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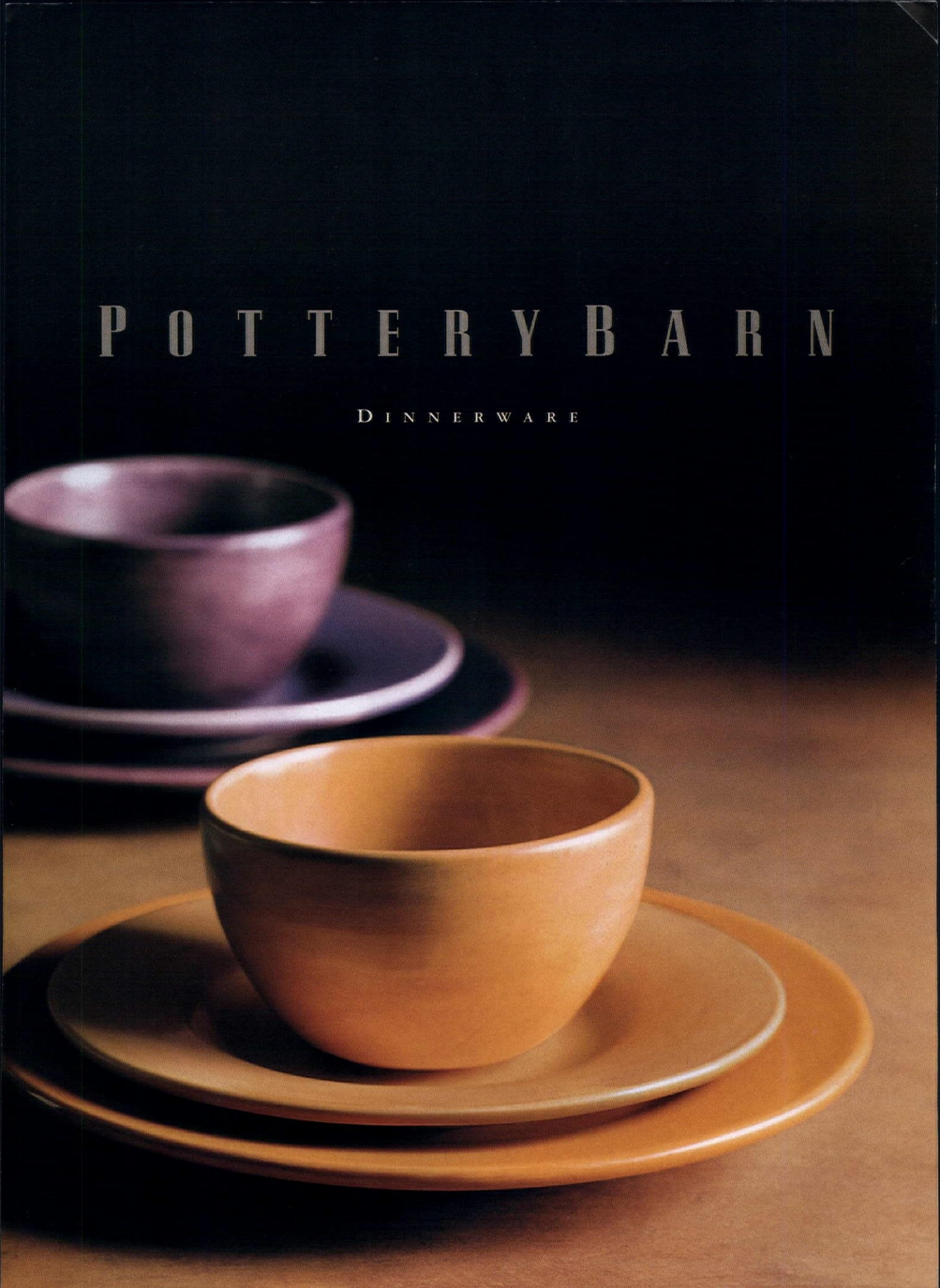
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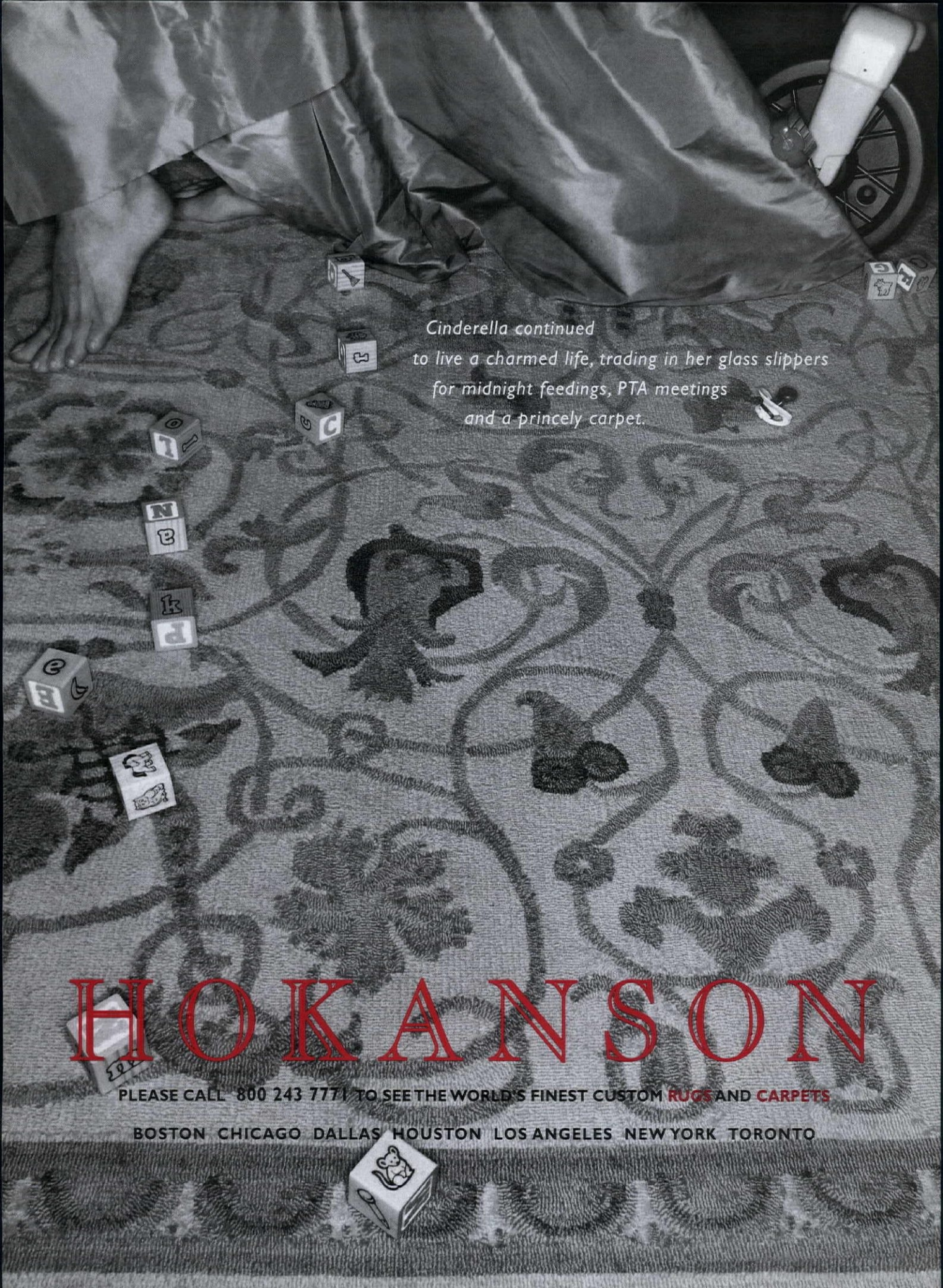
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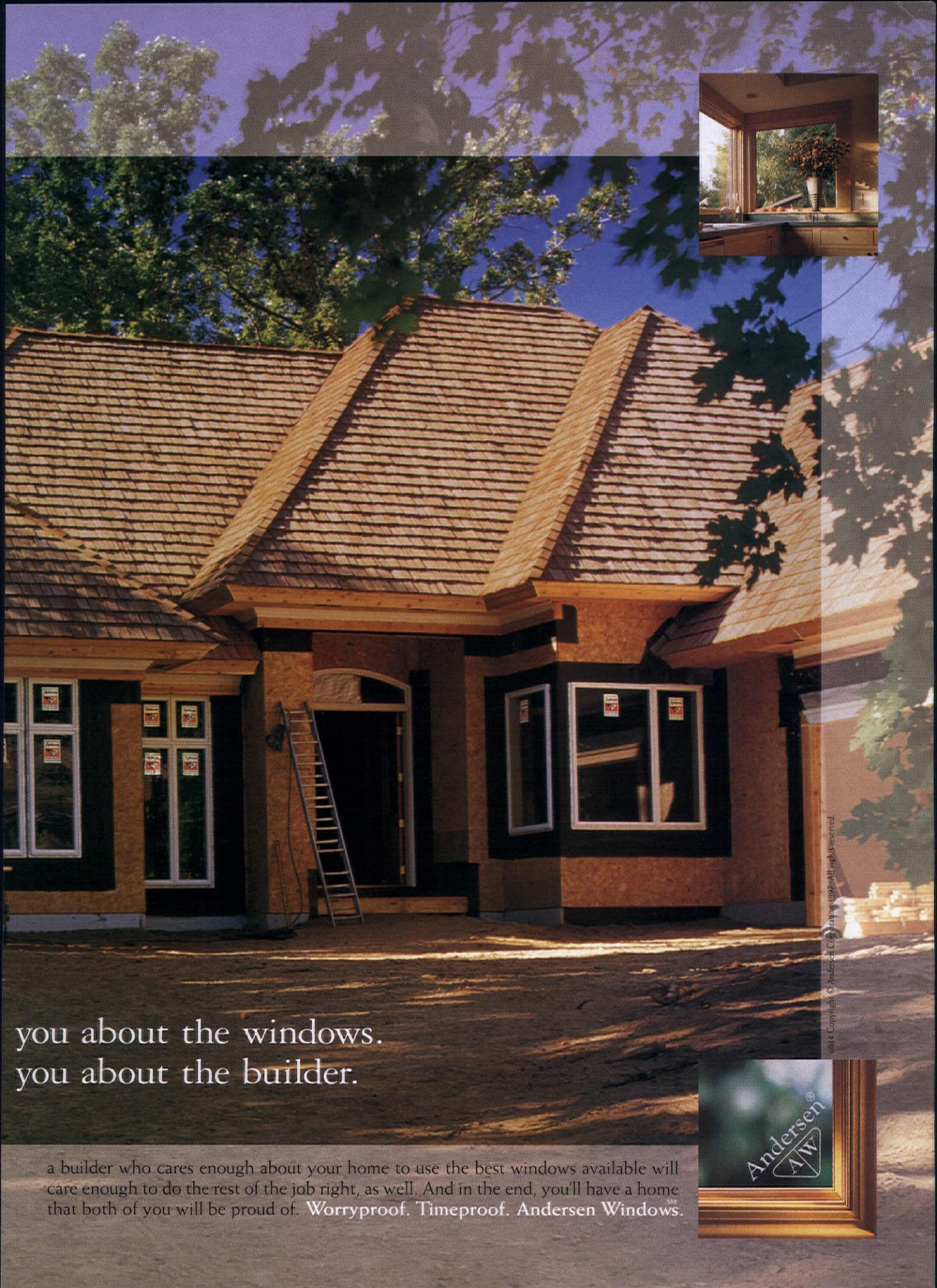
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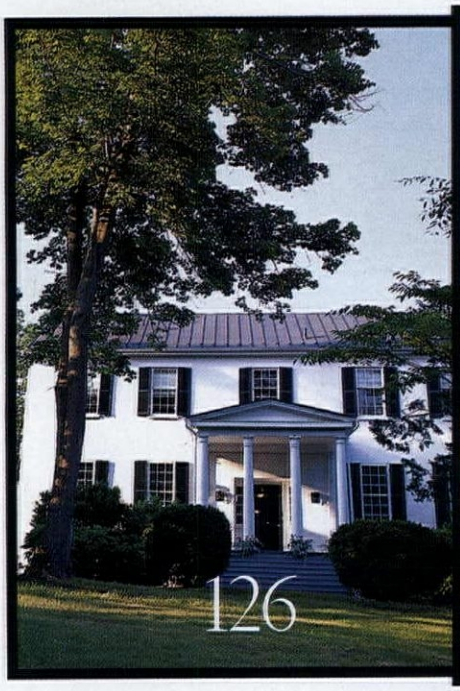

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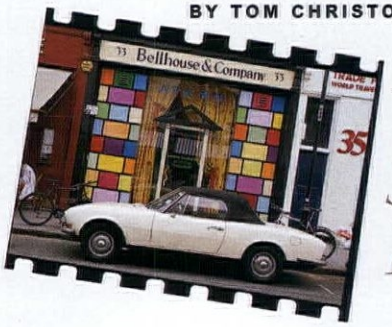

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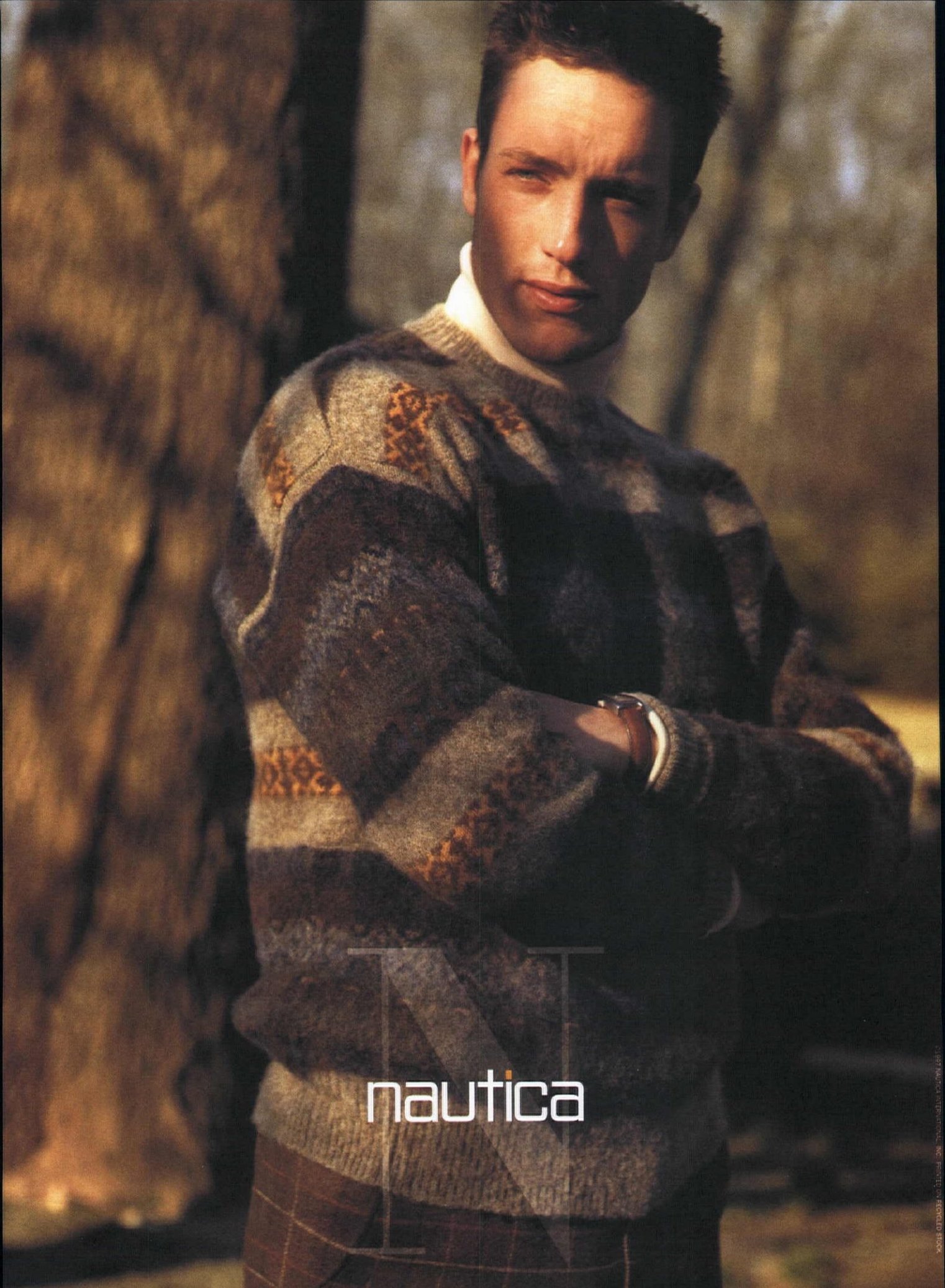
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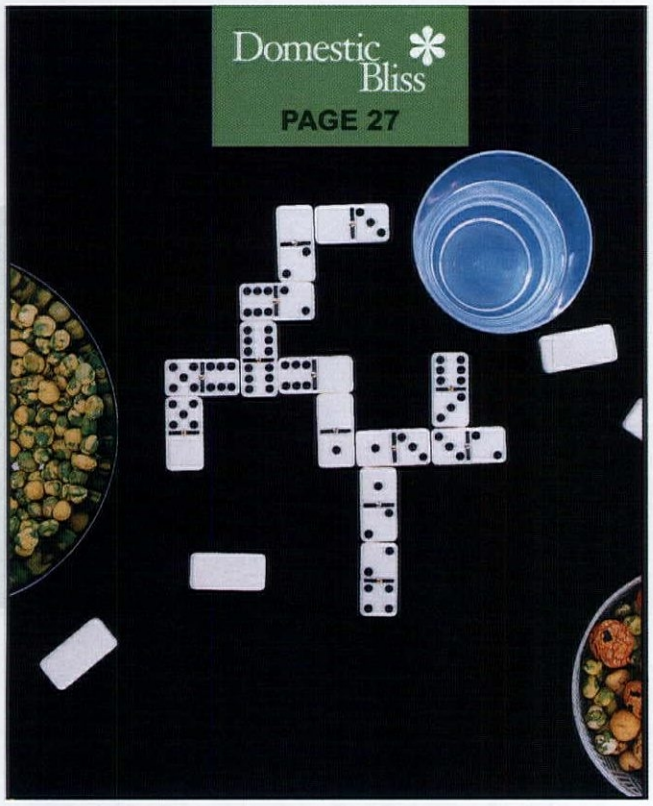

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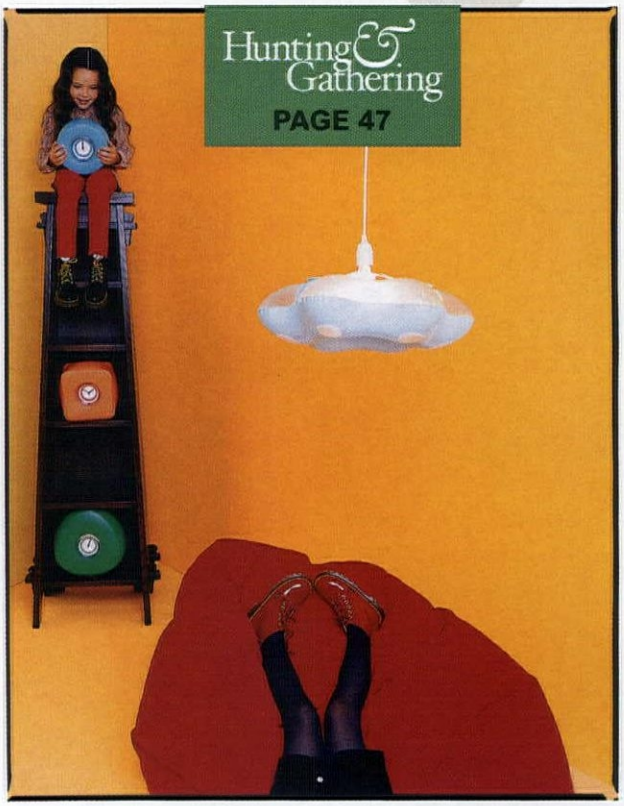

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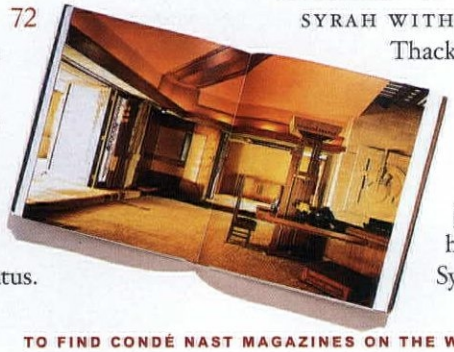

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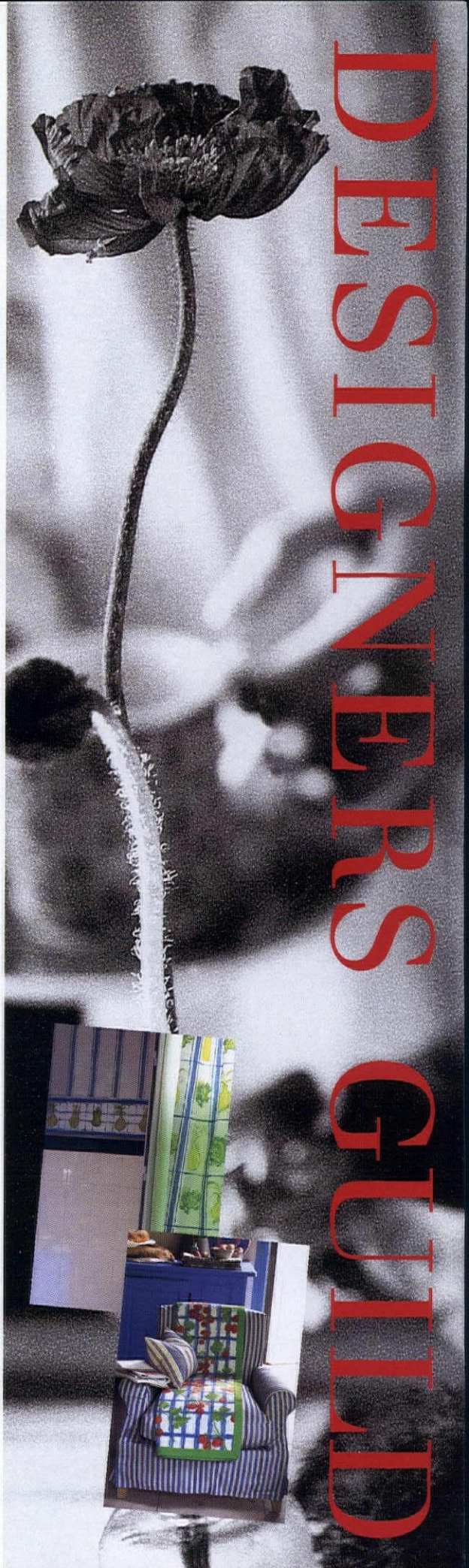

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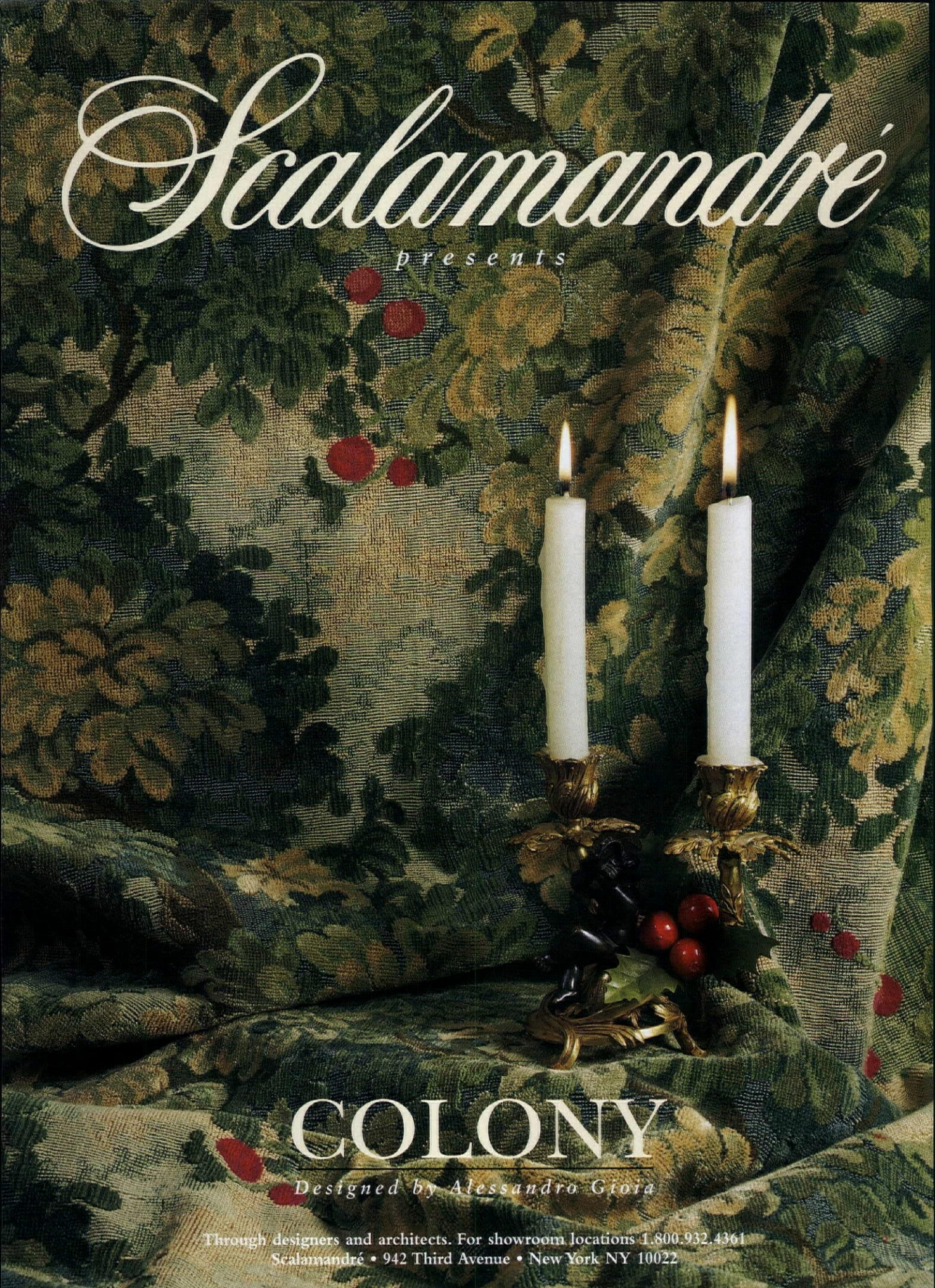
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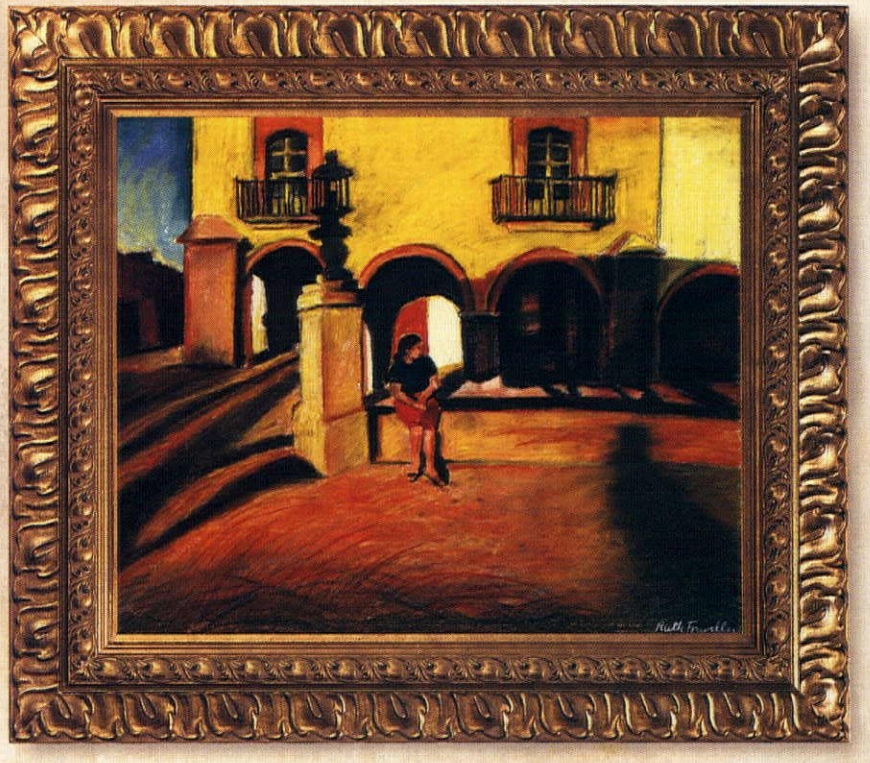

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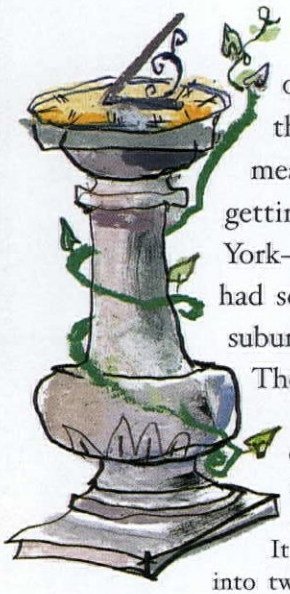

ONE OF THE STRANGER REVERBERATIONS of my divorce several years ago was that in the aftershock I could no longer garden. How meaningful this was can only be measured against the countless hours I had spent making our gardens, when we were a just-getting-settled family. Every time we moved to a new house—first in Texas, then in New York—I had an irresistible urge to get my hands into the earth. Coming to New York, I had had some difficulty accepting the idea that it was time to abandon city life, move to the suburbs, and ride a train to work every day in another town from where my baby napped. The Woman in the Grey Flannel Suit. Gardening became my way of growing into a new life—digging in for the long haul, connecting, committing to a patch of soil, rooting in and under and around and through it all.

It wasn't unusual for me to head into twilight with my garden chores on a Saturday or Sunday—or both. There was simply so much to do. A disheveled but fascinating woodland garden in front of the house needed rescuing; it had been put in generations earlier, judging by azaleas towering eight feet over me, grown leggy and clogged with ivy and creeper. Much of the back was overrun, too, with bitter, honeysuckle, and grapevine. There are great rewards in mucking about with old gardens—the discovery of mature but long-forgotten plants, for one. I took a pirate's pleasure in untangling from a hillock of chokeberry what turned out to be a ten-foot-tall *Camellia japonica*—a treasure I recognized by its thick, glossy leaves from visits to New Orleans. Startling, as camellias aren't supposed to live in my wintry zone. I took my cues about the character of what would become the new garden from what I unearthed of the old one.

And, of course, there had to be new gardens. Gardeners have an insatiable desire for new beds; things always look like they could use a few more plants, a few more feet. I carved more and more out of the lawn. Whatever I was doing out there, though, I was always at peace.

And then it was time to dismantle the household. He moved; I stayed. It was winter. The days were short, and I came home in the dark. When spring came, slowly that year, I didn't head out into the garden to chop apart the hardened mulch, open the beds, and inspect for those tender green shoots as I had every year before. Spring became summer, and still I stayed put. I simply could not take care of the garden any longer. It held no magic, it promised no peace. It had been for us, we were no longer, so what was the use? I let it go. It flourished without me. It even seemed to take care of its own weeds, burying them under luscious new growth. Fall came, the sedum flushed, the hydrangea dried in gigantic bronze bouquets. The garden put itself down for winter, and all I did was watch. Too sad and too busy and too confused to do a thing.

But the garden went on. A few more springs passed in the same sorry state, and then one day I noticed a profusion of weeds and decided to do something about them. Weed. I noticed dead branches, and decided to do something about that. Prune. I noticed gaps, and went to fill them. Plant. I noticed languor, and thought I'd relocate some things to sunnier climes. Transplant. Divide. Fertilize. Water. I didn't have the heart to do much, but I did some. Enough. Enough to get by, enough to get going. As I worked, I thought how I would never (why do I still say never?) be able to pour heart and soul into that garden again, but that it would be a lovely thing to maintain it, just until the next gardener moved in for renewal. And I started another garden, at a summer house, in another state—in a place that I love, that needs rescuing, that needs new dreams. A place whose beauty gives me great joy.

How striking it is to be able to measure a passage of time in increments of weeding and pruning and planting. It dawned on me: I had tended that New York garden in great, lavish, loving strokes. It had given me quiet, steady, demanding, and undemanding seasons of pleasure. I took care of the garden, then the garden took care of me.

Dominique Browning, EDITOR

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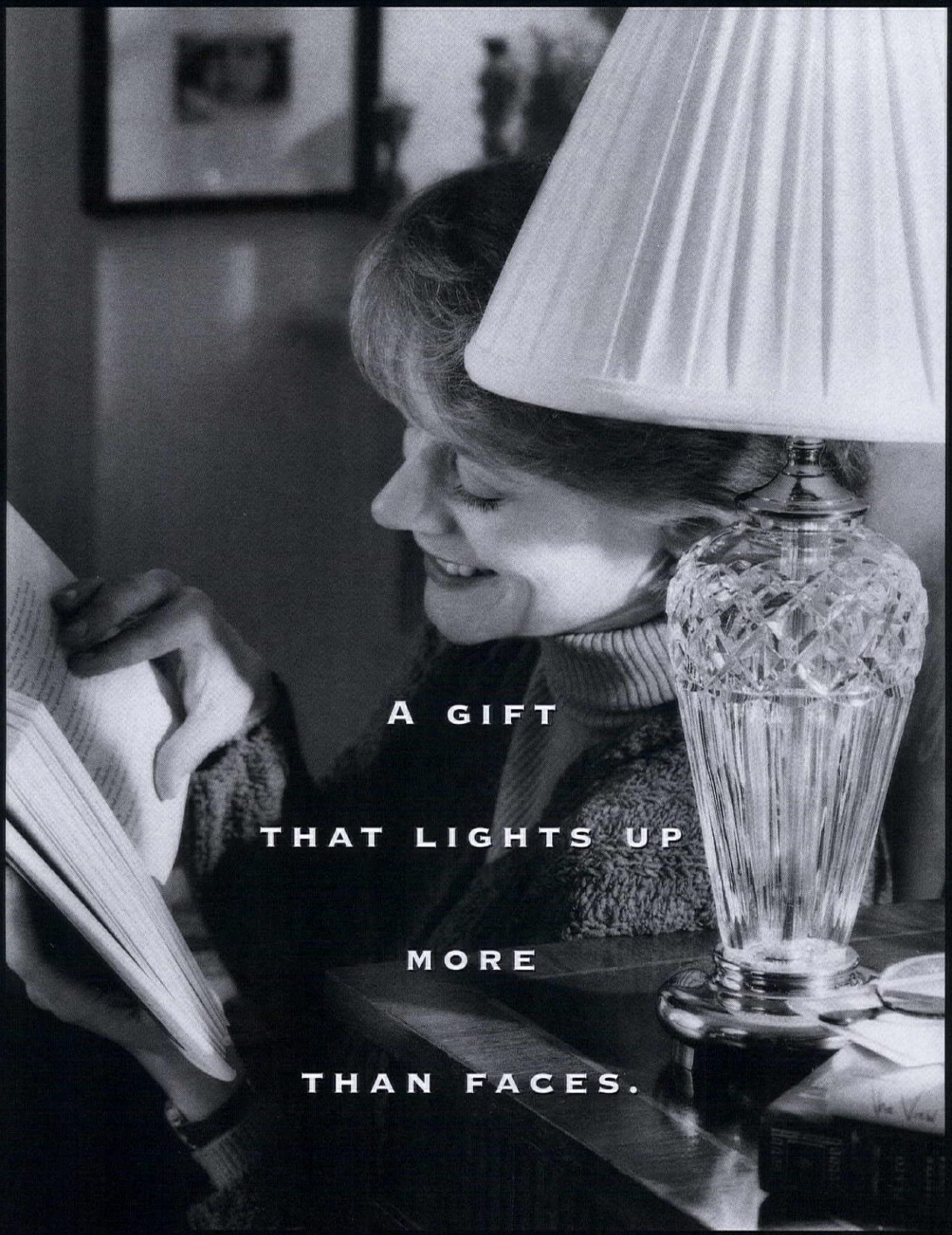

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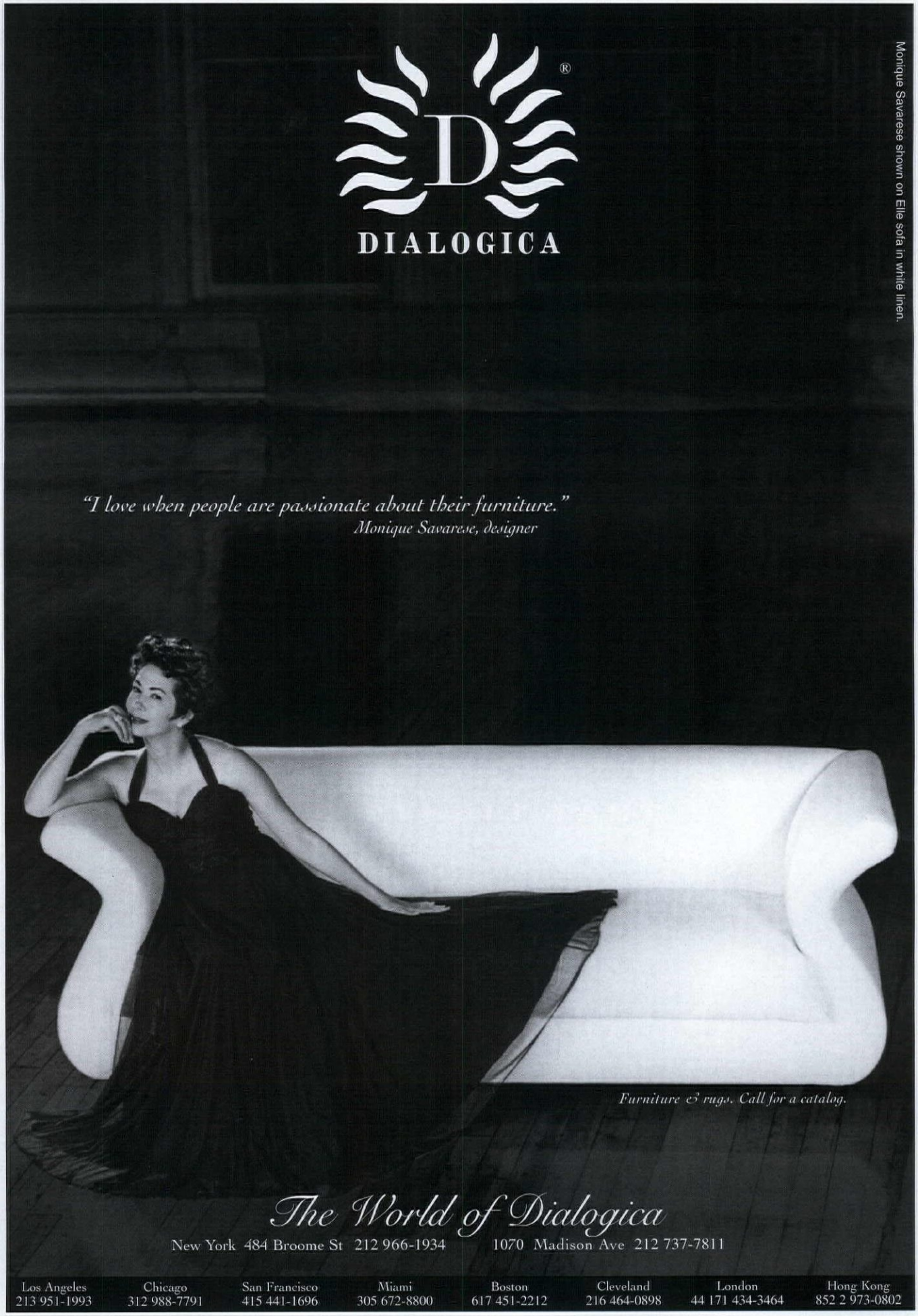
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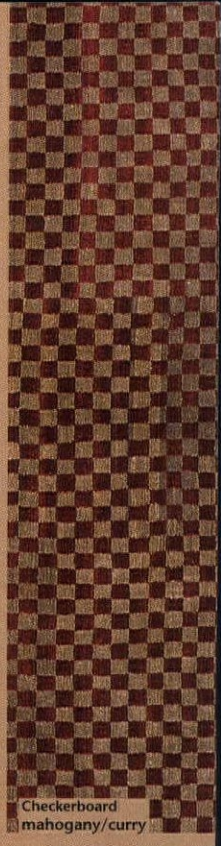
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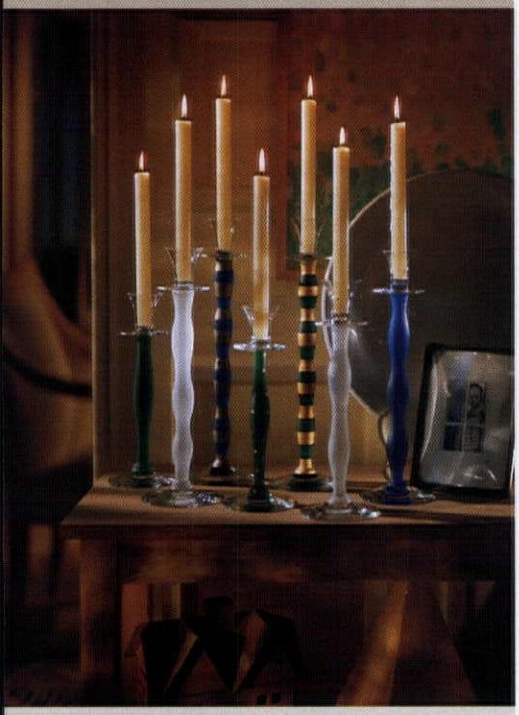

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WEST COAST MANAGER
Karen Figilis
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SAN FRANCISCO MANAGER
Lizz Quain
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Roger Tremblay
Kelly/Tremblay & Co. 15400
Knoll Tr., Suite 110, Dallas, TX 75248
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SOUTHEAST MANAGER
Lynne Lindsay
Lindsay, Mann & Co. 1000 Holcomb Woods
Pkwy., Suite 108, Roswell, GA 30076
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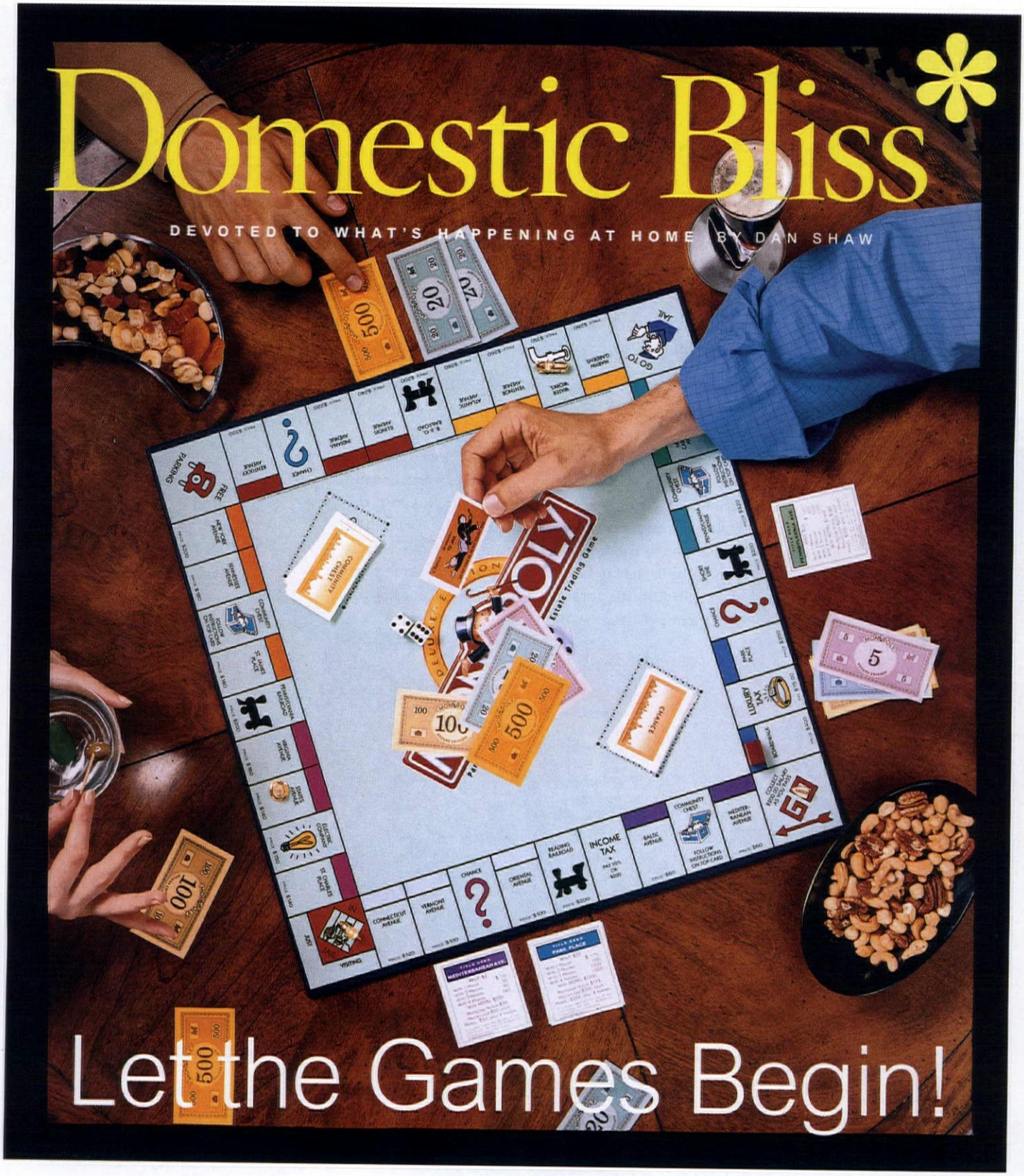
Domestic Bliss*

DEVOTED TO WHAT'S HAPPENING AT HOME BY DAN SHAW



PHOTOGRAPH BY BOB HIEMSTRA. STYLED BY CHRISTINE MOTTAU

Board games are among life's simplest pleasures. While Monopoly and **Scrabble** are forever, who knows the fate of Six Degrees of Kevin Bacon, one of this year's retail hits? Also this month, the genesis of the **Elton John** candle, the bright side of **black lampshades**, and planting bulbs with The 20-Minute Gardener.

