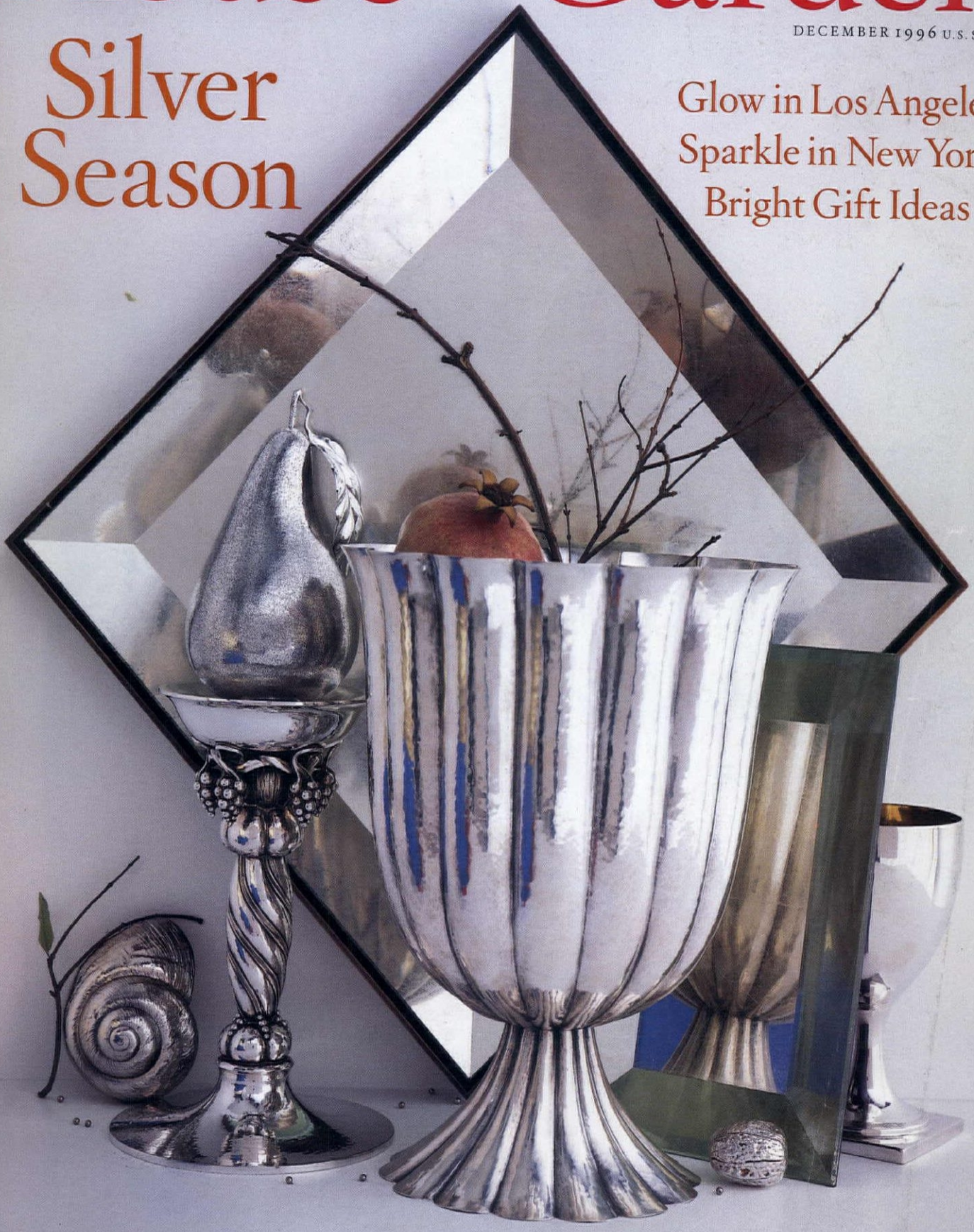
CONDÉ NAST

House & Garden

DECEMBER 1996 U.S. $2.95

Silver Season

Glow in Los Angeles
Sparkle in New York
Bright Gift Ideas



©1995 Hunter Douglas Inc. ® is a registered trademark of Hunter Douglas Inc.

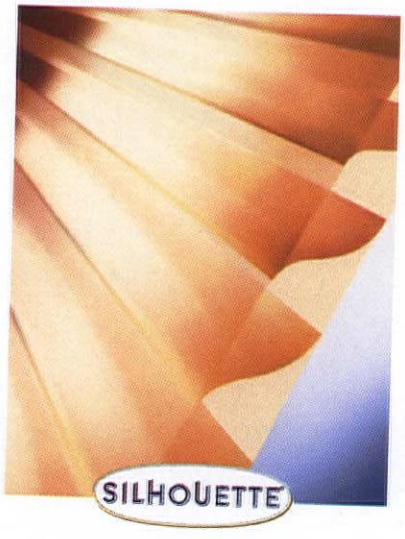
SHE WAS QUITE BORED

with the state of affairs in her bedroom.

Until Hunter Douglas started hanging around.

Light gives life to a room. It can also miraculously transform an entire space, if harnessed properly.

Hunter Douglas window fashions are so innovative, they do just that. The silky sheer Silhouette® shadings pictured here have a unique ability to capture sunlight and impart a sensual radiance that dramatically changes the feeling of a room.



Call 1-800-22STYLE to receive a free fabric sample and design brochure as well as the location of your nearest Hunter Douglas retailer.

1-800-22STYLE

HunterDouglas

WINDOW FASHIONS

CHANGING THE WORLD. ONE WINDOW AT A TIME.

Ralph Lauren
INTRODUCING RALPH LAUREN WHITE LABEL

Ralph Lauren

GUMP'S

SAN FRANCISCO

The sensation of time

CONCORD®

Watchmakers Since 1908

S W I S S

CONCORD

VENETO™

Time as a tactile experience...

Eighteen karat gold:

hand-sculpted,

hand-crafted,

hand-polished.

Exuding an unmistakable sense of luxury.

To the touch.

To the eye.

TOURNEAU

Where you meet Your Other Face.

NEW YORK • PALM BEACH • BAL HARBOUR • COSTA MESA • HOUSTON

SHOP-AT-HOME: 1-800-348-3332

Threshold

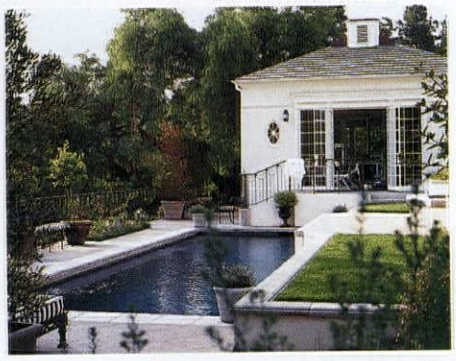
Contents for December

COVER PHOTOGRAPHED BY ILAN RUBIN STYLED BY JEFFREY W. MILLER FOR SILVER SEASON STORIES SEE "LIQUID ASSETS," PAGE 88, "A FINE REPRISE," PAGE 112, AND "SILVER PALETTE," PAGE 130

FEATURES

101 **The Great Butterfly**
In designing everything from portico to pottery for this Caracas classic, Gio Ponti gave modernist austerity a tropical verve.
BY AKIKO BUSCH

112 **A Fine Reprise**
New life for a 1930s Hollywood classic.
BY SUSAN MORGAN



122 **French Twist**
A Parisian designer revamps a Manhattan apartment with panache.
BY GEORGIA DULLEA

130 **Silver Palette**
With hits of color, an antiques dealer gives a contemporary splash to his elegantly old-world apartment.
BY CHRISTOPHER MASON

136 **Mood Indigo**
In white-hot Marrakech, one house radiates cool.
BY KATRINE AMES

142 **The Garden at Broccoli Hall**
A sunny hillside and a fertile imagination create a cottage fantasy.
BY MAXINE PAETRO

152 **Cookie Fortune**
Tracking down the baker's secret for the world's finest sweet.
BY ALISON COOK

160 **Uncorked** When it comes to value for money spent, champagne is one luxury that pays its way.
BY JAY MCINERNEY

162 **Sources** Where to buy everything.

164 **& Another Thing** Before we go . . .

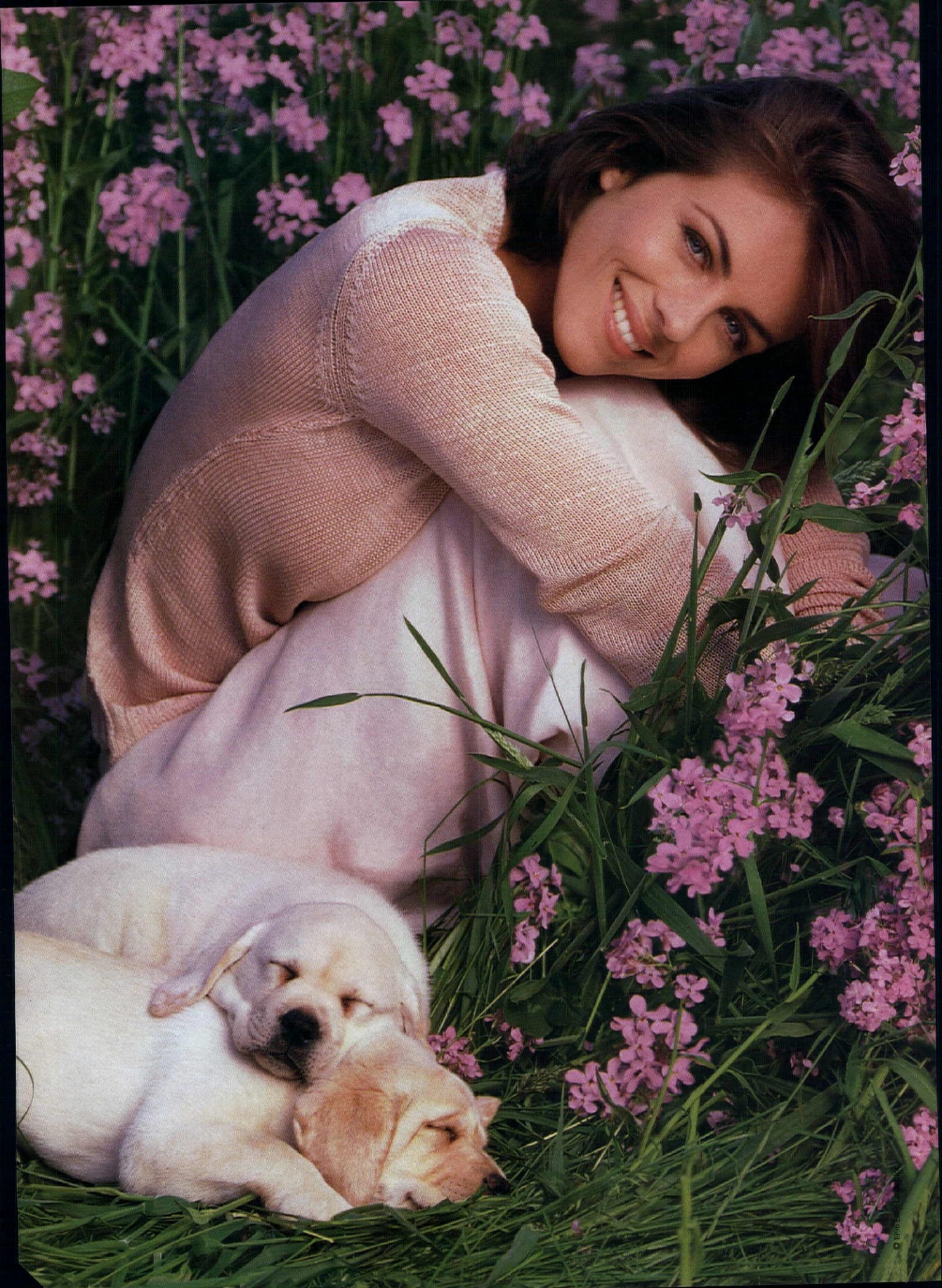
As I See It #14 in a series
Sandi Fellman
"Les Fleurs d'Amour"
Polaroid 20x24 Polacolor Photography

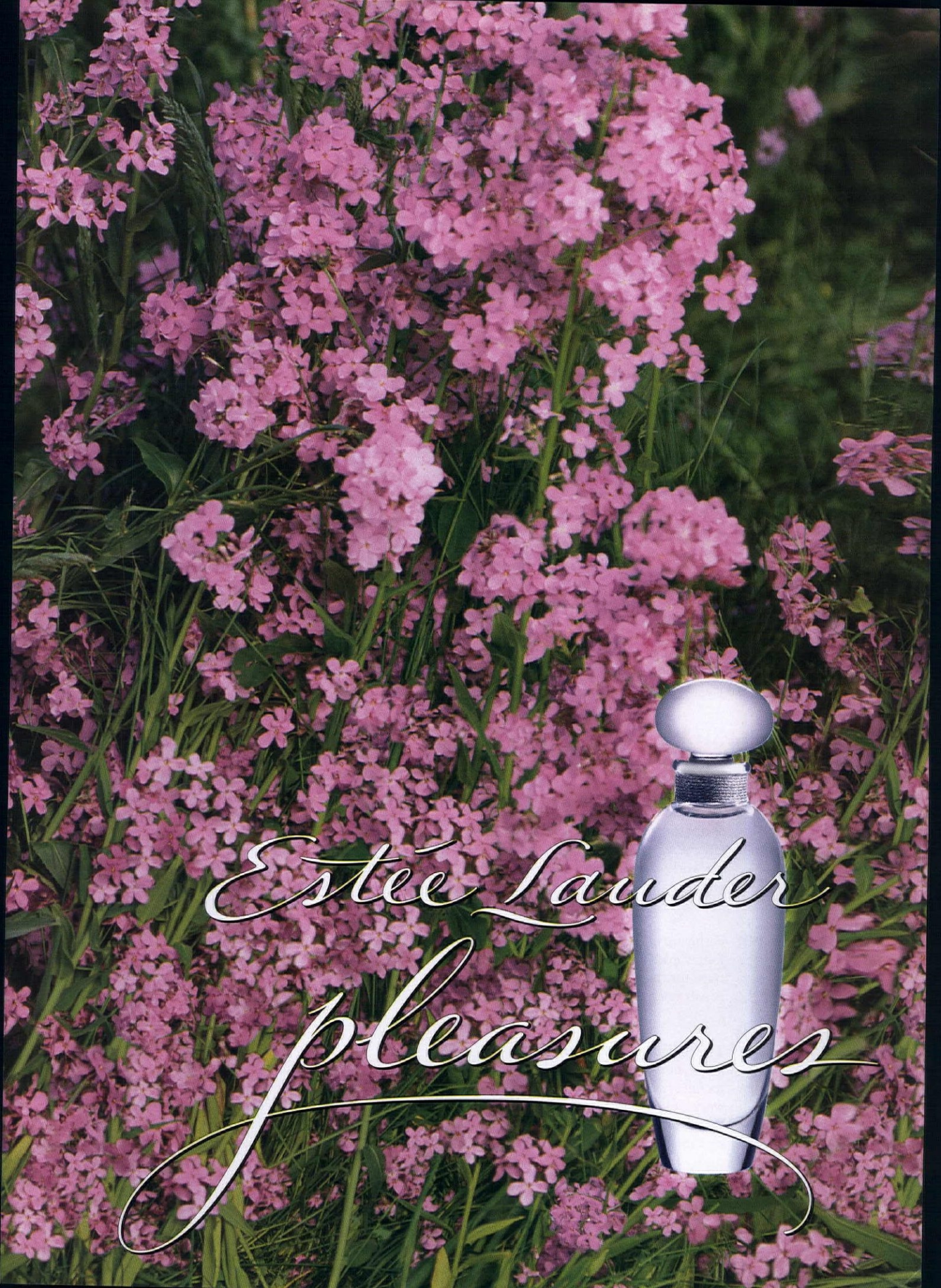
Once upon a time a youth was enamored of a beautiful girl. Rumor reached him that his beloved had died. Mounting his horse, he galloped off the edge of a rocky escarpment, meeting death instantly. As blood seeped from his wounds, red tulips sprang up all around. Thus, the red tulip became a declaration of love. A tulip offered by a young man to his beloved says, "As the redness of this flower, I am on fire with love."

THE BOLD LOOK OF **KOHLER.**

Ah, romance! Our Fables and Flowers™ Cantata™ Lavatory with matching faucet (tiles and accessories, too) looks like love's young dream and tells a story, as well. Of maidens fair and hearts afire. And you thought you were just washing your hands! See Yellow Pages for a Kohler® Registered Showroom. For product literature, send $8 to Kohler Co., Dept. PRZ, Kohler, WI 53044 or call 1-800-4-KOHLER, ext. PRZ.

©1994 by Kohler Co.




Estée Lauder
pleasures

Threshold

Contents for December

DEPARTMENTS

14 **Welcome** Editor's Letter
BY DOMINIQUE BROWNING

25 **Domestic Bliss**
Devoted to what's happening at home From wrapping, poinsettias, tamales, and toile dresses to restoring antique chairs.
BY DAN SHAW

38 **Sketches** Charlotte Moss, a decorator with a flair for tradition, keeps her workplace spinning.
BY SUZANNE SLESIN

50 **Art & Craft** Furniture maker John Cederquist sets traps for the eye.
BY ARTHUR C. DANTO

56 **Dealer's Choice** The stylized geometry of modernist ceramics reached its finest expression in the work of Josef Hoffmann and the Wiener Werkstätte.
BY SUZANNE SLESIN

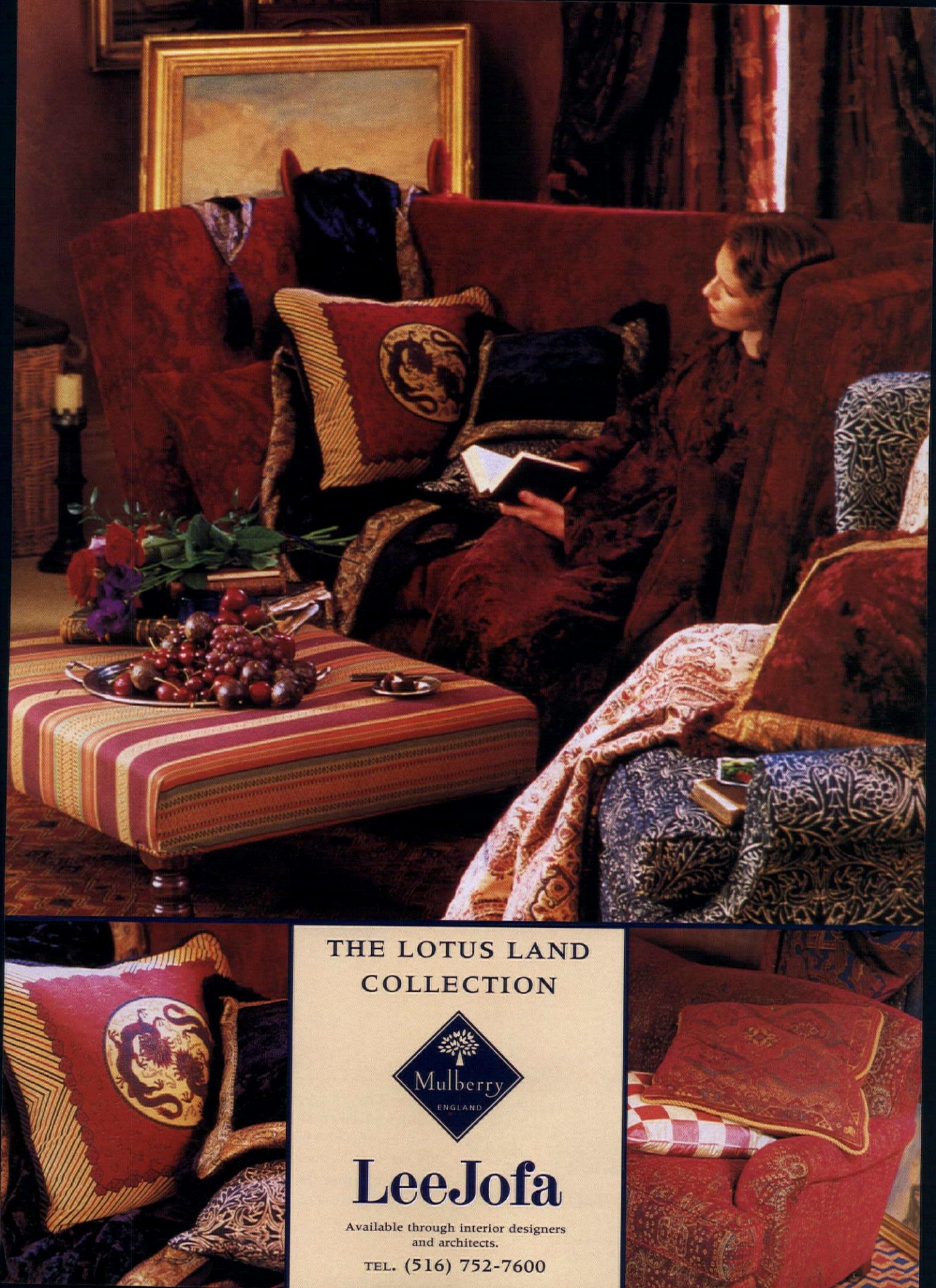
60 **House of Worship** With a shrinking congregation, America's oldest synagogue—a perfect work of Colonial architecture—is in danger of becoming a museum.
BY EARL SHORRIS

65 **Object Lesson**
Sleigh Beds
They originated as beds for generals of the Roman Empire, and among today's civilians they are unsurpassed as havens inviting adventure and comfort.
BY VÉRONIQUE VIENNE

78 **Bookcase** The ideal calendar makes a composition of time.
BY MOLLY PEACOCK

86 **Past Perfect** Mural by Dalí, dreams by Helena Rubinstein.
BY VÉRONIQUE VIENNE

88 **Hunting & Gathering**
The Trend: Liquid Assets
Material World: Crewel and Unusual
Can't Get Enough: Gutsy Goblets
I Wake Up Shopping: Present Perfect



THE LOTUS LAND
COLLECTION

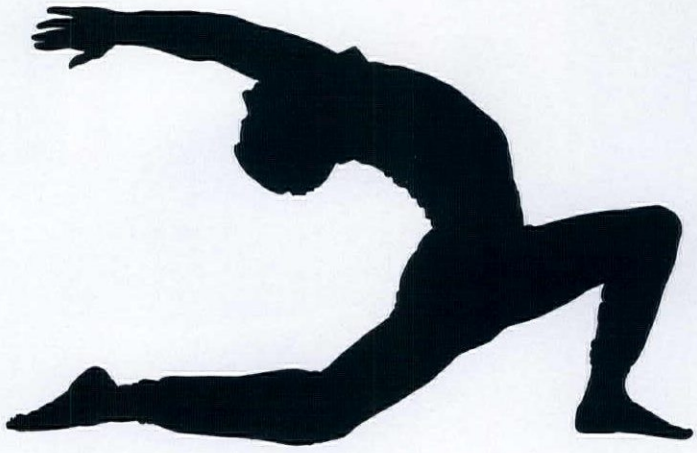
Mulberry
ENGLAND

LeeJofa

Available through interior designers
and architects.

TEL. (516) 752-7600

{*The Advanced Peacock*}



{*The Crescent Moon*}

THE EIGHT PRINC
ACHIEVING GREATER RELA

{*The Bow*}

{*The Wheel*}

JEEP® GRAND CHEROKEE

Any journey of self-discovery starts by finding a quiet place. Inside a Jeep Grand Cherokee Limited, for example. Here, features like rich leather-trimmed front seats with 10-way power adjustments that include lumbar supports, Automatic Temperature Control, and a premium sound system provide a harmonious envi-

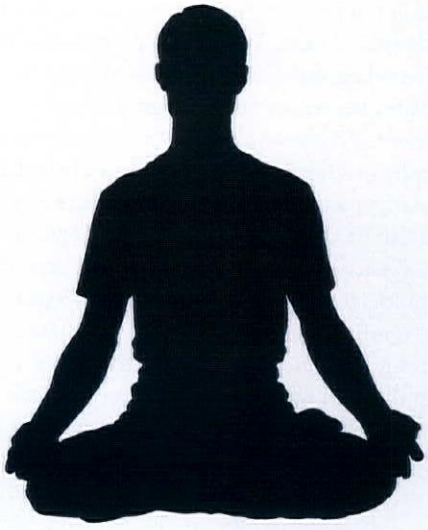
†Always wear your seat belt. Jeep is a registered trademark of Chrysler Corporation.

{*The Crow*}

{*The Scorpion*}

IPAL POSTURES FOR
XATION AND SELF-DISCOVERY.

{*The Jeep Grand Cherokee*}



{*The Half Lotus*}

ronment. The Jeep Memory System allows you to set preferences for the driver's seat, outside mirrors, and radio presets, liberating you from minor distractions.

Now picture a secluded location and prepare to unwind. The exclusive Jeep Quadra-Trac® all-the-time four-wheel drive system and available high-output 220 horsepower V8 give you boundless flexibility. Grand Cherokee's standard dual front air bags† will enhance your growing sense of serenity.

For more information, access http://www.jeepunpaved.com or call 1-800-925-JEEP. Jeep ownership. It's a position that's easier than ever to get into.

Jeep®

THERE'S ONLY ONE

Welcome

The Lawn Chair Scandal

ONE DAY, SHORTLY AFTER the announcement of my appointment as editor of *House & Garden*, I got a call from a friend. He had been at a New York dinner party, and the conversation had turned to speculation about how I lived, what my taste was like, and how that would affect the magazine. One of the guests confessed that, unable to resist her curiosity, she had driven by my house to see what she could see. Not realizing that one of my dearest friends was among her dinner companions, she began to mock the lawn furniture that she had spied in my garden: it was metal, with nylon webbing, she scolded. Cheap. A disgrace. Woe is us.

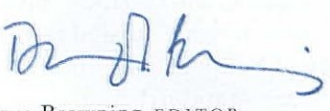
This conversation, reported to me the next day, was disconcerting for many reasons—not the least of which is that, in order to actually see any furniture in my garden, you must travel up the driveway and go around to the back of the house. But that's not the point—and anyway, as someone who is constitutionally unable to resist the urge to sneak up a driveway or climb a wall to see a garden, I am hardly in a position to protest the violation of privacy. ("Come on, don't worry, just drive up, we can say we're lost. . . .") For a while, the criticism of my taste left me brooding and defensive about matters that are difficult to articulate. Matters of taste, design, and status.

I remembered the whole incident recently as I was reading a biography of Gio Ponti, the Italian architect and designer whose work spanned the twenties to the seventies. We feature a house he designed in Caracas, Venezuela, as our "First Principle" this month, and explore the question of what makes modern design timeless, what carries good design beyond trendiness into the realm of the classical? Gio Ponti didn't design just houses, he designed their furniture, the dishes in the cupboards, the murals on the walls, the pattern on the floors, the paving of the driveways, and the shape of the gardens. Nothing was too insignificant for the architect's attention. Gio Ponti was a designer who began his career in ceramics. The art director of the Richard-Ginori factory, where he produced vases and dinnerware (highly prized by collectors today), he started his work with that most humble of materials—earth.

As Gio Ponti's daughter, Lisa Licitra Ponti, writes about him in her book *Gio Ponti*, "Right from the start, he got involved in both design and promotion. He was not afraid of luxury or of mass production. For quality lies in form, and it can be spread around. Indeed, it has to be." The idea that form, not just material, defines quality, is profound. It is also a tenet of modernism—that great design can be made affordable by the use of inexpensive materials and less labor-intensive methods of production. Quality does not depend on luxurious materials.

The scandalous lawn chairs in my garden were probably made in the forties. They have beautiful, swooping lines; their arms and backs are shaped from exuberant hoops; they're wide and comfortable. They're also lightweight and easy to move around, which is very important to me. My children like to drag the chairs to different parts of the garden as they play; sometimes I move them to follow patches of sun across the yard. The massive old English teak bench from Barlow Tyrie in another part of the garden serves an entirely different purpose. It is meant to stay put, and so are you. It invites contemplation; you do not follow the sun, instead, you follow the play of light across one patch of garden. And you bring cushions. Both kinds of furniture are beautifully designed. The form of each piece follows its function. Both bespeak quality, as someone like Gio Ponti understood quality. But only one of the pieces of furniture—at least for now—confers status in the dinner-party world of my spy.

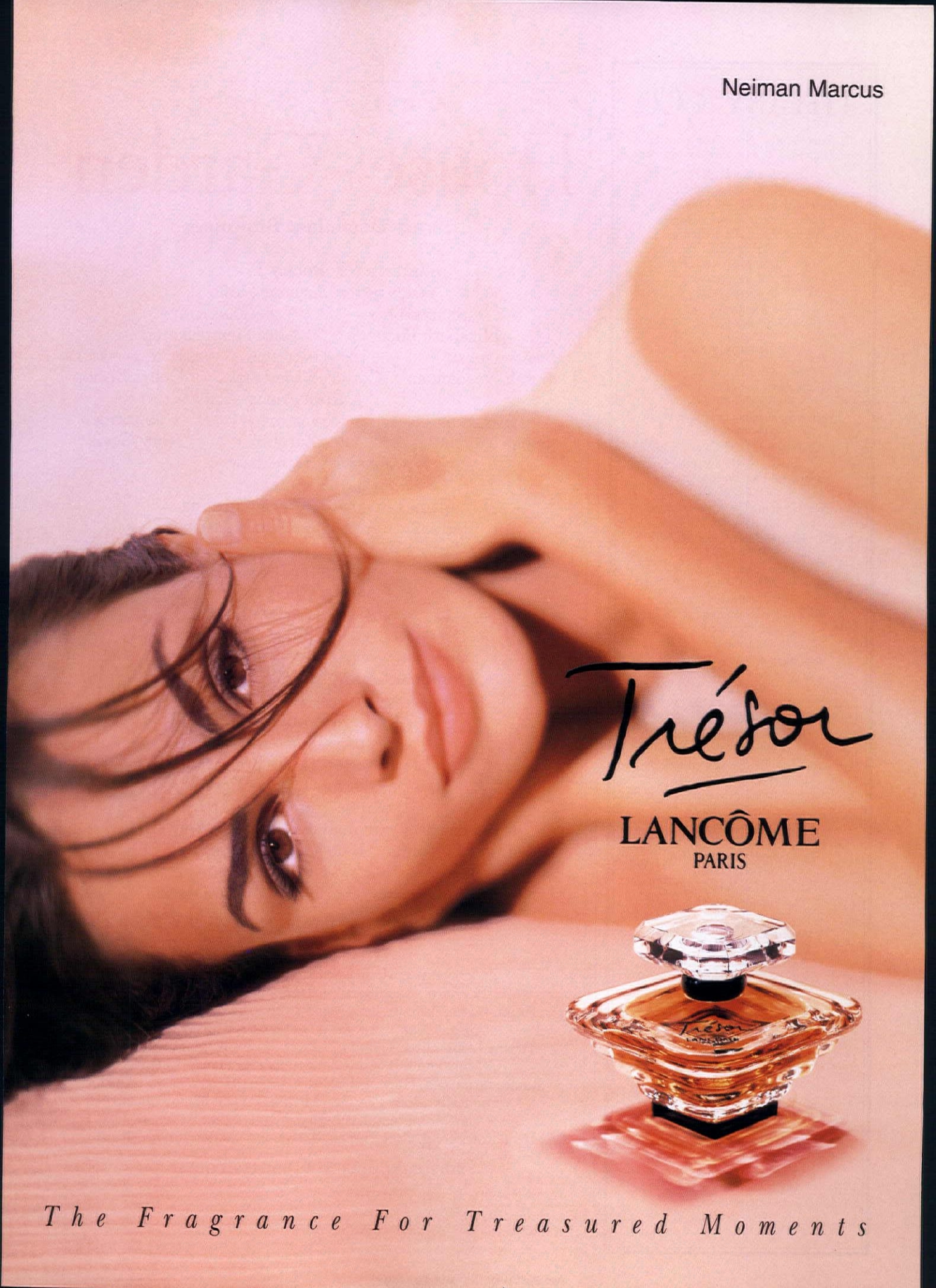
Lots of furniture, fabric, ceramics, and glassware from the forties, fifties and sixties are turning up these days at yard sales and galleries. Sometimes it takes looking twice at these things to recognize their quality. Much of what modernism was will probably be left behind in the years to come, as is much of the stuff of any culture. But it is useful to look at the work of Gio Ponti and come away with a feel for the artistry that only a master can bring to proportion and line and palette. As we begin to re-examine postwar design—and perhaps more important, as we begin to re-integrate it into our houses and gardens, and sort out how it meets our needs, how it pleases our eyes, how it does all the things good design should do—we would do well to bear in mind that quality and status do not necessarily go hand in hand. And to answer the spy's question about the bearing of my lawn furniture on the magazine: Our job is to invite the reader to take another look, provoke another thought, offer another chair to sit in and wonder at it all. As Gio Ponti often said, "We proceed, we don't progress."



Dominique Browning, EDITOR

MARION ETTLINGER

Neiman Marcus



TIFFANY & CO.

"Tiffany Holiday" bone china is available at Tiffany & Co. and selected fine stores.

Bloomingdale's
Bergen County, Chestnut Hill, Mall at Short Hills, New York City, Roosevelt Field, Tyson's Corner, White Flint, White Plains
212-705-2357

Holt Renfrew
Calgary
403-269-7341
Montreal
514-842-5111
Vancouver
604-681-3121

Connecticut
Glastonbury - Lux, Bond & Green
203-659-8510
Greenwich - Hoagland's of Greenwich
203-869-2127
Greenwich - The Whitney Shop
203-869-5606
Hartford - Lux, Bond & Green
203-278-3000
New Canaan - The Whitney Shop
203-966-4566
West Hartford - Lux, Bond & Green
203-521-3015
Westport - Brent Gaddy Ltd.
203-221-8448

Delaware
Greenville - The Enchanted Owl
302-652-2233

Maryland
Baltimore - Creative Specialties
410-484-3388

New Jersey
Brielle - Brielle Galleries
908-528-8400
Englewood - Rande Lynne
201-568-3886
Lawrenceville - Hamilton Jewelers
609-771-9400
Millburn - Marsh
201-376-7100
Paramus - Kalkin & Co.
201-670-8068
Princeton - Hamilton Jewelers
609-683-4200

New York
Buffalo - Pitt Petri
716-852-7876
Jackson Heights - Monique Jewelers
718-426-5559
Rochester - Mann's Jewelers
716-271-4000
Syracuse - M. Lemp
315-422-7228

Pennsylvania
Allentown - Appel Jeweler
610-434-7119
Pittsburgh - Hardy & Hayes
412-281-4344

Virginia
Richmond - Schwarzschild Jewelers
804-740-1422
Virginia Beach - Willis Wayside
804-340-2112

West Virginia
White Sulphur Springs - The Greenbrier Gift Gallery
304-536-1110

CONDÉ NAST

House & Garden

EDITOR **Dominique Browning**

ART DIRECTOR Robert Priest
DESIGN EDITOR Suzanne Slesin

EXECUTIVE EDITOR Elizabeth Pochoda
MANAGING EDITOR Alice Siempelkamp

PHOTO EDITOR Deborah Needleman
FEATURES EDITORS Cathleen Medwick, Katrine Ames
DEPUTY ART DIRECTOR Debra Bishop

GARDEN EDITOR Senga Mortimer
FOOD EDITOR Lora Zarubin
STYLE EDITOR Rory Gevis

SENIOR EDITOR Dan Shaw

EDITORS AT LARGE
James Reginato Carolina Irving
Judyth van Amringe Wendy Moonan
Jeffrey W. Miller Richard Buckley

PRODUCTION DIRECTOR
Jonathan Chernes

ASSOCIATE PHOTO EDITOR
Ariel Childs

PRODUCTION MANAGER Donna Robinson
PHOTO PRODUCER Kelly Crane Williams

ASSOCIATE EDITOR (STYLE/MARKET)
Kathryn Brookshire

COPY CHIEF Julie Gray

RESEARCH EDITOR Leslie Brenner

ASSISTANT EDITOR Lygeia Grace

EDITORIAL ASSISTANTS
Joyce Bautista Stephanie A. Bohane Amy Crain
Jennifer L. Kohns Hope Meyers Constance O'Neil

ART ASSISTANT Gadi Harel

EXECUTIVE ASSISTANT TO THE EDITOR Clare Ascani

PUBLIC RELATIONS AND SPECIAL PROJECTS Pat Beh Werblin

CONTRIBUTING EDITORS
Jerry Adler, Michel Arnaud, Christopher Baker, Bill Barol, Anne Bass, Alexandra Mayes Birnbaum, Akiko Busch, Anita Calero, Marella Caracciolo, Rebecca Cohen, Alison Cook, Barbaralee Diamonstein-Spielvogel, Tiffany Dubin, Brad Dunning, Gabriella de Ferrari, Betsy Fifield, Cynthia Frank, Thelma Golden, Barbara Guggenheim, Louise Grunwald, François Halard, Carolina Herrera, Leslie Horn, Annie Kelly, Molly Peacock, Michael Pollan, Idanna Pucci, Jay McInerney, Kenneth Jay Lane, Mimi Read, Ilene Rothschild, Greg Turpan, Véronique Vienne, Terence Ward

EDITORIAL DIRECTOR **James Truman**

©T&CO. 1996

Dessert plate, $45. Mug, $35.
Also available: Dinner plate, $70.
Cup and saucer, $70. Cachepot, $85.
Serving bowl, $85. Rectangular platter, $115.

THE GIFT OF HOLIDAY TRADITION

The whole family gathered around the table.

The laughter, the stories, the turkey dinner.

"Tiffany Holiday" bone china. A gift rich in tradition.

TIFFANY & CO.

NEW YORK ATLANTA BAL HARBOUR BEVERLY HILLS BOSTON CHEVY CHASE CHICAGO DALLAS HOUSTON
KING OF PRUSSIA OAK BROOK PALM BEACH PHILADELPHIA RIVERSIDE SQUARE SAN DIEGO SAN FRANCISCO SHORT HILLS
SOUTH COAST PLAZA TORONTO TROY WASHINGTON, D.C. WHITE PLAINS TO INQUIRE: 800-526-0649

VICENTE WOLF

ANICHINI

linens and textiles

RETAIL STORE: 466 NORTH ROBERTSON BLVD, LOS ANGELES, CA 90048 · TEL 310.657.4292

ALSO AT ABC CARPET & HOME, NEW YORK (800.888.7847) · ARRELLE FINE LINENS, CHICAGO (800.288.3696) · SUE FISHER KING CO., SAN FRANCISCO (800.4SFKING)

TRADE INQUIRIES: 800.553.5309

® Montblanc® Meisterstück® Solitaire®

MONT BLANC

In a world where time moves ever faster, we need things which preserve the moment.

Meisterstück Solitaire Ramses II
Gold-plated 925 sterling silver; encased in lapis lazuli with particles of gold leaf.
Handcrafted with 18K gold nib and platinum inlay.

THE ART OF WRITING

595 MADISON AVE., NEW YORK • 100 GRANT AVE., SAN FRANCISCO • THE MALL AT SHORT HILLS, SHORT HILLS • ROOSEVELT FIELD, GARDEN CITY
ALA MOANA CENTER, HONOLULU • 900 NORTH MICHIGAN AVE., CHICAGO • 151 BLOOR ST. WEST, TORONTO • SOMERSET COLLECTION, TROY • COPLEY PLACE, BOSTON
FOR MORE INFORMATION CALL 1-800-388-4810
THE SHOPS AT SELECT BLOOMINGDALE'S, MARSHALL FIELD'S, NEIMAN MARCUS AND SAKS FIFTH AVENUE

FIND it

CONDÉ NAST HOUSE & GARDEN'S advertisers invite you to find out more about their products and services. Take a stroll through their Web site or call them at their 1-800 number listed below.

