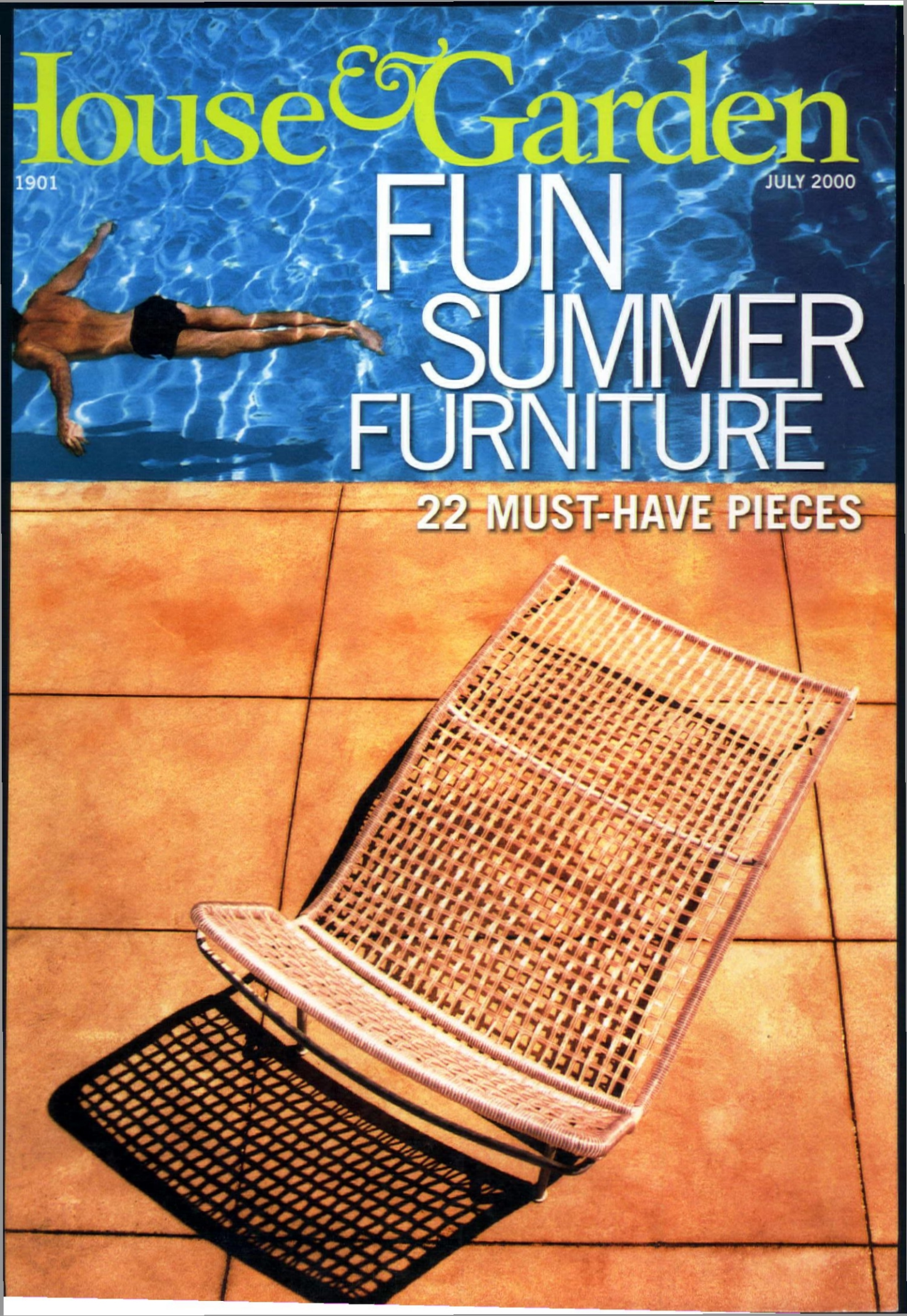
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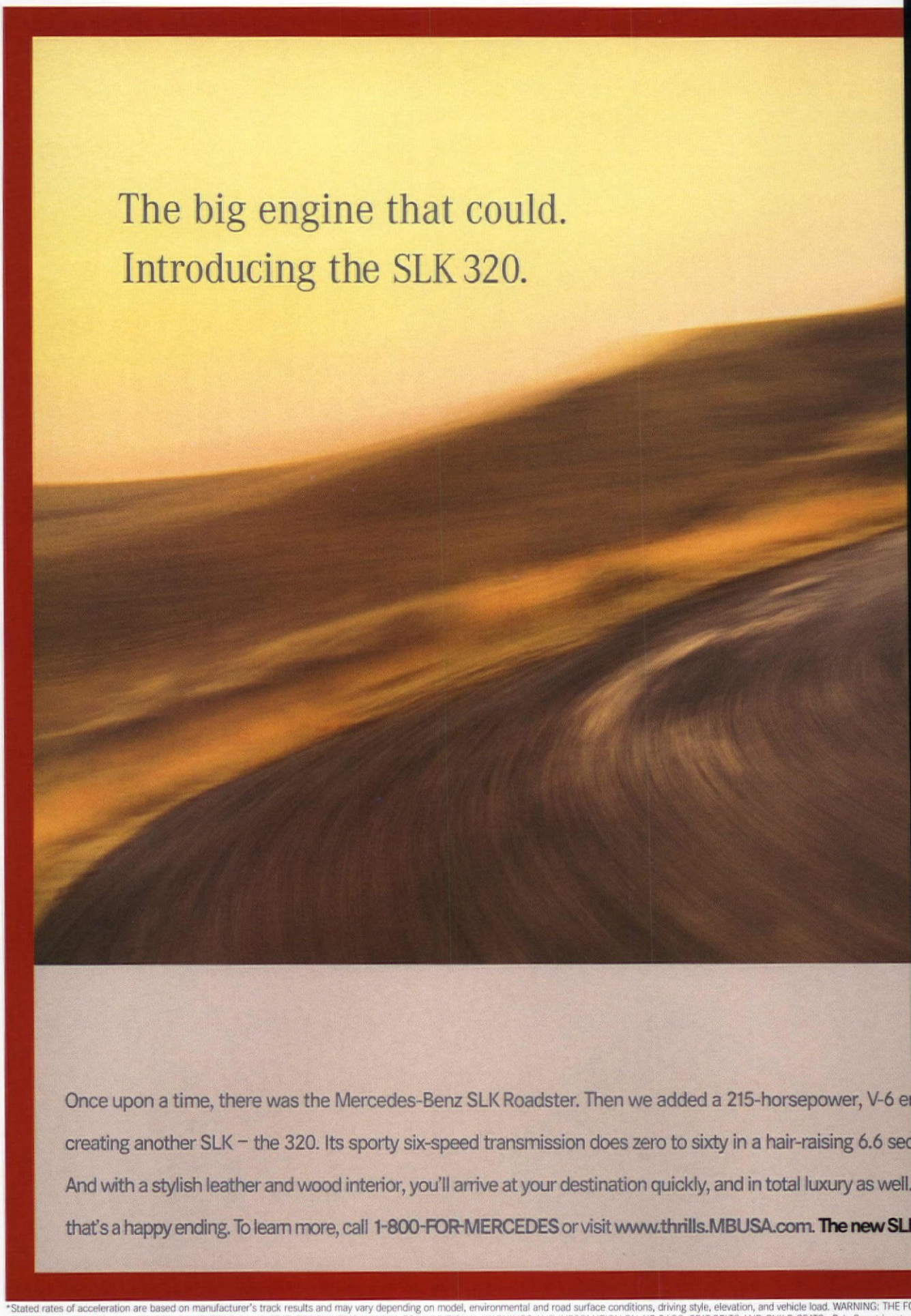
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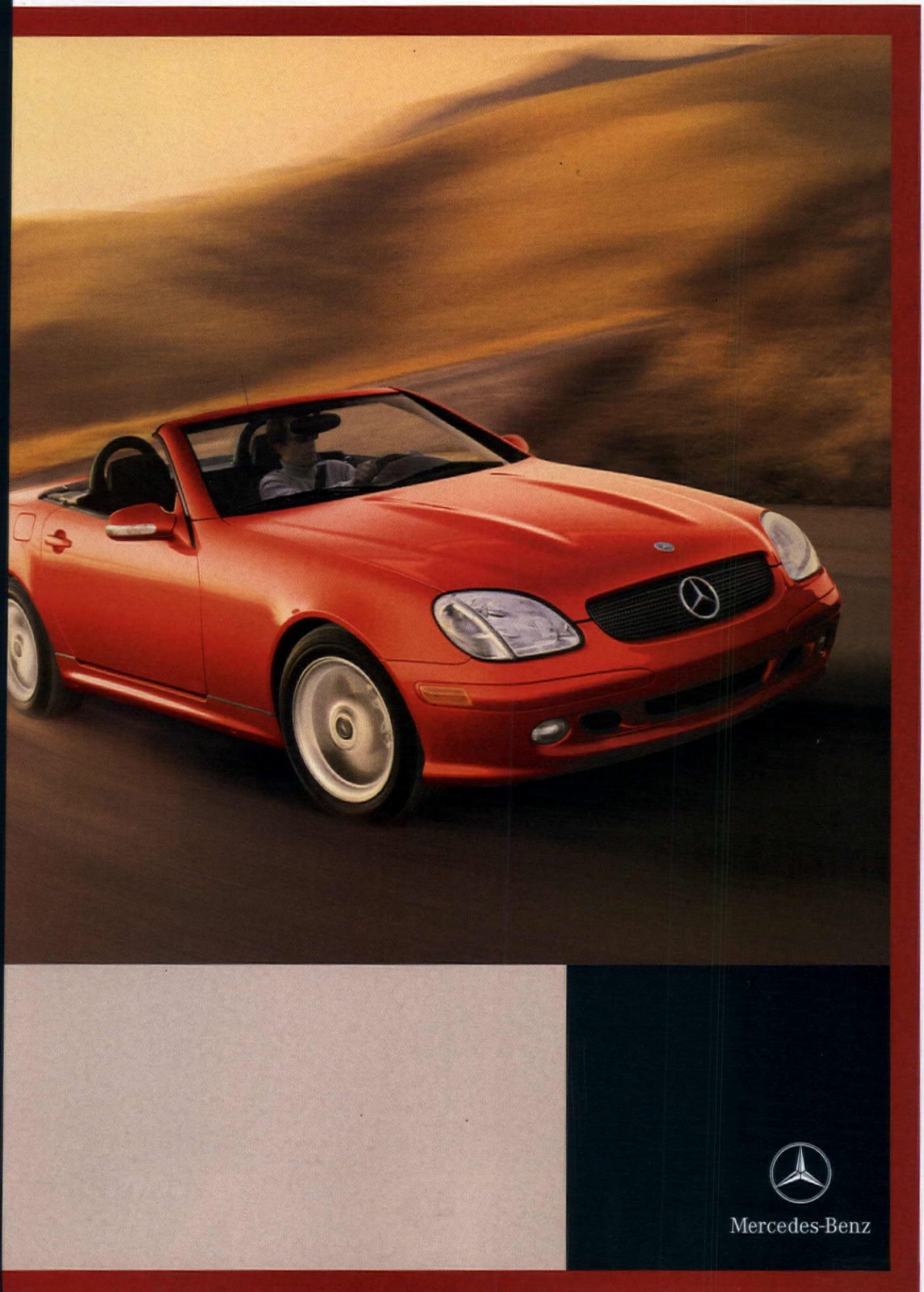

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The Manhattan Collection

Capturing the energy and scale that define the Big Apple, Bernhardt's Manhattan Collection exemplifies the modern spirit. Straight lines and gentle curves combine to create furniture of graceful sophistication while sleek designs, displaying minimal hardware, convey an understated luxury. The metal canopy bed, shown here, features a ribbon swirl patterned headboard and footboard. Interlocking metal rails crisscross at the top, creating a glamorous yet unobtrusive canopy.

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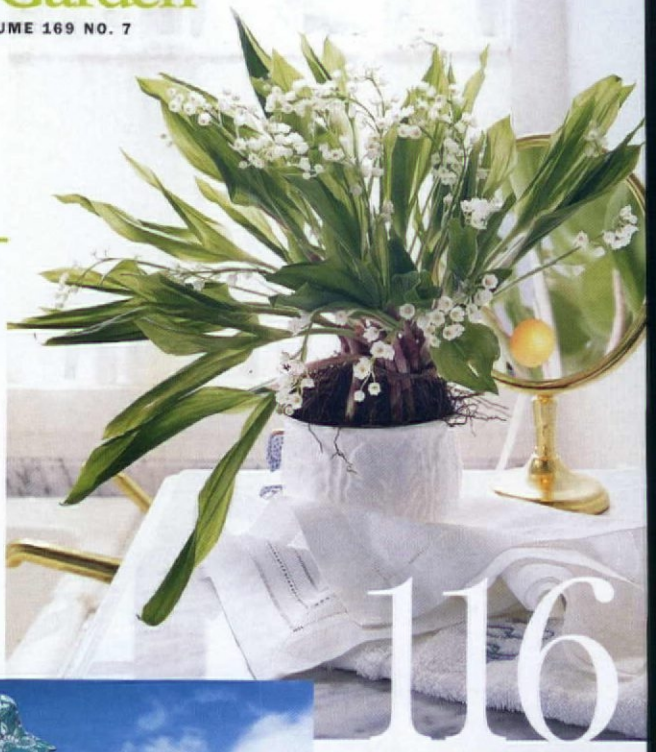

ON THE COVER: "HOT SEATS," PHOTOGRAPHED BY KENNETH WILLARDT

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ROLEX

July

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EDITED BY DAN SHAW

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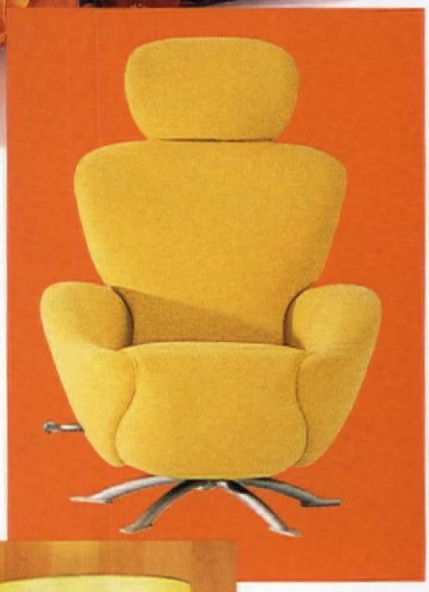

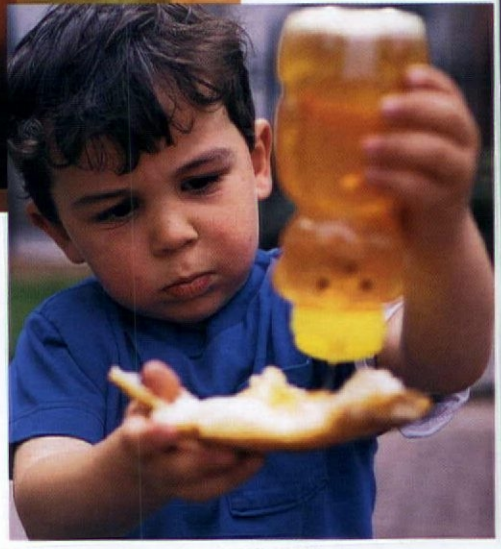

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To the trade. Photo: Paul Robinson

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BED RIDDANCE

LAST NIGHT I couldn't get to sleep. This isn't all that unusual, but it wasn't because I was mad at my mother, or anxious about a child, or worried about an early flight. It was because my bed was bugging me. In fact, I realized as I tossed and turned that I was beginning to hate my bed. I had bought it six or seven years ago (Good! I've stopped counting!) after my marriage came apart; bought the bed because we had never owned one, never gotten beyond the mattress and box on a metal frame. It seemed important, very important, as I was trying to pull together a decimated house, that I make a real bedroom, a place in which to console myself, to heal, a safe place in which to rest while the broken bones of my life knitted themselves together. Naturally, as anyone could have warned me, I hopped right into the wrong bed.

Fell in love with it, actually. Had to have it. Even though it was wickedly expensive, perhaps ungainly, or a little overpowering, if not downright decadent. Maybe not; maybe this is just how things look when the burnish of new love has worn off. Sometimes you skip the patina stage.

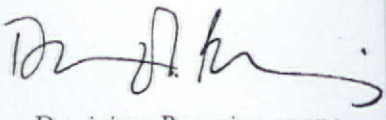
Anyway, the bed has served me just fine. I had the right impulse with the whole bedroom thing, at least. It has been a refuge, and a place of happiness. But inexplicably, the bed has begun to bother me. I can't even say when this started. It isn't the bed that has changed; it is still dark and handsome. It's me, somehow, or it's something hiding under the bed.

And it has raised the whole ugly issue of giving yourself permission to redecorate. I mean, how can I justify spending money on another bed? Do I count the nights I spent in this one, and divide that number into the ungodly price (including taxes and delivery) and see if I've amortized the whole thing efficiently enough? What do you do with an old bed, anyway? It's awfully big, hard to give away. And then again, not big enough for many; it isn't king-sized, to say nothing of California-sized. My sister wouldn't take it; she sleeps on a bed the size of an island, or a cloud. The consignment shop? One of the boys? But do I want to give either one a bed big enough to fit a girlfriend someday? Gasp! Forget it.

What kind of split personality do I have, anyway, that I can want one kind of bed so badly and then, after a mere few years, want exactly the opposite kind? And what kind of Penelope would I have made? When her long-lost Odysseus finally returns, after 20 war-torn years, the reason she comes to believe that the stranger before her is indeed her beloved husband is that Odysseus can describe, in perfect detail, the marriage bed he had built for them, using an ancient olive tree, still rooted in the ground, as one of the bedposts. I probably would have sawed the whole thing down in the name of redecorating, or to make room for a bigger loom. But that's another story. Great.

Luckily, this bed is of the shallow-root variety. Even though I started out thinking it would be one of those things that would last forever, I've learned to admit my mistakes with a little more speed. I know now, instead, that it will take me forever to find the right one. But I'm going to start looking. Maybe I'll try the Zen thing for a while, and experience the Bed of No Bed. Maybe the point is that I've come to believe in getting rid of the things that trouble your sleep.

Well, OK. I'm keeping my mother.



Dominique Browning, EDITOR

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letters

modern love

I JUST RECEIVED my April issue and found the photo spread on architect Teodoro González de León and his masterpiece of modernism/minimalism in Mexico City ["Inner Sanctum"] absolutely superb. As a person who lives, eats, breathes, sleeps, and dreams modernist interior design and architecture, I pored over every detail of the home with envy. The abstract lines and angles, materials, and focal points are all done masterfully. González de León is to be commended for his excellent work. I love receiving your magazine.

TERRI MCMICHAEL
Palm Springs, CA

strange fruit

THE RESPONSE TO the garden issue featuring our faux fruit has been incredible [Hunting & Gathering, March], and has come from all corners of the country. Two ladies who read your magazine on their flight to New York had their driver bring them—bags and all—directly to our store to purchase our fruit!

RICK AVERY *and* RANDY MCDANNELL, *owners, Avery on Bond, New York, NY*

full bloom

WHILE MUNCHING ON my morning bagel, I had a chance to open the *House & Garden* special garden issue [March]. The story "Bouquet Garni" is simply drop-dead beautiful. What luscious photography and styling, and what a sensual treat! I'm tempted to cut out the pages and paste them up on the wall above my phone, so I can stare at them regularly. In fact, I might just do that!

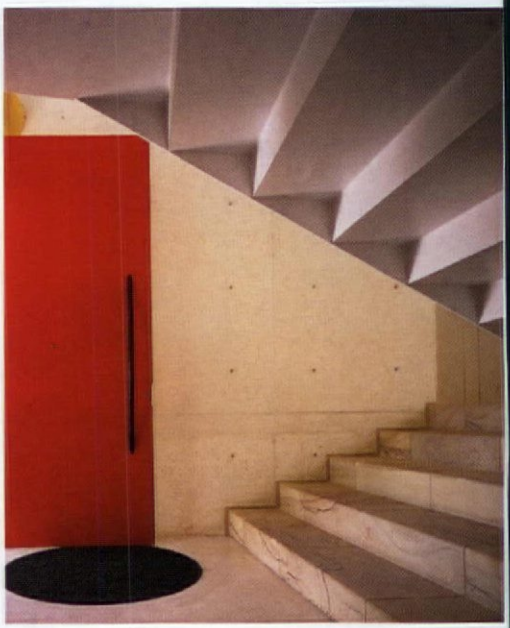
MEG SMITH
Charlotte, VT

Editors' note: Dozens of readers did more than cut out our photographs of fruit-scented roses—they ordered the flowers for their own gardens. Amy Arena of the Arena Rose Co. (805-227-4094) reports that her firm sold out several varieties within a month. For those who missed out, don't despair. New stock will be available for order in October.

colorful language

I REALLY ENJOYED the April color issue. Since I am studying interior design, I really appreciated the great information and the color test.

MONA SAMHURI
Provo, UT



The entrance to architect Teodoro González de León's house, in the April issue, strikes a serene note.

JUST WANTED TO tell you how much I enjoyed the color issue of *House & Garden*. The color test was particularly fabulous!

DAVID ROCKWELL, *architect*
New York, NY

DO YOU REALLY believe that you will pick up your April color nightmare one year from now and say, "That's great design"? I know I won't.

TIM WATSON
West Hollywood, CA

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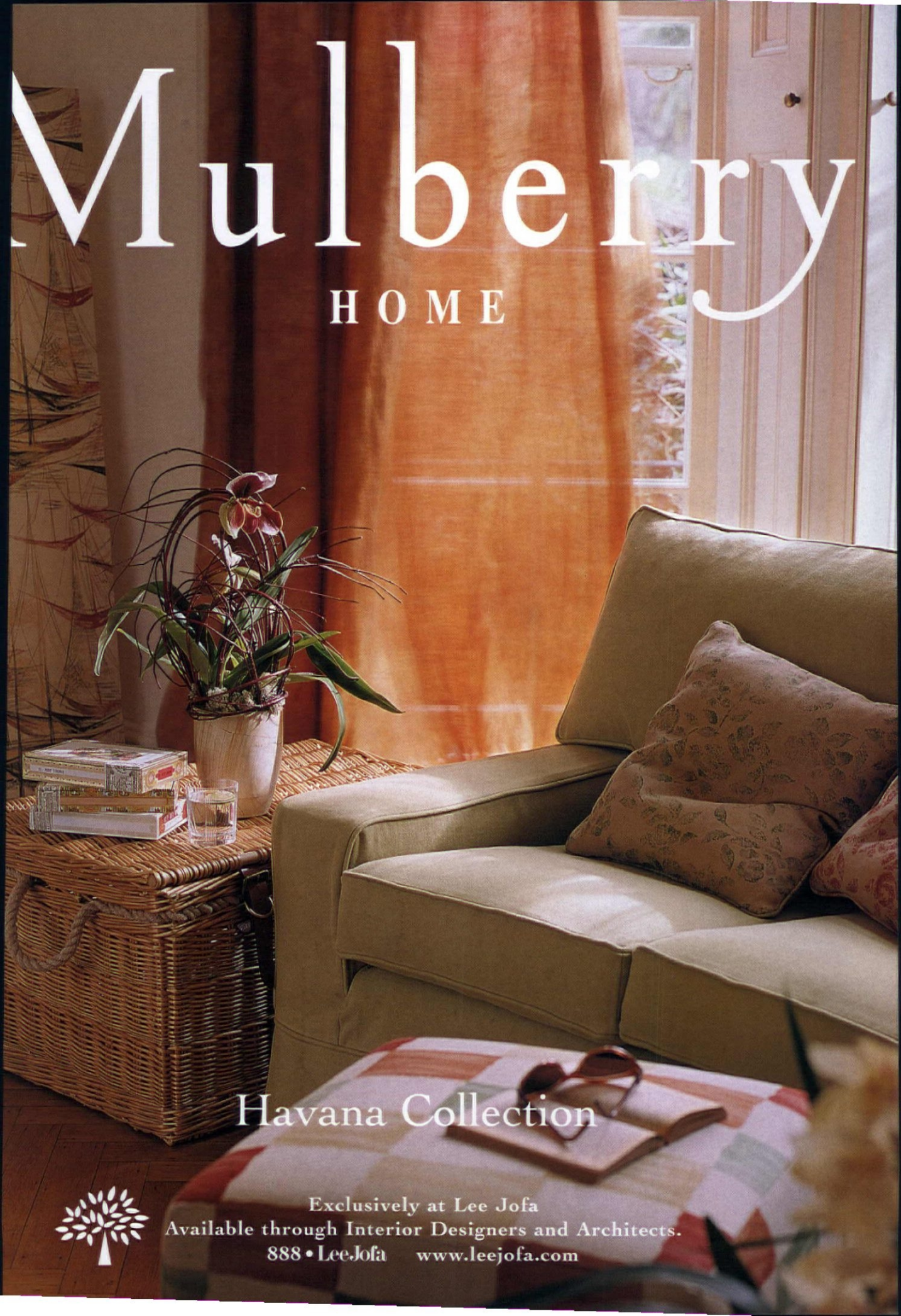
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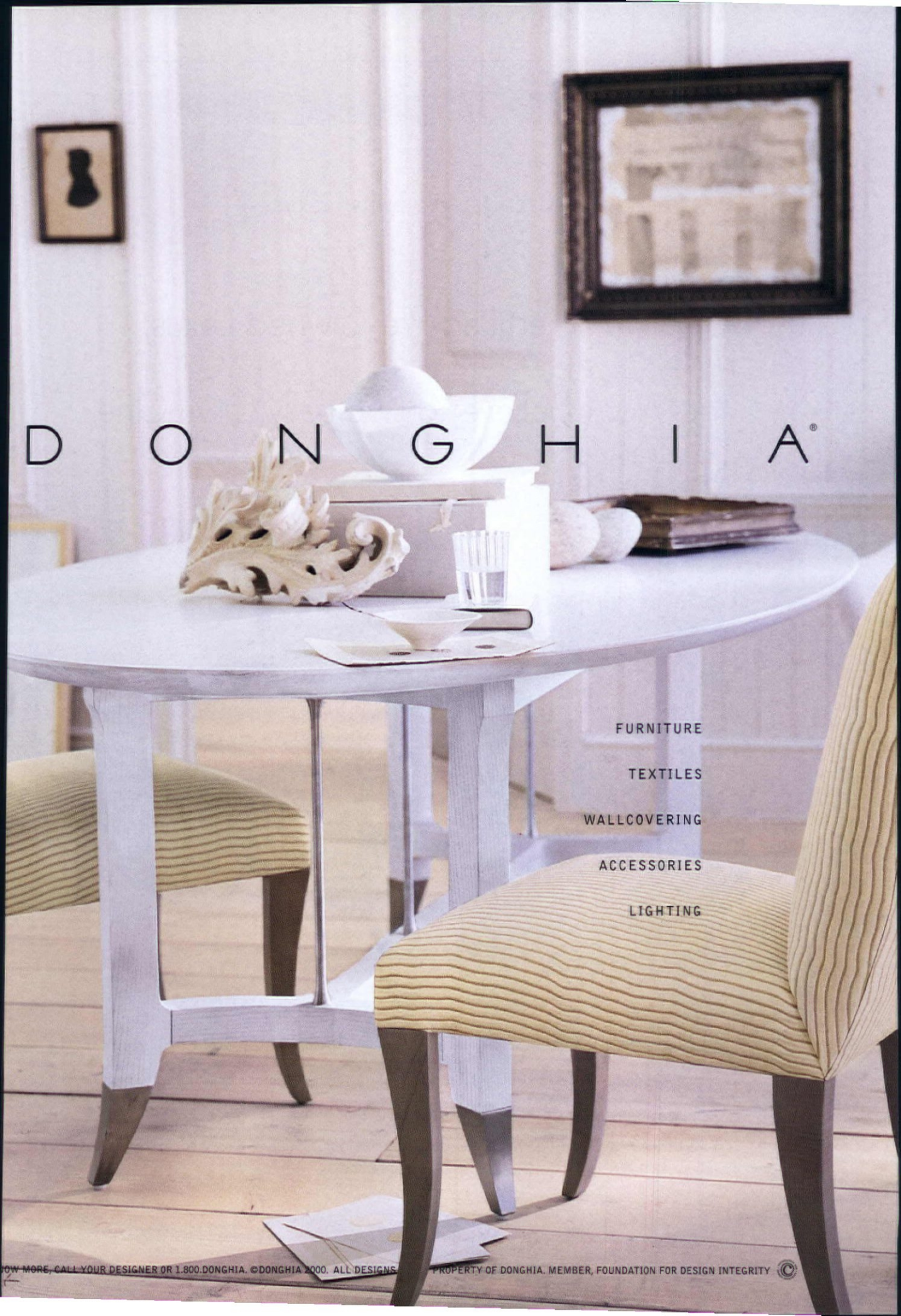

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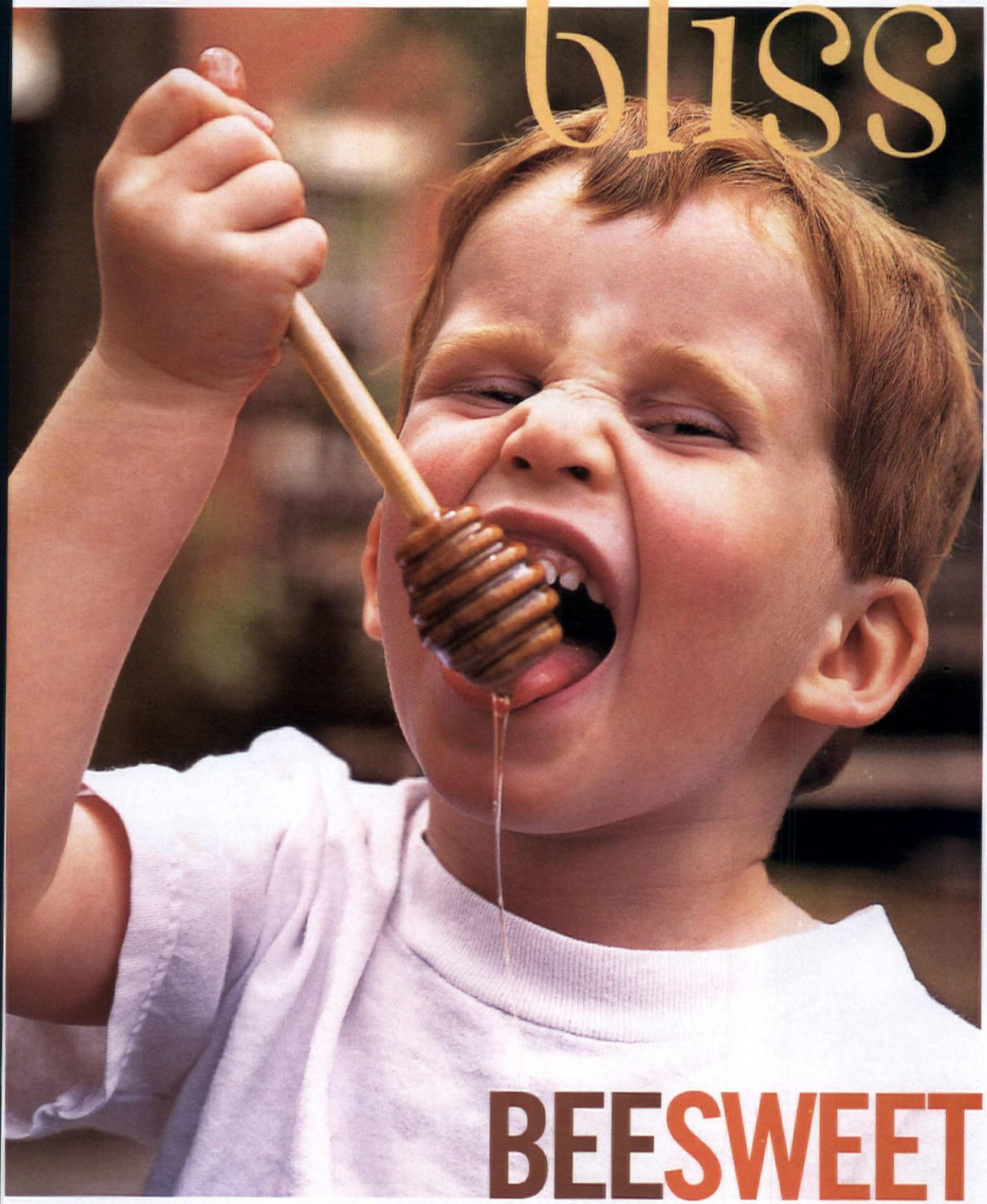
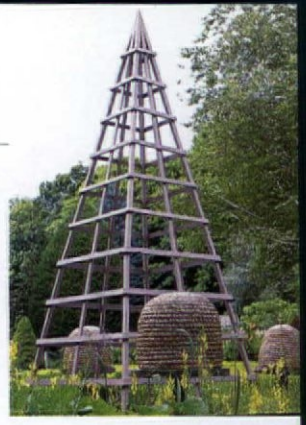
domestic bliss



BEESWEET

Honey is only the most tangible reward of keeping bees. Gardeners worship them because they pollinate fruits and vegetables. Naturalists love the challenge of tending and guarding the hive. Edited by Dan Shaw

BEESWEET



To stay safe, beekeepers must be Zen-like; old-fashioned wicker skeps, above right, decorate a garden.