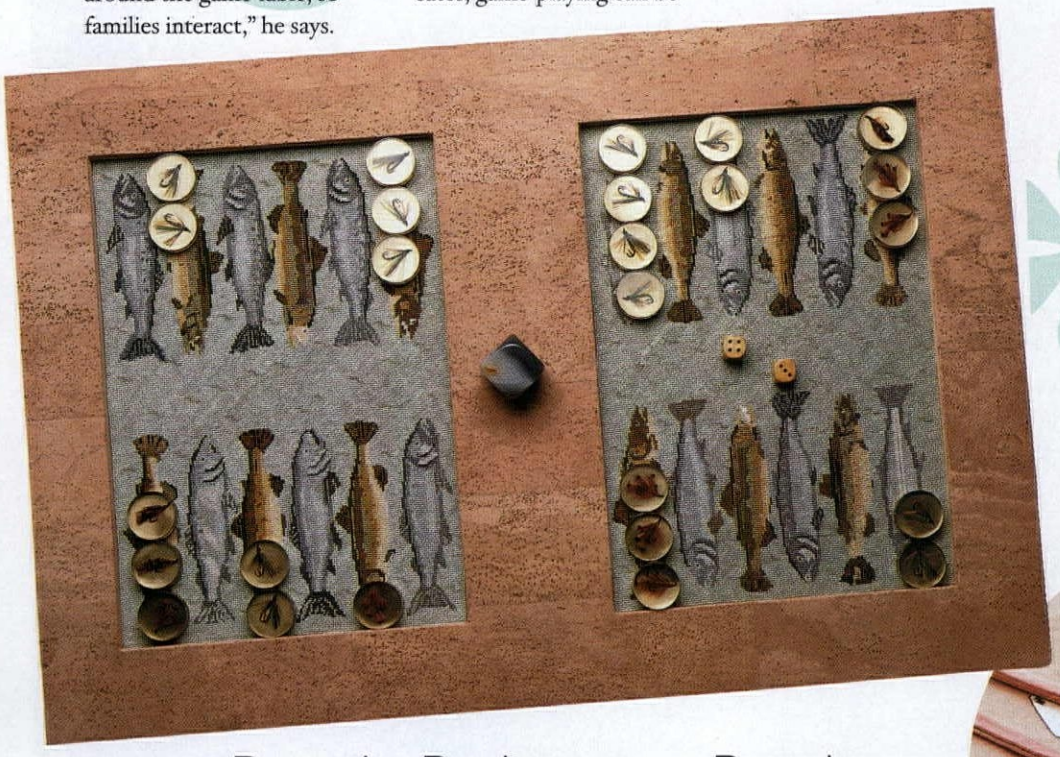
Domestic Bliss*

The Games People Play

IN THIS MULTIMEDIA ERA, it's both remarkable and reassuring that low-tech games—from Scrabble to backgammon and bridge—remain popular ways to pass time at home with friends and family. According to the Toy Manufacturers of America, sales of games and puzzles increased by 5.2 percent in 1996. "Board games are a permanent part of our cultural life," notes Burt Hochberg, senior editor of *Games* magazine. "Games provide a structure for socializing without forcing conversation." Tim Zier, of Redmond, Washington, sees board games as a way to unite families. His mail-order company and retail store, Turn Off the TV, sell only traditional games. "My goal is to get people back around the game table, so families interact," he says.

Redoubtable decorators like Mark Hampton make sure their interiors accommodate game-playing. "I put game tables in libraries and living rooms all the time," he says. Obviously his clients don't play cards in the kitchen.

For world-weary sophisticates, game-playing can be grounding. "It's nice to have a regular gig to see your friends," says Jonathan Adler, the Manhattan ceramist known for his striped pottery, who plays hearts with the same four friends every two weeks. "We don't play for money, just for revenge."



Bespoke Backgammon Boards

A few years ago, Sheila de Rochambeau decorated a backgammon board as a gift—a needlepoint garden scene, with hand-painted pots as counters. "My design background helped in conjuring up themes," says de Rochambeau, who lives in Paris. De Rochambeau's hobby turned business venture is booming: she has plans for 720 one-of-a-kind boards and has already made Louis' Legs, with reproductions of antique furniture legs; Chinese Peasants, in red lacquer and bamboo; and Salmon/Trout, above. At the urging of Khalil Rizk, a co-owner of New York's Chinese Porcelain Company, she'll exhibit her work in Paris this December. —HOPE MEYERS

Mind Your Manners

As with all competitive games, there are rules of sportsmanship and manners to observe," declares the 1995 version of *The Amy Vanderbilt Complete Book of Etiquette*. For a successful games party, set the table with linens from Léron (below) and follow the book's advice:

* Spouses who do not get along well as partners should play at separate tables. * Don't ever criticize your partner's or opponent's playing. * Don't spend too much time rehashing points, hands, or moves just played. * Don't drum fingers on the table. * Don't wear dangling bracelets.

TOP AND BOTTOM: PHOTOGRAPHS BY ERAN OFFEK; LEFT: PHOTOGRAPH BY ALEXANDRE LARDEUR

THE BOMBAY SAPPHIRE MARTINI. AS ARRANGED BY ULLA DARNI.

POUR SOMETHING PRICELESS.

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Domestic Bliss*

Best-sellers

At Game Show, a Greenwich Village shop, games are organized by categories, such as strategy, party, trivia/brain, and business/classic. Its current crop of best-sellers is:

STRATEGY

Quarto! (The Great American Trading Company, $38.98)
There are 16 wooden pieces, each having four characteristics—tall or short, round or square, light or dark, solid or hollow. Players take turns giving pieces to one another and placing them on the board's empty spaces. The winner is the player who creates a line of four pieces with at least one characteristic in common.

TRIVIA/BRAIN

TriBond (Patch Products Inc., $34.98)
Players get ahead by answering questions about what quality three things share. For example, Dick, Tarzan, Ted Turner (each has a Jane); a person, a watch, a mountain (each has a face).

BUSINESS/CLASSIC

Star Wars Monopoly: Limited Collector's Edition (Parker Brothers, $46.98)
Instead of using a toy thimble or race car, players choose

pieces that resemble Darth Vader, R2D2, and company. Forget green houses and red hotels: X-wing fighters and Corellian freighters are used to stake claims on properties such as Death Star and Cloud City.

PARTY

Six Degrees of Kevin Bacon Game (Endless Games, $33.98)
A favorite in college dorms, Six Degrees requires players to link actors through their associations in movies and TV shows to actor Kevin Bacon.

< **A linoleum board, circa 1940, costs $1,150 at Susan Parrish Antiques, NYC.**

A Checkered and Colorful Past

THE COLORS WE PLAY with now—red and black—are the same colors people played with from the mid-nineteenth century until the 1920s, but with this difference: then, the meticulously hand-painted squares on a checkerboard were just as likely to be red and white, red and tan, green and red, black and white, white and blue, or blue and yellow. There might also be graphic embellishments—gleaming celestial bodies, patriotic insignia, arabesques, and borders of chevrons or diamonds in a marvelous cacophony of shapes that challenged the eye and attention of the players.

Parcheesi boards of the period were even more colorful and their decorations even more delirious: stars and hurtling pinwheels in forest green and lime, mustard and gold, or parti-colored interlocking arcs, or concentric scalloped circles.

Some antique boards are the refreshing products of home artisans who painted on any available plank. Others were made by people whom Vermont antiques dealer Stephen Corrigan calls "fancy painters," who turned their exquisite control of brush to coaches and sleds, signboards and game boards, with equal devotion.

Today, a simple hand-painted, two-colored period checkerboard costs from $150 to $1,000, the price rising with the number of colors and the elaboration of the surround. Boards at auction this year have brought as much as $25,300 apiece. Playing surfaces of tin, slate, cardboard, and glass are available at lower cost. For collectors, finding bargain boards is now a game in itself. —MITCH TUCHMAN

"Board games are a permanent part of the **CULTURAL** *life of our country. They provide a structure for* **SOCIALIZING***"*

—BURT HOCHBERG
Games Magazine

FINDERS KEEPERS

Tables for Two

^ **Bergdorf's poplar game tables ($1,100) are ten inches high and twenty inches square—ideal for playing on the floor, or stack three to create an end table.**

PHOTOGRAPHS BY ERAN OFFEK

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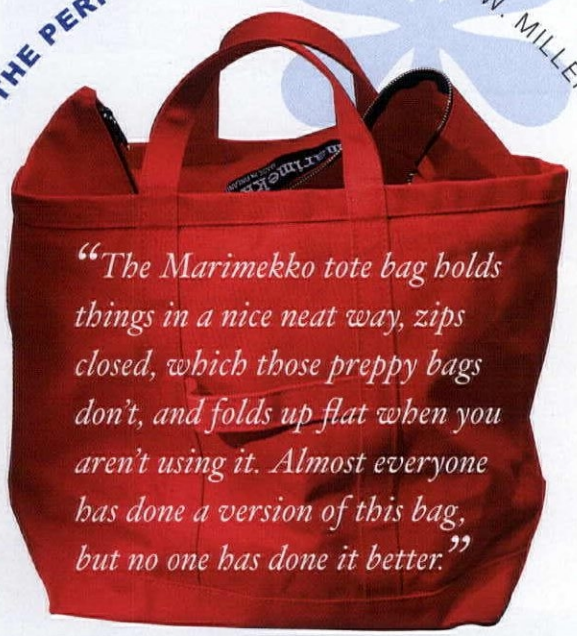
OPEN HOUSE

A Curator's Devotion to Design

Dianne Pilgrim on her terrace.

NAME Dianne H. Pilgrim
RÉSUMÉ Director of the Cooper-Hewitt National Design Museum in New York since 1988; chairman of the Department of Decorative Arts at the Brooklyn Museum, 1973 to 1988
RESIDENCE Apartment with terrace in a 1930s building in Manhattan
CURRENT PROJECT Overseeing "Design for Life," a centennial exhibition of more than 200 objects from the museum's collection, which runs from September 30 through January 4, 1998
MY FAVORITE PERIOD OF HISTORY To have a favorite period is impossible; seeing "Design for Life" will make people realize that. Every century, culture, race teaches us something new, teaches how design impacts our own lives every second of the day.
MY DREAM HOUSE WOULD BE Accessible. It would be designed under universal design principles, meaning it would not look like a house designed for someone who is disabled—it would look just like a pretty house. It would have lots of light, and it would be on the ocean. If I had all the money in the world, it would be fun to design my own modern house right on the beach, but it would have to have a pool, since I can't maneuver on the beach.
THE MOST SIGNIFICANT DEVELOPMENT IN RESIDENTIAL DESIGN IN MY LIFETIME The freedom not to be a slave to fashion and design trends. The permission to have your home the way you like is important. Another important development is the universal design trend, which will become a standard in coming years.
A HOUSE IS NOT A HOME UNLESS You are surrounded by things that are meaningful to you and reflect your identity. Making a home has nothing to do with monetary value. It has to do with aesthetic values and things that give you pleasure.

THE PERFECT THING BY JEFFREY W. MILLER



"The Marimekko tote bag holds things in a nice neat way, zips closed, which those preppy bags don't, and folds up flat when you aren't using it. Almost everyone has done a version of this bag, but no one has done it better."

Public Policy

Now, mere mortals may shop at Manhattan's to-the-trade-only D&D Building and New York Design Center. At the D&D, Design Professionals, a referral service, matches customers with decorators whose styles suit the would-be clients' needs; then a representative takes them right away to the exclusive fabric-and-furniture showrooms. If shopping under the scrutinizing eye of a decorator makes you shiver in your chenille, try Interior Options at the NYDC, where you can shop unaccompanied after consulting with an on-site decorator.

—JOYCE BAUTISTA

PORTRAIT BY LEN IRISH. BOTTOM PHOTOGRAPH BY LISA CHARLES WATSON. ILLUSTRATION BY ANJA KREONCKE

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TO MARKET, TO MARKET

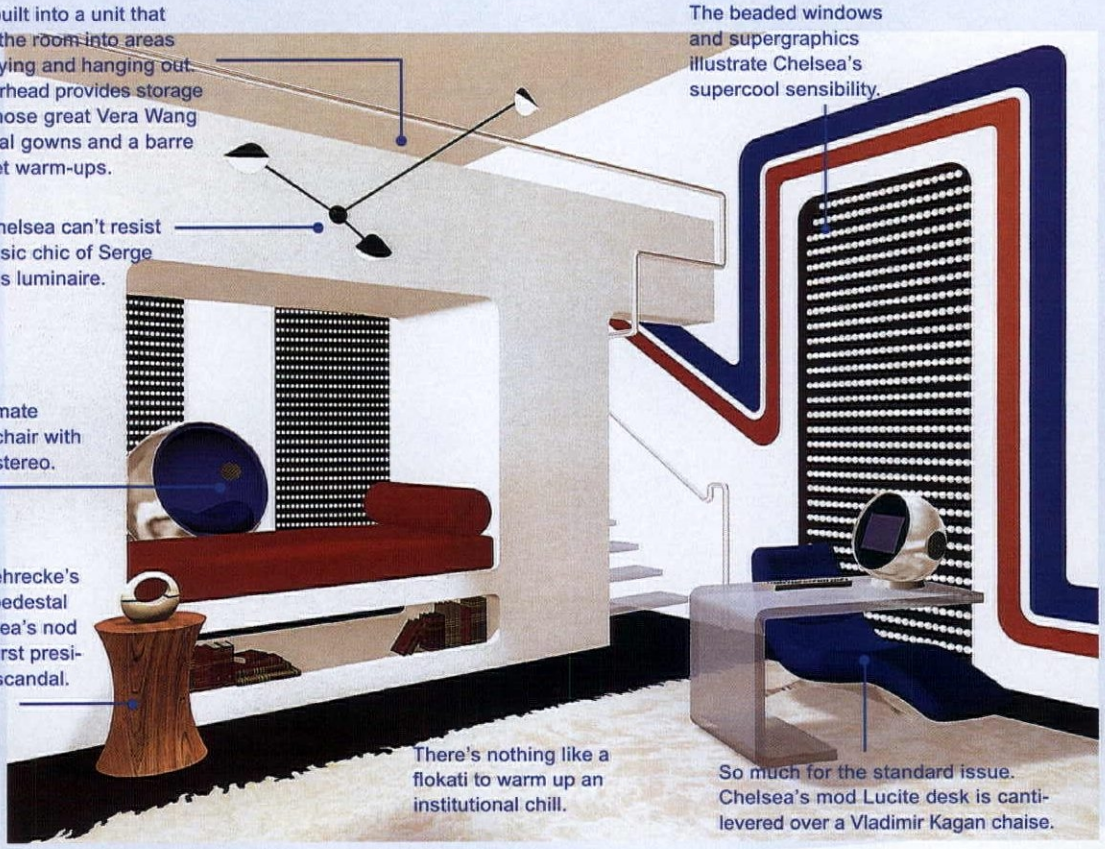
Learning Curves

"We train students to design furniture that will get into the market," says Tony Whitfield, program coordinator for Parsons School of Design's Furniture Program. "Our students don't make one-of-a-kind art furniture. They design pieces that can go into production." Nine of his pupils showed their work at the International Contemporary Furniture Fair in New York in May, and two of them made deals with manufacturers. The Boogi-Woogi Chair, right, by Mayumi Nakagawa, who is now a Parsons senior, landed her a contract with Dellarobbia, a California firm. Nakagawa's inspiration were the cushions used for both sitting up and reclining in her native Japan. "Loungers are tough to design," says Whitfield. "She took on a big challenge and created something distinctive."

BACK-TO-SCHOOL COOL

Most fresh college arrivals are content to toss a futon on the floor, slap a poster on the wall, and call it a dorm room. Chelsea Clinton should be an exception, which is why we asked New York designer William Sofield (Princeton '83) to create a room for the First Daughter, a freshman at Stanford University. Sofield came up with a groovy variation on Thomas Jefferson's famous bedchamber at Monticello, a sophisticated and spare dorm room with a funky spin.

—WILLIAM NORWICH



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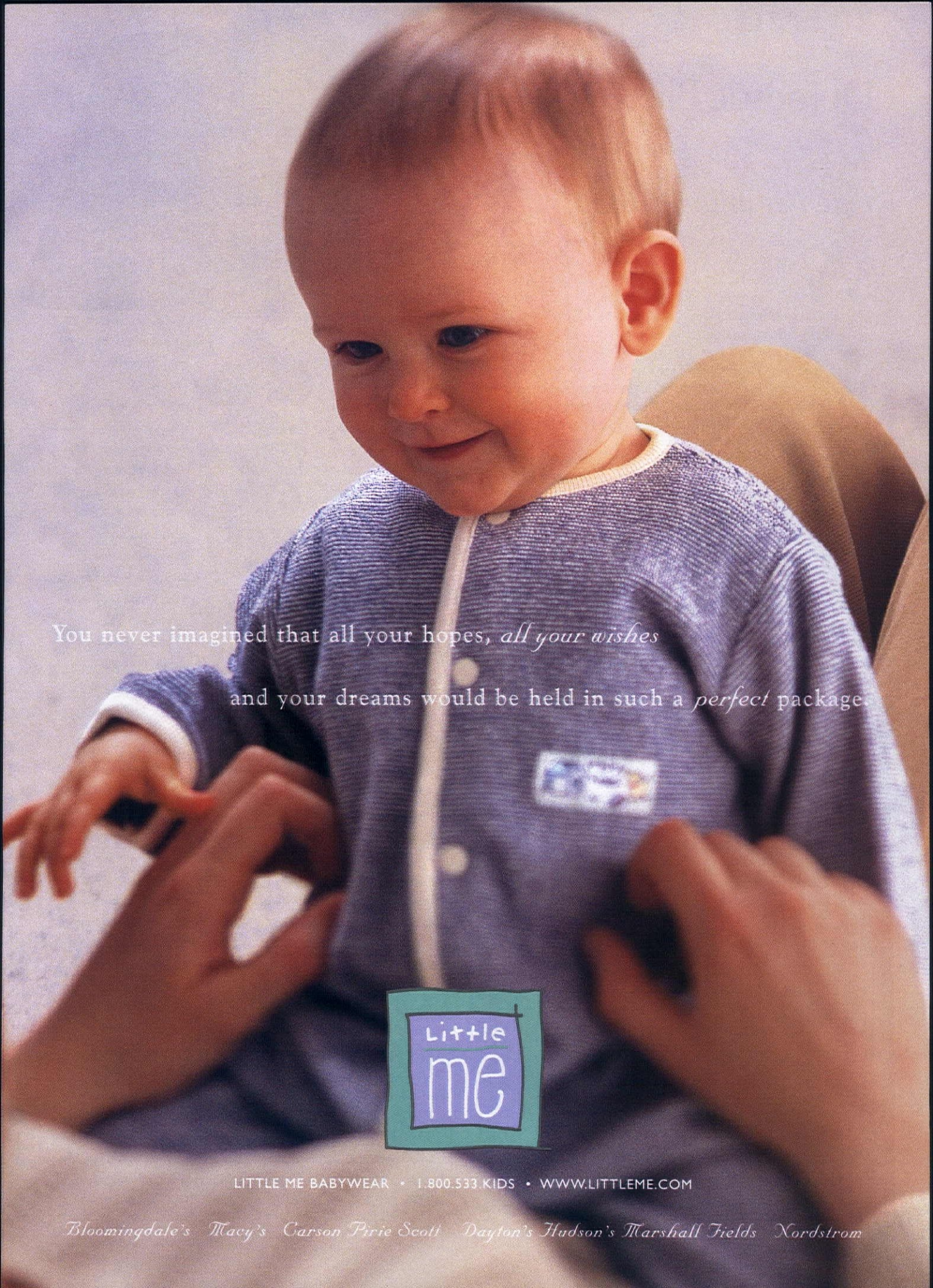
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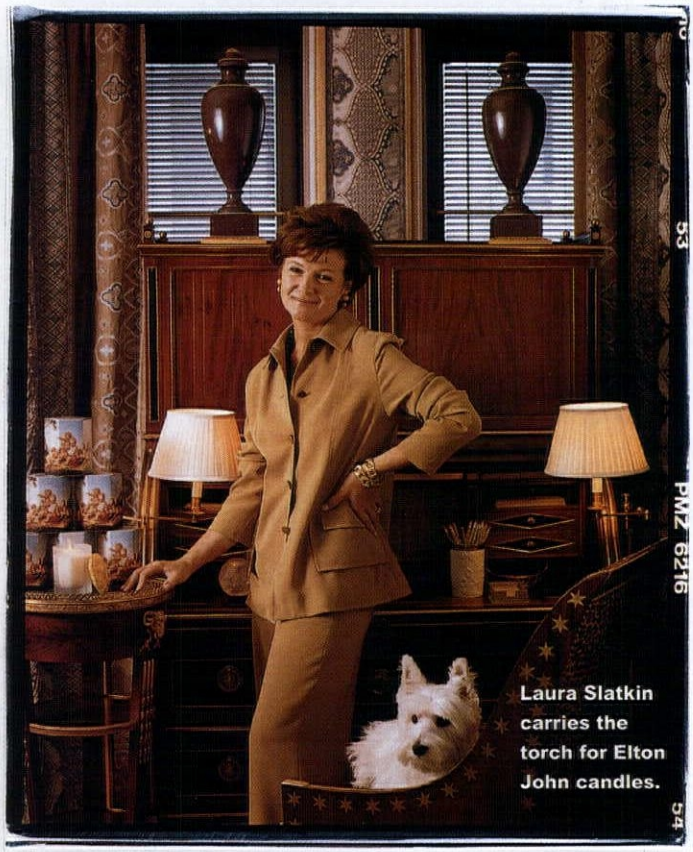
THE BUSINESS OF BLISS

Candles in the Wind

WHAT DOES Elton John have in common with American socialites with names like Deeda and Bunny? He has a scented candle designed and named for him by Slatkin & Co., the decorating and accessories firm that often creates unique fragrances for its best clients' homes. "Elton is a great admirer of our scented candles," says Laura Slatkin, president of the Slatkin & Co. Home Fragrance Collection. (Her brother-in-law, Howard, founded and steers the company.) "Elton orders our candles in very big quantities," says Laura. "Because he likes candles so much, we thought it would be fun for him to have his own."

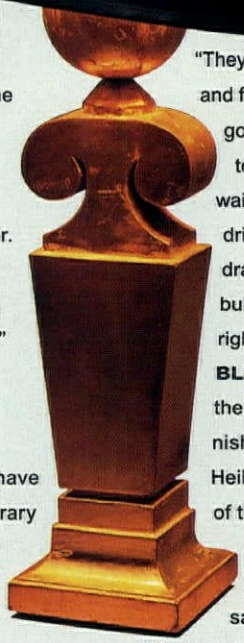
John told the Slatkins that he wanted his fragrance to combine hyacinth, rose, freesia, and jasmine. "The final blend has a top note of hyacinth," says Laura, who left her job on Wall Street to run the home-fragrance division in 1993, after marrying Howard's brother, Harry (who also left *his* Wall Street job to help Howard). She has masterminded the collection's astonishing expansion: when she arrived, the candles were sold only at the Slatkins' Manhattan boutique; now they're carried at 400 shops around the world. Laura worked closely with John on his candle's packaging. "Elton wanted angels because they represent hope in the fight against AIDS," she says, noting that a percentage of the sales of the $54 candles will go to the Elton John AIDS Foundation. (To order, call 1-888-44-ELTON.) Adds Howard: "Laura's made everything happen with grace and kindness."



Laura Slatkin carries the torch for Elton John candles.

dialectical materialism
The Black Lampshade

Considered by some to be the perfect reading shades because they force light downward, black lampshades can add a serious, masculine, scholarly air to a room. They can also be mischievous and sexy.



BLACK MAGIC "They are the little black dresses of the interior design business," says Keller Donovan, a New York decorator. "They are very stylish and tailored, and always correct."

MISSING LINK "Black shades are great bridges in rooms where you have a mix of contemporary furniture, and they are beautiful in rooms with lots of color," says designer Richard Holley of Houston, Texas. "They bring a nice hard edge with their stark elegance."

SHADY CHARACTER "I think the function of a shade is to let light through. Black shades work at cross-purposes," says Nancy Braithwaite, an Atlanta interior designer. "If you want to block out light, there are more subtle ways to do it."

INTERNAL AFFAIRS "It's the lining that is important," insists *House & Garden* editor at large Judyth van Amringe. "It needs to be shimmery. Gold casts a nice candlelight glow at night. Black-shaded lamps would look great in a kitchen, hanging down from a cord."

DARKNESS VISIBLE "I hate them," declares San Francisco interior designer Anthony Hail. "They are too opaque and frequently lined with gold. They are tacky to me." Adds Braithwaite: "A gold lining drives me crazy. It draws your eyes to the bulb, and that isn't the right place to focus."

BLACK BEAUTY At the Tribeca home furnishing store Hart & Heilmann, 30 percent of the lamps sold have black shades. "If you're cooking and sage is the best spice to add, then you use it. The same goes for black shades," says John Heilmann. "We just put them together with the best lamps possible, and they sell. They shouldn't have a stigma."

SHADOW PLAY "In the early '60s, when my husband and I were starting out, we were nearly penniless. We bought three lamps with black paper shades at Bloomingdale's, and we carried on as though they were Fabergé eggs," says novelist Mary Cantwell, who turned black shades into a symbol of urban cool in her memoir *Manhattan, When I Was Young*. "Those shades were worldly. They were about sophistication, New York, and Bloomingdale's. They were *the* thing. In fact, I still have them."

—LYGEIA GRACE

PORTRAIT BY MICHEL ARNAUD; TOP PHOTOGRAPH BY LAURIE LAMBRECHT

ART & SOUL

Life is about celebrating what's meaningful and lasting; deciding what is important and making time to appreciate it. In today's fast-paced, relentlessly hi-tech world, the thought of "de-acceleration" evokes a certain kind of civility. For over 90 years, Montblanc has created products with soul; objects of beauty and fine craftsmanship that help to preserve the moment. On the following pages, we set forth de-acceleration with the help of some of today's most thoughtful artists of the stage, screen and print.

"I STRIVE TO MAINTAIN A BALANCE IN MY LIFE."
-Carrie Fisher

Actor, author, screenwriter, producer, mother, daughter, friend; Carrie Fisher, the woman behind the film, *Postcards from the Edge* is all of these things. How does she maintain balance in her life? By continuing to do what she loves—write. Known for writing her best prose in bed, Carrie is currently working on her fourth novel. Carrie holds a Montblanc Meisterstück Hommage à Wolfgang Amadeus Mozart Fountain Pen and wears a Montblanc Meisterstück Automatic Watch in 18k gold.

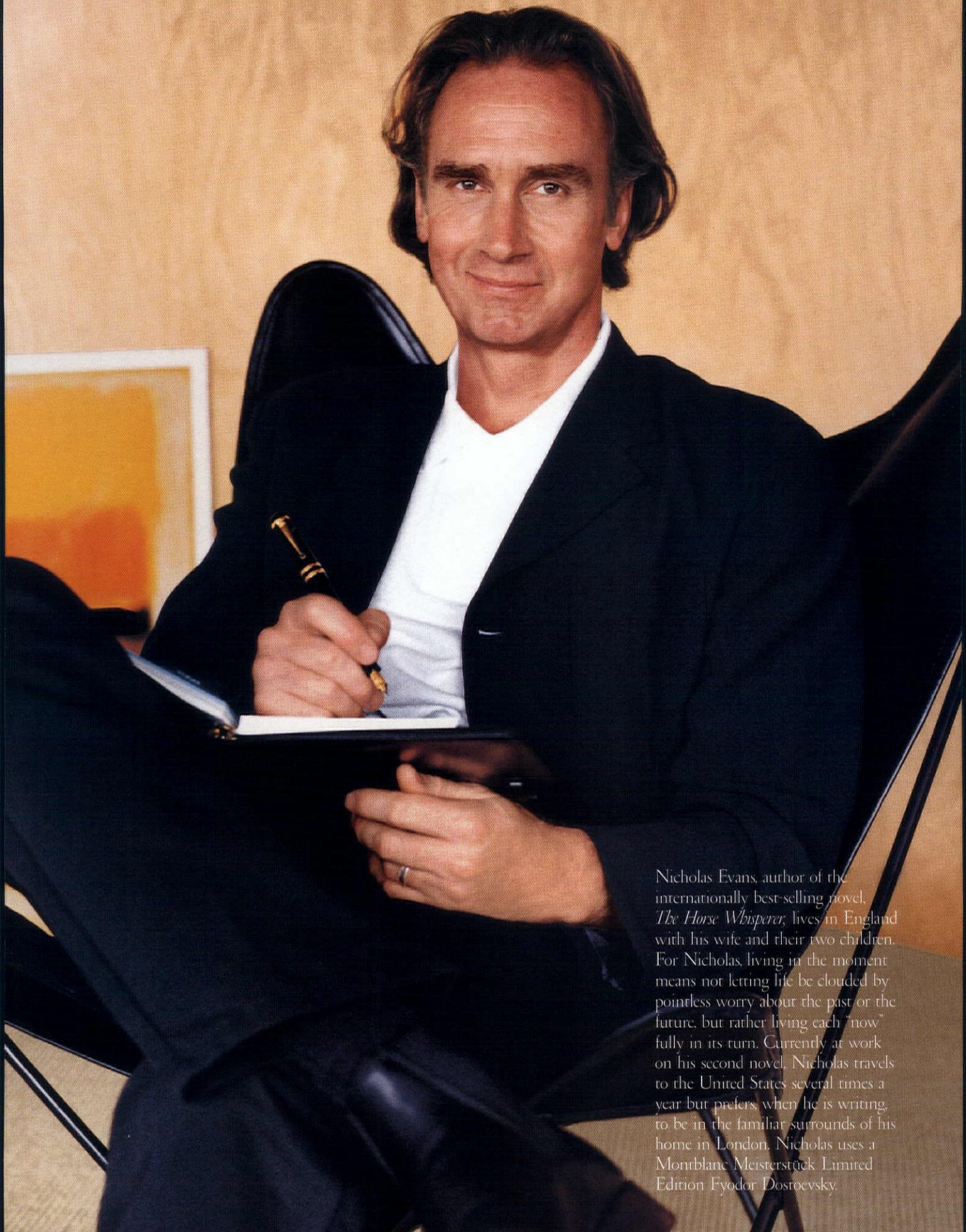
"I FEEL MOST CREATIVE VERY EARLY IN THE MORNING, BUT I'M NEVER AWAKE THEN."
-Elliot Goldenthal

From his Oscar nominated score for *Interview With the Vampire* to a new ballet of Othello, Elliot Goldenthal is a widely acclaimed composer for film, theatre and the classical world. When things become to intense, Elliot engages his trademark quick wit to remind himself of what really matters.Whether on paper or palm, Elliot jots down his award-winning notes with a Montblanc Meisterstück Solitaire Silver Fountain Pen

"LUXURY TO ME IS DOWNTIME."
-Jane Rosenthal

A busy mother and high-profile producer, Jane Rosenthal is co-founder of Tribeca Productions and Tribeca Film Center with Robert De Niro. Having recently wrapped-up production on Barry Levinson's *Wag the Dog*, Jane takes a moment to reflect on what luxury means to her—spending quality time with her family. Jane wears a Montblanc Meisterstück Quartz Watch in 18k gold.

"IF I HAD TO LEAVE MY CHILDREN JUST ONE PIECE OF ADVICE, IT WOULD BE TO LIVE IN THE MOMENT."
- Nicholas Evans



Nicholas Evans, author of the internationally best-selling novel, *The Horse Whisperer,* lives in England with his wife and their two children. For Nicholas, living in the moment means not letting life be clouded by pointless worry about the past or the future, but rather living each "now" fully in its turn. Currently at work on his second novel, Nicholas travels to the United States several times a year but prefers, when he is writing, to be in the familiar surrounds of his home in London. Nicholas uses a Montblanc Meisterstück Limited Edition Fyodor Dostoevsky.

"LIFE INSPIRES ME. MUCH IS REVEALED BY A CLOSE EXAMINATION OF LIFE."
-Edward Zwick

"HISTORY GENERATES IDEAS FOR ME—I'M FASCINATED WITH THE PAST."
- Marshall Herskovitz

Edward Zwick and Marshall Herskovitz formed The Bedford Falls Company, named for the town in *It's A Wonderful Life*, as a "home" for their film and television projects which include *thirtysomething*, *Legends of the Fall* and the upcoming film *Courtesan*. The beauty of their work is how accurately it portrays the many varied aspects of human emotion. Working together in two-part harmony, they know firsthand the complexities of modern-day relationships. Edward holds a Montblanc Meisterstück Ramses II Fountain Pen. Marshall wears a Montblanc Meisterstück Chronograph in 18k gold.

Cover: Montblanc Meisterstück Réserve de Marche in 18k gold. Montblanc Meisterstück Solitaire Inkwell and Solitaire Sterling Silver Fountain Pen.

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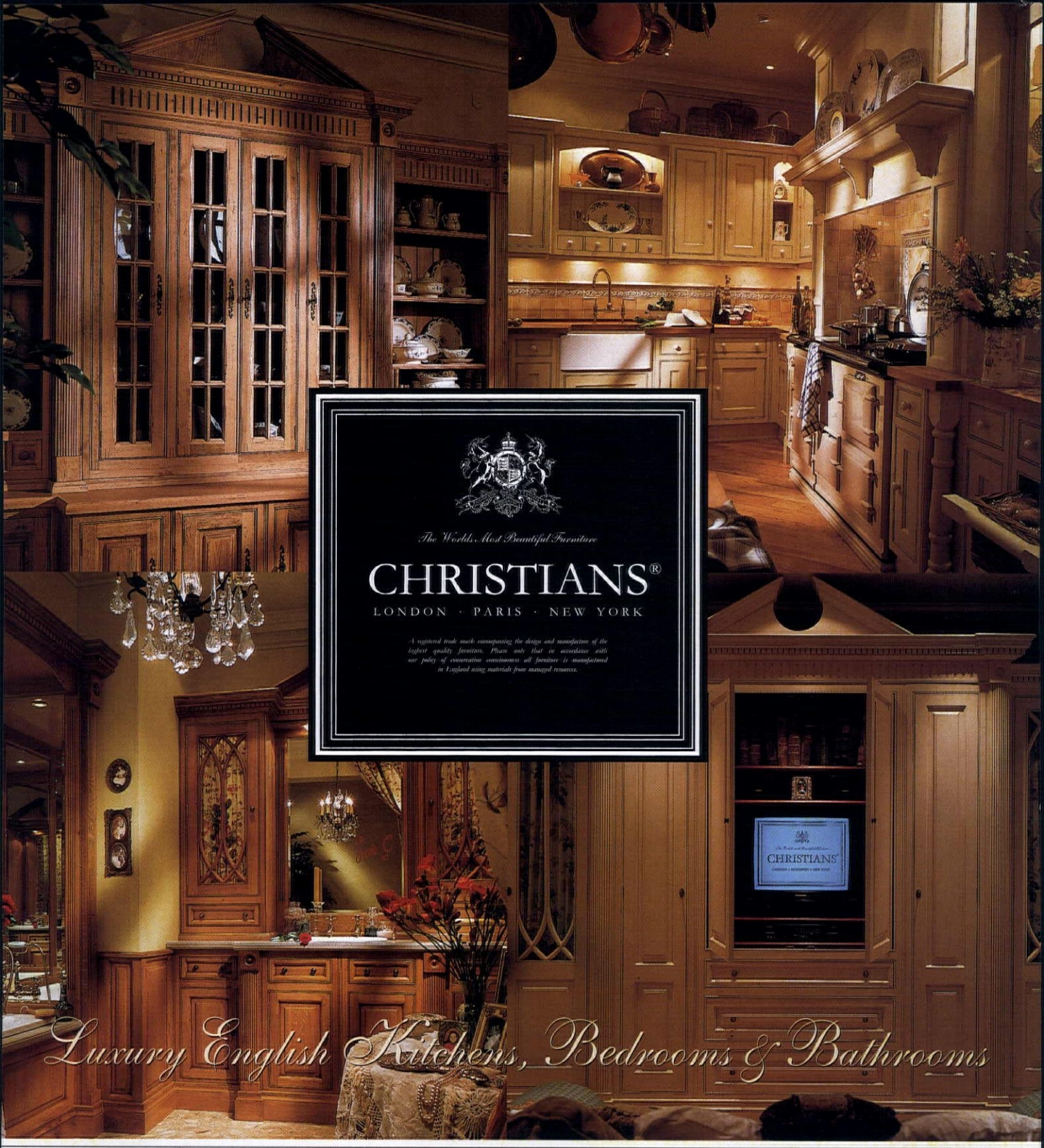

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Domestic Bliss*

The 20-Minute Gardener

BULBS SPRING ETERNAL...

. . . if you plant them before the end of fall

A PERENNIAL, according to Marty, is a flower which, had it survived, would have returned to bloom again year after year. But even for a horticulturally challenged individual like him, there is one type of perennial that really does perform as advertised: spring-flowering bulbs. Marty calls them the stealth missile in the 20-minute gardener's arsenal. No other plant gives so much with so little labor, year after year.

If you're a compulsive gardener, like Tom, then by early fall you've long since ordered your bulbs; in fact, you've already planted them, too. If you are normal (i.e., like Marty), you haven't even started shopping, and you won't, not until you wake up one morning to find a dusting of snow on the ground. Then you'll leap into your car and drive off to see what remnants still lurk in the bins at the local garden center.

Fortunately, bulbs are comfortable with procrastination. It's best to plant in early fall, so that the bulbs can develop strong root systems before winter chills the soil. But you can plant anytime before the ground freezes. Tom even remembers one old gardener boasting of burying a bed under a heap of steaming manure, to thaw the soil for a January planting—this bulbous afterthought bloomed just fine.

There's nothing wrong with the usual tulips, daffodils, and crocuses (and if you are Marty, you must take what you can get). Still, experiments with lesser-known bulbs can pay off big. Becky Heath, co-proprietor of that superb bulb business, **Daffodil Mart**, recommends two daffodil relatives: **snowdrops** (*Galanthus*) and **snowflake** (*Leucojum*).

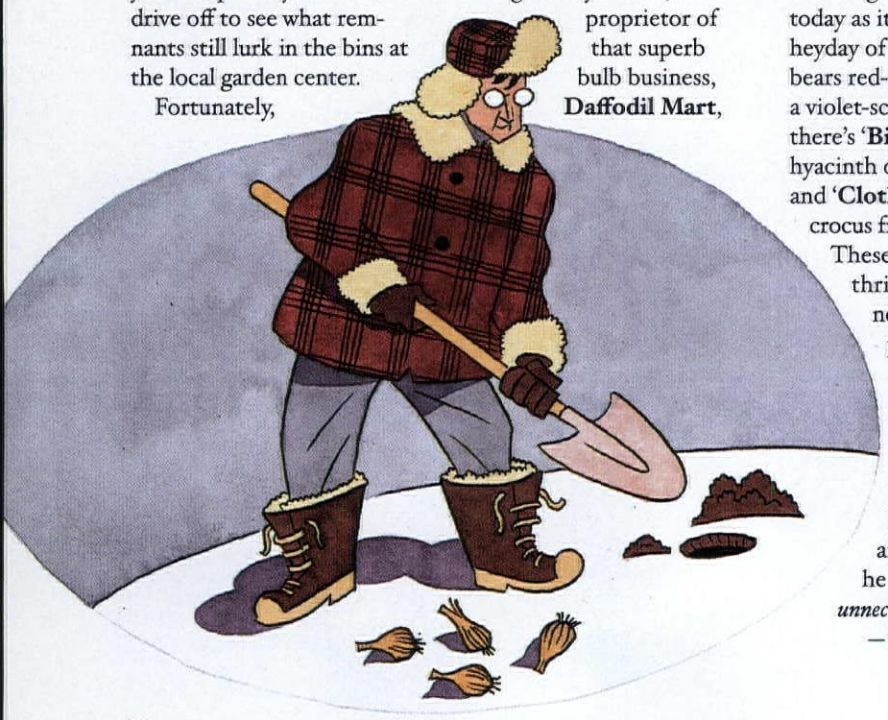
As the names suggest, both bear white blossoms, which make them easy to work into any color scheme. Better yet, like daffodils, they are distasteful to deer, squirrels, and mice. This means that in many suburbs, these two bulbs are among the very few plants, perennial or otherwise, to survive to the flowering stage.

If you don't have to worry about deer, you should also consider bulbs with track records—and for the longest track records, you have to go to Scott Kunst, proprietor of **Old House Gardens**, a mail-order business that specializes in heirloom bulbs. '**Prince of Austria**,' for example, is a tulip that Scott particularly favors. It's well over a century old but grows as vigorously today as it did during the heyday of the Hapsburgs; it bears red-orange flowers with a violet-scented perfume. Or there's '**Bismarck**,' a purple hyacinth of similar vintage, and '**Cloth of Gold**,' a crocus from Tudor England.

No other plant gives so much with **SO LITTLE LABOR**, *year after year*

These heirloom bulbs thrive on benign neglect; Scott advises planting them in an out-of-the-way spot where they can be left unwatered all summer. That suits Marty. It's not that he's afraid of work; he just hates *unnecessary* work.

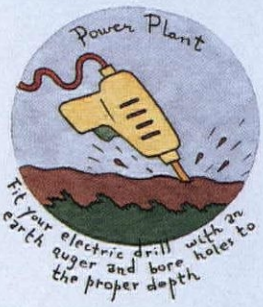
—TOM CHRISTOPHER AND MARTY ASHER



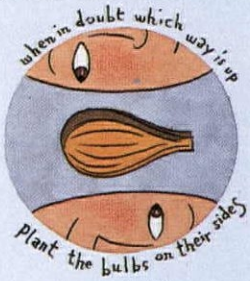
THE GAME PLAN

1. As a rule, make the planting hole three times as deep as the bulb is high. In sandy soil, plant an inch deeper; in dense clay soil, plant more shallowly but cover with a couple of inches of compost or bark mulch.

2. When setting out large numbers of bulbs, power-plant. Fit your electric drill with an earth auger—a special bit 1 3/4 to 2 3/4 inches in diameter—and bore the holes to the proper depth. Watch out for rocks.



3. Always plant bulbs with the pointed side (the top) facing upward. When in doubt as to which way is up, plant the bulbs on their sides.



4. To ward off hungry chipmunks and squirrels, sprinkle a couple of moth crystals on top of each newly planted bulb.

ILLUSTRATIONS BY STEVEN GUARNACCIA

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SWEET CHENILLE
The beribboned Pollyanna chair in cotton chenille, $450, is from Exposures Homes, in Oshkosh, WI. The classic Egg lamp, in Vetri Murano glass, is from A + J 20th Century Designs, NYC. Blue satin quilted dress by Young Versace.

Kid Stuff

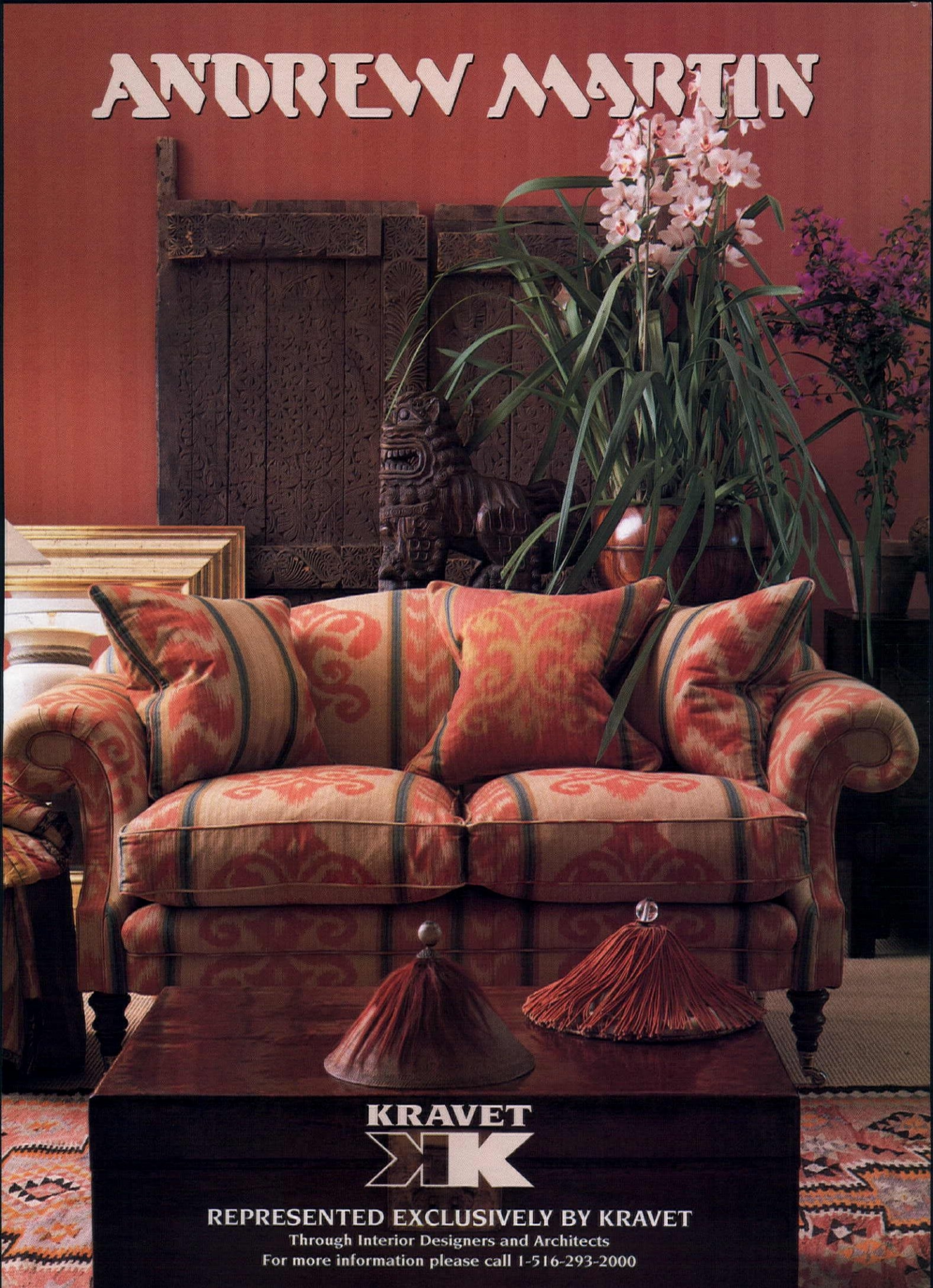
Chenille fabric and Murano glass, **Chippendale** and shag: in a child's room, **anything goes**, from fanciful colors to tiny versions of adult classics. Design has always had a **playful** streak, and never more so than in the **everyday objects** Achille Castiglioni has been designing for half a century. We also take news of fall's palette and mix in **memories** of summer blooms.