ARMANI
http://www.armaniexchange.com

BOSE
1.800.444.BOSE (EXT 818)

CRABTREE & EVELYN
1.800.CRABTREE

GAP
1.800.GAP.STYLE

GUMP'S
1.800.766.7628

HUNTER DOUGLAS
1.800.22.STYLE

JEEP
http://www.jeepunpaved.com

LIGNE ROSET
1.800.BY.ROSET

SCHUMACHER
1.800.332.3384

STOLICHNAYA VODKA
http://www.stoli.com

SYLVANIA
1.800.LIGHT.BULB

TIFFANY & COMPANY
1.800.526.0649

TOTO KIKI USA
1.800.938.1541

TUFENKIAN TIBETAN CARPETS
1.800.435.7568

CONDÉ NAST
House & Garden

CONDÉ NAST

House & Garden

PUBLISHER **David Carey**

ADVERTISING

ADVERTISING DIRECTOR Brenda G. Saget
ADVERTISING MANAGER Ellen E. Carucci

HOME FURNISHINGS MANAGER William Li
BEAUTY / FASHION DIRECTOR Jolie Schaffzin
ACCOUNT MANAGER Angus A. Macaulay
ACCOUNT MANAGER Ellen G. Loomis
ADVERTISING SERVICES MANAGER Sherri Ginsberg
ASSISTANT TO THE PUBLISHER Deborah A. Graybill

CREATIVE SERVICES

CREATIVE SERVICES DIRECTOR Susan H. Harrington
MARKETING MANAGER Don Schmoll
PROMOTION MANAGER Gabrielle Garofalo
EXECUTIVE MERCHANDISING EDITOR Pamela A. Madden

BRANCH OFFICES

MIDWEST MANAGER David McMurray
875 N. Michigan Ave., Suite 3550, Chicago, IL 60611 Tel: 312-649-3508 Fax: 312-649-0836
DETROIT MANAGER Patti Chapman
3250 W. Big Beaver Rd., Suite 233, Troy, MI 48084 Tel: 810-643-0344 Fax: 810-643-6562
WEST COAST MANAGER Karen Figilis
6300 Wilshire Blvd., 12th Fl., Los Angeles, CA 90048
Tel: 213-965-3454 Fax: 213-965-2866
SOUTHWEST MANAGER Roger Tremblay
Kelly/Tremblay & Co. 15400 Knoll Tr., Suite 110, Dallas, TX 75248
Tel: 972-386-6186 Fax: 972-233-9819
SOUTHEAST MANAGER Lynne Lindsay
Lindsay, Mann & Co. 1000 Holcomb Woods Pkwy., Suite 108, Roswell, GA 30076
Tel: 770-645-6855 Fax: 770-645-6828

ITALY MANAGER Mirella Donini/MIA s.r.l. Concessionaria Editoriale Via Hoepli 3, Milan, Italy 20121 Tel: 39.2.805.1422 Fax: 39.2.876.344

ADVERTISING ASSISTANTS

Sarah K. Ellis, Jane E. Favret, Maria Garza, Amy O. Kerrigan
Stephanie MacNeal, Alix Mulligan, Liezel L. Munez
NEW YORK ADVERTISING OFFICE Tel: 212-880-4580 Fax: 212-880-4672

Condé Nast House & Garden is published by the Condé Nast Publications Inc.,
Condé Nast Building, 350 Madison Avenue, New York, NY 10017

CHAIRMAN S. I. Newhouse, Jr.
DEPUTY CHAIRMAN-EDITORIAL Alexander Liberman

PRESIDENT AND CEO Steven T. Florio

Executive Vice Presidents JOSEPH L. FUCHS, JACK KLIGER, CHARLES TOWNSEND
Executive Vice President-Chief Financial Officer ERIC C. ANDERSON
Senior Vice President-Group Sales and Marketing MICHAEL A. CLINTON
Senior Vice President-Circulation PETER A. ARMOUR
Senior Vice President-Manufacturing and Distribution KEVIN G. HICKEY
Vice President-Director of Public Relations PAUL WILMOT
Vice President-Market Research STEPHEN BLACKER
Vice President-Systems and Technology OWEN B. WEEKLEY
Vice President-Editorial Business Manager LINDA RICE
Treasurer DAVID B. CHEMIDLIN

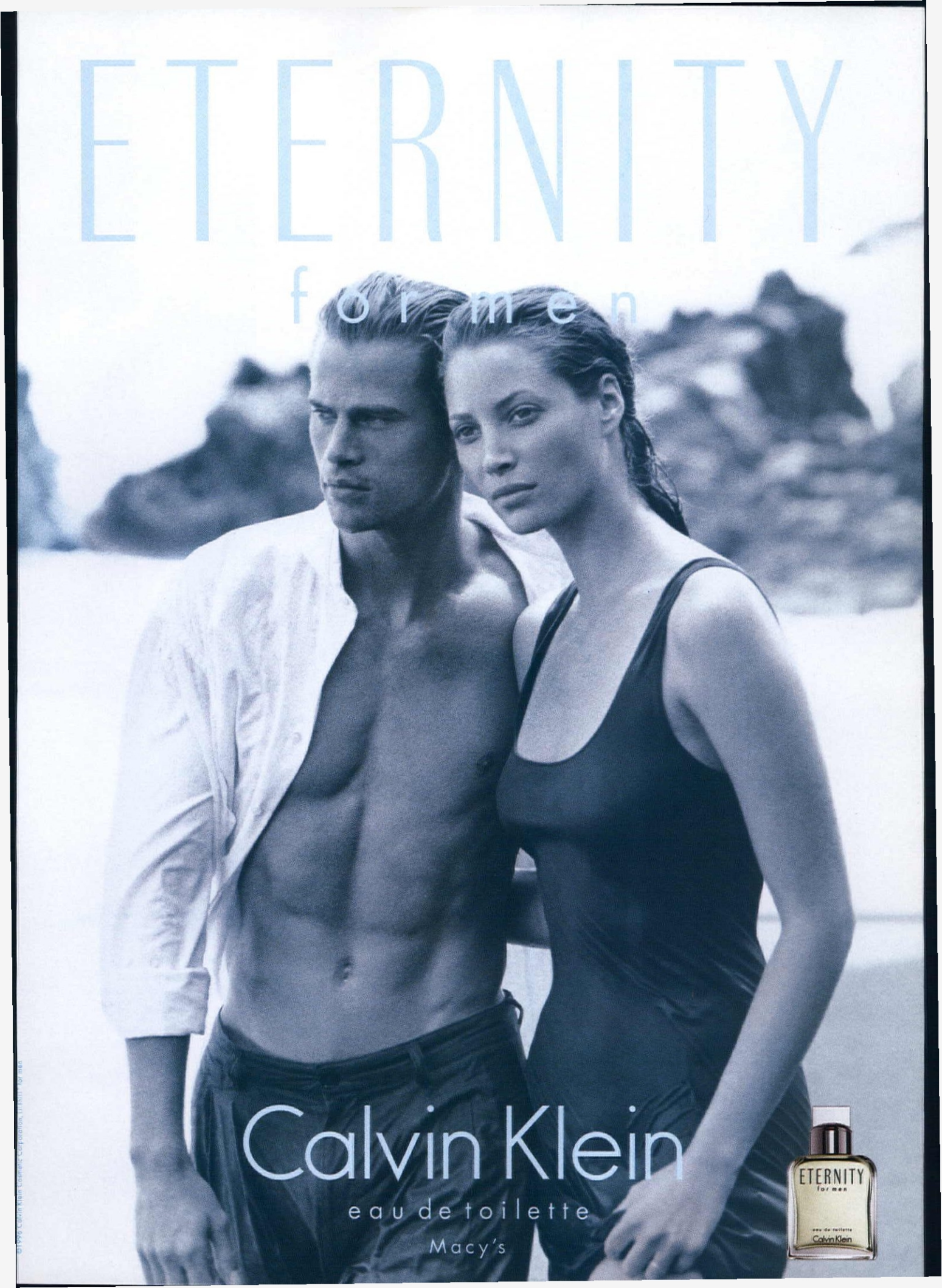
Director of Advertising Production PHILIP V. LENTINI

Chairman - Asia-Pacific BERNARD H. LESER
President - Asia-Pacific DIDIER GUÉRIN

SUBSCRIPTION INQUIRIES: please write to Condé Nast House & Garden PO Box 56145, Boulder, CO 80322 or call 800-234-1520. Address all editorial, business, and production correspondence to Condé Nast House & Garden, 342 Madison Avenue, New York, NY 10017.

ETERNITY

for men



Calvin Klein

eau de toilette

Macy's

©1996 Calvin Klein Cosmetic Corporation, ETERNITY for men

©Serta, Inc., 1996

WE MAKE THE WORLD'S BEST MATTRESS.™
Serta

Carita. The scent of Beauty.
CARITA eau DE Parfum
Exclusively at Saks Fifth Avenue
Call now to order 1-800-330-8497 Ext. 2072 or 2262

Domestic Bliss

DEVOTED TO WHAT'S HAPPENING AT HOME BY DAN SHAW

PHOTOGRAPH BY MAX VADUKUL. STYLED BY MICHAEL REYNOLDS

BOXING MATCH CeCe Kieselstein-Cord likes to wrap gifts on the living-room floor of her Park Avenue apartment.

WRAP ARTISTS

It's the perfect philosophical debate for the holiday table: *Is the unwrapped gift not worth giving?* For those who truly believe the adage that it's the thought that counts, an unwrapped gift might be considered thoughtless. More than ever before, Americans seem to value the well-wrapped gift, which implies that the givers are caring and clever (and probably compulsive, too).

CeCe Kieselstein-Cord would never give an unwrapped or poorly wrapped gift—even if it's something that comes in a statusy box. "I love to gift wrap," says Kieselstein-Cord, a socialite and former model, who has a closet in her New York apartment filled with ribbons and raffia that she collects on her travels. "I buy a lot of western stuff when I'm in Texas and use that for gifts I give in the country."

Blaine Trump, the party-mad philanthropist, was raised to wrap. "I grew up in Japan, where the gift box is as important as the gift," she says. As Kunio Ekiguchi explains in his book *Gift Wrapping: Creative Ideas from Japan*, "Just as one helps a friend into a coat carefully and courteously, a gift should be

WRAP ARTISTS

wrapped tenderly and conscientiously." In Japan, there are many traditions associated with wrapping—which is an art form, *origata*, that determines how a gift should be presented depending on the recipient, the gift itself, and the occasion. In America, the tradition of gift wrapping happened by accident, according to the historians at Hallmark Cards. In the early 1920s, Joyce C. Hall put some fancy French papers that were supposed to be used for envelope linings in his store in Kansas City, and the customers went wild. "So we put them in a package—three linings in a package for a quarter—and that started the gift-wrapping business," Hall once said.

Trump decorates presents with Japanese spirit and American ingenuity. The gift closet in her Manhattan apartment is filled with ribbons, paper, and bibelots that she collects all year. "For Christmas, I try to put ornaments on top of the gift that can then go on the tree," she says.

Nancy Sarnoff, a decorator in Greenwich, Connecticut, also likes to top packages with amusing decorations. "Whenever I do a gift, I prop it," she says. "I often go to Woolworth and buy things to make little vignettes. For a new baby, I'll put bottles and a rattle on the outside. It verges on tacky, but it's fun. I gave my brother a backgammon set, and I decorated the package with dice."

Whenever Helen Lee Schifter, a Manhattanite and mother of a toddler, has to wrap a gift, she pulls out the big Hermès box in her closet, which is filled with shells, sea glass, and buttons. "I shop around and collect things all year long," she says. "The main thing is recycling and the execution. I love to reuse ribbons."

"Twenty years ago, people didn't accessorize their gifts," says Nancy Ornce, the creative director of specialty design at Hallmark, which has moved beyond basic stick-on ribbons, with items like pre-tied bows, wire-edged fabric ribbon and pre-curled ribbon cascades. "So many gifts today are tokens, so the way they are presented is as important as the gift itself," says Ornce. "Recently a friend said to me she loved *getting* my gift, not that she loved the gift itself. You can make someone feel very special by how you wrap her gift."

OPPOSITE: GABRIELLA IMPERATORI PENN. BOTTOM: EDWARD ADDEO

What's the best-wrapped gift you ever received?

"My most memorable wrapped gifts were from my grandmother Etta Coco Firment, who was postmistress in a general store in Bordelonville, Louisiana. She wrapped

gifts like postal packages,

and goods from the store in beautiful brown paper and twine"

THAD HAYES, interior designer

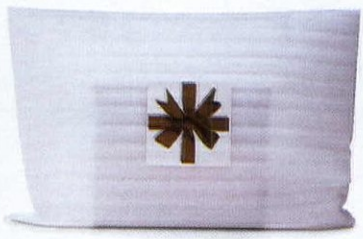
gratis

FREE GIFT WRAPPING is not just a convenience for some people; it's salvation. Many garden and design stores lure customers with their complimentary wrappings, which are as carefully considered as their merchandise—the embodiment of the store's style and sensibility.

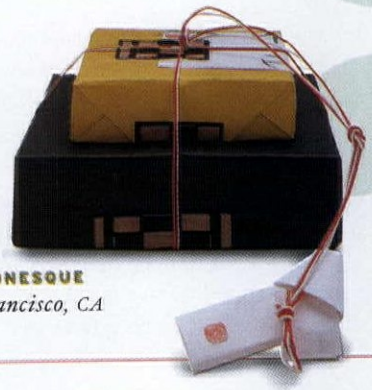
Moss, the ultramodern industrial design store in SoHo, describes its wrapping as "almost faux packaging." Moss uses custom-made foam bags that function as both paper and protection. Held together with flat, bow-printed stickers, the packages suggest that the giver has a sense of irony and cutting-edge taste. Maxfield, the Los Angeles style emporium, packs its wares in black boxes with black ribbons for all occasions, even weddings, which some might consider the quintessence of cool. At the Gardener in Berkeley, brown boxes topped with corrugated paper and decorated with dried flowers, branches, or raffia imply that the bearers and recipients care about the planet.

What none of the packages (below) suggests, however, is that the giver may be all thumbs (or a penny-pincher) when it comes to wrapping. -AMY CRAIN

THE GARDENER
Berkeley, CA



MOSS
New York, NY



JAPONESQUE
San Francisco, CA

FINDERS KEEPERS

Madison Avenue stationery stores are not where many chic New York matrons buy their ribbons for wrapping. Instead, they schlepp to the Garment District to shop at Hyman Hendler and Sons, a ninety-six-year-old trimmings store (67 West 38th Street; 212-840-8393). "The fancy ladies have been coming here for years," says Ronnie Hendler, a granddaughter of the store's namesake. Stocked with thousands of ribbons (examples, left) that were designed primarily for millinery and upholstery—from basic grosgrains to brocades at $50 a yard—the store is as unpretentious as its owners. "I don't wrap gifts with ribbons," says Hendler. "I usually give checks."

What's the best-wrapped gift you ever received?

"A present wrapped in an Indian scarf.

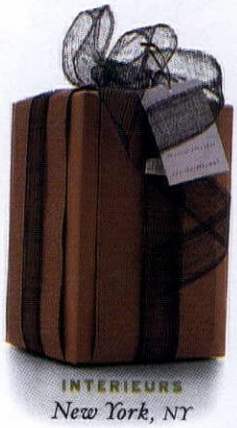
It was a present that lasted,

and no trees were killed by the wrapping"

GLORIA STEINEM, writer

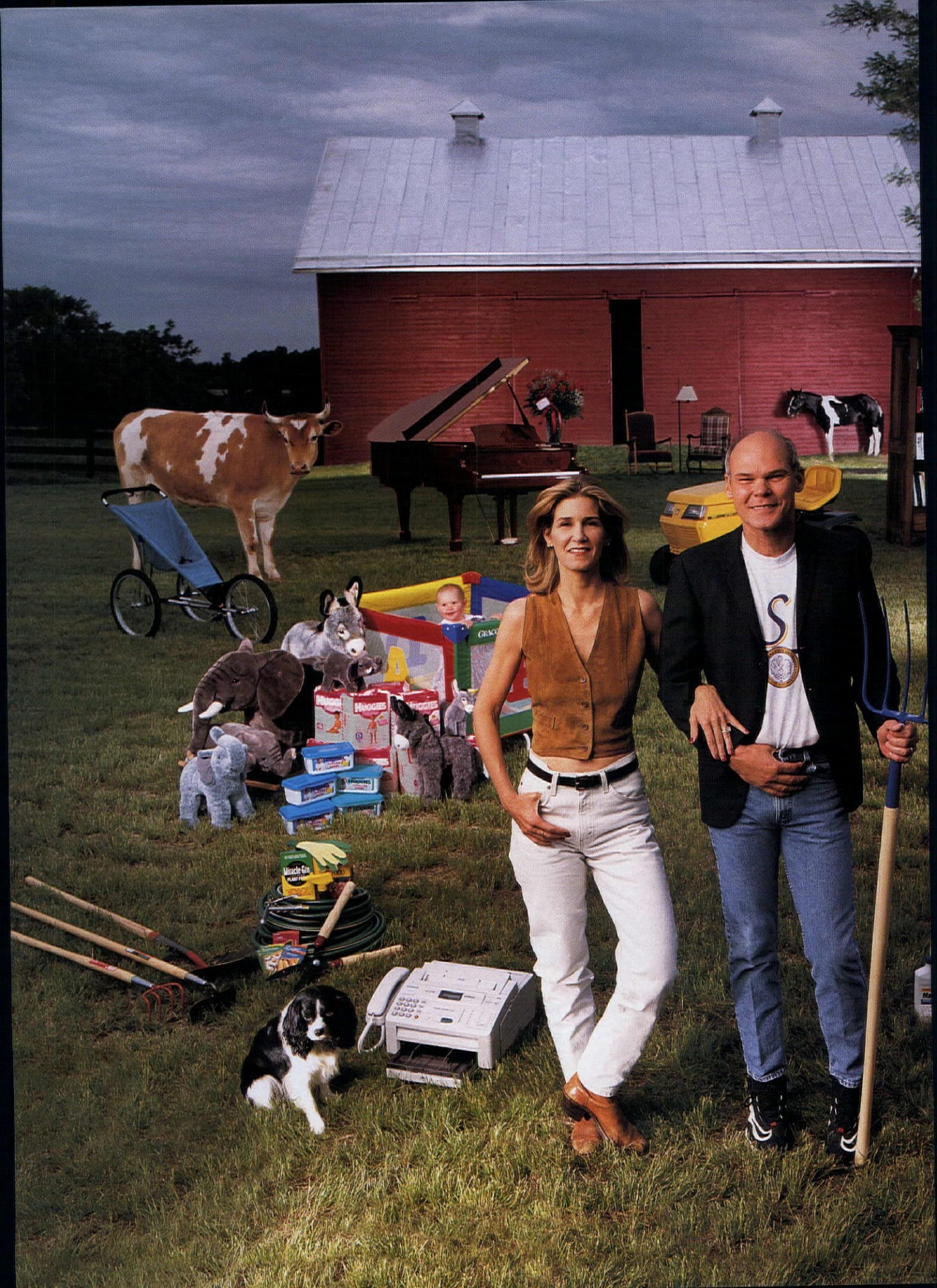
WOLFMAN-GOLD & GOOD COMPANY
New York, NY

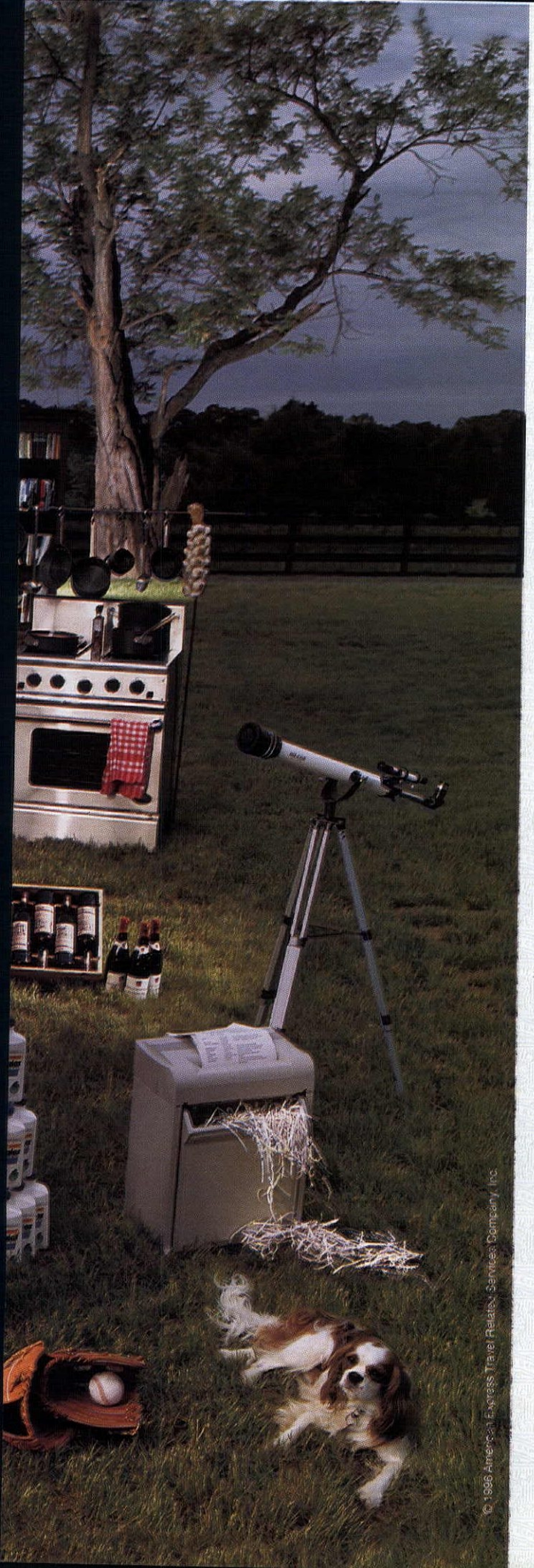
MAXFIELD
Los Angeles, CA

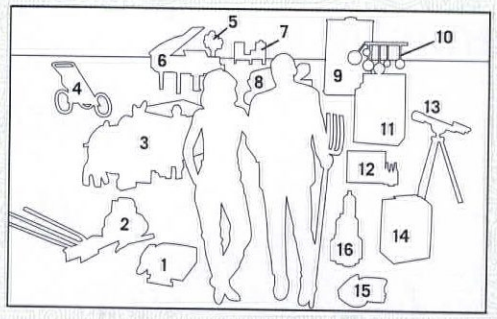


INTERIEURS
New York, NY

For product information, see Sources, back of book


Miracle-Gro
HUGGIES





1. Fax machine
2. Gardening tools
3. Kid gear
4. Baby jogger *(3.2 miles logged through treacherous cow pasture)*
5. Black Beauty long-stemmed roses
6. Baby grand piano
7. Easy chairs *(more mileage logged than baby jogger)*
8. Yard-Man riding mower
9. Books, nonfiction
10. Calphalon anodized aluminum cookware
11. Gourmet gas range
12. Bordeaux, 1989
13. 60mm telescope
14. Paper shredder *(if only it could talk)*
15. Baseball gloves
16. Maalox *(breakfast of campaign strategists)*

CARDMEMBERS GO SHOPPING

JAMES CARVILLE
MARY MATALIN

{*Political strategists, writers, lovebirds*}

Mary and James, let's just say, don't always see eye to eye. One thing they do agree on, however, is the American Express® Card. That's because the Card is welcomed at all kinds of places, for everything from paper shredders to stuffed animals. (A donkey or elephant, perchance?)

{You can find stuff like James and Mary's at these establishments:}

Williams-Sonoma	Waldenbooks
Staples	The Nature Company
The Sharper Image	FAO Schwarz

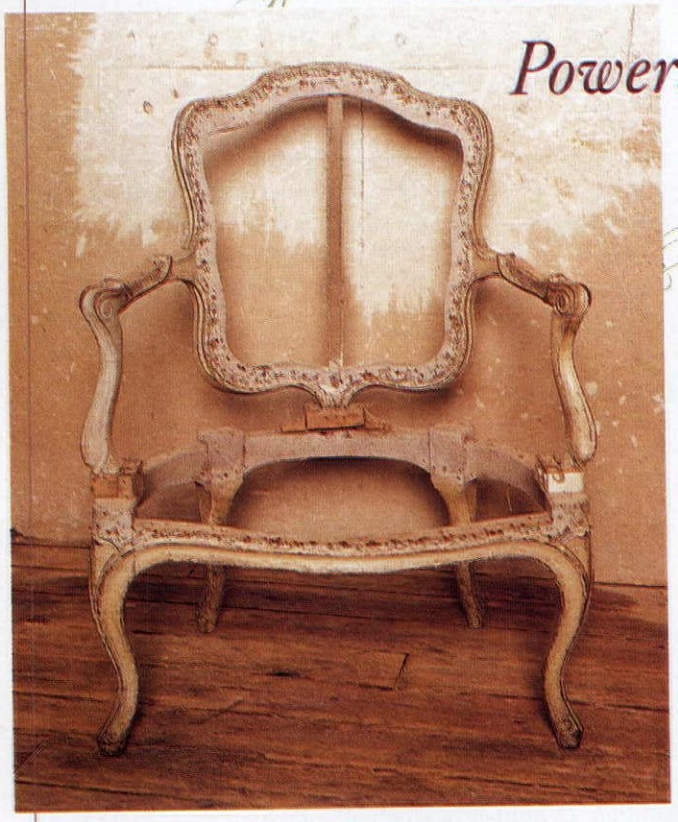
{And if you're in James and Mary's neighborhood, Shenandoah Valley, VA:}

Lowe's Home Improvement Warehouse	Grand Piano & Furniture Co.
Lull-A-Buys	Hayden Music
Jim's Appliance	Sports Depot
Valley Flower Shop	Giant Food

http://www.americanexpress.com
AOL Keyword: American Express
TO APPLY CALL 1-800-THE CARD

do more® AMERICAN EXPRESS Cards

Restorative Powers



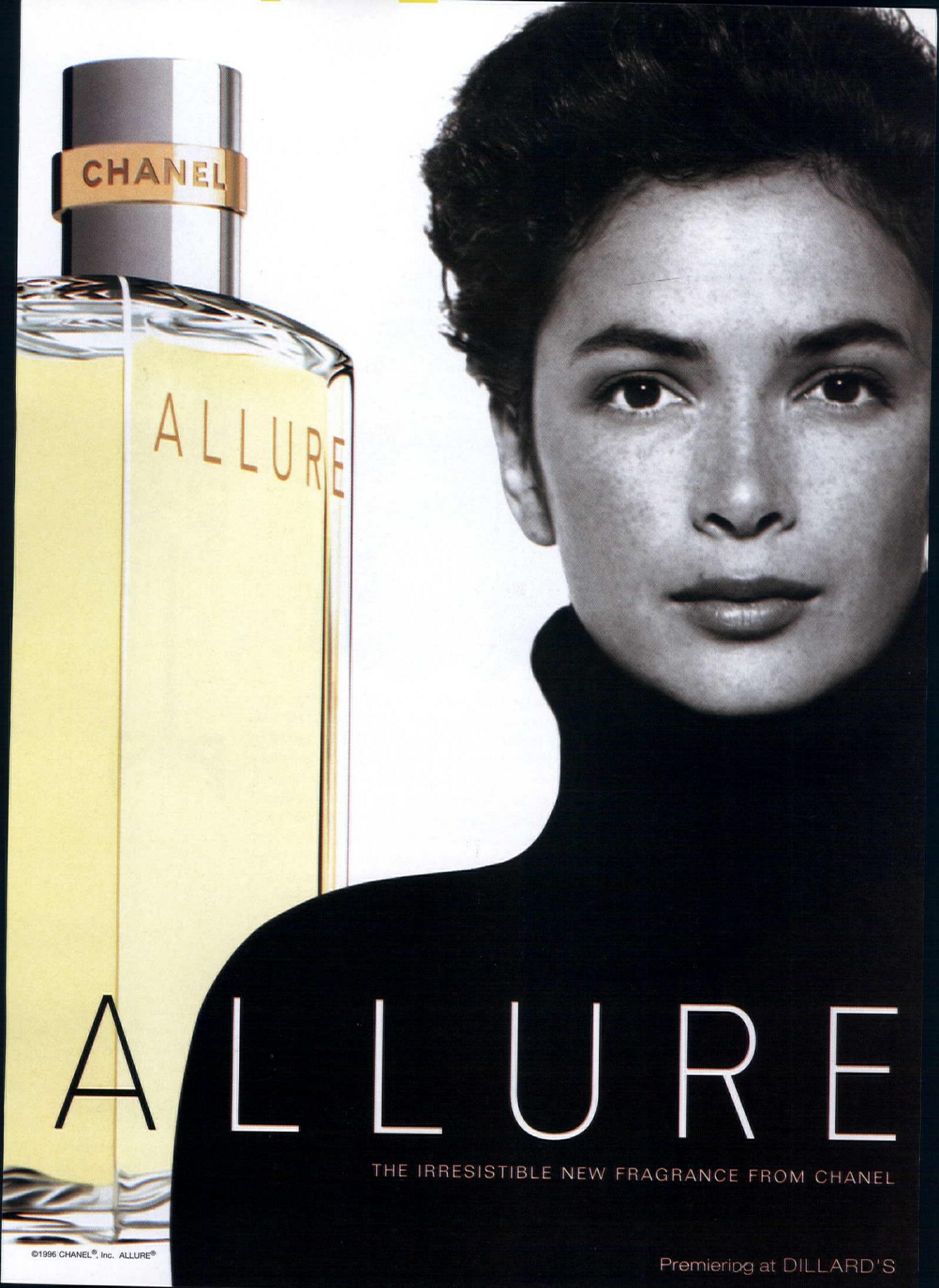
"A chairmaker can always make a cabinet, but not all cabinetmakers can make a chair," says Anthony Victoria, owner of Frederick P. Victoria & Son, a Manhattan antiques store. "A successful chair has a subtle quality of grace and balance." The pair of Louis XV armchairs that Victoria bought in Paris last June exemplify his ideal. Made by a little-known chairmaker named Pierre Malbet, their beauty is based on the simplicity of their lines and the unique design of their backs, which are connected to the seats by a single, central attachment. Victoria knows exactly how difficult it was to make those chairs, because the firm his late father, Frederick, founded in 1933 has long produced handmade reproductions of French antiques. "The story goes that right after the war, my father was able to sell three antique chairs by promising to make a fourth to complete the set," he says. Over the years, the Victorias have restored and cloned a lot of antiques. There are now about 150 deconstructed chair patterns hanging from the ceiling in Victoria's chair workshop/library on East Fifty-fifth Street.

Though Victoria doesn't copy every chair he restores, he decided to invest in a copy of the Malbet chair since the restoration process required taking it apart in any case. After disassembling the original, his craftsmen cut new maple to conform to the shape and contour of each old piece. Then, as is always done, each piece was hand-carved to match the originals exactly. When all the pieces were finished, they were doweled and assembled to create a precise replica. The new chair and old chair were then set side by side to make sure the angles that produced the pitch of the original matched the copy. The new chair was taken apart and stored in the workshop.

Even as the copy was being made, Victoria was overseeing restoration of the original pair, which he expects to sell for about $65,000. (The copies will cost about $8,000 each.) When he found the originals in a Paris antiques store, they were covered in "cruddy" white paint. "They looked god-awful," he recalls. "But we're known for having outrageous chairs, and I had to have them." He believes there are only four other chairs like them in the world; two are at the Musée Carnavalet in Paris. And because Malbet's work is scarce, Victoria believes Malbet's reputation is not what it might have been. "Judging from the audacity of conceiving these chairs and going against the norm, I think he would have been considered a great chairmaker if he'd lived longer," Victoria says. "Who knows? Maybe he was one of the great visionaries." The same might be said of Frederick and Anthony Victoria for preserving the past in such an exacting way.

THE REAL THING One of the original Malbet chairs, top, was taken apart for cloning and restoration, above; a copy will end up in Anthony Victoria's chair "library," left.

MATTHEW HRANEK (4)


CHANEL
ALLURE
ALLURE
THE IRRESISTIBLE NEW FRAGRANCE FROM CHANEL
Premiering at DILLARD'S
©1996 CHANEL®, Inc. ALLURE®

Domestic Bliss

fabrications

IF YOU SEE A WOMAN this winter in Palm Beach wearing a dress that resembles a sofa or curtains, don't assume she's fallen on hard times and has resorted to making her own clothes. She's probably wearing an outfit designed by Steven Stolman, who primarily uses home-furnishings fabrics for his fashions. "I have a lot of friends who are interior designers, and I was captivated by what they were using," says Stolman, who opened his first store in Southampton, New York, in 1995, and a Palm Beach boutique last winter. Now Stolman buys all his fabrics where decorators do—at Schumacher, Scalamandré, Christopher Norman. "I shop the D&D Building before I design anything," he says. "It's much more civilized than Seventh Avenue." While his newest line of toile de Jouy dresses (above), which are made of a Kravet toile, look fresh and modern, Stolman acknowledges historic precedents. "Using toile is nothing new," he says. "In a Schumacher book, there's a great photograph of Mamie Eisenhower in a toile dress."

THE LARDER

TAMALES ARE THE madeleines of Texas, evoking warm memories of Christmases past. "It takes a lot of work to make tamales, which is one reason they were made at Christmas, when families gather together and everyone can help," says Pete Hale, president of Pedro's Tamales in Lubbock, Texas. Hale started his company twenty years ago because tamales—cornmeal-coated beef or pork stuffed in a corn husk and steamed—were his favorite food. He couldn't find a reliable, year-round source for them, and he figured there were lots of other people who wanted to eat tamales more than once a year, too. Now Pedro's Tamales are available in supermarkets all over the Southwest and by mail order. (Six dozen cost $59.94, including shipping; to order, call 800-522-9531.) But if you want to have a *real* old-fashioned Tex-Mex Christmas, you'll have to make the tamales yourself.

DAVIES & STARR (4)

Cartier

Precious stones
on gold ellipse
18K gold rings.
Oval-cut diamonds
and sapphire.
From $1,725 to $10,950.

©1996 Cartier, Inc. Photo H. GISSINGER

150 YEARS OF HISTORY AND ROMANCE

ATLANTA · BAL HARBOUR · BEVERLY HILLS · BOSTON · CHEVY CHASE · CHICAGO · FORT LAUDERDALE · HONOLULU
HOUSTON · LAS VEGAS · MONTREAL · NEW YORK · PALM BEACH · SAN DIEGO · SAN FRANCISCO · SOUTH COAST PLAZA · ST. LOUIS
TORONTO · VANCOUVER · ARUBA · FREEPORT · NASSAU · SAN JUAN · ST. BARTHELEMY · ST. MARTIN · ST. THOMAS

For a copy of our catalog, call 1-800-CARTIER

Domestic Bliss*

Art & COMMERCE

MAGNETIC FIELDS

They're not just stocking stuffers anymore: refrigerator magnets have evolved from knickknacks to gift-worthy objets d'art.

"We don't see ourselves as selling magnets but *ideas* that have magnets attached to them," says Mitch Nash, a founder of Blue Q, a Massachusetts company which, two years ago, started selling high-concept magnet packs like the "Jet Set Kitchenette Super-Deluxe Magnet Kit," (kitschy, die-cut photographs of classics like stackable Pyrex bowls and the Sunbeam Mixmaster) and "Fun with Dick and Jane Magnets" (die-cut illustrations from the old schoolbooks).

"Magnets have become a collector's item," says Alan Cushman, national sales manager for Ata Boy Magnets, whose stock includes Betty Boop, Elvis, and Lucy Ricardo. "People really appreciate when you pick out magnets based on their personalities. Last Christmas, I gave people both magnets and expensive gifts from Barneys, and people *liked* the things from Barneys, but they *loved* the magnets."

But be careful before you buy magnets for your friends with Sub-Zero refrigerators. "Ninety percent of our refrigerators won't hold magnets," says Paul Leuthe, manager of marketing services. "Most are sold nude and are covered to match cabinets, and our stainless-steel model doesn't take magnets either." Only Sub-Zeros covered in painted steel finishes will hold magnets. If Mitch Nash had his way, he'd send the engineers at Sub-Zero back to the drawing board. Can you imagine Betty on stainless steel? Boop-oop-a-doop.

DIALECTICAL MATERIALISM

RED ALERT

WHAT Poinsettias (*Euphorbia pulcherrima*) aka Christmas Star. Since the seventeenth century, when Spaniards discovered them growing wild in Mexico, these December-blooming plants have been used as Christmas decorations. They were brought to the United States in 1820 by Joel Poinsett, a botanist who was the first U.S. ambassador to Mexico.

RED HOT With 57 million sold in the U.S. annually, they've been called the country's best-selling flowering potted plant.There's even a National Poinsettia Day (December 12). Yet few stylish people will unequivocally endorse them. "They are the daisies of Christmas," says Simon Doonan, creative director of Barneys New York. "They are totally common and commonplace, yet totally classic and great, which makes them unique."

HOLIDAY BLUES In *Tru,* the 1989 one-man Broadway play based on the life of writer Truman Capote, one of the biggest laughs comes when Capote rants to a friend on the telephone about an enormous pot of red poinsettias that has just been delivered to his apartment. "You can't *conceive* what just arrived," he says. "A veritable tub of poinsettias. I am going to dispose of the card sight unseen. It would *shock* and *appall* me to learn that somebody I like or even *know* would send me such a tacky thing. Poinsettias are the Robert Goulet of botany."

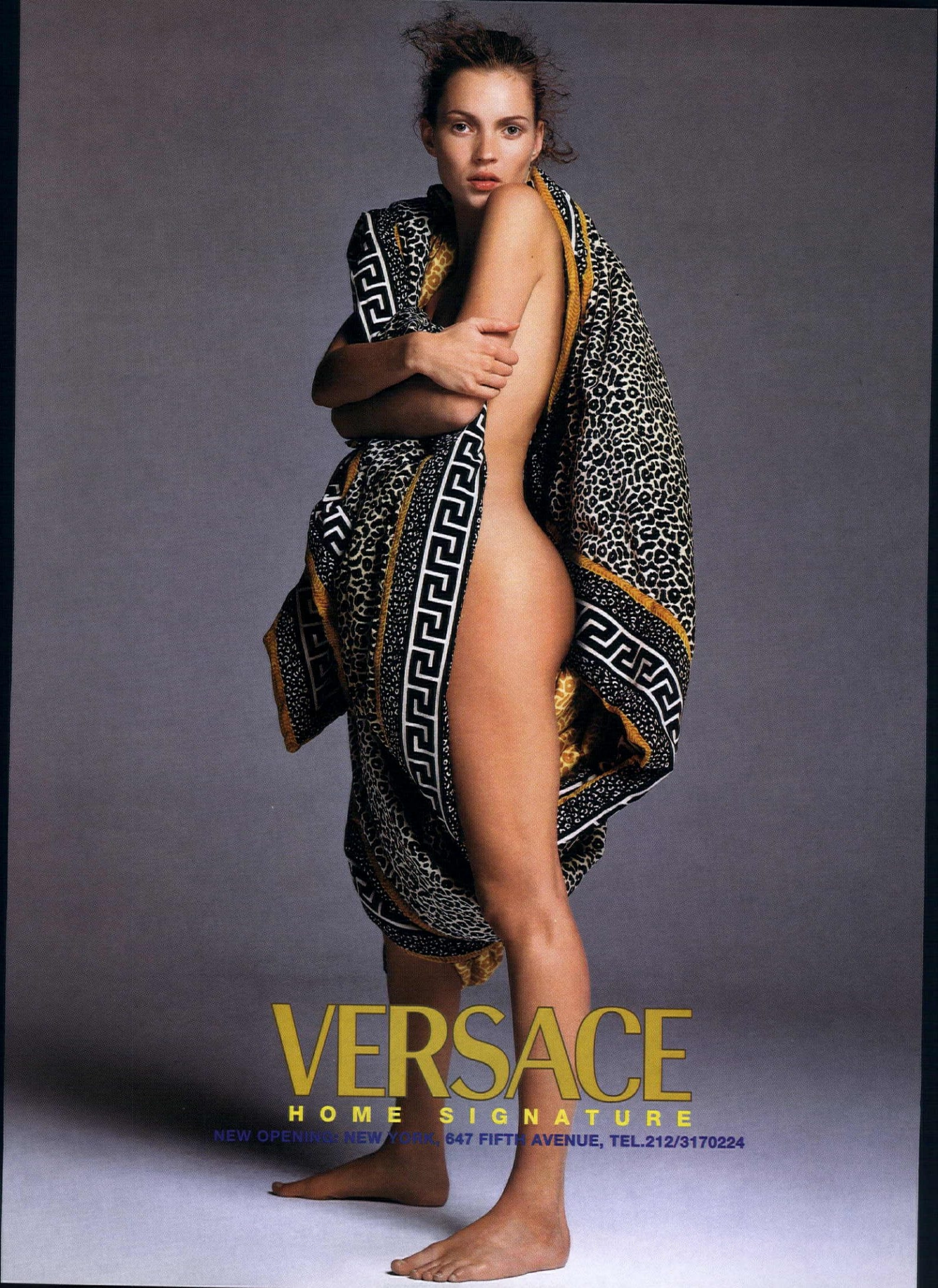
GREEN THUMBS-DOWN "They're such an ordinary plant," says C. Z. Guest, the socially prominent garden writer who was a great friend of Capote's. "I understand why Truman didn't like them. They were common, by which I mean they were available to everybody in the world. They're much better now, because they come in pale yellows and whites."

YELLOW FEVER While red poinsettias account for 72 percent of the market (down from 80 percent a decade ago), white, pink, yellow, and speckled plants—with names like 'Jingle Bells,' 'Lemon Drop,' and 'Monet'—are increasingly popular.

IN THE PINK Contrary to popular belief, poinsettias are not poisonous, but if your cat eats too many of the leaves it will probably end up with a stomach ache.

WHITE CHRISTMAS "Poinsettias aren't always tacky," says Denise Oppizzi, a New York floral designer and party planner. "The white poinsettias are quite elegant. I have clients who send tree poinsettias in white as Christmas gifts to their friends. And they're good for sending to people who celebrate Hanukkah. They don't *scream* Christmas."

TOP RIGHT: JAMES WOJCIK. BOTTOM: KAREN CAPUCILLI


VERSACE
HOME SIGNATURE
NEW OPENING: NEW YORK, 647 FIFTH AVENUE, TEL.212/3170224

Domestic Bliss* PHENOMENON

In 1938, Harry and David Rosenberg—whose father, Samuel, traded his Seattle hotel for 240 acres of pear orchards in Oregon's Rogue River Valley in the early 1900s—started the Fruit-of-the-Month Club. It may sound like the punch line from a bad joke, but a club membership is actually a wonderful gift. Many companies have appropriated the concept, though not all promise to send certain items in specified months. Pasta-of-the-Month ($149 a year) and Beers To You! ($24.99 a month) surprise you. For those who want to know that papayas will arrive in April and anthuriums in July, here's a sampler of samplers.

Pepperidge Farm's Premier Gift Plan (formerly "Bakery in Your Mailbox")
800-243-9314

EST. *1984*

What You Get *Jan.-Dec.*
Vanilla madeleines; Old-fashioned cookies; Spring gift trio; Rugelach duo; Apple-cinnamon swirl; Cheddar savories; Fruitful cookies; Palmiers; Distinctive Cookie Collection; Brownie assortment; Glengarry shortbreads; Premier Cookie Collection.

PRICE: $248.95

Omaha Steaks' Culinary Calendar
800-228-9055

EST. *1970*

What You Get *Jan.-Dec.*
Filet mignons; T-bones; Spiral sliced ham; Filet mignons and boneless strips; French-rib lamb chops; Gourmet burgers; Top sirloins; Boneless strips; Fifty assorted hot hors d'oeuvres; Silver salmon fillets; Smoked turkey; Heart of prime rib roast.

PRICE: $767.76

Gardener's Eden 12 Months of Flowering Plants
800-822-9600

EST. *1994*

What You Get *Jan.-Dec.*
Pink peony tulips; Blue hydrangea; Yellow daffodils; Mixed snapdragons; Pale-pink garden roses; White lacecap hydrangea; Yellow mini roses; Purple bougainvillea; Mixed Gerber daisies; Orange lilies; White gardenias; Red hibiscus.

PRICE: $316.35

Calyx & Carolla's A Year of Flowers
800-800-7788

EST. *1989*

What You Get *Jan.-Dec.*
Gerbera daisies; Cymbidium orchids; Tulips; Birds-of-paradise; 'Enchantment' lilies; Gladioli; Anthuriums; Dendrobium orchids; Mini carnations; Peruvian lilies; Protea; Roses.

PRICE: $389.95

Harry & David's Fruit-of-the-Month Club
800-547-3033

EST. *1938*

What You Get *Jan.-Dec.*
Crisp Mountain apples; Royal oranges; Royal grapefruit; Sunrise papayas; Southern Hemisphere apples; Summersweet plums; Exotic nectarines; Oregold peaches; Honeyloupe melons; Royal Beurre Bosc pears; Fuji apples; Royal Riviera pears.