BEEKEEPING is a lot like gardening, says Kim Flottum, the editor of *Bee Culture,* the 129-year-old Ohio-based magazine. "You work like heck in the spring, slow down in the summer, work like heck in the fall, and take the winter off."

The rise of backyard beekeeping is a natural outgrowth both of Americans' growing interest in gardening and of the demise of the wild bee population due to parasitic mites. (The Northeast has lost an estimated 80 percent of its wild honeybees since 1990.) "If you're a gardener, you have to have them," says Flottum, explaining that many fruits and vegetables—including asparagus, carrots, and apples—are entirely dependent on bees (or other insects) for pollination. "Without bees, there wouldn't be any cucumbers!" In fact, bees are so vital to the pollination of many crops that professional beekeepers often rent their hives to commercial farmers, moving the colonies during the growing season to help pollinate everything from almonds to sunflowers.

"You don't have to be a gardener to enjoy beekeeping," says Howland Blackiston, the cofounder of bee-commerce.com. "Anyone who loves nature can appreciate the remarkable society that lives within a hive."

When bee people discuss their hives, you would think that they were deconstructing the plot of a nineteenth-century Russian novel. "There is one queen, who is the center of everything, and everyone has a job to do," Blackiston says. "Some are nursemaids. Some are guards. Some are attendants to the queen. Some are undertakers. There are grocery bees who provide the food, and the foragers who travel miles to get pollen and nectar." The drama surrounding the succession of queens is mesmerizing. "There's no retirement plan," says Flottum. "When you quit being queen, the other bees will kill you and raise a new one."

Ben Cushman, the chief operating officer of IntelliTools, Inc., a software company, has two hives at his farm in Sonoma County, California. He sees bees as a conversation piece. "They are wonderful to talk about," Cushman says. "This package

1

2

3

workers' comp busy bees make more than honey

"Bees provide us with much more than honey," says Howland Blackiston of bee-commerce.com. "They make wonderful beeswax, which you can use to make candles, furniture polish, or lip balm; and they make propolis, a sticky resin that can be mixed with solvents to make varnish." 1 A California company called Kama Sutra makes Honey Dust, a sensuous body powder, which comes with a feather duster. $28 at Felissimo, NYC. 800-565-6785. 2 Bee pollen is a nutritious, crunchy addition to cereal or a fruit shake. A 5.8-oz. jar is $12 from Plan Bee, of Salem, NY. 212-627-0046. 3 Plan Bee's beeswax tapers are $18 for two pairs. Wood honey swirls are $5 each from Dean & DeLuca, NYC. 800-999-0306. —LORA ZARUBIN

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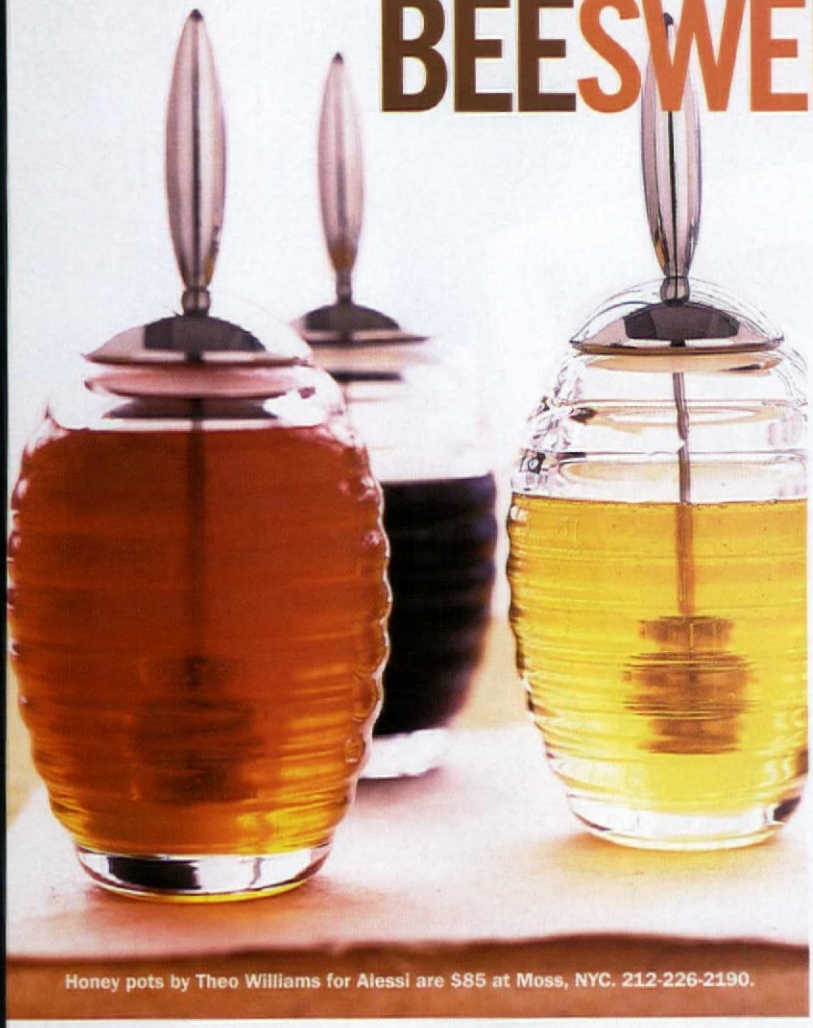
BEESWEET



Honey pots by Theo Williams for Alessi are $85 at Moss, NYC. 212-226-2190.

arrives with a queen and seven thousand pissed-off bees, and it creates quite a buzz in your office!"

THERE ARE now many mail-order and Internet sources for bees and the apparatus required for maintaining them. "It's never been easier to start beekeeping," Flottum says. "It used to be that you had to build a hive—you weren't just a beekeeper, you had to be a woodworker, too. There are hundreds of parts to a beehive, so you need real skill to build one yourself." Howard Blackiston's bee-commerce.com sells start-up kits for $180 to $300. They include everything you need except for the bees, which he sells separately—$60 for three pounds of bees (about 11,000), including a queen. Isn't there something a bit frightening about all those stingers? "Treat your bees like you'd treat your pet dog, with love and kindness," he advises, "and you will have no problems."

Of course, the risks involved are part of the allure. "The little aura of danger makes beekeeping exciting," says Dennis van Engelsdorp, who teaches beekeeping through the Dyce Laboratory for Honey Bee Studies at Cornell University. "It's also one of the reasons the hobby is amazingly relaxing—because you have to stay calm."

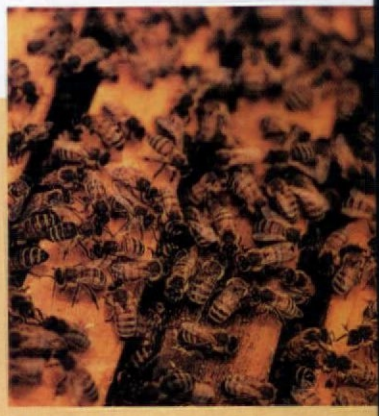
Brett Rhyne, a Massachusetts ceramics artist who keeps a hive at a friend's garden, considers beekeeping a Zen experience. "Just being with the bees is very peaceful," he says. "It develops a lot of calmness. I really appreciate communing with the bees and becoming one with them."

And, ultimately, there is the honey. "There is quite a lot of satisfaction and accomplishment when you harvest that liquid gold," van Engelsdorp says. A healthy hive will produce, on average, 60 to 100 pounds of honey a year, which helps explain why honey has become ubiquitous at farmers' markets, and why so many amateur beekeepers are pasting their own labels on honey jars to give as gifts to neighbors. "Honey is like zucchini," Blackiston says. "You can't give it away fast enough!"

Nevertheless, connoisseurs don't want just any old honey. Small producers like Marshall's Farm of Napa, California, offer varietal honeys such as Pumpkin Blossom and Eucalyptus. "We're trying to treat honey like fine wine, really," says Helene Marshall, whose husband, Spencer, is the master beekeeper. "Beekeeping is like a religion to someone like Spencer," Helene says. "When he manipulates the queens, it's like playing God. The honey is the end result of having the hives flourish." Brett Rhyne would keep bees even if he got no honey. "The spiritual rewards," he says, "are much greater than the material rewards." —D.S.

hive society

- **Bees may travel 55,000 miles and visit more than 2 million flowers to make a pound of honey. During one collection trip, a bee visits 50 to 100 flowers. The average hive produces about 80 lbs. of surplus honey (honey the bees don't need to eat) each year.**
- **There are an estimated 211,600 beekeepers in the United States. Most (roughly 200,000) are amateurs, keeping bees as a hobby and managing 25 hives or fewer. The USDA estimates that there are about 2.6 million honey-producing colonies.**
- **Commercial honey producing really became viable in 1852, when Yale-educated Rev. L. L. Langstroth perfected a wooden hive with movable frames and a "bee space"—enough room to discourage bees from fixing their comb to the wall.**



- **The five top honey-producing states are California, North Dakota, South Dakota, Florida, and Minnesota.**
- **Honey is an antimicrobial agent—it inhibits growth of some bacteria. It can be used to treat acne, and doesn't dry the skin; it also promotes healing and helps prevent scarring of wounds.**
- **The shelf life of honey is almost infinite. (Keep it at room temperature, not in the fridge.)**

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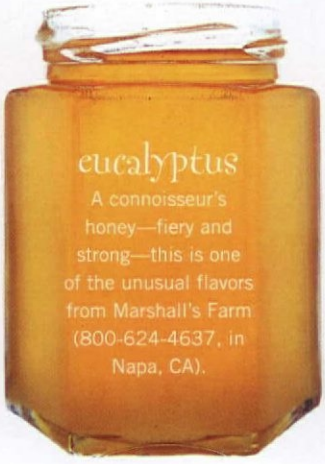
BEESWEET

Honey's color and flavor depend on what blossoms the bees visit

by Lora Zarubin

fireweed

Smooth, elegant and slightly woodsy, this is the Cary Grant of honeys. Produced by Guilmette's Busy Bees (360-398-2146, in Bellingham, WA), it's great with Roquefort.



eucalyptus

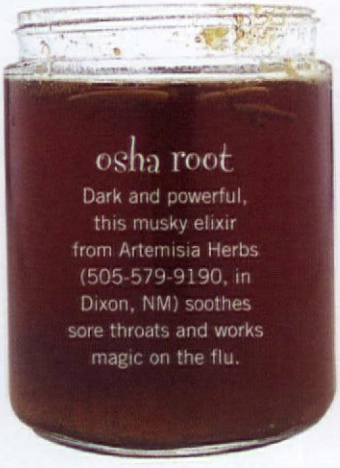
A connoisseur's honey—fiery and strong—this is one of the unusual flavors from Marshall's Farm (800-624-4637, in Napa, CA).

mangrove

Nice on a warm cereal like oatmeal or cream of wheat, this honey from Grande Apiaries (813-689-2088, in Brandon, FL) isn't overly sweet and has a caramellike finish.

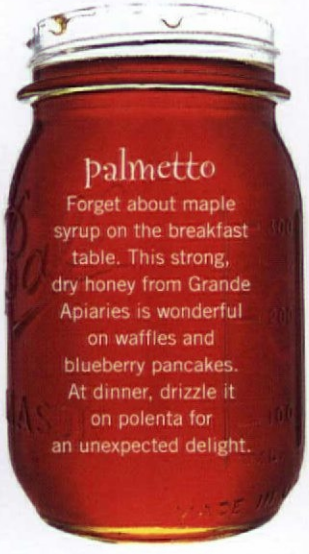
basswood

This refreshing spread has a tangy, north woods flavor and a clean finish. Gathered from bees who buzz around linden trees, it's from Cannon Bee Honey Company (612-861-8999, in Minneapolis, MN).



osha root

Dark and powerful, this musky elixir from Artemisia Herbs (505-579-9190, in Dixon, NM) soothes sore throats and works magic on the flu.



palmetto

Forget about maple syrup on the breakfast table. This strong, dry honey from Grande Apiaries is wonderful on waffles and blueberry pancakes. At dinner, drizzle it on polenta for an unexpected delight.

creamed wildflower

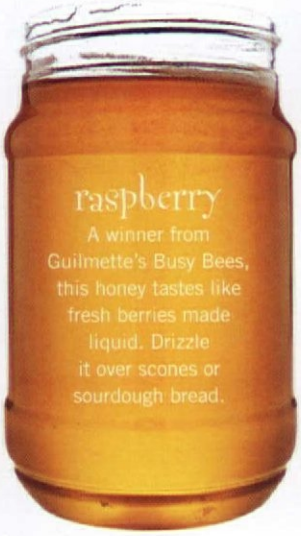
Few can resist this fabulous spun honey from Plan Bee Honey of Salem, NY (212-627-0046). It spreads beautifully and has a surprisingly complex flavor.

mesquite

Not too sweet, this hearty nectar from Cowboy Honey Company (520-567-3204, in Camp Verde, AZ) makes a delicious glaze for chicken and a yummy cornbread topping.

star thistle

Another supernal honey from the busy bees at Marshall's Farm, this is definitely a morning spread—great on buttered toast or a juicy grapefruit. Savor the subtle herb highlights and golden color.



raspberry

A winner from Guilmette's Busy Bees, this honey tastes like fresh berries made liquid. Drizzle it over scones or sourdough bread.

orange blossom

Although orange honeys abound, this sublime spread from Marshall's Farm is the real thing. The best American take on this variety, it tastes the way orange blossoms smell—like heaven.

lavender

This infused honey from Artemisia Herb is relaxing. Enjoy it with tea or mixed into warm water—the strong, clear flavor soothes the mind and might help you to sleep.

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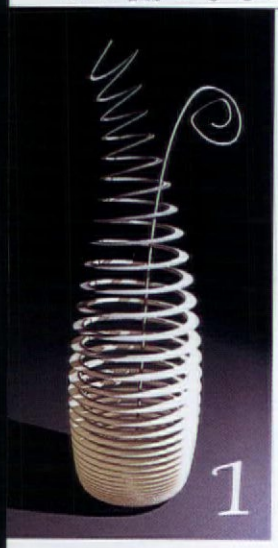

BUZZ

Cutting-edge designs from the Milan furniture fair

by Suzanne Slesin and Brooke Stoddard

TechnoGel and polypropylene were the buzzwords at the April Salone del Mobile, the annual furniture fest that turns Milan into the mad, frantic design center of the universe. Esoteric synthetics and plastics appeared in bold colors and imaginative guises. The maestros were up to their usual high-wire acts. Who else but superstar Philippe Starck could give a cut-crystal chandelier a witty new twist? And who wouldn't appreciate the sheer voluptuousness of deconstructivist architect Zaha Hadid's glacier-and-erosion-inspired landscape? Just lie back and enjoy.

1 A computer-generated Polyamide spiral vase, a Slinky look-alike, is by Ron Arad for Ron Arad Studio. **2** Philippe Starck's clever chandelier, part of the Cicatrices de Luxe collection for Flos USA, pairs oh-so-bourgeois cut-crystal vases with high-tech low-voltage lighting. **3** Patrick Norguet's gorgeous Rainbow chair, a star at Cappellini, is made of metacrylate plastic elements joined by ultrasound. **4** Dutch designer Martijn Prins created a modular shelving system called Link that can be stacked ad infinitum. **5** Felt stool, by JongeriusLab, for Cappellini, has three layers of felt, a material of the moment, and is machine-stitched to look hand-sewn. **6** Jurgen Bey used books to prop up his "broken" Healing chair for Droog Design. **7** Charmingly clunky, polyethylene cubist chairs by Valerie Kiock were at Hidden.

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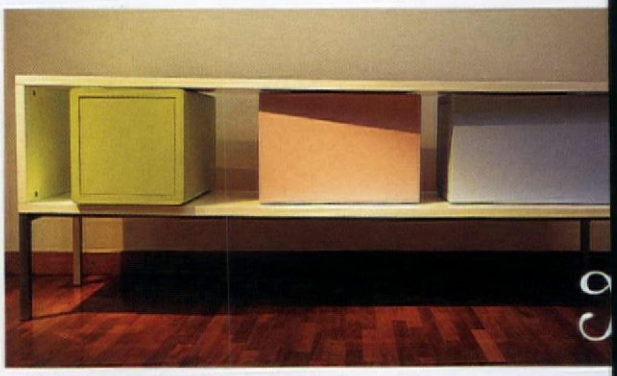
BUZZ

More from Milan

8



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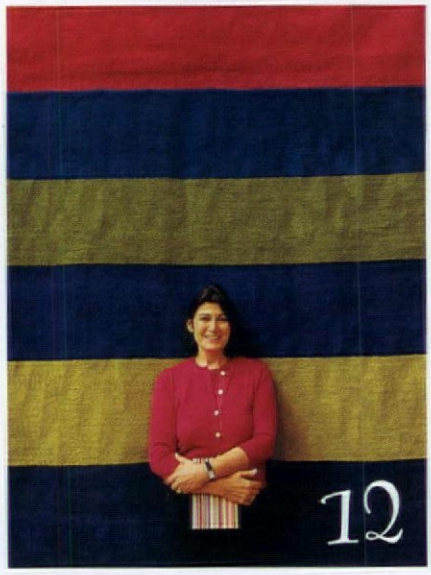

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14

8 Aki, Biki, and Canta are Toshiyuki Kita's endearing swivel armchairs for Cassina. **9** Anzi, by Mario Cananzi, is a plywood credenza with pastel-colored pivoting storage compartments, at Sawaya & Moroni. **10** Zaha Hadid, London's foremost deconstructivist architect, deployed her own sofa and table landscape, Z-scape, inspired by glaciers, at Sawaya & Moroni. **11** The lushly anthropomorphic UP5 armchair and UP6 pouf—first made in 1969—by Gaetano Pesce have been revived with gusto at B&B Italia. **12** Christine Van Der Hurd shows off her eye-popping rug for Cappellini. **13** David Khouri and Roberto Guzman's acrylic Checkerboard Chick Screen and Wonder Bench for Comma were at G7. **14** Werner Aisslinger's Soft chaise for Zanotta has a TechnoGel seat.

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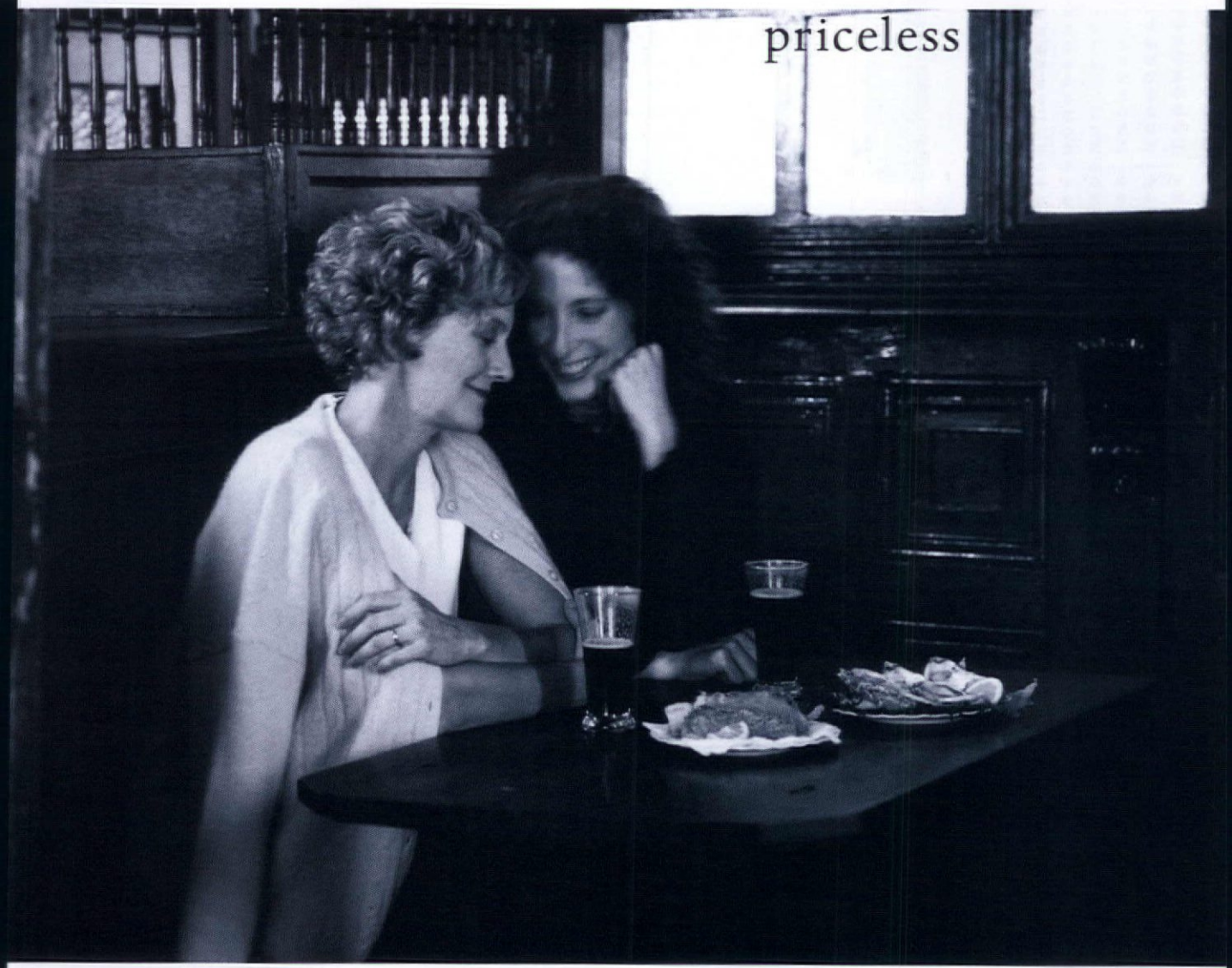

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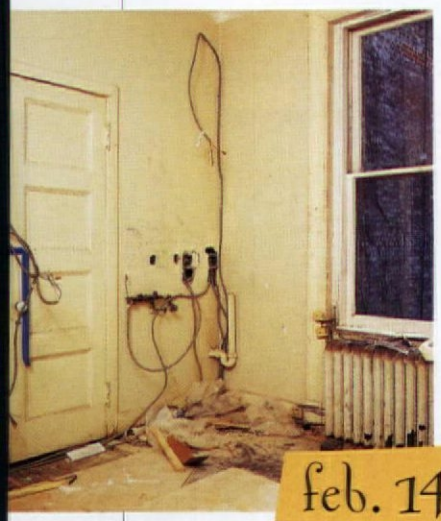
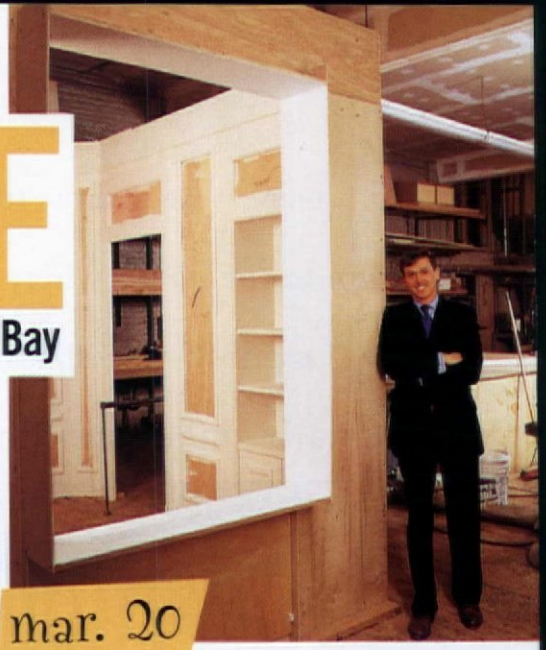
SHOWTIME

Randy Ridless brings new ideas to Kips Bay

by Dan Shaw



feb. 14



mar. 20

Like many freshman decorators at Manhattan's prestigious Kips Bay Boys & Girls Club show house, Randy Ridless was given an impossibly small and awkward room. "They told me it was fifteen-by-fifteen, but it was actually nine-by-ten," says the decorator, who was the vice president for store design at Saks Fifth Avenue before opening his own office last year. "Even more disturbing, there were roach traps all over the floor and pipes sticking out of the walls." Since Ridless is busy overseeing the worldwide redesign of the Burberry stores, he needed to come up with an efficient solution that would allow him and his associate, Beth Martell, to create a luxe look in just eight weeks. He decided to build a new room—in Yonkers, New York—and install it piece by piece in Kips Bay's Upper East Side town house in April. "I was inspired by the Wrightsman rooms at the Metropolitan Museum of Art," Ridless says. "I used to go there as a child and stare at the paneling." His boiserie, however, is made of plywood, with insets that decorative artist Osmundo Echevarria painted and lacquered from a Ridless design that was based on Picasso and African sculpture. Unlike most show house rooms, which must be left behind, Ridless's can go with him. "I can put it in storage," he says, "or maybe I can convince one of my clients that it would make a wonderful powder room."

A QUICK STUDY

FEB. 14 The good news: Ridless has been selected for the show house. The bad news: his room is a tiny wreck. Instead of bringing plasterers and carpenters to the house, Ridless decides to create his room off-site—a trick he learned as a retail designer for Macy's and Saks.

MAR. 20 At C&N Construction in Yonkers, NY, Ridless checks on his room, which has been built to come apart, so it can be carried up the narrow staircase of the Kips Bay town house. Meanwhile, in Manhattan, decorative artist Osmundo Echevarria paints the lacquered panels that will make the plywood walls glow.

APR. 10 The new room, a study, fits like a glove. Ridless used Circline.com to find some of the antiques, including the 18th-century Flemish frame fitted with a mirror, from Karl Kemp and Associates, NYC. The Duchess of Windsor chair is a reproduction; the sofa is Ridless's own design.

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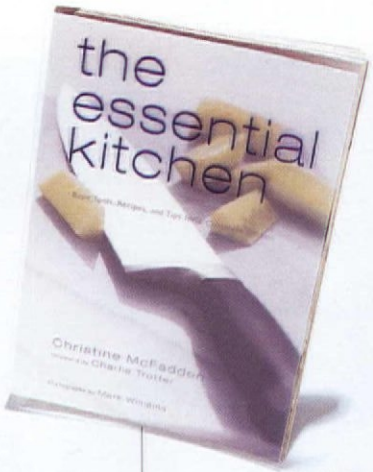
BOOKS

by Lygeia Grace

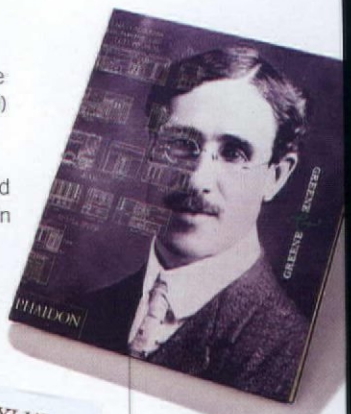


THE ESSENTIAL KITCHEN (Rizzoli, $29.95) Filled with wonderfully graphic images and a truly helpful text, Christine McFadden's great-looking guide to tools and methods is a boon for cooks, both novice and experienced. Savory recipes are a bonus.

DESERT GARDENS (Rizzoli, $50) Bursting with color—but dry. In Malibu, green waves of *Euphorbia resinifera* wash over a hill. In San Marino, orange and red blossoms crown *Echinopsis shick*. Oh, what a prickly paradise!

DECORATIVE ART OF THE '50S, '60S, and '70S (Taschen, $39.99 each) Made up of layouts culled from the out-of-print and highly prized *Decorative Art* yearbooks, these irresistible surveys cover architecture, furniture, textile design, and more.

GERTRUDE JEKYLL'S LOST GARDEN (Antique Collectors' Club, $49.50) This is a charming account of Rosamund Wallinger's discovery and re-creation of a garden in Upton Grey, England—the only fully restored garden by the Arts and Crafts master.



GREENE & GREENE (Phaidon, $75) Between 1907 and 1910, the Greene brothers, who had a reputation for being slow and expensive, created a clutch of exquisite houses. This book chronicles their genius and their careers after the partnership ended.

TO ORDER any of the 7 new books featured here, call 800-266-5766, Dept. 1820.

REQUIRED READING

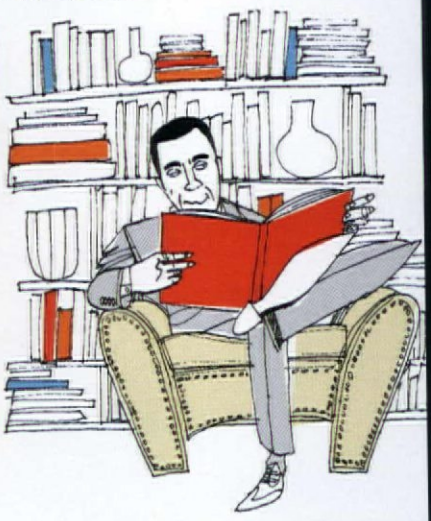
Architect Peter Marino's design library favorites

ECKART MUTHESIUS 1930 (Arnoldsche) "In the early 1930s, Muthesius developed a style close to contemporary German architecture for the Maharaja of Indore that epitomized Muthesius's ideal of comfort, elegance, and simplicity."

HERZOG & DE MEURON (Birkhäuser) "Their minimalist architecture and Cartesian geometries are balanced by an interest in local materials, rough-cut stone, and unusual woods. They always have an original approach to each site."

JEAN-MICHEL FRANK (Éditions du Regard) "His extraordinarily elegant and modern designs are enriched with textures drawn from nature and are as contemporary today as they were 60 years ago."

ANDY WARHOL: A RETROSPECTIVE (Museum of Modern Art) "One of the most influential artists of the 20th century. His art expressed contemporary life and anxiety in a powerful and graphic manner. His New York town house was my first commission."



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EXTRA!