PHOTOGRAPHS BY BOB HIEMSTRA PRODUCED BY NEWELL TURNER

FASHION STYLIST: SONYA McCOY. STYLED BY AMY CRAIN. HAIR: KEONI, NYC

MOST OF US ARE KIDS AT HEART, but if we really were children, what colors and shapes would our world be? The truly pint-sized can get away with just about anything in their personal spaces. Mix a mid-century Arteluce floor lamp with a colonial-looking

SMALL WORLD **Leland International's Confetti table and Quince chair, in foreground, are in maple; the wool shag rug, $1,800, is from Troy, NYC. The Eames House of Cards game, $20, is from the MoMA Design Store, NYC. Trianali floor lamp by Arteluce, $3,600, from Alan Moss, NYC. A mahogany Chippendale-style chair, right, $180, from the Horchow Collection is covered in Designers Guild cotton Pesto from Osborne & Little. One girl is seated in a teak Raffles Child's chair, $170, from the John Rogers Collection. Bouclé sweaters by Simon Sez; boots from Center Court by Vida International for Esprit Kids.**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armchair? Why not? Glowing moon rocks with teak? Awesome. Pink walls with an orange floor? Cool! What's more, finding great pièces for kids today is child's play, with everyone from major furniture makers to quirky designers joining in the game. There

DRESSER BOOGIE-WOOGIE **Los Angeles architect Alla Kazovsky started designing children's furniture when her daughter was born, five years ago. Her KidPlay Show & Store dresser in Finnish birch plywood is $950 from Kids' Studio, L.A. The Ohio Baby Club chair covered in rose nylon crepe, $475, is available through Modernica, NYC. The 1967 Ingo Mauer Bulb lamp is made of chromium plate and handblown crystal, $695, from Moss, NYC. The plastic Inflatable Baby by Keith Haring is $15 and available from the Pop Shop, NYC. The room's inhabitant wears a green dress in stretch velour by Young Versace.**

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new and yet

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about windows

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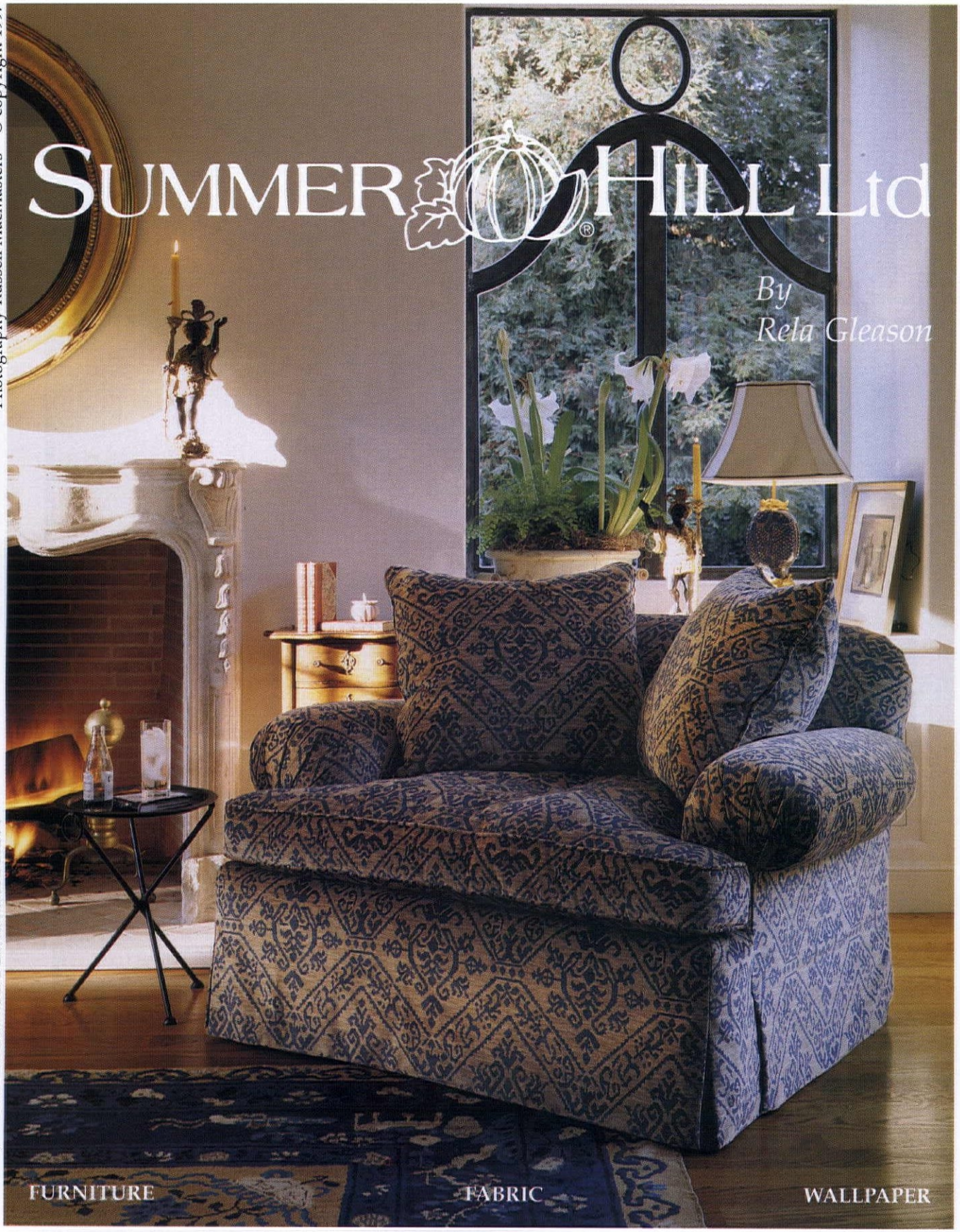
DECORATING THEIR WORLD

We asked design experts for tips:

- **"Don't make it too babyish; kids grow out of things fast," says architect Alison Spear.**
- **Mix adult furniture with children's pieces, suggests decorator Allegra Hicks.**
- **Involve a child or teen in decorating the space. As Spear notes, "That would stop an argument!"**

are kid-scale versions of outdoor garden furniture, small club chairs in soft check patterns, and Mondrian-inspired dressers in Finnish plywood and primary colors. We accessorized these basics with funky vintage lighting that resembles eggs and accordions,

OUT OF THIS WORLD The vintage 1970s fiberglass French Moon/Rock lamps were inspired by the first moon walk. The large lamps, $1,100, are from the store 1950, NYC; the smaller lamps, $475 to $675, are from Troy, NYC. The teak outdoor furniture from Barlow Tyrie includes its Glenham Junior two-seater, $349, table, $259, and chair, $279. The white Marine/Camper hose, $13, and Select-A-Spray water nozzle, $13, are from Gracious Home, NYC. The girls are wearing Tahiti dresses, one in rose and the other in silver, by Tocca Children from the Tocca Boutique, NYC.



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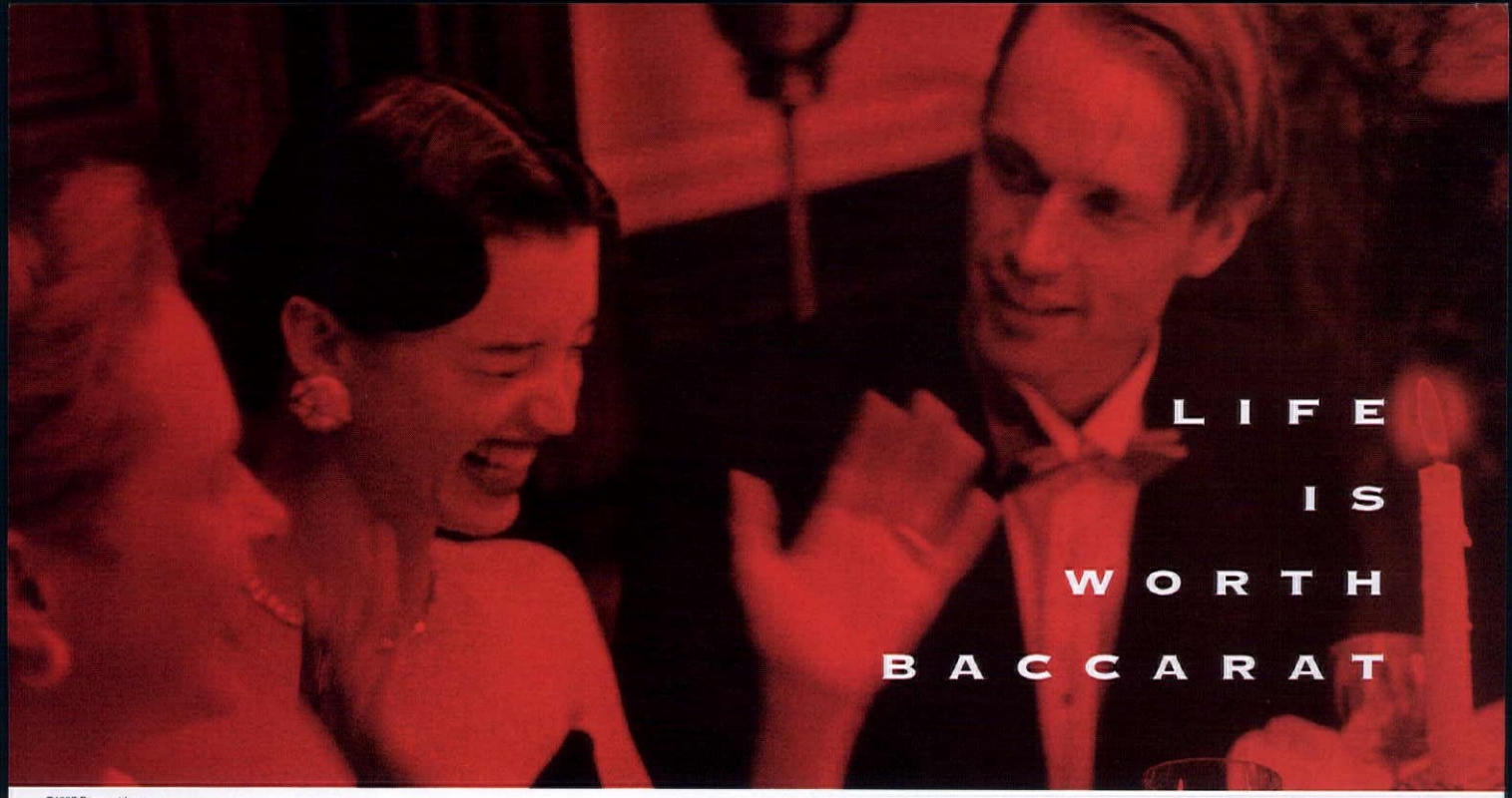
an inflatable Baby, and with the deepest shag rug we could find. One children's furniture company, Baby X, makes a slick green vinyl rocking chair that looks ready to rock right into the next century (just in time, perhaps, to be passed down to a younger sibling).

MUSICAL CHAIRS **Top, from left: The apple-green wicker child's chair is $135 from ABC Carpet & Home, NYC. Designers R & Y Agousti created this printed parchment chair for a child, $585, Barneys New York. The plastic Le Klint hanging light seen in both pictures is from Denmark, $245, Troy, NYC. Above, from left: a green vinyl rocking chair by Baby X, $265, at Barneys New York, comes in ten other colors, including gold and silver. A classic armchair, Galen, in Chantilly Check, is from Summer Hill Ltd. Both are shown with the hanging Falkland lamp, in white elasticized fabric, $375, from Moss, NYC. Sources, see back of book.**



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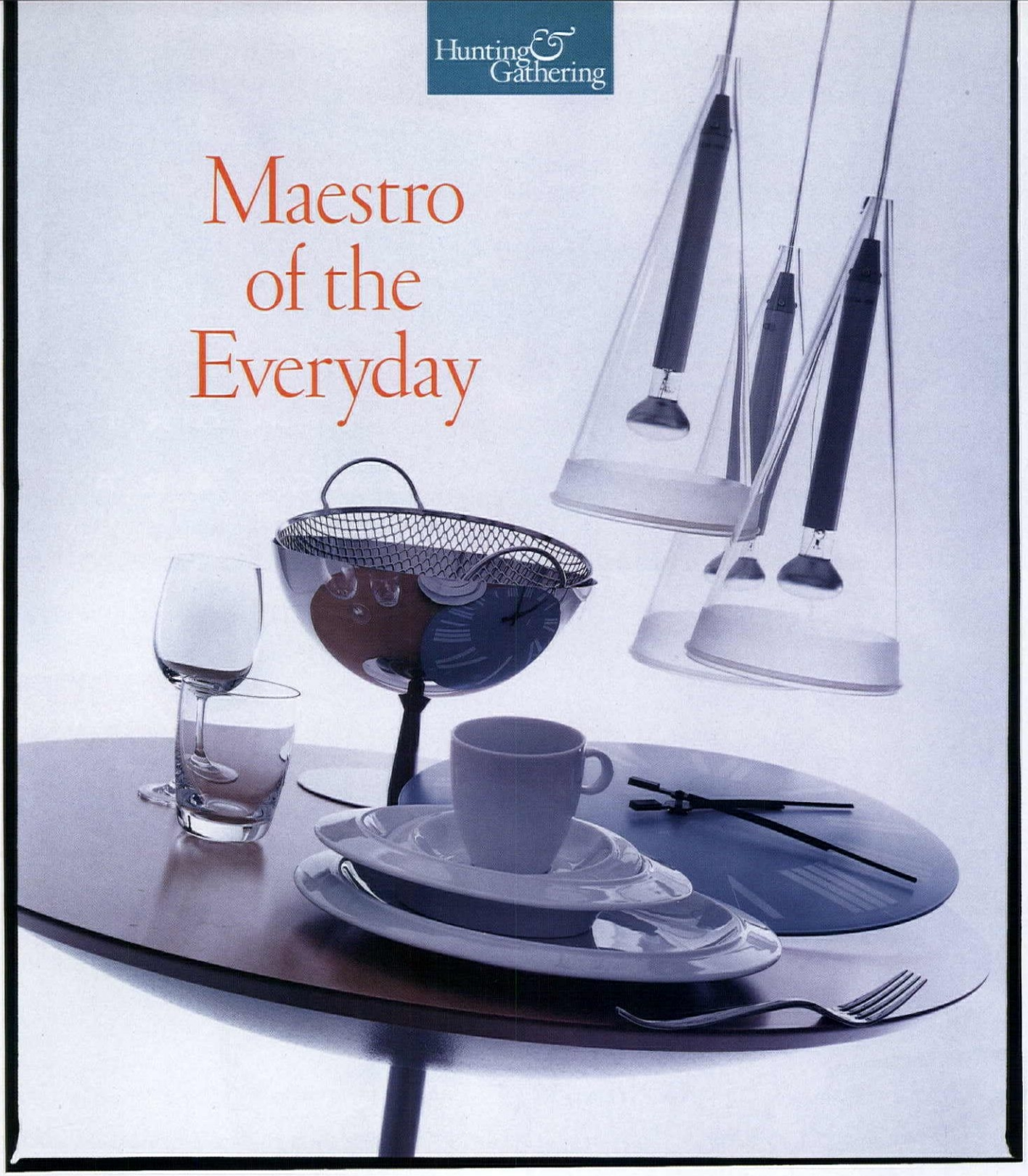

"THE FUNCTION, WHAT A NICE FORM!" Achille Castiglioni, dean of Italian design, has said. Now seventy-nine, Castiglioni is getting his first U.S. retrospective beginning this month at New York's Museum of Modern Art. On view will be the everyday objects that he and his late brother, Pier Giacomo, have given their stylish spin over the years. Castiglioni's newest designs—like a fruit bowl with colander—are the perfect marriage of function and form.

CLASSIC MODERN **Castiglioni continues to create. Glass cones, right, form a chandelier called Fucsia, his latest prototype for Flos. Alessi produces Castiglioni's stainless-steel fruit bowl and colander, $235; Firenze wall clock, $120; Bavero dinnerware, $95 for five pieces; Grand Prix salad fork, $21; and crystal Orseggi tumbler, $21, and wineglass, $24. Sources, see back of book.**

PHOTOGRAPH BY GABRIELLA IMPERATORI-PENN. PRODUCED BY BROOKE STODDARD

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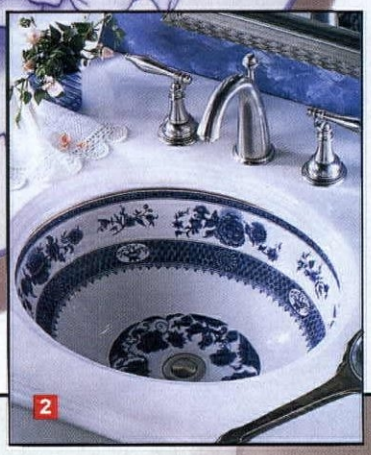
What's News

Fall colors inspired our finds, but we can't let go of summer blooms



1. BLUE BLOOMS Geranium plate from the Tiffany Nature Collection, $220 for set of 4, Tiffany & Co. 800-526-0649.

2. WATER WORLD Kallista's Blue Dynasty oval basin, $1,320, inspired by a Mottahedeh china pattern, is decorated with flowers, foliage, and Chinese fretwork. 888-4-KALLISTA.

3. ELEGANT LOUNGING Solid maple chaise longue by Robert Levin, with cushion in Valentin by Manuel Canovas, $3,800. FT Rare, NYC. 212-533-6064.

4. FLORENTINE FLOORS These leather tiles are hand-painted to look like marbleized Italian paper, $45 for a 12"x12" tile, from the Ashley Studio, NY. 607-746-7678.

5. POP UP Tray tables by Hagg & Weil, Sweden, with pop-art patterns in laminated fabric over birch veneer. Archipelago, NYC. 212-334-9460.

6. SOUTHERN COMFORT This circa 1809 clock is in one of three exhibits of southern decorative arts at Colonial Williamsburg in Virginia this fall. Baker Furniture has reproduced some fine examples of the furniture on display. 800-246-2099. Sources, see back of book.

PLATE: PHOTOGRAPH BY JAMES WORRELL; TABLE: PHOTOGRAPH BY MINH & WASS. PRODUCED BY BROOKE STODDARD

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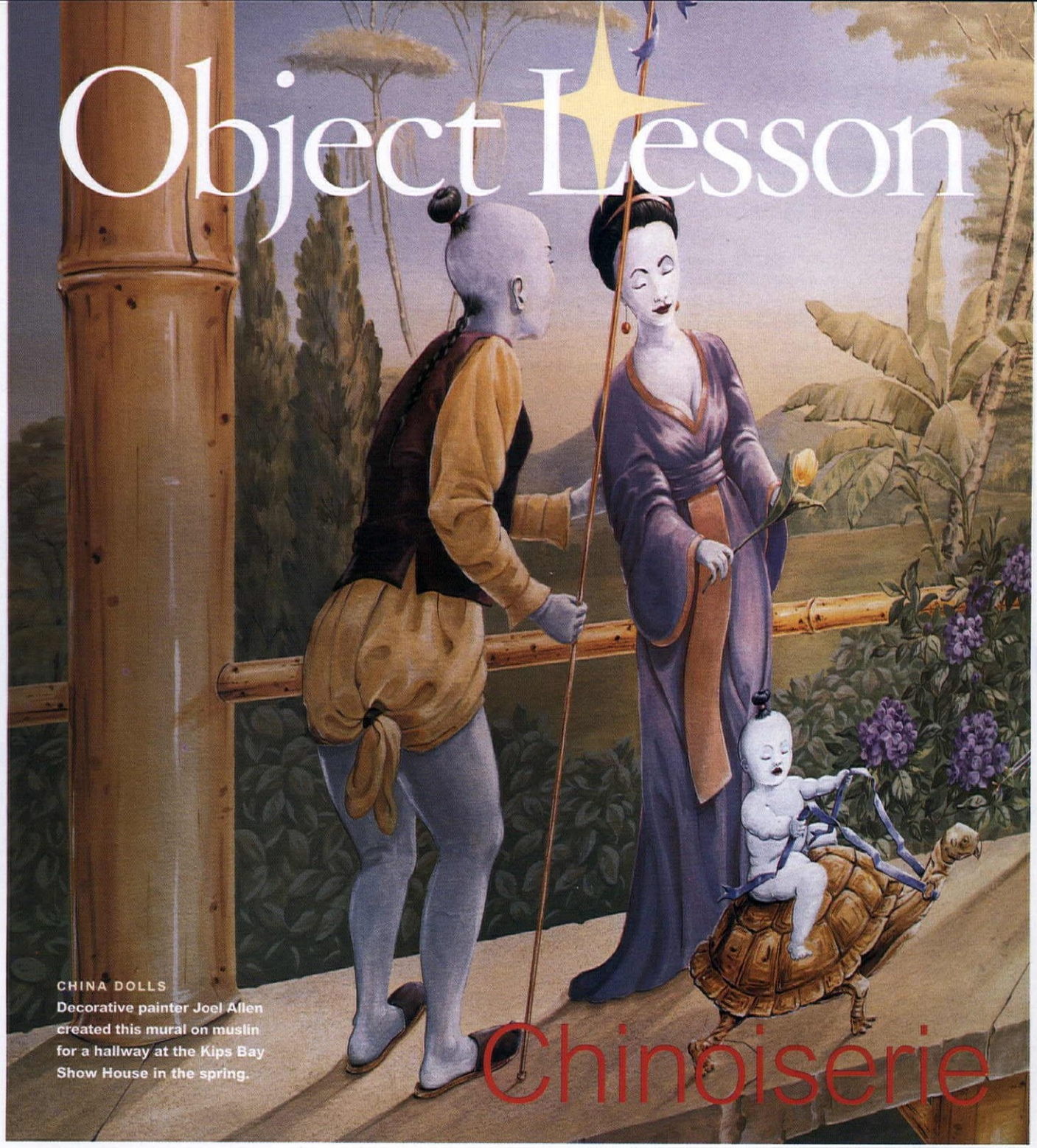
Object Lesson



CHINA DOLLS
Decorative painter Joel Allen created this mural on muslin for a hallway at the Kips Bay Show House in the spring.

Chinoiserie

At the 1997 Kips Bay Show House, one room featured Chinese **lanterns** painted on Mylar; another had valances shaped like **pagodas**. Chinoiserie, Europe's centuries-old evocation of **Chinese art**, is all the rage again among New York's **top designers**. Infused with pattern, color, and a touch of whimsy, chinoiserie is a far cry from minimalism, another style inspired by the **Far East**.

WRITTEN BY INGRID ABRAMOVITCH PRODUCED BY SUZANNE SLESIN

PHOTOGRAPHED BY PIETER ESTERSOHN

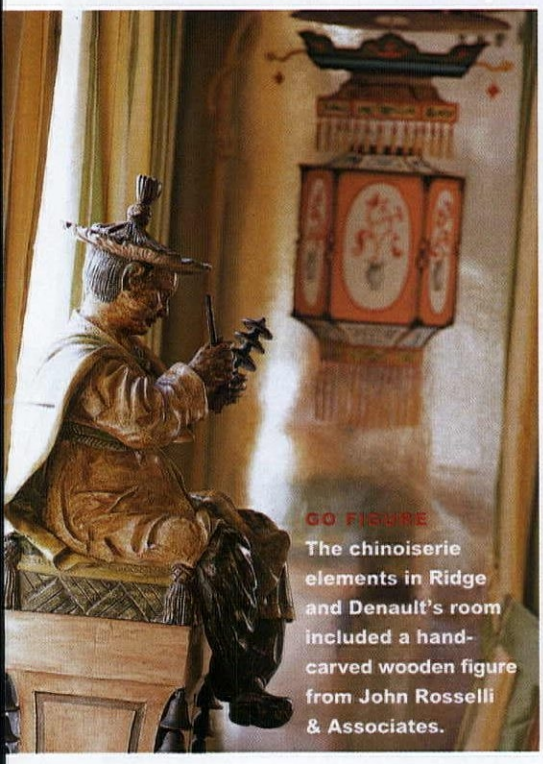
Object Lesson

EAST MEETS WEST

When Chinese goods arrived in Europe via the silk route in the thirteenth century, people were dazzled by the delicately patterned fabrics, the embroideries and the silks, and by new materials and finishes like porcelain and lacquerware. Western artists began to copy these rare objects and, gradually, the knockoffs became an art in their own right: chinoiserie.

A favorite motif of Madame de Pompadour, whose boudoir had Chinese-inspired Rococo decorations, chinoiserie has been a staple of the Western decorative arts tradition for hundreds of years. In that time, it has turned up in the guise of furniture, fabrics, even garden follies.

Chinoiserie's enduring appeal got a gilt-edged endorsement at the 1997 Kips Bay Show House in New York, where top designers decorated entire rooms in a Federal town house with motifs inspired by Chinese art. In a hallway, Joel Allen painted a mural with images of pale Chinese figures and bamboo walkways. In the morning room, Richard L. Ridge and Roderick R. Denault mixed red-lacquered furniture with pagodas and Chinese lanterns painted on Mylar wallpaper. The salon, designed by Anderson Papachristidis Raeymaekers Interiors, featured chinoiserie fabric on George III chairs and valances shaped like pagodas.



GO FIGURE
The chinoiserie elements in Ridge and Denault's room included a hand-carved wooden figure from John Rosselli & Associates.

ORIENT EXPRESS
In Richard L. Ridge and Roderick R. Denault's Kips Bay room, chinoiserie was evident not only in the mural, painted by Dianne Warner and Robert Garey on Mylar wallcovering from First Editions, but in the details, including a silk pillow. Fabrics by Old World Weavers.

> "CREATIVE PEOPLE HAVE ALWAYS LOOKED TO *the East* FOR INSPIRATION"
>
> JOEL ALLEN
> DECORATIVE PAINTER, NYC

And there in the garden room was Mario Buatta and Robert Jacobson's spin on chinoiserie: chintz, yes, but used with wallpaper with Chinese designs. Call it chintz-oiserie.

If chinoiserie was on many people's minds at the show house, it was not part of a master plan. "We had no prior communication," Allen says. "The chinoiserie themes just came out on their own."

Although chinoiserie has never gone completely out of style, it has been used more sparingly in this century. So when entire rooms at Kips Bay were done up in chinoiserie, it seemed more than a coincidence. Observers speculated that interest was sparked by the attention to Hong Kong's return to China.

LACQUER FINISH
Chinese Chippendale armchair by Dessin Fournir at John Rosselli & Associates.

CHAIR PHOTOGRAPHED BY LAURIE LAMBRECHT

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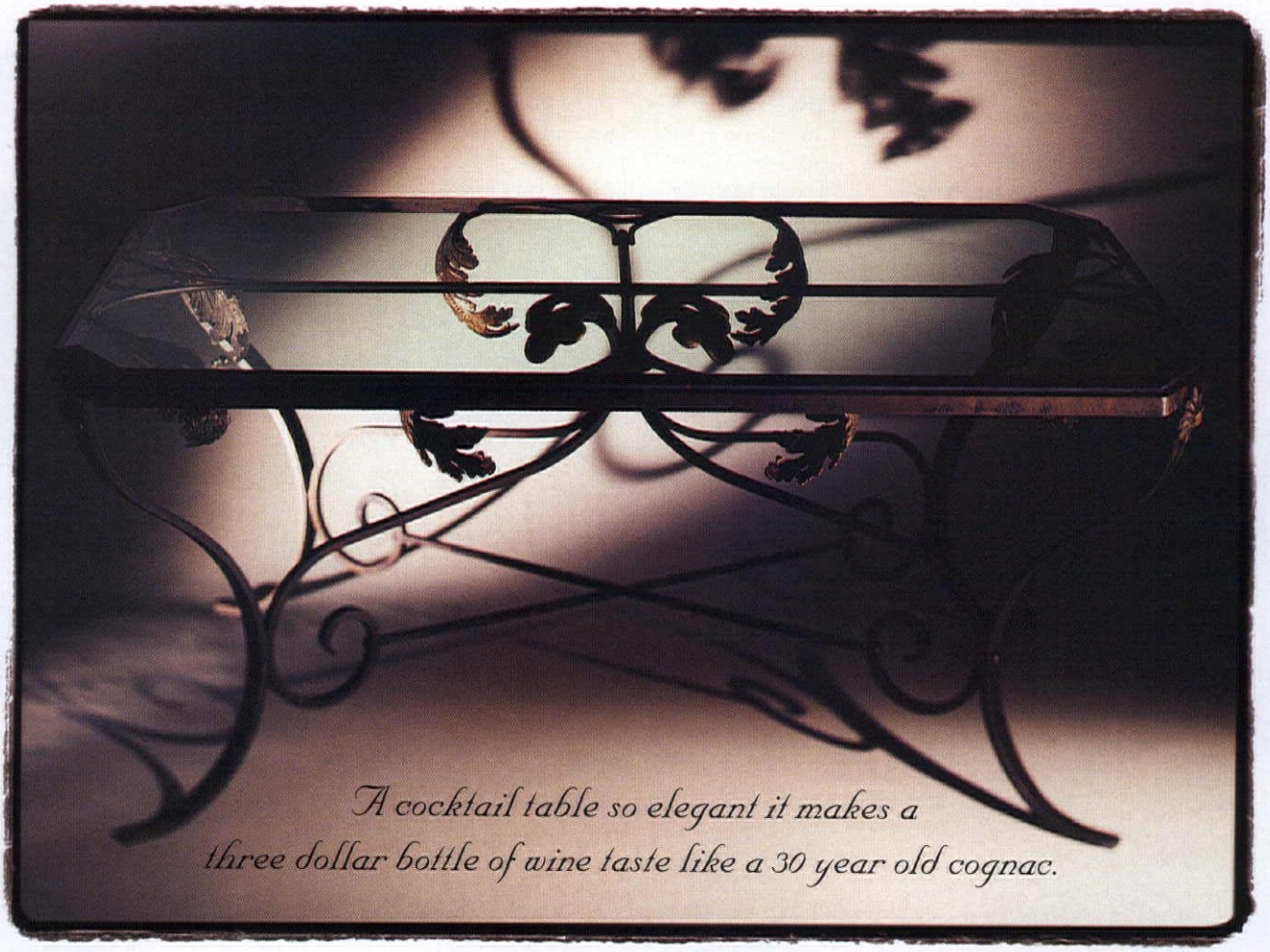

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Object Lesson

"Fine examples of chinoiserie are *classics*. They're timeless"

Christine Cain
Interior Designer, NYC

Another factor may have been the opening up of Chinese culture to art historians in recent years. Others joked that all this pattern and color was the flip side of minimalism's hushed take on Asian style.

Of course, the decorations on view at Kips Bay were not authentically Chinese, nor were they meant to be. Chinoiserie, as Dawn Jacobson writes in her book on the subject, is "a wholly European style whose inspiration is entirely oriental."

BROCADE AND PORCELAIN

Chinoiserie has its origins in the explorations of Marco Polo and the tales he brought back of the land he called Cathay. China's brocades, ivory, and porcelain filtered slowly into Europe and quickly became prized by the European courts. Local craftsmen began to mimic blue-and-white Ming porcelain, Chinese tapestries, and lacquerware.

"The initial copies were faithful," says Anne Poulet, co-curator of an exhibit on the history of chinoiserie currently showing at the Museum of Fine Arts in Boston. "Then they became more fanciful, mixing Chinese, Indian, and European motifs."

The designs were both naïve and fantastical, incorporating images of monkeys, Chinese figures in colorful outfits, pagodas, and umbrellas. Some of the resulting patterns may lack realism, but then, for most of its history, China was closed to outsiders. "They had only a vague idea what [China] was," Poulet says. "The primary goal was to create something light and pleasing, not to document Chinese culture."

Today, chinoiserie has the same effect, adding color, pattern, and perhaps a touch of whimsy to a traditional interior. "People are mixing it into a more modern vocabulary," says Christine Cain, a designer with Jed Johnson & Associates, whose firm recently completed a chinoiserie-inspired design for a Manhattan apartment. In the dining room, English antiques were combined with antique Chinese wallpaper

ALL THE TRIMMINGS
Jade roosters hang from a Scalamandré trim, top of page. Above: figures from the Chinese Porcelain Company, NYC.

CLASSIC INTERIOR
An English traditional dining room by Jed Johnson & Associates has touches of chinoiserie in the wallpaper and the antiques, and in a pagoda-shaped mantel. These blend with English antiques like the Regency dining table, George III Chippendale chairs, and cut-glass chandelier.

PHOTOGRAPHS: THIBAULT JEANSON; STYLIST: SUZANNE SHAKER; DETAIL OF TRIM: LAURIE LAMBRECHT

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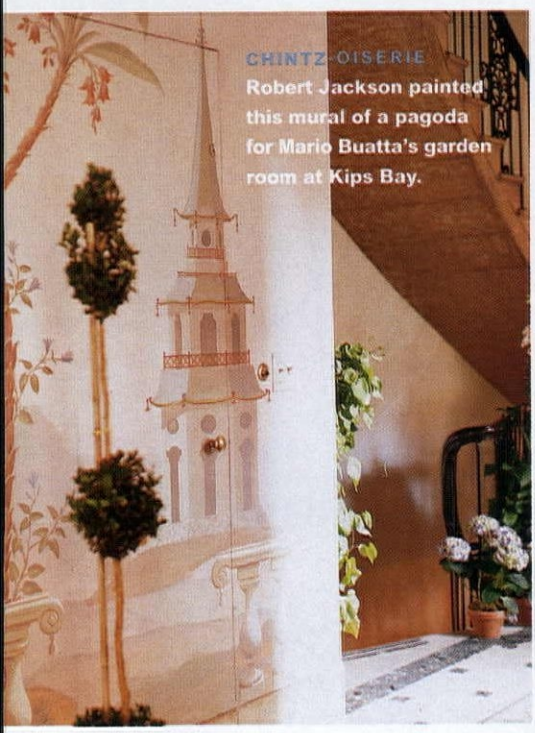


CHINTZ-OISERIE
Robert Jackson painted this mural of a pagoda for Mario Buatta's garden room at Kips Bay.

A DELICATE VALANCE
Anderson Papachristidis Raeymaekers's salon at Kips Bay displayed valances inspired by pagodas. Fabrics from Old World Weavers. George III armchairs from Florian Papp.

"Many English houses had a Chinese *wallpaper* room"

Mario Buatta
Designer, NYC

circa 1780, a gift from Emperor Chi'en Lung to the earl of Leicester. As a final touch, the mantelpiece was designed in the shape of a pagoda.

The melding of Eastern and Western traditions has produced unique pieces of furniture. An example is Chinese Chippendale, like the armchair now produced by the New York furniture company Dessin Fournir, with its black crackled lacquer and latticework design.

Chinoiserie fabrics also stand the test of time. Many companies are reintroducing age-old patterns. Brunschwig & Fils's Cathay Toile cotton print is based on an eighteenth-century English design called China Blue, which depicts pagodas, Chinese men with flutes, and women in European costumes.

Rich hues are what make chinoiserie irresistible to many designers. "People are starving for color," says Joel Allen. "Peaches and blues, they are all intended to relax." At Kips Bay, some chinoiserie decorations were truly opulent, such as the painted murals and the pagoda valances. But chinoiserie also showed up in subtle ways: in a small red silk pillow and a blue-and-white porcelain vase. As the ideas introduced at the influential show house filter out, expect to see chinoiserie adding pattern and color to all sorts of interiors.

As Marco Polo wrote, "Let us now . . . travel into Cathay, so that you may learn something of its grandeurs and its treasures."

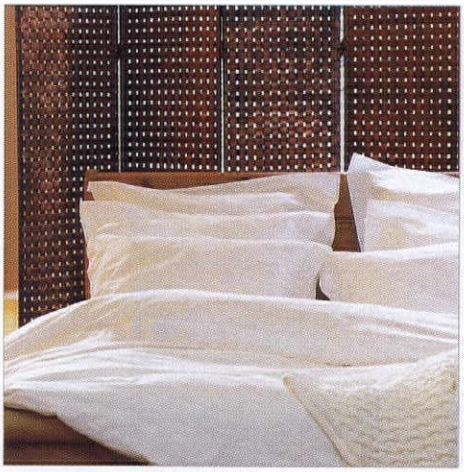
DECORATIVE HISTORY

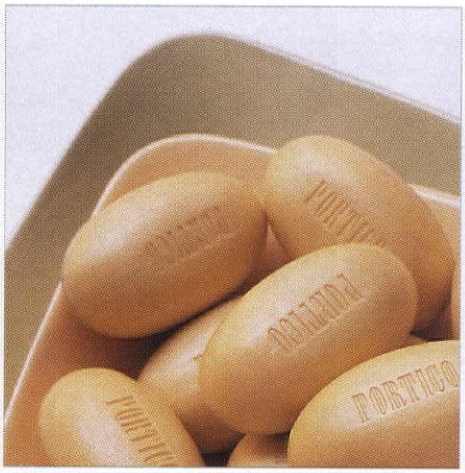
To learn more about chinoiserie, consult Dawn Jacobson's 1993 book, *Chinoiserie* (Phaidon). Or visit the Museum of Fine Arts, Boston, which has an exhibit, "Chinoiserie: The Lure of the East," on the early history of this decorative style. The exhibition will be on view through November 9.

FANCIFUL FABRICS

Below, left to right: Manuel Canovas's Mandarin; Hinson's Stripe Chinoise; Pollack & Associates' Chinoiserie in cotton and silk; and Brunschwig & Fils's cotton Cathay Toile, an adaptation of an 18th-century engraved print. Sources, see back of book.

FABRIC SWATCHES PHOTOGRAPHED BY LAURIE LAMBRECHT





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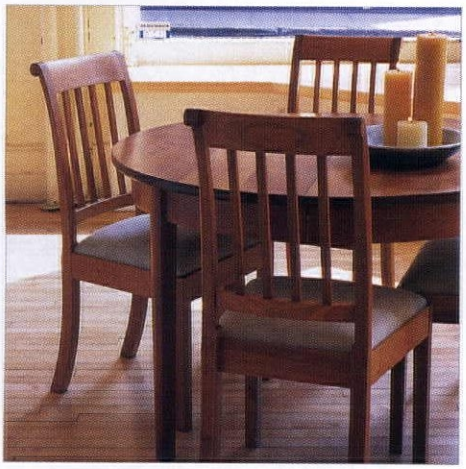

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California Dreamer

Sally Sirkin Lewis gets her own retrospective in Los Angeles

BY DAN SHAW

LIKE THE FURNITURE and textiles she designs, Sally Sirkin Lewis is glamorous, impeccable, bold. "I've always been a luxe contemporary girl," says Lewis, who began her career in Miami in the 1950s, moved to Los Angeles in the late 1960s, and opened the J. Robert Scott showroom (named after her sons) on Melrose Avenue in 1972.

"Los Angeles was a decorating wasteland," she recalls. "I used to fly to New York to shop." It was the sales manager at the Pace Collection in Manhattan who persuaded her to open a California showroom where Pace furniture could be displayed along with other vendors'. "I was reluctant but thought I could show this town something about good design," says Lewis, whose private clients have included folk-rock goddess Joni Mitchell. Though she had been designing upholstered furniture such as oversize roll-arm sofas for the showroom since its beginning, she relied on Karl Springer, a favorite New York source, for tables and mirrors until Springer decided to open his own West Coast operation in 1983. "Suddenly I had all this empty space. I sat down and designed one hundred pieces of furniture until we could find someone else."

She never found that person. Instead, Lewis discovered that she had a knack for designing architectonic tables and sculptural chairs, too. "I'd designed furniture for individual projects, but I considered that part of decorating," says Lewis, who remembers when decorating was thought of as a lowly profession. "There were few women decorators, and most of them were high-society ladies." Now, many of her patented designs—along with her innovative mixing of zebra rugs, sisal carpets, and African and Asian antiques—are considered classics.

Her accomplishments are the subject of a retrospective at the Fashion Institute of Design & Merchandising in Los Angeles (September 22 to December 12); she is the first decorator to be the focus of an exhibit there. Says Lewis: "It's the greatest honor of my career."

CONTEMPORARY CHIC At home with her dogs, Mitzi and Robbi, Lewis wears a gown of J. Robert Scott fabric.

PHOTOGRAPH BY BLAKE LITTLE; HAIR AND MAKEUP BY ROBIN FEDRICKSZ; SOURCES, SEE BACK OF BOOK

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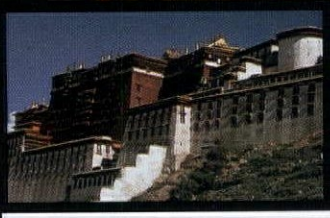

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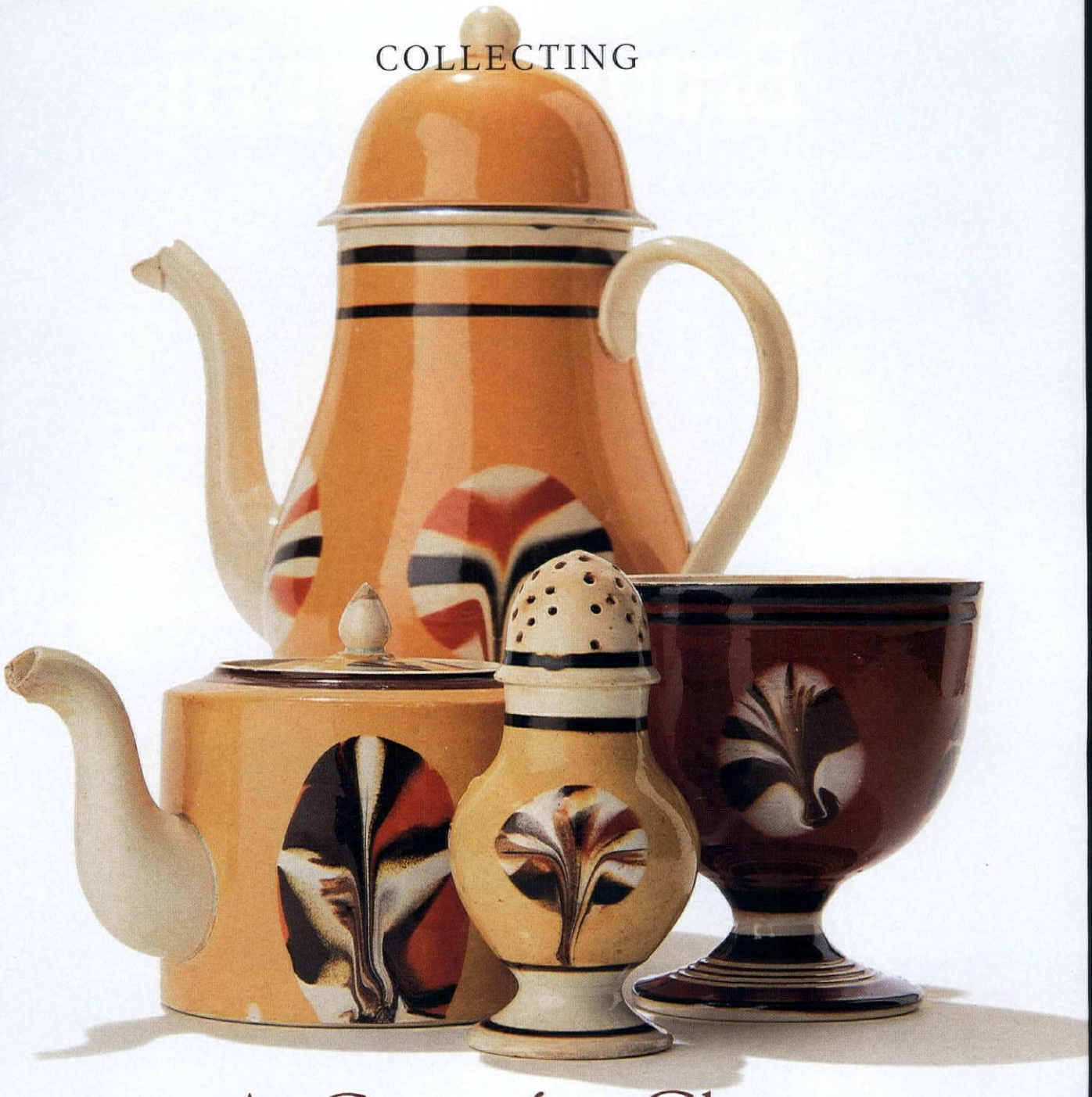

A Craze for Glaze

Once just utilitarian, kitchen ceramics acquire star status

OUR SEARCH INTO the world of kitchen ceramics began with the most ordinary of everyday objects: the bowl. Plain, serviceable, basic mixing bowls, the mainstays of so many kitchens of generations past, kept catching our eyes at flea markets. There were yellowware ones and ironstone ones, some embossed with bands of color or friendly scenes, all appealingly innocent and comforting.

Over time, those simple bowls, once used just for mixing cake or waffle batter, have emerged from the kitchen to grace tables, filled with pasta or salad or soup. When the bowls cracked (as they inevitably did), some owners couldn't bear to part with them, and put them on display. Beauty, after all, does not have to be utilitarian.

SHINE ON Mocha ware—like these pots, bowl, and caster—gets its name from Mocha, a Red Sea port through which stone was shipped in the late 18th century.

What could be more basic, more earthy, than the bowl, with its sides curving as gently as the planet itself? Our fascination with bowls—big ones,

ADAPTED FROM *EVERYDAY THINGS: KITCHEN CERAMICS* © 1997 BY SUZANNE SLESIN, DANIEL ROZENSZTROCH, AND STAFFORD CLIFF. PHOTOGRAPHS BY MARIE-PIERRE MOREL AND MARC SCHWARTZ. TO BE PUBLISHED BY ABBEVILLE PRESS, OCTOBER 1997.

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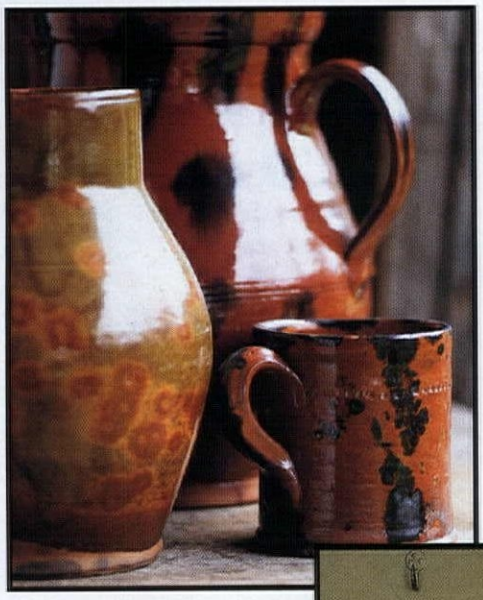
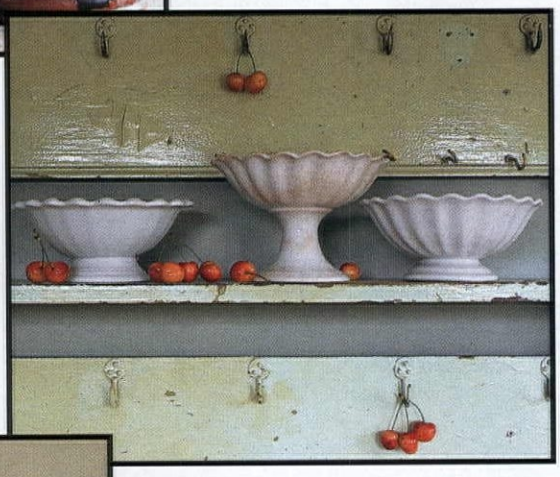
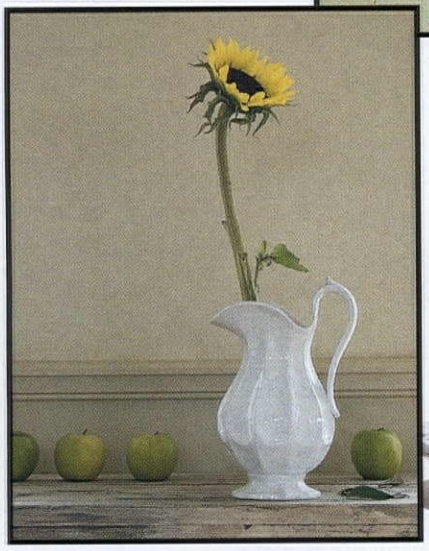


RED, WHITE, AND TRUE **The first pottery produced in colonial America was redware, made from red clay. Objects like the pitchers and mug, left, and storage jug, below left, were relatively easy to make and useful additions to pewter and wooden implements. Decorated redware plates, above, are worthy of display as folk art. White ironstone items from the 1800s, including, clockwise from below, footed bowls, a sauce tureen, and a pitcher, are easily integrated into any contemporary table setting.**





small ones, ones that nest snugly in sets—expanded to encompass all kinds of so-called everyday pottery. We were intrigued by their multitude of shapes, by the artistry and the technology involved in their manufacture. There are stout crocks; slender pitchers with vine-like handles; pudding molds with bas-reliefs of lions or corn; fluted, pedestaled serving dishes; tureens topped with seashell handles; and colorful teacups with no handles at all. This parade of wares is made from elegant ironstone; redware, an extraordinary example of folk art; yellowware, the most universally appreciated; and Mocha ware and spongeware, seductive in the range and variety of their imaginative decorations.

