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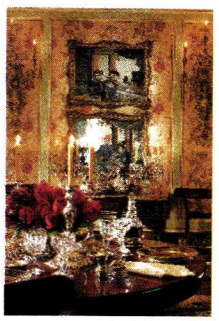
HOUSE & GARDEN September 1992 Volume 164, Number 9

HG

Victoria Hagan's blend of periods in a New England living room, above. Page 124. Below: A dovecote in a Belgian garden designed by Jacques Wirtz. Page 114. Right: Fashion designer Todd Oldham with partner Tony Longoria. Page 152.

COVER

Mark Hampton's sumptuous design for a dining room. Page 166. Photograph by Scott Frances.



SEPTEMBER

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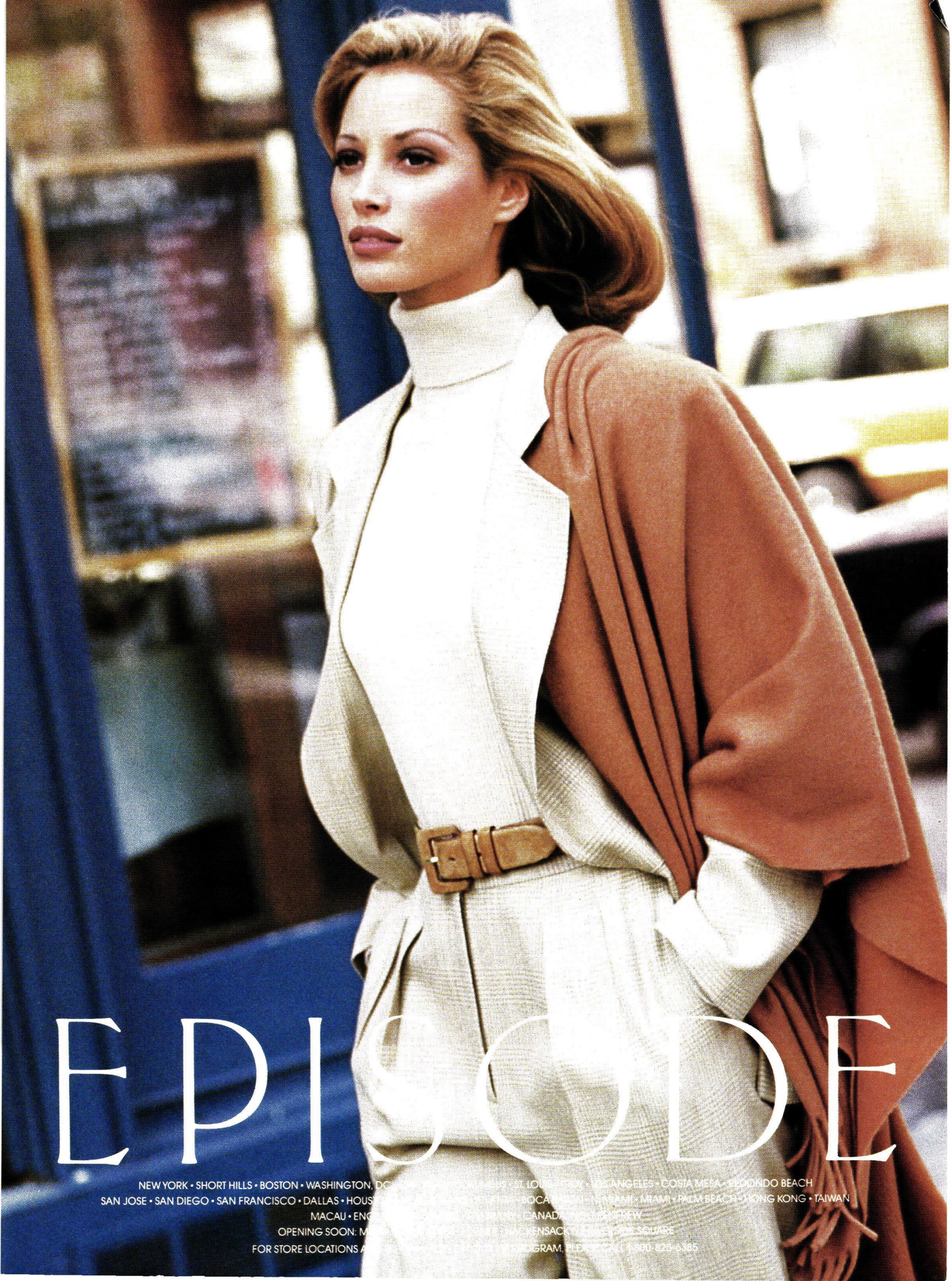
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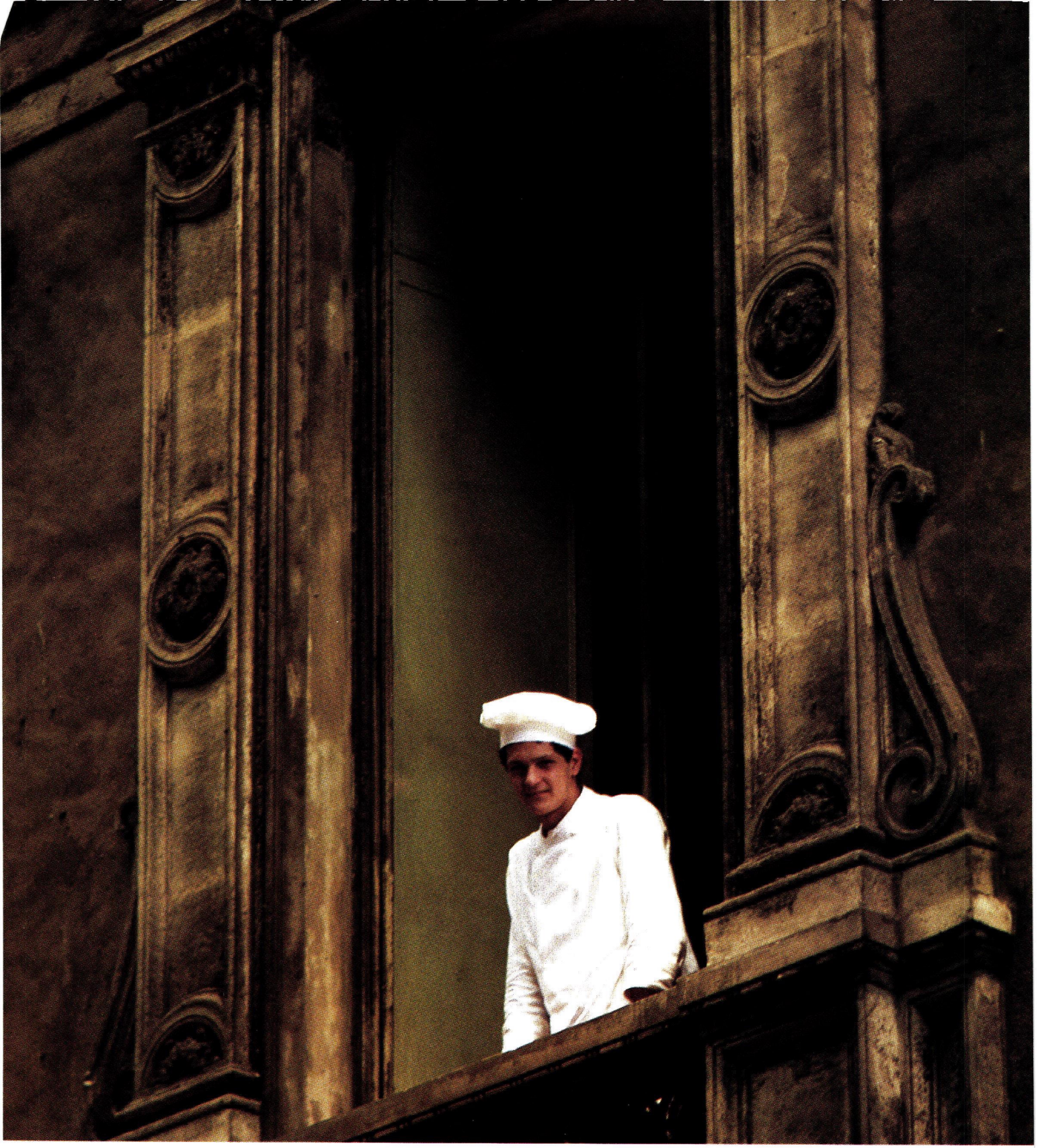

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Hanging pictures of the same size in a row sets up a bold pattern. Page 175.

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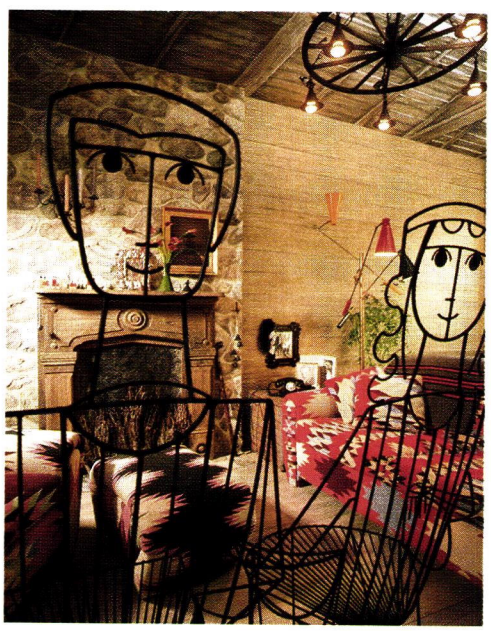
Robert Metzger, no frills but a lotta pizzazz



Crafting porcelain at Sèvres, above. Page 78. Right: John Risley chairs in Bill Anton's East Village apartment. Page 68. Below: The Colorado landscape also attracts fans to the film festival in Telluride. Page 74.

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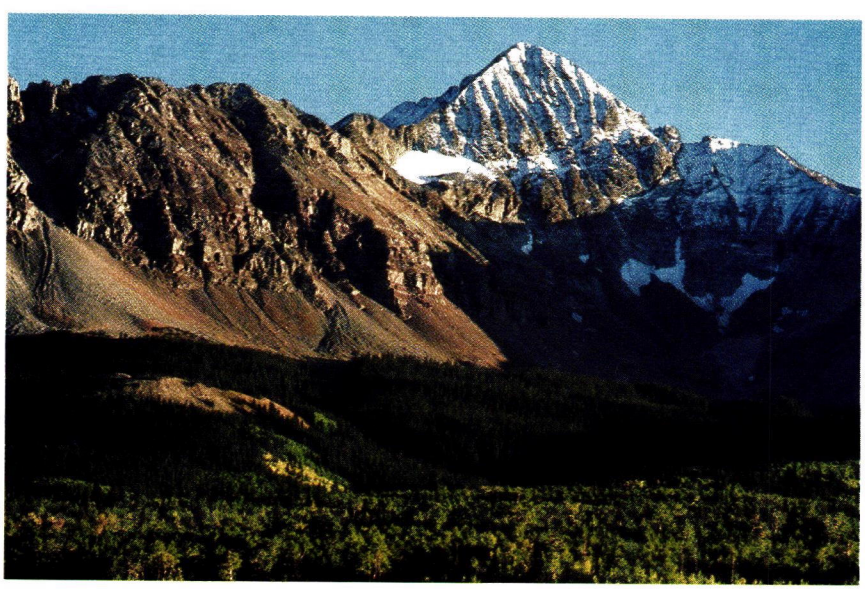
SEPTEMBER



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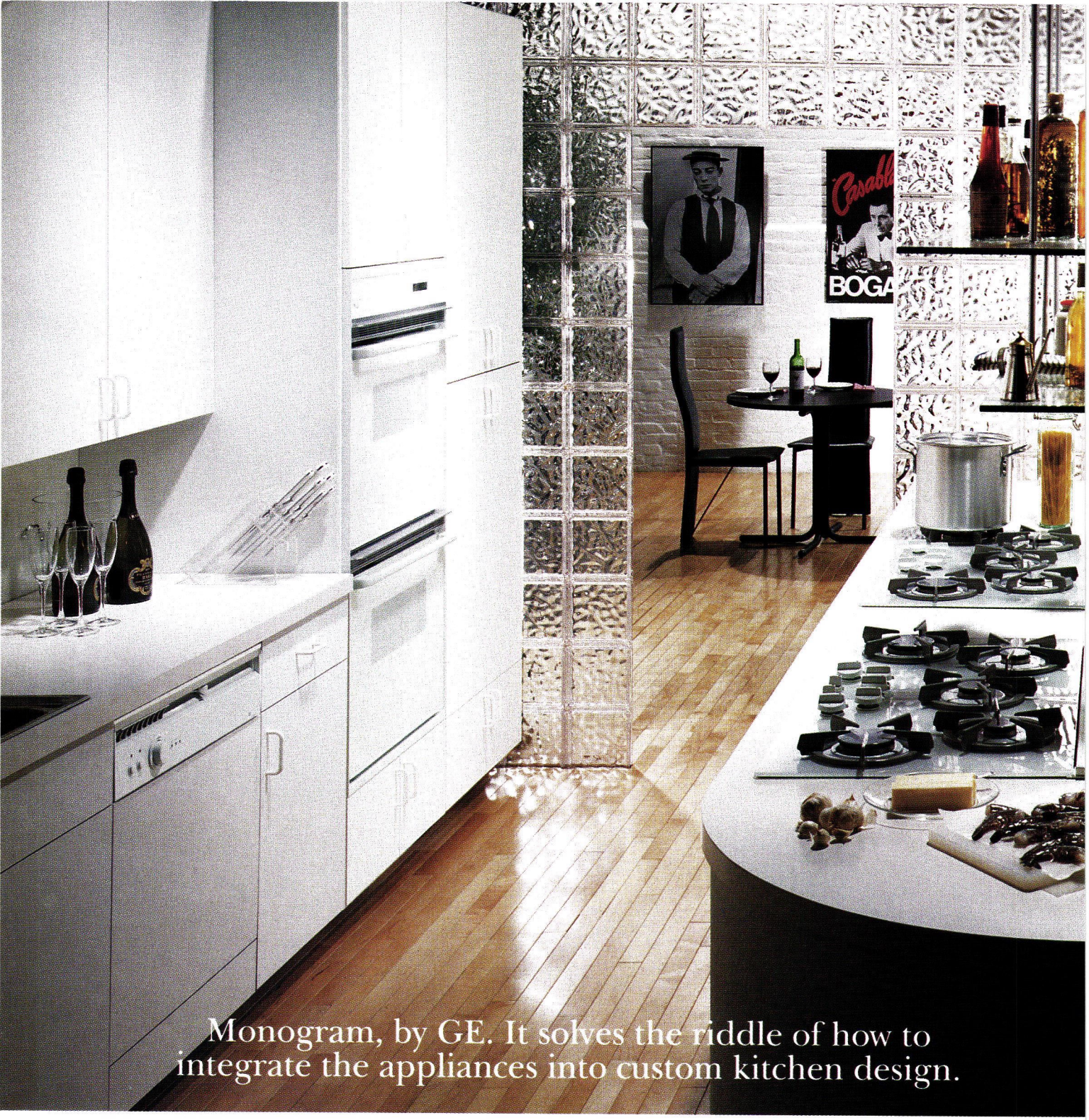

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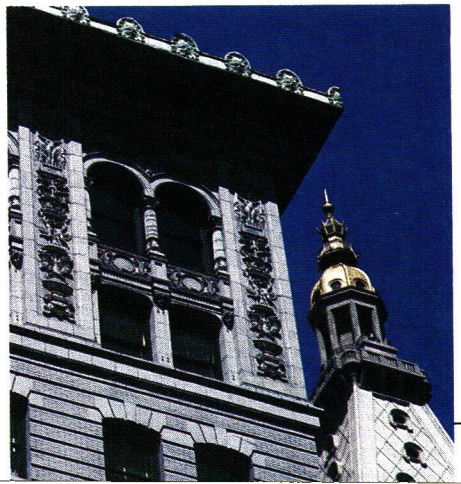

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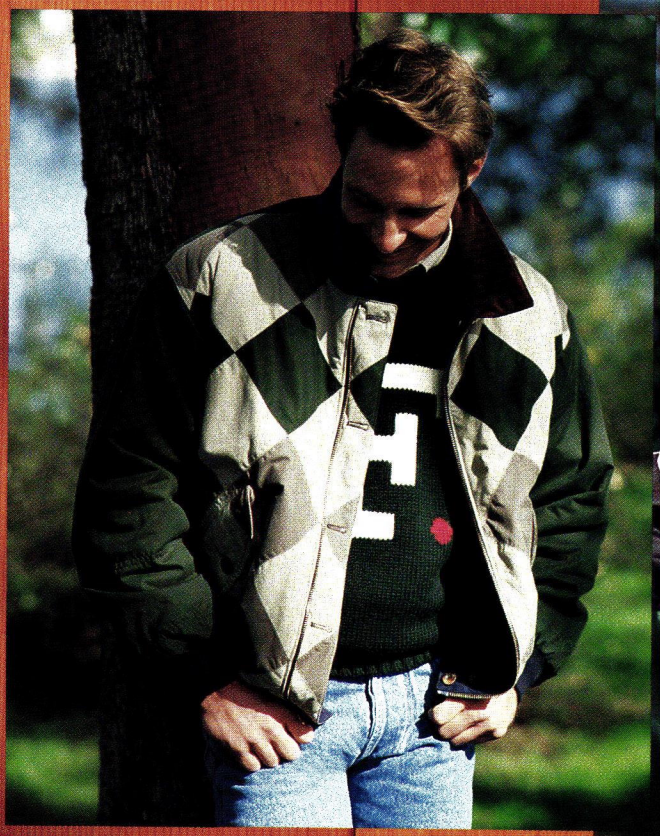

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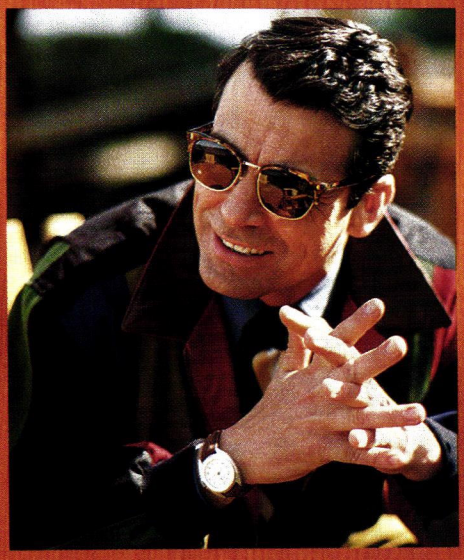

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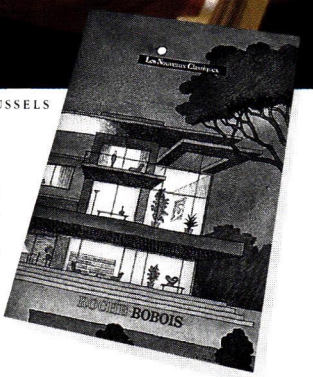

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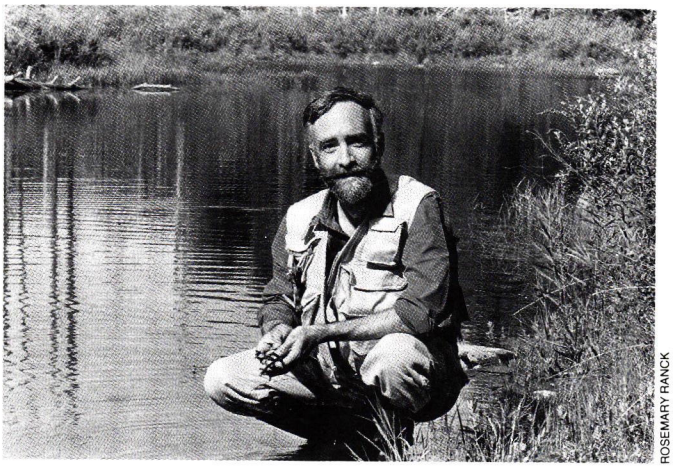
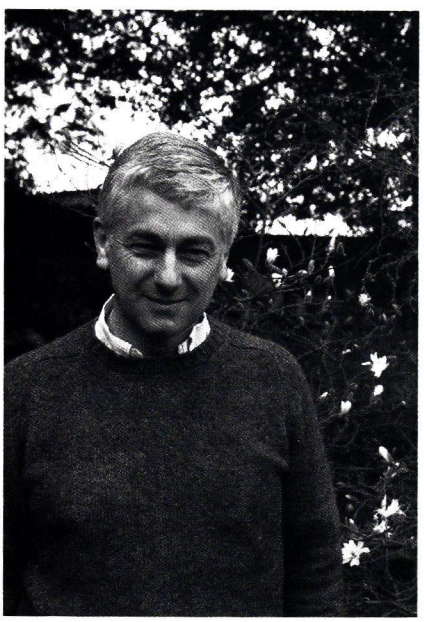


ROSEMARY RANCK

Robert Peck, a naturalist and historian who lives in Philadelphia, writes about one of that city's landmarks, the 264-year-old garden of father and son botanists John and William Bartram. Peck chronicled one of William's journeys in a 1980 book—after retracing the 2,400-mile route. His recent publication, *Land of the Eagles*, is the companion to a PBS series.

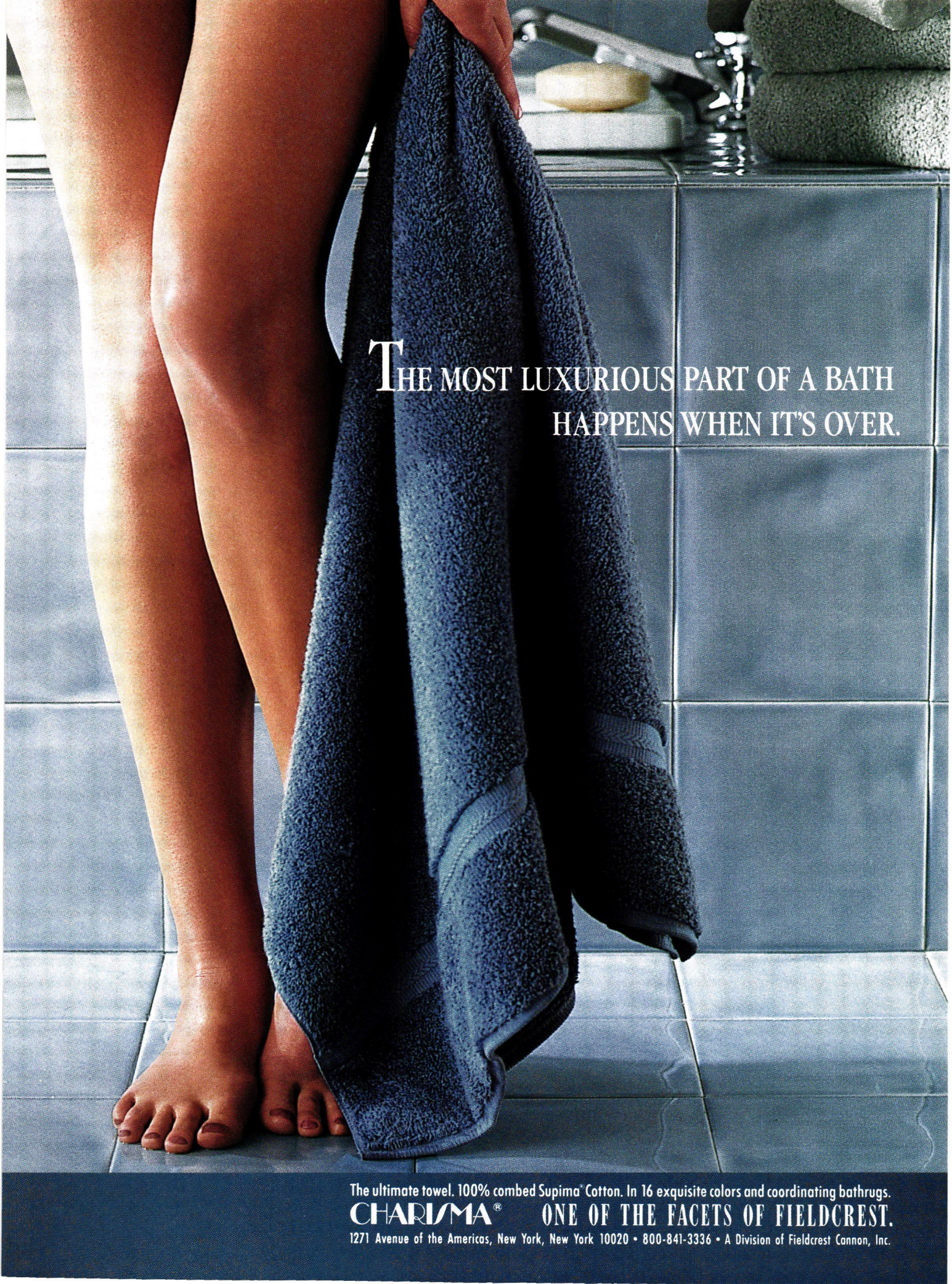
Susan Thames is a New York–based writer whose previous occupations include stints as a "chef, fruit picker, real estate salesperson, and toy painter." Her first collection of stories, *As Much as I Know,* was published earlier this year by Random House, and she is at work on a novel. In this issue Thames reports on a couple whose country retreat is a 1929 schoolhouse, complete with chalkboards, walls of cloak closets, and a 2,000-square-foot gymnasium.

ADAM MASTOON



CAROLINE TAYLOR

Patrick Taylor lives and gardens with his wife and daughters in England's West Country. Author of several books on horticulture, including *The Gardener's Guide to Britain,* he shifts his focus for HG to the landscapes of modern Belgian master Jacques Wirtz. "When I first saw Wirtz's gardens," says Taylor, "I was struck by his exquisite simplicity and his eye for the role of each plant within a precisely structured whole." Taylor's *Gardens of the Low Countries,* a collaborative effort with photographer Curtice Taylor, will be published by Stewart, Tabori & Chang next year.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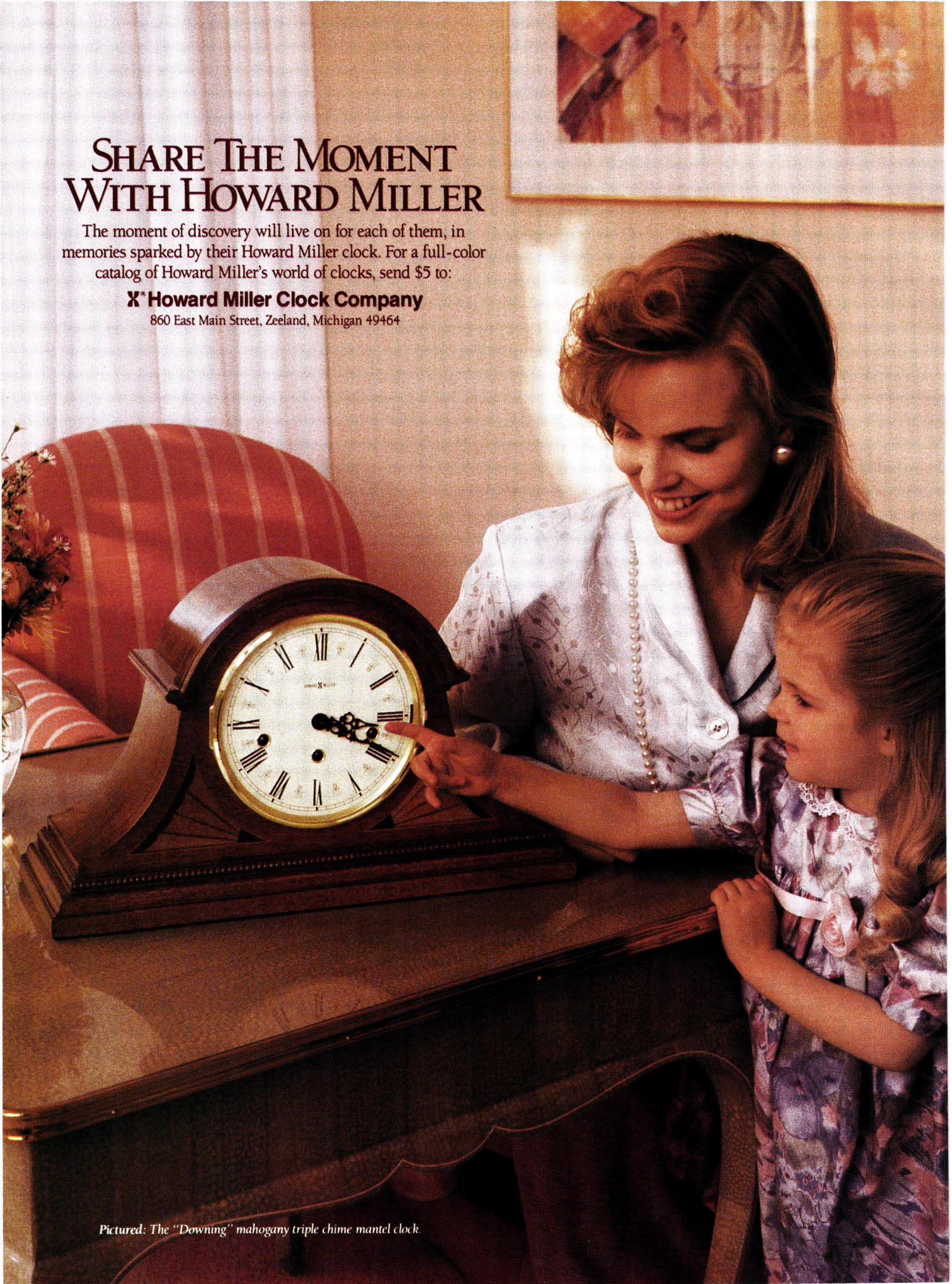
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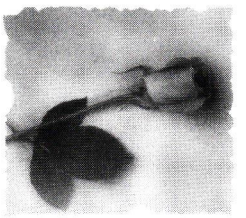

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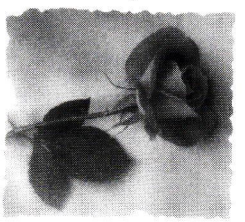

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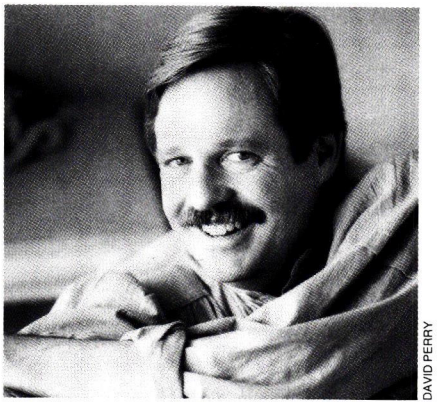
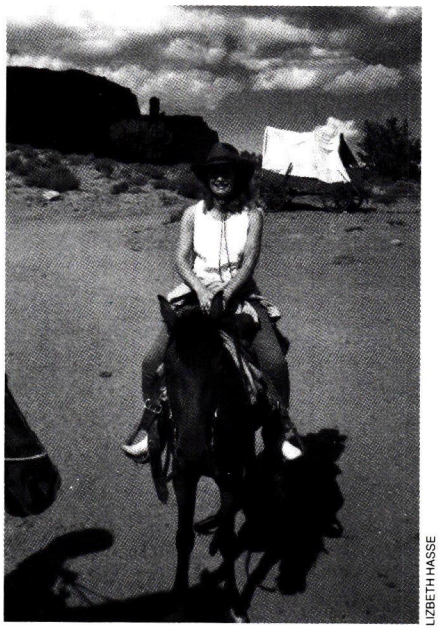


DAVID PERRY

Armistead Maupin, this month's writer in residence, tells tales of the New Zealand farmhouse he and his lover, Terry Anderson, renovated, far from their San Francisco penthouse. "We were both southern boys originally, so it was great to find a place that offered the riches of country life without the rednecks." Maupin wrote his latest novel, *Maybe the Moon*—due next month from Harper Collins—at his Kiwi outpost. His best-selling *Tales of the City* series is being adapted for British television.



LIZBETH HASSE

Kathleen Tynan, a novelist and screenwriter who lives in London, writes about exploring the Southwest with fellow cinéastes en route to the Telluride Film Festival in Colorado. "One year," Tynan recalls, "I galloped through Monument Valley with Chinese, Russian, and French companions." She is author of a biography of her late husband, critic Kenneth Tynan.

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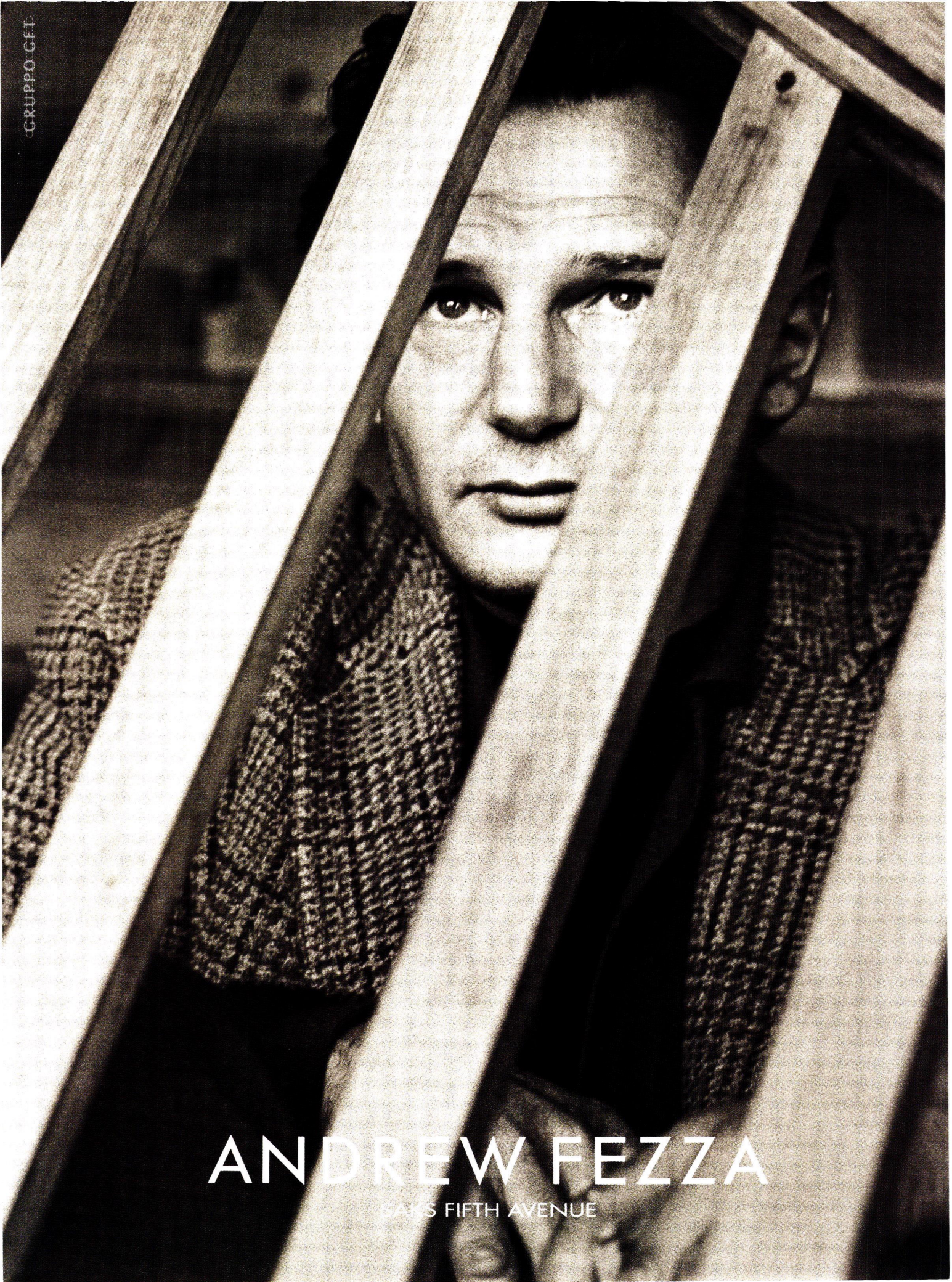
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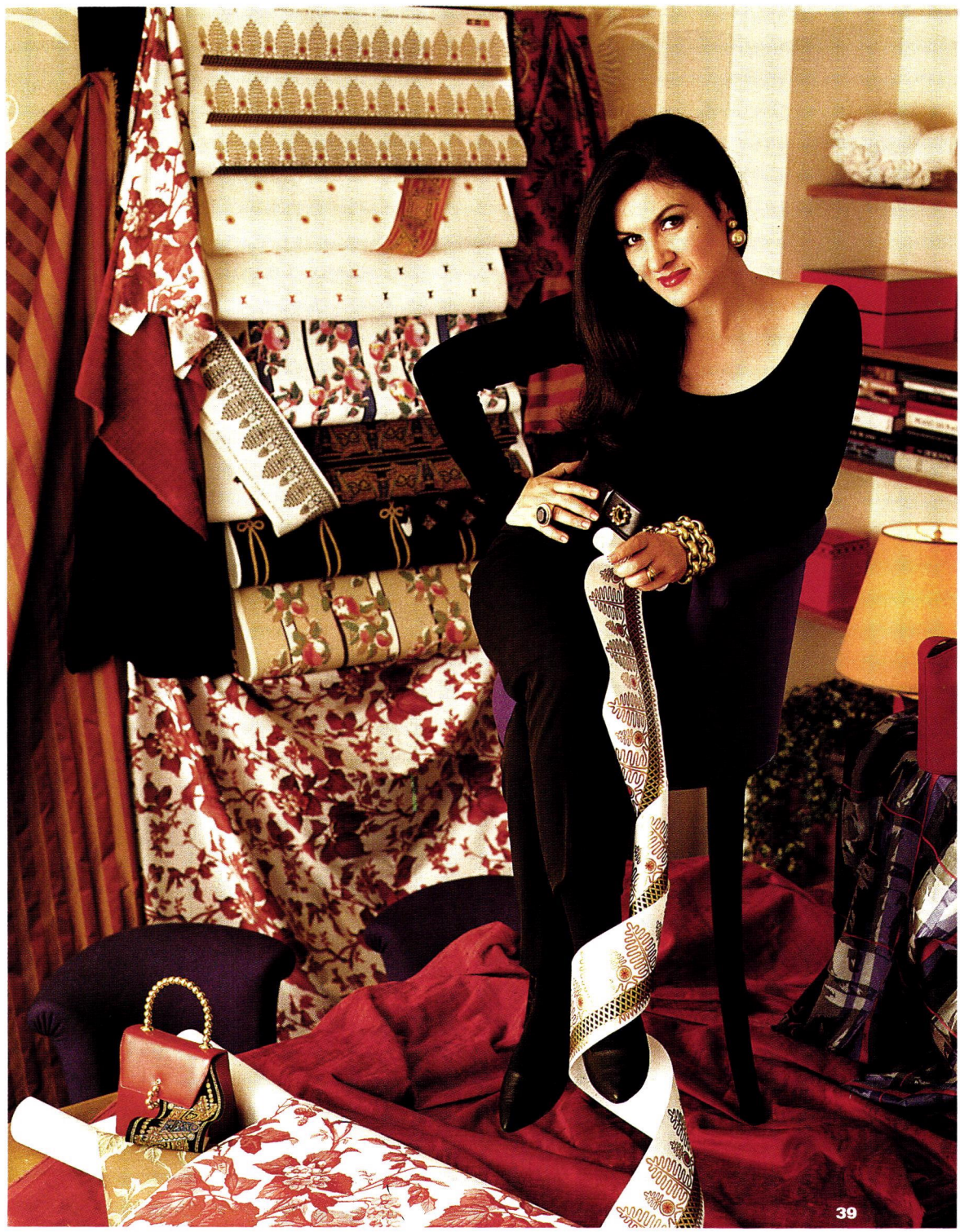
Notes

HG REPORTS ON THE NEW AND THE NOTEWORTHY By Eric Berthold

"Unlike fashion, interior design has to have staying power—to be classic and blend with what you have," asserts Paloma Picasso (*right*), who nonetheless designed her first line of fabrics and wallpapers from a sartorial perspective. The collection Motif Designs is unveiling at the end of this month includes a passementerie-style border (*above*) that defines a room "like a belt," Picasso says, "separating the top of an outfit from the bottom." Ever present is her trademark red, as well as her signature X, for a "romantic twist without being cute." (Motif Designs. For showrooms 914-633-1170)

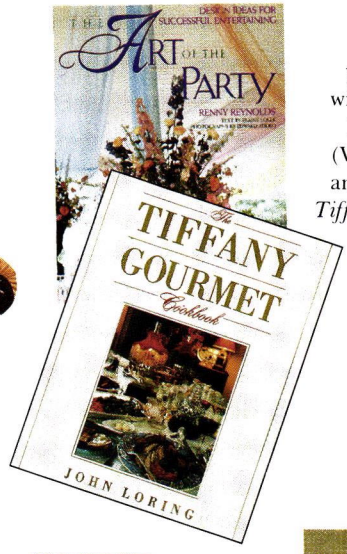


TODD EBERLE

Italian Perspectives Josephine linen and cotton print (*above left*) and Amish cotton print (*above right*) by Lorenzo Rubelli, to the trade at Bergamo. For showrooms (718) 392-5000.

From the Attic Replica of a black-figure amphora, c. 460 B.C. (*above*), available to the trade from Museum Art Reproductions of Greece. For showrooms (310) 495-1699.

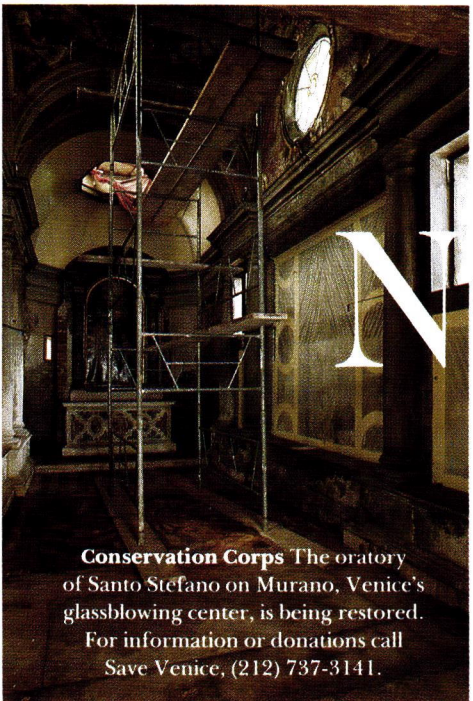
French Open Paul Iribe armchairs (*above*), from Galerie Vallois, at the Biennale Internationale des Antiquaires at Paris's Grand Palais, Sept. 18–Oct. 4. Call (800) 354-0528.



R.s.v.p. Entertain yourself and others with Renny Reynolds's *The Art of the Party* (Viking Penguin, $45) and John Loring's *The Tiffany Gourmet Cookbook* (Doubleday, $50).

Making Points Star lamp in gold leaf, to the trade at Formations, L.A. (310) 659-3062.

Vintage Beaujolais Cross a moat to one of twenty guest rooms (*above*) of the restored 13th-century Château de Bagnols, Bagnols, France 74-71-40-00.

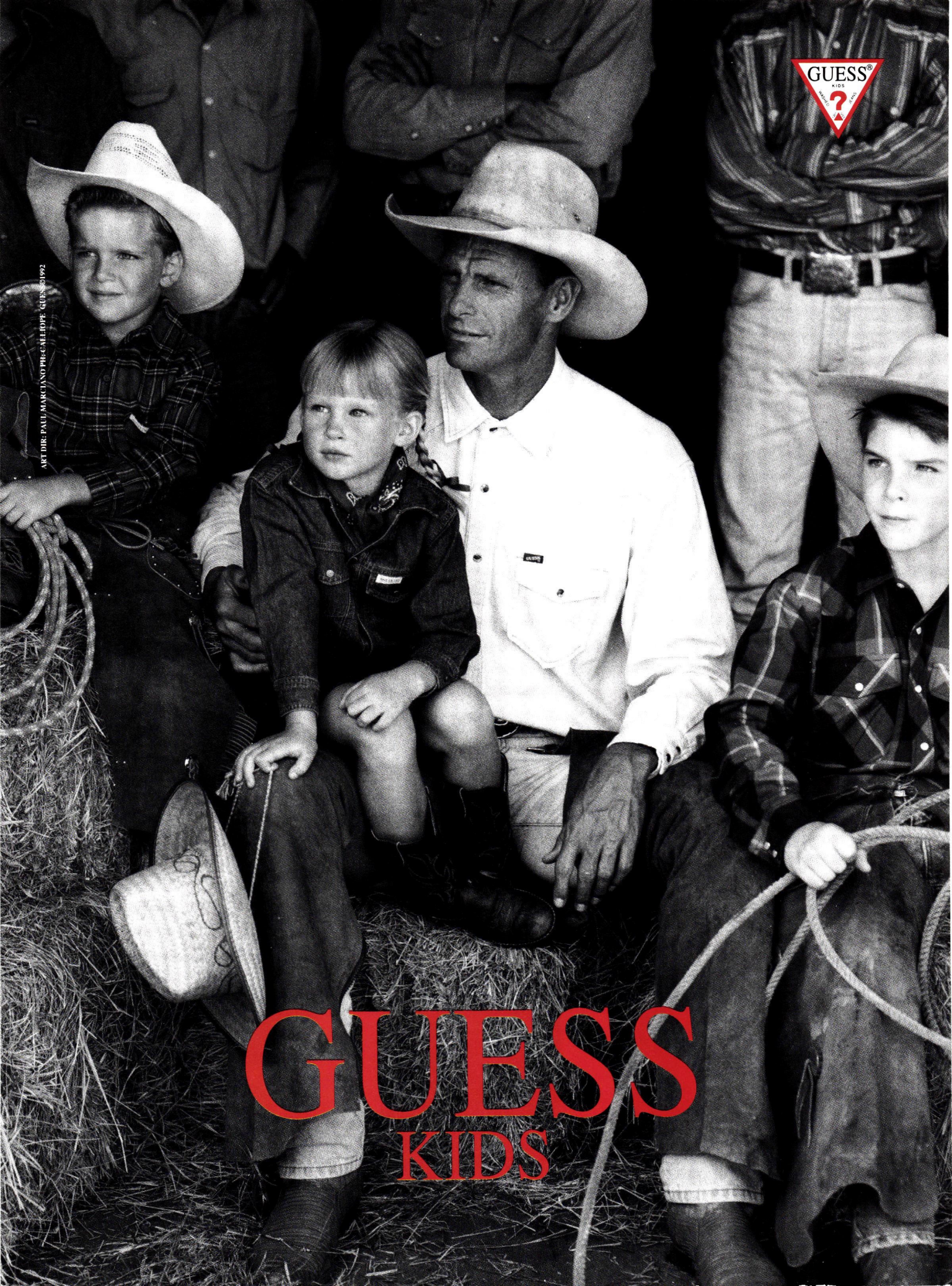


Conservation Corps The oratory of Santo Stefano on Murano, Venice's glassblowing center, is being restored. For information or donations call Save Venice, (212) 737-3141.

Notes

Trading Places A 19th-century Indonesian hanging (*above*) and other textiles from the Australian National Gallery record cultural interchange. Asia Society, NYC, Sept. 18–Jan. 17.

CLOCKWISE FROM TOP LEFT: NC (3); ROGER GAIN, AUSTRALIAN NATIONAL GALLERY, CANBERRA; ENZO PIFFERI; NC; ARNAUD CARPENTIER; NC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Fresh Scallops Cocktail table (*above*) in steel from Swaim. For dealers (919) 885-6131.

Orient Expressed Japanese-style painted-silk chest (*above*) from Platt Collections. For dealers (800) 283-3330.

String Quartet Mappa burl veneer writing table from Baker Furniture. Call (616) 361-7321.

Back to the Future RL 2000 mahogany bed (*above*) from Ralph Lauren Home Collection. For stores (212) 642-8700.

Soft Spot Brenda ottoman (*above*) from Dapha. For dealers (800) 284-4063.