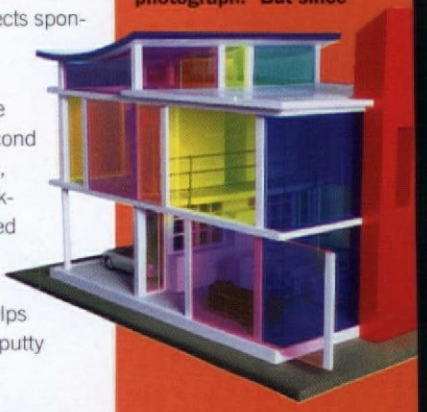
waterfront architecture

Why were dragons so common at SandBlast '00, a competition among designers and architects sponsored by Steelcase last March in Miami Beach? "It's tough to pile up sand vertically," explains Joy Rackley of Zyscovich Inc. The Zyscovich team won the Silver Shovel (second prize) for its castle and recumbent dragon, left. "Even though we practiced for two weekends before the competition, our castle looked more like a ziggurat." What's the key to beachfront building? "Lots of water and the right tools," says Rackley. "A mister helps keep your creation from crumbling, and a putty knife is ideal for carving windows."—D.S.

ART NEWS

dollhouse à la mode

Laurie Simmons, a New York artist known for photographing imaginary interiors, needed, as she says, "the next house I wished I could photograph." But since



"there were no great dollhouses out there," she created her own. Conveniently, Larry Mangel, whose Bozart Toys (bozart.com) had already been producing artist-designed toys, was pursuing her. Simmons worked with New York architect Peter Wheelwright on the 28-inch-high house with translucent, colored wall panels that slide over each other to provide built-in lessons on color. The midcentury furnishings are high-style, too, and Simmons's husband, Carroll Dunham, a New York artist, is putting in a painting. The house ($180) will hit the market in September.

—SUZANNE SLESIN

new-wave towels

The beach has become the latest playground for the stars of the design world. Möve, a venerable German brand, is producing 19 bold towels ($60 each) by 12 young international talents, including Kostas Murkudis, a Greek, and France's Matali Crasset, who conceived the graphic *Mein Dach* (My Rooftop) towel, near right. Alessi of Italy has taken to terry with the iconic, best-selling Girotondo character ($69), far right, created by Stefano Giovannoni and Guido Venturini in 1989.

—BROOKE STODDARD

FINDERS KEEPERS

hot coolers The chic way to eat on the run

It's time to take the brown out of brown-bagging it, and Arctic Zone has. Its line of carriers ($3.99 to $16.99; 800-722-2545) includes the Insulated Lunch Bag and the Icepack Mini Cooler, right, in electric colors that any kid would endorse. For those who favor a Prada-ish profile, there are sophisticated bags—like the sleekly elegant Office Lunch—in black, blue, moss, or violet. As you fight your way to work or the beach, they'll keep your mesclun salad fresh and your Fresh Samantha cold, while dazzling your fellow travelers. —KATRINE AMES

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eBay = overpay?

Would you rather pay (A) $89.60 or (B) $101.51 for a Villeroy & Boch Petite Fleur sugar bowl and creamer? Some fool bidder on eBay.com—and they are legion—recently chose (B). If she had done a little homework, she would have found the items (above) at the lower price at Ross-Simons, a catalog and e-tailer (ross-simons.com) that sells tableware and accessories. The sad news is that success has spoiled eBay: you can still find bargains, but not often. People are paying too much for everything from cereal bowls to computers. Is this ignorance or laziness? Probably both. It's also likely that bidders are suffering from a consuming need to win, whatever the cost. If you overpay, well, you lose. —KATRINE AMES

sur le Net

Do you wish you still had the address of that lamp maker on the rue du Parc-Royal in Paris? For Web surfers (or Internautes, as they are known in France), the solution is on-line. Les Pages Jaunes (wgc.pagesjaunes.fr.), or the Yellow Pages, is a French Web site that lists about 4.5 million business addresses across the republic. Click on Les Rues Commerçantes (Shops by Street) and you can embark on a virtual window-shopping spree through your favorite streets in Paris. Almost every store and restaurant along the way is listed, and you can stop to see a photograph of a building's exterior, or print out a map to help you get there in person. Les Pages Jaunes is operated by France Télécom, which has helpfully translated all this information into English.—I.A.

give it a whirl

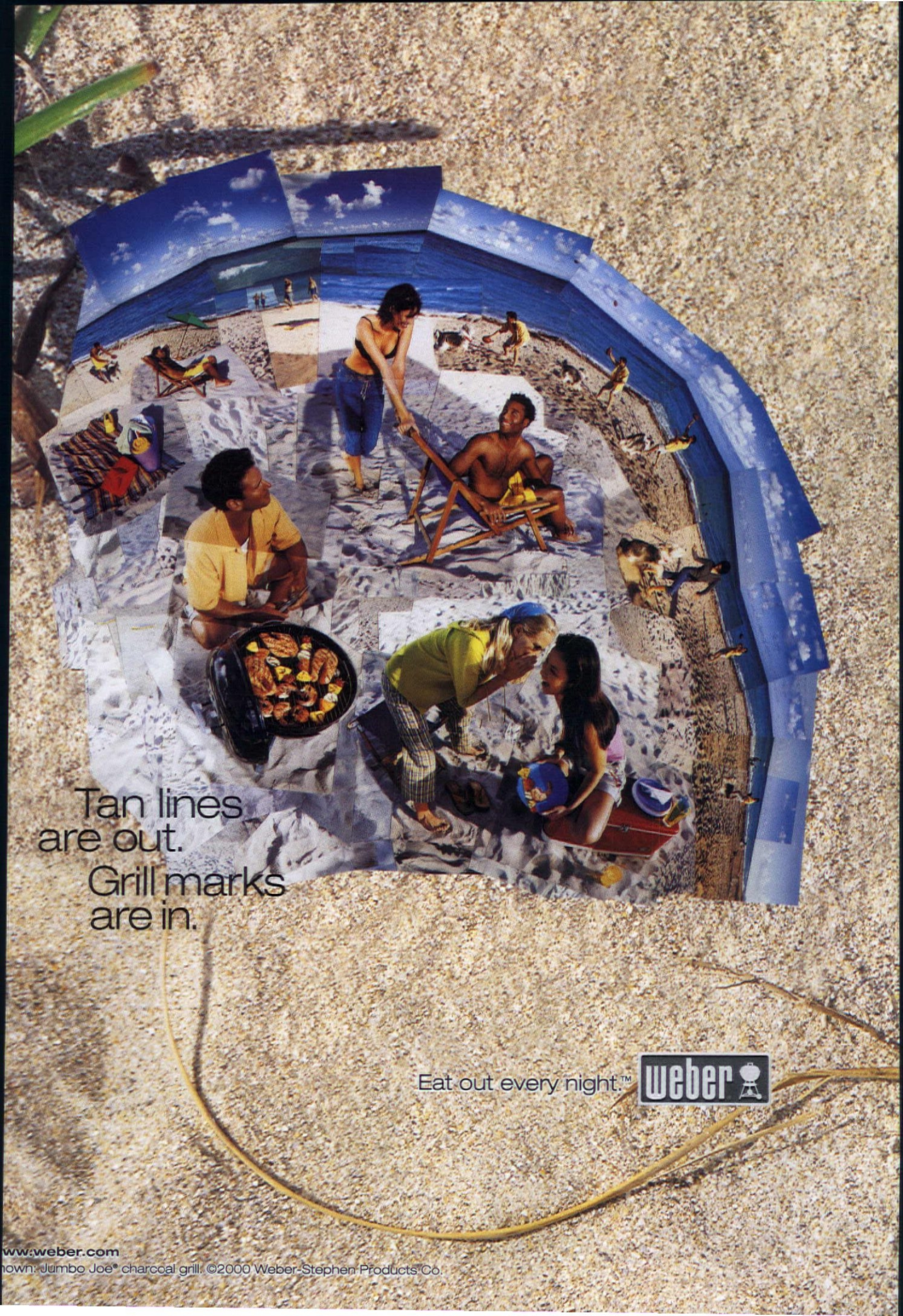
If your taste doesn't lean toward mossy statuary, it can be tough to find good art for the garden. Guild.com, the high-end art and craft site, is a welcome resource for finding contemporary garden furnishings. The highly edited selection ranges from bold, geometric metal sculptures ($4,700 to $27,000) by Benbow Bullock and bronze goddesses ($3,800 to $45,500) by David Hostetler to the cedar-and-aluminum Sunspot Whirligig ($600), above, by Jerry Kott.

BUSINESS OF BLISS

the e-cliner

Where to sit when you want to log on and kick back

It's a textbook case of cobranding. La-Z-Boy has partnered with WebTV Networks, the Microsoft subsidiary, to change the way we surf the Net. The 73-year-old Michigan company (lazboy.com) calls its new Explorer chair an "e-cliner." The chair ($1,049 to $1,299) has an airplane-style tray table for holding a keyboard or laptop hidden in the left arm. (The right arm has a cup holder!) The Explorer is sold as a lifestyle package: it comes with the Internet receiver and Sony wireless keyboard that make it possible to access the Net on an ordinary TV.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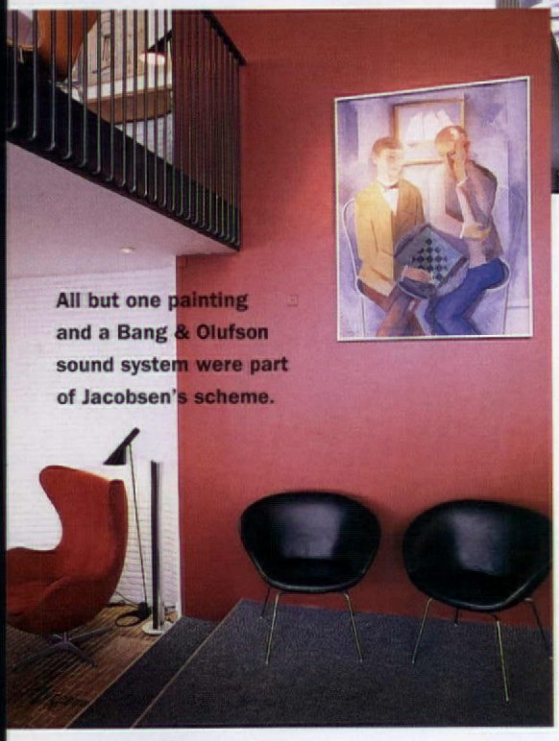
ROADTRIP

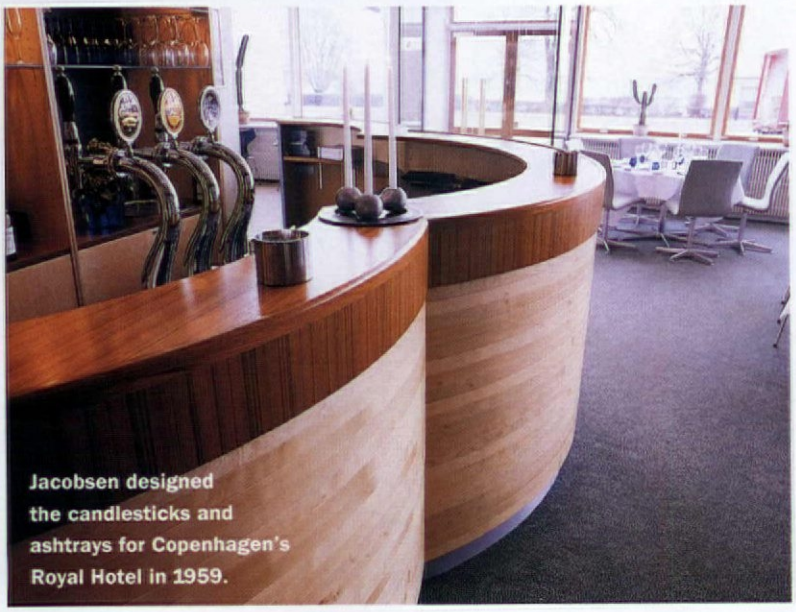
Period photographs guided the restoration of Jacobsen's 1932 decor.



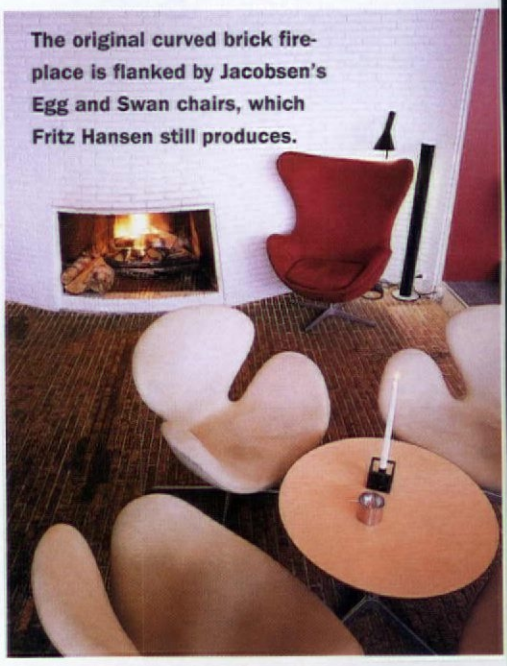
All but one painting and a Bang & Olufson sound system were part of Jacobsen's scheme.

Savor a 1932 design at Denmark's Restaurant Jacobsen

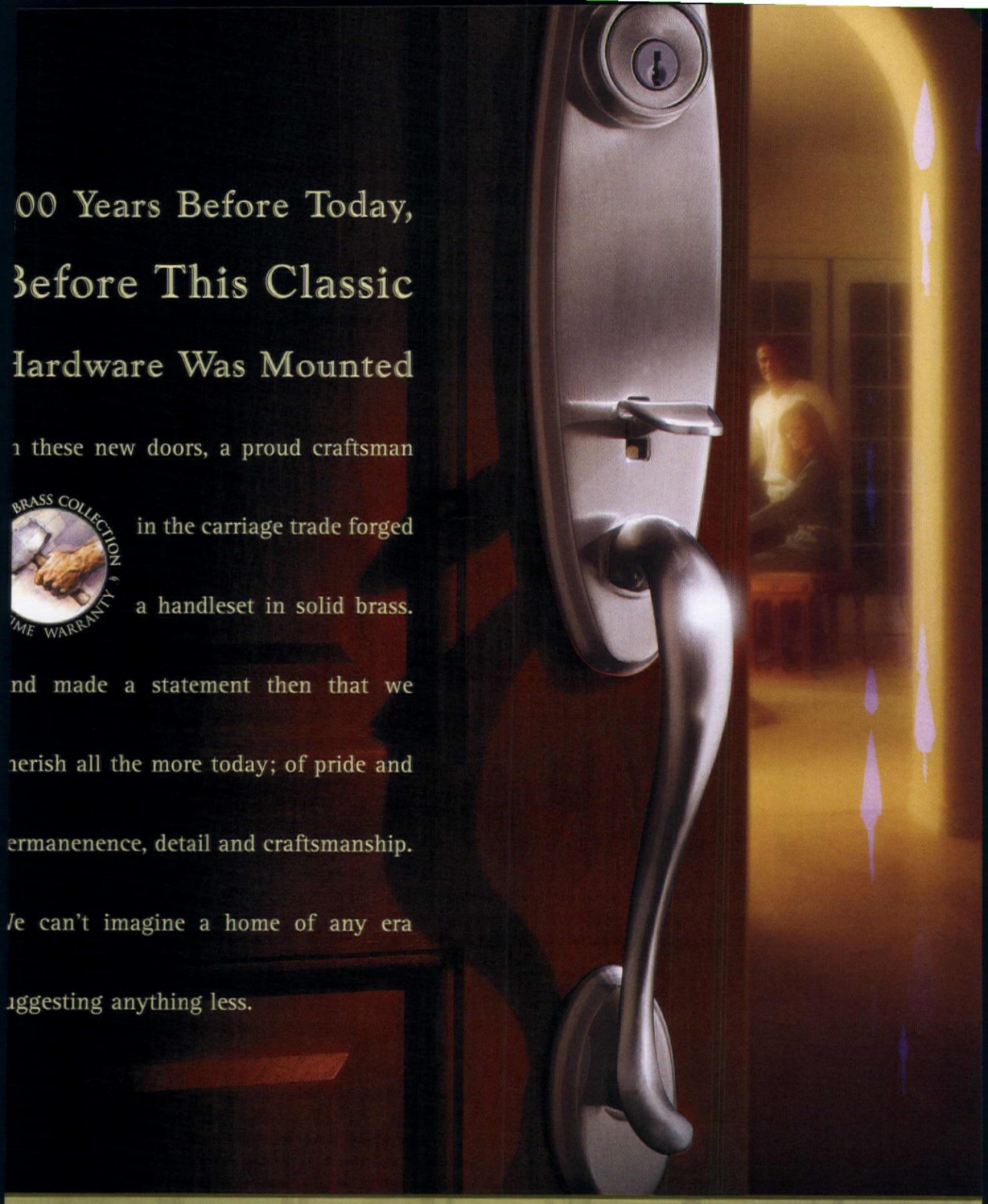
"It was a dream for a long time, but the results were even better than we had hoped," says Anders Moesgaard, a Copenhagen entrepreneur who last year restored a seaside restaurant that Denmark's most renowned modern architect, Arne Jacobsen, designed in 1932. Located in Bellevue, a Jacobsen-designed complex of 1930s buildings near Copenhagen, Restaurant Jacobsen opened last September to rave reviews, for both food and furnishings. "It's like a living museum, the only place where you can be in a Jacobsen building with Jacobsen decor and all the Jacobsen products, from the chairs to the silverware," Moesgaard says. "Even the fireplace is original." The restaurant—which for years had been an ugly nightclub—has naturally become a mecca for design students. "What makes me proudest," Moesgaard says, "is that Jacobsen's grandchildren often come to visit." —WENDY MOONAN



Jacobsen designed the candlesticks and ashtrays for Copenhagen's Royal Hotel in 1959.



The original curved brick fireplace is flanked by Jacobsen's Egg and Swan chairs, which Fritz Hansen still produces.



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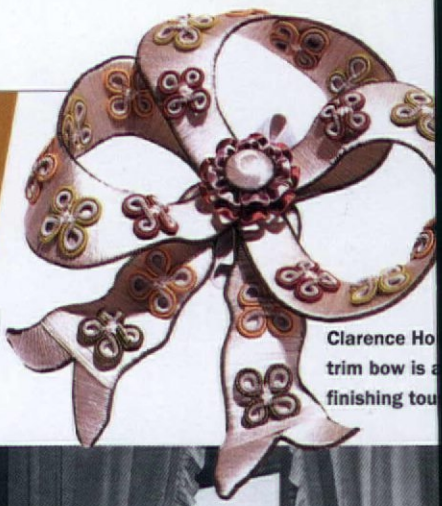
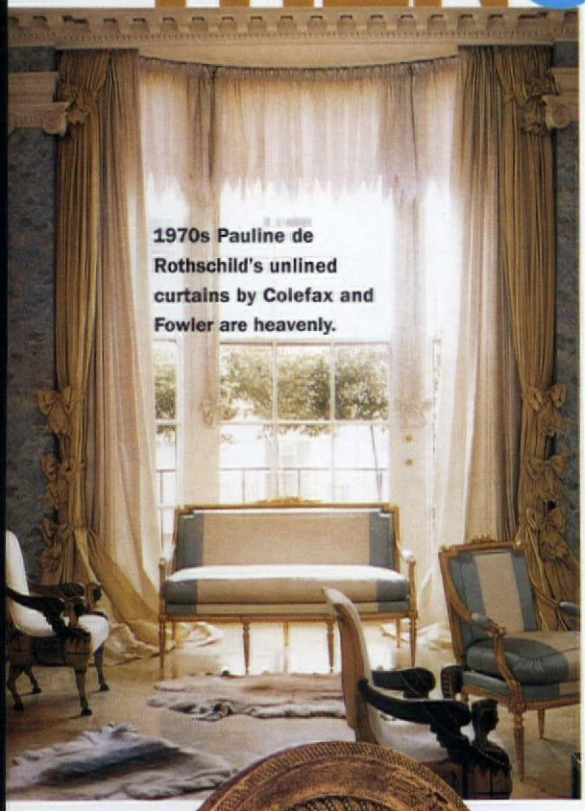


Clarence Ho
trim bow is a
finishing tou

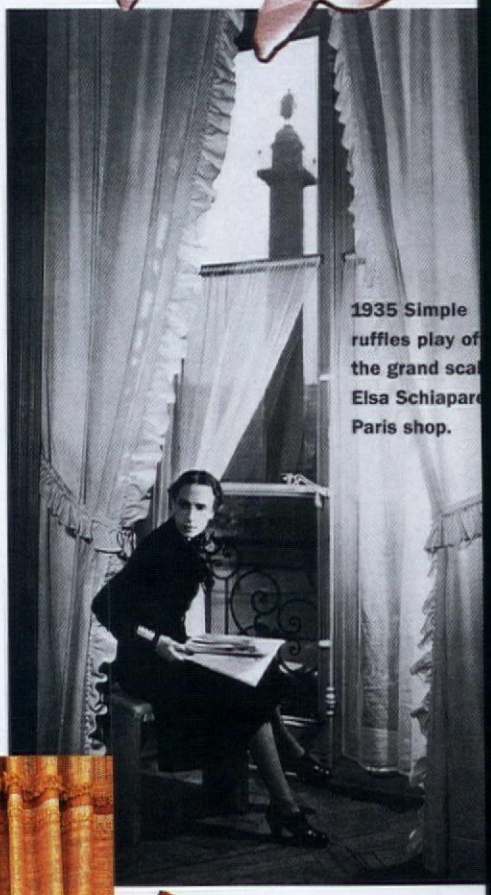
Curtains are my hang-up

by Carolina Irving

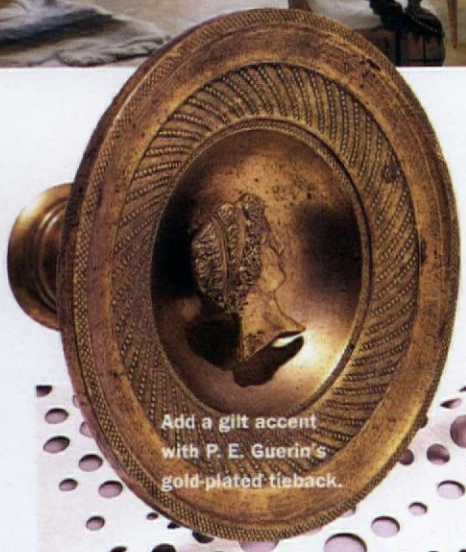
Bad curtains are like ugly ball gowns: pompous and overflowing. There's nothing worse than overfull *ballon* shades that seem as if they'll devour you, or curtains with trains so long that they resemble a wedding dress. This doesn't mean that curtains can't be grand, theatrical, and uncomplicated—Elsa Schiaparelli's white cotton drapes from her Place Vendôme shop are a perfect example. Unlined and ruffled, they have a naive charm that belies the room's monumental scale. And Pauline de Rothschild's unlined silk taffeta curtains—brilliantly cut with pinking shears—are a real tour de force, courtesy of the inimitable John Fowler. You don't have to be a traditionalist to have knockout windows: Jack Lenor Larsen's 1968 silk and mohair panels are architectural enough for the angular domain of the most rigorous midcentury modernist.



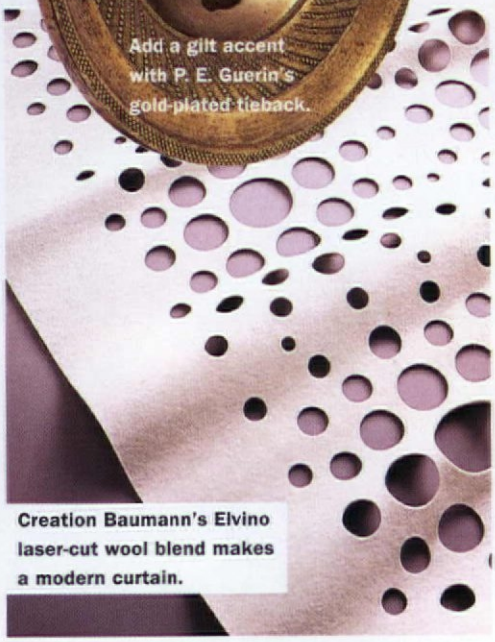
1970s Pauline de Rothschild's unlined curtains by Colefax and Fowler are heavenly.



1935 Simple ruffles play of
the grand sca
Elsa Schiapar
Paris shop.



Add a gilt accent with P. E. Guerin's gold-plated tieback.



Creation Baumann's Elvino laser-cut wool blend makes a modern curtain.

Vintage Jack Lenor Larsen curtains, above, from Russell Simpson Company, Los Angeles, have textural resonance. Clarence House's colorful Greek key trim, right, is elegant and subtle.

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EUROPE

Color lifts the Fulham Road out of a brown study

by Meredith Etherington-Smith

I love living in London, but I don't like the English countryside," confides **Christophe Gollut**, the decorator known for his Rothschild-inspired interiors. "The weather is always lousy, and the dinners with obscure dukes are boring beyond belief. This may well be why my look is very much to do with town rather than country."

Gollut's shop, with its Gothic windows revealing rich passementerie, a Bohemian glass lamp, and a nineteenth-century beaded chair, is sited in the middle of the Fulham Road, "brown" English furniture territory. There's absolutely nothing English about Gollut, however. Not his nationality, and definitely not his taste. A genial, fast-talking Swiss, he has accumulated stellar clients who come back time and again for his comfortable, richly hued European interiors.

"Color!" he exclaims. "It's so neglected, don't you think? But not by me. I see everything in color the instant I see a room I am to decorate." He has colored in **Princess Hélène of Yugoslavia**'s château near Deauville, **Lord Stevens**'s mini château in France, and his own house in London. He also did the house in Cheyne Row belonging to **Baron Thierry van Zuylen** (the late Marie-Hélène de Rothschild's brother), and the new house belonging to van Zuylen's former wife, a stone's throw away.

Gollut's most exciting commission? "A very, very private hotel in Paris, which opens this September in the Marais," he says. "It will have only a very few rooms of the utmost luxury." And when Gollut mentions the word *luxury,* you know he is not toying with postmodern concepts of beige on beige.

Gollut's style at its finest in his drawing room

Noted antiques dealer **Christopher Gibbs** is selling the entire contents of his country perch, the manor house at Clifton Hampden, in September. This is one house sale to put in the diary now, a cabinet of extraordinary curiosities assembled by arguably the most knowledgeable and original dealer of his time. For more information, contact Christie's.

Gibbs has always loved fossils, so Ammonite, a new gallery north of Notting Hill devoted to fossils, should be right up his street. Owner **Dale Rogers** has been sourcing ammonites, trilobites, and crinoids for 15 years. Ammonite, 986 Harrow Road, London (44-208-964-5928).

A shell fossil, left, and a labradorite from Ammonite

the romantics

Why not treat yourself to a weeklong residential garden workshop? Especially if it is at Hadspen Garden School and features some of the best gardeners and designers in Britain, including Christopher Lloyd, Anna "Tulip" Pavord, Penelope Hobhouse, and the present occupants of the Hadspen Garden, Canadians Nori and Sandra Pope.

The Popes began their nursery 13 years ago. Their romantic approach to colorist planting is evident in their half mile of borders; and their new book, *Color by Design: Planting the Contemporary Garden,* illustrates their style. The garden and the book are a must for any gardener worthy of the name. The garden and nursery are open March 1 to October 1, 10 A.M. to 5 P.M., Thursday through Sunday and on bank-holiday Mondays. Hadspen Garden and Nursery, Castle Cary, Somerset, England. Phone/fax: 44 1749 813 707. E-mail: pope@hadspen-garden.freeserve.co.uk

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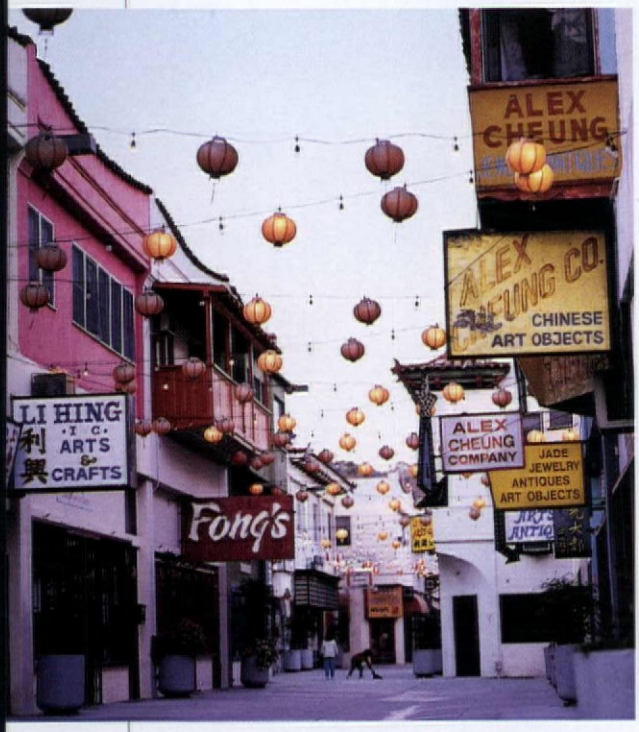
THE COAST

The new and old China syndromes

by Paul Fortune



Downtown Los Angeles's Chinatown is in transition. Art galleries are moving into the area, but there are still wonderful old curio shops worth visiting.

FRANKLY, I haven't thought much about Chinatown since Evelyn Mulwray got her brains splattered across the dashboard of her Packard convertible on Hill Street, but the mysterious East has been beckoning lately. I recently headed downtown to Chung King Road, a dusty relic from the Chinatown of the 1940s, which is, coincidentally, around the corner from Hill Street. Roger Herman, a talented artist and my friend, has taken over (along with a painter, producer, and photographer) a storefront called the Black Dragon Society, where he exhibits his paintings and ceramics and his friends' work. Several other galleries have followed suit and established themselves in this lantern-strewn alley amid the token sweatshop and dowdy antiques stores.

One of my favorites is F. See On Company, importers of Oriental art goods ("Chinese Art and Dry Goods"). Believe me, those goods are really *dry*. Nothing seems to have seen the light of day in decades in this gloomy emporium, but I love it. The shop is so crammed with blue-and-whit export china, costumes from the Peking Opera and cases filled with jade jewelry and carving that it's difficult to move around, especially wit Mr. See On's doleful eyes following your tortuou route through the Orientalia.

Farther down the alley is Fong's ("Orienta Works of Art"), where Mr. Gim Fong engage me in an hour of Chinatown reminiscences ami the ginger jars, bamboo cricket cages, and callig raphy sets. "My family has owned this busines for generations," he told me, "and in several loca tions, including Old Chinatown at the turn o the century, with its gambling rooms, opiun dens, and brothels." (I checked around for a opium den, but no luck.)

"I have a basement full of goods," he offered "You want to see?" Suffice it to say, I scored sev eral charming '30s folk-art block prints. (Wh knew there was Chinese folk art?) I reframe them, and they look very smart. I realize suddenl that I'm turning into a sinophile.

Meanwhile, many Chinese are leaving an moving to Monterey Park, and Chinatown is tak ing on a twilight feeling. Businesses are vanishing including my favorite bar, Yimee Loo's (and it legendary Bloo Meenie cocktail). It wouldn't sur prise me if some real estate muckety-muck cam along and razed the whole place for some cheesy theme mall—but that's so L.A. As the cop says at the end of the movie, "Forget it, Jake, it's Chinatown."