IF THE KITCHEN CERAMICS WE SO prize today have a birthplace, it is the smoky heart of industrial England, rife with riverbed clay and the coal that is needed to fire it. From the end of the seventeenth century until well into the nineteenth, England's Staffordshire region supplied a large part of the ceramics not only used by the British but exported all over the world.

Because of its plain, utilitarian nature, ironstone—durable and heavy, hence, perhaps, its name—quickly became a staple in the daily life of the burgeoning nineteenth-century middle class. In America, inexpensive ironstone grew in popularity, eventually replacing redware as the ceramic of choice. Even in the poorest rural houses, tables were set with glistening white dishes. Ironstone was easy to clean and touted as important for health's sake.

The best known of the Staffordshire potters, Josiah Wedgwood, had noted that the expanding export market could become more important than the market in his native country. In the 1870s, American potteries flourished, in part thanks to potters who had emigrated from England. Many British artisans also traveled to France, settled there, and became closely associated with well-known French manufacturers to whom they had given their expertise. To protect themselves from

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You see a table. I see a doorway beckoning my imagination. Sally Shiels Schuyp '97

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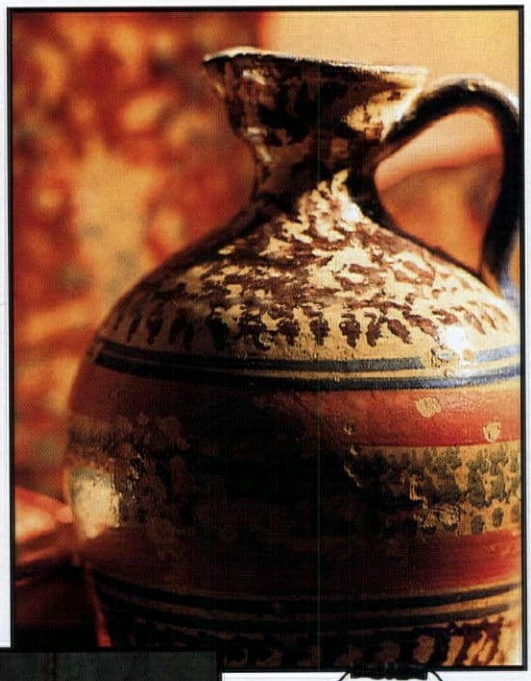
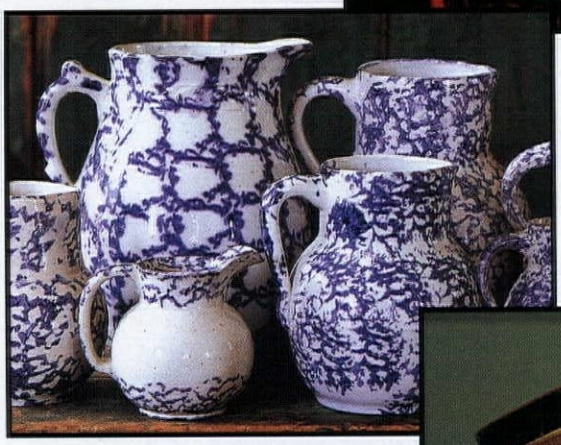
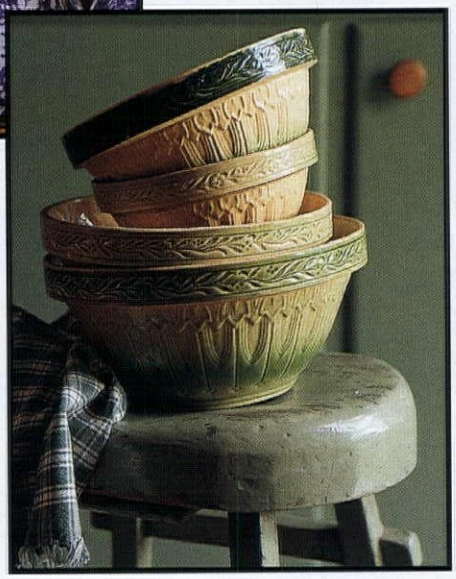




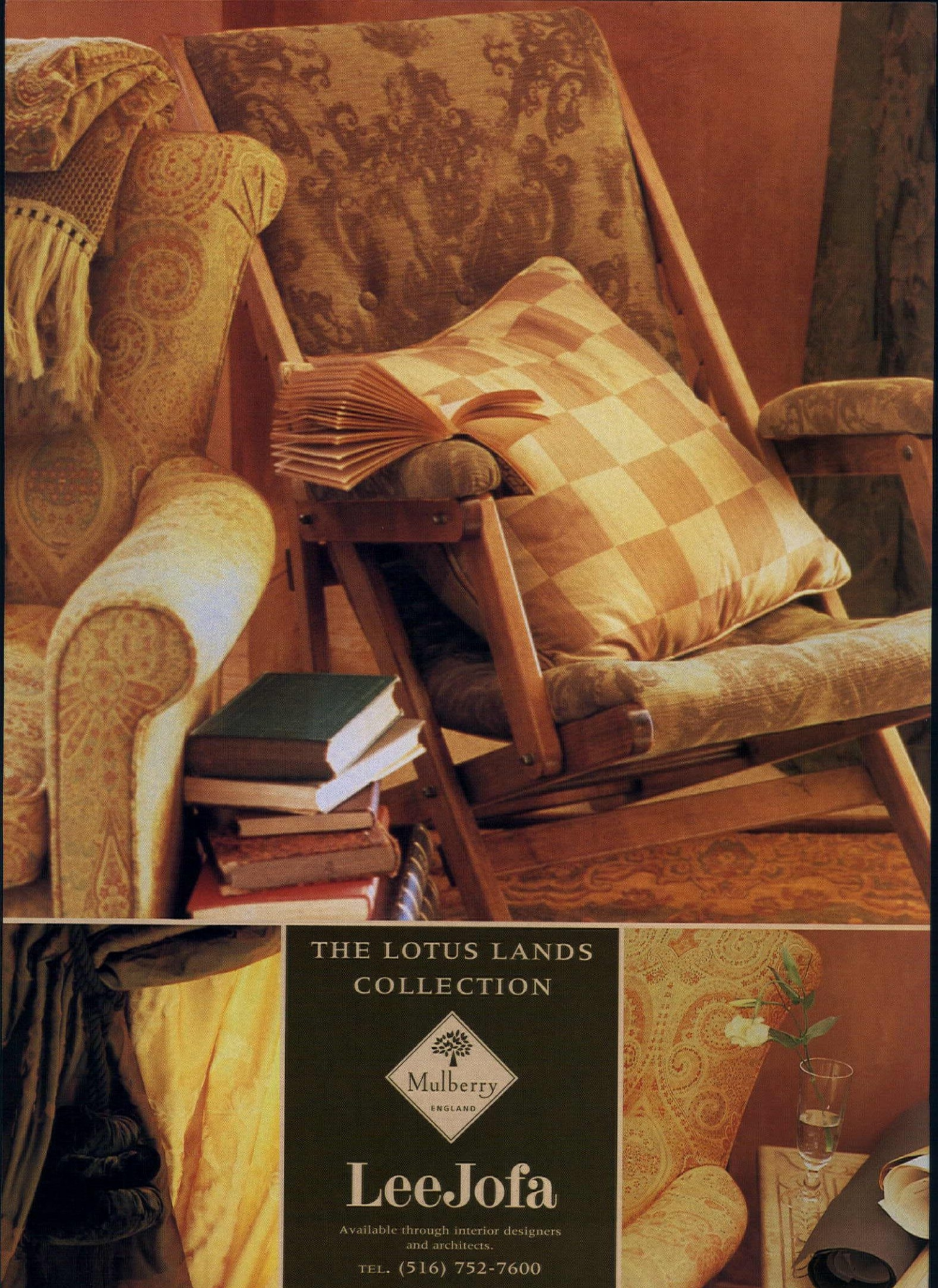


THROW IN THE SPONGE **Widely thought to be a descendant of spatterware, spongeware (named for the technique used to decorate it) is equally adaptable for, clockwise from top, handleless teacups, a storage jar, a wire-handled stewpan, and pitchers. Green-glazed yellowware bowls in graduated sizes, right, were made in the Midwest from 1900 to 1930. Color-banded ones, below, were staples of the 19th-century American kitchen.**

the influx of British ware, other European countries, including Holland, Germany, and Belgium, developed their own factories and began turning out their own distinctive ceramics, especially spatterware and spongeware.

Until well into this century, simple yellowware (made of buff clay overlaid with yellow) or spongeware cooking and serving utensils were necessities in almost every household. Heavy yellowware bowls, with their decorations of colored bands, were in constant use for baking. Milk was poured into sponged pitchers, and slope-sided pie plates were continually in transit between oven and table. Fresh food was preserved by drying, salting, pickling, and smoking and kept in ceramic storage crocks.

THE INDUSTRIAL REVOLUTION made possible the manufacture, low cost, and wide distribution of kitchen ceramics. But technology eventually overwhelmed them: refrigerators made crocks redundant; plastics rendered much pottery obsolete. While we admire many things from the past, we have had to find informal, stylish, and timely ways to use them today. So we have learned to place a slip-decorated loaf pan on the hall table; to set a party table with a variety of mismatched cut-sponge plates; to line the mantelpiece with a series of vivid Mocha ware mugs; to arrange, fearlessly, a bouquet in a huge ironstone milk pitcher. In so doing we not only appreciate the timeless forms of this well-loved pottery but realize in how many ways vintage kitchen ceramics have helped us rediscover an art of living for today.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Bringing In the Sheaves

MIRROR, MIRROR **Fitting room by Putman**

Whether you're digging in the garden or rooting around in the library, there's a bumper crop of books ready to harvest

BY CATHLEEN MEDWICK

LIKE RIPE APPLES, the books to shake down this season vary in texture and flavor, from crisp and tart to succulent and sweet. From a publishing standpoint, fall is the time to clear away debris and lay in fresh ideas and images. The resulting volumes supply newly relevant approaches to design, reassessments of past (and present) masters, and some unexpected bounty from the garden. Take your pick.

ANDRÉE PUTMAN, by Sophie Tasma-Anargyros (Overlook, $45). The Paris-based designer relishes light and empty space, which she fills (barely) with sleekly sensuous objects—her own curvilinear La Lune writing desk with its flip-up lacquered top and Eileen Gray's 1927 classic Satellite mirror, back in orbit thanks to its reissue by Putman's company, Ecart. This book (which is also a reissue, updated to include new projects) is shot through with Putman's wit, verbal and visual. She herself is soothed by a well-ordered room. "My idea of comfort has very little to do with tea cozies, quilted curtains, and wool carpets," she says. "I think visual comfort is far more important than physical comfort." Call this late-century modernism—but with a human face.

OSBORNE & LITTLE STYLE, by Jackie Cole (Little, Brown, $40). For those whose list of comforts might include a Diva chenille laundry basket, this is the design handbook of choice. O & L, whose fabrics and wall coverings have swathed sumptuous houses since the late 1960s, now also purveys the work of Nina Campbell and Designers Guild. The firm's principles are tried and true: accents of bright color to jazz up neutral fabrics; bold wallpaper patterns for large-proportioned spaces—visual interest through texture. This is an aesthetic of abundance, dressed for success.

PHOTOGRAPH BY JAMES WORRELL

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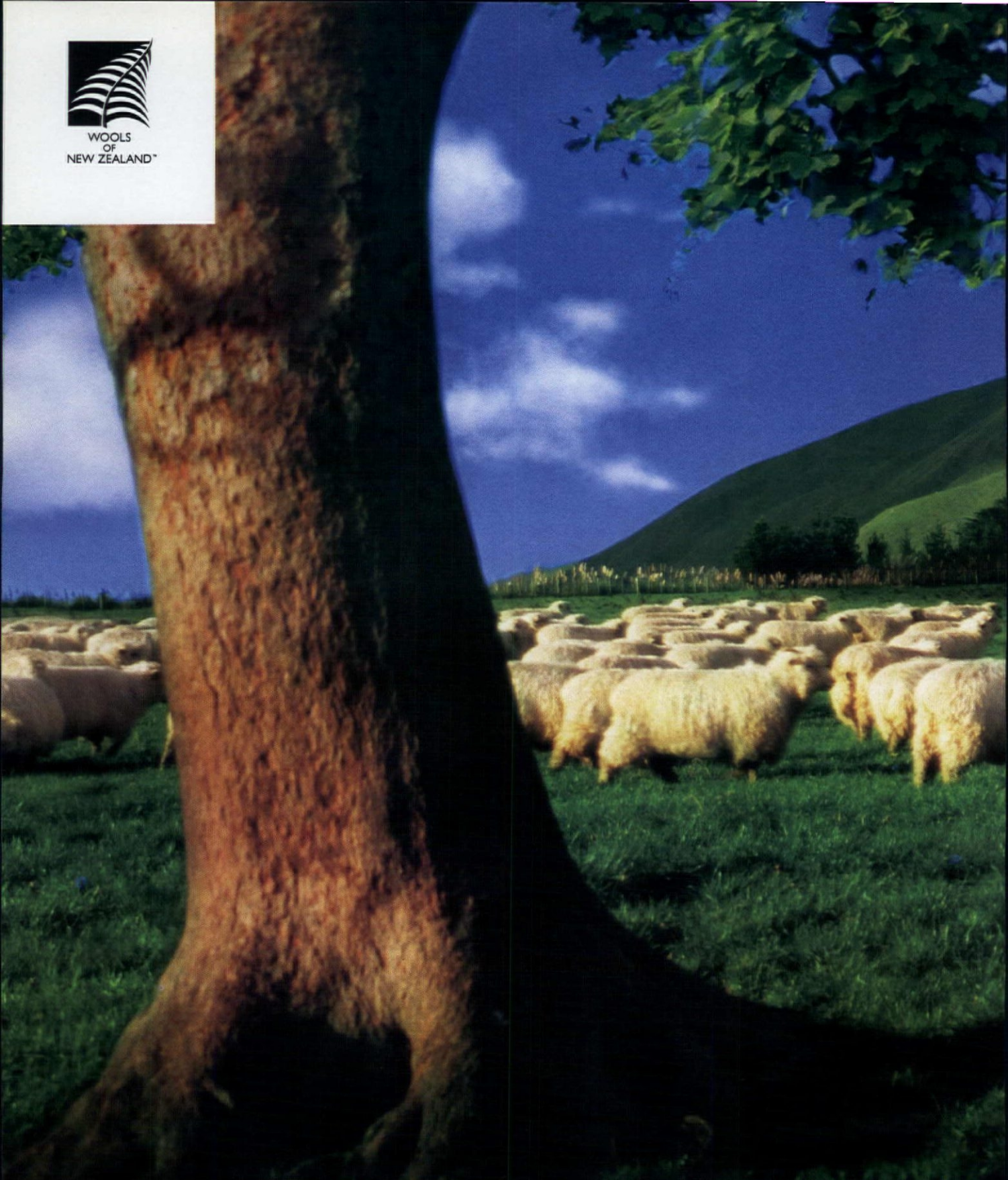

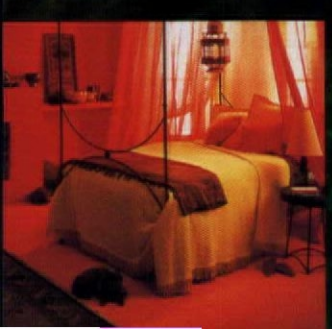

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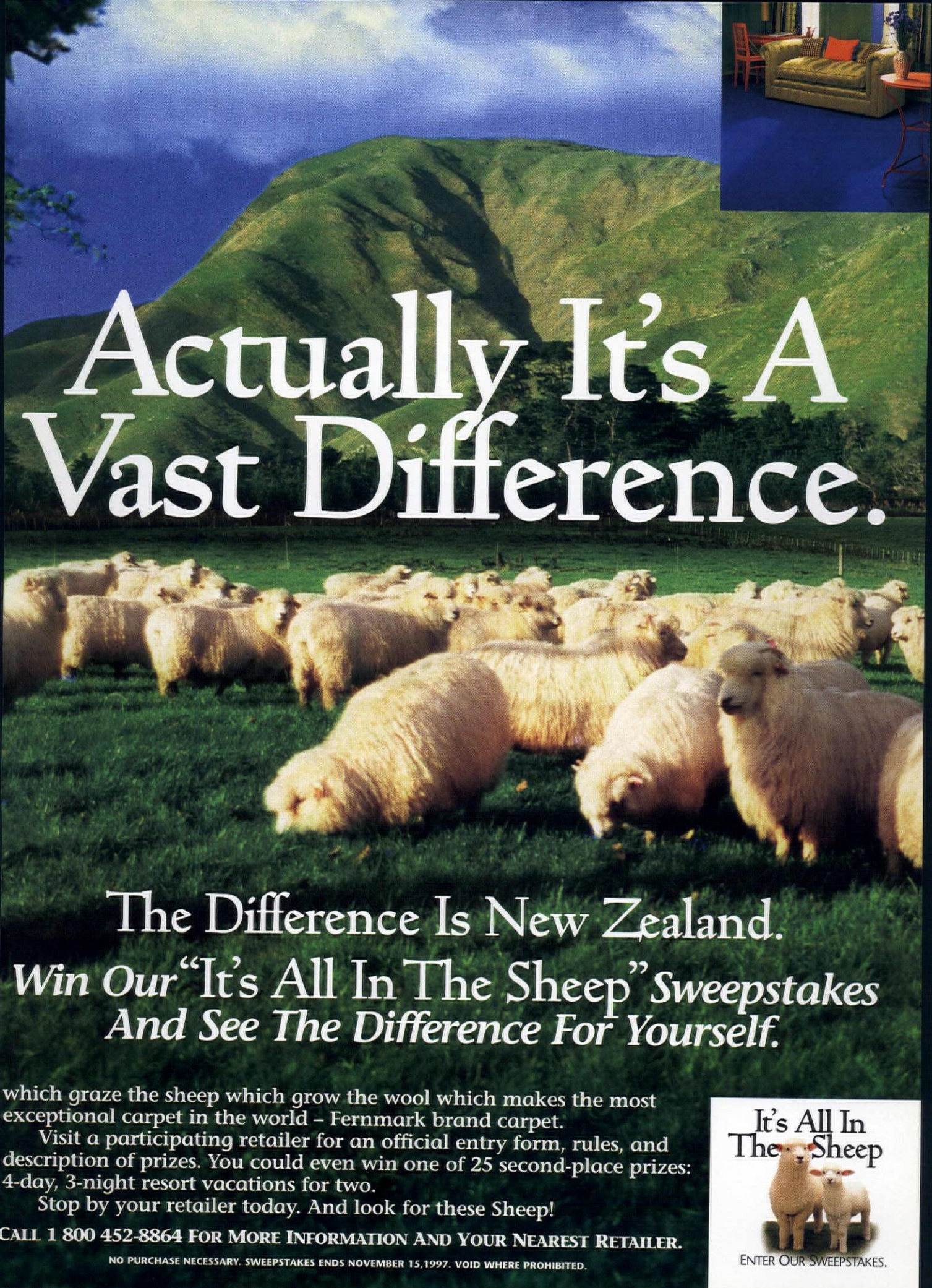
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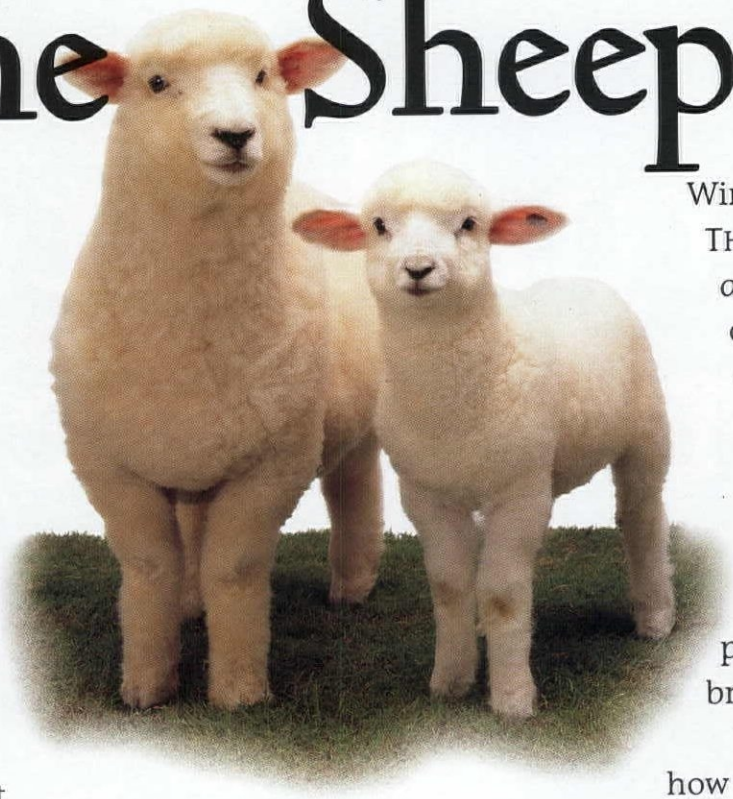

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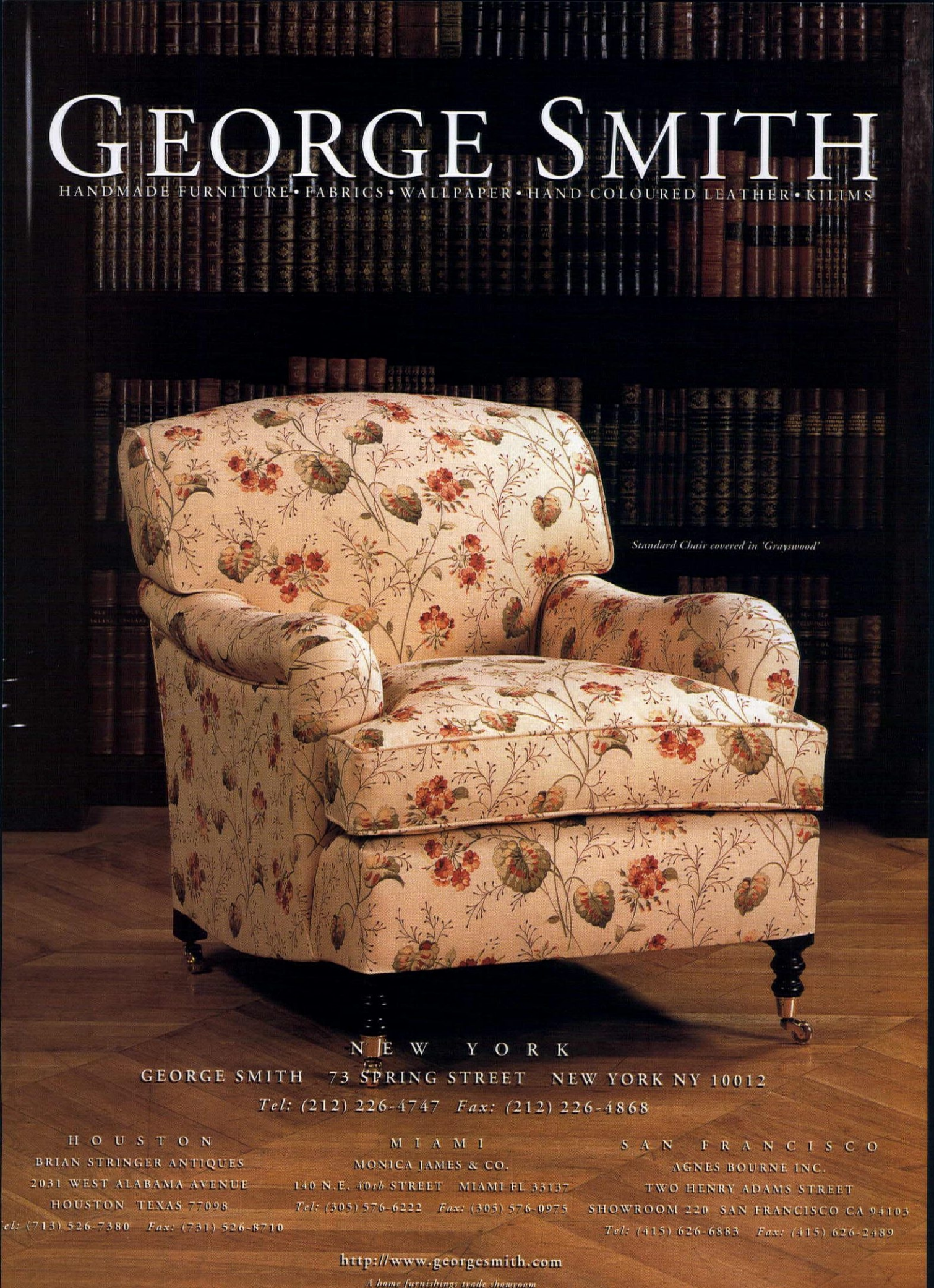

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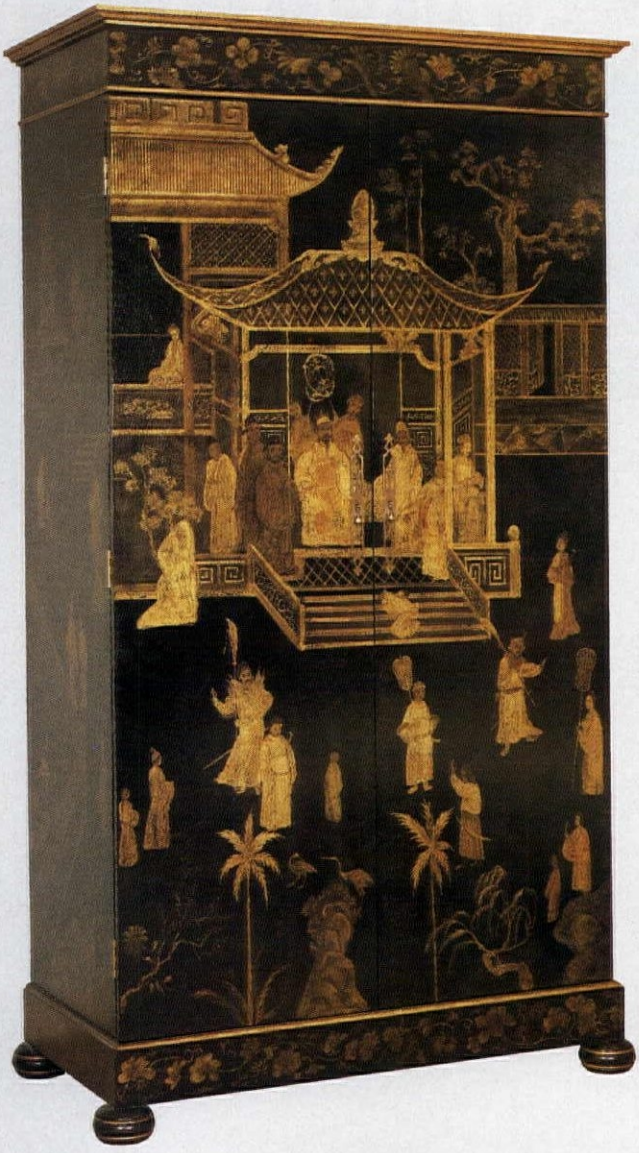

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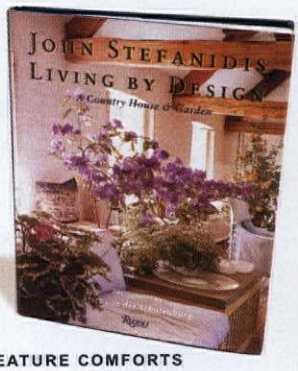
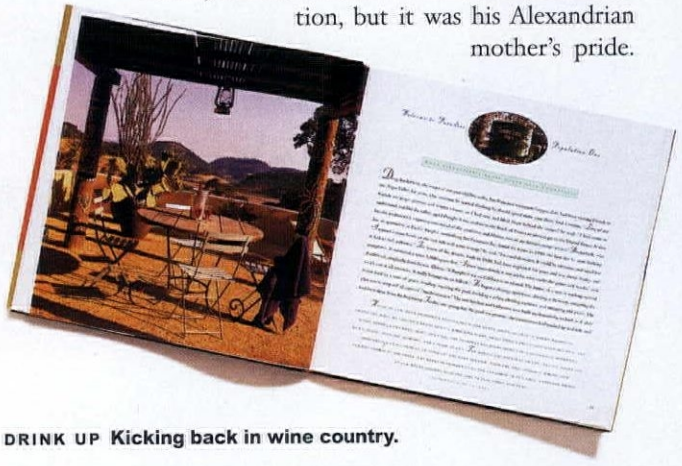


CREATURE COMFORTS **At home with the crown prince of British designers.**

FRANK LLOYD WRIGHT, by Robert McCarter (Phaidon, $79.95). The architect whose family motto was "Truth against the world" has a soul mate in Robert McCarter. He stands up proudly for Wright's principles, analyzing his greatest works as well as his unfinished projects, early influences, and responses to the natural and social order. By explaining Wright's complex geometry in the clearest language (a new tack for architecture criticism), McCarter amply repays a "debt of love."

MOLYNEUX, text by Michael Frank (Rizzoli, $60). Chilean designer Juan Pablo Molyneux is a neoclassicist—with an edge. His interiors make exuberant use of columns, rotundas, and Regency tables—but also Giacometti chairs, Art Deco sconces, and trompe l'oeil paintings. When he decorates his country house in the Berkshires, he doesn't think about simplicity ("I have no Shaker grandmother") but about nineteenth-century English eclecticism. Text and photos suggest a design mood for the millennium, combining humor with high style.

JOHN STEFANIDIS, LIVING BY DESIGN, text by Susanna Moore (Rizzoli, $45). The household god of this adoring book is Stefanidis himself, the doyen of British designers, who blesses his Dorset retreat (constructed from old cowsheds) with *petits soins*, or little details of comfort. A glass of champagne with lemon juice and biscuits is hardly a Dorset tradition, but it was his Alexandrian mother's pride.



DRINK UP **Kicking back in wine country.**

This is British civility with an Eastern twist—thus the profusion of exotic blooms in formal gardens, the cushy, hot-pink sofas in the bougainvillea-scented "Indian" sitting room. The book is sprinkled with garden plans, recipes (for an Egyptian condiment called *Dukkah* and a geranium-leaf sorbet), and ideas for achieving what the designer calls humble elegance. Or, better yet, pastoral panache.

CALIFORNIA WINE COUNTRY: INTERIOR DESIGN, ARCHITECTURE & STYLE, by Diane Dorrans Saeks (Chronicle, $40). Saeks and photographer Alan Weintraub spent almost a year researching this understandably convivial book. Wine country has become a chic address for vintners as well as for fast-rooting

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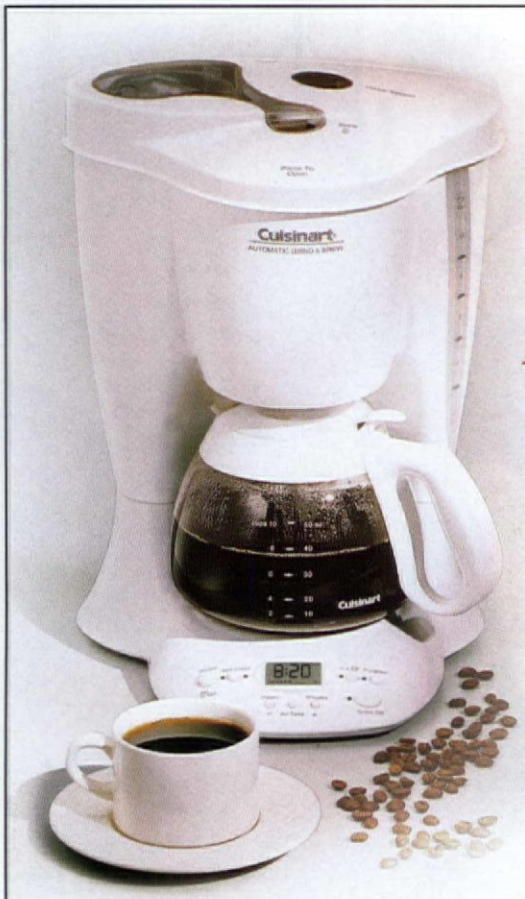

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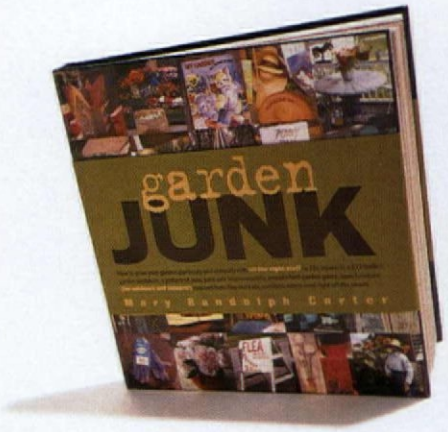
nongrowers. House styles range from a hand-hewn barn whisked from the New Hampshire hills to the Santa Ynez valley to a colonial Australian farmhouse in Los Olivos. Interiors, whether rustic or refined, inevitably offer a place to sit and drink in the glories of the land.



DON'T TOSS IT!
More tips from a great scrounger.

GARDEN JUNK, by Mary Randolph Carter (Penguin Studio, $29.95). The tireless (unless the tire is worn) author of *American Junk* has dug up battered straw hats, sap buckets, and rusty tools to be used in her garden, should she ever have time to create one. The book is filled with divine discards, from rusty chairs (strip them) to umbrella-stand tables (use them inside the shed). Carter's advice on what to do with a corroded tool is useful; consult her list of junk shops quickly, before the owners decide they're hawking antiques.

GETTING READY FOR WINTER AND OTHER FALL TASKS: A SEASONAL GARDEN WORKBOOK, by Steven Bradley (Stewart, Tabori & Chang, $22.50). For those who do labor in the garden, the latest volume of ST&C's Essential Garden Library *is* as essential as good mulch. Generously illustrated, this book covers everything from "double digging" (which breaks up the hardpan beneath heavy clay soils) to protecting vulnerable shrubs (fleece works on conifers). Bradley's brisk explanations are a reminder that, for people as well as squirrels, it pays to plan ahead.

Cathleen Medwick *is a contributing editor to this magazine.*

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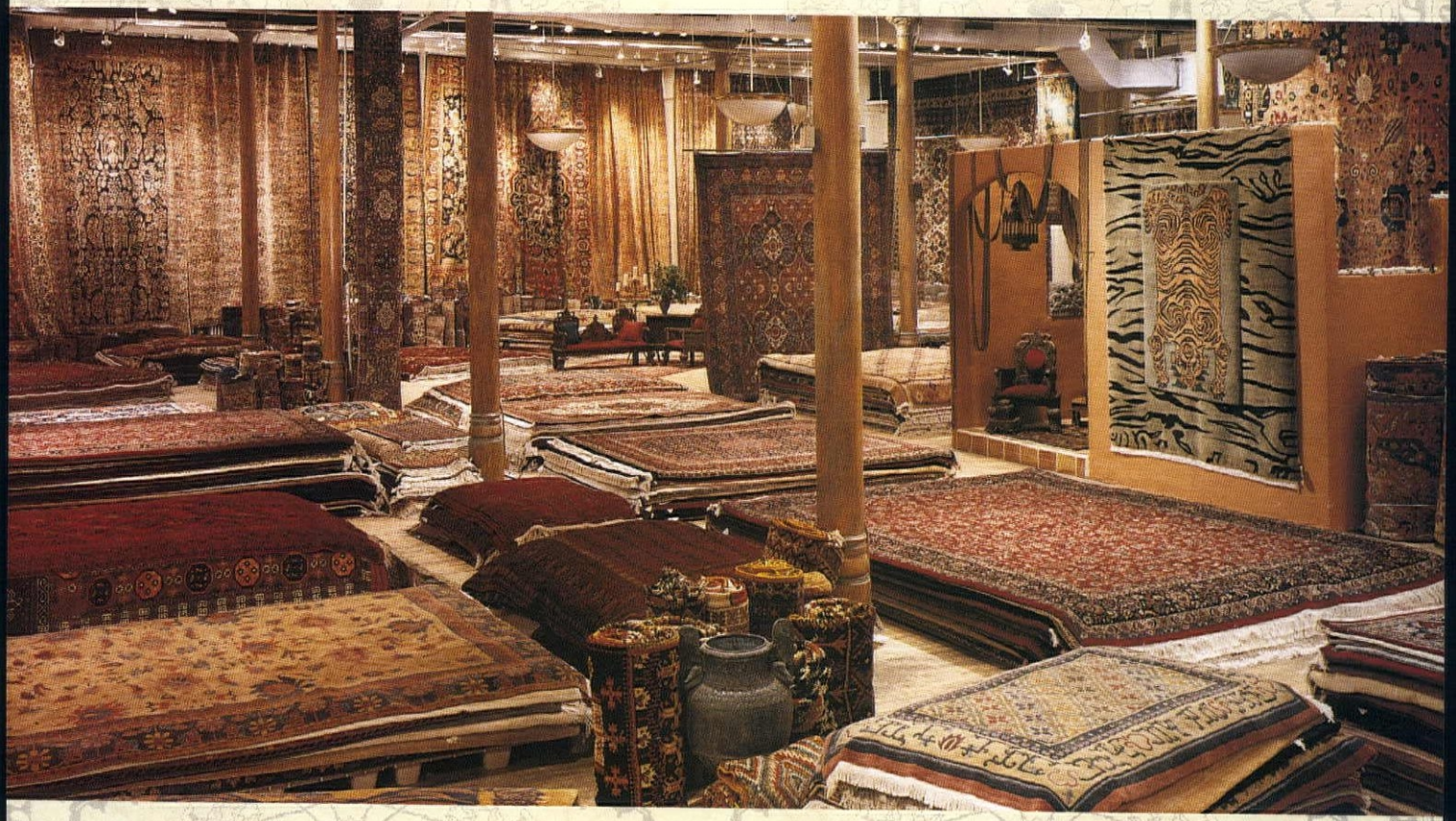

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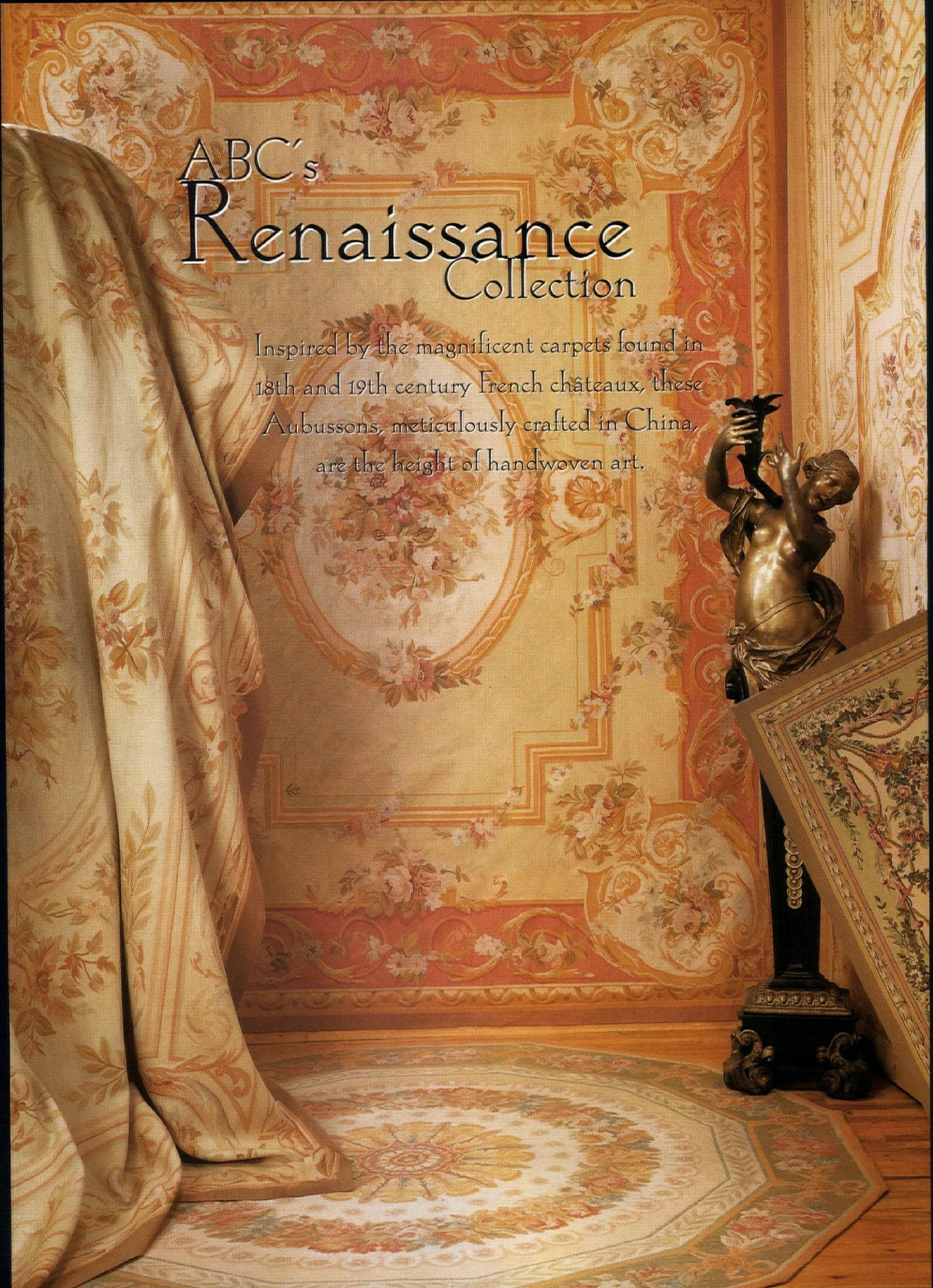
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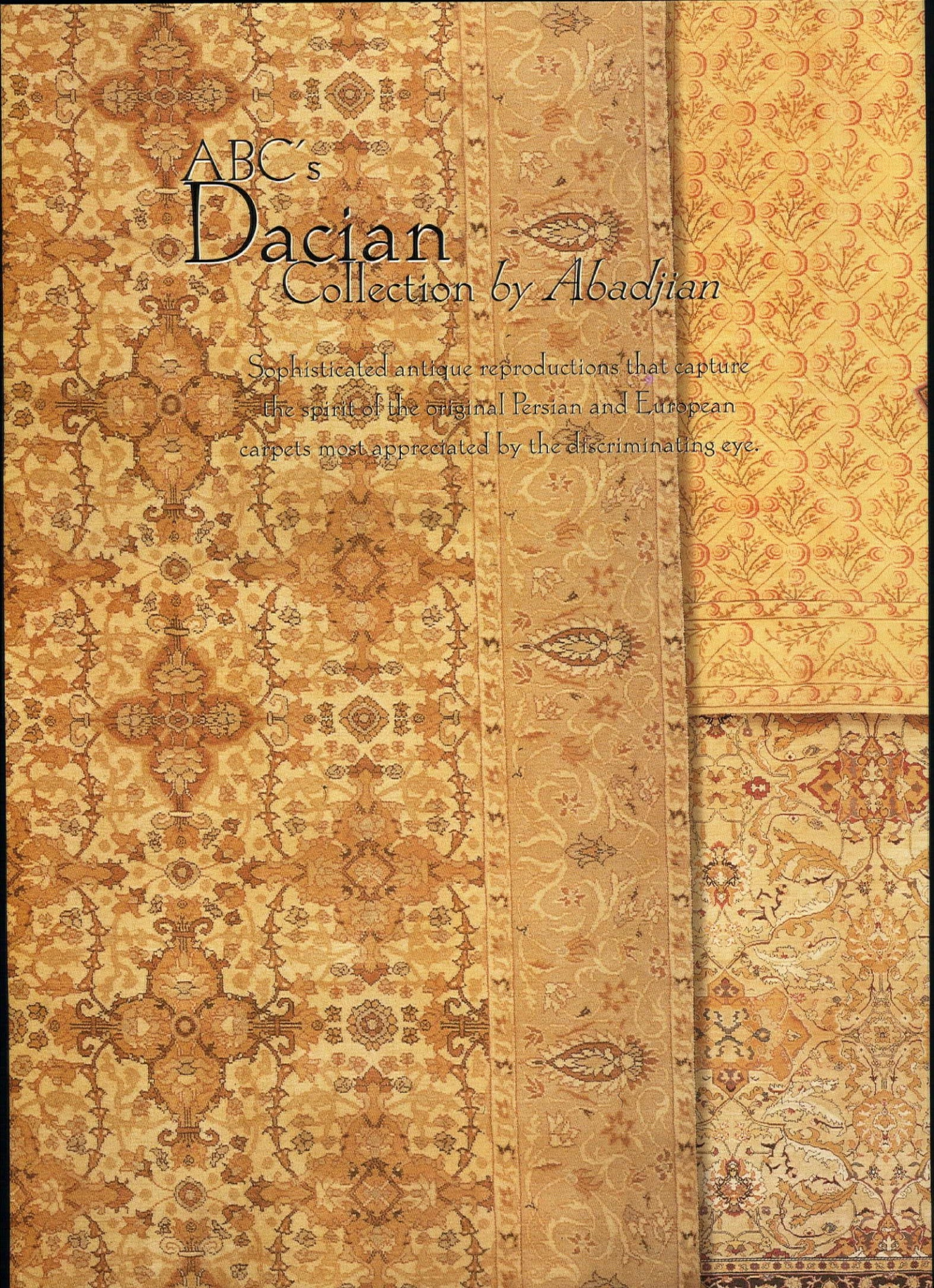