Revival Skill Mark Hampton's Gothick table for Hickory Chair. For dealers (704) 328-1801.

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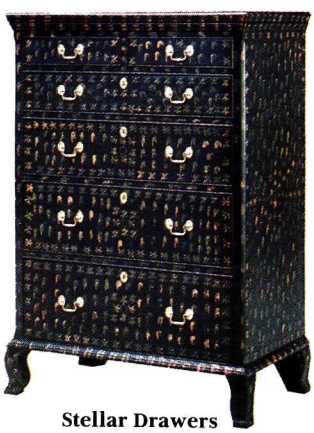
Eagle Eye Gold-leaf girandole mirror (*left*) from La Barge. For dealers (616) 392-1473.

Time Out Smithsonian garden furniture from Brown Jordan. For dealers (818) 443-8971.



Stellar Drawers Painted star chest from Century Furniture's Henry Ford Museum Collection. For dealers (800) 852-5552.

In Good Form A Shaker-inspired hunt sideboard from Drexel Heritage. For stores (800) 447-4700.

TOP TO BOTTOM, FROM TOP LEFT: NC; JIM KOCH; NC; ROLAND BISHOP; NC (4); WILLIAM WALDRON; NC (2)

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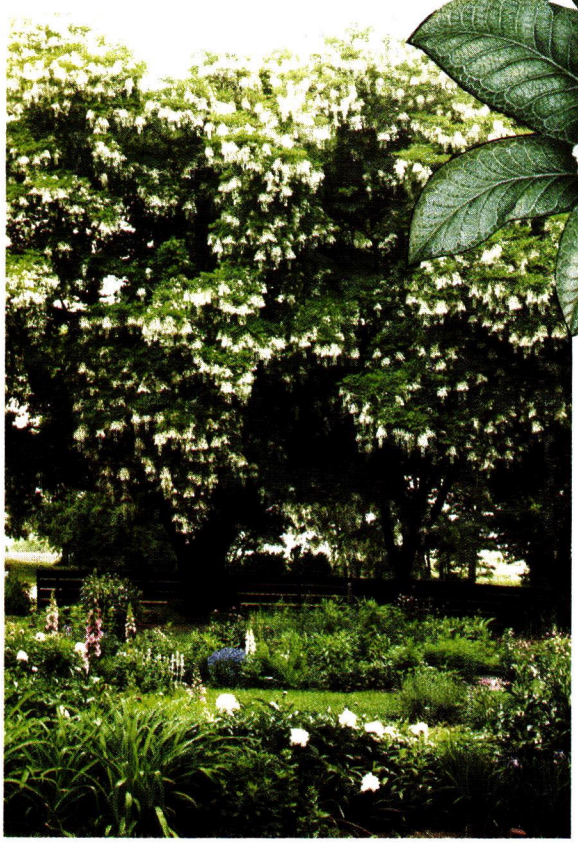

William Bartram painted *Franklinia altamaha*, above, a native tree he and his father, John, helped save from extinction. Top: The river front of the house John remodeled in 1770. Left: A 200-year-old yellowwood tree.

The seeds for horticultural cooperation between the Old World and the New were sown by John and William Bartram

BY ROBERT MCC. PECK

Across a field of wild iris and oxeye daisies, within view of Philadelphia's center city skyline, stand a house and garden that loom large in the history of horticulture. Now a small green island in a sea of urban sprawl, John and William Bartram's botanical garden, arguably the oldest in North America, looks much as it did in the eighteenth century when the father and son proprietors supplied plants to George Washington, Thomas Jefferson, and King George III. As many as two hundred American plant species now common in Europe can trace their ancestry back to the Bartrams' seed beds, and almost as many Old World and Asian novelties, including rhubarb and the ginkgo tree, may have first touched American soil there.

John Bartram (1699–1777), a Pennsylvania Quaker of English stock, acquired the 102-acre property, complete with a small stone farmhouse, in 1728. Over the next few decades, he and his wife, Ann Mendenhall, raised nine children, adding as they did to both the property and the house, which overlooks the Schuylkill River. The quirky stone columns and ornament that give the river façade of the main building its idiosyncratic charm were designed and carved by Bartram in 1770. He may have drawn these classical details from architectural books he had seen in the library of William Penn's secretary, James Logan, who lived in a far grander house elsewhere in Philadelphia. Although Bartram lacked a formal education, voracious reading and an inquisitive mind made him one of the most original thinkers of his day. He became an accomplished herbalist and physician as well as a pioneer in agricultural hybridization, and together with Benjamin Franklin he helped organize the American Philosophical Society.

Bartram's interest in botany took a professional turn in 1733 when Logan introduced him to Peter Collinson, an influential London merchant. Collinson was also a Quaker and an avid gardener, but unlike Bartram, he had money to spare. He commissioned the enterprising Philadelphian to collect and send him bulbs, seeds, and cuttings of unusual North American plants in exchange for books, clothing, and cash. Though the two men never met, their transatlantic correspondence turned into a lifelong friend-

CLOCKWISE FROM TOP LEFT: LANGDON CLAY; NATURAL HISTORY MUSEUM, LONDON; LANGDON CLAY

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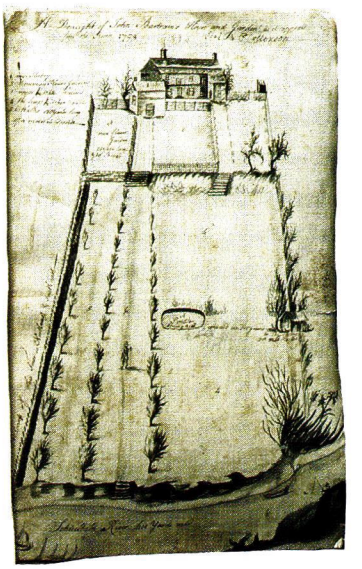
The nursery buildings look much as they did when George III was a patron



The garden preserves much of the design shown in a 1758 plan, above. Top: An upstairs parlor. Left: Old roses bloom near the seed house where the Bartrams prepared shipments to Europe. Above left: A stone frieze below the window was carved by John Bartram in the 1770s.

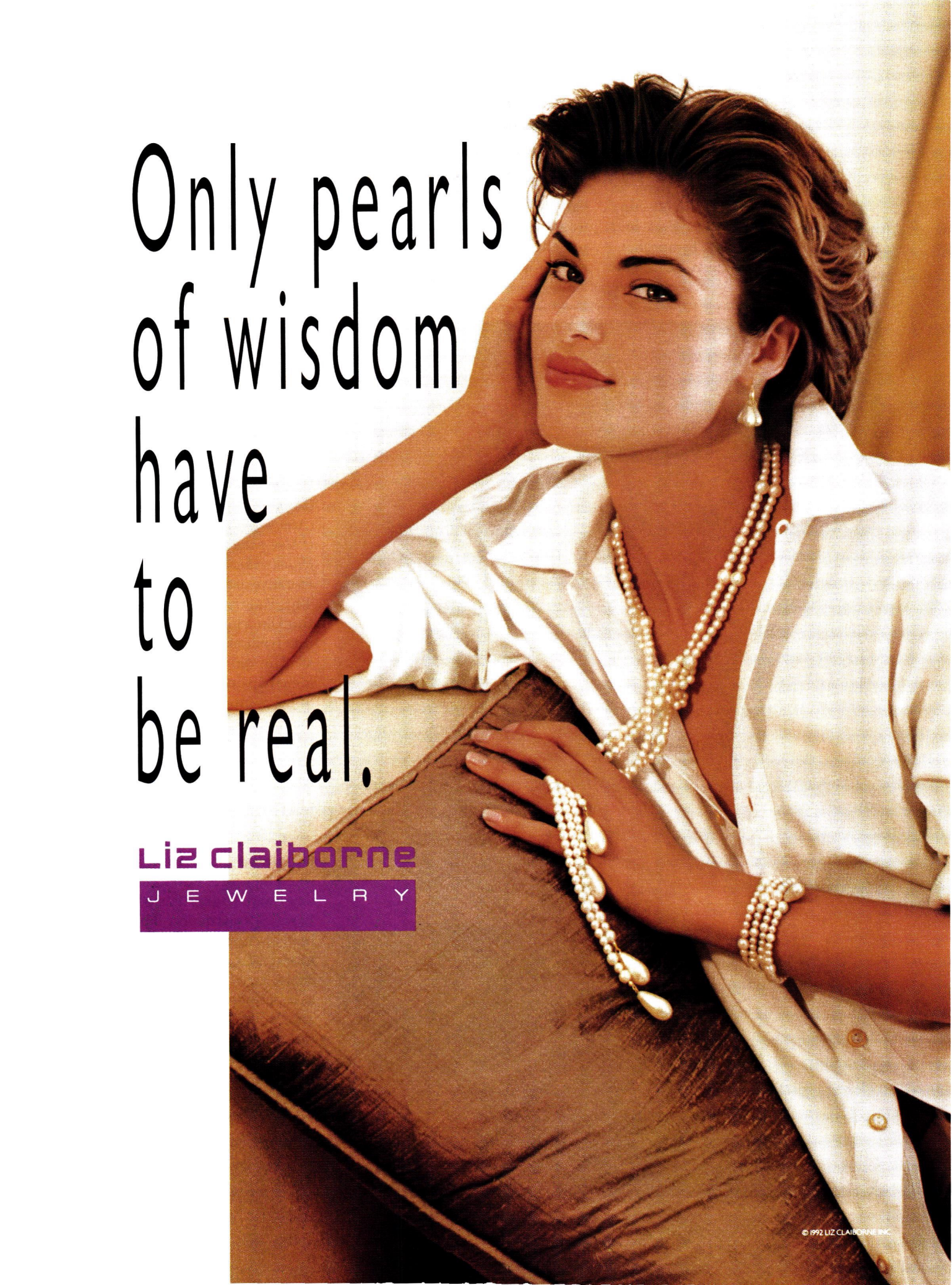
ship and helped bring Bartram's botanical knowledge and discoveries to the attention of an ever-widening circle abroad.

Within a few years of his introduction to Collinson, Bartram was corresponding with a who's who of European horticulturists: Sir Hans Sloane, court physician to George II and president of the Royal Society, Philip Miller, director of the Chelsea Physic Garden in London, Johann Dillenius, director of the Oxford University Botanic Garden, Frederick the Great, Queen Ulrica of Sweden, and her countryman Carl Linnaeus, the father of modern scientific classification, who is said to have considered Bartram the "greatest natural botanist in the world." In 1765, at the urging of Collinson, Sloane, Miller, and others, George III appointed Bartram royal botanist for North America and agreed to pay him a collecting stipend of £50 per annum.

As Bartram's horticultural enterprises grew, so did his garden. A detailed plan of the property he sent to Collinson in 1758, before adding the columned extension to the house, shows the flower and kitchen gardens on an upper terrace and the working nursery below with its tree-lined walk down to the Schuylkill. This bird's-eye view suggests greater order than may actually have existed, for between childrearing, plant gathering, and farming, Bartram was often hard-pressed to keep the place as neat and trim as his many visitors might have wished. "His garden is a perfect portraiture of himself," wrote Alexander Garden, a friend and fellow plantsman from Charleston, South Carolina, for whom the gardenia is named. "Here you meet with a row of rare plants almost covered over with weeds, here with a beautiful shrub, even luxuriant amongst briars, and in another corner an elegant and lofty tree lost in a common thicket. Every den is an arbor . . . and every small level spot a parterre where he nurses up some of his idol flowers and cultivates his darling productions."

By mid century Bartram was able to turn with increasing confidence to his family for support in running the nursery business. Of all his children,

CLOCKWISE FROM TOP LEFT: LANGDON CLAY; COLLECTION LORD DERBY, KNOWSLEY HALL, LIVERPOOL; LANGDON CLAY (2)


Only pearls of wisdom have to be real.
Liz claiborne
JEWELRY
© 1992 LIZ CLAIBORNE INC.

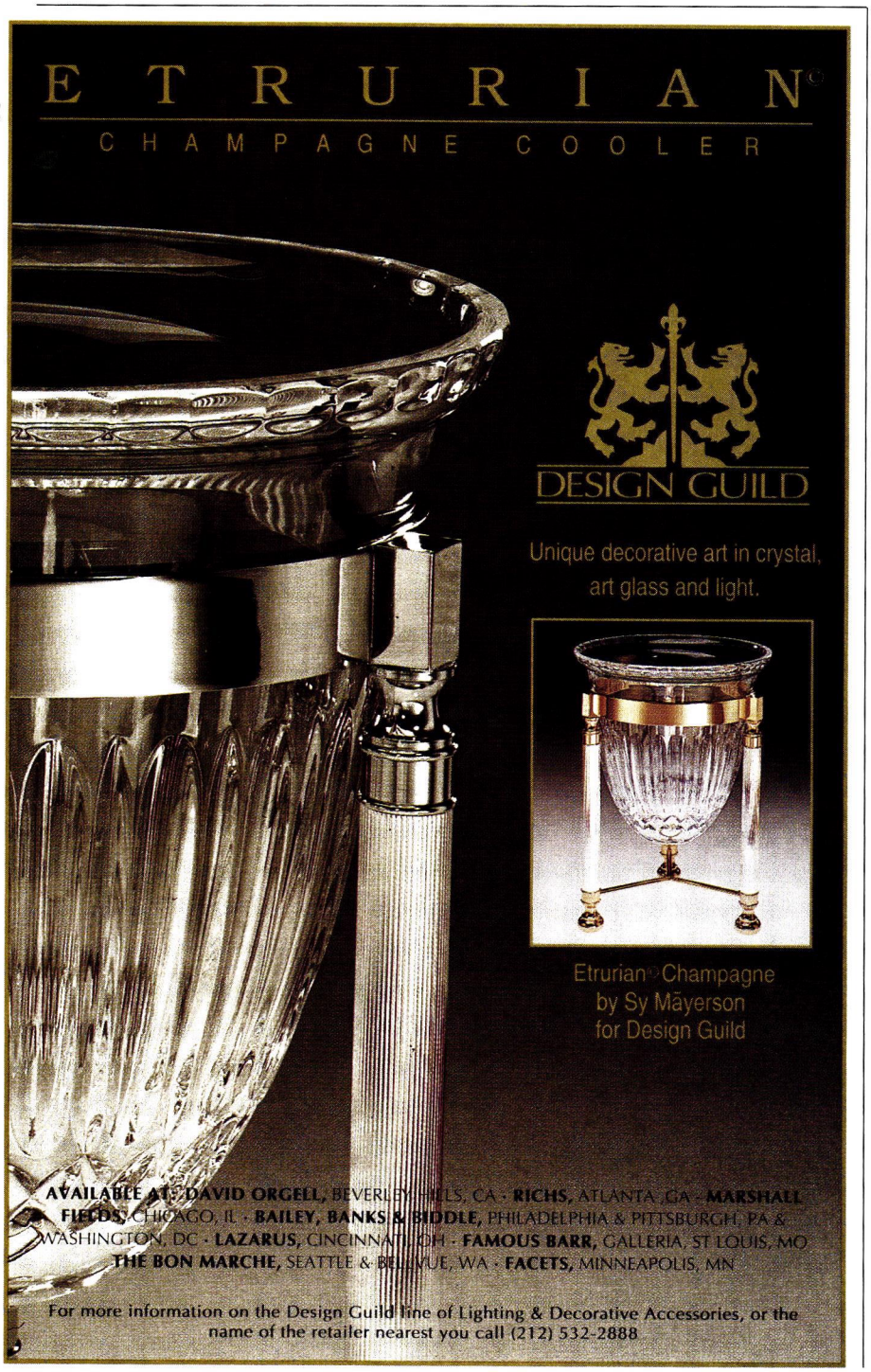
Between farming, childrearing, and plant gathering, John Bartram was hard-pressed to keep his garden neat for visitors

William (1739–1823) was the most eager student. As a young man, he accompanied his father on collecting trips in Pennsylvania, New York, and Florida. He developed a comprehensive knowledge of plants, birds, and other wildlife as well as a remarkable ability to depict them in words and watercolors. In 1774 William embarked on a major expedition that would establish him as rightful heir to John's reputation as this continent's foremost naturalist. Traveling 2,400 miles on foot, on horseback, and by boat through a region that now comprises North and South Carolina, Tennessee, Georgia, Alabama, Florida, Louisiana, and Mississippi, the younger Bartram collected, recorded, and drew hundreds of plants then unknown to the scientific world. He brought many back to propagate in the family garden. Others he sent to England where his botanical patron, John Fothergill, and an enthusiastic coterie of horticulturists introduced them to Europe.

Among the Bartrams' best-known exports are the pawpaw (*Asimina triloba*), oakleaf hydrangea (*Hydrangea quercifolia*), Oswego tea or bee balm (*Monarda didyma*), striped maple (*Acer pensylvanicum*), garden phlox (*Phlox paniculata*), wood lily (*Lilium philadelphicum*), and several species of native azalea and rhododendron. The Bartrams' discovery of the franklinia helped save this flowering tree from extinction. Sadly, because William did not publish an account of his trip until 1791 and because few of his paintings were reproduced in his lifetime, many of his botanical finds have been credited to others. For those who know the history of American horticulture, however, he and his father will always rank among the patriarchs.

The house and garden remained in Bartram family hands until 1850, when they were purchased by the industrialist Andrew Eastwick. In 1891 Eastwick's gardener, Thomas Meehan, a renowned nurseryman in his own right, convinced the city of Philadelphia to buy and preserve the site as a permanent monument to John and William Bartram. Today the city-owned property is operated by the John Bartram Association, whose members include scores of descendants of the remarkable man who began puttering in the garden 264 years ago. ▲

For visitors information: John Bartram Association, 54 St. and Lindbergh Blvd., Philadelphia, PA 19143; (215) 729-5281.



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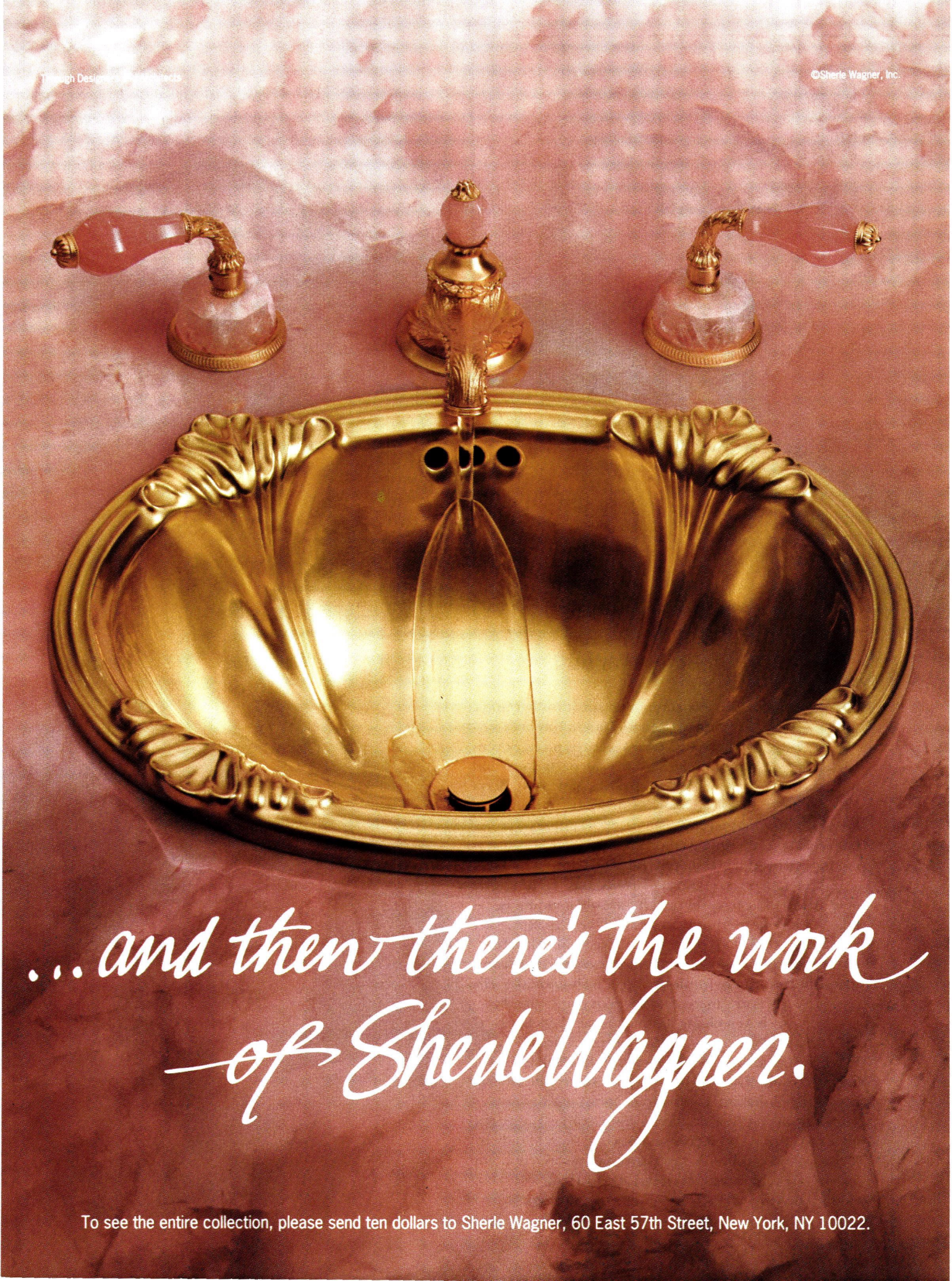
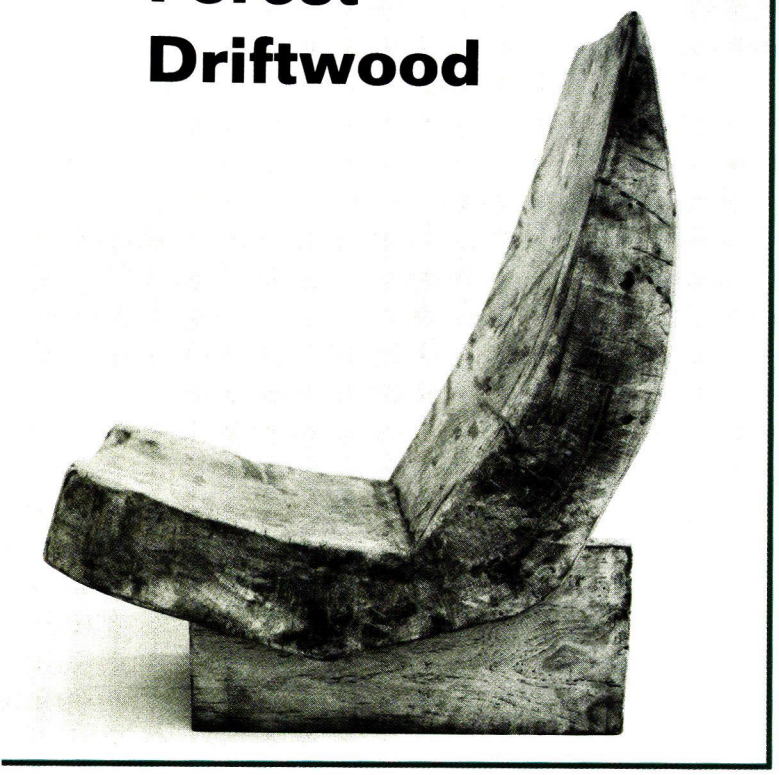


...and then there's the work of Sherle Wagner.

To see the entire collection, please send ten dollars to Sherle Wagner, 60 East 57th Street, New York, NY 10022.

Rain Forest Driftwood



BY HEATHER SMITH MACISAAC

Renato Varela, above, in a throne chair crafted from a canoe. Left: A chair made from a found chunk of pequi wood. Details see Resources.

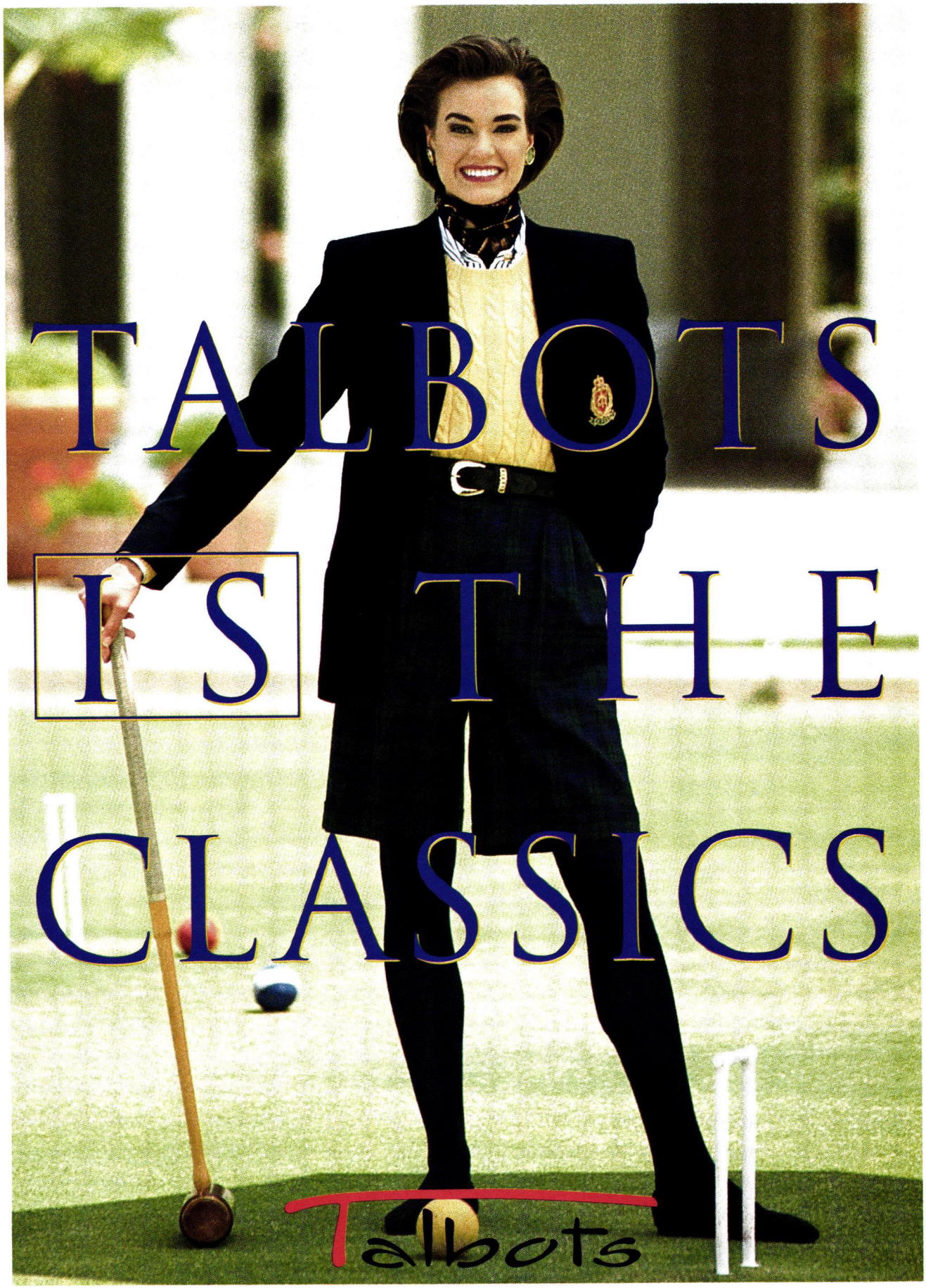
Renato Varela crafts his own way of saving rare Brazilian woods

Long before environmental concerns became a dictate of design, Renato Varela was busy saving a bit of the rain forest piece by piece. Seventeen years ago he sold his car parts store and moved to a pristine village on Brazil's east coast. Soon enough he "figured out how to make furniture, since there was nothing else to do."

Varela typically spends mornings on the water scouting for driftwood; afternoons, he heads for the forest in search of fallen trees and odd roots and stumps. The only materials he has ever paid for are old hand-hewn canoes. "Like many things in Brazil," he explains, "my method of working is more instinctive than cultivated." He likes to roll a hunk of wood until it comes to rest and then climb on top to intuit the form it should take. His favorite objects are those that seem to come together naturally, such as a chaise longue that took its lines from the gently curving roots of a tree. Varela's furniture has an unprocessed sculptural feel that is gaining fans from Salvador, Brazil—home of his gallery Arte Sana—to Manhattan. Last spring a New York show of his work, produced by the photography studio Industria, featured dark-wood pieces set on white sand lit only by skylights and candles. It was a striking introduction not only to rare rain forest woods but also to a man with a talent for knowing when to leave well enough alone. ▲

Oiticica, a strong dark wood, is crafted into an hourglass pedestal, above, a throne, below, and a table, left, with a base made from the hollow stump of a tambor ocado tree.

CLOCKWISE FROM TOP LEFT: FABRIZIO FERRI; STEVEN KLEIN; FABRIZIO FERRI (3)



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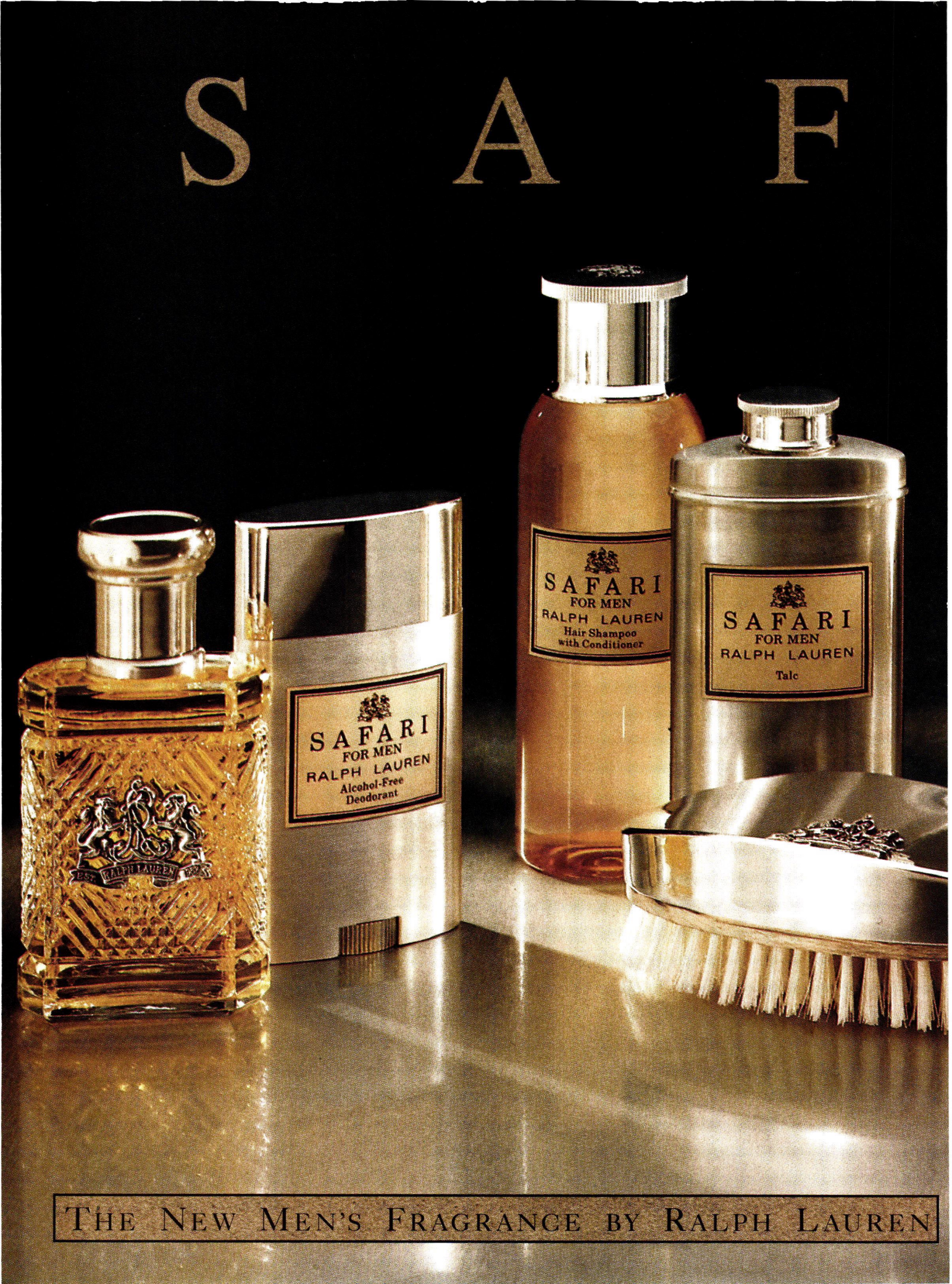
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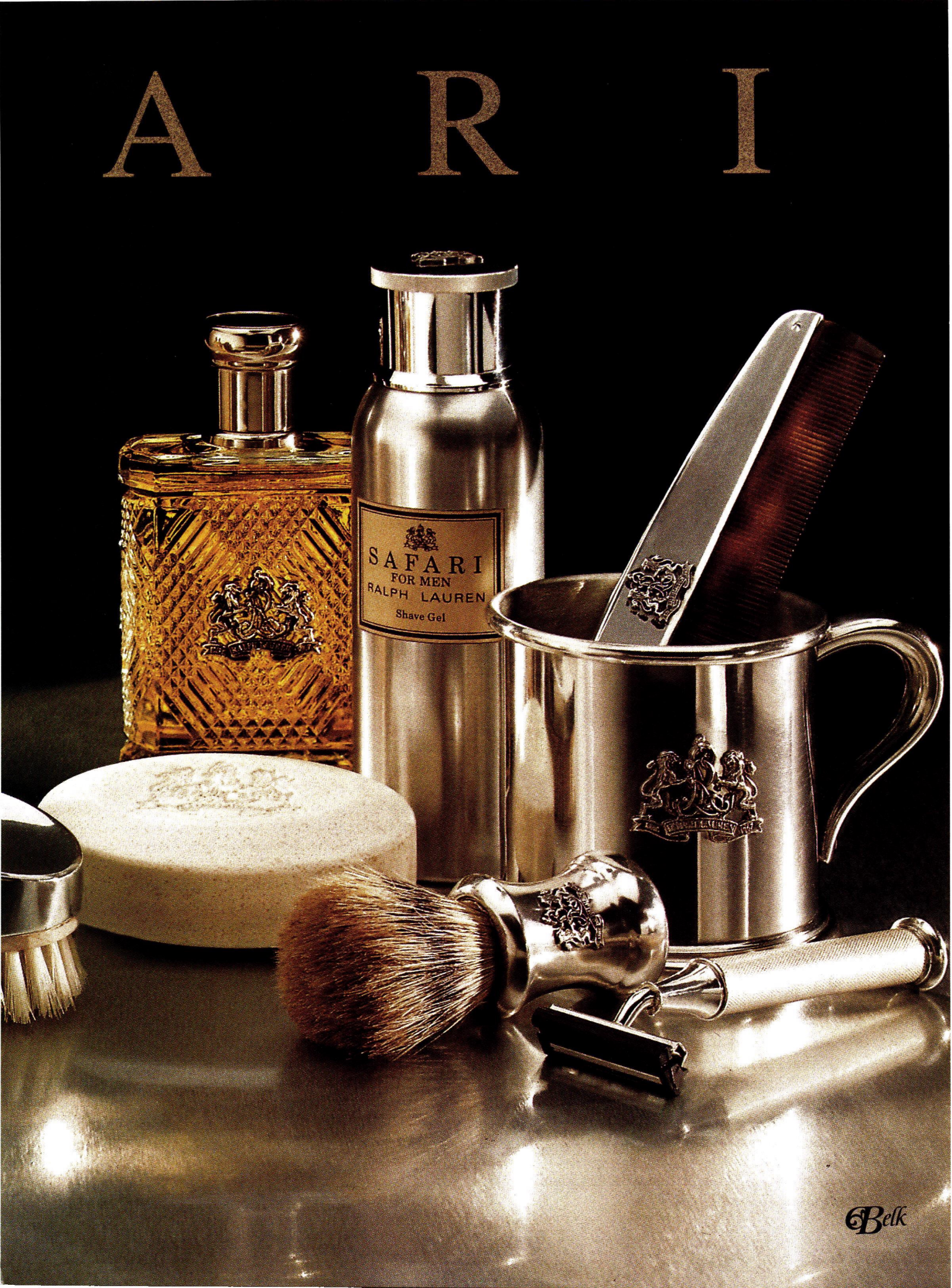
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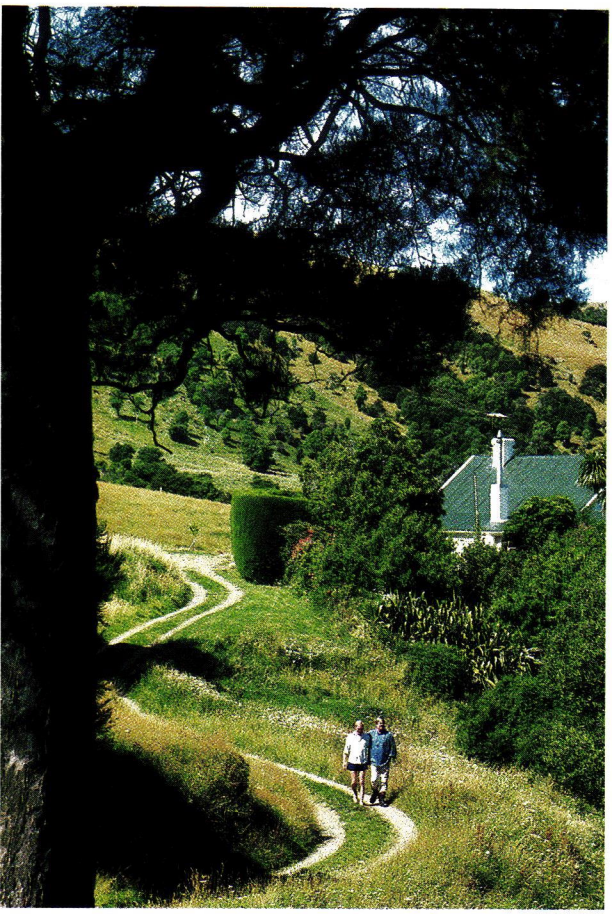
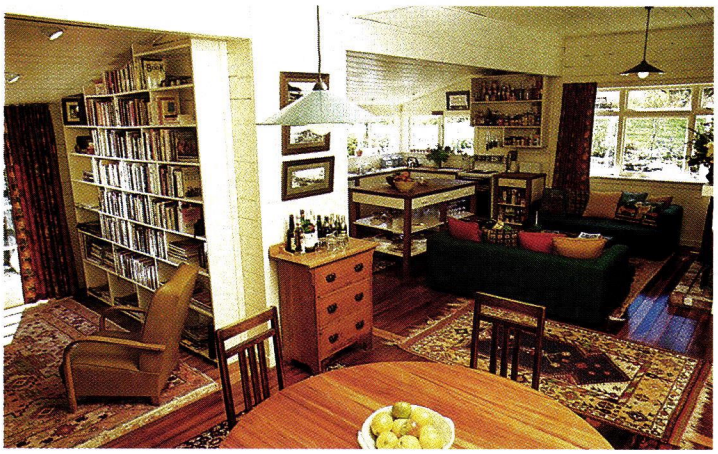


A Californian Goes Kiwi

More than 6,000 miles away in New Zealand, a San Francisco novelist found his ideal weekend place BY ARMISTEAD MAUPIN



My boyfriend, Terry Anderson, and I discovered New Zealand's Banks Peninsula in early 1990 at the weary end of an international book tour. After bidding farewell to the last reporter, we rented a car in Christchurch and set off on a leisurely loop around South Island, ending up in Akaroa, the southernmost French settlement in the world. We glimpsed the village first from the peninsula's historic Hilltop Tavern, gazing down on an impossibly blue harbor making jigsaw dents in the volcanic hills, and were instantly seduced. Our hostess at a local inn, a transplanted Californian, recognized the crazed light in our eyes and told us about a small colonial farmstead for sale across the harbor.

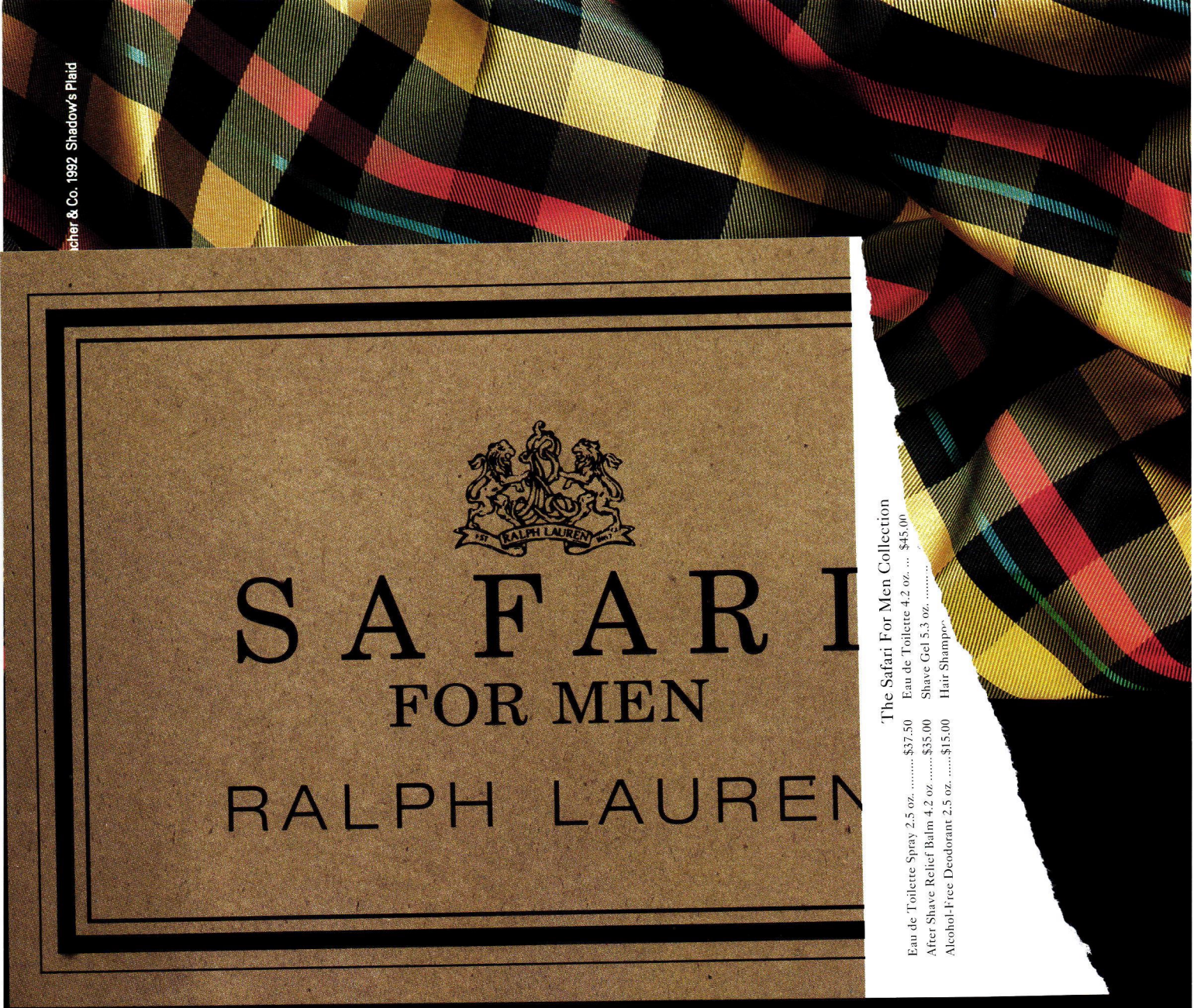
The next morning, without waiting for an estate agent to guide us, we took off in search of the property. After several false starts—and a phone call back to the innkeeper—we found it at the end of a winding dirt road: a two-acre or so plot containing an empty farmhouse, a cowshed, several outbuildings, and an apple orchard. Peering furtively into windows, we determined that the interior of the house was dark and cramped and, worse yet, paneled with characterless fiberboard. Still, the old garden had been lovingly maintained, and the view of the South Pacific out through the headlands was nothing short of heart-stopping.

Here, we realized, was the weekend house we had always dreamed of in northern California, complete with a babbling brook, a huge Monterey cypress, and a wrap-around vista of grazing sheep. What's more, the price was comparable to that of a nice garage back in the Mission District, our neighborhood in San Francisco. The only daunting part was the prospect of a "summer place" at the bottom of the world where no other landmass stood between us and Antarctica. Could anyone in his right mind construe this as a practical commute?

The thought that we might be victims of end-of-tour hysteria occurred to us immediately, so we avoided the subject for a while and lost ourselves in sightseeing. We booked onto the Canterbury Cat, a local tour boat, in the

The renovated farmhouse, top right, was named after a kahikatea tree overhanging the drive, top left, where Maupin, at right, walks with Terry Anderson. Above left: Books line the entrance hall near the living room.

JOHN KIRK-ANDERSON



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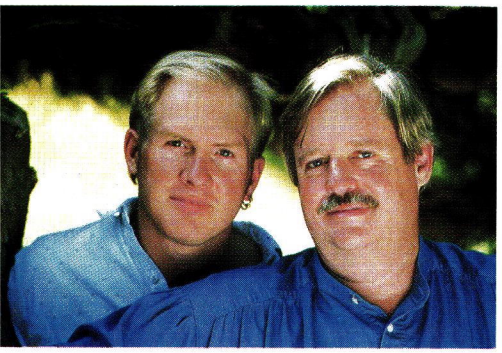
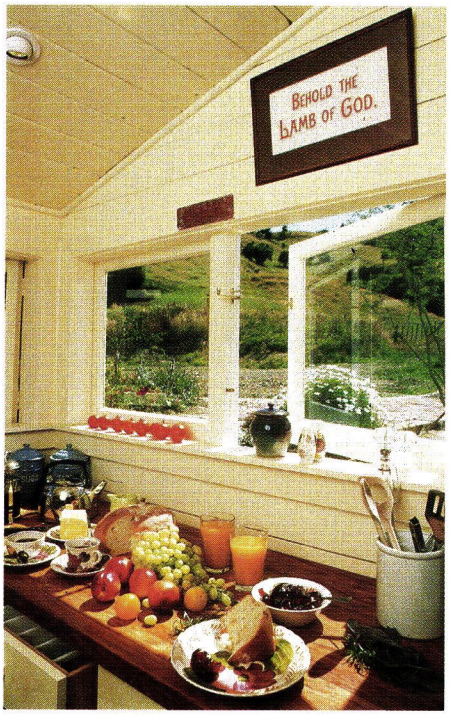
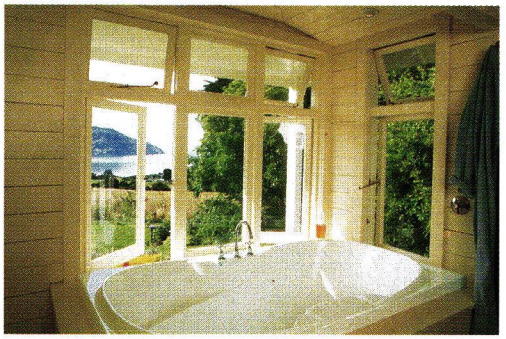






Anderson and Maupin, top left. Top right: David Hockney laser prints on the wall of a "dozing nook" were a gift from the artist. Left: A counter of native rimu. Above: The tub has a view of Akaroa Harbor.