PRICE: $274.90

Harry & David's Veggie Club
800-547-3033

EST. *1991*

What You Get *Jan.-Dec.*
Green Globe artichokes; Golden tomatoes; Klamath bakers; Royal avocados; Fresh asparagus; Sweetgold corn; Walla Walla onions; Sugar snap peas; White Queen corn; Vine-ripe tomatoes; Louisiana yams; Baby French carrots.

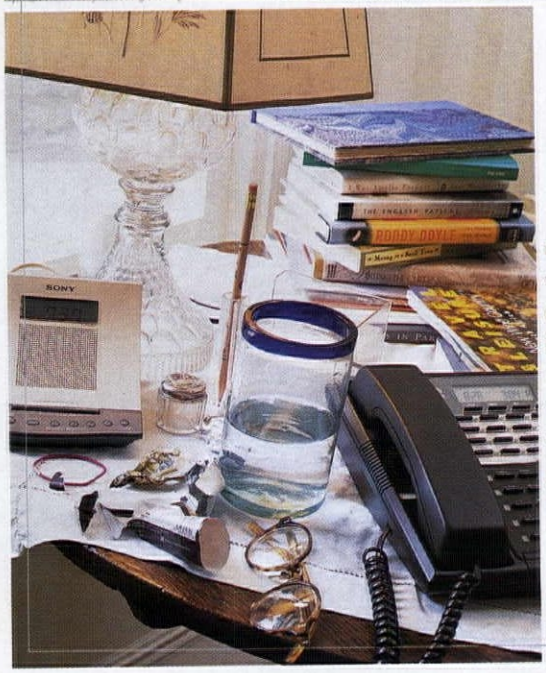
PRICE: $261.85

Mozzarella Company's Cheese of the Month Club
800-798-2954

EST. *1990*

What You Get *Jan.-Dec.*
Smoked scamorze; Montasio; Goat's milk caciotta; Ricotta; Pecan praline mascarpone torta with ginger cookies; Crème fraîche and mascarpone; Fresh mozzarella; Fresh Texas goat cheese; Mozzarella rolls; Plain goat caciotta; Baby Texas basil caciotta; Baby ancho chile caciotta.

PRICE: $240



CLAUDIO VAZQUEZ

THE FIRST THING I SEE WHEN I WAKE UP?

The objects on my nightstand. This is after I have checked the time on the glow-in-the-dark clock. It's the closest object to my bed. except for my glasses, which I need to read the clock. There is my glass of water, which was full of ice when I went to sleep, and now sits atop a wet circle on the white runner that covers the table. My reading lamp has a thrift-shop shade that glows with what look like the outlines of pressed flowers when it is turned on. When it is off, it looks like old parchment, without a hint of how warm and inviting it can be. There is the latest pile of books and magazines, some meant to improve my mind and others there for the pure pleasure of losing it in 'junk-food' reading. There are a message pad and a phone; a chewed-on pencil that doesn't write very well; a hair elastic; a tiny empty vial with a silver lid that belonged to my grandmother; and a lined blank book, from Il Papiro in New York, that serves as my current journal. Since I was in seventh grade, I have kept a journal.

Every once in a while, like most people I know, I like to eat chocolate in bed. And where does the wrapper go? On the nightstand, of course. It will be the first thing I see in the morning.

MARY CHAPIN CARPENTER, *singer & songwriter*

SCHUMACHER®

CLASSIC DESIGN

FABRICS, TRIMMINGS, WALLCOVERINGS, CARPETS & FURNISHINGS. FOR AN INTERIOR DESIGNER IN YOUR AREA CALL 1-800-332-3384.

Sketches

Charlotte's Web

A decorator with a sense of tradition keeps her workplace spinning

BY SUZANNE SLESIN

PHOTOGRAPHS BY MICHEL ARNAUD

CHARLOTTE MOSS is a no-nonsense decorator. Even though her interiors often have the look of a genteel, English country house, she'd rather not have her work described that way. "I've been tied to that old English albatross for too long," says Moss, who has moved into offices in a brownstone on Manhattan's Upper East Side. "Although I view my work as being traditional, I feel there are plenty of youthful elements thrown in."

The decorator enjoys a suite of offices with an adjoining trellised garden. Although long and narrow, the space is crammed with ideas destined to strike a responsive chord in her clients. For example, in the narrow hallway next to her private office, an area Moss describes as the size of an average New York elevator landing, she has placed a small console she picked up at an antiques show and "tarted up by painting it green and gilding it a little." She compares this to buying a rather plain suit and changing its buttons to add a bit more bounce. The hall's walls are covered in a trompe l'oeil, limestone-patterned wallpaper that gives what would otherwise be merely an attractive passageway a degree of drama. The nicely crackled, Old Master landscape that covers an entire wall in the tiny powder room works the same sort of magic and also makes the small room look larger. "It's actually a copy by an artist of an eighteenth-century painting of the garden at Chiswick," Moss says.

NEW DIGS Charlotte Moss, left. Framed maquettes of Aubusson upholstery and damask from Osborne and Little decorate the front room, right.

In the front office, maquettes for a pair of Aubusson seat cushions hang behind a pair of Wedgwood urns Moss bought in London years ago and keeps filled with fresh flowers. Her Regency console bookcase is filled to overflowing. "Books are my addiction," she says. "So much comes from the past." The antique textiles Moss not only collects but likes to have around for inspiration provide her with another historical source for her work. "I never know when they'll spark a whole

JAÏPUR

The newest perfume from Boucheron

BOUCHERON
PARIS

Bloomingdale's - Neiman Marcus - Saks Fifth Avenue

color scheme or give the whole feel of a room," she explains.

The cheerful energy Moss brings to her work is also evident in the way she communicates her ideas to her clients: with impressive emphasis and dispatch. For example, when Joseph Biunno, a New York manufacturer of hand-carved and gilded drapery finials, sent over a basketful of his samples, she promptly displayed them in her office as if they were rare artifacts. "There's no drama when you tell someone what a parcel gilt finish is or what a distressed painted finish looks like," she says. "But seeing is believing. Otherwise, this is a business where there are huge leaps of faith."

That's the sort of thinking that propelled her into the world of decorating eleven years ago. With her two books (*A Passion for Detail* and *Creating a Room*), her roster of clients across the United States and the Caribbean, and notable appearances at designer show houses, Moss now seems to have been meant for this career from the very start. Born in Richmond, Virginia, she says she did all the expected things. "I got married, moved to Atlanta, moved again, then got divorced, and moved to New York." That's where she was in 1978, when she was working on Wall Street, marketing tax shelters.

In the mid-1980s, Moss concluded "it was time for me to decide what to do for the next thirty-five years." She somehow slipped into decorating. "I call it a smooth transition," she says, although she had never studied design, despite an abiding interest in art history. "I guess it was also what I call that strong domestic pull. There were never decorators in my family. My mother made the curtains and the dust ruffles. I learned to sew at an early age. The house as the center of the universe was what impressed me." Moss continues to see the home as a very comfortable, simply furnished place, and decorating is, she maintains, about "deciding how to make a house a home." But she also sees her calling as requiring her to take a few chances and break out of established patterns. In her new office, she's particularly pleased about having a sliver of outdoor space to escape to. "The garden keeps me from ever feeling confined," she says. You might say the same about her approach to interior decorating.

HISTORICAL INSPIRATION A copy of an 18th-century painting of a garden view from Chiswick House in London, above, was made and adjusted to fit the wall in the powder room. Moss's office, left, is dominated by a painted wood desk made by Lars Bolander. A group of 18th- and 19th-century engravings of urns by Gibbs and B. Langley hangs on the wall. Sources, see back of book.

You may sense the presence
of kindred spirits.
c. 1820
c. 1765
c. 1765
KENTSHIRE
America's leading resource for
fascinating English Antiques.
37 E 12 Street, New York, NY 10003
212.673.6644
www.dir-dd.com/kentshire.html
Also at Bergdorf Goodman.

Master of Illusion

Furniture maker John Cederquist sets traps for the eye

BY ARTHUR C. DANTO

TROMPE L'OEIL "The Missing Finial" tells two stories—one of a famous highboy, the other of the confusion of our senses.

THE DISCOVERY of perspective, widely credited to Renaissance architect Filippo Brunelleschi, demonstrated that the visual world is thoroughly mathematical and, at the same time, opened opportunities for optical pranks and deceptions. Nowhere is the fusion of rationality and visual frolic better seen than in the art of intarsia, in which pieces of shaped wood are fitted together to create images so realistic as to startle the senses and amuse the intellect. One of the masterpieces of fifteenth-century intarsia is the wonderful Gubbio studiolo created for the Duke of Urbino, Federico Montefeltro, restored and reinstalled in the Metropolitan Museum of Art earlier this year. The tiny room is lined with what appear to be cupboards, in which, through open, latticework doors, we see arrayed emblems of the Duke's military prowess and intellectual passions. There are books, musical instruments, and mathematical devices, as well as ornamented pieces of armor, all fabricated of slips and slivers of polished wood, cunningly composed to create the illusion of depth, light, and shadow. There is even a parrot in a wicker cage! To enter the room is to occupy Renaissance consciousness from within: it is to experience the world as an intellectual plaything, in which geometry is craftily enlisted to play jokes on the eyes.

The spirit of demonic craftsmanship and optical mischief lives on in the illusionistic furniture of John Cederquist, whose art has been made possible by Post-Modernism's transformation in aesthetic values. A generation ago, furniture makers subscribed to the same austere ideals Modernism imposed on painting and architecture. Each of the arts was to strive for the condition of purity defined by its materials. Paintings were to be flat and ideally abstract; buildings were to be austerely rectangular and unornamented; furniture makers were enjoined to respect the woodiness of wood and to honor the traditions of fine joinery. The Post-Modernist reaction made it acceptable for paintings to be again representational, and for buildings to flaunt ornamental forms from architecture's history. The Studio Furniture movement created room for craftspersons to join wood together with nontraditional materials in nontraditional ways, and to make utilitarian articles that would have

CHAMPAGNE

TAITTINGER

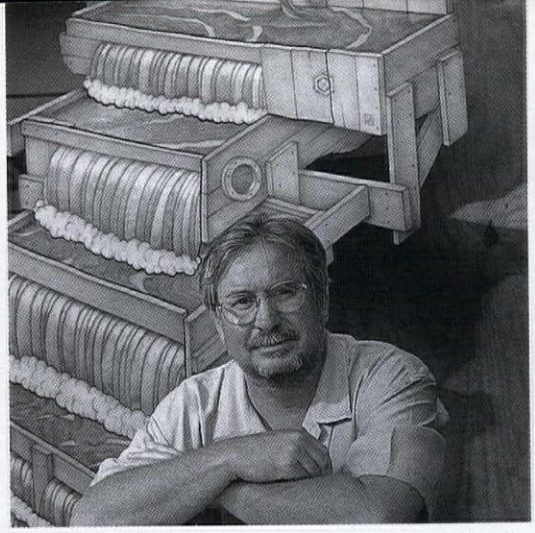
Reims

To send a gift of Taittinger, please call 1-800-BUBBLY-9.

Imported by Kobrand Corporation, New York, NY

CHAMPAGNE TAITTINGER

gratified the Renaissance appetite for fantasy. Cederquist chooses woods for the pictorial possibilities of their textures—if he finds a knot that looks like the steak from a fish he will find a way to use it to depict a sliced fish. He joins his wooden pieces together with screws and epoxy resin, though he sometimes depicts a piece of elaborate joinery by means of intarsia, exactly as the master of the studiolo did. In such feigned joints, pieces of wood appear to be at right angles but in fact occupy the same plane, being, as it were, a picture of a bureau drawer. He uses his craft to set traps for the eye, and to rejoice the mind when it discovers that its senses have been fooled.



SURFER'S TURF In his chest of drawers, left, Cederquist, above, joins the style of a woodcut by Japanese artist Hokusai with the animation techniques of "Popeye."

Consider his extraordinary chest of drawers called *The Missing Finial,* an illusionistic representation of a famous highboy by eighteenth-century Newport, Rhode Island, master John Townsend. In addition to being pictorial, something totally forbidden by Modernism, *The Missing Finial* is narrative. It tells the story of a rare piece of antique furniture (not, as it happens, Townsend's highboy) lent by one museum to another, which has been returned with one of its finials missing. Cederquist has depicted the various components of the highboy in separate packing cases, stacked and opened to reveal mahogany legs, drawer fronts, pediments, and finials (the crate that was to contain one of the finials is empty). The effect is an almost Cubist dazzle of eccentric angles, illusionistic spaces, and trompe l'oeil shadows, though the actual façade of Cederquist's piece is composed of two large flat planes and a single obtuse angle. As in the studiolo, perspective is used to set up a conflict between sight and touch, appearance and reality, knowledge and perceptual belief.

Cederquist works in Orange County, California, an area known for conservative politics and beach culture but hardly for artistic innovation. And though he has reinvented a kind of Renaissance vision for the contemporary world, his main influences come more from his life as a surfer than from art-historical scholarship, and from the study of cartoons rather than of masterpieces of the schools of Arezzo or Urbino. His surfer's knowledge of waves did lead him to an appreciation of Japanese print master Hokusai, especially the latter's *Great Wave Off Kanagawa,* with its stupendous surge of water dwarfing men huddling in fragile boats. But it was through watching Saturday morning cartoons with his daughter that he began to ponder the way the great animators handled three-dimensional space. There is at least as much Popeye as Piero in his work.

This unlikely combination of sources works to great comic and poetic effect in a headboard called *When Machines Dream of Hokusai.* It is an intarsia representation of a pair of twisting steam pipes of the sort one might find in the engine room of one of Popeye's rusty boats. These spiral out of a spherical chamber evidently under terrific pressure, for cartoony puffs of steam escape from between its plates, precariously riveted together. Further puffs issue from joined sections of pipe. But finally, from the pipes' open ends, the steam escapes in the form of the Great Wave. The waves are "drawn" in the manner of a Japanese woodcut. The machinery and the puffs are straight out of King Features Syndicate. There is no linear perspective, but there is a definite illusion of three-dimensional solidity and, as with all Cederquist's work, it is entirely in intarsia: pieces of shaped wood are inlaid onto a base of Finnish birch plywood, and the spaces between their edges are filled in with pigmented epoxy resin, sanded smooth. The "drawing" lines are in the medium of tinted glue.

Machines Dream of Hokusai must be one of the few headboards in the history of furniture to bear a title, but then headboards with artistic content are relatively rare to begin with. In their style and decoration, headboards convey all manner of metaphors that bear on the class, social station, or gender of the sleeper. But Cederquist's headboard implies an internal relationship to the dream state of the sleeper, and hence to the sleeper's personality: it makes the

dream content explicit, especially if, as in this case, the dreamer is a surfer. This headboard is perhaps the closest Cederquist has come to a self-portrait, achieved by means of symbolic equivalents, like the famous portraits of William Carlos Williams or Georgia O'Keeffe by Charles Demuth.

John Cederquist is an American original, even if his work is infused with certain Japanese appropriations. And there is a political implication in the fact that he relishes including plywood in the list of woods employed in the construction of a piece of furniture; in lavishing the same degree of high craftsmanship in the representation of crates and decrepit pipes as in showing hand-carved mahogany in priceless antiques; in finding in the linear and spatial strategies of cartoonists as much inspiration as he might find in Renaissance masters—and in replacing some of the puritanism of fine furniture with a rowdy beach boy's humor.

A century ago the judges of the Paris Salon opened that make-or-break exhibition up to studio furniture. The intention was to re-enfranchise as fine art the decorative arts, which had been demoted at the time of the French Revolution. That disenfranchisement was reinforced, in America especially, by the Romantic vision of an artist explosively expressing his genius in splashed paint. The ideas of genius as male and painting as the dominant art have come under fire in recent times, and the classification of the arts is constantly churning. As we approach our own fin de siècle, it would be fitting to see the craft practiced by artists like Cederquist admitted to our own prestigious salons. Cederquist will have a major retrospective at the Oakland Museum in California next fall. His pieces tend to find homes in private and public collections as soon as they are finished, but they can be seen in transit at the Franklin Parrasch Gallery, at 20 West Fifty-seventh Street, in New York City.

"Art and Craft" *is a regular column.* **Arthur C. Danto** *is the author of* Beyond the Brillo Box, *among other books. He is the art critic of* The Nation.

Antique, period, and estate jewelry and accessories in our luxurious seventh-floor gallery.

Kentshire at BERGDORF GOODMAN

5th Ave. & 58th St.
(212) 872-8652

Also at Kentshire Galleries, 37 East 12 Street, New York, NY

PHOTO: JEN FONG

Amy Perlin
ANTIQUES
1020 LEXINGTON AVENUE (73RD STREET, 2ND FLOOR) NEW YORK, NY 10021
tel. 212. 744. 4923 fax 212. 717. 5326

Dealer's Choice

Eye-Opener

The stylized geometry of modernist ceramics reached its finest expression in the work of Josef Hoffmann and the Wiener Werkstätte BY SUZANNE SLESIN

PHOTOGRAPH BY ERIC HUANG

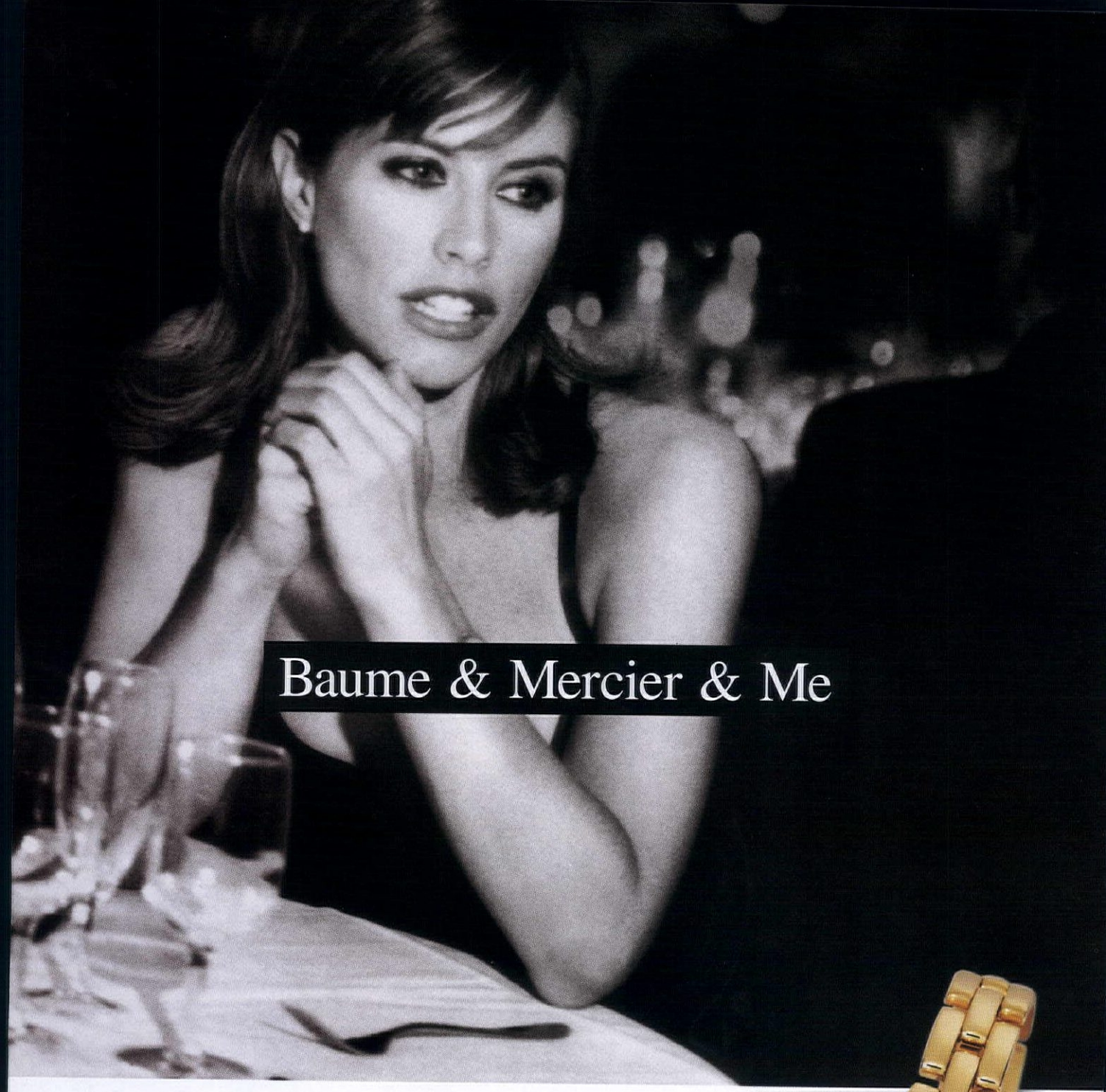
TINY GIANT Even humble objects such as this mocha pot display the balance and harmony of the Wiener Werkstätte style.

IT STANDS ONLY SEVEN INCHES HIGH, but the hand-painted porcelain mocha pot by Josef Hoffmann perfectly encapsulates the spirit of design emanating from the Wiener Werkstätte at the turn of the century. What could be more traditionally Viennese than a pot destined for the serving and savoring of hot chocolate? And yet what could be more modern than the pure form and graphic simplicity of this version? Hoffmann, a founder of the Wiener Werkstätte with Koloman Moser, was an architect intent on creating spare, functional designs for every aspect of the home. His preference for patterns in black and white, as in the mocha pot, arose from his sense that color carried with it too many historical associations.

Manufactured by a porcelain firm for Josef Bock, the pot's shapely form and pattern subtly suggest the fence around a Viennese garden. The topiary ball pattern on the knob reinforces the abstract allusion. The pot's top is "a rounded tree form covered with leaves," notes Denis Gallion, a partner in Historical Design, Inc., a New York gallery specializing in early-twentieth-century decorative arts.

Along with about one hundred pieces of furniture, metalwork, mosaics, glass, jewelry, ceramics, and graphics, the mocha pot is included in "Vienna 1900-1930: Art in the Home," an exhibit that continues at Historical Design through January 18. The pot is, according to Gallion, extremely rare. "It comes from a country that went through two world wars, and this was an object that was meant to be used often. Many like it were broken and have disappeared. In twenty years, I have never seen another one for sale." This one is $6,000.

Like the ceramic objects on display by Wiener Werkstätte artists Michael Powolny and Bertold Löffler, Hoffmann's pot exemplifies the Werkstätte's embrace of *Gesamtkunstwerk* or total artwork. "*Gesamtkunstwerk* is a magic word that describes what it's all about," says Jonathan Hallam, the director of the gallery. "It's the complete balance, where everything in the house is in harmony."



18K gold jewelry watch with two rows of diamonds. High-precision quartz movement.
Scratch-resistant synthetic sapphire crystal. Water-resistant to 99 feet.
(Enlarged for detail.)

BAUME & MERCIER LINEA

BAUME & MERCIER

GENEVE

LUX BOND & GREEN

JEWELERS SINCE 1898

WEST HARTFORD	HARTFORD	GLASTONBURY	WESTPORT	GREENWICH
46 LaSalle Road	68 Pratt Street	Somerset Square	136 Main Street	169 Greenwich Ave.
(860) 521-3015	(860) 278-3000	(860) 659-8510	(203) 227-1300	(203) 629-0900

TOLL-FREE 1-800 LB GREEN

The Worlds Most Beautiful Kitchens

CHRISTIANS®

LONDON · EDINBURGH · NEW YORK

USA HEAD OFFICE

NEW YORK: Christians Tel: 212 304 3554

✧

USA FLAGSHIP SHOWROOM

NEW YORK

Christians of New York
Architects & Designers Building
Suite 904
150 East 58th Street
New York, NY 10155

Telephone: 212 308 3554
Facsimile: 212 308 7316

✧

USA RECOMMENDED RETAILERS

CHICAGO

Christians of Chicago
200 World Trade Center
Suite 1305
Chicago
Illinois 60654

Telephone: 312 755 9023
Facsimile: 312 755 1170

NAPLES

Christians Studio
Poggenpohl US Inc.
365 Fifth Avenue South
Suite 101
Naples
FL 33940

Telephone: 941 263 4699
Facsimile: 941 262 7313

PHILADELPHIA

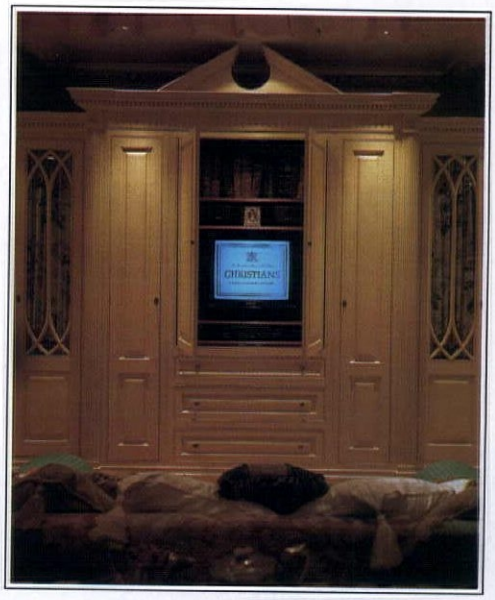
Christians Studio
Poggenpohl US Inc.
2400 Market Street
Suite 320
Philadelphia
PA 19103

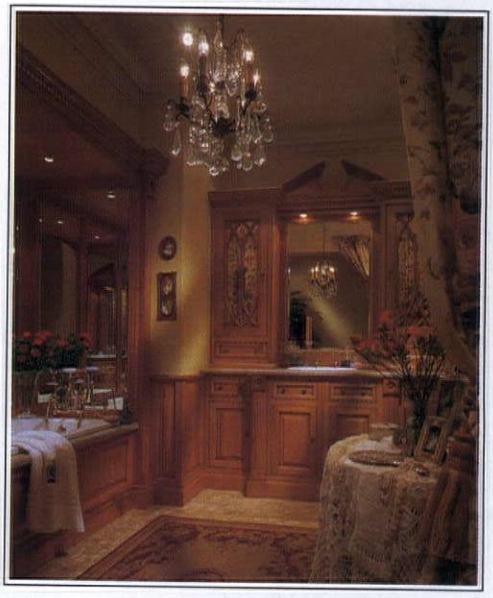
Telephone: 215 557 8550
Facsimile: 215 557 8580

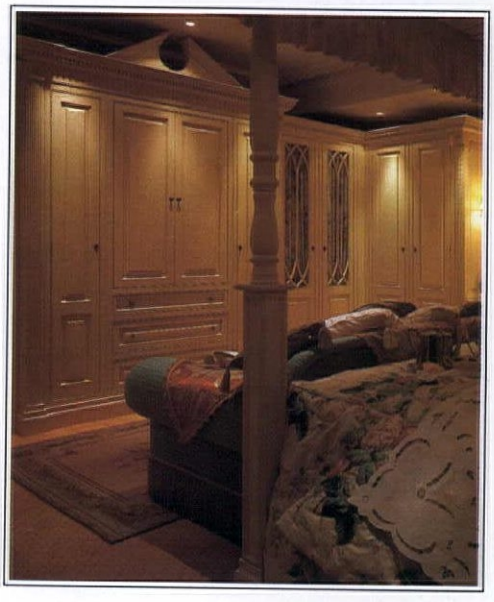
✧

INTERNATIONAL OFFICES

U.K. Christians Head Office Tel: 0161 928 9996
E.F.C. Christians of Brussels Tel: 00 32 2 567 1447



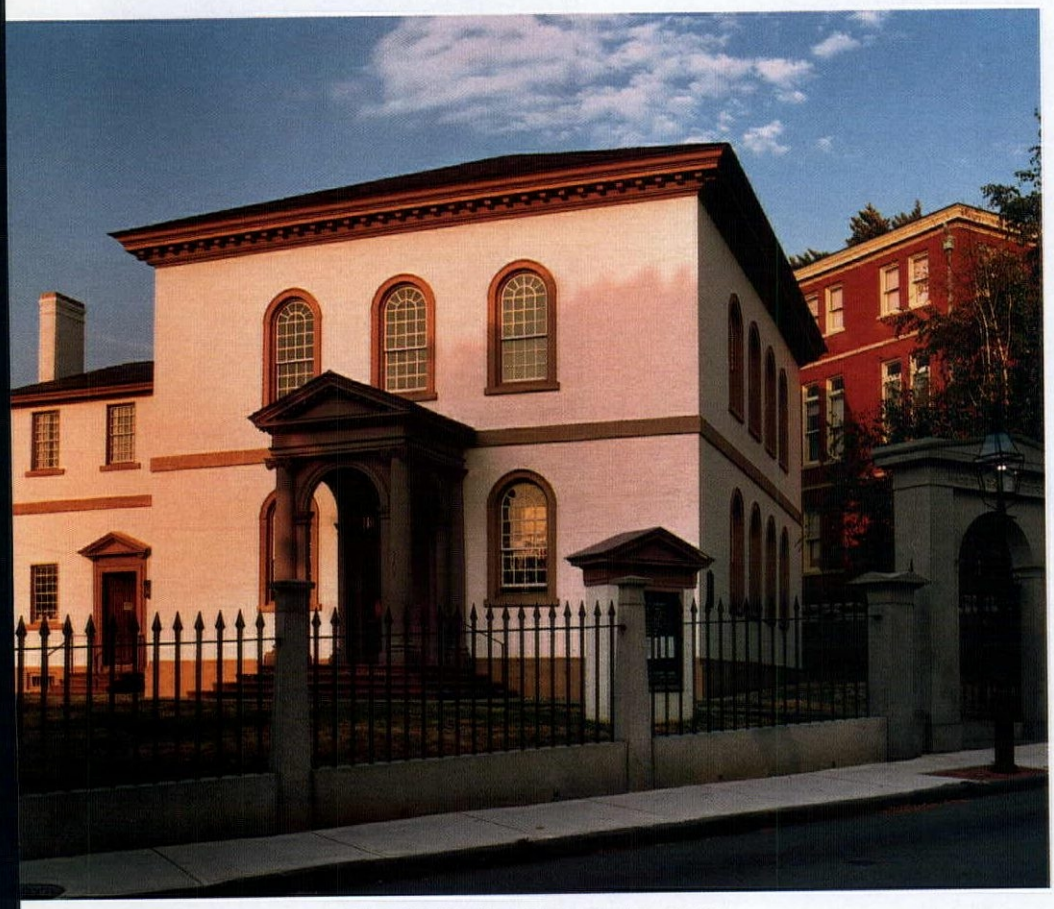




House of Worship

The End of a Dream?

With a shrinking congregation, America's oldest synagogue—a perfect work of Colonial architecture—is in danger of becoming a museum BY EARL SHORRIS



PHOTOGRAPH BY LEN JENSHEL

MIRACLE OF 1763 Facing east to Jerusalem, this pre-Revolutionary temple has the simple beauty of a New England church.

ON A SATURDAY MORNING late in autumn in Newport, Rhode Island, when the frost is on the tourists, a group of men, most of them in their sixties and seventies, gathers in a small, spare building on a quiet street and makes history. The Touro Synagogue is beautiful, and filled with ironies.

The building belongs to the history of America; the sound of the men belongs to an older history. They sing a Psalm of David in the language of David. Men have been singing so in this building since 1763. It is a house of toleration, a National Historic Site, and when it is empty it is very handsome, but when the men gather on the Sabbath and sing, it becomes a work of art.

At this late date in the life of the painted brick and the pillars and paneling of the synagogue, no one fears that it will crumble, but there could be an end to history. Newport's Orthodox Jewish community is small: the young leave to find work, marry out of the faith, and the old engage in their dance with forever. In summer, Jewish tourists fill Touro, and prayer is a mighty sound, but when the seasons change the chant grows softer. The fear now is that the synagogue will become a museum. No one thinks this crisis has yet come, but when it does, it will be in winter.

To sort the art from the history and to grasp the ironies require some sense of Newport in its several incarnations. The town has had three lives, and this may be the last of them, when what was once a town becomes archaeology. But it was not that way when the Sephardim, the Jews of Spain and Portugal, came to Newport in 1658, at the beginning of the town. They had been wandering across Europe and into the New World since 1492, when they were expelled by the Spanish Inquisition. Finally to find the colony founded by Roger Williams on the principle of religious toleration must have seemed very like a miracle.

By 1677, they felt secure enough to establish the wanderer's first sign of permanence: they bought a piece of land, blessed it, and made it their burial ground. In the blunt fashion of the time, the new street in front of the cemetery was named Jew's Street (it was eventually changed to Touro Street).

Early in the eighteenth century, Newport was one of the busiest ports in the colonies. The commercial and cultural life of the town blossomed, and the small Sephardic community thrived. The Sephardim lived as freely and successfully as they had in Spain before the Inquisition. Aaron Lopez was known as the Merchant Prince of New England. Ezra Stiles, the Congregational minister and eventual president of Yale College, studied Hebrew with Isaac Touro, the

In
six days,
see the
glow

In
six months,
a new
radiance

A breakthrough
retinyl complex transforms the look of skin

Introducing
Skin Illuminating Complex
Elizabeth Arden

Belk and Leggett

© 1996 Elizabeth Arden Co.

religious leader of the Sephardic community.

It was time to build a synagogue. The task of designing it went to Peter Harrison, the architect of Christ Church in Cambridge, Massachusetts, and King's Chapel in Boston, and he produced his masterpiece, perhaps the perfect work of American Colonial architecture. After six years of labor, mortgages, and infusions of money from other Sephardic communities in the Americas, the synagogue was dedicated on December 2, 1763. How the men must have sung that day! The *Newport Mercury* of that week gave some sense of the beauty of the living building when it reported that "the most perfect of the Temple kind perhaps in America, and splendidly illuminated, could not but raise in the Mind a faint Idea of the Majesty and Grandeur of the Ancient Jewish Worship mentioned in Scripture."

In his journal Stiles described the building "of Brick on a Foundation of free Stone.

"A gallery for the Women runs round the whole Inside, except the east end, supported by Columns of Ionic order, over which are placed correspondent Columns of the Corinthian order supporting the Ceiling . . .

"The Pulpit for Reading the Law, is a raised Pew with an extended front table; this placed about the center of the Synagogue . . . being a Square embalustraded Comporting with the Length of the intented Chancel before & at the Foot of the Ark.

"There may be Eighty Souls of Jews or 15 families now in Town."

When the British occupied Newport, at the beginning of the Revolutionary War, half the population deserted the town. After the war, only a few people returned. In 1790, with the fate of the synagogue no longer certain, the President of the United States visited there and received these words from its warden, Moses Seixas: "Deprived as we heretofore have been of the invaluable rights of free Citizens, we now . . . behold a Government erected by the Majesty of the People—Government, which to bigotry gives no sanction, persecution no assistance—but generously affordens to All liberty of conscience, and immunities of Citizenship." In his reply, penned a few days later, George Washington cribbed the key phrases about bigotry and persecution from Seixas's letter.

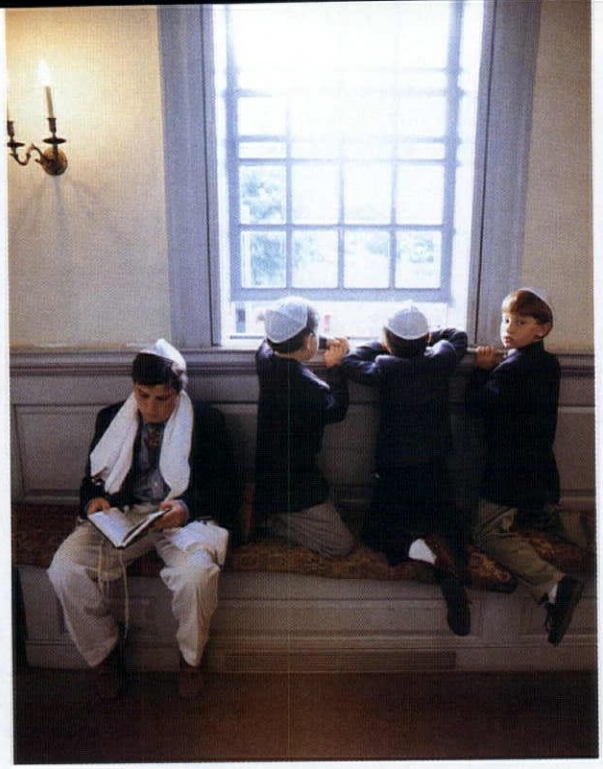
But not even Washington's good wishes could help. When the community dissolved a few years later, the building lost its life. It became a meetinghouse, the state legislature convened there briefly, and then it fell into silence and decay.

Restoration began in the mid-1800s, paid for largely by the Touro family, but it was not until 1883 that the building lived again. When the robber barons came to Newport and began to compete with one another to see who could build the most ostentatious display of raw wealth, there were only crypto-Jews among them.

A Conservative synagogue was built on the island in 1977. The small modern structure belies the notion that God is the favorite patron of architects because He forbids imitation and worship of the lowest cost per square foot. A Reformed congregation meets in the homes of its members.

The Touro Synagogue may yet fall into archaeology over the issue of freedom, for in its orthodoxy it requires that women sit in the gallery, apart from the men, and it does not count their presence in the *minyan* of ten required to chant certain prayers. The conflict between ritual and liberty excludes many, among them Ruth Whitman, the foremost American translator of Yiddish poetry, who lives on the island. She will not attend the Touro Synagogue, for she considers the ancient rules regarding women an affront to equity.

Of the more than seven hundred Jews on the island, about a third belong to the famous Sephardic synagogue that sits at an angle facing east toward Jerusalem. Only one family in the congregation is Sephardic; the rest are of Ashkenazi origin. Unlike the Hebrew and Moorish character of the great synagogues of Spain before the Inquisition, Touro has the austere beauty of a New England church. There is, in the very walls of the synagogue, a sense of tolerance, of accommodation, of survival.



LIGHT AND AIR Men and boys, above, sit downstairs; the women's colonnaded gallery runs along three sides of the "splendidly illuminated" interior. The *bimah*, with an extended reading desk, is at the center of the synagogue.

TOP: EIKA AOSHIMA. BOTTOM: LEN JENSHEL

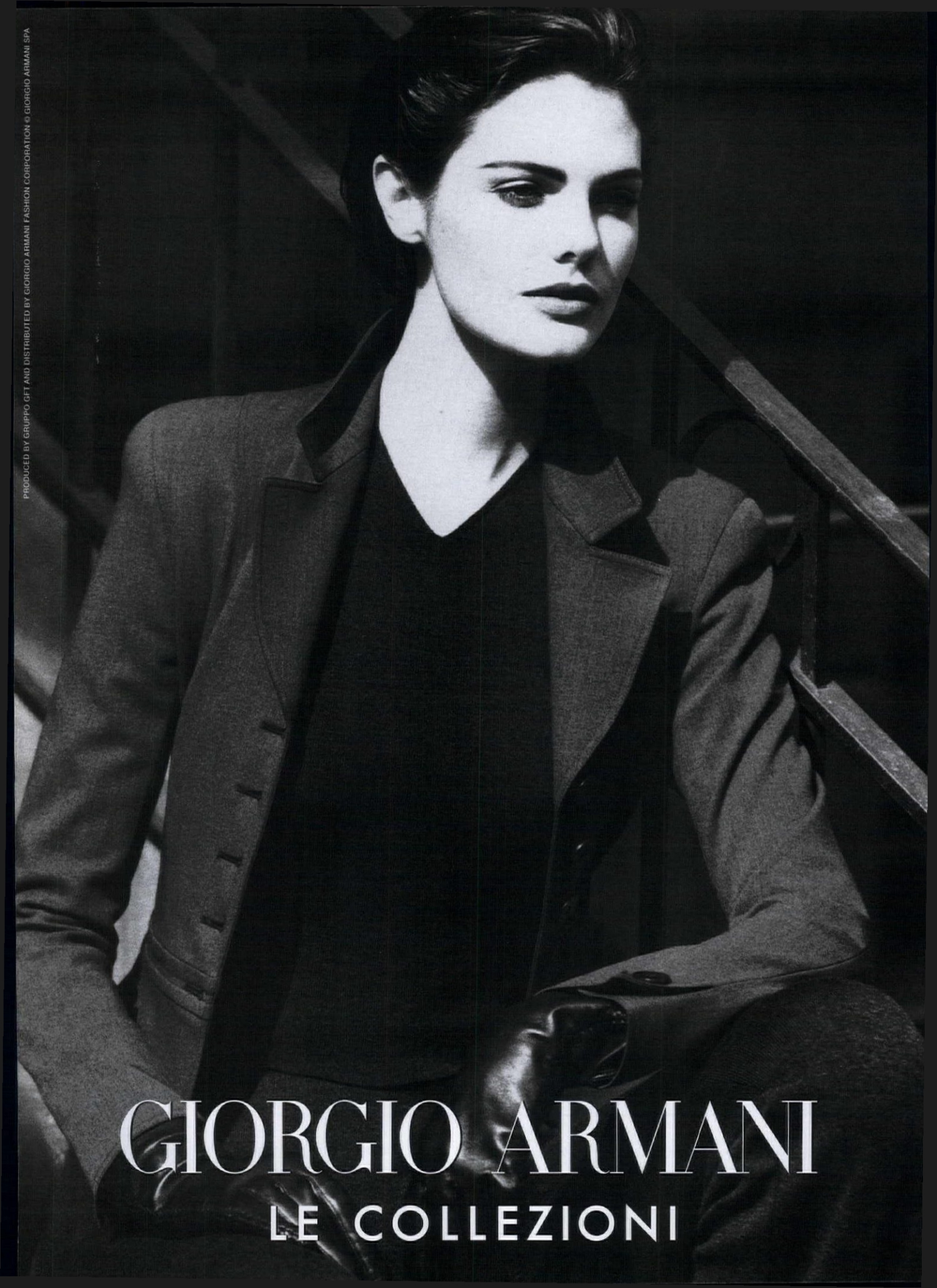
Earl Shorris *is a contributing editor at* Harper's *and the author of several books, including* Latinos: A Biography of the People.

Square by Ligne Roset, the concept is in the name.