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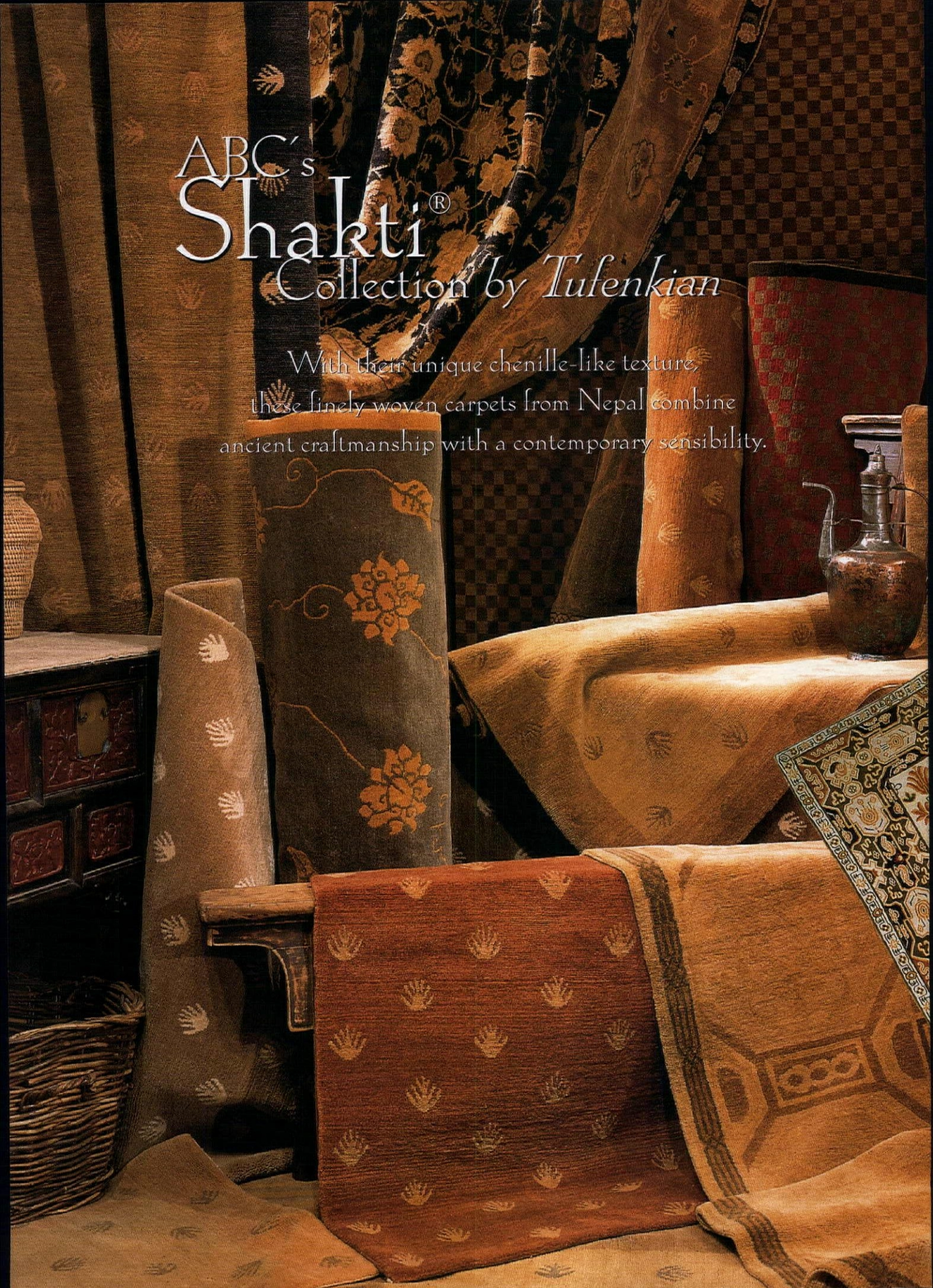
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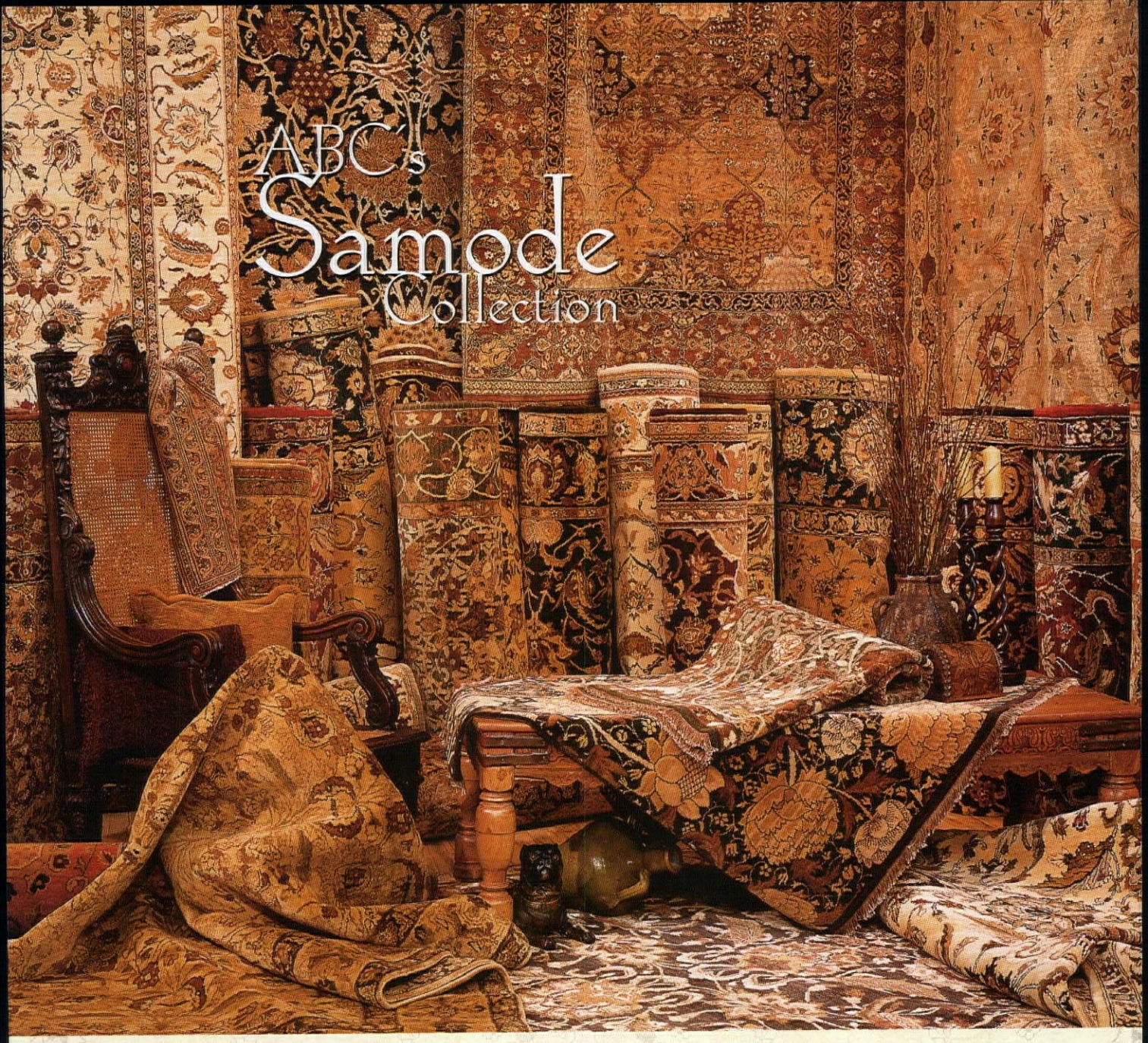

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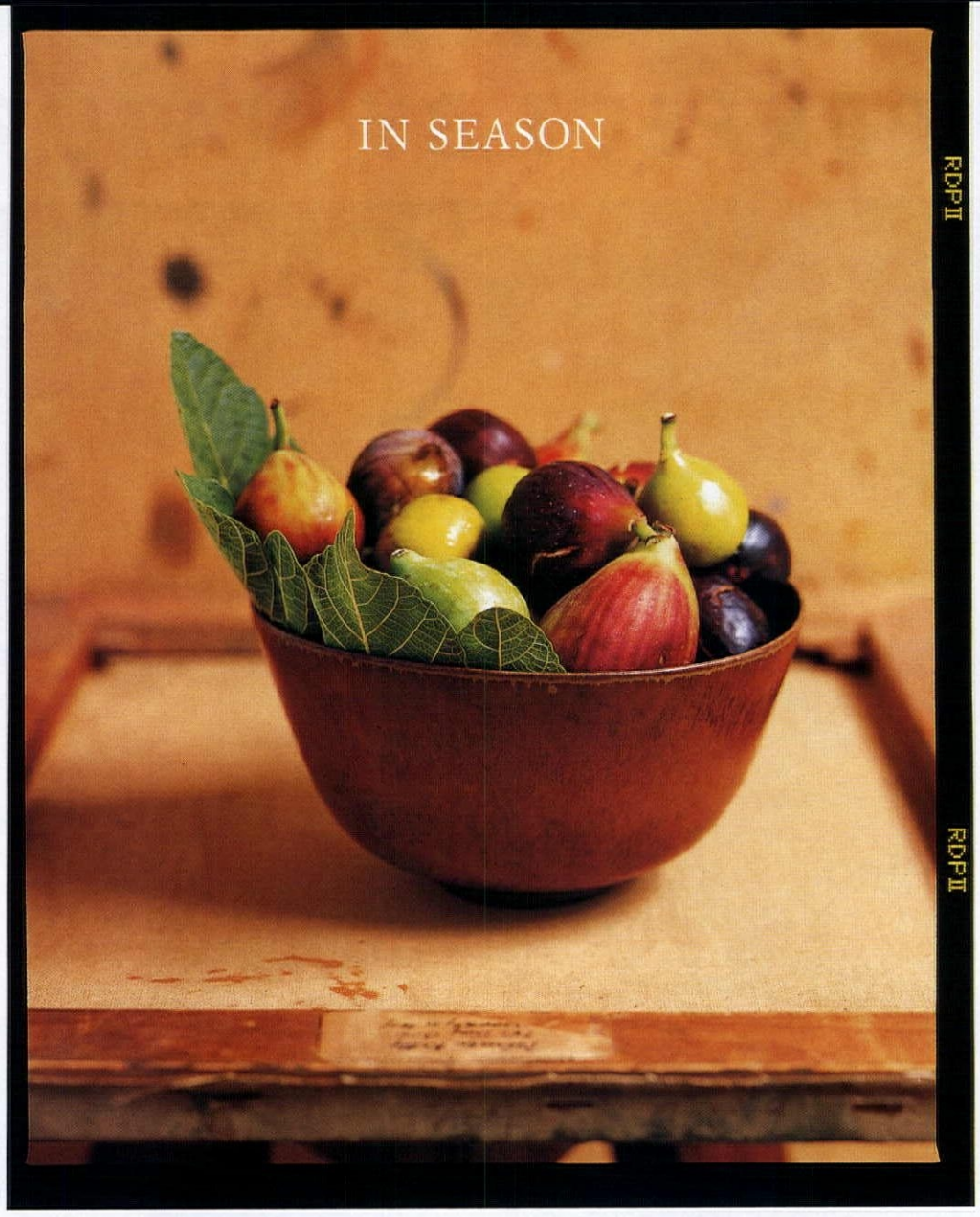

Give a Fig

Anything pears can do figs can do better

PRODUCED BY LORA ZARUBIN

PART OF AUTUMN'S BOUNTY, figs have been a gustatory delight since they were grown in the Hanging Gardens of Babylon. Smyrna, Mission, or Kadota, the fig needs few accessories. A drizzle of rosemary oil marries the fruit to prosciutto. Roast chicken receives a welcome snap from figs poached with herbs. Embraced in a warm clafouti, figs are perfect for a crisp fall day.

GRILLED FIGS WITH PARMA PROSCIUTTO AND ROSEMARY OIL

Requires 1 hour advance preparation.
Grilling the figs is optional.
Serves 6

1/2 cup fresh rosemary leaves
1 clove garlic, peeled
1/2 cup extra-virgin olive oil
1 tsp kosher salt
12 fresh figs, firm but ripe (approx. 1 pound)
12 thin slices Parma prosciutto
1 Tbsp chopped fresh rosemary leaves, for garnish
Salt and freshly ground white pepper

Chill 6 serving plates in the refrigerator. Bring a pot of water to a boil. Place rosemary leaves and garlic in boiling water for 30 seconds. Remove, drain,

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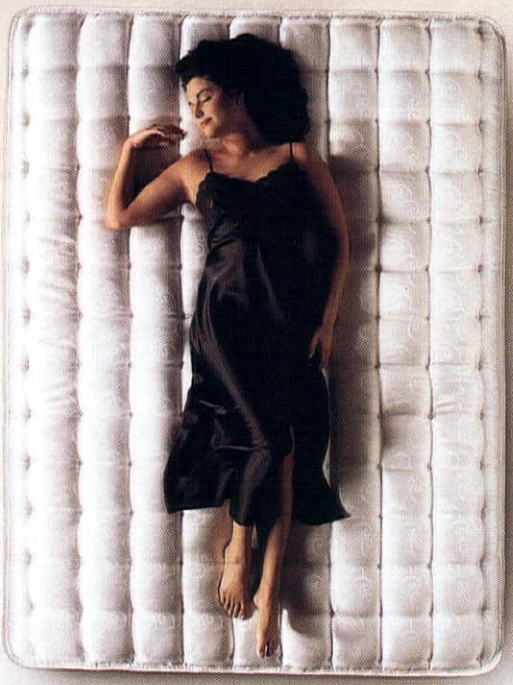

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and place briefly in a bowl of ice water. Remove the rosemary leaves and garlic, dry, and place in the bowl of a food processor or blender. Slowly add the olive oil to the garlic and rosemary and puree for 2 minutes or until the mixture is opaque. Stir in the kosher salt, pour into a sealed container, and refrigerate for 1 hour. Remove and strain through a fine sieve or a strainer covered with cheesecloth. Reserve.

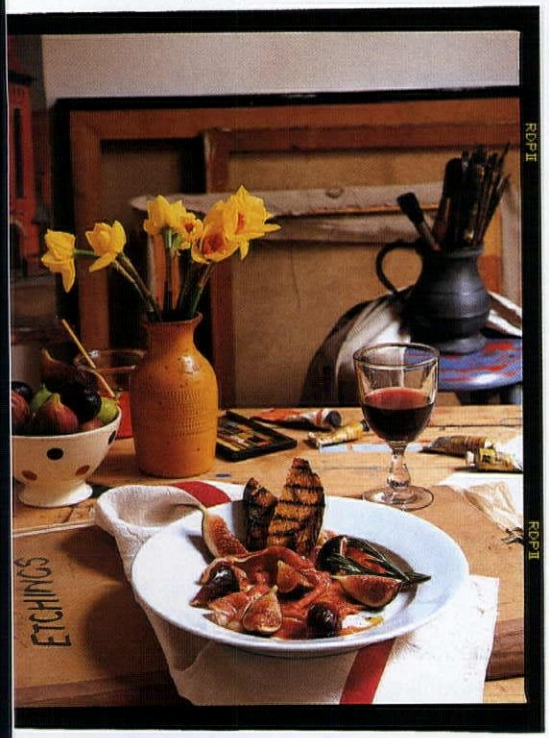
Brush the figs lightly with olive oil and set aside.

Prepare a grill, and when the coals are ready, grill the figs several minutes on each side to heat them through. Remove from grill and allow them to reach room temperature.

Cut the figs into quarters.

Remove serving plates from the refrigerator. Place two slices of Parma prosciutto on each plate and top with the quartered figs. Drizzle the rosemary oil on the prosciutto and figs. Sprinkle with chopped rosemary. Add salt and pepper to taste.

Serve with grilled or toasted country bread drizzled with olive oil and rubbed with garlic.



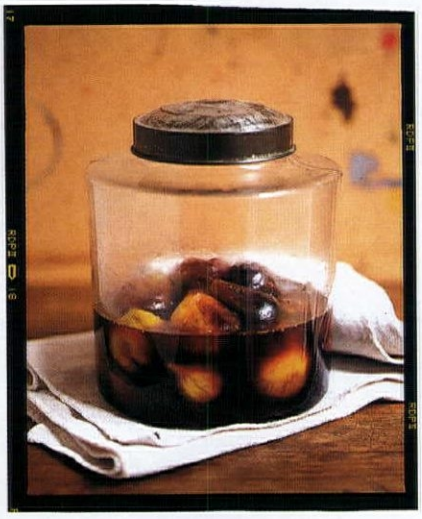
SWEET AND SAVORY Figs in a clafouti, top; poached, center; and grilled with prosciutto and rosemary oil, above.

FIGS POACHED IN HERBS

Serve with game or fowl

1 1/2 cup sugar
2 1/2 cups water
1 1/2 pounds fresh figs, firm but ripe
Fresh rosemary sprig
Orange peel
3/4 cup balsamic vinegar
Large jar

Place the following ingredients in a cheesecloth bag:
4 Tbsp fresh thyme leaves
1 Tbsp fresh rosemary sprigs
2 bay leaves
1/2 tsp juniper berries
1 tsp whole allspice
1 slice orange peel, 4" long

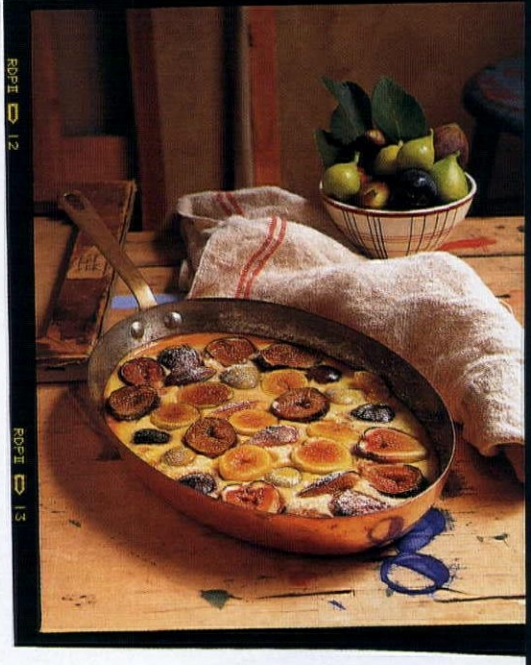


Combine the sugar and water in a stainless-steel saucepan and bring to a boil. Stir until the sugar is dissolved. Reduce heat to medium and simmer for 5 to 7 minutes, until the mixture begins to form a light syrup.

Tie the cheesecloth bag with string and add to the sugar syrup. Continue to simmer for 15 minutes.

Add the figs to the syrup and simmer for 10 to 15 minutes, turning them from time to time to ensure that they are evenly cooked.

Remove the figs from the saucepan and reserve the syrup. Discard the bag of herbs. Carefully spoon the figs into a large jar. Add rosemary sprig and slice of orange peel to the jar. Slowly pour the syrup and balsamic vinegar into the jar. When the figs are cool, refrigerate. They will keep in the refrigerator for at least 1 week.



FRESH FIG CLAFOUTI

Serves 6 to 8

1 pound medium-ripe figs, halved (approx. 1 dozen)
3 eggs
1 whole vanilla bean
1/4 cup granulated sugar
1 tsp vanilla extract
1 Tbsp Calvados
3/4 cup crème fraîche
3/4 cup whole milk
6 Tbsp all-purpose flour, sifted
Pinch of salt
1 tsp unsalted butter to grease baking pan
Confectioners' sugar

Preheat oven to 350 degrees.

Butter the baking dish.

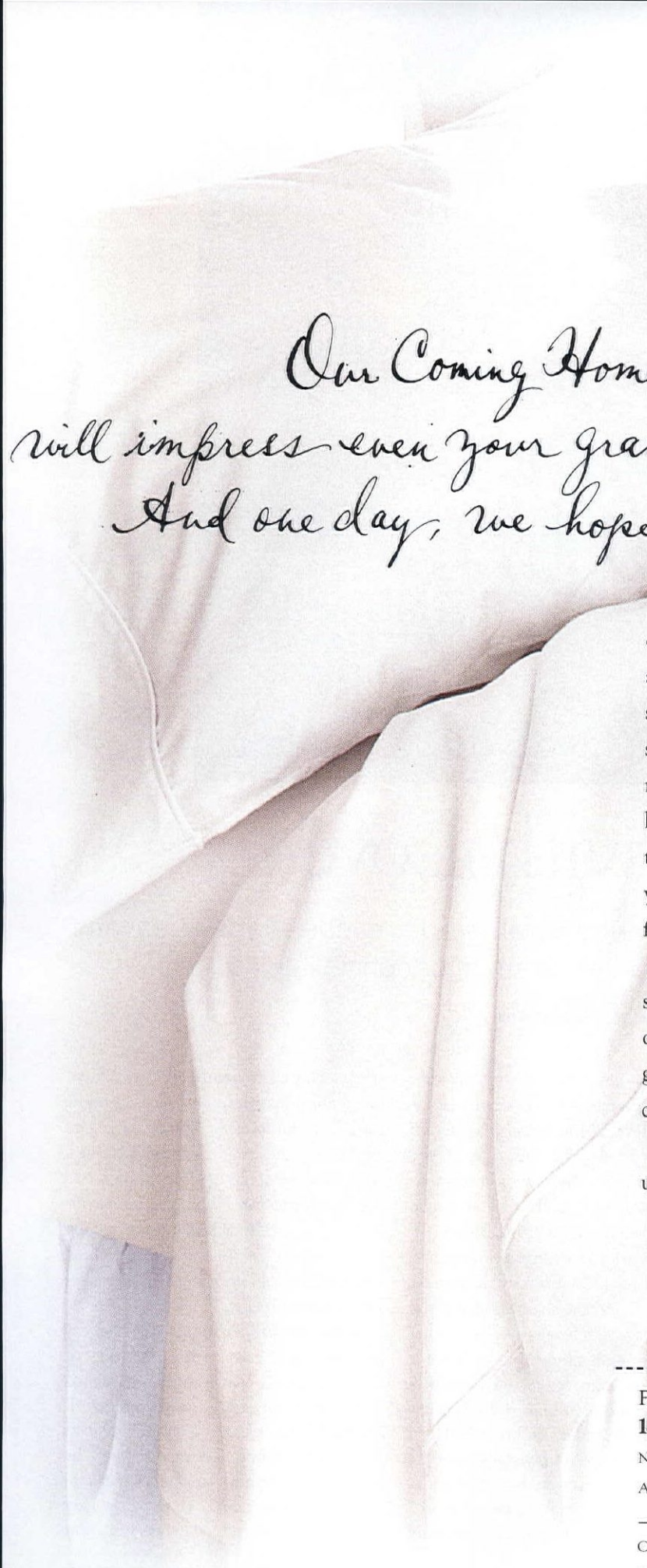
In a large bowl, beat the eggs at medium speed with an electric mixer for 2 to 3 minutes. Split the vanilla bean in half, scrape out the seeds, and add them with the remaining ingredients, except the figs, to the eggs. Mix until well blended. Let batter rest for 15 minutes.

Reduce oven temperature to 350 degrees.

Arrange the figs in the buttered baking dish, cut side facing up. Stir the batter to mix ingredients. Slowly pour the batter around, but not over, the figs until it spreads evenly across the pan. Bake the clafouti for 40 to 45 minutes until the batter rises and turns a golden brown.

Remove the clafouti from the oven and place on a rack to cool.

Dust the clafouti with sifted confectioners' sugar and serve warm or at room temperature.



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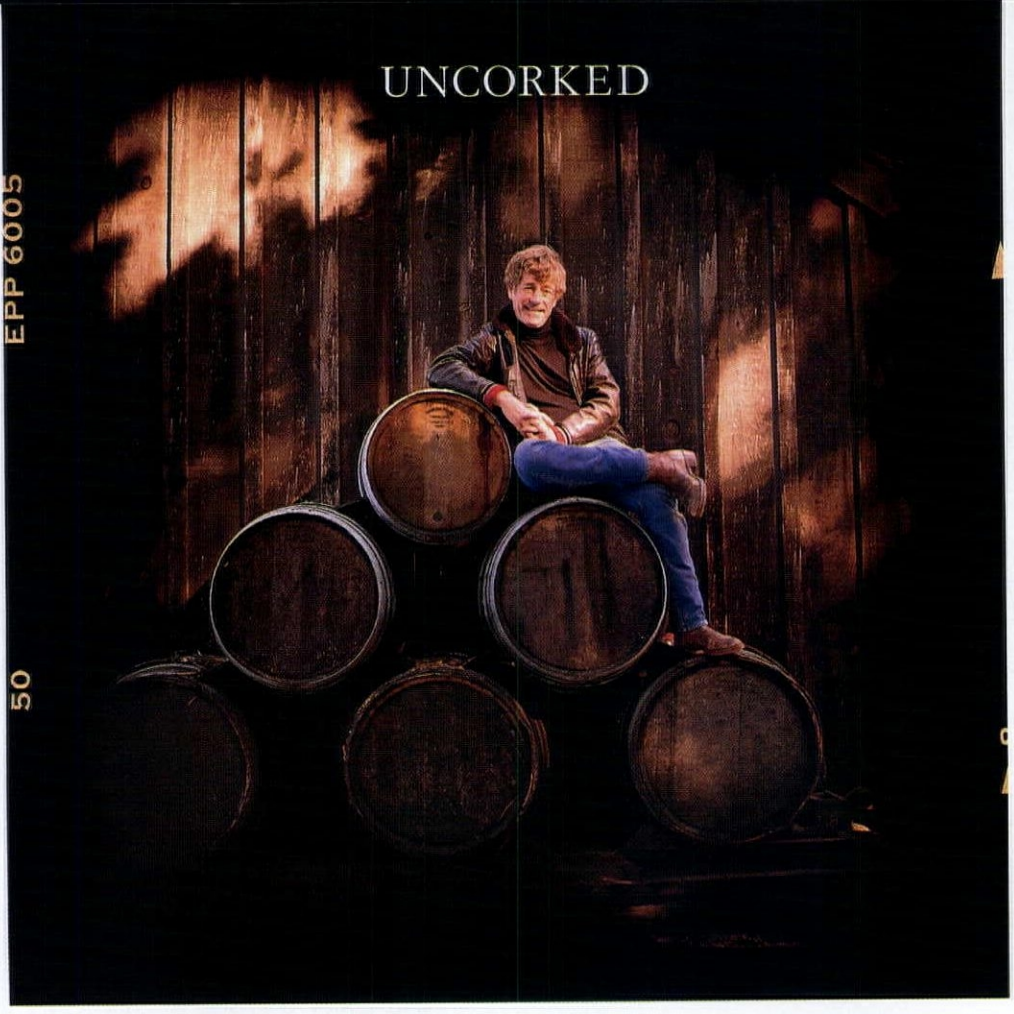

Syrah with Love

In Sean Thackrey's hands, the earthy Syrah grape reaches for the heavens. No wonder he names his wines after constellations

BY JAY McINERNEY

THE TURNOFF to Bolinas from the coast highway is unmarked. Not that the California Department of Transportation hasn't tried to mark it, but whenever it puts up a sign, it's gone within hours. The people of Bolinas don't want to be found, and you can hardly blame them when you see this seaside town with its Victorian cottages and its Age of Aquarius ambience. At Smiley's bar, the dress code is 1968. Bolinas was once known as a doper's town, but I've come in search of fine wine. The first sight of Sean Thackrey's backyard winery is hardly reassuring. The place looks like a cross between a small Zen monastery and a junkyard. Obscure machinery rusts in the shade of the fragrant, towering eucalyptus trees. Barrels and barrel staves litter the property. An egret flies low through a stand of Monterey pines. The only sound is a faint gurgle from the redwood fermentation tanks. This definitely ain't the Robert Mondavi tasting room, Toto.

The proprietor eventually appears. Sean Thackrey has a seriously weathered, friendly face and the shambling, intense manner of a mad scientist—or of a Celtic wizard stirring his bubbling cauldrons. Tasting with him from the barrels—some of which are sheltered from the elements in a kind of Quonset hut and some of which are simply stacked in the yard—one half expects him to cackle, "Needs a little more tongue of newt." Earthy as they are, Thackrey's wines are always named for constellations. "I've been standing out in vineyards at night under a completely starry sky," he explains, "and that relation between stars and clusters of ripe grapes has meant a lot to me. If you will, it's a symbol of the antiquity and mystery of my craft, which I could have practiced essentially unchanged in the Sumeria of the Gilgamesh epic."

While he dislikes the term, Thackrey is sometimes identified as one of California's Rhône Rangers, so called for their use of varietals associated with France's Rhône Valley. "Syrah," suggests wine critic Jancis Robinson, "may be even better suited to the climate of northern California than Cabernet Sauvignon." It's a powerful, film-noir

PHOTOGRAPH BY SEAN SULLIVAN. SOURCES, SEE BACK OF BOOK.

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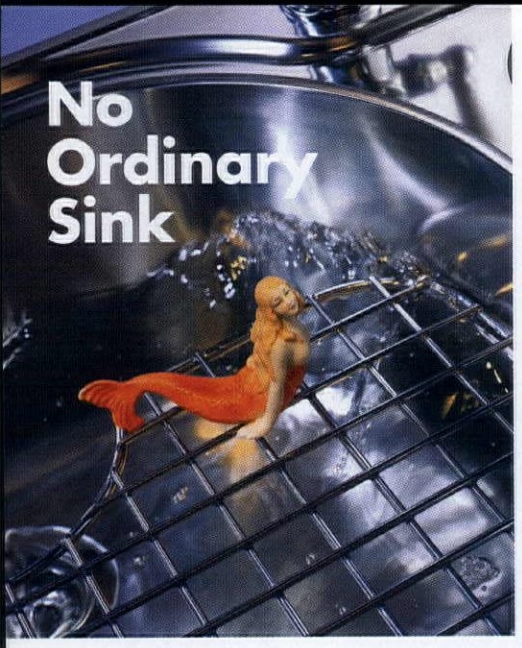

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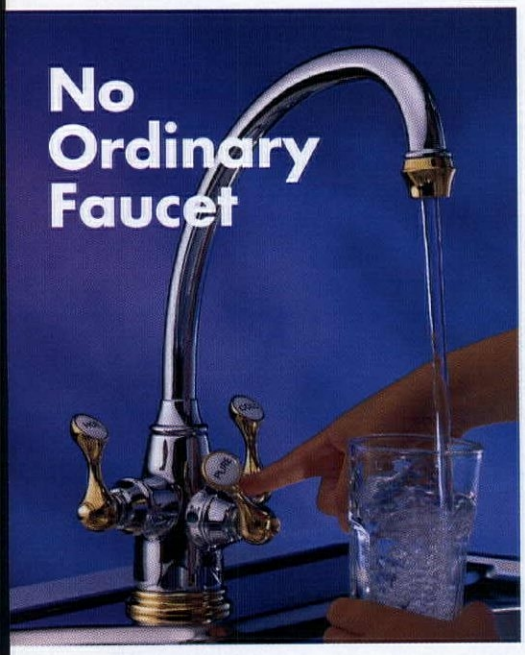

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kind of grape, yielding—in the hands of makers like Bonny Doon, Edmunds St. John, Neyers, and Dehlinger—a burly, smoky, and spicy wine that cries out for grilled lamb, game birds, and venison. Thackrey's old-vine Syrah 1989 Orion, which I drank recently with a marinated flank steak, was so stunningly rich and complex, it drove me to his doorstep.

The Wine Enthusiast named Thackrey's 1992 Sirius the best red wine in the world for 1996. Unfortunately, 1992 was the last vintage. Thackrey doesn't own a vineyard and is forced to rely on purchased grapes; his wines are so good that the deep-pocket wineries seem to follow him around and buy the vineyards out from under him. "The original vineyard for Orion," he tells me, "was bought by W. Clark Swanson, Jr., of Swanson Vineyards because he liked the wine so much." In the case of Sirius, Nestlé-owned mega-winery Beringer was the culprit. "In the middle of this very large vineyard," Thackrey recalls, "was a patch of Petite Syrah, which was then a very unfashionable grape." The owner got an offer from Beringer he apparently couldn't refuse. The Petite Syrah patch, which probably dated back to the turn of the century, was promptly ripped up, and that was the end of Sirius. "I used to call it Sirius Old Vines," Thackrey says. "For the final vintage, I changed it to Sirius Doomed Vines."

Two and a half hours from his main vineyard in St. Helena, Bolinas may not be the most practical location for Thackrey's winery, but figuratively it's the perfect place for this hippie David tilting against the yuppie Goliaths of Napa. A former art dealer, Thackrey moved to Bolinas in 1963. His first vintage was made from Cabernet Sauvignon grapes purchased from a shop called Wine and the People in Berkeley, which sold grapes and equipment to home wine makers. "It was like someone going to the piano for the first time," he says, "and realizing they had a feel for it." When asked if he has any formal training, Thackrey likes to say, "Yes, in art history." In Thackrey's cosmology, you gather, UC Davis occupies a position contiguous to Beringer.

THE OENO FILE

1994 JEAN-LOUIS CHAVE HERMITAGE. The benchmark Syrah, this wine usually takes 20 years to shed its reserve but is surprisingly friendly, fruity, almost flirty in this vintage. Is J. L. Chave the Thackrey of France? $62.50

1995 TRUCHARD SYRAH. A very complex, Froggy American Syrah, with a pronounced earthy, leathery note but tons of fruit underneath. Drinking nicely now. $26

1995 EDMUNDS ST. JOHN SYRAH. A lighter-style, food-friendly Syrah—a younger, slimmer version of this winery's revered Durell Vineyard bottling. $26

1995 QUPÉ CENTRAL COAST SYRAH. Drink low, listening to Deep Purple's "Smoke on the Water." Great value from the makers of Bien Nacido Reserve. $15

1994 R. H. PHILLIPS EXP SYRAH. An elegant, cherryish, almost pinot-like Syrah. Incredible price-value ratio. The '95 should be at least as good. $13

The self-taught virtuoso is a serious scholar of the history of wine making. He's working his way through a 1545 French edition of the Twenty Books of Agriculture of the Emperor Constantine of Byzantium. "It's the only compendium of wine making between the end of the Roman Empire and the early medieval period. Supposedly compiled in the seventh century. Fascinating—the most bizarre bunch of nonsense imaginable." Another recent find is *Maison Rustique, or the Countrey Farme*, a 1616 translation of a French encyclopedia of agriculture. He's already read the book in French but is enjoying the Elizabethan English. "My long-term object is to write an informal history of wine making." In the meantime, he occasionally experiments with the lore of his ancient predecessors.

Like so many before it, Thackrey's just released '95 Orion is an amazing wine, spicy and smoky, paradoxically powerful and elegant—Robert Mitchum and Maurice Chevalier. Worth killing—or dancing—for. Thackrey makes about 500 cases of Orion and up to 1,500 cases of a complex, Syrah-based, nonvintage blend called Pleiades. It takes a bit of wizardry on the consumer's part to conjure up bottles of these wines. You can try Don's Liquors in Bolinas. If you manage to find the town, just don't tell them I sent you.

Jay McInerney's *wine column is a regular feature of the magazine.*

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SIMPLE THINGS

The Dime-Store Teapot

Fifty years old, with a cracked spout and a loose lid, it's designed for solitude and remembering

BY LEWIS NORDAN

On my writing table, in my attic, stands a small teapot that belonged to my father, my stepfather actually. My natural father I never knew, as he died when I was young. The teapot is scrunched over in a corner of the table alongside some computer diskettes, a box of Kleenex, a filthy coffee mug, a ginger-ale can, and some beanbags I used to try to juggle until I lost one. So nondescript is this teapot that only I would know it was there.

No one sees it anyway. I am the only person who ever enters this room. Nobody else comes up here. The room is poorly ventilated. The lighting is bad. The carpet on the stair has a peculiar smell. I see the teapot only when I write. Mornings I am glad to find it there, as I sit in my chair to begin.

Cheap as it was when new, the teapot has gained no value by the passage of years. It is made of thin ceramic, a fragile little creature, grown more frail through time and misuse. The end of its spout is chipped. The top does not fit quite properly, and so it rattles and threatens to fall when the pot is lifted. I once knocked the teapot off my table and broke it in two. The imperfection of its cracked spout is unnoticeable beside the line of Elmer's glue that holds one half of the pot to the other.

An uncertain darkness defines its color, black, you think at first, and then you see a dusty purple far down in the glaze, and even yellow, deeper yet. It reflects no light. Each time I behold this familiar object, I try to name its color and cannot. I try to think of similarly colored objects to compare it to, the

ILLUSTRATION BY TOM CHRISTOPHER

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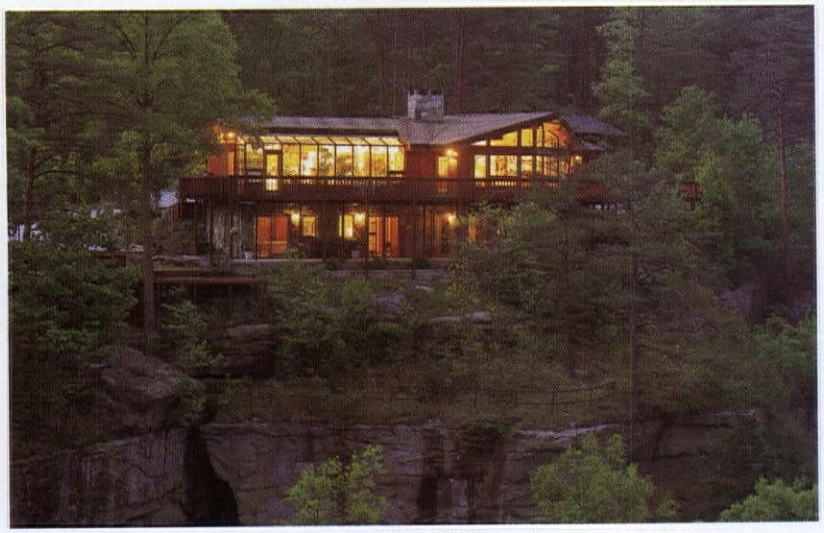

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complex hues of the Mississippi Delta earth, the shells of turtles lined up along a log in the swamp, an alligator I once saw in a goldfish pool, a blue runner snake, the wet wings of a blue heron, the blank spot in my memory where my natural father resides. Nothing quite describes the teapot's color.

A half century ago, when my stepfather purchased it in Miss Bee's ten-cent store in Itta Bena, Mississippi, its cost was a few cents, only that. No doubt it sat upon a shelf in the store with others exactly like it. I was not there when the teapot was bought, but I remember Miss Bee. Always, in my memory, she is walking along those shelves with a feather duster, making things clean. A local boy accidentally drank poison, and Miss Bee plucked a single greasy feather from the duster and shoved it down his throat to gag him and bring up the poison. Some days, when I notice the teapot crouching toadlike in the bulrushes of my table, I see in its indescribable darkness a feather duster, Miss Bee at her work, those perpetually dusty shelves, the thread and frail doilies, the thimbles and small toys, a young life saved, my stepfather in his army uniform forking over a quarter and waiting for change, just after the war. Each approach to my teapot is a conversation in which I have no need to speak a single word.

When the teapot first passed into my hands, I imagined new rituals of romance, warm scones, finger sandwiches, special china. I looked in specialty shops for a proper cozy, for fragrant teas, tea balls. I practiced "warming the pot," as aficionados say. I imagined shared moments with my wife, as may have been shared between my stepfather and my mother.

These were vain thoughts, it turned out. The new rituals wouldn't take. Teas from exotic lands were irrelevant to this teapot. The tea my stepfather drank was Lipton, from Piggly Wiggly. I remember him dunking the tea bag up and down until the water darkened. The teapot is not pretty. No china on earth, except some that Miss Bee might have had on sale in the 1940s, would complement it. It holds only one cup of

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liquid, not enough to share with anyone. A cozy proved redundant, since the entire contents of the pot went straight into a cup. The metal tea ball scarcely fit inside and soaked up all the liquid.

This teapot is not for sharing, at last I understand. No friendships have ever been made or cemented in its warmth. Love was never shared in its vaporous liquors. No expensive tea finds welcome there. It shuns riches.

This is a vessel designed for solitude. One person alone may use it well, no more. It does not distract with beauty, or predict romance. It knows no shared rituals. It is quiet, quiet, almost invisible, and yet not a listener or a witness. It has a memory. It has a voice. It speaks its melancholy mind. Someone accustomed to a life alone, to rising in the early-morning dark, will know this teapot, will call it by its name. It will reply, will engage in conversation; it will tell old stories, recall old friends, evince a fragrance of Fitch's shampoo in your stepfather's hair. You don't even have to add hot water to obtain its value. It requires nothing at all. You don't share this teapot with a friend. It is the friend.

A middle-aged bachelor, as my stepfather was before he met my widowed mother after the war, might have noticed it there on Miss Bee's shelf. He might have seen it shiver beneath her feather duster, might have chosen it from the others.

"This one would be just right," he might have said.

Maybe he knew there would be days, even in a good marriage, when only the quiet company of this shard of the darkness would satisfy. Maybe he knew his stepson would be a writer and have need of memory, a friend who does not forget.

"This would be just the thing," maybe my stepfather said.

"Simple Things," an occasional column, is an ode to a household object. **Lewis Nordan** *is a prizewinning writer whose most recent novel is* Lightning Song *(Algonquin of Chapel Hill).*

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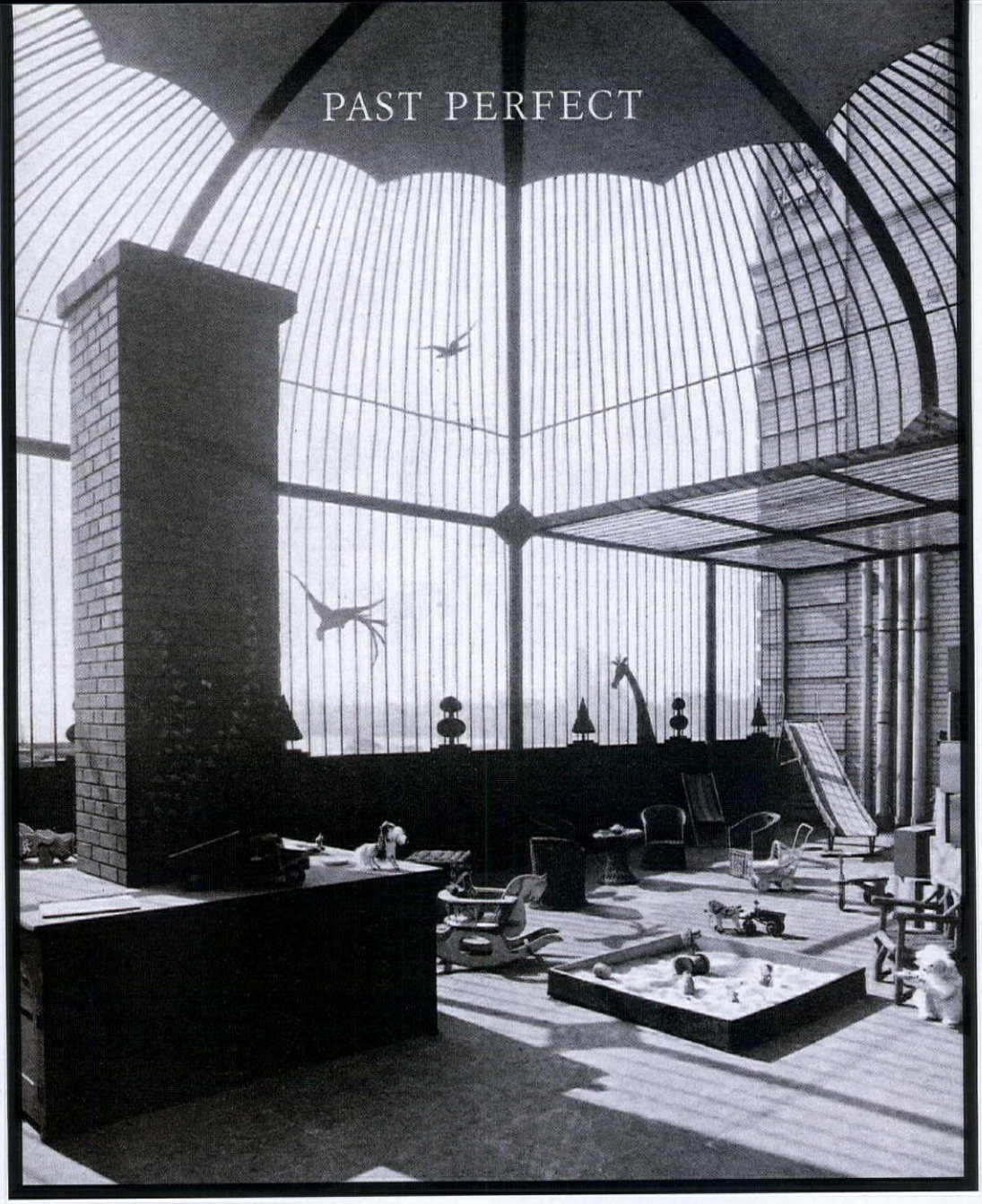

April 1931

A young New York couple build their daughters a playground in the sky

BY VÉRONIQUE VIENNE

HER FATHER had been a toys and notions merchant; his father founded a mining empire, buying and selling metals all over the world. When Kathrin Samstag and Walter Hochschild tied the knot in the '20s, their marriage united two very different mercantile cultures. The rooftop playground the young couple built for their daughters overlooking Central Park combined the whimsical content of one family business with the metal muscle of the other.

Perhaps "the cage," as the Hochschilds called their gazebo, was a symbolic fortress meant to safeguard their children from the turbulent years of the Depression. It was framed in black wrought iron (supplied perhaps by Grandpa's American Metal Company), and its green sheet-metal hedge was ornamented with cutout topiary patterns. Painted metal birds took wing under a sky-blue steel umbrella. This exotic aviary seems to beckon children to dream of distant places while they remain at a secure remove from the world below.