We sought to reflect the local blend of English coziness and South Seas abandon

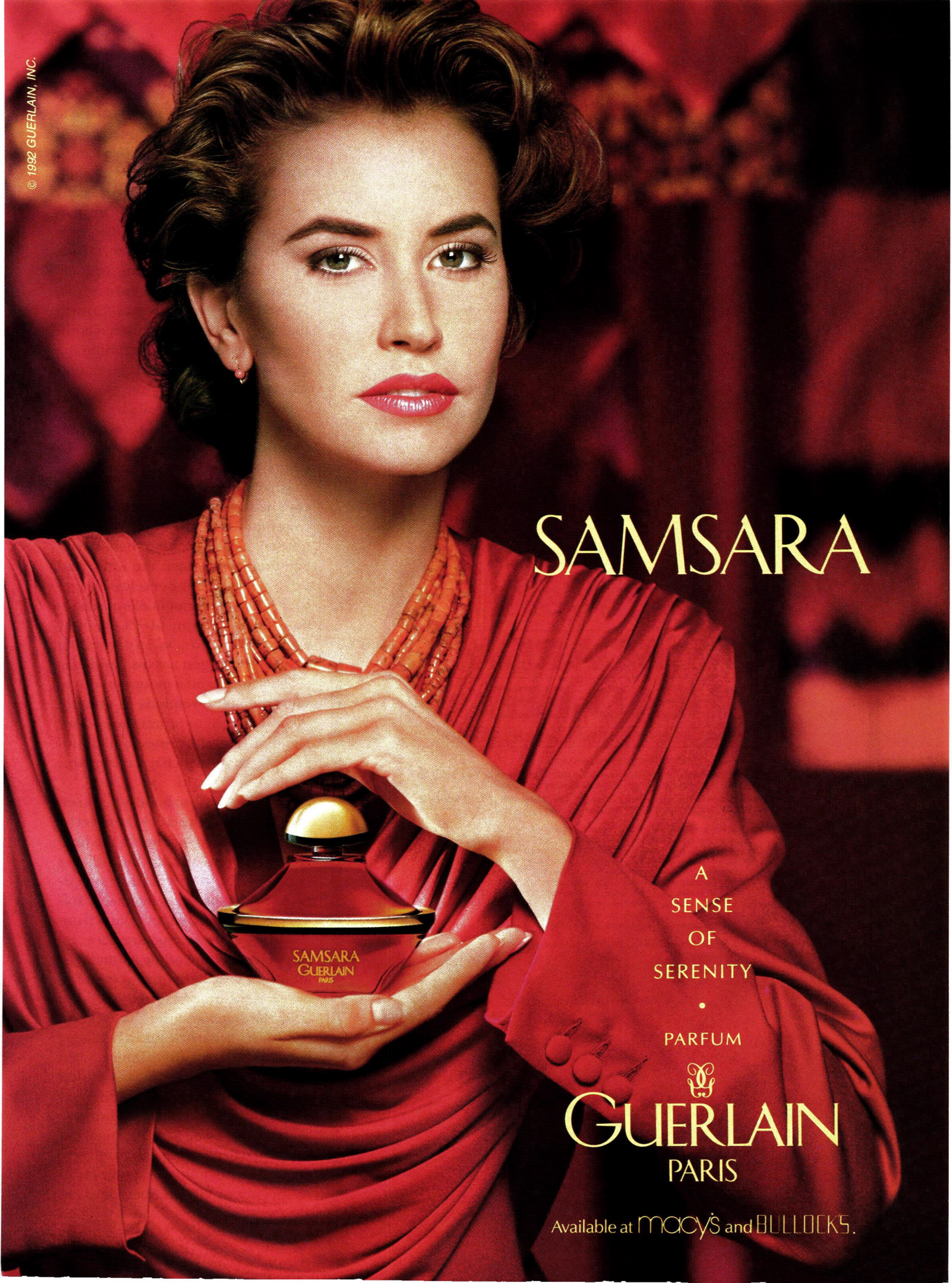
hope of spotting one of the rare Hector's dolphins—among the world's smallest—that make their home in Akaroa Harbor. We saw several little blue penguins and a cormorant or two, but there wasn't a dolphin in sight. One of them had died earlier in the week, the captain explained, so the rest were most likely in mourning.

Disappointed, I let my mind wander back to our previous obsession. I scanned the nearest hillside with my telephoto lens until I found the telltale cypress and, beneath it, the little iron-roofed house. As I handed the camera to Terry and we began to fantasize anew, we heard a collective gasp from the people next to us and turned to see a trio of Hector's dolphins, frisky as poodles, cavorting off the bow. If their perfect timing wasn't an omen, it seemed enough like one to set our minds racing again. It was our last day there, but on our way to the airport we opened an account at the Bank of New Zealand. And less than two months later, we closed the deal by mail from San Francisco.

The following July, while I was in New York sweating over the book for a musical, Terry returned to the chilly Antipodes to begin renovation of the house. Working with a local contractor, he tore out the offending fiberboard to reveal the original "matched lining" (tongue and groove paneling) of native rimu. He replaced the modern mismatched windows along the veranda with French doors he found in salvage yards and ripped out several interior walls. He designed a new kitchen, using rimu for the countertops. Perhaps most dramatically, he created a windowed alcove on the veranda for a large bathtub commanding a view of the South Pacific. "Just make sure it's supported," he told the builder. "This thing has to hold two fat men and a lot of water."

We named the place Kahikatea—or, more accurately, renamed it, since it had once been called that—after the venerable native tree that stands where our driveway crosses the creek. Taking occupancy in mid October, just as spring was arriving, we received a welcome as warm as the weather. A neighbor we'd never met had filled every room of the house with flowers from her own garden and left a batch of homemade brownies on the kitchen table. Another neighbor spent most of the day unclogging our spring and teaching us the mysteries of our water supply. Even more amazingly, our local postie (mail carrier) let us know that she would gladly deliver to our door any items we might have forgotten at the general store. By the time we joined our fellow valley dwellers and their kids for a Guy Fawkes Day bonfire at the beach, we felt as if we'd lived there all our lives.

JOHN KIRK-ANDERSON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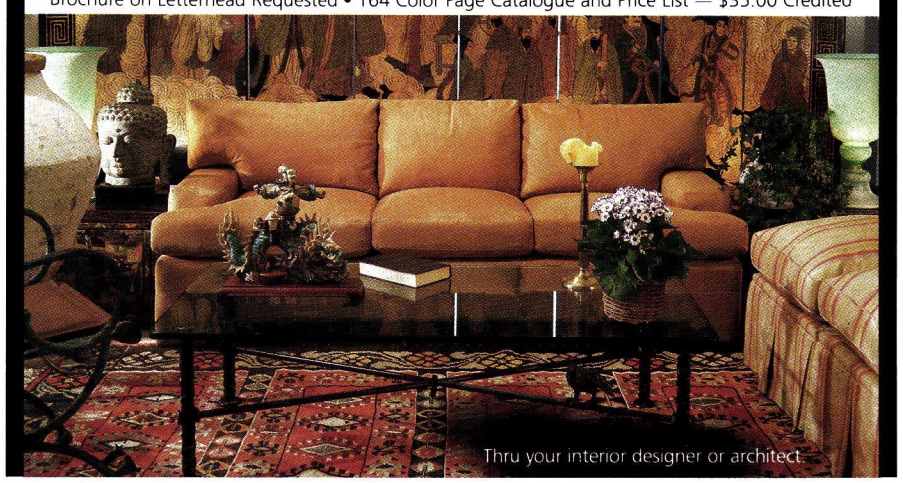

Thru your interior designer or architect

Early in that first stay we realized that the cowshed was of no real use to us—and was blocking a great view of the hills—so we had it removed and a lawn planted in its place. Ray Wright, a landscape designer from nearby Wairewa, began a long-term program to restore portions of the property to its original native state. (Much of the Banks Peninsula was brutally deforested in the last century.) So pleased were we by the new growth that last year we bought fifteen additional acres of bush surrounding the driveway, with further regeneration schemes in mind.

Over the past two years we've furnished the house with pieces we've found in second-hand stores in Christchurch. An antique kauri chest we unearthed in the back of the cowshed responded beautifully to restoration. Our friend David Hockney sent us laser prints of his latest oil paintings to brighten the walls, and we imported from Berkeley—somewhat to the amusement of our neighbors—a collection of 1930s New Zealand travel posters. In decorating we tried to suggest a cross between a beach cottage and a mountain cabin, since the house reminds us of both. We also sought to reflect the curious blend of English coziness and South Seas abandon that characterizes this corner of the world.

One day I hope to build a studio on the slope above the creek, but for the moment I do my writing in the bedroom to an absurdly melodious chorus of bellbirds and wood pigeons. Since business inevitably follows us, Terry manages affairs from an office nook by the fireplace. So far, we've been spending about three months a year here during the temperate Kiwi summer. Friends visiting from the States and the U.K. revel in the toasty weather and the three hours of daylight after dinner. Even then, though, the wind can whip in suddenly from the Pole, biting and wet, and we huddle in blankets around the fire, wondering what happened to paradise. It becomes increasingly obvious why our predecessors put up all that fiberboard. ▲

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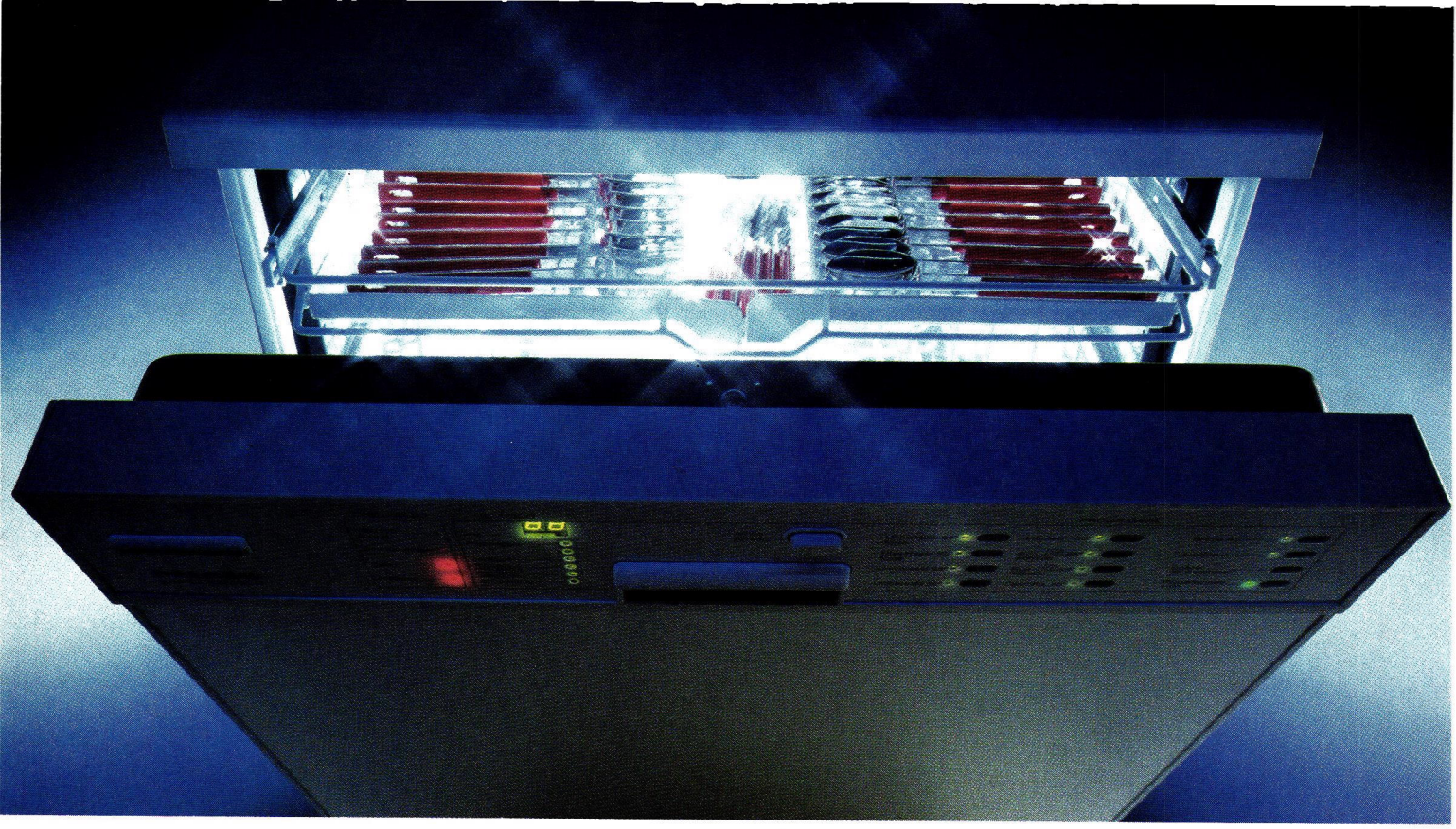

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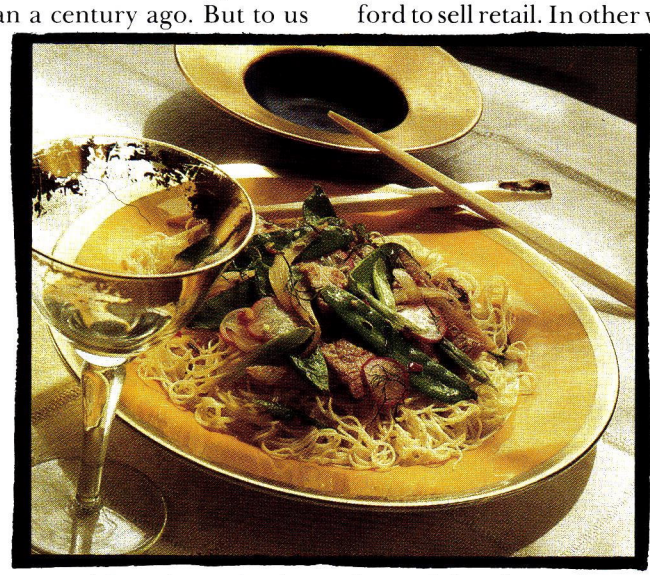
High on the Hog

Basil and pistachio stuffing makes a rolled pork loin roast, left, that's company fare. Below: Stir-fried pork with fennel, snow peas, and scallions on a Rorstrand plate. Details see Resources.

No matter how you slice it, pork isn't just another white meat BY LESLIE LAND

SEPTEMBER IN MAINE IS SUMMER'S END. HERE ON THE coast trees are still green, but the first leaves are starting to turn. Waves of purple asters lap the roadsides, and plump potatoes, winter squash, sweet beets, and carrots are ready. At last it's time for grilled pork chops and roast fresh ham with basil and pistachio stuffing, time to cook the porcini that spangle the woods into fresh pork and wild mushroom stew.

Fresh pork is no longer a seasonal item; refrigeration put an end to that more than a century ago. But to us traditionally minded types, it will always be the meat of fall, as closely linked to the shorter days and sharp air of autumn as lamb to the new grass and balmy breezes of spring.



It may be the accompaniments: apple cider to spark a cream gravy in the Norman style or the first crisp fresh sauerkraut of the season, its ivory strands sopping up the juices of simple Pennsylvania Dutch spareribs baked with onions, celery, and black pepper.

These northern European ways with pork are classics of American home cooking as well; they've been with us since the earliest colonists. Yet China is the world's leading pork producer and consumer, and they don't call Mexican food "Aztec cooking plus pigs" for nothing. Once pork season comes, I'm as likely to stir-fry bits of the meat with fennel and snow peas or to use it as the base for a multi-peppered chili touched with bitter chocolate as I am to make old-fashioned country sausage with sage or scalloped pork chops with potatoes in milk.

From crown roast with English mustard to Indonesian saté with peanut sauce, I went from neophyte to pork meister in one fell fall the year a yen for organic pork made me owner of an entire pig, 160 pounds dressed weight. Although it's still uncommon, genuinely organic pork in much smaller amounts is now available in a few specialty stores and by mail order, but as recently as five years ago buying flavorful, healthful, humanely raised meat was like buying drugs: you had to know somebody. The person I knew was a folk singer/farmer named Pixie Lauer, who, like most small-scale producers, couldn't afford to sell retail. In other words, all or nothing. So I took the lot and had much of it custom-smoked, then I roasted, fried, grilled, sautéed, stir-fried, stewed, braised, and sausaged the rest. Except, of course, the splendid lard, which produced flaky piecrust and tender tamales, doughnuts to die for, and considerable fame for my fried chicken.

Delicate unadulterated lard is to the supermarket stuff as the finest first-pressing virgin olive oil is to generic vegetable oil. It's also, surprisingly, lower in cholesterol than butterfat. Are pork producers vocal about this? Fat chance. After all, an industry publicist once assured me, "Lard doesn't come from pigs."

These are the folks whose advertising calls pork "the other white meat." Presumably you're supposed to think of chicken: low in calories and cholesterol, endlessly adaptable in the recipe department, inexpensive, easy to prepare. The "like chicken" mantra has been used to sanitize everything from rattlesnake to rabbit. It's an insult to good pork, a succulent and substantial meat that has very little in common with poultry.

Ironically, modern pork is starting to be a lot like mod-

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Once a fat hog was a good hog. No more. And that can be a problem for cooks

ern chicken. Specialized factory farms are rapidly displacing smaller old-fashioned operations; the sound ecology of the barnyard is being replaced by conditions of confinement that mock the idea of humane care while costing dearly in energy and environmental degradation. And not coincidentally, the firm flavorful pork of the recent past is giving way to flabby bland meat, more likely than not dosed with antibiotics, which has only a lowered fat content to recommend it.

From the earliest domestication of pigs, roughly 3000 B.C., until vegetable oils and petroleum distillates put lard out of business at the end of World War II, the fat of the pig was a valued commodity, good for everything from greasing lug nuts to frying doughnuts—and for making the soap you could use to wash up afterwards. A fat hog was a good hog. No more. Over the past fifty years breeders concentrating on chicken comparisons have brought the fat content of pigs down by one third to one half, depending how you measure and which year you choose as a base. Most of the change in the meat itself has come in the past decade, to the point where three ounces of the leanest pork is now marginally lower in calories and cholesterol than three ounces of skinless chicken breast. And it's just as likely as skinless chicken breast to taste like sawdust if it's overcooked.

In the old days it was widely believed that pork was dangerous if it showed the slightest trace of pink; authorities recommended an internal temperature of 185 degrees Fahrenheit. Fortunately the fat marbled through the meat helped to keep the pork juicy and gave cooks quite a bit of leeway in the doneness department, though even then 185 degrees was way too much. In fact, trichinae are killed at 137 degrees, slightly below the accepted temperature for rare beef, and even the U.S. Department of Agriculture's Meat and Poultry Hotline (800-535-4555), a conservative outfit if ever there was one, has come around to a fairly temperate 160 degrees. I'm a 150–155 degree fan myself, and Judy Rodgers of San Francisco's Zuni Café says she pulls her justly famous arista—a rosemary- and garlic-scented semicured rib roast—from the oven even sooner.

Of course, Rodgers is using pork sold by the Niman-Schell Ranch in Bolinas, California, which also supplies pork to Chez Panisse, Stars, Square One, and the Lark Creek Inn in the Bay Area and Lora in New York, whose chef and co-owner Lora Zarubin explains, "Natural pork just tastes better. You can taste the grain. The difference is deliciousness; I don't know how else to say it."
(For mail-order suppliers of organic pork see Resources.)

COMPANY ROAST PORK

4–5 large cloves garlic, minced fine
4 cups basil leaves, coarsely minced
1 cup lightly roasted pistachio nuts, coarsely chopped
⅓ cup golden raisins
1 egg, beaten
Fresh pork leg, 8½–9 pounds, boned but not rolled
1 large carrot, thinly sliced
1 large stalk celery, thinly sliced
1 large onion, thinly sliced
2½ tablespoons fat from the roasting pan
4 tablespoons flour
2 cups pork or chicken stock
½ cup Madeira
Salt

To make stuffing, combine the first five ingredients. If desired, make stock from the bone the butcher removed from the roast.

Preheat oven to 400 degrees. Place the meat on the work surface, skin side down, and spread it out. There will be a small roughly triangular chunk that is barely connected to the rest. Cut it off and reserve for another use.

Cut off the tough skin but not the fat layer beneath. Trim away all other fat and gristle, including the large lump at the hock. You should now have a roughly rectangular roast that weighs about 6 pounds.

Cut small slits deep into the meat, working with the grain. Enlarge the slits with the handle of a wooden spoon and press in as much of the stuffing as possible. Repeat until the meat is well marbled, smear excess into the natural crevices, then tie the roast into a compact rectangle.

Line a shallow roasting pan with the sliced vegetables, pour in ⅓ cup water, and lay the roast on top, fat side up. Cook 25 minutes, then reduce heat to 350 degrees and cook 1½–2 hours, until a meat thermometer registers 155 degrees; if vegetables show signs of burning, add small amount of water. Remove roast and keep warm.

To make gravy, place fat in a large heavy saucepan over medium heat. When the fat sizzles, stir in the flour.

LIZZIE HIMMEL; STYLED BY SALLY SCHNEIDER

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Lower heat and cook about 5 minutes, stirring frequently, until flour is lightly browned. Add ¾ cup water to the roasting pan and stir well to dislodge browned bits. Pour through a coarse strainer, pressing juices from vegetables. Remove fat and add enough pork or chicken stock to make 3 cups of liquid. Slowly whisk it into the flour mixture. Add the Madeira.

Raise heat to medium high and cook the gravy about 20 minutes, whisking frequently until it coats a spoon. Add salt to taste and 1–2 tablespoons Madeira if desired.

Just before serving, slice the meat ¼-inch thick across the grain. Add any juices to the gravy, stir well, and transfer to a sauceboat. Serves 12.

Rolled Pork Loin Variation To make a rolled loin, have the butcher butterfly a 3-pound loin roast (explain that it is to be rolled). Make half the recipe for stuffing, using a whole egg beaten. Place the meat fat side down on the work surface, spread with stuffing, then roll and tie securely at ½-inch intervals. Place on the vegetable bed and roast 15 minutes in a 425-degree oven; reduce heat to 375 and roast 45 minutes more. Remove roast and keep warm. Make the gravy, using half the ingredients listed. Serves 6.

GRILLED PORK CHOPS WITH DEEP ROOTS

- ¾ pound beets
- ¾ cup olive oil
- 5 tablespoons lemon juice
- 2 large cloves garlic, thinly sliced
- 6 center-cut loin pork chops, ¾-inch thick
- 1½ tablespoons butter
- 2 large onions, thinly sliced
- ¾ pound carrots, cut in ¼-inch slices
- ¾ pound parsnips, cut in ¼-inch slices
- 1 teaspoon sugar
- ½ teaspoon salt
- 6 lemon wedges

Preheat oven to 350 degrees. Place beets in a shallow pan. Cover tightly and bake about 40 minutes, until tender when tested with a knife. Let cool and reserve. (Beets may be cooked a day in advance; allow to return to room temperature before using.)

Combine oil, ¼ cup lemon juice, and garlic in a shallow nonreactive dish large enough to hold the chops in one layer. Add chops, turn, then cover and marinate 2 hours at room temperature or 6 hours in refrigerator, turning once. (Return meat to room temperature before cooking.)

About 40 minutes before serving, melt butter in a heavy 10-inch skillet, add onions, and cook stirring frequently over low heat, 25 minutes, until golden brown. Peel beets and dice into ¾-inch pieces.

Preheat broiler. Place carrots and parsnips in a saucepan with 2 tablespoons marinade from the chops and 3 tablespoons water. Cover and cook over medium heat 6–8 minutes, until vegetables are just tender and water has evaporated. Add remainder of the lemon juice and the sugar and salt. Stir in beets, cover, and turn off heat.

Drain the chops and pat dry. Broil 4–5 minutes on each side, about 3 inches from heat. Centers should be slightly pink. Make a wreath of vegetables on each plate; place a chop in the middle. Garnish with lemon. Serves 6.

STIR-FRIED PORK WITH FENNEL, SNOW PEAS, AND SCALLIONS

- 2 large heads fennel
- 1 pound lean pork
- 2½ tablespoons peanut oil
- ½ pound snow peas
- 2 bunches scallions, cut in ½-inch lengths, including 2 inches of green tops
- 3 large cloves garlic, finely shredded
- 1 tablespoon finely shredded ginger
- 2–3 tablespoons minced chili pepper
- ½ teaspoon fennel seeds
- 4 red radishes, thinly sliced
- 1 tablespoon tamari
- Salt

Cut stalks and feathery greens from the fennel bulbs and chop the greens. Save stalks for another use. Slice the bulbs crosswise at ¼-inch intervals and discard the core.

Chill the pork so that it is very firm, then slice into paper-thin pieces no bigger than 1½ inches square. Place a large wok over medium-high heat. When hot, add peanut oil. Stir-fry pork in three batches, removing with a slotted spoon as it changes color, about 1 minute. Do not overcook.

Raise heat to high, add fennel slices and ¼ cup water, and stir-fry about 2 minutes, until water has cooked away and fennel is translucent. Add snow peas and scallions and cook about 2 minutes until peas change color.

Stir in reserved pork and its juices, along with 1 cup chopped fennel greens and the garlic, ginger, chili peppers, and fennel seeds. Cook 1 minute, cover, and turn off heat. Let the mixture steam 1 minute. Stir in radishes, tamari, and salt. Serves 4. ▲

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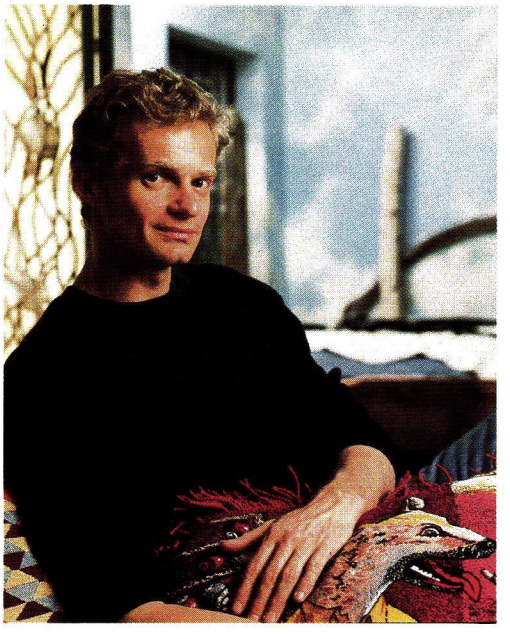
Urban Homesteading

Redrawing scenes from a Wisconsin childhood, a graphic designer puts down stakes in New York's East Village

BY MARGOT GURALNICK



Bill Anton, right, turned his living room, above, into a trompe l'oeil barn with a ceiling that visually raises the roof. Details see Resources.

If Bill Anton had spent his formative years in Manhattan, chances are his East Village apartment would have smooth white walls, a black canvas sofa, and ceilings without a rafter in sight. But Bill Anton grew up in Wisconsin where early on he learned about the comforts of what he calls camp-style living. His parents, Rusty and Betty, presented him with cowboy boots before he could walk and taught him how to build a fire shortly thereafter. Weekends, the family left their suburban house near Sheboygan and headed for their horse farm—"a goofy midwestern ranch tricked out to look western." By high school Anton had become a seasoned horse trainer, an expert skeet shooter, and the member of his graduating class most likely to become a veterinarian. A soul-searching trip through Central America during his senior year in college, however, led him to switch majors from zoology to design and, soon after, to leave Wisconsin. But only in terms of geography. Though he settled in New York City six years ago and staked his claim on a four-room renovated tenement apartment in 1989, Anton still manages to live down home.

Not that he's home much. At thirty-six, Anton is co-owner and principal designer of a new New York graphic design firm, Service Station, which made its debut by creating every aspect of the graphics for this year's Democratic National Convention, including logos, banners, and the official coffee mug. He is also a senior critic in

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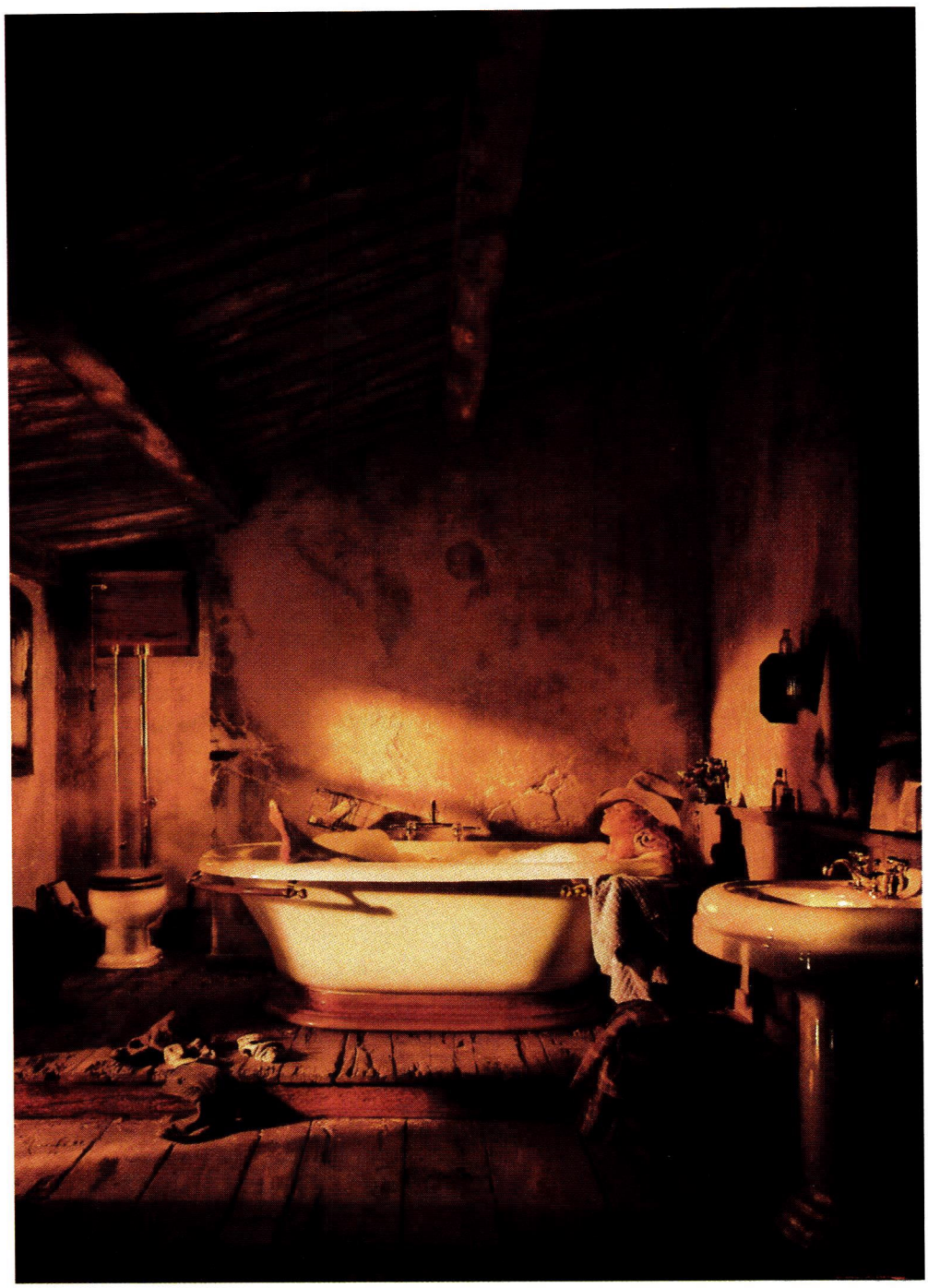

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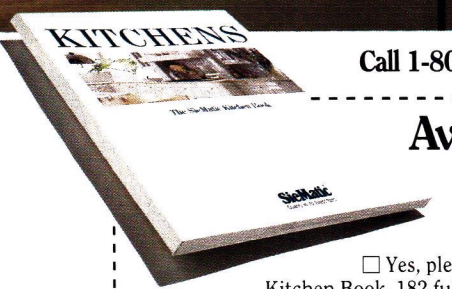

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Zooming in on Telluride

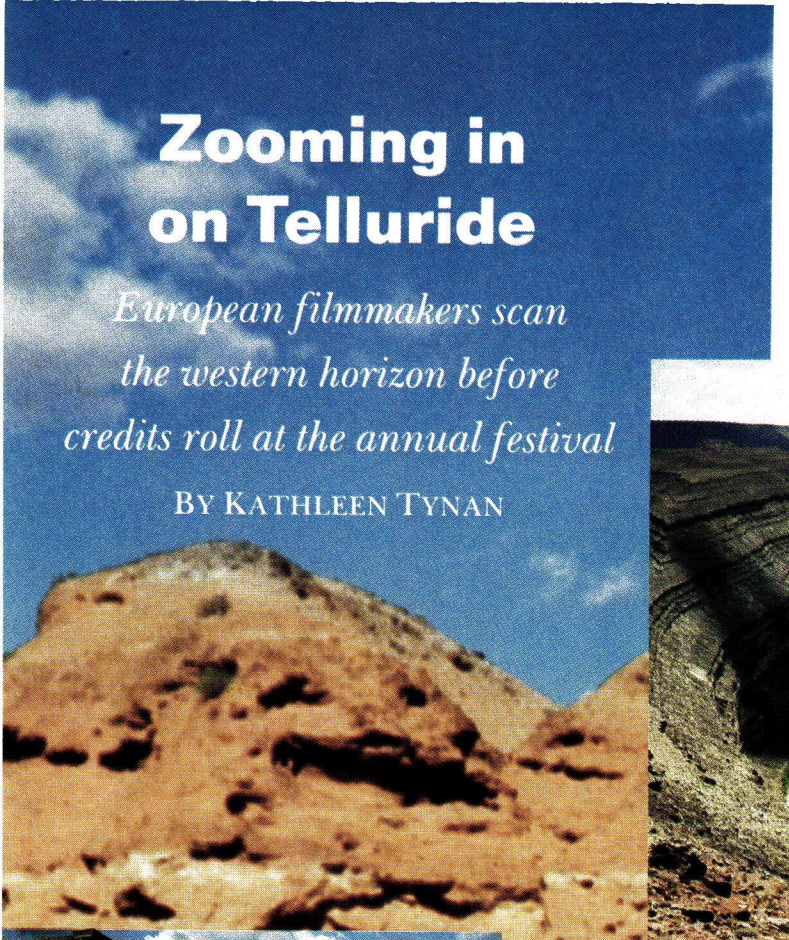
European filmmakers scan the western horizon before credits roll at the annual festival

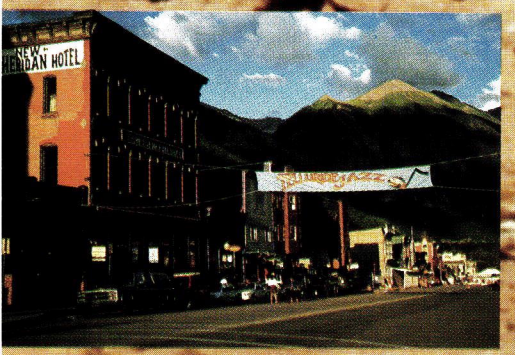
BY KATHLEEN TYNAN

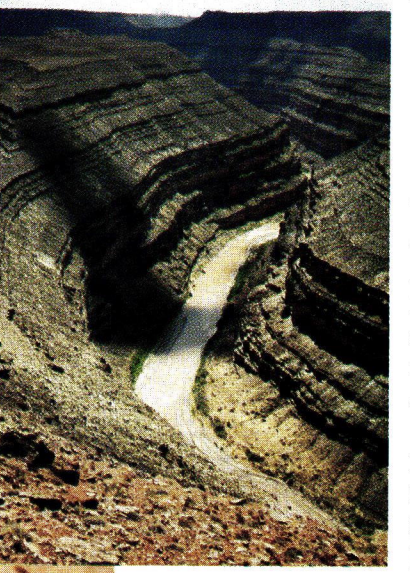
I fell in love with the High Southwest the first time I joined Tom Luddy's caravan bound for the Labor Day weekend film festival in Telluride, Colorado. Every year Tom, a producer with Zoetrope and a codirector of the nineteen-year-old gathering of cinéastes and film buffs, guides friends through canyons and tablelands for three or four days. John Ford may have explored the area's astonishing natural beauty before Tom, but no one has done more to introduce this landscape to foreign filmmakers—Werner Herzog, Agnès Varda, Krzysztof Zanussi, Dušan Makavejev, Alain Tanner, Maurice Pialat, Barbet Schroeder, Bertrand Tavernier, Beeban Kidron, and Stephen Frears, among them. Wim Wenders's experience influenced his film *Paris, Texas* and his collection of photographs, *Written in the West.*

One year in Monument Valley, Russian director Andrei Tarkovsky raged, "Only the materialistic Americans could use this landscape to shoot Westerns. We Russians would kneel down and worship this as a place to make films about God!" On another trip I spotted Andrei Smirnov, head of what was then the Soviet Filmmakers Union, calling from a public phone to invite Alexander Solzhenitsyn to celebrate his birthday in Moscow. That was also the year we picked up a Japanese filmmaker hitchhiking to Telluride without benefit of a word of English.

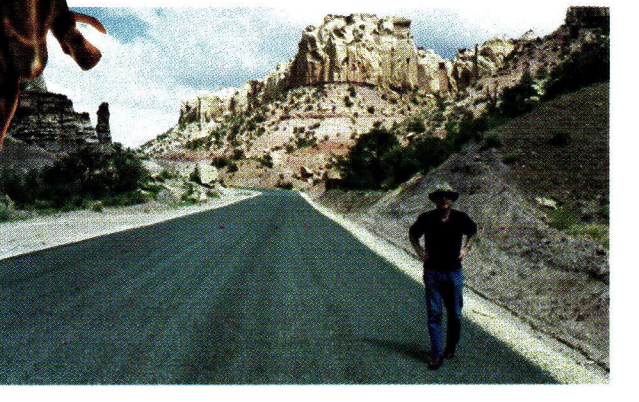
But it is not only foreign filmmakers who love the Southwest; it is foreigners per se. Everywhere we travel in the Four Corners region where New Mexico, Arizona, Colorado, and Utah meet, we find Europeans enjoying this uncrowded inexpensive wonderland. Driving on side roads for a day we encounter no more than one or two other vehicles. Instead we see cattle and horses and, if we're lucky, desert bighorn, mule deer, col-







On the road with producer Tom Luddy, below right, an English visitor and Pacific Film Archive director Edith Kramer explore Monument Valley, left. Last year Luddy led his caravan of movie buffs through southeastern Utah and along the San Juan River, above, to Telluride, Colorado, inset left, where the film festival marks the end of summer.



CLOCKWISE FROM TOP LEFT: LIZBETH HASSE; MATTHEW TYNAN; LIZBETH HASSE; T. R. YOUNGSTROM

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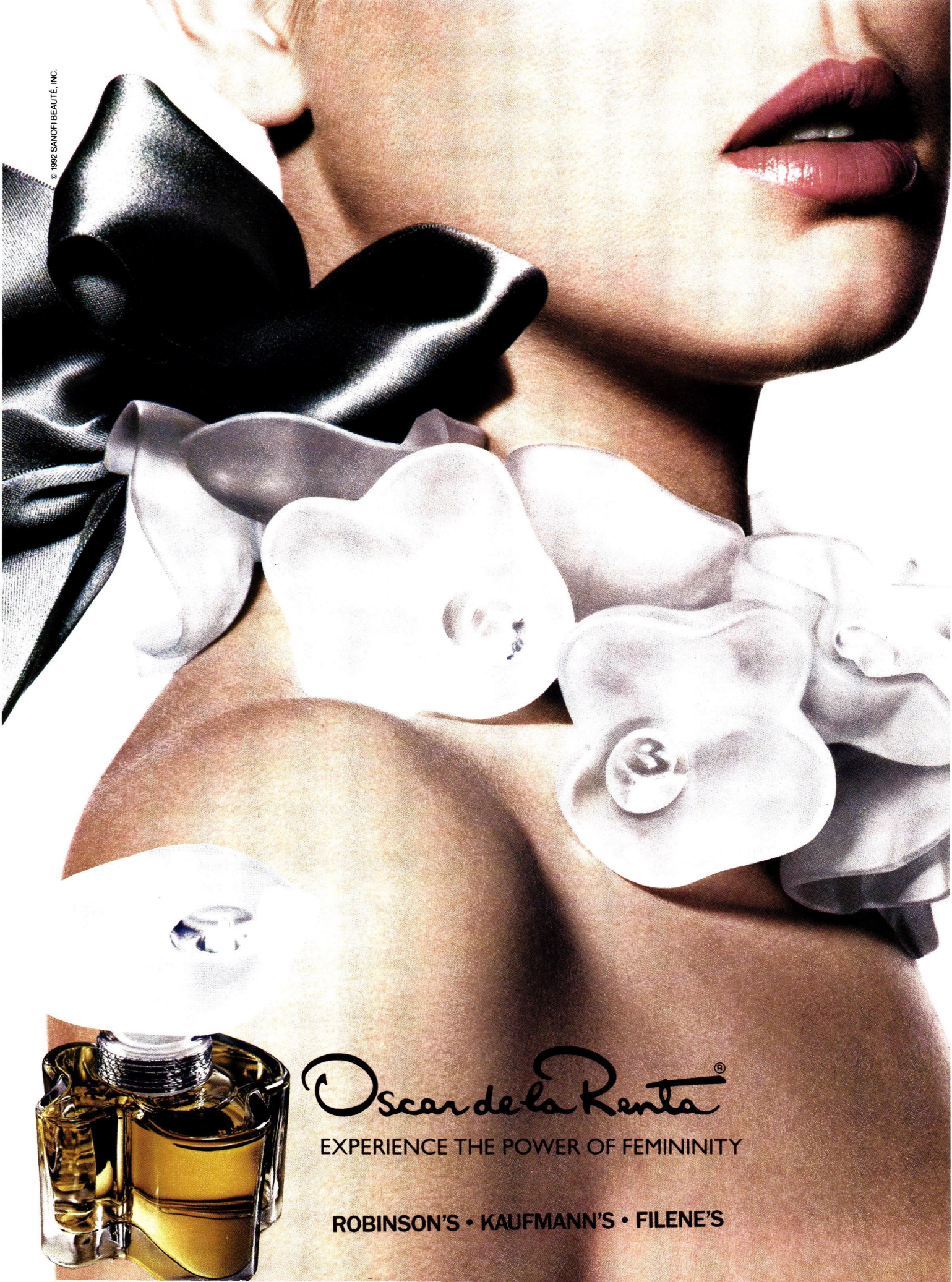

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Last year Tom led us through southeastern Utah, described by Robert L. Casey in *Journey to the High Southwest* as the "most intense concentration of incredible multicolored landforms in the world." We drove from Las Vegas to Zion National Park where we climbed up under the Weeping Rock and gazed at the sharp green canyon floor. Then on to Bryce Canyon to admire the delicately carved sandstone spires and twisted pinnacles by sunset. At Bryce we stayed at Ruby's Inn, where excellent broccoli soup, fried chicken, and pecan pie plus wine cost less than $40 for three people.

Day two took us to the remote but spectacular Escalante canyon system. From the tiny farming and ranching town of Boulder—where mail was delivered by mule until 1938—and the Anasazi Indian Village State Historical Monument, we cut off on the Burr Trail, north to Capitol Reef National Park, then along the Fremont River, lush with cottonwood, to Hanksville and south to the Glen Canyon National Recreation Area. The van was full of music: Kate and Anna McGarrigle's *Heartbeats Accelerating*, Brazilian jazz with Flora Purim, some standby Mozart. At Bullfrog Resort and Marina on Lake Powell, the man-made lake that harnesses the Colorado River, we settled in for the night at the very comfortable Defiance House Lodge.

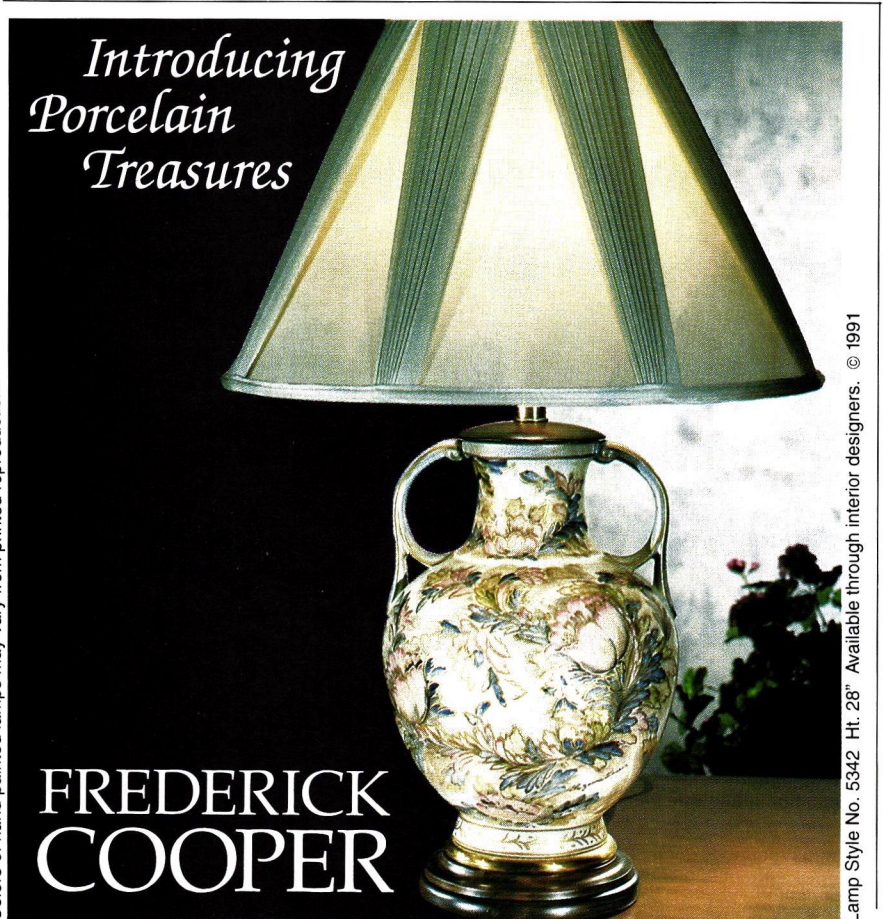
Early the next morning we took our van by ferry across the lake and drove to the Valley of the Gods. I listened, on the advice of the redoubtable Luddy, to the Soviet composer Alfred Schnittke's Concerto Grosso No. 1. That afternoon we reached Monument Valley, where we had booked horses with Edward Y. Black's Monument Valley Trail Rides. We rode through God's land for three hours, then dined at the modest but appealing San Juan Inn in Mexican Hat with Ed and his schoolteacher wife, Maybelle.

Ed, who plays an active role in Navajo ceremonial life, had once assured me that the Indians had horses long before the advent of the Spaniards. This time I dared to ask him where the horses came from. "In God's land there is a heavenly horse," I was told. "God gave the people the dirt, the grime, from this horse's skin. And they mixed it with diamonds and gems to make the Indian horse. It was a serious business. But there were two guys who didn't take it seriously, and instead of making a horse they made a donkey."

As we traveled on to Durango, Colorado, the next day, the canyons were replaced by plateaus, which in turn gave way to foothills and farms. Then we began the climb into the Rockies past the remains of old mines —the Yankee Girl, the Orphan Boy, the National Belle—to Silverton, Ouray, and, finally, Telluride, frontier towns now tamed for tourists.

Telluride, first settled as a mining camp in 1876 and the site of Butch Cassidy's debut as a bank robber, was later commandeered by hippies and most recently by resort developers—it's the next Aspen, for better or worse. Now that we're here, we catch our breath and feel our hearts pound. It's not merely the altitude of some 8,700 feet, but also the promise of four days of great moviegoing—premieres, retrospectives, works in progress. We will discuss, argue, eat, drink, and enjoy the international film community. And we'll talk about which part of the Southwest we should see next year. ♠

For visitors information: Ruby's Inn, U63 Highway, Bryce, UT 84764, (801-834-5341); Defiance House Lodge, Bullfrog Resort and Marina, Box 4055, Bullfrog Lake Powell, UT 84533, (801-684-2233); Edward Y. Black, Monument Valley Trail Rides (801-739-4285); San Juan Inn, Box 535, Mexican Hat, UT 84531, (801-683-2220).