Qing dynasty heirs

forbidden treasure

While we're all mesmerized as China, a 5,000-year-old civilization, lurches raucously into the twenty-first century, it's fascinating to look back at its extraordinary culture from this edge of the Pacific Rim. An unprecedented collection of art treasures from the Forbidden City in Beijing has recently arrived in, of all places, Santa Ana, at the Bowers Museum of Cultural Art. Peter Keller, the museum's president, has been negotiating since 1992 with the Palace Museum to bring to the United States more than 350 items from the Qing dynasty. There are porcelain, armor, paintings, robes, and jewelry—all of mind-boggling craftsmanship. Many of these pieces have never left the Forbidden City, let alone China. I'm coveting a pair of solid gold chopsticks (they make a meager wonton meal into a regal feast) and a pair of four-inch yellow silk platform shoes (right) that would have given the Thin White Duke a nosebleed. "The exhibition evokes a world where courtiers in embroidered silks gossiped in perfumed halls with brilliantly lacquered walls, sumptuous rugs, and bowls of tea roses," Keller says. Call my time-travel agent!

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DIG IT

by Carol King

Biennials: Understanding the garden's glamour girl

Biennials are the Barbie dolls of the garden. Like that busty, blond, and beautiful doll, biennials are almost too gorgeous to be real. And though a lush cluster of Canterbury bells or a stately stand of apricot-colored foxgloves is a bit more trouble than a plot of petunias, biennials are relatively easy and much more memorable.

A biennial is a plant that, when sown from seed, will slowly produce an insignificant blob of green leaves that sorely tries the gardener's patience until it finally blooms gloriously for three weeks the following season, after which it dies. As Joe E. Lewis said, "You only live once— but if you work it right, once is enough." Biennials justify their brief existence by being so beautiful that in spite of their being an exercise in delayed, and brief, gratification, there is really nothing else to take their place.

When sown early enough, some biennials, such as the **dwarf foxglove 'Foxy,'** behave like annuals and bloom the same season. Others, such as **sweet williams**, may bloom dependably for several years, until you begin to take them for granted, at which time they usually disappear. Fortunately, many of these sexy-looking creatures seed promiscuously and, once they get going, will continue indefinitely, unless of course you plan a garden tour around them.

Though biennials are more famous for their flowers than for their foliage, ***Salvia argentea*, clary sage,** and **verbascums** make impressive mounds of fuzzy gray foliage, the flowers of which signal the plants' impending demise.

Biennials are a sign of a gardener's increasing sophistication. Most novices begin with easy annuals, but soon turn their attention to perennials. Finally, unless sidetracked by a passion for rock gardening, a mania for daylilies, or a lust for obscure plants that grow in remote mountainous regions, gardeners eventually get around to appreciating the lavish blooms of biennials.

Imagine spires of hybrid **'Excelsior' foxgloves**, whose rows of individual blossoms completely encompass their five-foot stems. Think of tall, golden-flowered **woad**, whose leaves produced the blue dye that enabled ancient Pict warriors to paint their faces blue. Consider **lunaria**, or money plant. Its silver-dollar seed pods are overfamiliar in dried arrangements, but in spring, its purple flower trusses are indispensable companions for bleeding hearts, trillium, and hellebores.

Considering their devastating beauty, biennials are, like Barbie, surprisingly easy. Compared with delphiniums, the only flower whose presence rivals theirs, biennials are child's play. Plant the seeds in a utilitarian area during June or July; keep them thinned, weeded, and watered all summer; move them into their blooming spaces in early spring. After they have finished blooming, replace them with later bloomers, or leave them to self-seed. And if this simple procedure sounds like too much trouble, you can buy already started biennials at your local garden center. Just don't tell anybody.

FLEETING BEAUTIES

Biennial blooms make a brief but lasting impressi

—Stephen

Dames' rocket (*Hesperis matronalis*) grows 3 to 4 f tall and releases a sweet scent at twilight.

The tall Scotch thistle (*Onopordum acanthium*) forms a pale, spiky candela in its second year.

Canterbury bells (*Campan medium*) are as old-fashio as a hoop skirt, and bloom with the June roses.

***Salvia argentea* can be grown solely for its felted leaves, but in its second ye a tall, blooming spike appea**

Viper's bugloss (*Echium vulgare*) is considered a bris weed in some quarters, but the small variety 'Blue Bedd is more gardenworthy.

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Cuisine De Coeur

You can gauge the success of a dinner party in any number of ways: the average life span of an hors d'oeuvre tray; the volume of the laughter; the number of people who congregate in the kitchen. If you find that friends and family naturally gravitate to your kitchen, it's probably because it's comfortable, it's beautiful and it functions well.

If so, there's probably a Viking in it somewhere. Whether it's a range, cooktop, oven, dishwasher, compactor, disposal unit, refrigerator or wine cooler, if there's a Viking in the kitchen there's a perfectionist in the house. Someone who cares about quality, and also cares a great deal about fine food and wine.

Viking originated the professional range for the home — with precision burner controls, flawless convection baking, infrared broiling and 15,000 BTUs of cooking power. These, of course, give you an almost limitless range of dishes that can be prepared to restaurant-quality standards in your home. From rack of lamb to delicately seared tuna and perfect crëme brulée.

The Viking appliance range allows the same limitless flexibility in the design of your kitchen. Want a freestanding range? Choose from five beautifully crafted models. Prefer built-ins? There are four- and six-burner gas models and an electric model. A gas wok/cooker. And an outdoor gas grill that turns your backyard into gourmet kitchen. Ovens come in thre models, and Viking makes a warmin drawer and micro-chamber with doo that operate on roller-bearing glide to slide back and conceal the microwav when it's not in use.

Viking's newest innovation is the expansio of its refrigeration product line. It 48-inch-wide, side-by-side, and 36-inc wide bottom-mount refrigerator/freezer which come in stainless steel or one of 1 designer colors, will now be offered trim kit and full overlay models to achiev the cabinetry look that is so much a pa of the contemporary kitchen. There also a new all-gas, self-cleanin 36-inch-wide range, which offers th performance of a professional range wit the convenience of self-cleaning.

Viking products are sold through a networ of premium appliance distributor throughout the United States, Canada and more than 70 countries internationally

Getting It Right

Those looking to improve their homes will most often target the kitchen first. If kitchen remodeling is on your agenda, there are several important things to remember. First, of course, is to develop a coherent, detailed plan that takes into account the way you live and how you will use the kitchen. The old-fashioned kitchen "work triangle" was determined to be the most efficient layout in the 1950's when most women didn't work outside the home, worked alone in the kitchen and cooked most foods from scratch. Designers now think in terms of multiple work centers or work stations to allow more than one person to do the cooking. In choosing appliances, the same factors must be taken into account. How often do you cook prepared or microwaved foods? Are grilled foods a part of your daily diet? How many appliances do you use at the same time, and how many people are using them? Careful planning and selection are the keys to a comfortable and fully functional kitchen that will make the time spent there pleasurable.

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lebrate your love of food in a Viking kitchen. The superior performance of the world's only complete professional-type kitchen stokes rmet flames to divine new heights. With all the available sizes, colors, and fuel options, you'll find the fect match for your kitchen. But you should probably let the delivery guys carry it over the threshold.

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Only Natural

It seems that as the world becomes more mechanized and synthesized, we've begun to place greater value on those things that simply can't be faked or replicated – things in which the hand of nature and man are obvious. Our homes reflect those values, with more simply finished woods, stone, handmade tiles, natural-colored leathers, suedes, and fibers. The result is a home that is more serene and comfortable – for the eye, the body, and the spirit.

Conrad custom-woven shades are the perfect embodiment of this aesthetic. They're created from grasses, reeds, and plant fibers that have been harvested, washed in cool streams, and hand-woven by native craftsmen who inherit this age-old art. The distinctive characteristics of real, natural fibers – their magnificent color, texture, quality, and sheen – reflect a beauty that can be achieved only by nature.

Conrad shades are custom handwoven to size, and each bears the weaver's own signature – his practiced eye, his pride of craftsmanship, and the mastery of his art. When you look at the sides of a Conrad grass shade, you see continuous hand-woven strands, not cut edges. And these original sunshades, while naturally translucent, filter even the brightest sunlight without sacrificing outdoor views.

The latest in Conrad's extensive line window coverings are two new weav called Kumara and Kumara Reed, whi take their name from the ancient Ma word for "sweet potato". Their rich colori and sensuous textures recall the floweri golden root for which they're named. T tawny beauty of Kumara is achieved wi hand-tied strands of willow skin th reveal character and color when the interact with light. The wild river ree used in Kumara Reed are woven togeth with honey-colored strands of willo skin, enhancing the rich, deep clov peppercorn, and cinnamon shades the reeds.

Large looms allow Conrad to be used virtually any size and style of windo including arches and angles. Botto up/top-down operation, motorizatio fabric lining, and other sun-control an privacy options are also available Conrad's collection of more than 4 distinctive handwoven window covering can be purchased through designer and architects.

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Even in the sleekest and sparest of contemporary decors, natural fibers and textures form the perfect counterpoint to polished metals, highly-reflective lacquered surfaces, and lollipop colors. Soft, natural colors offer the eye a place to rest, and provide warmth and intrinsic interest. Sunlight through textured shades creates abstract patterns of soft, dappled light on walls and floors. Carry the look throughout. Accessorize with pillows made from coarsely woven fabrics or fibers in cream, white, buff, eggshell, and other neutrals. Use woven lampshades and table runners. Group oversized baskets in arresting shapes. And always have fresh flowers and something lush, green, and living somewhere in your home. It prevents the cold, unfinished look of some contemporary interiors.

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Backyard cooking is no longer "roughing it," the equivalent of a camp stove on a tree stump. The outdoor grilling experience now embodies a new sophistication, which is exemplified in products like those offered by Dynamic Cooking Systems. DCS, the winner of the 1996 "Entrepreneur of the Year Award," has dedicated itself to building indoor and outdoor appliances known for exceptional quality, outstanding performance, and elegant design for more than 10 years.

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The E Series offers a 24-volt safe and-silent ignition, and a convenie rotisserie outlet on the carted model The new stainless steel grates are durab and weatherproof for reliable performanc

Like the DCS D Series grills, the E Serie grills feature the DCS Greas Management System, weatherproo stainless steel u-shaped burners, double-lined hood to prevent heat disco oration, an infrared rotisserie for searin heat, and a smoker tray for that delicious aromatic barbecued flavor. All DCS grill are available on a cart or as built-in units Whether you're creating the perfect summe kitchen for family and friends or enjo grilling outdoors all year long, DCS offer the ultimate outdoor grilling experience— it's all the grill you'll ever need.

Branching Out

There's no meal that can't be improved by preparing it in the open air, surrounded by your fragrant gardens and whispering trees. And today's professional-quality gas grills offer limitless possibilities for experimentation in outdoor cooking, allowing much greater control and flexibility. It's time to move beyond the usual steaks-burgers-chicken-kabobs. Try adapting some of your favorite indoor recipes to outdoor cooking — even slow-cooked dishes like sauces, stews, casseroles, and soups. Use the rotisserie to cook pork and beef roasts. Then stretch out in your hammock with a mint julep and let the grill do the work.

The DCS 48-inch D Series Professional Gas Grill, here mounted on a cart, is also available as a built-in. Available with a variety of side-burner and rotisserie configurations, the 48-inch D Series can accommodate many foods with different temperature requirements.

It's reassuring to know that this is the only grill you will ever need to buy. Unless you count the summer house.

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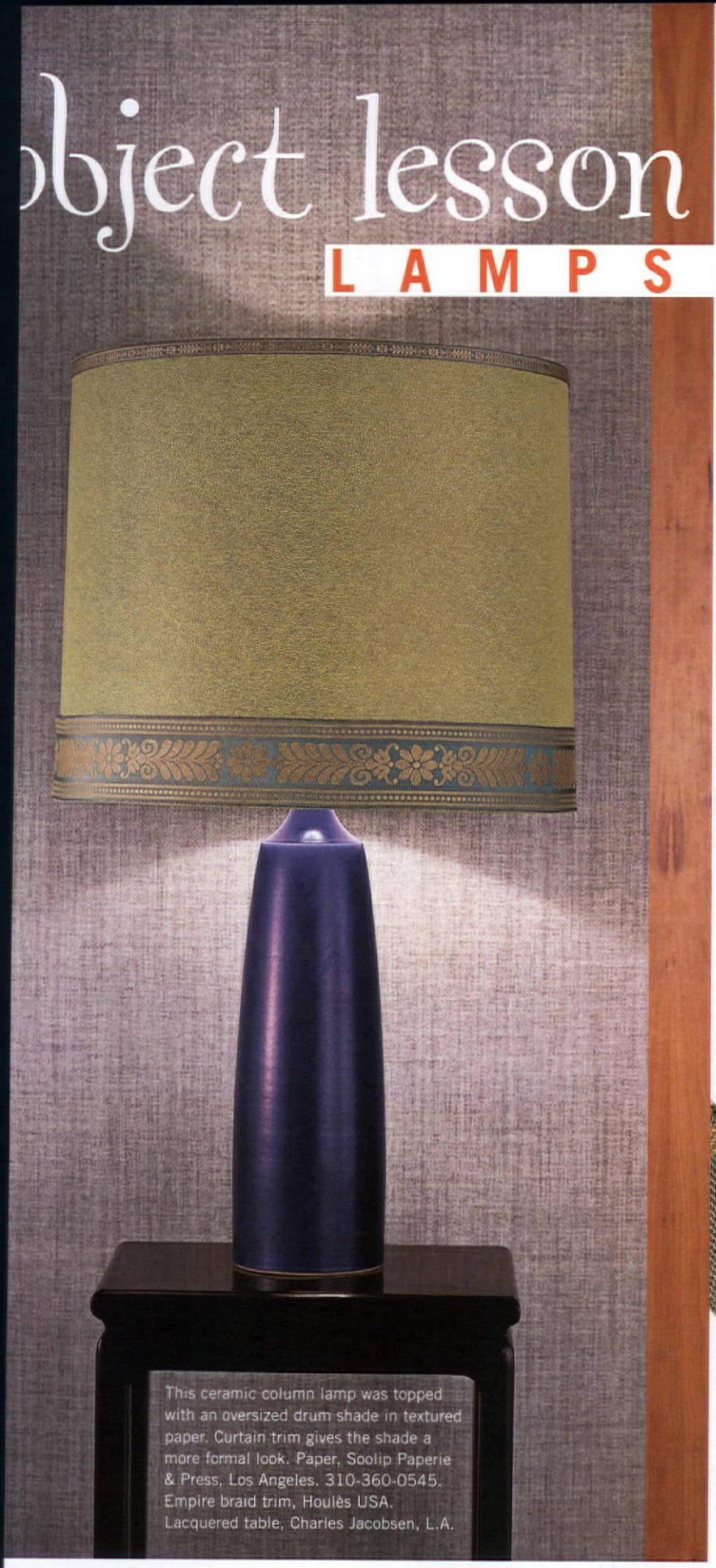
bject lesson

LAMPSHADES



This ceramic column lamp was topped with an oversized drum shade in textured paper. Curtain trim gives the shade a more formal look. Paper, Soolip Paperie & Press, Los Angeles. 310-360-0545. Empire braid trim, Houlès USA. Lacquered table, Charles Jacobsen, L.A.

"A SHADE," says Jonathan Adler, the New York potter and ceramic lamp maker, "can transform a lamp from *ordinaire* to couture."

Just as accessories can make the outfit, lampshades are the perfect finishing touches for almost any interior. Shaded lamps create small alcoves of light that give a space atmosphere and warmth. The shape and material of a shade can help to emphasize a room's style, and just the right shade can turn a humble base into a work of art.

Yet, too often lampshades are an afterthought. "It's the most underrated thing," says Atlanta design consultant

BY INGRID ABRAMOVITCH PHOTOGRAPHS BY CARIN KRASNER

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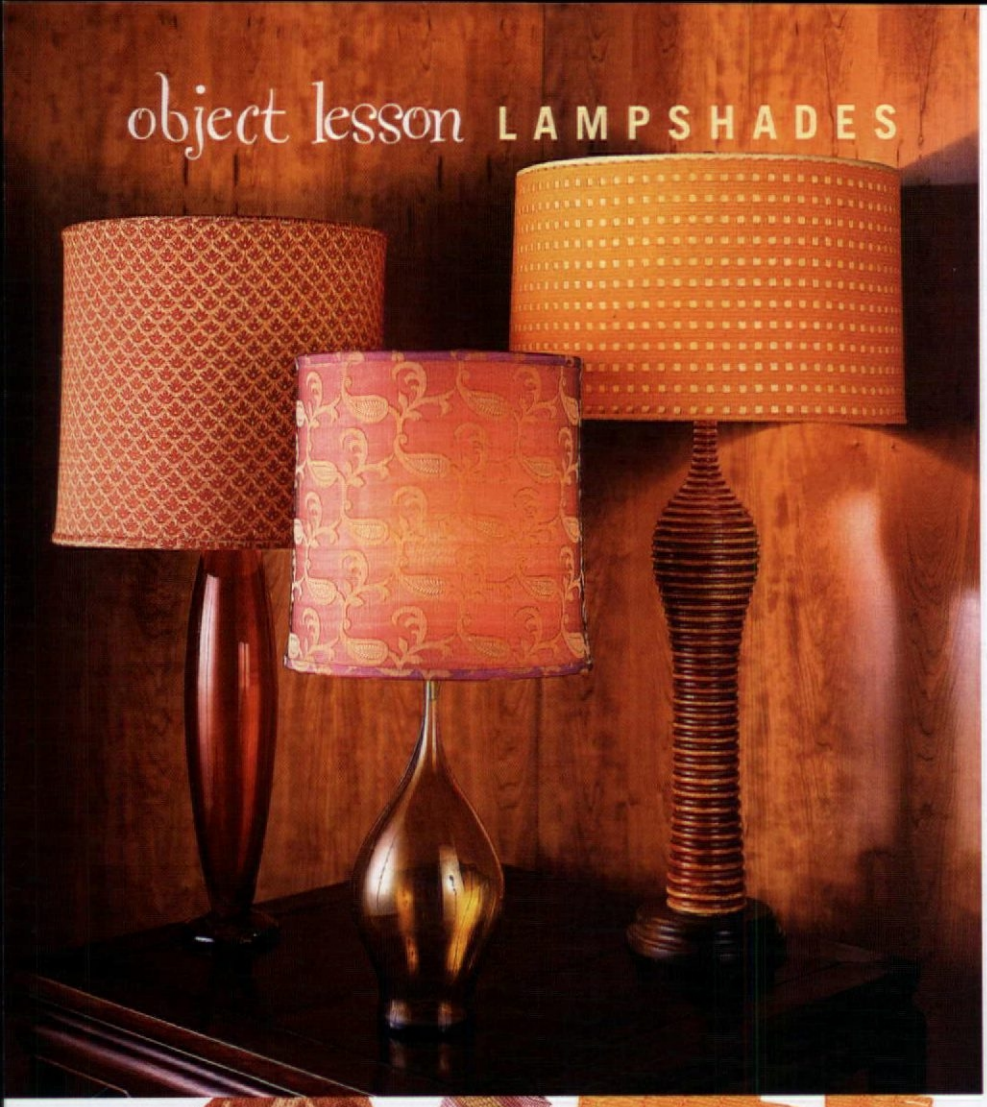
object lesson LAMPSHADES



1 A custom shade maker can create a lampshade in almost any fabric. A shade in a Fortuny cotton print, used inside-out, tops a 1950s Murano glass base from Retro Gallery, L.A. 323-936-5261. The Murillo fabric shown is Sienna on Parchment.

2 The three drum shades above look like true cylinders but were made slightly narrower at the top to avoid the optical illusion of top-heaviness. Eva Paisley Sheer fabric, from the Silk Trading Co. (800-854-0396), was layered over yellow silk. Murano glass lamp, Retro Gallery.

3 A drum shade on a column lamp is a classic combination, but Fortune likes to play around with proportion. Here, he goes with a wide, short drum that shows off the neck of the base. Aiming for an Islamic feel, he chose a Greeff curtain fabric from F. Schumacher & Co., stretched over a parchment shade. Table, Charles Jacobsen.

Dan Carithers. "Most people do no have fabulous lamps, so shades are th first thing we start adding."

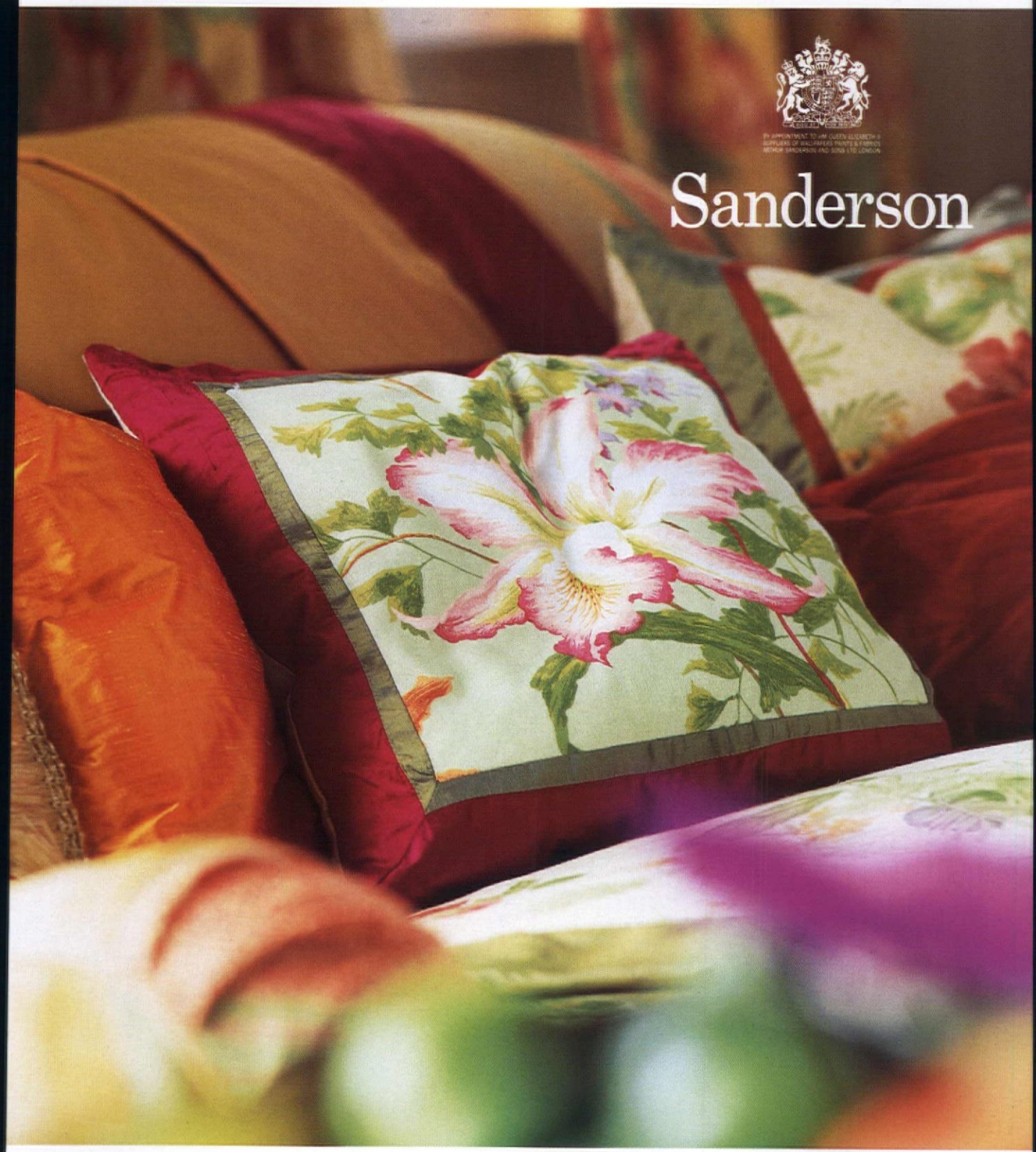
House & Garden editor-at-large Pau Fortune is a big fan of lampshades; a last count, his Los Angeles living roor had at least eight lamps, each with different shade. "There was a big vogu for track lighting and no lamps, bu I think that is deadening light," h says. "Lamps are flattering, comfortin and warm. It's like a campfire: you ar drawn to the light."

We asked for his take on the subjec and found that he, like many othe interior designers, has specific—an sometimes contrarian—views on what right and what's wrong in a shade Rather than use standard cream o white shades, Fortune, who designe most of the lampshades on thes pages, believes in creating one-of-a-kin pieces with unusual materials, such a handmade paper and Fortuny fabrics He has them made by his favorit custom lampshade maker, L.A.'s Lea Lampshades (310-652-0557).

FOR A COMPLETELY differen viewpoint, we consulted one o our favorite Park Avenue tradi tionalists, Mario Buatta. Th prince not only of chintz but of fancy details such as gathered pleats an découpage, Buatta shows us some of hi favorite lamp combinations.

We've included a guide to classi shapes, such as the gently sloping empir and the cylindrical drum, and the con ventional wisdom on what shade shoul be paired with what base. In Dos an Don'ts, we offer advice ranging from how large a shade should be in propor tion to the base, to subtle but essentia details such as the color of the lining Since matching shades to bases can b like clothes shopping (you won't know what works until you see it on), we like the suggestion from New York interio designer Susan Orsini. "Always bring the lamp," she counsels. "That's critical."

The most important advice is that when it comes to lampshades, feel free to break the rules. "For instance, if I were to use a classic base, I would choose an unusual shade shape in, say, leather or textured velvet," says Kelly Hoppen, the London interior designer. "You can get away with murder."



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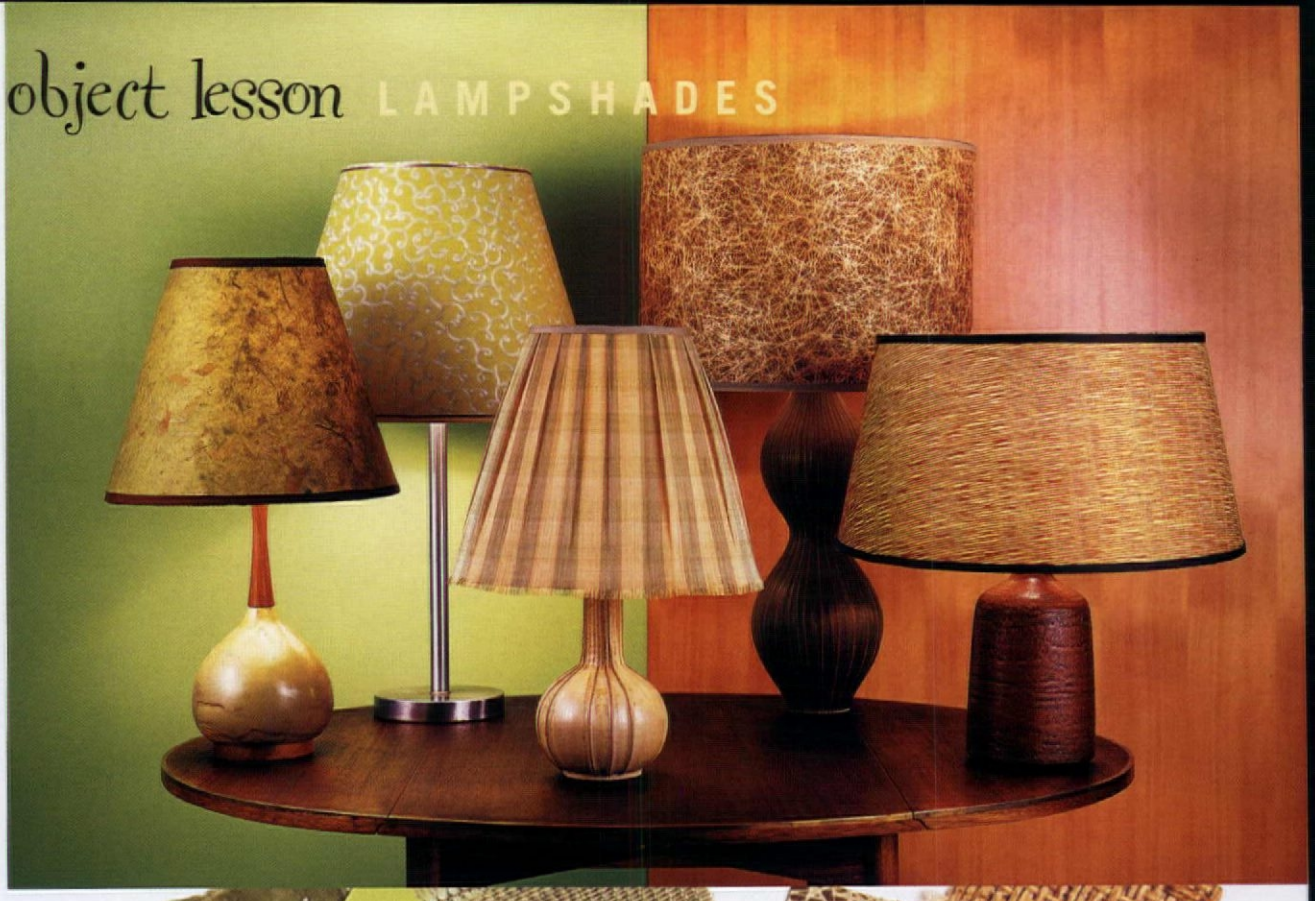
object lesson LAMPSHADES



1 Empire shades go with almost any base, as the lamp at far left (and the two to its right) demonstrates. The shade is an olive-green pressed-leaf paper from Soolip Paperie & Press, with brown grosgrain trim from Houlès USA. The lamp base is from Denmark 50, L.A. 323-650-5222.

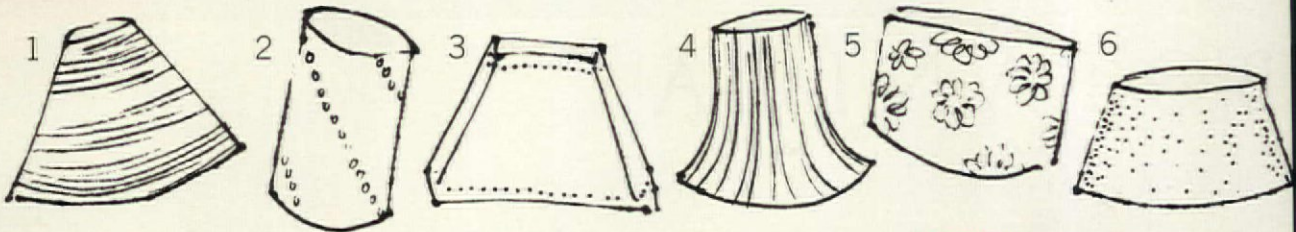
2 Many handmade papers can be turned into lampshades; just have them laminated onto a backing. This 1960s chrome base gets a shade in silvery paper from Soolip Paperie & Press. The trim is silver ribbon.

3 For an offbeat take on a pleated empire shade, Fortune gathered vintage Filipino grass cloth roughly at the top. He liked the look of the cloth's raw edge and used it as a detail at the bottom of the shade. The 1940s lamp base is from Denmark 50.