The Square system, from Ligne Roset, will entice you with its simplicity. Square is so versatile it can be configured for nearly any use, from dining room buffet to bedroom dresser, from media center to living room vitrine. Choose between different finishes, add doors and drawers, accent with glass and halogen lights. At last, a system that gives you the opportunity to design cabinetry according to your needs. Your Ligne Roset dealer will help you design your own Square. To talk to your closest distributor, or order our 1996 catalog, call: **1-800-BY.ROSET** (1-800-297-6738)

ATLANTA BOSTON CHAPEL HILL, NC CHICAGO CINCINNATI DENVER DETROIT FT. LAUDERDALE
LAFAYETTE, LA LOS ANGELES NEW YORK PHILADELPHIA PHOENIX ROCHESTER, NY ST. LOUIS
SAN FRANCISCO SEATTLE WASHINGTON DC / MONTREAL OTTAWA TORONTO VANCOUVER WINNIPEG

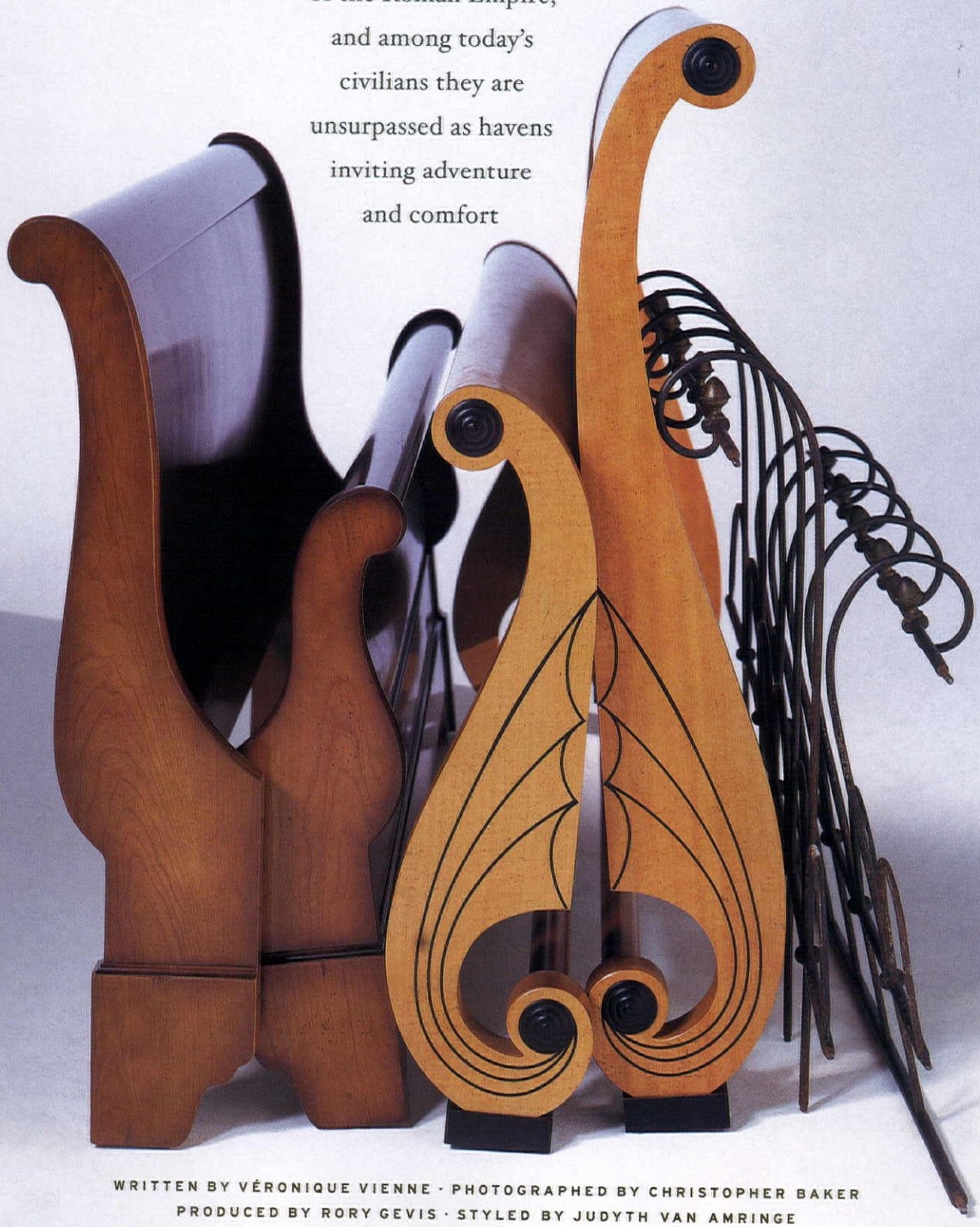
ligne roset®


PRODUCED BY GRUPPO GFT AND DISTRIBUTED BY GIORGIO ARMANI FASHION CORPORATION © GIORGIO ARMANI SPA
GIORGIO ARMANI
LE COLLEZIONI

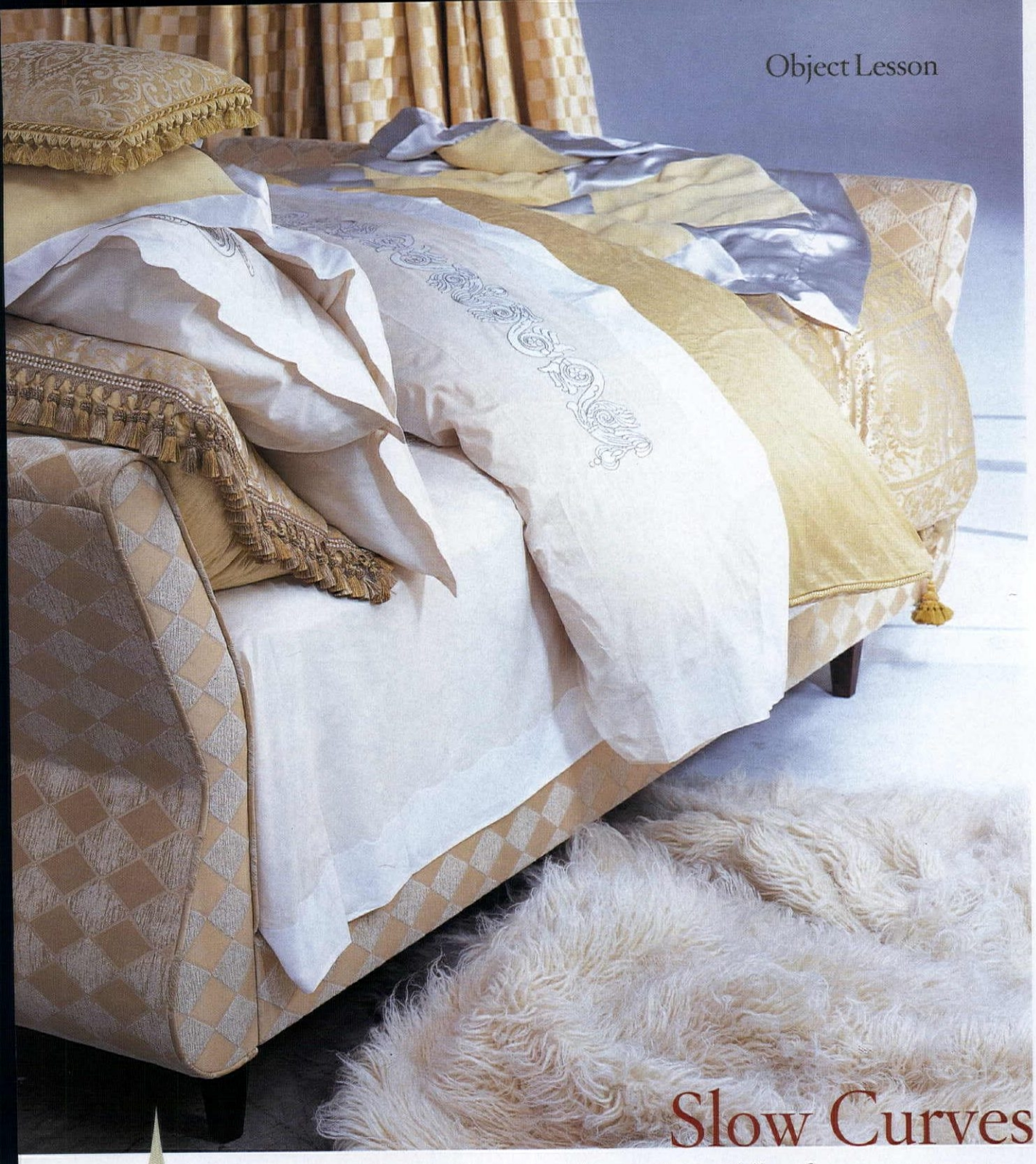
Object Lesson

Sleigh Beds

They originated as beds for generals of the Roman Empire, and among today's civilians they are unsurpassed as havens inviting adventure and comfort



WRITTEN BY VÉRONIQUE VIENNE · PHOTOGRAPHED BY CHRISTOPHER BAKER
PRODUCED BY RORY GEVIS · STYLED BY JUDYTH VAN AMRINGE



Slow Curves

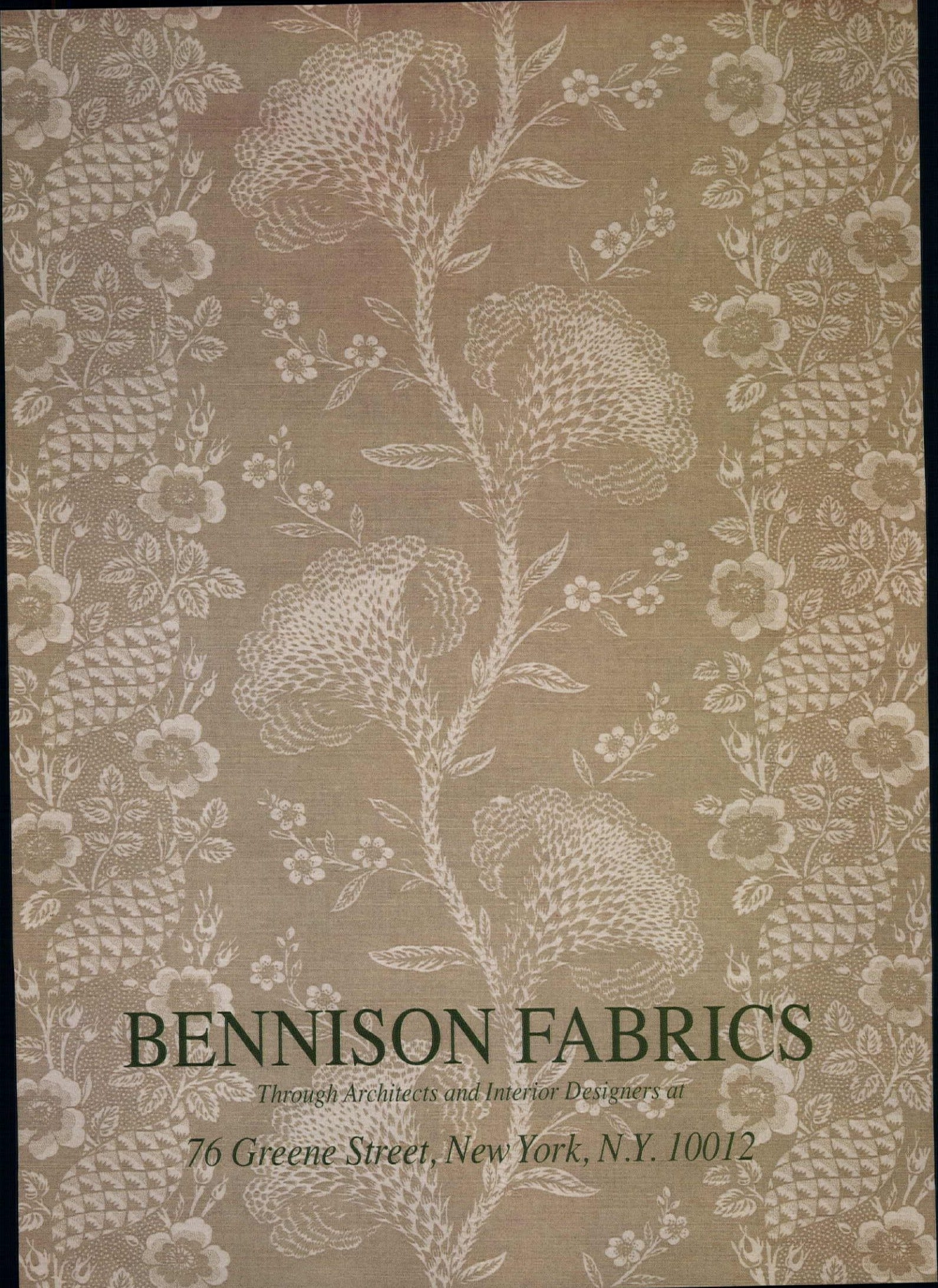
TRADITIONAL BEDS are usually pointed into the middle of the room, like forts to withstand the assault of our dreams. But not sleigh beds. With their high profiles and swanlike curves, they resemble elegant skiffs, and they often look best moored along the wall—as if at a pier. Like recamiers and sofas, sleigh beds fare best when they are showing their lines. These boat

SNOWBOUND "I sleep in a sleigh bed smack in the middle of the room," says Beverly Hills decorator Maxine Smith. "I'm still waiting for Rudolf." Dismantled beds from ABC, Baker and Cobweb, previous page. Dialogica bed, above.

THE BOMBAY SAPPHIRE MARTINI. AS CRAFTED BY STEPHEN DWECK.

POUR SOMETHING PRICELESS.

Bombay® Sapphire™ Gin. 47% alc/vol (94 Proof). 100% grain neutral spirits. ©1994 Carillon Importers, LTD., Teaneck, N.J. ©1994 Stephen Dweck.


BENNISON FABRICS
Through Architects and Interior Designers at
76 Greene Street, New York, N.Y. 10012

beds or gondola beds, as the French often describe them, invite you on a slow trip to China. Pack what you need for the passage to slumber: blankets and pillows but also books, a tray of food, a glass of wine, a deck of cards, a telephone, a laptop, a couple of pets—and maybe a first mate. "A sleigh bed is like a play area," says John Petras, who is minding the store at the Bombay Company on Broadway in New York. The retail furniture chain has recently added a line of fruitwood-finished sleigh beds to its collection. "Men love them. They're the next best thing to hiding under a tent."

And no wonder. Sleigh beds were directly inspired by the sleeping platforms favored by Roman generals. These platforms were fitted with pillow rests at both ends to accommodate people accustomed to working, eating, and sleeping in a semi-reclining position. When these couches were discovered as part of the archaeological excavations of Pompeii at the end of the eighteenth century, they spurred the imaginations of European furniture designers. A visit to the Metropolitan Museum of Art in New York, where one of

ELEGANT PROFILE **"Sleigh beds are more like decorative objects than mere beds," observes Atlanta's Nancy Braithwaite. "I dress them clean and tight so as not to blur their forms." Kensington bed from Ralph Lauren Home, right; Casa Nova's Sunday Morning bed, below.**

Sleigh beds are suited to entrepreneurs and restless overachievers—people who enjoy working things out even while they are reclining

Carson Pirie Scott Bergner's

Elizabeth Arden

5th
avenue
fragrance

The

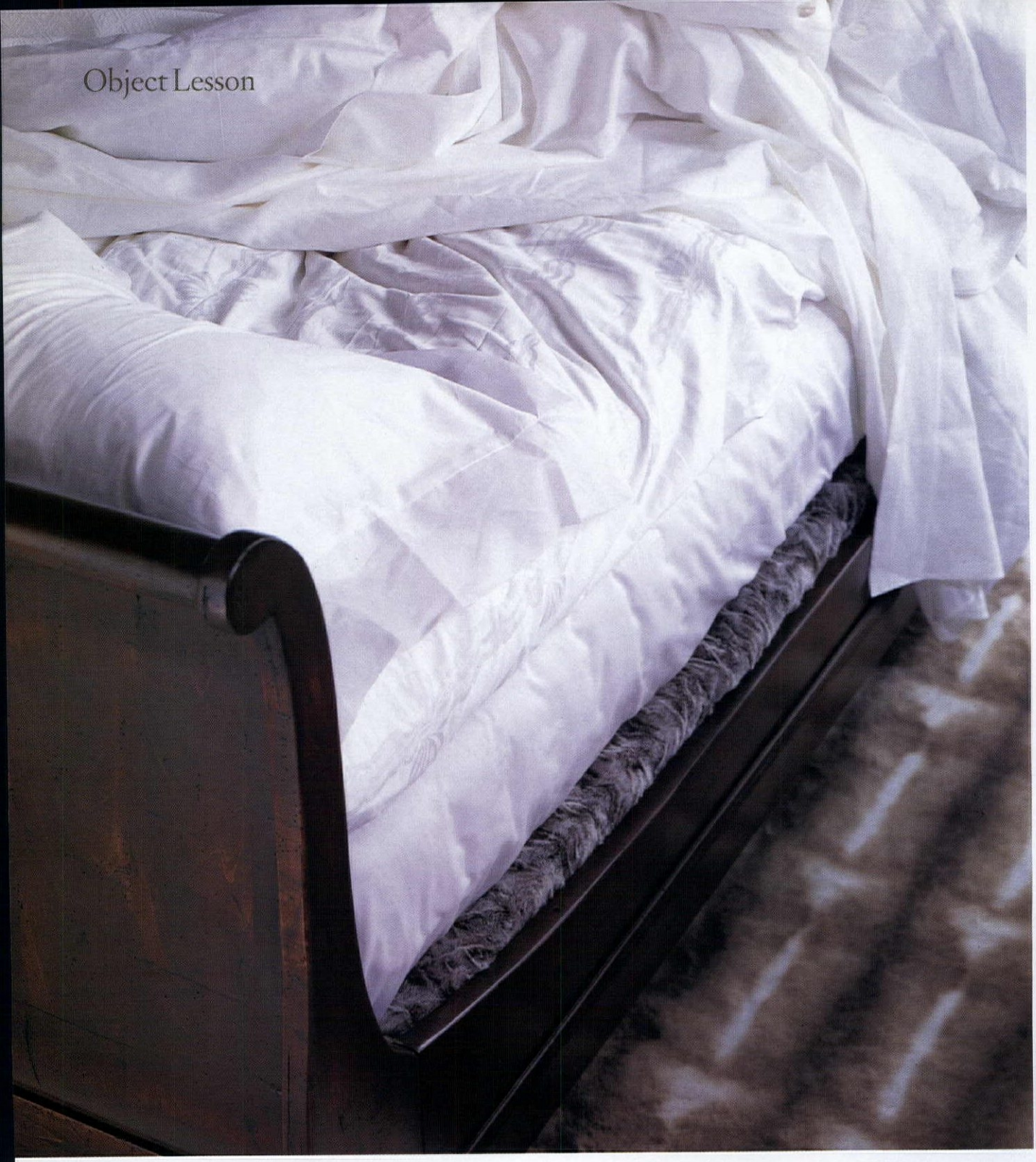
modern

American

classic

Elizabeth Arden

© 1996 Elizabeth Arden Co.



the finest examples of these early sleigh beds is exhibited, reveals how astonishingly modern the Pompeiian artifact looks.

Napoleon, who was devoted to the imperial style, made sure his generals were equipped with sleigh beds decorated with eagles and laurel wreaths and crowned with tentlike draperies hanging from spears. There is something stalwart, even pugnacious, about these Empire models. They were, after all, the products of Napoleon's campaign against the memory of Louis XVI. But architects Charles Percier and Pierre Fontaine, who were commissioned to supervise the operations, turned out to be modernists at heart. Under a hodgepodge of ornaments, their designs show great restraint. Later copies of Empire beds that have been stripped of their decorative excesses display an almost Shaker-like simplicity.

Sleigh beds are perfectly suited to entrepreneurs and restless overachievers—people who enjoy working things out even while they are

WHEN THE BOUGH BREAKS "It's like sleeping in a cradle," says Seattle designer Terry Hunziker of his sleigh bed. "It's safe, comforting, cozy . . . and tight!" The Country English bed from Guy Chaddock & Co., above, is better than a lullaby.

© 1996 Larson-Juhl

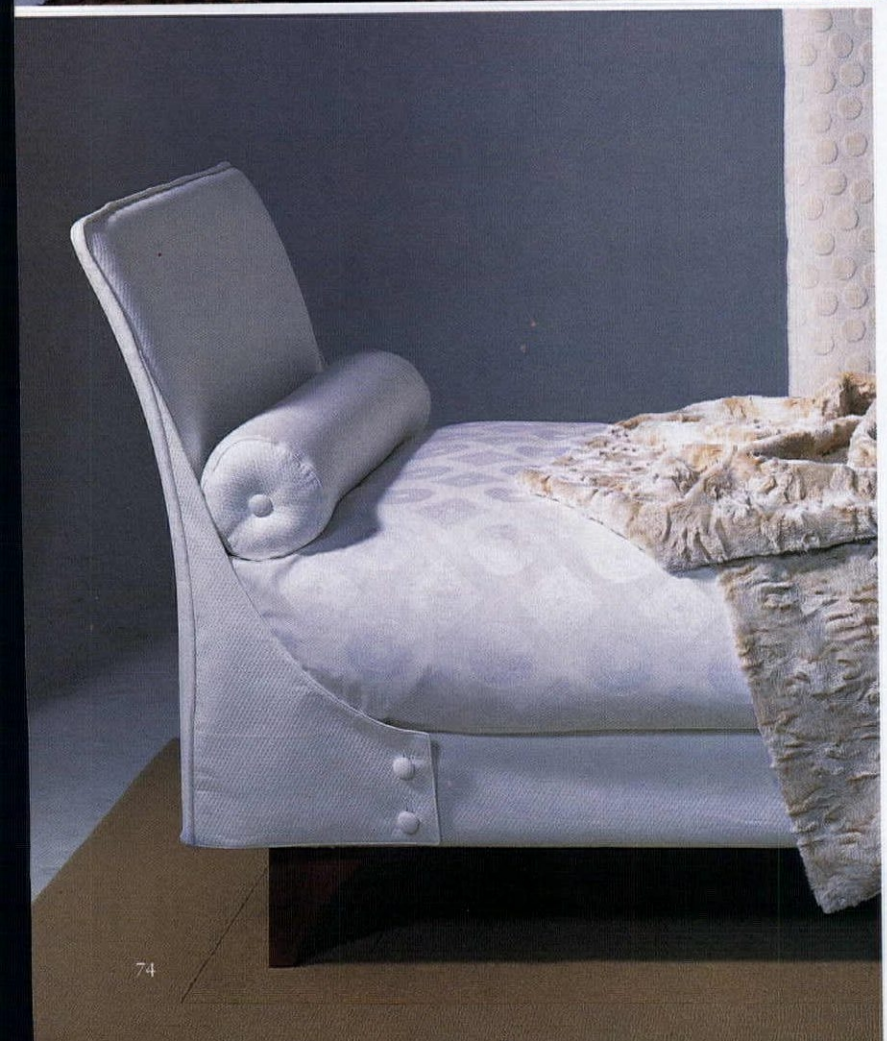
LARSON-JUHL
CUSTOM FRAMES THE BEAUTY OF YOUR HOME

A great frame does more than beautify the art it surrounds. It touches the entire room, adding elegance and personal style. For the best in custom frames, ask your framer to see the Larson-Juhl Collection.

SHOWN: "IMPERIAL" FRAME. THROUGH CUSTOM FRAMERS AND DESIGNERS.

LARSON·JUHL

ADDING ARTISTRY TO ART
WARMTH TO LIVING



reclining. Napoleon worked in his, either planning his next campaign, scribbling urgent dispatches to his generals, dictating amendments to the French constitution, or writing love letters to Joséphine.

True to Percier and Fontaine's tradition, Europeans still place sleigh beds along the wall, clearing space in the bedroom for other furniture. In England, for some reason, sleigh beds have never really caught on. "Regency style in England was partly Egyptian-inspired," says Mark Jacoby, a dealer in English antiques. "The British preferred sphinxes, winged griffins, and sea creatures to Napoleonic eagles, shields, swords, and wreaths. If there were sleigh beds in England, they were probably imports." Recently, American decorators have started placing sleigh beds on the diagonal—the angle plays up the sweeping profile of the gracious cots and makes falling asleep seem somehow a great deal more casual. We have entered another neoclassical period—a time when work, play, and sleep are folded together in a tantalizing continuum.

FAR FROM THE MADDING CROWD For New York decorator Benjamin Noriega-Ortiz, "a sleigh bed is a room within a room." Brown Jordan's Florence bed, top, and the Meridiana from Domus Design, left, are islands suited for keeping the busy world at bay.

Award-winning Bose® Lifestyle® systems have been hailed as true audio breakthroughs.

With the Lifestyle® 12 home theater system, our goal was to develop the best sounding, easiest to use home theater system ever. One that was optimized for both movie soundtracks and music.

You won't believe the simplicity.

The system is completely integrated. Every element is designed to work in harmony with the others – precisely, efficiently, simply.

And although the technology is advanced, it's where it belongs – on the inside. Outside, a single, elegant music center houses a built-in CD player and AM/FM tuner. It replaces an entire rack of conventional equipment.

The remote works through walls so you control everything from anywhere inside, or outside, the house.

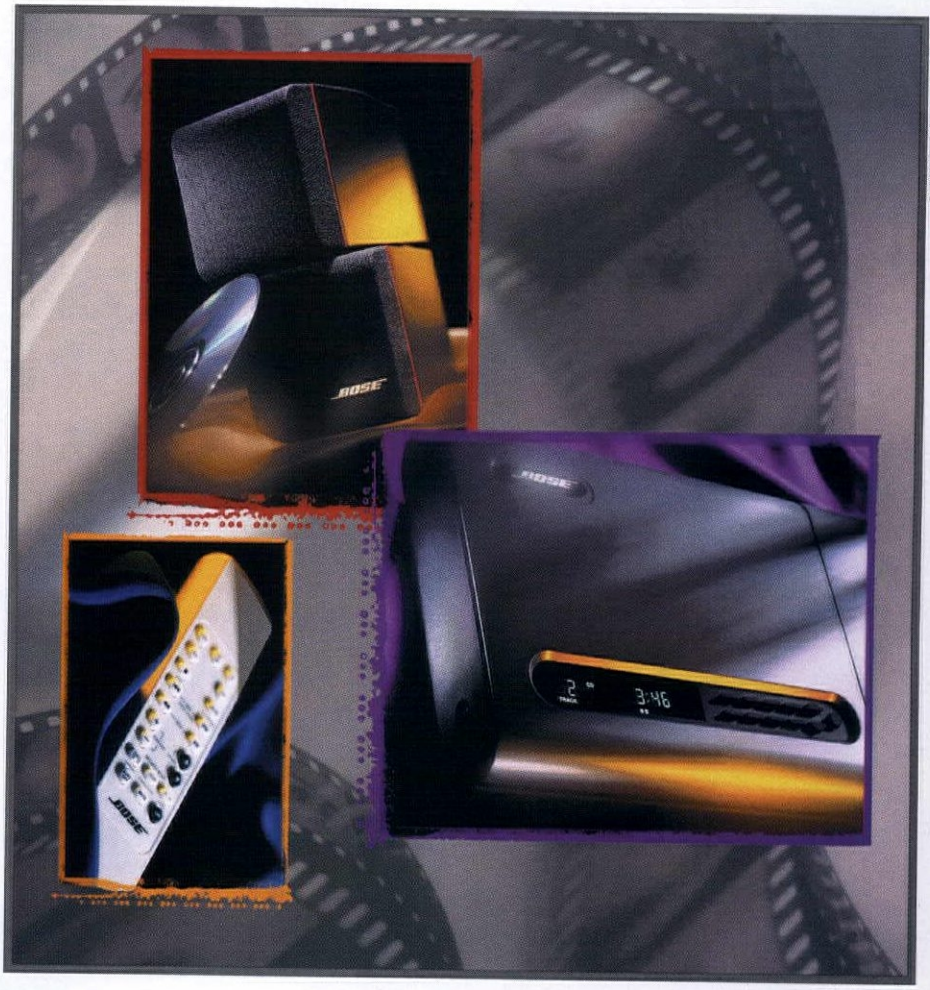
You won't believe the sound.

The secret to the critically-acclaimed performance is Acoustimass® speaker technology.

Five tiny cube speakers are all you see. They blend right into your decor, almost invisibly, while the Acoustimass module hides out of view behind or under furniture. We believe this advanced technology delivers noticeably purer, more lifelike sound than conventional designs.

If you're not already listening to Acoustimass speakers, you're just not hearing everything you could.

©1996 Bose Corporation JN97360



Step up to a new experience in home theater.

[Your eyes won't believe your ears.]

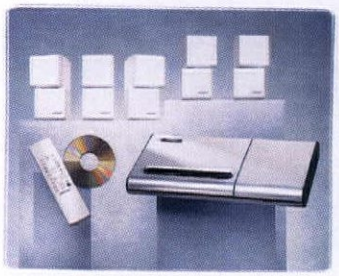
You won't believe it until you hear it.

Thirty seconds with this system and you'll understand why *Home Theater Technology* said, "...everything is included and carefully thought out.... The performance is awesome..."

Call to find out how you can hear the Lifestyle® 12 home theater system. Experience the difference Bose technology makes.

For a FREE booklet call

1-800-444-BOSE Ext. 876



The Lifestyle® 12 home theater system. The new audio standard for movies and music.

BOSE®
Better sound through research®

Framingham

DESIGN CENTERS INTERNATIONAL
SALUTES
HOUSE & GARDEN

FURNISH

ATLANTA
BOSTON
DALLAS
DANIA, FL
DENVER
HOUSTON

YOUR

LAGUNA NIGUEL
LOS ANGELES
MINNEAPOLIS
NEW YORK
PHILADELPHIA
SEATTLE
SAN FRANCISCO
TROY, MI

LIFE

Change more than your home's interior. Change the way you shop. Your Design Center offers more custom solutions. More colors and textures. And more one-of-a-kind products to make your home beautiful. Avoid the cookie-cutter world. Discover a Design Center. It's never been easier. Call today.

DCi

DESIGN CENTERS INTERNATIONAL
THE ASSOCIATION OF PREMIER DESIGN CENTERS
800-743-2727

Object Lesson

Sources

PAGE 65
From left to right, **FRENCH CHERRY BED** $1,795, ABC Carpet & Home, 888 Broadway, NYC 10003. 212-473-3000. **BED FROM THE VIENNA TOUR COLLECTION**, maple with agnegre veneer, $5,160, Baker Furniture, 1661 Monroe Ave., NW, Grand Rapids, MI 49505. 616-361-7321. **SPANISH BED**, early 1800s, wrought iron, $4,200, Cobweb Antiques, 116 W. Houston St., NYC 10012. 212-505-1558.

PAGE 66
ELLE BED, by Sergio Savarese, in Verona fabric, 66% rayon/34% cotton, $3,800, Dialogica, 484 Broome St., NYC 10013. 212-966-1934.

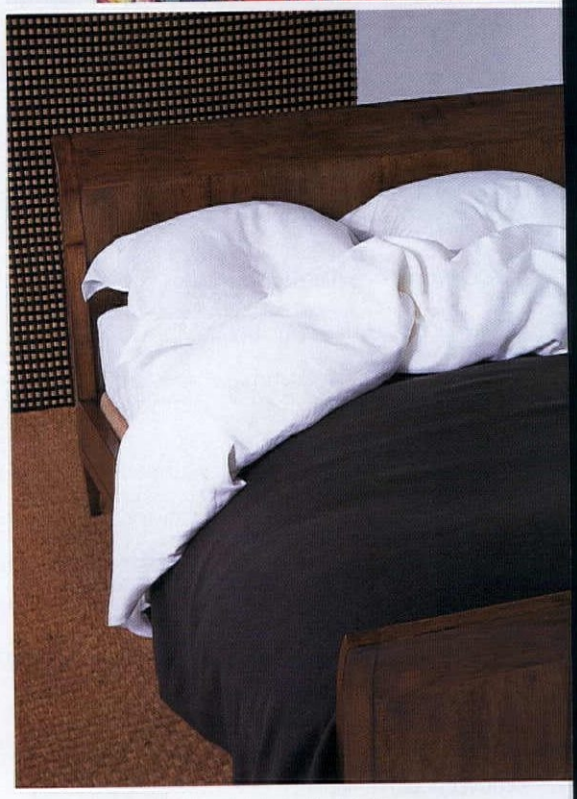
PAGE 69
KENSINGTON SLEIGH BED, mahogany, $7,185, The Ralph Lauren Home Collection, 1185 Avenue of the Americas, 9th Fl., NYC 10036. 212-642-8700. **SUNDAY MORNING BED**, mahogany, $5,660, Casa Nova, 200 Lexington Ave., NYC 10016. 212-213-2727.

PAGE 72
COUNTRY ENGLISH SLEIGH BED, alder, $5,562, Guy Chaddock & Co., 2201 E. Brundage Lane, Bakersfield, CA 93307. 805-395-5960.

PAGE 74
FLORENCE BED, Tuscan, wrought iron, $1,399, Brown Jordan, PO Box 5688, El Monte, CA 91731. 818-443-8971. **MERIDIANA BED**, twin, in white piqué, $4,730/with mattress and bedding, Domus Design Center, 215 E. 58th St., NYC 10022. 212-421-2800.

PAGE 76
CASABLANCA BED, rattan peel, $1,950, Grange Furniture. 800-GRANGE-1. **ANDRE BED**, walnut, $9,870, Dessin Fournir, Inc., 308 W. Mill, Plainville, KS 67663. 913-434-2777. Available through architects and designers.

All beds queen-size unless noted. All mattresses, Serta Perfect Sleeper, up to $1,499, Serta Mattress Company, 800-524-0856. For all linens and accessories, see Sources, back of book.



VIEWPOINTS "I like sleigh beds by the window," says Los Angeles-based Thomas Beeton. "They don't block the light, and they make sexy window seats." Two cozy contemporary variations: Grange's rattan bed, top, and Dessin Fournir's version in walnut.

TUFENKIAN TIBETAN CARPETS

THE SERENE SIDE OF TUFENKIAN

...Sophisticated neutrals and naturalistic designs, freely drawn, subtly striaed, and highly textured in the distinctively Tufenkian style.

Some would call them modest. We think they're just very self-assured.

EXPERIENCE THE SERENE SIDE OF TUFENKIAN

only at the following selected Tufenkian showcase dealers.

Pelham, AL / 205.663.2310
ISSIS & SONS CARPET & ORIENTAL RUG

Scottsdale, AZ / 602.941.2995
DAVID E. ADLER, INC.

San Diego, CA / 619.536.9118
OUTRAGEOUS RUGS

San Francisco, CA / 415.626.1005
FLOORDESIGNS [To the Trade Only]

Denver, CO / 303.722.4700
FLOOR COVERINGS BY CPA

Atlanta, GA / 404.262.1720
DESIGNER CARPETS

Chicago, IL / 312.670.2370
ORIENTAL RUGS INT'L (ORI)

Evanston, IL / 847.475.0010
OSCAR ISBERIAN RUGS

Indianapolis, IN / 317.255.4230
JOSEPH'S ORIENTAL RUG IMPORTS

New Orleans, LA / 504.891.3304
JACQUELINE VANCE ORIENTAL RUGS

Boston, MA / 617.426.3302
STEVEN KING, INC.

Bloomfield Hills, MI / 810.647.5250
McQUEEN'S CARPETS & RUGS

Durham, NC / 919.419.0963
FARGO HANNA, LTD.

New York, NY / 212.674.1144
ABC CARPET & HOME

Portland, OR / 503.222.3428
TUFENKIAN: EXTRAORDINARY CARPETS & RUGS

Philadelphia, PA / 215.557.7990
MARC PHILLIPS DECORATIVE RUGS

Pittsburgh, PA / 412.421.8828
WEISSHOUSE

Nashville, TN / 615.297.3541
BRADFORD'S

Dallas, TX / 214.9915757
San Antonio, TX / 210.826.9895
ORIENTAL RUG GALLERY OF TEXAS

TUFENKIAN TIBETAN CARPETS

Bookcase

Designing the Hours

The ideal calendar makes a composition of time

BY MOLLY PEACOCK

PHOTOGRAPH BY DON FREEMAN

KEEPING TIME Every year, our calendars soldier on, working 365 shifts and discreetly bowing out on New Year's Eve.

WHEN THE ARTERIES of your datebook clog at the very mention of the word "December," you can close the cover on the foie gras you've made from the goose of '96 and remind yourself of an ancient but still novel idea—our calendars give us room. That's the elegant lesson of the Sumerians of Babylonia, those ancestors of your daily planner. They created the first model of our calendar, using the limiting dimension, space, to comprehend the limitless one, time. The essential idea behind calendars is that hours can be tamed by their alter egos, inches.

Those endearingly blank squares are parlors of time, not to be crammed but *designed*. Think of an hour as an armchair, plump and dimensional; only a certain amount of human weight and energy will fit. Two are a loveseat, three, a triple-cushion couch.

One afternoon, in popped my most demanding colleague, insisting on using the weekend for our project. A Tough-Love Scheduler, she was hell-bent on denying time its soul's desire: to be squandered. Suddenly (was I receiving a subliminal message from the ancients?), I defended the soft blue chamber of my Saturday morning. To Be Arranged, it dawned on me, has less to do with an abstract Future than with careful composition, wise placement, the *feng shui* of time. If you keep time spatial, maybe you can live in it—as well as schedule it.

Now what did I do with the morning I rescued? I sauntered off to find the calendars of 1997, with new images for my new attitude. There on the fabulous display tables were flowers, landscapes, pets, angels, cartoons, pinups of all genders, wild things to call up the feral ghost within, and that special visual-art prozac, Impressionism. Here was not the dazzle of new love but spouse material: secure, kind, and, insofar as anything in this world is, predictable.

Ninety-eight percent of the American public is buying this spouse calendar, spending $4 to $5 billion a year for a nice, steady diet of laughter, sex, art, and a feeling of safety. On this we are agreed: we'll cushion our days with fantasies tried if not true, splurging on five to six calendars per household.

If the bottoms of our calendars are our Freuds, helping us analyze time, then the tops are our Buddhas, escorting us into the moment where, as we need reminding less than anywhere else, life is lived. Time as a framed image, whether it's a

tootsie on a tractor or a cat in sunglasses, lets us catch our collective breath. And "breath," as we need no reminding in this new age, is the root word of "spirit." When English poet Philip Larkin asked, "What are days for?" he answered, "Days are where we live."

And if we can't live in days, we can certainly live in our calendars, where millennia after the Chinese, the Mayans, and the Egyptians turned time into space, photography makes space so still that months can become decor. My husband snips his favorite past month off its hinges and pastes it over the current month. My snobbiest friend hangs a "Far Side" (the best-selling calendar for ten years running) on the same nail each January. Maria Tuthill, executive director of the Calendar Marketing Association, says shoppers purchase long past first-blush buying season for the pictures on the calendars alone.

Like those of translators, the names of the authors of engagement calendars, if they appear at all, debut in tiny type. Revving up the yearly floral number for the Metropolitan Museum of Art is the imaginative duo of writer/editor/producer Sally Fisher and designer Kathy Homans. They deliver one of their cleverest for 1997, "Surrounded by Flowers" ($11.95), where even fabric blooms from Schiaparelli gowns pose with a supple text. There's a lively extravaganza diary from Ten Speed Press, "The Italian Food Lover's Book of Days" ($17.95), bursting with quotations, recipes, and food illustrations from medieval to Art Nouveau. And sans visuals of any kind, but the most upscale, is Cavallini & Co.'s severely elegant hand-bound agenda in Florentine leather ($65), complete with gold-edged pages, ribbon marker, and discreetly noted saints' days.

More than in weekly books, the trick in wall calendars is to get the psychic atmosphere of a season, each month snapping with seasonal symbol. December's easily deluxe, but selecting visuals to excite Novemberness takes minor genius. The '97 nominee for an ambient eleventh month is Richard W. Brown's creepily alluring gravestone collection in "Trees" (Chapters, $12.95). You could call scenic calendars (the top-selling category, from Currier & Ives to Sierra Club) a kind of contemporary memento mori, reducing the threat of—dare I say it?—death by scaling landscape down to inches, installing fate-defying crags and openly symbolic falling leaves in our dry, warm, death-denying domiciles.

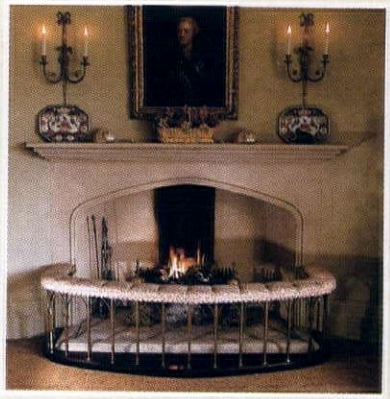
A subcategory of scenic is postcard architecture. If you're inclined to depart from castles and cottages, try Antoni Gaudí's fantasies of worship (te Neues Canadian, $12.95) or a witty entry from photographer Sherman Hines, "Outhouses 1997" (Firefly Books, $12.95), which dares to take the miniature house of the privy seriously, evoking a comfy sort of loneliness.

One remedy to stop you from squeezing time and stuffing it like an eggplant is the luxurious cornucopia of vegetables in "Frutta & Verdura" (Cavallini & Co., $16.95). Or to slipcase your soul against its arid routine, try the endearingly slimy "Frogs" by NorthWord Press ($10.95). Should you wish to traffic in the light of an earlier, racier era, gamble on "The Lure of the Game," chiaroscuro paintings spun off from the "Georges de La Tour & His World" exhibition (Graphique de France, $11.95). And if you can't go cold turkey from Renoir, there's always the Impressionism engagement book from the Art Institute of Chicago ($12.95).

As with real estate, the trend among the four to five thousand calendar titles a year is location, location. Perhaps most geared to locale is the utilitarian "Gardener's Guide" wall calendar (Fulcrum Publishing, $11.95). Seven regional versions feature site-specific chores, including what to plant and when to prune. It's a soldier of a calendar, but all our calendars soldier on, working their 365 shifts and discreetly bowing out each New Year's Eve. We have to love them. After all, on some days we touch them more than our mates, and in some hours gaze at them more than our children's faces, or our pets. How forgivingly their blank spaces repeat "fresh start."

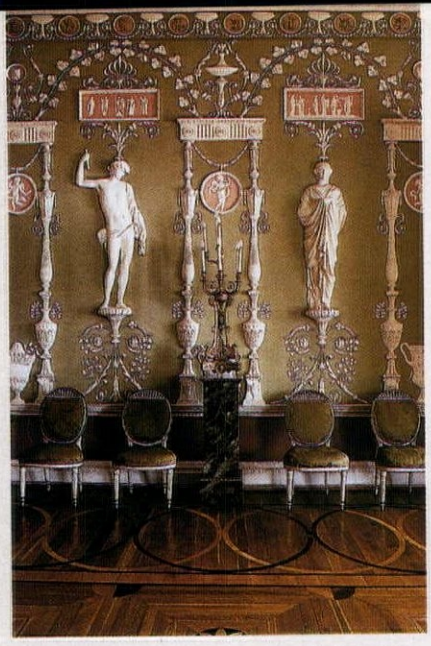
"Bookcase" *is a regular column about books.* **Molly Peacock** *is co-editor of* Poetry in Motion: 100 Poems from the Subways and Buses *(Norton). Her latest book of poetry is* Original Love *(Norton).*

THE TRADITIONAL ENGLISH CLUB FENDER FROM ACRES FARM



The Club Fender adds handsome, comfortable seating without disrupting the original arrangement of a room. Our Club Fenders are custom-designed and handcrafted in our English workshops using the finest materials, including brass, steel, woods and Scottish leathers. Please call or write for a full-color brochure.