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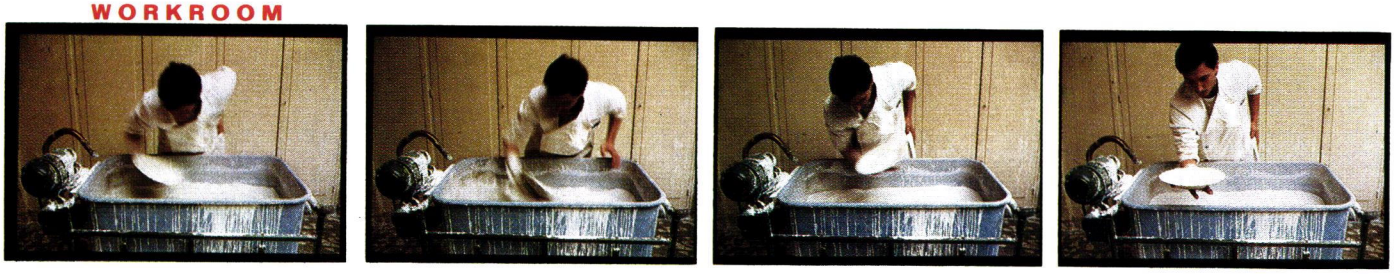

In the Royal Mold

An aristocratic tradition flourishes at the Sèvres porcelain works BY CHRISTOPHER PETKANAS

An artisan dips a plate into an enamel bath, top, a traditional glazing technique. Center left: The "breast bowl," a 1787 commission from Louis XVI for Marie Antoinette. Center right: Drying racks with breast bowls in progress. Above left: Applying a trompe l'oeil finish to a teapot designed in 1984 by Adrian Saxe. Above right: Painting a floral plate first made in 1840.

One of the most passionate and touching chapters in the rich history of French porcelain has Madame de Pompadour reputedly searching for a way to recapture the friendship, if not the love, of Louis XV. It seems the king's head had been turned by the comtesse de Choiseul and Pompadour was out as mistress. Playing on the sovereign's great desire for status, she presented him with the idea of investing in a promising new factory specializing in porcelain, a product sought by European rulers as a symbol of power, taste, and position. Nancy Mitford writes that Pompadour even planted her garden with china flowers, anointed them to smell like real ones, and fooled the king, who quickly sunk money into what later became the National Manufactory of Sèvres—and reinstated Pompadour into his inner circle.

But Madame de Pompadour's personal victory was nothing compared with the boon the factory represented for the decorative arts of her country. Granted royal status in 1753, Sèvres became the most important porcelain works in Europe during the second half of the eighteenth century, even shouldering out the acknowledged masters at Meissen in Saxony of whom the French court was so jealous. A gratified but greedy Louis XV for a time prohibited anyone else in France from making porcelain

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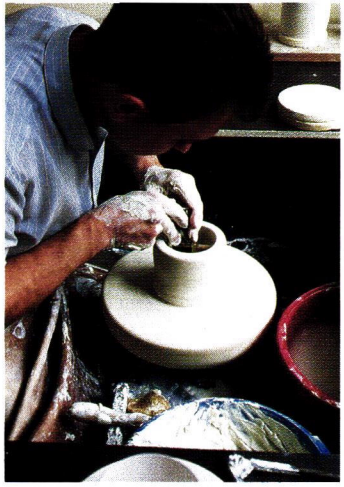
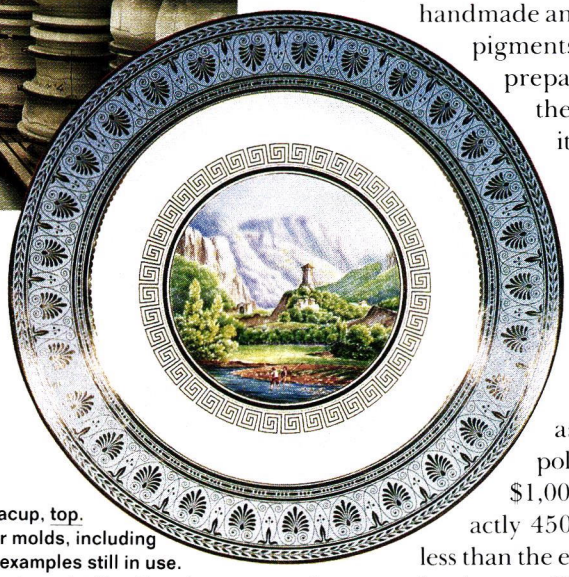
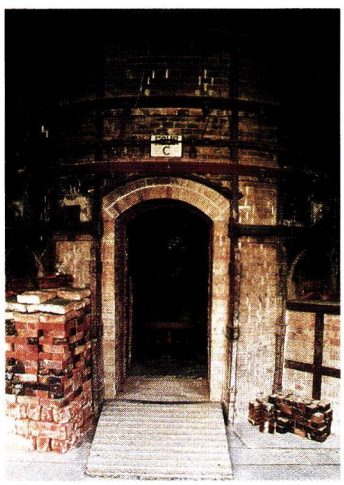


Sèvres can produce any piece from its 254-year history





Throwing a teacup, top. Above: Plaster molds, including many vintage examples still in use. Right: A plate adorned with a French landscape, c. 1830. Left: An 1876 wood-fired kiln. Below: Sculpting the details on a figure of Mozart assembled from 36 stamp-molded pieces. Details see Resources.

and held his own annual sales of the factory's wares in his dining room at Versailles.

As a nascent enterprise, the company drew notice for dinner services with intricate borders and Boucheresque center motifs set off by such lush ground colors as bleu celeste and rose Pompadour. Production has never ceased and every stylistic period from Empire to art deco has received full expression at Sèvres, which is now state run under the aegis of the French Ministry of Culture. Experimental work continues thanks to a program offering selected ceramists from around the world the opportunity to work and live at the factory, still in the town of Sèvres on the banks of the Seine. "Our goal has always been to make objects that you've never seen before," says head scientist Antoine d'Albis, citing a 1787 bowl in the shape of a breast—a commission from Louis XVI for Marie Antoinette's dairy at Rambouillet—and a 1984 wood-grained teapot with a snail-form spout.

As in the earliest days at Sèvres, each piece—and there are only about five thousand produced every year—is handmade and hand-decorated using clays, pigments, metals, enamels, and glazes prepared on the premises. One of the glories of the factory is its ability to turn out any piece from its 254-year history, no matter how labor intensive. A tray depicting two lovers and a Peeping Tom is painted today just as it was in 1766—with all the detail of a miniature oil on canvas. When a septuagenarian artisan was asked how long it takes her to polish the gold palmette frieze on a $1,000 dinner plate, she replied, "exactly 450 minutes"—or thirty minutes less than the eight hours in her workday.

Sèvres maintains a staff of 170 handpicked craftsmen, who must first pass an entrance exam and then apprentice for three years. Nobody works for the wages. A trainee takes home approximately $870 a month; a veteran with twenty-five years experience, $1,250. Selling exclusively from the factory shop, a Paris boutique, and the Baccarat stores in Japan, the company itself is hardly focused on turning a profit. "Rather," says Albis, "our purpose is to create porcelain that will occupy an important place in history." Sèvres also exists to keep France's Élysée Palace, National Assembly, senate, ministries, and embassies around the world flush with china. "The way our porcelain is treated by the embassies sometimes is distressing," deadpans Albis, who is responsible for replacing every chipped teacup. Cradling a saucer, he wonders how anyone could fail to feel "its strength, its power, the absolutely perfect rapport between weight and volume. Sèvres," he says, "is the only porcelain you hold with your hands and your heart." ▲

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Grounded in History

A scholarly appreciation of the past is fertile soil for Deborah Nevins's own landscapes BY PAULA DEITZ

Back in the summer of 1988, just after the crest of the boom years, a columnist for *The Independent* in London conjured up the ultimate fantasy of a new stately home and pleasure ground for a figure he called the Thatcher-era millionaire. For the house design he turned to a young British architect who drew on "ancient values," alluding to classicism without imitating it. For a garden plan, however, he tapped an American, Deborah Nevins, the New York landscape designer who during the past decade has made a solid reputation creating lush gardens and timeless landscapes, mostly for families of the Fortune 500.

Thoroughly grounded in art history, Nevins emerged in 1976 as a curator of the exhibition "Two Hundred Years of American Architectural Drawing" at New York's Cooper-Hewitt Museum. One of the most illuminating offshoots of the Bicentennial, the show and catalogue established Nevins as a perceptive historian of architecture—a field which soon led her to the related area of landscape architecture. After stints as an adjunct professor in landscape history at Barnard College and a museum lecturer, she decided, she says, "to create landscapes rather than write about them."

Her classic survey lecture, a grand tour of landscape history, is still part of her repertoire, though now it helps her to brief potential clients as well as architects, with whom she often collaborates. One recent afternoon Nevins set up her slides for architects at a SoHo firm near her office. "History," she began, "is a source, not a pattern book." With that, she launched into a stream of images—fields divided by hedgerows, circular clearings in woodland, groves of trees, orchards, and allées—to explain a vocabulary she appropriated for her designs without ever making direct quotations. "Some of our strongest forms in landscape design," she says, "are references to primary forms that evolved from agriculture and from community or religious practices." As examples of plantings harking back to traditional configurations she shows a single majestic beech tree positioned above stone steps

On a Long Island estate, top right, Nevins, top left, reinterpreted the formal herb garden. Above: Local stone links arts and crafts–inspired herbaceous borders to a rural New England landscape. Right: Crab apples and a privet hedge create a dramatic allée along a seaside drive.

CLOCKWISE FROM TOP LEFT: DAVID R. SWANSON; DEBORAH NEVINS; JOHN HALL; MICK HALES

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"History," Nevins tells clients, "is a source, not a pattern book"

at Hidcote in the Cotswolds and a grove of chestnuts in the place Dauphine in Paris.

Nevins describes the gardens she designs, often suites of open-air enclosures, as "private territories within the exterior world." Her sensitivity to regional character—both in plant selection and in formal composition—binds the private realm to its context. Proposals for new commissions are presented as a mix of site plans, relevant historic views, and photographs of indigenous flora—all mounted on fine paper in bound volumes that rival Humphry Repton's "Red Books" for sheer beauty and clarity of organization. The idea of the garden becomes as exciting as the garden itself.

By defining a progression through a series of spaces, Nevins can make even a small property appear filled with visual incident. In one Long Island garden, for example, a buttressed brick wall separates a geometric arrangement of square parterres of herbs and standard roses from an apple orchard underplanted with spring bulbs and summer wildflowers. On a New England estate, the lawn between luxuriant herbaceous borders in the arts and crafts manner becomes a green corridor to a simple hedge-ringed circle. The individual plots of houses in a new town in Florida have been linked by the repeated verticals of cypresses against the sky. At a working farm in the Midwest, Nevins will plant clumps of full-grown trees in the middle of vast cornfields as confidently as Capability Brown deployed copses in English parks. "I love dense trees," she allows with a smile, as if she knows her passion is self-evident.

Recently Nevins has embarked on a series of gardens surrounding a new Caribbean hideaway that involves an imaginative adaptation of different cultural traditions: vine-draped slat houses, coral-stone paving, a lotus pond based on one in Bali, and a courtyard of citrus trees like those in Seville in almost continuous bloom. Fragrance is the client's mandate, and the night air will be tinged with the scent of jasmine and stephanotis.

If a single image can sum up Nevins's landscape sensibility, it is a treasured photograph by Henri Cartier-Bresson that hangs in her dining room. The 1955 French park scene is akin to Seurat's *A Sunday on La Grande Jatte* in its mixture of formality with fantasy. On one side of a hedge two boys play on a path leading to a river, while on the other, two girls in tutus turn toward a sunlit opening like sprites. "The photograph shows how minimal forms—a hedge or a path—can create intimate spaces within the larger landscape," Nevins says. She could just as well be talking about one of her own gardens. ▲

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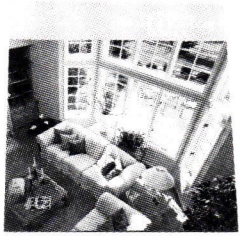

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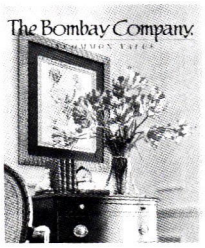

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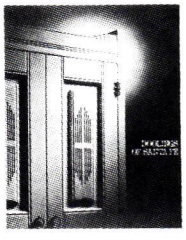

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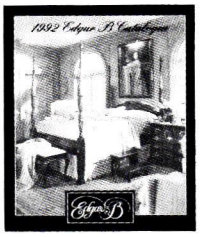

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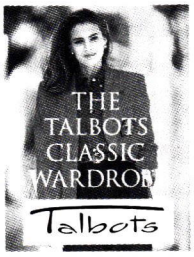

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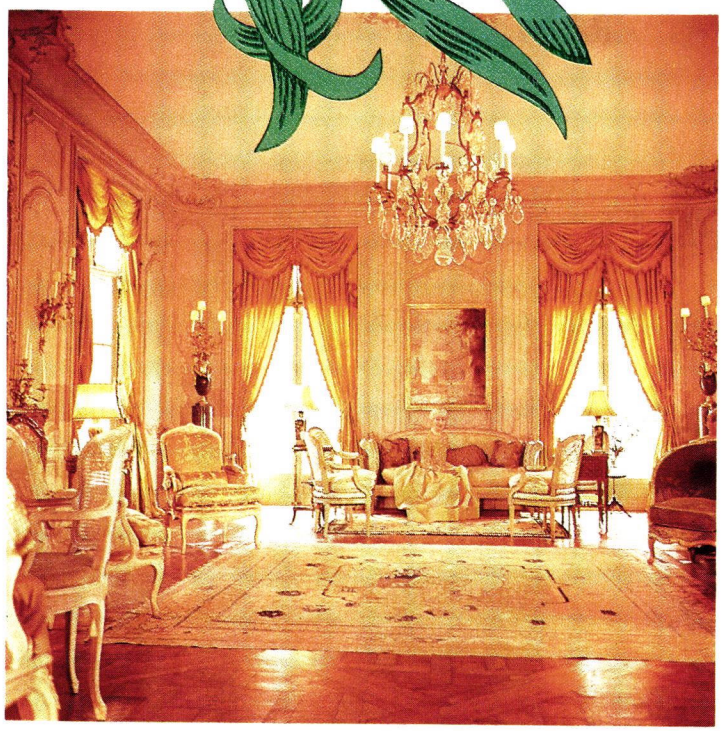
Country Manors

Simplicity is a precious commodity when American city-dwellers decorate a weekend retreat

BY MARTIN FILLER

A friend of mine has a summer house in Southampton, to me the most beautiful of the resort communities on the eastern end of Long Island. Although his place is in the town's fabled estate area and the house is anything but small, it feels completely unpretentious because of the way it's decorated. There is nothing country kitsch about it: no new pastel quilts, no cabbage-leaf crockery, and certainly no tortuous twig furniture. Neither is it Shaker chic, with that one perfect rocker on a sea of wide-board flooring, a cherry candlestand (bearing one chaste oval maple box) three yards away.



No, this comfortable country house is filled with all sorts of things, most of them picked up at the flea markets, tag sales, and arcade auctions to which the owner is addicted. Some of those objects are really quite good, but nothing is made to seem precious. A Gothic revival stoneware pitcher worth hundreds is just as likely to be used for serving iced tea as a Fostoria glass pitcher bought for fifty cents. What you won't find, though, are silver ice buckets, gold-rimmed lead-glass tumblers, or anything that speaks of obvious expense or urban formality. That's the most important principle that makes a weekend there such a relaxing proposition: although there's lots to delight the eye, nothing is that intimidating.

The simple country life is a distinctly American point of view. In England, where the upper classes often consider their country houses to be their primary residences (even when there is a London house where they spend most of the week), no amount of grandeur is considered excessive even in the most rural settings. That is true on

Consuelo Vanderbilt Balsan at Garden Side, above, her Southampton house, 1963, photographed by Horst for *Vogue*. Left: Billy Baldwin's cottage on Nantucket, 1981. Far left: La Portugaise from Brunschwig, chosen by Baldwin for his upholstered seating. Top: William Morris's Willow Boughs wallpaper from Sanderson. Details see Resources.

BOTTOM CENTER: FROM *HOUSE & GARDEN* (OCT. 1981)/PHOTO KAREN RADKAI

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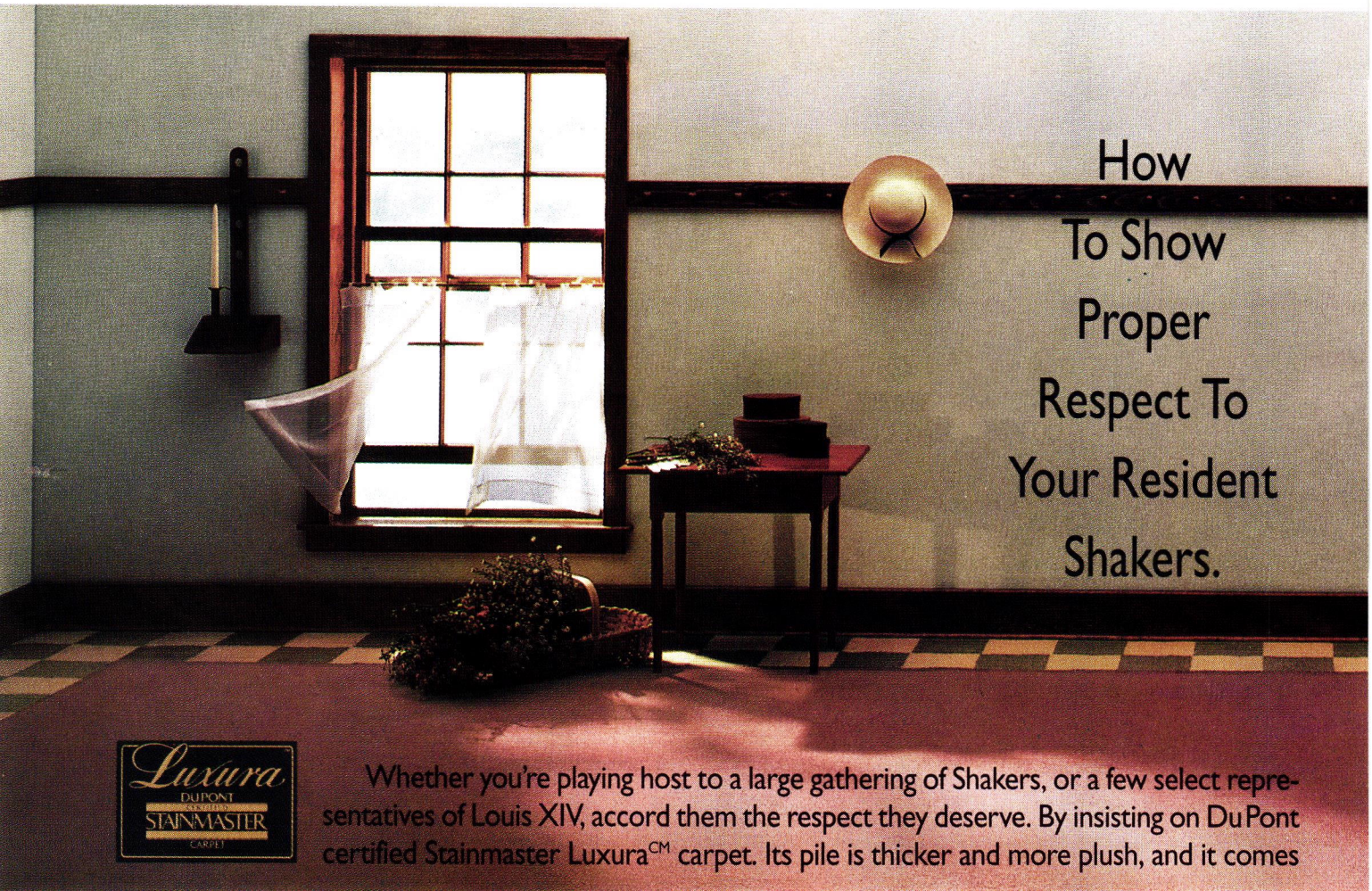
The country life—without intimidating possessions—is a very American view

every scale, from the baroque magnificence of Castle Howard, where the domed great hall is still used by the Howard family as their sitting room, to the miniature Georgian elegance of Gervase Jackson-Stops's Northamptonshire neoclassical pavilion bought from the National Trust. Each reflects the English belief that one's best possessions are never out of place in the country.

Things used to be much the same in America. Down the road from my friend's house in Southampton is Garden Side, the mansion that for many years was home to Consuelo Vanderbilt Balsan, the American heiress who had been married off in her early twenties to the ninth duke of Marlborough and became chatelaine of the ultimate country house, Blenheim Palace. Madame Balsan's Long Island country house may not have been Blenheim, with its boiserie-paneled, Aubusson-carpeted drawing room hung with gold silk curtains and a crystal chandelier, but it would have been more at home in Versailles than on Ox Pasture Lane.

But just a minute's ride away in that privileged enclave is yet another house recently designed by the New York architect Alan Wanzenberg and decorated by his partner, Jed Johnson. This lovely place sums up the best of what the American country house today should be. The architecture, inspired by the local shingle-style tradition, stops well short of the turret and dormer mania that makes many Hamptons houses of the eighties look like country clubs for corporate raiders. The interiors of the house are just as easy-going. There is enough well-joined millwork to give the rooms scale and proportion, but the detailing quickly recedes from notice. And though the owners are top-notch collectors of contemporary art, their wonderful pictures are neither too numerous nor too overpowering.

But nowhere in Jed Johnson's interiors is there anything the least bit ostentatious. There is no gilding, no marble, no velvet, no tassels or fringe. That's also true at my friend's house nearby, even though the two schemes are very different in their specifics. What they have in common is sisal matting and good small rugs, cotton and linen upholstery fabrics, and nineteenth-century English wallpapers: William Morris's classic Willow Boughs pattern in the Johnson-decorated guest bedroom and, at my friend's place, a dazzling array of mixed patterns and borders. My friend even gets away with some things that would seem certifiably citified but for a slight shift in how they are handled. A rather grand William Kent–style console table in the entry hall looks less imposing because it's painted white and is always buried under the day's acquisitions,



from corn and tomatoes to Czech deco tea towels from a yard sale. And despite the use of black throughout the house, that urbane accent is applied sparingly—horsehair upholstery or a papier-mâché chair—as a foil to the pale greens and off whites that predominate.

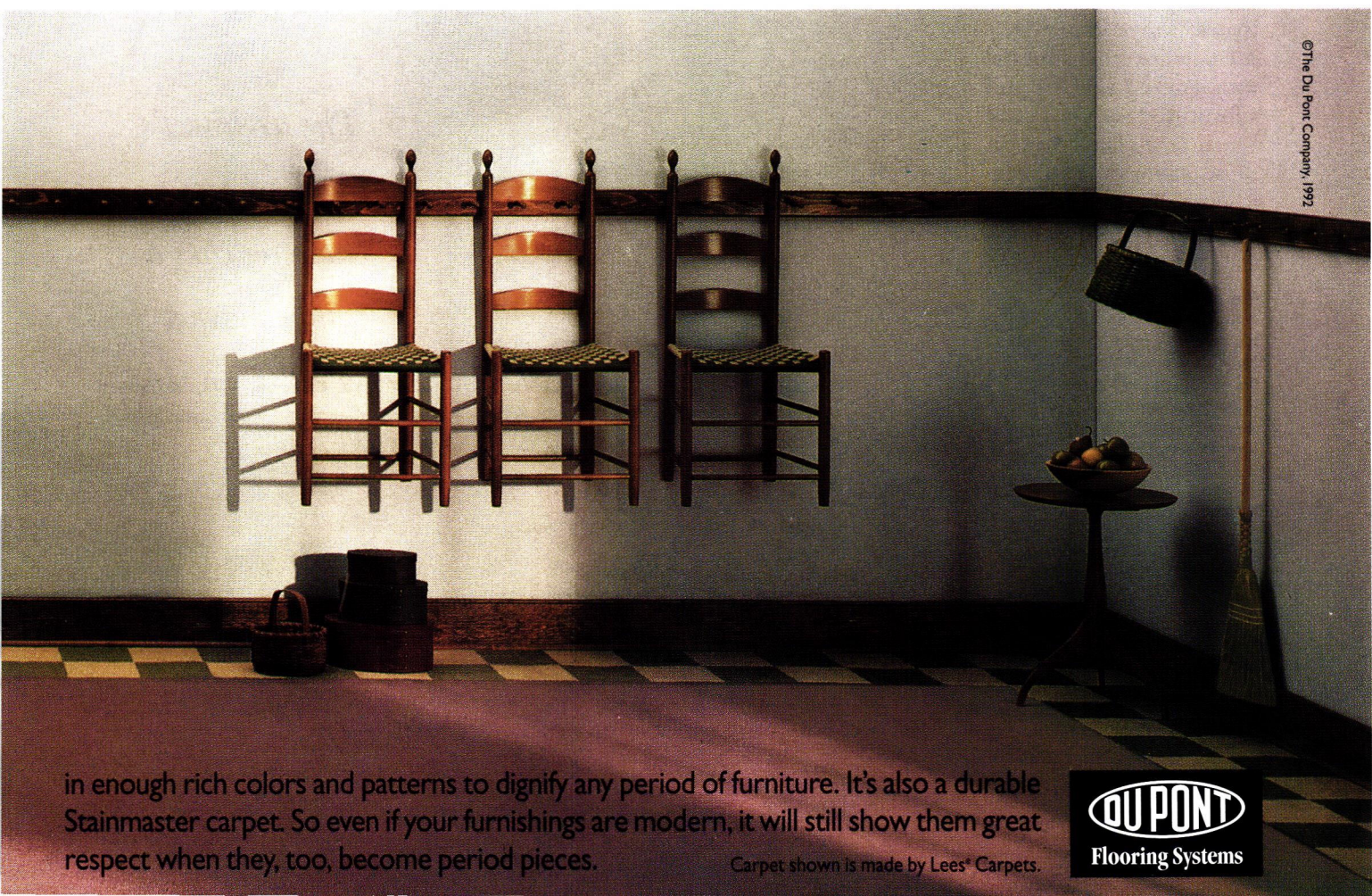
One of the best summaries of this philosophy for decorating an American country house was the last set of rooms the great Billy Baldwin did up for himself, in the little house on Nantucket where he spent his final years. Baldwin was no stranger to luxury, and in his famous but tiny flat in Manhattan he was able to work in quite a few opulent objects that wouldn't have been out of place in an English stately home.

For him, city sophistication had no place on Nantucket, but he didn't try to work around that by replacing ivory with scrimshaw. Baldwin had always favored printed cotton fabrics to glossier materials even in formal settings, so by the time the decorator reached his cottage on Hussey Street, there was little question as to what he would use. The only big surprise was the pattern Baldwin selected: a bold floral chintz broken with equally bold brown stripes. Though not startlingly exotic like the garden-in-hell red chintz he chose for the sitting room of Diana Vreeland's last New York apartment, it still was a departure for Baldwin personally.

Comfort is a state of mind—not a question of materials, but more a matter of attitude

Needless to say, it worked. Perhaps this was the kind of room that only a decorator could do for himself. For a client, one would have to be very confident about making such a major commitment to a single and very particular pattern, but no one knew his own taste better than Billy Baldwin. He also knew that comfort is a state of mind and that a country house is above all an escape from the pressures and obligations of urban living. It's not just a question of informal materials, though that's an important component, but more a matter of attitude.

Too many people use a country house to work out an alternate approach to the way they wish their city houses were decorated. The people I've met who most enjoy their retreats are those who began from first principles, like the museum director who didn't want a single work of art staring her in the face on weekends or the writer who is so determined to finish her book that she and her guests at her compound on Casco Bay in Maine live in separate cottages and meet only for dinner in the big house, which contains just a kitchen, dining room, and sitting room. The details of how each is decorated tend to fade from memory while the good feelings about being there remain vivid. That's what country house interiors should do—and, plain or fancy, the less noticeably the better. ▲



Neutra's Comeback

The architect's furniture now reaches a new market

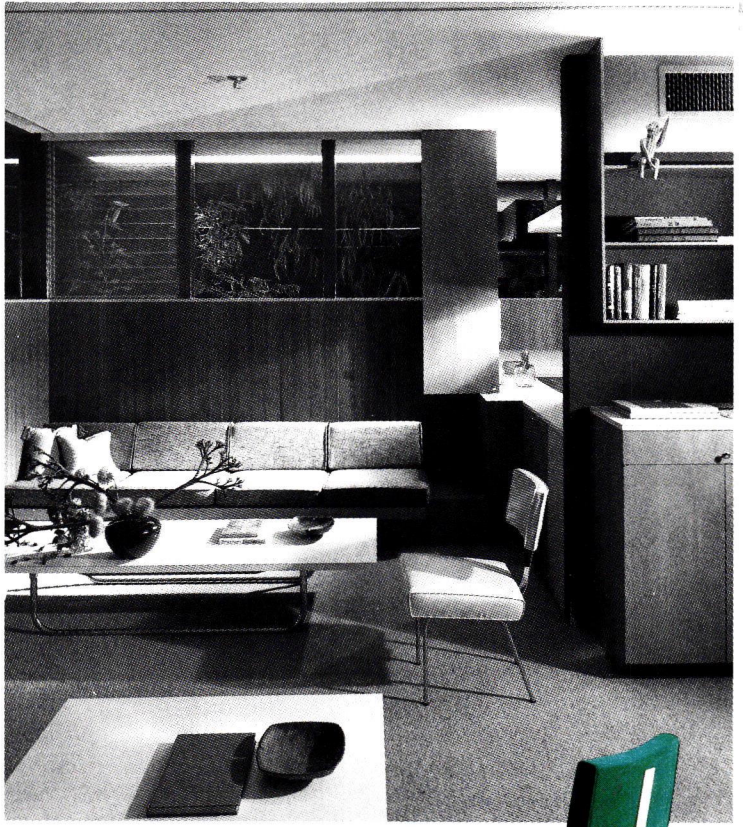
BY PILAR VILADAS

This year marks the hundredth anniversary of architect Richard J. Neutra's birth. Upon his arrival in Los Angeles in 1925, the Vienna-born Neutra—with his belief in new materials and technologies and his fondness for minimal barriers between rooms and expanses of glass to let the outside in—helped introduce the international style to the place that he saw as a promised land of innovation and optimism.

Neutra designed a number of pieces of furniture for his houses, but they were never produced in large quantities. Now, under license from his son, Los Angeles architect Dion Neutra, five of Richard Neutra's chairs and tables are being manufactured by the Italian company Prospettive and sold in the U.S. through ICF.

Neutra often refined and modified his furniture designs. The steel-frame Cantilever chair, with its rear-band spring, was made in 1929 for the Lovell house, Neutra's most famous creation. It was reinterpreted in wood in 1942 and later given a higher back, which inspired Neutra to change the legs of his simple Side chair from wood to steel. The Camel table, so called because its legs fold like a camel's, adjusts from dining to cocktail height. And the wood and webbing Boomerang chair, created for a 1942 building, was reworked several times.

The Prospettive furniture also reflects a new concern for environmental issues. The company has used nontoxic foam for the upholstered seating and substituted stainless steel for chrome-plated steel because plating produces toxic gases. This is furniture whose substance is as modern as its style. ▲



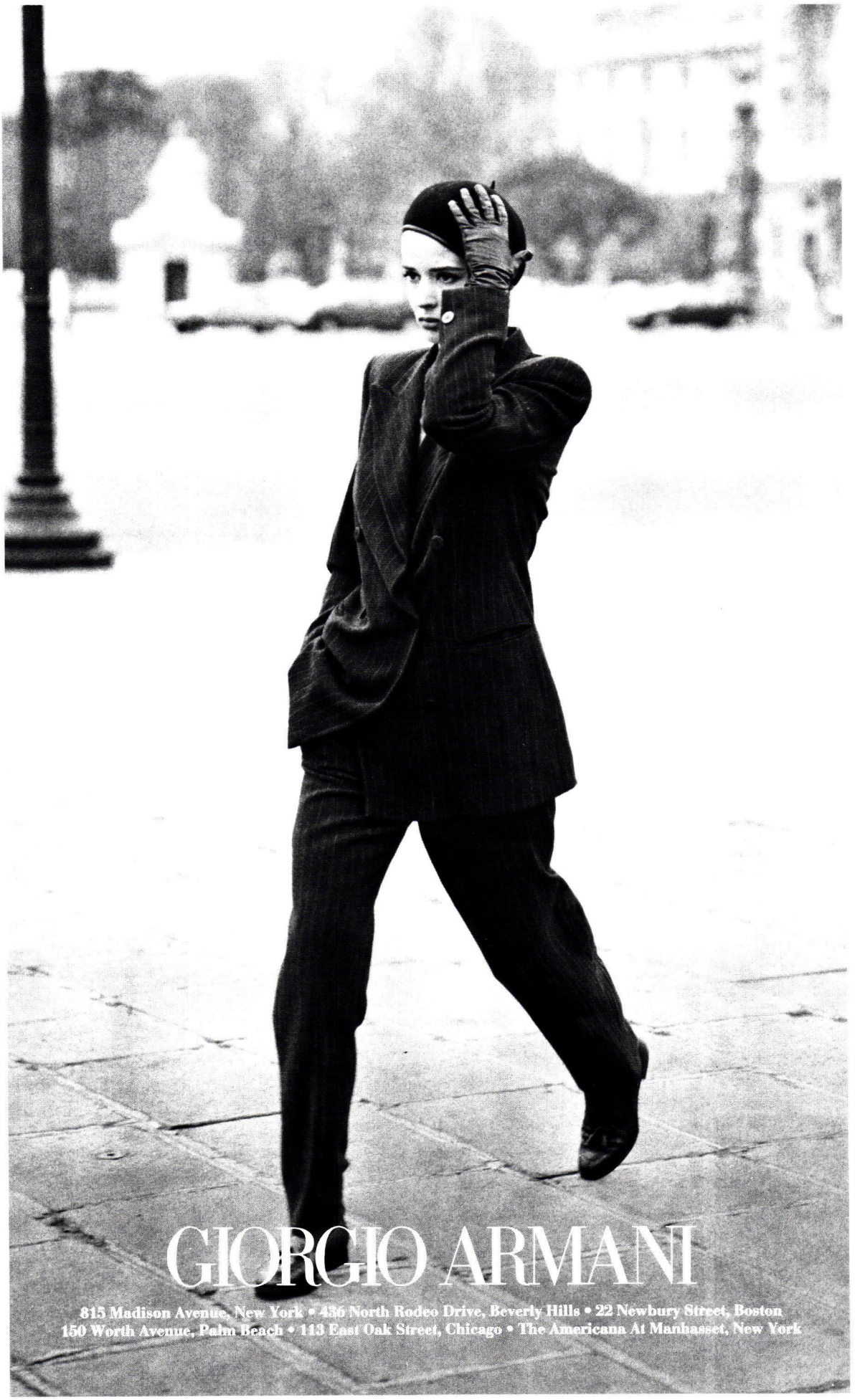
Neutra's Side chair, right, paired with the Camel table in the 1932 VDL Research House, above. Details see Resources.

VINTAGE PHOTOS JULIUS SHULMAN

The 1942 Boomerang chair in the Nesbitt house, above right. Neutra often modified his furniture to suit later projects; the version now in production, right, is from 1951.

The 1929 steel-frame Cantilever chair was redesigned in wood in 1942, right, and again with a higher back, far right.

© GIORGIO ARMANI SPA PHOTOGRAPH: PETER LINDBERGH



LIVING WITH

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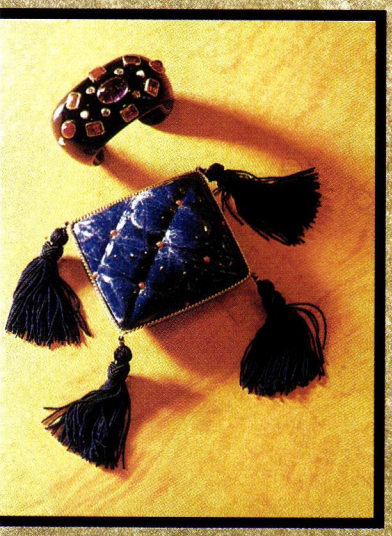
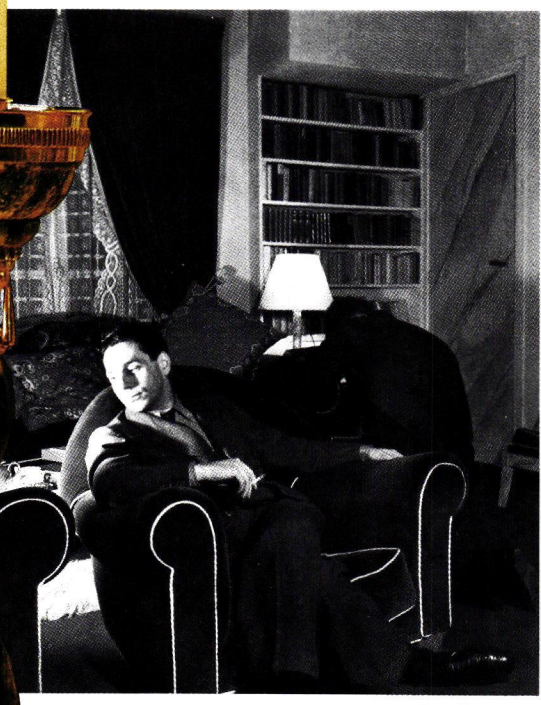




Fulco di Verdura's splendid artistry enjoys a renaissance

BY WENDY GOODMAN

"MINERALOGY ISN'T JEWELry!" said the Sicilian duke Fulco di Verdura of a dinner companion's egg-size sapphire. Similarly disaffected with the art deco diamond and platinum abstractions of his day, Verdura looked to the Renaissance for inspiration, crafting multicolored stones, baroque pearls, and yellow gold into witty naturalistic designs. Launched by Chanel, a devotee of his Maltese cross bracelets, he opened a New York shop in 1939 and supplied his haut monde crowd with jewels and objets: opening-night cigarette cases for Cole Porter, an American Indian headdress tiara for Mrs. John Hay Whitney, shell earrings for the duchess of Windsor. Though Verdura died in 1978, his legacy lives on in the pieces produced from his original sketches by the present owner of the business, jewelry connoisseur Ward Landrigan. "His work is in another sphere," explains Landrigan, "where beauty is the only currency." ▲

Verdura in 1930, top right, and his designs from over three decades, clockwise from top, baroque pearl elephant brooch; sketch for an elephant brooch; bejeweled lapis lazuli candlestick; shell-topped letter openers; lapis rhino with a rock crystal cargo; gem-studded sodalite cushion and onyx bracelet. Details see Resources.

PORTRAIT: HORST. OTHERS: DAVID FRAZIER

PHOTO HELMUT NEWTON

YVES SAINT LAURENT

rive gauche

GIANNI
VERSACE
COUTURE
NEW YORK BEVERLY HILLS SAN FRANCISCO WASHINGTON HOUSTON SAN DIEGO CHICAGO LAS VEGAS BAL HARBOUR HONOLULU VANCOUVER TORONTO

September

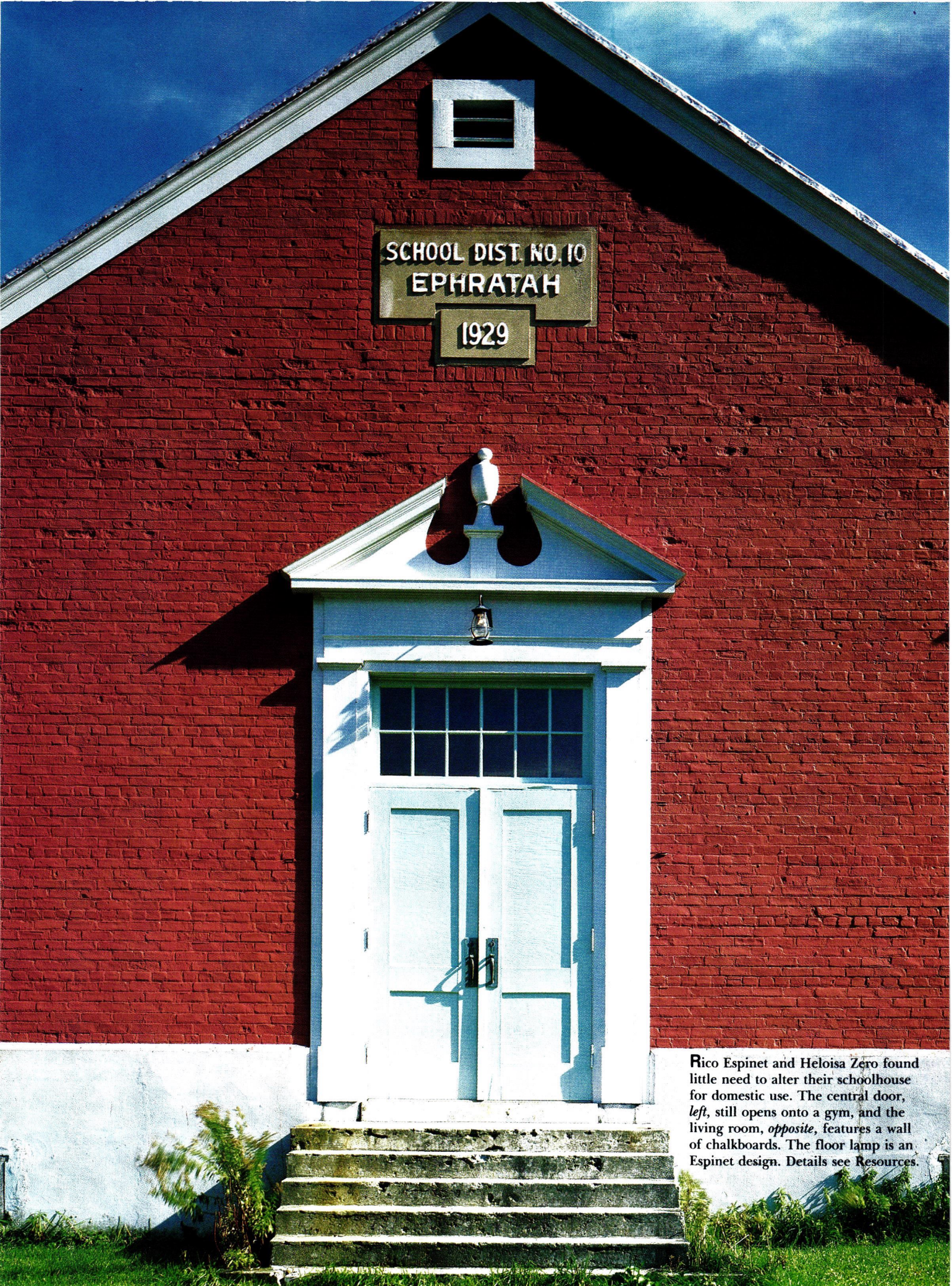
"ANY NEWS?" asks Georgie, his customary greeting in E. F. Benson's delicious Lucia novels. In HG's Madison Avenue offices, the thirst for news easily matches that of Georgie, Lucia, and others in their English village; finding news—people, trends, and ideas—keeps life at HG interesting. The news this month is romantic decorating. In the case of Rico Espinet and Heloisa Zero's Ephratah, New York, schoolhouse, romance relies on nostalgia, an inventive evocation of a rural childhood. There's more in a romantic and rural vein, in Victoria Hagan's scheme for a house in the Berkshires which marries country furniture with Louis XVI chairs. Romance has also resurfaced in urban settings. In New York, Mark Hampton's collaboration with a gentleman collector yields an apartment with the quality of a treasure ship that has returned to its home port. In London, Valentino, with Tom Parr of Colefax & Fowler, achieved a romantic Italian variation on English decoration. On the cutting edge, there's the adventurous personal style of fashion designer Todd Oldham. And what could be more romantic than Euro Disney's fairy-tale visions of American resorts as interpreted by an international roster of architects? The modernism of early twentieth century decorator Elsie de Wolfe has now assumed a romantic aura—but it is also so very timely that we are proud to add her to the news we broadcast from the corridors of HG.

Romance redefined. Clockwise from above: Todd Oldham's silk peonies. Rico Espinet and Heloisa Zero's schoolhouse kitchen. Fairy-tale architecture at Euro Disney. Valentino's English style with Roman flair.

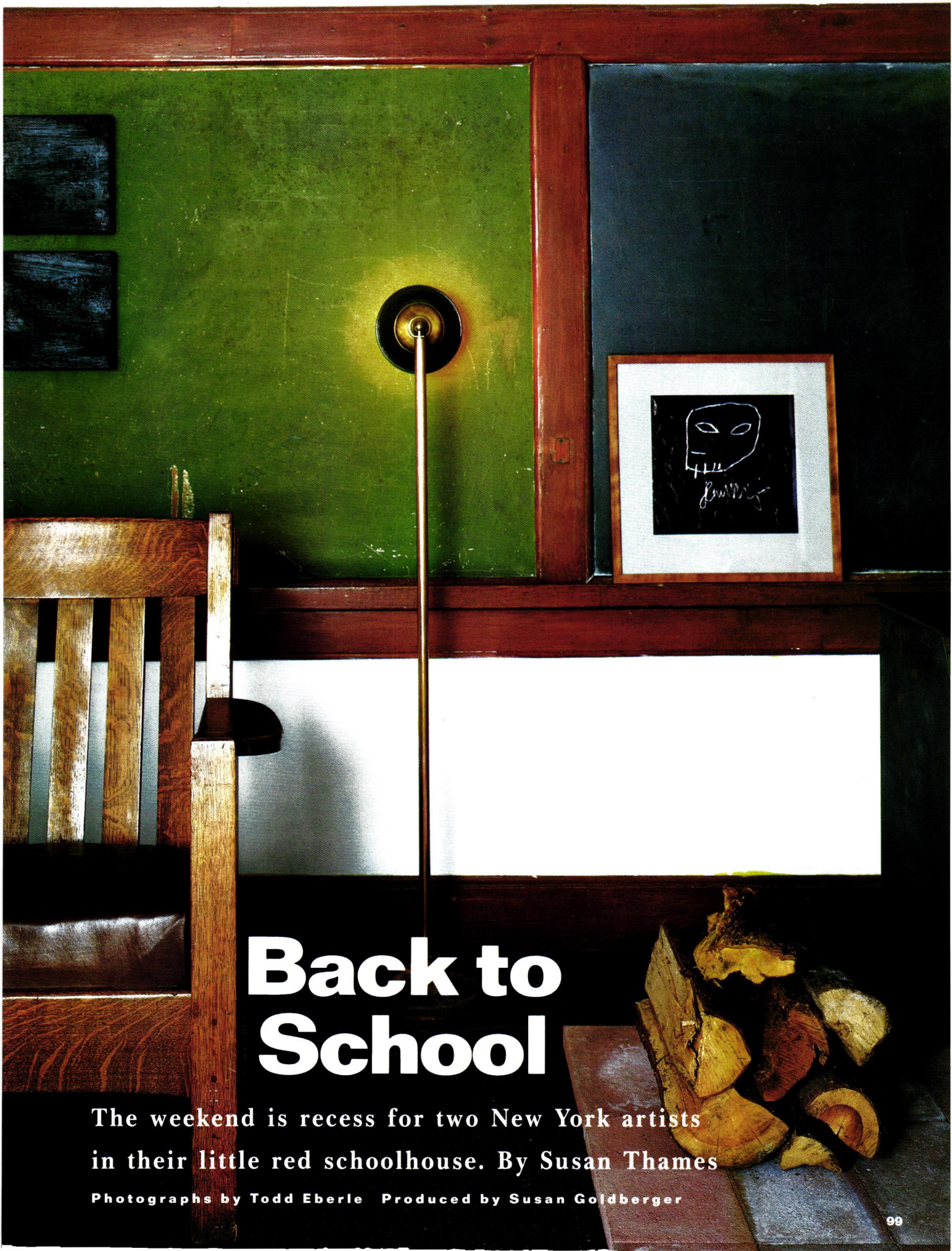
CLOCKWISE FROM TOP LEFT: OBERTO GILI; TODD EBERLE; SCOTT FRANCES; ALEXANDRE BAILHACHE

Anne Novogrod

EDITOR IN CHIEF



Rico Espinet and Heloisa Zero found little need to alter their schoolhouse for domestic use. The central door, *left*, still opens onto a gym, and the living room, *opposite*, features a wall of chalkboards. The floor lamp is an Espinet design. Details see Resources.