Véronique Vienne *is a contributing editor to this magazine. Every month, "Past Perfect" examines a photo from the magazine's archives.*

PHOTOGRAPH BY MATTIE EDWARDS HEWITT

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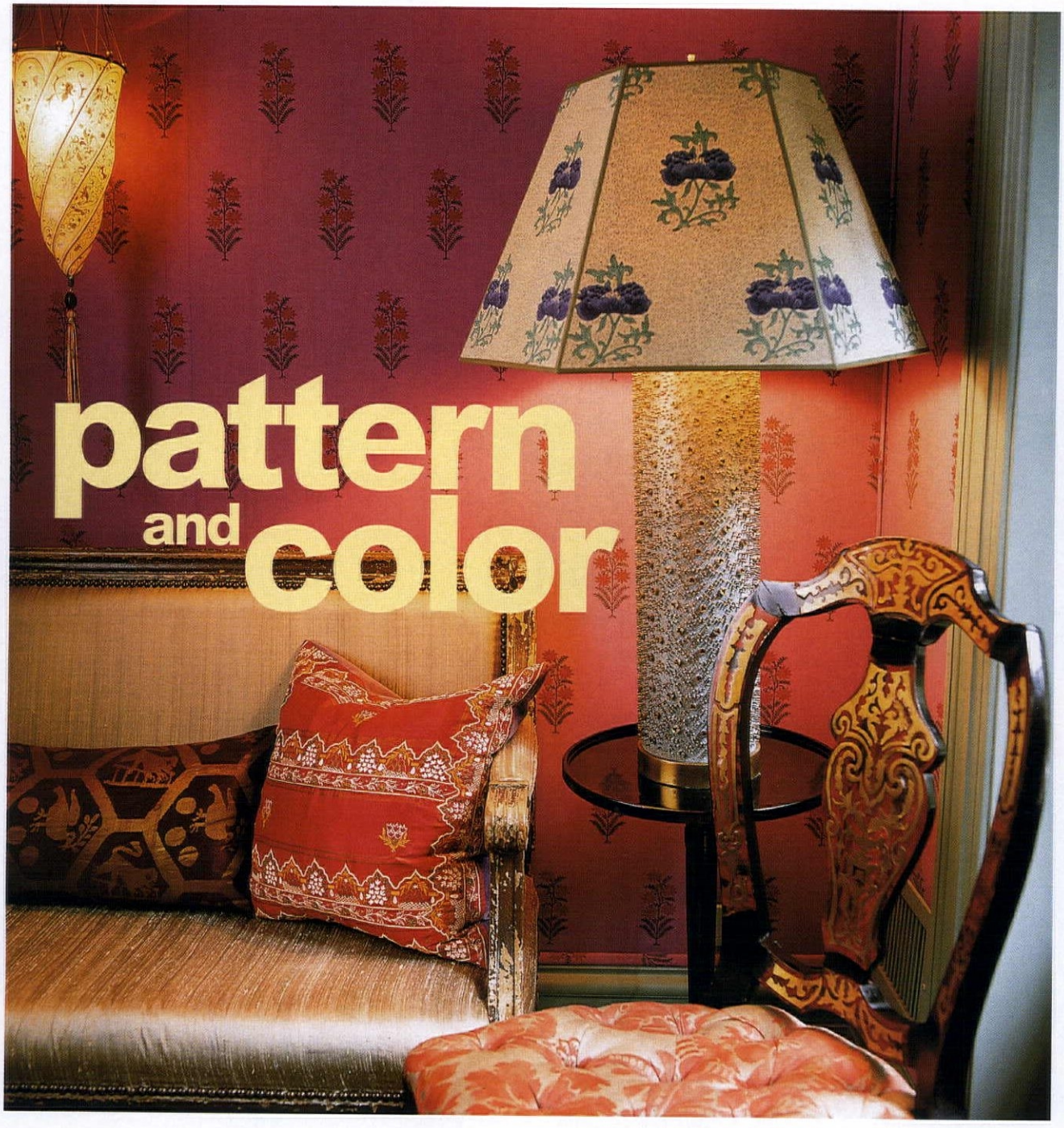


pattern and color

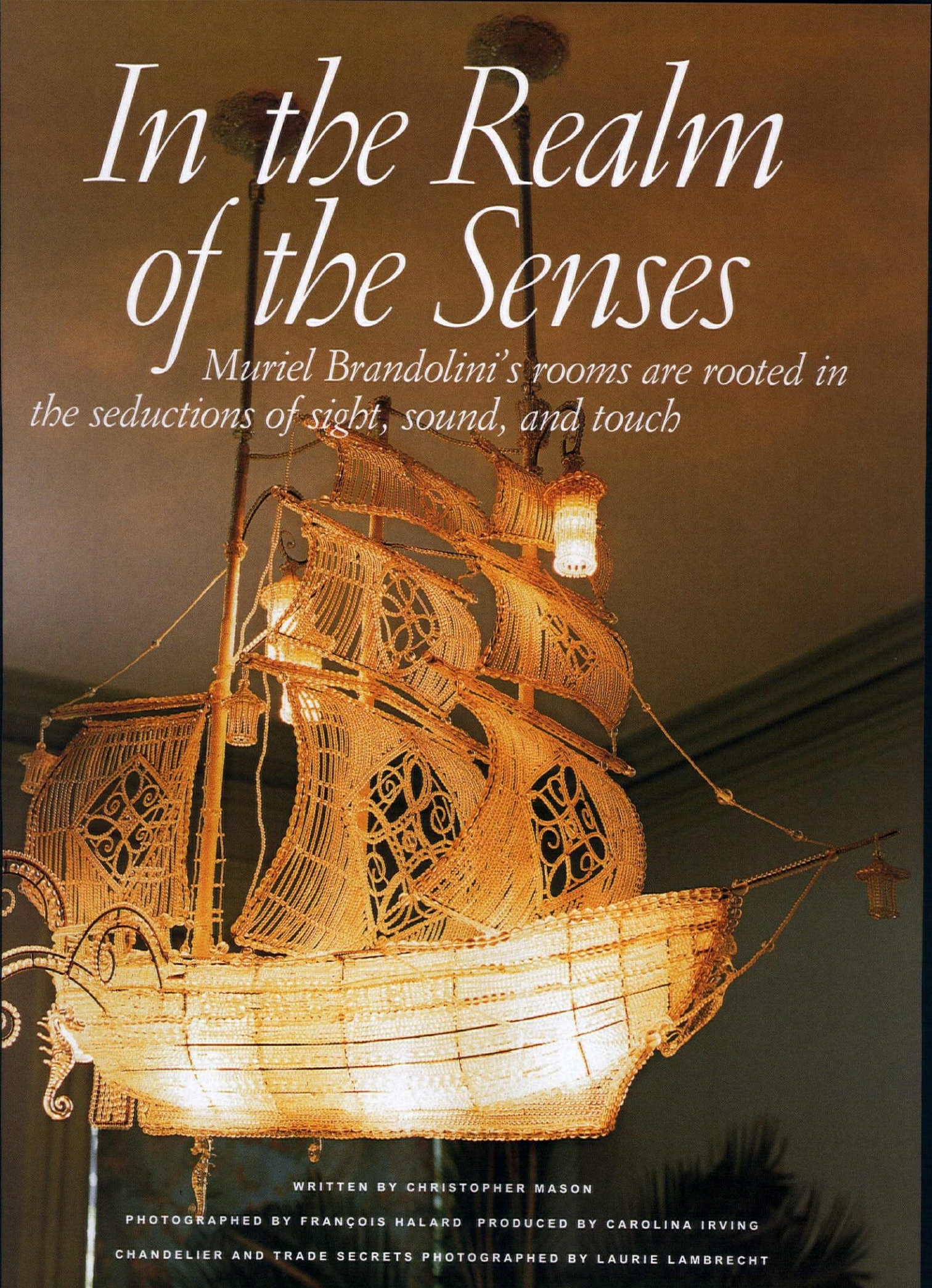
FIRST PRINCIPLE Like people who enjoy getting all dressed up for a party, there are rooms that joyfully shout, "Look at me, look at me!" These are the attention-getters, the ones with pattern overlaid on pattern, with colors that shouldn't really go together combining in magnificent surprises. A room that wants to make such a splash has to maintain the courage of its convictions, throwing conventional decorating rules out the window. Welcome, bold colors, offbeat fabrics, and the joining of the intrepid to the unexpected!

PHOTOGRAPH BY LAURIE LAMBRECHT

Brandolini attributes the striking beauty of her walls to their being painted by brush, not by roller. The library's couches are from 30 Bond, NYC; the brass lamps on the mantel, from James Hepner Antiques, NYC. The crystal-and-jade chandelier in the living room, right, was custom-made by Claire Cromier Fauvel, Paris.

In the Realm of the Senses

Muriel Brandolini's rooms are rooted in the seductions of sight, sound, and touch



WRITTEN BY CHRISTOPHER MASON

PHOTOGRAPHED BY FRANÇOIS HALARD PRODUCED BY CAROLINA IRVING

CHANDELIER AND TRADE SECRETS PHOTOGRAPHED BY LAURIE LAMBRECHT

The living room's blue walls with green trim are the reverse of the library's. The curtains are hand-painted silk taffeta from Brunschwig & Fils; the coffee table is from Madeleine Castaing, Paris. The painting behind Muriel Brandolini, far right, is by George Condo; the one above the mantel, by Donald Baechler. Venetian shades top two flea market lamps.

ASTONISHED BY THE exotic shades of cool greens, icy blues, and brilliant reds visible through the windows of Muriel and Nuno Brandolini's Manhattan town house, passersby often stop and stare.

But its inhabitants seem too busy to notice. "I'm so in love with my house, I can go for days without putting a foot outside," says Muriel, an interior designer, as she sprinkles a menacingly hot diced pepper over a fresh green salad. Nearby, her husband adds a generous splash of cognac to the sauce bubbling on the stove, creating a dazzling flambé.

Relaxing under a palm tree in her aqua-and-celadon living room after a sumptuous repast, Muriel explains the inspiration for her tropical decor. "I grew up in Vietnam and Martinique, where it's always humid," she says, "so I wanted to create a sort of greenhouse room that makes you feel like you're half inside, half outside."

Suspended above us is a crystal chandelier in the shape of a mighty galleon, which Muriel commissioned for the room. "My idea was to make it a simple Vietnamese boat, but it turned out a bit grand," she says, laughing. "I love that feeling of a ship being blown by the wind—it wouldn't be nearly as pretty if the sails were flat."

She also commissioned the carpet—in tones that are an elegant match for the delicate blue walls and green trim—from London-based designer Allegra Hicks. "You want to know why

Plum-colored fabric by Muriel Brandolini covers the walls and ceiling of the dining room, above, giving it a remarkable intimacy. The opium bed is covered in silk ikat. The lamps are from Agnès Comar, Paris; the glassware is from Marie-Pierre Boitard, Paris; and the tablecloth is from Joss Graham, London. The curtains and ceiling of the den, opposite page, are made from Indian saris. The lamps are from Forty One, NYC; the chair is African.

my walls are so beautiful?" Muriel asks. "It's because I insisted they be painted by hand, with a brush, not a roller. My contractor did everything on time, and he didn't charge me a cent more. I guess I'm a tyrant," she says with a cheetah's grin. "But I want everything in my house to be beautiful."

Leading the way into the adjacent library (where the colors used in the living room are reversed, creating a pleasing symmetry), she pauses in front of portraits depicting a Chinese nobleman and his wife. "These were the first presents Nuno ever gave me—three months after we met," she says, suddenly a coy ingenue.

It is in the cozy den upstairs that the crimson and magenta flashes of color visible from the street are found. Although their pattern and hue appear to be Venetian when glimpsed from afar, they turn out to be Indian saris sewn together to make curtains and a tented ceiling. Across the hall, the coral-colored master bedroom has more sari curtains, but these are bordered in antique Chinese brocade. A portrait of Nuno as a blond youth clutching a tiny bouquet hangs between the windows. Below the portrait, an eighteenth-century Venetian settee, a present from Nuno's formidably stylish mother, Cristiana, stands facing the bed, which has a silk-embroidered cotton cover from Uzbekistan trimmed with fabric designed by Muriel and made in India. Examples of her textiles, which combine traditional Indian floral motifs with exquisite color combinations of her own devising, are ubiquitous in the house. The only new piece of furniture in the room is a whimsical armoire topped with a jaunty carved pineapple designed by antiques dealer R. Louis Bofferding.

Upstairs on the nursery floor is the pastel-pink-and-yellow domain of Filippa, the Brandolinis' two-year-old, whose diminutive dresses hang meticulously spaced in the closet, further evidence of Muriel's exacting standards of domestic perfection. Nearby is their four-year-old son Brando's turquoise-and-white-striped bedroom, which is also the children's playroom. Stacked with a vast array of toys, it looks the picture of a children's paradise.

Although the curtains appear to be Venetian in pattern and hue, they turn out to be Indian saris sewn together in strips

Leading the way down the stairs—which are stained a delicate gray-green, like the floors throughout the house—Muriel heads for the most Vietnamese "room" of all: the garden. Staring up at the stars through the wisteria that graces the little bamboo house at the far end of the garden, she is quick to admit she did not design it herself. "A wonderful man called Jean Lafont, who has a beautiful garden in the south of France, sketched it for me on a little scrap of paper," she says. "He suggested we plant bamboo on all three sides of the garden and build this little bamboo temple. It's perfect, no?"

Stepping back into the house through the dining room, whose walls and ceiling are covered in a delicious plum-colored fabric that she designed, Muriel reclines upon a scarlet opium bed bedecked with pillows covered in Chinese brocade and silk tapestry. As she casts her eyes on a set of boulle chairs found in an antiques store in Paris, it suddenly strikes her how few of their objects come from her husband's native Italy. "I'd love to use more Italian things," she says. "But I'm reserving that for my next house."

Christopher Mason *is a frequent contributor to* The New York Times *and* New York *magazine.*

The master bathroom, with its chandelier by Claire Cromier Fauvel and block-printed fabric by Muriel Brandolini on the ceiling and walls, is seamlessly connected to the rest of the house.

The master bedroom is furnished with old pieces, but antiques dealer R. Louis Bofferding designed the armoire for the Brandolinis. The bed's Uzbekistani-embroidered suzani is from Sarajo, NYC. The chandelier is from Montesi & Garau, Milan; the settee, from William Doyle Galleries, NYC. The kilim, circa 1880, was purchased in France. Sources, see back of book.

"I'm so in love with my house, I can go for days without putting a foot outside"

—MURIEL BRANDOLINI

TRADE SECRETS

Masterful Mix

Muriel Brandolini's four-story New York town house looks like any other handsome brownstone, but behind its doors, intense colors and bold patterns warm the 19th-century rooms to Southeast Asian temperatures. "I'm totally fearless," the designer says in speaking about her methods. "Even if a color or pattern combination is weird, I know it will work." Sea-green walls set off black-and-red draperies made from Indian saris. Flea market finds, 19th-century French furniture, Turkish tapestries, and Brandolini's own fabrics are thrown together, and their alchemy creates pure gold.

FLOOR WORK

< CUTTING A RUG

"It has the colors that I love to work with and that appear all over the house," Brandolini says of the 1930s Chinese rug she bought in Milan. Below left, she continues the color scheme by putting a Louis XVI chair upholstered in one of her cottons on a 19th-century kilim she bought in France.

ON THE EDGE

V DANGLING MODIFIERS

Silk fringe on the table and sofa, below left, joins whimsy to glamour. The chair, below right, from Eclectic Collector, NYC, came with its tassels. Brandolini added the green sari and the cotton tapestry. Similar trimmings, insets, are available at Houlès.

EXPECT THE UNEXPECTED

^ SUITABLE FOR A SULTAN

Indian fabrics cover lamps, walls, and ceilings of Brandolini's house. She designs the wood-block cotton fabrics, above far left, and has them made in India. (Her fabrics are available at Le Décor Français and Stone Road, both in New York.) The bedroom curtains, left, are made of an Indian sari and a Chinese silk. In the den, above right and inset, silk saris have been sewn together to cover the ceiling and provide draperies. Similar silk saris, above center, are at Sarajo in New York City.

PAINT MAGIC

BOLD IS AS BOLD DOES

Most people would have tried to set off the strong colors and busy patterns of exotic textiles with subdued background hues. Not Muriel Brandolini. She experimented by mixing colors at home and then turned to Pratt & Lambert, which produced gallons of paint in the intense custom colors she prefers.

CREATIVE DIFFERENCES

V SILKS, SUZANIS, AND SPOTS

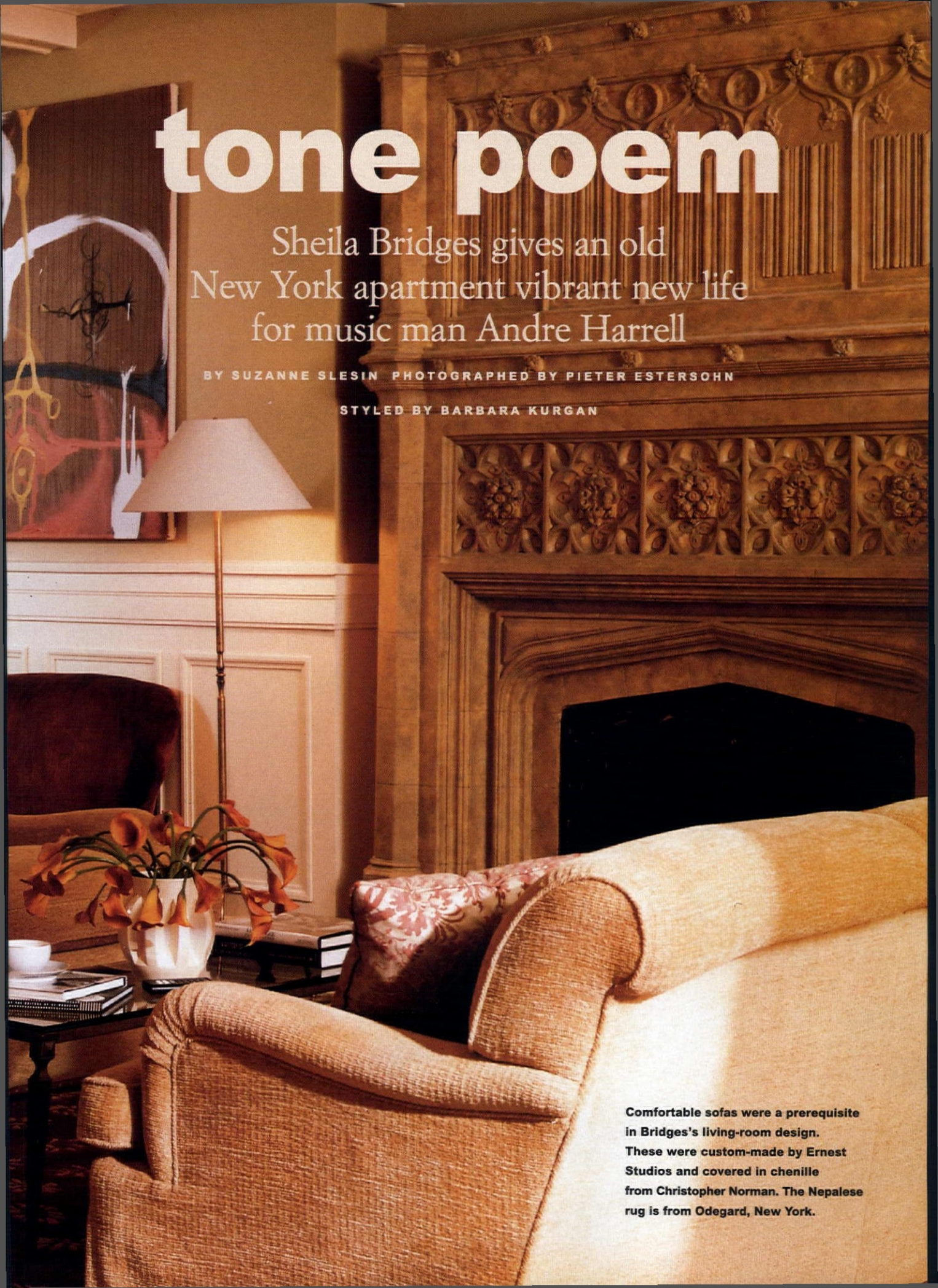
In the living room, below left, Brandolini combined a medallion-patterned silk from New York's Chinatown with a linen from Chelsea Editions, far left. In the dining room, the same silk in red, left, is mixed with an ikat and a Parisian tapestry. Below: a suzani from Uzbekistan, an animal-print pillow, and a toile-covered sofa make a lively combination. Sources, see back of book.

tone poem

Sheila Bridges gives an old New York apartment vibrant new life for music man Andre Harrell

BY SUZANNE SLESIN PHOTOGRAPHED BY PIETER ESTERSOHN

STYLED BY BARBARA KURGAN



Comfortable sofas were a prerequisite in Bridges's living-room design. These were custom-made by Ernest Studios and covered in chenille from Christopher Norman. The Nepalese rug is from Odegard, New York.

"We really compromised by using traditional
colors that are a little off-kilter.
The greens are atypical, as are the reds"
—SHEILA BRIDGES

"UPDATE AND UPGRADE" was designer Sheila Bridges's mantra as she took on the job of decorating a prewar New York apartment for Andre Harrell, the record-company executive who helped put such stars as Mary J. Blige and Jodeci on top. "I wanted it to be livable and have lots of color and for each room to have its own personality," says Harrell, who also requested "sofas that would whisper, 'Lie down on me' as you walk by." It was also to be a place where Harrell's two-and-a-half-year-old son, Gianni, could run around. And, of course, a very elaborate audiovisual system was to be installed.

Combining luxurious comfort and high style, a sense of homeyness with a dash of urbanity, to create an interior where putting your feet up in front of the TV does not preclude going to a candlelit dinner in glamorous attire can be challenging for a designer. Even more so was Harrell's desire for Bridges somehow to capture the feeling of high-toned elegance of the Harlem Renaissance. "I call it 'high Negro style,'" says Harrell, pulling out a vintage print by photographer James Van Der Zee, who documented the vibrant lifestyle of Harlem in the 1920s. "The picture represents

To mask the view but let light into the dining room windows were fitted with frosted glass. A Niermann Weeks iron-and-crystal chandelier is a romantic addition. Dining chairs are covered in a Kirk Brummel checked silk. The custom-made chairs flanking the mantel are upholstered in Portsmouth Linen Velvet and have a bullion fringe, both by Brunschwig & Fils. The table on the back wall (seen on the cover) was purchased at Christie's, at auction. The 1993 painting *Chalkboard (8 Cookie Bags)* is by Gary Simmons. Arts and Crafts pottery from Paula Rubenstein Ltd., New York, is on the mantel, above.

"I wanted it to be livable and have lots of color. I wanted

all that," continues Harrell, "high society, people of southern upbringing who had been exposed to big-city and European experiences—their fashion, their art, and their personal living spaces."

But Bridges, who had designed Harrell's previous apartment, also knew that Harrell liked "moldings, herringbone floors, high ceilings, and generous proportions." Some of these features were already there. Others, like mahogany wainscoting and pocket doors, had to be added.

Bridges, who worked for Renny Saltzman Interiors and for Shelton, Mindel & Associates, an architectural firm, before opening her own office three years ago, came up with a sophisticated yet emphatic color scheme, using the reds and greens her client was drawn to as well as her own more neutral, lighter palette. "We really compromised by using traditional colors that are a little off-kilter," says Bridges. "The greens are atypical, as are the reds. And I came up with a color for the living room that is sort of like brown paper bags." While each room has a different wall color, the range of hues unites the large public rooms of the apartment. From the red entrance foyer to the green-walled dining room, each is a variation on a theme in which Harrell's favorite, bright colors are modulated by Bridges's quieter shades. When Bridges suggested a green dining room rather than the red-walled space Harrell had previously wanted, the designer introduced

each room to have its own personality" —ANDRE HARRELL

red-and-white-checked fabric on the dining-room chairs to provide a jolt of pattern.

Bridges also went to town in the kitchen. "It's yellow and green. It sounds horrid, but actually it's subtle and calm," she says of the space with stainless-steel appliances, custom cabinetry stained celery green, limestone countertops, and slate floors in tones of gray and green. "I think the apartment is masculine but not overly heavy and dark. It's not so masculine that it's not comfortable for women," says Bridges. It's certainly not a typical bachelor's pad, and the quality of solid homeyness is tempered by what Bridges calls "the fun things." In the dining room, for example, there is a flirtatious crystal chandelier, a chalkboard painting of cookie bags by Gary Simmons, and a

Harrell wanted his apartment to work for formal entertaining yet not to be intimidating. In the living room, opposite page, far left, *Harvest*, a 1994 painting by Daniel Simmons, hangs above a chair by Dessin Fournir from John Rosselli & Associates, New York. The French Directoire-style chandelier in the foyer is from the 1950s. The French beveled mirror is from Rooms & Gardens, New York. Also in the red-painted foyer, center, are Jean-Michel Basquiat drawings from Tony Shafrazi Gallery and a chair covered in a Fortuny cotton. Two armchairs, custom-made at Ernest Studios, New York, in a Decorators Walk velvet, create a congenial corner in the living room, above right. Raw-silk pillows are from ABC Carpet & Home, New York. The Othello table in Makassar ebony veneer is from Kirk Brummel.

Sheila Bridges, top, adapted her neutral color sense to her client's desire for strong reds and greens. The kitchen, left, with custom-made green-stained maple cabinetry by Tuohy Construction, slate-and-marble mosaic floor from Waterworks, and a Viking stove, is striking and subtle. The stools are from Wyeth, New York. In the study, above, a sophisticated audiovisual system was installed. Roman shades are in a silk from Schumacher; the sofa in a cotton chenille from Donghia. The leather club chairs are from a Paris flea market. Sources, see back of book.

"The apartment is masculine, but not so masculine that it's not comfortable for women"—SHEILA BRIDGES

bold painted floor that not only withstands heavy traffic but frees diners from having to maneuver chairs over a carpet.

In the last few months, the apartment has been used for the expansive and frequent entertaining for which it was designed. Bridges visits it with trepidation and, like most designers, would prefer that the rooms stay just as they looked when she was finished. But she's too realistic to hope for that. "A client has to be able to travel and bring something home without feeling as though he's upsetting the balance," says Bridges, who associates "clutter with chaos." How, then, can she be so accepting of what happens to jobs like Harrell's—the new painting here, the extra plant there—once she's out of the picture? Bridges smiles. "Of course, I sure do not like everything that ends up in places," she says. "But that's living your life, I guess."

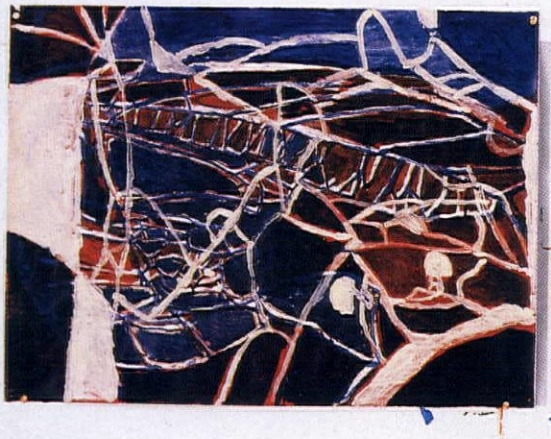
Winters describes his recent paintings, such as the one he is working on here, as "deep space maps." The untitled acrylic works on paper, opposite page, are from 1994.

Drawing the Line

Terry Winters's painting makes the natural abstract and the abstract natural

PHOTOGRAPHED AND WRITTEN BY DAVID SEIDNER

STYLED BY ADAM GLASSMAN



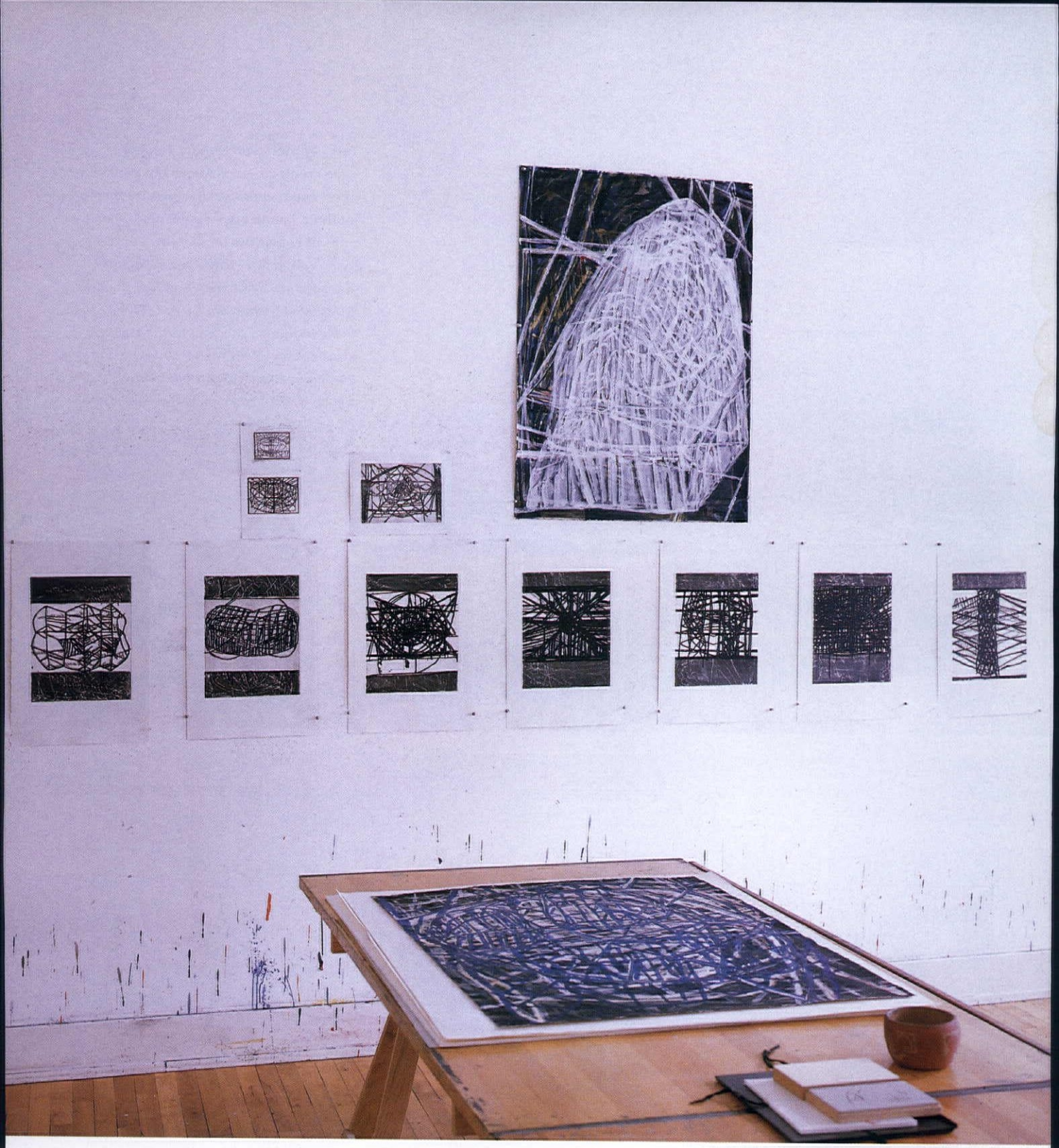
IN THE 1980S, AFTER the minimalists and conceptual artists had declared painting dead, Terry Winters reinvigorated it with a highly personal visual vocabulary stemming from the natural world. His work of that decade was full of references to skeletal structures,

Winters describes his new work as an "invented, hypothetical world"

***Network of Planned Paths*, oil on linen, 1997, in Winters's studio, is one of ten paintings done in the last two years to be shown at the Matthew Marks Gallery in Manhattan this fall.**

honeycombed spheres, sprouts, spores, protozoa, blood, branches, and amoebas. A visit to a retrospective of his work at the Whitney Museum of American Art in 1991 was like a journey through a microscope adapted by Winters. In the more recent work, the viewer is no longer looking through the lens but has been taken deep inside these forms. Winters likens the new works to "deep space maps," and, like their predecessors, they are ruminations on nature.

Ten of these paintings, completed during the past two years, will be on view this fall at the Matthew Marks Gallery in Manhattan. Winters describes the work as an "invented, hypothetical world." The tracings and pentimenti echo the process of painting itself and are visible in much the same way that scar tissue is

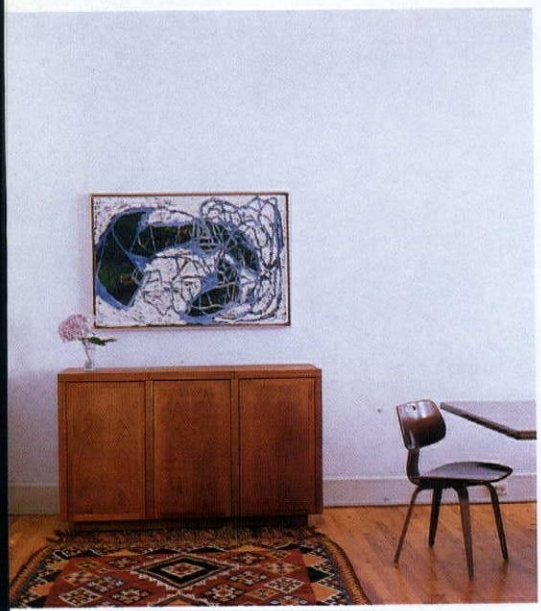


visible on the body. The surfaces are thick and impastoed, weblike and dense, created by painting grid over grid, structure over structure. Winters's style is difficult to categorize; it is not really abstract, with its deep roots in the natural world, but it is not realist either. He is an accomplished draftsman. His pensive, perhaps even mystical sensibility takes the viewer into a world of vast dimension. Lisa Phillips, a curator at the Whitney, describes Winters as "one of the most accomplished artists of his generation. With one foot planted in the past, the other confidently striding toward the future, he is reinvigorating painting by way of the School of Paris, abstract expressionism, chaos theory, and artificial intelligence."

Born in Brooklyn in 1949 and educated at the Pratt Institute, Winters now

Like his paintings, Winters's works on paper, such as *Aspect Ratio*, 1997, on the wall, above, and *Palette*, 1997, on the table, take the viewer deep inside his forms and structures. The untitled etchings below *Aspect Ratio* were done for a book to be published by Universal Limited Art Editions.

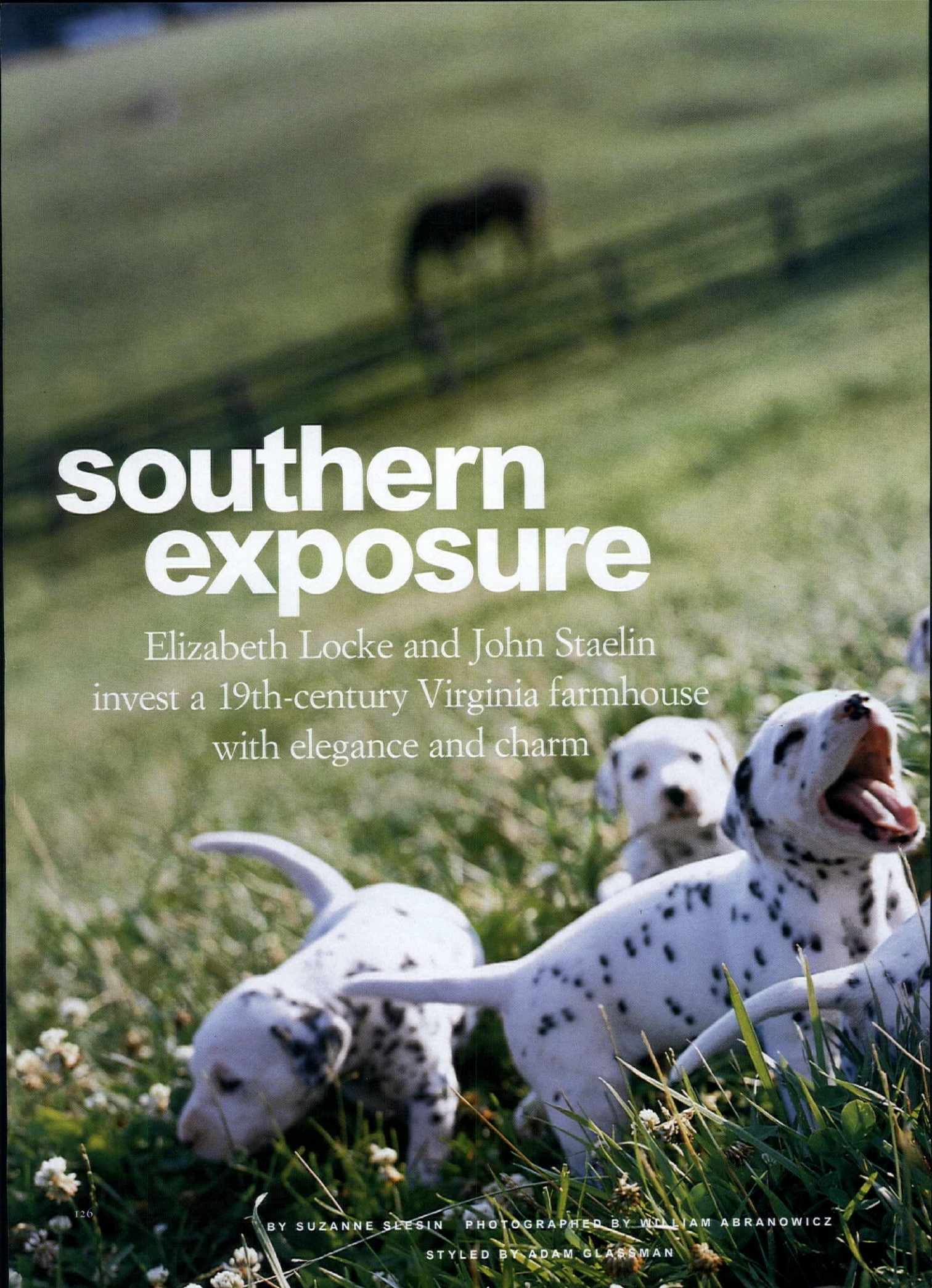
Terry Winters and Hendel Teicher have created a harmonious environment of art and modernist design. A Duchamp multiple hangs above a Jasper Johns print between the far windows of the living room, left. The chair, ottoman, and sofa are by Charles and Ray Eames. Winters's *Mechanism So Far (Five)*, 1996, hangs on the wall to the right of a collection of 19th- and 20th-century Pueblo and Navajo rattles, below, displayed on a console by Florence Knoll.



Among the contemporary furniture in the apartment is Robert Fosdick's cabinet in the dining room, above. Winters's *Plan of the Visual System*, 1995, hangs over it. An Eames chair sits to its right. In the living room, right, two drawings, one by Carroll Dunham and, beneath it, one by Winters, hang above a George Nelson desk and Carlo Mollino chair.

lives in lower Manhattan on three floors of a building that he shares with his wife, Hendel Teicher, a Swiss-American curator and art historian. Both are generous, hospitable, and openhearted people. They have furnished their living quarters with the spare and organic designs of such modernists as Charles and Ray Eames, Carlo Mollino, Paul Frankl, Florence Knoll, and Gaetano Pesce. On the wall are old friends and icons: Johns, Picabia, and Duchamp, among others. Collections—of Finnish glass and American Indian rattles—are constantly transferred from room to room, paintings and drawings hung and rehung. But no matter what the medium, Winters's moves are always refined and intelligent. The refracting eye of the artist finds harmony in every dimension of his life.

In another view of the dining room, Winters's *Matching Regions* (1994) hangs above a Borsani sofa. The coffee table is by Paul Frankl. The orange chair is by George Nelson and the stool next to it is by Eames. A painting by William Burroughs and one by Picabia beneath it hang above Finnish glass on a Florence Knoll cabinet. Sources, see back of book.



southern exposure

Elizabeth Locke and John Staelin invest a 19th-century Virginia farmhouse with elegance and charm

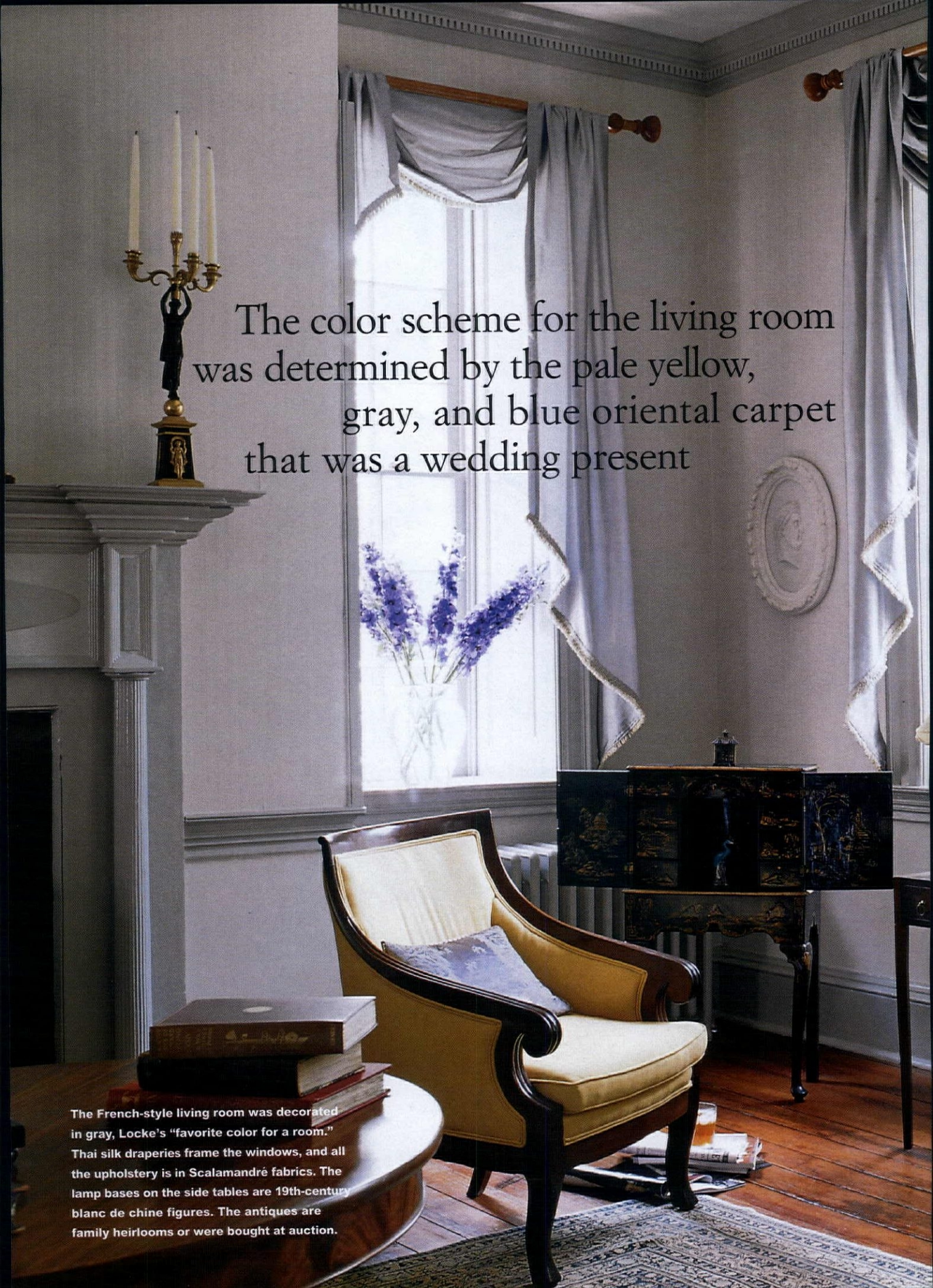
BY SUZANNE SLESIN PHOTOGRAPHED BY WILLIAM ABRANOWICZ

STYLED BY ADAM GLASSMAN

The library, opposite page, is a study in reds. The Chippendale mirror, bought at auction, had belonged to the house's previous owners. The silk draperies are from Jim Thompson, the paisley pillows from Etro, the embroidered pillow by Jean François Lesage. An arch frames the foyer, this page. The mahogany mirror and console are American Empire. The 19th-century bench from Virginia was a wedding present.

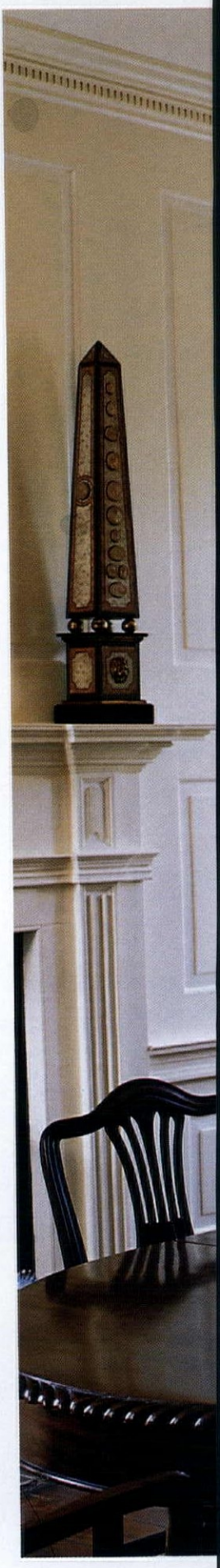
"Some people are intimidated by an older house, but that's not my philosophy"

—ELIZABETH LOCKE



The color scheme for the living room was determined by the pale yellow, gray, and blue oriental carpet that was a wedding present

The French-style living room was decorated in gray, Locke's "favorite color for a room." Thai silk draperies frame the windows, and all the upholstery is in Scalamandré fabrics. The lamp bases on the side tables are 19th-century blanc de chine figures. The antiques are family heirlooms or were bought at auction.



They were more inspired by their travels to Italy and France than by the history of the house

Greenwich, Connecticut. Both he and his wife, who comes from Virginia, always wanted to live on a farm.

Locke and Staelin are only the fourth owners of Clay Hill, as the property has been called since it was built in 1816, of local limestone laid by former Hessian prisoners of war who stayed in the Shenandoah Valley after the Revolutionary War. No mortar was used in the construction. A thick insulating layer of stucco made from mud and horsehair covered the stone before it was whitewashed.

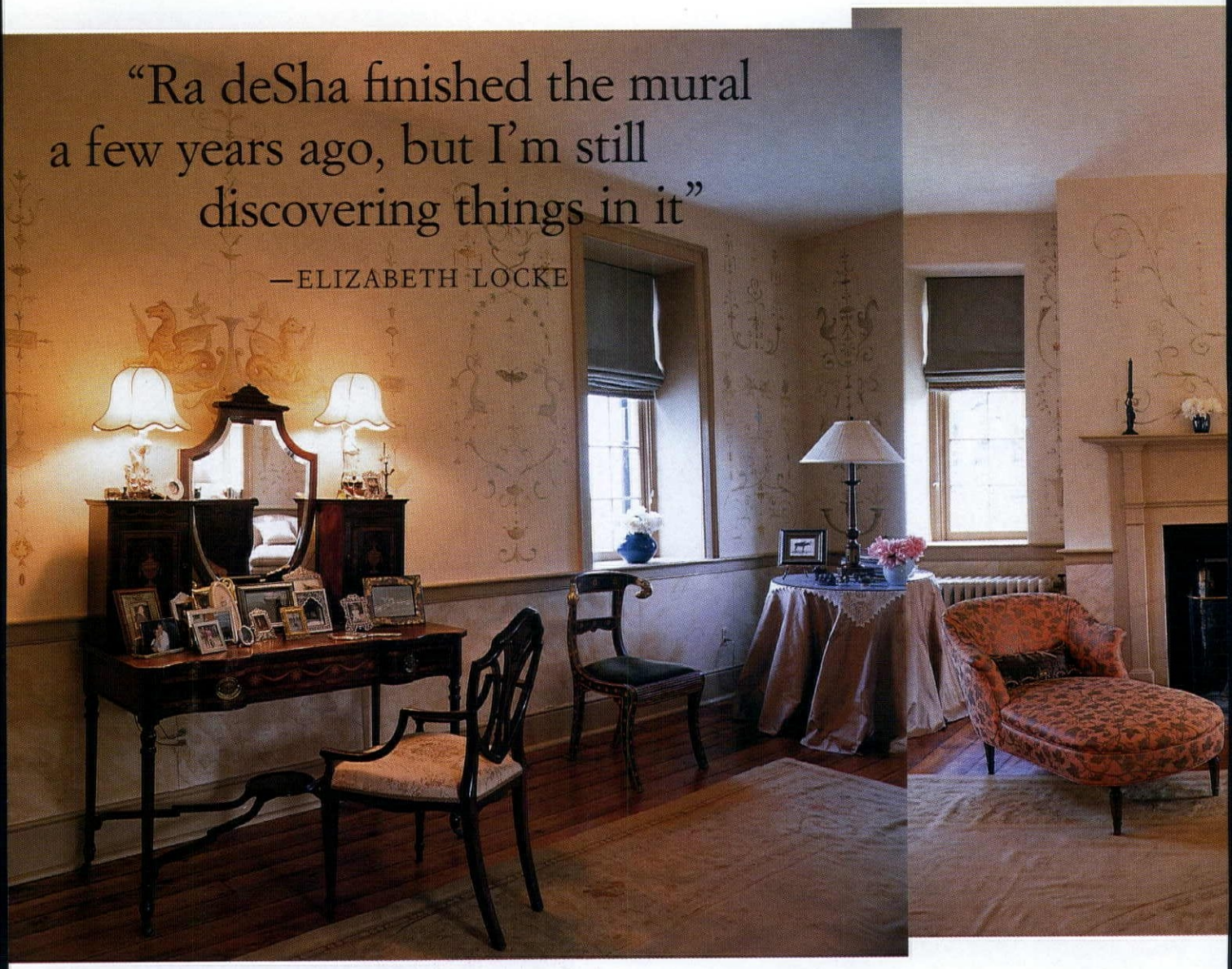
As soon as the couple drove up to the stark limestone house, they knew they had to live there. "The house had been on the market for two years, waiting for two naïve young people, and there we were," says Locke, who "was willing to camp out for years." Once they became the proud owners of the property, the couple didn't rush to renovate. "It helps to live in a house before you do anything," says Staelin. After eighteen years, his wife concedes, "Now it's starting to get there."