SPORTHILL, INC., 13415 JOHN MARSHALL HIGHWAY, LINDEN. VA 22642
TEL: (540) 636-1626 FAX: (540) 636-2870



HOME SWEET HERMITAGE Peter the Great's dining room, from *St. Petersburg.*

Shelf Life
books to give joy this season

We all know about Peter the Great's exuberant I'll-have-what-they're-having approach to architecture, just as we all know about his unfortunate habit of going through serfs and architects like Kleenex. What ST. PETERSBURG: ARCHITECTURE OF THE TSARS, *by Alexandre Orloff and Dimitri Chvidkovski (Abbeville, $95)* lays out for us, in sumptuous detail, is that Peter's heirs kept right on building through the Art Nouveau period, and that the Venice of the North is even more varied and gorgeous than anyone who hasn't been there (or who's only zoomed through on one of those if-it's-Tuesday-it-must-be-the-Hermitage school tours) might suspect. This season, the book; next summer, the trip?

The edifice complex takes a turn for the tiny in SOUVENIR BUILDINGS *(Abrams, $19.95)*. Here we learn that from the 1870s to the 1930s, hardly a silo or city hall went up that wasn't instantly commemorated by a small, hideous cast-metal replica, and that when you get a bunch of them together (as did architects Margaret Majua and David Weingarten), these mundane little mementos become oddly irresistible. For anyone in need of a new flea-market quest, this could be the start of something fun.

PICKUPS: CLASSIC AMERICAN TRUCKS, *photographed by William Bennett Seitz (Random House, $39.95)* could be the start of something expensive. To flip through this superbly designed volume is to know that what you *really* want for Christmas is a bright-blue '60 Chevy El Camino, complete with tailfins. After the Range Rover . . . truck chic?

THE CIGAR, *by Barnaby Conrad III (Chronicle, $29.95)*, whose last indulgence was *The Martini,* is a compendium of stogie lore aimed at the affluent aficionado crowd, but so stylishly done you forgive the whiff of marketing (at least you won't have to ask them to take it outside).

Eccentricity is in high gear in Alexander Vertikoff's and Mal and Sandra Sharpe's WEIRD ROOMS *(Pomegranate, $25)*, with its Outsider art-style murals and endless collections of kitsch. Should we worry about these people? Is nonstop nidification a new variant of OCD? Never mind: the rooms are a delight—ditto the owners' explanations of their decorating schemes. As the woman whose garage is lined with over 500 pairs of shoes says—and she is so right—"It's important to surround yourself with things you love."

Rose-lovers (or budding rose-lovers or even those who admire roses from afar but consider them too high-maintenance for an intimate relationship) should find VISIONS OF ROSES *(Bulfinch, $40)* useful as well as beautiful. Peter Beales walks us through thirty-three rose gardens, each time singling out a bloom for an in-depth profile. The chart that lets you pick out the color you want, then read across for the cultivar that does what you need (cover an arch, survive on a north wall) is enough to send you scrambling for a Jackson and Perkins catalogue.

Maybe better to lie down until the urge passes, with SO FINE A PROSPECT: HISTORIC NEW ENGLAND GARDENS *(University Press of New England, $49.95)*. Alan Emmett's brilliant snooping through diaries and letters raises some prickly questions. Was Celia Thaxter's island garden an escape from her marriage? Isn't there a hint of *The Cherry Orchard* in the Codman family's desperate attachment to their land? When is tending one's garden *not* such a good idea?

Luckily, PARADISE TRANSFORMED: THE PRIVATE GARDEN FOR THE TWENTY-FIRST CENTURY, *by Guy Cooper and Gordon Taylor (Monicelli Press, $50),* belongs to the post-horticultural era. These gardens have more to do with sculpture and design than with weeding and watering. Charles Jencks and Maggie Keswick's velvety greensward graded into paisleyesque swirls around a curly teardrop of a pool is especially spectacular; Richard Haag's artfully placed piles of rocks—carpet bedding for the twenty-first century?—look blissfully low maintenance.

Supergraphics, steel shelving, quick hits of eye-popping color . . . yes, it's 1967 to 1987, when Alan Buchsbaum was developing a kind of high-end grooviness for a celebrated clientele that included Bette Midler, Anna Wintour, and Billy Joel. ALAN BUCHSBAUM, ARCHITECT & DESIGNER: THE MECHANICS OF TASTE, *edited by Frederic Schwartz (Monacelli Press, $60),* is an affectionate homage by his friends and colleagues, and a look back at a time when brash was beautiful.

—Amanda Lovell

TRUCK CHIC From the shiny red of a '54 Chevy to the clean lines of a '46 Studebaker, *Pickups* celebrates American classics.

Great Breakthroughs *in* Bathroom History.

2 Million Years B.C.

Neanderthal with slightly larger cranium discovers something less abrasive than rock.

1857

Joseph Gayetty introduces an alternative to ripping out the pages from department store catalog.

1996

Zoë washlet is introduced as the most comfortable and natural pleasure in bathroom experience.

Introducing Zoë from TOTO. An attractive, innovative, contoured toilet seat designed for maximum comfort. An automatic air deodorizer quickly eliminates all toilet odor. Additionally, it cleanses naturally with a soft, soothing, aerated stream of warm water conveniently activated by remote control. There's even an optional warm seat feature.

Zoë can also be easily installed by simply replacing the standard toilet seat and then plugging it into a 110-volt outlet.

You shouldn't have to wait for the next breakthrough. In fact, all you should have to do is call 800-938-1541 for a TOTO dealer nearest you.

zoë by TOTO

SIMULTANEOUSLY DELIGHTING THE SENSES WHILE EASING THE MIND.

"Summer Pavilion"

Trevira Global Marketing Team Trevira CS/FR
USA: Phone: 704 480 4904, fax: 704 480 4903 • Germany: Phone: 69 305 6875, fax: 69 305 81822
Through Designers and Architects

Trevira

Gentle breezes creating dancing shadows on the wall. The relaxing atmosphere of a cool summer evening. Clodagh captured this feeling with flame-resistant textiles made of Trevira. And she's not alone in her choice. Trevira CS fabrics have been successfully covering Europe by keeping within the strict safety standards, while Trevira FR fabrics have been making their way across America. And now they're both going global.

The Trevira fibers are manufactured in such a way to make them permanently flame-resistant. It's what makes these textiles so safe, even for the environment. Although this isn't the only reason that Trevira CS and Trevira FR textiles are interesting. It's also because they can be used in a limitless number of ways. Today, there are already over 3,000 collections.

They've been seen working in top offices. Brightening up hospitals. Staying in Five-Star hotels. Soaring at 30,000 feet in airplanes. Zooming across continents in high-speed trains. Plus, cruising the oceans in luxury liners. If you'd like to know more about Trevira CS and Trevira FR, contact us.

TREVIRA®
TREVIRA® FR
CS

COVERING THE WORLD WITH SAFETY FIBERS.

Past Perfect

Folie à Deux

Mural by Dalí, dreams by Helena Rubinstein

BY VÉRONIQUE VIENNE

PHOTOGRAPH BY HAANEL CASSIDY

NEW YORK, APRIL 1948 Helena Rubinstein was in her late sixties when *House & Garden* published this picture of a sitting room in her Park Avenue apartment. The mural by Salvador Dalí, who was then a front-page celebrity, was certainly one reason for featuring the room, but the Polish-born cosmetics tycoon was a draw in her own right. Among other things, the photograph reveals the tiny millionairess's habit of exempting herself from the rules of style and beauty she eagerly urged on others. When she was asked, for instance, whether she used any of the rouges, lotions, and creams manufactured under her name she would declare, "I tell you, I am a worker. I have no time for it." For the press, Rubinstein was a woman of many roles, all of them good copy: the imperious Madame of her salon; "one of the greatest scientists in the world," who appeared in ads in a lab coat; a princess, the wife of Prince Artchil Gourielli-Tchkonia, said to be a Russian nobleman.

Of all the roles she devised for herself, she was especially prodigious as a consumer of art. What she liked, she bought in bulk—sixteen Renoirs, twenty Dufys, numerous Rouaults and Utrillos.

The Dalí room was the talk of the town, but it had not been published in a magazine—perhaps for good reason. In its natural state, the princess's dream room, as she called it, was a decorator's nightmare. The place was crowded with oversized, iridescent, shell-encrusted furniture and crowned by a monstrous blue-crystal chandelier.

In the spring of 1948, *House & Garden* decided to photograph the place anyway. The photographer scrambled around the triplex, assembling material. A Savonnerie carpet was requisitioned. Lucite chairs were seized from the bedroom. A table setting was improvised using pieces from Rubinstein's blue milk-glass collection. The resulting Surrealist mise-en-scène was the perfect foil for Dalí's dreamscape and the appropriate correlative for the life of a woman who was a purveyor of promises, not makeup.

Véronique Vienne *writes frequently about graphic design. Every month,* "Past Perfect" *reexamines a photo from the magazine's archives.*

aquaflore

Neiman Marcus
Nordstrom
Saks Fifth Avenue

Carolina Herrera

New York

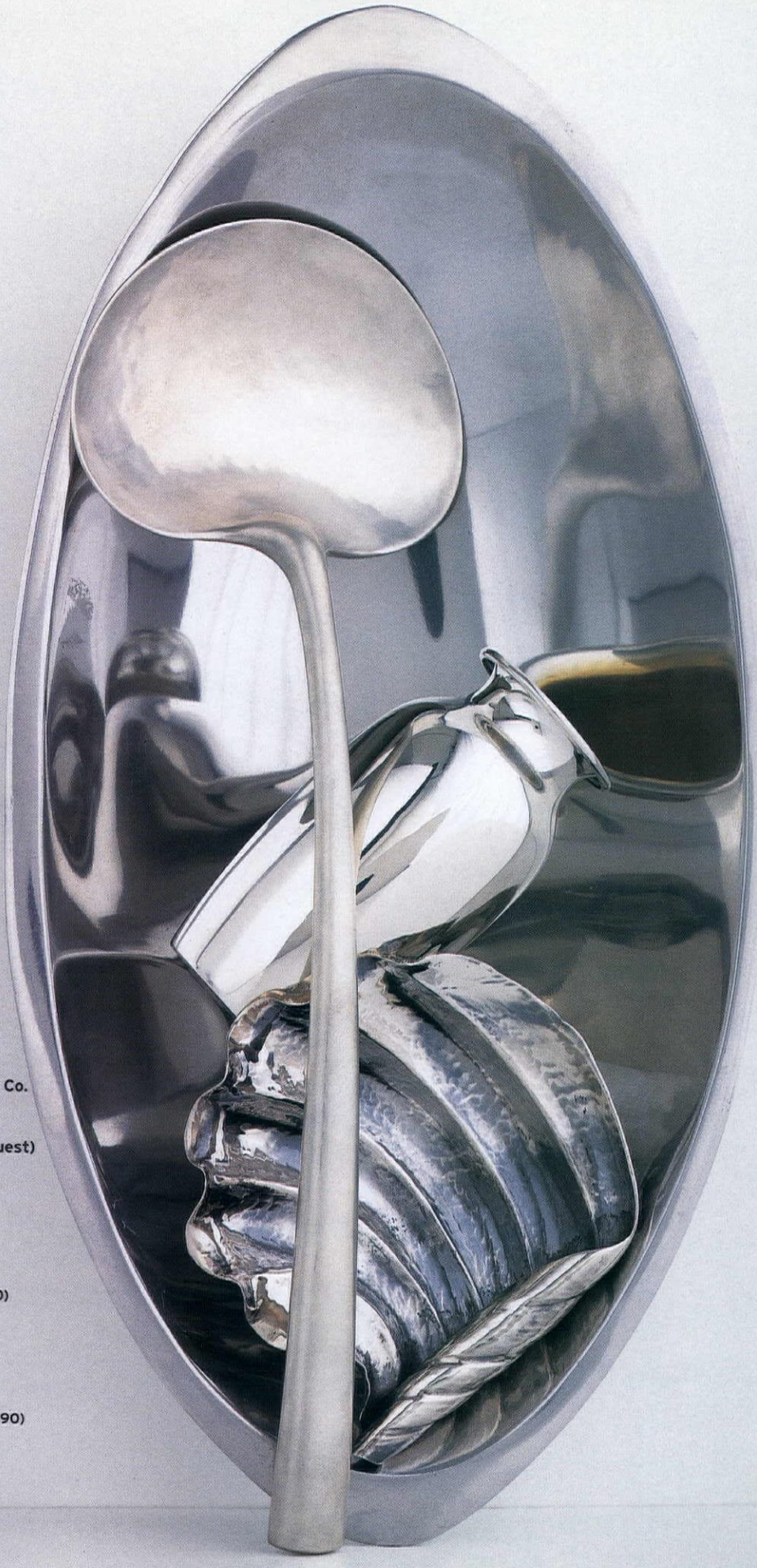
FMRG

Hunting & Gathering

LIQUID ASSETS SILVER. Even as you form the word, it melts.

Whether it's silver by pedigree or only in color, the most artful alchemists somehow capture that essential liquidity in solid form—in long-necked pitchers and fluted goblets, in bowls and trays and spoons. Sleek as dolphins leaping from the sea, bright as the moon reflected there, some truly hold water, and all truly beg to be held.

PRODUCED BY JEFFREY W. MILLER PHOTOGRAPHED BY ILAN RUBIN



OPPOSITE PAGE

NAMBÉ BOWL ($62)
at Avventura 212-769-2510

BUCCELLATI CARD TRAY
($440) 800-223-7885

BOWL ($350)
by Elsa Peretti for Tiffany & Co.
800-526-0649

VERDURA CUP (price on request)
212-265-3227

FLUTED BOWL ($2,400)
by Buccellati 800-223-7885

THIS PAGE

TED MUEHLING SPOON ($900)
212-431-3825

NAMBÉ OVAL BOWL ($95)
at Avventura 212-769-2510

TIFFANY & CO. BUD VASE ($190)
800-526-0649

SHELL DISH ($650)
by Buccellati 800-223-7885

OPPOSITE PAGE

CARTIER BABY CUP ($275)
800-CARTIER

FISH OR ASPARAGUS SERVER ($175)
at Moss 212-226-2190

BUCCELLATI VASE ($4,200)
800-223-7885

NAMBÉ BOWL ($99.50)
at Avventura 212-769-2510

VERDURA JEWELRY BOX
(price on request) 212-265-3227

THIS PAGE

CREAMER ($445)
by Ilias Lalaounis 212-439-9400

PITCHER ($550)
by Ilias Lalaounis 212-439-9400

BUCCELLATI FLUTED GOBLET ($890)
800-223-7885

STEEL LADLE ($145)
at Moss 212-226-2190

POLISHED STEEL ASHTRAY ($135)
at Troy 212-941-4777

Sources, see back of book.

MATERIAL WORLD

CREWEL AND UNUSUAL

Nimi
Lee Jofa

Fern
Schumacher

Tree of Life on Flax
Chelsea Editions

Kensington Tree of Life
Scalamandré

Tree with Squirrels
Chelsea Editions

Rosehill
Lee Jofa

"Crewel" is an old English word for wool, but for hundreds of years "crewel" has simply meant a decorative embroidery on twilled linen or cotton, used to embellish everyday objects.

Most crewel is currently produced by hand in India. Hand-embroidered crewel, as in the samples above, is valued for the colorful inconsistencies of its design and its large repeats. Machine-embroidered crewel has a consistent design, tighter stitching, and smaller repeats.

Many of the traditional crewel patterns we know today—Tree of Life, Scrolling Stem, and Wavy Border—first appeared in the seventeenth century, when Britain's East India Company introduced printed cotton panels depicting exotic trees, fruits, and animals.

After a period of neglect, crewel is currently undergoing a revival. There is a new appreciation for handmade objects in the home, and crewel is a part of that trend. Improved yarns and better dyes have increased the durability of a fabric once considered delicate. Designers have begun interpreting historic patterns for sophisticated tastes, and crewel is now available in tone on tone, muted patterns, and other innovations. Last fall, the late Jed Johnson, working with Chelsea Editions, introduced eleven new designs suitable for elegant, contemporary interiors. Christopher Norman is currently developing a line to be introduced this spring.

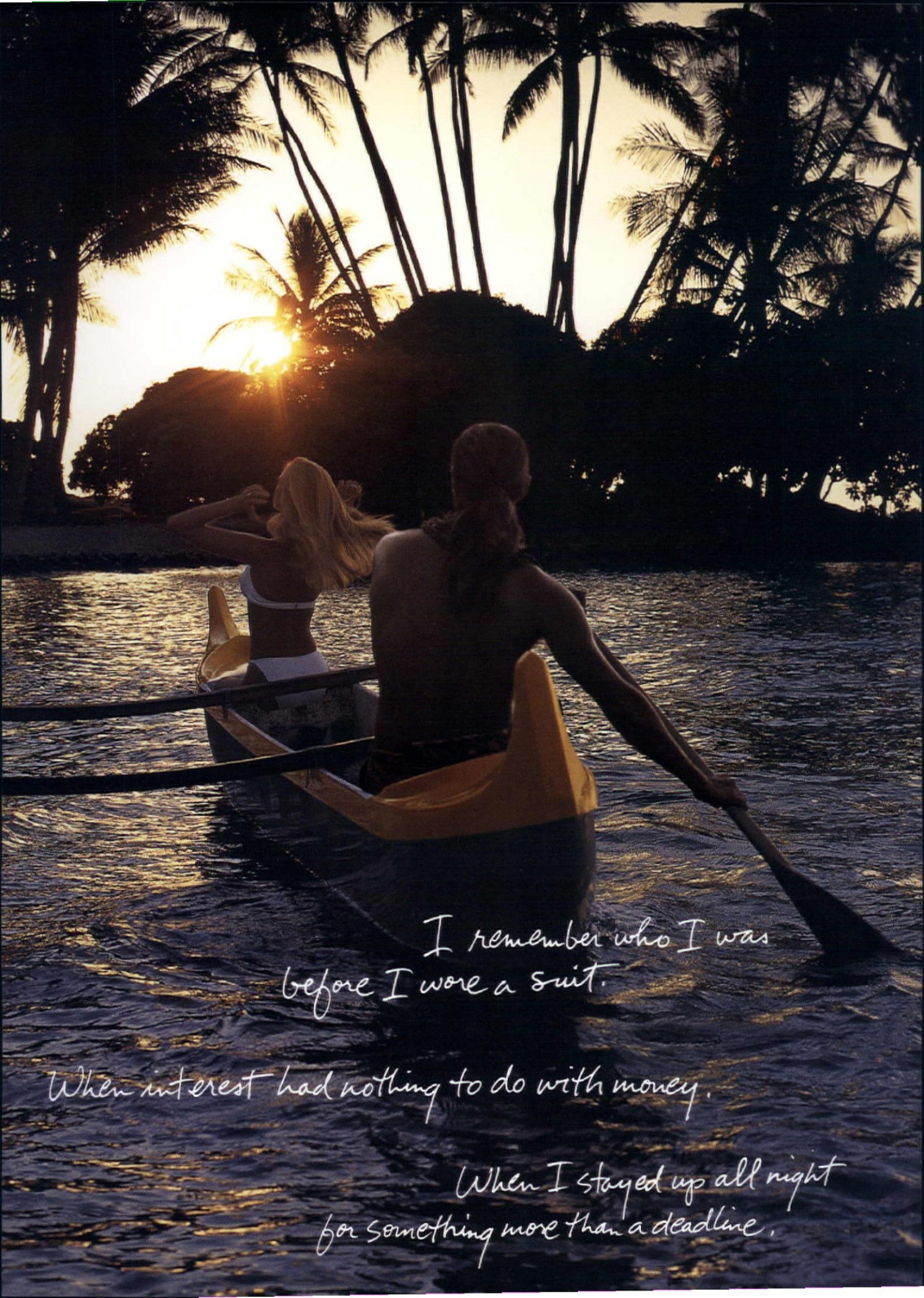
In addition to its customary uses in curtains, bedspreads, and pillows, crewel has recently been spotted on side chairs, ottomans, trays, boxes, even clothing—anywhere, in fact, that a medium-weight upholstery fabric can be used. Because of its raised stitching, crewel is probably not suitable for sofas and chairs that receive heavy wear.

—Lygeia Grace

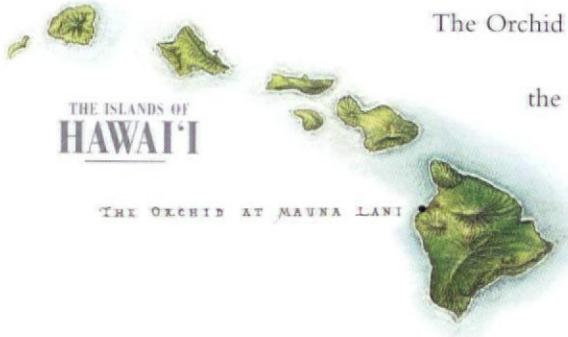
"There is a naive charm to crewel that's very chic. It allows you to use strong colors in subtle ways and to bring an element of handcraft into the home"

Leta Austin Foster
Designer

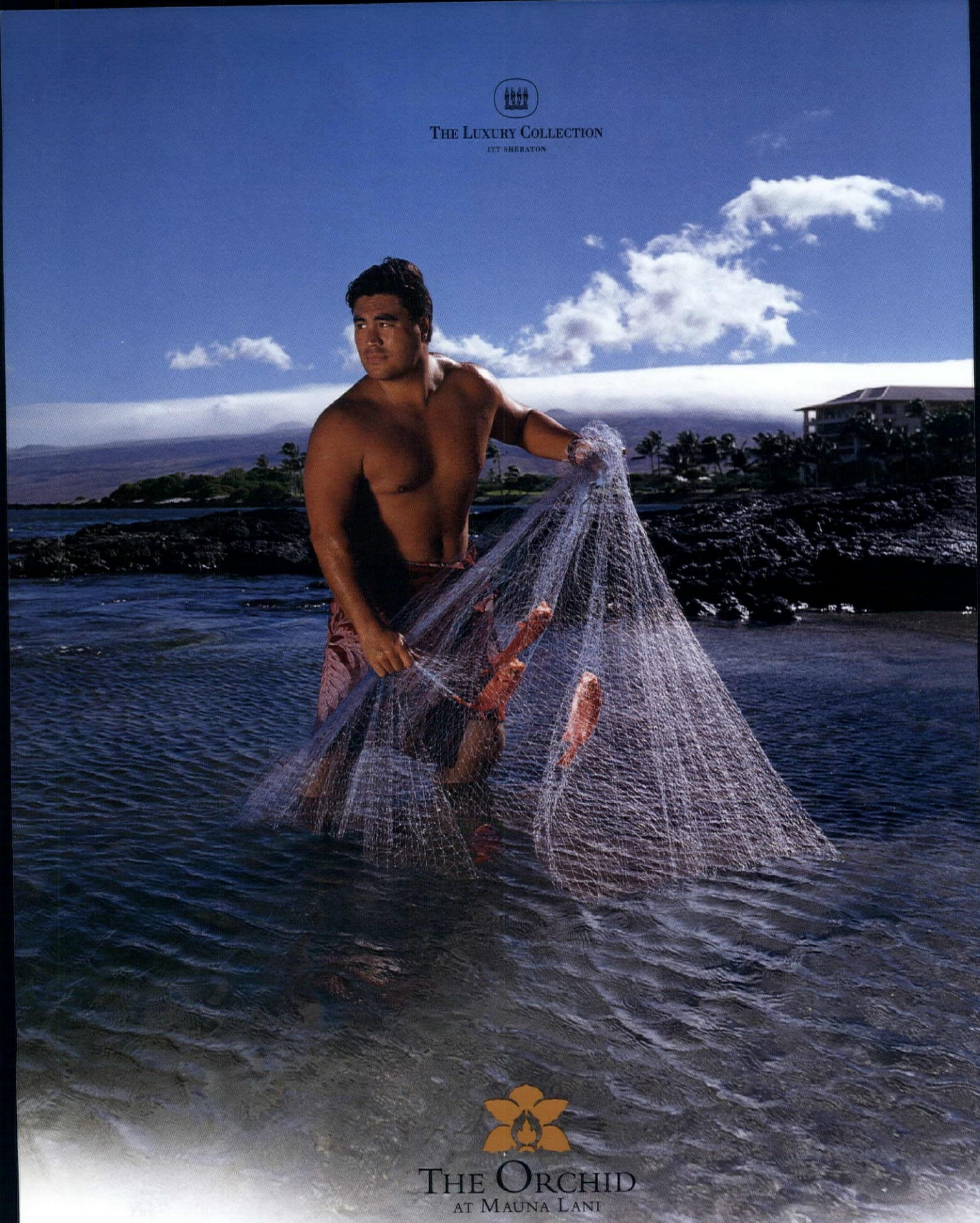
PHOTOGRAPH BY GABRIELLA IMPERATORI PENN


I remember who I was
before I wore a suit.
When interest had nothing to do with money.
When I stayed up all night
for something more than a deadline.

On the Big Island of Hawai'i, amidst a landscape of volcanoes, crashing surf, rainforest and desert, there is a place that will reawaken your senses. The Orchid at Mauna Lani. Where you might kayak on the open ocean and return at sunset to a secluded lagoon. Spy fish up close through a diving mask, and learn from an expert how to navigate a canoe. Ride horseback across paniolo (cowboy) country, then



indulge in a massage where white sand meets the Pacific. And at night, in a torch-lit garden, catch your breath under a sheer rain of stars. In this extraordinary resort, you will find countless ways to indulge both body and mind. Championship golf on the world-famous Francis H. I'i Brown courses. Dynamic flavors from the Pacific Rim. And elegant rooms, each with its own private lanai and an exquisite view that will make you see the world in a new light.



To reserve your vacation at The Orchid at Mauna Lani contact your travel professional or call 1-800-845-9905.
Daily non-stop service to Kailua-Kona (Keahole Airport) from San Francisco and Los Angeles.
One North Kanikū Drive ~ Kohala Coast, Hawai'i 96743 ~ Telephone 808-885-2000

J. SEWARD JOHNSON, JR.

"GOTCHA" BRONZE, LIFE-SIZE

CURRENT EXHIBITIONS

WASHINGTON, D.C.
MEXICO CITY, MEXICO
LOS ANGELES, CALIFORNIA
MONT PELERIN, SWITZERLAND
THE ISLAND OF LANÁI, HAWAII

SCULPTURE PLACEMENT, LTD.

P.O. BOX 9709, WASHINGTON, D.C. 20016
TELEPHONE 202.362.9310 FACSIMILE 202.986.0336

CATALOG AVAILABLE

CAN'T GET ENOUGH...

GUTSY GOBLETS

COLORED GOBLETS LET YOU see the world through rose (or turquoise, mint-green, yellow, or scarlet) glasses. Just think of them as bold costume jewelry for your table. But don't be tempted to use them for wine. Water looks best. —AMY CRAIN

PHOTOGRAPHED BY RICHARD PIERCE

What to do when you've had your fill of "White Sales" and sheets that don't fit.

And patterns that don't go together.
And towels that turn stiff and boardy after washing.

In short, when you've had it up to *here* with shopping at department stores and bed-and-bath places, we invite you to enter our "store" – the Coming Home™ catalog.

Which contains page after page of beautiful things, all designed to work as beautifully in your home as they look in our photographs.

Fat mattresses, skinny sheets.

When we first went into this business, we asked customers for their bedroom and bathroom druthers. And built our products, accordingly.

Sheets, for example. Customers told us mattresses were getting fatter – but sheet manufacturers weren't doing anything about it.

12" pockets, elastic all around

So, we came up with The Sheet That Fits™ – a fitted sheet with deep, 12" pockets, and elastic all around. Simple, when you think about it. But nobody *had,* before.

And that same philosophy of "try and do it better" is behind every item in our catalog.

Our Supima® cotton towels are softer and thirstier, because every loop is made 100% from silky, longer-staple pima cotton. Not just 5% pima, like some so-called "pima" towels.

Our fluffy comforters have more filling than most (that's *why* they're so fluffy). And our blankets are 6 inches longer than standard – so you can pull them up to your chin, without leaving your toes in the cold.

We put a little something extra into everything in our catalog, including our detailed descriptions.

We don't play the games department stores play.

You won't ever find us marking up an inflated "original" price, just to leave room for "sale reductions" later on.

Our prices are the real McCoy. And because we deal directly with manufacturers, you'll find they're good prices, indeed.

Not always the lowest price. But always an excellent value – even without a bogus "White Sale."

See for yourself. Call for a Coming Home catalog, and then place an order. You'll find our sales "help" friendly, and genuinely helpful.

Their towel (left) gets boardy after washing, not ours.

In any case, you can't go wrong: everything is unconditionally – "Guaranteed. Period.®"

And *that* ought to help you sleep better, too.

©1996 Lands' End, Inc.

Coming Home®
with Lands' End

For a free copy of our catalog, call us any time, 24 hours a day, at
1-800-345-3696
Please mention ad PW

Name _____

Address _____ Apt. _____

City/State _____ Zip _____

Phone ( ) _____ Day/Night (circle one)

Mail to: 1 Lands' End Lane, Dodgeville, WI 53595
E-Mail: catalogs-pw@landsend.com

I WAKE UP SHOPPING

PRESENT PERFECT

MAYBE YOU HAVE A LIST ALREADY. Maybe you've even checked it twice. But not everyone is so well-organized, especially when it comes to holiday shopping. Relax: there are tons of goodies to be had out there, guaranteed to please everyone you know. (You might even find the perfect something for someone you had planned to ignore.) Here's what we grabbed in our shopping frenzy. Just imagine what someone as gifted as *you* can do.

<SOFT-SHOE SHUFFLE Treat your feet to some suede-trimmed, quilted-cashmere slippers ($180). Agnona, a family-owned business in Italy, works only with luxury fabrics in its line of slippers, pillows, blankets, and teddy bears. Portico Bed & Bath, 139 Spring Street, New York, NY 10012. 212-941-7722

^THREEPOT The bottom part of this handmade ceramic trio holds the tea, the top two carry milk and sugar ($212). MacKenzie-Childs, 824 Madison Avenue, New York, NY 10021. 212-570-6050

^SHOCK ABSORBER Suffering from holiday stress? Cushion yourself in a one-of-a-kind pillow, made from Cappellini offcuts ($120-$325). At Sigerson Morrison, 242 Mott Street, New York, NY 10012. 212-219-3893

vLOVING SPOONFUL Just because you shell out a lot for caviar doesn't mean you have to spend a lot to dish it out. This Japanese caviar spoon has a black lacquered handle and mother-of-pearl scoop ($12). Takashimaya, 693 Fifth Avenue, New York, NY 10022. 800-753-2038

<TRAY COOL This French tray, of faux-leopard fabric covered with Plexiglas, resists heat and water ($145). A good thing, too, if you're serving drinks by the fire. At Frank McIntosh Home in Henri Bendel, 712 Fifth Avenue, New York, NY 10019. 212-247-1100

PHOTOGRAPHED BY JIM COOPER

Rose Cumming

DISTINGUISHED ANTIQUES, FABRICS AND INTERIORS FOR OVER 70 YEARS

Photo: Clara Aich

FABRIC: LUCCA

THE FINE ARTS BUILDING · 232 EAST 59TH STREET · NEW YORK, NY 10022 · (212) 758-0844

ATLANTA
AINSWORTH-NOAH

BEACHWOOD
ROZMALLIN

BOSTON
WEBSTER AND COMPANY LTD

DALLAS & HOUSTON
GEORGE CAMERON NASH

CHICAGO
ROZMALLIN

LOS ANGELES
HINSON & COMPANY

DANIA
BILL NESSEN

MINNEAPOLIS
ROZMALLIN

PHILADELPHIA
DUNCAN & HUGGINS & PEREZ

PHILADELPHIA
SHEARS & WINDOW

TORONTO
HAZELTON HOUSE

TROY
ROZMALLIN

WASHINGTON, DC
HINSON & CO.

I WAKE UP SHOPPING

PRESENT PERFECT

^**JUST IN TIME** It's alarming how charming this travel clock is, next to the bed or snug in its carrying pouch ($50). Industrial designer Hervé Houplain created "Escale" for Lexon. 800-393-1217

>

>**ALL SOUPED UP** Hartley Greens' tureen features an old pattern, "Giralda," reproduced exclusively for Barneys New York ($600). You might also want to pick up matching place settings or other serving pieces. 800-777-0087 (outside New York), 212-826-8900 (in New York City)

<**LET'S DISH** A hand-turned maple platter comes in a number of styles ($85-$138) and can show off fruit, a sponge, or a Christmas-tree ball. At Shi, 233 Elizabeth Street, New York, NY 10012. 212-334-4330

>**TRUE BLUE** An old favorite, Sheaffer's "Legacy," clad in new colors ($160). At Rebecca Moss Ltd., 510 Madison Avenue, New York, NY 10022. 212-832-7671 or 800-FINE PEN

^**A-TISKET, A-TASKET** Indulge your Continental taste with a leather basket ($575). Arte & Cuoio use French and German skins and put everything together in Italy. Available at Galileo, 37 Seventh Avenue, New York, NY 10014. 212-243-1629

^**BOWL ME OVER** These opalescent, cast-resin catchalls by Martha Sturdy of Vancouver, Canada, feel like alabaster and come in ivory, amber, and pink ($35, $40, and $52). At Troy, 138 Greene Street, New York, NY 10012. 212-941-4777

v**PIGGYBACK** Your dinner-party guests will go hog-wild over these blackwood place-card holders. Each piggy—male as well as female—has a sterling-silver saddle ($475/six). William Lipton Ltd., 27 East Sixty-first Street, New York, NY 10021. 212-751-8131

BY APPOINTMENT TO HM QUEEN ELIZABETH II
SUPPLIERS OF WALLPAPERS PAINTS & FABRICS
ARTHUR SANDERSON AND SONS LTD LONDON

Sanderson

FABRIC & WALLCOVERING: SANDERSON 201-894-8400

FURNITURE & ACCESSORIES: STICKLEY 315-682-5500

MORRIS & Co

"Pink and Rose"

D & D Building, 979 Third Avenue, New York City 212-319-7220
Designers Walk, 320 Davenport Road, Toronto 905-731-2570

THROUGH INTERIOR DESIGNERS AND ARCHITECTS

Atlanta: Earnest Gaspard & Assoc. • Boston: Shecter-Martin • Calgary: Design Access • Chicago: Designers Choice • Cincinnati: DeCioccio Showroom
Cleveland: Gregory Alonso Inc. • Dallas/Houston: John Edward Hughes, Inc. • Dania/Philadelphia: Rosecore • Denver/Salt Lake City: Egg & Dart
Kansas City: Baileys • Los Angeles/Laguna: J. Robert Scott • Minneapolis: D&D Assoc. • Montreal: Gala • San Francisco: Sloan-Miyasato
Seattle: Designers Showroom • Troy: Rozmallin • Vancouver: Anne Starr Agencies • Washington D.C.: J. Lambeth & Co.

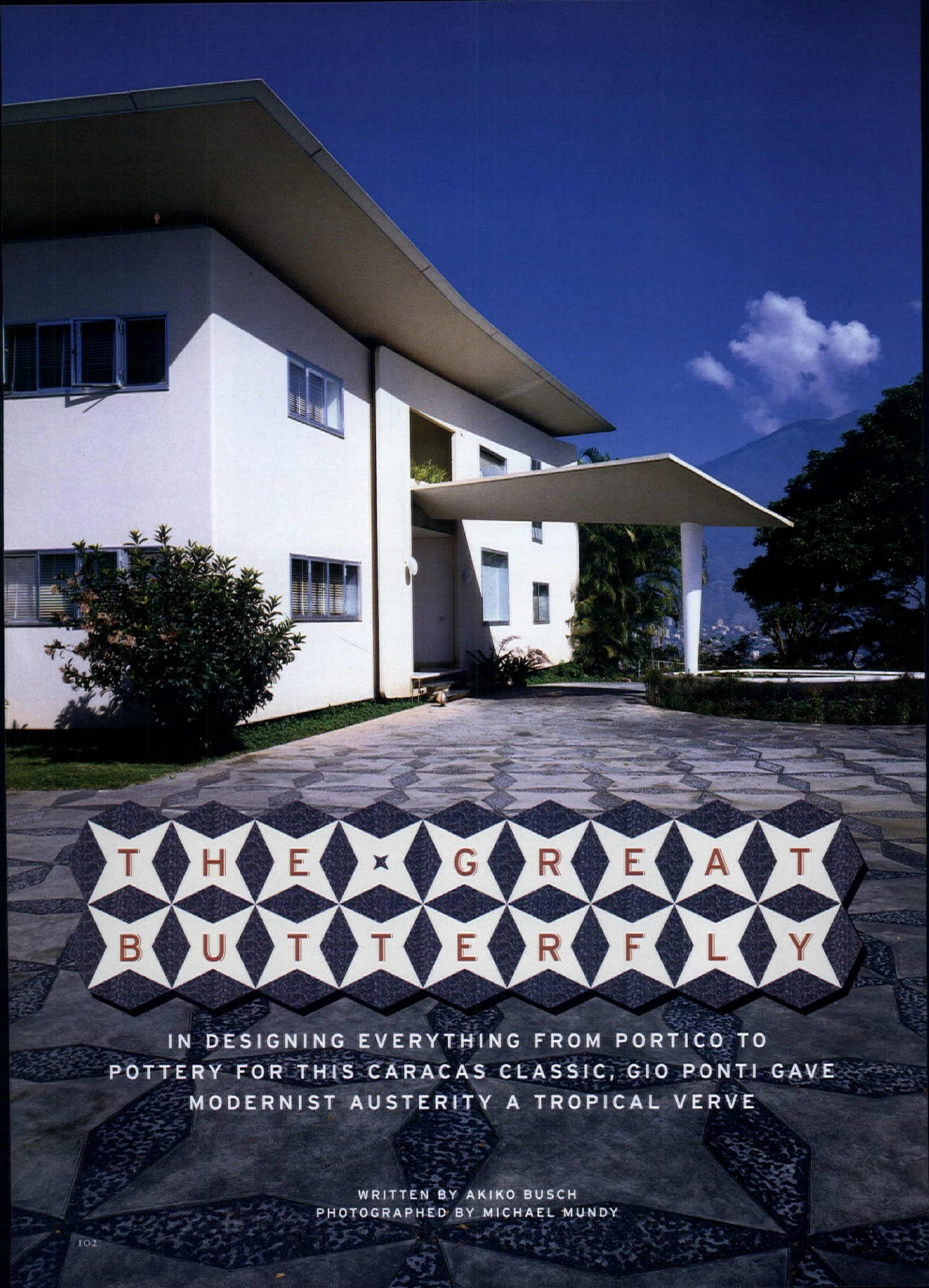
FOR INFORMATION PLEASE CALL 1-800-379-7656

CONDÉ NAST
House & Garden

first PRINCIPLE

CLASSIC MODERN

WHAT MAKES A MODERN CLASSIC? It is no secret that modern design has often been uneasy about the use of ornament. Perhaps that is why the purely functional look, so popular in the 1950s, now seems almost quaintly antiseptic. By contrast, the designs of Gio Ponti still seem delightfully fresh. High-tech materials are warmed up when used with traditional crafts and native materials. Utilitarian design acquires personality and even poetry when the characters of the owners shine through in the form of their collections and personal trademarks. The Gio Ponti interior is allowed to embrace the natural world at its doorstep. Hard edges and sharp angles become joyful and flexible when they are combined with theatrical effect.



THE GREAT BUTTERFLY

IN DESIGNING EVERYTHING FROM PORTICO TO POTTERY FOR THIS CARACAS CLASSIC, GIO PONTI GAVE MODERNIST AUSTERITY A TROPICAL VERVE

WRITTEN BY AKIKO BUSCH
PHOTOGRAPHED BY MICHAEL MUNDY

The bold patterning of stone, and the sweeping entrance canopy, opposite, anticipate the lively graphics of the house's interior. Painted ceilings and a sequence of interior windows opening on to the double-height living room, this page, suggest that the domestic realm is also pure theater.

THE IDEA that beauty observes its own value system was one that came naturally to Italian architect, writer, fabulist, and design impresario Gio Ponti. Born in 1891, Ponti's career over the next half century included designing sewing machines, ships' interiors, skyscrapers, tableware, plumbing fixtures, and furniture, as well as elegant residences. His Mediterranean sensibility brought sensuality, tactility, and vibrant color to modernism. Nowhere are those qualities more evident than in Villa Planchart.

Built in Caracas, Venezuela, in 1955, the villa is remarkable not only for its spatial configuration but also for the manner in which the architect shaped its furniture, fixtures, and decoration, indeed every aspect of its interior. Ponti was committed to the belief that the shapes of ordinary places and things—furniture, light fixtures, textiles, as well as buildings—could advance human civility. A humanist as much as a designer, his notions of comfort considered the human body and imagination alike. Throughout

Images of the sun and moon combine with more idiosyncratic constellations on the ceiling of the entrance hall, left. Throughout the house, cabinetry is used to create small-scale stage sets for trophies and treasures, above and right. Some of the shelves are designed to revolve, permitting frequently changing displays.

IN HIS APPROACH TO ALL HIS PROJECTS, GIO PONTI WAS COMMITTED TO THE IDEA THAT THE PROPER DESIGN OF ORDINARY PLACES AND THINGS—LIGHT FIXTURES, TEXTILES, DISHES, FURNITURE, AS WELL AS BUILDINGS—COULD ADVANCE HUMAN CIVILITY

The vista to the outdoors, above, is meant to evoke the feeling of a traditional Italian villa. A ceramic mural by Fausto Melotti and the assemblage of inlaid marble on the floor make the design of this open-air dining room, opposite, every bit as dramatic as the tropical flora at its edges. Here, as elsewhere, most of the furniture was designed by the architect.

the house both space and surface consistently reveal how modern material, process, and construction can coincide effortlessly with poetic expression. This harmonious combination is perhaps why Villa Planchart seems as fresh and compelling today as it did forty years ago.