Back to School

The weekend is recess for two New York artists in their little red schoolhouse. By Susan Thames

Photographs by Todd Eberle Produced by Susan Goldberger

THE APPROACH TO THE old Ephratah schoolhouse is a winding upstate New York road that makes its way north from the small towns that hug the banks of the Mohawk River through the rural farming community of Stone Arabia. Past acres of cornfields and a scattering of colonial farmhouses and modest mid nineteenth century frame houses, a 1770 stone gristmill marks an oblique intersection. From there it's a gentle rise to the stately redbrick building which is the country house of sculptor and lighting designer Rico Espinet and his wife, Heloisa Zero, an assistant art director of *Sports Illustrated*.

Broad meadows to the east and west and a pine grove to the south mark the boundaries of the property. "The pine grove was planted by schoolchildren in the fifties," says Espinet. "It was one of the features that attracted us. Of course, we also loved the space that the structure provided. It was a public building in a rural setting—an unusual combination. It had good bones and great proportions." The proportions tap a collective memory: 5,000 square feet that echo with the seemingly limitless possibilities of childhood.

Built in 1929, the Georgian revival school was modeled after the nearby Johnstown courthouse, the oldest functioning courthouse in the country. The strong symmetry favored by the period was an inviolable part of the school's design: a hall the length of a bowling alley runs down the center, with three large classrooms (formerly home to grades one through six) on one side, two restrooms and

Espinet and Zero, *left*, in the gymnasium. *Opposite above:* The living room is sparsely furnished with mission oak and old desk chairs that look as if they've always been in the 1929 building. The sculpture next to the door is by Espinet. *Opposite below left:* The room overlooks a pine grove planted by schoolchildren in the fifties. *Opposite below right:* Works by Espinet are arranged on a library table with found objects and books.

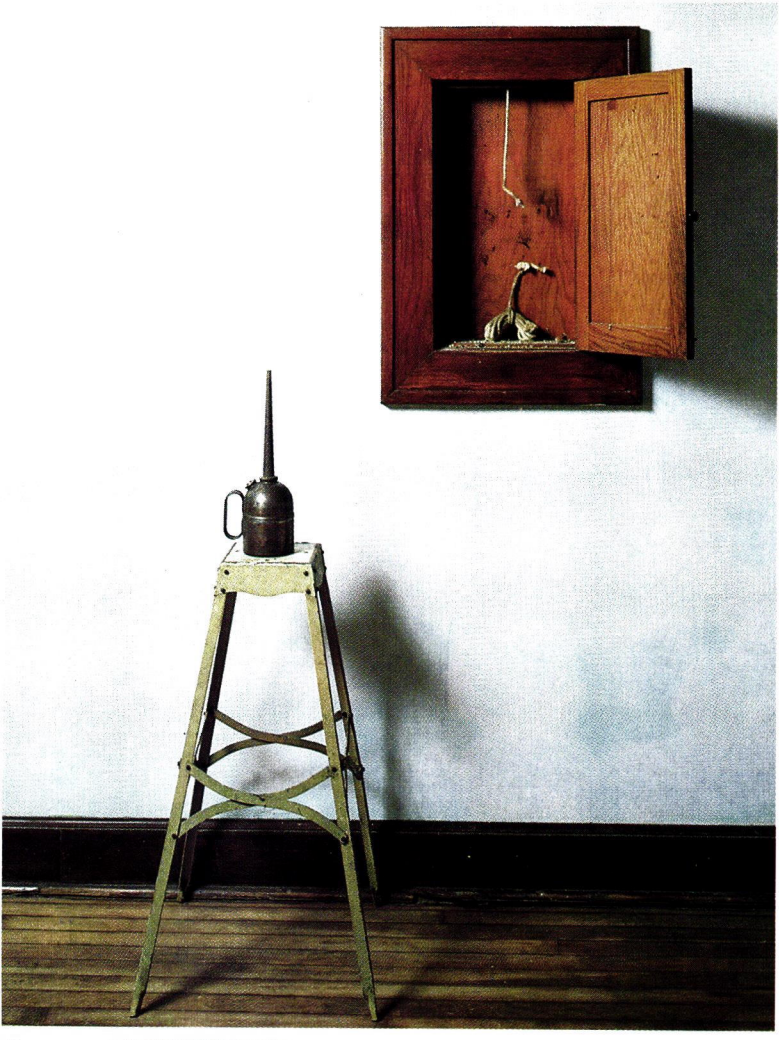
"Our aim was to endorse the simple beauty of the place"

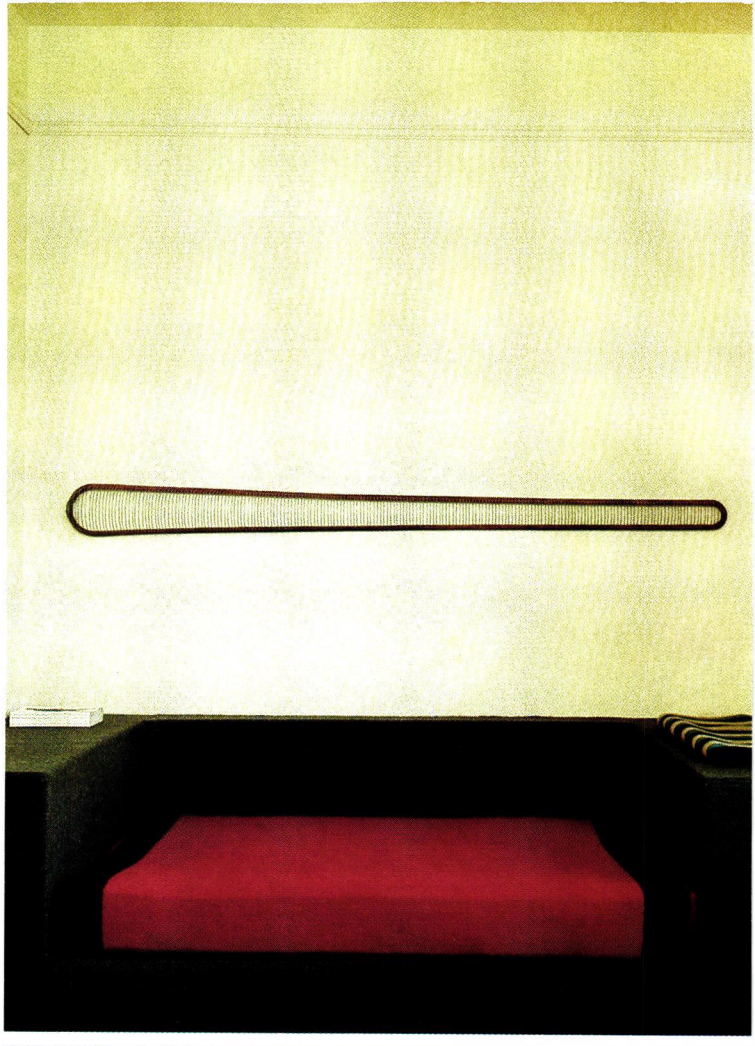
the kindergarten on the other, and a small kitchen and a gymnasium at one end. In response to the changing demographics of the community, the school was closed in 1979, and when Espinet and Zero bought it in 1985, the exterior was in solid condition but the interior had been stripped and vandalized. "Except for ugly linoleum floor tiles, bathroom stalls, and broken windows," says Zero, "there wasn't much here."

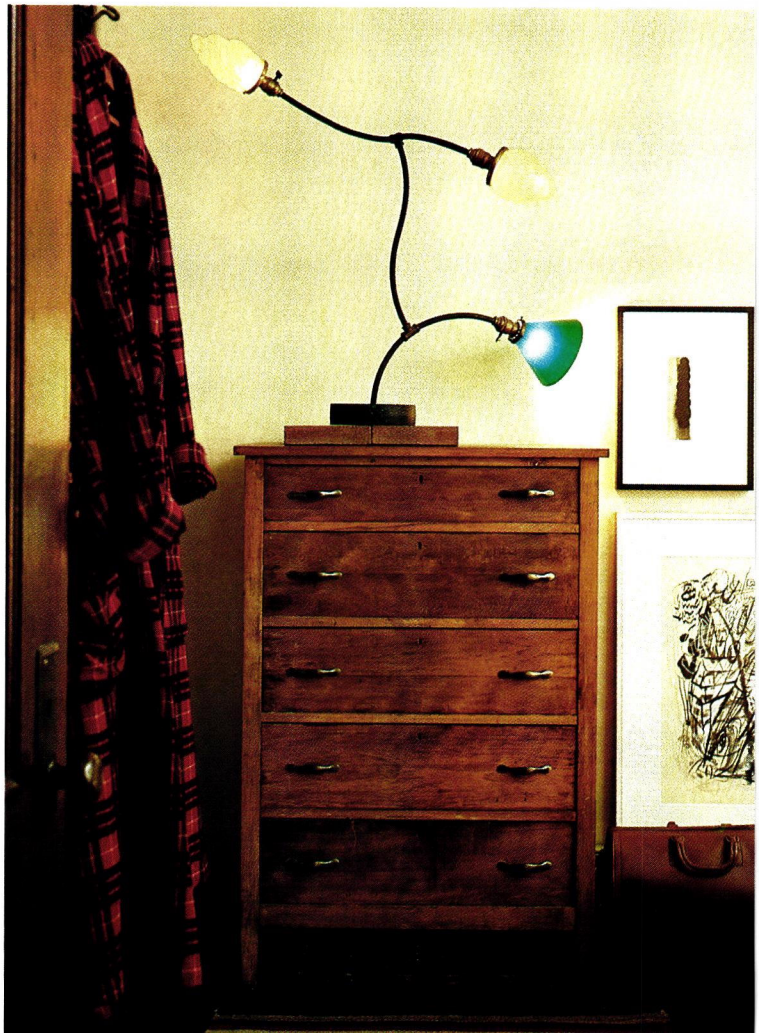
The couple's busy working life in New York City forced them to move slowly on their plans for the school. "I'm really happy we weren't in a position to restore this place quickly," comments Espinet. "We've been able to learn exactly what would be best for the building by living in it." The restoration has been essentially cosmetic: inside and out were freshly painted, the old tin roof received a new coat of sealant, and the ceiling was dropped in the master bedroom—which occupies the boys' restroom—to create an intimate contrast to the larger spaces. Throughout, the couple have reinvested the rooms with the quiet energy that allows a school to be a container for learning and human expansion. "Our aim was to endorse the simple beauty of the place," says Espinet. "It didn't need anything more than that."

Remaining traces of the school's former life—the cloak closets, chalkboards, and hall cupboard in which the rope for the school bell hangs ready to be pulled—were all preserved, along with the gymnasium. "At one point, Rico pressed for us to break up the gym space," Zero remembers. "But I love the grandeur of it, that it's majestic like a cathedral." Zero's references are altogether appropriate given the long sweep of the room's barrel-vaulted ceiling and the rich way time has worked on

In the kitchen, *opposite*, flea market ceramics and enamelware line a trio of shelves above a vintage sink retrieved from a neighbor's basement. *Above left:* Against a backdrop of cloak closets in the living room, Espinet's Conga lamp stands next to a Victorian bench. *Left:* A spacious former classroom is now Espinet's studio.







The golden yellow walls of the gym have aged like Roman frescoes

its golden yellow walls, which have aged like Roman frescoes.

Espinet, who designed the New York restaurant Luma and has created lighting for numerous New York stores, including Bergdorf Goodman and Henri Bendel, concentrates on sculpture at the schoolhouse. Two of the large classrooms are now his studios—one to contain the mess left from sawing, planing, and sanding; the other for clean work and fine finishing. He begins his days with a spell in the pine grove, winds down with a drive in the car "just to look at the landscape," and devotes the hours in between to his work.

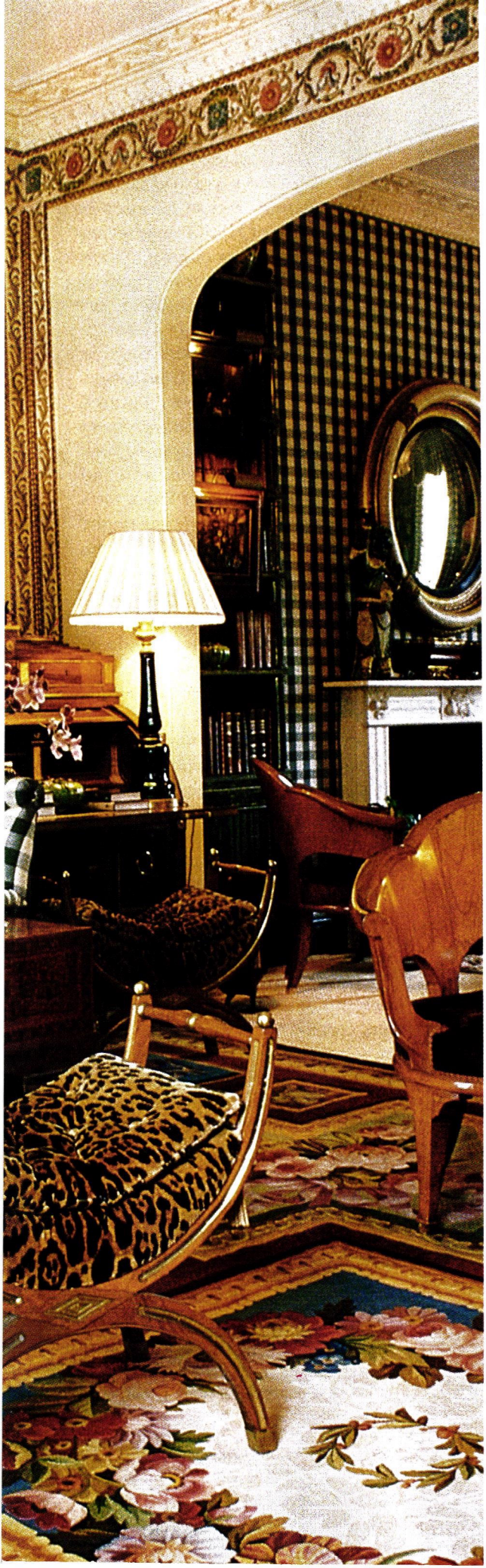
All through the building, Espinet's large abstract sculptures and his lamps, made of materials as diverse as rubber tubing, linen, and blown glass, are carefully placed on and alongside mission oak and old institutional furniture collected during the couple's afternoons of "junking." In the luxury of seemingly limitless space, objects both large and small—a library table, a brown fedora, a three-limbed lamp by Harry Anderson, a yellowing *Boy Scout Handbook*—take on the kind of significance that a gallery affords works of art.

Zero, who spends her weekday hours outside of work painting in a studio in their Brooklyn apartment, counts on weekends at the schoolhouse to visit with friends and explore the area. "Last summer," she says, "we found a swimming hole with water so clear you could see your feet." Occasionally she and Espinet put the empty gym to use as a bike track. They've also served intimate dinners for four on the child-size stage. Plans for the future of the property include a pond to be dug in the east meadow next spring. The leftover earth will be shaped into a curved mound—a form that recurs in many of Espinet's sculptures—and will serve as a roadside boundary planted with Austrian pines that will someday tower over the school and look across at the pine grove. The west meadow is reserved for an apple orchard, a wedding anniversary promise from Zero to Espinet.

Living in the old Ephratah school, the couple are newcomers in a community with tender feelings for the building and more than a casual interest in the changes being made to it. Espinet feels sure that the warmth with which they've been welcomed is a direct result of the love and respect people can see being given to a place that is a treasury of childhood memories for the whole town. ▲

Espinet and Zero take a spin around the gym, *above. Opposite, clockwise from top left:* In the hallway an old stool serves as a pedestal for an elegant oil can, and a cabinet houses the school bellpull. An Espinet sculpture is mounted on a guest room wall above a sleeping platform. In the master bedroom Harry Anderson's Stickman lamp tops a bureau next to paintings by Darwin Nix and Willy Heeks. A bedside lamp by Espinet.

Twin mantels and Regency mirrors unify the L-shaped living room. Sponged walls bordered with an 18th-century Russian pattern give way, beyond the arch, to a silk check from Le Manach. The Aubusson provides common ground for a Victorian desk and Russian stools. *Opposite:* The house is set off by a lawn edged with box hedges. Details see Resources.



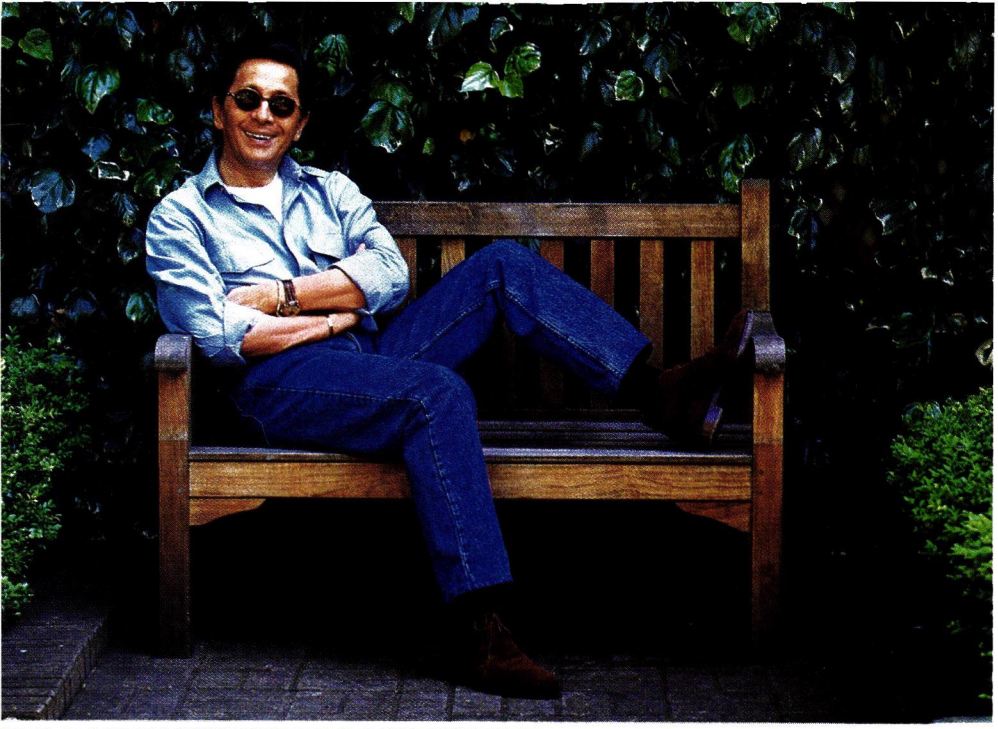
Valentino's London

The Italian couturier collaborates with Colefax & Fowler to create a romantic image of English style

By Raffaella Barker

Photographs by Alexandre Bailhache

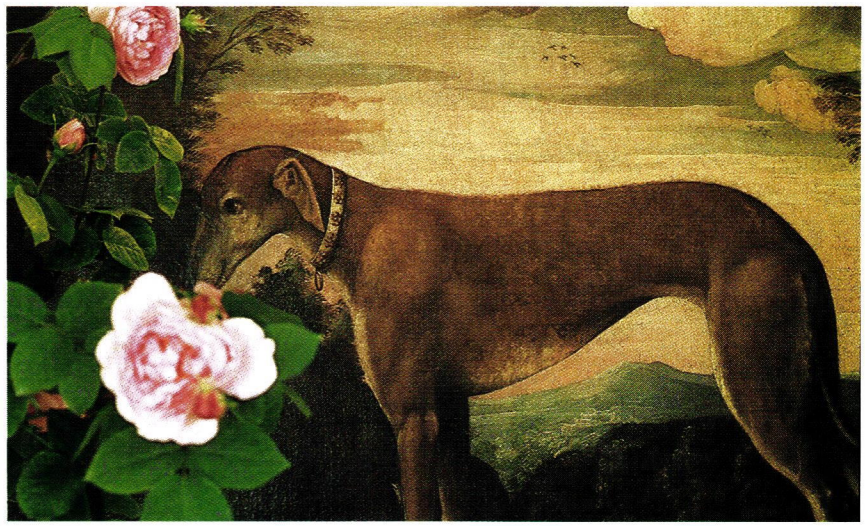
Produced by Françoise Labro



"I AM IN LOVE WITH THIS house. It is the place I have always wanted to live." Valentino Garavani isn't in Rome, where he spends most of his time overseeing his fashion empire. Nor is he at his villa on Capri or his chalet in Gstaad. Instead, the couturier is ensconced in a comfortable Victorian armchair in London, admiring the view of the front garden from his second-floor drawing room. Located near the end of a sweeping crescent of early Victorian white houses, just a step away from Brompton Cross and another from Harrods, Valentino's retreat bears his imprint even on the outside. The fifty-foot-long garden, a frothy trim of white hydrangeas that gives way to an expanse of lawn, is as dramatic and immaculately cut as one of his gowns. The brass doorsill is so brightly polished that standing on it, you can see right up your own skirt.

"I am passionate about cinema but I turned down an invitation to the Academy Awards to spend a few days here," says Valentino. Four years ago, after much looking, he bought this house, delighted to have a base in his favorite city. "The house was very good-looking, full of pretty chintz," he remembers. "But I am a man, and I couldn't live in a house full of flowers." So he enlisted the help of Tom Parr of Colefax & Fowler and redesigned all five stories. "I did Rome with Renzo Mongiardino and New York with Peter Marino; in London I wanted an English decorator to work with," he says, confessing, nonetheless, that he and Parr

Valentino, *above left,* in his back garden. *Left:* Tom Parr of Colefax & Fowler helped create a combination breakfast room and conservatory in which a blue and white theme extends from a Brunschwig cotton on the ceiling and chairs to the Chinese plates embedded in the wall. Valentino's menagerie includes, *opposite, clockwise from top left,* a 1799 engraving by Jean-Baptiste Audebert against a monkey-motif toile; Japanese bronze monkeys; an 18th-century Italian greyhound; a French bronze vase; Meissen pugs; and Russian bronze bears.



Le Coq, an 18th-century French wallpaper, was custom-reproduced for the dining room, where Valentino displays Chinese art, including a pair of porcelain roosters. The table is set with Irish crystal, French silver, and Metropolitan Museum of Art Limoges plates that are copied from a c. 1760 service made for Czarina Elizabeth of Russia.

had differing ideas at the outset: "Tom was for classic English. I wanted something more aggressive. I love to live in places that suit me."

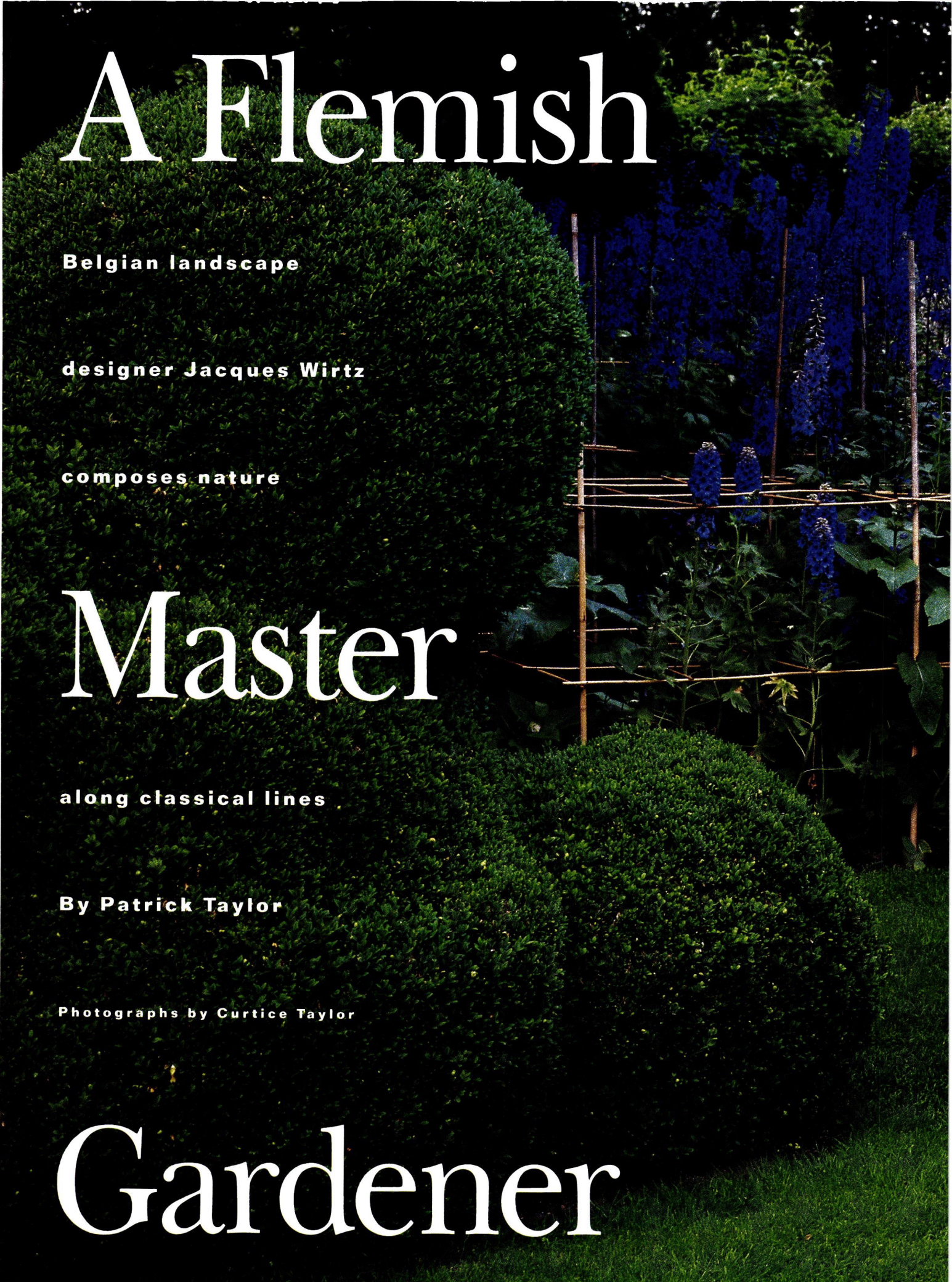
Sumptuous, scented, and rigorously well groomed, Valentino the house now complements Valentino the man superbly. The drawing room is a tamed riot of color, from the vast turquoise and gold Aubusson carpet—"Rare," he says proudly, "because it's not faded"—to the sage plaid fabric that lines the walls of the rear half of the room. Two fireside armchairs upholstered in the same plaid, with tapestry seats, pale green velvet backs, and fringe along the bottom, are "very Valentino," notes Parr. "He loves detail and understands sewing and fabric utterly."

Every surface bears witness to another Valentino passion—decorative objects. "But I don't like boring objects," he says. "I would never buy a china cup with little flowers. I like things that are amusing and strong." Specifically, what Valentino likes are animal figurines and portraits, a recurring theme in each of his residences. "In Rome there are pugs as well as elephants and rhinos," he says. "In New York I have a group of Chinese cranes." In London the menagerie includes a collection of small Flemish paintings of carousing monkeys, a Meissen greyhound inscribed to Czarina Catherine of Russia, several Japanese bronze monkeys and Russian bears—and that's only in the drawing room. A pair of Chinese porcelain roosters adorn the mantel in the dining room, which is papered in a historic French pattern called Le Coq. And in the master bedroom Meissen pugs guard the desk.

Through- *(Continued on page 178)*

In a toile-covered guest room, *above left,* a 19th-century Russian bed is flanked by matching bookcases. The brass lamps and linens are Valentino designs. *Left:* Colefax & Fowler supplied Valentino's bathroom with a bathtub skirted in Italian linen and a tiger-striped carpet available from Stark. *Opposite:* In the master bedroom a Russian needlepoint carpet spreads before an 18th-century English four-poster that nearly touches the ceiling.

"I love big furniture in a small room. It has impact"

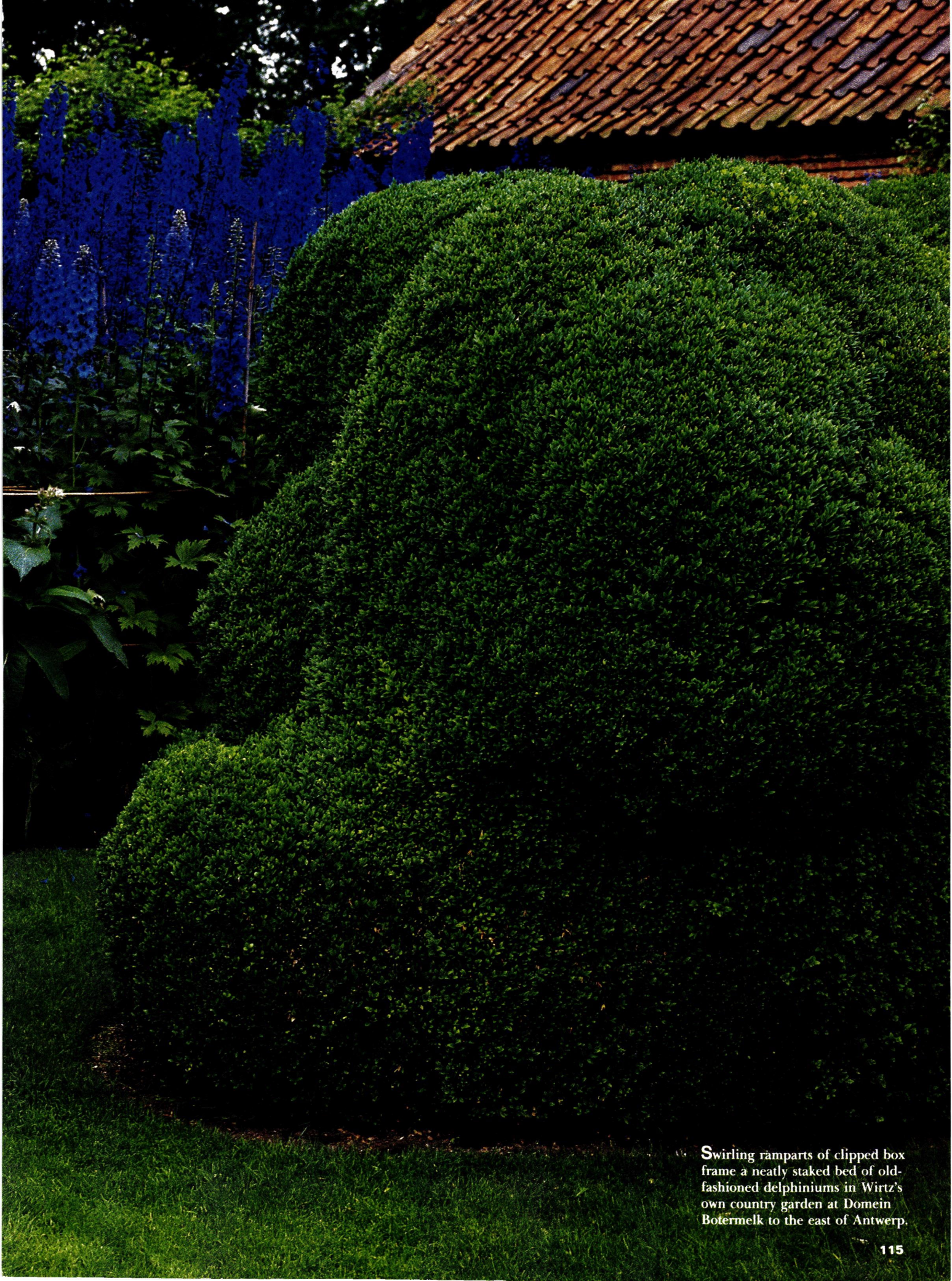


A Flemish Master Gardener

Belgian landscape designer Jacques Wirtz composes nature along classical lines

By Patrick Taylor

Photographs by Curtice Taylor



Swirling ramparts of clipped box frame a neatly staked bed of old-fashioned delphiniums in Wirtz's own country garden at Domein Botermelk to the east of Antwerp.

JACQUES WIRTZ IS ONE of a handful of garden designers at work today whose designs have an entirely distinctive stamp. Two years ago, after a long career little known outside his native Belgium, his triumph in the international competition to redesign the Jardin des Tuileries and the Jardin du Carrousel in Paris (a joint victory with the French team of Pascal Cribier and Louis Benech) placed him firmly on the world gardening scene. Long before that, however, his landscapes were already well known among discerning visitors to Belgium who recognized the work of a master. The style they admired—devoid of showy, self-consciously romantic gestures—is like the cutter's art in couture, the epitome of understated precision.

Wirtz was born in 1924 in Antwerp, where his father worked in finance. A vividly cosmopolitan seaport, the Flemish provincial capital was also an early center of horti-

Wirtz in his greenhouse, *left. Above:* At Domein Botermelk he retained old apple trees and sheared neglected box hedges into rhythmic mounds brightened in spring by stands of orange crown imperials. *Opposite above:* Closer to the house, a crisp formality dominates the landscape. Box-edged parterres and clipped beech border an oblong lawn. *Opposite below:* A rectangular pool like an 18th-century miroir d'eau is fringed with irises.

PORTRAIT: BERTRAND LIMBOUR

culture and plantsmanship. There, in the sixteenth century, master printer Christopher Plantin was among the first to commission finely illustrated botanical books which were distributed all over Europe. To this day part of Antwerp's enormous Sunday street market is devoted to a bewildering selection of plants, seeds, and cut flowers. As a child, Wirtz delighted in the old city center and its harbor, but when he was twelve his parents moved to the countryside east of Antwerp where the woods are still alive with nightingales. This ordered rural landscape with its canals edged by stately rows of poplars or willows has been an abiding influence on Wirtz's design, and despite the new international scope of his career, he draws deep inspiration from the simple Flemish gardens of his youth.

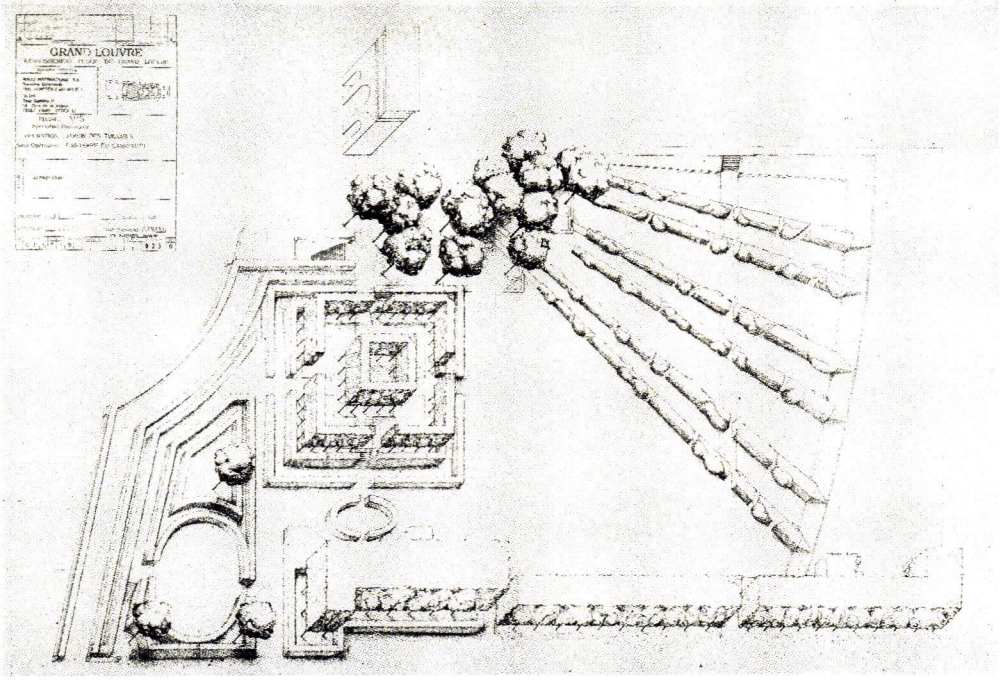
Training at the Vilvoorde horticultural college near Brussels gave Wirtz the practical experience and physical contact with plants—a grounding absent from the education of many present-day landscape designers—that have always been essential to his work. After leaving college he gradually built up his own business selling cut flowers and wheeling his barrow from door to door seeking garden maintenance work. He expanded his horticultural practice after World War II and traveled widely in the 1960s and '70s, visiting gardens in Italy, England, and France and taking note of the lessons they offered. At home he executed countless private commissions before winning the competition to design the garden for the Belgian pavilion at the 1970 International Exhibition in Osaka. Although keenly interested in planning public spaces, Wirtz has never been prepared to involve himself in the politicking and touting on which such work often depends. The commission to design the campus of the University of Antwerp, UIA, for example, another key project of the seventies, came to him through his friendship with the university's di-

Wirtz still honors the ordered rural landscape of his youth

rector. Wirtz veiled the rather stark university buildings with a profusion of flowering shrubs and trees and introduced water features of almost Japanese subtlety.

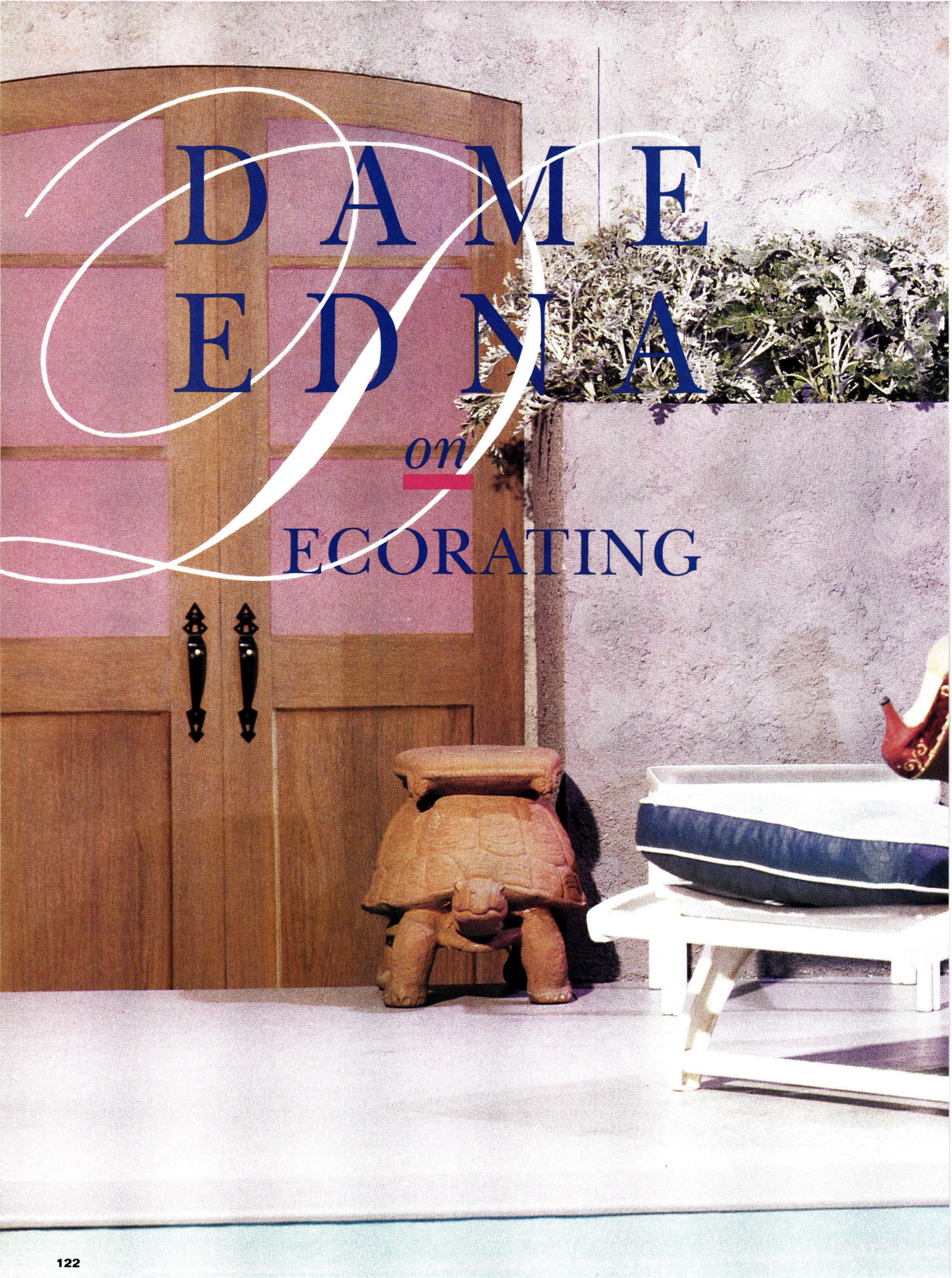
The designer's own garden at the Domein Botermelk, close to the place where he spent the latter part of his childhood, displays his exquisite restraint to full advantage. More than twenty years ago he bought the former kitchen garden of a great house, and as always, he has honored the site, making full use of what he found. The plot was uniformly flat, and apart from some old fruit trees, the only plantings of note that survived were the overgrown boxwood hedges on either side of a long axial path. Instead of attempting to take the neglected box back to its original rigid straight lines, he gently shaped it into swirling mounds, much as the Japanese clip trees in an attempt to reveal their inner essence.

Wirtz uses the garden to "store" his superb collection of mature topiary, including enormous ancient yews he acquired from a nearby nursery that was going out of business when he moved in. From time to time some of these topiaries find their way, in pairs or groups, into the gardens he designs for clients, instantly imparting a venerable air. In one corner of Wirtz's property, a secret garden is hidden behind ramparts of clipped beech. Inside, the textures and hues of different hedging materials—holly, more beech, and box—compose geometric patterns which are then exuberantly blurred by old roses, wisterias, and herbaceous perennials. Wirtz's resourcefulness and originality are most *(Continued on page 182)*



In a private garden at Meer, *opposite above,* curved borders mediate between house and lawn, and a vista past the lily pond, *opposite below,* ties formal plantings to surrounding woodland. *Right, from top:* Low hedges radiate from the Arc du Carrousel in part of Wirtz's design for the garden between the Louvre and the Tuileries. An arched bridge at Bellem leads to a lime allée. The estate's 1640 dovecote makes a splendid eye-catcher behind an avenue of trees.

The long low Flemish farmhouse at Bellem overlooks an intricate box-hedged parterre richly planted to soften its geometry. A standard rose blooms above lady's mantle. *Opposite:* Wisteria, roses, honeysuckle, and other vines garland the dovecote.


DAME EDNA
on
ECORATING

"VERY OFTEN IN THE ENTERTAINment world, where there is a billiard table there are gold records on the wall. I think that's ostentatious. All *my* awards are in the servants' quarters," proclaims Dame Edna Everage, the Melbourne megastar who has become the latest arbiter of Tinseltown taste. The mauve-coiffed alter ego of Australian comedian Barry Humphries has spent a lot of time in Los Angeles lately, taping the NBC specials *Dame Edna's Hollywood*, the third of which will air this fall. Dame Edna spares no one. "Many of the neo-Georgian Tudor haciendas in Beverly Hills have signs saying 'Armed Response.' When you ring the doorbell, you think you're going to be shot," she complains.

She takes aim at "film producers who have obsolete farming implements on their walls—a broken wheelbarrow, a rake, or some piece of rotten wood with rusty bits of metal. Perhaps a decorator put them in touch with someone who found this rubbish on a little drive through Iowa and thought, 'I know a producer up there off Coldwater Canyon.' "

Should you be one of those unfortunate producers, don't invite Dame Edna to your beach house. "Malibu is very overrated," she declares. "That flea-infested strip of sand onto which icy cold, heavily polluted water pounds is one of the most inhospitable stretches of coastline anywhere in the world. It's like a strip of streaky bacon, Malibu—not much meat but a lot of fat and gristle."

Is there anything about L.A. that Dame Edna likes? Of course—her own Beverly Hills house, "built in the Spanish mission style to replace an actual Spanish mission." It's full of Hollywood history, she confides. "They say that one of Bud Abbott's or Lou Costello's ex-wives lived here." And her living room is full of art. "I have a painting called *The Cry* by Munch. It's an image I adore," she says. "I've had it made into table mats and bowls. When people finish their soup, there's this adorable little person screaming at them. A lot of people think she looks like Sigourney Weaver in *Alien 3*." **Pilar Viladas**

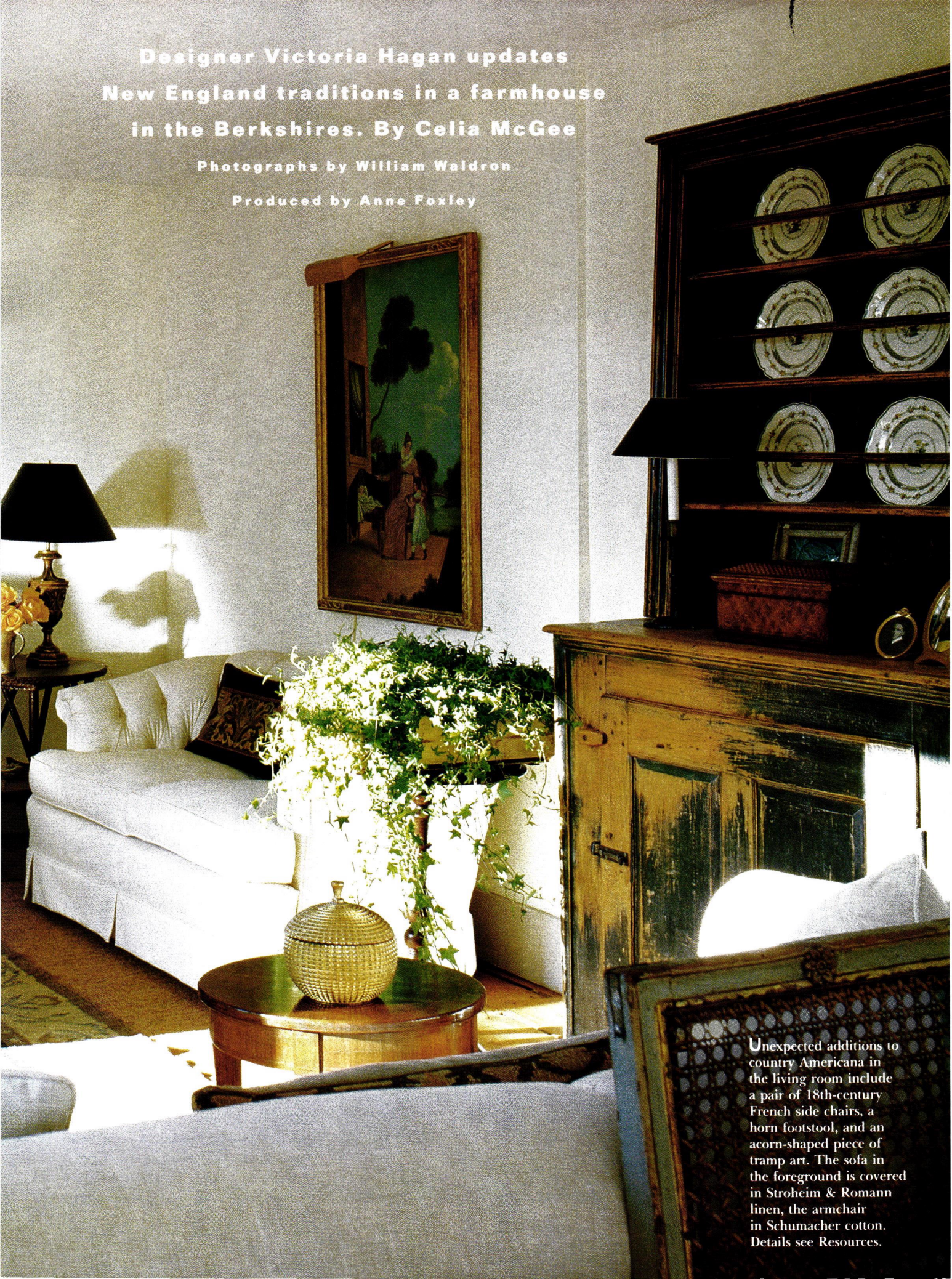
PAUL DRINKWATER/COURTESY NBC

Modern Country Romance

Designer Victoria Hagan updates New England traditions in a farmhouse in the Berkshires. By Celia McGee

Photographs by William Waldron

Produced by Anne Foxley



Unexpected additions to country Americana in the living room include a pair of 18th-century French side chairs, a horn footstool, and an acorn-shaped piece of tramp art. The sofa in the foreground is covered in Stroheim & Romann linen, the armchair in Schumacher cotton. Details see Resources.