Nevertheless, major work soon became urgently needed. "New stucco, new wiring, and new heating to replace a coal-burning furnace. There

The red-and-green dining room is the most formal room in the house and was based on Les Muses et Le Lion, a Clarence House toile with classical figures. Interior designer Alison Martin used the fabric economically for the draperies. The wallpaper is from Cowtan & Tout; the 19th-century Waterford chandelier came from Lawrence Lomax Antiques in Chevy Chase, MD. The heirloom chairs are covered in a velvet from Old World Weavers.

"Ra deSha finished the mural a few years ago, but I'm still discovering things in it"

—ELIZABETH LOCKE



is nothing we have not done," says Locke. "But I don't like to do things unless I can do them the way I want." The same could be said for the interior decorating, a long-term project that Locke took on slowly, room by room, so that the house now offers her own fresh take on traditional decorating. Though she appreciated the age and history of the place, she has taken a somewhat freewheeling approach. "Some people are in awe of or intimidated by an older house," says Locke, "but that's not my philosophy. Why should it look like the way it was?"

It doesn't. Though the couple bought, at a local auction, some pieces of antique furniture that had belonged to the previous owners, they were more inspired by their travels to Italy and France than by the history of the house. Tireless travelers, they always find things to buy when they are away and are relaxed about having them shipped back home. "Everything gets mixed in," says Locke. "It's a big mishmash. My jewelry is sort of the same thing."

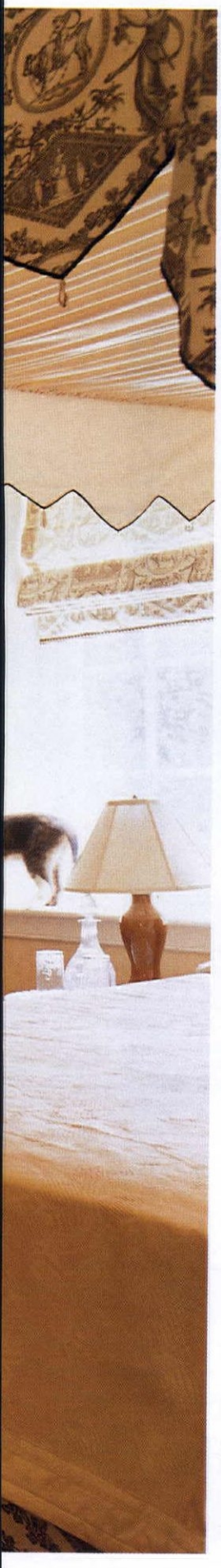
Locke enlisted Alison Martin, an interior designer based in Great Falls, Virginia, and asked Wayne McNair, an old friend, to help hang pictures and place furniture. Still, most of her decorating decisions were of a more impetuous nature. When she saw a toile in a European magazine, she wanted it for the dining room—the room that Locke considers the most traditional in the house—and asked Martin to track it down for her. "It was the toile of my dreams, because it had both sphinxes and

dogs—two of my passions—on it," she says, "and we had already gone ahead and painted and papered the room." But when Locke found out the cost of the fabric, she says, she nearly collapsed. The result: "the world's smallest draperies." Locke says: "Just call them a new style of curtains."

For Locke, decorating is an evolutionary thing. In the living room, for example, the color scheme was determined by the carpet, a pale yellow, gray, and blue oriental that had been a wedding gift. "Gray is my favorite color for a room," says Locke, who veered off in what she calls a French direction after she bought a nineteenth-century clock with a sphinx as its base. Across the hall, the coral-colored-wallpapered library is a study in reds. "When you start with red, you just know you can never match it, so you use as many as possible," she says.

BUT IT IS IN THE MASTER bedroom that the couple's inventiveness reached its peak. Locke describes it as "a total folly." Having just returned from a month in Italy, where they admired the painted walls in Renaissance villas, they decided they had to have their own. So Locke commissioned a Woodland Hills, California–based artist known as Ra deSha to create his own imaginative

The walls in the master bedroom, above, were painted by Ra deSha, a California-based artist, in a style that recalls the murals in Italian Renaissance villas. Frette linens are on the mahogany sleigh bed from Malcolm Magruder Antiques in Millwood, VA. The chaise longue is covered in a Fortuny fabric. The Roman shades are in a fabric by Pierre Frey. The antique bachelor's chest, right, and English Sheraton chair (detail) were bought at auction.



They both always wanted to live on a farm. "For us it's either the city or the country. We're not suburb people" —JOHN STAELIN

version. Ra deSha spent two and a half weeks painting the walls. "He's nocturnal," says Locke, pointing out the moths, dragonflies, and sphinxes that make cameo appearances in the fanciful frescoes (a fly rests on the corner of the mantel, and a painted rendition of a piece of Locke's jewelry appears on one wall). The couple's twenty-year-old cat, Mamie, is there. "Ra deSha finished the mural a few years ago," says Locke, "but I'm still discovering things in it."

Its quirkiness and sort of out-of-place quality are particularly appealing to Locke. "What does this have to do with Virginia?" she asks. "Nothing. But it works, and it's fun." So is the vintage bathroom, with its key-lime-colored fixtures, which were installed when indoor plumbing was introduced in the 1920s. "I didn't touch a thing," says Locke. She could say the same for the kitchen—but not because it was perfect the way it was. "That's the next big project," she says. "But as we're just starting to think about it, it will probably take another five years to get done."

We'll be waiting.

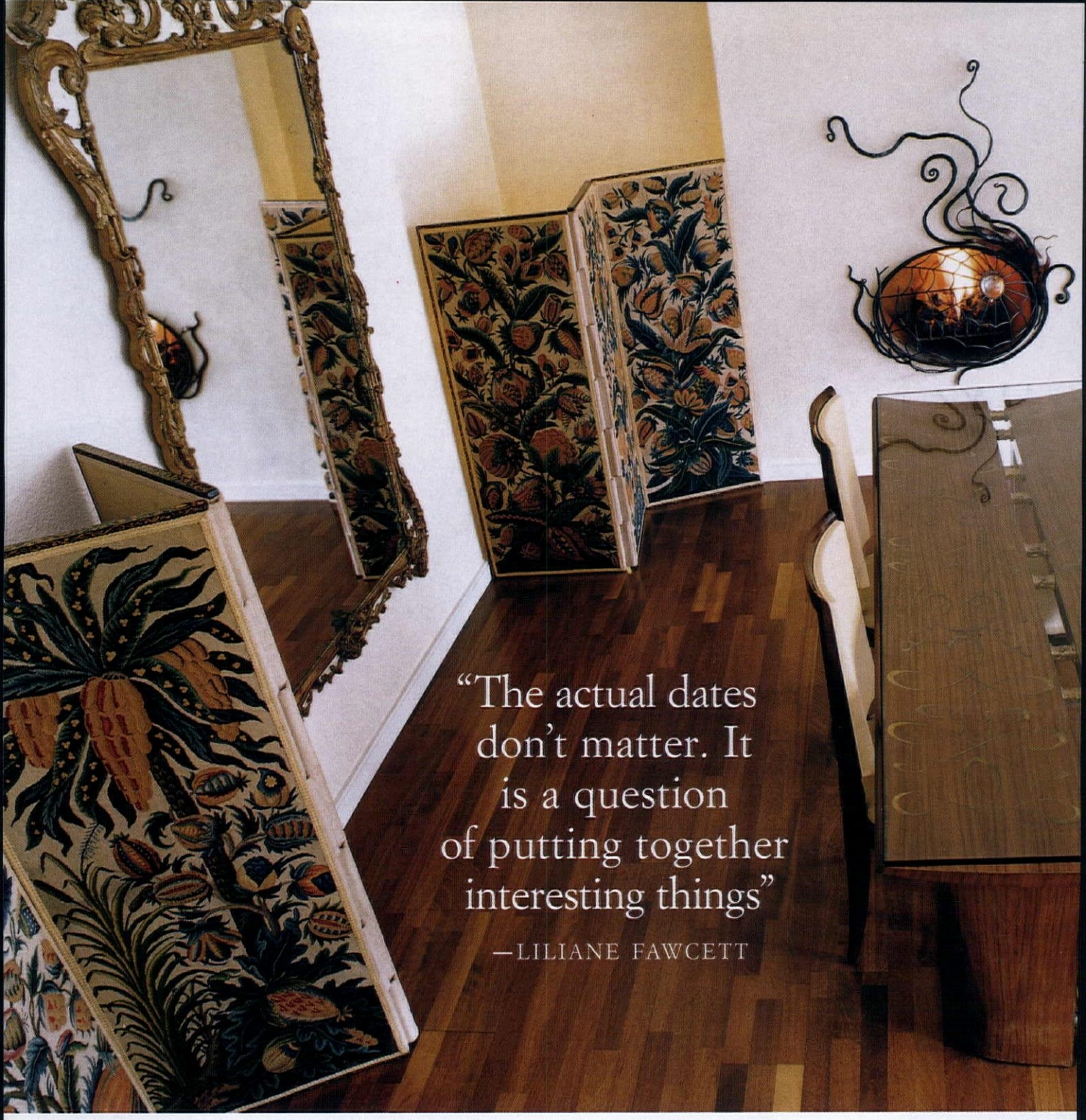
The guest room, opposite page, has been decorated in grays and yellows. The hand-carved canopy bed, a wedding present, is made up with Anichini linens. The matching canopy and Roman shades are in a Clarence House toile. The French Empire daybed was purchased in New Orleans. Sea-grass carpeting from Stark is underfoot. Elizabeth Locke, above, clippers in hand, strolls through the cutting garden. Sources, see back of book.

London Calling

England rocks again with design dealers like Liliane Fawcett, who brings European flair to her staid English town house

WRITTEN BY SUZANNE SLESIN PHOTOGRAPHED BY FRANÇOIS HALARD
PRODUCED BY CAROLINA IRVING

The remodeled house has a double-height living room. A Plexiglas staircase, opposite page, links the floors. The lamp is by Tom Dixon, the coffee table/bar is by Ecco Parisi. The 1940s Italian seating is in mohair velvet from Lelièvre. The glass coffee table, this page, is by Gio Ponti.



IT WAS THE CLOUDS, SAYS Liliane Fawcett, a London dealer in twentieth-century decorative arts, that led her to remodel the 1850s town house she shares with her husband, Christopher, a financial adviser, and their two daughters, nine-year-old Camilla and two-year-old Rita. "That's because I come from the southwest of France," Fawcett says, "and although I appreciate the clouds in London, the quality of light is not the best."

Bringing light into the interior became a priority for Fawcett, who worked on the renovation of her eight-room home with English architect Pip Horne. He removed the entire back of the house and replaced it with glass. "We just had to have a lot of light coming in," says Fawcett.

There was another reason for the construction: Fawcett needed to accommodate a nine-foot-high 1957 painting on wood by Italian artist Salvatore Fiume. Today, the scale and bright hues of the painting help set the tone in Fawcett's house, as does her mix of furnishings, which include 1950s pieces and contemporary designs by such artists as André Dubreuil and Carl Hahn.

Dubreuil had once reproduced his famous spine chair as part of a limited edition of fifty for Themes & Variations, Fawcett's not-to-be-missed store on London's Westbourne Grove

("We could have sold many more," she says of the spine chair). When she asked the French designer to make a special fireplace screen for her home, Dubreuil came up with the idea of a giant spiderweb.

The screen takes its place in a house full of idiosyncratic objects that Fawcett likes to move around. These include a 1930s dining table by Italian architect Gio Ponti, a 1960 enamel-on-copper peacock by Paolo de Poli, an eighteenth-century screen from northern Italy, a Louis XV mirror, and a 1950s Venetian-glass head by Picasso.

Fawcett prefers pieces that have what she calls presence—a style that is hard to pigeonhole. She has plenty to draw on. Her store is often a first stop for international collectors of the highly unusual. In England, Fawcett has a rare credential for a dealer of furniture: a law degree, which she earned in her native France. This, she explains, is because in France "you need to have one to work as an auctioneer."

In 1984, she became a partner in a London design shop with a friend,

Fawcett's store is a first stop for collectors of the highly unusual

The iron spiderweb fireplace screen in the dining room, above, was designed by André Dubreuil. The gold-leafed dining table is by Gio Ponti; the dining chairs are 1940s French. The screens, made from 18th-century tapestry panels, and the Louis XV mirror are family heirlooms. Dark cabinets, an Eero Saarinen table, and 1970s plastic-and-aluminum chairs, right, provide a contrast with the white-tiled walls in the kitchen. The chandelier is an Italian design from the 1980s.

Fawcett likes objects that have what she calls presence— a style that's hard to pigeonhole

Guiliana Medda, who has since returned to Italy. Since 1990, Fawcett has been the sole owner of the store. "My idea was always to mix designs from the postwar period, whether it's the 1950s, 1960s, or more modern things," she says. "The actual dates don't matter; it's a question of putting together interesting things."

THAT CONCEPT PERMEates her house, too, where classical French furniture coexists with avant-garde twentieth-century design. "We just try to make it work happily together without having too many prejudices about styles, dates, or country of origin," she says.

Fawcett's goal is to create a special atmosphere rather than a particular style. "I would find it sterile to live in a perfect rendition of any one period," she says.

The use of bold color is also important: a bedroom's walls are an enveloping lavender blue, a cushiony sofa a warm burnt orange.

Having her own store was particularly useful the day someone came in and offered her a spiral staircase made of Plexiglas. It just so happened that Fawcett was looking for a way to connect the two floors of the town house. The staircase "had been made in the seventies for the residence of an ambassador who was suddenly called back to his country, so it was never used, not even mounted," says Fawcett.

She found the company that had made it and was able to replace two missing panels. The sculptural and transparent staircase now provides a stylish connection between her living room, which is at garden level, and the dining room, located on the floor above.

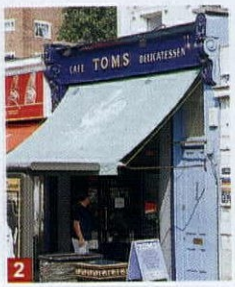
And while most London kitchens face the back of the house, Fawcett's modern kitchen faces the street. "That is really a surprise for any English person," she says. But who would expect anything less from a savvy Frenchwoman who enjoys doing things her own way?

The bedroom is a lavender blue, cocoon-like space. A mohair blanket covers a bed with a Plexiglas headboard. The mirror is 18th-century; the urn is Royal Copenhagen 1930s porcelain. Sources, see back of book.

Westbourne Ho!

Liliane Fawcett's Themes & Variations store was a pioneer on the now hip shopping strip along London's Westbourne Grove and nearby streets. We've highlighted must-see stops in the neighborhood, from Tom (son of Sir Terence) Conran's deli to the modern rugs at Christopher Farr. While you're at it, check out the public loos next to the flower market. Their design, by Piers Gough, has won awards.

Traffic-stopping flowers
WILD AT HEART
222 Westbourne Grove

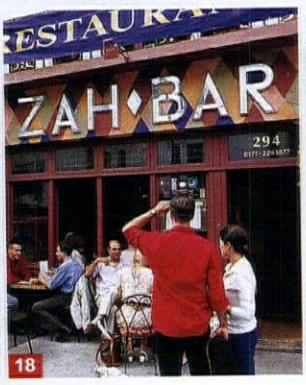


Tom Conran's deli
TOM'S
226 Westbourne Grove

Stylish furniture and objects
ADAM BRAY
63 Ledbury Road

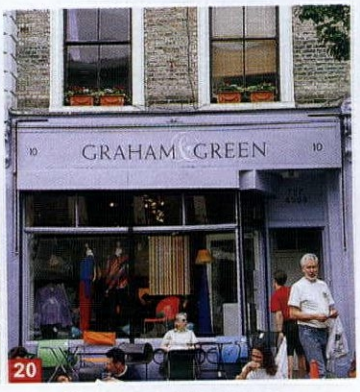
Interior designer
DAVID CHAMPION LTD
199 Westbourne Grove

Fawcett's domain
THEMES & VARIATIONS
231 Westbourne Grove

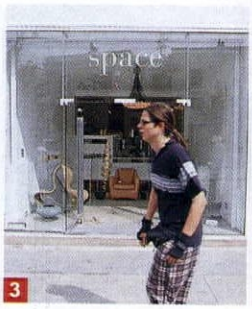


Zah place for lunch
ZAH BAR
294 Westbourne Grove

Bespoke florist
HARPER & TOM'S
13 Elgin Crescent



Clothes to kitchenware
GRAHAM & GREEN
4, 7, & 10 Elgin Crescent



3

Mod living
SPACE
214 Westbourne Grove

4

New classics
CHRISTOPHER FARR
212 Westbourne Grove

5

Inspired by the Paris flea market
LE PAUL BERT
198 Westbourne Grove

6

Chandeliers etc.
THE FACADE
196 Westbourne Grove

8

Garden accessories
AVANT GARDEN
77 Ledbury Road

9

Hot shop, haute handbags
LULU GUINNESS
66 Ledbury Road

10

Modern decorative arts
ZAKHEIM'S
52A Ledbury Road

11

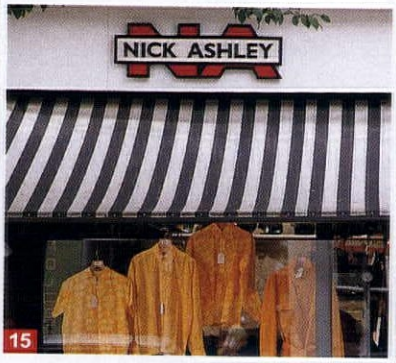
Pieces for your heirs
SUCCESSION
179 Westbourne Grove

13

Antique textiles
SHEILA COOK
42 Ledbury Road

14

Delicious excess
BEACH BLANKET BABYLON
45 Ledbury Road

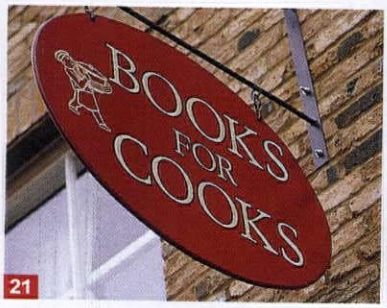


15

Ruffle-free duds by Laura's son
NICK ASHLEY
57 Ledbury Road

16

Hip furniture choices
ANDREW HIRST
61A Ledbury Road



21

Gourmet literature
BOOKS FOR COOKS
4 Blenheim Crescent

22

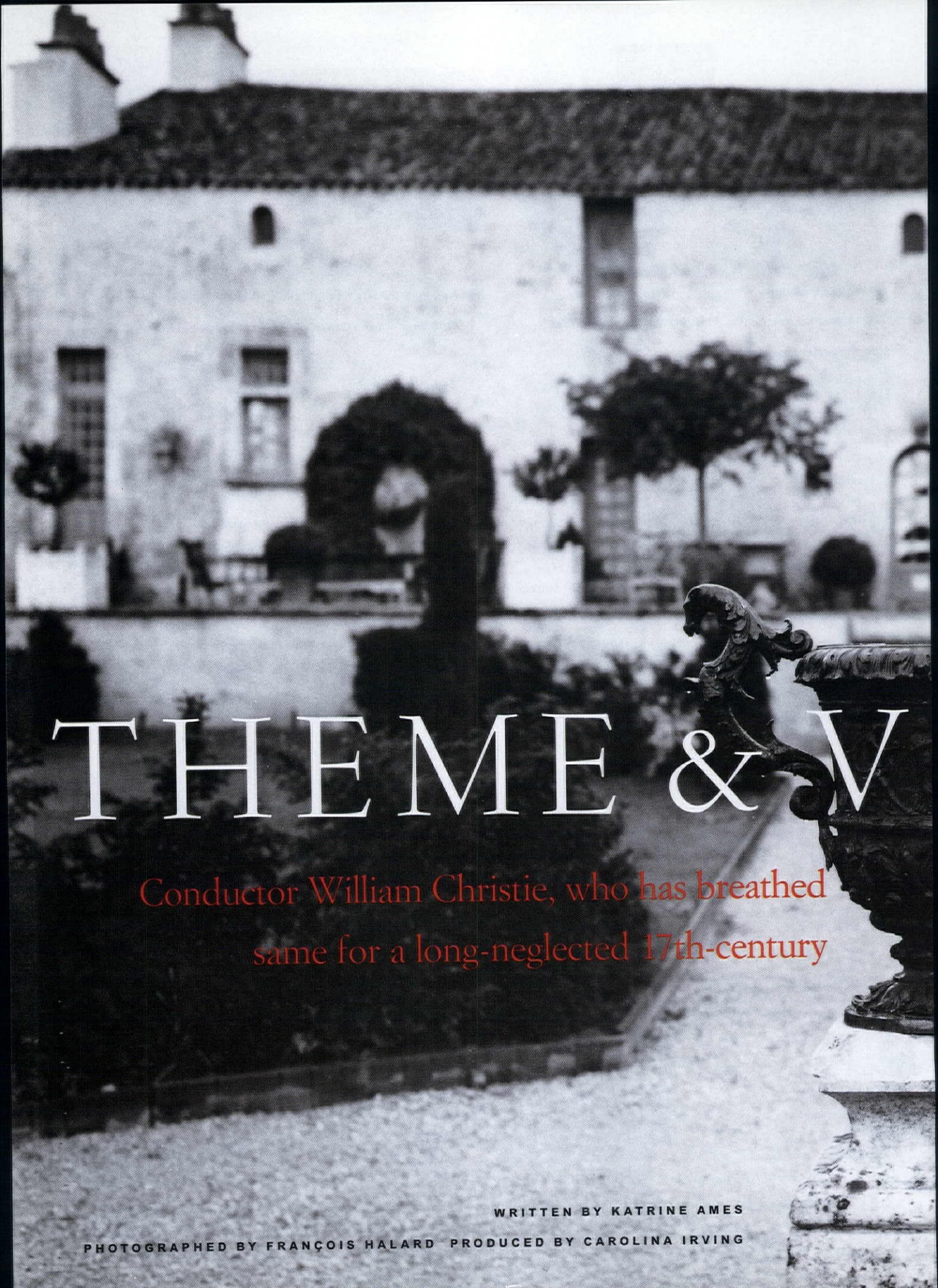
Aphids to zinnias
GARDEN BOOKS
11 Blenheim Crescent

23

Gifts fun and fanciful
VERANDAH
15B Blenheim Crescent

24

A decorator's headquarters
BELLHOUSE & COMPANY
33 Kensington Park Road

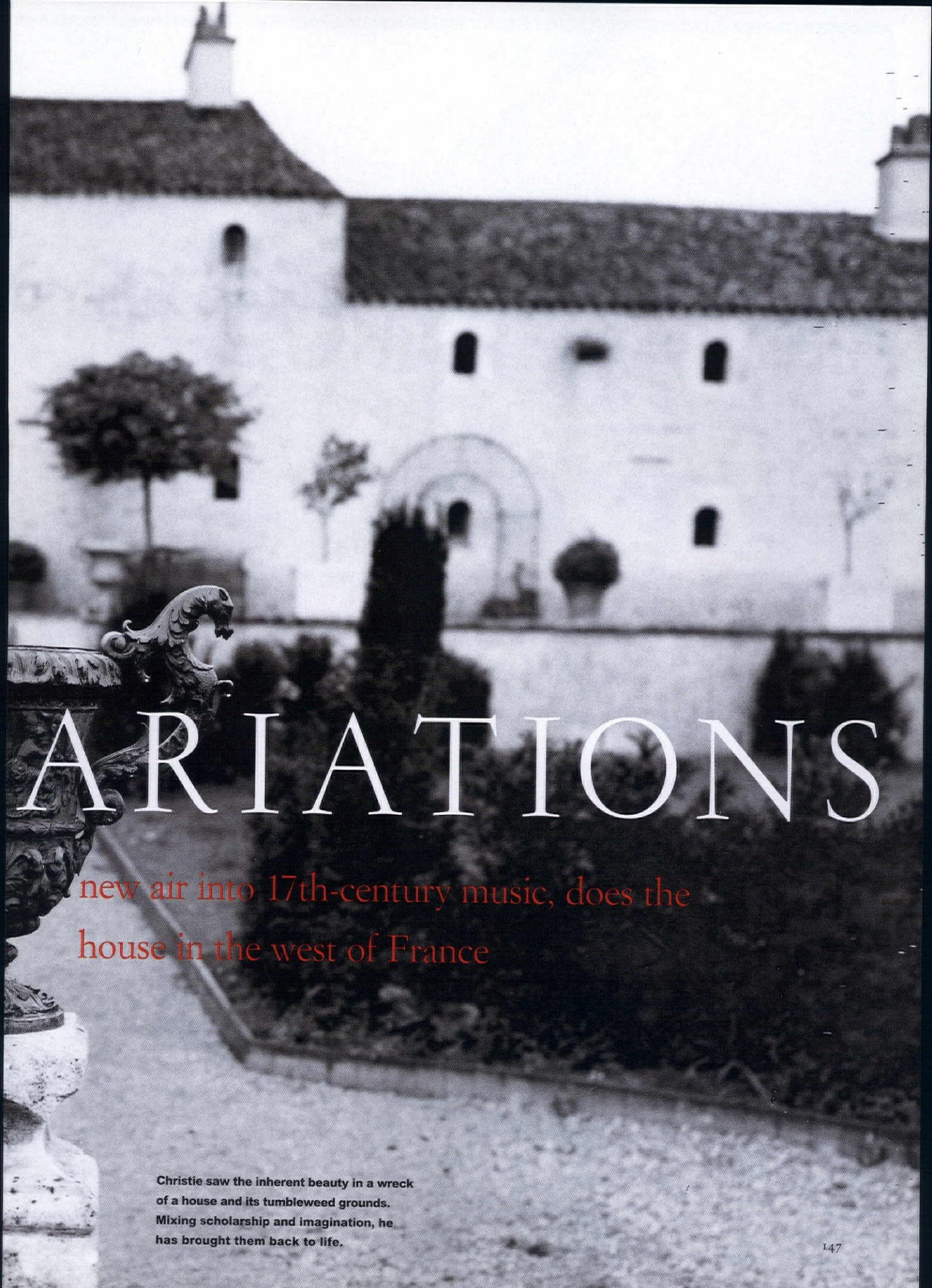


THEME & V

Conductor William Christie, who has breathed same for a long-neglected 17th-century

WRITTEN BY KATRINE AMES

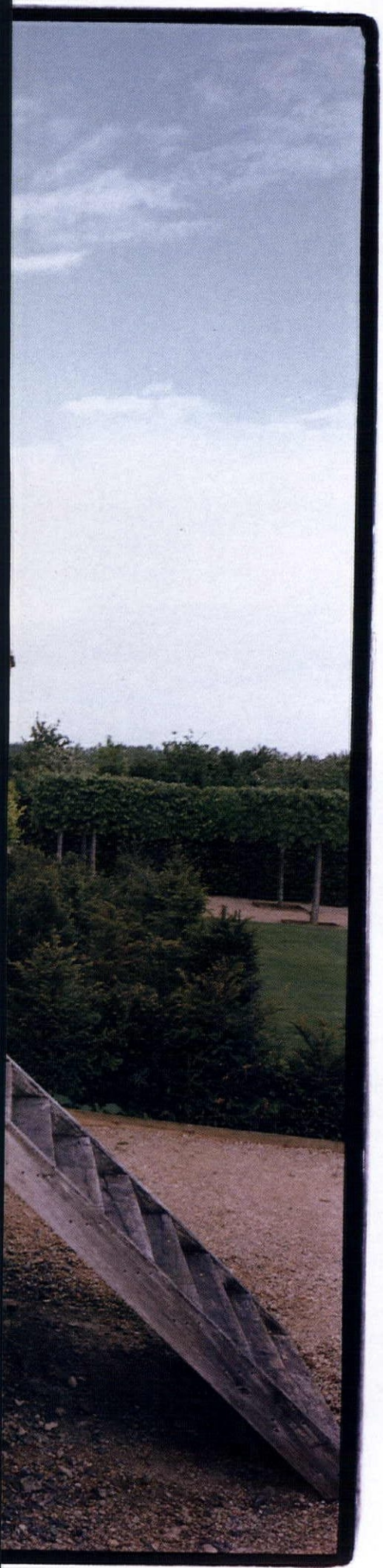
PHOTOGRAPHED BY FRANÇOIS HALARD PRODUCED BY CAROLINA IRVING



ARIATIONS

new air into 17th-century music, does the house in the west of France

Christie saw the inherent beauty in a wreck of a house and its tumbleweed grounds. Mixing scholarship and imagination, he has brought them back to life.



ON A LATE SPRING AFTERNOON in the French countryside, a storm has passed and a seventeenth-century stone house is suddenly suffused with light. As if on cue, a peacock appears, walking with musical precision along the middle of a pebbled path that bisects a great swath of grass behind the house. In the meticulously orchestrated front garden, the miniature boxwood hedges have just been trimmed. A gardener is vacuuming up the detritus, bits of greenery that have fallen onto the crushed brick. William Christie strides into view, swoops down mercilessly, like an eagle on a mouse, and pinches a tiny leaf between thumb and finger. A stray leaf is as welcome here as Wagner orchestration in a Bach cantata.

Christie, who was raised in upstate New York, transplanted himself to France in the early 1970s. Though his home base is Paris, where he directs the superb early-music troupe Les Arts Florissants, his heart is in the gently rolling fields of the Vendée, about three hundred miles southwest of the capital. As a boy, Christie sang in a church choir and fell in love with the seventeenth century when he first heard Couperin. When he came upon this house, which was built around 1600, he felt a familiar tug. Christie bought the place in 1985. It was a wreck—"unspeakable, really," he says. The original owners, a noble family, had lived here only briefly, and in the intervening centuries, less affluent occupants had made few improvements. The roof was shot; the floors had rotted out; every window needed to be replaced. But just as Christie can divine the splendor in a dusty score that other musicians have long ignored, so could he see the promise of this place. "It's a Sleeping Beauty

The terrace overlooking the rear garden, left, which is slightly more relaxed than the formal, very French front one, has orange trees and furniture handmade from local chestnut. The rear garden's linear aspects—straight paths, rows of pleached limes—are softened by pines and yews, above.

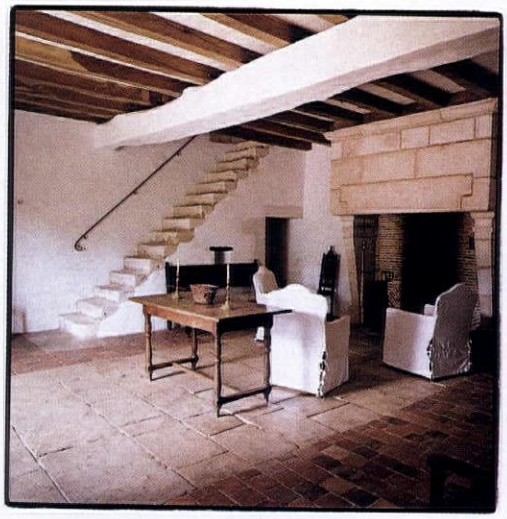
A cloistered garden dominated by an espaliered 'Madame Alfred Carrière' rose, above, is a way station between the front and rear gardens. In the library, opposite page, top right, as in the rest of the house, furniture of various periods and provenances sits handsomely together. The harpsichord is a copy of a 17th-century French instrument. Christie found the hundred-year-old bookcases in Nantes. A 17th-century Dutch lantern is above an American oak table. Antique copies of 17th-century Dutch chandeliers, below, hang above an oak table, bought at auction, in the large room that Christie uses for winter dinner parties. (It also doubles as an orangerie, when fruit trees are brought inside.) In a sitting room, top left, American Queen Anne–style chairs are slipcovered in linen sheets. The table is French country.

house," he says. "Poverty saved it, but it had gotten to the end of its tether."

Christie bought more than a house—he also acquired fifteen acres of largely untended land. His project, then, was a two-part invention. "I should have done the garden first," he says, "because gardens take so much time." Though he is a self-taught gardener, his approach to the art is not unlike his approach to music: scholarship augmented by interpretation. He wanted a slightly more relaxed garden than a seventeenth-century purist might approve of. "I imagined things I'm now seeing," he says, "and it took a *lot* of imagining."

The house was livable in just a year, says Christie, thanks to the work of "local skilled and devoted craftspeople." They had their work cut out: an enormous, almost bare room that Christie now uses for winter parties ("I'm able to have fifty people to dinner, with orange trees") last served as a cow barn. "The main salon was a dog pen, the library was a granary," says Christie, pointing to two rooms that, like the others, have an elegant austerity. "I don't have the means to collect grand things, but I've tried to respect the house. It does have a kind of sobriety that I don't want to mar. I don't want it to get cluttered." The library, for instance, has a wooden table from America, hundred-year-old bookcases that Christie found in Nantes, and a vaulted ceiling made of Cuban mahogany that he discovered in a Bordeaux warehouse.

His greatest resource may be his insatiable curiosity. "I love unearthing things," he admits. "I'm a nosy person." His scavenger's instincts have led him to



"I love unearthing things. I'm nosy"

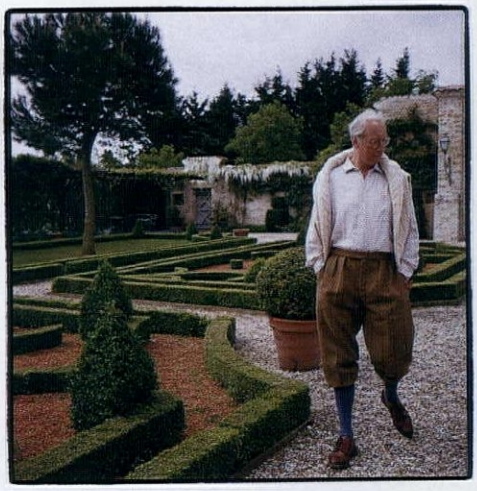
—WILLIAM CHRISTIE

"Gardens take so much time. I imagined things I'm now
With boxwood hedges, lawns, a vegetable plot, potted plants, an arbor, pebbled paths, a cutting garden, and countless roses to tend, Christie and his gardener need a multitude of tools.
itrophoska
eu spécial
BASF

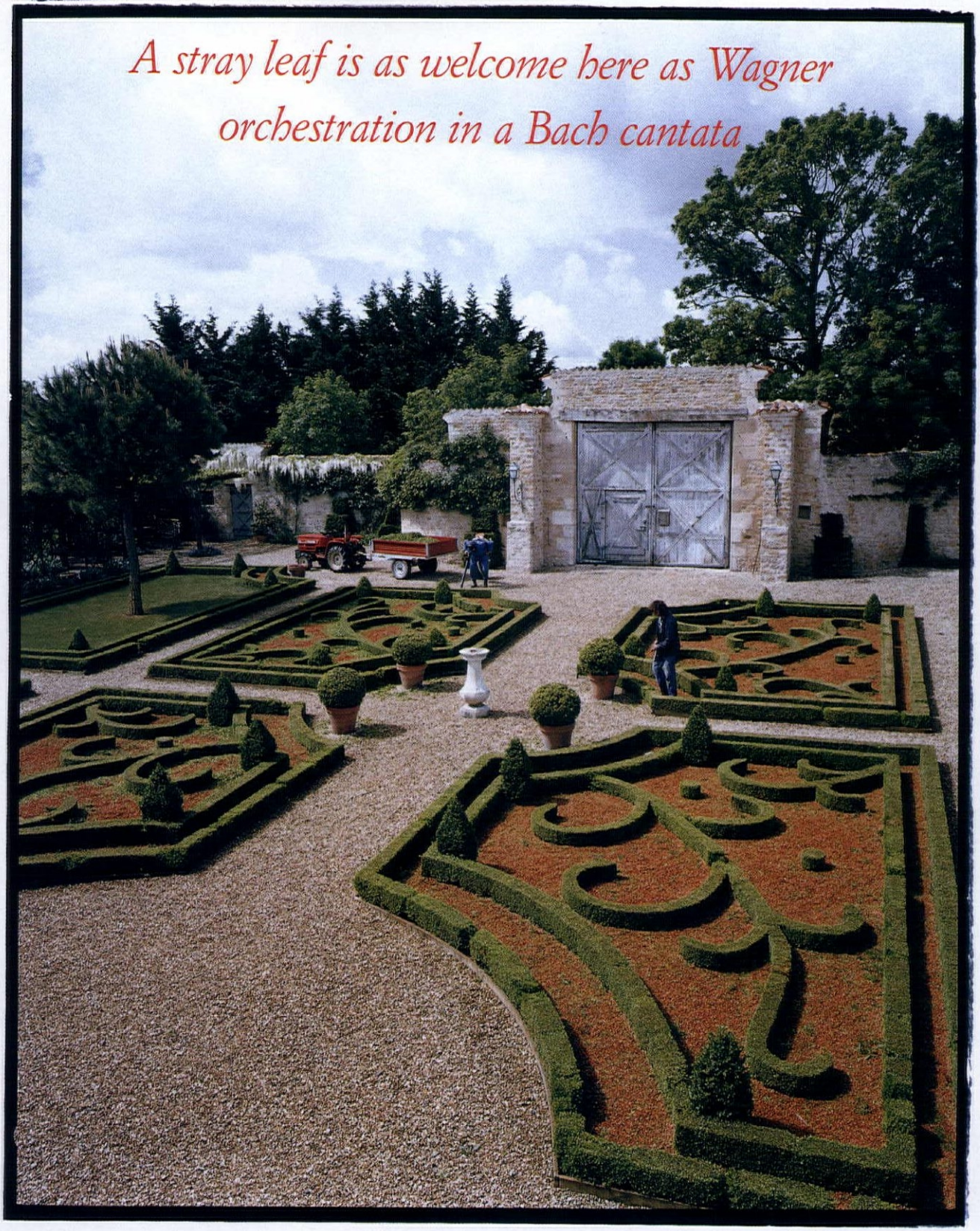
seeing, and it took a lot of imagining" —WILLIAM CHRISTIE

treasures from buildings destroyed by the construction of highways. The tile floor in the entry came from an old sacristy; the massive fireplace is from a ruined house nearby. Upstairs, in the master bedroom, Christie opens the window and lets in the sweet scent of a magnificent 'Madame Alfred Carrière' rose he has trained up the outside wall. Roses are his passion and virtually the only flowers he has in his garden. He has a lot of American varieties, including 'Baltimore Belle' and a pale blushing beauty, the 'Francis E. Lester,' from California. "I don't have time for anything else," Christie says. "I do get pangs about not having this and not having that."

What he does have is a striking series of gardens, including the formal, very French one in front of the house. A small cloister at the side of the house serves as a way station between the front garden and the more casual rear one, whose linear aspects—blocks of lawn, straight-as-a-ruler paths, rows of pleached limes—are softened by umbrella pines and clusters of yews. Christie wants eventually to create a "yewtopia," clipping the greenery into fanciful shapes.

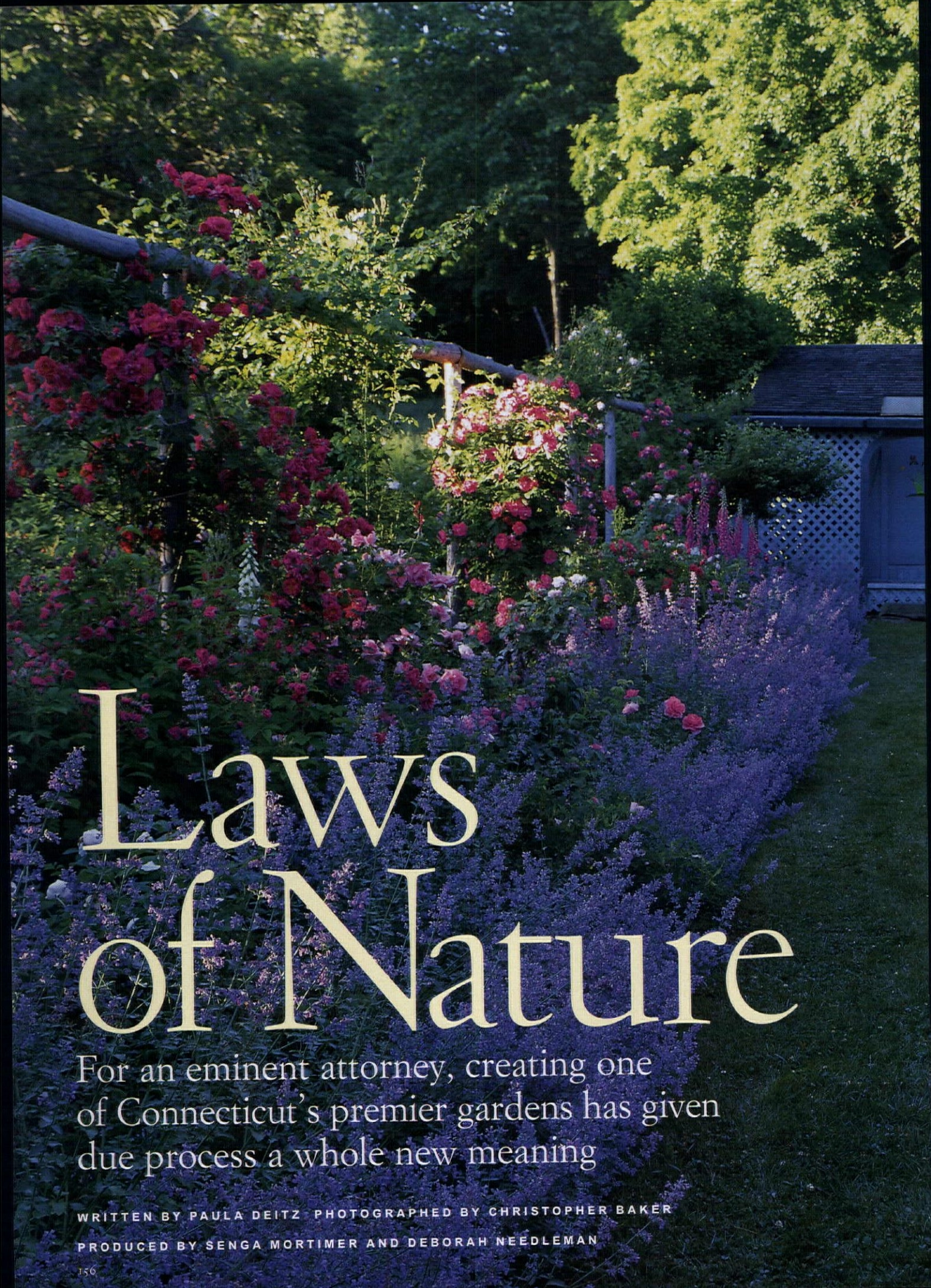


A stray leaf is as welcome here as Wagner orchestration in a Bach cantata



The front garden, above, with miniature boxwood surrounded by crushed brick, has a 17th-century feel but was designed by Christie. He found the 18th-century wooden gates in a nearby town. Wisteria, opposite page, below, cascades over an arbor that runs alongside the front garden. Top: Christie on patrol.

Nearby is a circular, theaterlike garden with stone walls and potted holly in the center. It is still a work in progress (though a very tidy one), ready to submit to his command. Here, as on the podium, Christie likes not only to re-create but to control—conductors are, after all, masters of shaping and control. Looking over the back lawn, he says, "This garden is done exactly the way I want. You live with forms, you live with models, you live with ingredients and put your own stamp on it." He strides away, eyes on the riverbank in the near distance. He stops, sizing it up. He has plans for it; it will be his.



Laws of Nature

For an eminent attorney, creating one of Connecticut's premier gardens has given due process a whole new meaning

WRITTEN BY PAULA DEITZ PHOTOGRAPHED BY CHRISTOPHER BAKER

PRODUCED BY SENGA MORTIMER AND DEBORAH NEEDLEMAN

Chief among the pleasures of Barbara Robinson's garden is the Rose Walk. Behind the *Nepeta* 'Six Hills Giant' lining the path, several dozen varieties of roses compete for attention.

