom right**) **Shelf brackets**—stock through Riverhead Building Supply Corp., 516/324-0300; **Glass compote, on shelf**—English Country Antiques, 516/537-0606; **Napolean armchair (left)**—item #613885, Pottery Barn, 800/922-5507; (**See page 77**) **All items**—see page 75; (**See page 78**) (**Photo, top left**) **Tile**—6" x 6" Designer White matte glazed wall tile by American Olean Tile Co., see address above; **Sink**—Surgeon's Lav. #9010-018, American Standard, 800/821-7700; **Faucet**—#2238-202, American Standard; **Lamp**—G.L. Lites On Ltd., 212/534-6363; **Pot**—English Country Antiques, 516/537-0606; **Toothbrush holder**—American Standard, 800/821-7700; **Toiletries**—Origins, 800/723-7310; **Toothbrush, toothpaste**—by Mottura, through Ad Hoc Softwares, 212/925-2652; Filamento, 415/931-2225; Chiasso, 312/642-2808; **Towel**—Ralph Lauren Home Collection, 212/642-8700; (**Photo, bottom**) **Tub**—Oxford 6' Bathing Pool, #243-002 White, American Standard, 800/821-7700; **Tub faucet**—Sottini Aziemuth, #5630-000 with cross handle #000-143, American Standard, 800/821-7700; **Sink**—Surgeon's Lav. (see above); **Sink faucet**—Gooseneck faucet #2238-202, American Standard, 800/821-7700; **Toilet**—Roma II, White, American Standard, 800/821-7700; **Toilet seat**—#44, Olsonite, American Standard, 800/821-7700; **Tile**—6" x 6" Designer White matte glazed wall tile by American Olean Tile Co., see above; **Floor tile**—standard border #SB 1128, 1" x 1" ceramic mosaics, unglazed, colors: white and indigo, American Olean Tile Co., see above; **Towels**—Ralph Lauren Home Collection, 212/642-8700; **Chrome towel rack**—Alan Court Associates, 516/324-7497; **Towel bar, soap dish**—American Standard, 800/821-7700; **Porcelain hooks**—Hold Everything, 800/421-2264; **Robe, bath gels, candles**—Origins, 800/723-7310; **Flasks and toothpaste**—by Mottura,

through Ad Hoc Softwares, 212/925-2652; Filamento, 415/931-2225; Chiasso, 312/642-2808; **Lamp, on wall, left**—G.L. Lites On Ltd., 212/534-6363; (**See page 79**) (**Photo, top**) **Small rug**—Confetti shag rug, Pottery Barn, 800/922-5507; **Larger rug**—Leaf Border rug handmade by Meg Little, limited edition, \$50/sq. ft., On The Spot, 401/847-6899; **Lamps**—Galbraith Paper Co., 215/923-4632; **Shutter bed**—Maine Cottage Furniture, 207/846-1430; **White coverlet and sheets**—Judy Boisson American Country, 516/283-5466; **Pillows**—Manderley, 415/457-4606; **Table, between chairs**—by Holly Leuders, Carnegie Hall, 212/246-8150; (**Photo, bottom left**) **Flooring**—#68681 Muslin White, Armstrong World Industries; 800/233-3823; **Hanging lamp, left**—Lightsculpture by Noguchi (see above); **Larger rug**—On The Spot, 401/847-6899; **Lamp, reflected in mirror**—Galbraith Paper Co., 215/923-4632; **Two boxes, folding chair**—English Country Antiques, 516/537-0606; **Curtain, on door**—Rue de France, 800/777-0998; (**See page 80**) (**Photo, top left**) **Flooring**—#68663 Amazon green and #68662 Marine blue, from the Color Passions collection by Armstrong World Industries, 800/233-3823; **Beds**—ABC Carpet & Home, 212/473-3000; **Sheets**—Supercal Plus by Wamsutta Pacific, 800/344-2142; **Rugs**—Company A International, 212/481-7349; **Small tables, sconce**—Garden Source Furnishings, 404/351-6446; **Blankets**—Santa Fe Pendleton/Dewey Trading Co., 800/645-4434; (**Photo, top right**) **Countertop**—Buddy Rhodes Studio, 415/641-8070; (**Photo, middle**) **Flooring**—see photo, top left; **Rug**—Company A International, 212/481-7349; (**See page 81**) (**Photo, top left**) **Closet door handles**—custom-made by contractor; (**Photo, top center**) **Shower rings**—#80-589754, Chambers, 800/334-9790; **Tile**—American Olean; (**Photo, top right**) **Door pull**—Alan Court, 516/324-7497; (**Photo, bottom right**) **Washer/dryer**—Whirlpool Corporation, 800/253-1301; **Toilet (Roma II), Sink (Surgeon's Lav.), Sink faucet (#2238-202)**—American Standard, 800/821-7700, x4023; **Floor tile**—American Olean Tile Co., see above

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