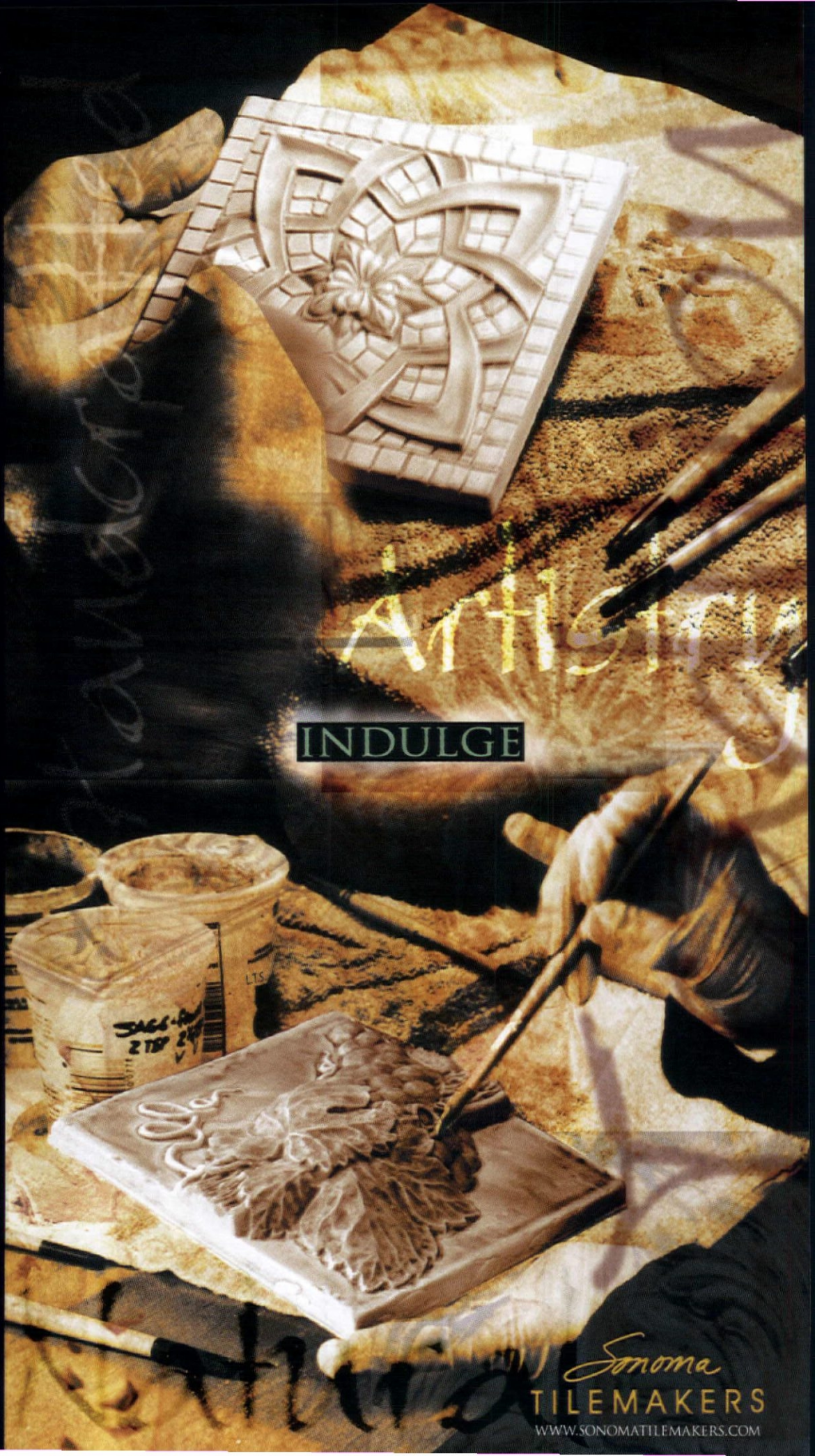
4 A shade looks more finished with trim on its edges. This drum shade in fine Japanese paper from Soolip Paperie & Press is trimmed in mushroom beige bias binding. The base is by Jonathan Adler, NYC. 212-941-8950.

5 This modified oval shade can be pushed close to a wall, making it ideal for a console. Shade in Nobeoka grass cloth, F. Schumacher & Co. Lamp base, Denmark 50. Paul McCobb table, City Studio, L.A. 323-658-6354.

GET IN SHAPE Six classic lampshade styles and how to use them



The NYC-based Oriental Lamp Shade Company (212-832-8190) offers these guidelines for frame shapes: **1 COOLIE** This unfortunately named style, which looks like the hat, suits wide bases. **2 DRUM** A cylindrical shade perfect for column lamps. **3 SQUARE** and **RECTANGLE** These work with square and almost-square bases. **4 BELL** This frame has an Asian flavor that would suit chinoiserie fabrics. Try it with vase- or urn-style bases. **5 OVAL** Great for narrow surfaces, since it can be pushed against a wall. **6 EMPIRE** This popular shape matches almost any style of base.



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object lesson LAMPSHADES

1 A square shade echoes the proportions of its square base. The Japanese mulberry bark paper is translucent, making it a good choice for those who want ambient light in a room. Paper, Soolip Paperie & Press. Brown grosgrain trim by Houlès USA. The brown stitched-leather base by Casanova Bjorlin is available from Shelter, L.A. 323-937-3222.

2 For a bedside table, Fortune selected a small shade so the lamp doesn't overpower the space. Some Fortuny fabrics come with a wide velvet edge; he used it as trim. Inside-out apricot Murillo cotton by Fortuny. Vintage base, Blackman Cruz, L.A. 310-657-9228.

3 Fortune assembled this base out of art-school plaster fragments, so it has a shape that doesn't fit any of the standard lamp-base charts. He improvised, deciding on a square shade, which he had covered in Ashanti silk from Fortuny. "It's whatever works," Fortune says. "There are no hard-and-fast rules, except that most of the time the shade is larger than the base."

dos & don'ts

1 DO consider the amount of light you want. Since a small shade will dry out quickly when paired with a high-wattage bulb, choose a larger lampshade if you need a lot of light.

2 DO use shields—fabric covers that go on the top or bottom of a shade—if the bulb will otherwise be visible.

3 DON'T let the lamp's mechanism show. The shade should hang low enough to cover the works (usually about 2 inches below it), but not so low that it covers the neck of the base.

4 To create ambient light in a room, DO choose a translucent shade. For reading, says Oriental Lamp Shade Company's Ron Murakami, an opaque or dark shade is a good choice, since it will direct light downward onto your book, not into your eyes.

5 If a room has a dominant fabric, DO consider using it on the lampshades too, says New York interior designer Susan Orsini.

6 DO look for fine details, such as hand-rolled edges and straight, narrow seams, in a shade. It makes all the difference, says lamp designer Jonathan Adler.

7 DO choose a lining for a shade that is lighter in color than the outside fabric. For a warm, flattering light—for instance, on a dressing table—use a pale peach or pink lining. Synthetic linings last longest, Orsini says.

8 To call attention to a shade, DO accessorize it with fabrics and gimps. Pleating can also make a simple shape unique.

9 If using a drum shade, DO make the top slightly narrower than the base. A true cylinder creates the optical illusion that the top is wider than the bottom.

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object lesson LAMPSHADES

1 Seams are unavoidable in fabric-covered frames. Why not turn them into a design element? Silk Trading Co.'s striped silk taffeta, used on the diagonal, covers the ribs.

2 This match successfully flouts the rules: square shades don't usually top urn-style bases. Shade in papyrus, Soolip Paperie & Press. The base is from Pottery Barn. 800-922-5507.

3 A woven net fabric typically used for curtains makes an elegant shade when wrapped over a silk drum. The outer fabric is cotton Chiaroscuro Net by Decorators Walk.

4 Silk Trading Co.'s Hermoine Dot Sheer was stretched over a silk underlayer. Table from Orange, Beverly Hills. 310-652-5195.

THE BUATTA TOUCH

When it comes to lampshades, New York interior designer Mario Buatta is an empire-icist. He loves the classic shape, with its gently sloping sides, and he comes up with infinite variations on the theme. "It's pretty, looks great on everything, and gives a nice pool of light," Buatta says.

For a dressing table, Buatta tops a candlestick lamp with a dainty découpage shade by Susan Crater for Mario Buatta, Inc.

"This woven shade looks glamorous at night and gives good reading light," Buatta says.

He dresses up fabric shades with fancy details, like the pleats and half-inch ruffle on this one in chintz.

Buatta made this scrapbook shade with ribbon and brass tacks. He uses it to hold photos and postcards.

Star-shaped paper adds verve to a classic swing-arm lamp. "I'd use it in a boy's room," Buatta says. Sources, see back of book.

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CUSTOM COOL

With a surfeit of Saarinen and an excess of Eames, auctioneers look to midcentury specialty designers

1 A Sam Maloof rocker sold at Los Angeles Modern Auctions for $23,000. **2** This lacquered Paul László armchair went for $5,175. **3** A bid of $2,760 won a pair of Paul Evans club chairs. **4** A Wharton Esherick bar cart is on sale at Philadelphia's Moderne Gallery. Esherick pieces typically sell for $15,000 to $20,000. **5** A Samuel Marx coffee table, vellum-covered, with a Chinese lacquer panel: $12,500 at Wright, Chicago.

MUCH LIKE THE post-boom Nasdaq (if without the wild price fluctuations), the market in midtwentieth-century modern design is now undergoing a settling-out period, as standards of value and significance are reestablished. "Every market takes time to mature," says Usha Subramaniam, a former Christie's specialist and the founder of icon20.com, an auction house, gallery, and Web site devoted to twentieth-century design. "It happened with Arts and Crafts, and with ceramics and glass. Buyers now have access to information that lets them understand what objects are worth, and why. They are becoming collectors, rather than people who are just furnishing their homes."

So where will the market go? No one imagines that the mass-manufactured furniture that is so emblematic of midcentury modernism will fall out of favor. For one thing, it's too cool. For another, the furniture is the focus of such Talmudic study that fanatics can discern the production pedigree of a given Herman Miller chair by the screws that hold it together.

All the same, some modernism aficionados wonder if certain production forms aren't, as they say in Hollywood, overexposed. "How many times can you see the same plywood chair?" says one design consultant. "It's the 'been there, done that' syndrome."

Acknowledging this sentiment, some auctioneers, as they look to the future of the midcentury-design market, see a prominent place at the top end being taken by designers whose output was relatively small: those who worked mainly in the custom-made market. "Every collector wants a rarity—it's just human nature," notes Richard Wright, whose new Chicago-based firm, Wright, aims to become a "boutique auction house" for midcentury design. "Custom-made pieces have a

TIPS ON SELLING

It doesn't take much technique to buy at an auction. You just keep sticking your hand in the air until the price gets too high or the gavel comes down.

Selling at auction, however, requires a bit of know-how. A few tips from antiques dealers who are seasoned veterans of the salesrooms:

Estimate low; sell high. "A high estimate can convey a certain prestige," says one dealer, "but it can scare buyers off, too. What the really smart guys do—and it's kind of a risk—is to ask for a conservative estimate. People read the catalog and think there's a bargain to be had. Lots of them come to the auction, and before you know it, the bids go through the roof."

Timing is everything. Summer is not the time of year to place an object up for auction. "In my experience, bids are always lowest in summer," says a dealer. "People are traveling; their minds aren't on buying. Early April is another bad time. Even if people ▶

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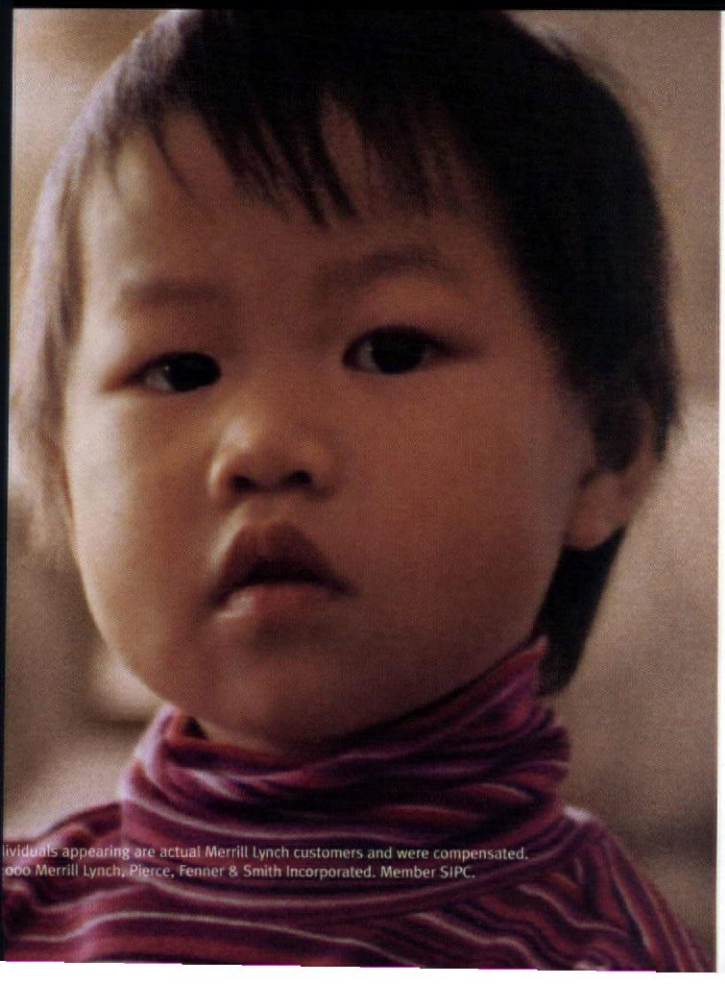

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big advantage in that they're unique. It's a great selling point and adds a lot of value."

"There was an artistic side to the custom work, because it wasn't made for mass production at low cost," seconds Peter Loughrey of Los Angeles Modern Auctions. "The custom pieces tend to be better crafted. The designers had enough money at their disposal to make something wonderful."

A few midcentury designers who made their name in the custom arena—soulful George Nakashima; sleek, sybaritic Vladimir Kagan; innovator Wendell Castle—already command a large following (and high prices) in the modernist market. Auctioneers forecast that others will soon join the upper tier of the market. They include:

1 SAM MALOOF A modernist by accident of birth date more than by ideology, the self-taught Maloof is still at work, at age 84, in the Alta Loma, California, woodworking studio that he established in 1954. Maloof's designs have a simple loveliness reminiscent of Shaker furniture, but with a refined edge. His wooden rocking chairs, the pieces for which Maloof is most famous, are carved with incredible sympathy for the human body. "Sam is a deeply spiritual man whose work reflects the calm, orderly aesthetic of his life," says design historian Barbaralee Diamonstein-Spielvogel. "To me, he represents the pinnacle of American craftsmanship."

2 PAUL LÁSZLÓ Architect and designer to the stars, László was born in Hungary and immigrated to the United States in 1936, at age 36, settling immediately in Los Angeles. Though he made a few mass-produced designs, László is best known for his sunny, comfy modernism. (Floral prints were a favorite upholstery.) His superluxe style attracted clients such as Cary Grant, Barbara Stanwyck, and Elizabeth Taylor. "His pieces have wonderful, opulent proportions because they were made for big, sprawling homes in Bel Air," Loughrey says of the designer, who died in 1993. "László never had to work under financial constraints, and he was expensive. People paid more for his stuff in the fifties than they'll pay for it today."

3 PAUL EVANS A sculptor b training, Evans produced work in th 1960s that gave new meaning to the ter rugged individualism. He worked almos exclusively in metal, joining and blendin slabs and sheets of steel, pewter, silver, an bronze. Custom Evans pieces from th estate of puppeteer Shari Lewis (of all pe ple) that were recently sold by John Soll at David Rago Modern Auctions in Lam bertville, New Jersey, perfectly exemplif his burly folk-art-meets-modernism styl "He was drawn to massive scale and brut materials," notes Richard Wright. "Whe ever we get one of his pieces, the joke is w have to get back braces. Everything he di seems to weigh a thousand pounds."

4 WHARTON ESHERICK Traine as a painter, he was a brilliant, visionar craftsman in wood. In his early days, i the second and third decades of the las century, influenced by cubism and th German Expressionists, he employed tri angular shapes with panels and board joined at oblique angles to achieve a surrea beauty. As he matured, the Pennsylvania based Esherick, who died in 1970, becam

influential through his experiments with carved biomorphic forms. "He was very idiosyncratic, and most of his designs were executed once and never again," says Robert Aibel of Philadelphia's Moderne Gallery. "To him, furniture was an art form that had to be functional."

5 **SAMUEL MARX** A Chicago architect who trained at the École des Beaux-Arts in Paris, Marx was a noted collector of modern art whose signal commissions came from other collectors, including actor Edward G. Robinson. Marx began to design modern furniture in the late 1930s while in his 50s, embracing spare, geometric shapes or pared-down references to traditional styles. His special genius was for finishes. Marx wrapped some pieces in parchment, covered others in a crackled lacquer of his own invention, and often used limed wood. He died in 1964. "Marx had a sensibility in tune with the Art Deco masters of France like Jean-Michel Frank," says New York dealer Liz O'Brien. "He did only old-school custom work, and could be seen as elitist. But to my eye, he's the best of the U.S. midcentury designers."

TIPS ON SELLING

don't owe taxes, they're worrying about taxes." The best time? "In December, around Christmas. Spending season."

▶ Sometimes smaller auction houses offer a seller a better chance of attracting high bids than Sotheby's or Christie's. Seeing an object in the catalog of a large auction house, some potential buyers will assume that every one of their competitors also knows about the sale. Hence, the chances of being outbid are good. "At a smaller place, people think they can steal it," says one Connecticut dealer. So many buyers think the same that you end up getting more bidders than is dreamed possible. "It's startling to see," says the dealer. "It's like when you throw fish food and it hits the top of the water. *Boom!*"

▶ If you have a significant piece to sell, insist that an image of it is included in any advertisement, or at least mentioned in the advertising copy. At smaller auction houses, it may even be a worthwhile investment to offer to pay for a portion of the cost of an ad yourself to ensure that your item will be displayed prominently.

▶ Wait for niche buyers. If you have, for example, an Art Nouveau cabinet to sell, it is wiser to wait—even for as much as a year—for a specialty auction, rather than put the piece up in a generalized sale of twentieth-century decorative arts.

▶ Get the proper sale slot. At high-end auctions at Christie's and Sotheby's, dealers say, it is to your benefit to have your item come up near the start of the sale. Explains one: "People tend to buy early at the bigger sales. By the end, they've got nothing left to spend." At smaller auction houses, which often attract first-timers who can initially be timid about bidding, it's best to have your piece reach the block near the middle of the sale. "You want to wait until the crowd is warmed up."

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SOONER OR LATER, most gardeners become fascinated with propagation, the most mysterious and most intimate aspect of gardening. "Husbandry" is an ancient word for horticulture; it also means thrift and implies progeny. In the garden, thrift and luxuriance go hand in hand. Profuse flowerings can stem from a few seeds wrapped in a handkerchief, a closely watched cutting on the windowsill, or an unprepossessing root.

My first lessons came early in my gardening life, on the South Fork of Long Island, in a village where people loved to garden. There were no garden tours then, at least not the kind with tickets. If there had been, tourgoers would have seen that, though each garden was as distinct in atmosphere and form as its respective gardener, certain plants recurred in each one.

Dark red columbine, a Siberian iris strong enough to part paving stones, shining gold marsh marigolds, a lavender that withstands winte vagaries, sweet single feverfew daisies, and sk blue nigella: all these and more became villag motifs. It was not a matter of fashion. Thes plants were close relatives, passed in variou forms from one gardener's fervent muddy han to another. The techniques—seedlings, division and cuttings—were learned as we went, spurre on by admiration for one another's plants an every gardener's impulse to share what grows

Among the plants that are easily divided and shared with friends is the scabiosa, left.

The simplest kind of prop agation was done for us b those plants that willingl self-seed. Because I am bet ter at watching than weed ing, every corner of my end of-summer garden becam a local source for seedlings There were perennials: feverfew, deep-blue cen taurea, rose campion, biennial foxglove, holly hock, and clary sage; and also those hardy annuals that will often winter-over if planted i the fall: larkspur, nigella, and cornflowers.

When they are tiny enough, any seedling can be dug up with a large trowel early in the morning then wrapped in newspaper an brought to a neighbor's garden. There, with frequent waterings, they can make themselves at home. They will stop growing with the onset of cold weather, and begin again with a well-rooted start the following spring.

This generous fecundity among garden plants does not extend to hybrids. Special varieties bred for a particular characteristic—doubleness, say, or a fashionable color—will usually not seed true. My favorite nurserywoman, Fleurette Guilloz, fo years the source of the loveliest plants and the best growing advice in this region, is now retired. She happily contemplates the former growing field behind her cottage turning Eden-like, as dianthus, gaillardia, and columbine multiply higgledy-piggledy all by themselves.

Fleurette points out that had she planted hybrid varieties, this splendid proliferation would not have happened. Though she knows that new hybrids can be seductive, she warns against exclusive planting of the unfruitful: "I am afraid we are going to lose the most dependable garden plants. There's protection for birds and animals, but we are not thinking about the plant world."

Finding out which plants will replicate themselves (the open-pollinated) and which will not (the hybrids) is not always easy. One way is to wait and see. But a few catalogs make a point of

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green thoughts

letting their customers know. Johnny's Selected Seeds in Albion, Maine (207-437-4301), sells mostly open-pollinated seeds, and marks the few hybrids, coded F1 or F2, in the catalog. Seeds of Change in Santa Fe, New Mexico (888-762-7333), sells only open-pollinated seeds.

THE EASIEST WAY to get more perennial plants from a few is to divide them. Just the same, I know gardeners who are afraid to do this, because they don't want to lose what they have. This anxiety is not always unreasonable. If a favorite plant is faltering, it is a bad idea to dig it up and try to get more. On the other hand, it often happens that the irises or lamb's ears, the asters, phlox, or chrysanthemums, burgeon and overcrowd themselves. Then gardeners should be brave and get to work. Even the plants will be grateful.

In general, it is sensible to divide perennials in the early fall if they are the kind that bloom early, and as early as possible in spring if they flower late. The shallow-rooted ones, such as chrysanthemums, evening primrose, wild geraniums, and bee balm, can be easily divided with one's fingers. Those with deeper fibrous roots or with gnarly rhizomes, like irises, need a thrust with a sharp spade or a kitchen knife. The rules are these: work on a cloudy day; water for a few hours before you divide; replant at the depth to which the plant was growing before; and give some of what you divide to someone else.

Although it is nice if you can remember both, it is more important to remember the name of the person who gave you a plant than to remember the name of the plant. I realize this is controversial, but such is my experience.

Growing new plants from cuttings is the most magical process of all. Skeptical gardeners should begin with something likely to succeed. I recommend a stem cutting from a scented geranium. They root easily. And you often come across an eccentric specimen with a piercing smell, an exquisite flower, or a curiously lobed leaf and want another exactly the same. It is best to take the cutting in spring or early summer. The cut should be cleanly made, about three or four inches bac from a healthy tip. All but one nearly ful grown leaf should then be removed.

The stem should quickly be inserted t a depth of about one third its length in little clay pot filled with a mixture of san and lightly screened compost. Put th pot in good light in a place where you wi see it every day and so remember to kee it always moist. It must never dry out. I a few weeks the stem will have becom root and there will be a new plant.

Hardwood cuttings, struck in winte from young shoots of dormant shrubs need less care than do green softwoo cuttings; they just take much longer t root. Cut them four or five inches long with several buds, then dig them into shallow trench in a garden bed, abou three inches deep, with a little sand at th bottom for drainage. Then you wait a winter and spring. By summer at least on or two out of half a dozen will hav rooted. A good confidence giver is willow which never fails. A frugal friend ha made many corkscrew willows out of hi last year's prunings. Perhaps he will giv me one. I have black currant to swap.

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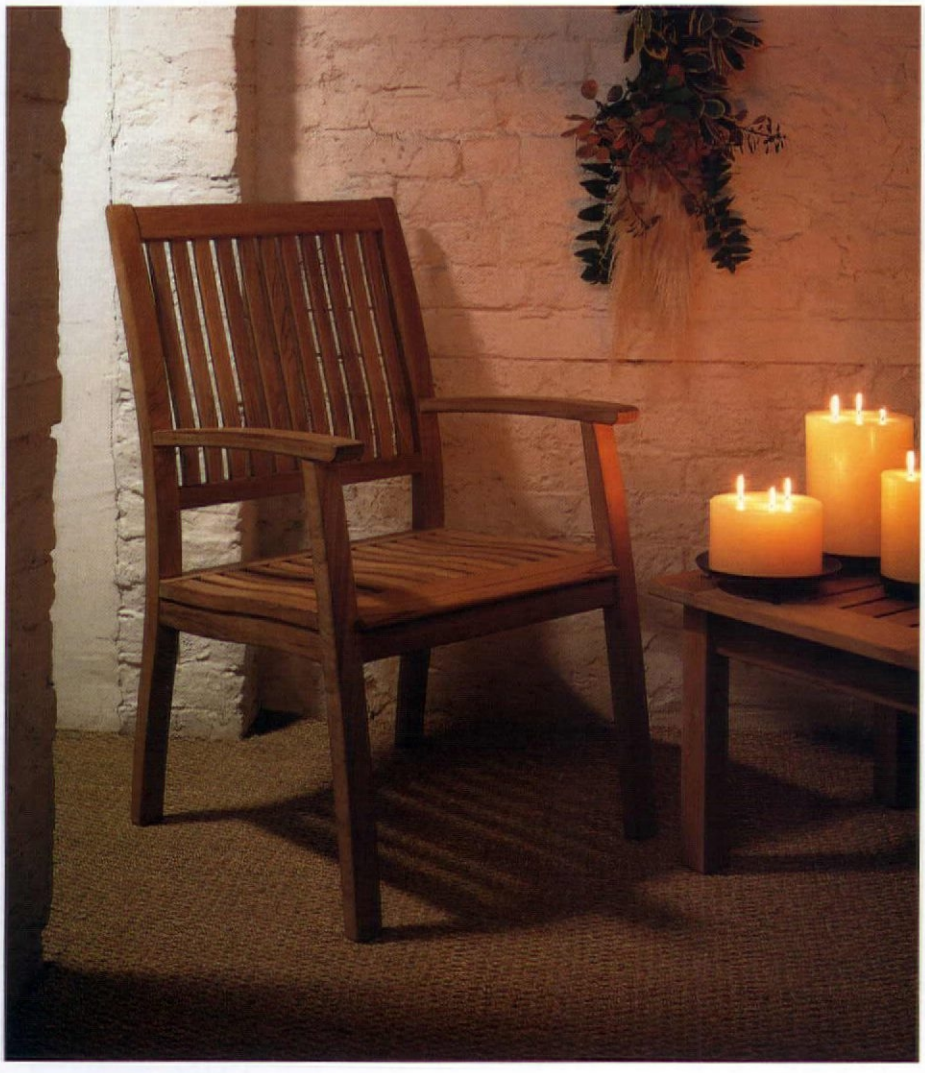

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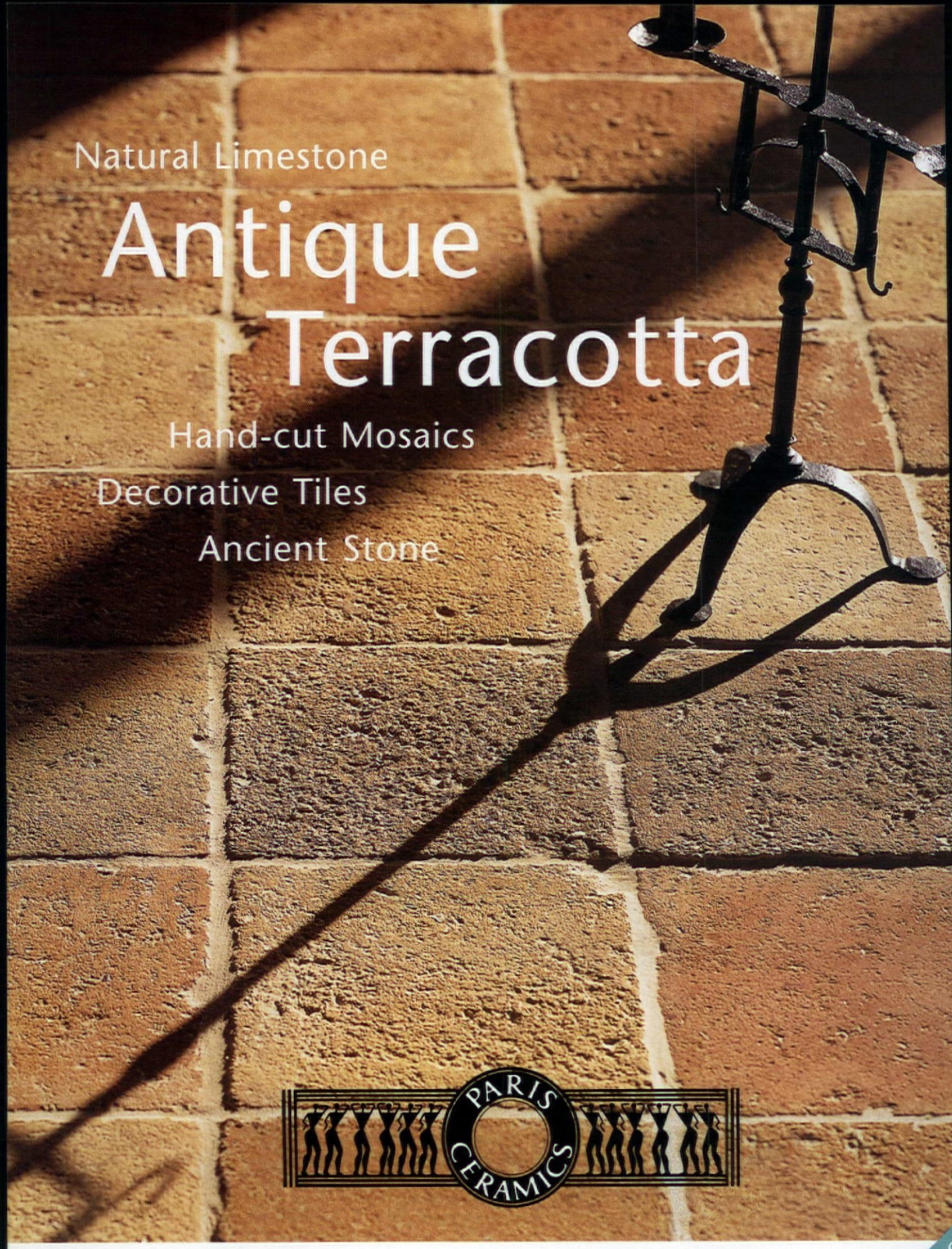

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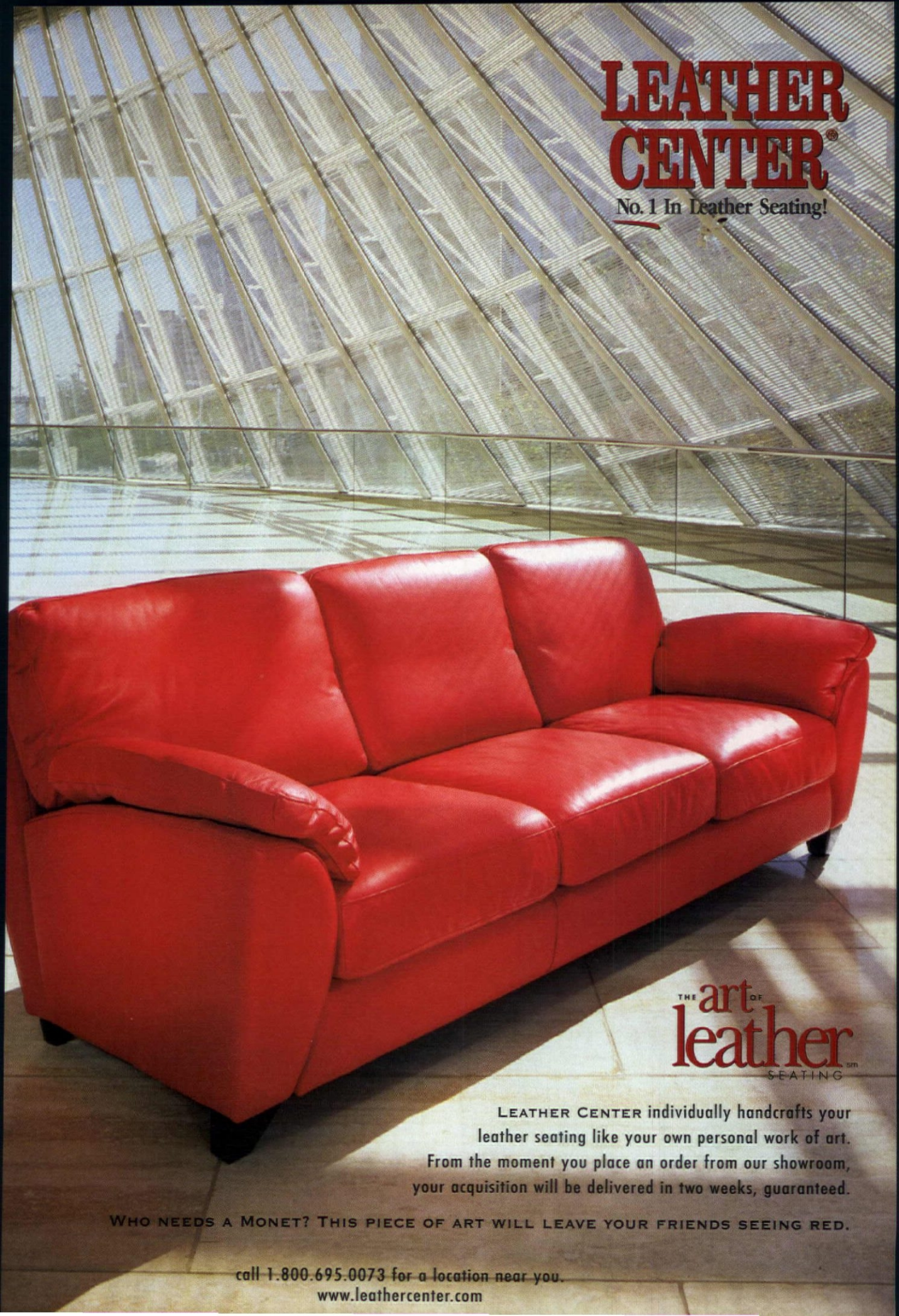
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AMERICAN SPIRIT

California sparkling wine is giving French champagne a run for its money

"Branding" seems to be the buzzword of the new millennium. Creating a brand name with a marketable image is the goal of almost every new business enterprise. Hence the spectacle of rap stars attaching their name to clothing lines, and handbag designers stamping their logo on sofas, stationery, and candles. In the world of consumer luxury goods, image is more important than substance. Which is part of the challenge facing California's sparkling-wine makers. The name "champagne" is one of the most potent and venerable of all luxury brands—a universal synecdoche for the good life. When was the last time you said to your loved one, "Honey, I want to lick sparkling wine off your naked body"? Or, "Let's break out the Iron Horse"? Somehow the substitution of the word "champagne" or "Cristal" makes these declarations more plausible.