AS AN ICON, THE NEW England farmhouse has run the risk lately of being trivialized by adulation, evoked in too many subdivisions and home furnishing catalogues. But it's an icon nonetheless. What becomes this icon most is something fresh, a loosening of the constraints imposed by the familiar building type itself and by the follow-the-pack mentality current in much design. In a farmhouse in western Massachusetts, Victoria Hagan has supplied some twists that might not have occurred to less eclectic designers.

Hagan remembers the first time she drove to the Berkshires to see the place that her clients, a couple from a New York suburb, had bought after five years of what the wife describes

as "following up on every likely sounding *New York Times* ad from Montauk to Vermont." Says Hagan, "I thought the house and barn were so graphic against the landscape. There was something primitive and elegant about the shapes. I always had them in the back of my mind when I was designing the interior."

She had some good, if predictable, material to work with: eighteenth- and nineteenth-century American and Canadian country pieces the couple started collecting once they'd found their house. It was a wreck of a property, heated by the same wood stoves the former owner, an octogenarian dairy farmer, had installed decades before. They moved the front staircase, made a large master bedroom out of three tiny ones, built an addition for their son and daughter, tore down outbuildings, and shored up the barn. But four years and much work later, they felt something was missing.

"All those primitive pieces were giving the house an early American look I wasn't able to break away from," says the wife. "I didn't know how to bring in my own spirit. Victoria had the spark that made that happen. It's very hard to find a designer. It's like collaborating on a book: I had all the experience and knowledge and understanding, but I needed someone to interpret them."

Hagan felt the house needed more of the "strength of character" she identifies with the wife, a woman with many creative interests who is now pursuing a bachelor's degree in liberal arts at the same time as her children. "Her vision is similar to mine," says Hagan, a designer known for her unusual juxtapositions and unforeseen mixtures, a lean sophistication, and a kind of unforced allusiveness in interiors that benefits from her ceaseless antiquing off the beaten decorating paths.

The first step was color—soft greens, warm whites, wheat yellows for rooms that Hagan wanted to have echo the house's surroundings. "They're the same natural colors you might find out in the landscape," she says. She relaxed the existing interi-

Hagan combined an English dining room table, *above,* with a Canadian sideboard and an 18th-century American tole chandelier. Sisal from Patterson, Flynn & Martin. Bayberry green walls were keyed to the surrounding landscape, *opposite below. Opposite above:* By moving the main staircase the owners created a sunny hall. The 19th-century American hooked rug with rooster was an early purchase for the house. Hagan found the latticed iron bench at Claiborne, NYC.

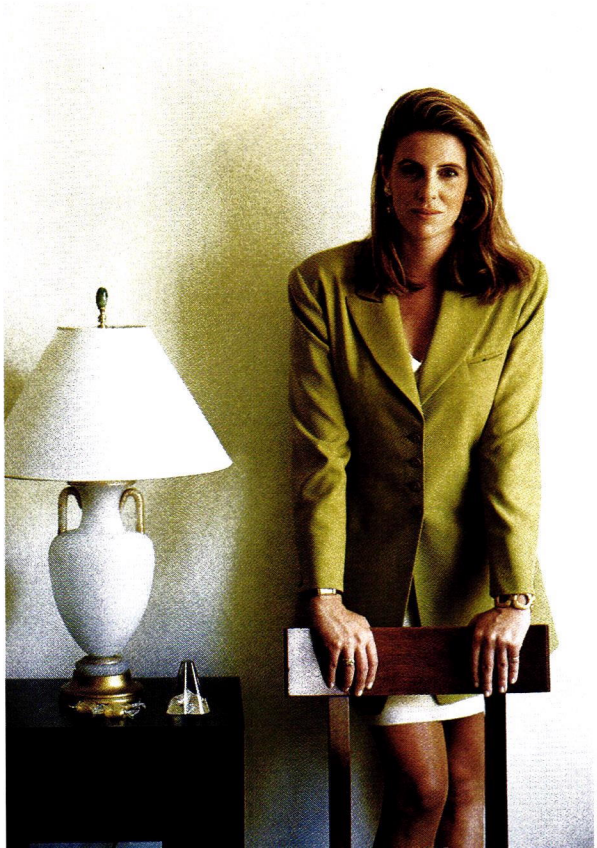
ors' rigid appropriateness by moving things around and infusing the unexpected. Down came a reproduction wrought-iron chandelier in the dining room, up went eighteenth-century American tole bobbing with spiky stars. A gilt mirror with lush floral carvings went over a simple pine dresser in the master bedroom. A piece of tramp art resembling a giant acorn appeared in the living room not far from a horn footstool and within shining distance of four 1920s stainless-steel and copper arrowhead sconces.

Hagan looks for shapes and visual thoughts that go together, not periods or places of origin. And she is just as happy hanging a flower painting her clients found in a junk shop for thirty-five dollars as a pair of exotic animal prints imported from England. Hagan's art is in the hanging as well as in the positioning of a Shaker chair against a door molding or an armillary sphere next to a rough-hewn bench and the utilizing of wall space in the least obvious ways.

Hagan looks for visual thoughts that go together, not periods or places of origin

She took her clients where they wanted to go—to the past but not to any identifiable era. "I like something that looks as if it has always been there," says the wife. "I don't want to be able to tell when it was done. The house is my fantasy of living back in time, away from pressures and hubbub." The fantasy allowed Hagan to introduce two Louis XVI side chairs into the Massachusetts living room. "The friend who was with me when I found them said, 'Oh, you can't get those—one of them has a hole in the back,' " Hagan says. "But that's exactly what I love. I like to think of it as a bullet hole. And the chairs are quite distressed. It's something that connects them to the house and the fields. It's an old house. *(Continued on page 183)*

A guest room, *above*, offers the simple comfort of iron beds from Hobnail and an armchair from Evergreen Antiques, NYC. *Opposite, clockwise from top:* In the master bedroom, originally three small rooms, a flower painting found in a thrift shop hangs near a love seat in a Clarence House toile. Designer Victoria Hagan. The pairing of a formal gilt mirror with a country cupboard typifies her style.

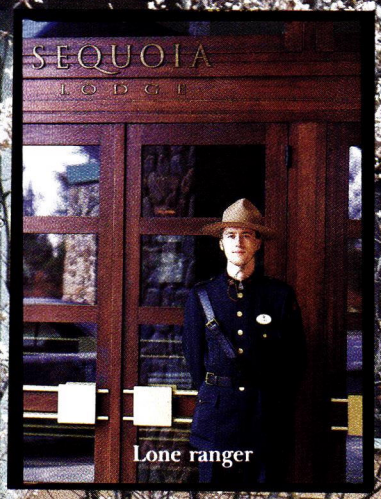


MICKEY AND HIS ARCHITECTS

Mickey Mouse floated into France not long ago and touched down, amid considerable fanfare, on a 5,000-acre sugar beet field twenty miles outside Paris. Coming along for the transatlantic ride was a quartet of American architects—plus one Gallic brother—who, depending on whom you ask, rose or sank to the occasion with 4,683 theme hotel rooms and fourteen theme restaurants. "An American-theme theme park? Quelle horreur!" cried the French intelligentsia, dismissing Euro Disney as an oxymoron. On the other hand: "Quelle joie!" cried my four-year-old French friend, Laetitia, whom I took along one sunny Saturday morning for a little perspective.

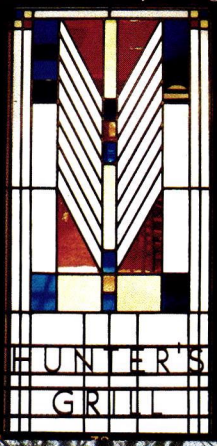
By Charles Gandee Photographs by Scott Frances

Antoine Predock
Frank Gehry
Antoine Grumbach
Robert A. M. Stern
Michael Graves
NEW YORK

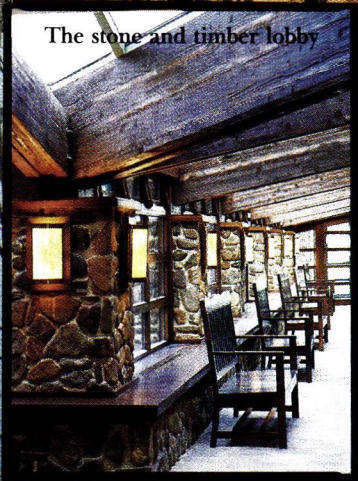


Lone ranger

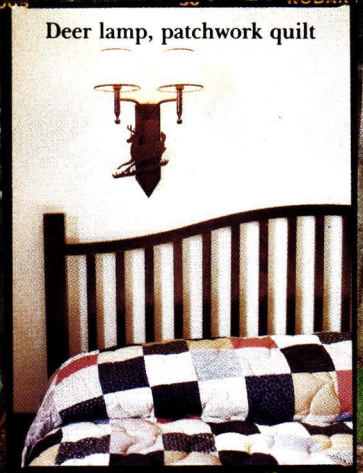
Hello, Frank Lloyd Wright



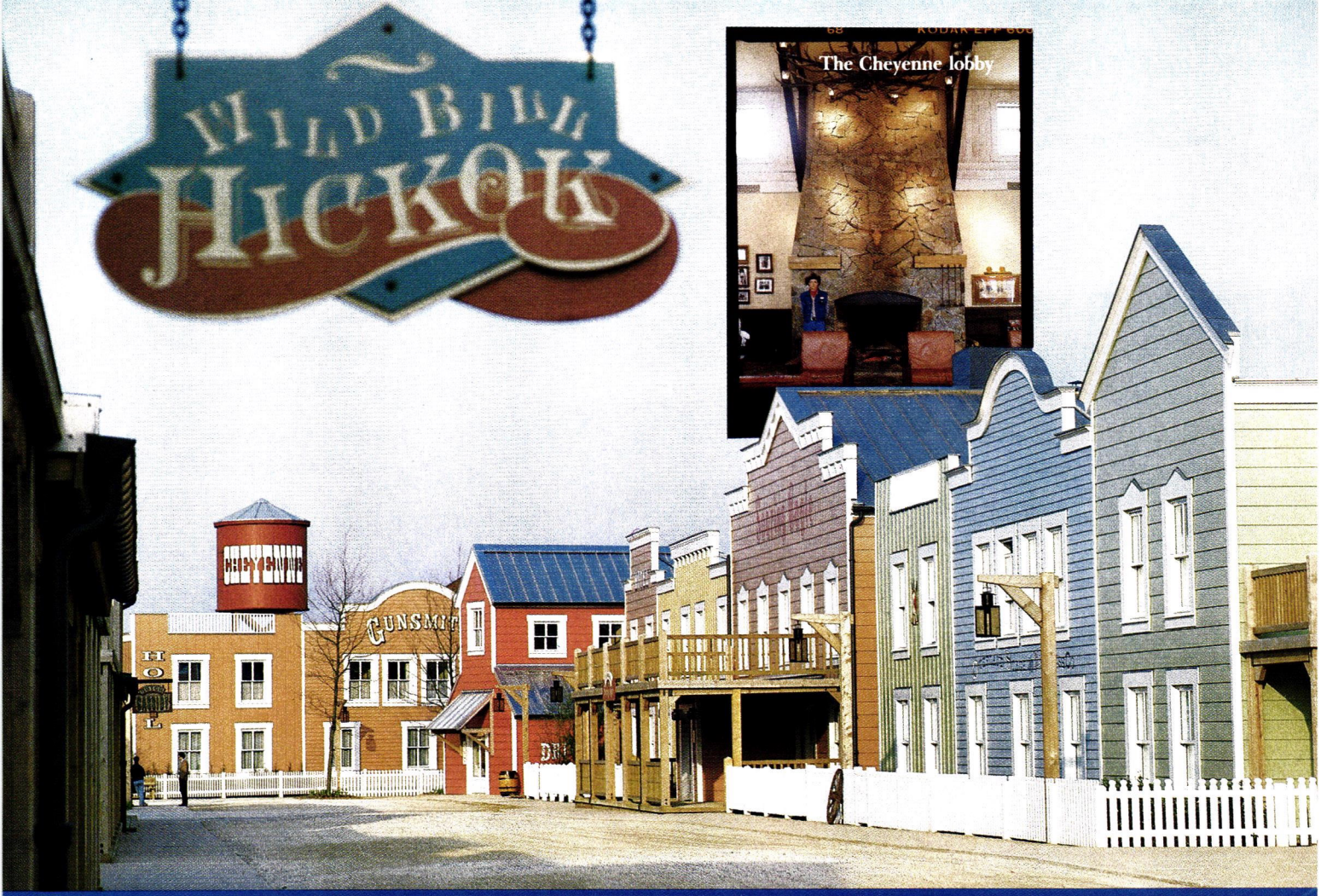
The stone and timber lobby



Deer lamp, patchwork quilt

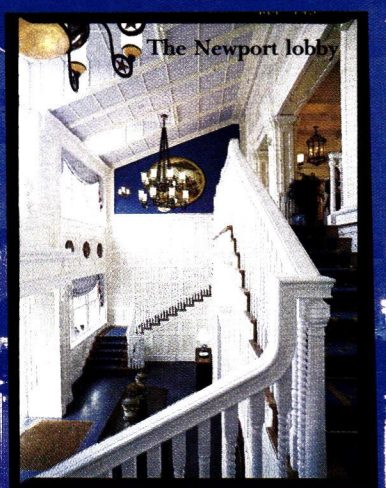


Antoine Grumbach may be French, but he has lived and worked in the U.S., where he picked up, among other things, an interest in Frank Lloyd Wright's work. Grumbach may have also picked up an interest in *Twin Peaks* while in the States, particularly in the Great Northern Hotel, but that's only speculation. In any case, the Wright-possible-Lynch interest shows in Grumbach's stone and timber Sequoia Lodge, a sort of mountain cabin—with 1,011 rooms—plunked down, in that signature Disney it's-a-small-world-after-all style, between Robert Stern's homage to Newport and Michael Graves's homage to New York. Mission-style furniture and the lobby's larger-than-life stone fireplace amplify the Northwest theme, which is assisted by the employees' costumes—park ranger, logger for the boys; Heidi—yes, Heidi—for the girls.



The Cheyenne lobby

One-stop stylistic shopping specialist **Robert A. M. Stern** is a Disney veteran, and it shows. The New York architect's 1,000-room Hotel Cheyenne, for example, takes us on a sentimental journey back to the Hollywood back lot of *Gunsmoke*. (The one sad change is that Miss Kitty and Matt are replaced by a "cast" of bright-eyed girls and boys all decked out in cowboy drag shouting "Howdy!" with inexplicable gusto.) But Stern, trading in his cowboy hat for a yachting cap, moves from Dodge City, Kansas—around the Disney bend—to Newport, Rhode Island, and his 1,098-room clapboard extravaganza. The Newport Bay Club beckons us on yet another sentimental journey back to the time when men wore white flannel and women sipped cranberry juice on the veranda.

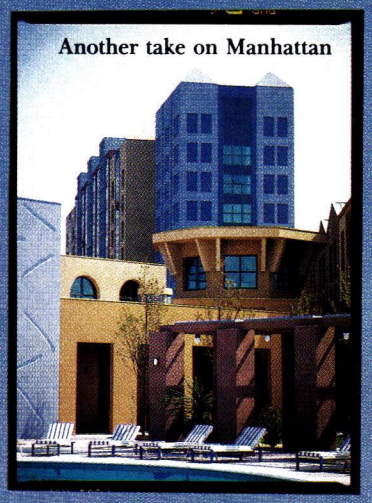


The Newport lobby

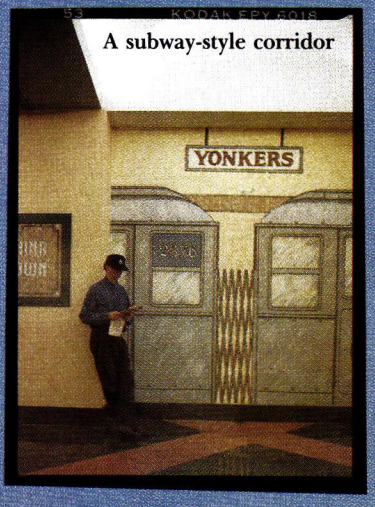
Big Apple bed

Graves's waves

New Yorkers may balk, but Princeton architect **Michael Graves**'s 574-room Hotel New York and Coliseum Convention Center pays tribute—winsome tribute—to the Manhattan skyline. The mass of the massive building is broken down into towerlike segments, which are articulated by changes in color and roof caps. Inside, it's Gotham redux, with one restaurant modeled after a diner and another modeled after the Rainbow Room, with architectural salutes to the Yankees as well as to the Mets, with as many variations on the Big Apple motif as one theme hotel can reasonably be expected to hold. There's even a corridor done up in trompe l'oeil to look like a New York subway station—sans graffiti, of course. Mickey Mouse and Michael Graves don't like graffiti.

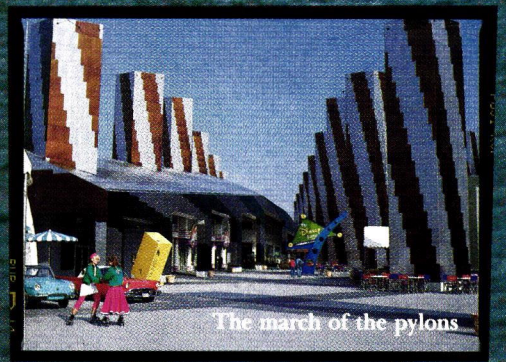


Another take on Manhattan

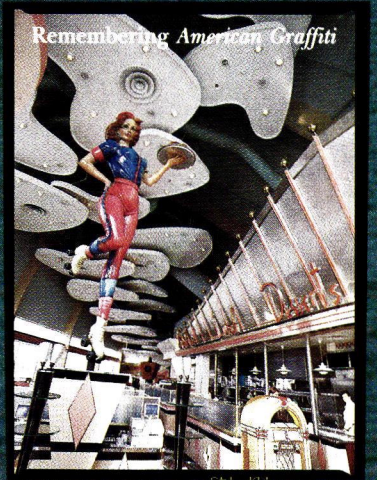


A subway-style corridor

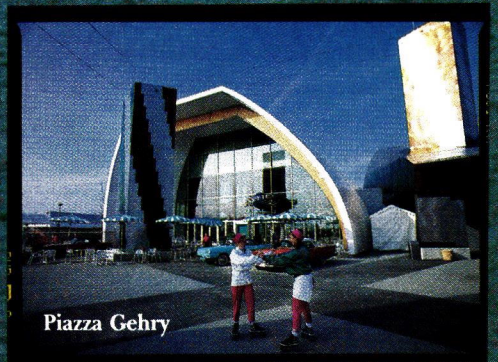
Although there are those who say that **Antoine Predock**'s Hotel Santa Fe looks alarmingly like socialist housing in Antwerp, the every-year-a-bit-more-mystical Albuquerque architect says that his 1,000-room hostelry was modeled after an archetypal New Mexican pueblo. But who knew archetypal New Mexican pueblos featured such surreal elements as smoldering volcanoes, scarlet red "bordellos," concrete lookout towers that look like coiled snakes, UFOs nestled among the trees, trios of rusted cars half-buried in sand-filled courtyards, larger-than-life cactuses housed in big glass boxes, water-falling-from-the-sky waterfalls, and drive-in movie screens featuring Clint Eastwood in freeze-frame? Predock knew.



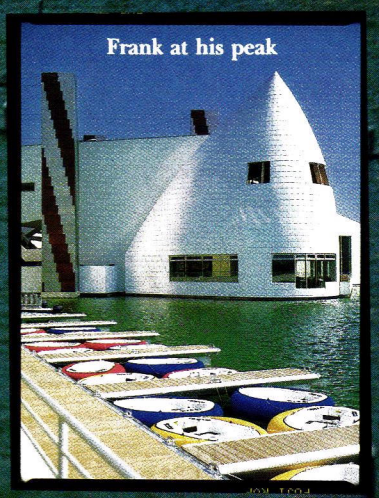
The march of the pylons



Remembering *American Graffiti*

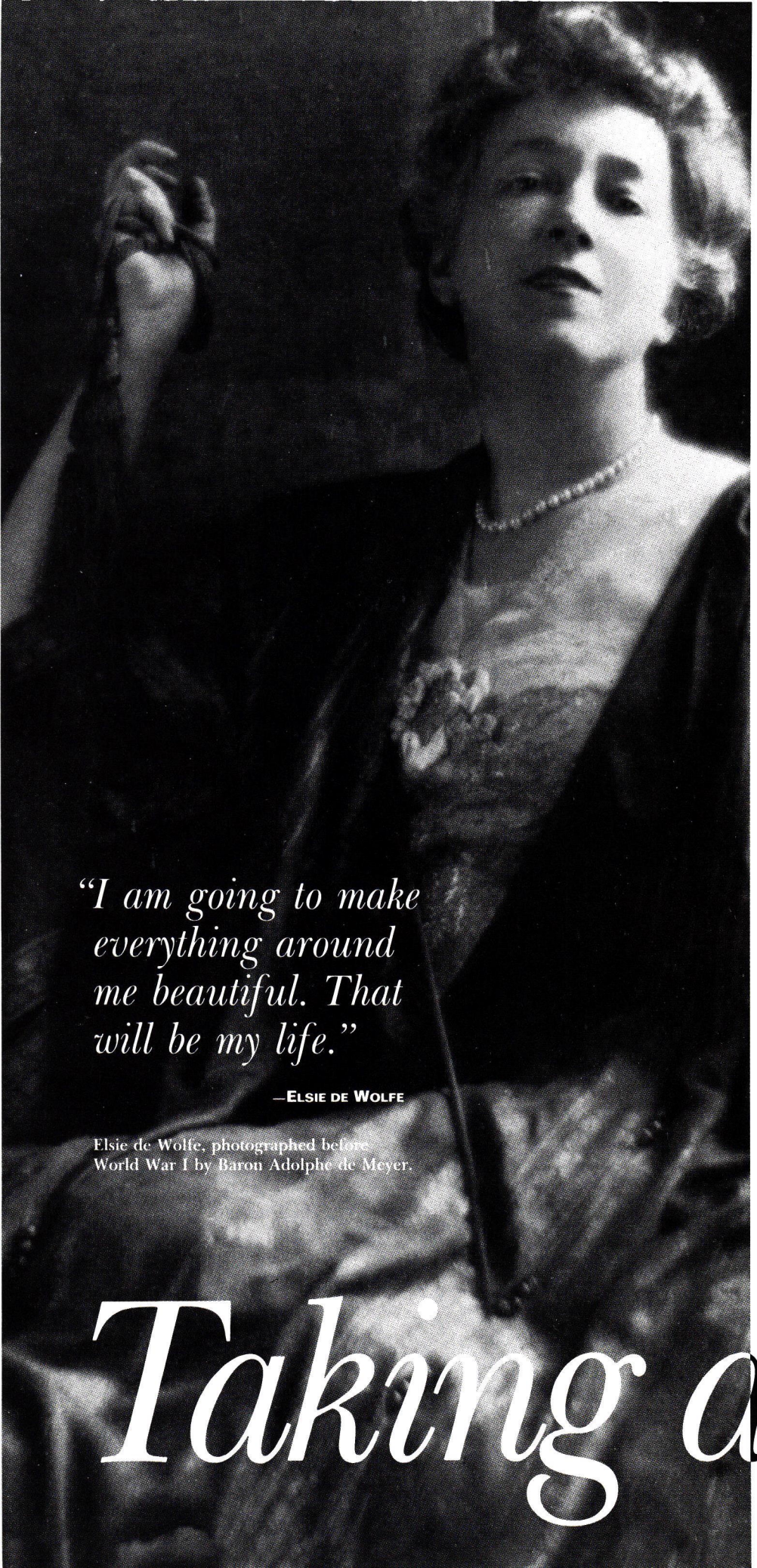


Piazza Gehry



Frank at his peak

Although the six restaurants and seven shops in **Frank Gehry**'s Festival Disney complex are open during the day, it's only after dark that Euro Disney's entertainment center comes to life. But it's not because nightfall is when they crank up the volume at Hurricane's disco, swing open the doors of Billy Bob's Country Western Saloon, and strike up the band at Buffalo Bill's Wild West Show. It's because nightfall is when the miles of light-studded wires connecting the forest of shimmering pylons marching through Festival Disney go on in a blaze to create a luminous roof over the quirky streetscape below, a sort of L.A.-style arcade of buildings shaped here like a fish, there like a cone. About those stainless-steel pylons: they're quilted. Gehry says they're quilted because catering trucks are quilted. The French say they're quilted because Chanel handbags are quilted. Chacun à son goût.



"I am going to make everything around me beautiful. That will be my life."

—ELSIE DE WOLFE

Elsie de Wolfe, photographed before World War I by Baron Adolphe de Meyer.

Taking a Cue

London decorator Nina Campbell tells how her own rooms reflect the style Elsie de Wolfe created for herself

ALL DECORATORS TODAY ARE PART of a great big family tree, and the head of the family is Elsie de Wolfe—at least for those of us who are desperate about comfort. That's really the point of my book on Elsie. Mirroring, chintzes, color—Elsie was the Mother of Invention.

When I began as a decorator, trailing behind John Fowler of Colefax & Fowler, I knew little about Elsie. But today, when I look at slides of my work from the late 1960s, I see that I was using mirrored screens in an Elsie way without knowing it.

In the early 1980s, after I read Jane Smith's biography of Elsie, I was asked to talk in the Victoria and Albert's series on women in design. I went off to Los Angeles, where the people at the Elsie de Wolfe Foundation were immensely helpful, and to New York, where I spoke to Mark Hampton and Mario Buatta. It's then that I started to recognize Elsie's enormous influence, not only in America but also in Britain and in France, where she found the true love of her life, Villa Trianon.

It was Elsie who brought light and air into a world of heavy draperies and three curtains where one would have done. Who, she asked, would want to put their lingerie at the window—all those festooned blinds that look like knickers?

ILLUSTRATIONS AND ELSIE DE WOLFE QUOTATIONS FROM *ELSIE DE WOLFE: A DECORATIVE LIFE*. COPYRIGHT © 1992 BY NINA CAMPBELL AND CAROLINE SEEBOHM. TO BE PUBLISHED IN NOVEMBER BY CLARKSON N. POTTER, INC. ALL RIGHTS RESERVED

Elsie's principles—suitability, simplicity, and proportion—are still the best guide. I feel passionate about suitability. Nothing looks worse than flashiness in the country; in the city, though, a bit of pizzazz may be the thing to make a statement.

Elsie bequeathed us trompe l'oeil and animal prints and stripes, that wonderfully handy vehicle for introducing color into a room. When a client says, "I don't like stripes," I think, "What on earth am I going to do?" There must be a stripe in nearly every room I've ever done.

There was something very practical about Elsie. She thought, for example, that dining rooms were a waste of space. She once suggested keeping two half-moon tables in the entry hall and putting them together to make a dining table. Like Elsie, I like to double up, though I would not go so far as Elsie's bathroom salon!

She was right, too, about slipcovers: "By the use of two sets of covers, one's room may always be clean and inviting, and their color will give glory to the darkest day." I am seriously thinking about making lighter covers for the tartan chairs in my library.

I like, on the whole, richer colors than Elsie. She said, "Beige. Just my color!" on seeing the Parthenon, while I can't bear mushroom. But there's quite a lot of color lurking about in her rooms.

Her major achievement was her own self-invention—from an actress who could not act to a pioneer in decoration to a social powerhouse. She was rather a prima donna, and I'm not really into decorators as prima donnas. But however much she dictated, she did respect her clients. It would not take a lot to bring her rooms up to date and just move in. ♠

from Elsie

"I care deeply about making clients feel at home in their own environment."

—NINA CAMPBELL

Nina Campbell in her drawing room. Details see Resources.

LEFT: COURTESY ELSIE DE WOLFE FOUNDATION. RIGHT: JAMES MORTIMER.

The salon at Villa Trianon, a house de Wolfe shared with Elisabeth Marbury.

"No one chair should be too isolated. Some bashful person who doesn't talk well anyway is sure to take the most remote chair and make herself miserable."

—**Elsie de Wolfe**

The dining room at the de Wolfe–Marbury house on Irving Place in New York, c. 1910.

"If the room is large enough I always try to make two seating areas. It's hard to get people to move into the second spot, but one must prepare the way for them."

—NINA CAMPBELL

CLOCKWISE FROM TOP LEFT: MATTIE EDWARDS HEWITT, COURTESY NEW YORK HISTORICAL SOCIETY; JAMES MORTIMER; JULIAN LA TROBE

For the walls and curtains of her drawing room, Campbell used linen damask: "It has everything I like—reasonable price, great style, a young feeling." Except for the green velvet on the armchair, available from André Bon, and Clarence House damask cushions, nearly all the fabrics are of her design and are available at Osborne & Little.

The music pavilion at Villa Trianon, a charming example of the use of treillage that de Wolfe pioneered at New York's Colony Club.

"We breakfast on the stone terrace, with boughs of trees and clouds for our roof, and as we look out . . . we are far happier than anyone deserves to be." —ELSIE DE WOLFE

The Villa Trianon sunroom, an American idea de Wolfe transplanted to Versailles.

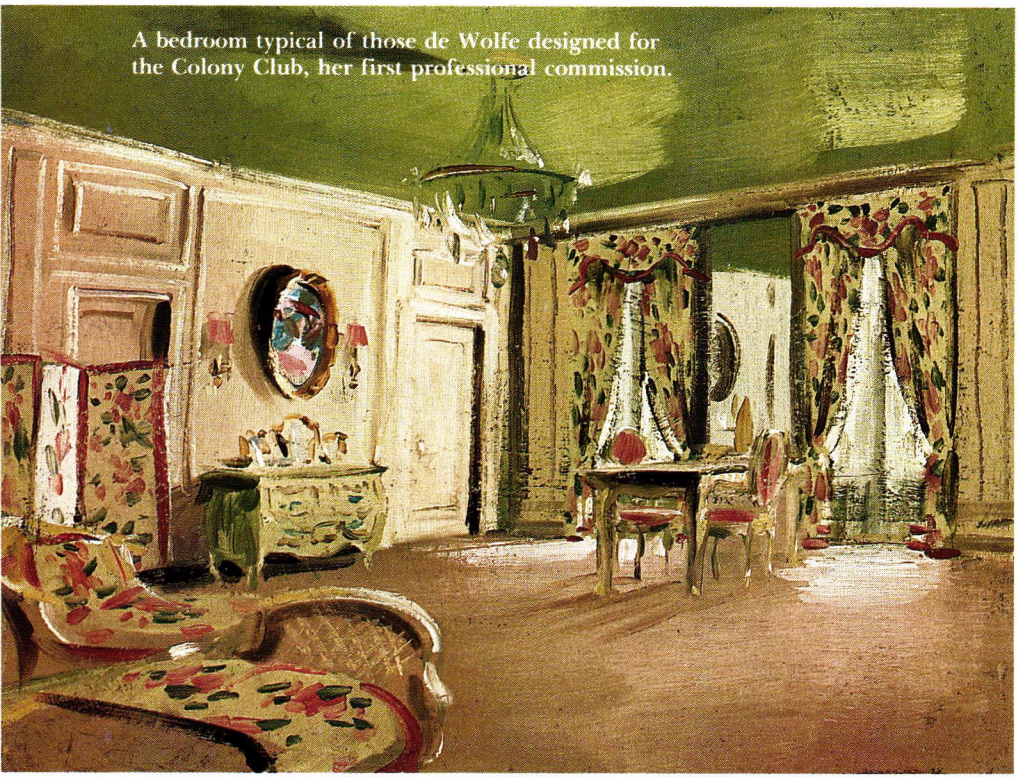
CLOCKWISE FROM TOP LEFT: WILLIAM BAKER; JAMES MORTIMER; JULIAN A. THOMAS COURTESY ELSIE DE WOLFE FOUNDATION

Grape vines frame nymphs and satyrs on a Campbell cotton print, inspired by Saint Petersburg's Maryinsky Theater, while the stars of Osborne & Little's Merlin echo the night sky above Campbell's conservatory dining room. China and glass from Nina Campbell, Ltd., London. Undercloth from Sanderson & Sons.

"The conservatory doubles as the dining room. It's a room perched among the leaves like a tree house—not revolutionary, as Elsie's Trianon sun porch was, but a pretty place to eat." —**NINA CAMPBELL**

"At first people objected to my bringing chintz into their houses because they had an idea it was poor and mean. . . I feel that it is infinitely better to use good chintzes than inferior silks and damasks."

—ELSIE DE WOLFE



A bedroom typical of those de Wolfe designed for the Colony Club, her first professional commission.

"It's not so much that there's been too much chintz but that there's been too much chintz in the wrong places. The aim should be suitability—to the surroundings, the furniture, and the people who live there."

—NINA CAMPBELL

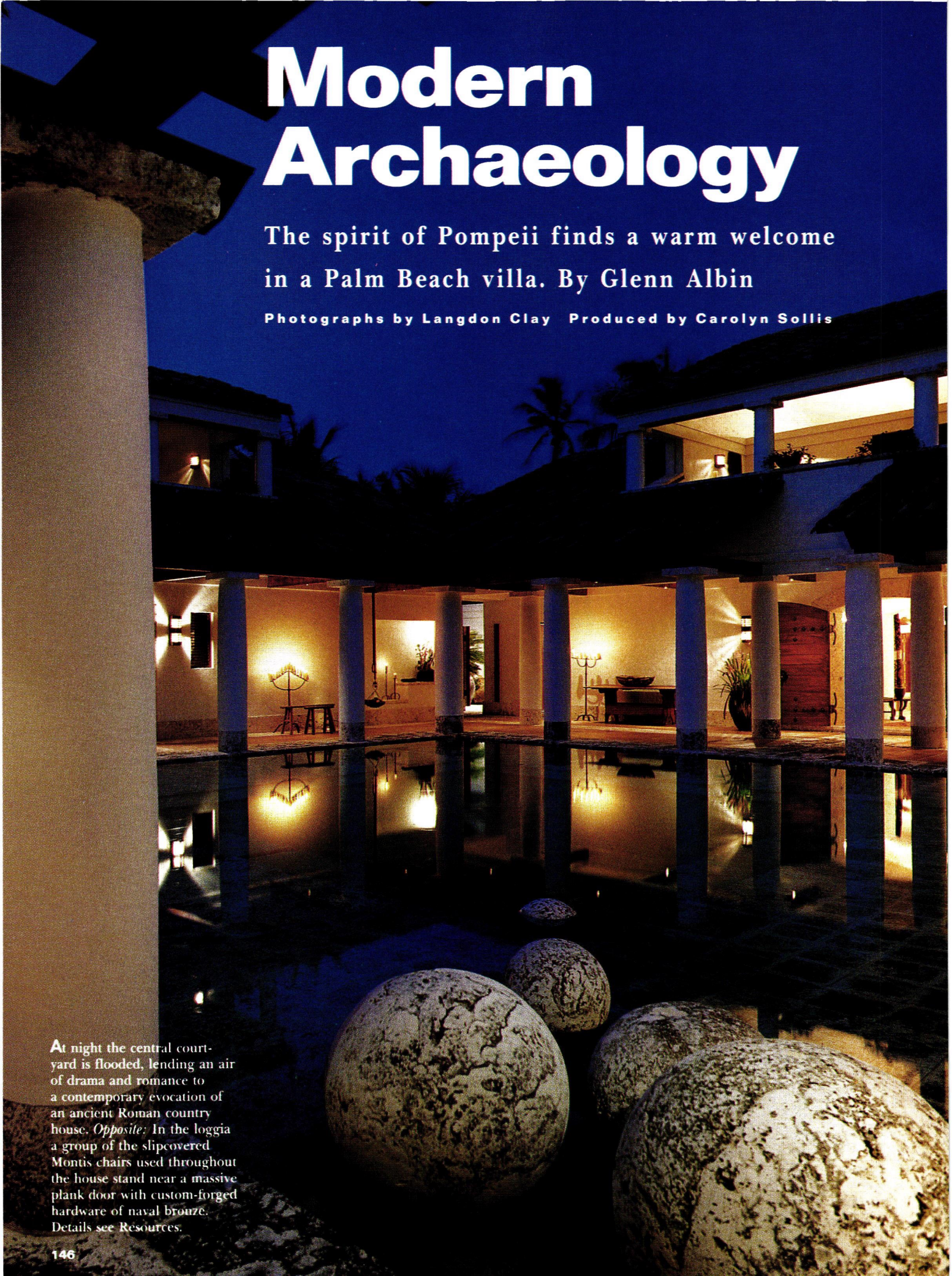
In Campbell's bedroom her Fou Sin cotton—"It's not a chintz," she says—blooms against Sackville Stripe wallpaper. Deep custom fringe finishes off the "rather grand" treatment she devised for the unusually tall windows. The floral pattern, striped paper, and fawn print fabric on the sofa pillows reflect her kinship with de Wolfe.

LEFT: JULIAN LA TROBE. RIGHT: JAMES MORTIMER

Modern Archaeology

The spirit of Pompeii finds a warm welcome in a Palm Beach villa. By Glenn Albin

Photographs by Langdon Clay Produced by Carolyn Sollis



At night the central courtyard is flooded, lending an air of drama and romance to a contemporary evocation of an ancient Roman country house. *Opposite:* In the loggia a group of the slipcovered Montis chairs used throughout the house stand near a massive plank door with custom-forged hardware of naval bronze. Details see Resources.

BACK IN THE 1890s, as the publication now known as the "Shiny Sheet" began to document the elaborate goings-on of Palm Beach society, South Florida pioneers were also posing in less chic circumstances: waist-deep in a subtropical jungle, surrounded by armies of men with machetes they had hired to tame the shoreline. By 1986 a two-acre parcel near the Bath and Tennis Club was one of the few spots on the ocean in Palm Beach that was still a dense thicket of sea grapes and scrubby oaks.

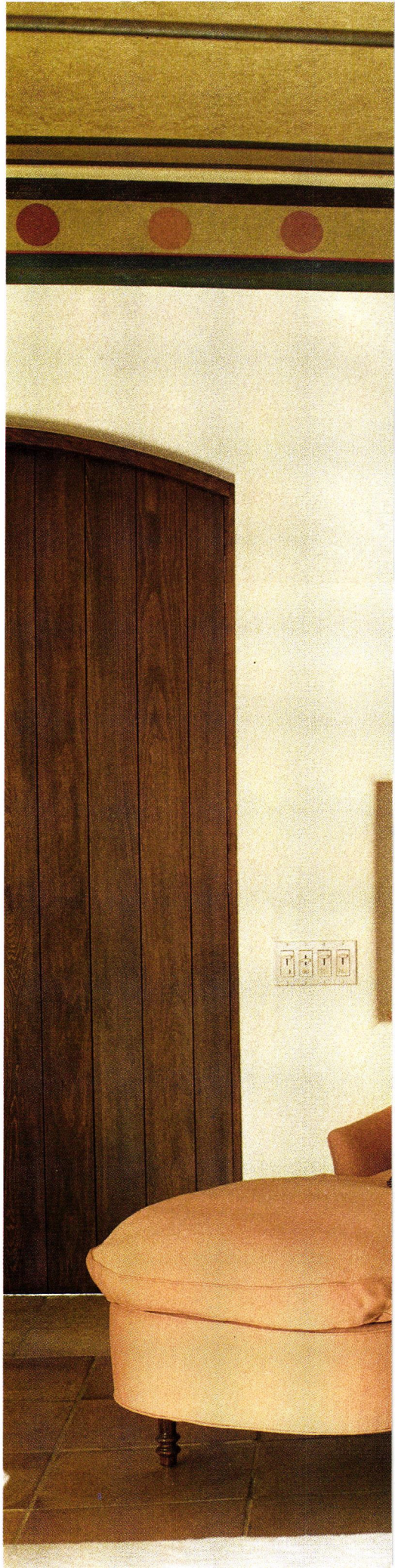
It was the wildness that captivated a prominent northeastern industrialist and his wife, who were accustomed to the civility of green lawns in Philadelphia and a seaside garden in Maine. "I thought I was in Tahiti," the husband recalls. Now the lush vegetation shelters a winter retreat as serene as a monastery; only an occasional jet is heard over the surf.

Like the ancient Roman villas it resembles, the house has no grand façade. It reveals itself as you pass through a wooden gate into a loggia that borders a courtyard paved with coquina, a soft white limestone that contains shells and bits of coral. Here a small fountain spills, Moorish style, into a channel leading to a shallow pool. At night the pool is flooded to the edge of the loggia, and in the candlelight, reflections of the columns shimmer in the dark water. The house floats, as if in a dream.

This Mediterranean vernacular began with the husband, who made a sketch that he handed over to Great Falls, Virginia, designer Betsy McCue Train. "I had a book on Pompeii," he says, "and I thought, 'Aha, I want to go in that direction.' Betsy's task was to refine it to make sure no one would walk in and say, 'Oh, you went to Pompeii last year.' " Working with the client and with architects at Jack Train Associates in Chicago and landscape architects at Morgan Wheelock in Boston, Betsy Train created a design that is full of histori-

In the living room, *above*, a 4th-century mosaic from Asia Minor is installed over the banquette near a Javanese halberd. Wide cotton stripe from Brunschwig & Fils. Suede shag carpet from Jack Lenor Larsen. A built-in stone chaise, *opposite below*, with pillows in fabrics from Anya Larkin and Grey Watkins, defines the corridor that runs from the living room past the dining room, *opposite above right*, to the study. Dining room lights from Flos. *Opposite above left:* View through the main courtyard to the sea.

The house is full of historical references, but it is not a reproduction



The stepped wall by the lap pool, *left*, creates the illusion that the jungle is invading. *Right:* In the bedroom, painted and gilded curtains hang on loops of cording from Brunschwig & Fils. The ceiling and border patterns were designed by Betsy Train, as was the chaise, upholstered in a Manuel Canovas fabric. An antique Japanese bronze stands in the niche. Steel bed from Niermann Weeks.

cal references but is not a reproduction of any single model.

The family's living quarters and the two guest houses—all linked by a red tile roof and heavy wooden gates—open onto the courtyard. The idea, says the owner, was to create a perfect symmetry in the placement of the pool, the colonnade, and the three pavilions and then to undercut it. The entry is off center. Corner columns are thicker. Coquina balls sit unexpectedly in a corner of the courtyard, as if rolled in through the gate by a giant's hand.

The two-foot-thick exterior walls, recessed windows, and floors of tile and Mexican shell stone keep the interiors cool. Except for a few chilly days in winter, the doors are left open so the breeze can flow through the house, bringing with it the sound of the ocean and rustling palms.

The decoration is restrained: straight lines, natural materials, primarily neutral colors, and simple repeated forms. The rooms are spacious and white, an ideal setting for the couple's wide-ranging collection of exotic objects and antiquities. It is as if the owner's coal-mining interests have inspired a passion for excavated archaeological treasures. Set into the wall in the living room is a fourth-century mosaic of a hare, a hound, and a goose which was found in Asia Minor. A twelfth-century Javanese halberd hangs beside it. Elsewhere are antique Indonesian spearheads, an oversize Etruscan vessel, chocosticks from the islands off Panama, bronze bowls from India, and vessels from Japan.

From the living room a passageway leads past the dining room to the master study and bedroom. Lengths of cotton painted in violet and deep peach and washed in gold hang against the walls from bronze hooks forged, like the door hardware, by Philadelphia's Samuel Yellin Metalworkers Co. The ceiling has been painted with geometric patterns in peach, violet, red, teal, and dark brown, then sanded and glazed. The medieval flavor of this sanctuary was inspired by the late Gothic writing table that serves as the husband's desk. The same polychrome border and painted curtains continue in the master bedroom where a wall of windows looks out to the garden and to the ocean beyond.

Outside, although it has been raining, the garden path is dry beneath the natural canopy. The owner leads a mini expedition past giant cabbage palms that echo the colonnade and a century-old banyan tree spread wide and dangling a hundred vines. The land's fecundity has triumphed. "What we ended up doing," he says, "was rearranging the jungle to allow for views of the blue skies." ▲

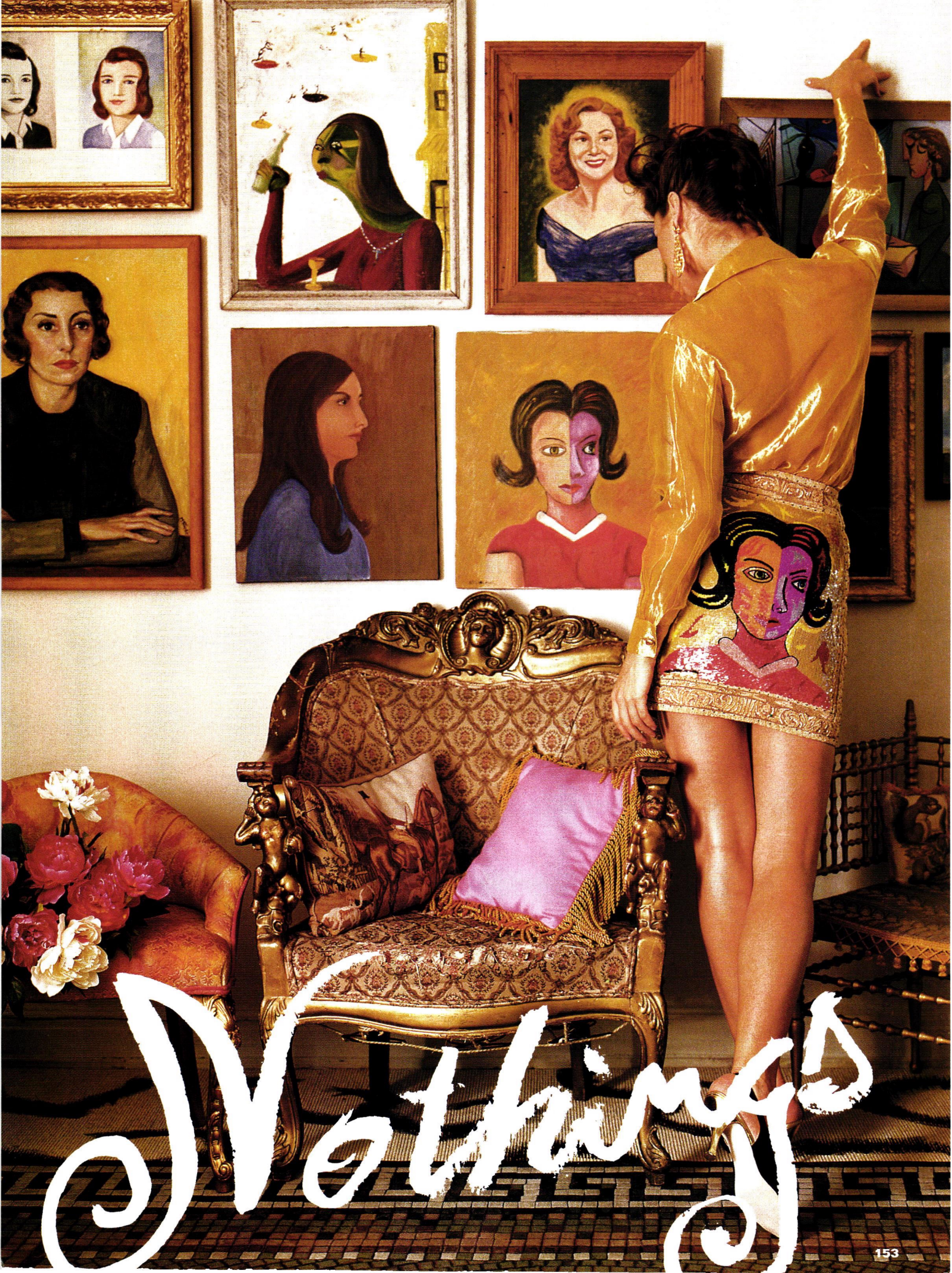
Todd Oldham's apartment and his fall collection were created simultaneously, which helps to explain the beaded "vanity" jacket, drawer-pull jacket, "tuft print" blouse, and curtain fringe skirt, *below*, and the skirt that echoes a thrift shop painting on the living room wall, *opposite*. Details see Resources.