But Ponti's agile hand also fused history and modernity. He viewed himself as a classicist, and he also put a high value on the decorative traditions of his native country. His belief that artisans should have a role in the industrial world was expressed in his use of brilliantly glazed ceramics, in his decorated walls and ceilings with their origins in ancient frescoes, and in furniture that broadly interpreted historical forms. When these buoyant traditions were transplanted to the tropics, they became even less inhibited, and Villa Planchart stands as evidence that decorative customs can be reinvented to express a modern sensibility.

Gio Ponti's view of the Caracas house was based on the traditional Italian villa. With its patio, terraces, interior gardens, open-air dining room, and numerous views, Villa Planchart weaves indoors and out. Ponti did not share the cooler sensibilities of his modernist colleagues in the north and considered the florid atmosphere of the site as ideal for modern expression. As he put it, "Here in the happiness of the tropics, modern architecture will flower, under perfect conditions for it. . . . Here architecture is a wing under which to live, in an Earthly Paradise."

In a letter to his clients, Armando and Anala Planchart, Ponti likened the house to a graceful "butterfly alighted on the top of the hill," and the villa's nonbearing exterior walls *do* appear to float. In the evening the illumination behind these walls gives the house a lightness, a sense of ascendance amplified by the wings of the entrance canopy. The interior geometry of Villa Planchart is spelled out both by expansive vistas—a patio, and double-height living room with diagonal, horizontal, and longitudinal views of other areas of the house—and by smaller, more intimate enclosures. The house reveals itself through what Ponti referred to as "fugues of natural and artificial perspectives," a sequence of interior windows, balconies, and plazas.

Such precisely modulated space has often been described as "theatrical," but the sense of performance is also played out on the surfaces and furnishings of

VILLA PLANCHART WEAVES INDOORS AND OUT IN THE MANNER OF AN ITALIAN VILLA. IT'S ENTIRELY POSSIBLE TO READ THE HOUSE AS A DOMESTIC FANTASY, SOMETHING FELLINI MIGHT HAVE PRODUCED HAD HE ATTENDED THE BAUHAUS

Gio Ponti specified indigenous woods for the massive interior staircase, above, that leads from the living room to the private realms upstairs. The architect exploited patterns from the natural world in designing the marble for the living-room floor, opposite. While these shapes animate the space, they also reflect Ponti's respect for the decorative work of traditional artisans.

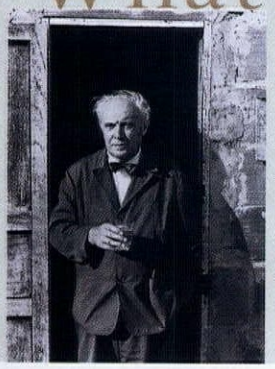
the house, most of these also designed by the architect. Ponti's promise to his clients that their house would be "full of inventions" was kept in the imagery and color he used throughout the interior. Emblems of the sun and moon, representing the characters of Armando and Anala Planchart, are repeated throughout the house; an improvised coat of arms, they traverse the ceilings, ornament the balustrades, and tattoo the dinner plates commissioned from Richard-Ginori, the renowned Italian ceramics manufacturer. The floors have been inlaid with assorted marbles in a harlequin pattern, while ceilings have been striped, and walls encrusted with majolica murals by celebrated Italian ceramist Fausto Melotti. It's entirely possible to read the house as a domestic fantasy, something Fellini might have produced had he attended the Bauhaus.

Even the cabinetry and shelving in the house function as small-scale stage sets: rotating shelves permit changing displays, and shelving is interspersed with small interior windows, framing vistas to other rooms. Furniture in Villa Planchart reveals the compatibility of ingenuity and comfort, ranging from Ponti's "Superleggera" chair (See Trade Secrets, next pages), with its graceful bent back and triangular cross sections, now a modern classic, to more idiosyncratic, one-of-a-kind designs. In the dining room, for example, Ponti specified a sequence of tables of varying sizes and heights, a deviation from the single, ceremonial, and often static dining table. The various planes of their surfaces animate the space by allowing for flexibility in the way the room is used.

Anala Planchart continues to live in the house; she has left its layout and furnishings virtually unchanged since the fifties. Which comes as no surprise, because Villa Planchart, for all its decorative extravagance, remains an eloquent expression of modernism, a place where the natural world intersects with the man-made; where craft traditions animate the industry of modern construction; and where the functional and fantastic continually converge. Villa Planchart is a testament to the fact that the practical and the poetic can coincide constantly and gracefully in houses—and, by association, in the lives lived inside them.

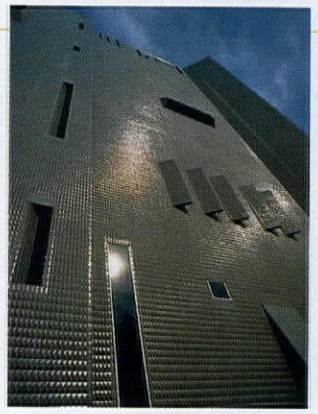
Akiko Busch *writes frequently about design and is a contributing editor of* House & Garden.

What Modern Was

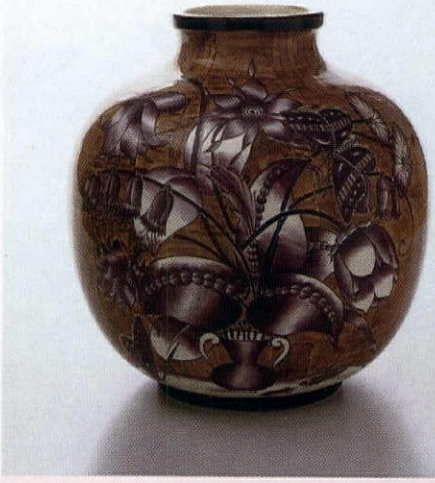


History and modernity come together in the work of visionary Italian architect Gio Ponti (1891-1979), shown at left in 1954. The architect's 1955 Villa Planchart in Caracas is a house of its moment, but very much one of our moment, too. Herewith, a few ways and things to put a little Ponti into your world.

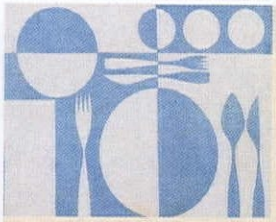
—SUZANNE SLESIN



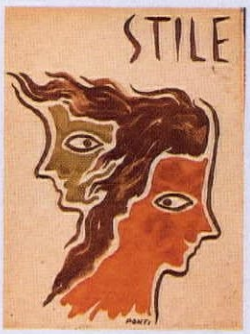
∧ **ART CASTLE** The 1971 Denver Art Museum, dubbed "the fortress" by locals, is Ponti's only public building in the United States. A million glittery gray glass tiles make up its façade. Slits in the walls, instead of windows, allow glimpses of the city and the Rocky Mountains.



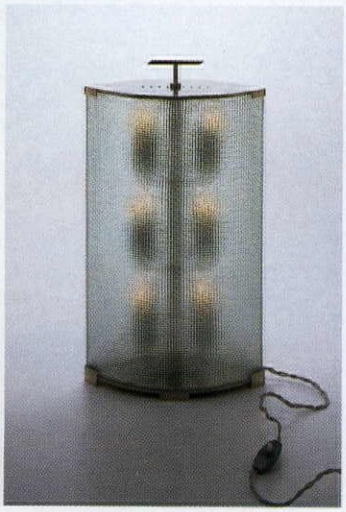
VINTAGE FINDS Original Ponti furniture and lighting designs crop up only once in a while in antiques and design shops. For example, in the following New York City stores: the orange-lacquered chair from the mid-1950s, left, is $795 at Troy; Ponti's late-1920s Richard-Ginori ceramic vase, above, is $5,000 at Gansevoort Gallery. The 1940s fruitwood desk, below, is $12,000 at Frank Rogin, Inc. The privately owned lamp, below left, is similar to a 1967 Fontana Arte design by Ponti.



∧ **FABRICATIONS** Ponti's fabric design was a natural extension of his love of both abstract patterns and the process of printing.



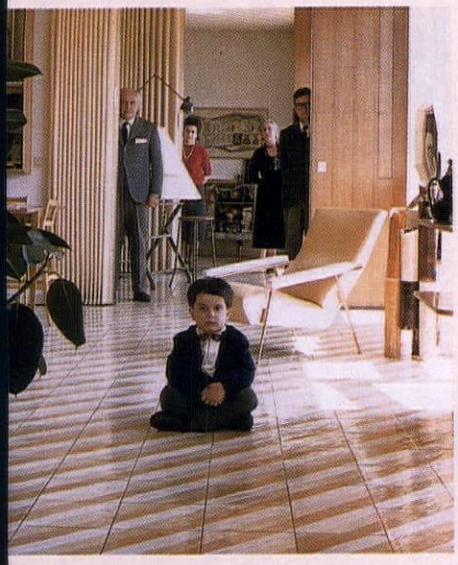
∧ **POWER OF THE PRESS** Ponti founded the Italian journals *Stile* (in 1941) and *Domus* (in 1928). Both had an international impact.



CHAIRS, VASE, CHINA, SCONCE AND CANDELABRUM PHOTOGRAPHED BY EDWARD ADDEO.

LONG-LIVED Some of Ponti's original designs from the six decades of his career are still in production. Cassina's 1957 superstar "Superleggera" chair, far right, is $920 (for stores call 800-770-3568). Flos-Murano's multicolored-glass wall sconce, above, is $2,775 and is available by calling 516-549-2745. Richard-Ginori's gilt-decorated 1920s "Dreams" china, above right, includes a $260 teapot and a $125 cup-and-saucer, among other pieces (212-213-6884). Christofle's silver-plated "Flèche" candelabrum, formed of two horns crossing over an arrow, below right, is classic Ponti, from 1933. It is $1,400 and can be ordered by calling 800-799-6886.

What Modern Is



∧ FAMILY TIES Matteo Licitra, an architect and artist, shown as a child in the Milan apartment of his grandfather, is reissuing some of Ponti's designs. Included in the Neoponti Collection (available through 1030 Enterprises at 201-525-0504) are clothing in Ponti prints, such as the pants, above; the 1950 white linen pillow with its "Ten Sisters" motif, top right; and ceramic vases, above right. You can read up on Ponti in "Gio Ponti: The Complete Work, 1923-1978," a 1990 book by his daughter Lisa Licitra Ponti (MIT Press). Rizzoli's "Gio Ponti" ($75) edited by Ugo La Pietra will be out in January. Sources, see back of book.

A FINE *REPRISE*

NEW LIFE FOR A 1930s HOLLYWOOD CLASSIC

"This is a house for a young family," declares decorator Michael Smith, touring the Brentwood Park, California, home that his clients Gary and Maria Mancuso Gersh share with their two small children, Noah and Emma-Louise, an elderly Labrador retriever called Rasta, and a rotating cast of houseguests. "It's a sophisticated, elegant house," Smith continues.

Written by
SUSAN MORGAN
Photographed by
MICHEL ARNAUD
Styled by
BRAD DUNNING

A battalion of Georgian chairs with blue-and-white silk taffeta seats guards the dining room, previous pages and left. Graceful arched doorways, left, are a trademark of the house's architect, Paul R. Williams. Vintage Zuber wallpaper purchased at auction and a French 19th-century bamboo table give the garden room, right, an exotic air.

"But it wasn't built for a footman kind of life." With a jungle gym on the lawn, purple Hot Wheels parked next to a row of Hepplewhite-style side chairs in the dining room, and the thump of a bouncing basketball resounding from somewhere near the kitchen, it's clearly remained footman-free.

The house, designed by Los Angeles architect Paul R. Williams, was built in 1936 for ZaSu Pitts, an actress famous for her portrayals of flustered spinsters. Included in Williams's original plans was a secret staircase, entered through a bookcase in the wood-paneled library and leading up to the master bedroom. Was that secret staircase installed with gentlemen callers in mind? Did a discreet butler show a romantic swain to the library, offer a brandy, suggest a perusable title (the exact book set to trigger the hidden door), and leave the guest alone to his "reading" and a clandestine visit to the lady's boudoir? It's a wonderfully screwball detail, worthy of a Philo Vance mystery and indicative of the playfulness that courses through this rather grand neo-Georgian-via-Hollywood country house.

"I'm a big fan of architecture," Gary Gersh enthuses. When he was appointed president and CEO of Capitol Records in 1993, Gary—working with Smith as decorator, along with the husband-and-wife architectural firm of M. Brian Tichenor and Raun Thorp—directed a major renovation of the company's executive suites (located in Capitol's 1954 landmark building, a fourteen-story circular tower reminiscent of a stack of 45s). "Gary's office is now very cool," Smith riffs merrily, "like Darrin's office in *Bewitched*. It's a juxtaposition of natty and hip. And definitely nonresidential."

"When Maria and I began to look for a house, it was really a question of finding not only a certain style but a certain feeling," Gary recalls. Although his impressive music career has been built on a talent for signing such cutting-edge acts as Sonic Youth and Nirvana, when Gary turned to house-hunting, he focused on southern California's architectural classics—the sublime Craftsman bungalows of Greene and Greene, or Cliff May's rambling ranch houses. "And, of course, we knew about Paul Williams."

Paul R. Williams, the first African-American member and fellow of the American Institute of Architects (AIA), designed over three thousand projects during his more than fifty-year career. Among his many movie-star clients were Barbara Stanwyck, William "Bojangles" Robinson, Tyrone Power, and Frank Sinatra, a who's who of *Photoplay* magazine. Michael Smith describes Williams's '30s style—with its arched doorways, fluted columns, theatrical passageways, and oval windows—as "everything that was romantic and picturesque in Georgian and Regency architecture, viewed through an Art Deco eye."

"Almost every house that Williams built had a veranda," Gary points out. "There's usually a big entrance hall and a dramatically curved staircase." Williams wrote that the entrance hall was the "room that speaks out the welcome." In Brentwood Park, when Gary and Maria Gersh walked into "this radiant environment," as the architect liked to call it, they knew they had found their home.

"I also realized right away that this house was going to be a very big project," admits Maria, a designer and fashion historian. Moving from an American country cottage in Malibu, they decided to keep little more than an Amish quilt collection and a few pieces of folk art; everything for the new

Maria Gersh and her son, Noah, cuddle on a living-room sofa covered in Decorators Walk Toile Chinoise. Beside them, an Italian neoclassical chair in a cotton Fortuny fabric sits on an antique Indian Agra rug. The curtains, made of Schumacher's Ridgewood Stripe, are flanked by a pair of Italian giltwood sconces.

GREAT HOUSES OF ENGLAND & WALES

house would have to be acquired. "Working with a decorator, I really wanted to find someone I could pal around with and share my opinions," she explains. "I didn't want to live in a museum. I didn't want to be intimidated by someone thirty years older than I am, who was going to tell me how my house should look."

For years, the couple had saved magazine photographs of interiors they liked. Upon first meeting with Michael Smith, they discovered not only that he and Maria were about the same age but also that Smith—whose client list includes Cindy Crawford, Dawn Steel, and Rob Reiner—was the decorator behind 40 percent of the rooms in their extensive picture file.

"The way I work is very collaborative," says Smith. Plans for the house evolved through a series of meetings—with the new homeowners, Smith, Tichenor, and Thorp all participating in the decision making. "We contributed our opinions on everything and agreed to take the house back to the way it was intended to be originally," notes Gary, wincing at the memory of earlier tenants' renovations: a California rock pool had been dug into the verdant front lawn; a pop singer with a penchant for Victoriana had smothered Williams's pure lines with a heavy application of ornate moldings and plaster cupids. In the spirit of Paul Williams, Tichenor and Thorp constructed new moldings, removed a fake fireplace, and restored original paneling. Existing rosebushes were incorporated into an entirely new landscaping scheme: the backyard hillside was terraced, descending from an outdoor dining area with a fireplace to a lap pool and pool house/gym. At the bottom tier of terraces, a vegetable garden was planted; while at the very top, the veteran roses bloomed. "For me, working on this house is a lot like making records," Gary observes. "I am able to come in, work with people who have ideas, develop a vision, and see it realized."

In the house, Smith introduced furniture with strong, sculptural lines: a 1940s French center table; a Regency mahogany cabinet decorated with a stars-and-arrow motif; an Adams-style

A sofa from Niall Smith in Ian Mankin ticking tops the staircase, above. The loggia, below, has 1930s chairs, a sofa in Richard Bernard's sea-foam canvas, and Brunschwig & Fils's La Rose print pillows. Maria and Rasta, the dog, relax in the kitchen, right, with its French farm table, bistro chairs, and Deco lights.

sofa upholstered in beige-and-cream ticking; an enormous Anglo-Indian-style dining table newly made in California. "Michael has pushed us to consider things that we might not have considered before—very serious, purebred pieces," remarks Maria appreciatively. "But when I saw that these pieces could be played with, used in a way that was youthful and whimsical, I understood, because that's how I play with fashion."

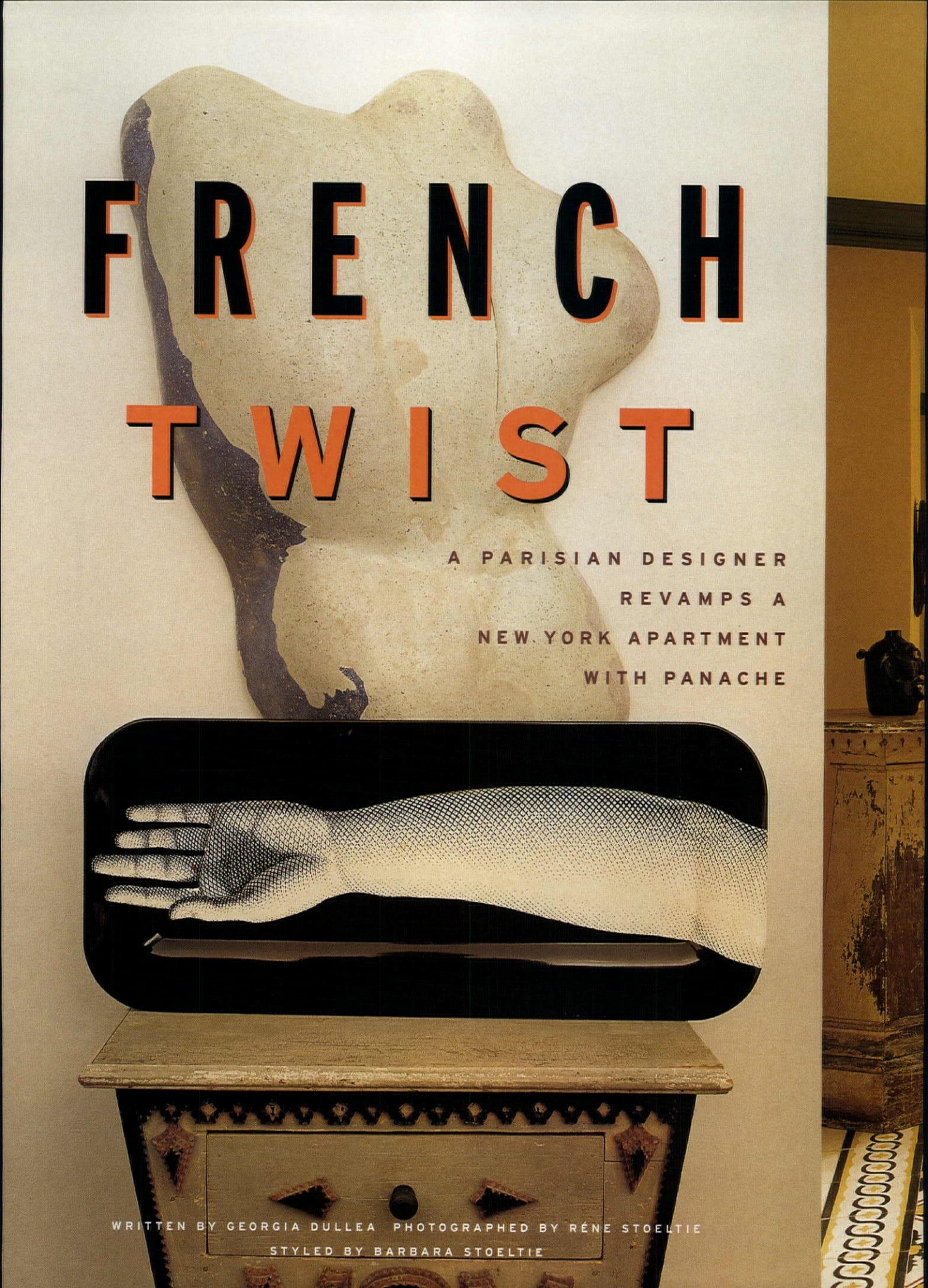
The master bedroom is like a Syrie Maugham suite, lushly done up in shades of white and silver. There's the slightest tint of lavender to the white walls; white curtains and window shades are made of sheer Irish handkerchief linen. "Linen actually woven for handkerchiefs," Smith stresses, indicating the windowpane pattern running through the fabric. "I wanted the bedroom to look like an out-of-focus black-and-white photograph," Maria says, her conjured image stunningly realized.

Downstairs, the garden room, says Smith, is the space that has been most closely restored to its original appearance. A telephone bid to an auction in a distant town produced the Zuber wallpaper that Smith and Maria had been hoping for. "This is a Zuber pattern dating from the early 1800s; it probably took over four hundred wood blocks to produce," Smith explains. "This lot was printed in the 1930s. I read in the newspaper that twenty panels had been removed from somebody's dining room and were being sold." In this small, bright room at the heart of the vast house, the walls are covered in the muted scenes of an El Dorado dreamscape—peacocks, heavy roses, and pyramids. "The entranceway is still my favorite part of the house because you experience the garden room and the garden beyond," says Maria. "I know this is a serious house, with incredible architectural integrity and great expensive pieces. And we can have fun in it."

In the bedroom seating area, above, armchairs are covered in an Indian embroidered fabric from Chelsea Textiles, and a Regency chaise is upholstered in a silk stripe from Rose Cumming.

Reflected in the mirror, right, the bed with its Venetian headboard is draped in the Bradbury Collection's Prima Seta Ticking. In the bathroom, left, luxury is a marble-trimmed porcelain tub, an Edwardian chaise wrapped in terry cloth, and a 1930s mirrored table. Sources, see back of book.

Susan Morgan *is the author, most recently, of* Edward Weston: Portraits *(Aperture).*



FRENCH TWIST

A PARISIAN DESIGNER REVAMPS A NEW YORK APARTMENT WITH PANACHE

WRITTEN BY GEORGIA DULLEA PHOTOGRAPHED BY RÉNE STOELTIE
STYLED BY BARBARA STOELTIE

A torso by Jane Rosen and a Fornasetti tray are juxtaposed atop a Tramp art telephone table in the master bedroom, previous page left. French cement tiles laid out to look like bordered carpets and ocher walls with green trim in the front hall, previous page right, set the apartment's Provençal tone. A Keith Haring painting anchors the living room, above. The kitchen, right, has fresh-butter-colored walls. The sign is Canadian.

THE FEELING IS FRENCH, BUT it's Japanese takeout time in the Park Avenue apartment of Suzanne Slesin, *House & Garden's* design editor, and her husband, Michael Steinberg, a writer. Inevitably, the talk turns to decorating. "Honey," she says, waving her chopsticks around the dining-room-cum-library, "you wouldn't call this serious decorating, would you?"

"No," he says. "Furnishing."

Precisely the effect they were shooting for, these fugitives from Manhattan's loft culture, when they moved to a ten-room apartment in a most traditional building, with two children, two dogs, some art, and none of the highfalutin trappings associated with a Park Avenue address. None needed.

Both Francophiles, Steinberg and Slesin chose Jean-Louis Ménard, an interior architect from Paris who shares their affinity for southern France, to design the 3,000-square-foot space. Despite sizable renovations, Ménard has created the feel of a comfortable, old, family apartment that has just been rediscovered. Wandering from room to room, you come upon things that seem to be there because once somebody loved them and now nobody can bear to part with them.

The pull of Provence, its color, light, and materials, is everywhere, particularly in the gutsy cement tiles in the front hall, kitchen areas, and bathrooms. "Since they were first made for places where people walk every day, like bistros and *boulangeries*, the tiles have sentimental appeal for us," says Steinberg.

Another appeal is the Provençal palette of pale ochers, mossy greens, and tomato reds. "Where older fine French homes are lighter in color, more glittery," he says, "these more earthy tones suggest a kind of farming, working-class thing: back-hall colors brought into the front hall."

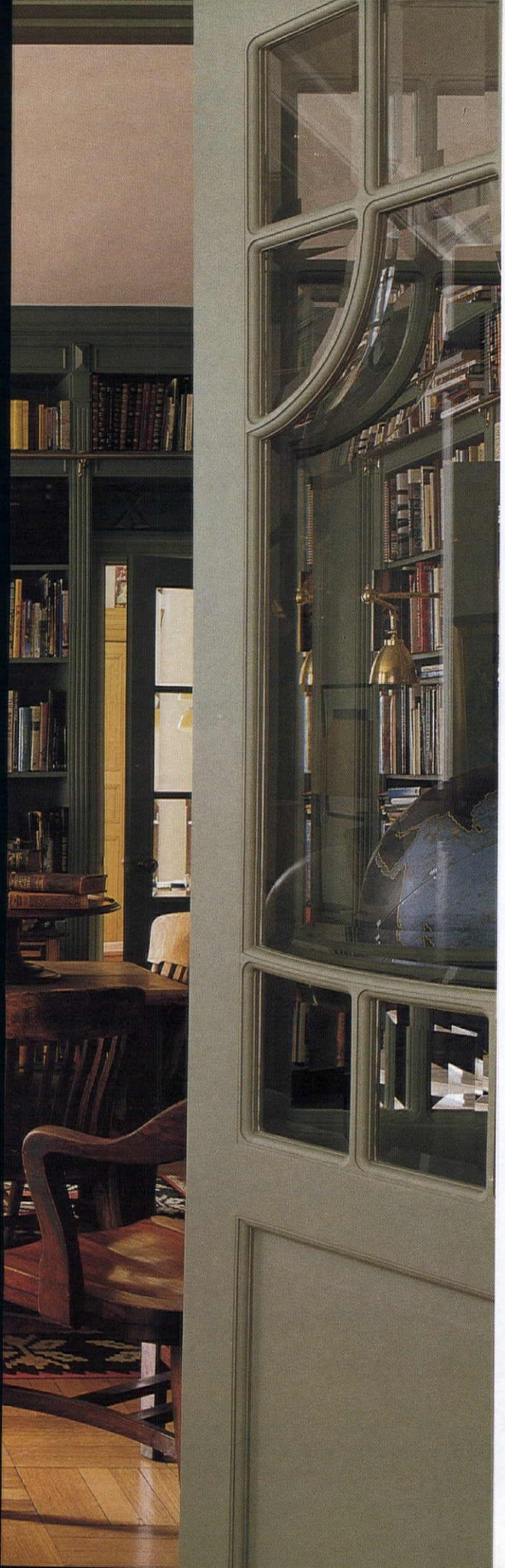
Here and there, Ménard has played with his clients' fantasies. "He took images of things we love—a French bakery, an English library—and recast them in a modern way," Slesin explains.

Georgia Dullea *is a freelance writer and a former* "Style" *reporter for* The New York Times.

LETTERED BY OUR DESIGNS

CAFE
AU
CHEZ-NOUS

B · C
PARIS



Beveled glass doors and mismatched Bank of England chairs create the English library atmosphere in the library/dining room. A pool-hall lamp is suspended above the table, while brass lights from Ann-Morris Antiques illuminate the bookshelves.

The kitchen, with its marble-topped counters and cabinets painted in a shade the architect specified as "fresh butter," calls to mind an old *crémerie,* or dairy store. In a dressing area off the master bedroom, faded tailors' signs and hatstands evoke an old haberdashery. Dowdy white fixtures in the bathrooms hint of old hotels—but what was the inspiration for a certain wire basket?

That, Slesin recalls, was the conceit of French stylist Daniel Rozensztroch, a co-author of many of her Style books. The two were at a flea market when Slesin bought the wire basket. "My idea was to hang it over my desk at the office, to store papers. But it didn't work, so Daniel hung it on the bathroom wall and filled it with rolls of toilet paper. He says he made it into Conceptual art."

As a reminder of formal spaces, Ménard kept the original parquet floors where possible. And, in a European touch, he installed a series of doors with beveled glass, adaptations of some he found in a Long Island antiques shop. The idea of rooms seen imperfectly through glass doors has always intrigued Slesin. "There's a kind of mystery there."

Dinner over, the chopsticks are cleared. The dining room becomes a library again, as fourteen-year-old Jake Steinberg spreads out his books for a research project. Somewhere in the back of the apartment, Lucie Steinberg, ten, is practicing her cello.

Slesin flops on the living-room sofa and plants her feet on a monumental coffee table with cast-iron legs. "Nothing is hands-off here," she says. "Jean-Louis's strategy was to force us into the living room. Otherwise, he said, we'd come home and head straight for the bedrooms." She laughs. "It worked."

This room is her favorite. "A folk-art happening," she calls it, assembled from trips with Ménard to antiques shops and flea markets in Paris, Provence, and Brimfield, Massachusetts.

But you know you're in New York because the dominant image is a Keith Haring painting above the mantelpiece. The room was empty when Rozensztroch first hung it there, Slesin recalls, and the effect was "overwhelming." Then Ménard chimed in, flanking the fireplace with two nineteenth-century European portraits. Steinberg completed the grouping with a small naïf portrait by a Jamaican artist. Things began to click.

Furniture materialized—two modern Italian interpretations of English colonial-style chairs chosen by Ménard. Very clubby. Joining them was another, more traditional, kilim-covered English chair, followed by some odd painted tables, which now hold pieces from the couple's folk-art collection, as well as works by the children. On display at the moment are Jake's plaster homage to a hockey player in a penalty box and Lucie's shrine to Kurt Cobain.

Steinberg appears and settles into a club chair. Again, the talk turns to decorating. Or is it furnishing?

"Decorating, of course," Slesin says, "but the kind that doesn't show. Now that we live here we sometimes forget the work that went into making this place look as though it had always been here."

Steinberg has not forgotten. "Suzy called me when she first saw this apartment. She said, 'It's in move-in condition.' " He rolls his eyes. "Nine months later we moved in."

In the dressing room, top left, outfitted like an old haberdashery, vintage train luggage racks have been turned upside down to hold shoes. An old wire rack has been put to creative use in the powder room, top right. The hotel-like master bath adjoins the bedroom, above left, where a Tramp art mirror hangs above a tin-topped table. "Falling Water," an oil painting by Frank Moore, is in the study, above right. Lucie's room, opposite, has a painted cottage bed and vintage wallpaper. Sources, see back of book.

A Jansen table dominates the living room. Napoleon III chairs, in cotton by Boussac of France, sit by the windows; mirrored valances hang above curtains by Scalamandré. A Napoleon III armchair, opposite page, is upholstered in purple dress fabric.

Silver ✦ Palette

WITH HINTS OF COLOR, AN ANTIQUES DEALER
GIVES A CONTEMPORARY SPLASH
TO HIS ELEGANTLY OLD-WORLD APARTMENT

Written by CHRISTOPHER MASON ✦ *Photographed by* MICHEL ARNAUD
Produced by CAROLINA IRVING

A 1950s Jansen armchair is covered in gray satin dress fabric; Jansen painted-tin pineapples are on the mantel, above. Two garden chairs (circa 1900), opposite, flank a Napoleon III sofa with green cotton upholstery from Boussac of France. The Napoleon III rope stool is covered in iridescent pink silk.

"JUST WHEN I'M FALLING IN love with them, they leave me," says Louis Bofferding, glancing at yet another object of his promiscuous affections, a Napoleon III chair upholstered in chartreuse silk, which he is about to part with.

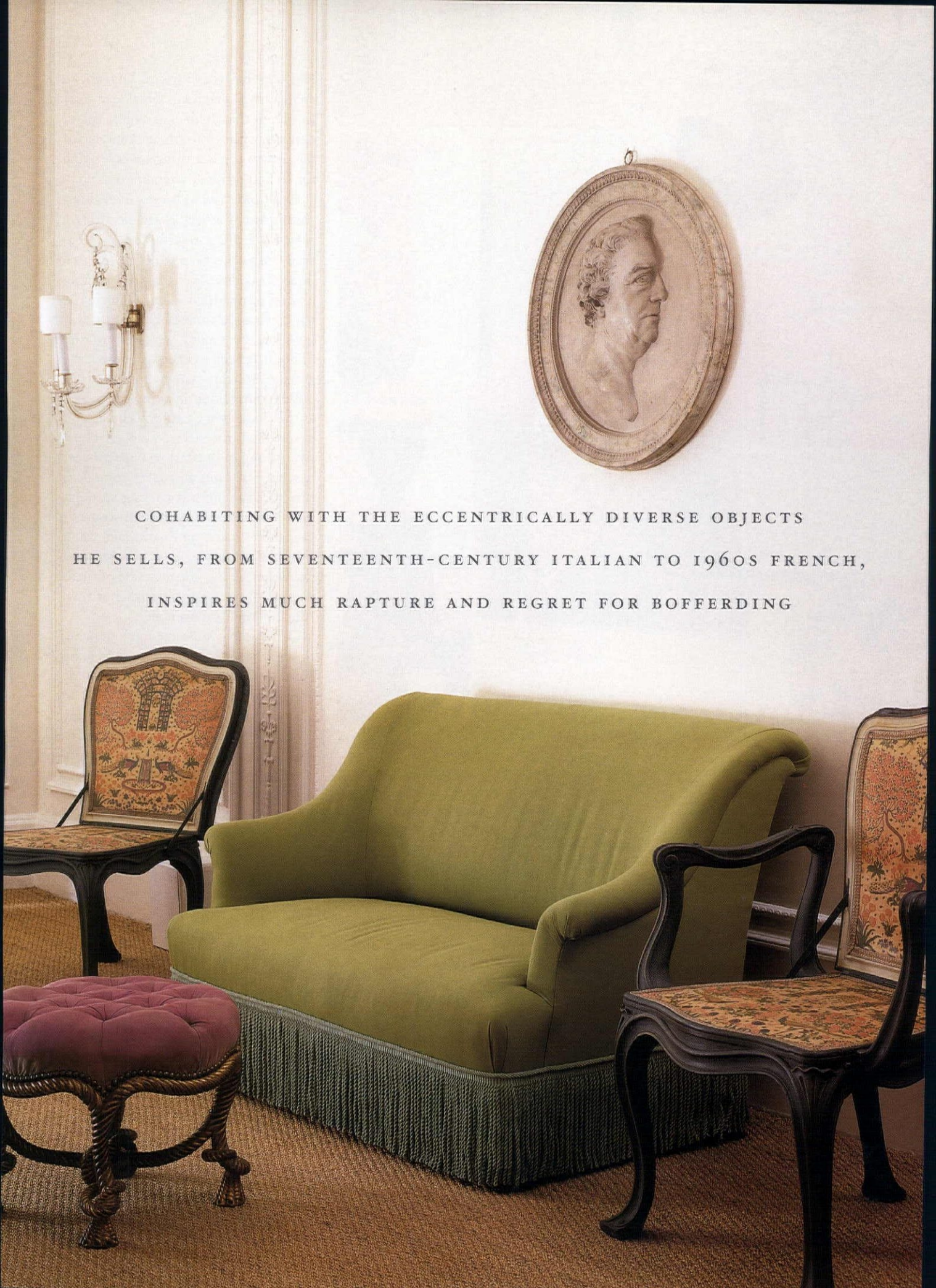
Cohabiting with the eccentrically diverse objects he sells from his stylish apartment on Manhattan's Upper East Side clearly inspires much rapture and regret for Bofferding, who became a decorative-arts dealer in 1994. And like a demanding lover, his furniture often causes him to lose sleep. "I've discovered that living with things that delight me visually can have its drawbacks," he says ruefully. "The worst by far is always having to turn on the light in the middle of the night to navigate my way to the bathroom—I never know what I'm going to stumble over, because everything's always being sent out on approval or arriving from Europe. And once the light's on I'm awake for *hours*."

Drawn to the quirky and exotic, Bofferding has stock that ranges from seventeenth-century Italian to 1960s French, with a preponderance of pieces designed by influential decorators of the twentieth century, including Jean-Michel Frank, Georges Geoffroy, Stéphane Boudin, and Elsie de Wolfe. "The mix is what inspires me," he says. "So many of the shops in New York now are all about specialization, which just doesn't excite me. I only buy things I'm crazy about, that I think will look good together." Everything in his apartment is for sale, he says, with the possible exception of himself.

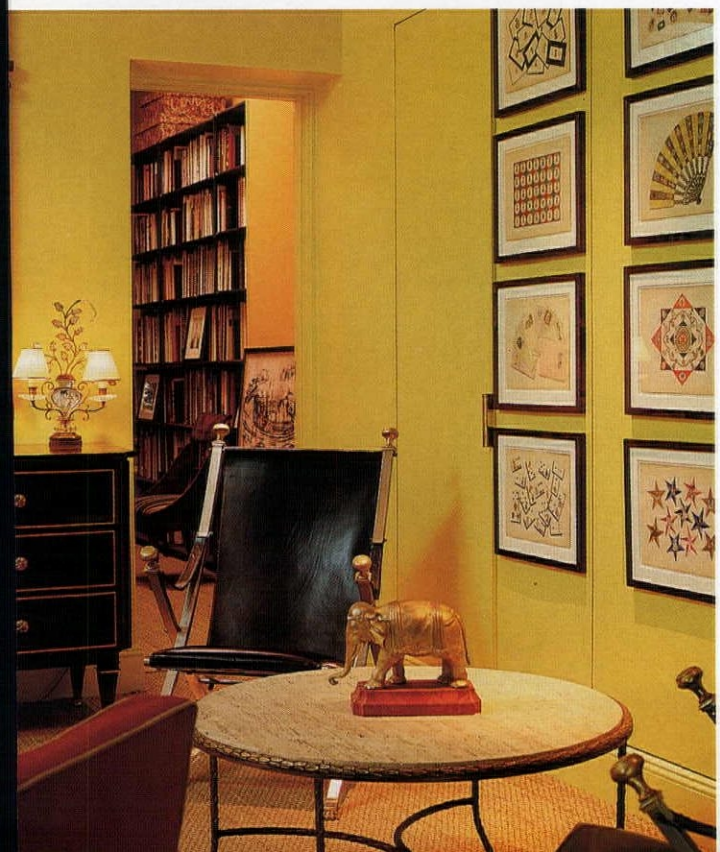
Bofferding's discerning eye has won him many fans among New York's leading interior designers. His first sale, he recalls gleefully, was a guéridon, designed by Syrie Maugham, that was snapped up by Mark Hampton. Bofferding is "a great sleuth," says Albert Hadley. "I don't know how he finds all those wonderful things. He's always full of surprises."

"I covet just about everything he has," says Jeffrey Bilhuber. "He has the surest of eyes and extremely rarefied taste. Not everyone gets it, because it's not obvious. It's poetic and appeals to an educated eye."

Collector Susan Gutfreund agrees. "I think it's very gutsy of Louis to combine things the way he does," she says. "Most dealers don't have the courage.



COHABITING WITH THE ECCENTRICALLY DIVERSE OBJECTS HE SELLS, FROM SEVENTEENTH-CENTURY ITALIAN TO 1960S FRENCH, INSPIRES MUCH RAPTURE AND REGRET FOR BOFFERDING



The office, above, holds a 19th-century Italian chair that was upholstered in the 1930s, trompe l'oeil watercolors, and a Jansen table, left. An Italian mirror (circa 1800), opposite, looks over a Jean-Maurice Rothschild lacquered commode. Boris-Jean Lacroix chairs from the '30s have their original upholstery. Sources, see back of book.

He's way ahead of the game. I bought an enchanting shagreen breakfast tray from him that doubles as a desk, full of drawers, with a place to put your cup of tea. It was the last thing I was looking for, so finding it felt serendipitous."

Passionate and well-informed about social history as well as the decorative arts, Bofferding clearly derives pleasure from objects in which those two interests collide. Pointing to a spectacular set of mirrored valances above the windows and doors of his serene drawing room, he is aglow with enthusiasm. "They belonged to Rose Cumming, the great American tastemaker," he says, pulling out a book showing the panels as they looked in Cumming's bedroom, perched above silver lamé curtains. Everything in Bofferding's apartment, it seems, inspires an entertaining lecture: "Cumming was passing through New York on her way from Australia to England to marry an Englishman when World War I broke out," he says, "and she wound up as the mistress of Otto Kahn, who set her up with her own shop on Madison Avenue."