By champagne, of course, we mean the sparkling wine produced in the Champagne region of northeastern France. Or do we? Among Northern California's bubbly producers, there seems to be some disagreement. Schramsberg, California's pioneer bubbly maker, insists on challenging the Frogs head on and calling its top wines Napa Valley champagne. Most of the other makers call their products sparkling wine, and emphasize that champagne is different—that is to say, Gallic apples next to their California oranges—not necessarily better or worse. But comparisons are inevitable. Same grapes, same method, same section of the wine store. Eventually the question arises, how good is the California stuff in relation to the original?

In 1965, a year before Robert Mondavi started his eponymous winery, Jack and Jamie Davies bought the old Jacob Schram winery known as Schramsberg on the eastern slope of Napa Valley's Diamond Mountain. One of Napa's early settlers, Schram arrived in the valley in 1857, and within a couple of decades his wines were winning international acclaim. Robert Louis Stevenson wrote about an 1880 visit to the winery in his book *The Silverado Squatters*. The acerbic Ambrose Bierce was a frequent visitor before he disappeared in Mexico. After a phylloxera epidemic and Prohibition put the celebrated winery out of business, Schram's absurdly charming Victorian house on the hillside served as a vacation home for a succession of owners, until the Davieses arrived, quixotically determined to restore the winery and produce

THE OENO FILE

1993 J. SCHRAM A mouthful of fresh biscuits with lemon zest. *Très français*. Very long, elegant, and complex. You should probably dress up to drink this. Hard to believe this is an American bubbly. $59

1995 DVX MUMM CUVÉE NAPA A very sophisticated bubbly with powerful fruit, yeasty complexity, and tiny bubbles. A definite *tête de cuvée*. $45

1993 LE RÊVE DOMAINE CARNEROS BY TAITTINGER This California cousin shows an unmistakable family resemblance to the great 1990 Taittinger Comtes de Champagne—at half the price. $49

NV DOMAINE CHANDON CARNEROS BLANC DE NOIRS This is definitely California, a bikini top full of Pinot Noir fruit with a firm underwire of acidity. Great value. $15

1995 J SONOMA COUNTY SPARKLING WINE Very tart, crisp, and citrusy, like a good Perrier-Jouët. Great aperitif. A wine-country favorite. $25

1992 IRON HORSE BLANC DE BLANCS This all-Chardonnay bubbly has a remarkable creamy texture and tastes like, among other things, a perfectly browned slice of sourdough toast. $34

a French-style sparkling wine using the traditional Pinot Noir and Chardonnay grapes.

At the time, California sparkling wine was a semisweet concoction made by a shortcut method from inferior grapes. There was very little Chardonnay or Pinot Noir planted in the valley. Somehow, the Davieses conjured up some local Chard. When the press failed to operate for their first crush, petite, blonde Jamie, formerly an art dealer, took off her shoes and jumped in to stomp the grapes with her feet. The 1965 vintage was released two years later, the first California vintage-dated sparkling wine made with Chardonnay grapes. In 1972, Schramsberg's *blanc de blancs* (literally, "white of whites," meaning all Chardonnay) was put on the map when Nixon took the 1969 vintage to Beijing to toast Chinese premier Chou En-lai. Not that the world necessarily rushed to embrace California bubbly.

I still had my doubts when I visited Napa a few months ago. But Mike Reynolds, Schramsberg's head wine maker, and Hugh Davies, of the second generation of Davieses at the winery, were determined to put a dent in my Francophilia. The boyish Gen X duo are used to this kind of skepticism. They have a simple response: blind tasting. After a tour of the nineteenth-century cellars, they sat *House & Garden* food editor Lora Zarubin and me down in front of five mysterious hooded bottles. All we knew for certain was that one of the bottles held Schramsberg's top-of-the-line J. Schram. The others contained superpremium (a.k.a. *tête du cuvée*) French champagnes—not just your nonvintage bruts, but the big boys that go for a hundred bucks and up. When the bubbles had cleared and the bottles had been unveiled, I discovered that I'd rated the '93 J. Schram in second place, tied with the 1992 Dom Pérignon, but ahead of the 1995 Perrier-Jouët Fleur de Champagne and the 1990 Pol Roger Cuvée Sir Winston Churchill. (My unequivocal first pick was the 1990 Veuve Clicquot La Gran Dame.) Lora, veteran of several trips t Champagne, put the J. Schram in firs place. Mike picked his own wine se ond after the Pol Roger, while Hugh who said he tried to avoid rating th J. Schram first, did so anyway.

Among the first fans of Schramsber wines were the folks at the venerabl champagne house of Moët & Chandon who, after inquiring about buying th winery, purchased land for their ow Napa Valley sparkling-wine operatio in 1973. Mumm, Roederer, Piper Heid sieck, and Taittinger followed Moët t California. While the expertise of thes venerable marques accelerated th improvement of California bubbly their French roots have resulted in curious identity crisis. "The fact that s much of the development was don by French companies made for mis conceptions about whether these Cali fornia wines were second labels," say Dawnine Dyer, the talented America wine maker at Domaine Chandon. Th French companies could hardly b expected to tout the superiority of th California product. Hence the apples and-oranges line of thinking.

I'm surprised that I've overcome my prejudice against California bubblies

THE TYPICAL California bubbly tastes fruitier and riper than the typical champagne. Some California makers, like Dyer and Greg Fowler at Mumm, emphasize *la différence*, going for a bold, fruity signature, while others, like Schramsberg's Reynolds, aim for a sleek and elegant Champagne-like style. Having been weaned on the products of Reims and Épernay, I tend to prefer the latter but this is a matter of taste. I'm surprised to admit that after several days of tasting, I've overcome my blanket prejudice against California bubblies. There are plenty of good ones. Dollar for dollar, they are probably a better value than the French juice. But, of course, if markets were strictly about value, I probably wouldn't be wearing these Prada loafers.

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past perfect

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A beachfront scene elicits interest in Japan's distant shores

Nonchalantly propped like miniature paper umbrellas on top of a Mai Tai, these colorful Japanese parasols were not haphazardly planted. Their seductive display on the cover of *House & Garden*'s June 1957 issue coincided with a U.S. campaign to overcome the public's reluctance to accept Japanese imports. That same year Warner Bros. released *Sayonara,* a saga with Marlon Brando and a Japanese dancer played by Miiko Taka, in which the lovers courageously challenged then current racial prejudices.

As if to counter the assumption that Far Eastern products were cheaply made, art director Alexander Liberman created an image suggestive of a world of chic and easy sophistication. A beach ball, a bottle of wine in a picnic basket, and a couple of fluffy towels draw readers into this Pacific Rim fantasy. A terrier seems to be waiting patiently for more goods from the East.

Thanks to international agreements on trade and tariffs, Japanese cameras, wash-and-wear shirts, and hibachis soon became popular from coast to coast. But by far the most successful import was the "Oriental" look, with its low furniture, stackable trays, and sliding panels. In addition to Scandinavian modern, Italian industrial design, and German neofunctionalism, the Japanese aesthetic helped to define the American lifestyle of the late 1950s.

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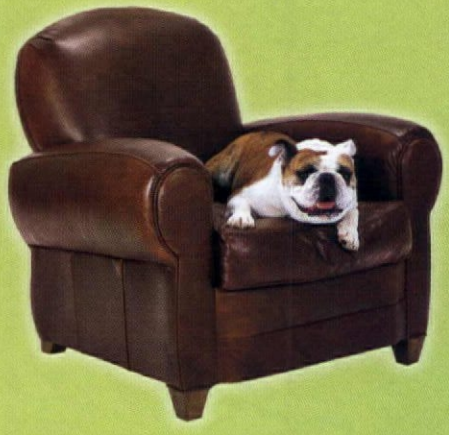
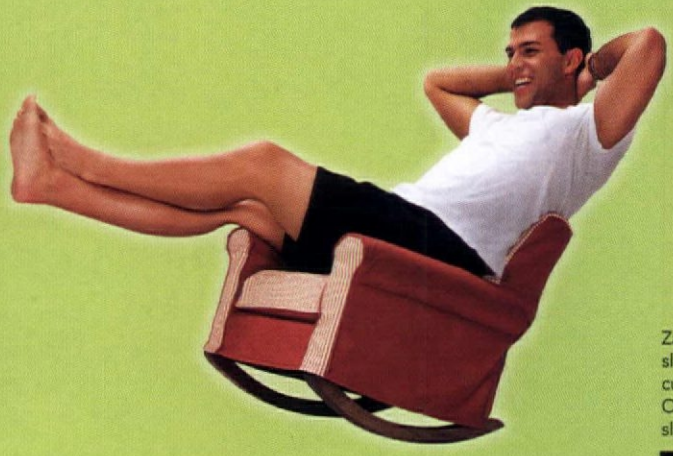


Whatever kind of kid you have.



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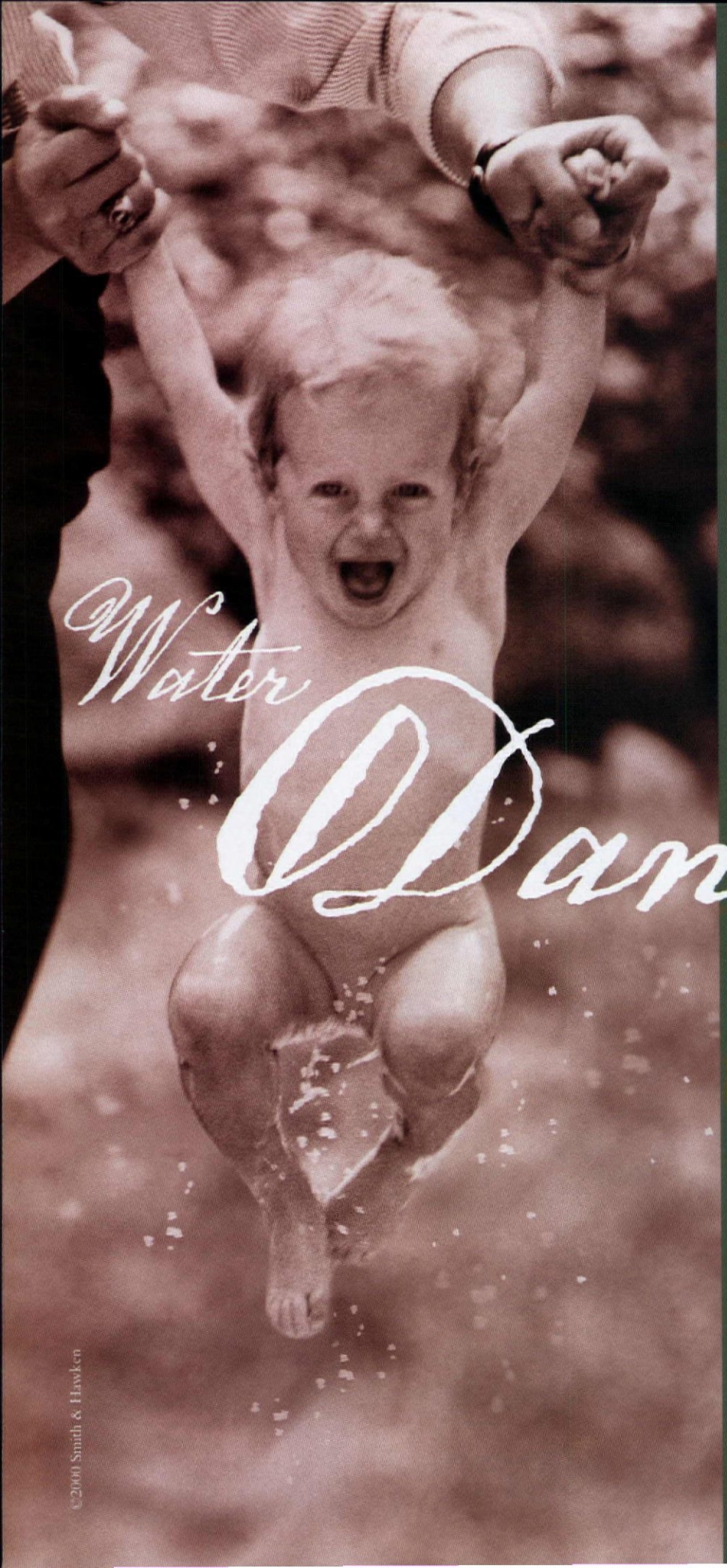

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first principle drama

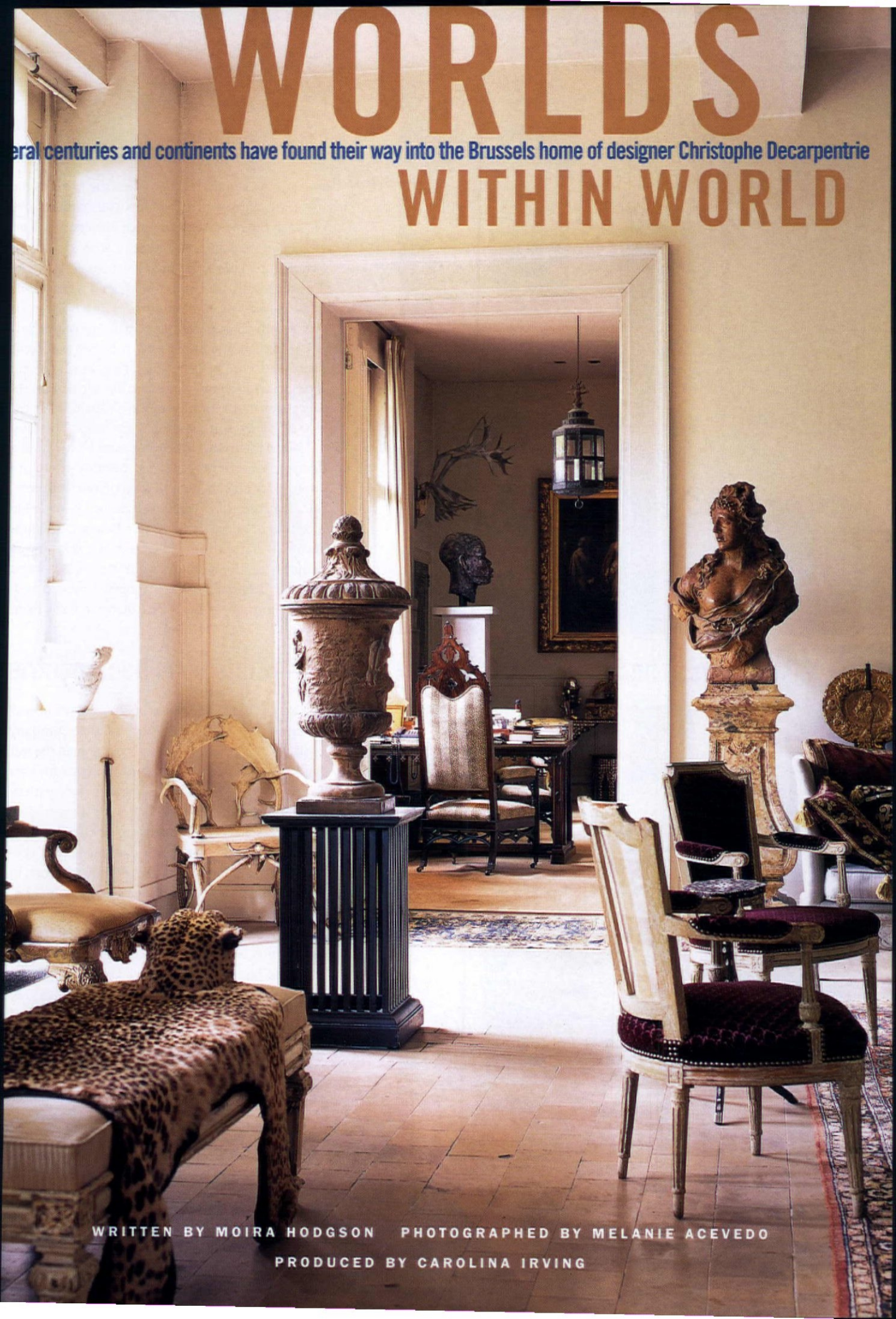
Astonish me, the jaded eye demands, and great designers are more than equal to the task. All it takes is a sense of life as theater and a willingness to set the stage in the privacy of the home. Are there risks? Yes, of course, but the intrepid soul embraces the high wire as part of the fun.

Second Empire handmade glasswork featuring pieces of *verre eglomisé* and opaline designs, above.

The interior courtyard, this page, completes the unique environment that Decarpentrie has created for himself. ■ Among the many statues in the house is a splendid 17th-century bust of Dido on a French marble pedestal in the main salon, opposite page. The Belgian Charles X bench is covered in fabric from Manuel Canovas and draped with a leopard skin from Tibet. The large urn is 17th-century Belgian. The antler armchair in the corner is Scottish.

WORLDS WITHIN WORLD

eral centuries and continents have found their way into the Brussels home of designer Christophe Decarpentrie



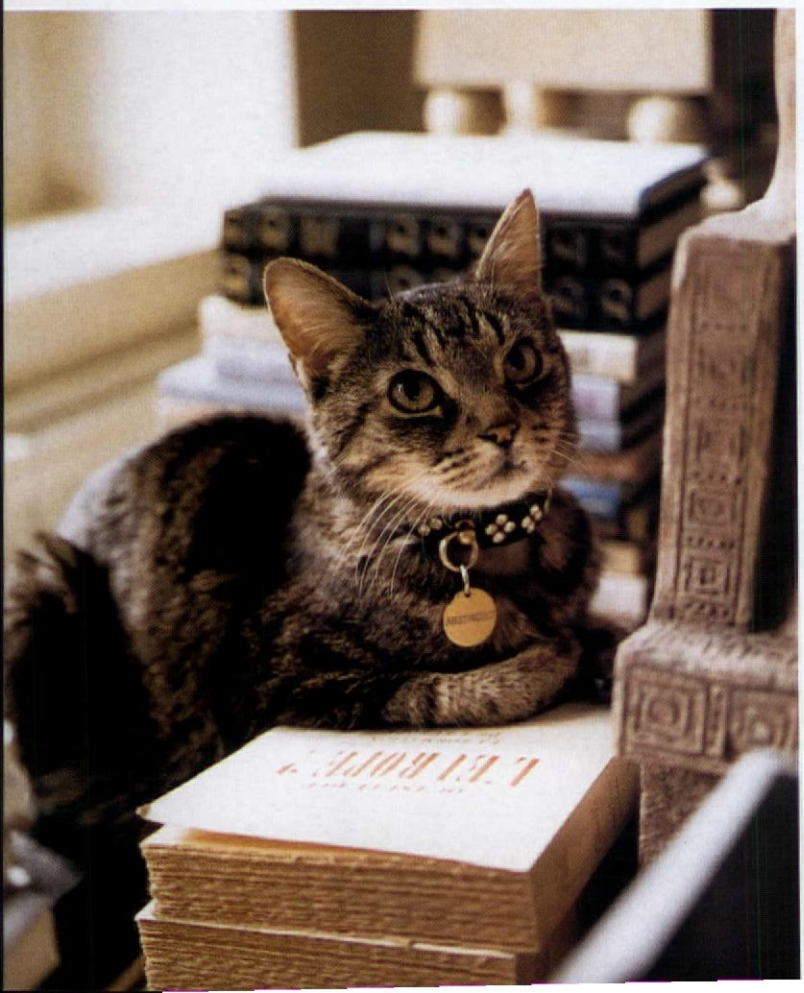
WRITTEN BY MOIRA HODGSON PHOTOGRAPHED BY MELANIE ACEVEDO

PRODUCED BY CAROLINA IRVING

IT IS A GRAY, drizzly day when the taxi lets me out on a narrow street in Brussels somewhere between the Flemish and French universities. I am buzzed in through a nondescript front door, and two minutes later I find myself in a small vestibule. The blue walls are covered with gold fleurs-de-lis and *coeurs de lion,* and dominated by a boisterous nineteenth-century Romantic painting of the Battle of Hastings, complete with horses—nostrils aflare—covered in tiger skins. The man who greets me is wearing a gray-and-black pin-striped three-piece suit and reminds me not a little of Oscar Wilde. "This is my Walter Scott room," he says.

Visiting Christophe Decarpentrie's house is a dizzying experience, not just because there are enough art objects here to fill a private museum, but because of his encyclopedic knowledge of their histories, which the Belgian designer recounts with a rapid-fire delivery. (His latest project is the much heralded mise-en-scène for the Biennale des Antiquaires, which will be held at the Carrousel du Louvre in Paris from September 15 to October 1.)

"I like things to be formal and grand, yet relaxed"—Christophe Decarpentrie



There is indeed quite a story behind his house, a former convent built in 1905. A movie company took over the place in 1924 and built a small theater on the second floor, which Decarpentrie now uses for recitals. Upstairs there is an outdoor gallery and more rooms chockablock with the antiques and objets d'art that he sells to his clients.

When he was in his 20s, Decarpentrie built theater sets and spent a great deal of time traveling in India, Nepal, and Greece. He calls his style "classic," but it's hard to see exactly what that means in the context of this house, which is a playful, flamboyant mix of periods and ethnic touches. "I like things to be formal and grand, yet relaxed at the same time. Now, in this room, you could stage *The Marriage of Figaro,*" he says, sitting down on a snarling leopard skin draped over a Rococo bench in the stately main salon. Indeed, it evokes a world out of an eighteenth-century opera—of intrigue and mystery, powdered wigs, fake beauty marks, boys dressed as girls. "It's both empty and full," he says. "It's a country baroque style."

There's a nineteenth-century Syrian chest inlaid with mother-of-pearl, a sixteenth-century Flemish tapestry, an eleventh-century bas relief, Ming vases, and dozens of statues, among them Petrarch, Bacchus, Minerva, Dido, and Aeneas, dating from the

He calls his style "classic," but Decarpentrie's definition of classicism is decidedly elastic. In the dining area, this page, a Venetian tablecloth covers the table, while the 19th-century French chairs are done in Indian squares and velvet. The chandelier is French Bourgogne, ca. 1820. Two 18th-century French Lyonnais embroidery panels hang above an 18th-century portrait of a régisseur. ■ More rooms of antiques line the balcony, opposite page, top. ■ Mistinguette rests on a pile of books, below.

Objects from Holland, India, and Afghanistan mingle in the salon, this page and opposite. The marble coffee table with seashells is from India. The capitals of columns, used as tables, are probably from a 17th-century Dutch church. A 17th-century Dutch Baroque mirror hangs above the headpiece of a door from Antwerp that depicts Neptune and Mercury. A 17th-century Flemish cup, this page, holds wooden bottle tops from Afghanistan.

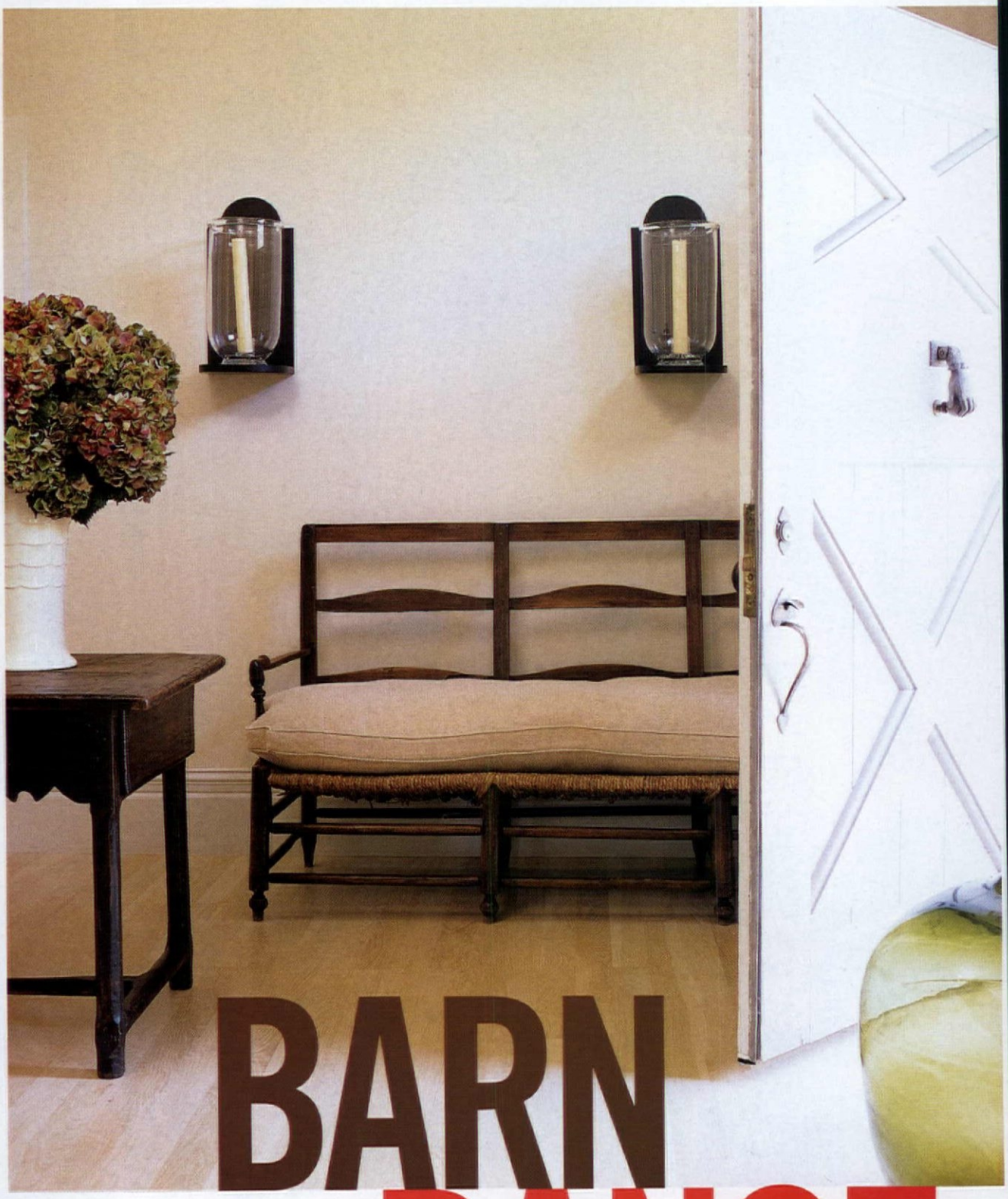
second to the late-nineteenth century. "I love statues," Decarpentrie declares. "But I have no respect. I took that oak statue of Hercules, seventeenth-century Flemish, and bleached it, made it pink."

THE COLORS IN the room are mostly muted: sand and ivory, invigorated by a splash of dark green or burgundy. "I like to put a few hard colors amid something soft," says Decarpentrie. The marble bathroom is decorated with more statues, a collection of small ones bought by members of the English aristocracy as souvenirs from the grand tour. Next to it, through heavy, oak-studded doors, is a small bedroom that Decarpentrie calls "Mount Athos meets Florence," with the high, lozenge-shaped window of a monk's cell. Decarpentrie's bedroom is equally womblike, dominated by a round gilt mirror, the upper part of a door from Venice, and three seventeenth-century portraits arranged around it, giving the effect of a shrine. Lunch is served in a room Decarpentrie calls the den. Over courgette soup, roast lamb, and strawberries and cream, served on Portuguese pottery, with Berlioz songs going full throttle, he talks about the spectacular costume ball that he held on the day Prince Philippe of Belgium was married. Guests dressed as ladies of the court. "I like to play," Decarpentrie says. "And I always like to be a little tongue-in-cheek."

He went as Barbara Cartland: "Very British in hard pink!"

Moira Hodgson is a writer who lives in New York City.

In such a dramatic house, a small theater, like the one above, is perfectly at home. A late-Rococo chair sits between striped 19th-century Napoléon III chauffeuses. The chairs in the second row are Louis XVI, and behind them is a row of faux-bamboo English chairs. The red silk tapestry is embroidered with gold and silver thread, and the cabinet below is early-20th-century Chinese. ■ A detail of the garden, left, and a view of the garden from the house, right, allow the eye an opportunity for repose. ■ A painting of the Battle of Hastings hangs in the small vestibule, opposite page. The wall covering is by Zuber & Cie. Sources, see back of book.



BARN DANCE

STRONG COLORS AND SMOOTH LINES SLOW THE RHYTHM OF LIFE AT HARRIET AND RONALD WEINTRAUB'S RENOVATED COUNTRY RETREAT

The Weintraubs' love of all things French is epitomized by the front hall, opposite page. The table and hurricane lamps are from dealer Michel Biehn of Avignon, France; the bench is from Lucca & Co., East Hampton, NY. ■ A sleek contemporary chair from the Philippe Hurel Collection at Profiles, NYC, this page, adds a spark of red to the living room.