Precious

FASHION JUMPS OFF THE WALLS WHEN TODD OLDHAM DECORATES WITH "REAL" ART AND THRIFT SHOP FINDS

BY WENDY GOODMAN

Photographs by Oberto Gili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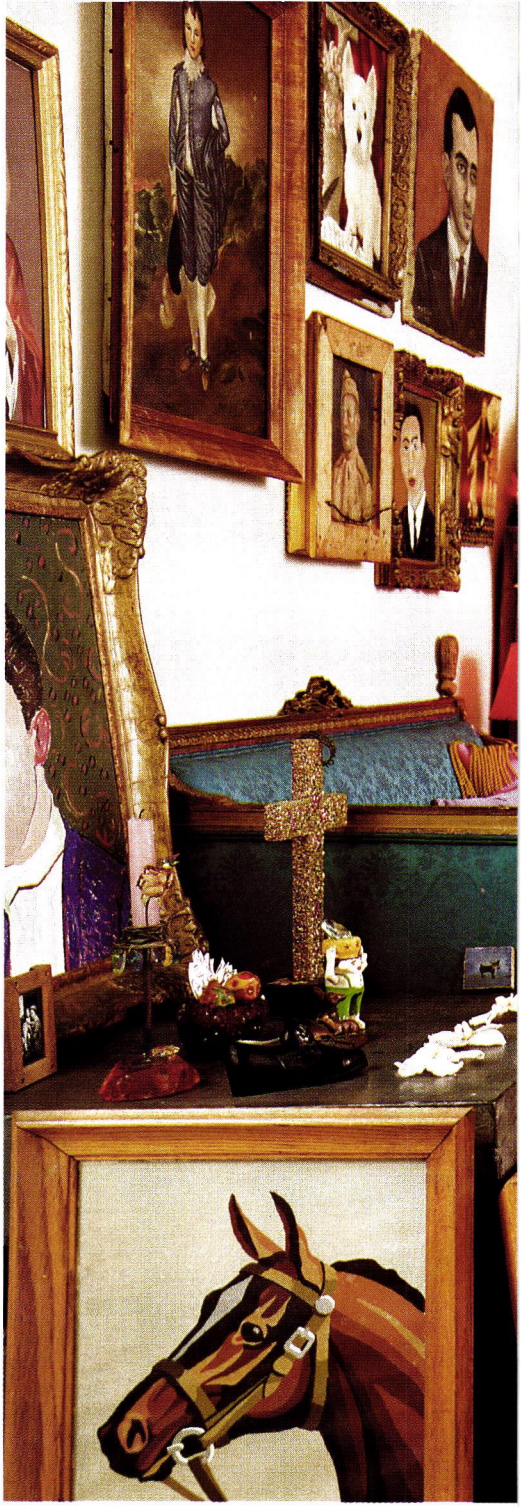
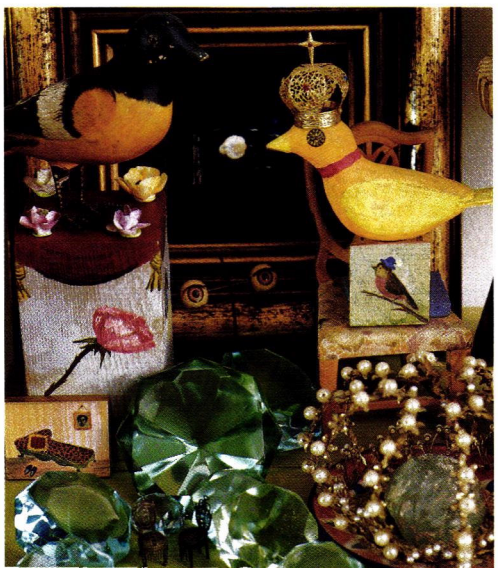
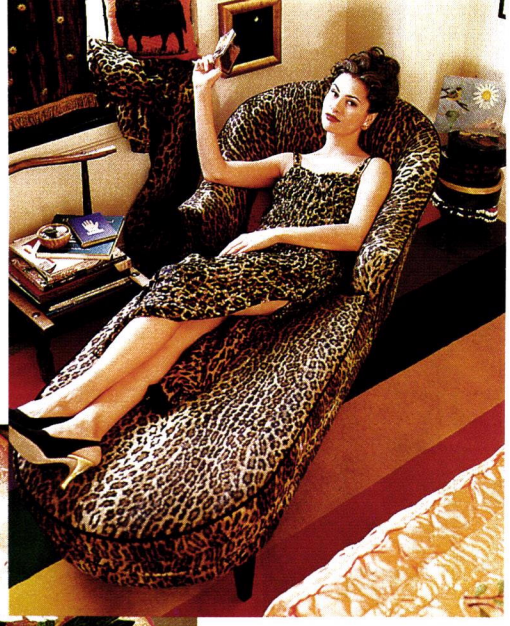


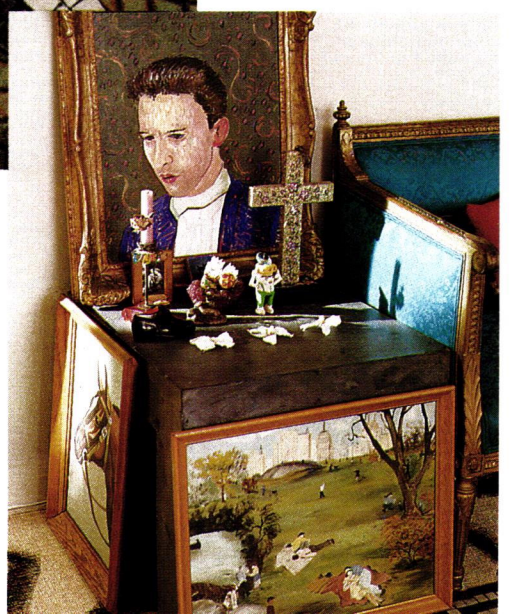
Todd and his partner, Tony Longoria, with their terriers, Betty and Mike, *left*, have set up a "portrait gallery" of thrift store treasures and yard sale finds in their living room, *above*. Betty and Mike, in a Betsey Johnson turtleneck, pose on a Lamontage rug, flanked by antique sofas. *Right:* A canvas by Ellen Berkenblit is the backdrop for an assemblage of flea market birds, small paintings by Todd's assistant Angel Dormer, and volcanic glass "jewels."

FLIP LADY IS A REAL prize. It's beyond outstanding." Seventh Avenue hero Todd Oldham is so enthusiastic about the anonymous thrift store portrait on his living room wall that he paired it with the *Mona Lisa*—Leonardo on the front of a beaded skirt, Master of the Flip Lady on the back.

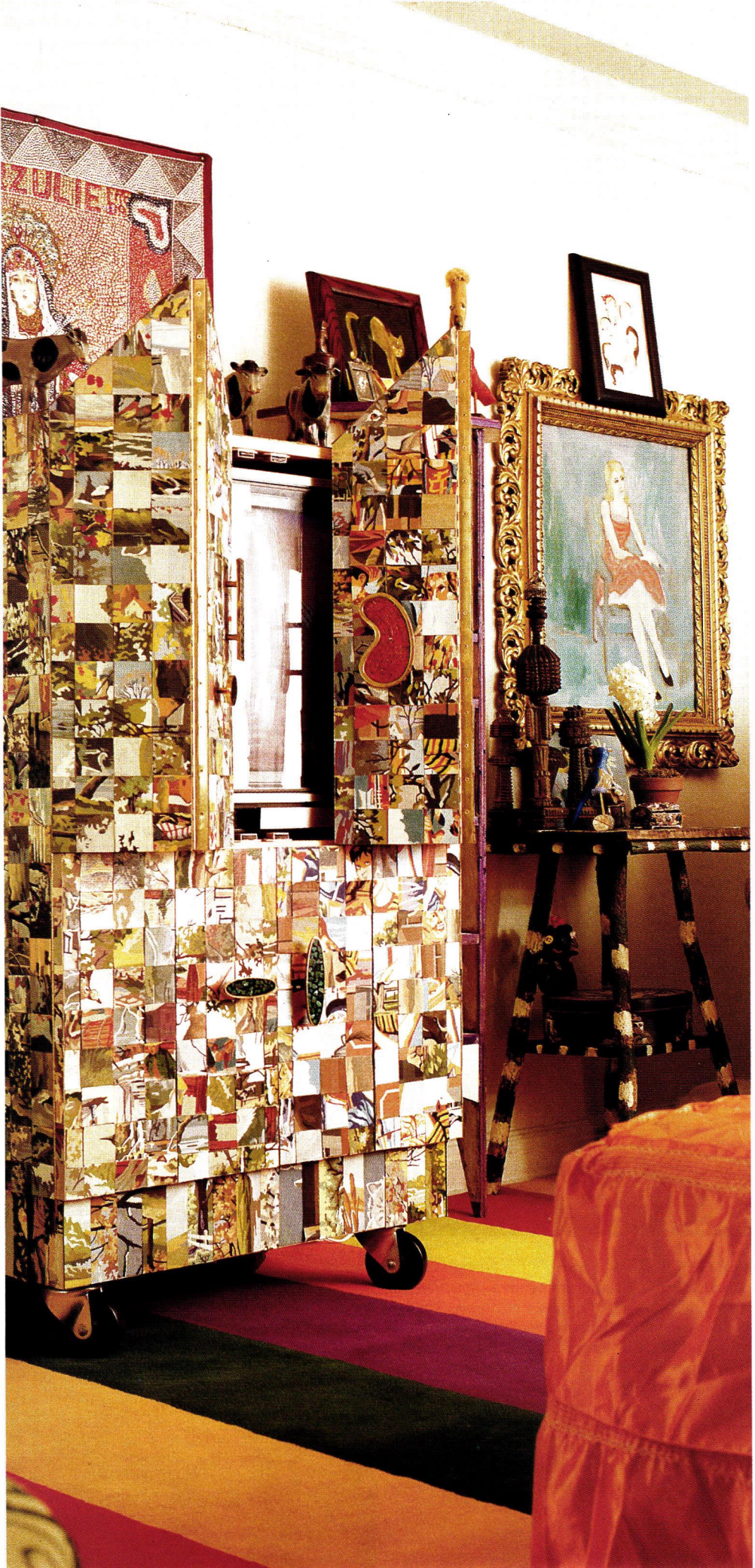
Todd and his partner, Tony Longoria, were furnishing their apartment while he was preparing his new fall collection, so perhaps it's not surprising that the bedroom mirror and leopard print chaise, transmuted into a sequined gown and a slinky beaded leopard sheath, joined *Flip Lady* on the runway. Todd even named the collection Interiors. "I was thinking about the house," he says, "and the elements just fell into place. I work unconsciously; it just comes out of the hand." Thus the drawer-pull buttons on the pocket of a wool crepe jacket, the Fire the Decorator suit, and the Upholstery







Oils by Ellen Berkenblit surround a Totem lamp by Godley-Schwan in the dining area, *opposite*, where "dream pets" perch on assorted stools. Todd and Tony paint on the sisal carpet when the spirit—and the soil—moves them. *Above:* Silk peonies on a rejuvenated chair. *Clockwise from top left:* Lyndon and Lady Bird Johnson plates, jeweled fruit in a papier-mâché bowl, and a light-bulb vase on a patchwork. Beaded gown and the chaise that inspired it; shoes by Manolo Blahnik. Todd, by Dan Rizzie. Photographs by Diane Arbus, at left, and Leon Borensztein above a twig table.



A-Tack dress. "Basically," says Todd cheerfully, "I operate with a thirteen-year-old boy's psyche."

In fact, he wasn't all that much older when he launched his first design business, making imaginative buttons with his brother, Brad. His entire employment history at the time consisted of one brief stint at a Ralph Lauren boutique in Dallas—"I wasn't the Ralph Lauren image"—and another at a Pizza Hut in Denver where he was robbed at gunpoint and locked in a freezer.

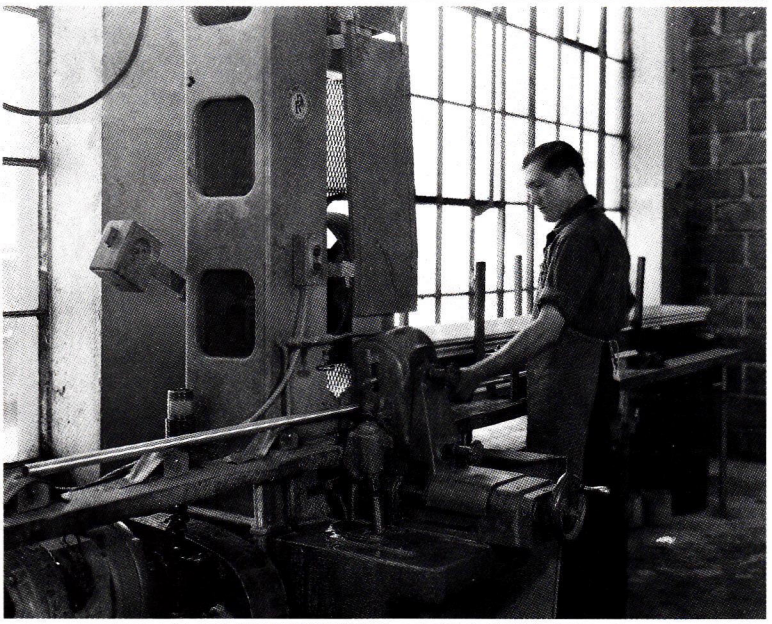
When Todd and Tony moved from Dallas four years ago to establish Todd's business in New York, they went from a two-story house to a two-room apartment. "We left behind a huge Day of the Dead collection," says Tony, "and of course we had fear of furniture, like everybody else moving—you know, 'Oh my God, I can't have anything I can't put in a backpack.' " Since then Todd's line of flamboyant blouses and his designer clothes for Kashiyama have made him a Pied Piper to clients he describes as "free-thinking women who are comfortable in their own skin," among them Susan Sarandon and Queen Latifah. On the home front, he and Tony have settled into a new apartment with their amalgamation of pictures, objects, and furniture—a blend, they say, of "the real and the precious—which is usually what we call junk."

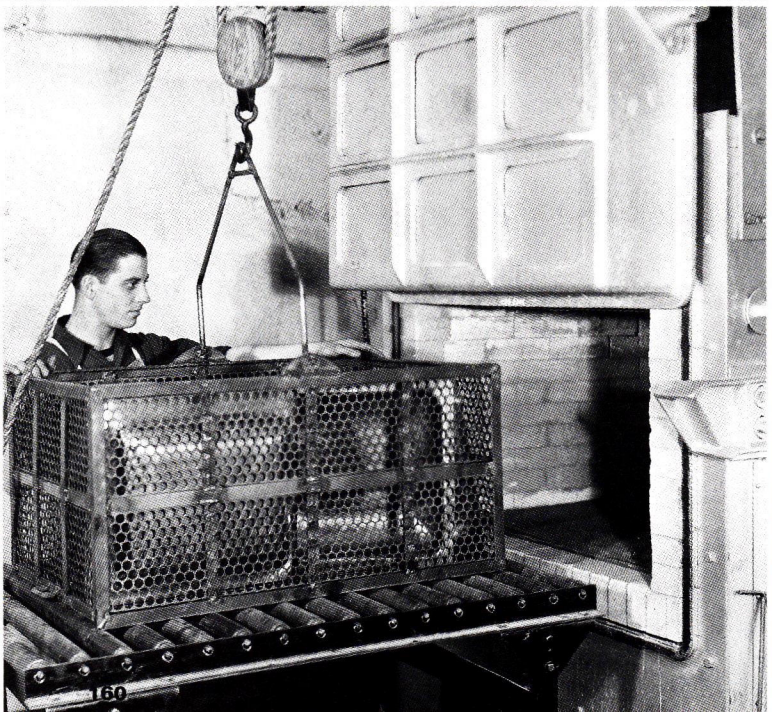
The "real" is represented primarily by an intriguing group of paintings by New York artist Ellen Berkenblit and a collection of photographs by the likes of Diane Arbus, Leon Borensztein, Cindy Sherman, Eadweard Muybridge, and Lee Friedlander, as well as the two silk damask *(Continued on page 178)*

In the bedroom, *left,* the television cabinet is covered with a unique mosaic made from paint-by-numbers pictures, and the floor with a custom-made carpet. Three unusual tramp art towers stand on the painted table. *Opposite:* Liz Renay's self-portrait gets Very Important Painting treatment. Behind the model, who is wearing a beaded poinsettia skirt and silk organza blouse, are photographs by Diane Arbus, at top, and Bill Dane.

HAIR AND MAKEUP BY JAMES KALIARDOS/VISAGES STYLE, NEW YORK

Production photos of McArthur furniture, c. 1940





A rare chaise, *right*, by Warren McArthur, c. 1935, in the Fisher Landau Center, Long Island City, New York.

Photo: David Seidner

An Unsung Hero of the Machine Age

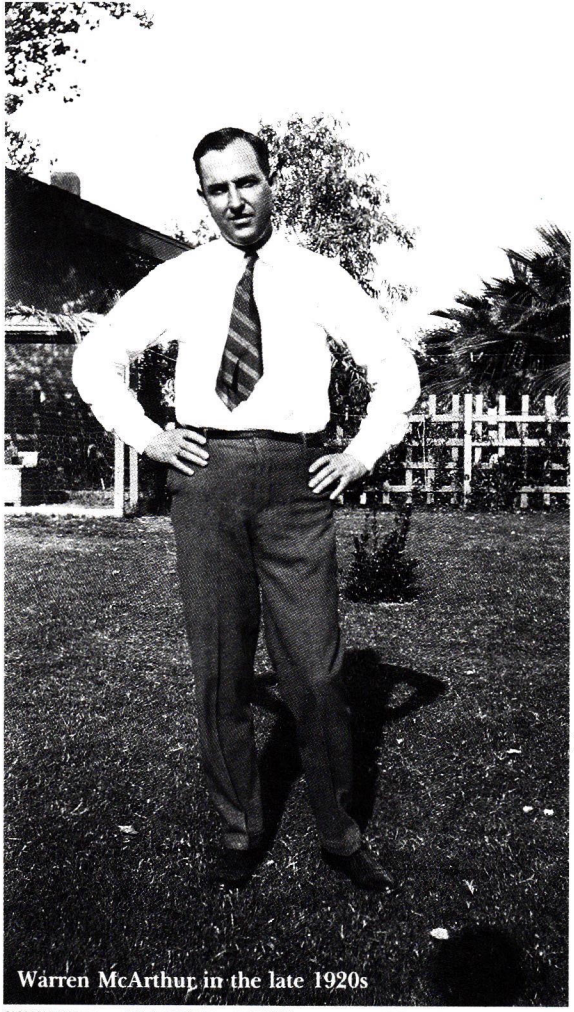
Warren McArthur shed new light on the design potential of tubular metal

By Martin Filler

Produced by Charles Gandee

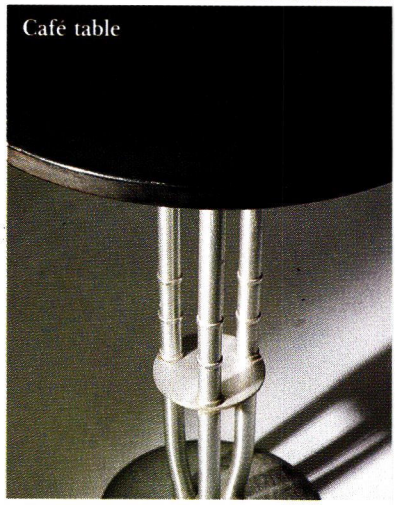
As the twentieth century draws to a close, we are still rediscovering some of the most interesting figures in its design history. To read the standard survey books on American industrial design of the thirties is to believe that nothing worth remembering was done by anyone other than Norman Bel Geddes, Donald Deskey, Henry Dreyfuss, Raymond Loewy, and Walter Dorwin Teague. But to that short roster of giants must be added the name of another major innovator who somehow fell into undeserved obscurity and only lately has begun to emerge in his rightful place: Warren McArthur, maker of some of the most inventive furniture of early modernism.

For the past several years, a small but discerning group of collectors and dealers have been raising McArthur's distinctive tubular-aluminum furniture—most of it designed in the midst of the Great Depression—into something of a cult. Leaders of this resurgent interest have been the New York dealers Nicholas and Shaunna Brown, who have a large selection of McArthur pieces in their private gallery. The late Robert Mapplethorpe, the controversial photographer also known for his confident and trendsetting taste in the decorative arts, owned a rare McArthur coffee table that was auctioned at Christie's in New York, after his death in 1989, and fetched over six times its top presale estimate. Robert Miller, who represents the Mapplethorpe estate, furnished his gallery with a large collection of McArthur's streamlined pieces, some of which were purchased from Stuart Parr, another private dealer. Emily Fisher Landau, an art collector and benefactor of the Fisher Landau Center in Long Island City, outfitted that private museum exclusively with some 160 works by McArthur. And if you had taken your eyes off Susan Sarandon and Geena Davis in *Thelma and Louise,* you might have noticed a McArthur chair in the background.

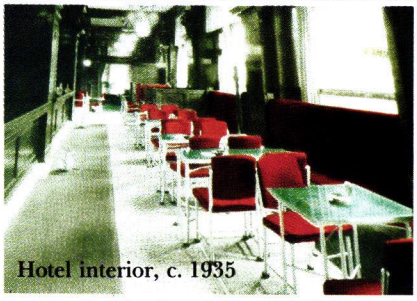


Warren McArthur in the late 1920s

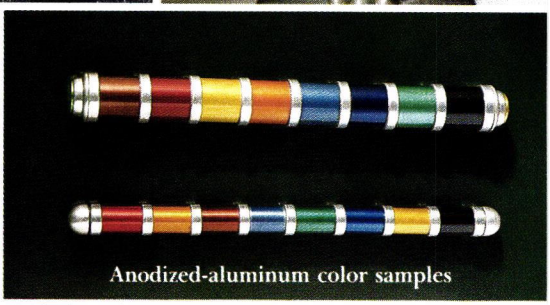
Armchair with irregular webbing



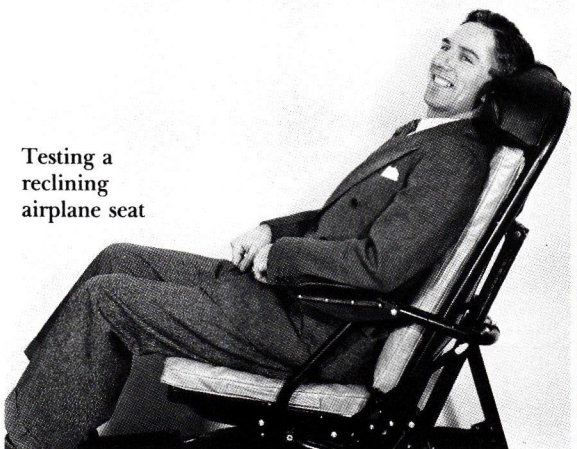
Café table



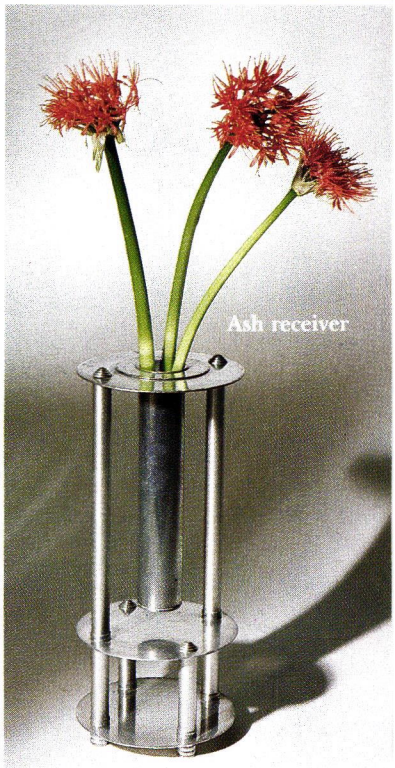
Hotel interior, c. 1935



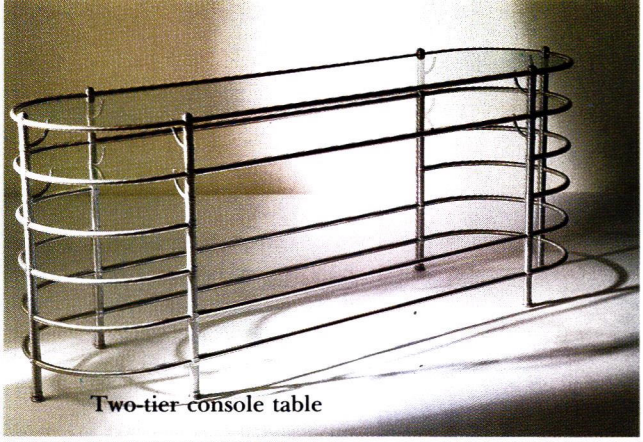
Anodized-aluminum color samples



Testing a reclining airplane seat



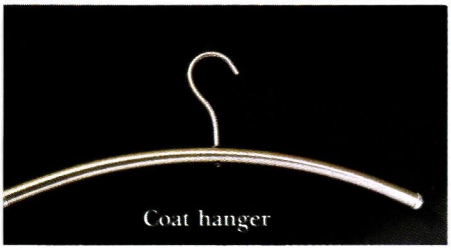
Ash receiver



Two-tier console table

Work stool

Mrs. Warren McArthur with nephew Kenneth Crouse, 1938



Coat hanger

Advertisement, 1945

"THE FAMOUS McARTHUR SEATS" YOU READ ABOUT WERE DESIGNED AND BUILT BY WARREN McARTHUR, NOT ONLY FOR GENERAL MacARTHUR ..THEY WERE "MUST" EQUIPMENT IN MOST ALL COMBAT AND TRANSPORT PLANES USED IN THE WAR

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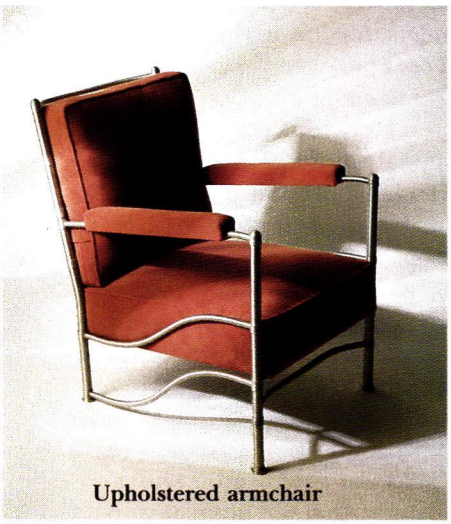
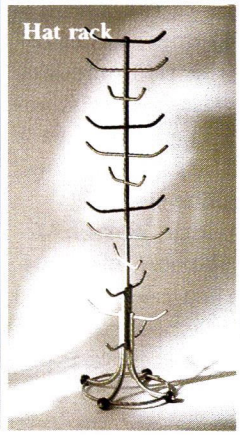
• TRANSPORTATION SEATING •

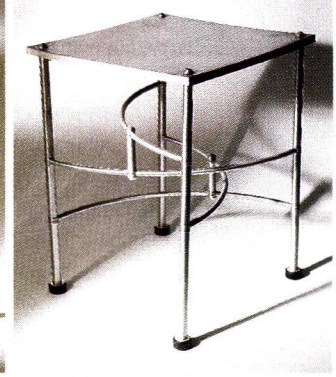


Upholstered armchair



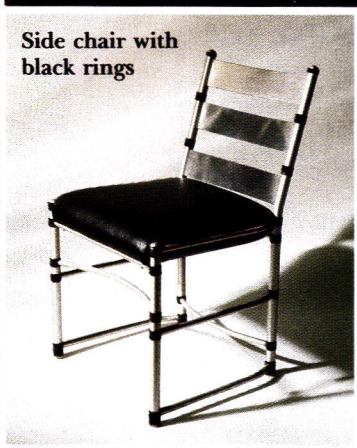
Hat rack

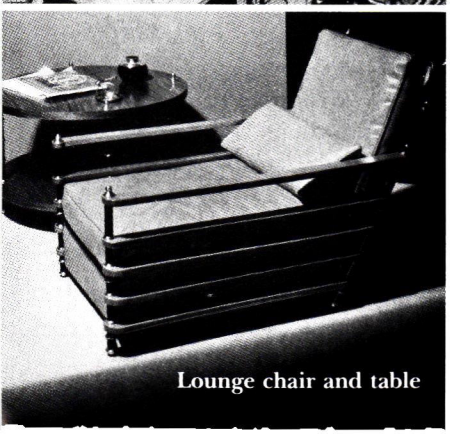
Center table



Game room, Arizona Biltmore Hotel, 1948

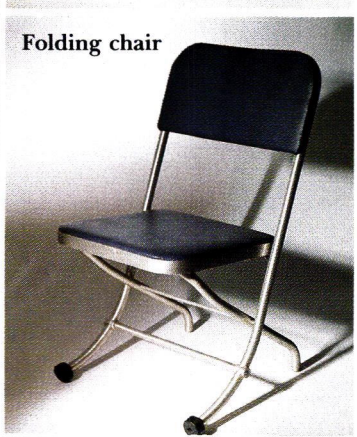
Side chair with black rings





Lounge chair and table

Folding chair



rings and finial on sofa

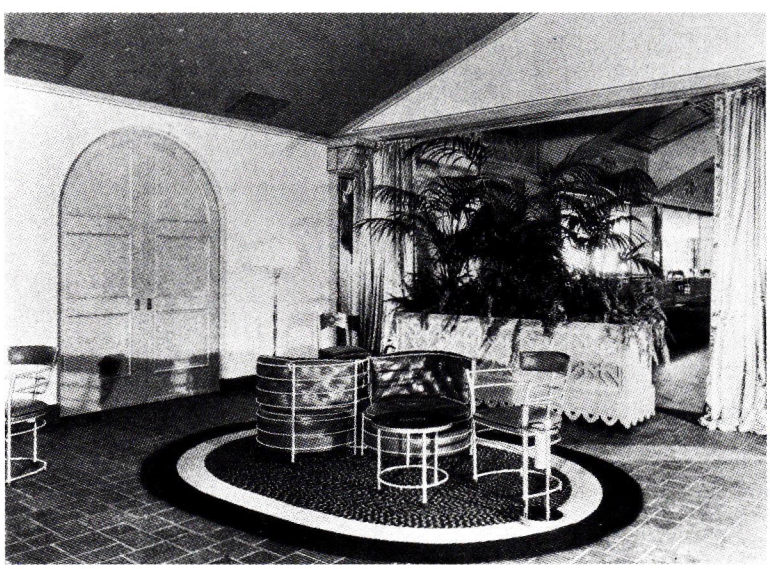
What made McArthur's approach so thoroughly his own was its emphatic Americanness at a time when many of his peers both in the United States and Europe were seeking the universality of the international style. The tubular-steel furniture devised by the architects Marcel Breuer, Le Corbusier and Charlotte Perriand, Ludwig Mies van der Rohe, and Mart Stam in Europe during the late twenties aimed for the continuity of line epitomized by the nineteenth-century bentwood designs of the Vienna-based Michael Thonet, generally considered the first truly modern furniture manufacturer. The seamless unity of leg, arm, seat, and back that he pioneered became the obsession of his many followers.

Contrary to that idea, Warren McArthur did not try to blur the transitions from one structural element to another but instead emphasized and celebrated how his pieces were put together. Interchangeability of standardized parts was paramount: one component might be used as the leg of a chair, the arm of a sofa, the base of a table. He employed a patented system in which anodized-aluminum tubes (with skeletal metal reinforcing rods) connected to each other at an angle. The joints between those components were defined by anodized-aluminum rings (occasionally in bright colors or black), and terminations were set off by screw-on finial caps. This stress on assembly—the knock-down pieces could be taken apart for transport—gives a McArthur design the modular adaptability that was a hallmark of rationalized modernism.

Yet such pragmatic considerations rarely make for a revival as lively as that which McArthur has been having. His urbane designs embody the evanescent glamour of the mid thirties, that brief, magical moment between the art deco of the late twenties and the stripped classicism of the late thirties. McArthur's chaises longues, console tables, and tête-à-têtes seem destined for a Ginger Rogers/Fred Astaire movie, sophisticated appointments in glittering penthouses where cocktails are served in the midnight moonlight.

HIS URBANE DESIGNS EMBODY THE EVANESCENT GLAMOUR OF THE THIRTIES

Warren McArthur was an American original whose improbable life story reads like the scenario for a Preston Sturges picaresque comedy. He was born in Chicago in 1885, and when he was seven his family moved into one of the earliest houses by Frank Lloyd Wright, for whom his brother Albert later worked. After graduating with a degree in mechanical engineering from Cornell in 1908, Warren invented a short-globed lantern that was popular with farmers. In 1914 he moved to Phoenix, where he and his two brothers became hugely influential. Warren founded the city's first radio station, developed the Wonderbus—an early camper which Sinclair Lewis toured in while writing one of his novels—and participated in his family's biggest venture, the construction of the Arizona Biltmore Hotel, which launched him on the most memorable segment of his life.

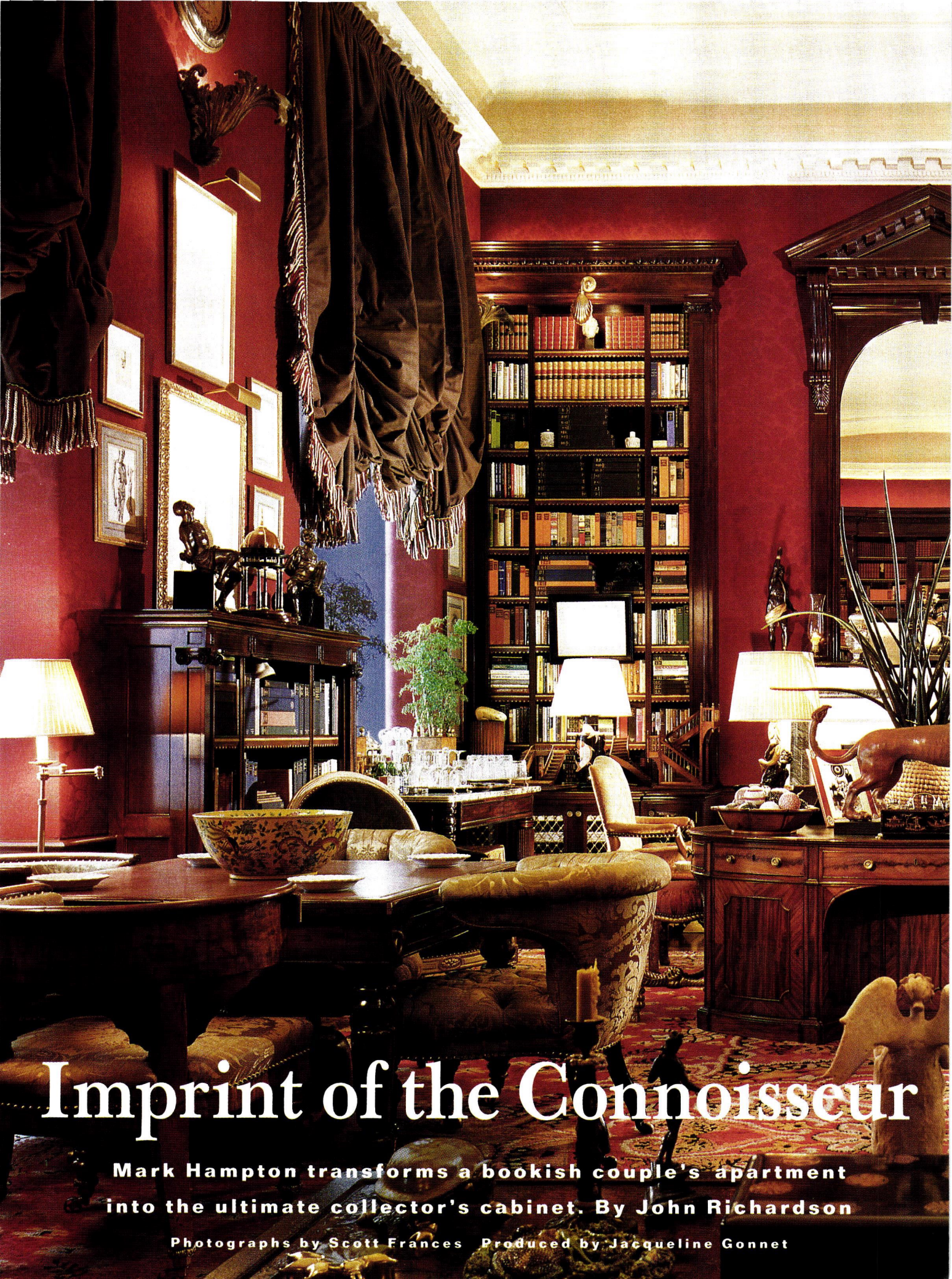


The McArthur family had always taken advantage of new inventions and patents; in the late twenties they approached Frank Lloyd Wright for the rights to the "concrete

(Continued on page 183)

McArthur chairs at the Fisher Landau Center. *Opposite top* and *center:* Sardi's in Los Angeles was furnished with McArthur designs in 1934. *Opposite bottom:* In the Ambassador Hotel, L.A., c. 1936, an unusual streamlined tête-à-tête.

Photos: David Feldman



Imprint of the Connoisseur

Mark Hampton transforms a bookish couple's apartment into the ultimate collector's cabinet. By John Richardson

Photographs by Scott Frances Produced by Jacqueline Gonnet

At the center of the living room cum library, an 18th-century carved lion leaps across a George III writing table. The Regency library table at left is surrounded by William IV armchairs in Brunschwig damask. Damasklike wool on the walls, from Cowtan & Tout, sets off monumental cabinetwork as well as clusters of smaller objects. Details see Resources.

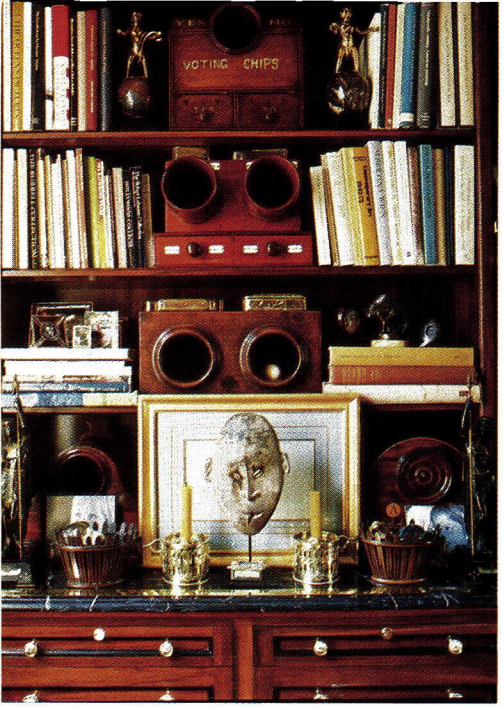
AN EMBARRASSment of riches was the problem Mark Hampton had to face when he embarked on this apartment. Far from having to search for suitable contents, he had to find ways of housing a plethora of collections—drawings, bronzes, porcelain, antique furniture, objets d'art, and books, books, books—that his client and friend, a connoisseur who prefers to remain anonymous, had assembled. Formerly a major collector of contemporary painting—Rothko, Stella, Johns, Rauschenberg, and the like—the client had switched his interest to drawing, the decorative arts, and twentieth-century American literature. Above all, the latter. In the course of putting together a library of women authors for his wife, he became an obsessive bibliophile. And so the heart of the new apartment is a lofty library that includes, besides first editions, an accumulation of mostly unpublished letters, manuscripts, journals, even screenplays.

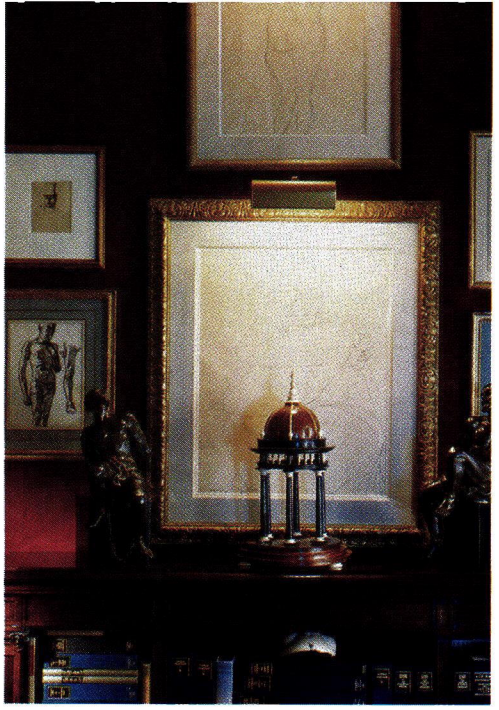
Rooms full of rich possessions too often smack of an expensive shop. That is not at all the case here. True, this collector is a scion of pre-*Titanic* plutocracy, but that is seldom a guarantee of discriminating taste. Atavism can play a role in decoration, however. It certainly accounts for the success with which the owners, aided and abetted by their decorator, have conjured up an ambiance of Henry Jamesian decorum and discreet sumptuousness.

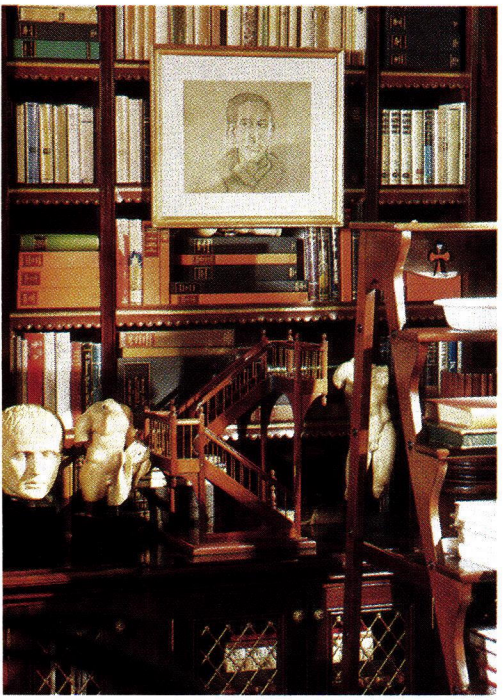
This apartment is the exception to the New York rule that tall buildings have low ceilings. The height of the library, which doubles as the living room, was a surprise even to the new owners. It was only when they started to gut the place and rip out the previous occupant's pitch pine paneling that the ceiling was found to have been drastically lowered. Bookcases now soar to fourteen feet, and there are still four more feet to the ceiling. Dramatic, if a touch impractical. Guests who ask to look at things on the top shelves are not popular: the host has to fetch a housepainter's ladder. Fortunately, the lower shelves offer all manner of treats. Sets of books and manuscripts by Larry McMurtry, handsomely bound or boxed, are interspersed with antique bronzes. Delicate ivory figures shelter in the safe shadow of the books, while swarms of ivory crustaceans, eerily articulated as only the Japanese know how, turn mahogany tabletops into rock pools.

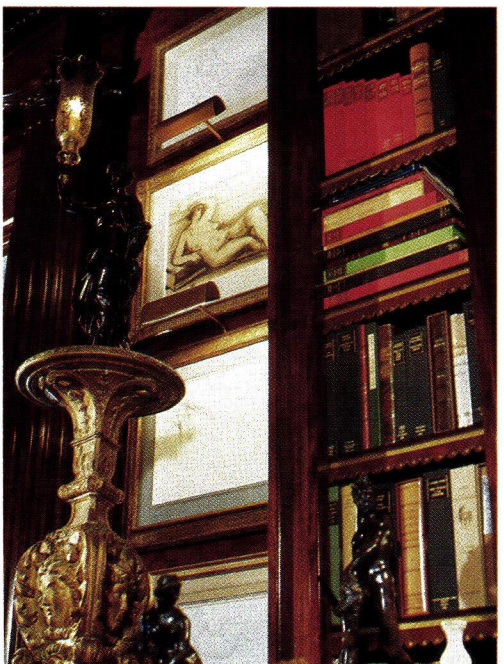
And the drawings: alongside one

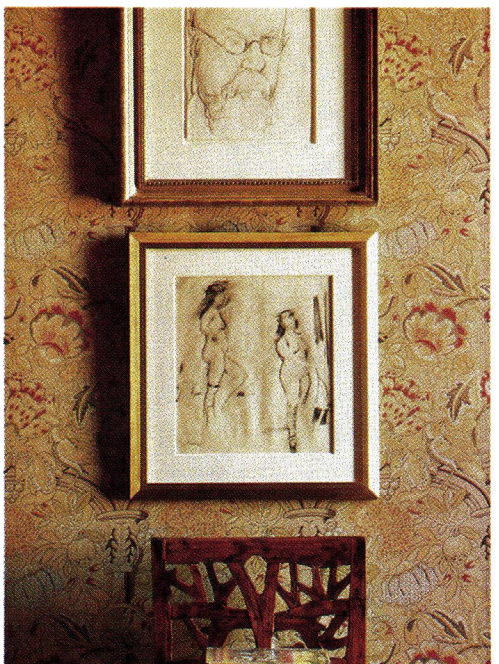
Nudes drawn by Egon Schiele hang behind a torchère and ivory-laden table in the library/living room, *above*. Velvet upholstery—Scalamandré on the fauteuil and Clarence House on the sofa—reflects the hues of bindings. The ledge holds a bronze head of Buddha beneath a Delacroix drawing. In the hall an Egyptian revival console table stands below Hockney's *L'Arbois de Ste. Maxime*. *Opposite above:* Ivory-tipped Empire armchairs in Yves Gonnet velvet flank a signed Jacob tabouret in the apartment's second, more intimate, library. *Opposite below:* A Michael Andrews portrait, above the mantelpiece, dourly surveys a William IV dining table, Regency chairs, and a George II console table.









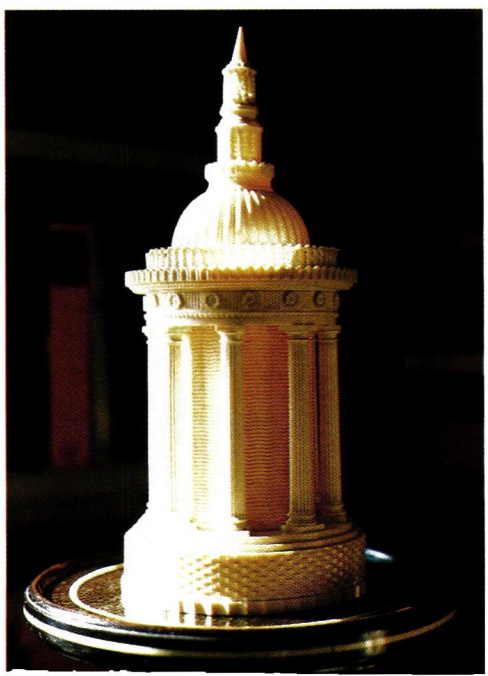


of the vast doorways, recumbent nudes by Matisse, Henry Moore, Balthus, and Maillol are hung one above the other as if to illustrate a point in one of Kenneth Clark's lectures. Down the side of a corresponding doorway is a more erotic group by Egon Schiele. Another of the collector's enthusiasms is twentieth-century English art, including a tough little early Lucian Freud in the library and a major Hockney painting outside in the hall. Such disparate schools and periods would not commingle so happily were it not for the connoisseur's unifying eye. The wine-colored damasklike wool on the walls is a great help, insofar as it homogenizes and enhances whatever is set against it. Throughout the apartment, materials have been chosen with utmost discernment by the wife, whom Hampton credits with "an infallible flair for the right stuff."