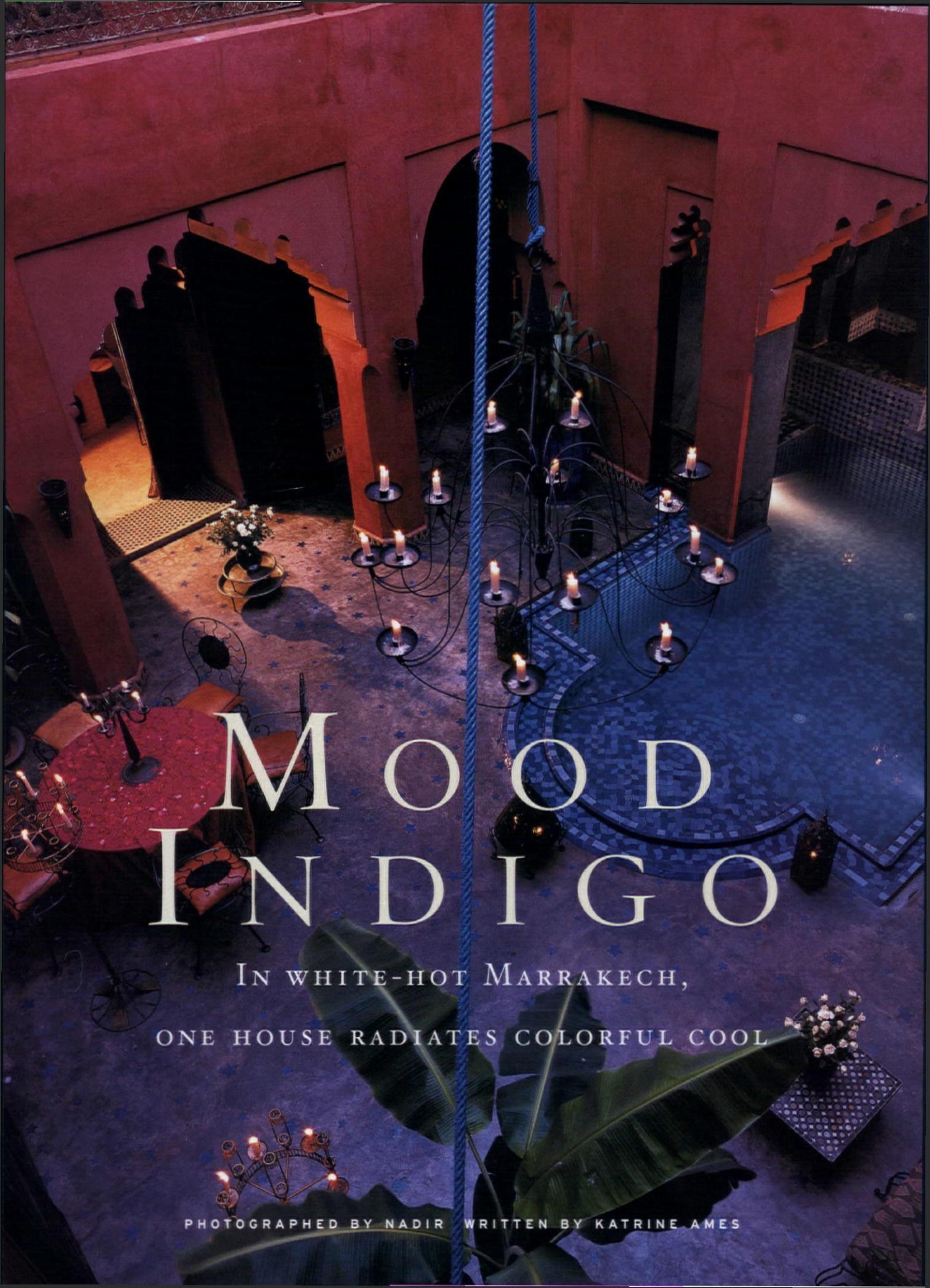
Other items in Bofferding's drawing room at present include an intriguing collection of chairs inspired by Pauline de Rothschild's "gallery of chairs at Château de Mouton." "Chairs are my favorite form of furniture," says Bofferding. "I'm interested in their sculptural properties, which is probably because I used to be a contemporary art dealer. And if they're comfortable to sit in, so much the better."

Asked to explain the provenance of a particular Louis XV cane chair with a hinged seat—a *chaise percée*—Bofferding grins. "Elsie de Wolfe sat there," he says, recounting how the legendary decorator incorporated the chair into her bathroom at the Villa Trianon (her celebrated house at Versailles). She used the chair to conceal the essential piece of plumbing she described as "that monstrosity—the unspeakable porcelain fixture."

With objects of such practicality, charm, and provenance, who could resist?

Christopher Mason *is a frequent contributor to* The New York Times, New York *magazine, and* Harper's Bazaar.

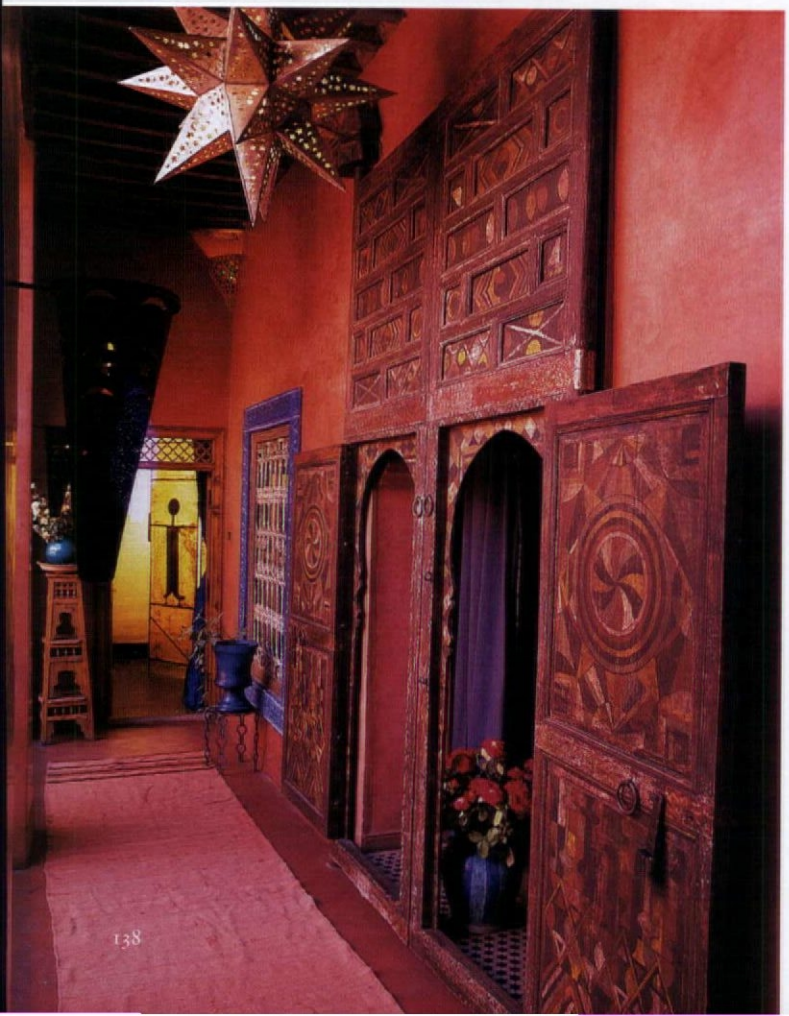
Nadir Naldi and Alessandra Lippini find inspiration everywhere, and their artists' sensibilities are visible throughout the house. Their ideas for a branch-studded chimney and the niches in the studio sprang from their travels in New Mexico and Mali. Nadir's photographs hang above the cedar-banded chairs and table that Lippini designed. In the courtyard, right, her iron chandelier hangs above the pool that he created.



MOOD INDIGO

IN WHITE-HOT MARRAKECH, ONE HOUSE RADIATES COLORFUL COOL

PHOTOGRAPHED BY NADIR WRITTEN BY KATRINE AMES

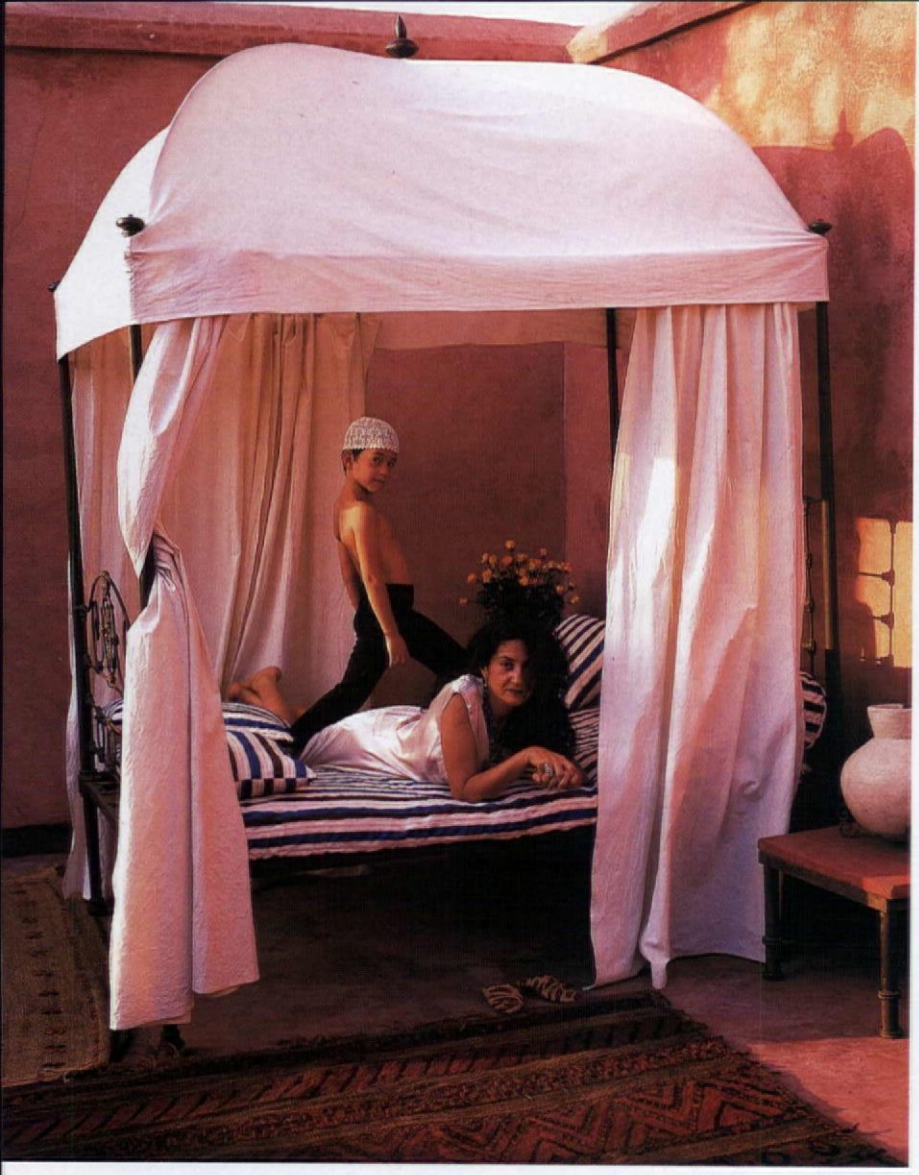


IT MAY HAVE BEEN A MATTER OF FOLLOWING THE MARKETPLACE, JUST A FINANCIAL DECISION, BUT it wound up looking like something more romantic—fate, destiny, serendipity. Several years ago, when the fashion business began migrating to Morocco, photographer Nadir Naldi (known professionally as Nadir) and his wife, interior designer Alessandra Lippini, followed, though they weren't mad about the place. But that was before the Italian couple, who had been living in Mexico, found a three-hundred-year-old house in Marrakech, refashioned it into something uniquely theirs, and settled into the community.

When they bought the five-bedroom house in 1992, they decided to retain the structure but make over the interior. As what, they had no idea. There was no grand design, no overarching scheme. Naldi and Lippini did know what they didn't want: the white walls ("I like white houses in *Sweden,*" he says) and mosaic floors ("too Arabic," she says) characteristic of the region. That elementary decision led to the most striking feature of the house: a varied, vibrant palette. Each

When the couple discovered that previous owners, some 200 years ago, had painted excerpts from the Koran in the house, they did, too, just under the living-room ceiling, above and left. After seeing "Aladdin," son Felix dreamed up the fireplace. Lippini designed the sofa that sits in front of a Polynesian wall hanging and turned a door into a coffee-table top. The doors in the master bedroom, opposite below, are original. The painted design is brand-new but made to appear old.

NALDI AND LIPPINI WANTED THEIR HOUSE TO BE A COMPROMISE BETWEEN AFRICAN, MOROCCAN, AND ITALIAN—WITH A HINT OF MEXICAN



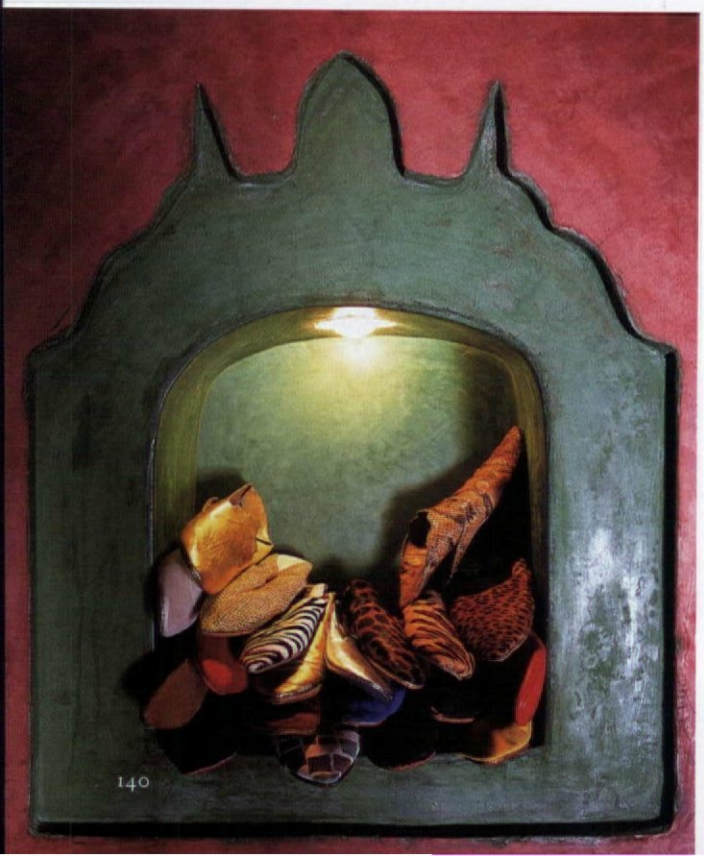
room is a different color—red for the master bedroom, green for seven-year-old Felix's bedroom, blue for the studio—in shades that manage to be both subtle and intense.

"Our house had to be a compromise between African, Moroccan, and Italian, with a touch of Mexican," says Lippini. The overall look reflects the couple's travels and catholic tastes. The idea for a chimney studded with branches came from something they saw in New Mexico. They loved the kitchen niches in Mali, and created them throughout the house.

Most of the floors are painted concrete. Naldi and Lippini transformed the walls by using an ancient local method, *tadlackt* (ordinarily used for steam baths). A mixture of sand, quicklime, and pigment is applied to the mud walls, which are then polished with soap and stone. The couple experimented until they hit the right hue. "It was patchwork," she says. "There were pieces of color all over. I liked it." To get a particular blue, "we took a shirt of Nadir's, gave it to the guy and said, 'We want this.'"

Since her husband is on the road so often, Lippini supervised much of the project, commuting from Mexico. During the final weeks of restoration, she recalls cheerfully, "I slept in the house while forty-four men were working here." Almost everything, from mixing the cement to hammering out an iron chandelier, was done by hand. Two donkeys carted out the detritus. Workmen and artists were sometimes baffled. "They'd say, 'We don't know how to do that. It's not Moroccan.' But we pushed," says Naldi. The fact that he and his wife have keen eyes and artists' sensibilities was unquestionably a boon. "It's so exciting. We draw with fantasy; there are no rules. The people who make things can do anything. They're wonderful, especially in the details," he says.

The Marrakech house is also something of a stylish recycling center. A four-poster bed, for instance, is made from old columns, and a discarded door serves as a top for a coffee table. Naldi and Lippini seem energized by all the work they've done. She was inspired to set up a design firm, Ministèro dél Gusto (Ministry of Taste), with her business partner, Fabrizio Bizzarri, and has filled the house with her own creations—organic-looking lamps covered in animal skins, cedar-banded chairs. "There is no perfection," says Naldi. "Everything is not regular, which is what beauty is all about." Beautifully put.



Katrine Ames *is a features editor of this magazine.*

THE MOST STRIKING FEATURE OF THE HOUSE IS ITS VARIED, VIBRANT PALETTE. EACH ROOM IS A DIFFERENT COLOR, IN SHADES THAT MANAGE TO BE SUBTLE AND INTENSE

Tiles are used almost nowhere except in the blue guest bathroom, this page, with a tub designed by Lippini. She and seven-year-old Felix show off a canopy bed in a guest room, opposite above. Niches serve as storage spaces for slippers in the master bedroom, opposite below, and elsewhere as bookcases and tables. The contractor was so taken with niches, Naldi says, "he wanted to put them everywhere. We had to stop him." Sources, see back of book.

THE GARDEN — AT — BROCCOLI HALL

A SUNNY HILLSIDE AND A FERTILE IMAGINATION CREATE A COTTAGE FANTASY

WRITTEN BY MAXINE PAETRO
PHOTOGRAPHED BY CHRISTOPHER BAKER
PRODUCED BY SENGA MORTIMER

The arbor, previous pages, like the house, has a fairy-tale quality. The courtyard, this page, is the garden's center. Behind the blue gate, right, are hydrangeas, lupines, peonies. In back is the former garage, now Magpie Cottage, where guests roost.

Said Charlie, "*This* is Broccoli Hall?" Charlie Lowrey was my architect. He was (and is) a very nice person and wouldn't have hurt my feelings for anything, but as he stood in the hardpan driveway, six inches of rainwater lapping at his pant cuffs, he was having a hell of a time masking his dismay. My feelings were unbruised. I realized that I'd done a poor job of describing the actual house to Charlie, because I saw only what it could *become.* Charlie had to cope with reality. I still remember his expression as he stared up at the peeling, 1,000-square-foot Cape clinging pitifully to a bulldozed, naked slope. I saw him struggle to match this sight to my effusive babblings about future picket fences and climbing roses, a brick courtyard filled with herbs, and a pond springing from the damp spot near the bottom of the hill. I'd carried on about a wraparound porch overlooking the courtyard, about pink daylilies and a tunnel of espaliered apple trees. And I knew that I could have these things despite the hardpan and the appearance of the common little house, because I had the absolutely priceless something that would make my fantasy come true.

I had southern exposure down the entire length of the 600-foot-long lot.

I'd previously owned two houses, one facing east, the other notched into a north-facing cliff. Consequently, I'd spent many bright summer days playing patty-cake with my impatiens instead of gardening. So I was convinced. Sunshine was the magic charm. And that's what I told Charlie, who rallied that dreary November day and began to analyze the work to be done. The house was so small, I felt that the gardens should be extensions of it, that we should blur the walls between house and garden by using glass doors everywhere. But before construction could begin, I wanted to find

The long border in full flush, this page, starring shrub roses, tall bearded irises, and catmint. In the cottage garden, opposite, Oriental poppies mingle with *Dianthus*, used here as edging plants. The toolshed is from a local hardware store.

I WAS ENCHANTED BY ENGLISH GARDENS, BOTH THE ORDERLY GARDEN ROOMS AND THE PLANT-WHAT-YOU-LOVE JUMBLES THAT DRESS THE ENTIRE COUNTRYSIDE

a horticulturist who could work with us from the start. I called the Horticultural Society of New York and pried Tim Steinhoff's name and phone number from a protective group of ladies who revered him. To my delight, Tim had time to apply to the making of Broccoli Hall.

IN THE BEGINNING The two-bedroom house, built in 1938, was fundamentally sound. It needed a new roof, and had assorted mechanical deficiencies, but the exterior proportions were terrific. There was also a dirt-floor garage sitting at right angles to and behind the house which would soon play an important role in my garden plans. The land was a narrow, wedge-shaped acre and a half, shiplike, floating discretely on a hilly sea of a neighbor's open farmland. The skinny end of the parcel was at the bottom, western tip of the property, and the wedge widened as the slope climbed up to the east. The land had been bulldozed by the seller because the lawn hadn't been mowed in thirty years. There was no topsoil anywhere, but a few gorgeous spruce trees and a handsome maple had been spared.

Charlie first concerned himself with getting the house, garage/writing studio, and future gardens centered along north-south and east-west axes, crossing where there would soon be a courtyard pool. Then, collaborating with Tim, Charlie translated my hazy notion of a brick courtyard into a garden room 40 by 40 feet, containing six parterres and two beds, all tucked into the ell between the house and studio. He designed the porch, and (with me bleating over his shoulder, "French doors. More French doors") he designed the sunroom. I wanted a long, dramatic entrance to the property. Earthmovers came, cut in a driveway, and then they dug the pond.

The long border, opposite, at sunset, leading toward the teddy bears' picnic. The peony terrace, above, overlooks the pond, the long border, and the distant hills.

MAKING A GARDEN I was enchanted by English gardens: both the orderly garden rooms I'd seen at Hidcote and Sissinghurst, and by cottage gardens, the idiosyncratic, plant-what-you-love jumbles that dress the entire countryside. This is how Tim and I worked together. I said, "I think I'd like peonies along the terrace in front of the house." Then Tim told me about single peonies versus doubles, herbaceous, and tree, determined that the early bloomers should go in the back of the double row, with the late-blooming varieties in the row closest to the house, so that I'd get two distinct floral displays. Then we picked plants in the colors I loved, pastels with a few reds for accent. Tom procured the ones I selected and planted them. I discovered a sturdy, lavender-blue, tall bearded iris smothered in poison ivy near a wire boundary fence. I carefully chopped the iris out of the ground and tucked a dozen fans into beds I made on each side of the front steps. The irises multiplied. The peonies became stately shrubs, and today, one of the prettiest spring pictures is the front walkway between the spectacular ice-cream-colored peonies and the facing stands of lavender-blue irises.

I bought about a million bricks. Following Charlie's meticulous plan, my contractor and I laid the courtyard in patterns we made up as we went along. The former hardpan driveway disappeared. A four-foot-wide path shot south from the courtyard into the outer area, where the cottage garden would soon grow. We put a picket fence and arbor between the courtyard and sunny outer garden, then covered the arch with a periwinkle-blue clematis and a robust, climbing rose named 'Rhonda.' One happy day a packet of eight-foot-tall metal hoops came in the mail and we planted them in a row over that central brick path. Then Tim espaliered six infant 'Empire' apple trees upon them, creating a leafy corridor through the cottage garden.

Other, lesser paths bisected the central path; to the east, leading up a small flight of steps through a succession planting of lupines and pink daylilies; to the west, meeting up with the edge of the peony terrace, offering a view of the pond and distant hills.

The rose border was an adventure in gluttony. I fearlessly planned a 250-foot-long by 12-foot-wide border alongside the crisp new driveway. I had no idea what I was doing that winter as I feasted on rose books, called Tim for consultation, went back to the books again. In the spring, the delectable, old-fashioned shrub roses went in, and were instantly attacked by the plant life that had become accustomed to easy living in my neighbor's adjacent meadow. Each summer became gardening hell as my helper and I weeded out burdock and goldenrod and hordes of creeping despicables. When it rained, water coursed down the driveway, taking the front of my border with it. To fill in the large spaces between the roses, I transplanted orphans from my other gardens and

ILLUSTRATION BY JAMES TUGHAN

A magpie's eye view

1 Blue Iron Gate
2 Apple Tunnel
3 Wooden Arbor
4 Courtyard
5 Wraparound Porch
6 Magpie Cottage
7 Vegetable Garden
8 Greenhouse
9 Beginning of Long Border
10 Path to Pond and Teddy Bears' Picnic
11 Peony Terrace
12 Cottage Garden
13 Toolshed
14 Love-knot Bench

A .33 acre detail of a 1.5 acre parcel

called them companion plants. The lavenders, *Campanulas,* and *Nepetas* looked fine. But after a while, too many *Echinops* and virulent *Artemesia* created clutter, and I became disgusted with this work-intensive mess.

It took years to undo the mistakes I made. The erosion problem was corrected with trenching and underground pipes. Weeds were checked by a vast blanket of the toughest grade of landscape cloth. Last fall, I took radical action. I ripped out the filler plants, then planted a dark-purple river of iris to knit together the pinks, mauves, and reds of the roses. I cut out big patches of the landscape cloth so that the irises can loll and wallow, and I hope that, together, the desirable plants and I can deter the weeds.

BECOMING A GARDENER Ten years have passed since Charlie and I stood together in the mud puddle, and I've gained confidence in creating effects with plants. Because the design of the garden is sound, I can experiment and make mistakes, some of which look like brilliant ideas! The courtyard, designed for shrubby herbs that, unfortunately, disliked it there, has been transformed by happier plants: glowing mats of *Dianthus*, a double file of blue *Caryopteris* flanked by contrasting clumps of tall white *Alliums*; geraniums with their pink flowers poking up through neighboring cushions of dwarf lady's-mantle. Violas and *Aquilegias* pop up everywhere. The blue iron gate beside the road has become the site of an accidental, yet astonishingly beautiful, late-summer vignette: Starry *Clematis paniculata* climbs over the picket fence and through the upward-facing panicles of hydrangea 'Tardiva.' The pink daylilies I wanted so much turned out to be largely unremarkable. The pond had to be dug three times before it could be considered satisfactory, and the porch had to be roofed again and again before I could sit under it in the rain. But the apple-tree tunnel is quite a sensation when it's covered with apple blossoms in May, and after much travail the long border is nearly perfect on the Ides of June.

When I bought the little house I named Broccoli Hall, it was my weekend place. Now, I live here all year round. Recently, a friend asked me if I'd sell my house for a million dollars. Given that the market value of this place doesn't come up to a million dollars' knees, I gave it some thought. With a million dollars, I could buy a grander house with a bigger piece of land. I could start all over. . . . But that's the catch. I don't want to start all over. I want to keep going with this garden until I stop dreaming of all that I can do. "No way," I said to my friend.

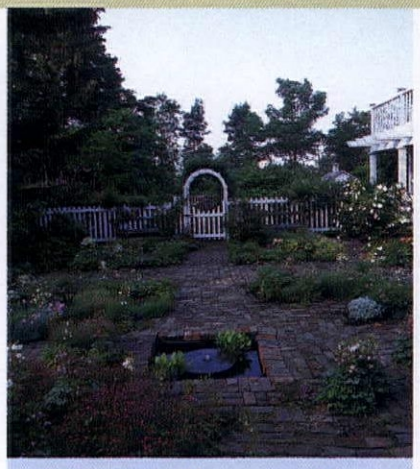
And I told him to ask me again in about twenty-five years.

Maxine Paetro *is a writer who lives and gardens in New York State.*

Storytelling

THE TALE BEGINS WITH A MYSTERY What lies beyond the blue iron gate? It opens, and a seductive walkway unfurls through a succession of scenes: a hidden room, a shady path, many little follies, down into the woods and back again. The long border peaks on the Ides of June. It is then that the stealthy gardener spies the flagrant roses tumbling with the peonies and tall bearded iris on soft, gray, catmint beds. As the last phlox in the courtyard blooms, spotted cats chase down the apple tunnel. The story ends where it began, at the blue gate. A 'Sweet Autumn' dénouement.

^ THE BEGINNING A peekaboo gate made of old iron strap hinges invites you into the cottage garden. Past a flush of hydrangea and 'Sweet Autumn' clematis, you see a ceramic pot filled with violas, a white-on-white rose of Sharon, and peach trees bent low with fruit. And the mystery begins to unfold.



^ THE MIDDLE The courtyard is the garden's center, the heart of the story. All paths radiate from the pool, with its mill-wheel fountain. The six parterres are planted with *Dianthus, Allium, Geranium* (cranesbill), *Heuchera,* and *Aquilegia,* flanked by the rose 'Blanc Double de Coubert.'

^ THE SUBPLOT An entertainment off the beaten path. In a woodland setting, teddy bears picnic beneath a rustic roof of split cedar logs. This folly, one of several in the garden, comes at the end of the long border and offers relief from the colorful displays. After a rest, the walker doubles back along the pond toward the cottage garden and the comforts of home.

^ THE PLOT THICKENS The story, full of distinctive characters—Oriental poppies, lilies, cottage pinks, hollyhocks, and 'Prairie Moon' peonies—begins taking shape in the cottage garden. The straight lines of brick paths are softened by masses of flowers that spill and billow throughout. The love-knot bench is a clue to the secrets of the apple tunnel.

v THE CLIMAX The 250' by 12' border and the peony terrace with its single and semidouble peonies, below, peak gloriously in mid-June. Lining the driveway (See page 148) are old and new rosebushes— including the generous and upstanding 'William Baffin.'

^ THE END The fairy-tale cottage at twilight. The steps are is flanked by two island beds. At the bottom of each are enormous cushions of cranesbill geraniums—the gardener has never divided them—and at the center, echoes of the long border: antique shrub roses, Oriental poppies, and tall bearded iris. Close by the house is a terrace of peonies. The apron of green lawn is refreshing to the eye; the challenge is not to plant it.

MAISON FONDEE EN 1862
LADUREE
PARIS
CONFISEUR PATISSIER

COOKIE FORTUNE

TRACKING DOWN THE BAKER'S SECRET FOR THE WORLD'S FINEST SWEET

Years ago, a sugar-surfing Paris hedonist introduced House & Garden food editor Lora Zarubin to the macaroons from Ladurée, the excruciatingly proper pastry shop on the rue Royale. Beloved by generations of gentlemen in cashmere coats and ladies packing Hermès shopping bags, these confections bear no resemblance to the lumpen blobs of coconut sludge Americans know as macaroons. To the thunderstruck Zarubin, they seemed perfection itself: faintly glossed orbs of featherweight almond meringue bound by downy ganache, or buttercream, they were alive with contradictions. Crispness and an alluring, melt-away chewiness coexisted in these charmed circles; bolts of pure flavor—coffee, chocolate, pistachio—rescued them from the kind of scarifying sweetness that makes your teeth leap from your mouth and flee down the street. They were imposing creatures, big as some highly evolved French Moon Pie. Richly tinted, regal on white doilies and silvery trays, these macaroons imprinted themselves on Zarubin's chefly soul.

WRITTEN BY ALISON COOK • PHOTOGRAPHED BY ILAN RUBIN
FOOD BY LORA ZARUBIN • STYLED BY JEFFREY W. MILLER

BORDERS BY OUR DESIGNS

Nearly any beverage is a pretext for enjoying the classic macaroon, but the setting should be as elegant as the sweet. Previous page: Macaroons nestled among porcelain pieces from Rosenthal, Richard-Ginori, and glass from Gardner & Barr, Troy, and Gucci; drabware teapot from Bardith, Ltd. Opposite page, clockwise from left: Cup, saucer, and bowl from Takashimaya, creamer from Richard-Ginori; mint-colored cup, saucer, and plate from Cardel Ltd, spoon by Ted Muehling; clay teapot fromTakashimaya, spoon from James Robinson, Inc.; white porcelain bowl from William Lipton Ltd., square bowl from Bernardaud, pitcher from Aero. This page: Cup, saucer, and coupe from Bernardaud. Sources, see back of book.

On subsequent trips, like a turtle drawn to its ancestral beach, she would find herself at Ladurée each afternoon, luxuriating in a single, flawless macaroon. In time, an idea, call it an obsession, formed: she must have the recipe. And so, last fall, Zarubin approached a middle-aged man behind Ladurée's counter.

"I'm too busy to talk to you," he informed her curtly.

"How about later?"

"I'm out of town until Wednesday."

On Tuesday, she went back to pick up her parting box of macaroons, only to find the grumpy guy working the register. Awkward silence reigned.

Back in New York, Zarubin pondered her next move. She arranged for the macaroons to be photographed and deputized a Paris friend to pick up scores of them. At Ladurée, young David Holder, one of the owners, struck up a conversation with the cookie-laden friend: Why so many macaroons? Hearing the story, he seemed receptive, gave her his card, suggested Zarubin call. Hope blossoming, she did. Holder agreed to send her a recipe.

What arrived by fax was as inscrutable as anything in a medieval cookbook: a list of ingredients with no measurements, no instructions. "*Eau,*" it advised unhelpfully. "*Carmin. Cacao pâte.*" Zarubin went into shock. She got up her courage and called Holder back. "Oh, we should have sent you the whole recipe," he assured her. The woman she spoke to next made it clear she did not want to divulge the formula, then faxed Zarubin a recipe—for three hundred macaroons. "Three liters of egg whites," it suggested. "Seven kilograms of Equatoriale." Shock aged into stupefaction.

But the Holders were coming to New York on business, so Zarubin arranged a courtship lunch. "What if David Holder's father turns out to be the grumpy guy?" she worried. He didn't: the dapper Francis Holder was all silvery-gray sleekness and good manners. Holder *fils* and his best friend, Amaury, a headhunter from Prague, served as translators; Elisabeth, a younger Holder sister, sat silent and smiling.

Over salads (for the boys) and tuna burgers (for the girls), propaganda flew in both directions. Francis and David's Groupe Holder, it seemed, had bought out the Ladurée family four years ago. The Holders saw themselves as rescuing a French monument. But after 131 years in business, the sale cannot have been a happy turn of events for the Ladurée cousins who remain at rue Royale. Suddenly the grouchiness of the counter guy and the reluctance to part with a complete recipe seemed all too human.

The sale threw regulars into a swivet. An elderly woman, clad entirely in black, who had appeared without fail each afternoon for fifty years informed David Holder, "Ladurée is our home. You are new, you are like a baby. So if you want to change anything, ask us." She is still among the faithful, but what must she think of the Holders' plans to open a big Ladurée on the Champs Élysées. If this news disquieted Zarubin, she masked it. A courtship lunch is no occasion for open qualms. By meal's end, the Holders were assuring her that in Paris, she would be welcome. Zarubin looked relieved.

One month later, she sat in the Café de Flore, skittishly tapping her boiled brown egg on the table. She was girding herself to storm the castle. "I just know if I can watch them making the macaroons I can figure out that recipe," she muttered. Yet, passing beneath Ladurée's prim green awnings and faux marble pilasters, with hundreds of beribboned chocolate Easter eggs and macaroons running riot in the windows, Zarubin found the inhabitants had let down the drawbridge, however much it creaked. Dominique Priso, great-great-granddaughter of the founder, gravely plied her with espresso, a rainbow of the miniature macaroons known as Gerbets, and a judiciously selected family secret. "You can't eat them the same day," she told Zarubin. "They have to rest in the fridge for twenty-four hours, where the humidity makes them soft."

Zarubin's eyes narrowed. "You put the whole macaroon in, filling and all?" she shot back. Gilt and boiserie unfolded about her in this civilized bandbox of a room; overhead, putti and maidens floated on Tiepolo skies. But Zarubin, radiating alertness, might have been a carnivore stalking the savannah in search of her next meal.

Refrigeration is just one of Ladurée's macaroon rarifications. The antique form of French macaroon, born when beaten egg whites and then meringues dawned in the sixteenth and seventeenth centuries, was less glamorous. Flat, dry, hardish, and affixed to the paper on which it was baked, it came in a single flavor—almond. The nuns of Nancy, the former capital of Lorraine, were famous for these old-style macaroons. The rounded sandwich form is a modern gloss; Ladurée's contribution to the genre has been to refine it to its limits. Paris is hooked: the shop sells more than seven thousand regulation-size macaroons every week, not to

ADORED

by gentlemen in cashmere coats and ladies packing Hermès shopping bags, these confections bear no resemblance to the lumpen blobs of coconut sludge Americans know as macaroons

mention eight hundred pounds of the little Gerbets.

"It's the best macaroon," Zarubin flattered Dominique, who had heard it before.

"*On le dit,*" she replied with the barest of satisfied smiles. So they say.

Then she led the way down a cramped, steeply curved staircase into the chamber of mysteries. Sharp, penetrating bitter chocolate and gentler almond scents charged the air. Chef Jean-Claude Méli, a thirty-three-year veteran of the Ladurée kitchens, stripped off his surgical mask to greet his supplicants; like his crew, he had the pallor of a catacomb dweller.

A sudden fierce hissing filled the back room, where a tray of chocolate macaroons, their tops gleaming darkly, had been slid out of the oven on a nine-foot wooden peel. "Look how he's doing that!" Zarubin hissed urgently. "He's steaming them, putting water underneath the paper so he can lift them off!" She drank in every move of Régis Renoux and Franck Champion, the two young men who spend all day coaxing macaroons into being in this subterranean lair. She watched, with the excited awe of someone witnessing a miracle, as the baking macaroons lifted themselves up and extruded a circular rim of meringue that formed a sort of platform or stage.

"What's that?" she wanted to know. "The foot," came the crucial answer. The foot! Without the foot, Méli informed her, the macaroon would not cook properly, would not assume its distinctive shape.

Back on the street, Zarubin seemed enthralled at the notion. "The foot," she kept repeating as she set out for Detou in the rue Tiquetonne, which advertises "Everything for pastry and confection-making." She exited lugging seven-pound bricks of Valrhona Equatoriale chocolate stashed in her backpack. "They bake them at two temperatures," she would announce abruptly as she walked along. Or, out of nowhere, "What if I divide the recipe by four?"

Three days later, she was back in the bowels of Ladurée, armed with a Polaroid and a legal pad and wearing a Jil Sander suit, her coat of mail. All morning long, she hovered and squinted, peered and prodded, double-checking her lists to capture the riddle. She stuck to Régis as he nozzled out a parade of spring-green pistachio macaroons from a pastry bag, all dazzling wrist action and speed. She stood on tiptoe to watch the feet bloom, swelling and browning in the ovens.

A mélange of homegrown and imported macaroons

After a while she slipped into the precise macaroon ballet that has been rehearsed in this underground chamber many thousands of times, set to the rattle of parchment, the rapid slap-slap-slap of the pastry bag, the angry hiss of steam. At one point, overcome by kitchen instincts, she joined the dance, transferring a tray of upended coffee meringues to Cédric and Fabien, the two-man sandwiching crew. In the next room, they ceaselessly nozzled out golden-brown filling and plopped on the crowning meringues, displaying a surprising lack of tenderness.

After four hours of this, she wound her way up the stairs into the Ladurée lunch crowd. "I think I have it," she said cautiously, threading past women in carefully calibrated scarves and with big-name handbags.

In New York once more, she sounded less sure. Her phone calls betrayed a certain despair. "This recipe is the most difficult thing I've ever done in my life," she groaned, countless dozens of test batches into her quest. She had pieced together the tricks unmentioned by the recipe, but gray areas remained. How to make that coffee filling? How to divide the titanic, four liters of chocolate Ladurée formula into workable size without upsetting its delicate balance? "Last time I did it, I got a little bit of a foot," she reported hopefully. It was impossible not to recall the dictum pried from Chef Meli, his sad eyes peering from beneath perpetually quizzical eyebrows. "*Ne peut pas faire un macaron qui veut,*" he had said, which more or less translates "Not just anybody can make a macaroon."

But Zarubin, seized with that quixotic zeal that possesses every serious cook at one time or another, kept at it. Eventually, her Federal Express box arrived at my door. The chocolate macaroons shone seductively, as they ought to, and exhibited a foot. When samples were passed out, my friends' eyes lit up; they couldn't stop grinning. "I can see why someone would make a transatlantic trip for these," said one. "They ought to be illegal," declared another.

Zarubin remained unsatisfied. When last heard from, she was still worrying about her proportions. "Did you notice mine weren't as sweet as Ladurée's?" she asked. "I cut down on the sugar." She thought the macaroons could be thinner, and shinier. Of course, the process will never really end: The whole point of pursuing the shining grail is that it remains elusive, stirring the imagination, like the Ladurée macaroon.

Alison Cook, *a winner of the James Beard Foundation's M.F.K. Fisher award, is a Houston-based journalist who frequently writes about food.*

RECIPE

CHOCOLATE MACAROONS

MAKES 2 1/2 DOZEN 3" MACAROONS

NECESSARY EQUIPMENT

Food processor
Powerful electric mixer
Four 14" by 17" heavy-duty baking sheets
Parchment paper to line baking sheets
24-inch pastry bag
1/4-inch tip for pastry bag
Double boiler
Candy thermometer
Baking stone

INGREDIENTS FOR MACAROONS

1/2 lb blanched whole almonds, finely ground
1/2 lb confectioners' sugar
1 1/4 cups egg whites (approximately 9 large eggs)
1 additional egg white
3 ounces cacao pâte, see Sources
1 1/4 cup granulated sugar
1/4 cup water

INGREDIENTS FOR CHOCOLATE FILLING

2 cups crème fraîche
1 3/4 pounds Valrhona Equatoriale chocolate, see Sources

To make the macaroons

PLACE GROUND ALMONDS in a large mixing bowl. Sift confectioners' sugar into bowl and mix together. Fold in 1/4 cup of egg whites to form a paste. Add the additional egg white.

In the top of a double boiler melt the cacao pâte over barely simmering water. Turn off heat and leave.

Place the remaining 1 cup of egg whites in

THE BAKED MACAROONS ARE SET FREE.

EGG WHITES AND SUGAR SYRUP MEET THE CHOCOLATE AND ALMOND MIXTURE

the bowl of electric mixer and beat with the whisk attachment until stiff peaks form. Turn mixer off, and prepare the sugar syrup.

Place granulated sugar and water in a 1-quart saucepan and bring to a boil. Continue boiling until the sugar reaches the soft-ball stage, after approximately 6 minutes, or when it measures 220 degrees on a candy thermometer. If the sugar crystalizes along the side of the pan, dip a pastry brush in cold water, and brush down crystals to dissolve.

When sugar syrup is ready, turn mixer to medium-high and add syrup to egg whites in a *slow*, thin stream. Continue beating until all the syrup has been incorporated.

Gently fold 1/3 of sugar syrup and egg white mixture and all melted chocolate into almond mixture, stirring gently in one direction. Gently fold another 1/3 of egg white and syrup mixture into almond mixture. Fold in remaining 1/3 of egg white mixture.

Lay out 6 sheets of parchment cut to fit the baking trays.

Spoon half of macaroon batter into a pastry bag fitted with a 1/4-inch tip. Pipe rows of 3-inch macaroons onto parchment, leaving 2 inches between each macaroon. Fill bag again, and continue piping. Allow macaroons to rest 20 minutes before baking.

Preheat oven to 385 degrees and place a baking stone on bottom rack of oven. Remove a grate from oven for later use. Slide a sheet of macaroons onto a tray and place on the baking stone. Bake 12 to 14 minutes.

Place oven grate over sink. Remove the tray from oven and place on grate. Lift parchment while you pour 1 cup of cold water under the paper. Allow macaroons to rest for 5 minutes on the damp tray. To remove them from parchment paper, gently place it macaroon-side-down on the counter. Beginning at one end, carefully peel paper back to release the macaroons.

To make the chocolate filling

MELT EQUATORIALE chocolate over low heat in the top of a double boiler. Then pour it into the bowl of a mixer. Allow it to cool for 10 minutes. With the paddle attachment, begin beating the chocolate at a medium speed. Slowly incorporate crème fraîche until thoroughly blended. Spoon chocolate mixture into a pastry bag fitted with a 1/4-inch tip.

Lay baked macaroons out in pairs of tops, smooth side up, and bottoms, rough side up. Pipe approximately 2 tablespoons of the chocolate filling onto the bottom of each pair, then cover with a top and gently press together. Once you have assembled all the macaroons, place them on a tray and refrigerate, covered, overnight. Remove for 1 hour before serving.

Covered macaroons will keep in the refrigerator for up to a week.

SOURCES

Cacao pâte and Valrhona Equatoriale chocolate available from **N.Y. CAKE AND BAKING DISTRIBUTOR**, 800-942-2539.

A version of the macaroon can be ordered from **LA MAISON DU CHOCOLAT**, phone, 212-744-7117; fax, 212-744-7141.

ENFIN! FILLING IS PIPED ONTO THE BOTTOM HALF AND THEN COVERED WITH A TOP.

PHOTOGRAPHS BY NOELLE HOEPPE

THIS CHRISTMAS, THE BIGGEST SURPRISE WON'T BE UNDER THE TREE.