BY SUZANNE SLESIN PHOTOGRAPHED BY ANTOINE BOOTZ

STYLED BY BARBARA KURGAN

A FEW YEARS AGO, Harriet Weintraub, Manhattan publicist extraordinaire, was, in spite of a busy city life, in need of what she called "a project." So the partner in the public-relations firm of Loving & Weintraub set out to look for a weekend house on Long Island, New York, where she and her husband, Ronald, a private investor, could live "entirely differently" from the way they do in town. That meant forgetting about period French antiques and a traditional look. "I had been attracted to a cleaner, more modernist aesthetic for a long time," she explains, "and I wanted to blend this with the idea of a loft."

A small barn, moved off a large estate, provided a perfect backdrop. "It was sitting there among glorious trees," says Weintraub. She was undaunted by the building's condition. "It was a mess, but I saw at once that the space had good bones and could be opened up. Ronald saw it, too, and came along for the ride."

Of course, the couple, who hired Will Schulz, a Southampton-based architect, ended up doing much more work than they originally intended. "Every weekend, all year long," Weintraub says, the two drove out to

urniture in the living room, pposite page, top, is kept simple nd low. The armchairs and ofa, from the Philippe Hurel ollection at Profiles, NYC, are overed in Loofah, a linen from ogers & Goffigon, Ltd. The ony-skin-covered bench is from akashimaya, NYC. The photos re by Tom Baril. ■ Hand-blown ottles add a colorful accent atop he Hurel coffee table, opposite age, bottom. ■ In the dining rea, this page, a 19th-century rench pastry rack, from Mecox ardens, Southampton, NY, olds '50s and '60s florists' ases. The draperies and cotton eat covers are from Manuel anovas; the table and chairs re by Hurel. The Moroccan tin handelier was found in Paris.

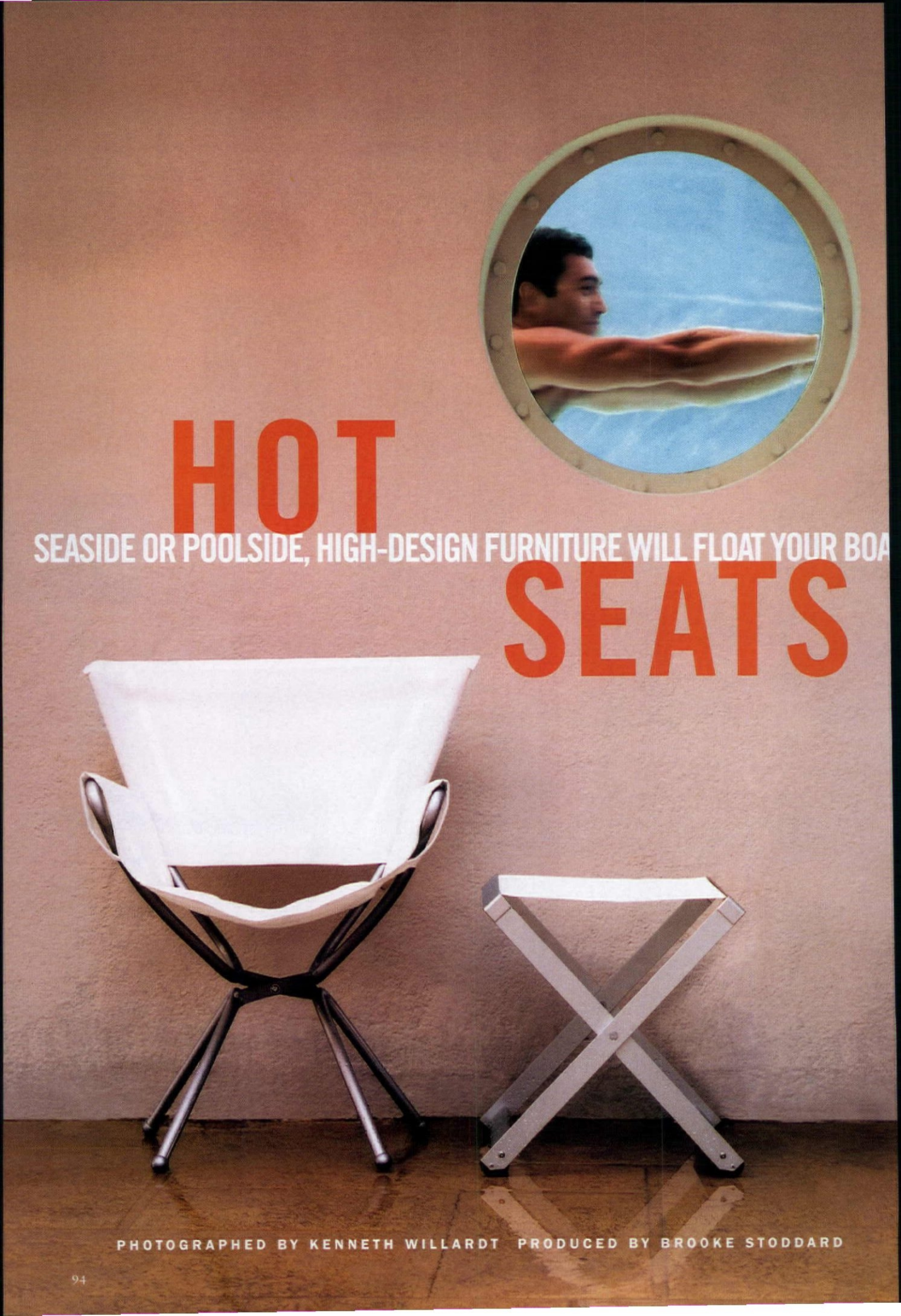
check on the progress of the renovation. They decided to add to the 2,000-square-foot ground floor a master bedroom wing, a kitchen, and a painting studio for Ronald, and to convert what had been the grooms' quarters into guest rooms for their children and grandchildren.

WHEN IT CAME to furnishing the house, Harriet Weintraub knew exactly what she wanted. "I spend a lot of time in France, and I love everything French," she says. The first stop was an all-toile bedroom, for which she had fabric for the headboard handwoven in France to match a toile-de-Jouy patterned wallpaper.

For the combination living and dining room, Weintraub, with the help of Ted Wolter, owner of the East Hampton shop Lucca & Co., chose contemporary French furniture juxtaposed with Asian pieces. "He has a great eye," says Weintraub, "and the blend was a way to create a calm atmosphere that's a wonderful contrast to our otherwise hectic life." She used a favorite palette of browns and beiges in the airy, off-white rooms. Here and there, however, upholstered chairs give the subdued scheme a chic shot of bright red.

Even in the countryside, it seems, Harriet Weintraub could not resist adding a little touch of drama.

Toile patterned wallpaper, from Manuel Canovas, warms the master bedroom. The Irish gun cabinet, opposite page, is from Lucca & Co. The armchairs are in a brown wool from Rogers & Goffigon, Ltd. The linen curtains are from Bourne Street Linen, London. ■ The 1950s French stool, this page, is also from Lucca & Co. The Duchess of Windsor lacquered linen side table is from Goralnick Buchanan A&D, NYC. Sources, see back of book.



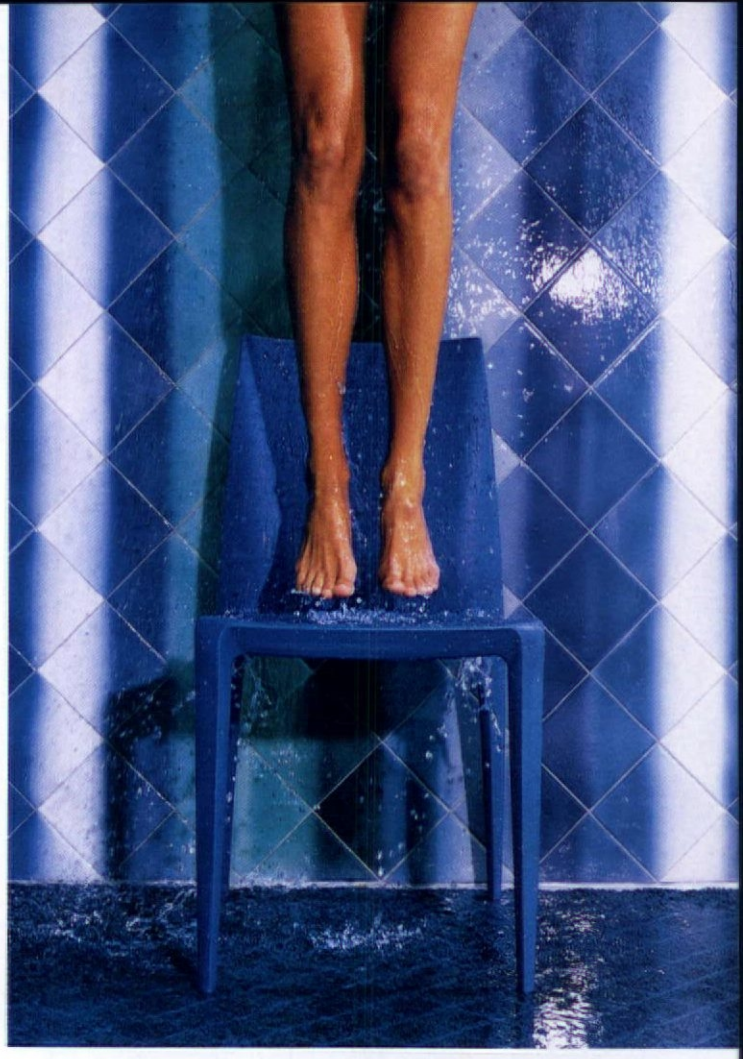
HOT SEATS

SEASIDE OR POOLSIDE, HIGH-DESIGN FURNITURE WILL FLOAT YOUR BOA

PHOTOGRAPHED BY KENNETH WILLARDT PRODUCED BY BROOKE STODDARD

Fold 'em! A. Ciabatti's collapsible Klap chair, for Emu Americas, opposite page, and a Nordic Lights Furniture Series stool from Countess of Stensnas. ■ Rob Pleur's mesh-seated Echo Sling, this page, for Tropitone Furniture Co.

Sun worshipers can now get seating that's as shapely as they ar Philippe Starck's Toy chairs, this page, for Driade, are available at Luminaire, Coral Gables, FL. ■ Opposite page, clockwise from to left: Castiglioni and Laviani's sling chair, for Moroso, through Er Stoecklin International Furniture, Inc., Leonia, NJ; a Bellini chair in Yves Klein blue, from Heller, NYC; brightly colored mesh lounge cha by Room, and woven-plastic mat by Inca, all at Property, NYC.



SLEEK PERCHES FOR THE WATER'S EDGE. CATCH THE WAVE

Paper yourself! The chaise longue, this page, part of Ross Lovegrove's new collection for Loom, is paper-coated wire. ■ Look as fine as our bronzed friend, opposite page, with a Veneman Silver square occasional table by John Caldwell for Veneman Collections. The cast-aluminum base comes with a top of teak, shown, or glass.

lake a splash with outdoor fabrics. Opposite page, lockwise from top: Marimekko's Kevatlita Blue, through elGreco Textiles, NYC; Cassis and striped Pornic, from ierre Frey Inc., NYC; Viikuna Pool, from Marimekko; abourg, from Pierre Frey Inc.; Azure and Pool, from Brown ordan. ■ Karim Rashid's popular Oh chair for Umbra is leal for the beach. Sources, see back of book.

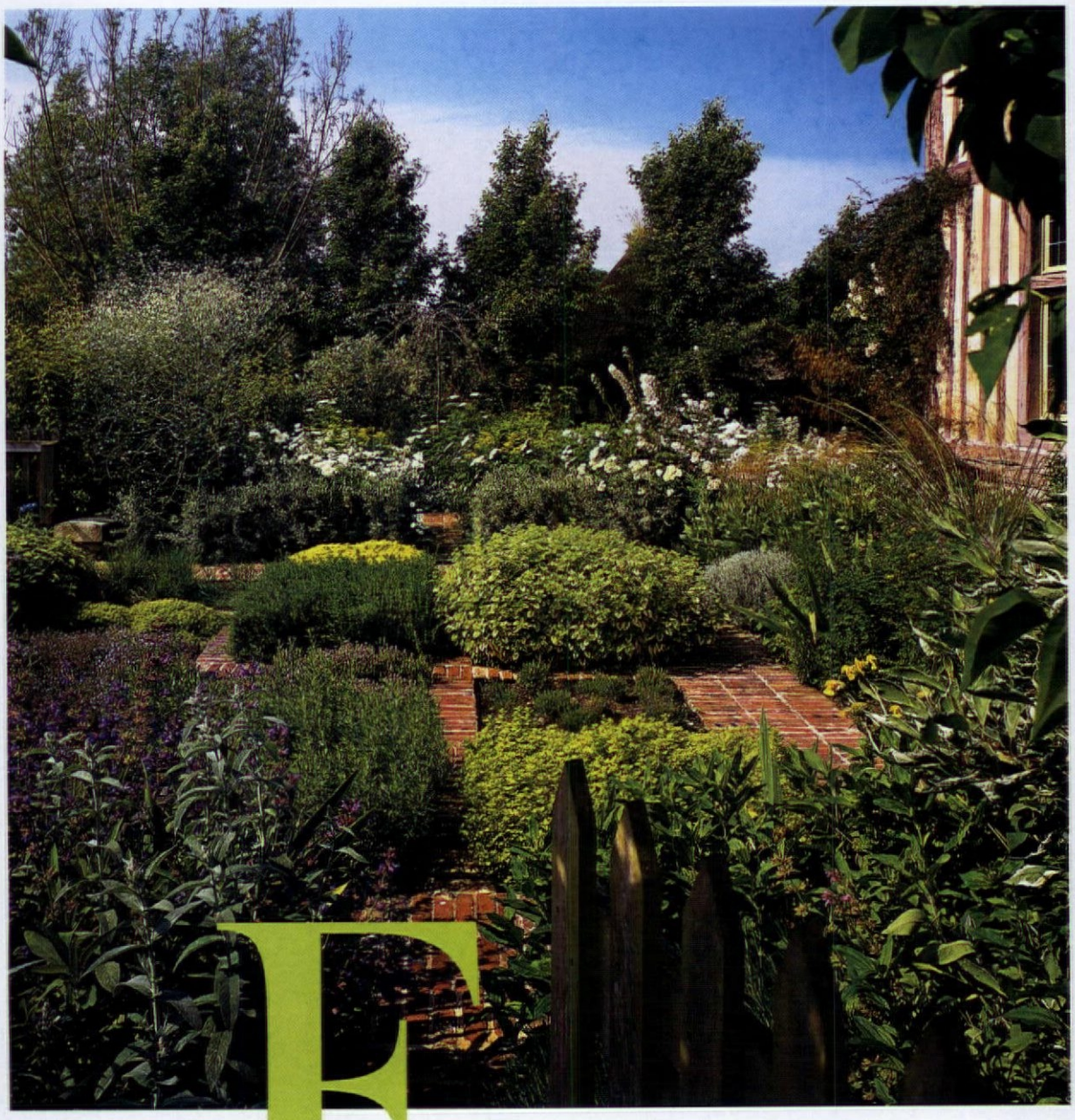
LA VIE EN ROSE

LANDSCAPE DESIGNER LOUIS BENECH HAS PRESERVED THE RURAL MOOD AND ABUNDANT ROSES OF LA VALETERIE, AN OLD NORMAN MANOR NEAR DEAUVILLE, WHILE ADDING SOME HORTICULTURAL SURPRISES OF HIS OWN

Louis Benech designed square "cushions" of yew that bisect the manor's south terrace, left. The white garden is in the distance. ■ Rose-covered arches, this page, lead one into the potager designed by Franz Baechler, above.

WRITTEN BY CHARLOTTE M. FRIEZE PHOTOGRAPHED BY LANGDON CLAY

PRODUCED BY CHRISTIAN LOUBOUTIN



FOR FRENCH GARDEN designer Louis Benech, arriving at La Valeterie in 1994 was like visiting an old friend. Having known both the place and the former gardener, Franz Baechler, he instinctively knew what to do.

Benech has preserved the traditional farm atmosphere of this centuries-old Norman manor located near Deauville. With its views of the apple orchards from the house, the land feels rural, untouched.

Benech also retained Baechler's rose-filled potager, where arches laden with roses mark the paths through the vegetable garden. "Baechler was a wonderful, sweet gardener," says Benech. "I honor his memory in continuing to build the garden."

The herb garden, above, is planted in squares of yellow varietals, including 'Thumbles' oregano, 'Doone Valley' thyme, and 'Icterina' sage, and green ones, including hyssop, chives, and thyme.

The owners have a fine collection of fowl, including the handsome rooster, right. The Meilland pink rose 'Eden' climbs the south-facing wall beyond.

Once a poplar grove, the pond, this page, is now edged with *Petasites japonicus* and a brilliant-colored "false meadow" of yellow mimulus and marsh marigold; blue *Iris ensata* and *I. sibirica;* and orange primula. It is punctuated with bald cypress. ■ The dark orange *Primula japonica* 'Miller's Crimson,' left, contrasts beautifully with the lighter *Primula x bullesiana* in the distance.

BENECH HAS SHAPED THE POND SO THAT IT APPEARS SQUARE FROM A DISTANCE

Benech's innovations began with the square "cushions" of yew he used to link the manor house with the restored *pressoir,* or apple-pressing house. He continued the square theme in the herb garden adjacent to the kitchen. Herbs with golden foliage fill five squares, while four are solid green. Medicinals and other herbs, such as celeriac and fennel, form the border.

Further from the manor, Benech has created other horticultural surprises. He established new views by harnessing natural springs to create ponds that reflect the sky and boggle the mind. Using false perspective, he narrowed a rectangular pond toward a native field maple (*Acer campestre*) that serves as a focal point. A set of steps formed of graduated hedges of *Cornus alba* 'Aurea' rises beyond a pair of *Alnus incana* 'Aurea' toward a bench. Together, the *Cornus* steps, *Alnus,* and pond conspire to force the perspective, making the maple appear more distant.

The tricks don't stop there. With the ease of a magician, Benech has shaped the pond so that it appears square when viewed from the maple.

Looking back on the changes that he has made to his old friend's work, Benech views them as a friendly difference of opinion and a fruitful collaboration. The results are an unmixed success.

Magenta allium and deep blue delphiniums, above, luxuriate beneath the branches of a pear tree in the potager, to which Benech has added since the death of the former gardener, Franz Baechler. ■ Benech harnessed the water of the natural springs to form ponds, such as the horseshoe shaped pond, right, that welcomes guests at the entrance to the manor.

Although the exterior is both shingle style and Quee Anne, the interior is pure Arts and Crafts. The Nobl sofa, from Donghia, has linen pillows from United Crafts. The Charles P. Limbert chair is from Micha Fitzsimmons Decorative Arts, Chicago; the Liberty rug is from the Frank Lloyd Wright Collection, availal at Patterson, Flynn & Martin, NYC.

ON NEW YORK'S FISHERS ISLAND, THE RESTORATION OF A STATELY SHINGLE-STYLE HOUSE EMBRACES THE SIMPLICITY OF ARTS AND CRAFTS DESIGN

TOUCH WOOD

DIRECTIONS to the house were as clear as the sky and as elementary as the rocks and water: Drive north to New London, Connecticut, take the ferry to the island, go up-island over a sand and gravel road, hang a left at the osprey nest.

The site is Fishers Island, a six-mile stretch of salt marshes, oyster ponds, and undulating wooded hills that belongs to New York State but is closer in distance and spirit to Connecticut. And the house is one of the great old estates in an area that was developed in the 1920s and designed by Frederick Law Olmsted, Jr.

The 16-room, seven-bath stone and wood main house plus two outbuildings were designed by the Boston architectural firm of Parsons & Wait and built between 1932 and 1934. In essence, it was the perfect home for a couple with a taste for Arts and Crafts, a collection of American art, mostly Ashcan School, and a longing for waterfront living.

"There's a great fusion here, a kind of confluence of craftsmanship and materials,"

WRITTEN BY TOM CONNOR PHOTOGRAPHED BY MICHAEL MUNDY
PRODUCED BY NANNA LYDIKER STERN STYLED BY MICHAEL REYNOLDS

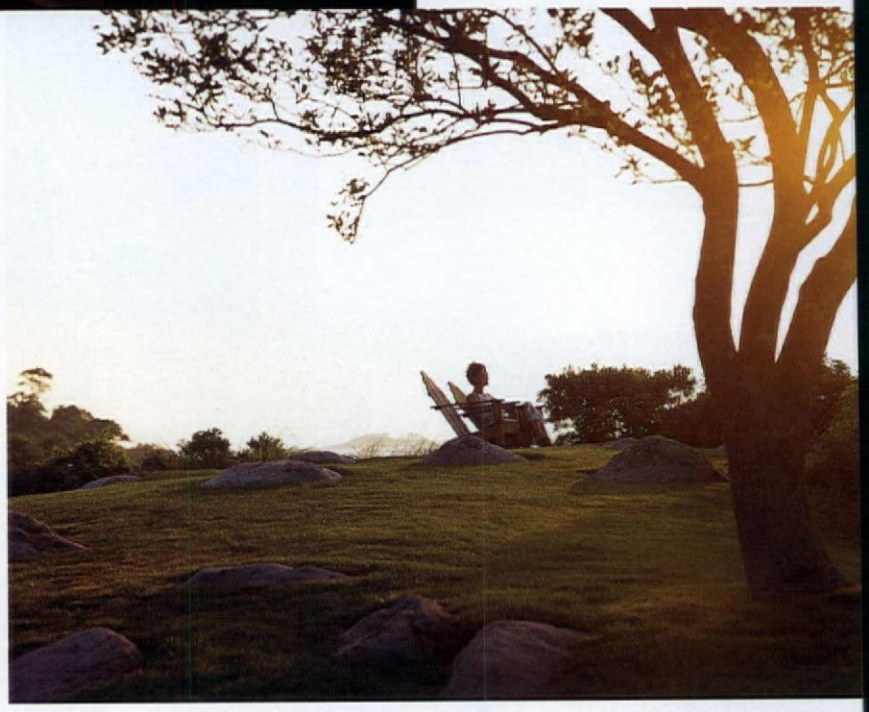
says architect Michael Farewell of Ford Farewell, Mills and Gatsch Architects in Princeton, New Jersey, who had renovated the couple's Far Hills, New Jersey home. "The house makes an excellent marriage of shingle-style architecture and the Arts and Crafts tradition."

By the time the couple purchased the house and three acres, the building and grounds had taken a beating from the wind and the water. Farewell had the clapboard repaired, ordered a new cedar shake roof, and had the exterior trim changed from red to sea green.

But inside, the architect called for a total "intervention," he says. Basically, the process involved "keeping those features of the house that were characteristic of it when it was built," explains the wife, "and stripping back everything else."

Kline Stewart, the late interior designer who the owners had met when he was a student at Parsons School of Design, worked closely with Farewell. Stewart covered the walls in all seven bathrooms with William Morris papers, lightened the tone of the wood paneling and beams in the dining and living rooms, and filled the house with original or reproduction chairs, tables, beds and bureaus of the period.

Half a year after renovations on the main house were complete, the couple



Ocean views, right, and ample light balance the dominant wood tones of the house. The leather club chair and ottoman in the den, above, are from John Boone, Inc., NYC. The Handel floor lamp is from Gallery 532 Tribeca, NYC. The walls are pine. ■ In the dining room, opposite page, the walnut stained table and barrel armchairs with apple-green leather from the Lackawanna Leather Co., Conover, NC, are Frank Lloyd Wright designs. The Imperial Triangle rug is another Frank Lloyd Wright design, available at Patterson, Flynn & Martin, NYC. The Fulper vase, with metallic black glaze, was found at Gallery 532 Tribeca, NYC, and the large vase in the foreground is from Moss, NYC. The curtains, like those in the living room, were appliquéd by Robin Chevalier of CR Textiles.

Arts and Crafts style shows its sunny side in the master bedroom. The painting, *Untitled*, 1939, is by John von Wicht, NYC. ■ The chaise in the bedroom nook, below, is covered in Liberty Tulips, from Brunschwig & Fils. The English mahogany side chair and inlaid desk are from Newel Art Galleries, NYC.

bought the windmill cottage on the adjacent three acres. The windmill itself had been damaged during a hurricane in the '80s, but the rest of the structure was sound.

THE GROUNDS certainly needed all the help they could get. For one thing, Olmsted's formal gardens had washed into a ravine on the west side of the house. Farewell's firm regraded the ravine, and below it designed a pool house and swimming pool that are grounded in the land yet strongly evocative of something more archaic and exotic. Elsewhere, landscaper Paul Tombari cut back decades of overgrowth and dug a new formal garden. He planted sea roses and wild grasses. The couple have, in fact, named the estate after one of these grasses, Spartina.

About seventy-five years after Olmsted drew the last flower beds on his plans for the area, Spartina is in full bloom again. As is the Arts and Crafts movement.

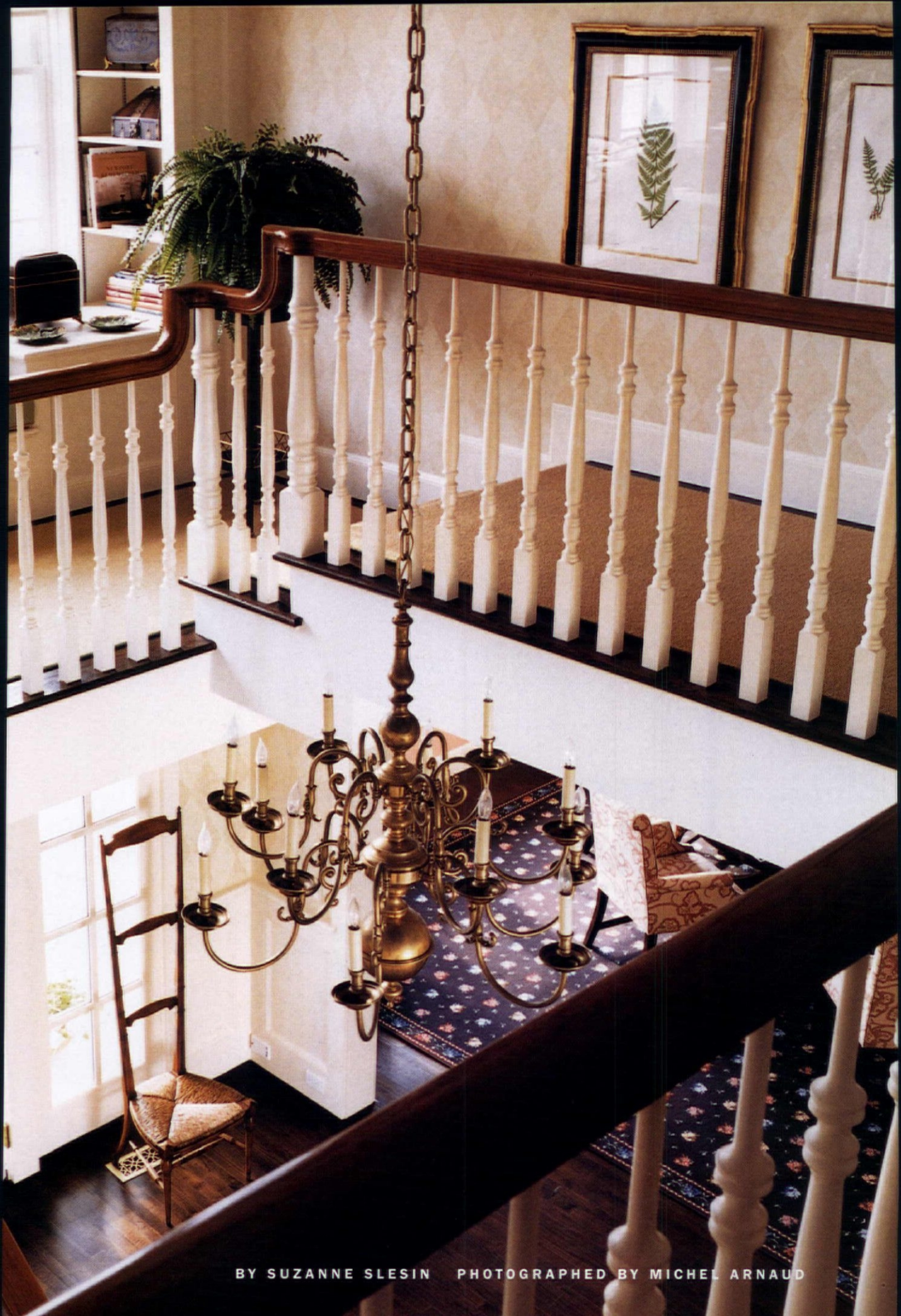
Tom Connor is a writer who lives in Connecticut.

The pool and patio additions maintain the handcrafted style of the Arts and Crafts interiors. The teak chairs are from Smith & Hawken. Sources, see back of book.

CUSTOMS OF THE COUNTRY

WORKING UNDER A KILLER SCHEDULE, DESIGNER PAULINE BOARDMAN PITT GIVES A WELCOMING FEEL TO THIS NEW HAMPTONS HOUSE

The classical center-hall staircase is the heart of the house. Pillows covered in F. Schumacher & Co.'s Fern Wood Vintage cotton line the welcoming window seat. The chandelier is from Vaughan, NYC. ■ Wide porches, bottom left, set the tone. The landscape design is by Diane Sjoholm.



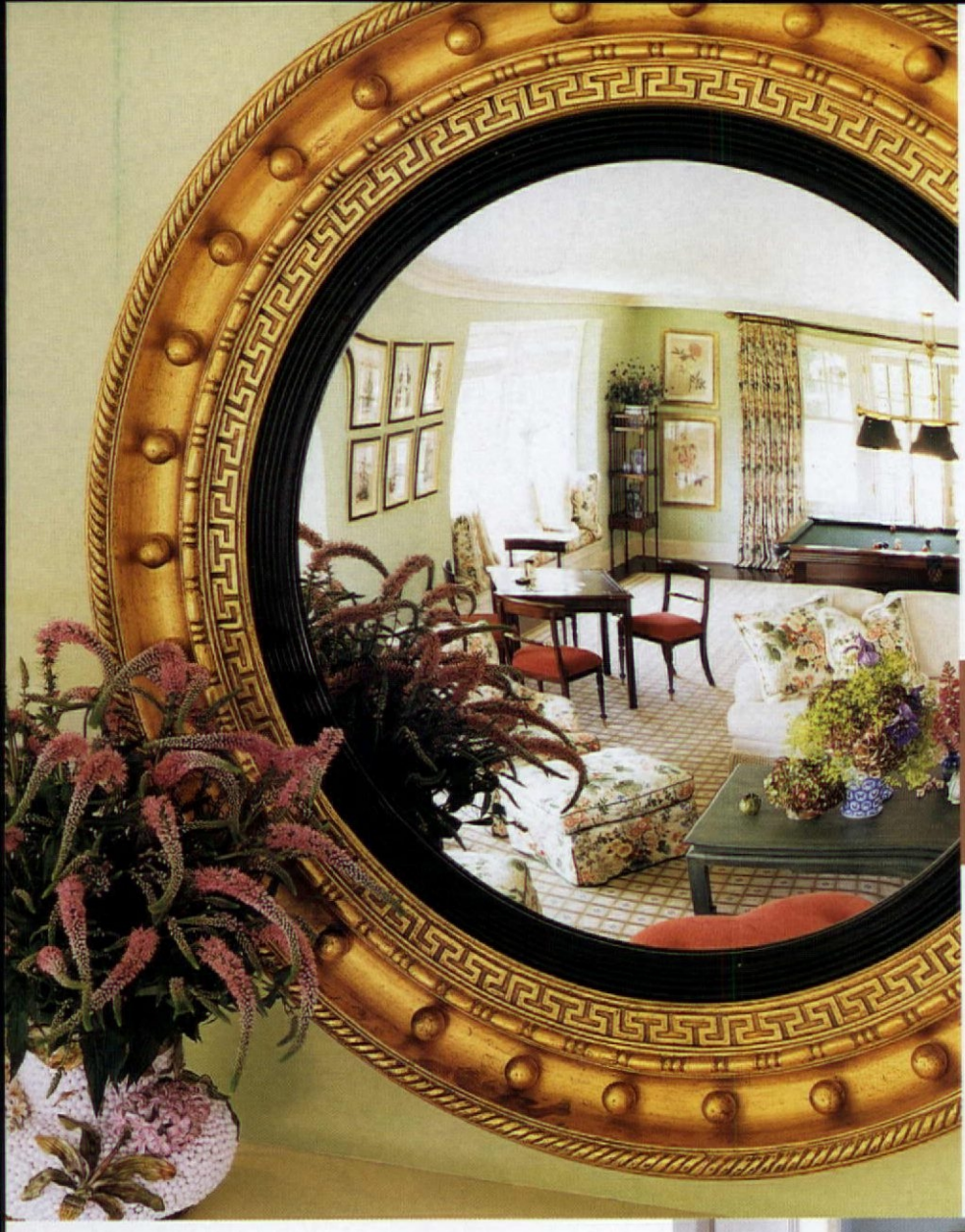
BY SUZANNE SLESIN PHOTOGRAPHED BY MICHEL ARNAUD

The interior has an easygoing feel, yet Pitt bought much of the furniture, including the bench and the Maitland Smith plant stand in the front hall, left, on a two-day shopping trip. ■ Charles Stewart chairs, above, upholstered in Leaf Damask, from Colefax & Fowler, are comfortable additions to the dining room. The table is from Arthur Brett & Sons, Ltd., London.