The dining room, no less handsome than the library/living room next door, is more conventional in scale and decoration. As one might expect, the magnificent pair of oversize eagle- and dolphin-supported side tables and the fine eighteenth-century Chinese mirror paintings turn out to be inherited. Not, however, the handsome brooding portrait over the fireplace, a work by one of England's best contemporary artists, Michael Andrews. Old-master drawings vie with the boldly colored and patterned walls for our attention. Al-

A collector's anthology comprises, *clockwise from top left,* Regency ballot boxes with an African mask; drawings by Nadelman, Klimt, Tchelitchev, and Lachaise behind a French miniature temple, c. 1840; Staffordshire figures above the tub; Rudolph Grobmann's portrait of Matisse and Larry Rivers's *Two Figures;* a 17th-century bronze after Giambologna, at lower right, and drawings by Matisse, Henry Moore, Balthus, and Maillol; a Lucian Freud portrait and Roman antiquities. *Opposite above:* In the husband's bathroom, Hampton scaled a Tressard stripe to a patterned Stark carpet. *Opposite below, from left:* A Japanese ivory menagerie under the gaze of an African cat mask; an ivory tempietto; architectural drawings and Regency hall chairs.

Bronzes, porcelains, and objets d'art shelter in the shadow of books and manuscripts, while swarms of ivory crustaceans turn tabletops into rock pools



though some of the drawings are overwhelmed, I like the contrast. I also like the way parchment-colored curtains are looped back to frame a thriving fig tree. For all its panache, this room is seldom used. Who can blame the owners for preferring to dine informally amid the splendors of the library and watch dusk turn Central Park from green to sepia?

Believe it or not, there is a second library, a smaller room conceived for evenings en famille. Like the dining room, however, it is often spurned for the infinitely addictive library number one. Too bad: library number two has everything to recommend it. Thin ebonized columns (shades of Emilio Terry's library for the British embassy in Paris) impose order on a space that combines formal French furniture with eclectic arrays of objects. I usually do not covet Staffordshire figures, but this room holds some wonderfully quirky examples by Obadiah Sherratt, and their folksy charm and humor counterbalance the lethal chic of ornaments in the Egyptian taste.

Down a corridor lined with eighteenth-century architectural drawings lurks the host's favorite hideaway: a room that could also be termed a library if its overt function were not that of a bathroom/dressing room. One's first impression is of a sizable study, arched, pilastered, and paneled in the manner of the Regency architect Sir John Soane. Suddenly one realizes that, besides a desk, sofa, and chandelier, besides busts, whatnots, and innumerable ballot boxes, this room includes a tub encased in mahogany. The neoclassical armchair behind a Gothic screen turns out to be an antique w.c. By most people's standards, the wife's spacious *(Continued on page 182)*

Within reach of bookshelves, a Victorian chaise longue in the master bedroom is covered in the same Clarence House linen print used for the walls, curtains, and bed reflected in the Regency mirror. Hampton grouped drawings by Dante Gabriel Rossetti, Francesco Raffaelli, and others alongside a Charles X mantel garniture. Larry Rivers's *Parts of the Body* hangs above a c. 1840 ebonized cabinet.

Mark Hampton and his clients have conjured

up an atmosphere of Jamesian decorum and discreet sumptuousness

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BLANKET EFFECT
Nineteenth-century tastes favored floor-to-ceiling pictures, as in this 1824 London gallery scene by W. F. Witherington. Details see Resources.

Great ideas

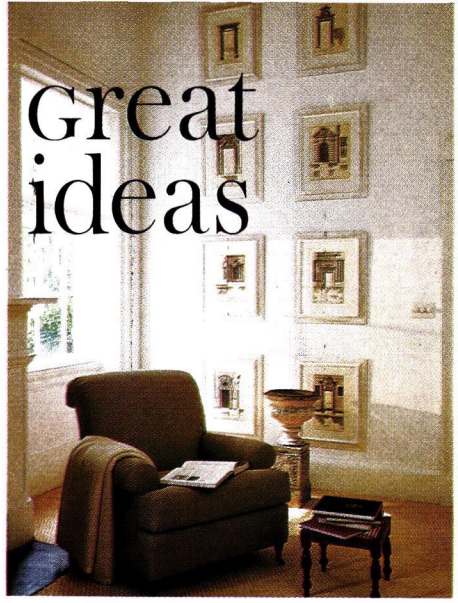
THE FRAME IS ALL
Decorator Chip Speaks treats a trio of gilt frames as art, which he hangs from ribbons.

The art of **hanging pictures** was once dictated by convention—but no longer. Today **creative options** abound, from **massing collections** on ledges to letting **lone frames** stand on their own. HG spotlights a range of display **solutions,** all of which point to the fact that the **primary rule** is personal taste. **By Alexandra de Rochefort**

LAYERED LOOK At home, art dealer Robert Miller and his wife, Betsy, mass a group of photos, drawings, and prints on ledges and even along the floor.

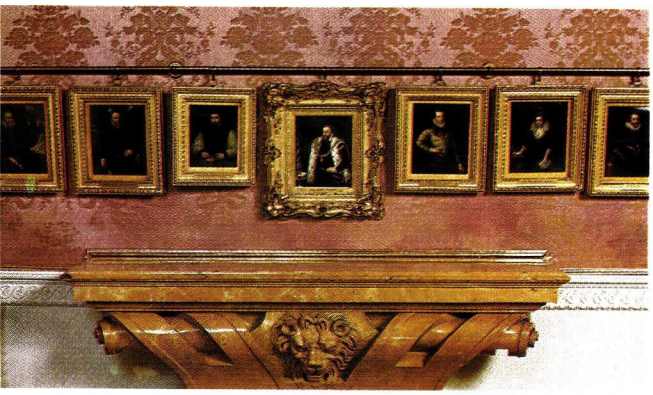
CLOCKWISE FROM TOP: NATIONAL TRUST PHOTOGRAPHIC LIBRARY, LONDON; PHOTO EDWARD LEIGH; JERRY L. THOMPSON; JEREMY SAMUELSON

great ideas



CONTENT IN A CONTEXT Designer Vicente Wolf arranged architectural engravings in two columns for a client.

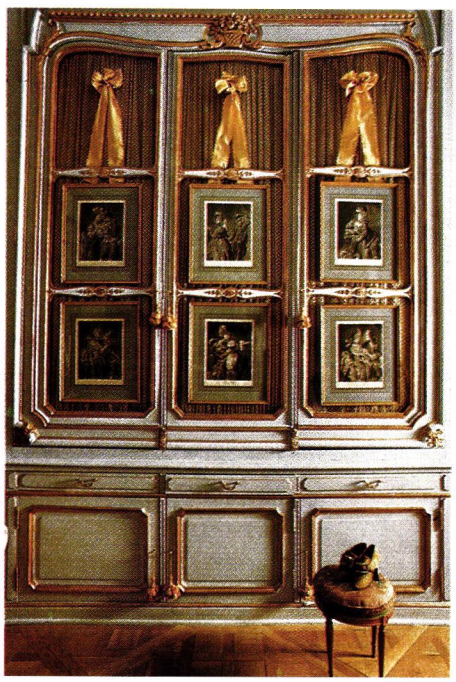
ART ALL OVER Everything from bookrests and easels to ordinary picture hooks are used for displaying prints in French decorator Thierry Despont's atelier-style New York apartment.



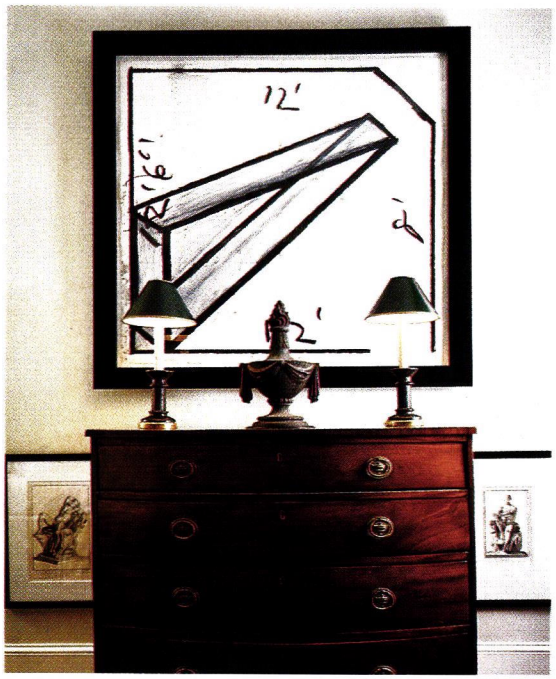
LINEAR APPROACH A brass rail at eye level unites portraits of differing sizes at Kingston Lacy, a British National Trust house.

GRID WORK A checkerboard of family snapshots in 1960s frames patterns a corridor in the Miami Beach apartment of legendary architect Morris Lapidus.

CLOCKWISE FROM TOP LEFT: LANGDON CLAY; JOHN HALL; SCOTT FRANCES; MICHAEL MUNDY (3); NATIONAL TRUST PHOTOGRAPHIC LIBRARY, LONDON/PHOTO RICHARD PINK



DOORS AS FRAMES
Curtained cabinet doors faced with wire grilles frame French engravings hung from bows in collector Lillian Williams's New York apartment.



SURPRISING PLACEMENT
Vintage engravings lean against a wall on either side of a bureau topped with a contemporary painting in designer Craig Logan Jackson's apartment.

BREAKING A PATTERN
In front of novelist Jay McInerney's desk, architect Alison Spear hung portraits of literati in simple frames arranged asymmetrically.

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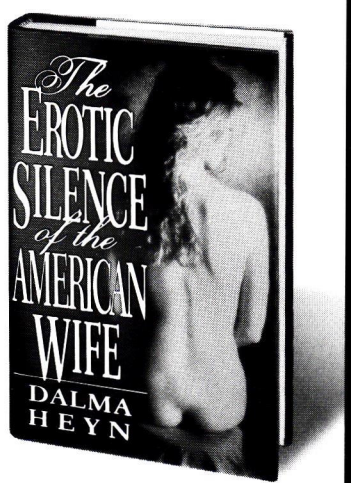
"ANOTHER SILENCE BROKEN—

it's about time women gave voice to all their dimensions, including the erotic, without shrinking in guilt."

— GAIL SHEEHY,
AUTHOR OF
THE SILENT PASSAGE



"Because patriarchy has restricted women's bodies as the means of reproduction — and then assumed these restrictions to be 'natural' — we have little idea what female sexuality might really be. Dalma Heyn shows us a new reality and a tantalizing hint of the future — and neither women nor marriage will ever be the same."

— GLORIA STEINEM,
AUTHOR OF
REVOLUTION FROM WITHIN

Turtle Bay Books

Valentino's London

(Continued from page 112) out the house, rooms that are far from big feature outsize furniture, another Valentino trademark: "I love big furniture in a small room. It has impact." In his narrow bedroom an English four-poster nearly extends from wall to wall and from floor to ceiling. The conservatory, which doubles as the breakfast room, is given over to a table that accommodates eight and an array of Chinese blue and white porcelain—all gathered under a blue and white gingham canopy. Even the half landing on the stairs boasts a great inlaid marble table almost hidden by a dripping tub of fuchsias. Not surprisingly, Valentino notes that, concerning plants, he "adores unusual varieties and bold compositions." He points to a rose tree, four feet high and almost as wide, that buries a table in the drawing room. "Robert Day does my flowers," he says. "He has guts."

Valentino's London house is where he goes to relax and indulge his passion for movies and biographies. There isn't an office or workroom, but there are three spare bedrooms. "In Rome I never have time to shop or go to the theater," he says. "London is the place I can do these things." But even in this private hideaway Valentino never forgets his mandate as a designer—a fact revealed when he explains, "I don't use strange colors or uneasy shapes because I want women to look and feel beautiful when they sit in my rooms. I make that possible here." ♠

Precious Nothings

(Continued from page 158) covered sofas Tony and Todd found "waiting" for them at a neighborhood antiques shop. But it is what Tony dubs "precious nothings" that dominate the mix. One off-white chair with brown legs was so ugly that when they got it home Todd immediately brought out the fabric dyes and gold spray paint. Another had been abandoned on the sidewalk by the owners of a junk shop, "but we thought it looked charming just the way it was," recalls Tony. The "precious" chairs are neatly arranged in the living room "portrait gallery"—a "wall o' women" and a "wall o' men," in Tony's words, covered with found paintings, mostly from flea markets and garage sales. "Most of them cost one or two dollars," says Todd.

Then there's the sisal carpet in the living room—a memorial, in a sense, to the white carpet they installed in their first New York apartment. According to Todd, "it lasted forty-five minutes," thanks to Betty and Mike, their terriers. So the sisal has become a canvas. They began by daubing in oversize leopard spots with black house paint and india ink. "When it gets more soiled or more worn, we'll use color," adds Todd. "Eventually we may cover the whole thing. When you think about it, Mike's our decorator!"

In the bedroom a glowing-orange bedspread they bought from a shopkeeper on Lower Broadway—"One hundred percent satin," he assured them—keeps company with a striped rug pieced together at Montauk Carpet. "Most places had those scary suburban-house colors, like mauve, beige, and brown," Todd says. "We wanted primary colors." A unique mosaic covers the custom television console. "We had so many paint-by-numbers pictures with colors we liked but imagery we didn't appreciate that we just had them cut up and used like tiles," he explains. The Liz Renay self-portrait above the bed was a birthday gift to him from Tony, who says Renay's "claim to fame was that she was a gangster's moll. She said she had the cover of *Esquire*, she was arrested, and she had a one-woman art show, all at practically the same time."

Putting all this together, says Todd, is not so much decorating as an idiosyncratic style of curating: "I have such a strong understanding of luxury and a strong understanding of junk and the way they can be combined. It's not a reference point that is immediately accessible to a lot of people." But then he has been playing by his own rules since he was a teenager skipping school—and those rules work for him, as both his clothes and his apartment make clear. "Because what I do is so personal," he says, "it's easy. It's joyful." ♠

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Resources

CONTENTS

Page 12 Picture hanging, by decorator Frédéric Jochem, NYC (212) 956-1840.

ART

Page 50 Pequi chair, $4,000, oiticica canoe-shaped throne chair, $4,000, oiticica hourglass pedestal, $2,000, oiticica-topped table with tambor ocado base, $3,000, at Industria, 775 Washington St., New York, NY 10014; (212) 366-1114 by appt. Arte Sana, Rue Alagoinhas 301, Rio Vermelho, Salvador CEP 40 000 Bahia, Brazil; (71) 235-0567, fax (71) 248-7681.

FOOD

Pages 62, 64, 66 For fresh natural pork: Niman-Schell Ranch, Box 369, Bolinas, CA 94924; (415) 552-0181. For *The Humane Consumer and Producers Guide: Buying and Producing Farm Animal Products for a Humane Sustainable Agriculture* (listing 95 hog raisers in 26 states), order from International Alliance for Sustainable Agriculture, 1701 University Ave. S.E., Minneapolis, MN 55414; (612) 331-1099, $13 (incl shipping). **62, 64** Nobel bone china plate, by Rorstrand, for stores (914) 628-1616. **64** Yves Halard flatware, $35 pce, at Bergdorf Goodman, NYC.

PEOPLE

Pages 68, 70 Decorative painting, by Elizabeth Dow, NYC (212) 219-8822. **68** Afghan dhurrie-upholstered sofa and armchair, similar at Patrick Dunbar Oriental Rugs & Antiques, Taos (505) 758-2511. Metal window bars and gate, by Heidi Schlatter, Brooklyn (718) 383-9397. Wagon wheel chandelier, dog pillows, similar at Judyth van Amringe, NYC (212) 925-4749. Lady and Gentleman cold-roll steel chairs, to order from John Risley, Middletown (203) 347-6215. Italian 1950s floor lamp, similar at Fred Silberman, NYC (212) 925-9470. Mission oak chairs, birdhouse, both by Joe Little Creek, similar through Up the Creek Folk Art Gallery, Demorest (404) 754-4130. **70** Woodwork in meditation room and kitchen, by Harlan Emil Gruber, NYC (212) 388-1030. Tatami mats, 3'x6'x2", to order from Five Eggs, NYC (212) 226-1606. Mexican rooster, leather pig, similar at Interior Insight, Franklin (615) 794-5690. Found-wood bed, to order from Daniel Mack Rustic Furnishing, NYC (212) 926-3880.

WORKROOM

Pages 78, 80 Custom porcelain, to order from Manufacture Nationale de Sèvres, 4 place André Malraux, 75001 Paris, (1) 47-03-40-20, fax (1) 42-61-40-54; 4 Grand Rue, 92310 Sèvres, (1) 45-34-34-00, fax (1) 45-34-39-76, catalogue available.

GARDENING

Pages 82, 84 Landscape design, by Deborah Nevins Assocs., 270 Lafayette St., New York, NY 10012; (212) 925-1125.

DECORATION

Page 88 La Portugaise chintz, to the trade at Brunschwig & Fils, for showrooms (212) 838-7878. Willow Boughs wallpaper, to the trade at Sanderson, for showrooms (212) 319-7220.

DESIGN

Page 92 1947 Side stainless steel/foam chair, 1932 Camel stainless steel/ash adjustable table, 1951 Boomerang stained plywood chair with elastic straps, 1942 Cantilever laminated wood/foam chair, all by Richard J. Neutra, to the trade at ICF, for showrooms (800) 237-1624, in NY (800) 237-1625. Leather on Cantilever chair, to the trade at Unika Vaev, for showrooms (800) 237-1624, in NY (800) 237-1625.

STYLE

Page 94 Verdura pieces, to order at Verdura, NYC (212) 758-3388 by appt.

BACK TO SCHOOL

Pages 101–04 Rico Espinet's sculpture, from Rico Espinet, Brooklyn (718) 965-3933. **99** Custom copper tubing floor lamp with enamel shade, to order from Espinet (see above). **101** Custom spun aluminum/copper/iron floor lamp, custom Mixmaster blown glass/iron table lamp, to order from Espinet (see above). **102** Custom Conga copper/rubber/iron floor lamp with linen shade, to order from Espinet (see above). **104** Custom copper/brass/iron bedside lamp, to order from Espinet (see above). Custom one-of-a-kind lamp, to order from Harry Anderson, Philadelphia (215) 548-8074.

VALENTINO'S LONDON

Pages 106–13 Decoration, by Tom Parr of Colefax & Fowler, 39 Brook St., London W1Y 2JE; (71) 493-2231. Flowers, by Robert Day Flowers, London (71) 824-8655. **106–07** Shantung Quadrille silk on armchairs and wall, to the trade at Le Manach, Paris (1) 47-42-52-94. Strapwork wool damask on foreground chair, to the trade to special order from Clarence House, for showrooms (212) 752-2890. Leopard silk/linen/cotton velvet on stools, to the trade at Brunschwig & Fils, for showrooms (212) 838-7878. **107, 108** Garden design, by Miranda Morley and Jane Nicholas, London (71) 730-8042, (81) 874-9444. **108** Carsten Check cotton on ceiling and chairs, to the trade at Brunschwig (see above). **110–11** Metropolitan Museum of Art Limoges dinner plates, $175 ea, for stores (212) 570-3726. **112** Brass lamps, by Valentino Più, bed linens, by Valentino Linge de Maison, from Valentino, for stores (Europe only) Rome (1) 396-67391. French Tiger wool carpet, to the trade at Stark Carpet, for showrooms (212) 752-9000.

MODERN COUNTRY ROMANCE

Pages 124–29 Design, by Victoria Hagan Interiors, 22 East 72 St., New York, NY 10021; (212) 472-1290. **124–25** Horn footstool, similar at Karen Warshaw, NYC (212) 439-7870. Karl linen on large sofa, to the trade at Stroheim & Romann, for showrooms (718) 706-7000. Montfort Stripe cotton on armchair, to the trade at Schumacher, for information (800) 523-1200. Antique kilim, similar at the Rug Loft, NYC (212) 879-2663. Tiger Eyes sisal, to the trade at Patterson, Flynn & Martin, for showrooms (212) 688-7700. Italian giltwood urn lamp, similar to the trade at John Rosselli International, NYC (212) 772-2137. **126** Iron bench #1, $575, from Claiborne, NYC (212) 475-3072. **127** Chandelier, similar at Betty Jane Bart Antiques, NYC (212) 410-2702. Tiger Eyes sisal (see above). Armillary sphere reproduction lamp, similar to the trade at John Rosselli (see above). **128** Iron beds, similar at Hobnail Antiques, Pawling (914) 855-1623. Custom cotton bedspreads, to order at Schweitzer Linens, NYC (212) 799-9629. **129** Les Vendanges cotton on love seat, to the trade at Clarence House, for showrooms (212) 752-2890. Ophelia linen for curtains, to the trade at Nancy Koltes Fine Linens and Textiles, for showrooms (212) 995-9050.

MICKEY AND HIS ARCHITECTS

Pages 130–35 Antoine Grumbach Architecte, 7 rue de Monceau, 75008 Paris; (1) 43-59-11-88. Robert A. M. Stern Architects, 211 West 61 St., New York, NY 10023; (212) 246-1980. Michael Graves Architect, 341 Nassau St., Princeton, NJ 08540; (609) 924-6409. Antoine Predock Architect, 300 12th St. N.W., Albuquerque, NM 87102, (505) 843-7390; 1136 Abbot Kinney, Venice, CA 90291, (310) 392-5906.

TAKING A CUE FROM ELSIE

Pages 139–45 Decoration and shop: Nina Campbell, 9 Walton St., London SW3 2JD; (71) 225-1011. **139** Campbell Tartan wool on chair, by Nina Campbell, to the trade at Osborne & Little, for showrooms (203) 359-1500. Couture sequined silk crepe dress, by Susan McCone, to order at Jonal, NYC (212) 879-9200. **140–41** Durrington Damask linen/cotton/nylon print for walls and curtains, Sackville Stripe cotton for undercurtains and poles, Voronstov modacrylic/linen/cotton/nylon print on sofa, Marienbad Stripe cotton on pillows, Georgia Weave modacrylic/cotton/nylon print on chair at left, all by Nina Campbell, to the trade at Osborne & Little (see above). Antinea Velvet mohair/cotton (shown with needlepoint bands) on chair, to the trade at André Bon, for showrooms (212) 355-4012. Caravaggio cotton damask on two front sofa pillows, to the trade at Clarence House, for showrooms (212) 752-2890. Napoleon Trois cotton print on chair pillow, to the trade at Brunschwig & Fils, for showrooms (212) 838-7878. Fleury cotton on rear chair, to the trade at Bergamo Fabrics, for showrooms (718) 392-5000. Handmade needlepoint carpet, similar from Olivia Wells, London (71) 584-8911. 19th-century French gilt tole sconces, similar at Guinevere Antiques, London (71) 736-2917. Custom mouse-earred chair pillow, custom lampshades, black folding tables, at Nina Campbell (see above). **143** Marinsky cotton on chairs and screen, by Nina Campbell, Merlin cotton for tablecloth, from the Elysium Collection, to the trade at Osborne & Little (see above). Table accessories, at Nina Campbell (see above). Tiger Stripe cotton for undercloth, to the trade at Sanderson, for showrooms (212) 319-7220. **144–45** Fou Sin cotton, Rumanian rug, custom lampshades, custom cross-stitch pillow on near chair, at Nina Campbell (see above). Sackville Stripe wallpaper, Bagatelle Spot chintz for sofa pillows, Durrington Damask linen/cotton/nylon print on back pillows, Hertford Scroll cotton for valances, all by Nina Campbell, to the trade at Osborne & Little (see above).

MODERN ARCHAEOLOGY

Pages 146–51 Design, by Betsy McCue Train, 344 Club View Dr., Great Falls, VA 22066; (703) 759-1595. Architecture, by Jack Train Assocs., Architects, with Betsy McCue Train as project designer, 111 West Washington St., Chicago, IL 60602; (312) 332-0363. Landscape architecture, by Morgan Wheelock, 334 Bolyston St., Boston, MA 02116; (617) 536-9600. **147** Charley metal-frame chairs with removable covers, by Montis, to the trade to order from Axiom Designs, for showrooms (212) 219-2212. Custom hand-forged hardware on doors, similar to order from Samuel Yellin Metalworkers Co., Philadelphia (215) 472-3122. Tables, similar at Joshua Baer & Co., Santa Fe (505) 988-8944. **148** Capri Canvas Stripe water-repellent cotton on banquette and chaise, to the trade at Brunschwig & Fils, for showrooms (212) 838-7878. Prancer suede shag carpet, to the trade to special order at Jack Lenor Larsen, for showrooms (212) 674-3993. Indian Paintbrush silk on banquette pillows, to the trade at Jack Lenor Larsen (see above). Taccia lamp with adjustable glass bowl to left of banquette, by Castiglioni for Flos, for dealers (516) 549-2745. Italian bronze table with Egyptian porphyry top, c. 1805, at window, similar at Juan Portela Antiques, NYC (212) 650-0085. Sheer for curtains, to the trade at Lee Jofa, for showrooms (201) 438-8444. **149** Aurora hanging lights, from Flos (see above). Chaplin metal-frame chairs with removable covers, by Montis, to the trade to order from Axiom Designs (see above). Awning canvas stripe for Chaplin chair covers, to the trade at Gretchen Bellinger, for showrooms (518) 235-2828. Hand-painted cotton on three chaise pillows, similar to the trade to special order at Anya Larkin, for showrooms (212) 532-3263. Montague cotton stripe on front chaise pillow, to the trade at Grey Watkins, for showrooms (212) 371-2333. 17th-century French stool, similar at L'Antiquaire & the Connoisseur, NYC (212) 517-9176. Natural spotted calfskin on stool, to the trade at Contemporary Hides, for showrooms (619) 272-2025. **150–51** Custom hand-painted and gilded cotton for curtains, similar to order from Elliott Levine, NYC (212) 541-9389 by appt. Traviata large cable (comes with tape) for cording, Traviata Marabout fringe on paisley pillows, to the trade at Brunschwig (see above). Custom hand-forged fabric hangers, to order from Samuel Yellin (see above). Soliman rayon/cotton ottoman on chaise, to the trade at Manuel Canovas, for showrooms (212) 752-9588. Steel bed (#0285), to the trade at Niermann Weeks, for showrooms Niermann Weeks, Box 6671, Annapolis, MD 21401, $25 catalogue available.

PRECIOUS NOTHINGS

Page 152 Todd Oldham Vanity beaded jacket, at Macy's, NYC; Martha International, NYC; Fred Hayman Beverly Hills, Beverly Hills. Todd Oldham Drawer-Pull wool crepe jacket, Tuft Print silk blouse, Curtain Fringe skirt, at Bergdorf Goodman, NYC (skirt to order); Macy's, NYC; Fred Hayman

Beverly Hills, Beverly Hills; Neiman Marcus, Beverly Hills, Dallas; Stanley Korshak, Dallas; Nan Duskin, Philadelphia. **153** Todd Oldham Old Masters/New Mistress beaded skirt, Screen Door silk/metal blouse, at Bloomingdale's, NYC; Macy's, NYC; Martha International, NYC; Fred Hayman Beverly Hills, Beverly Hills; Stanley Korshak, Dallas; Macy's West, San Francisco. **155** Mosaic Palermo Lamontage carpet, to the trade at Saxony Carpet; Schumacher; Stark Carpet; the Rug Source in Denver, Denver; Emmet Perry & Co., Houston; Galleria Carpets & Rugs, Washington, D.C.; retail at ABC Carpet & Home, NYC; Village Carpets, Chicago, Winnetka. Louis XIV–style love seats, similar at John Koch Antiques, NYC (212) 243-8625. **156** Totem aluminum floor lamp, by Godley-Schwan, for stores (718) 383-2323. Grass lamp, by Robert Lewis, to order at Modern Age, NYC (212) 674-5603. **157** Light bulb bud vase from Togo, $10, at Craft Caravan, NYC (212) 431-6669. Todd Oldham beaded leopard-print gown, at Henri Bendel (to order); Bergdorf Goodman, NYC (to order); Macy's, NYC; Neiman Marcus, Beverly Hills, Dallas. Leopard-print chaise, similar at Depression Modern, NYC (212) 982-5699. Black crepe slingbacks, by Manolo Blahnik, at Neiman Marcus, Beverly Hills, Dallas. Twig table, by Sura Kayla, to order at Sura Kayla SoHo, NYC (212) 941-8757. **159** Custom carpet, to order at Montauk Carpet, NYC (212) 691-2400. Todd Oldham Poinsettia beaded skirt, silk organza blouse, at Henri Bendel (skirt to order); Macy's, NYC (skirt to order); Saks Fifth Avenue, NYC (skirt to order); Lilly Dodson, Dallas; Fred Segal Melrose, Los Angeles.

AN UNSUNG HERO OF THE MACHINE AGE
Pages 160–65 Selected Warren McArthur furniture, from Nicholas and Shaunna Brown, NYC (212) 941-4753 by appt.

IMPRINT OF THE CONNOISSEUR
Pages 166–73 Decoration, by Mark Hampton, 654 Madison Ave., New York, NY 10021; (212) 753-4110, fax (212) 758-2079. Architecture, by Oscar Shamamian of Ferguson Murray & Shamamian, Architects, 270 Lafayette St., Suite 300, New York, NY 10012; (212) 941-8088. Cabinetwork, by Gregory Gurfein, Long Island City (718) 729-7734. Decorative painting, by Pat Cutaneo, Bernardsville (908) 953-9003. **166–67** Raphael Damask silk on William IV chairs, to the trade at Brunschwig & Fils, for showrooms (212) 838-7878. Weald wool on walls, Langdon House Stripe silk on fauteuil back, to the trade at Cowtan & Tout, for showrooms (212) 753-4488. Wool Suede wool/nylon for balloon shades, to the trade at Decorators Walk, for showrooms (516) 249-3100. Custom cotton bullion fringe (#FB999) on shades, to the trade to order at Scalamandré (212) 980-3888. Leather bookcase edging, by Robert Falotico Studios, NYC (212) 369-1217. **168** 19th-century torchère, similar at Christopher Hodsoll, London (71) 730-3370. Custom-embossed Rainbow Velvet cotton on fauteuil, custom cotton cord on tape (#C83T), custom Jo-Anne cotton bullion fringe (#FB9999) and custom Fleurival cotton rosette with tassel (#T2838A) all on sofa, to the trade to order at Scalamandré (see above). Velours Gascogne cotton/linen on sofa, to the trade at Clarence House, for showrooms (212) 752-2890. **169** Renaissance Velvet cotton on chairs, to the trade at Yves Gonnet, for showrooms (212) 758-8220. Veronica Gimp viscose/polyester/cotton gimp on chairs, to the trade at Brunschwig (see above). Peking silk velvet on tabouret, to the trade at Jack Lenor Larsen, for showrooms (212) 674-3993. Diana Taffeta silk for curtains (without painted design), to the trade at Henry Calvin, for showrooms (415) 565-1981. Scroll Bouquet cotton on dining room walls, to the trade at Clarence House (see above). Chatillon Cut Velvet cotton/bemberg on chairs, to the trade at Brunschwig (see above). Limoges Taffeta silk for curtain, to the trade at Scalamandré (see above). Napoleon III chandelier, similar at Marvin Alexander, NYC (212) 838-2320. **171** Custom-color Omni cotton stripe for walls and curtains, to the trade at Tressard, for showrooms (201) 365-2001. Buxton wool carpet, to the trade at Stark Carpet, for showrooms (212) 752-9000. Pulborough chintz on sofa, to the trade at Clarence House (see above). Custom-color Special Wreath Lattice carpet in hallway and Empire Caisson carpet in red room, to the trade at Stark (see above). **172–73** Arts and Crafts linen print, to the trade at Clarence House (see above). Custom cotton bullion fringe (#FB9999) on chaise, custom Mistral blocked cut silk fringe (#FC249) on curtains, to the trade to order at Scalamandré (see above). French armchair, c. 1870, similar at Bardith, NYC (212) 737-3775. Victorian ebonized cabinet with brass studs, similar at Mallett at Bourdon House, London (71) 499-7411.

GREAT IDEAS
Page 176 Vicente Wolf Assocs., NYC (212) 465-0590. Elisa club chair (#H9115), by Vicente Wolf for Henredon, for dealers (919) 885-9141. Sisal carpet (#WO-42) in bedroom by Wolf, to the trade at Stark Carpet, for showrooms (212) 752-9000. Architectural engravings in bedroom by Wolf, from the John Richard Collection, for dealers (601) 453-5809. Decoration, by Thierry W. Despont, NYC (212) 334-9444. Framing of Despont pictures, by A–Z Art Framing, NYC (212) 226-3641. Craig Logan Jackson Interiors, NYC (212) 929-0164. Alison Spear, AIA, NYC (212) 254-2406.
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Connoisseur

(Continued from page 172) drawing-lined bathroom is on the sybaritic side, but by comparison with the husband's beguiling sanctum it seems austere.

Hampton's claim that he never enjoyed a job as much as this one is borne out by the album of photographs and drawings in which he has chronicled every phase of the project. Of course, the decorator is an old friend of the owners and has worked for them before, but that does not always preclude friction. "Smoothest ride I ever had," the husband fervently agrees, "and so wonderfully quick: nine months from start—demolition down to the concrete—to finish." An amazing feat, given the complexity of the work: above all, the intricate craftsmanship involved, the library cabinetwork, for instance, all of which was executed by the master furniture maker Gregory Gurfein. What is more, no shortcuts were considered. Mahogany is mahogany; marble, marble. There are none of the usual attempts to fool one's eye.

An amazing feat, too, in view of the scale of the main room. Since the building's elevators and doorways were not wide enough to accommodate the huge sofas the space demanded, the upholsterers had to set up shop in the apartment, as did the carpenters. There were also seemingly endless structural and engineering problems. "All credit for coming up with solutions is due to Oscar Shamamian, our architect," says Hampton.

The inspiration for the library cum living room was not so much Carlos de Beistegui's theatrical bibliothèque at Groussay as the stolid classicism of Sir Charles Barry, an architect one associates with London clubs and the noble houses in Trollope's novels. "My dream was always to do a great library," Hampton explains, "but one that was a place to read in as well as look at." He has triumphantly succeeded. May all Hampton's other dreams come true: the grand manner evidently becomes him. ▲

Master Gardener

(Continued from page 119) apparent in the range of effects he achieves with a limited palette of relatively ordinary plants, such as white honesty, *Astrantia major,* and *Thalictrum aquilegifolium.* His respect for the site is also apparent here: on the shady moist north-facing side of Domein Botermelk's secret garden he has used ferns, Solomon's seal, hostas, and rodgersias.

The plantsman's focus on every leaf and flower can cause myopia in a designer, but Wirtz does not hesitate to step back for a broader view. At Meer in northern Belgium, he cleared part of the dense woodland that hemmed in a handsome turn-of-the-century brick farmhouse to make open lawns—some six acres in all—outside the front and back façades. Near the house he laid out gardens whose relaxed formality gracefully mediates between architecture and the surrounding landscape, sketching in a delicate geometry.

French windows overlook the main outside sitting area—a serene paved terrace softened at the edges by topiary and low hedges of box, a loggia festooned with Virginia creeper, and a pair of curvaceous mixed borders framing distant scenery. The open spaces of lawn on the other side of the house are made less dauntingly expansive by adroit visual linkages: a pair of white stone busts eye each other across the grass; a gap between yew hedges aligns with a distant Lutyens bench silhouetted against a solid yew wall. These formal devices are embowered all around in the forest, the solid frame for Wirtz's composition.

At another private garden, surrounding a farmhouse near Bellem, Wirtz's design incorporates a highly decorative seventeenth-century dovecote with crow-stepped gables. The outskirts of the estate are intensely rural—cattle and sheep graze in meadows beside willow-fringed canals—and Wirtz has been careful to use the natural vocabulary of the region. Following local tradition, he enclosed the garden in hedges of hornbeam and hawthorn, and parallel to these rustic boundaries he planted a breathtaking alley of limes with a turf walk that culminates in a bench backed by clipped yew. The cross axis is a brick path (this is very much brick country) flanked by tall cones of yew and precisely aligned with the dovecote. Tucked away to one side of the house, a series of box-edged beds planted with fruit trees, herbs, and vegetables is another of Wirtz's homages to the neat country gardens of Flanders. In the background the clucking of chickens gives the true farmyard note.

All this may seem a world away from the challenges of redesigning the Jardin du Carrousel in Paris, Wirtz's portion of the landscape assigned to him, Benech, and Cribier. Yet there too, at one of the most historic urban sites in Europe, Wirtz's overriding principle has remained the same—to honor the spirit of the place. Horticulturally, this is almost a sacred site, for it adjoins the Jardin des Tuileries, designed in the seventeenth century by the great André Le Nôtre, whose father had been a head gardener there.

Working closely with I. M. Pei, architect of the glass and steel pyramid in the Louvre courtyard at the eastern terminus of the park's long axis, Wirtz has evolved a classical design that pays tribute to Le Nôtre with walks and open-air rooms of clipped lime and yew. The scheme also makes a focal point of the banal Arc du Carrousel by deploying a fan of radiating low yew hedges and paths as a bold counter-rhythm along the ground plane. This green oasis of calm provides a haven from the roar of traffic. Construction and planting are well under way and will be completed next year. As in the past, Wirtz's quietly amicable dealings with his client have led to another assignment: at the personal request of President Mitterrand, he has been asked to restore the private gardens at the Élysée Palace. For a Belgian to receive this prestigious commission in Paris is, from the French point of view, an accolade of the highest distinction.

Jacques Wirtz shows no sign of retiring or of flagging creative energy, and there is a steady flow of remarkable projects from the office where his two sons, Martin and Peter, work with him. The Wirtz style, a modern way of gardening that draws inventively on the past and on the particular magic of each site, continues to yield some of the finest landscapes of our time. ▲

Country Romance

(Continued from page 128) I wanted to restore some of that feeling." The mirrors she chose have a murky patina to the glass. A stone cherub's head hung on the side of the living room fireplace has been left with dried moss.

The edge of the mantelpiece is exactly *not* where the couple expected the head to end up. They've made a game of trying to guess where Hagan will put things. They're usually wrong—and always pleased. The biggest battle was over the floors. They were 3,000 square feet of a somber gray the wife had once spent a week painting herself. Hagan wanted to strip them to their natural color. The wife gave in, her husband didn't. Until he saw them.

Like everything else, the floors contribute to the feeling of calm and quiet and back-to-simplicity the couple value in the house. "It's my hideaway," says the wife. "Part of me would like to just live on a farm and raise chickens and cows." Her husband, a successful businessman, goes riding for hours at a stretch, or they garden together from six in the morning until late afternoon. They are no longer, she says, "in awe of dirt." They socialize with their children, who are still a little peeved that there's no swimming pool. They contemplate their acres from their porch. Hagan has achieved for them, she says, a "this-is-my-house feeling." My New England farmhouse. ▲

Unsung Hero

(Continued from page 164) textile block" construction system for use in building their hotel. Wright, then at the nadir of his career, seized the opportunity to act as consultant to his former draftsman Albert Chase McArthur, architect of record for the Arizona Biltmore. In typically Wrightian fashion, the master attempted to take over as much as possible, and today some people consider the sprawling resort complex to be Wright's work.

The need for chairs and tables that could be used both indoors and outdoors at the Biltmore led Warren McArthur to his most characteristic contribution to twentieth-century design: anodized-aluminum furniture. He soon came to favor that material above all others. It possessed a more subtle sheen than the chrome-plated tubular-steel pieces flooding the sluggish Depression market. And because McArthur was a born innovator, few of his chairs, tables, or ingenious frames for large upholstered seating look anything like those produced by either his predecessors or his contemporaries.

Lightweight, durable (the pieces came with a lifetime guarantee), and intrinsically up to date, the designs of the New York–based Warren McArthur Corp. were particularly popular for trains, ships, and airplanes, which often were outfitted with the dashing pieces that captured the modernist machine aesthetic to perfection. Indeed, during World War II, when the McArthur plant shifted its production solely to the war effort, only minor modifications were needed to adapt techniques for the defense industry. Eventually, the McArthur Corp. supplied eighty percent of all the seating on military aircraft for the duration.

But in that easy transition also lay the origins of McArthur's unwarranted slide toward oblivion. Because aluminum was needed for strategic purposes, many of his thirties pieces were melted down to recycle that essential material, accounting in part for the rarity of his work today. Always more of an inventor than a businessman, he had gone bankrupt more than once. McArthur found the move back to peacetime production especially hard. He closed his factory in 1948, at a time when metal furniture was less fashionable than the natural materials of postwar biomorphic design or the new synthetics that were just being introduced. He then started another enterprise, Mayfair Industries, but the aluminum furniture it made showed little design distinction and was used primarily for institutional purposes. When McArthur died in New York in 1961 at age seventy-six, he still merited a brief, respectful obituary in *The New York Times*, but it gave no idea of his brilliantly varied achievements as an entrepreneur of mass-produced modernism.

Because McArthur was neither a writer nor a teacher, like most of his better-known contemporaries, and because his surviving works are so scarce, he was for the most part overlooked during the revival of art deco and moderne design in the late sixties and early seventies. But now the freshness of conception and boldness of execution Warren McArthur brought to even the most mundane objects—such as his sculptural hat racks, graceful coat hangers, and totemic pedestal ash receivers—again makes his designs among the most sought-after prizes for aficionados with an eye for not only the unusual but also the outstanding. ▲

Credits for An Unsung Hero of the Machine Age
Page 160—Collection Nicholas and Shaunna Brown, New York (3). Page 161—David Seidner. Page 162—*Left row, top to bottom:* Collection Wellington S. Tichenor, New York (2); collection Nicholas and Shaunna Brown. *Right row, top to bottom:* Collection Nicholas and Shaunna Brown/photo David Frazier (4). Page 163—*Left row, top to bottom:* Collection Nicholas and Shaunna Brown/photo David Frazier (3); courtesy Arizona Biltmore Resort, Phoenix; from *House & Garden* (May 1931). *Center row, top to bottom:* Collection Nicholas and Shaunna Brown/photo David Frazier; from *Aviation* (November 1945); collection Nicholas and Shaunna Brown/photo David Frazier (2). *Right row, top to bottom:* Collection Wellington S. Tichenor; collection Nicholas and Shaunna Brown/photo David Frazier (3). Page 164—From *The Architectural Forum* (May 1933) (3). Page 165—David Seidner.

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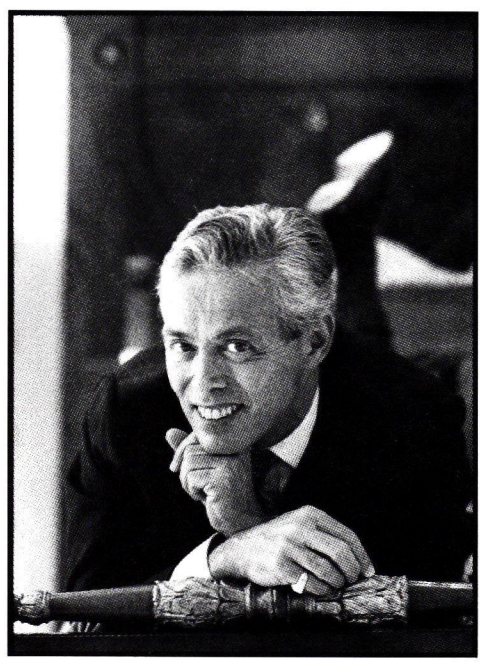
Gandee

Robert Metzger, no frills but a whole lotta pizzazz

"A good sofa costs $1,000 a foot—plus fabric," said decorator Robert Metzger, who happened to be sitting in just such a sofa in his midtown Manhattan office when he imparted his decidedly pricey rule of thumb. "Guido DeAngelis made this one for me," he added, conspicuously admiring the work of the well-known New York upholsterer. Metzger then beckoned me to join him by patting one of the deep-green velvet cushions on the gently scalloped three-seater edged with salmon and lime cording. "Sit in it," he said, and then he invoked that inexplicably-popular-among-decorators-everywhere expression of hyperbolic praise: "It's to die."

Although I opted to stay put in my armchair, I had to admit Metzger did indeed look comfortable nestled in all that down—legs crossed, one low-vamp loafer gently swaying—snuggled up with his little dog, a Cavalier King Charles spaniel that he sometimes calls Chester, sometimes calls Snoop, who was nibbling at the occasional bit of tuna on white (no crust) that Metzger would use when the yapping became intrusive. "Chester, paleeese. Daddy is being interviewed."



As Metzger chatted, and Metzger loves to chat, a flash of gold caught my eye. "Nice pinkie ring," I said. "Oh, my ring," said an obviously-delighted-that-I'd-noticed Metzger. "I adore this ring. It's new. Mimi Herrera, who is a client, has a six-sided ring and I always admired it." Metzger slipped the ring off so I could admire it, then proceeded to praise its qualities, which segued into praise for his decorating. In other words, pinkie ring as metaphor. "I like strong things. I don't like frills. I like quality. I like guts. I am not afraid of color and I am not afraid of drama and I am not afraid to make a statement." I asked what that statement might be. "It's like when I walk into a room," said Metzger. "I want people to know I'm there. I'm no wallflower. I like pizzazz."

"Mrs. America isn't ironing sheets"

How did Metzger, the son of a Manhattan wholesale meat and poultry man, end up with such an unabashed flair for pizzazz, not to mention the staff of seventeen currently at work on twenty-five projects? "I was supposed to go into the family business," he recalled, eyes wide. "Can you imagine?" Neither could Metzger. So he enrolled at NYU, majored in business, then hit Wall Street because he thought Wall Street was "glamorous." Three years later he hopped a Yugoslavian freighter—destination Genoa. But Metzger jumped ship in Tangier: "I saw land and I was off." For five months he toured Europe. "It was the most expanding experience of my life," notes Metzger, who returned home and enrolled in the New York School of Interior Design.

An eight-year-long postgraduate stint at a 57th Street shop, Past and Present, followed, which taught Metzger the tricks of the antiques trade as well as the carriage trade. "We had Doris Duke, we had the duchess of Windsor, we had Mrs. Mellon." They also had William E. Buckley, who, taking note of a Metzger window display, hired the young decorator to do up his bedroom. "I still work for him," said Metzger, lending credence to his claim that a "decorator-client relationship is like marriage." That being the case, I asked Metzger his criteria for walking down the aisle. "There has to be magic," he said. And who conjures it? According to Metzger's client roster, Robert and Blaine Trump, Reinaldo and Carolina Herrera, Tatum O'Neal and John McEnroe.

Ironically, now that he's a famous decorator, Metzger is returning to his beginnings by opening an antiques shop this month adjacent to his office. "It's going to be wonderful," he promised. "I love to shop." Metzger's Central Park West apartment attests to the passion. Not surprisingly, he is entertaining the idea of moving from the barely navigable four rooms that he shared with his mother until she died when he was twenty-six. Perhaps to hasten his move—"I've got my eye on Fifth Avenue"—Metzger has embarked on an ambitious series of licensing agreements for everything from furniture and fabrics to china and sheets. "Why are fashion people designing sheets, I'm not designing dresses," he huffed. "It's to annoy me." The mention of sheets reminded Metzger that he now has a line out—"available at Bloomingdale's." Actually, it's Metzger's second line. He introduced a few patterns some time ago, but they didn't sell because they were all cotton. "Mrs. America isn't ironing sheets," explained Metzger, who is reintroducing Carrie's Bough, a pattern named after his mother, in a blend. I asked if the typical Metzger client didn't tend more along the lines of Pratesi linens. "You're not in the real world," said Metzger. "The real world is blend. Wake up and smell the coffee." **Charles Gandee**

LARA ROSSIGNOL