Nothing is more memorable than the unexpected. Especially when it tastes this good. Which is why pork for the holidays can't help but be the star of the table.

HOLIDAY PORK ROAST

1 center loin pork roast (4-5 lbs), chine bone removed (trim excess fat from loin and all extra meat from rib bones, or ask your butcher to "French" the bones for you)

2 cloves garlic, peeled

Coarsely ground pepper

Cut garlic cloves in half, and rub over all surfaces of loin; sprinkle generously with black pepper. Place in preheated 350°F oven, with bones up, on rack in shallow roasting pan. Roast 1 - 1 1/2 hours, (about 18-20 minutes per lb.) until meat thermometer placed in center of loin eye reads about 155°F. Remove from oven, let rest 10 minutes. Cut between rib bones to serve. Serves 6.

TASTE WHAT'S NEXT™ pork

The Other White Meat®

FOR MORE WAYS TO CELEBRATE WITH PORK, SEND A SELF-ADDRESSED, STAMPED, BUSINESS-SIZE ENVELOPE TO: RECIPES AD, BOX 10383, DES MOINES, IA 50306. OR VISIT US AT http://www.nppc.org/
Approximate nutrient information per serving: Calories: 225, Protein: 31 gm., Fat: 10 gm., Cholesterol: 89mg., Sodium: 75 mg. Nutrient analysis done by The Food Processor II Diet Analysis Software. Pork data from the USDA Handbook 8-10 (1991). America's Pork Producers ©1996 National Pork Producers Council in cooperation with the National Pork Board.

Beautiful Bubbleheads

WHEN IT COMES TO VALUE FOR MONEY SPENT, CHAMPAGNE IS ONE LUXURY THAT PAYS ITS WAY

BY JAY McINERNEY

PHOTOGRAPH BY ILAN RUBIN

UPON FIRST TASTING the sparkling wine of Champagne, Dom Pérignon is said to have called out to a fellow friar: "Come quickly, I'm tasting stars." Apocryphal or not, this is surely one of the best descriptions in the history of wine commentary.

As the new year, and the millennium, approaches, it behooves us to renew our acquaintance with this most accessible of luxuries. First of all, let's be clear about this, champagne comes from France. If you're the kind of guy who buys his fiancée a cubic zirconia on the principle that it looks just like the real thing, then by all means celebrate your nuptials with American or Spanish bubbly. Second: there *is* such a thing as bad French champagne, which you may dimly remember from your last trip to that strip joint on the Place Pigalle, but so far as I can tell, almost none of it is exported to the States.

The cool, pale beauty of champagne is, like that of Ingrid Bergman and Greta Garbo, the product of a chilly climate. The cold Champagne winters tended to interrupt the fermentation process before it was complete; in the spring, after the wine had been bottled, the warm weather brought on a second fermentation of the remaining sugars, creating carbon dioxide. Once considered a nuisance, the bubbles eventually became a trademark. Vintage-dated champagne is created only in those exceptional years when the grapes achieve optimum ripeness before the onset of cold weather. Nonvintage champagne is a blend of juice from less ripe years with reserve stocks from previous years and from diverse vineyards; the master wine makers of Champagne seek a whole that is greater than the parts. In champagne, two plus two often equals five, or even seven.

For many imbibers, the difference between, say, the NV Veuve Clicquot (about $27) and the vintage dated 1988 (about $40) may illustrate the law of diminishing returns. On the other hand, champagne is not made for economists. Vintage champagne tends to have more complexity and finesse than the generic bubbly. Most houses are currently offering the spectacular 1989 vintage, which is extremely ripe and readier to dance than the somewhat more austere '88 (although the 1988 Pol Roger is stunning). If you can find it, 1985 is a terrific, ripe year that is ideal for toasting 1997. Look for the sublime 1985 Krug, the 1985 Bollinger, or the 1985 Veuve Clicquot Rosé. For the big millennial blowout three years down the road, we have been blessed with a hat trick of brilliant vintages: the well-structured 1988 should be perfect by then, while the riper 1989 and 1990 vintages are exceptional. Good news for festive rock stars and hedge-fund managers: the house of Roederer will release two thousand millennial Methuselahs—containing six quarts—of Cristal for two grand apiece.

Which leads to the question: Is beluga four times as good as sevruga? Is Dom Pérignon worth four bottles of Moët & Chandon? If you are a connoisseur, a lover, a snob, or an owner of a large ocean-going craft, the answer to the last question is probably yes. At the apex of the champagne hierarchy are the luxury cuvées—including the famous Dom and Cristal, as well as Krug's Grande Cuvée, Salon le Mesnil, Clicquot's La Grande Dame, et al. If you want to tell the world, including those who are wine-illiterate, that you're spending the big bucks, the first two speak loudest and clearest, though personally I'd rather have you whisper "Krug" in my ear. Philliponnat's superb Clos des Goisses may not get you laid at Spago, but at Taillevent it will mark you as a connoisseur.

Champagne is famously versatile, but each one has its perfect occasions. To illustrate this we might propose a book of hours—a theoretical day of champagne. During the daylight hours, we would want a light, crisp, and refreshing champagne. Perrier-Jouët is made in this style, and is

remarkably affordable. I can't think of a more elegant luncheon beverage than a rosé champagne like Billecart-Salmon (tinted with the addition of a small amount of still, red wine). As an aperitif, to start the evening in style, it's hard to beat a blanc de blancs such as Drappier, which is made exclusively from white chardonnay grapes; it's usually lighter and sprightlier than traditional champagne. Once the appetizers come out, you would naturally open one of the bolder nonvintage blends, like a Bollinger or a Veuve, which are dominated by the black-skinned pinot noir and pinot meunier grapes. For a main course involving fish or fowl, one would crave the subtle complexities of a vintage champagne like Pol Roger's 1988. If you are faced with heavier fare, you would want the huge, winy, autumnal Krug Grande Cuvée. And finally, with dessert, the semisweet Moët & Chandon Demi Sec.

This hypothetical schedule inevitably leads us to the question of the champagne hangover—a powerful myth that seems to derive in part from vague memories of weddings and other fêtes when the champers was poured liberally on top of cocktails and red wine and often seasoned with clouds of tobacco and cannabis. A recent, highly unscientific experiment with three subjects and five bottles of champagne consumed with food—sushi, in fact—over the course of several hours suggests that if you don't mix, you shouldn't worry. But neither should you necessarily appear on the Charlie Rose show the next day.

Finally, a word about glasses: the phallic flute is the only way to go. The shallow parfait dish so often seen at badly catered weddings diffuses the nose and the bubbles, although it has the possible aesthetic virtue of deriving, originally, from a mold of Marie Antoinette's breast.

THE OENO FILE

VEUVE CLICQUOT-PONSARDIN NV Love that yellow label. The house of Clicquot is the Armani of champagne, and this wine is the classic navy suit. Elegant and powerful at once. $26

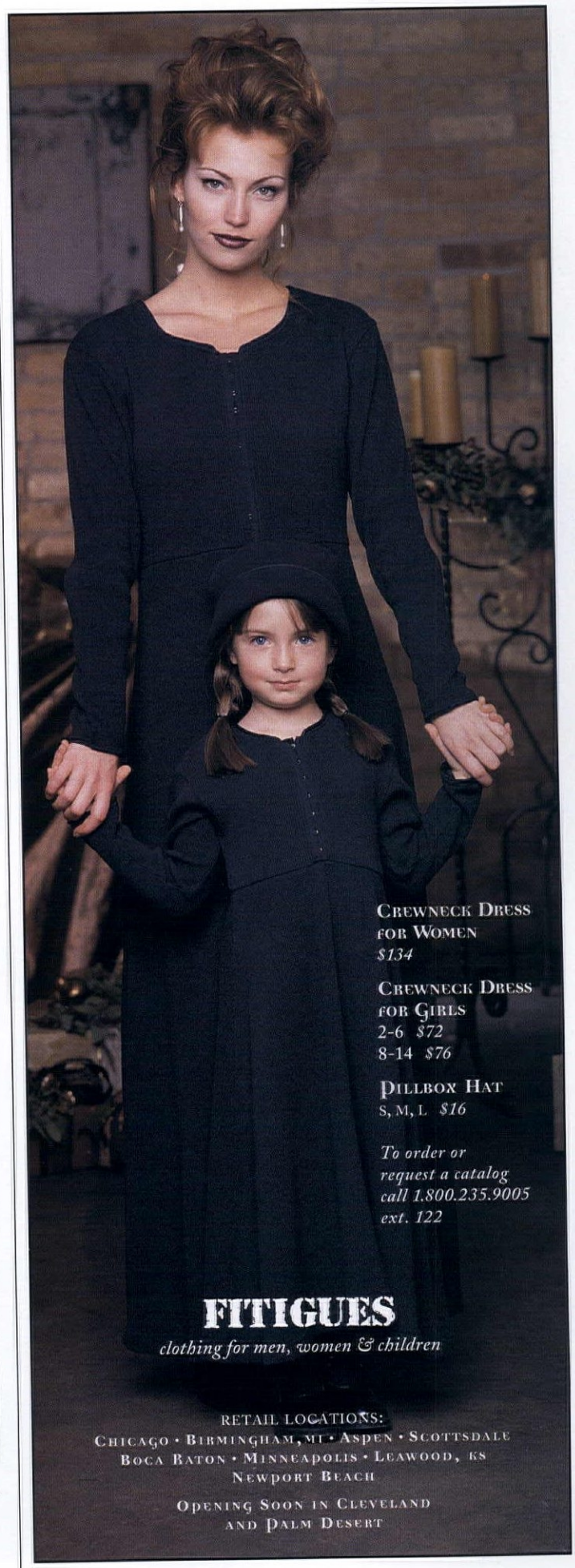
BOLLINGER NV The Brits drink way more champagne than we do, and this has long been the fave champers of the Ascot and Wembley set. Rightly so. Full-bodied, impeccable breeding. $27

90 JACQUESSON BLANC DE BLANCS A great bargain in vintage blanc de blancs if you can find it. Bright, crisp, and citrusy . . . sort of like the Platonic essence of 7-UP—*avec* buzz. $30

88 TAITTINGER COMTES DE CHAMPAGNE BLANC DE BLANCS Incredibly elegant. Imagine the perfect nightclub. Imagine yourself as rich. This would be the wine to drink all night long. $80-$100

KRUG ROSÉ When this first touched my lips, I instantly recalled a dream in which I kissed Sharon Stone. Pale peach in color, strawberry nose, bone-dry but fleshy, velvety, French-kiss texture. Yes, Virginia, there is a God. $140. *Sources, see back of book.*

Jay McInerney's *wine column appears regularly.*



GOBLETS
page 94

SOURCES

WHERE TO BUY IT

SHOPPING
page 96

COVER **White gold-leafed mirrors,** Bark Frames. 212-431-9080. By appointment only. **Silver walnut pillbox and seashell,** price upon request, Verdura, 745 5th Ave., NYC 10151. 212-265-3227. **Grape cluster candlesticks,** sterling silver, $4,950, Georg Jensen. 800-546-5253. **Silver pear,** sterling silver, $1,300, Buccellati. 800-223-7885. **Fluted vase,** by Josef Hoffmann, hammered silver, price upon request, Historical Design, Inc., 306 E. 61st St., NYC 10021. 212-593-4528. **Goblet,** sterling silver, $6,750/pair, James Robinson, 480 Park Ave., NYC 10022. 212-752-6166.

THRESHOLD PAGE 10 **Charles X-period sleigh bed,** walnut, $22,000, David Duncan Antiques, 227 E. 60th St., NYC 10022. 212-688-0666. **Blue-and-white sheet set,** Boboli, $865; **gold shams,** Marcella, $145/each; gold-chain **boudoir pillows,** Ricamo e Fiori, $160/each, Frette Fine Linens, Inc., 799 Madison Ave., NYC 10021. 212-988-5221. **Blue-and-white neck roll and boudoir pillow,** $145/each, E. Braun & Co., 717 Madison Ave., NYC 10021. 212-838-0650. **Blue-and-gold throw,** Isabella, $3,600, ABC Carpet & Home, 888 Broadway, NYC 10003. 212-473-3000. **Footed bowl,** $19,150; **pregnant pitcher,** $16,100; Georg Jensen. 800-546-5253. **Silver pitcher,** $2,700; **champagne glass,** $650; both by Elsa Peretti, in sterling silver, Tiffany & Co. 800-526-0649. **Silver bowl,** $3,100, Bvlgari. 800-BVLGARI. **Small vase,** Torchon, $1,100. Buccellati. 800-223-7885.

DOMESTIC BLISS PAGES 25-36 **page 25,** Styled by Michael Reynolds. Hair/makeup by Bill Westmoreland. **Steel scissors,** $45; **wrapping, ribbons, and gold-colored boxes,** Kate's Paperie, 561 Broadway, NYC 10012. 212-941-9816. **Folle tape dispenser,** $85, Mxyplyzyk, 125 Greenwich Ave., NYC 10014. 212-989-4300. **pages 30-32,** Frederick P. Victoria and Son, Inc., 154 E. 55th St., NYC 10022. 212-755-2549. Steven Stolman, 83 Main St., Southampton, NY 11968. 516-283-8602. Kravet. 800-648-5728. **page 34, Magnets,** Paper House Productions. 800-255-7316; Ata Boy, 1645 N. Vine St., Ste. 605, Hollywood, CA 90028. 213-462-1300; Caryco Magnets, 2366 Eastlake Avenue East, Ste. 429, Seattle, WA 98102. 206-325-2767; Morris Magnets, 1720 12th Ave., Seattle, WA 98122. 206-329-9215; Blue Q, 103 Hawthorne Ave., Pittsfield, MA 01201.

SKETCHES PAGES 38-40 Charlotte Moss & Co., 16 E. 65th St., NYC 10021. 212-772-6244. **Provincial fruitwood chair and painted urn lamp,** John Rosselli International, 523 E. 73rd St., NYC 10021. 212-772-2137. Available through architects and designers. **Fruitwood chair fabric,** Manuel Canovas. 212-752-9588. **Wallpaper,** Durrington Damask, Nina Campbell through Osborne & Little. 203-359-1500. **Brass lamps,** Vaughan. 212-319-7070. **Wedgwood china.** 800-677-7860. **Urn drawings,** Ramsay Antiques, London, England. 44-171-720-2096. **Antique velvet slipper chair,** John Rosselli International. **Striped chair,** Coconut Company, 131 Greene St., NYC 10012. 212-539-1940. **Custom-made table,** Lars Bolander, 5 Toilsome Ln., East Hampton, NY 11937. 516-329-3400.

DEALER'S CHOICE PAGE 56 **Mocha Pot,** by Josef Hoffmann, circa 1910, Historical Design, Inc., 306 E. 61st St., NYC 10021. 212-593-4528. *Vienna 1900-1930: Art in the Home,* 80-page catalogue of the show, $25.

OBJECT LESSON PAGES 65-76 All linens are queen size unless noted otherwise. All down/feather pillows, standard and European, $40-$50, Mike's Pillows, 114 E. 1st St., NYC 10009. 212-260-7270. All featherbeds and down comforters, Scandia Down, 455 Park Plaza Dr., La Crosse, WI 54601, 608-785-7755, and Cuddledown of Maine, 800-323-6793. **page 66, Dialogica bed fabric,** #14064-4, Kravet. 800-648-5728. **Backdrop,** Allyah, cotton, $34/yd; **tasseled pillows,** $95/$325; **duvet cover,** $925; all cotton, by Fino Lino, 800-829-3466, at ABC Carpet & Home, 888 Broadway, NYC 10003. 212-473-3000. **Silk lap blanket,** $1,825; **silk boudoir pillow,** $285; all Shadows at E. Braun & Co., 717 Madison Ave., NYC 10021. 212-838-0650. **Sheet and sham set,** Baroque Scroll, Egyptian cotton, $6,500, Léron. 800-954-6369. **Shag rug,** Flokati, $295, Einstein Moomjy, 150 E. 58th St., NYC 10155. 212-758-0900. **page 69, Reversible faux chinchilla throw on floor,** $750, Adrienne Landau, 225 W. 35th St., NYC 10011. 212-695-8362. **Gray fake-fur-and-silk blanket on boxspring,** $1,180, Troy, 138 Greene St., NYC 10012. 212-941-4777. **Duvet cover on featherbed,** Ruban, $380, Palais Royal at Gracious Home. 800-338-7809. In NY, 212-988-8990. **Top sheet,** linen, $195, Libeco; **piqué duvet cover,** linen, $650, N.C. Souther; **standard sham,** cotton, $105, Palazzo P10; all from Gibson Lines. 800-323-5020. **page 72, Nightspread,** $1,750; **shams,** $100/each; **throw pillow,** $100; **comforter cover used as sheet,** $625; all silk, The Ralph Lauren Home Collection. 212-642-8700. **Ultrasuede backdrop,** Hinson & Company. 718-482-1100. **Mohair backdrop,** La Scala, mohair/cotton, Gretchen Bellinger Inc. 518-235-2828. **Oyster-and-ink duvet cover used as top sheet,** cotton sateen, $540; **black-on-white European shams,** cotton, $55; Archipelago, 525 Broadway, NYC 10012. 212-334-9460. **Fitted sheet,** $49.99; **standard pillow case,** $36.99; **flat sheet,** $49.99, all Wamsutta's Elite Cotton Sateen. 888-WAMSUTTA. **Black-and-gray throw,** Montafon, $295, Ad Hoc Softwares, 410 W. Broadway, NYC 10012. 212-925-2652. **Black mohair throw,** Palais Royal, 1725 Broadway St., Charlottesville, VA 22902. 804-979-3911. **Zebra-pattern rug,** wool, $672, Couristan, 800-223-6186, at Central Carpet, 81 8th Ave., NYC 10011. 212-741-3700. **page 74, Backdrop,** $396; **brown coverlet,** $1,072; **brown and red decorative pillows,** $264; **beige pillow with tassels,** $264, all acrylic/viscose/wool, Anichini-La Collezione's Cinquecento Collection. **Sheet set,** $946; **duvet cover,** $861; **standard pillow cases,** $154/each; all Egyptian cotton, Leonardo from Anichini-La Collezione, 466-468 N. Robertson Bl., West Hollywood, CA 90048. 310-657-4293. **Red coverlet,** $550; **red shams,** king, $180/each; all Anichini-La Collezione's Nevada, ABC Carpet & Home. **Camel's hair fabric on box spring,** Gretchen Bellinger Inc. **Faux mink throw on floor,** $750; **beige faux mink throw,** $600; **beige cashmere throw with sheared lapin flowers,** $1,200, all Adrienne Landau. **Backdrop,** Luna, $33/yd, ABC Carpet & Home. **Beige fake-fur-and-silk blanket,** $1,180, Troy. **Carpet,** Bamboo, wool, Karastan. 800-234-1120 x70. **page 76, Green and navy sheets and sham sets,** Scandia Down. **Patchwork wrap on boxsprings,** $200; **embroidered "Z" throw,** $350; Zuzka for Fabricology, Inc., 37 E. 18th St., NYC 10003. 212-260-1876. **Backdrop,** Woodnotes rug by Simplii Skandii, 800-929-7226, $580, Ad Hoc Softwares, 410 W. Broadway, NYC 10012. 212-925-2652. **White linen sheet and sham set,** $225-$375; **hemp-colored blanket on boxsprings,** $465; **reversible blanket,** $350; **linen duvet cover,** $700; all Calvin Klein Home. 800-294-7978. **Ecru flat sheet,** Elite Cotton Sateen, $49.99, Wamsutta. **Rug,** India Dakot, $160, Central Carpet.

LIQUID ASSETS PAGES 88-91 **page 88, Small lava bowl,** alloy, $62, Avventura, 463 Amsterdam Ave., NYC 10024. **Round bowl,** silver with vermeil, Tiffany & Co. **Silver Oxeye Cup,** sterling silver, Verdura, 745 5th Ave., NYC 10151. **Fluted bowl and card tray,** sterling silver, Buccellati. **page 89, The Oval Bowl,** alloy, Avventura. **Spoon,** Giant Water Lily, sterling silver, Ted Muehling, 47 Greene St., NYC 10013. **Bud vase,** sterling silver, Tiffany & Co. **Shell dish,** sterling silver, Buccellati. **page 90, Baby cup,** sterling silver, Cartier. **Server,** by Hugo Pott, silver-plated, Moss, 146 Greene St., NYC 10012. **Hammered vase,** Torchon, sterling silver, Buccellati. **Bowl,** alloy, Avventura. **Box,** sterling silver, Verdura. **page 91, Creamer and pitcher,** sterling silver, Ilias Lalaounis, 733 Madison Ave., NYC 10021. **Goblet,** sterling silver, Buccellati. **Ladle,** Instrumenta, by Lino Sabattini, stainless steel, Moss. **Ashtray,** steel, Troy, 138 Greene St., NYC 10012.

CREWEL AND UNUSUAL PAGE 92 All fabrics available through architects and designers. Lee Jofa, 516-752-7600. Schumacher, 800-332-3384. Chelsea Editions, 212-758-0005. Scalamandré, 212-980-3888.

GUTSY GOBLETS PAGE 94 ABC Carpet & Home, 888 Broadway, NYC 10003. 212-473-3000. Artland Trading, 201-817-8863. Baccarat, 800-777-0100. Barneys New York, 212-826-8900. Bergdorf Goodman, 707-745-2614. Blachere Group for Bloomingdale's, 800-641-4808. Bloomingdale's, 800-824-1667. Crate & Barrel, 888-249-4155. Fostoria, 800-718-7151. Galileo, 37 7th Ave., NYC 10011. 212-243-1629. Gump's, 415-982-1616. Frank McIntosh at Henri Bendel, 712 5th Ave., NYC 10019. 212-247-1100. Hermès, 800-238-5522. Laure Japy, 800-641-4808. Libbey Inc., 800-824-1667. MacKenzie-Childs Ltd., 212-570-6050. Macy's, 800-845-5376. Marshall Field's, 800-238-5522. Neiman Marcus, 800-238-5522. Nordstrom, 888-451-7752. Pottery Barn, 800-922-5507. Saint-Louis, 800-238-5522. Smyers Glass, 707-745-2614. Union Street Glass, 888-451-7752. Villeroy & Boch, 800-845-5376.

TRADE SECRETS PAGES 110-111 Troy, 138 Greene St., NYC 10012. 212-941-4777; www.troysoho.com. Gansevoort Gallery, 72 Gansevoort St., NYC 10014. 212-633-0555. Frank Rogin Inc., 21 Mercer St., NYC 10013. 212-431-6545. FlosMurano, 200 McKay Rd., Huntington Station, NY 11746. Richard-Ginori, 212-213-6884. 1030 Enterprises, 66 Belmar St., Demaresti, NJ 07627.

A FINE REPRISE PAGES 112-121 Interior design by Michael Smith, Michael Smith Incorporated, 1454 5th St., Santa Monica, CA 90401. 310-656-5733. Architects, Tichenor & Thorp Architects, 8730 Wilshire Blvd., Beverly Hills, CA 90211. 310-358-8444. Hair/Makeup by J'ai Lone. All fabric available through architects and designers. **pages 112-113, Georgian mirror,**

Niall Smith Antiques, 344 Bleecker St., NYC 10014. 212-255-0660. **page 115, Sofa fabric,** Provence Dijon (discontinued), Rogers & Goffigon at Oakmont. 310-659-1423. **Garden table,** J. F. Chen Antiques, 8414 Melrose Ave., Los Angeles, CA 90069. 213-655-6310. **pages 116-117, Curtains,** Schumacher. 800-332-3384. **Sofa fabric,** Decorators Walk. 516-249-3100. **Fortuny fabric,** Keith McCoy. 310-657-7150. **Carpet,** Y&B Bolour, 321 So. Robertson, Los Angeles, CA 90048. 310-274-6719. **Antique textile pillow and coffee table,** Jasper, 1454 5th St., Santa Monica, CA 90401. 310-656-5739. **Dress,** by James Gallanos, **Neiman Marcus.** 800-238-5522. **Giltwood sconces,** Therien & Co., Inc., 716 N. La Cienega, Los Angeles, CA 90069. 310-657-4615. **pages 118-119, Adam-style sofa,** Niall Smith Antiques. **Sofa fabric,** Ticking II, Ian Mankin at Ventura Knight. 310-358-1130. **Swedish wallpaper,** Lim & Handtrych through Classic Revivals. 617-574-9030. **Sofa fabric,** Richard Bernard at Jeffrey Stevens. 310-652-3050. **Pillow fabric,** Brunschwig & Fils. 310-659-9800. **Farm table,** West World, 171 E. California Blvd., Pasadena, CA 91105. 818-449-8565. **Deco lights,** Liz Antique Hardware, 453 S. La Brea, Los Angeles, CA 90036. 213-939-4403. **Custom linoleum tiles,** Angeles Carpets, 8730 Santa Monica Blvd., West Hollywood, CA 90069. 310-652-3092. **pages 120-121, Regency chaise,** Niall Smith Antiques. **Chaise fabric,** Rose Cumming. 212-758-0844. **Armchair fabric,** Chelsea Textiles. 212-319-5804. **Curtains,** Fazzalino Neve, Rogers & Goffigon at Oakmont. **Carpet,** Boteh pattern, Y&B Bolour. **Mantelpiece,** A&R Asta Ltd., 1152 2nd Ave., NYC 11201. 212-750-3364. **White terry slipcover,** Rogers & Goffigon at Oakmont. **Bed drapery,** The Bradbury Collection. 310-657-3940. **Bed linens,** Nancy Koltes. 888-995-9050.

FRENCH TWIST PAGES 122-129
Architect, Jean-Louis Ménard, Paris, France. 33-1-43-36-31-74. **All cabinetry and doors,** John Marshall Contracting, 2605 Columbus Ave., Oceanside, NY 11572. 718-639-2222. **pages 122-123, Telephone table,** Kelter Malcé, 74 Jane St., NYC 10014. 212-675-7380. **All Carocim tiles,** BP10 1515 Route Du Puy Ste Reparade, 13540 Puyricard, France. 33-42-92-20-39. Clair Soleil, Design Center of the Americas, 1855 Griffin Rd., Dania, FL 33004. 954-929-0181. **All hardware,** Crown City Hardware Co. 800-950-1047. **pages 124-125, Consoles in living room,** Interieurs, 114 Wooster St., NYC 10012. 212-343-2201. **Lamps,** by Capellini at Repertoire, 318 Boylston St., Boston, MA 02216. 617-426-0060. **Stove,** Viking Range Corporation, 111 Front St., Greenwood, MS 38930. 601-455-1200. **Refrigerator/Freezer,** Sub-Zero. 800-532-7820. **Sign,** Judith & James Milne, Inc., 506 E. 74th St., NYC 10021. 212-472-0107. **Antique coffee urn,** Amy Perlin Antiques, 1020 Lexington Ave., NYC 10021. 212-744-4923. **pages 126-127, Stereo cabinet,** American Wing Antiques, 2415 Main St., Bridgehampton, NY 11932. 516-537-3319. **Crown of Thorns mirror,** Paula Rubenstein, 65 Prince St., NYC 10012. 212-966-8954. **Belle Epoque sink,** Klaff's. 800-KLAFFS-1. **Bed and lamps,** Linda & Howard Stein, PO Box 458, Solebury, PA 18963. 215-297-0606. **Bedroom wallpaper,** Secondhand Rose, 270 Lafayette St., NYC 10012. 212-431-7673. **pages 128-129, Letters on the walls,** Urban Archeology, 285 Lafayette St., NYC 10012. 212-431-6969. **Brass sidelights,** Ann-Morris Antiques, 239 E. 60th St., NYC 10022. 212-755-3308. **Pool table lamp,** Blatt Billiard. 800-252-8855. **Table,** American Wing. **Carpet,** Central Carpet, 81 8th Ave., NYC 10011. 212-741-3700.

SILVER PALETTE PAGES 130-135 **All furniture and accessories,** R. Louis Bofferding. 212-744-6725. All fabrics, except dress fabrics, available through architects and designers. **pages 130-133, White curtains throughout, cotton/linen,** Scalamandré. 212-980-3888. **Pink armchairs and green sofa fabrics,** Boussac of France, Inc. 212-421-0534. **Armchair and sofa bullion fringe,** Provence, Houlès USA. 310-652-6171. **Striped armchair fabric,** Grande Rayure, 100% cotton, Nobilis. 908-464-1177.

MOOD INDIGO PAGES 136-141 For information, contact Ministero Del Gusto Maroc, 11, Derb el Maaroufi, Ksour, Marrakech. 212-4-42-9-36.

THE GARDEN AT BROCCOLI HALL PAGES 142-151 Architect, Charles Lowery. 212-724-2492. **page 151, Carved bears,** white pine, $70-$250, Sculptures by Frank, 800-45-ARTS-1; sculptures@adirondack.net.

COOKIE FORTUNE PAGES 152-157
All linen handkerchiefs, Charvet, Bergdorf Goodman. 800-218-4918. **page 152, White creamer,** $45; **gold fruit bowl,** $275; **covered sugar bowl,** $150; **gold-lidded coffeepot,** $325; **cup and gold saucer,** $265; all porcelain, Magic Flute from Rosenthal USA. **Gold-and-white lidded creamer and cup & saucer set,** Medusa d'Or by Versace, $275/$120 for the set, Rosenthal USA. 201-804-8000 x226. **Drabware teapot,** $800, Bardith Ltd., 901 Madison Ave., NYC 10021. 212-737-3775. **Small square dish,** Trionfo Italiano, $115, Richard-Ginori. 212-213-6884. **Dessert fork,** Queen Anne, $225, James Robinson, Inc., 480 Park Ave., NYC 10022. 212-752-6166. **All glasses,** vintage Venetian glass at Gardner & Barr, 213 E. 60th St., NYC 10022. 212-752-0555. **Glass compote,** 1970s, $345, Troy, 138 Greene St., NYC 10012. 212-941-4777. **Small clear glass bowl,** $75, Gucci America, Inc. 212-826-2600. **pages 154-155, Yellow crackle cup and saucer,** $75/set; **rice bowl,** $60; Takashimaya. 800-753-2038. **Creamer,** Trionfo Italiano, $140, Richard-Ginori. **Irish rib teaspoon,** $155, James Robinson. **Mint-colored cup & saucer and dessert plate,** Medallion, $135/$65; A. Raynaud & Co. through Cardel Ltd. 800-553-3422. **Twig spoon,** $300, Ted Muehling, 47 Greene St., NYC 10013. 212-431-3825. **Clay teapot,** $95, Takashimaya. **Teaspoon,** Queen Anne, $125, James Robinson. **White porcelain bowl,** $118, William Lipton Ltd., 27 E. 61st St., NYC 10022. 212-751-8131. **Tray,** Mirroir, $115, Bernardaud. 800-884-7775. **Glass pitcher,** $65, Acro, 132 Spring St., NYC 10012. 212-966-1500. **Teaspoon,** Scroll, $215, James Robinson. **page 156, Striped cup & saucer and boat coupe,** $120/$130, Lipari from Bernardaud.

UNCORKED PAGES 160-161 D&M Liquors. 800-637-0292. Astor Wines, 12 Astor Pl., NYC 10003. 212-674-7500. Champagne Information Bureau. 800-64-CHAMPAGNE.

& ANOTHER THING PAGE 164 **Hands of Fatima,** Liwan, Paris, France. 33-1-43-26-07-40. Jacuzzi. 800-678-6889.

PHOTO CREDITS **pages 50–52,** (furniture), Mike Sasso/Courtesy Franklin Parrasch Gallery, NYC. **page 82,** St. Petersburg, Alex Orloff/Courtesy of Abbeville Press. Truck, Courtesy of Random House. **page 86,** *House & Garden,* April 1948/Courtesy of CNP Archives. **pages 110-111,** Portrait, Salvatore Licitra/Archivio Gio Ponti. Desk, Yuri Marder/Courtesy Frank Rogin Gallery, NYC. Denver Art Museum, Winter Prather/Courtesy Denver Art Museum. Fabric, Donatella Brun. Stile, Licitra & Mari/Archivio Gio Ponti. Family Portrait, David Lees/Life Magazine, Time Inc. Pants, Licitra & Mari/Archivio Gio Ponti. Pillow and vessels, Donatella Brun.

The preceding is a list of some of the products, manufacturers, distributors, retailers, and approximate list prices in this issue of *House & Garden.* While extreme care is taken to provide correct information, *House & Garden* cannot guarantee information received from the sources. All information should be verified before ordering any item. Antiques, one-of-a-kind pieces, discontinued items, and personal collections may not be priced, and some prices have been excluded at the request of the homeowner.

—PRODUCED BY JOYCE BAUTISTA

CONDÉ NAST HOUSE & GARDEN IS A TRADEMARK OF ADVANCE MAGAZINE PUBLISHERS, INC., PUBLISHED THROUGHOUT ITS DIVISION, THE CONDÉ NAST PUBLICATIONS INC. COPYRIGHT © 1996 BY THE CONDÉ NAST PUBLICATIONS INC. ALL RIGHTS RESERVED.

Condé Nast HOUSE & GARDEN (ISSN-1087-9528) is published monthly by The Condé Nast Publications Inc., 350 Madison Avenue, New York, NY 10017. Steven T. Florio, President & CEO; Robert Sapolsky, Secretary; Eric C. Anderson, Executive Vice President–Treasurer. Periodical postage paid at New York, New York 10001 and at additional mailing offices. Authorized as Second-Class mail by the Post Office Department, Ottawa, and for payment of postage in cash. Canadian Publication Mail Sales Product Agreement No. 0978027. Canadian Goods and Services Tax Registration No. R123242885. Subscription: In the U.S. and possessions, $18 for one year, $34 for two years. In Canada, $32 for one year including GST. Elsewhere, $37 for one year, payable in advance. Single copies: U.S. $2.95; Canada $3.50. For subscription, address changes, and adjustments, write to Condé Nast HOUSE & GARDEN, P.O. Box 56145. Eight weeks are required for change of address. Please give both new and old address, as printed on last label. SUBSCRIPTION INQUIRIES: Please write to Conde Nast HOUSE & GARDEN, P.O. Box 56145, Boulder, Colorado 80322-6145, or call 1-800-234-1520. First copy of new subscription will be mailed within eight weeks after receipt of order. Volume 165 Number 12
PRINTED IN THE UNITED STATES
POSTMASTER: SEND ADDRESS CHANGES TO CONDÉ NAST HOUSE & GARDEN, P.O. BOX 56145, BOULDER, COLORADO 80322-6145.

A CONDÉ NAST HOUSE & GARDEN

Statement Required by 39 U.S.C. 3685 showing the Ownership, Management and Circulation of CONDÉ NAST HOUSE & GARDEN, published monthly (12 issues) for October 1, 1996, Publication No. 014-391. Annual subscription price $18.00.

1. Location of known office of Publication is 342 Madison Avenue, New York, New York 10017.
2. Location of the Headquarters or General Business Offices of the Publisher is 342 Madison Avenue, New York, New York 10017.
3. The names and addresses of the publisher, editor, and managing editor are: Publisher, David Carey, Advance Magazine Publishers Inc., published through its division, The Condé Nast Publications, Inc., 342 Madison Avenue, New York, N.Y. 10017. Editor, Dominique Browning, 342 Madison Avenue, New York, N.Y. 10017. Managing Editor, Alice Siempelkamp, 342 Madison Avenue, New York, N.Y. 10017.
4. The owner is: The Condé Nast Publications, Inc., 350 Madison Avenue, New York, New York 10017. Stockholder: Through intermediate corporations to Advance Publications, Inc.; the Advance Voting Trust, sole voting stockholder, 950 Fingerboard Road, Staten Island, N.Y. 10305.
5. Known bondholders, mortgagees, and other security holders owning or holding 1 percent or more of total amount of bonds, mortgages or other securities are: None.
6. Extent and nature of circulation:

	Average No. Copies each issue during preceding 12 months	Single Issue nearest to filing date
A. Total No. Copies printed	857,080	857,080
B. Paid and/or requested circulation		
1. Sales through dealers and carriers, street vendors, and counter sales	280,000	280,000
2. Mail subscriptions	286,753	286,753
C. Total paid and/or requested circulation	566,753	566,753
D. Free distribution by mail, samples, complimentary, and other free copies	69,115	69,115
E. Free distribution outside the mail, carriers or other means	13,350	13,350
F. Total Free distribution	82,465	82,465
G. Total Distribution	649,218	649,218
H. Copies not distributed		
1. Office use, left over, unaccounted, spoiled after printing	35,862	35,862
2. Returns from News Agents	172,000	172,000
I. Total	857,080	857,080
Percent paid and/or requested circulation	87.30	87.30

7. I certify that the statements made by me above are correct and complete.
(Signed) Joseph L. Fuchs, Executive Vice President

& another thing...

Believe in charms.

Nail a hand of Fatima to your bedroom door. Slip a *figa* under your baby's mattress. Lacquer your front door **Yves Klein blue.** And paint an eye in the middle of a smooth beach rock and use it to hold down that stack of holiday bills . . .

Get your **portrait** painted and give it to someone you love.

PHOTOGRAPHS BY EDWARD ADDEO

Keep a huge pot of **chamomile** flowers simmering on your stove. The scent alone will keep away flu.

Use your **Jacuzzi** for the hand-washables; better than the delicate cycle on any machine.

Pull out those garden stakes identifying your flowers, unless you want your winter beds to look like a **fairy graveyard.**

Buy yourself a small **rock polisher** and rediscover those gems you found on a Lake Michigan beach last summer.

What was wrong with **conversation pits** anyway?

String tiny white lights all over your four-poster bed. But make sure you're the one **twinkling.**

You

have power over

your emotions.

In fact,

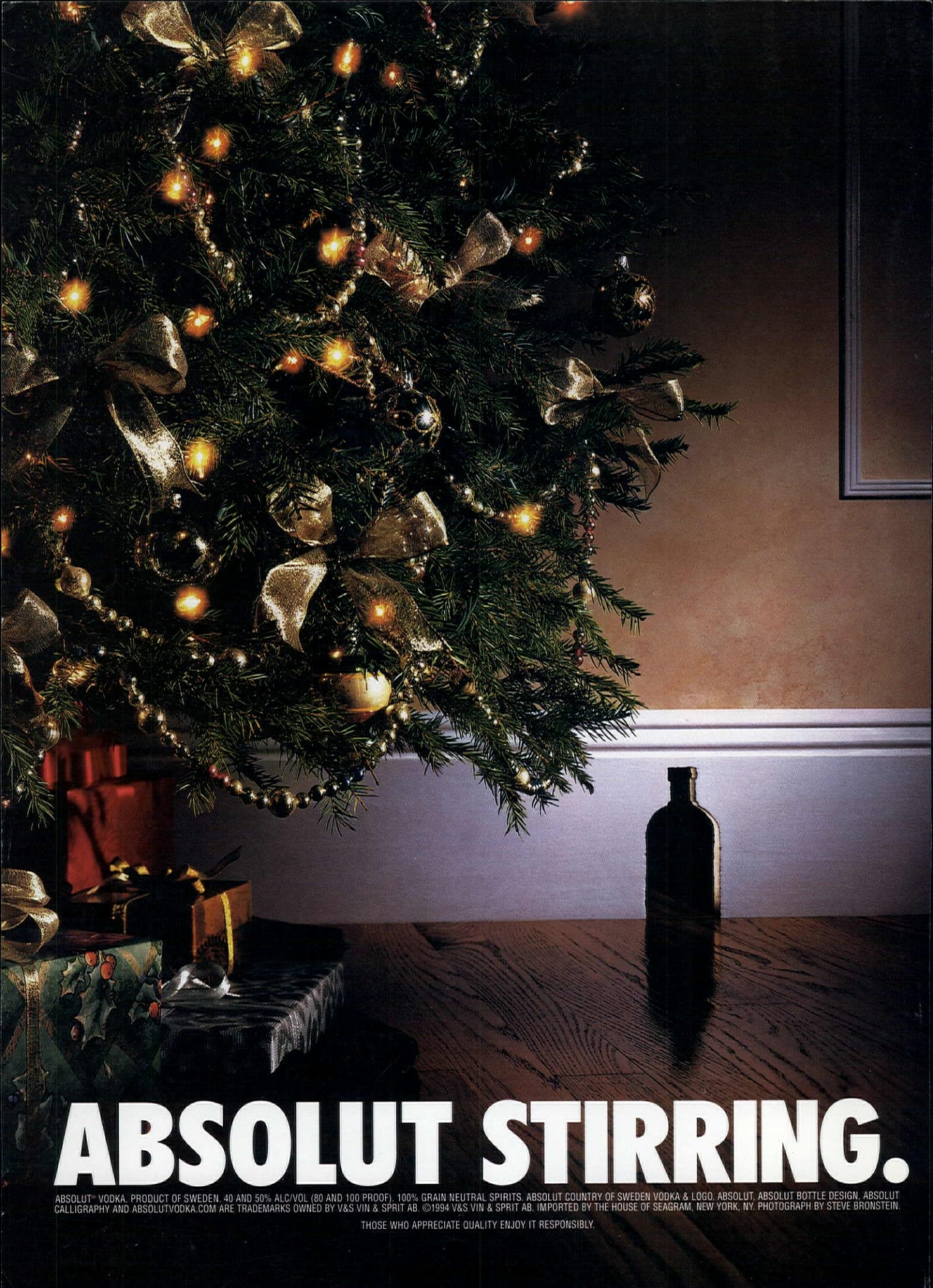
there's a switch.

Warm or cool, dim or vibrant. When the light changes, your emotions soon follow. After all, nothing affects us quite the way light does. So, improve the lighting in your home.

Your mood will come along for the ride. To learn how general purpose halogen bulbs or other lighting products can help you tap into the power of light, call 1-800-Light-Bulb.

SYLVANIA
BRILLIANT LIGHT™

www.sylvania.com



ABSOLUT® VODKA. PRODUCT OF SWEDEN. 40 AND 50% ALC/VOL (80 AND 100 PROOF). 100% GRAIN NEUTRAL SPIRITS. ABSOLUT COUNTRY OF SWEDEN VODKA & LOGO, ABSOLUT, ABSOLUT BOTTLE DESIGN, ABSOLUT CALLIGRAPHY AND ABSOLUTVODKA.COM ARE TRADEMARKS OWNED BY V&S VIN & SPRIT AB. ©1994 V&S VIN & SPRIT AB. IMPORTED BY THE HOUSE OF SEAGRAM, NEW YORK, NY. PHOTOGRAPH BY STEVE BRONSTEIN.

THOSE WHO APPRECIATE QUALITY ENJOY IT RESPONSIBLY.