THE CLIENTS—a professional athlete and his wife—knew exactly what they wanted: a traditional shingle house that would sit naturally on a three-and-a-half-acre site on Eastern Long Island. Ernest Schieferstein, an architect based in North Haven, New York, had already designed the 8,000-square-foot house when interior designer Pauline Boardman Pitt signed on. "The idea," she says, "was to have the house look like an old Southampton farmhouse that had always been there."

But time was of the essence. "We wanted to break ground in January and to be in by August 1st," says Pitt. "That blew my mind." But the clients knew whom they were dealing with. Pitt, who has had her own firm, Pauline Boardman Limited, for 22 years, is used to being on a fast track. Still, the schedule for building and furnishing the house was frantic. "It was fortunate that we had a beautiful, mild winter," Pitt says.

By overscaling the doors and windows to let a maximum of light into the interior, Schieferstein rose to the challenge



of giving his clients front and back porches. "We also wanted to keep the spaces open and flowing into each other without getting into a modern floor plan," says the architect, who framed rooms with high-ceilinged openings rather than closing them off to each other. Making the most of the sports-minded clients' needs for large family gatherings was essential. The large living room is informal, surprisingly furnished with a pool table as well as with sofas and armchairs that can swivel to face the fireplace or the television set. Most of the furnishings were bought during a whirlwind two-day shopping spree in High Point, North Carolina.

PITT'S GREATEST challenge was to imbue the new house with that elusive and oh-so-necessary element called charm. "It's big, but not that big, and instead of rambling on forever, it rambles on in an organized fashion," says Pitt, who added window seats "for coziness" wherever she could.

The chintz-bedecked master bedroom and the pale rose-hued dining room exude a feeling of warmth and hospitality. Both are icons of the well-heeled Southampton look that is an American classic—a style that will age as gracefully as the elegant dowagers who continue to summer along the same shore.

A 19th-century bull's-eye mirror, above, reflects part of the living room, which is furnished, unusually, with a pool table. ■ In the hallway leading to the master bedroom suite, right, prints from the Trowbridge Gallery hang above a table and footstool from Louis J. Solomon, Inc., NYC. The Directoire carpet is from Stark, NYC. ■ In the airy master bedroom, opposite page, Lee Jofa's Floral Bouquet chintz is used for the draperies, bed skirt, easy chairs, and ottoman. Sources, see back of book.

PALMS UP

Landscape designer Mia Lehrer composes a sin

eme, both jazzy and lyrical, for the Malibu garden of musician Lee Ritenour

To add a unifying rhythm to the site formed when the Ritenours bought the adjoining property, Lehrer planted pairs of *Washingtonia* palms, establishing a visual downbeat from the housefront through to the concrete slab terrace. Wavelike steps lead to the pool.

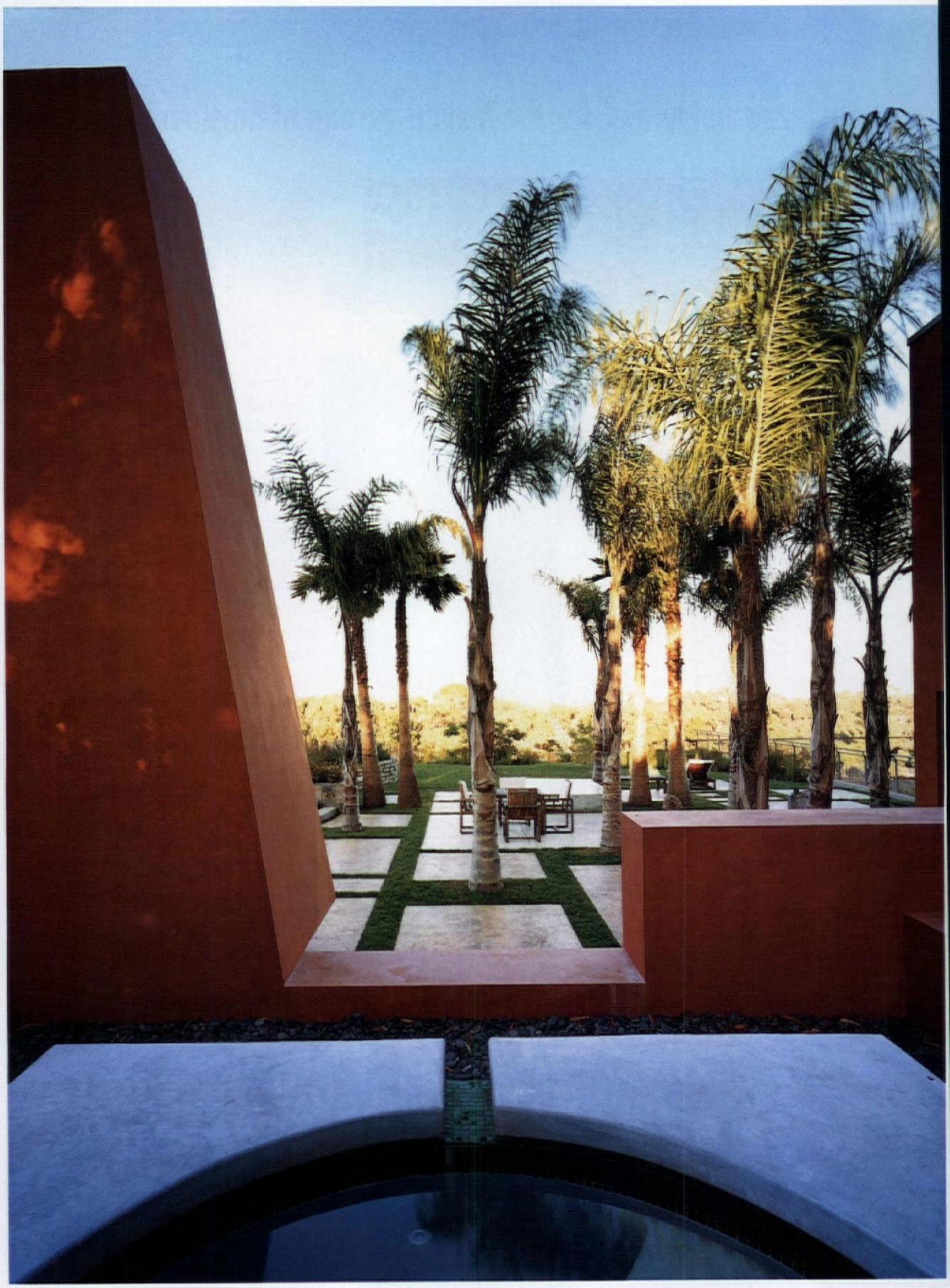
WRITTEN BY STEPHEN ORR
PHOTOGRAPHED BY ROBERT POLIDORI
PRODUCED BY CHARLOTTE M. FRIEZE

RHYTHM AND REPETITION are as important in a garden as they are in music. At the Malibu, California, home of musician Lee Ritenour, landscape designer Mia Lehrer has made a modern visual composition that flows like a jazzy riff from one of the owner's recordings.

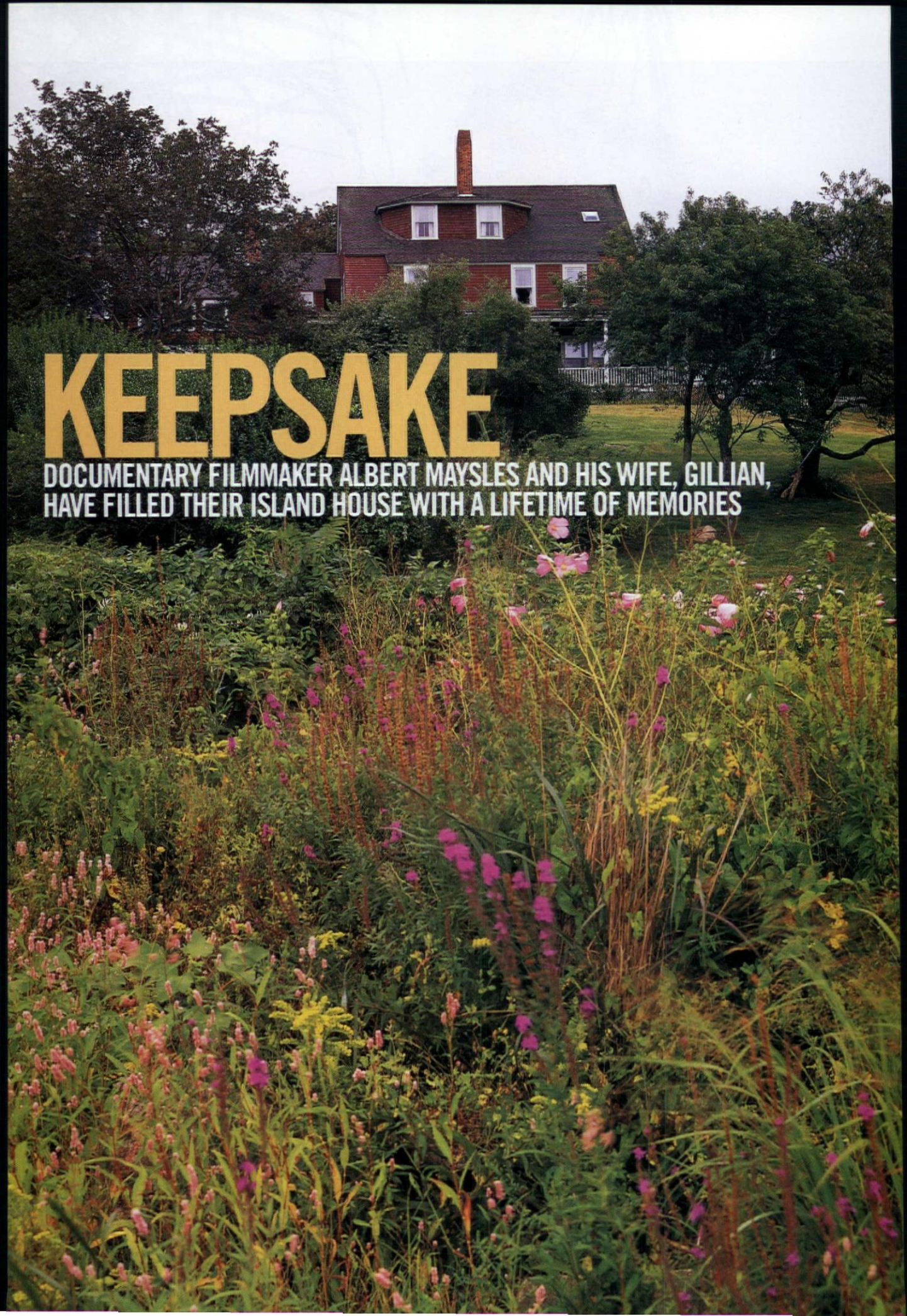
"While working on the project, I was surrounded and influenced by Lee's music," Lehrer says. The sound was jazz, of course, but with some Brazilian syncopation thrown in. As Lehrer got to know Carmen Santos Ritenour, Lee's wife, they began to share their common Brazilian history. (Carmen is Brazilian, as is Lehrer's mother.) Lehrer's interest in that country's great landscape architect Roberto Burle Marx, whose love of music also influenced his work, provided some graphic visual quotations for the garden.

The property's most distinctively rhythmic feature is the side terrace. Made of concrete slabs stained with various pigments and interplanted with mown grass, it's a welcoming, palm-shaded spot for parties or relaxation, and an enticing space that serves almost as an outdoor family room. Lyrical, wavelike steps, inspired by the elegantly patterned beachfront promenade on Rio's Copacabana Beach, lead up to the pool. At the front of the house, circles of grass on river stones provide another musical cue.

But it is the transition area directly outside the house that most interests Lehrer. "I want to pull people out into the garden," she says. "Even in California, where we kind of invented outdoor living, people are busy and don't spend much time out in the garden." In this green and musical corner of Malibu, it's hard to imagine anyone resisting the garden's seductive refrain.



Viewed from the spa, a group of queen and *Washingtonia* palms, above, anchors the back corner of the house. The trees give a sense of space to the terrace, whose graphically placed concrete slabs are interplanted with grass. ■ A dramatic wave runs across the back of the property, opposite page. Starting at the steps, the lines continue like breakers in the two-toned patterned grass and the bottom of the pool. A chimney for the fireplace, at left, towers over the entire composition. Sources, see back of book.



KEEPSAKE

DOCUMENTARY FILMMAKER ALBERT MAYSLES AND HIS WIFE, GILLIAN, HAVE FILLED THEIR ISLAND HOUSE WITH A LIFETIME OF MEMORIES

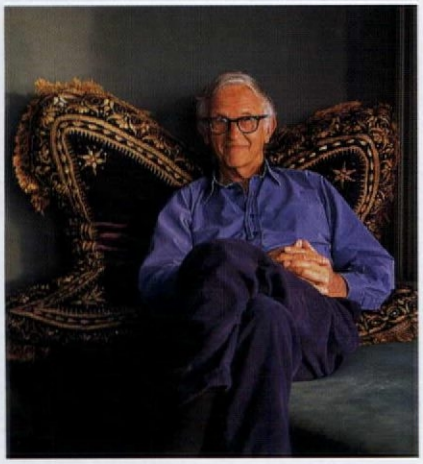
Not much has changed in Albert and Gillian Maysles's summer house since it was built in the 1870s. The ocean-front side, opposite page, looks very much as it did then; and the red walls, this page, are still there, although the prints in the stairwell have been added.

BY WENDY MOONAN | PHOTOGRAPHED BY ERIC BOMAN

STYLED BY JACQUES DEHORNOIS

IT SEEMS ONLY fitting that Albert Maysles, the New York filmmaker known for *Grey Gardens,* a disturbing 1976 documentary about a destitute mother and daughter living out their years in a decaying East Hampton shingle-style mansion, has a summer retreat nicknamed the Haunted House. But happily, the spirits that are said to haunt Maysles's place seem to be benign, artistic ones.

Albert and his brother, David, created a stir with *Grey Gardens,* in part because the women in it were relatives of Jacqueline Kennedy Onassis, but the Maysles were



already well-known in film circles for their "direct cinema" movement, characterized by the use of hand-held cameras, synchronous sound, and the absence of a script. David Maysles died in 1987, but Albert continues to work. He is currently doing a TV documentary about a black family in the Mississippi Delta.

For Albert and his wife, Gillian, their summer retreat has always been a family place. In 1967, Gillian went house-hunting with her father, John Walker, on a small island within driving distance of Manhattan. Walker, the longtime director of the National Gallery, was retiring, and he and his wife were planning to move to England. Before he left, he wanted to buy a place on the island where he'd summered with his children. He found a large red house built in the 1870s that appealed to him because it faced west, toward the sunset.

"It had been on the market for fifteen years—no one wanted it because it was haunted," Gillian recalls. "The house was

When the couple began to adapt the house for themselves, Gillian insisted on keeping the small kitchen pretty much the way it was. Only the Art Nouveau tiles, the William Morris curtain fabric, and the stove have been added. The soapstone sink and mismatched china came with the house. ■ Albert Maysles, left, sits in his tower retreat.

The family doesn't have a television, so adults and children amuse themselves reading, writing, and drawing. Gillian's father wrote books on Whistler and Turner in this room.

built by a Mr. Fox, who once owned the island. Legend has it that Fox's daughters were friends of William James's and participated in his experiments in the occult, which is why the house was always considered haunted."

After Gillian's parents moved to England, they gave the Maysleses the house. Over the past 33 years, the couple have turned it into a family retreat where all the generations come to reconnect. Gillian calls the house "our collection of memories." Albert says, "It's our reunion with nature."

The furnishings of the 18-room house preserve several layers of history. "I wanted it to look as it might have in the nineteenth century," Gillian says. Some of the rooms retain their original frescoed walls in the original colors: velvety Pompeiian red, cerulean blue, ocher yellow. Like many summer cottages, the house came with pantries stacked with china and rooms full of painted furniture.

Electricity is rarely used in the dining room, this page and opposite page below, as the Maysleses prefer to use the silver candlesticks and Georgian candelabras. Gillian's mother painted the dining room chairs in faux marble. One of the old prints of Rome above the sideboard is backlighted so it glows.

Gillian slowly added to what was there. "The idea is to make the house as imaginary a place as possible," she says.

ALMOST EVERY WALL has a family memento or a souvenir. There are drawings by Christo, the subject of a Maysles documentary about the artist's 24-mile white fence in Marin and Sonoma Counties, California. One stairwell is lined with Russian posters for Charlie Chaplin films, given to Albert in Moscow when he was filming Khrushchev's famous "kitchen debate" with Nixon. "The house has its calm way of demanding more serious pursuits than golf and tennis," Gillian says.

In 1992, the Maysleses hired Boston architect Jim Righter of Albert, Righter & Tittman, to build an addition and a tower. Gillian told him how much she liked sleeping in Pullman berths as a girl, so he designed three children's "berths" off the upstairs hall. Each has a bed, a decorative ceiling, and a light. The tower is Albert's retreat.

In the evenings, the family gravitates to the porch to watch the sun drop into Long Island Sound. It took Albert two years to weed out the nightshade and bittersweet that were strangling the trees. Now the setting sun silhouettes two gnarled trees liberated from the vines.

If the house is haunted, it must be by an artistic spirit. Bruce Chatwin wrote the first chapters of *In Patagonia* there. And years before the Maysleses occupied it, Robert Rushmore used the setting for his novella *Open Water.* When Sylvia Wright occupied the house, she wrote about it in "A Shark-Infested Rice Pudding." And though neither Albert nor Gillian has met the famed house spirit, their three children, artists all, seem to have been imbued with its benign creative influence.

Because Gillian Maysles loved sleeping in Pullman berths as a girl, when she was planning an addition to the house, she asked Boston architect Jim Righter to design "berths" in the wall for her children. Now the three girls each have a sleeping space, above, with a bookshelf and a light; two of the ceilings are painted with sky and stars, a third is colored a dark red. The berths line the balcony that overlooks the double-height, Venetian-pink room. ■ Daughters Auralice, left, and Sara are reflected in an old Venetian mirror, opposite page, that family and friends helped decorate with pearls and seashells.

Gillian says she likes "raggle-taggle" decorating. In the master bedroom, she combined a 19th-century American bed with an antique gateleg table inherited from her grandmother. The Chinese rug happened to match the frescoed walls. Zodiac prints line the wall above the bed. Sources, see back of book.

RSUITS THAN GOLF AND TENNIS"—GILLIAN MAYSLES

sources

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COVER

Photograph taken at the Albion Hotel, 1650 James Avenue, Miami Beach, FL 33139. 305-913-1000. Frog **chaise**, by Piero Lissoni for Living Divani, from Luminaire, 2331 Ponce de Leon Boulevard, Coral Gables, FL 33134. 800-645-7250.

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Page 6, **chair**, Cassina USA Inc. 800-770-3568. **Lamps**, apple-colored wax paper, Soolip Paperie & Press, 8646 Melrose Avenue, West Hollywood, CA 90069. 310-360-0545. **Trim**, Houlès USA, New York City. 212-935-3900. Los Angeles, CA. 310-652-6171. Available through architects and designers.

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Prices for items on pages 24-26 are not yet available at date of publication. **Page 24**, Ron Arad Studio, 62 Chalk Farm Road, London, England NW1 8AN. 011-44-207-284-4965. Flos USA, Huntington Station, NY. 631-549-2745. Cappellini Modern Age, 102 Wooster Street, New York City 10012. 212-966-0669. **Felt stool** is also available at Moss, 146 Greene Street, New York City 10012. 212-226-2190. Droog Design, Amsterdam, The Netherlands. 011-31-20-626-9809. **Healing chair** is also available at Moss, New York City. The Hidden Collection for SDB Industries, P.O. Box 2197, nl-5202cd, S'-hert Ogenbosch, The Netherlands. 011-31-73-633-91-33. www.sdb-industries.nl.
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Page 60, 1950s **lamp base**, far left, Retro Gallery. **Lamp base**, far right, Blackman Cruz. Orange, Beverly Hills, CA. 310-652-5195. Mari Buatta Incorporated, New York City. 212-988-6811. Mario Buatta **lamp bases**, top and center, Frederic Cooper, 2545 West Diversey Avenue, Chicago, IL

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BARN DANCE Pages 88-93

Interior designer, Ted Wolter, Lucca & Co., 74 Montauk Highway, East Hampton, NY 11937. 631-329-8298. **Architect**, William Schulz Architect, 8 Main Street, Southampton, NY 11968. 631-287-4216.
Pages 88-89, Profiles, 200 Lexington Avenue, Suite 1211, New York City 10016. 212-689-6903. **Cotton draperies**, Cotton Club, Manuel Canovas, New York City. 212-753-4488. Available through architects and designers.
Pages 90-91, Rogers & Goffigon, Ltd., New Yor City. 212-888-3242. Available through architects and designers. Takashimaya, 693 Fifth Avenue, New York City 10022. 800-753-2038. Tom Baril **photographs**, Bonni Benrubi Gallery, New York City. 212-517-3766. Mecox Gardens, 257 County Road 39A, Southampton, NY 11968. 631-287-501 White ceramic **vase**, Area . . . id moderne, 262 Elizabeth Street, New York City 10012. 212-219-9903. **Coffee table** from the Philippe Hurel Collection available at Profiles, New York City. African moti **throw pillows**, Bloomingdale's, 1000 Third Avenue, New York City 10022. 212-705-2000.
Pages 92-93, Bourne Street Linen, 93 Pimlico Road London, England SW1W 8PH. 011-207-376-1113. Goralnick Buchanan A&D, Inc., 306 East 61st Street, New York City 10021. 212-644-0334. **Basket** above cabinet, Mecox Gardens, Southampton, NY

HOT SEATS Pages 94-101

Photographs taken at the Albion Hotel, 1650 James Avenue, Miami Beach, FL 33139. 305-913-1000. The Hotel, Miami Beach, FL. 305-531-2222.
Pages 94-95, Emu Americas, LLC, 360 Fairfield Avenue, Suite 300, Bridgeport, CT 06604. 800-726-0368. Countess af Stensnas. E-mail: hedvig98@aol.com. www.stackelbergdesign.com/countess. Tropitone Furniture Co., 5 Marconi, Irvine, CA 92618. 800-654-7000.
Pages 96-97, Luminaire, 2331 Ponce de Leon Boulevard, Coral Gables, FL 33134. 800-645-7250. Ernest Stoecklin International Furniture, Inc., 135 Fort Lee Road, Leonia, NJ 07605. 201-585-9420. Heller Incorporated, 41 Madison Avenue, New York City 10010. 212-685-4200. Property, 14 Wooster Street, New York City 10013. 917-237-0123.
Pages 98-99, **Loom**, www.lloyd-loom.de. Veneman Collections, 5 Marconi, Irvine, CA 92618. 949-829-5045.
Pages 100-101, DelGreco Textiles, Inc., 232 East 59th Street, New York City 10022. 888-343-7285. Pierre Frey, Inc., New York City. 212-213-3099. Available through architects and designers. Brown Jordan, 9860 Gidley Street, El Monte, CA 91731. 800-743-4252, Ext. 221.

A VIE EN ROSE Pages 102-109
Landscape designer, Louis Benech, Paris, France. 011-33-1-44-05-00-21.

OUCH WOOD Pages 110-115
Architect, Michael Farewell, FAIA, Ford, Farewell, Mills and Gatsch Architects, 103 Carnegie Center, Suite 301, Princeton, NJ 08540-6235. 609-452-1777.
Pages 110-111, Donghia. 800-DONGHIA. United Crafts, 127 West Putnam Avenue, Suite 123, Greenwich, CT 06830. 203-869-4898. www.ucrafts.com. Michael Fitzsimmons Decorative Arts, 311 West Superior Street, Chicago, IL 60610. 312-787-0496. www.fitzdecarts.com. Robin Chevalier for CR Textiles, 8 Elmer Galloway Road, Katonah, NY 10536. Patterson, Flynn & Martin, a division of F. Schumacher & Co., New York City. 212-688-7700. Available through architects and designers. Stickley Brothers **side table,** Gallery 532 Tribeca, 142 Duane Street, New York City 10013. 877-425-5532.
Pages 112-113, John Boone, Inc., New York City. 212-758-0012. Available through architects and designers. Lackawanna Leather Co., P.O. Box 939, 106 Somerset Drive, Conover, NC 28613. 828-322-2015. Alan Moss, 436 Lafayette Street, New York City 10003. 212-473-1310.
Pages 114-115, *Untitled,* 1939, by John von Wicht, Gary Snyder Fine Art, 954 Lexington Avenue, Suite 301, New York City 10021. 212-737-0301. Brunschwig & Fils, New York City. 212-838-7878. Available through architects and designers. Newel Art Galleries, Inc., 425 East 53rd Street, New York City 10022. 212-758-1970. Smith & Hawken. 800-776-3336. www.smithandhawken.com. **Bedside tables,** Peter-Roberts Antiques, Inc., 134 Spring Street, New York City 10012. 212-226-4777. Handel **bedside lamps,** Gallery 532 Tribeca, New York City. Steamer teak **outdoor table** and **chairs,** MoMA Design Store. 800-447-6662.

OBJECT LESSON
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CUSTOMS OF THE COUNTRY Pages 116-121
Interior designer, Pauline B. Pitt, Pauline Boardman, Ltd., 44 East 67th Street, New York City 10021. Architect, Ernest Schieferstein, Ernest Schieferstein Architect, P.O. Box 1965, Sag Harbour, NY 11963. 631-725-4071. **Landscape designer,** Diane Sjoholm, Sirius Design, 14 Oak Drive, North Haven, NY 11963. 631-725-4091.
Pages 116-117, F. Schumacher & Co., 79 Madison Avenue, New York City 10016. 212-213-7900. Vaughan, New York City. 212-319-7070. Available through architects and designers. Framed botanical **prints,** Trowbridge Gallery, London, England. 011-207-371-8733. Chicago IL. 312-587-9575.
Pages 118-119, Maitland Smith, High Point, NC. 336-812-2400. The Charles Stewart Company, Hickory, NC. Available through architects and designers. Colefax & Fowler, New York City. 212-647-6900. Available through architects and designers. Arthur Brett & Sons, Ltd., Norwich, England. 011-44-1-603-486633. Arthur Brett & Sons, Ltd., available through Wood & Hogan, Inc., 200 Lexington Avenue, Suite 812, New York City 10016. 212-532-7440. Flora Danica **china,** Royal Copenhagen, 41 Madison Avenue, New York City. 212-685-9060. **Crystal glasses,** Baccarat. 800-777-0100.
Pages 120-121, Louis J. Solomon, Inc., 200 Lexington Avenue, Suite 911, New York City 10016. 212-545-9200. Stark Carpet, New York City. 212-752-9000. Available through architects and designers. Lee Jofa, New York City. 212-688-0444. Available through architects and designers. Duvet, Porthault, 18 East 69th Street, New York City 10021. 212-688-1660. Restall, Brown & Clennell. 120 Queensbridge Road, London E28PD, England. 011-207-739-6626.

PALMS UP Pages 122-125
Landscape designer, Mia Lehrer + Associates, 3780 Wilshire Boulevard, Suite 1100, Los Angeles, CA 90010. 213-384-3844.

KEEPSAKE Pages 126-135
Architect, Jim Righter with Nick Iselin, Albert, Righter & Tittmann, 58 Winter Street, Boston, MA 02108. 617-451-5740.

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polite society

by william norwich

THE PLOT HAS thickened on *Will & Grace,* the NBC sitcom on which the main characters, Will and Grace, share a cliché: she's a decorator, and he's gay. Joan Collins joined the cast, just in time for May sweeps. The former Alexis Carrington Colby of *Dynasty* has accepted a recurring role as Grace's arch rival.

"Lots of Yves Saint Laurent, hair with bangs like Anna Wintour's, a little white Maltese always in a Louis Vuitton bag—I play decorator Helena Barnes, known as 'Hel,'" Collins drawls, British style, over tea in the Palm Court of the Plaza Hotel in New York City. Pretty in a dusty pink suit by Alexander McQueen, the actress draws plenty of attention while the Palm Court violinist circles, fiddling at a piercing pitch. "I just hope on *Will & Grace* I get a chance to express some things I've found out about decorating through the years," Collins says over the gathering din.

Who knew that Joan Collins was a professional decorator during the 1960s, when she was married to Anthony Newley? "My children were in kindergarten, and I wasn't getting any acting jobs, so I started decorating for friends," she explains. Her business, Taralex Interiors, "was named for my children, Tara and Alexander," she says.

"LIGHTING IS IMPORTANT, SO YOU LOOK GOOD, ESPECIALLY AT PARTIES"—JOAN COLLIN

Collins, whose new book, *My Friends' Secrets*—a series of candid chats with Shirley MacLaine, Betsy Bloomingdale, and Jerry Hall, among others—was recently released, recites her list of household hints: "Beware of splashy prints and dark, dark wood. Think proportion, comfort, and practicality. Always have cozy places where you can curl up. Lighting is important, so you look good, especially at parties." She continues: "Flowers, music, cushions, scented candles, good wine, and plenty of it, simple food. Ask women to dress up, but tell the men they don't have to wear ties, although I would prefer they did."

She sips her tea. "Eclectic taste is what I like," she says. "My big thing now is comfort. When I did my bedroom in London, I told the person who helped me, 'Think Marie-Antoinette. And then think more, and more, Marie-Antoinette.' Over-the-top? I think it's okay. My taste has certainly evolved from my silver palm tree period in the 1960s. Or my first apartment in Hollywood, when I was twenty, and decided the chic thing to have was bullfighting posters." She shrugs. "So I've made a few mistakes."

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