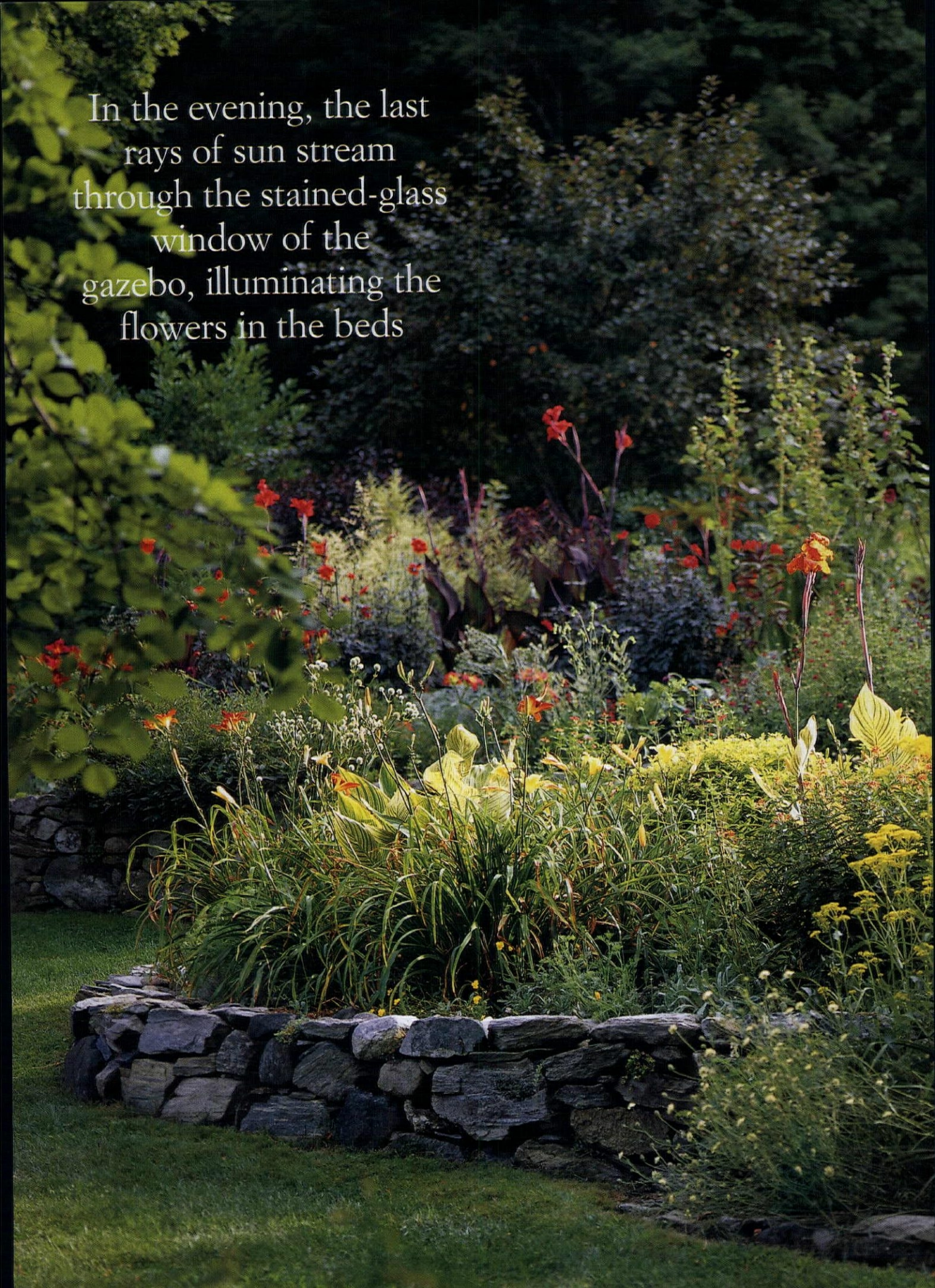
"I found
gardening both
overwhelming
and daunting in our
early days"
—BARBARA ROBINSON

LIKE A HORTICULTURAL Cinderella, Barbara Paul Robinson found herself on a chilly April morning in 1991 scrubbing the terrace at Highgrove, the Cotswold country estate of the Prince of Wales. She had already spent hours in the greenhouse, preparing 580 thyme cuttings. Hard labor indeed, and hardly glamorous, but she expected it. Although she was at the top of the legal profession in New York and the first woman law partner at the firm of Debevoise & Plimpton, Robinson had chosen to spend six weeks of a five-month sabbatical from the law in a gardening apprenticeship.

Twenty-six years earlier, she and her husband, artist Charles Raskob Robinson, had purchased the eighteenth-century farmhouse and barn in Washington, Connecticut, that started them gardening. "I found gardening both overwhelming and daunting in our early Connecticut days," Barbara Robinson recalls as she details the learning process that eventually produced one of the premier gardens in the state. "The books may tell you how to intermingle colors in a border but not how plants behave." She immediately set out to learn the basics and is now writing a book meant to inspire confidence in people like herself.

The idea of apprenticing herself to two leading English garden designers and authors—Rosemary Verey and Penelope Hobhouse—was simply one more step in Robinson's determinedly pragmatic education. "Considering the contrast with her high-powered life in New York," recalls Verey, whose Cotswold garden at Barnsley House is legendary, "it was marvelous how well she fitted in with my other gardeners, who were the sons of the local coal merchant." Bare-handed, from eight to five, with lunch and tea breaks, Robinson energetically addressed chores—deadheading, weeding, propagating,

The charm of the garden lies in its diverse moods. The rustic arbor, opposite page, supports a 'May Queen' rose. Bearded iris, *Iris sibirica*, *Digitalis purpurea*, and several peonies, this page, top, line the native stone wall. The oldest part of the house (with skylights), right, is from the 1750s.


In the evening, the last
rays of sun stream
through the stained-glass
window of the
gazebo, illuminating the
flowers in the beds

and pruning—including the work at Highgrove, where Verey was engaged in designing gardens. By the time she moved on to Penelope Hobhouse's garden, then at Tintinhull House in Somerset, Barbara Robinson was a seasoned apprentice.

HER OWN garden encapsulates all the stages of her horticultural education. Once they had settled in the old Connecticut house, the Robinsons began the struggle with forty acres of derelict land, most of it an abandoned gravel mine. It is difficult today to imagine the unimproved site as you face a woodland drive, rolling greens that dip down to a pond, and the series of lush gardens—each with its own character. At first, gardening consisted of nothing more than tidying up the land. In the next stage, Barbara Robinson planted a vegetable garden. Eventually, after a neighbor removed gravel from a pit, Barbara and her husband created a pond and put in a grove of pine trees on a bluff overlooking it.

As they progressed, Charles Robinson began to sculpt the land, creating what he calls canvases for his wife's gardens. Over the years, earthmovers have flattened hills, cut a path to the pond, and rerouted the entrance drive so that it passes through the woods. Because each garden offers a special experience of scale and palette, with only glimpses of neighboring spaces, the overall impression is of a vast terrain connected by paths.

Each scheme has its breathtaking moment. For the Rose Walk, the centerpiece of the Robinsons' garden, a profusion of climbing roses in shades from deepest red to palest pink grows on parallel rows of rustic trellises. The grass pathway between them is lined in a haze of lavender *Nepeta*. A small blue-gray latticed shed at the end of the walk is one of many imaginative follies created for the garden by Charles Robinson. There is usually a

When the border was planted in 1993, the colors were considered an audacious mix. The red hollyhocks were grown from seeds collected in France.

In the Moon Garden, outside the Robinsons' bedroom, *Euphorbia polychroma*, *Penstemon* 'Husker's Red,' spirea 'Goldflame,' and arborvitae (*Thuja occidentalis* 'Aurea') circle the fountain.

touch of whimsy in their designs, like the stained-glass iris and daffodils in the door of this shed.

The Robinsons' travels have also provided them with inspiration. After falling in love with the famous Golden Garden at Crathes Castle near Aberdeen, in Scotland, they made their own version, the Moon Garden, outside their bedroom window. Designed with borders around a fountain and a figure eight of lawn, the Moon Garden of dwarf cypress, potentilla, berberis, yellow-twigged dogwood, clematis, trumpet vine, and honeysuckle is fragrant and luminous.

Where the land slopes upward to an old orchard, a serpentine garden crowns the landscape with a network of curving fieldstone retaining walls. The borders planted along them feature a bold combination of brilliant reds, oranges, and purples. In the middle of this field stands another of Charles Robinson's follies, a latticed gazebo overlooking the gardens. In the evening the last rays of sun stream through its stained-glass window of a single rose.

In addition to his chromatic blue bridge at the pond's end, Charles Robinson's "wa" (for woodland arch) strikes another surprising note. The "wa" is an intricate yellow bentwood affair that forms a gateway to the new woodland garden. Planted with rhododendrons, native orchids, hellebores, and white digitalis under a canopy of maples and oaks, the woodland paths afford views through the trees of the more formal gardens.

As she studies the laws of nature at home and the laws of man at work, Barbara Robinson finds that her interests are perfectly compatible and even complementary. "The law is composed of abstract principles and human conflict," she says, "whereas gardens are tangible and quiet."

Paula Deitz *is a coeditor of* The Hudson Review.

Lush as it looks now, the Robinsons' land was an abandoned gravel mine when they bought it. A statue, top, is surrounded by *Cotoneaster apiculatus* with *Cornus kousa* in the background. Sugar maples, right, stand beside the half-acre pond, dug out of one of the gravel pits.

GROUND RULES

A Structured Garden

A GARDEN WITHOUT structures is like a paragraph without punctuation. It lacks emphasis and direction. Barbara Robinson's garden has plenty of both thanks to her husband's deft hand and witty eye. A marine painter whose work is exhibited and collected widely, Charles Robinson has a sure sense of the relationship between beauty and usefulness. His arches, follies, towers, and arbors please the eye while performing crucial tasks. Their colors and designs are intimately related to the hues and themes of the garden spots they occupy. Even the details of their construction will delight the observer who pauses to consider their ingenuity.

^ FOOTBRIDGE

The inspiration for the underlying structure of the bridge came from the industrial arches Robinson admires in the landscape of northern New Jersey. The arches are made of plywood and covered with tongue-and-groove cedar siding. The supports for the decking are cedar two-by-fours. In the spring, white wisteria cascades from the arches like a waterfall. The daring shade of blue is the product of delicate negotiations between the Robinsons.

v RUSTIC ROSE ARBOR

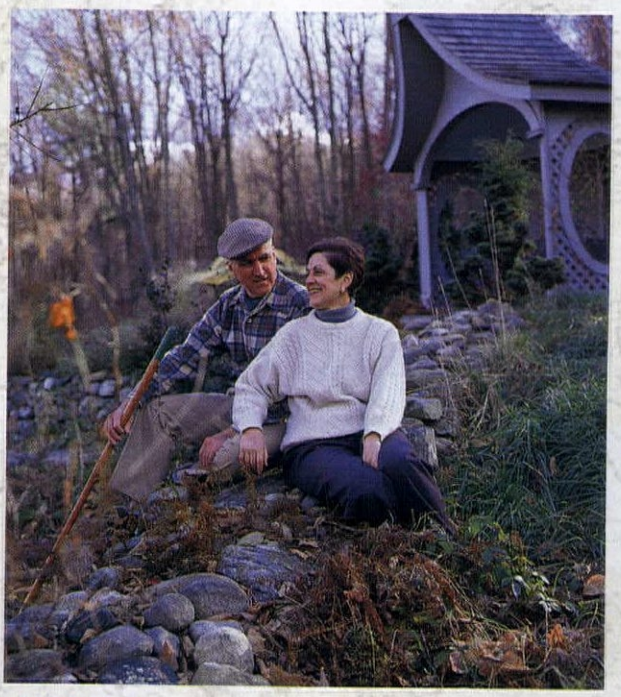
At one end of the Rose Walk, the path is slightly wider and the posts slightly higher, making the walk seem longer than it actually is. The posts, made of cedar, are joined together with copper straps, and to prevent rot, they are set in PVC pipes covered with a copper flange.

< THE TOR, OR TOWER

One of two eight-foot towers designed to give height to the lower part of the garden, this tor, made of steamed and bent oak, is also an irrigation device. A hidden pipe brings water from the base of the tor to a sprayer at the top. The mauve of the towers complements the spring garden.

< THE "WA," OR WOODLAND ARCH

The color comes from the Chartres cathedral or New York taxis—take your pick. The bowstring arch of steamed and bent cedar rests on posts wrapped in vines of copper tubing soldered with ivy leaves painted green. The tubing brings water to a sprinkler at the top of the arch.



∧ THE FOLLY

Inspired by structures on the island of Sulawesi in Indonesia, the Robinsons, above, made the sides of the folly upright ovals. The oval at the back holds a piece of antique stained glass in the shape of a rose. When the evening sun pours through the glass, it backlights the flowers in the garden. One of the Robinsons' first structures, it is painted a sedate gray.

v GARDEN GATE

The design of the cedar gate mimics the door and canopy of the Lord & Burnham greenhouse that Charles Robinson moved from his parents' house in Pennsylvania and rebuilt.

GROSBEAK'S-EYE VIEW
4 Acres

1. Pond
2. Rock ledge
3. Well house
4. Daffodils in the field
5. Woodland walk
6. Driveway
7. Main house
8. Greenhouse
9. Moon garden
10. Rose walk
11. Peony and iris border
12. Shed
13. Wheelbarrow garden
14. Barn
15. WA (woodland arch)
16. Folly
17. Fruit orchard & daffodils

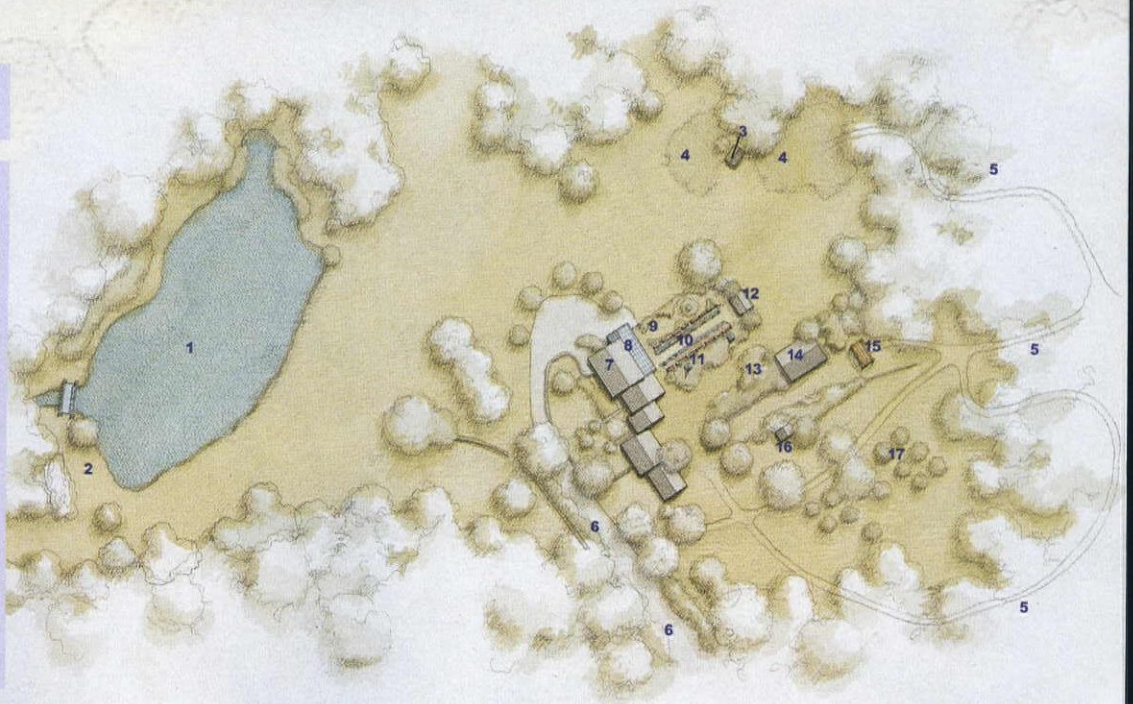
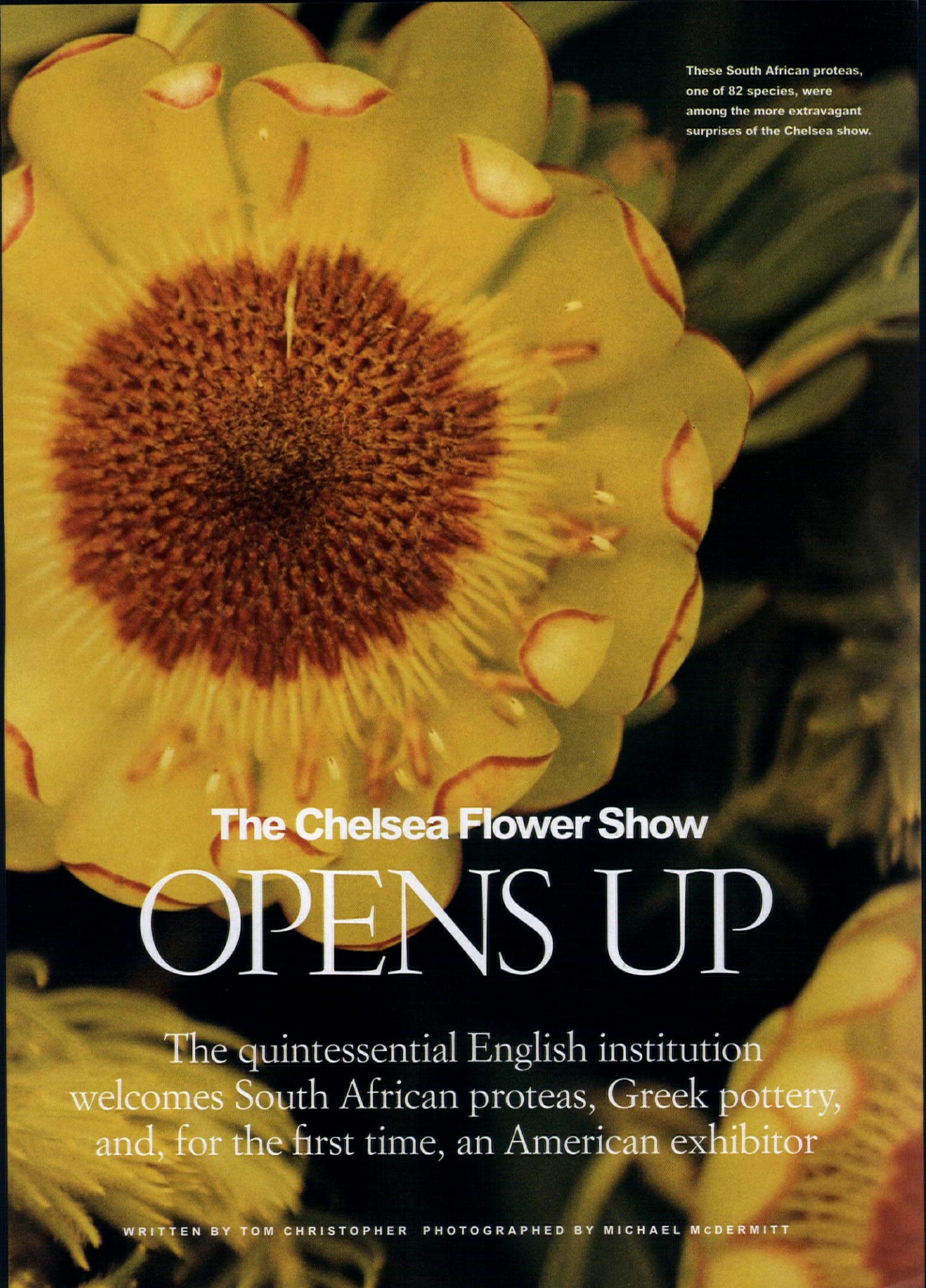


ILLUSTRATION BY PERRY GUILLOT



These South African proteas, one of 82 species, were among the more extravagant surprises of the Chelsea show.

The Chelsea Flower Show

OPENS UP

The quintessential English institution welcomes South African proteas, Greek pottery, and, for the first time, an American exhibitor

WRITTEN BY TOM CHRISTOPHER PHOTOGRAPHED BY MICHAEL McDERMITT

Although *Country Life* magazine commemorated its centenary with a salute to the traditional English garden, opposite page, it reserved some of its exhibit space for a novel celebration of buttercups, nettles, and other lowly weeds, acknowledging that they play a part in the pleasures of gardening. The "Garden in Provence," above, was entered by British Sky Broadcasting.

Terra-cotta pots, like these antique Mediterranean storage vessels from Victoria's Collection, starred in the show.

TONY BLAIR never appeared—for the English, that was the news of this year's Chelsea Flower Show. Apparently the new prime minister hoped to burnish his leftist credentials by boycotting the grand event of London's spring season. Still, the four-day horticultural orgy (May 20 through 23), during which a veterans' hospital in London is transformed into the greatest celebration of the gardening year, seemed an odd target for a Labor leader. For at Chelsea, it is the gents in blazers and the ladies in plaid wool skirts who fetch flutes of champagne for nurserymen in shabby knit vests. Often referred to as the Olympics of gardening, Chelsea is actually much more interesting than that. But it's largely a private party. Entrance is limited to Royal Horticultural Society members for the first two days, and tickets for the two public days sell out months in advance.

In large part, the Chelsea show is a self-congratulatory extravaganza of gardening supremacy. The regiments of head-high delphiniums that Blackmore & Langdon mass under the grand marquee every year confirm that, yes, the spirit of Gertrude Jekyll lives. "English Plants for English Gardens" blustered a sign over the Flora-for-Fauna booth—though the duchess staffing it explained that, really, she was only asking that gardeners reserve a corner for native plants.

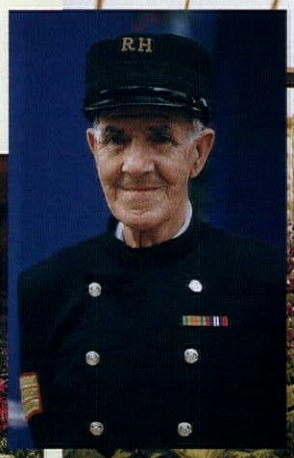
Yet the Chelsea show is also startlingly cosmopolitan. The proteas that South Africa's Kirstenbosch garden, part of the National Botanical Institute, imported looked like nothing so much as a mob of moussed artichokes. A California gardener might have recognized those, but not the enticing *Phylica purpurea* nearby, its feathery petals enfolding a dark, sexual center. Nor will you find in your gardening encyclopedia the Cape reeds (*Restio*) this exhibitor had mulched with the striking woody seed heads of the South African cone bushes (*Leucadendron*).

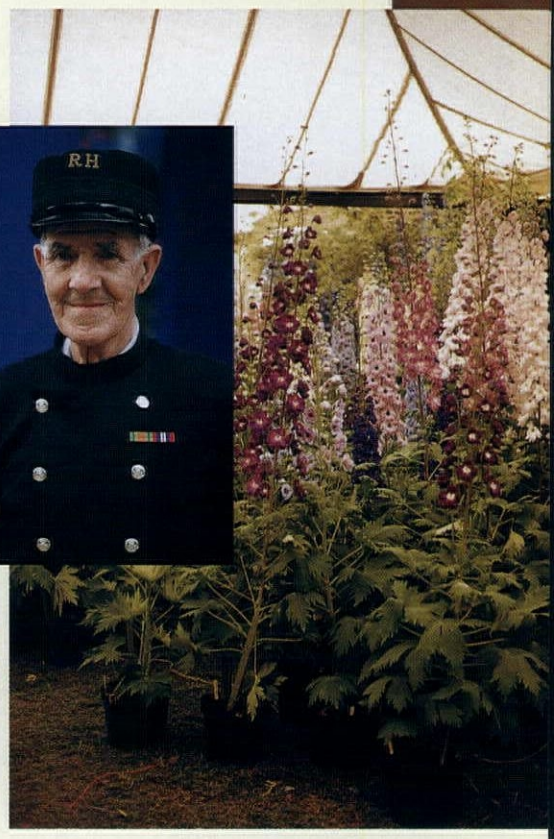
The docents from South Africa explained that their country is twice the size of Texas and supports approximately a tenth of the world's plant species. And these riches remain for the most part unknown to outsiders, thanks to South Africa's long political isolation.

One American gardener who has collected seeds there, Panayoti Kelaidis, of the Denver Botanic Gardens, says his introductions have done well in the American Southwest. Because of their heat resistance, many South African flowers bloom happily through the Rocky Mountain summer, giving Kelaidis's garden another season. "Tell

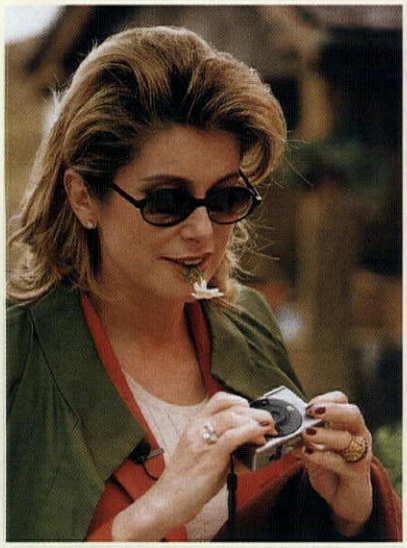
A STRENUOUS TRADITION

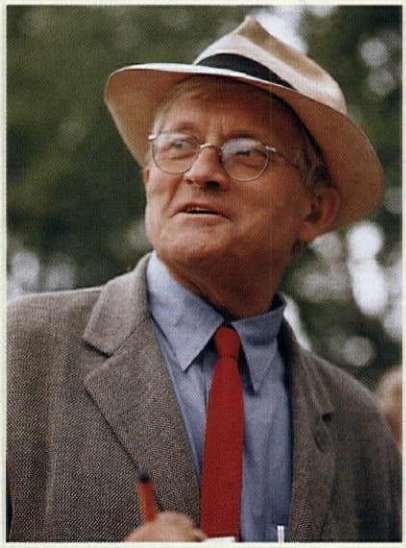
THE ROYAL HORTICULTURAL SOCIETY was founded in 1804 "to encourage and improve the art, science, and practice of horticulture," and it is still vigorously pursuing its original mission with activities such as the Chelsea Flower Show. Held outdoors in the park surrounding the Royal Hospital on the Chelsea Embankment of the Thames river, the show runs for four exhibition days, which are preceded by forty days of intensive preparation, making Chelsea as close as gardening gets to an endurance event.



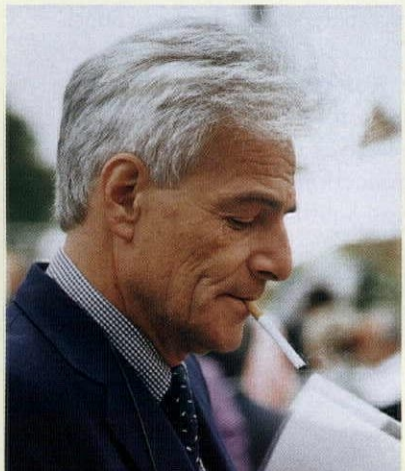


THE CELEBRANTS



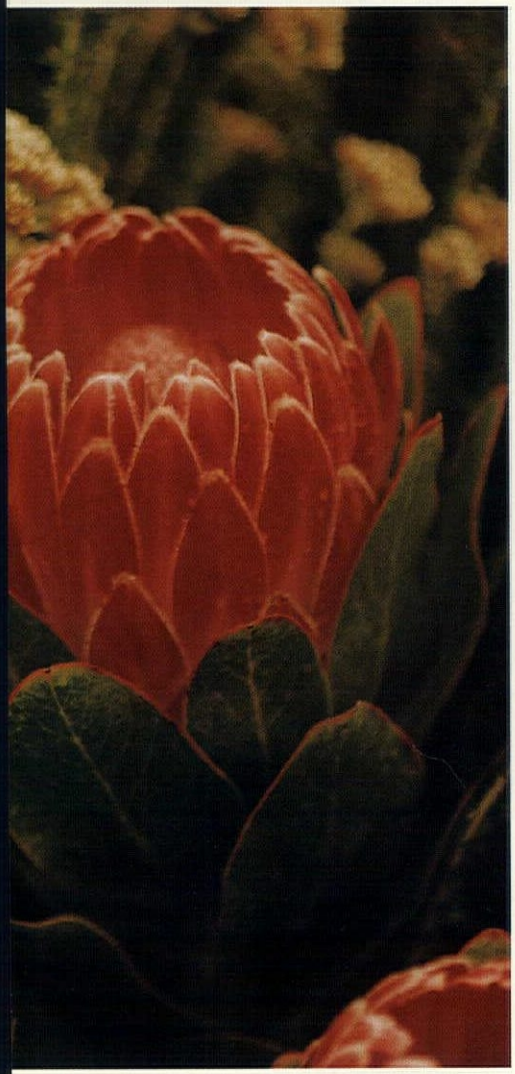


Admirers of the lone American show garden, by Madison Cox, included, clockwise from top left, Catherine Deneuve, David Hockney, Loulou de la Falaise, and her husband Thadee Klossowski.



In the crush of journalists and photographers at Chelsea and amid all the truckloads of supplies, far left, there was still space for a pensioner from the Royal Hospital, inset, left, to enjoy a display of the most English of flowers, the temperamental delphinium, left. The versatility of terra-cotta, above, was emphasized with plantings of many sorts.

Visitors, like the couple at left, prefer to see the show before the crowded "public days." A nurseryman, above, engages in the laborious work that preparing a display involves.



THE NEWCOMERS

Although they look forbiddingly exotic, the dramatic proteas from South Africa pictured here have a bright future in the American Southwest and are already being introduced into this country. The flora of South Africa in general was one of the exciting discoveries of this year's show. Boosters from that country stressed that Rocky Mountain habitats are also promising sites for their plants.

the Americans to come and discover our flora," the Kirstenbosch docents pleaded. Their Chelsea exhibit hinted at how dramatic the rewards could be.

The Kirstenbosch exhibit was only one of many botanical extravagances. There was, for example, Rupert Bowlby's menagerie of ornamental onions. Bowlby, a Surrey nurseryman, reckoned he had fifty to sixty species and cultivars of *Allium* in his miniature forest of lollipop blossoms. They ranged from the exquisite (a six-inch-tall, purplish rose *Allium oreophilum*) to the spectacular (the eighteen-inch-wide, pink sunbursts of *Allium schubertii*). They've won the favor of English gardeners with their undemanding nature: they thrive in ordinary soil and relish summer drought.

ACROSS THE MARQUEE, another bulb display provoked déjà vu mingled with wonder. Jacques Armand, a Middlesex bulb specialist who has developed a partnership in Maryland, had brought his cobra lilies—bizarre hooded flowers that turn out to be Asian relatives of our native jack-in-the-pulpit. Armand's exotics displayed the form familiar to anyone who has walked the Eastern woodlands in spring, but here Jack had donned new clothes. There was the pure-white-flowered *Arisaema candidissimum*, the short, paunchy, brown-red hoods of *A. verrucosum*, the elegant *A. costatum*, maroon with a chalk stripe, and the long-tongued *A. tortuosum*, which stretches to a height of six feet. Surveying it all, a Connecticut gardener considered that these bulbs could change his spring as dramatically as the South Africans might transform a Denver summer.

The show's most unconventional plantings, however, were the weeds. Ford Motor Company had found space for nettles and docks in its salute to nostalgia, the "Boy's Own Garden." Likewise, in the celebration of its own centenary that *Country Life* magazine created, there was a meadow of buttercups, nettles, and other species that are not English plants but mere weeds.

A few years ago, an exhibitor's only interest in these plants would have been as subjects for demonstrating methods of eradication. Now, at last, there is grudging acknowledgment that a garden is not a garden without them. A part of the experience, weeds ought also to be part of the pleasure.

In the realm of garden furnishings, terra-cotta was clearly the star. Whichford Pottery created a whole landscape from its handmade English pots, while nearby, Pots and Pithoi displayed the traditional forms of pots hand-fashioned on Crete. For the connoisseur, there were the antique storage vessels gathered from the Mediterranean by Victoria's Collection.

These included a pair of thirteen-and-a-half-foot-tall, nineteenth-century *tinajas* from Spain valued at $66,000. Victoria's proprietor Nigel Morris was particularly proud of the fifteenth-century wine vats he had found on the Spanish-Portuguese border. Style and color suggested that these pieces had been crafted in North Africa, then brought to Iberia by invading Moors. On hot days, Morris noted, the clay still sweats drops of wine.

Along with the old, though, there was also the very new: two virtual gardens. One was the virtual-reality software Writtle College has developed for garden designers. Put on a helmet at the Writtle College booth and you moved through a simple garden on the computer screen. Step forward or back, look left or right, up or down, and the scene shifted accordingly, so that you actually experienced, in a crude way, a space not yet built.

More sophisticated by far was the virtual garden that the Royal Horticultural Society had invited to share its Advisory Bureau. This was a terminal providing access to the Time-Warner gardeners' Web site (http://pathfinder.com/vg). There, where bug control is digital, gardeners from different continents meet to chat, consult plant encyclopedias, and check the local weather reports. With a million-plus visitors per month, this is surely the garden site of the future. Tony Blair, take notice.

Tom Christopher's *most recent book, with Marty Asher, is* The 20-Minute Gardener.

AN AMERICAN

IN AUGUST 1996, GARDEN designer Madison Cox was informed by England's Royal Horticultural Society (RHS) that of the 600 people who had applied to design a show garden for the Chelsea Flower Show, he was among the 23 chosen, making him the first American to be so honored. The design that won Cox the RHS's approval was based on the Jardin Majorelle in Marrakech. The original garden, built in 1933 by Jacques Majorelle, is owned by Yves Saint Laurent, Cox's sponsor for the show. Cox describes it as "one of this century's most extraordinary garden experiences." True, but its bold color, Islamic design, and minimal plant material also make it a distinctly un-English garden experience.

And so in the months preceding the show, the plans for a foreign display by a foreign designer with a foreign sponsor went forth despite the odds against its winning a prize. Cox's London assistant, Marie-Christine de Laubarede, spent the winter hiring crews and locating tropical plant material. Cox drew up the plans needed. And Yves Saint Laurent, aware that Chelsea was a superb place to publicize his new fragrance, Yvresse, provided the funds that such a project requires.

Finally, Cox's version of Marrakech's Jardin Majorelle materialized. John Major came to admire it, and David Hockney exclaimed over its colors. Catherine Deneuve helicoptered over from the Cannes Film Festival, thrilling everyone.

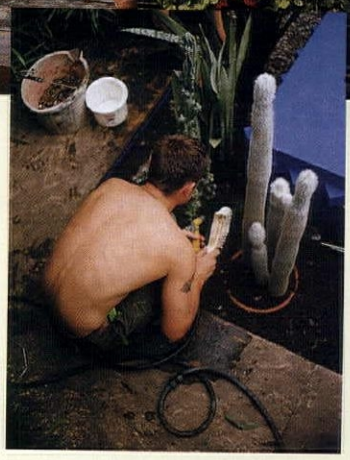
Thrills of another sort arrived when Cox was awarded a silver-gilt medal. During the celebratory tea party, he talked about the rigors of competing: "One guy told me that for each iris he put in his display garden, he had ordered twenty possible replacements. That way, every single blossom is perfect." "Well," one of the RHS judges responded, "after all, it is a *flower* show."

—Katherine Whiteside

AT CHELSEA

Homage to Marrakech Madison Cox based his award-winning garden on the Jardin Majorelle in Marrakech. The garden, built in 1933, was the work of Jacques Majorelle (1886-1962). It now belongs to Yves Saint Laurent and is open to the public.

In Pursuit of Authenticity The iron grillwork, mosaic, glazed tiles, enormous terra-cotta pots, central pool fountain, and powdered blue pigment were made in Marrakech by Majorelle craftsmen. Cox, inset, brought in agaves, palms, cacti, succulents, and bamboo, below, as architectural accents.



Deep and Thorny Issues Cox and a helper, above, make plans for the plants that have just been unloaded from a truck. At right, a pot of cactus has been placed in the area around the fountain and will soon be surrounded with gravel.

Open house

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House & Garden

DOMESTIC BLISS Page 27
Mark Cross poker set, $725

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DOMESTIC BLISS
Pages 27-44

Page 27, Table, Apropos Inc., 200 Lexington Ave., NYC 10016. 212-684-6987. Available through architects and designers. **Oval bowl**, $55, and **crescent-shaped dish**, $32, Aero Ltd. **Touch martini glass and tall glass,** by Colle, $45/ea., Moss. **Monopoly game**, $20, Game Show, 474 Ave. of the Americas, NYC 10011. 212-633-6328. **page 28,** Turn Off the TV, 800-949-8688. Léron, 800-954-6369. **page 30, Checkerboard,** $1,150, Susan Parrish Antiques, 390 Bleecker St., NYC 10014. 212-645-5020. **Game tables,** $1,100, Bergdorf Goodman, 800-218-4918. **page 32, Tote bag,** $95, Marimekko, 800-527-0624. D & D, 979 Third Ave., NYC 10022. 212-759-5408. Interior Options, 200 Lexington Ave., NYC 10016. 212-726-9708. **page 34, Lamp,** $1,200, Holly Hunt New York, 800-229-8559. Hart & Heilmann, 31 N. Moore St., NYC 10013. 212-966-1963. **page 44,** Daffodil Mart, 800-255-2852. Old House Gardens, send $2 for catalogue: 536 Third St., Ann Arbor, MI 48103.

OBJECT LESSON Pages 61-66
Quai Voltaire, Pierre Frey at Donghia, 212-935-3713

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Page 47, Exposures Homes, 800-572-2502. A+J 20th Century Designs, 255 Lafayette St., NYC 10012. 212-226-6290. Young Versace at Gianni Versace, 647 5th Ave., NYC 10022. 212-317-0224. **page 48,** Leland International, 888-782-4247. Troy, 138 Greene St., NYC 10012. 212-941-4777. **Game,** item #1671, The MoMA Design Store, The Museum of Modern Art, New York, 800-447-6662. Alan Moss, 436 Lafayette St., NYC 10003. 212-473-1310. The Horchow Collection, 800-456-7000. Osborne & Little, 212-751-3333. Available through architects and designers. The John Rogers Collection, Inc., 800-498-6789. Simon Sez available through Two of a Kind, 212-244-5437. Vida International, 800-542-4204. **page 50,** Kids' Studio, 8342 W. 4th St., Los Angeles, CA 90048. 213-655-4028. Modernica, 57 Greene St., NYC 10012. 212-219-1303. Moss, NYC, 212-226-2190. Pop Shop, 800-K-HARING. **Boots**, Dr. Martens, 800-866-9815. **page 52,** 1950, 440 Lafayette St., NYC 10003. 212-995-1950. Barlow Tyrie, 800-451-7467. Gracious Home, 800-338-7809. **page 54,** ABC Carpet & Home, 888 Broadway, NYC 10003. 212-473-3000. Barneys New York, 660 Madison Ave., NYC 10022. 212-826-8900. Summer Hill Ltd., 212-935-6376. **page 56, Fucsia,** Flos USA, 200 McKay Rd., Huntington Station, NY 11746. 516-549-2745. Alessi products, for retailers: Markuse Corporation, 10 Wheeling Ave., Woburn, MA 01801. 617-932-9444. Alessi products, Moss, 146 Greene St., NYC 10012. 212-226-2190. **Fruit bowl/colander, Bavero and Grand Prix**, Barneys New York, 212-826-8900. **Table**, $650, Ligne Roset, 200 Lexington Ave., NYC 10016. 212-685-1099. **page 58,** Williamsburg products by Baker Furniture, for information: 800-446-9240.

OBJECT LESSON
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All fabrics and wallpaper available through architects and designers. **Page 61,** Joel Allen, 229 E. 79th St., NYC 10021. 212-744-7952. **page 62,** Richard L. Ridge & Roderick R. Denault, 903 Park Avenue, NYC 10021. 212-472-0608. Dianne Warner, NYC, 212-319-7283. First Editions Wallcoverings & Fabrics, NYC, 212-355-1150. Old World Weavers, 212-355-7186. John Rosselli & Associates Ltd., 212-593-2060. **page 64,** Scalamandré, 212-980-3888. Chinese Porcelain Company, 475 Park Ave., NYC 10022. 212-838-7744. Interior design by Jed Johnson & Associates, Inc., Project designer Marcy Masterson and associate Andy Clark; Architecture by Alan Wanzenberg, AIA, senior architect Timothy Joslin, 211 W. 61st St., NYC 10023. 212-489-7840. **page 66,** Robert Jackson, Mill Race Linlithgo, PO Box 117, Germantown, NY 12526. Mario Buatta Inc., 120 E. 80th St., NYC 10021. 212-988-6811. Anderson Papachristidis Raeymaekers, 215 E. 68th St., NYC 10021. 212-772-6496. Florian Papp, Inc., 962 Madison Ave., NYC 10021. 212-288-6770. Manuel Canovas, 212-752-9588. Hinson & Company, 212-688-5538. Pollack & Associates, 212-627-7766. Brunschwig & Fils, 212-838-7878.

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Renovations, C. N. Renovations Company Inc., 1167 McBride Ave., West Paterson, NJ 07424. 973-890-9898. **Window treatments and walls,** Cameron Prather, NYC, 212-673-5992. **pages 102-103,** 30 Bond, 30 Bond St., NYC 10012. 212-995-8037. James Hepner Antiques, 130 E. 82nd St., NYC 10028. 212-737-4470. **Bamboo chair** Antiquités, M. Danbon J. Pokorny, 25 rue de Lille, 75007 Paris, 33-1-40-20-01-79. **Standing lamps,**

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Resina Stripe, Schumacher, 800-332-3384. **Sofa fabric,** Luxor Tweed, Donghia. **Rug,** Odegard, Inc. **Ottoman,** John Rosselli & Associates Ltd.

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Matthew Marks Gallery, 522 W. 22 St., NYC 10011. 212-243-0200.

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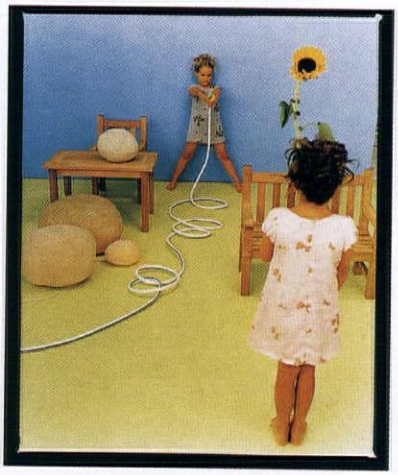

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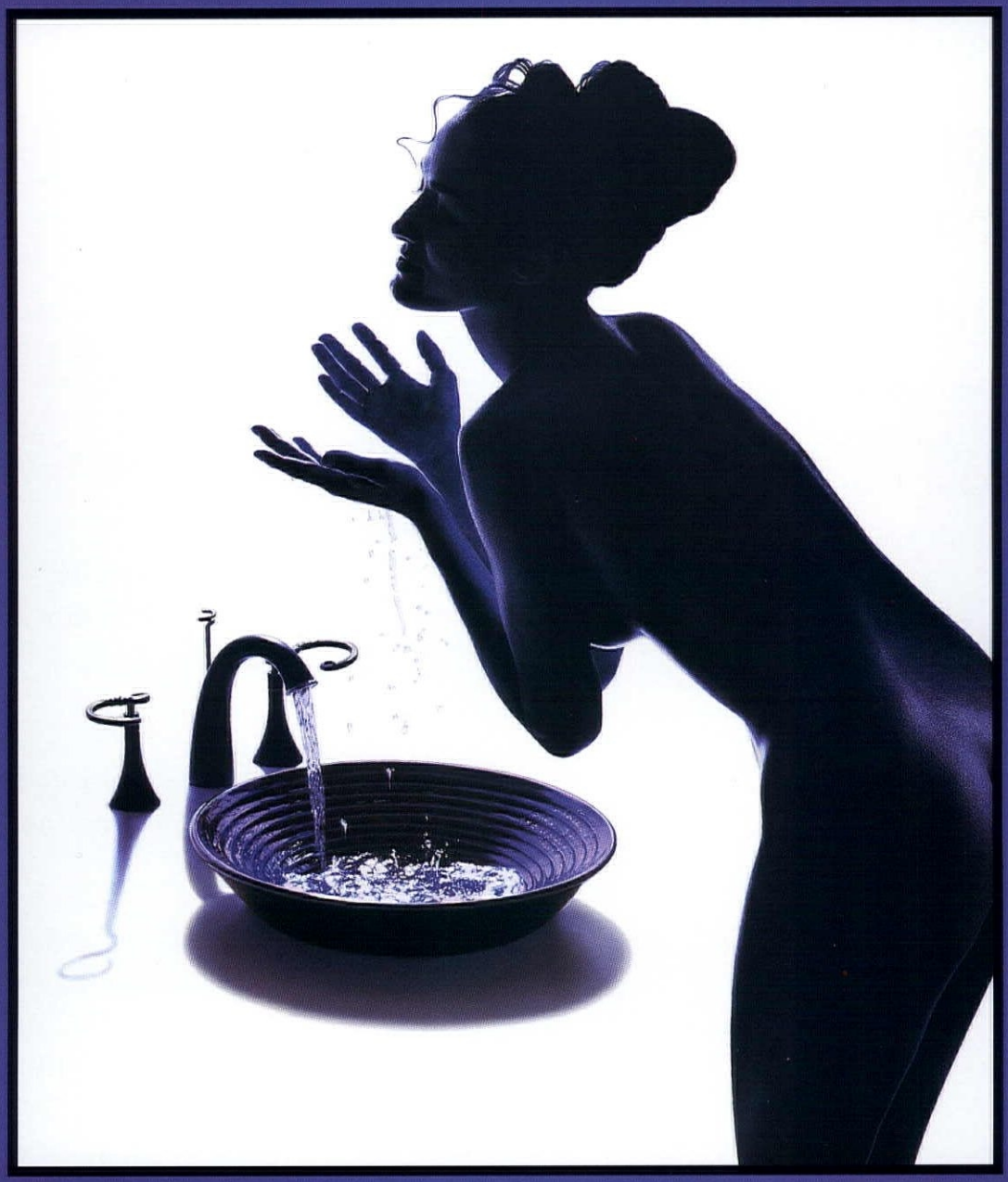

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A fresh look at the familiar. The KOHLER Vessels™ lavatory. Perfect simplicity combined with perfect function brings art to the ordinary, a new delight to the everyday. Sleek and surprising, this sink will delight the eye forever. Shown here: Turnings lavatory. See the Yellow Pages for a KOHLER® Registered Showroom, or call 1-800-4-KOHLER, ext. NRX to order product literature. www.kohlerco.com

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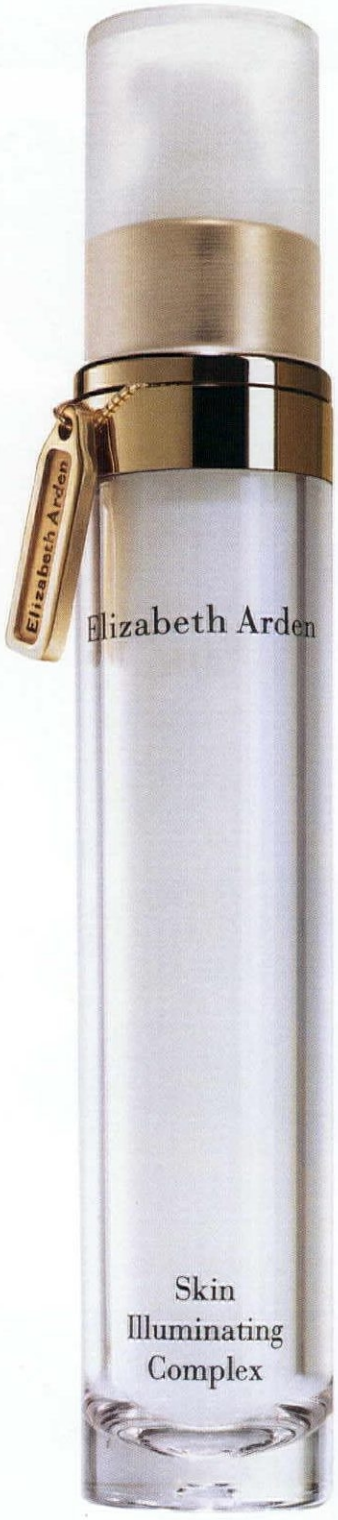
Beyond skincare
as you know it…

Skin Illuminating Complex

Our revolutionary retinyl complex transforms the look of skin. Latest research shows dramatic results:



In six days
Renewed clarity, improved texture, a fresher look.

In three weeks
Visibly diminished pores. Improved color and tone.

In three months
A significant reduction in the appearance of fine lines and wrinkles. Skin looks healthier, more radiant – even without makeup.

Dermatologist tested. Sensitive skin tested.

Elizabeth Arden

FIRST NAME IN BEAUTY

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